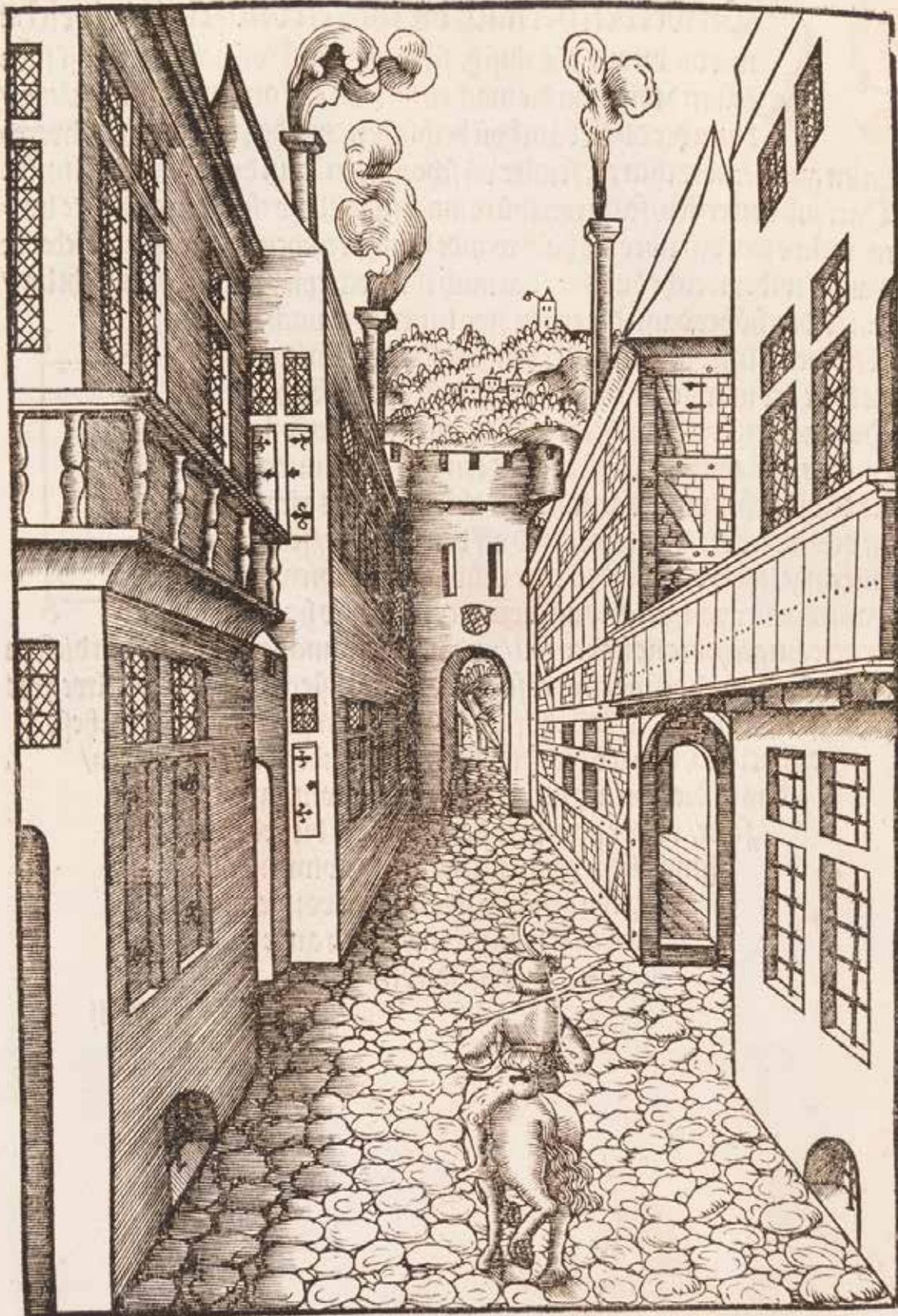




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15th CENTURY

1 REMIET (Perrin)

King Robert II of France accepts the surrender of Melun, an illuminated miniature on vellum from the *Grandes Chroniques de France*. [Paris, c.1400-1410]

Square miniature (105 x 93mm), enclosed by a gilt border, depicting the tall crowned figure in orange robes of King Robert II of France, attended by three courtiers, one of whom holds the royal sceptre, accepting the keys to the fortified city of Melun from four kneeling citizens who appear at the gate, against a decorated tiled background in dark blue with details in red and light blue; the miniature above a five-line illuminated initial 'A', in gold and blue with red and blue penwork, extending into border.

Miniature on a vellum cutting (154 x 123mm), 6 lines of text in lettre bâtarde in brown ink, headings in red, in a single column; 25 lines on verso. £17,500

A SUPERB MINIATURE attributable to the Paris artist Perrin Remiet (fl. 1386-1428) from a manuscript of the *Grandes Chroniques de France* showing the splendid figure of the king of the Franks, Robert II (b. 972, reigned 996-1031), accepting the keys to the finely depicted walled city of Melun, around 40km south-east of Paris. The same subject also appears in a manuscript at the British Library (Royal MS 16 G VI, f.259r), opening the life of Robert.

The *Grandes Chroniques de France* was a hugely influential royal history of the kings of France, which advanced the past glories and chivalric destiny of the Valois family and their forebears. Manuscript copies were made for Charles VI (reigned 1380-1422) and his uncle the Duc de Berry (1340-1416) and were

often distributed as a sign of royal patronage. Celebrated as one of the greatest achievements of medieval French historiography, the *Grandes Chroniques* was originally composed at St Denis abbey, near Paris in the late 13th century. It consists of a French translation of the Latin chronicles written by the monk-historians and the first recension covered the history of France from its foundation after the Fall of Troy to the death of Philip Augustus (d. 1223). The historical narrative was then extended to include the reigns of subsequent monarchs.

Our cutting is one of four cited by Anne D. Hedeman, ascribed to the second artist of the Bibliothèque Nationale de France, ms fr. 823. This is the celebrated manuscript of Guillaume de Digulleville, *Pèlerinage de la vie humaine*, which includes the marginal instruction addressed to Remiet. The artist's gothic style is characterised by the use of a crisp black line to outline the figures, to define their hair and their large eyes as well as the drapery; his miniatures are often set against patterned backgrounds such as the tiled wall found here.

The identity of Remiet and attribution of his work has been the subject of some debate. The late Michael Camille decided that the first hand of ms fr. 823 *Pèlerinage* was that of Remiet. Others, including F. Avril, suggest that the second hand – the artist of the present miniature – was, in fact, that of Remiet.

Provenance: Christie's, 27 June 1979, lot 148 (one of 4 cuttings). Belgian private collection.

Anne D. Hedeman, *The Royal Image, Illustrations of the Grandes Chroniques de France, 1274-1422*, 1991, pp. 185 and 195. Michael Camille, *Master of Death*, 1996, pp. 13-25. F. Avril 'Trois manuscrits napolitains des collections de Charles V et de Jean de Berry', *Bibliothèque de l'École des Chartes*, 127, 1969, pp. 291-328.





2 BOOK OF HOURS

Book of Hours, in Dutch, illuminated manuscript on vellum. [Northern Netherlands (Zwolle, with North Holland additions), c. 1470–85]

One large historiated initial depicting a half-length crowned Madonna and Child on a crescent moon, accompanied by a three-sided foliate border incorporating two full-length angels. The start of each hour and other major text divisions with a five-line initial in burnished gold, on a blue and burgundy ground with white ornament, accompanied by a three-sided rinceaux border with painted flowers and gold leaves. Psalms, collects, hymns, etc., with similar two-line initials and marginal extensions; verses with one-line initials alternately blue or burnished gold; dense line-fillers in blue and gold. The second section with fourteen penwork initials from three to seven lines high; three-line initials and one-line initials alternately blue or red (not gold, as in the first section).

Manuscript on vellum, 189 leaves, c. 167×117mm; probably five blanks and six other leaves with text and illumination excised; composed of two parts, with a change of script, decoration, and ruling-pattern at fol. 157r (full collation on request); ruled in ink for 19 lines per page, changing to 21 lines per page at fol. 157, the ruled space of both parts c. 95×65mm; written in fine gothic textura scripts (different for each section).

Unrestored mid-16th-century Netherlandish binding of blind-tooled calf over bevelled wooden boards, covers with rolls including roundels containing male portrait busts in profile interspersed with foliage; intact metal clasps; part of the second compartment of the spine becoming detached, revealing fragments of medieval manuscript waste, apparently in the vernacular ('...eesti... guede lude... eest inhem...' and '...soen ons...').

Text Section I

- (fols. 1r–12v) Calendar, with an entry for almost every day, major feasts, in red, include Pontian (14 January), Pancratius (12 May), Odulfus (12 June), Lebuin and his Translation (25 June, 12 November), the Translation of Martin (4 July), and Willibrord (7 November); 'Sarijs' appears at 19 January.
- (fols. 13r–45v) Hours of the Virgin, starting with Matins ('Here du selte op doen mine lippen...'; cf. N. van Wijk, *Het Getijdenboek van Geert Grote* (Leiden, 1940), p. 36); followed by Lauds (fol. 20r), Prime (fol. 27r), Terce (fol. 30r), etc.
- (fols. 46r–65v) Hours of the Cross, starting in Matins in the Psalm *Venite* at 'laet ons screien voerden here...' (cf. van Wijk, p. 87), due to the loss of the first leaf; with Lauds (fol. 51r), Prime (fol. 54r), Terce (fol. 56r), etc.
- (fols. 66r–88r) Hours of the Spirit, starting in Matins at 'Alleluia die gheest des heren hevet vervollet...' due to the loss of the first leaf; with Lauds (fol. 71v), Prime (fol. 74v), Terce (fol. 76v), etc. (cf. van Wijk, p. 71, but differing at the beginning); fol. 88v ruled, otherwise blank.
- (fols. 89r–106r) Hours of the Eternal Wisdom, starting in Matins before the invitorium, at 'lof. God wilt denken in mine hulpe...' (cf. van Wijk, p. 92), due to the loss of the first leaf; with Lauds (fol. 95r), Prime (fol. 97r), Terce (fol. 98v), etc.; fol. 106v ruled, otherwise blank.
- (fols. 107r–123v) Penitential Psalms, starting in the first psalm at 'gheeste. Want ic geswegen hebbes o sint...' (cf. van Wijk, p. 139) due to the loss of the first leaf, followed (fol. 114r) by the Litany, with the usual Utrecht feature of Martin, Silvester and Gregory first among the confessors, and the Virgins starting with Anne, Felicity, and Perpetua (the virgins in litanies normally start with Agnes or Mary Magdalene).
- (fols. 124r–155r) Office of the Dead, beginning in the Psalm *Venite* ('vaderen im vertoerneden...'; cf. van Wijk, p. 156), due to the loss of the first leaf; fols. 155v–156v ruled, otherwise blank.

