**1 [AESOP]** Fabularum quae hoc libro continetur interpretes atq[ue] authores sunt hi... In libera Argentina. (Strasburg, Matthias Schürer, December 1515)

Title within fine one-piece white-on-black woodcut border after Urs Graf incorporating architectural columns, two fools at the top and at the bottom two putti holding an empty shield, white-on-black initials.

Sm 4to (208 x 145mm). [36]ff (last blank). 19th century marbled boards. £3,500

A rare early Strasbourg edition published by Matthias Schürer of Maarten van Dorp’s anthology of fables, chiefly by Aesop and Avianus, which was one of the most popular Renaissance collections and much used in schools; in this copy one fable has been censored.

Initially a product of Dutch humanism, the collection was expanded in the 1520s and 1530s and became, for example, the standard school Aesop in England. The Latin translations found here in this early collection are by Dorp’s friend and correspondent Erasmus and fellow humanists Hadrianus Barlandus, Guilielmus Goudanus, Angelus Politianus, Petrus Crintitus and Ioannes Antonius Cambanus. The ‘Vita Aesopi’ is that of Maximus Planudes.

Our copy corresponds to the VD16 online copy (BSB Munich) which only has an imprint ‘In Libera Argentina’ on the title-page while another issue is known to also read on the title-page ‘apud Matthia[m] Schurerium’ and hold the initials ‘M.S.’ in the shield. The fine title border is a version of one by Urs Graf used by Froben in Basle in the same year (see Hieronymus). In our copy Aesop’s fable no 50 De Adolescente & Cato ‘Of a Young-Man and a Cat’ obviously caused offence to an early reader and has been neatly inked over.

Light marginal staining and a few small wormholes at blank lower margin of last few leaves.

2 ALBERTUS DE PADUA
Expositio evangeliorum dominicalium et festivalium. [With:] NICOLAUS DE DINKELSBÜHNL (PSEUDO).
Concordantia in passionem dominicam.
Ulm, Johann Zainer, 15 June 1480

Opening 8-line initial in blue with red penwork extensions into the margins, 3- to 8-line initials in red, some rubrication in red.

Folio (290 x 200mm). 385 leaves. 41 lines, register in double columns. 16th century blind-tooled pigskin over bevelled wooden boards, covers panelled with fillets and a variety of ornamental rolls, spine with four raised bands, paper shelf-labels on spine (clasps missing, a few marks and stains, small tear to one spine band).

£9,500

Second edition of Albertus de Padua’s aid for preachers and the first of the Concordantia which, although called for, is rarely found in surviving copies. This copy also provides evidence of Johann Zainer’s use of textiles in his process of dampening the paper sheets before printing, with clear impressions of the textiles still visible on many leaves.

Albertus de Padua’s (d. 1328) exposition of the Gospels was first published in Venice, 1476. Apart from the present edition it was not published again until the 16th century; it is also known in around 30 manuscripts (see: Schneyer Repertorium I, pp124-130). In this collection, the Augustine Hermit provided exegetical notes on the Gospel readings for Sundays and Feast Days as well as two or three sermons for each day. It served as a sermonic aid for preachers not least for those brothers in the relatively recently formed mendicant order, Order of Hermits of St. Augustine of which Albert was a member. The ascription of the Concordantia to Nicolaus de Dinkelsbühl (c 1360-1433) is mistaken. Although he is known as the author of a passion story he did not produce a concordance to it, and he is in fact one of the authors cited in the work. (See A Madre, Nicolaus de Dinkelsbühl, Leben und Schriften, 1965, p 310.)

In terms of early printing history, the copy is remarkable for the clearly visible textile impressions on several sheets (eg ff. 19, 43, 141, 145, 148, 151, 152, 256, 259, 260, 262, 265, 267) which are a consequence of a printing method which makes use of moist pieces of linen cloth to dampen the paper before printing, a technique which resulted in an improved printing quality. This was a method predominantly used by Johann Zainer, trained by Mentelin in Strasbourg and the first printer in Ulm (see: Claire Bolton, ‘Cloth impression marks in the 15th-century editions of Johann Zainer – evidence for paper damping?’ Journal of the Printing Historical Society, new series, number 12 (2008), pp5:33) and A Schulte, ‘Über das Feuchten des Papiers mit nassen Tüchern bei Joh. Zainer’, Gutenberg-Jahrbuch 1941, pp19-22). As is the case in other copies, some sheets are in a somewhat smaller size and one has the full ms. sheet signature still visible (f. 32).

Provenance: 17th century monastic inscription of the Franciscan Recollects at Passua at head of first leaf of register, ‘Pro Conventu Passaviensi. FF Min. Recollectorum ad S. Annam’, some instances of marginal annotation. Armorial bookplate of Robert Walsingham Martin (1871-1961), whose fine library was sold by Parke-Bernet Galleries of New York City on 12 November 1963. The introduction to the catalogue states: ‘Considered as a unit, the Martin Collection represents what is probably the most outstanding library to be dispersed at auction in this country since the sale of the books of the late Lucius Wilmerding in 1950-1951.’

A little damp stained in places, mostly at the top margin, one or two quires lightly browned, a few marginal paper flaws/tears with no loss. H *574. GW 785. BMC II, 526. Goff A-340.
3 ALBERTUS MAGNUS, ST.
De laudibus beatae virginis Mariae.
[Cologne, Ulrich Zel, not after 1473]

Folio (274 x 200mm). 165 leaves (of 166, lacking final blank). Gothic type, 36 lines, double column. 2-4 line initial spaces, alternating spaces filled in red, red paragraph marks, underlining and capital strokes. Single pinhole visible in the lower margin. Early 19th century ochre paper boards, spine label in red lettered in gilt, red edges (spine darkened, a little soiled and marked). Preserved in a box.

Provenance: Bibliothecae Johannis Heinrich Joseph Niesart (1766-1841), pastor in Velen 1816, with his manuscript inscription on first leaf and his bibliographical notes on a loose inserted leaf.

Inner margin of first leaf lightly soiled otherwise extremely fresh.


First EDITION. A superb wide-margined copy with deep impressions of the types on remarkably fresh paper, printed by the prototypographer of Cologne, Ulrich Zell. As noted by BMC the copy at the University Library of Uppsala is dated 1473 by the rubricator.

The works ascribed to Albertus Magnus led him to be considered to be the greatest Mariologist of the Middle Ages. A product of the mid-13th century and a hugely influential work in Marian scholarship, "the Mariale represents the first systematic theology of Mary, as much as all assertions about Mary are reduced to one single principle, that of the all embracing fullness of grace." (Encyclopedia of theology: a concise Sacramentum mundi, ed Karl Rahner, 1975, p 903.) Only relatively recently has Albertus Magnus' authorship been challenged, see A Fries, Die unter dem Namen des Albertus Magnus
überlieferten mariologischen Schriften (1954) pp5-80, 130-131, and A Kolping, in Recherches de théologie ancienne et médiévale 25 (1958) pp285-328 (Sack (Freiburg)).

Our copy has a pinhole visible in the lower inner margin. In 1466 and 1467 all Zell's books had four pinholes on each page, the pins fixed the paper in the press before it was brought down on to the inked type and enabled the careful printer to make the two pages on two sides of a leaf cover each other exactly line for line, a matter much affecting the appearance of the book. Using four pins was soon reduced to two and by 1469/1470 they mostly disappear from the visible part of the page and can be found in the fold unless of course they have been trimmed off during the folding and binding process. (See: Martin Boghardt, 'Pinholes in Large-format Incunabula', The Library s. 7, vol 1 (2000), pp263-289).

Provenance: Bibliothecae Johannis Heinrich Joseph Niesart (1766-1841), pastor in Velen 1816, with his manuscript inscription on first leaf and his bibliographical notes on a loose inserted leaf.

Inner margin of first leaf lightly soiled otherwise extremely fresh.
4 ALCIATI (ANDREA) Les emblemes de noueau translatez en français. Lyon, Macé Bonhomme for Guillaume Rouillé, 1549

Woodcut printer’s device on title-page and 165 woodcut emblematic illustrations.


A Rare and Early Example from the Bonhomme-Rouillé editions of Alciati which appeared with a new series of woodcuts by Pierre Eskrich, this edition dedicated to the son of James Hamilton, earl of Arran.

Bonhomme-Rouillé’s first was a Latin edition of 1548, with two editions in French following early in 1549 with further editions in Spanish and Italian printed later in the year. The present small 8vo edition followed shortly after the first French edition, with Aneau’s new translation and reorganisation of the emblems, which was in a larger 8vo format and the emblems within decorative frames. According to BFEB this smaller format edition ‘is a completely different setting with some variants, mainly of spelling, from the more common 1549 French edition’, the only copy that they can firmly assign to this edition is at the Bodleian.

Both French editions are the only ones to contain the fascinating dedication of Aneau to the son of James Hamilton, earl of Arran and duke of Chatelherault, who spent much time in France and was a favourite of Henri II. Henry Green states that, ‘it was probably through him that emblem books became known in Scotland, so as to engage Mary and the ladies of her court in the practice of the emblem art’. Arran, regent during the minority of Mary, Queen of Scots, 1542-54, was the first to incorporate the family motto ‘Saw through’ into the arms and it was he who began building Hamilton Palace and Kinniel with their extensive painted ceilings.

Rouillé commissioned the woodcuts by Pierre Eskrich in imitation of those designed by Bernard Salomon for Jean de Tournes. Eskrich has expanded the scenes and added detail. We also find at the end 14 woodcuts of different varieties of trees taken from the set prepared for Leonhard Fuch’s De historia stirpium commentarii insignes of 1549.

A little dampstained in places but generally a good copy sympathetically rebound.


5 ALCIATI (ANDREA) Emblemata Latinogallica… Les emblems Latin-Francois… la version Francoise non encorveue cy devant. Paris, Jean Richer, 1584

Woodcut device on title-page and last leaf, portrait on verso of title and 211 woodcut emblems.

12mo (130 x 75mm). Contemporary vellum (remains of later ties). £3,000

First Edition thus, a new translation into French by Claude Mignault and a newly cut series of 211 emblems in thematic order.

‘Mignault’s translation, he tells us in his Preface, was undertaken merely to pass the time while travelling, and he endeavours to play down its value, emphasising only his desire to convey to others the pleasure he himself has taken in the emblems. This does not prevent him criticising his predecessors, Jean Lefevre (1536) and Aneau (1549). Mignault’s translations are much more varied than Lefevre or Aneau’s: some are weak, while others show a certain literary intention. As well as the emblems and their brief commentaries in Latin and French, the 1584 edition contains an important account of Alciati’s life, likewise in the two languages.’ (Alison Saunders, Glasgow University Emblem Project, online).

6 ANEAU (BARTHÉLEMY) Imagination poetique traduite en vers Francois, des Latins, & Grecz, par l’auteur mesme d’iceux. Lyons, Mace Bonhomme, after 8 September 1552

Title-page with Bonhomme’s Perseus device and 105 cuts attributed to Pierre Eskrich (from metal plates!). 5m. Bvo (162 x 98mm). 159pp. Limp ivory vellum by Leighton, upper cover with gilt lettered title and date within elaborate frame, flat gilt spine. £12,000

Extremely rare First edition of one of the earliest French emblem books; it also has a depiction of tennis.

The French edition found here was printed a few days before the more common Latin edition; the dedication is dated 8 September while the one for the Latin edition is 13 September. As Sauder’s notes, ‘Aneau’s French translation does not follow slavishly his original Latin text, but rather the verses are tailored to fit the perceived needs of a vernacular reading public. They are about 30% longer than the original Latin ones of the Picta poesis, allowing Aneau to develop and explain his material more fully. In the interests of clarity more key words are flagged in the French version than in the Latin, and much greater use is made of adjectives’.

Interestingly, Aneau explains in his preface that he found a set of woodblocks in Macé Bonhomme’s workshop and undertook to give them new life by creating a text. A number of the blocks had already been used by Bonhomme in 1550/1551 for editions of a French translation by Clément Marot of the first two books of Ovid’s Metamorphoses, and together with others were also later used in 1556 for an edition of the first three books (the third book being translated by none other than Aneau himself).

Barthélemy Aneau (1510-61) ‘was an important figure in the development of emblem literature in the mid 16th century, not only producing his own emblem book, but also producing (in 1549) the second French translation of Alciati’s Latin emblems, accompanied for the first time by a short commentary. Aneau was also most probably responsible for arranging Alciato’s emblems into logical groupings according to subject matter, thereby significantly changing the character of the work, although this is the subject of debate.’ (Alison Saunders, Glasgow University Emblem Project, online).

7 ARISTOPHANES Κωμωδίαι εννεα. Comoediae novem (with scholia, ed Marcus Musurus) Venice: Aldus Manutius, 15 July 1498

Folio (323 x 212mm), [348]ff, f.k8 and T6 blank (here lacking), 42 lines, Greek type and Roman type (Gk. 1; Gk 2) 18th-century Dutch? red morocco, spine titled in gilt (binding rubbed, spine lightly faded) £35,000

Editio princeps of nine plays together with the scholia which are 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.


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

Goff A958. GW 2333. BMC V, 559. Bod-inc A383. Legrand Bibl. Hellenique aux xve et xvieme siecles vol 1, pp45-50, no 21; UCLA Ahmanson-Murphy no 22. See Martin Schell, Griechische Erstausgaben des Aldus Manutius: Druckvorlagen, Stellenwert, kultureller Hintergrund, Paderborn & Munich, 1996, sebo discusses at length (pp114 sqq.) the manuscripts which Musurus may (or may not) have used. For Musurus see DJ Geneakoplos, Greek scholars in Venice, Cambridge Mass, 1962.
8 (BENEDICT XIII, POPE)
Illuminated manuscript document on vellum issued by Simon Gritti (Bishop of Ferentino), Domestic Prelate of Pope Benedict XIII, nominating Cassian Roch Jenner von Seeburg, of Brixen (Bressanone), South Tyrol, Protonotary of the Apostolic See, signed by Simon Gritti and others. Rome, 5 June 1728

Fine illuminated portrait of Benedict XIII facing his coat-of-arms, full-page coats-of-arms of Gritti and Jenner, each page within a decorative rococo border of flowers and ornaments, text in gold and brown ink, one large initial on gold ground, remaining pages within borders of red, brown and gold.

4to. 12 leaves. Contemporary Roman binding of brown morocco gilt with large coat-of-arms of Cassian Roch Jenner surmounted by a coronet and the hat of a Curial official, covers with a roll-tooled border of leafy ornament, corner pieces of foliage springing from an urn, superb purple gilt endpapers, the manuscript held in position by a pink cord. £2,750

A fine illuminated document decorated in rococo style nominating Cassian Roch Jenner to the Curia as Protonotary of the Apostolic See.

The manuscript holds a portrait of Pope Benedict XIII (Pietro Francesco Orsini, 1649-1730), who had been elevated to the papacy on 29 May 1724, this faces his papal arms and is followed by the illuminated arms of Simon Gritti (1686-1761), Bishop of Ferentino and later Titular Archbishop of Tyana (Cappadocia) and those of the appointee, Cassian Roch Jenner of Bressanone, whose arms also appear on the binding.


9 BERNARD, OF CLAIRVAUX, ST.
Opuscula. Venice, Lucantonio Giunta, June 1503

Full-page woodcut of the Annunciation facing the opening text page, title and device (Kristeller 216) printed in red and opening chapter heading, 8-line white-on-black initials throughout, printed in double columns.

8vo (185 x 122mm). [400]ff. Contemporary German blind-tooled pigskin over wooden boards, fine outer roll of half-figures on covers (rubbed, split at head of upper joint, remains of later spine label, one clasp missing). £2,400

A rare, early collection of St. Bernard of Clairvaux’s Opuscula illustrated with a full-page woodcut of the Annunciation which is described by Lilian Armstrong as ‘an early example of Venetian High Renaissance art’.

‘The traditional figures of the Virgin Mary and the Angel Gabriel are set in an elegant Renaissance interior, defined by classical architectural components: a Corinthian column, a coffered barrel vault, and roundheaded windows behind Gabriel. The diagonal lines of the tiled floor converge to suggest the depth of the room. At the edges of the image are decorative columns that appear to support a segmented arch; these act as a frame through which the viewer looks at the holy event’ (Armstrong). This spacious setting, perspective, and the idealised and lightly modelled figures of Mary and Gabriel are to Armstrong the indicators of the High Renaissance style. The woodcut was first used two years earlier in another of LucAntonio Giunta’s publications, the Officium beatae Mariae virgins of June 1501.

Provenance: early ownership monastic inscriptions from Memmingen, Bavaria, on title dated 1559 and 1560, with ink shields. 19th century printed label of the Redemptionists at Baltimore, later stamp.

10 BIBLE (LATIN) (Biblia latina cum postilla Hugonis de Sancto charo).
Sexta pars huius operis continens postilla(m) super epistolas pauli... super
Actus Apostolorum... Sup(er) epistolas Can(onicas)... super Apocalypsim. Basle,
Johann Froben for Johann Amerbach & Johann Petri and Anton Koberger in
Nuremberg, 1504

Large folio (362 x 240mm). 391ff. [1]f. (blank). Contemporary South German
blind-tooled deerskin? over wooden
boards, upper cover panelled in blind,
and infilled with various large tools,
leafy stems, thistles, and the central
compartment with acorns and eagle
stamps, the lower cover with diagonal
fillets forming large lozenge
compartments infilled with the same
large tools plus a further ornamental
and leafy tool, the spine with three
raised bands infilled with repeated
large leafy tool (some worming and
minor areas of wear; lacks clasps and
catches). £3,500

A superb example of a monastic
binding from the turn of the 16th
century, possibly from Altomünster.
The sixth and final volume
from this famous joint production
of the Bible by the renowned
printers Froben, Amerbach and
Petri of Basle and Anton Koberger
of Frankfurt.
Provenance: An ownership
inscription inside front cover in a
bold gothic hand of the Bridgettines
at Altomünster, Bavaria, dated
1537, with title and shelf-mark.
Pencil note recording it as a duplicate
of the Royal Library at Munich.
VD16 B2582. Adams B984.
Binding tools not found in Kyriiss
or EDBR.