Section II

8. (fols. 157r–189r) Prayers, by a different scribe and decorator – with ruled dimensions identical to those in Section I – starting at ‘oetmodelic te ontfanghen. Vervol mijn herte...’, due to the loss of the first leaf; including the Five Aves of the Virgin (‘vijf grueten van onser liever vrou maria’), a prayer to the Virgin as the mother of God (‘Een goet ghebet van maria die moeder gods’), a prayer to the Lord (‘Een devoten ghebet van onsen lieven heer’), a prayer of St Bernard to the heart of the

Virgin (‘totter herten marien dat sint barnaert ghemaect heest’), one to St Barbara (‘een alte schone ghebet van die heylighe ioncfrou sancte barbara’), one to Christ, attributed to St Augustine (‘Een alte scoene ghebet dat sinte augustijn ons ghelaten heest van onsen lieuen heer ihu xpi’), another prayer by St Bernard to the love of our beloved Lord (‘Een alte scone ghebet dat die heylighe vader sinte barnaert ons heest aster ghelaten van der minnen ons liefs heren’), and others.

£22,500

A PREVIOUSLY UNKNOWN MANUSCRIPT of the so-called Sarijs Group, reliably localised to Zwolle in the later 15th century, and identified by the presence of the non-existent saint ‘Sarijs’ in the calendar at 19 January – a mistaken contraction of ‘St Marijs’.

The Sarijs Group has been studied in depth by Lydia Stijntje Wierda, from which the following description is excerpted: ‘This study deals with a group of some 60 manuscripts formerly attributed to St Agnietenberg near Zwolle, a monastery of Canons Regular of the Windesheim Congregation. The manuscripts can be dated c.1470–1490. In this book they are referred to as the ‘Sarijs manuscripts’, after a misspelt saint’s name in the calendar that nearly all manuscripts share. Their earlier localization having proved untenable, the origin of this rather large group once again became a subject for investigation. The key to the solution of the problem concerning the origin of the Sarijs manuscripts is offered by the libri accidentalium of the Domus parva, a house situated adjacent to St Gregory’s House in Zwolle. Here, students of the famous Latin school of Johannes Cele were housed by the Brethren, who also looked after their needs, both in a material and in a spiritual sense... The most interesting entries, however, are those concerning books and the production of books. On the basis of the characteristics of the Sarijs manuscripts and of our knowledge of the organization of book production in St Gregory’s House and the adjacent Domus parva, the hypothesis is offered that the Sarijs manuscripts were among the books (partly) produced in the Domus parva.’

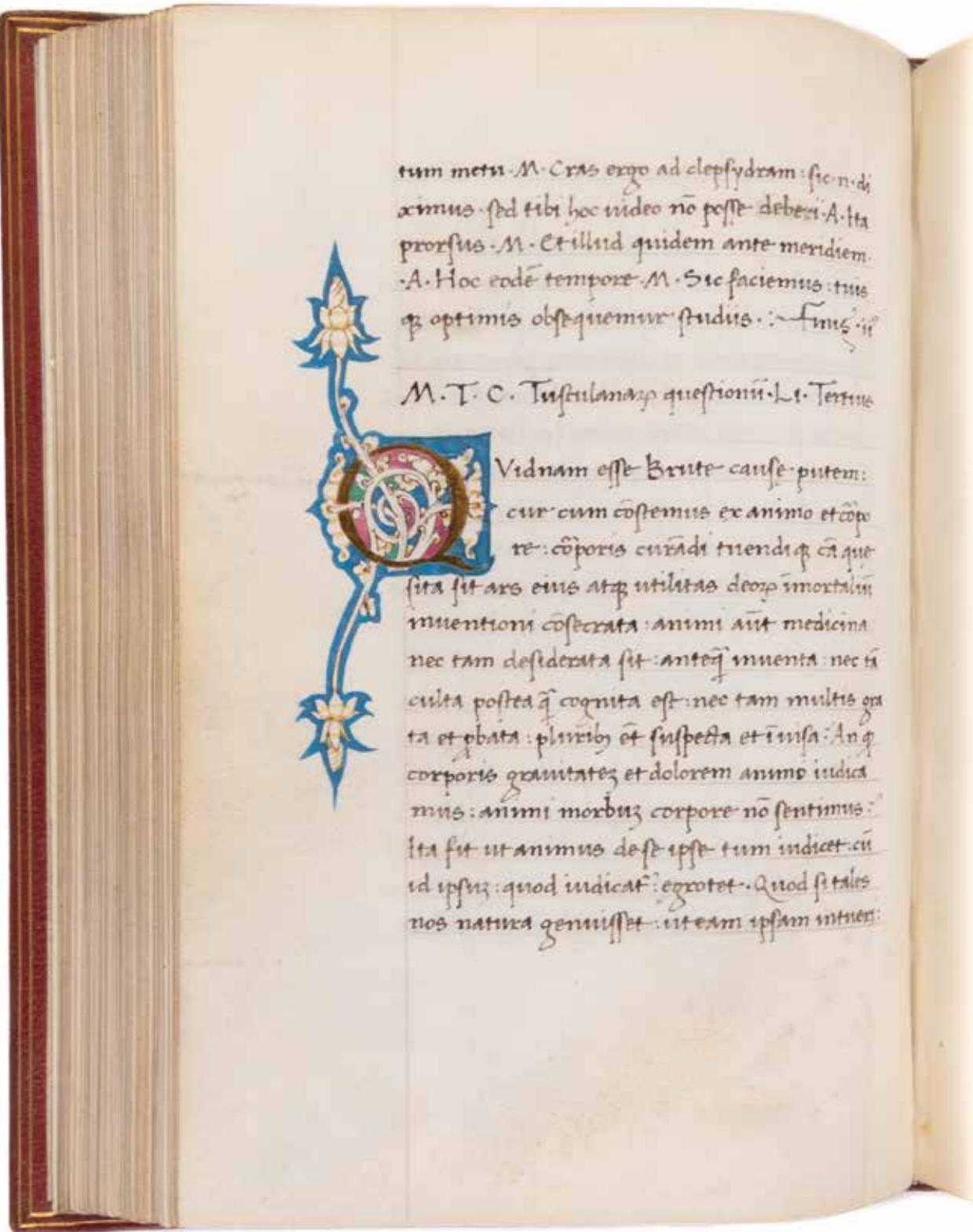


Although somewhat damaged, the main illuminated page bears close comparison to other members of the Sarijs Group, including Baltimore, Walters Art Museum, MS W.918, fol. 14r.

Provenance: 1. From the diocese of Utrecht, specifically Zwolle, with the subsequent addition of Section II localised to North Holland, from the style of penwork; name ‘Jaspaer’ inscribed in C16th hand (fol. 155v). 2. Late C19th- or early C20th catalogue note stuck to inside of front board. 3. Mrs John Morrison: C20th label; presumably by descent to: 4. Bob & Catherine Morrison, by 1949. 5. Nelson Marigold Burroughs (1899–1998), Bishop of Ohio.

Ref: Lydia Stijntje Wierda, *De Sarijs-hand-schriften: Studie naar een groep laat-mid-deleeuwse handschriften uit de IJsselstreek (voorheen toegeschreven aan de Agnietenberg bij Zwolle)* (Groningen, 1995), with English summary on pp. 184–85.





tum metu. M. Cras ergo ad clepsydram: sic n. di-
ximus. sed tibi hoc video nō posse debere. A. Ita
proprus. M. Et illud quidem ante meridiem.
A. Hoc eadē tempore. M. Sic faciemus: tuis
q̄ optimis obsequemur. studus. Finis.

M. T. C. Tusculanarum quaestionum. L. Tertius



Vidnam esse Brute cause putem:
cur cum cōstemus ex animo et cōpo-
re: cōporis curadi tuendi q̄ cā que-
sita sit ars eius atq̄ utilitas deoz̄ immortalū
inventioni cōsecrata: animi aut̄ medicina
nec tam desiderata sit: anteq̄ inuenta: nec tā
culta postea q̄ cognita est: nec tam multis gra-
ta et pbata: pluribz̄ et suspecta et i. n. s. a. An q̄
corporis gravitatez et dolorem animo iudica-
mus: animi morbuꝝ corpore nō sentimus:
ita sit ut animus de se ipse tum indicet: cū
id ipse: quod indicat: egrotet. Quod si tales
nos natura genuisset: ut eam ipsam intueri:

3 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 10, xvii 3 [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. 19th-century orange-red morocco gilt, by F[rancis] Bedford, vellum endleaves, gilt edges. £45,000

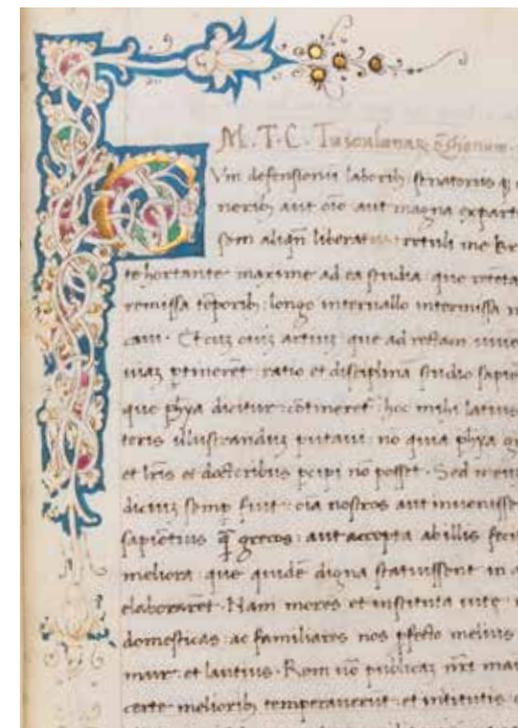
A HANDSOME MANUSCRIPT of Cicero's *Tusculan Disputations* by the scribe of the Abbey Martial, written in Naples c. 1470-80, and illuminated with white-vine initials.

The *Tusculan Disputations* 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, 'M.T.C. Tusculanarum quaestionum i, Cum defensionum laboribus senatoriis...', 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 L[iber] V. Finis'.

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 J.R. Abbey*, 1969, pp.84-85; sale, Sotheby's, 25 March 1975, lot 2969). The same scribe wrote at least one other book for Alfonso, Phillipps 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, no.52), a Lucretius (B.L. Harl. MS. 2694) and others, probably including a Livy, now Vienna ÖNB. 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. 3. Dr. Andre Rooryck, MS.3., sold at Sotheby's 2005.