11 BIBLE (NEW TESTAMENT)
Testamenti novi, editio vulgata. Lyon,
Sébastien Gryphe, 1549

Printer’s woodcut device on title-page and 108 woodcuts, three
of them signed ‘IF’, a few ornamental borders and initials.

century half brown morocco, marbled boards. £1,250

One of the several illustrated editions of the New
Testament produced by Gryphius in this handy format
between 1542 and his death in 1556.
The illustrations for Matthew and Luke are signed ‘IF’ and
they have been attributed to Jacques le Fèvre; the set of
illustrations is one of two New Testament sets based on
the woodcuts owned by François Gryphe, both of them attributed
to Le Fèvre. The series was cut for Sébastien Gryphe, brother
of François, and is recorded by Baudrier from 1542. This set is
farther from the Paris originals in both style and composition
than the first ‘F’ series. The background scenes which are
such a distinctive feature of the earlier blocks have generally
been removed and enlarged into new subjects in the regular
sequence. This Lyons’ set is of importance chiefly because of its
influence on Bernard Salomon’s New Testament cuts which
appeared a year after the present edition.
Provenance: bookplate of Henri Joseph Francotte.
Title-page lightly soiled otherwise a fresh copy.
Woodcut coats-of-arms of Johann Fichard and Konrad Weis on A3v and C7r, 200 fine oval woodcuts within mannerist frames (c. 58 x 72mm) by Jost Amman, many signed with his initials ‘IA’.

8vo. (145 x 90mm). 208ff. 19th century blue morocco, triple blind fillet on covers, title lettered in gilt on spine, inner edge richly gilt and signed ‘Bauzonnet-Trautz’, m.e., g.e., silk bookmark. £4,500

First edition. An excellent copy with the woodcuts in fine impressions of Jost Amman’s Bible suite, described on the title-page as ‘emblemata’.

The woodcut emblems are found on the rectos only with a Biblical heading and 4 lines of Latin verse by the poet and lawyer Konrad Weis, the whole edited by Philip Lonicer. This arrangement allowed for some copies of this edition to have been adapted as Album Amicorum. The woodcut suite was previously issued by Feyerabend in his Frankfurt Bible of the same year and by the end of the year also appeared in his Neue biblische figuren, thereafter he used a selection to illustrate other works including a very rare Protestant emblem book (Perrot, Tableaux sacrés 1594 item 58) as well as Melanchthon’s Epigrammata (1584 item 52).

‘The title-page actually refers to this as ‘sacrorum... emblematum thesaurum’ but the emblemata here would seem to refer to the cuts themselves. Konrad Weis was a lawyer and poet, and the book is dedicated to Johann Fichard (1512-81), a very prominent lawyer, but also a diplomat. He was from a Roman Catholic family and served the Emperor. As a lawyer he was Syndikus in Frankfurt and, between 1571-8, was responsible for rewriting the code of civil law for the city.’ (A. Adams).


A superbly illustrated Bible which is the first to contain the complete Bible illustrations of the important late Renaissance Swiss artist Tobias Stimmer. There are some variations to the illustrations used in the 1576 printing of the cycle as a suite of prints while two of them are new (see the Tobias Stimmer exhibition catalogue issued by the Kunstmuseum Basle in 1984, item 67).

Stimmer’s illustrations were praised by contemporaries, and frequently copied or imitated, and Sandrart in his “Akademie” notes that no less a painter than Sir Peter Paul Rubens was inspired by them in his youth. Although intended for publication in a complete edition of the Bible, the set first appeared as a cycle of Bible illustrations in 1576 in which the Biblical text was substituted by short explanatory verses to each woodcut. Due to the success of this “picture book” Guarinus then proceeded to print the present Bible which allowed the illustrations appear here in their proper context. Stimmer is generally regarded as by far the finest Swiss draughtsman of the second half of the 16th century and it is notable that his drawings for woodcuts were cut into the block by one of the most gifted exponents of the craft, his brother Hans Christoffel (see C.D. Andersson, Print Quarterly, vol 2, no 4, December 1985, pp320-22).

Provenance: Inscribed on title-page and inside front cover by Sebastianus Jeniken 1613, with his notes on the division of the Bible facing the title-page. 18th and 19th century inscriptions on fly-leaf.

A scattering of wormholes towards the end, mostly marginal, title lightly soiled, a few spots and ink stains, but generally a handsome copy in its original binding.

14 BIBLE (NEW TESTAMENT)
Figure del Nuovo Testamento, illustrate da versi vulgari Italiani. Lyon, Guillaume Rouillé, 1588
Rouillé’s eagle and serpent device on title-page (Baudrier no 4) and 160 woodcuts (c. 60 x 80mm) mostly by Pierre Eskrich, fine typographic ornament on verso of otherwise blank final leaf.
8vo (165 x 115mm). [84]ff. Grained brown morocco by Duru dated 1859, title lettered in gilt on spine, inner edges richly gilt. £1,500

A fine illustrated Italian verse adaptation of the New Testament, the woodcuts are printed one to a page with the verse text below.

The superb woodcuts, mostly attributable to Pierre Eskrich, were first used by Rouillé in his Latin Bible of 1569 and then in his French verse New Testament of 1570 which was followed by Gabriele Simeoni’s Italian verse translation of the same year. Mortimer notes that the subjects of the woodcuts are more independent of Bernard Salomon, except in the Apocalypse where Eskrich appears to have worked from both Salomon and Hans Sebald Beham’. All early editions appear to survive in only small numbers, the present edition is recorded in only two European locations by OCLC.


15 BONAVENTURA
ST Tractado en la contemplacion de la vida de nuestro Señor Jesu Christo. Agora nueuamente corregido y emendado, y con licentia impresso, Valladolid: [M Borrás?], ‘en la emprenta de la compañia de los libreros’, 1588

Title-page with woodcut of the Trinity, 21 woodcuts in text (mostly c 67 x 52mm).
Sml 8vo (150 x 100mm), cxxix [*181], [7]ff (last leaf blank). Modern (1940) blue morocco gilt ‘a la française’ by Brugalla, title lettered on spine, covers with device of Isidoro Fernandez, gilt turn-ins, all edges gilt. £1,800

A rare illustrated Spanish edition of the Meditationes vitae Christi, wrongly attributed to Saint Bonaventura but generally accepted to be authored by a Franciscan and addressed to nuns.

It was popular in Spain, and there were editions in Spanish from that printed in Barcelona in 1493 right through the 16th century, in Valladolid 1512, Zaragoza 1556 and 1571, and Valencia 1564?, 1580, and this edition. The text is followed here by the Spanish translation De la perfection de la vida espiritual attributed to Saint Bernard. The 21 woodcuts are all but one illustrative of the life of Christ. Twelve of them, beginning with Christ’s entry into Jerusalem on Palm Sunday depict the events of the Passion of Christ. On f. clx is a small woodcut of King David with his harp illustrating chapter 88 which discusses King David and the Psalms.

We can trace only six books with this imprint, the earliest dated 1582, and the latest (this volume) 1588. JE Serrano y Morales Diccionario de las imprentas que han existando en Valencia, 1898-99, pp81-82 lists them and suggests that the printer may have been Miguel Borrás, whose name, along with that of the Compañia appears as bookseller near the cathedral in a printed document of 1586. Borrás name appears in a book of 1575 (Timón de Tratantes with his address given as ‘calle de los caballeros’. He subsequently had different addresses (Serrany y Morales pp41-43). There are no books with this imprint in the British Library (which has 4 books (1581-99) with the Borrás imprint) or in the UK.

Provenance: book labels of Isidoro Fernandez (1870-1963) book collector of Barcelona. Palau 290218. Aguiló y Fuster 246. Aguiló 246, Bosch Cantallops, M. Contribución al estudio de la imprenta en Valencia en el siglo XVI (Madrid, 1989) 790, CCBE B-2714, CCPB 3670. All but two of the 10 copies recorded on USTC are in Spain, the two copies outside of Spain being in Rome at St. Isidore’s College of the Irish Franciscans (281 BON) and New York (HSA, Penney p69).
16 BONAVENTURA ST  Die Legend des heyligen vatters Francisci. Nach der beschreybung des Engelischen Lerers Bonaventure. Nuremberg, Hieronymus Holtzel for the heirs of Caspar Rosentaler, 7 April 1512

Title-page with large woodcut of St. Francis receiving the stigmata (137 x 113mm), full-page woodcuts of St. Francis standing (132 x 115mm) and on his deathbed (152 x 114) and 48 smaller woodcuts (81 x 101mm) representing the life of St. Francis, 57 woodcuts in all (including repeats), all by Wolf Traut, some dated 1511 or 1512, and all in fine contemporary colour, predominantly yellows, greens and browns.

4to (196 x 150mm). [106]ff. 16th century pigskin over wooden boards, panelled and decorated in blind, remains of clasps (rubbed). £12,500

RARE FIRST GERMAN edition of Bonaventura’s life of St. Francis and the first to hold the superb woodcut series by the Nuremberg artist Wolf Traut, all expertly coloured by a contemporary hand.

A pupil of Albrecht Dürer, Traut designed fifty-one woodcuts for this work which was his largest contribution to illustrated books. Wolf Traut (c. 1480-1520), apprenticed to his father Hans, a painter and goldsmith, was in Dürer’s workshop from at least 1505 when he produced woodcuts for Ulrich Pinder’s Der beschlossen Gart des Rosenkrantz Marie. Chipps Smith notes that he created an attractive group of important paintings and prints during the 1510s, notably the present work and his collaboration with Dürer and others in the production of the Triumphal Arch of Emperor Maximilian, 1512-15. His most important painting was the Artehofener altarpiece of 1514, made for the Lorenzkirche, Nuremberg, which is now in the Bayerisches Nationalmuseum Munich.


This edition was avidly read and few copies survive in institutional libraries. Our copy was much used and has some defects here listed: repaired tear to foot of F3 and V1 no loss, L1, M1 & T4 lower outer corner torn away with loss of some of text to the lower portion of the leaves, N1 woodcut with small hole expertly repaired; some old tears repaired, general staining and soiling throughout.

17 CAESAR (CAIUS JULIUS) [Opera].
Commentariorum de bello Gallico libri VIII. De bello civili Pompeiano libri IIII. De bello Alexandrino liber I De bello Hispaniensci liber I Venice, Aldo Manuzio and Andrea Torresano, April 1513

Double-page woodcut map of western Europe tinted in six colours stenciled by a contemporary hand, 6 full-page woodcut illustrations of sieges and military installations, Aldine anchor device on title and at end.

8vo (175 x 100mm). [20] 296ff. Mid-16th century gilt-tooled calf over wooden boards, covers panelled with blind fillets and outer ornamental border with a rosette at each corner, central panel made up of repeated stamps of curling stems infilled with thistle tools, clasps intact (rebacked, new endpapers, corners worn).

£6,500

First Aldine edition which features a double-page map ‘Pictura totius Galliae’ coloured in the publishing house and manuscript corrections that may be in the hand of Aldus; a tall copy in a fine 16th century gilt-tooled binding probably of German origin but possibly from further east.

H George Fletcher notes that, ‘This work is an under-appreciated example of the seriousness of Aldus’ scholarly practises and requirements… Many surviving copies seem to carry manuscript corrections and improvements by Aldus’. The words Massilia and Uxellodonum are written at the foot of the illustrations on either side of folio C1 because the two illustrations were transposed and the names were thus written in to correct the error. This was done in nearly all copies in the printing-office, possibly by Aldus himself as comparisons made with his handwriting show great similarities between the two. In his preface Aldus explains the colour scheme used for the map, he names in Latin and Greek the colours used as purple, tawny, red, golden, green and the sea in sky blue. Renouard p60, 1. HG Fletcher, New Aldine Studies, pp116-119. In Praise of Aldus Manutius pp53-4. Mortimer Italian, no 96.
18 CAMERARIUS (JOACHIM)

Four engraved title-pages (the first of them monogrammed ‘H S’), 400 circular engraved illustrations of plants and trees, animals, birds and insects, and fish.

4to (202 x 152mm). 4 parts in one vol. Contemporary reversed calf (headcap and corners worn, some tears and marks to covers). £4,500

The first collected edition of the first work to treat natural history in emblematic form. The 400 emblems are derived from nature and represent plants and flowers, quadrupeds, birds and insects, fish, sea creatures and serpents. Each emblem is accompanied by explanatory texts influenced by the hieroglyphic studies of the Renaissance coupled with Camerarius’ understanding of nature based on Pliny and other classical authors. The physician Joachim Camerarius (1534-1598) cultivated a large botanic garden in Nuremberg and many of the specimens which are represented here are taken from plants grown in his own garden.

The first title-page bears the monogram ‘H S’ and the emblems have been attributed to Hans Sibmacher or Hans Schroder. The four parts were first published separately from 1590-1604 and this collected edition has a new general title-page dated 1605 and dedication, while the four parts each have separate title-pages dated 1590, 1595, 1596 and 1604.

At the end of the volume is an additional engraved emblem pasted on the blank final leaf followed by Rollenhargen’s Nucleus emblematum selectissimorum of Cologne 1611 with engraved title, portrait, [2] leaves and 100 circular emblems with engraved text by Crispyn de Passe the elder (dampstained). A second ‘century’ of emblems was later published in 1613 (see: Praez p476 & Landwehr 510).

Provenance: Contemporary ownership inscription of ‘Cambsfort?’ on title and elsewhere, notes on pastedowns and endpapers presumably in his hand.

Title page with old repair to tear (no loss), lightly browned throughout, occasional damp staining.


19 CANON MISSAE
Canon Missae cum praefationibus & aliis non nullius quae in ea fere communiter dicuntur... Venice, Ciera, 1630

Large title vignette of the Last Supper and full-page engraving of the Crucifixion, both signed ‘Johan. Faber fecit in Venetia’.

Folio (418 x 215mm). 36ff. Contemporary Italian brown morocco over paste boards, covers richly gilt in fanfare style incorporating at the centre three bees and a sunburst tool repeatedly stamped in the inner panel and frame, both familiar emblems of the Barberini family (joints and corners rubbed, small burn hole to upper edge of lower cover). £3,500

A very finely gilt-tooled 17th century Italian binding for a member of the Barberini family decorated with their familiar emblems of three bees and a sunburst.

The well-used Canon of the Mass, which it holds, attests to the regular use by a member of the family which had reached the height of its influence in this period. Their most famous member, Cardinal Maffeo Barberini, was elected pope in 1623 and took the name Urban VIII. His brother Antonio the elder and two nephews, Francesco and Antonio, were made cardinals soon after.

This edition by the liturgical printers Ciera is rare with ICCU recording only three copies in Italy and OCLC listing only copies at Oxford, UB Tübingen and Mundelein Seminary, Illinois, only.

Provenance: Barberini family emblems stamped on binding. Unidentified engraved bookplate with ecclesiastical arms inside front-cover.

Signs of use throughout but a copy found in an exquisite binding and with a fascinating provenance.
20 CAPACCIO (GIULIO CESARE) Delle imprese trattato in tre libri diviso. Naples, Horatio Salviani for Giovanni Giacomo Carlino and Antonio Pace, 1592

‘Clasped hands’ printer’s device on each title-page, 303 mostly oval woodcut emblems (44 x 65mm), the cuts in book 3 have decorative corner pieces filling out the block, some groups of shields and circular cuts, woodcut initials, head- and tailpieces.

3 parts in one vol. 4to (214 x 150mm). [32], 84, 148, 60 ff. Contemporary vellum over thin pasteboard, title lettered in ink at head of spine, re. (remains of vellum ties and paper shelf-label at foot of spine). £3,500

First edition of this delightfully illustrated encyclopaedic work on emblems and devices.

In the first book, Capaccio examines in detail the different theories of emblematics, the differences between devices and emblems in which he emphasizes, as Mortimer notes, the fact that the essence of ‘impresa’ is an intellectual conceit, the interpretation of hieroglyphs and the significance of colours. The second and third books are devoted to devices and emblems respectively.

The delicate woodcut illustrations are imaginative and finely executed, the majority showing animals and plants, making this one of the most attractive emblem books of the period.


21 CASTELLO (ALBERTO DE), OP Sacerdotale iuxta s. romane ecclesie & aliarum ecclesiarum, ex apostolice bibliothecce... scriptis ad optatum commodum quorumcunque sacerdotum collectus, etc. (Venice; heirs of Piero Ravani, and partners 1534)

Printed in red and black throughout, with plain chant notation (black on red), numerous woodcuts and woodcut initials, Ravani device on verso of last leaf.

4to (212 x 150mm.) [4], 346ff. 19th century English blue morocco, gilt panel on covers. £1,800

A beautifully printed liturgical book containing the various offices conducted by a priest.

The Sacerdotale is a manual for priests covering all aspects of their functions but primarily the administration of the sacraments (except for Confirmation and Ordination which are episcopal). Originally published as Liber sacerdotalis in 1523 there were in total twenty-four 16th century editions. The author was a Dominican, often called Castellani, who lived from the late 15th century until the 1520s or thereabouts, and is well known for his Rosario.

The work covers priestly responsibilities from the administration of baptism, confession (where an interesting verse mnemonic for asking questions about infringements of the ten commandments are given, ff. 50-52), matrimony, the celebration of mass, the visiting and care of the sick, including the administration of Extreme Unction, the Office of the Dead and the burial, various forms of benediction for everything from pilgrims to the blessing of meat and of wine as an antidote to poison, the organising of processions and the hymns suitable to be sung (with music), a treatise on the solar year and other calendrical subjects like the calculation of Easter. It also contains a few short passages in Italian (ff. 80 and 81 recto), but it is also the case that it makes use of earlier texts, plus the Compendium Musices (with two woodcuts) which uses the Guidonian Hand for the study of the succession of the notes and musical theory.

At the end, added for the first time, are printed in a small Roman type a prayer against storms and a small group of ‘sample’ sermons intended to be given on certain feast days to the ‘people’ which can be given in the vernacular tongue. It is quite clear that this edition was intended for use by parish priests who, in the care of their congregation, make use of their native tongue.