Some pages slightly rubbed (including the first), a few marginal stains towards the end, generally in fine condition with wide margins.



4 AQUINAS (St. Thomas)

De perfectione vitae spiritualis.
[Cologne, Arnold Ther Hoernen,
about 1472]

*Opening two lines printed in red; 2-4 line
initials and rubrication in red.*

Sm 4to (190 x 130mm). [58]ff. Gothic type, 25-26
lines. Late 19th century red half-russia, marbled
boards, gilt labels in green on spine (rubbed). £8,000

EXTREMELY RARE first edition of
St. Thomas Aquinas' treatise, *On the
Perfection of the Spiritual Life* and the only sep-
arate edition of the 15th century. ISTC locates
only 17 copies worldwide with no copies in US
libraries; the only UK location is Cambridge UL.

The printer Arnold ther Hoernen (born in
Hoorn, Netherlands) was the second active at
Cologne, printing from 1468, although it was
not until 1470 that the first book appeared
with his name. He was one of a number of
anonymous printers active in Cologne in the
late 1460s using types produced by Johannes
Veldener, who also supplied type to William
Caxton, before developing types of their own.

Aquinas' treatise *On the Perfection of the
Spiritual Life* (composed 1269-1270) was a
polemical work written soon after his return to
the University of Paris, as part of a defence of
the young Dominican Order in the disputes
against the mendicants directed chiefly by Gerard
of Abbeville. The theological treatise acts as
a systematic rebuttal of the ongoing attacks
and enjoyed great popularity at the university.
Aquinas' overriding contention was that 'the
perfection of the spiritual life derives first and

foremost from the Christian moral virtue of
charity demanded of all Christians whether
living in religious life or not.' Further 'states
of perfection' could be achieved by taking
religious vows but these are not guaranteed.
As Aquinas says, 'it is perfectly possible for
persons to be perfect without being in the state
of perfection, or to be in a state of perfection
without being perfect'.

In chapters XVI-XIX the treatise also
develops Aquinas' teachings on Bishops: 'like
those who take religious vows bishops are in a
'state of perfection,' because their consecration
to serve Christ as his shepherds requires them
to live in ways beyond the requirements of all
Christians. Bishops must follow, in particular,
the example of Christ and his Apostles, who
laid down their very lives for their followers,
gave over the entirety of their lives to service
of the faithful and to loving their enemies. For
Thomas this meant that bishops live in a state
of perfection higher than that of religious.'
(Johnson, xxviii).

Provenance: late 19th/early 20th century
unidentified bookplate and shelf-label inside
front cover, bibliographical notes of same
date on fly-leaf. Modern book label on front
free endpaper of the Schmitz-Otto family of
Cologne, noted bibliophiles, with their notes
on rear endpaper.

Lightly spotted and stained in places but
generally a fresh copy.

ISTC it00313800 (17 copies, one
fragmentary, none in the US). H 1367. GW
M46228. Voullième, Köln 1172. Not in BMC
or Goff. Ref: *St. Thomas Aquinas and the
Mendicant Controversies*, Ed. Mark Johnson
(Virginia: Alethes Press, 2007).

Tractatus sancti Thome de p[er]f[ec]tione stat[us] sp[irit]ualis. Capitulum primum. Que sit intentio auctoris.

Quonia[m] quida[m] p[er]fectionis ignari de p[er]f[ec]tione
statu varia quedam dicere p[re]s[er]t[er]im
sup[er]fecerunt. p[ro]positum n[ost]re intencio[n]is est
de p[er]fectione tractare. quid sit esse p[er]f[ec]t[us]
et quomodo p[er]fectio acquirat. Quis p[er]fectionis
status et que competant eam assumentibus.

Capitulum 2. Quomodo p[er]fectio attendit simpliciter secundum caritatem.

Distinctum igitur considerare oportet quod p[er]fectum
multipliciter dicitur. Est enim aliquid p[er]fectum
simpliciter. aliquid secundum quid. Simpliciter
p[er]fectum dicitur quod attingit ad finem eius quod ei p[ro]p[ri]e
est secundum p[ro]p[ri]am rationem sicut animal dicitur simpliciter
p[er]fectum quod ad hunc finem p[ro]ducitur quod nichil ei deest
in hijs que integritatem animalis constituunt.
puta cum nichil ei deficiat ex nullo vel disposicione mem-
brorum et debita corporis quantitate et virtutibus quibus
operaciones animalis vite perficiunt. Secundum
quid autem aliquid p[er]fectum dicitur si sit p[er]fectum in alio
quo p[ro]mittantur. puta si sit p[er]fectum in albedine aut
odore aut in humore aliquo. Sic igitur in sp[irit]uali vita
similiter simpliciter p[er]fectus dicitur homo ratione eius in
quo specialiter sp[irit]ualis vita consistit. Sed secundum quid

Ināpit libellus magistri Petri Blesensis de amī
cīa cristiana

Subsannabit aliquis et arguet, quod
senex amatoria ludicula, qui iam debili-
or et in mēbris meis respōsū mortis ac-
cepī. S; nichol irridente nudicatem da-
uid saltantis. Veniam sic ludam, vt vilior fiam
cum dauid in oculis meis, quatinus cum eodem
in syon archam federis introducam. Scīri itaq;
p magno est, si vel pauca de massa vniuersitatis
per hoc opusculum meant fedus cum dauid et Jo-
natham, et in suauissimo amore cristī a tribulas-
tione malorū respirent et dolore. Nimirū cessant
puzne temptacōnum, postq̄ cōtemplacō cordis
ad fructum diuini amoris se incipit exercere.
Amor siquidem est quedam vis appetiua rerum
quas ex desiderio eligimus amplectimur ad frue-
dum. Amor enim et in brutis animalibus que a ra-
tione aliena sunt suos appetitus exercet, licet frui
spiritualiter in hys q̄ ad deū pertinent dicat. Ami-
cīa vero ex quodā vfu diligendi et elcōne rei q̄
diligēda est, et deliberacōne pcedit teste Tullio
Amor est inq̄t diuinarū rerū cū benignolētia et ca-
ritate assencō, p caritatē mītis affectū intelligēs,
p benignolētiā mutui obsequij effectū. Quidā phi-

5 BLOIS (Petrus de)

De amicitia christiana. [Cologne,
Printer of the 'Historia S. Albani'
(Johann Guldenschaff or Conrad
Winters, de Homborch?), not
after 1472]

*Initials supplied and rubricated throughout
in red.*

Sm 4to (200 x 137mm). 16 ff (last blank). Gothic
type, 27 lines. 18th century calf-backed pale red and
blue marbled boards, spine gilt with Arenberg
library paper label at head (blank leaves pad out the
volume at beginning and end). £7,500

EXTREMELY RARE first edition of Peter
of Blois' treatise, *On friendship* and the
only one printed in the 15th century. ISTC
records 21 copies in 18 locations worldwide
and only the Huntington Library in the U.S.

The 12th-century statesman and
theologian Peter of Blois (c. 1125-1212),
whose career brought him to England where
he held posts in Canterbury and Bath,
remained at the heart of Angevin affairs under
Henry II from the late 1160s. He is known
mostly for his 200 or so letters, which pro-
vide a rich historical source for the period,
while the present treatise was one of a small
number of theological and spiritual works
composed towards the end of his life, c.
1195-1212. As Southern notes, 'Peter began
to take a new interest in the spiritual life
of the Cistercians and Carthusians and in
theological and devotional questions. These
interests led to a new series of works: *On
friendship*, *On penance*, *On confession*, *On
faith*, *On the episcopal office*. In substance
none of these works was original, but to
all of them he brought a new style and
new illustrative quotations. In particular,

his *Tractatus de fide* was based on Archbishop
Baldwin's *Liber de commendatione fidei*;
and his treatise *On friendship* was an
elaboration of the work of the Cistercian
Ailred of Rievaulx, to which Peter added
many classical quotations'.

An interesting feature of this large copy is
the rare survival in the fore-margin through-
out the volume of two pin holes, at the top
and bottom of each leaf. 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. Pinholes rarely survived the
trimming and binding process.

Provenance: 1. Dukes of Arenberg, their
paper label near the top of the spine, with no.
254(?) in ink. The principal bibliophile in the
family was Engelbert August, 8th Duke of
Arenberg (1824-1875), while the 10th Duke
of Arenberg, Engelbert Karl (1899-1974)
ordered the sales of the library in the 1950s.
Many books from the collection have an
oval or rectangular label at the head of the
spine, with blue serrated border and ink
number. Books from this library are not to be
confused with the other well known Arenberg
collection in Nordkirchen. 2. Green morocco
booklabel inside front cover of the Schmitz-
Otto family of Cologne, noted bibliophiles,
with their acquisition note from Gilhofer
and Ranschburg of Luzern, 1959, on rear
pastedown with catalogue note tipped in.

ISTC ip00455000. (21 copies: Huntington
only in US). H 3241. GW M32106. BMC
I, 216. Goff P-455. Voullième, Köln 914.
Bradshaw 11. Ref: see ODNB entry by R.W.
Southern. Lars Hermanson, *Friendship, Love,
and Brotherhood in Medieval Northern
Europe, c. 1000-1200* (Leiden: Brill, 2019).

6 MAIORANIS (Franciscus de), OFM
 Super primo libro sententiarum
 Petri Lombardi. Treviso, Michele
 Manzolo, 1476

Initials supplied and rubricated throughout in red and blue ink alternately, including opening 7-line initial 'C'.

Folio (298 x 195mm). 244 leaves (lacking first and last blank). Gothic type, 48 lines, double columns. Contemporary Augsburg blind-stamped calf over wooden boards, by the Fächer frei binder (Kyriss shop 80; EBDB w002141), sides panelled with a border of repeated rose tool, and central latticed panel with pineapple and open fan tool, brass catchplates (inscribed 'Maria') on the upper cover, clasps and leather straps, old paper lettering label on spine (extremities of spine and corners neatly restored, small crack at foot of spine). £12,500

FIRST EDITION of this fine Treviso imprint of an influential Franciscan commentary on the *Sentences*, found in a contemporary Augsburg binding attributable to the 'Fächer frei' binder, complete with visible pin holes.

A Franciscan, Franciscus de Maioranis (or Francis of Meyronnes, c.1285 – after 1328), born in Provence, studied under Duns Scotus at the University of Paris, before preaching and teaching widely. He was lauded as 'Doctor illuminatus' and has been described as 'without doubt one of the most important Franciscan theologians in the period' (Roest).

Maioranis lectured on the *Sentences* of Peter Lombard at the Sorbonne 1320-22 and then worked on an edited version of his commentary. The commentary survives in numerous manuscripts from the mid-14th century, at least 100 examples, which attests to its influence on late medieval Franciscan thought. The present first printing of the commentary, and further editions appearing into the early

1500s, show that the influence endured well into the 16th century.