Provenance: Jesuits College at Siena ‘di San Vigilio’. S. Vigilio was the Jesuit church from 1556 until their suppression in 1759 when it was ceded to the Vallombrosani, they in turn were suppressed in 1816, the Grand Duke of Tuscany gave it to the University of Siena, whose chapel it still is; [Joseph Mendham (1769-1856, see ODNB)]; Law Society bookplate. Censimento 16 CNCE 11949. See: Il Sacerdotale di Alberto da Castello e le sue numerose edizioni (1523-1613) by D Riggs, Padova, 2012-2013.
22 CATS (JACOB) Ouderdom, Buyten-Leven, en hof-gedachten, op Sorgh-Vliet. (Hof-gedachten, dat is, Invallen, by gelegenhelyt oft op’t gesicht van boomen; Koningklyke herderin Aspasia; Afbeeldinge van ’t huwelyck; Doot-kiste voor de levendige, of Sinne-beelden uyt Godes Woordt. Amsterdam, Jan Jacobsz Schipper, 1655-56

Engraved title, added, to part 1, two folding plates signed by Cornelis van Dalen after Adriaen van de Venne, full-page plate made up of six vignettes, full-page plate, and 69 half-page engravings mostly by van de Venne, one signed Crispijn van der Passe. This copy unfortunately lacks the engraved title to part 3 Koningklyke herderin Aspaci.

Five parts in one vol. 4to (237 x 182mm). Late 17th/early 18th century Dutch gilt panelled calf over paste-boards, spine richly gilt in compartments (headcaps and joints rubbed). £7,500

First edition of one Jacob Cat’s last works on ‘Old age, country life, and garden thoughts’ written at his country estate Sorgvliet, found here with all the engravings, woodcut initials and vignettes beautifully hand-coloured at the time of binding.

The works of the famous Dutch poet Jacob Cats (1577-1660) were extremely popular books running through many editions and ‘could be found on the bookshelves of persons of all persuasions... with their many prints they were geared both to the reading abilities of the Dutch and their highly visual culture. The combination of literary form, visual appeal, and moral message guaranteed a broad audience’ (W. Frijhoff & M Spies. Dutch Culture in a European Perspective (2004), p28). This late collection was composed at his country estate at Sorgvliet and indeed two of the engravings, the statue of Neptune (Ouderdom p63) and the pond (Hof-Gedachten p5) are thought to be ‘true scenes’ from the gardens (John Dixon Hunt ed. The Dutch Garden in the 17th Century, vol 12, p109). It also includes the splendid folding plate ‘Huwylyx Fuyk’ showing the trap of marriage in the form of a large net.

The miniature compositions of artists such as van de Venne, with so many references to contemporary Dutch culture, domestic scenes as well as gardens and landscapes, are brought to life here by the superb colouring which is expertly applied. The colourist has added details to dress clothing, interiors and landscape, and ample use is made of gold to heighten the colour as well as white paint or gesso often used to dramatic effect, none more so than in the folding plate ‘Sic transit gloria mundi’and the engravings accompanying ‘t’Samen-sprake tusschen de Doodt, en een Oudtman’. Very little is known of individual colourists working during the Golden Age, they were not members of a guild, and only one attained any level of recognition, Dirck Jansz van Santen (1637/38-1708), the ‘master colourist’ (Meester Afsetter) of the van der Hem Blaeu Atlas. Although such colourists worked principally on fine atlases they were also commissioned by wealthy collectors to colour engravings found in Bibles, emblem and festival books and other deluxe illustrated works. Master colourists such as Van Santen and our anonymous artist added a specific character to the prints and maps that they worked on, not just a mechanical process of colouring in, and thus their prints became works of art in their own right (see: H de La Fontaine Verwey, ‘The Glory of the Blaeu Atlas and the ‘Master Colourist’, Quaerendo XI, 1981, pp208-229).

23 CERVANTES SAAVEDRA
MIGUEL DE
El ingenioso hidalgo
Don Quixote de la Mancha... Nueva edición corregida por la real academia española. Madrid, J Ibarra, 1780

Additional engraved titles, map, plates and vignettes.

4 volumes. 4to (300 x 215mm.) Contemporary Spanish binding of green marbled calf; the covers further 'marbled' with inlaid octagonal panel of brown morocco set in a gilt tooled border; spines gilt in compartments, red morocco labels, marbled end-papers, gilt edges (slight worm damage to foot of spine of volume 1, head of spine of vol. 4 slightly chipped).

£12,500

This edition, conceived as a de luxe edition of the most famous of all Spanish writers, is one of the greatest monuments of Spanish typography. To some extent inspired by the finely illustrated critical edition produced by Tonson in London in 1738 under the auspices of Lord John Carteret, this masterpiece of book design was the brain child of Vincente de los Ríos (1732-1779) soldier and cervantista and Francisco Antonio de Angulo, who was the secretary of the Academia real. The idea was mooted in 1773 when it had been suggested that the illustrations be prepared by members of the Academia de San Fernando. Special paper was to be used (from the Guarro mill in Catalunya), and new type was cast from matrices made by Jerónimo Gil. These are now in the Museu del Llibre i de les Arts Gràfiques (Museo de las Artes Gráficas) in Barcelona.

The text was based on the earliest (the second in fact) known edition of 1605, and those of 1608 and 1615. The plates are the work of Antonio Carnicerio, José del Castillo, José Brunete, Bernardo Barranco, Pedro Arnal, Gerónimo Gil, and Gregorio Ferro and are engraved by Fernando Selma, Manuel Salvador y Carmona, Gerónimo A Gil, Pedro Pasqual Males, J Joaquín Fabregat, Joaquín Ballester, Juan de la Cruz, Francisco Muntaner, and Juan Barceló.

As HG Whitehead quotes in his article on Ibarra in the British Library Journal (vol. 6, no 2, 1980, p205) Henry Swinburne wrote of this book: ‘there is now an edition of Don Quixote with prints taken from original drawings of the dresses and landscapes of the country, which has employed all the best engravers for some time past...', and later on Richard Ford was to say of this edition that ‘no grand library should be without it’. It is said that about 1500 copies were printed.

Provenance: armorial bookplate of Sarah Sophia Child [Villiers], Countess of Jersey (1785-1867) with old pressmarks of Osterley Park Library; bookplate (by Reynolds Stone) of Jonathan and Phillida Gil.

Borders of a few plates slightly foxed.

A HANDSOME MANUSCRIPT of one of the classical texts most highly regarded in the 15th century, following the rediscovery of Cicero by the Italian humanists between the 1390s and 1420s. It is a comprehensive discussion on justice, wisdom, fortitude, temperance and the practice of virtue, imbued with Stoic thought. It has had immense influence and was the first work of any classical author to be printed (Mainz, Fust and Schoeffer, 1465). One critic has described it as ‘the source in great measure of European notions of what becomes a gentleman’.

The manuscript’s provenance can be traced back to the 15th century:

1. Cardinal Raffaello Riario (1451-1521) or his uncle Cardinal Pietro Riario (1446-1474), both notable bibliophiles, with the illuminated Riario arms (or on a chief azure a rose of the first) added on fol. 2r and repeated in ink with a cardinal’s hat on fol. 78r.

2. Filippo Strozzi (1488-1538): his inscription on fol. 1v ‘Hic liber est philippi strozii et amicorum’, probably Filippo Strozzi who married Clarice, niece of Leo X and aunt of Catherine de Medici. He was a humanist who translated works of Polybius and Plutarch from Greek into Italian. The Riario arms on fol. 2r have been amended to include the three crescents of Strozzi with the palle of the Medici arms. The later (19th-century) Strozzi library stamp with motto ‘Expecto’ and an eagle surmounted by a crown is also on fol. 2r.

The Riario arms added to the manuscript have been described as a typical example of the bianchi girati style, which was developed in the early 15th century by Florentine artists from Carolingian manuscripts and used especially in the decoration of manuscripts of classical texts. The colour palette of the blue, deep purple and olive green infilling and the touches of brownish shading of the white-vine stems point to the late 1420s and early 1430s.

The manuscript is almost certainly the untraced Cicero, De officiis, no 507 in the Indice Generale di tutti i libri manoscritti in foglio della Libreria Stroziana (now Florence, Bibl. Nazionale Centrale, CL.X 163).

24 CICERO (MARCUS TULLIUS)
De officiis. Illuminated manuscript on vellum. [Florence, c 1425-35]

Three illuminated white-vine initials (fol. 1r, 32v and 52r), up to 12 lines high, in highly burnished gold with elaborate white vine-stems shaded in yellow infilled in purple and olive green on a blue ground heightened by white dots, a wreath of similar white-vine decoration on lower margin of fol. 1r with the illuminated Riario arms added.

Size: 262 by 195mm. 78 leaves (in gatherings of 10 leaves, last of 8), complete; with horizontal catchwords, 27 lines, pricked and ruled in plummet, text begins above top line, written-space c.173 mm by 106 mm, written in dark brown ink in a small semi-gothic script which develops into a full formal humanistic hand by the end of the book, headings in red, 3-line initials alternately in red and blue, interlinear and marginal annotations by the scribe becoming sparser after fol. 25 and ceasing after fol. 56r. Bound in 20th century limp vellum. £75,000

The style of the bianchi girati in the illuminated initials is typical of Florence. It was developed in the early 15th century by Florentine artists from Carolingian manuscripts and used especially in the decoration of manuscripts of classical texts. The colour palette of the blue, deep purple and olive green infilling and the touches of brownish shading of the white-vine stems point to the late 1420s and early 1430s.

The Riario provenance is an intriguing one, for another copy of this same text, with the Riario arms, was copied by Bartolomeo Sanvito in 1495 (see Sotheby, 14 June 1954, lot 37; now Victoria and Albert Museum, MS. L.1609-1954; see AC De La Mare and L Nuvoloni’s The Handwriting of the Italian Humanists, II, Bartolomeo Sanvito (2009), p322 no 99). The question, then, is whether the present copy – from his patron’s library – served as Sanvito’s exemplar. Some light thumbing or staining here and there, but generally in excellent condition.
25 CICERO (MARCUS TULLIUS)
Tusculanae Disputationes. Illuminated manuscript on vellum. Italy, (Naples), c. 1470-80.

Five large illuminated white-vine initials in burnished gold entwined with plant-stems shaded in yellow and infilled in red, blue and green with long marginal extensions (fols.1r, 41v, 64v, 94r and 123v).

Size: 175mm x 120mm. 163 leaves, complete, collation: i-xvi, xvi ii [of 4, blank iv cancelled], with horizontal catchwords, 21 lines, ruled in brown ink, written-space 112mm. by 70mm., text beginning above top ruled line, written in dark brown ink in a fine upright cursive minuscule, spaces left for Greek words (sometimes inserted by another scribe), a few contemporary sidenotes, some pages slightly rubbed (including the first), a few marginal stains towards the end, generally in fine condition with wide margins, 19th-century orange-red morocco gilt, by FBedford, vellum endleaves, gilt edges. £48,000

The text is a philosophical dialogue by Cicero on the conditions of happiness, written in 45 B.C. and dedicated to Brutus. It supposedly took place at Cicero’s villa at Tusculum and takes the form of a conversation between ‘M’ and ‘A’, perhaps Marcus Cicero and a pupil, Adulescens. It opens here on fol.1r, ‘MTC Tusculanarum quaestionum i, Cum defensionum laboribus senatoris…’, followed by Books II (fol.41v), III (fol.64v), IV (fol.94r) and V (fol.123v), all ending on fol.163r, ‘…inveniri levatio, Amen Laus deo, M.T.C. Tusculanarum Quaestionum Liber V Fins’. Provenance: 1.The elegant script is attributable to the scribe of the Abbey Martial, JA.3183, probably made for Alfonso, duke of Calabria (A.C. de la Mare in The Italian Manuscripts in the Library of Major JR Abbey, 1969, pp84-85; sale, Sotheby’s, 5 June 1912, lot 1620.

1975, lot 2969). The same scribe wrote at least one other book for Alfonso, Phillips MS.6889 (sale, Sotheby’s, 29 November 1966, lot 75). He also copied a Virgil (Walters Art Museum W.400, cf. 2000 Years of Calligraphy, 1965, no52), a Lucretius (B.L. Harl.MS. 2694) and others, probably including a Livy, now Vienna ONB. Cod.45, signed ‘Clemens Salernitanus’, which may identify him.

2.Henry Huth (1815-1878), for whom it was bound by Bedford (d.1884); with the red morocco label gilt ‘EX MUSEO HUTH’; by descent to his son Alfred H Huth (1850-1910); his sale, Sotheby’s, 5 June 1912, lot 1620.
26 CIRUELO (PEDRO) Reprovacion de las supersticiones y hechizierias. (Salamanca, Pedro de Castro, 1548).

Title printed in red and black within woodcut architectural border, woodcut initials.

8vo (207 x 142mm). lxxff. Antique-style brown blind-tooled calf by Arias and Sons, stamped on upper cover, gilt letters on spine. £4,500

Rare early edition of the celebrated Ciruelo’s most famous work on superstition and black magic.

The first edition is undated and, according to Salva and Maggs’ catalogue 520 Medicine, Alchemy, Astrology & Natural Sciences (1920), item no 99, was printed at Alcala c 1530. He studied at San Ildefonso de Alcala and Salamanca, whence he proceeded to Paris where he obtained his degree and became a university professor. For a time he was tutor to Philip II; and he was appointed by Cardinal Cisneros to the chair of Theology at the newly-established university of Alcala de Henares. His vast erudition comprised the humanities, theology, philosophy, music, history and mathematics; and he published various ascetic works on mathematics and philosophy, the latter inclining somewhat towards the metaphysical theories of Lullus.

Title-page with neat repairs to edges, small burnhole to fol. lxviii affecting one or two letters, lightly spotted and browned in places. Palau 54942. See L Ruiz Fidalgo, La imprenta en Salamanca (1503-1600) no 314 (Madrid and Seville only). See Salva no 3872 (1530 edition). OCLC (one copy only at Catholic University of America). £4,500

27 COGEVINA (ANGELO) & ORIOLEI (FRANCESCO) Fatti relativi a mesmerismo e cure mesmeriche... del dottor Angelo Cogevina... e...Francesco Orioli. Corfu, ‘dalla tipografia del Governo’, 1842 [c.1850?]

Manuscript on paper; 4to (255 x 180mm.) 467, [5] pp 24 lines to the page plus catchwords, written in a neat scribal hand throughout, mostly in brown ink but with some passages in red. 19th-century Italian green morocco-backed marbled boards £1,500

A 19th-century manuscript copy of a rare work on Mesmerism published in print only once in Corfu, 1842.

Angelo Cogevina was director of the civil hospital in Corfu, which housed also the lunatic asylum and orphanage, and Francesco Orioli (1783-1856) was an Italian politician and archaeologist, and was exiled from Italy for a number of years by the Austrians. In 1842 he was professor at the Ionian College before taking up the chair of archaeology in Rome in 1846.

Copies of the printed book are rare: OCLC records only the British Library in the UK, one in France, three copies in Italy and in the US only four, at National Library of Medecine, Princeton, Wood Library of Anesthesiology IL and Bakken Library of Electricity in Life MN.

Provenance: booklabel of Antonio Biancheri, surgeon. Legrand Bib ionienne (Paris, 1910) lists a number of Greek works by or connected with this eminent Corfiot physician, Cogevina (Κογεβινος), all in Greek.
28 CONRAD OF LICHTENNAU, ABBOT
Chronicum abbatis Urspergensis, a nino rege Assyriorum magni, usque ad Fridericum II. Paraleipomena rerum memorabilium, a Friderico II usque ad Carolum V. Cum iconibus imp. et principum ad vivum expressis. (Strasbourg, for Crato Mylius), 1537

Over 100 woodcut medallion portraits of Roman and Austrian emperors, from Julius Caesar to Philip of Spain, in white on a black ground by Heinrich Vogtherr the elder, second title-page with four portraits, small printer’s device on title-page, with almost full-page version at end also by Vogtherr.


The first illustrated edition, with the superb medallion portraits by Vogtherr, of the Chronicle of Burchard, Abbot of Ursperg, completed by his successor Conrad.

This new edition, the second in all, was requested by Philip Melanchthon as indicated in the dedication and by the letter from the printer Mylius to Melanchthon which prefaces part two. It is also the first edition to include the continuation of the history up to 1537, and so includes many important contemporary events not to be found in the first edition of 1515. These include the publication of Erasmus’ Greek New Testament in 1517, as well as the death of this great humanist in 1536; the biography of him on p502 is thus one of the earliest obituaries. The continuation also covers the death of Reuchlin, the deaths of Zwingli and the German reformer Oecompaladius, both in 1531, the peasants’ revolt in 1525, the agreement on the Eucharist in 1537, the sack of Rome in 1527, Anabaptists, and there are also brief descriptions of the diseases syphilis (morbus gallicarum) and cholera (morbus sudatorius). This section includes eight portraits, including that of Scanderbeg the hero of Albania.

The Paraleipomena includes the description of seven American Indians, ‘homines sylvestres,’ believed to be Mic Mac Indians, who had arrived in Rouen, France in 1509.

The painter, designer and printer Heinrich Vogtherr (1490-1556) probably trained with Hans Burgkmair in Augsburg. By 1525 he was in Strasbourg active as a painter and from 1536 he began a printing business publishing medical works which he probably wrote himself, and the first edition of his Kunstbüchlein. In the 1540’s he was active in Augsburg and Zurich as a designer of woodcuts, including copies of Holbein’s Dance of Death series and maps and topographical woodcuts of Switzerland, and in 1550 he became court painter and occultist to Emperor Charles V in Vienna.

VD16 Adams C2518. BMSTC (German), p169. Dekesel L21.

29 DE TOURENES (JEAN DE)
Insignium aliquot virorum icones. Lyons, Jean de Tournes, 1559

De Tournes’ Viper device on title and 145 woodcut portrait medallions.

8vo. [8]. 236pp. Later vellum with red leather label on spine (some soiling). £1,800

First and only edition of this beautifully produced portrait book of mostly classical authors by the younger Jean de Tournes.

Mortimer notes of the very fine portraits that there is ‘some variation in quality, and they appear to be the work of more than one artist’ while Bernard suggests ‘ils sont à fait dans le goût de Tory’. ‘There are 145 pretty woodcut medallion heads of men of letters, all with neat inscriptions cut on the block. Amongst the more remarkable biographies are those of Aesop, Euripides, Aristotle, Socrates, Callimachus, Catullus, Cicero, Hyginus, Eusebius, Ausonius and lastly Blondus Flavius. In most cases the artist has given to the heads quite an individuality, it not being unlikely that in some instances the traditional portrait is followed’ (Murray).


Froben's device on title-pages and a larger version at end, final part with large metalcut of device within architectural border with putti, initials and headpieces.