An interesting feature of this large copy is the rare survival in the fore-margin throughout the volume of two pin holes, at the top and bottom of each leaf. 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.

Provenance: Franciscan Convent of Heiligenkreutz, Vienna, ?17th century inscription on title, press mark 'VII.I.31' on front free endpaper. K.J. Hewett, booklabel inside lower cover.

Leaves c5 and c6 misbound between i4 and i5, c5 repaired with old paper. A little marginal staining here and there but generally a large, fresh copy.

ISTC im00090000. GW M22459. HC 10534* BMC VI 887. Goff M90. B. Roest, 'Freedom and Contingency in the *Sentences* Commentary of Francis of Meyronnes', *Franciscan Studies* 67 (2009), pp. 323-346.



Dns Conradus loher donavit hunc libru
 Monasterio lambacen Anno dni 1499

8 HALES (Alexander of) OFM
 Summa universae theologiae (i.e. Super
 IV libros sententiarum Petri Lombardi).
 Nuremberg, Anton Koberger, 1481-82

I: Fine large illuminated initial in blue with
 three beasts within, gold fictive frame and
 infilling in various colours, with penwork and
 gold bezants extending along margins and
 large coat-of-arms of Leonhardus Harckel
 at foot. II-IV: each with large illuminated
 opening initials, other initials and rubrication
 in red and blue.

Four parts in 4 vols. Royal folio (405 x 286mm).
 1,112 leaves. Bindings: a complete set donated
 separately but shelved together at the Benedictine
 Abbey of Lambach from the 18th century, at
 the latest, as shown by the evidence of the uniform
 paper labels found at the head of the spines with titles in
 manuscript and with the no. 52 (repeated on three of
 four fly-leaves). All volumes are bound in closely
 matching, contemporary richly blind-stamped pigskin
 over wooden boards:

Volume I a finely tooled Regensburg binding, panelled in
 blind, large central panel infilled with floral diaper roll,
 outer border of repeated flower tool, lower cover
 panelled with diagonal fillets within central panel
 with large dragon? within a lozenge in each
 compartment, EBDB records two tools associated
 with workshop EBDB w000096/Kyrius 44 (Benedictines
 at Prüfening (Regensburg), also known as Binder mit
 Jahrezahl, active ca. 1481-1514), manuscript title along
 lower edge in a bold hand, clasps.

Volumes 2-4 without doubt from the bindery at
 Lambach Abbey (EBDB w002363) although the
 stamps, despite similarities, are not the same as those

recorded in EBDB; covers with panels formed by blind
 fillets, outer compartments infilled with repeated eagle
 stamp, inner compartment with repeated large leafy
 stamp, and central panel with diagonal fillets and small
 rosette stamp (some variations between volumes); vols
 3 and 4 with manuscript vellum labels on upper boards
 with title and below all three have shelf-marks in red ink
 'E 7, 8, 9' respectively on a separate label, volumes 3 & 4
 also with early textile ribbon bookmarks knotted
 through holes at the head of spine, all with decorated
 metal clasps. (All four without metal furniture, clasps
 of vol.4 renewed, some minor worming). £30,000

FIRST COLLECTED EDITION of the
 Englishman Alexander of Hales' 'mile-
 stone in Latin theology'. This hugely imposing
 set, from the great Abbey of Lambach, unites
 volume one, owned by Leonhardus Harckel
 and then Kilian Hinterpeck, with three volumes
 owned by a local parish priest Conrad Löher,
 who donated his collection in 1499.

The Franciscan friar Alexander of Hales (c.
 1185-1245) was one of the great theologians
 at the University of Paris in the 13th century.
 His *Summa*, begun in 1231 but left unfinished
 at his death in 1245, incorporates not only the
 corpus of Aristotelian philosophy, but also the
 newly available work of Arab commentators.
 Alexander was born at Hales (now Halesowen,
 Worcestershire) and pursued his academic
 career at Paris. He held benefices in England,
 he was a canon of St Paul's and Lichfield and
 archdeacon of Coventry but by 1236 he had
 resigned his livings and joined the Franciscans.
 He continued to teach as regent master of
 theology in Paris and became the first >



Franciscan to occupy the chair of theology at the University. According to his fellow Franciscan, the philosopher and theologian Roger Bacon (d. 1295), Alexander initiated the practice of using the Sentences of Peter Lombard as the authoritative textbook for comment for the purpose of lectures in theology which culminated in the *Summa*. According to the Dictionary of National Biography, the *Summa* 'represents a milestone in Latin theology. It inaugurated a new trend by using, albeit in an eclectic and unsystematic fashion, the whole range of Aristotle's philosophical and scientific works, and the commentaries of Avicenna, in the service of theological speculation. In the organisation of its material, which was suggested by the structure of Lombard's Sentences, it offered a synthesis of Christian doctrine that served as a model for the later summae of Aquinas and others'.

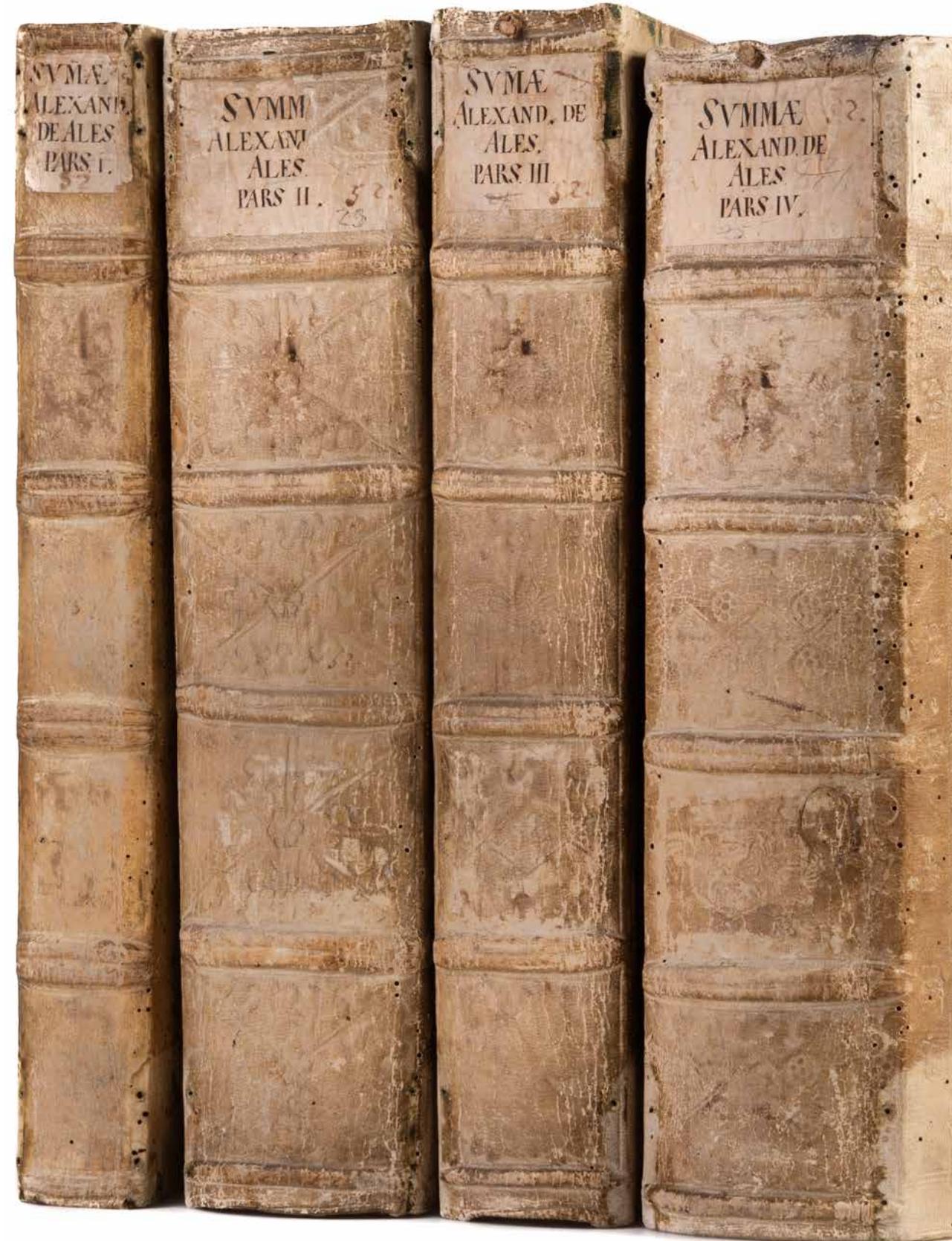
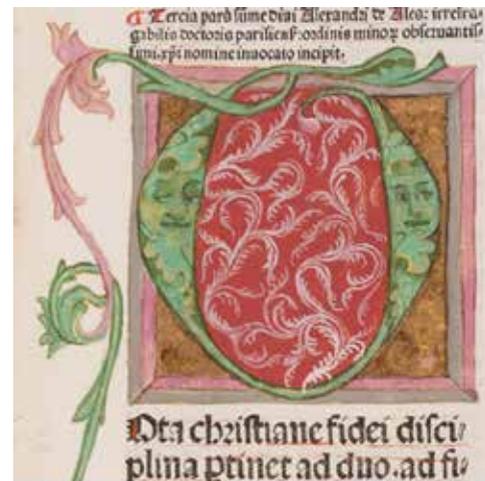
Provenance: Vol 1: Leonhardus Harck[e]l, with his fine illuminated coat-of-arms on first text leaf. Kilian Hinterpeck (d.1561) with his donation inscription dated 1549 pasted inside front cover. It reads in translation, 'Kilian Hinterpeck son of this town who for 23 years was 'provisor' [bishop's deputy] at the church of the beautiful Virgin Mary of

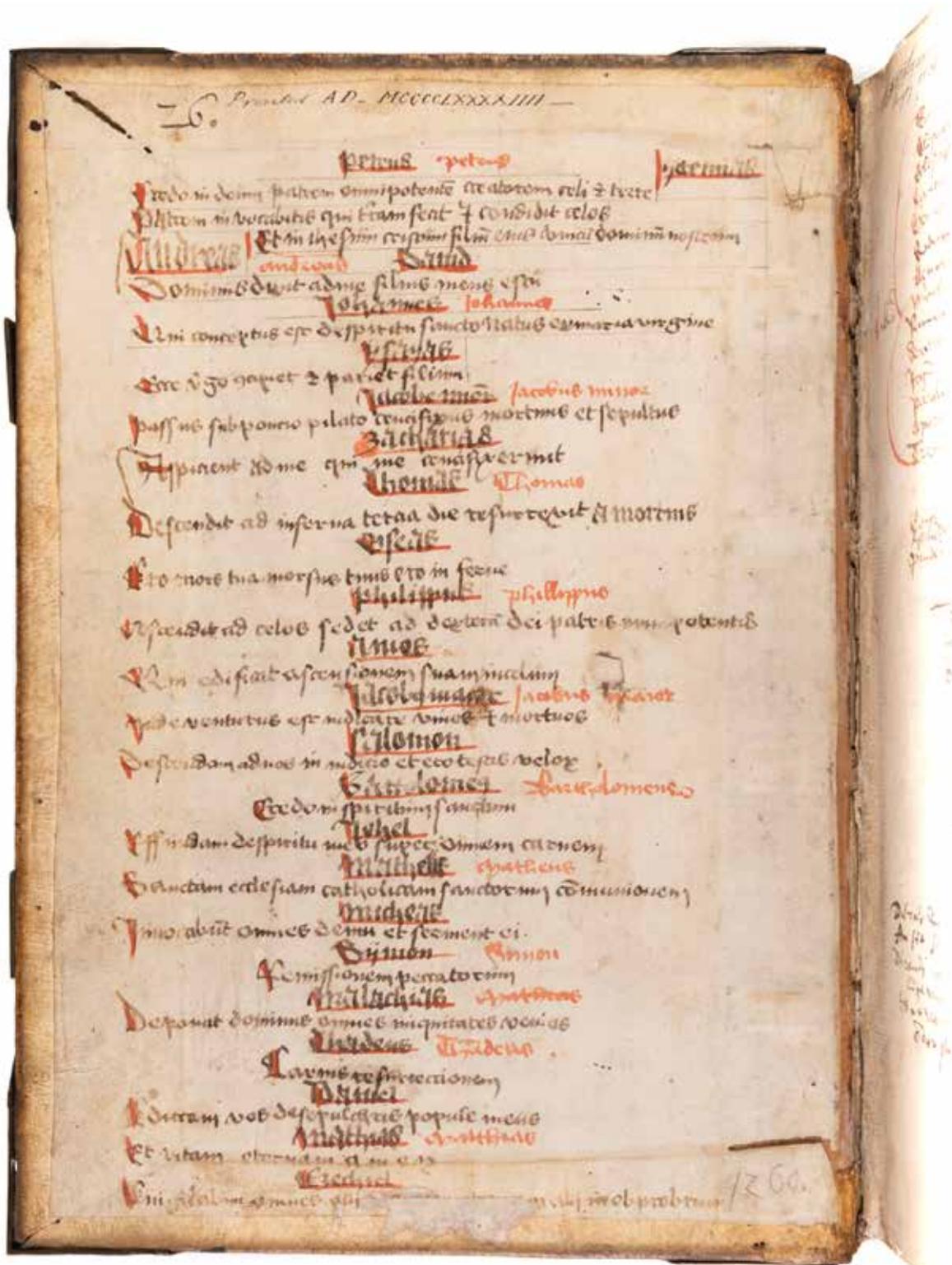
Regensburg gave these four parts of Alexander of Hales with 55 other books to this monastery in acknowledgment of the anniversary of all his relation, in the year of Salvation 1549.' Hinterpeck is described as being a priest from Lambach but who worked as 'provisor' at Regensburg.

Vols 2, 3 and 4: Conrad Loher with his presentation inscription to Lambach Abbey dated 1499, 'D[omi]n[u]s Conradus Loher donavit hunc libru[m] Monasterio Lambacensi Anno d[omi]ni 1499'. Loher was a parish priest from nearby town of Schwanenstadt, only 10 km from the monastery, who had his books bound at Lambach and then presented them to the abbey some years later, which provides evidence that the abbey's bindery carried out work for customers outside the monastery (see Holter p. 284). These volumes have an unusual extension of the leather at the head of spine which is perforated to provide holes for bookmarks, which would have made it easy for the reader to mark several pages at once; here two such textile ribbon bookmarks survive. Lambach Abbey in Upper Austria was founded in 1040 and still functions today as a Benedictine monastery, having been spared closure by Emperor Joseph during the suppression of the 1780s. Many of the existing buildings are baroque including the present library, which was constructed in 1680.

Small ink stamp 'EK' of the bibliographer and binding historian Ernst Kyriss (1881-1974) on fly-leaf of each volume. Minor worming in the lower margin of the first and few last leaves of each volume, other wise an excellent crisp, wide-margined copy.

ISTC ia00383000. BMC II 422. HC *643; GW 871. Bod-inc A-169. Goff A-383. Binding ref: Kurt Holter, 'Zum Gotischen Bucheinband in Österreich. Die Buchbinderwerkstatt des Stiftes Lambach/OÖ', Gutenberg-Jahrbuch 1954, pp. 280-289. See item 15.





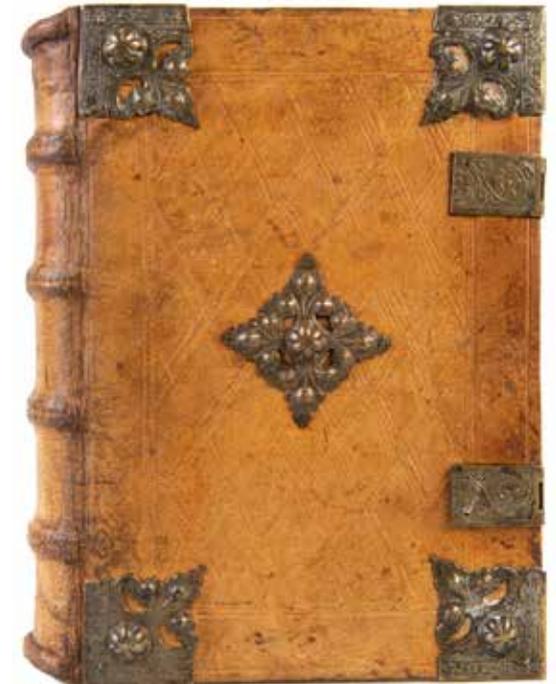
9 DURAND (Guillelmus)
 Rationale Divinorum Officiorum.
 Strasbourg: printer of the 1483
 Jordanus de Quedlinburg (Georg
 Husner), [not after 1483]

*Initials supplied and rubricated throughout
 in red.*

Chancery folio (295 x 208mm). 314 leaves.
 Contemporary blindstamped pigskin over wooden
 boards, metal corner- and centrepieces, two
 metal catches (lacking clasps, joints expertly
 restored). £7,500

AFASCINATING COPY of the
 fundamental authority for the history of
 Western liturgy: contemporary manuscript
 annotations fill a1v, including a list in Latin
 and German of books of the Bible (Hebrew
 Bible and New Testament), and an epitaph
 for Durand; a rubricated manuscript list of
 apostles is used as front pastedown, the rear
 pastedown with a manuscript fragment of a
 saint's life. This edition is dated from an MS
 in the Utrecht UB copy.

Originally published in 1459 and frequently
 reprinted, 'the Rationale Divinorum Officiorum
 is arguably the most important medieval treatise
 on the symbolism of church architecture
 and rituals of worship. Written by the French
 bishop William Durand of Mende (1230-
 1296), the treatise is ranked with the Bible
 as one of the most frequently copied and
 disseminated texts in all of medieval
 Christianity. It served as an encyclopaedic
 compendium and textbook for liturgists and
 remains an indispensable guide for understand-
 ing the significance of medieval ecclesiastical art
 and worship ceremonies.' (Thibodeau).



Provenance: 1. Petrus ?Rasinus, pastor
 of M[?] (inscription dated ?1617). 2. Pastor
 Johannes ?Sch of Staucha (purchase note dated
 1667). 3. M.H. Bloxam, by whom given to
 Rugby School Library; inscription dated 1831.
 4. Bookplate of Rugby School Library.

Some marginal spotting, faint unobtrusive
 waterstains in last few quires, a1 with two
 marginal chips and repairs not affecting text.

ISTC id00427000. Goff D-427. H *6469
 = 6470 = 6488. GW 9125. BMC I 130.
 Bod-inc D-189. BSB-Ink D-344. Ref: see
 Timothy M. Thibodeau, *The Rationale
 Divinorum Officiorum of William
 Durand of Mende, A New Translation of the
 Prologue and Book One* (NY: Columbia
 University Press, 2010).

10 GESTA ROMANORUM

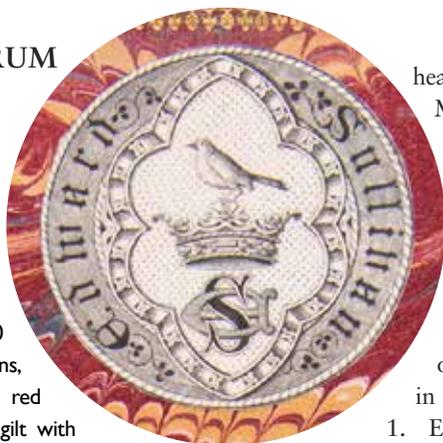
Gesta Romanorum.
Strasbourg, Martin
Schott, about 1485

Initials supplied in red
throughout.

Chancery folio (274 x 194mm). 100
leaves. Gothic type, double columns,
51 lines. 19th century crushed red
morocco by Rivière, panelled in gilt with
curlicued ornaments at corners, spine gilt in
compartments, lavish dentelles, a.e.g. (minor rubbing to
upper hinge and spine, minor scuffing). £9,500

A HANDSOME COPY of this extremely
popular collection of medieval tales, with
a distinguished provenance.

An enduringly popular work – with around
twenty five editions in the C15th alone – thought
to be composed and compiled in Southern
Germany or England by a member of the
clergy for the purpose of religious and moral
instruction. Each accompanied by a separate
'Expositio' or 'Moralisatio', the 181 tales in this
collection have their basis in a remarkable array
of literary traditions, including pagan tales, the
Old and New Testament, Voragine's *Legenda
Aurea*, fable literature, jest narratives, and Persian
and Arabic lore. Tale 80, for example, about a
hermit experiencing the sharp end of God's
justice, has its roots in the work of 11th-century
Rabbi Nissim ben Jacob ibn Shahin of present-
day Tunisia (Classen). The stories are as
entertaining as they are didactic, which accounts
for their influence; Shakespeare's *Pericles* was
based on a story of John Gower derived from
one of the tales, and parts of *King Lear* and *The
Merchant of Venice*, as well as Chaucer's *Man of
Law's Tale* also appear to be derived from tales
in the collection. German poets and writers drew



heavily, including Thomas
Mann, Herman Hesse
and Friedrich Schiller.

A new edition of the
Gesta Romanorum
was published by
Manchester University
Press in 2016.

Provenance:
occasional annotation
in early (English?) hand.