3 works in one vol. 8vo (164 x 110mm.) Contemporary blind-tooled German pigskin over wooden boards, spine with 3 raised bands, clasps and (new) leather fasteners (a few wormholes to spine) £4,000

A beautiful and wonderfully clean sammelband of these very early 8vo editions of three parts of Erasmus's Paraphrases, the second dedicated to Henry VIII, with neat marginal annotations in a contemporary hand throughout.

I. Second edition dedicated to François I. The first edition was in folio and the presentation copy of the book inscribed by Erasmus, with the date 18 December 1523, is in BNF (Rép. A 1138.) It was intended for the Frankfurt Spring Fair, but the printing was held up and the folio edition is also dated 1524. This 8vo edition was probably in the press contemporaneously, as was clearly the case with the work on Acts, and it may well be that the size of the edition was the same.

II. First edition with dedication to Henry VIII, dated 23 August 1523. The preface is an elaborate construct, which beginning from the statement that St. Luke was a doctor, draws a parallel between medicine and the gospel, the latter being a medicine for the soul. It was reprinted in 8vo in 1523/4 and folio editions were published in 1524 and 1526.

III. This is dedicated to Pope Clement VII to whom a copy of the preface was sent in advance. The book was finished a few days after 17 February 1524, and a copy sent to him express. This 8vo was printed simultaneously with the folio, both in 3000 copies. This Erasmus makes clear in a letter to Ennio Filomarsi 'Excusi sunt ex eis sex milia, tria in majusculis litteris [ie the folio], tria in minusculis [the 8vo]' (Allen Opus epistolarum V 408, letter 1432 II. 54-55). It was the 8vo which was sent to the Pope. There were two reprints in 1524 but by 12 April 1525 all editions were sold (Allen Opus epistolarum V p389, letter 1414, note).

Annocation: in each case the works are annotated in the margin mostly with simple scriptural references to books and chapters of the Bible, all written in a neat hand in black ink. There are in addition a few 'NB' notes – sometimes in the form 'notatu dignum'. There is also some neat underlining and occasionally exhortations 'Attendee', 'Auscula pastor et fac', and the like. In the letter to François I, which precedes the first work, there are references to the Tripartita historia of Cassiodorus, to St. John Chrysostom and Rufinus Historia ecclesiastica, and at the beginning of the Life of Mark from Eusebius there are precise references to his Ecclesiastical History. There is nothing to hint at whose notes these are, but they do indicate that the book has been carefully read.

The dedicatory letters are all printed in Allen Opus epistolarum, volume V nos 1381 (Henry VIII), 1400 (François I) and 1414 (Clement VII).

Small paper restoration to first title-page. VD16 E3067, E3061, E3046.
31 ERASMUS (DESIDERIUS)
Moriae encomium Erasmi Roterdami declamatio: nuper ab eo recognita.
[Paris], Jehan Lalyseau, [1514]

Lalyseau’s fine device on title-page, one large and one small criblé initial.

4to (205 x 142mm). xxvi (ie 24)ff. 19th century morocco backed marbled boards. £12,500

Extremely rare early Paris edition of Erasmus’ most enduring work, only four copies are known in European libraries, one of which is incomplete, and none in the UK or USA.

This extraordinarily popular and long-lived work, *Moriae encomium* or in English, *In Praise of Folly*; as Clarence H Miller in the preface to his translation writes, is unique in that ‘no other brief, integral work of Erasmus condenses the humanist’s program for education, religion, and theological reform better than the Folly’.

The Lalyseau edition, of which only four other copies are known, follows closely the first authorised version in the textual history of *Moriae encomium* published by Badius Ascensius in July 1512 and revised by Erasmus himself, and includes the prefatory letter to Thomas More. It is undated but Moreau puts it at 1514 as the printer’s mark was also used in his edition of Apuleius of that year. Lalyseau published little and Moreau lists only eight works by him printed between c 1512 and 1515.

The first edition, published in Paris by Gilles de Gourmont and Jean Petit, was undated but may be assigned to 1511. It was seen through the press by the Englishman Richard Croke and is replete with errors, even the errata leaf. All early Paris editions are extremely rare, the de Gourmont / Petit edition is known in only a handful of copies, all in European institutional libraries; even the British Library did not acquire its copy until 1935 and that, as far as we can establish, has been the only copy offered for sale in the twentieth century. The only copies of the 1512 Badius Ascensius edition recorded by Moreau are Copenhagen KB, Frankfurt SUB, Freiburg, Gotha, Lucerne, BSB Munich and Rotterdam, OCLC adds no more.

Provenance: 19th century monogrammed stamp on fly-leaf, ‘HUF? Docteur Lucien Graux (1878-1944) with his red label. The major part of this celebrated library was dispersed in a series of sales held between 1956 and 1959, the present work is among a small selection recently offered by his descendants. Lucien Graux, doctor, poet and novelist, a member of the Resistance during World War II, was deported to Dachau where he died in October 1944. Dr. Henry Aurenche described him as “modeste, courageux et un grand patriote” (in Anthologie des écrivains morts à la guerre 1939-1945, pp315-316).

Moreau II, 829 (Auxerre, Louvain, Reims (incomplete lacking Aa1 & Aa8). OCLC only lists Bibliothèque Rotterdam. Renouard 338 (1514 Apuleius).
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**32 ERASMUS (DESIDERIUS)**

Apopthegmatum, sive Scite dictorum libri sex, ex optimis quibusque linguæ autoriis Plutarcho praeertim exceptorum, cum brevi commodaque... Nunc primum excusum. Basle, H Froben, I Hervagen & N Episcopius, March 1531

Froben’s printer’s device on title and somewhat larger version on final leaf verso, seven large initials (six lines) by Hans Holbein the Younger with mythological scenes.


A superb copy of the extremely rare first edition, found here in a contemporary blind-tooled binding.

We can only trace three complete copies offered for sale in the last sixty years, including the present one, which was offered by Gilhofer & Ranschburg in their famous catalogue 50 (1965) devoted to Erasmus. The *Apopthegmus*, together with the *Adagia* and the *Colloquia*, proved to be among the most popular of Erasmus’ works, and early copies were avidly read and therefore rarely survive. The *Apopthegmus*, published towards the end of his life, are similar in design and in purpose to his *Adagia*, a thesaurus of sophisticated anecdotes, poignant words, and wise actions, gathered from classical authors after the model of Plutarch’s work. An explanation of the tendencies of this work is contained in the dedication to William of Cleves: ‘Sunt illa quidem scitu dignissima quae philosophi de moribus de republica administranda deque bello gerendo litteris prodiderunt’; two years earlier Erasmus already addressed his *De puere statim ac liberaliter instituendis* to the thirteen year old future Duke. As with his other books, edition followed edition, and it was translated into French (1539), English (1542, by Nicolas Udall), Italian, Spanish and Dutch. The text however, did not undergo many revisions (only two more chapters were added in 1532). Erasmus by then was an old man, and the youthful fervour with which he revised his *Adagia* was gone. The decoration of the book is confined to the woodcut initials by Hans Holbein the younger (cf. Christian Müller, *Holbein – Die Druckgraphik im Kupferstichkabinett* Basle, p210, no 141).

Provenance: Title with contemporary mark in ink (M.4. and CE.), old ownership crossed out on first endpaper.

33 (FLY-FISHING) THE BREVIARY of Leonardus and Johannes Haslinger with their notes on fishing techniques in German including the earliest known collection of fly-fishing patterns

Breviary, Summer portion, in Latin, with additions in German, rubricated manuscript on paper.
[Austria, Admont Abbey; probably before 1452, with additions c 1460’s]

An extraordinary discovery of four closely written pages of recipes for catching fish in the summer months at Admont Abbey, on the River Enns in Austria, with ARTIFICIAL FLIES, baits and pots. It forms the earliest recorded collection of fly-patterns, pre-dating the famous Tegernsee manuscript by more than 30 years.

Please enquire for full details.
34 [GOSPELS, GREEK] POSSELIUS (JOANNES) Ευαγγέλια καὶ επιστολαὶ... Evangelia et epistolae, quae diebus dominicis et festis sanctorum in ecclesia... Graecis versibus reddita. Wittemberg, J Crato, 1572

Title-page with printer’s device and 62 half-page woodcuts, greek letter.

8vo (156 x 102mm). [152]ff (last 2 leaves blank but without blank TB). 19th century brown morocco by R Petit, triple gilt fillet, gilt back, inside gilt dentelle border. £2,000

A DELIGHTFUL ILLUSTRATED EDITION in Greek with fine woodcuts representing scenes from the life of Christ, other gospel stories and portraits of saints.

The editor of this collection of passages from the Gospels and Epistles, Joannes Posselius (1528-91) was professor of Greek and rector of the University of Rostock. A Protestant, his first edition was published at Wittenberg by Schwenk in 1563, all editions are scarce.

The woodcuts are unsigned but from iconological comparisons and style are attributable to the monogrammist CE (cf. the reproduction of a woodcut from another series by this artist in Kocher-Benzing’s 1972 Luther catalogue, item 354). This artist was a pupil of Lucas Cranach the younger and may be identified with a certain Meister Enderle who is mentioned in the payroll of the Duke of Saxony.

Provenance: Presentation inscription from Baron Brabourne (1829-93) to his son Cecil Knatchbull-Hugessen, dated Christmas 1883. Baron Brabourne’s extensive library was sold at auction in May 1894, realising over £2,000; morocco booklabel of WA Foyle, Beeleigh Abbey. VD16 E4339. BMSTC (German), p116. Adams P1988. OCLC: USA only Boston Athenaeum (incomplete) and U Illinois.

35 [GOSPELS, GREEK & LATIN] Ευαγγέλια καὶ επιστολαὶ... Evangelia et epistolae... dominicorum festorum[ue] dieum. Innsbruck, J Agricola for J Paur, 1591

Woodcut on title-page and 17 in the text, all coloured by a contemporary hand, typographical ornaments at either side of text woodcuts also coloured; parallel text in Greek and Latin.

8vo (165 x 105mm). 350pp. [1]. Contemporary blind-tooled pigskin over wooden boards, covers panelled by fillets, outer roll of medallion heads and ornaments, inner panel made up of two strips of foliage roll, clasps and catches intact, red edges, title lettered in ink on spine. £2,500

A HANDSOME COPY of this rare Innsbruck printing with the fine woodcuts expertly coloured in a contemporary hand. Unlike the previous item, this edition is very much a product of the Catholic Counter-Reformation. Rare outside German, French and Swiss libraries, OCLC records no copies in the UK or USA.

Provenance: inscription on title-page dated 1592 of the Andechs Benedictine monastery in Bavaria (now famous for its beer) and a later one of the library at nearby Grafrath monastery. VD16 E4336.
36 GOYA Y LUCIENTES
(FRANCISCO) Los caprichos. [Madrid 1881-86?]

80 etched and aquatint numbered plates on thick paper.

Folio (350 x 250mm.) Bound in modern brown morocco without the original grey cover; gilt spine, in slip-case, paper slightly foxed £10,000

The Fifth Edition made in the Calcografía Nacional for the Royal Spanish Academy, and limited to 210 copies, of Goya’s satirical masterpiece. This copy is one of those printed on thick paper measuring 365 x 260mm but cut down by the binder. Printed in sepia ink and with the plates bevelled, the first being the portrait of Goya (which was also printed on the upper cover not found here). The series was first published in 1799, the first long set of prints ever made in Spain, and as noted by A Hyatt Mayor, ‘the first Spanish works of art to strike the world outside Spain’. He also sums up Goya’s intentions, ‘Goya’s Caprichos comment outwardly on the hobbles of ignorance in Spain’s medievalism, then being revealed by new ideas from France and England, but they really disturb because they confront us with whatever it is that visits you and me in our sleep’.

Some plates show signs of wear, but most are very well preserved, paper slightly foxed. Delteil 38-117, Harris 36-115. A Hyatt Mayor, Prints and People, no 625.
37 GREECE, SEVEN SAGES OF
Dicta septem sapientum, & eorum qui cum iis numerantur. [With: ] Septem sapientum...consilia & praecepta, nimirum, Cleobuli, Solonis, Chilonis... Biantis...Anacharsidis & Mysonis, Pherecydis. Sosiadis septem sapientum praecepta [translated by Jean Dorat]. Paris, G Morel, 1558-1559

2 works in 1 volume 8vo (160x105mm ). 32; 8pp; 23 [1]pp. Late 19th-century old-style morocco by Riviere, gilt arms on covers within gilt and blind fillets, spine gilt, gilt edges £2,400

This uncommon volume is the text of the Sayings of the Seven Wise Men. Although there was some discussion about their precise identities they were generally held to be Cleobulus, Solon, Chilon of Sparta, Thales, Bias of Priene, Pittacus and Periander the tyrant of Corinth.

The second part of the first work, the ‘Precepts of Sosiades’, which consist of one hundred and forty-seven short sentences, was taken from the Eclogae of Stobaeus (iii, t. 173.) These had first been published in Greek by Aldus in the 1495 edition of Theocritus, and consist of very short sentences of a couple of words of moral command, ‘Follow God, Honour God, Obey the law, Strive for justice, Rule yourself, Do not trust wealth’, and the like. Attributed to a figure called Sosiades, they are in fact of considerable antiquity, and the great French epigraphical scholar Louis Robert in an article published in 1968 ‘De Delphes a l’Oxus: Inscriptions grecques nouvelles de la Bactriane’ in Comptes rendus de l’Academie des Inscriptions, Paris, 1968, 442-454 reproduced a four-line Greek epigram from an inscription (3rd century BC) found in Afghanistan at Ai-Khanum, where somebody called Ciarucus is said to have carefully (ἐπιφραδεως) copied them at Delphi, and brought them to ‘the far-shining shrine at Kineas’. He identified him with Ciarucus of Soli, a pupil of Aristotle. The actual ‘Precepts’ do not survive in the inscription, but many years earlier an inscription (also of the 3rd century BC) found in Asia Minor at Miletopolis actually did have some 55 sayings, and there is a (lost) Egyptian papyrus in Athens which also preserves some.

Some of these have an interlinear Latin translation written in a minute contemporary hand. On p32 are four lines of annotation which have been scored out. Provenance: on the title-page are the unidentified initials ID.

Edmund Macrory (1862-1904) K, JP. Educated TCD, Member of Board of Examiners, Inns of Court, from 1881; chairman from 1899.

38 GROTIUS (Hugo) De iure belli ac pacis libri tres. Frankfurt typis & sumptibus Wechelianorum, D & D Aubriorum, & c Schleichii, 1626

8vo (175 x 110mm.) [40], 862, [86] pp, last 2 leaves blank, contemporary English calf over pasteboard (repairs to spine) £2,500

39 GUZMAN (FRANCISCO DE) Triumphos morales... dirigidos al felicissimo, Rey don Philippe, segundo deste nombre, nuestro señor. Seville, Alonso Escribano, 1575

Printer’s device on title, 14 full-page woodcuts (177 x 66mm).

8vo (145x95mm). [8], 5-196ff. Red morocco gilt ‘à la française’ by Brugalla (dated 1937) with gilt emblematic stamp on covers. £4,000

ONLY THE FOURTH COPY KNOWN of this rare Spanish edition of Guzman’s quasi-emblem book, the only other copy outside Spain being at the Hispanic Society of America, New York.

The present work Triumphos morales is a collection of verses in ottava rima covering a whole gamut of moral subjects, followed by a group of verses on different historical events of the reign of Philip II with one or two of Charles V. The title is taken from the Trionfi of Petrarch, a text well known in Spain in both the original and in the Spanish translation of Obregón from 1512. It is illustrated with 14 woodcuts, all with banner mottos, illustrating the various virtues, and as such may be viewed as a quasi-emblem book. Indeed it is so viewed by Señora María Pilar Manero Sorolla in her article ‘Petrarquismo y Emblemática’, in Literatura emblemática hispánica. Actas del I Simposio Internacional, ed Sagrario López Poza, La Coruña: Universidad, 1996, pp175-201) where she discusses the book (pp193-194) and writes ‘Los Triumphos morales... se ofrecen en el terreno de la emblemática como un notable ejemplo de las derivaciones triunfales aplicadas ahora a tema de virtudes diferentes a los de los petrarquescos iniciales como puedan ser la Voluntad, La Razon, la Sapiencia, la Prudencia, la Justicia, etc.’ The liminary verses include two sonnets by Simon de Ribéra, who is described as proof reader. This copy has on f. 52 a manuscript note in Latin at the passage about the wise studying the stars – ‘Sapiens dominabitur astris.’

Triumphos was first published in the same year (1557) in Antwerp by Martin Nucius as Guzman’s Flor de sentencias de sabios, glosados en verso castellano which consists of three-line moral verses covering the various virtues -faith, hope, charity, prudence, religion and others, many of them taken from Seneca. This was reprinted in Spain in 1562, 1576 (Lerida) , and 1598 (Valladolid and Lisbon, 2 editions). Of the author little is known, but we do know that he was a soldier, and that he came from Ciudad Rodrigo near Salamanca. Of Triumphos morales 1557 Pieters-Fontainas lists two copies, one in NY (HSA, Penney p251) and the other in Paris, BNF (YG 340). The British Library has editions of 1565 (Alcala de Henares), and 1587 (2 – Medina del Campo and Lisbon). Of this Escribano edition the only copies listed by OCLC are in Spain – BN Madrid (R/1836) & Salamanca University Library (BG3580), but there is one in NY at HSA (Penney loc. cit.) The Biblioteca Nacional Madrid has copies also of the 1565, 1581 and 1587 editions. It can be seen therefore that all editions of what must have been a fairly popular title, are rare, and some very rare indeed. JT Cull in an article in the Bulletin of the Cervantes Society of America 29.2 (2009) pp51-31, which reprints part of the text (Digressión de las armas y letras (ff. 114verso -122verso of this edition) argues rather unconvincingly in respect of this section for a link between the author and Cervantes on the grounds of certain similarities of content and occasionally of language.

Provenance: Washed out inscriptions on title-page of the library of the Compania de Jesus, Barcelona and of the inquisitor signifying that the book is approved; Antiguo y Moderno green morocco booklabel of Isidoro Fernandez (1878-1963), with his acquisition and binding notes. Fernandez was a distinguished collector and a ‘well-known figure amongst Spanish bibliophiles and dealers’.