1. Ex libris of Edward
Sullivan (1822-85), baronet
and Lord Chancellor of Ireland (1883-1885).
'An ardent and lifelong bibliophile, he had at his
death amassed one of the most valuable private
libraries in the kingdom' (ODNB), sold at
Sotheby's in 1890 over 21 days; this volume Lot
2660. 2. Ex libris of T.H. Riches, naturalist and
zoologist (d.1935). 3. Ex libris of John Sparrow,
Warden of All Souls' College, Oxford; one
of only 2 incunables in the sale of his library,
Christies, 21 Oct. 1992, this volume Lot 13.
4. Turbutt family of Ogston Hall, Derbyshire.
Gladwyn Maurice Revell Turbutt (1883–
1914) is famous for finding a copy of the
Shakespeare First Folio in his family library,
which had been deaccessioned by the Bodleian
two and a half centuries earlier when they
acquired their copy of the Third Folio. The
Bodleian re-acquired the volume from Turbutt
in 1906 for the huge sum of £3,000.

Repairs at head and foot of title page, light
dampstaining, minor worming in bottom
portion of text block, most pronounced in quire
e, but little affecting legibility of text.

H *7741; GW 10894; Goff G-289. Bod-Inc
G-151. ISTC ig00289000. GW 10894. Ref:
A. Classen, 'The Gesta Romanorum: A Sam-
melbecken of Ancient Wisdom and Didactic
Literature and a Medieval Bestseller Revisited',
Literature & Aesthetics 27 (1), 2017, pp.73-98.

Sapientia secum sustollit. Ruit regna
rome Ferro flamma fame Quod postea sic
rei probavit euentus

Moralisatio

Quissimi. Spiritualiter loquen-
do pater patrie est charitas que
est dilectio dei et proximi per quas
quilibet homo deberet seipsum regere quod
sicut scitis patrem decet filiorum necessa-
ria providere. Hinc est quod vera charitas
nobis providebit de divitiis infinitis in
vita eterna. Quia sine charitate impos-
sibile est nobis vitam eternam obtinere.
Sed heu iam pater patrie perditur ad e-
charitas in terra. Vir enim aliquis alium
diligit. Et sine dubio sapientia secum sus-
tollitur quia pauci sunt qui sciunt qua-
liter se habere debeant erga deum et proxi-
mum. Et si sciant pauci sunt qui opera-
tur propter defectum sapientie. Quid er-
go sequitur postea. Ecce ruunt regna ro-
me. Ruunt regna in diversis partibus mundi
dissero flamma fame. Quia non est cha-
ritas in terra nec sapientia. et si dicatur
sapientia humana tamen stulticia est apud
deum. Quot nobiles et proceres infra
pauca tempora in bello perierunt Quot
pauperes fame interierunt. Et hoc totum
quia non est amor nec sapientia in terra
sed frequens maledictio et homicidium

Quod spiritus clausit infernum sua passione et
voluntaria morte

Capitulum .xliij.

De mediocrate

In quodam loco aperta est semel
terra et hyantis infra patuerunt
foramina Super hoc dii sunt interroga-
ti. Responderunt. Non claudetur hec
votago nisi aliquis voluntarie se immer-
gat. Sed cum hoc nemini persuadere pos-
sent. Dixit marcus aurelius. Si per an-
num in roma pro libertate mea vivere
sintis: anno elapso gaudenter et volun-
tarie me immergam. Romani hoc audi-
entes gausi sunt concorditer consense-
runt nihil sibi clausurunt Qui red? et ve-
ro quibus libere vitans anno elapso cum no-
bilitate equo salu precipiti se immergit et sta-
tum terra se clausit

Applicatio

Quissimi. Roma mundum suum
signat. In cuius medio est infer-
nus in centro: qui erat apertus
ante christi natiuitatem et infiniti homi-
nes in eo ceciderunt. Unde a diis. id est
prophetis recepimus responsum quod nun-
quam clauderetur donec virgo pareret filium
qui pro genere humano contra dyabolum
pugnaret et anima eius cum diuini-
tate ad infernum descenderet. Unde sci-
re debetis quod nunquam de cetero aper-
turus erit nisi aliquis voluerit per peccatum mortali-
ter aperire.

Demuidia La. elij

Tiberius regna

Tiberius qui ante assumptum imperium
erat prudens ingenio. clarus elo-
quio. fortunatus in bello. sed post refo-
litus milite artibus: nulla bella gerens
populum romanum grauitur afflicto. si-
lios propuos pluresque patricios et con-
sules interfecit. temperantiam abiicit qua
antea tiberius temperatus erat nunc ve-
ro ea abiecta liber vocatur. Hinc quidam
artifex vitrum ductile se posse fabricare
obtulit. quod tiberius ad parietem protin-
ciens non fractum sustulit sed curuatus
et artifex malleum proferens et velut cy-
prum vitrum fabricans mox correxit. In-
terrogatus autem tyberio ab eo quod si
posset esse ille dixit neminem hanc artem
scire super terram. Quod tiberius mox de-
collari iussit dicens. Si hec ars venerit in
consuetudinem pro nihilo aurum et argenti
reputabitur

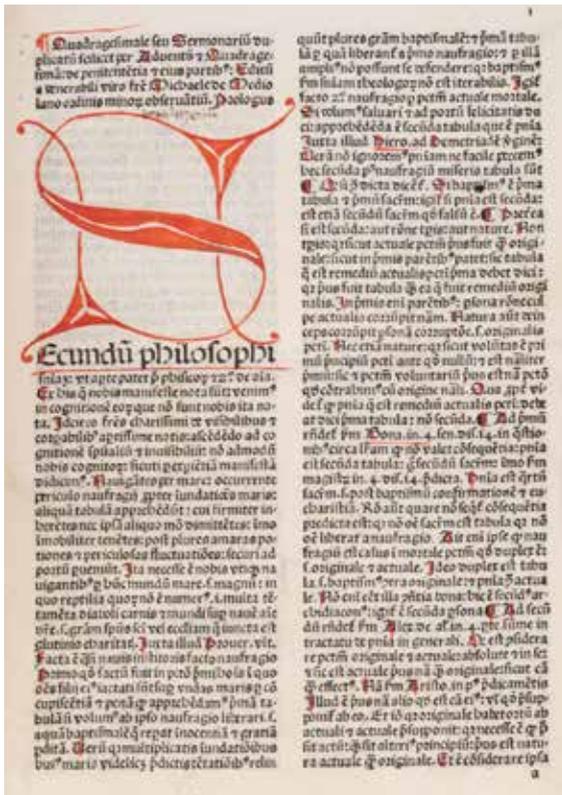
Moralisatio

Quissimi. Iste Tiberius signat
aliquos caustrales siue ceteros:
qui antequam ad dignitatem sunt pro-
moti vel diuinas satus humiles et patie-
tes sunt. sed cum promouentur totum opposi-
tum operantur. et ideo dicit communiter.
Honores mutant mores. Et ps. Homo
cum in honore esset non intellexit. Ar-
tifex qui vas obtulit potest dici pauper
qui diuitia munera offert. sed si et non pla-
cent proficit nec vult recipere sed magis
patria cum accendit et spoliat uno ad mor-
tem usque seipsum punit

11 CARCANO (Michael de) OFMObs
 Sermonarium de poenitentia per
 adventum et quadragesimam. Venice,
 Nicolaus de Frankfordia, 11 Dec. 1487

Fine opening initial 'S' and smaller initials in red, rubricated throughout.

4to (225 x 162 mm). [2], 221, [1](blank)ff. Gothic type, double columns. Contemporary German blind-stamped pigskin over thick wooden boards, upper cover ruled with double-fillets forming an outer border and large central panel divided into three sections, all infilled with repeated stamps of lilies, flowers, sunbursts and ornaments, back cover with outer fillets and then two diagonal fillets, randomly infilled with the same stamps, single clasp and catch, paper label at head of spine (very early sewn repair to long split at top of back cover, scattering of wormholes, a little stained in places, leather to clasp renewed). £8,500



FIRST EDITION of this collection of penitential sermons for Advent and Lent by the famous Franciscan preacher Michael de Carcano, in an unusual contemporary binding, almost certainly monastic, decorated with densely applied small stamps on front and back covers.

The Observant Franciscan Carcano (1427-1484) was one of the foremost preachers of the mid-15th century in Italy and was important as one of the founders and disseminators of the Montes Pietatis movement formed to counter usury. From 1453 onwards he was active as a Lenten preacher in Milan and the neighbouring region and the quality of his sermons led Bernardino da Feltre to call him 'alter sanctus apostolus Paulus et Christi Tuba'. Over the next thirty years he preached throughout Italy, and some of his Lenten preaching cycles are well documented (e.g. Milan, 1460; Perugia, 1462; Bologna, 1464; Florence, 1467; Siena, 1468; Padua, 1469; Milan, 1471; L'Aquila, 1472; Bologna, 1473; Crema, 1479; Lodi, 1484). Carcano founded various Montes Pietatis (such as Perugia in 1462) and several hospitals (Milan, 1456; Como, 1468). The Catholic Encyclopaedia states that, 'the establishment and dissemination of Montes Pietatis is one of the brightest glories of the followers of the Poverello of Assisi, although it came at the expense of the Jews who Carcano and others readily associated with the practice of usury.'

Provenance: inscription inside upper cover, 'Diß buch gehört in die Liberij 1519 FHB'. 18th century engraved bookplate of the Franciscans of St. Maria in der Au, Lucerne, 'Bibliothecae FF. Minorum S. Francisci Conv. Lucernae ad S. Mariam in Augia', with their inscription on f. a1r.

ISTC ic00196000. GW 6131. HC *4506. Goff C-196. BMC V 336.





12 TROVAMALA DE SALIS (Baptista), OFMObs
 Summa casuum conscientiae. Add: Sixtus IV: Bulla ‘Etsi dominici gregis’ 30 Dec. 1479. Rubricae iuris civilis et canonici. Speyer, [Peter Drach, after 14 April] 1488

Manuscript headlines, initials and rubrication in red throughout.

Folio (290 x 205mm). 324 ff (314 blank). Gothic type, double columns. Contemporary Augsburg blind-tooled calf over wooden boards by the Fächer Frei workshop (Kyriass no.80; EBDB w002141; Schwenke-Schunke II, p.9 and 249), covers panelled by fillets, upper cover with outer border of repeated square stamp ‘Hirsch am Zaun’ (stag leaping a wattle fence; EBDB s013431, Schwenke-Schunke Hirsch 65, in use 1473-1494), lower cover with outer border of repeated rosette stamp, both inner panels with fine repeated floral and ornamental stamps (see: Kyriass no. 80, taf 163, St. 1-5 & 8). 2: EBDB s013410 & SS Blattwerk 460), spine with

three double-bands and remains of paper label, vellum label strip attached to lower board and intended to open over fore-edge, vellum label on upper cover (clasps and catches missing, some wear and loss to fore-edge of upper cover and head of spine, early sewn repair to lower cover, metal furniture missing). £9,500

EARLY INCUNABLE EDITION of this renowned and widely-used guide for those hearing confession, by Franciscan friar Battista Trovamala de Salis (d.1496), explaining matters of sin and cases of conscience in the context of canon and civil law, in a straightforward and easily referable fashion. The first was printed in 1484 by Nicola Girardenghi in Novi Ligure; the present edition is a reprint of Koberger’s edition of 14 April of the same year (BMC II, 496), and is the first incarnation of the text, before it was revised and expanded by Trovamala himself in 1489.

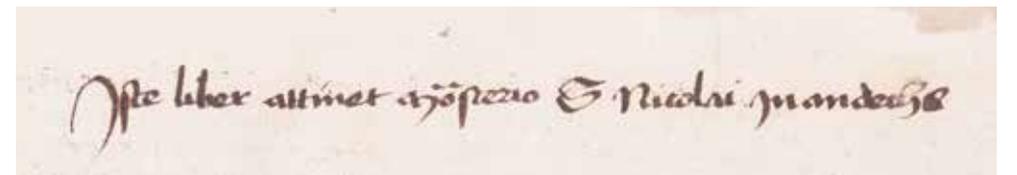
‘Although guides to confession existed before the 13th century, the sheer number ballooned

in response to the Fourth Lateran Council in 1215 [which] mandated annual confession for every adult. [...] Handbooks, or *summae* for confessors appeared that instructed priests in how to sensitively and thoroughly interrogate penitents as to the precise circumstances and nature of their sins before prescribing an equally individualized form of penance’ (Garrison). Organised in alphabetical order, beginning with ‘Abbas’, Trovamala’s guide moves through various matters for instruction including: adultery, bigamy, debt, ex-communication, intoxication (wine, its uses, and when intoxication constitutes sin), theft, murder (for which there is a particularly long

entry), ignorance, marriage, parricide, laziness, simony, usury, and ending with ‘uxor’, wife.

Provenance: occasional marginal marks and notes in an early humanist hand. Benedictine monastery of St. Nicolaus, Andechs, Bavaria, with their contemporary inscription on first leaf. Monastery of the Observant Franciscans, S. Antonius of Padua, Munich with their monogram ‘S A M’. Duplicate from the Royal Library, Munich, ‘Duplum’ on exposed front board.

ISTC is00047000. GW 3323 . HC *14180. Goff S-47. BMC II 496. Bod-inc T257. Ref: J. Garrison, ‘Handbooks for Confessors’, *Oxford Bibliographies Online*.





13 MAUBURNUS (Johannes)

Rosetum exercitiorum spiritualium et sacrarum meditationum.

[Zwolle, Pieter van Os, 1494]

Xylographic 2-line title, large woodcut on title-page (125 x 280mm) which is the upper block from the first illustration in the Netherlandish blockbook *Canticum canticorum* (c.1465, Schreiber I), full-page woodcut of a mnemotechnical hand within an architectural border (210 x 160mm) on c1v, both with contemporary hand-colouring of blue, brown, olive, pale red and pale green; schematic meditation tables such as 'scala communionis' and 'scala meditationis'.

Folio (285 x 208mm). 290ff (two blanks). Gothic type, mostly double column, 53 lines, initial spaces with printed guide-letter. Contemporary Netherlandish calf over bevelled wooden boards, covers diapered in blind, red edges (expertly rebacked, covers abraded with some losses); preserved in modern green leather-backed box. £25,000

FIRST EDITION of the most extensive and influential treatise on meditation of the late *Devotio Moderna*.

The *Rosetum exercitiorum spiritualium et sacrarum meditationum* (Rosary of spiritual exercises and religious meditations), the principal work of Johannes Mauburnus, was

also admired by Erasmus and adherents of the Reformation, with Luther referring to it in several of his publications as well as adapting Mauburnus' morning prayer for his own famous morning blessing in the *Small Catechism*. It also provides a link between the *Devotio Moderna* and the *Spiritual Exercises* of Ignatius of Loyola.

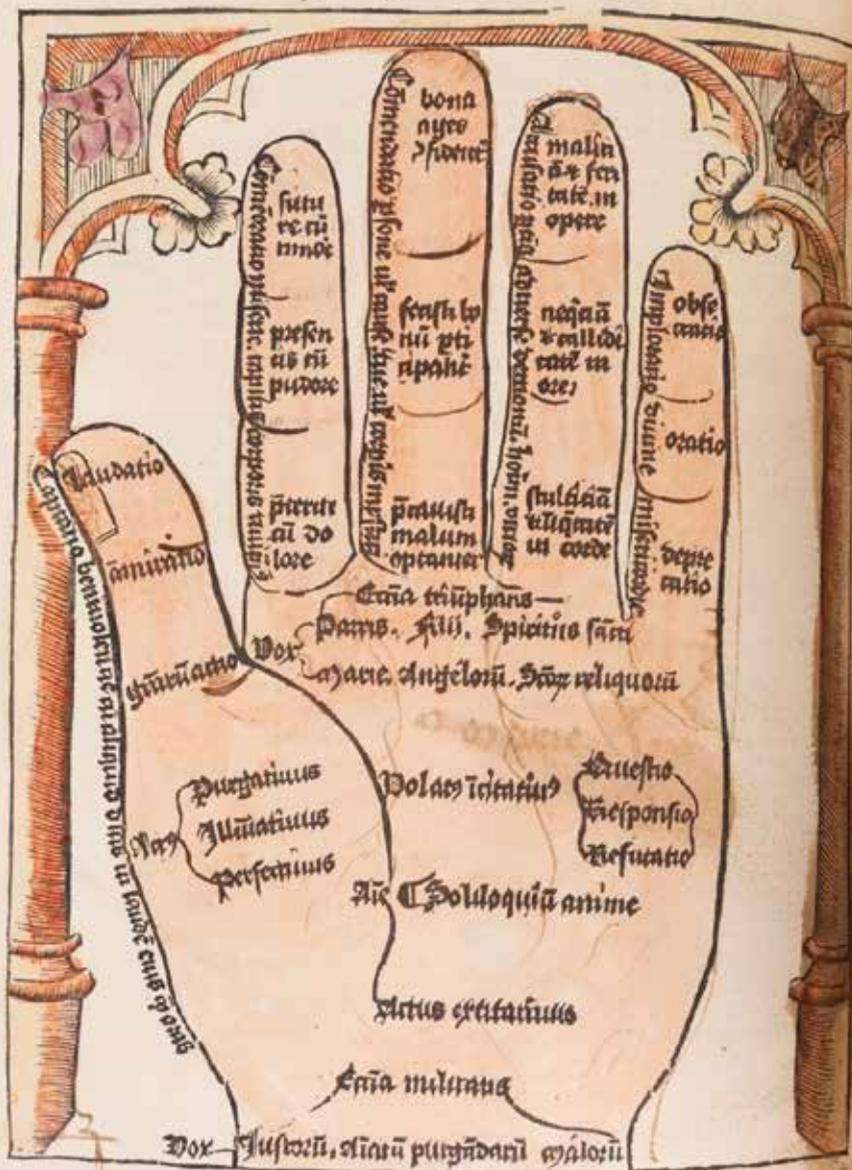
Johannes Mauburnus (Jan Mombaer, 1460–1501) was an Augustinian canon at St. Agnietenberg (Mount St. Agnes), near Zwolle, an abbey of the reformed Windesheim congregation of the *Devotio Moderna* tradition who led monastic reform among the Augustinians in Fontainebleau and Paris (where he died). He was known as an indefatigable reader and zealous collector of texts, which provided him with the material for the *Rosetum*, written before 1486 and first published in this edition at the request of his colleagues. As Hascher-Burger notes, it provides 'an extensive introduction to the practice of meditation... in essence, the work amounts to a full overview of the medieval tradition of spiritual exercises.' She also stresses the importance of music to Mauburnus' meditative process; he included songs 'which were intended to stir up the emotions and facilitate the correct disposition for meditation... In song rubrics, Mauburnus gives precise instructions about their function as an aid to summoning the motivation for the great number of spiritual exercises that had to be accomplished by the adherents of the *Devotio Moderna* every day. A unique feature of the *Rosetum* is the combination of a concrete meditation with a corresponding written song.'

An important section of the work is Mauburnus' *Chiropsalterium* (handpsalter), illustrated with a fine full-page coloured woodcut which shows the fingers and joints of the

open palm of a hand inscribed with meditative cues, thus serving as a mnemonic device. The inscriptions above and below the image are taken from the Psalms and other books of the Bible, and invoke and encourage sensory-driven devotion by emphasising hearing, through biblical musical references, such as 'Praise him with the sound of the trumpet, psaltery, and harp.'

The superb woodcut used on the title-page is the first block from the *Canticum Canticorum* (Song of Songs), a blockbook printed in the Netherlands c. 1465, and the only known survival and later use of any of the blocks. The subject of the woodcut is 'The Bridegroom Chooses His Bride (Song 1:1, 5:1)', which opens the Song of Songs, described by Lavin (2014) as 'a spatially complex scene'. On the left, a group of four figures stand outside a city gate facing a rural area that fills the right side of the composition. The two leftmost figures represent the 'Daughters of Jerusalem', while in front are the Bride and Bridegroom, representing the Church and Christ. With his left hand Christ points toward the right where a working farm area is surrounded by a fence with its gate standing open. Monks carry out the tasks of gathering in and sorting the crops, and in the far background there is an open-sided shed with peaked roof and tiled floor; there are books, a vase and other implements on various shelves. The two large banderoles contain the text: *Osculetur me osculo oris sui; quia meliora sunt ubera tua vino* (Let him kiss me with the kisses of his mouth; for thy breasts are better than wine) and *Veni in (h)ortum meum, soror mea, sponsa; messui mirram meam cum aromatibus meis* (I am come into my garden, O my sister, my spouse, I have gathered my myrrh, with my aromatical spices).

Chudpsalterū



Provenance: armorial bookplate of Prince Augustus Frederick, Duke of Sussex (1773-1843), 6th son of King George III. He assembled an outstanding library at Kensington Palace c. 1819-30, containing around 50,000 books and manuscripts. All were picked individually to reflect the Prince's interests and over a quarter related to theology under the guidance of Thomas Pettigrew, who was both the Duke's surgeon and librarian. After his death, the library was sold at auction by Messrs. Evans in 1844. Armorial bookplate of Robert Crewe-Milnes, Earl of Crewe (sold Sotheby's 26 October 1970, lot 149, to:) [M. Breslauer, Catalogue 102, no. 107; sold to:] Otto Schaefer with his (monogram stamp at end, Arnim catalogue no. 228).