Title with marginal repair, repaired tear to K3 and N3, and some smaller repairs to other leave, the whole lightly washed. Palau 111773; Salva 660; Escudero 676; Gallardo III, 2445.
40 HADRIAN VI, POPE

Quaestiones quotlibeticae. Louvain, Thierry Martens, (March 1515)

Large device on title-page with side border of small metal cuts, 12-line and 7-line woodcut initials, last leaf with arms etc. on verso.

Folio (258 x 190mm.) cxxvii, [7], 2 columns, errata on fol. CXXVII verso, followed by Tabula (z2-z7 verso). Early 16th century old-style blind-stamped half calf. £3,500

RARE FIRST EDITION of the ‘Quaestiones quodlibeticae’ by the future pope Hadrian VI, while at the University of Louvain.

The collection here comprises twelve questions (each subdivided into sections) and is based on lectures given at Louvain from 1488 (‘dicta anno Domini 1488 sub magistro Joanne Bryart de Ath’) onwards until 1507, and concerned with moral questions and the utility of prayer. ‘Quaestiones quodlibeticae’ may best be translated as ‘Miscellaneous questions’ or ‘Ask me what you will’, and is a genre of medieval theological and legal discussion dealing with differing subjects, practised right up into the early 17th century. It is a genre associated with some famous names, Thomas Aquinas, Duns Scotus, and others. Although called ‘quodlibet[icum]’ (a term also used in music, eg by Bach), in fact each quaestio has a defined form, and begins in the same way with a formula of words, so that although the subjects may be ‘random’, the approach is strictly scholastic. The short preface on the verso of the title is by Martin Dorp who edited this collection, urged on by Hadrian’s other students.

Hadrianus (Adriaan Floriszoon 1454-1523) was a student of the Brethren of the Common Life, and then at the University of Louvain, which he entered in June 1476, and of which later he was twice rector. On the title-page to this work he is described as chancellor of the university, a post he held by virtue of his being dean of St. Peter's, Louvain from 1497. He was known to Erasmus who in a letter says that he attended his lectures. He was an excellent teacher and the emperor Maximilian appointed him as tutor to the future Charles V, to whom, and Cardinal Ximenez, he remained close. The imperial privilege with that of Charles is clearly stated on the title-page (‘in liminari pagina’) and also referred to with their arms on the verso of the final leaf.

This first edition is uncommon. We have located a copy at Magdalene College, Cambridge, in Vienna ONB, and five in Germany but none in USA.

NK i, 9; Contemporaries of Erasmus i, 5-9 and i, 195-196 (Briart).

41 HOFER (JOHANN) Icones catecheseos, et virtutum ac uitiorum illustratae numeris... item historia Passionis Domini nostril Iesu Christi effigiata. Wittenberg, (Johannes Crato), 1558

Fine device on title-page and larger version on recto of final leaf, 77 half-page woodcuts by Jakob Lucius (26 for Passion).

Sm 8vo (150 x 100mm.) [48]ff. Late 19th century brown morocco by Riviere & Son, covers panelled in blind, spine lettered in gilt, g.e. £2,500

A SUPERBLY ILLUSTRATED LUTHERAN CATECHISM dominated by the woodcuts attributed to Jacob Lucius. Johann Hoffer’s (1534-83) catechism has previously been published without the 26 Passion woodcut series by Rauh at Wittenberg in the previous year. The artist Jakob Lucius (c. 1530-1597), in the circle of Lucas Cranach, is identified by the initials ‘I.L.C.T.’, found on the cut for Joseph and Potiphar’s wife (fol. A8) which are said by Nagler to indicate ‘Iacobus Lucius Corona Translyvanni’, this cut also has the inscription ‘DB 1557.’ which has yet to be identified. His cloverleaf mark appears on the first cut of sixteen found in the Virtues series which includes Fides, Spes, Caritas, Patientia etc.

43 JOHANNES DE AQUILA
OP Sermones quadragesimales
(with the collaboration of Daniel Vincentius) (Ed Benedictus Brixianus). Venice, Petrus de Quarengius, Bergomensis, for Alexander Calcedonius, 21 October 1499

Fine woodcut of full-length figure of the Archangel Gabriel (75 x 50mm), Calcedonius’ device (Kristeller 204), on title-page, opening historiated initial rubricated in red and blue, headings and large initials rubricated in red throughout.

8vo (165 x 110mm). 300 ff (last blank). Double columns, 36 lines. 19th century French marbled calf, flat spine richly gilt with red morocco label, marbled edges (neat repair to headcap). £3,000

A COLLECTION OF LENTEN SERMONS by the celebrated Dominican preacher Johannes de Aquila, who died at Ferrara in 1479.

This is the second edition, written in collaboration with his fellow Dominican David Vincentius and edited by Benedictus Brixianus, first published at Brescia by Angelus Britannicus in 1497 and followed in Italy by further Venetian editions of 1509, 1522 and 1576 and by editions in France at Paris and Lyon.

Provenance: Contemporary inscription on verso of final leaf ‘Iste liber est fratris guilli. Totani romientus Lugdunens. in sacra pagina professoris. FC Rolmi’ with seven line inscription facing opening chapter possibly in the same hand. Inscription on title-page of the Carmelites at Dijon ‘aux carmel. de Dijon’. and on a2 in Latin. Ex librirs ‘PH Chavoix typographi’ inside front cover.

44 JUVENALIS (DECIMUS JUNIUS) Satyrae [with the commentary of Domitius Calderinus] (Domitii Calderini defensio adversus Brotheum grammaticum Commentariorum Martialis calumniatorem), Venice, Bartholomeaev de Zanis, 3 October, 1487

Spaces left for capitals illuminated with four large white-vine initials of 4 to 8-lines in size (a1v (4), a2v (8), a2v (4), k4v (4)) the initials in gold with swirling white stems surrounding them against backgrounds of red, green and blue, two small 3-line initials in gold against a red and green background (a2v and k4v), some rubrication in blue and red, two smaller initials in gold against a red and green background; some rubrication in blue and red.

Folio (314 x 210mm.) 61 (of 62) leaves (lacking final blank), Roman letter, 61 lines of commentary surrounding text. 19th century half-brown morocco (rubbed and scuffed). £7,500

The white-vine initials are of superb quality and are of a style often used in the illumination of humanist manuscripts and printed books of the period.

This copy is extensively annotated in all satires except nos 5 and 9. These annotations written in a neat humanist hand are for the most part marginal, and serve to highlight the lemmata of the commentary, or other passages therein. By contrast the interlinear (or those written at the edge of the text) notes show careful reading of certain poems and constitute either glosses of individual words or explanations. In some satires they are quite dense (1-3, 8, 10, 12-14), in others very sparse. As an example of the gloss element we cite: Satire i, 50-54 ‘Iratis, at tu victrix provincia ploras. Haec ego non credam Venusina digna lucerna? Haec ego non agitem? Sed quid magis Heraclea saut Diomedas aut mugitum labyrinthi et mare percussum pueru fabrumque volantem’. Provincia has been glossed ‘Africa’, ‘venusina’ is glossed ‘horatiana’, ‘mugitum labyrinthi’ is explained as ‘of the minotaur’. As an example of the explanation/amplification element, at xi, 50-51 ‘non est deterius quam/ Aesquilias a feruenti migrare Suburra’ (a slum) we have the note ‘loco celebratissimo’.

In Satire iv (c3verso) after l. 28 six lines are omitted, and these have been written in the upper margin, the lacuna being indicated by a theta. The same phenomenon occurs on e4 where three lines are written in by hand. The lines of this second group are not found in all manuscripts, but they are preserved in a manuscript (Vat. Urbin. 661) and (according to Valla) mentioned by the grammarian Probus. They also occur in a manuscript in the British Library (Add. Mss. 12002 a Juvenal of the 15th century) added in the margin (cf. William S Anderson, ‘Valla, Juvenal, and Probus’ in Traditio 21, 1965) at p396. Valla’s commentary appeared in print in a Venetian edition dated November 8 1486, and was reprinted (sometimes with the commentaries of others) in the 1490s. Therefore the annotations found here in all probability date from some time in the 1490s.

Tear to upper margins of ff. b1 & b2 neatly repaired, one or two wormholes at beginning and end, a little browned or stained in places.

Provenance: Kenneth Rapoport. HC 9699; BMC V, 430; Goff J-652; Oxford J-303; IGI 5591.
45 KEPLER (Johann) Prodromus dissertationum cosmographicae, continens Mysterium cosmographicum de admirabili proportione orbium coelestium...
Addita est eudita narratio M. Georgii Ioiachimi Rhetici, de libris Revolutionum...
Nicolai Copernici, item eiusdem Ioannis Kepleri pro suo opera Harmonices mundi apologia adversus demonstrationem analytiam cl. v. d. Robert de Fluctibus, medici oxoniensis. Frankfurt, Erasmus Kempfer for G Tampach, 1621 (-1622)

4 folding woodcut plates numbered I-II (p. 18), IV (p. 54), V (p. 56), woodcut figures in text, lacking the engraved plate at p26 (Tabula III orbium planetarum dimensiones...)

2 parts in one. Folio (290 x 186mm). [8], 1114, 119-163, [1(blank)]; 50 [2(blank) pp. Contemporary speckled calf, spine gilt in compartments (binding slightly rubbed). £10,000

Second edition with various additions including the first appearance of Kepler’s defence against Robert Fludd found as an appendix.

In 1596 Kepler published his Mysterium cosmographicum, a major statement of the Copernican position. This second edition has various additions which make the work a very useful compilation of astronomical knowledge and the Copernican theory. In addition to Kepler’s text, it includes the Narratio prima of Rhetici (pp. 89 -143, first published in Gdansk in 1540) which has its own title-page on p89, with the famous Copernican heliocentric diagram on p112. This is followed by the Praesae de Prussia (Borussiae encomium) of 1539 (also by Rhetici), and De dimensionibus orbium et sphaerarum coelestium iuxta tabulas Prutenicas, ex sententia Nicolai Copernici by Maestlin (pp. 149-163).

Robert Fludd and Kepler were on opposite sides in the debate between ‘the new, quantitative, symbolic, alchemical tradition’ (DSB VII, pp291-3) and here we find published as an appendix the first printing of Kepler’s Pro suo Opere Harmonices Mundi apologia following Fludd’s attack on the work published in 1619.

Provenance: From the Macclesfield South Library 175.D.11, with their blindstamp on title-page.
Some browning.
Caspar 67 & 68. Houzeau & Lancaster 2841.

46 LANA (Francesco) SJ Prodromo ouero saggio di alcune inuentioni premesso all’arte maestra... Per mostrare li piu reconditi principij della naturale filosofia, etc. Brescia: per li Rizzardi, 1670

20 engraved plates with figures numbered I-LXX

Folio (314 x 204mm.) [8], 252pp. Contemporary mottled calf over pasteboard, spine wrongly titled (expert repair at edges). £4,500

First edition of this important book which contains, ‘the earliest concept of flight based on aerostatic principles’ (Dibner) and a superb plate illustrating Lana’s design for an aerial ship. Dibner continues, ‘Lana calculated that if the air were exhausted from a large sphere of thin copper, its weight would be less than the surrounding air and it would be buoyed up; four such spheres could raise a vessel which could be manoeuvred by sail. This fitted into the scientific thought of the period following the air pump’. M Hope Nicolson writes of Lana’s little canoe ‘although his ship never flew, it is no exaggeration to say that in the idea Lana had in mind lay the principle of the later balloon in which man was to conquer the air... whatever may be the importance of Lana’s Prodromo in the history of science, Lana’s influence upon literature is indisputable’.

Lana’s work was translated by Robert Hooke in 1690 and was argued over by scientists such as Sturm and Leibnitz for over a century. Other chapters treat the author’s method of weighing air, balloons, a newly invented thermometer, the hygrometer, telescope, microscope, timepieces and painting, Lana (1631-87), an Italian Jesuit and associate of Kircher, was professor of physics and mathematics at Brescia.

Provenance: possibly belonged to the mathematician John Collins (1625-83), fellow of the Royal Society from 1667; Macclesfield South Library 165.E.20.

47 LEONRODT (Johannes von)
Hymelwagen. Auff dem, wer wol lebt
und wol stirbt, fert in das ewig leben.
Hellwagen, Auff dem, wer übel lebt und
übel stirbt, fert in die ewigen verdammmuss.
Augsburg, Silvan Otman, 1518

First published in the previous year by Otmar,
illustrated by Hans Schaufelein, this is the second
edition of one of the most original German
woodcut books of the early 16th century. Both
editions are extremely rare, of the first OCLC
records only copies at the British Library and
Harvard outside Germany and for this edition
only the British Library and Cornell, Smith
College and the Morgan library copies.

Johannes von Leonrodt’s (1439-1504)
devotional work gives advice for a spiritual and
blessed life as well as warnings against a sinful one
which would lead to eternal damnation. The book
is full of stories, parables, and ‘exempla’ many of
which are illustrated by Hans Schaufelein’s
inventive woodcuts who succeeds splendidly in
adapting his art to the character of the book. He
narrates little stories, such as the one about the
peasant who hides the seeds in the ground, the way
good deeds should be hidden. A peacock represents
the man who acts differently. One cut
represents the carriage going to Heaven,
another riding towards hell, both surrounded
by many persons who represent virtues and
vices. All the woodcuts are very dramatic, and
express in an admirable form the thoughts of
the author. Daniel Hopfer’s fine woodcut title-
border is reproduced in Johnson German
Renaissance Title-Borders no 19. The book is
dedicated to the Marcgrave of Brandenburg,
and the author is seen in the first woodcut
presenting his book to him.

Bound with Saint Augustine’s Sermones ad
heremitas which was printed in Strassburg by
Johann Pruss before 1487. GW notes it under
‘pseudo-Augustinus.’ A very handsome piece
of Strassburg printing which sadly lacks two
leaves (K4 & 5) which were never bound in.

Provenance: ownership inscription of
Antonius de Lapide, 1563 on fly-leaf. Book
plate of the Bib. Philosophica Hermetica.
I. VD16 L1239. KH Schrey Hans
Schaufelein nos 846-867 (1517 ed). Bartsch
XLIII, 313-34. II. HC 1997. GW 3002.
BMC I, 125. Goff A-1314.
48 LASTANOSA (Vincenzo Juan de) Tratado de la moneda Jaquesa y de otras de oro y plata del reyno de Aragon. Zaragoza, 1681

Woodcut shield of Aragon on title-page, title within ornamental border, nine numbered full-page engraved plates of coins and one smaller engraving by Francisco Artiga; Rosell y Torres's 19th century copy of a fine 17th century portrait of Lastanosa pasted on front fly-leaf.

4to. (200 x 145mm). [18]ff. 64pp. [1]f. [18]f. Late 19th century Spanish red morocco with title boldly lettered on upper cover in gilt, unidentified ownership initials 'T.X.E.' stamped at foot, cruciform ornament in gilt on lower cover. £3,000

First and only edition of an early and important work on medieval Aragonese coins, taken from the coin collection of the author, the Spanish polymath and collector Vincenzo Juan de Lastanosa (1607-1681).

The book is based on the manuscript Pietra de toque de la moneda Jaquesa, which Lastanosa composed in 1661 (three copies known, all in Spanish libraries). This copy also contains [18] additional leaves at end not called for by Palau (or Brunet) which hold a laudatory letter 'Copia de carta del Doctor Diego Vincenzo de Vidania... al autor' – it gives valuable information on his achievements as a connoisseur of art.

Lastanosa was a collector in the grand style. He corresponded with scholars throughout Europe, notably Athanasius Kircher; and held soirees in his palace in Huesca. This palace (demolished in 1894) was surrounded by five different gardens with specimen trees and other plants; he had a maze and a navigable pond with a variety of fish. He collected books, manuscripts, engravings, maps and art – including Titian, Caravaggio, Tintoretto, Ribera. He bought scientific instruments, and had a collection of arms. He collected over 10,000 coins (his collection of 1100 Aragonese coins – some described here – with his Aragonese books and manuscripts were donated after his death to the Royal collection in Zaragoza). He kept a cabinet of curiosities full of fossils, cameos, gemstones, small-scale sculpture, medals, and applied arts. A book detailing his collections was published in 1647, Descripción de las antigüedades, jardines de Don Vincenzo Juan de Lastanosa. He was buried in a specially designed crypt (now regarded one of the most important Baroque monuments in Aragon) at the cathedral of Huesca. His other work on Iberian coins Museo de las medallas desconocidas españolas was published in 1645. Palau VII, 132636. Sañoa II, 3368. Brunet III, 868. Goldsmith L-54. OCLC locates 4 copies only in US: Getty, Chicago, Harvard, and American Numismatic Association.

49 LUCIAN, of Samosata
Gli dilettevoli dialogi, le vere narrazioni. (Venice, Bernardin Bindoni, 1543)

Title within one-piece historiated border and 30 large woodcut illustrations (45 x 65mm), fine woodcut printer's device of a bull on verso of otherwise blank final leaf.

8vo. (155 x 100mm). [18]ff. 64pp. [1]f. [18]f. Late 19th century vellum backed cloth boards, original gilt gauffered edges remain. £1,250

This collection of Lucian's satiric writings was first published in Italian in 1525 and proved immensely popular with successive editions appearing in Venice in the following years and all illustrated with woodcuts. The delightful woodcuts in this edition are based on those from Zoppino's first of 1525 which proved to be the model for illustrations of Lucian well into the 18th century.

Blank margin at foot of title-page cut away and repaired, a few light stains but otherwise a fresh copy.
Sander 4039. Not in Esslin or Mortimer. OCLC (North America: Toronto, Thomas Fisher library only).
50 MACHIAVELLI (Niccolo)
Tutte le opere... divise in V parti.
‘1550’ [Geneva, c 1610-1619]

Woodcut head and shoulders portrait of
Machiavelli on each title.

everse boards. £2,500

A fine copy
from the first ‘Testina’ edition, which,
although dated ‘1550’ on the title-page was in fact
published in Geneva in the early 17th century.
The five parts include all Machiavelli’s works
from Il Principe and the Discorsi to
his Istorie Fiorentine and Dell’
arte della guerra. ‘The Prince is
the perfect statement of the ruler’s
task in the 16th century. The lack
of scruple which is traditionally
associated with it is but one side of
a work in which for the first time
the practical is paramount to the
theoretical… it is the work of a
great political thinker with an
equally clear insight into the
facts… it influenced the politicians
of the European Renaissance, and
its influence continues to this day’
(Printing and the Mind of Man).
The Discorsi is a parallel work to
the Principe and is effectively an
enquiry into the genesis and
maintenance of states; together
the two works form one body of
opinion.

A little light dampstaining in
places and a few small wormholes,
mostly marginal to the
Istorie Fiorentine.
Bertelli & Innocenti no 203. Gamba 623.

51 MARCHIONNI (DOMENICO)
Discorsi morali intorno alla venuta del
Messia. Alla verginita di Maria anche
dopo il parto... a confusione degli Ebrei,
& Erectici in confirmazione della fede
cattolica. All’ illustrissimo signore il
signor Giorgio Ravenscrafz. Ferrara, per
Alonso, e Gio. Battista Maresti, 1664

Small emblematic device on title-page, title in red
and black, woodcut ‘fortuna’ device on p219, a
variety of woodcut initials.

Sm. 4to. (202 x 147mm). Contemporary Italian red
morocco gilt over paste-board, covers elaborately
decorated with four outer narrow decorative rolls
enclosing central panel of large circular fan ornament
with four corner fan sections, flat spine richly decorated,
g.e. (some rubbing to extremities, lacks silk ties) £2,800

A richly gilt 17th century Italian ‘fan’
binding found on a rare theological work
dedicated to an English recusant merchant.

No copies of this
dition are found on
the ICCU, OCLC or
COPAC. An earlier
dition, found in only
two copies in Italy,
was published as
Semplici & pie ragioni
morali intorno alla
venuta del Messia... also in Ferrara, by
Francesco Suzzi in
1656. In our edition
the first four leaves
have been reset with a
new preface dated 14
October 1664 signed by Alfonso Maresti.

At the foot of the title-page is a dedication to
‘All’ illustissimo signore il signor Giorgio
Ravenscrafz’, this could quite possibly be a
reference to the English recusant merchant and
glass manufacturer George Ravenscroft
(1632/3-1683) who initiated the use in England
of lead crystal in the 1670s. He is known to have
left the English College at Douai in 1651 but
little is known of how he spent the next 15 years
before returning to London to import and
manufacture glass. As the ODNB notes, in
October 1656 a ‘George Ravenscraft, Anglus’
matriculated at the University of Padua and he
certainly lived at Venice for some years but this
small dedication adds further documentary
evidence to his Italian years.

Provenance: Towneley Library, near Burnley,
Lancashire, 19th century pencil note inside front
cover ‘Old Italian binding fine specimen, well
preserved in the Townley Library until 1883’. It was
sold in the Townley Hall Library auction 1883, lot
1611. The Towneley/Townley family remained
Catholic after the
reformation, and Charles
Townley (1737-1805),
who inherited the estate
c.1758, was the renowned
collector of antiquities. He
began collecting during his
first Grand Tour of 1767
and continued until his
death. His collection
became one of the sights of
London and the most
important pieces were
acquired by the British
Museum (see ODNB and
Ingamells pp946-948).
52. MELANCTHON (Philipp)
Epigrammata selectiora, formulis precum, historiis, paraphrasi dictorum divinorum... in super & iconibus argumento convenientibus, elegantissimis exornata. Frankfurt, Johanne & Sigismund Feyerabend, 1583

Printer’s device on title-page and larger version on recto of penultimate leaf; woodcut dedicatory arms, map of Scandanavia (p. 81) and 95 oval woodcuts within fine mannerist borders, many signed ‘I.A.’ (Jost Amman).

Feyerabend in his Frankfurt Bible of the 1571 as well as his Neuwe bildische figuren and emblematic Bible both of the same year (see item no 12), thereafter he used a selection to illustrate other works such as the rare Protestant emblem book (Perrot, Tableaus sacrez, 1594, see item no 58). Heglund’s anthology of Melanchthon’s Epigrammata is based upon the edition of Petrus Vincentius, first published at Wittenberg 1563; the epigrams selected here are dedicated to a wide ensemble of 16th century luminaries including Acliati, Beze, Buchanan, Durer, Luther and Thomas More.


Feyerabend’s first edition to be edited by the Dane Peter Jensen Hegelund, bishop of Ripen, and the first to contain the fine woodcuts of Jost Amman.

53. MISSAL (Use of Rome) Missale ad consuetudinem ecclesie Romane: una cum dicte ecclesie institutis consuetudinibus que elitmassime revisum atque impressum. Paris, in alma Parisiorum academia. (Impensis Thielmann Kerver. 23 March) 1506

Kerver’s fine device on title-page. Full-page woodcut of the Crucifixion, large criblé initial of the Crucifixion, criblé initials, music on four-line staves, printed in red and black throughout, decorative line fillers in red and black.


A rare and beautiful Missal published by the German born printer Thielman Kerver who settled in Paris in the late 1490s and specialised in the production of Books of Hours and liturgical works.

Kerver exemplified the continued imitation of manuscripts into the post-incunable period even down to the use of coloured decorative line fillers printed in this work. Bound at the end are six leaves of liturgical manuscript in Flemish and Latin, in double columns in a neat gothic hand with one initial on gold ground, in brown ink with initials in red and blue, dating from the end of the 15th century. The text begins with a prayer to St. Clare in Flemish and includes the Litany of Saints.

54 MONTAIGNE (Michel) Les essais ... Edition nouvelle, prise sur l’exemplaire trouve apres le deces de l’Author. Revue & augmente d’un tiers outre les precedentes impressions. (Les pages ... ou sont conteneues les plus rares remarques de son livre... plus la vie de l’auteur, etc.) Leyden, par Jean Doreau [Geneva printed] 1602

8vo (163 x 104mm.) [72] (last blank) 1031pp., d8 of prelims a blank, contemporary vellum, title inked on spine. (vellum ties missing) £2,750

The second of two ‘Geneva’ editions published in 1602 under the false imprint of ‘Leyden’. Some few copies of the present edition bear the imprint ‘Cologni’ instead of Leiden, ‘Cologny’ being a suburb of Geneva, and frequently used in both French and Latin (Coloniae Allobrogum) to disguise Genevan imprints. The mise-en-page and ornaments point very definitely to Geneva, and its reissue in 1609 (with cancel title) gives Geneva as place of publication. There was a further ‘Cologny’ edition published in 1616 by Philippe Albert. This edition is set from the other Leyden 1602 edition (S & M 11A) but contains (a-d7r) in addition an index of ‘sententiae’ and an account of Montaigne’s life ‘tirée de ses essais’ which first appear in L’Angelier’s edition of the same year (S & M 10). Doreau’s name appears in one other book dated 1605 Le tableau des differens de religion... 4eme edition by Phillips van Marnix. We have found no trace of it elsewhere.

Paper flaw in D1 with slight loss, lightly browned throughout.


8vo (150 x 90mm). [68]ff. 30 lines to a full page, 3-line initial spaces (most with guide letters), modern calf. £2,500

This collection of historical texts has been gathered together as practical illustrations of history necessary for a man of action, as was Federico da Montefeltro, who had in fact conquered Fano and restored it to the papacy in 1463. Copies are rare outside Italy; they are recorded by OCLC at the British Library, Cambridge, JRL Manchester, Freiburg, UCLA (Alhansan Murphy Collection), Yale and Hawaii UL.

The three texts included are brief and apposite: the short life of Cato by Nepos, an abbreviated version of Aurelius Victor (Augustus to Theodosius), and the Liber augustalis of the 14th century writer Benvenuto [Rambaldi] da Imola, best known for his commentary on Dante. Laurentius Abstennius (Lorenzo Bevilacqua) was born at Macerata about 1450. His first books, collections of fables, were printed in Venice in the 1490s. He was (as he tells us in the dedication) at one time librarian to Federico [da Montefeltro], duke of Urbino (1422-1482), famous for his library and patronage. Soncino (Gershon or Girolamo) was the grandson of a German immigrant Jew Samuel Mentzlen, who settled at Fano in 1454. Girolamo was active in Fano, a town on the eastern coast of Italy in the province of Pesaro (where he also printed from 1507) and Urbino. He was there at first involved in the printing of Hebrew books then moved to Brescia, where he printed four Hebrew books in 1490-2, and then briefly to Barco, where two items were printed in September 1496. He was in Fano again from 1501 until 1507, when he transferred most of his activity to Pesaro until 1514. He was back in Fano in 1515, printed some nine or so works, and left the town for good in 1517. Mostly printed in Latin, and a number also edited by Abstennius, these little books are all therefore the products of a small circle of humanists, and must have been intended largely for local distribution.

Provenance: Giuseppe Francesco Angeli (inscription on title-page); Kenneth Rapoport (book label.) CNCE 13341.
56 OVIDIUS NASO Liber heroidum epistolorum. Liber Sapphus. Libellus In ibi. Cum expositione familiaris Antonii Volsci ... Lyon, Jean Thomas & Stephane Gueynard, November 1513

Title within fine four piece white-on-black border made up of putti and classical ornaments, woodcut of three scholars Ovidius, Antonius and Ubertinus, title in red and black, large opening woodcut 128 x 77mm, and 21 woodcuts in the text c90 x 55mm made up of three scenes each, some pages with ornamental borders, numerous initials; verso of final leaf with circular diagram of the winds and regions of the globe from Pliny.


A beautifully produced and illustrated Lyon edition of Ovid’s Heroides.

The collection of twenty-one poems were written as fictitious love letters addressed by noble ladies of the legendary past, Sappho being the exception, to their absent husbands or lovers, such as Phaedra to Hippolytus, Medea to Jason, Penelope to Ulysses and Dido to Aeneas.

Provenance: early 20th century signature and bookplate of Erwin Mosch.


57 OVIDIUS NASO Heroidum epistolae. Amorum libri III. De arte amandi libri III. De remedio amoris libri II. Antwerp, Christopher Plantin, 1575

Title within fine woodcut architectural border.

16mo (130 x 82mm). 357pp. [1]. Contemporary blind-tooled pigskin over paste boards dated ‘1577’ on upper cover, covers with fine outer ornamental roll incorporating the medallion heads of the reformers, superb central panel-stamp (70 x 41mm) of a seated near-naked Justice with her sword and scales against an arched architectural background with the banner ‘Iusticia quis Quis Pictura’, the legend beneath the panel reads ‘Iusticia quisquis picturam lumine cernis’.     £2,000

A finely preserved blind-tooled pigskin binding notable for the unusual figure of an almost naked Justice. The Justice panel stamp is very similar to one recorded on EBDB (p000034) signed ‘MS’ from Marburg in Hessen and a reversed example Haebler II 346, I & EBDB (p003587). This unsigned panel differs from the usual representation of Justice commonly found during this period where she is depicted in contemporary dress (such as Haebler I 308, III, EBDB p002866) rather than this classical representation.

This volume comprises the third and final volume of Plantin’s 1575 pocket edition of Ovid’s works, the editor was Victor Giselinus who revised the edition of Andreas Naugerius published by Paulus Manutius, Venice, 1533-34. Plantin had previously published the edition in four volumes 1566-67.

Provenance: copious contemporary underlinings throughout in red ink and some marginalia. Ownership inscription inside front cover dated 1624, inscription in the same hand at foot of title-page ruled out in ink, later inscriptions on title dated ‘1664’.

Voet 1851.
58 PERROT (Paul) Tableaux sacrez. Frankfurt, de l’impression de Jean Feyrabendt aux dependes de Theodore de Bry, 1594

Printer’s device on title-page and 113 woodcut ‘tableaus’ by Jost Amman.


The only edition of an extremely rare French Protestant emblem book known in only a dozen copies.

Described by Alison Adams as ‘undoubtedly a Protestant work of some interest’ she further notes that the author Perrot may have once been a priest as he appears ‘Paul Perrot Sieur de Sale, P’ on the title-page. Bayle, amongst others, states that Perrot converted to Protestantism while studying at Oxford. It is certainly likely that he was forced to leave France and sought to get his prose and poetry published elsewhere; here in Frankfurt he collaborated with the Protestant Theodore de Bry in this publication. He later married Anne de Forges, from a reformed family in Chalons-sur-Marne, and their son Nicholas Perrot d’Ablancourt, the noted translator of classical works, was born in 1606.

‘Perrot consistently goes beyond the biblical story to draw a moral conclusion which is often quite distant from the original narrative. He gives almost every ‘emblem’ (113 have a pictura) a title in Latin (one Greek), which often, like the motto in an emblem, sets up a tension with the ostensible subject matter, that is the biblical story illustrated in the woodcut. Precise allusion is made to the biblical narrative by the citing of a chapter of the Bible, starting with the book of Genesis. A number of these titles are related to biblical passages, but some reveal a possible link to other emblem writers, notably Montenay & Boissard’ (Adams).

The woodcut ‘tableaus’ or ‘emblems’ are from a Biblical series designed by Jost Amman with integral decorative frames, a set first used by Feyerabend in 1571, and utilised from the outset to serve a multitude of purposes and fit both Catholic and Protestant contexts (see items 12 & 52).

Bound after an incomplete copy of another Protestant work, La Calliope by Benoit Alizet, Geneva, 1593.

59 PICTORIUS (Georg) Apothesos tam exterrarum gentium quam romanorum deorum libri tres. Nomina, imagines, & carundem imaginum complectentes allegorias. Basle, Nicolaus Brylinger, 1558

Printer’s device on title-page, 25 woodcuts, woodcut initials.

Sm 8vo. [4ff.] 135pp. Late 19th century half-brown morocco by Roger de Coverly, spine lettered in gilt, g.e. £2,500

First illustrated edition of Pictorius’ work on the iconography of the Gods.

The text first appeared under the title Theologia mythologica in Freiburg and Antwerp editions of 1532 and as such was one of the first works on classical mythology of the German renaissance. It was republished here under a new title with woodcuts of the Gods taken from Herold’s Heydenweldt also of Basle, 1544. Pictorius’ work is presented as a dialogue between Theophrastus and his disciple Evander who is taught the names, appearance and ‘allegory’ of each god. As Seznec explains, appearance is Evander’s main concern and in order to satisfy his queries ‘Theophrastus sometimes leaves Greece and Rome to hunt for less well-known images in the East. Thus, in treating, of the great Greco-Roman gods, he does not fail to call attention to their oriental equivalents: the ‘Assyrian Apollo’, with basket-like headdress, or the bearded Cypriote Venus. He even devotes several chapters to the Egyptian gods: Isis, Osiris, Harpocrates etc.’

Pictorius (c. 1500-69) of Villingen was a physician who also wrote on a number of medical subjects as well as about witchcraft and magic.

Provenance: bookplate of Samuel Ashton Yates Thompson dated 1894.

VD16 P2662. OCLC, North America: Toronto, Newberry, UC San Diego, Duke, Huntington only.

Marcus Musurus the editor was one of the most important Cretan exiles resident in Venice, and indispensable to Aldus (and to Kallierges) in the editing of Greek texts from the 1490s onwards. In 1516/17 he went to Rome, where Leo X created him a Bishop, and where he died in 1517. In this volume he gives a long hymn to 'Divine Plato' in Greek elegiac couplets, a poem which also sings the praises of the Medici and of Leo 'the most powerful key holder of Olympus' (ie the Pope) as well as singing the praises of Lascaris (who had taught Musurus) and of the 'blameless Aldus', bemoaning the condition of Greece, and preaching a crusade to wrest it from the Turks, and so on.

Provenance:
1. Jacques Malenfant of Toulouse, probably the son of Pierre de Malenfant (1506-1554), was one of the almoners of Marguerite d’Angoulême, queen of Navarre, who in 1546 sent him to Paris to pursue his studies. When Turnebus, professor at the Collège de France, died in 1565, Malenfant contributed some verses in Latin to his epiacedia (“In tristissimum Adriani Turnebi morbum”, although the phrase also occurs in St John Chrysostom’s homily on I Corinthians iii: ‘But if we announce the things of the Spirit, for what reason dost thou turn and toss up and down the wisdom which is from without?’ The idea of striving upwards is a common topos, and indeed, in a different sense, is used by Puck in A Midsummer Night’s Dream ‘Up and Down, up and down, I will lead them up and down’. 2. Augustus Fitzroy, 3rd Duke of Grafton (1735-1811) with his inscription dated 1776 and cypher on spine; sold Evans 6 June 1815 lot 138 for £6.10s to Payne’ (see de Ricci p93); his library included the presentation copy of Volpone by Ben Jonson to John Florio, now in BL; the sale was put in train by his heir the fourth duke (1760-1844). 3. Thomas Gaisford (1799-1855), Dean of Christ Church, renowned classical scholar and book collector; his library dispersed at auction in 1880. 4. Clifford C Rattey whose library at Torbyn, Torquay, Devon received a printed catalogue in 1965. Rattey also owned a 1528 Simplicius in a Malenfant binding (Foot Appendix I no 2).
A FINELY BOUND COPY of Pio's newly edited Plautus heavily annotated in the 16th century.

The annotations are to be found throughout the volume and are written in a small neat hand of the 16th century. They are sometimes located in the text (corrections of letters or readings (mostly in error), but many are found in the margins, and some in the space between the text and the commentary. These vary in length from a single line or a couple of words to several lines (e.g. note of 19 lines on r2verso, and are generally explanations of words like patagiarii, mantellum (mantellum penule genus quo se vet ut lorica muniebant), suminosus (sumen lacuis extractum ac sue occisa). There are also some maniples drawn in the same ink. Occasionally where the notes are at the edge of the margin, they have been very slightly cropped by the binder. There is no intimation at all of who the annotator was but he obviously knew Greek well, and read the text carefully: scarcely a page is left without some sort of mark, even if not an annotation. Many of the corrections in the text it must be admitted are wrong.

The author of the commentary first printed here was Giovanni Battista Pio (1460-1540) a Bolognese humanist, and pupil of Beroaldo, who at this period was working in Milan, which explains the place of publication. The author of many commentaries on Latin writers (Lucretius (1511), Verrius Flaccus, Lucan, Cicero, etc), Pio knew Greek and he quotes frequently and at length in this commentary from Apollonius Rhodius (06), the Greek Anthology (eg p5, r7, epigram by Antipater, u8verso epigram by Julian) and other Greek sources. This is the last incunable edition of Plautus. He was later commented upon by Pylades Buccardus (Bologna 1503) edited by Britannicus, and there then followed a number of 16th-century editions, including one edited by Denis Lambin.

Provenance: Jean François Theurt of Paris, 1674 to whom awarded as a prize (‘Nobilis et optimae spei adolescens Joannes Franciscus Theurt parisiensis in 3o ordine Marchiano ad praemium strictae orationis proxime accessit. Ita testor die 3o 7bris An. Do. 1674, N Mercier gymnasiarcha’) with inscription on title ‘Ex libris JF Theurt’. This is the Collège de la Marche, founded 1362 by Jean de la Marche, and at this date located on the Mont Ste Genevieve. It was closed in 1790, and various books from its library are known; Barbey, ch. secretary of the Bishop of Bayeux, who gave it to; Georges Vincent professeur at petit séminaire de Caen, 30 June 1925 [living at] La Maladrerie, Calvados. He has added some notes on f. h2verso. Bookplate of Kenneth Rapoport.

HC *13084. BMC VI, 775. Goff P-785. Bodleian P-357.
62 PLAUTUS (Titus Maccius)  
Comœdiae XX. Venice, Lazarus Soardus, 14 August 1511

Woodcut title-border, full-page woodcut of an actor addressing an audience on aa10v, 316 composite scene woodcuts, and white-on-black printer’s device at end, woodcut initials throughout.

Folio (312 x 210mm). CCXXVIII, CLXXXIX ff. (lacks final blank). 18th century calf, covers panelled with blind fillets and a large ornamental roll, spine gilt in compartments, 8e (light wear to extremities, one or two small wormholes to the spine). £9,000

The first illustrated edition of the comedies of Plautus to be printed in Italy.

It is furthermore the most profusely illustrated edition of the early period and a technical masterpiece by the Venetian printer Lazzaro de’ Soardi. As noted by Mortimer, the 316 scene illustrations were put together in the manner of Johann Grüninger’s Strasbourg Terence illustrations of 1496 by combining separate blocks of up to six figures (who are identified by their names set in type in scroll blocks above), trees and doorways, the scenes are then filled out by foliate strip borders at the sides and plain rules. Mortimer also notes that there was a certain amount of adjustment of the blocks at the press as comparisons of examples from both issues show certain substitutions or figures that have been transposed.

The work begins with the justly famous full-page Theatre woodcut of the actor addressing the audience in a renaissance theatre which was first used in Soardi’s extremely rare 1497 edition of Terence; this influential woodcut is said to have inspired the frontispiece of Vesalius’s De humanæ corporis fabrica and provided Renaissance architects with a vision that lent dramatic shape to the permanent anatomy theatre in Padua (1594) and to the increasingly spectacular practices of anatomical dissection. The fine woodcut title-border of putti within architectural ornament has a fine lower panel of figures in a sea procession; it first appeared in Tridino’s ‘Malermi Bible’ printed at Venice in 1493.

The present copy is the earlier issue described by Mortimer as having a longer title set in gothic letter, rather than roman, within two blocks of a scroll unrolled by hands, the same full-page putti border infilled slightly differently, and an additional address on the verso and the conjugate leaf reset. The text has the commentaries of Bernardus Saracenus and Giovanni Pietro Valla which had first been published in 1499. The twenty surviving comedies of Plautus, the first Roman dramatist of whom we have complete extant plays, were rediscovered and widely translated in the Renaissance. They influenced much 16th century English comedy and Shakespeare, for example, used the plot of the Menaechmi in the Comedy of Errors.

Occasional faint dampstaining to lower outer corners, some marginal brown staining to first and last leaves, light browning to a few leaves, minor worming to lower margins of last leaves, small corner-restoration to HH8. Mortimer Italian 387. Sander 5748 and pl. 312-13. Adams P 1481. Essling 1724. Schweiger II, 762.
63 PLUTARCH of Charonea
[Moralia] Opuscula LXXXII.
Index Moralium omnium & eorum quae in ipsis tractantur, etc (ed Demetius Ducas) (Venice, Aldus Manutius & Andreas Asulanus, March 1509)

Aldus' device on title-page.

4to. [16], 1050, [2]pp, Greek and Roman type (Gk 3rd casting). Late 16th-century vellum. £17,500

Editions of Plutarch's Moralia. The Moralia fill some sixteen volumes (including a copious index) in the modern Loeb Greek-English edition, and just as his Parallel Lives have had an enormous influence (through their translation into the vernacular) on such as Montaigne and Shakespeare, so too the Moralia have, through the multiple works (a total of seventy-eight, divided into fourteen books since 1572) that constitute them, been much read and studied. From De liberis educandis, an obvious candidate for educationalists, to De curiositate and the Quaestiones Romanae & Quaestiones Graecae, which afford massive amounts of information about the ancient world, to De Iside et Osiride an important source for the history of ancient religion, they have been quarried and used. Further Plutarch’s own citations of other writers (like those of Athenaeus in his Deipnosophistae) are often important records of otherwise lost texts. Plutarch himself (CE 45-120) was a priest of Apollo at Delphi. His importance for the history of the ancient world has always been highly regarded, but of recent years his rôle has been seen by such as Simon Swain as massively important.

‘Aldus, the saviour of the Greek language, sparing neither cost nor labour, has gifted you this spiritual wealth, namely Plutarch... Whosoever therefore has put on this book, let him journey cheerfully on the waves of life’. These words are a translation from sentences contained in the preface by the Cretan Demetrius Ducas (Doukas, ca. 1480 – ca. 1527) the editor of the volume, addressed ‘To the zealous’, and whilst they are somewhat exaggerated (and tell us nothing of his editorial work) they complement Aldus’s own Latin preface which is addressed to Jacobus Antiquarius of Perugia (1444/5-1512, see DBI) secretary to Lodovico Sforza, duke of Milan, who was the dedicatee of many books printed in the late 15th century, and whom Aldus clearly knew well and visited in Milan. The preliminary matters include also a poem in Greek by Girolamo Aleandro (1480-1542). Printer’s copy for the book survives in a manuscript in the Ambrosiana in Milan (C. 195 inf.) and this manuscript, which was clearly used by Marcus Musurus, may have been lent to Aldus for the preparation of the edition.

Light staining, heavier waterstaining to first and last quires, tear to title-leaf restored, small wormholes in first quire.

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.


First edition of the first of two volumes published in this year of Plutarch’s Vitae, 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, ‘Pamphilio 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). A note at the foot of the first page appears to suggest that this volume was on its own when bought in Logrono, northern Spain, by Dean Munór de Suessa in 1632. Examples are very rare on the market with Anglo-American auctions recording only a single incomplete copy of volume I appearing at auction since 1936 when the Sykes-Syston Park-William Morris copy was sold. The present copy was auctioned at Sotheby’s 18 November 1918, lot 609, and sold to Francis Edwards for £18.10s.

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 one, 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 and also 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 17th century at least as the early foliation is continuous. The final leaf C6 is cut down and mounted at the end, stating that the volume was acquired in Valencia in 1770, 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). Annotators 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.

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.

65 PONA (Francesco)
Cardiomorphoseos sive ex corde desumpta emblemata sacra. Verona, Superiorum permissu, 1645

Allegorical title, engraved by ‘GG’ with David and Petrus on both sides holding a heart, with the Trinity above; 101 numbered oval etchings of emblems (c. 110 x 85) in which the heart plays a crucial role, each with a Latin caption in a cartouche.

4to (203 x 142mm). [6]ff. 208pp. 17/18th century marbled paper over pasteboards (spine faded). £4,000

First and only edition of this intriguing emblem book devoted the heart.

Francisco Pona (1594-ca. 1654) was a successful physician from Verona who also wrote many literary works as well as books on ‘the art of healing’ and other subjects both in Latin and Italian. The 101 oval emblems are inspired by the heart, an emblematic theme that became popular in the 17th century when the cult of the Sacred Heart was revived. The curious oval etchings are preceded by a Latin motto in a cartouche and followed by a Latin explanation mostly in prose, but sometimes also in poetry, varying in length from one to three pages. This emblem book is dedicated to Julio Mazzarino (dated 4 May 1645).


66 [PROGNOSTICATION]
ALBRECHT (Lorenz)
Euangelisch Prognostic. Ein bewärte augenscheinerfahrliche weissag, auss allen alten und newen sectereygeschichten abgenommen... den zweifligen und irzigen zum nachdencken guetertzig gestellet. L.A.D. [16 lines verse] [Munich; Adam Berg, 1589]

Woodcut at lower left-hand corner of title-page of an astrologer and his family, he stands with an open astrology book, his wife beside him with one child in swaddling cloths on her back and one in her arms, a third child stands by her side holding a toy.

4to (180 x 145mm). [8]ff. Modern marbled boards. £1,250

The only edition of this prognostication, the British Library holds the only copy outside Germany.

The work is divided into three sections, the first discussing the planets (including the sun) and their position and roles, the second the twelve signs of the Zodiac, and the third the four seasons of the year with some of their more notable feasts. There are references to other writers, Cardano and the biblical commentator, Franciscan and tailor, Johannes Nas among them. His Practica practicarum is referred to on B2 verso. Nas had also converted to Lutheranism and then returned to the catholic faith, becoming a Franciscan (see John M Frymire, The primacy of the Postils, Leiden; Brill, 1980, pp280-281).

In the dedication addressed to Bishop Vitus of Bamberg (whom he describes as his ‘prince and lord’) prefixed to Absurda Lutheranorum, Ingolstadt 1570, Albrecht describes himself as ‘Liebhaber der catholischen Warhait [sic]’, and this seems to be the tenor of his publications which include a German translation of Tertullian, his Chronik der Franchen [in verse], Cologne, 1571, and a famous German grammar of 1573 Teutsch grammak oder Sprachkunst (written in Latin) and published in Augsburg. His works are in German, apart from two in Latin, the title of which makes it quite clear that he had at one time adopted Lutheranism, but had rejected it and returned to the catholic fold. Albrecht was born about 1540 in Neustadt and died in 1606.

VD16 A1594 (copies in Germany, Austria, and Hungary). British Library only outside Germany.
67 PSALTER (French & Latin)
Psalterium Daviticum materna lingua expositum. (Paris, A Verard), [c. 1512]

Title-page with fine metalcut of David and Bathsheba enclosed in within ornate metalcut criblé border made up of 8 different strips; printed in red and black throughout.

Sm. 8vo (165 x 108mm). [244]ff. 18th century mottled calf, spine gilt in compartments, red morocco label (one label missing, joints and headcaps restored). £1,500

First edition of Verard’s French-Latin Psalter, undated but considered by the Bibliothèque Nationale Paris to have been printed c 1512. A second edition appeared c 1520 with Verard’s son Barthélemy’s device on the verso of the title-page. OCLC records copies at the BNF Paris and the British Library but the only other copies recorded are in the USA at Boston Public Library and Cornell and Michigan universities. The layout has alternately the verses of the Vulgate, printed in black in a large gothic type, and the French translations, in red in a slightly smaller type; all the opening initials are also in red.


A little marginal foxing and toning in places but generally a good copy.


Fine woodcut Badius device on each title page, the second work with superb woodcut of St Stephen flanked by two bishops, first two works with large criblé initials. Ruled in red.

3 works in one vol. Small 4to (192 x 138mm). [20]ff (last blank); [1] ff. 19th century polished calf (neatly rebacked). £2,250


Rossetus specialized in poetry in the Virgilian style on sacred subjects. Laurentia was his earliest published work and was soon followed by his poem on the martyrdom of St Stephen in the following year, dedicated to Maximilien Sforza. Armstrong notes that Rossetus (d. 1532) was in Robert Estienne’s circle and he is acknowledged in the preface of Estienne’s 1529 edition of Terence for the special help he provided. From 1522 he is described as a ‘poeta laureatus’ and he provided liminary verses for Hector Boethius’ Scotorum historiae, published by Badius in 1527. (See E Armstrong, Robert Estienne, p79/80).

Headlines of final work just trimmed.

69 [ROSICRUCIANISM] La clef de sapience de freres de la Rose Croix, qui ouvre les sacrés cabinets de la Nature & donne une claire intelligence des XII secrets cachés de la Mysterieuse Cabale des Sages. (-Sapientia Vetunum Sive de ipsonum universali et Summa Medicina Hijerogliphicis... Velleris Phrygii). [France, c 1860s].

Decorated title-page and 25 other illustrations, the majority pen and watercolour with gold illumination, one full page drawing in ink and wash entitled 'Tableau Cabalistique et hermetique trouvé chez un Juif en 1772 par Alliette'.

Manuscript on paper. 4to (240 x 200mm). Quarter roan over cloth, blank leaves at rear, spine heavily rubbed. 122 pages in three separately paginated parts; 78pp, 20pp, 24pp. £3,500

A PRODUCT OF THE ROSICRUCIAN REVIVAL this illustrated alchemical manuscript may well have belonged to Mary Gebhard, a well known disciple of Elphas Levi, the famous occult author and magician.

Christopher McIntosh mentions a manuscript with this title and including the Tableau Cabalistique drawing as being amongst Mary Gedhard's papers in his book The Rosicrucians: The History, Mythology, and Rituals of an Esoteric Order (1998, p92), he also cites it as being one of the only pieces of evidence of French Rosicrucian activity during this period.

Mary Gebhard (1832-93), born in Dublin and educated in Paris, lived in Elberfeld in Germany with her husband consul Gustaf Gebhard. Following the siege of Paris, in 1871, Levi stayed with them there, saving him from deprivation and starvation. His last will and testament stipulated that Mary Gebhard be one of the few permitted to touch his manuscripts after his death, which offers an explanation of how this manuscript might have ultimately surfaced among her papers. The Gebhards were friends with a number of other occultists including HP Blavatsky who, in 1884, also spent a period of convalescence at the Elberfeld house. In that same year the Gebhards also helped establish the first German section of the Theosophical Society of which they were active members. Mary Gebhard later published an article titled 'Personal Recollections of Eliphas Levi' in The Theosophist (January 1886, pp 241-242) where she talked about her relationship with Levi, described his profound impact on her and her belief in his wisdom: 'never did I leave his presence without feeling that my own nature had been uplifted to nobler and better things, and I look upon Eliphas Levi as one of the truest friends I ever had, for he taught me the highest truth which is it in the power of man or woman to grasp.'

One of this manuscript’s most striking and intriguing images is ‘Tableau Cabalistique et hermetique trouvé chez un Juif en 1772 par Alliette.’ Alliette was an 18th century cartomancer better known under the pseudonym Etteilla. He founded a society of tarot enthusiasts which continued after his death and it is possible that some of his unpublished teachings filtered down to later practitioners such as Levi through this channel. According to Ronald Decker, Levi knew of some occultist papers of Etteilla’s which had gone unpublished during his lifetime.
A collection of 90 letters with some astronomical calculations, mostly relating to astronomical observations from Hamburg, with some from Lisbon (where he went in March 1857 for health reasons), but with one document relating to the sale of lands at Picton in Australia (dated September 1844), between Karl Rümker, the German astronomer, and the English gentleman and amateur astronomer John Lee of Hartwell, Buckinghamshire, mostly addressed to him in London at Doctors’ Commons. Some of the letters are clearly copies. There is one letter from Rümker’s wife written after his death (21 December 1862) detailing the circumstances of his demise in Lisbon. The letters (13) from George Rümker, illegitimate son of CKL Rümker date from between 1848 and 1854 and are written from the Observatories at Durham and Oxford. The letters are all endorsed in a small neat hand (Lee’s) with details of sender and date etc.

The letters whilst of great technical interest also have much else to fascinate, such as complaints about the exorbitant charges of the bookseller Asher in Berlin for sending books, accounts of the breaking of Rümker’s telescope in Lisbon, and so on. There is also a copy of ‘Articles of agreement… 13 September 1844 between Charles Louis Rümker of Hamburg the Vendor of the first part, Adolphus William Young of Sydney… and William Lumsdaine of Sydney the purchaser of the third part’ concerning the sale of land and dwelling at Picton, Australia. One of the letters refers to the ‘equatorial telescope’ at Hartwell House.

The family papers of Lee are in the British Library (Add. MSS. 47490-93), together with a number of items from the Lee collections (including one Arabic manuscript), but there are also papers in the Bodleian, and in other institutions from Canada to Australia.

There are also two other items, one printed (a pastoral letter dated 1849 from Thomas Darling addressed to the parishioners of St. Michael Paternoster & St. Martin Vintry), and the other the passport dated 5 November 1864 of Mr. Reuben Townroe ‘going to France, Italy and Austria on the Public Service.’ Reuben Townroe (1835-1911) was born in Sheffield. He worked as an assistant to Godfrey Sykes on the architectural decorations for the South Kensington Museum (V&A) and completed these after the latter’s death in 1866. In later years he worked as a modeller of brickwork and a draughtsman.

Provenance: Although not in the sale at Sotheby’s in April 1938 of books from Hartwell House, it is likely that the letters were sold at around this time.
71 SALLUSTIUS CRISPUS (Caius)
La conjuración de Catilina y la guerra de Jugurta (Del alfabeto y lengua de los Fenicios y de sus colonias [by Francisco Pérez Bayer]) Madrid, J Ibarra, 1772

Engraved title-page by Montfort, portrait, 3 engraved plates (including a map) and numerous smaller engravings by Montfort and Carmona after Maella; 3 engraved plates by Fabregat and Ballester (battles and Roman weapons); two plates of scripts and one of Phoenician coins.

Folio (348 x 245mm.) [14], 395, [1]pp. Contemporary Spanish binding of red morocco, covers decorated with a gilt Greek key border having gilt suns at corners, enclosing an inner roll border of foliate design, flat spine gilt at either end with a central neo-classical motif built of various tools, green morocco label, green silk doublures and marker, edges gilt, (slight chip at headband, small worm holes at head and foot of spine) £8,500

An excellent copy of this masterpiece of typography, generally regarded as the finest Spanish book of the 18th century and perhaps the most beautiful book of the period anywhere. Even the finest productions of Bodoni and Didot rarely equal, let alone surpass, the Ibarra Sallust in typographical beauty. The two works of Sallust were translated into Spanish by the Infante Don Gabriel Antonio de Borbon, second son of Carlos III. The prologue is printed in a very calligraphic type, while the Spanish is set in the same beautiful italic, but in a larger size; both types were cut by Antonio Espinoza and are well complemented by the exquisite engravings mostly based on designs by the court painter Maella. The original Latin text in Roman type runs along as a footnote to each page. At the end of the text are the notes and the treatise on the Phoenician language by Perez Bayer. 120 copies of this edition were issued, all on large paper and printed on a rich creamy paper, hot-pressed by Ibarra himself. Updike speaks at length of this remarkable volume: "As we turn page after page of the distinguished, lively, easily read italic and massive roman, we see how magnificent pure typography was made at an unexpected moment and place. It is really the beauty of these two fonts of type that, above all, makes such a wonderfully beautiful book. Like all great printing, it looks as if it could not have been planned in any other way; and like all great art, it appears so simple that only seeing it repeatedly do we realize how fine it is (Printing Types II, p72).

Without the half-title found in most copies.
Bookplate (by Reynolds Stone) of Jonathan and Phillida Gili.
72 SILIUS ITALICUS De secundo bello punico. Amsterdam, G Jansson, 1620

Engraved title-page, ruled in red.

16mo (112 x 60mm). 264pp. Contemporary gilt-tooled red morocco by Macé Ruette, covers framed by an outer double filet, central panel of straight and curved double filets with a small vase of flowers tool at each outer corner, in the centre of the covers a quadrilobe inlay with the monogram of HL Habert de Montmort and four 'S' ferme, with elaborate pointillé sprays of spirals, circles and dots on all four sides, spine with five raised bands, decorated in compartments, inner edges gilt, marbled endpapers, g.e. (headcaps and joints lightly rubbed). £2,500

AN EXQUISITE BINDING by Macé Ruette from the library of Habert de Montmort.

The binding is almost identical to no 8 in part two of the Esmerian catalogue and can be securely dated to the early 1620's. Esmerian noted that Habert de Montmort started collecting newly printed Elzeviers from 1620 and had them bound by Macé Ruette. He examined 35 of these volumes dated 1620-1624 and was able to observe chronological changes in the decorative tools at an important period in the development of pointillé tooling. Ruette was not only an innovator in this type of decoration but also one of the first binders in Paris to use marbled endpapers as in the present example.


73 (SPAIN) CARVAJAL (Bernardinus) Sermo in commemoratione victoriae Bacensis. [Rome, Stephan Plannk, c 1493]


ONLY EDITION of this sermon delivered in 1490 in praise of the famous Spanish victory over the Moors at Baza in Granada.

The capture by the forces of the Catholic monarchs Ferdinand and Isabella after a long siege in 1489 was a decisive victory towards the end of the Reconquista which culminated in Castilian troops entering the Alhambra on 1 January 1492.

Cardinal Bernardino Lopez de Carvajal (1456-1523) was ambassador at the papal court for the Spanish crown and this sermon was part of an intensive propaganda campaign in Rome. It was delivered at a Mass of Thanksgiving in the church of Santa Maria del Popolo (4 January 1490) and six days later he gave a speech in the Santiago de los Españoles justifying the campaign against the Moors. The force of his arguments were felt in the Latin drama History Baetica (1493) by Carlo Verardi, and the heroic poem by Paolo Pompilio Panegyris of Triumpho Granatensi dedicated to him in 1490.

It is interesting that the BMC notes that Plannk only published this sermon in 1493, perhaps soon after he had printed Cardinal Carvajal's Oratio ad Alexandrum VI nomine Ferdinandi et Isabellae which is notable for containing one of the earliest references to the New World. Plannk was also, of course, responsible for publishing Columbus' Epistola earlier in that year.

74 SOPHOCLES TRΑΓΩΔΙΑI
EIIΤΑ. Tragaeiae septem cum commentariis, etc [ed Joannes Gregoropoulos]. Venice, Aldus Manutius, August 1502

Aldus' device on verso of final leaf, Greek type.

8vo (148 x 91mm.) 196 leaves (including the 3 blanks). 19th century vellum over pasteboard, gilt spine, early tide lettered in ink on lower edge. £20,000

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. Petersburgh (Ms. gr. 731) as was noted as long ago as 1926 by W Beneševi (see Martin Sicherl Griechische Erstausgaben des Aldus Manutius: Druckvorlagen, Stellenwert, kultureller Hintergrund, Paderborn & Munich, 1996 p348 and pl. viii). Sales, it has been suggested by Nigel Wilson, 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).

References: UCLA (The Aldine Press Catalogue of the Ahmanson-Murphy collection etc., 2001) no 60; Renouard p34, no 6; Lecland Bld. Hellemoine...aux xve et xve siecles, 1, pp 77-79 no 30.

Title within woodcut architectural border, 83 woodcut emblems.

Two works in one vol. 8vo (152 x 90mm). [111]ff (lacks E2 cancel); [8]ff. 17th century speckled calf, gilt spine with morocco label, red speckled edges. £7,500

Rare first edition of the philosopher Taurellus' superbly illustrated emblem book which also served as an album amicorum.

A large number of the emblems are dedicated to a particular personage whose coat-of-arms is incorporated into the woodcut. As Visser relates, "Taurellus openly explains how the publication of his Emblemata was made possible due to the financial contribution of the dedicatees. Having received positive reactions to the manuscript version, Taurellus soon discovered that a publication would be expensive for him. Enthusiastic readers suggested each to bear the cost of one emblem, to be recognised by a dedication. In grateful return, Taurellus offers them to choose their favourite emblem, and to have their coat of arms included". Each emblem is found on the right hand page while the left hand page is left blank save for a typographical border to be filled by notes of friendship.

Nicolaus Taurellus (1547-1606) was a German philosopher and physician who has been described as 'the first Protestant metaphysician' (Ulrich G. Leinsle); there are also 51 Emblemata nuda at the end followed by his separately printed Carmina Funebria of eight leaves.

Rare, OCLC records only Trinity College CT, Duke, Columbia and Penn State in USA, in the UK only Glasgow, Oxford and V&A. As in all known copies, folio E2 is a cancel and not found here (for example see BSB copy at VD16 online). Short wormtrack just touching one or two woodcuts.

Provenance: Allan Heywood Bright with his bookplate and notes.

76 TOLOMEI (Claudio) Due
orazioni in lingua toscana. Accusa
contra Leon secretario, di secreti rilevati.
Difesa. Parma, S Viotto, 1 January
1547. [Bound after:] Ortazione de la
pace. (Rome, A Blado, March 1534)

1. Historiated woodcut initials and alphabetic
rebus 'quadrangolo' on last leaf. II. Title-page
impresa of the altar of Concordia Augusta
taken from a Roman coin, Blado's fine device
on final leaf.

2 works in one vol. 4to (205 x 145mm.).[24]ff.; [44]ff.
Contemporary vellum backed in the 18th
century with marbled paper, title lettered
along spine (a little wear to spine).

£3,500

RARE FIRST EDITION dedicated
to Giovanni Battista
Grimaldi, collector of
Apollo and Pegasus
bindings, so long described as 'Canevari'
bindings until the true identity of the collector
was brilliantly discovered by Dr Anthony
Hobson (Apollo and Pegasus: An enquiry into
the formation and dispersal of a Renaissance
library (1975). The book was printed at Parma
by Sette Viotto at the instigation of the editor of
Tolomei's letters, Fabio Benvoglienti, and is set
in an Arrighesque italic. On the verso of the last
leaf is a strange alphabetic rebus 'the printer's
trap'. According to what Tolomei told Grimaldi
in a letter of 12 May 1547 (printed Hobson
p203) this 'quadrangolo' puzzled him, and was
the printer's idea 'di capo suo' 'to catch thieves
red-handed' (Hobson p115). Perhaps it
was intended that if anyone tried to
pirate the work, he might be caught
out by not copying the
arrangement of letters
exactly.

The speech on
peace addressed to
Pope Clement VII
following the Treaty of
Cambrai in 1529 has Tolomei
urging the Pope to use his
influence with the Holy Roman
Emperor in order to make peace with
France and unite against the Turks. The
six page preface is by the poet Giovanni
Guidiccioni (1500-4). The type used by Blado is
Arrigio's italic, which was used in 1539 by
Blado for Versi, et regole de la nuova poesia
Toscana with which Tolomei was again closely
associated. Some burn marks on the fore-edge
towards end of first work (not affecting text).
Censimento 16 39071 and 24036. I. OCLC
records only six copies outside Italy, in UK at
the British Library, NL Scotland, Rylands
Manchester and in the USA Yale only.

77 URSINI (Fulvio) Imagines et
elogia virorum illustrium. Venice, Pietro
Dechuchino for Antoine Lafrery, 1570

Engraved title within architectural border with a figure
of Fame seated above, signed with the monogram of
Andrea Marelli, 17 woodcuts and 58 engravings
(which are mostly full-page).

5m. folio. (308 x 228mm). 111pp. 19th century vellum backed
marbled boards (rubbed).

£3,000

FIRST EDITION of "the first serious attempt to produce a
major repertoire of ancient portraits... [Orsini] pioneered
the notion of combining the study of epigraphy with that
of coins, statues, busts etc. in order to discover true
likenesses of the illustrious ancients" (Haskell).

Born in Rome 1529, the scholar Fulvio Orsini was
the illegitimate son of a member of the powerful Orsini
family. He spent much of his life in the household of
Cardinal Farnese, the most cultivated patron in Rome of
the mid-16th century. Haskell notes that he collected
antiquities of all kinds (he owned c 900 engraved gems, 58
marble busts and bas-reliefs and 2,500 coins and medals)
and books (his library was considered to be finer than that
of the Vatican) and he made use of them. “Although a
great scholar himself, he was reluctant to publish his
researches. However, in his Imagines et Elogia Virorum
Illustrum... he produced a far more systematic study of
ancient portraiture than any that had yet been composed”.

Unlike much of the contemporary antiquarian
publications, “the illustrations in this book stand out with
stark immediacy... the brutal simplicity of Orsini's plates: a
battered and headless herm; a statue with the arms broken
off; a fragmented relief; a bust (the eyeballs unpierced) set
on a base inscribed in Greek; a few coins and gems of
differing sizes” (Haskell). The present copy has two
additional engravings of busts bound before the final leaf,
the first is of Plato, the second unidentified.

Some light marginal damp staining but generally a
fresh copy.

Mortimer (Italian), no 329. Adams U72. Francis
Haskell, History and its Images, pp39-41.
78 VEEN (Otto van) Q Horati Flacci emblemata. Imaginis in aes incisis, notis[que] illustrata. Antwerp, ex officina Hieronymi Verdussen, 1607

First edition of the artist and emblematist 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 Boel, Cornelius Galle and Pierre de Jode. 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. The first emblem in this collection, “shows that the humanist revival of Classical learning provided a repertory of classical moral virtues that could exist alongside the Christian message” (Manning, The Emblem, p31). 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 tiles azulejos based on Veen’s designs.

Provenance: 18th century notes on verso of half-title and title. Small stamp on half-title ‘ex-libris Alex. Martin’.

Fore-margins cropped closely at times, pp123 & 129 touching platemark of emblem.


An exquitely bound copy with the first appearance of these French epigrams.

This edition, engraved throughout, is based on Van Veen’s Amoris divini emblemata of 1615. As noted by Adams the French epigrams are not the same as those found in the 1615 or 1660 editions.

Provenance: inscription at head of title-page of “Madame de Brebeuf”, partly inked over, possibly a lady courtier close to Madame Elisabeth, sister of Louis XVI (see Beauchesne, La vie de Madame Elisabeth (1870), p239). Bookplate of ‘LVG’.

A SPLENDID EXTRA-ILLUSTRATED COPY OF VIRGIL FROM THE LIBRARY OF RICHARD BENTLEY AND THE EARLS OF MACCLESFIELD.

The 56 plates (almost all illustrating the Aeneid) are taken from Iconiae figurae quae in vetustissimo codice Virgiliano bibliothecae Vaticanae annum supra millesimum scripto et depicto visuntur, the title-page of which is bound stuck to the verso of the title-leaf. All the illustrations are lettered in ink as to where in the text of Virgil they should be inserted, and many have tuck into the gutter ‘captions’. This may well have been done in about 1760 in common with a few other books from the Macclesfield Library similarly ‘grangerized’.

The illustrations of the Vatican manuscript (Vat. Cod. Lat. 3225) were commissioned by Cardinal Massimi and engraved by Pietro Santi Bartoli (1635-1700). They were first published in c1677. They were later subsumed into various of Santi Bartoli’s works and published in 1725, 1741 (with text by Bottari), and later. It was one of a series of such engravings produced by Santi Bartoli.

The editor of this beautifully printed and eminently useable edition of Virgil (‘the first modern Virgil commentary’) is Germain Vaillant de Guélys (1516-87) who was bishop of Orleans 1585-87. From his pen are the librinary verses of dedication addressed to Elisabeth of Austria (1554-92), wife of Charles IX of France (November 1570), on her coming into France. In these he speaks of himself as from Paimpont in Brittany ‘vel talia praemia Pimplae/Una me mysten, magnique poema Maronis/Do tibi...’

He belonged to the circle of poets which included Ronsard, Baïf, Grevin, Dorat, and Turnebus, and is referred to in some verses by François de Thoor de Bailleul (Franciscus Thorius) as ‘et singulièrement/Ce Paimpont, colonel de la roche jumelle’ (ie Parnassus). The text of the Eclogues, Georgics and Aeneid is broken into manageable ‘gobbets’ of between a dozen and twenty lines, and the commentary is printed below but sometimes carrying on to the top of the next page. Occasionally the editor shows himself to be aware of contemporary happenings. Thus, when discussing Aen. ii 234 ‘Dividimus muros, & moenia pandimus urbis’ he refers to book I of Vitruvius, a reference given by his great friend Tidius Gisius, refers to the reconstruction of the walls of Orleans ‘post ciuile bellum’ at the order of the king and quotes his own Greek verses addressed ‘ad equum durateum’ (to the wooden horse). Reference is also made to ‘noster Thorius’ who has been mentioned already (see Geneviève Demerson, ‘L’expression poétique de la foi. Le cas de Franciscus Thorius Bellio’ in Gros, G, editor. La Bible et ses raisons: diffusion et distortions du discours religieux pp113-126).

Provenance: Richard Bentley (1662-1742) classical scholar, and Master of Trinity, with his signature on title-page; Macclesfield North Library 74.H.2. Title-leaf a little dusty, Voet 2453. C Kallendorf, Junius Spencer Morgan at Princeton, L1575.3.
81 VINCARTIUS (Joannes), SJ
Sacrarum Heroidum Epistolae.
Tournai, Adrien Quinque, 1640

Engraved title-page and 24 oval copperplate emblems by Petrus Rucholle.


Rare first edition of this charming emblem book published to celebrate the centenary of the founding of the Jesuits, beautifully illustrated by the miniature oval engravings of the short-lived Flemish artist Petrus Rucholle (1618-47).

The author Joannes Vincartius (1593-1679), was a Jesuit teacher. Part three is dedicated to the Jesuits themselves with emblems and poems for Ignatius Loyola, Francis Xavier, Peter Canisius, Stanislaus Kostka, Aloysius Gonzaga, and the order as a whole. It proved to be a very popular work and was published many times in the 17th and 18th centuries. Funck includes this first edition in his list of most important illustrated books published between 1620 and 1650 and notes “Ce petit livre est recherché pour les jolies gravures à l’eau-forte qu’il renferme” (Funck). Praz p530. Landwehr 863. Funck p408/9. Backer-Sommervogel, VIII, 820, no 4. OCLC (USA: Boston College, Illinois, Newberry only).

82 VIVIANI (Vincenzo) De maximis et minimis geometrica divinatio in quintum Conicorum Apollonii Pergaei adhuc desideratum.
Florence, G Cocchini, 1659

Title printed in red and black, half-title, large folding sheet at end with 2 engraved plates (39 figures) and 2 woodcut plates (12 & 28 figures), diagrams in text.


First edition and a fine copy of a book which forms part of the extraordinary history of the Conics of Apollonius of Perge (c260-190 BCE) one of the greatest of the Greek mathematicians, a work which fascinated the learned world from the mid-17th century onwards.

A pupil and disciple of Galileo, Viviani (1622-1703) in this work (a copy of which he presented to the English resident in Florence, Sir John Finch – now in the British Library) addresses the problem discussed in the fifth book of the Conics of Apollonius of Perge. This book (as books V-VIII) survives in Arabic, but not in Greek and, as is mentioned in the preface, there is a manuscript extant in Florence, from which, as Viviani relates, the Maronite Abraham Ecchellensis was preparing a Latin translation. By June 29 1658 a sample was ready, and the work was eventually published by Borelli in 1661. Viviani, however, knew no Arabic and had no access to any translation of Books V-VIII, and so his work on maxima & minima is based purely on deduction and speculation in a field that had fascinated him from the age of 22. He had been prevented but from investigating it for many years, although urged on by his old friend Braccio Manetti (1607-1652) another pupil of Galileo at Pisa, by the senator Andrea Arighetti and by Carlo Dati (1619-76). It was in fact the work on the Arabic text and its translation which had pushed him into publication, and the word ‘divinatio’ used in the title should be noted: the work is not a commentary, but a reconstruction or expansion. At the end of the preface he pays tribute to the work of the mathematicians Maurolico, Mydorge and the Jesuit Gregorius a S Vincentio.

In modern times a complete edition of the Arabic text of V-VIII (with translation) has been edited by Gerald Toomer (1990), and more recently (2008-2010) a complete edition of the Greek and Arabic texts has been produced with a French translation.

83 ZANOTTI (Giampietro)
Le pitture de Pellegrino Tibaldi e di Niccolo Abbati esistenti nell’instituto di Bologna. Venice, (n.p.) 1756

Engraved allegorical frontispiece after G.B. Moretti, engraved vignette incorporating a view of Bologna on title, engraved portraits of Pope Benedict XIV after Gaetano Gandolfi and Pellegrino Tibaldi after G.D. Ferretti, 41 plates by G.B. Brustolon and B Crivellari after Angela Carboni, and 19 head- or tailpieces, vignettes or initials (all the latter but one containing views of Bologna), by Brustolon and Crivellari.

Folio (560 x 410mm). Contemporary half calf, marbled boards (spine restored, boards rubbed). £2,500

First edition of this magnificent engraved record of the work of Pellegrino Tibaldi (1527-96) and Nicolo Abbati (d. 1571) in Bologna.

They were two important exponents of mannerism and in Bologna their frescoes were painted in a number of important buildings including the Palazzo Poggi (now the Sala dell’Accademia Clementina, Instituto dell’Sciente). Tibaldi has been described as being “among the most radically inventive and mannerist architects practising in northern Italy” (Macmillan Encyclopaedia of Architects, IV, 214). The lengthy introduction is in Italian and French.

Provenance: Emo Park Library with their 19th century bookplate. Light dampstain in blank lower fore-margin of opening few leaves.