HC *13995. CA 1224. BMC IX, 88. BSB-Ink M-272. ILC 1556. Goff M-376. Arnim 228. ISTC im00376000 (57 complete copies including the present one; only 3 copies in UK and 7 in USA). Ref: Ulrike Hascher-Burger, 'Music and Meditation: Songs in Johannes Mauburnus's Rosetum exercitiorum spiritualium', *CHRC* 88.3 (2008) pp.347-369. R.R. Post, *The Modern Devotion: Confrontation with Reformation and Humanism* (Leiden: Brill, 1968), pp. 542-550. Marilyn Aronberg Lavin, *An Allegory of Divine Love: the Netherlandish Block-book Canticum Canticorum* (Philadelphia: SJU, 2014).

A tall, wide-margined copy. Light marginal dampstaining at beginning and end otherwise clean and fresh.





14 BRUNI ARETINO (Leonardo)
 Epistolarum Familiarium Libri
 VIII. (Ed. Antonius Moretus and
 Hieronymus Squarzacicus). Venice,
 Damianus de Mediolano, de
 Gorgonzola, Petrus de Quarengiis,
 Bergomensis, 15 June, 1495

Some initials supplied in (later) red pencil.

Folio (316 x 213mm). [56]ff. 41/42 lines, Roman
 type, capital spaces with guide letters. Early 19th-
 century speckled calf, with double gilt fillet, spine
 with author, title and date (1485, in error) in gilt,
 deckle edges (expertly rebacked). £6,500

ONE OF ONLY TWO EDITIONS to be
 published in Italy in the 15th century of the
 great humanist Leonardo Bruni's letters. Moretus
 and Squarzacicus' edition was first printed in
 Venice, 1472, while the only other 15th-century

editions were Louvain c. 1487 and Leipzig 1499,
 taken from a different recension.

The letters of the historian, four-time papal
 secretary and Chancellor of Florence, Leonardo
 Bruni of Arezzo (c.1370-1444), provide an
 exceptional chronicle of ecclesiastical, political
 and intellectual life in Italy around the turn of
 the 15th century. Edited by Bruni in 1440 for
 publication, and starting the first letter with his
 appointment to the post of apostolic secretary to
 Innocent VII, here 'we find vivid descriptions
 of life in the papal curia; ...a record of Bruni's
 friendships with Niccolo Niccoli and Poggio
 [Bracciolini] and the avid search for books in
 humanist circles; ...a depressing chronicle of
 ecclesiastical politics in the last days of the Great
 Schism; and Bruni's excited responses to Poggio's
 first manuscript discoveries in Germany' (Hankins).
 Significant political events sit
 alongside descriptions of everyday life – one
 letter describes a day fishing, when he and his
 friends 'played like boys, shouted like drunkards
 and scrapped together like madmen'.

Provenance: 1. Henry Joseph Thomas Drury
 (1778-1841), classical scholar and schoolmaster
 at Harrow, friend of Byron – with whom he
 corresponded – with his pen inscription to recto
 of front free endpaper, 'Coll: perf: H. Drury/
 Harrow. C.24.2/Exemplar pulchrum/Empter.
 Payne.' 'B' inscribed at head of title page. 2. Ticket
 of James Miles, bookseller pasted to front paste-
 down, 'James Miles, Antiquarian Bookseller,
 34, Upperhead Row, Leeds', with facsimile copy
 of Miles' correspondence dated 1919, offering
 this volume, described as 'finely printed on good
 paper. Very fine tall clean copy, many leaves
 being entirely uncut.'

ISTC ib01243000. HC 1567* = H 1566?.
 GW 5607. Goff B1243. BMC V 512. Sheppard
 4446. Ref: James Hankins, 'Introduction to
 Epistolarum libri VIII', in L. Bruni & L. Mehus
 (ed.), *Edizioni di storia e letteratura* (2007).



16th CENTURY



15 KESCHINGER (Petrus de)
 Clavis theologiae sive repertorium...
 in summam doctoris irrefragabilis
 Alexander de Hales.
 Basel, Nicolaus Kessler, 1502

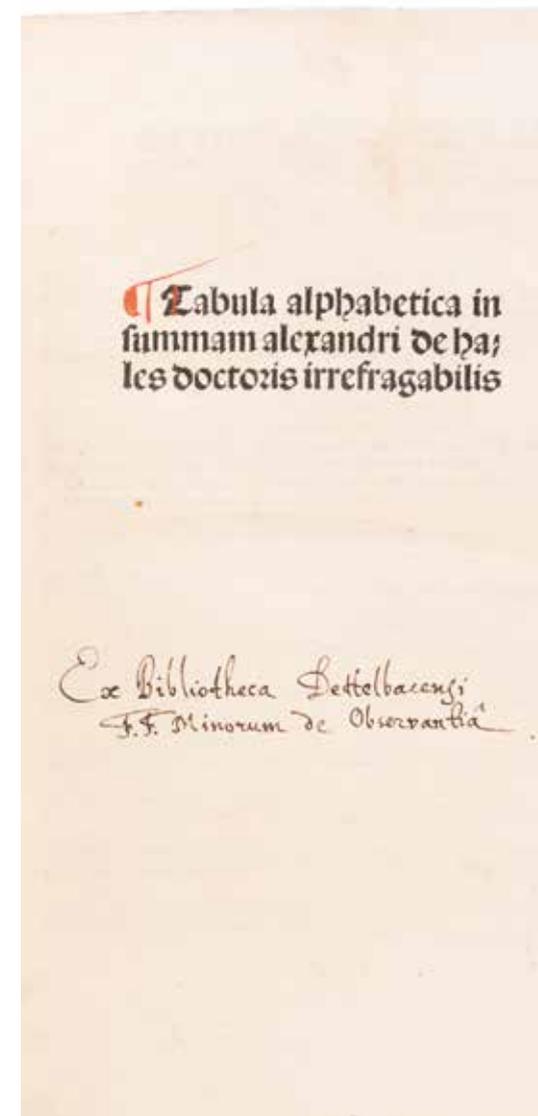
Rubricated, initial spaces with large red initials, underling in red.

4to (235 x 160mm). [260]ff. Contemporary blindtooled pigskin over bevelled wooden boards, covers panelled with blind fillets, upper cover with outer border with repeated 'maria' scroll, large inner panel with dotted background, swirling stems, large fleurons and two birds facing each other, lower cover with ornamental outer border, inner panel of repeated rosette stamp, and two inner columns infilled with repeated 'maria' scroll, clasps and catches (leather for catches possibly renewed, signs of previous metal furniture). £7,500

FIRST EDITION of this alphabetical index to the *Summa Theologiae* of Alexander of Hales (d. 1245) – see item no. 8 – prepared by Petrus Keschinger, a Franciscan at Ingolstadt, with a preface by the humanist Jakob Locher (1471-1528).

In a superb contemporary monastic binding with a distinctive central panel on upper cover; however, we cannot trace the stamps on EBDB although there are close similarities to the workshop of the Bamberg Franciscans (EBDB w000078, Schwenke-Schunke II, p. 26, K006).

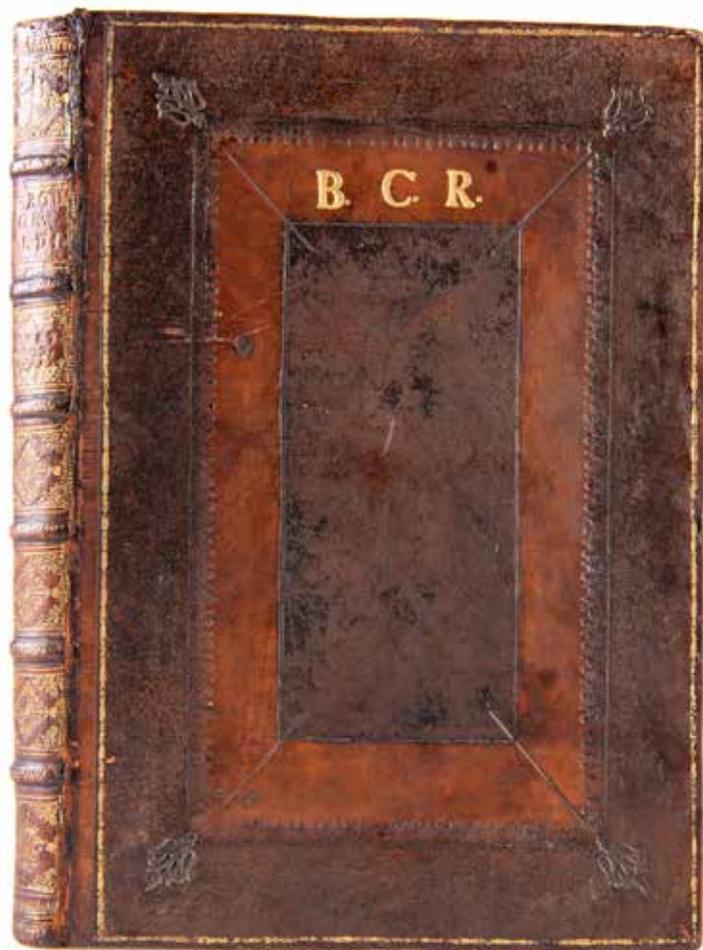
Provenance: inscription and library stamp on title-page of the Franciscans at Dettelbach. The Franciscans were at Dettelbach in Bavaria from 1616, when the Prince-Bishop of Würzburg, Julius Echter von Mespelbrunn (1545-1617) invited them to look after the pilgrims who visited the long-standing shrine there. A fine baroque church, Maria im Sand, and monastery were built and, except for a



temporary departure following secularization early in the 19th century – the Franciscans returned in 1826 – they remained there until 2017 when the monastery finally closed.

One or two marginal wormholes at the end but generally a very fresh copy.

VD16 K783.



16 HERODOTUS

Herodoti libri novem. Venice, Aldus Manutius, September 1502

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

Folio (308 x 217mm). 140 leaves. 18th-century Danish binding (in English style), mottled calf over pasteboard, with outer, gilt-tooled border and blind-tooled, polished calf panel with ornamental roll, corner-pieces, and gilt stamped initials 'B. C. R.',

and central panel with simple blind fillet, spine richly gilt with coat of arms and monogram of Niels Foss in first and seventh compartments, speckled edges (headcap chipped, joints and extremities lightly rubbed).
£30,000

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

This volume was one of five 'exceptionally important first editions of fifth-century classical writers' to be published at the Aldine press in the early 16th century (Lowry, 142). Note the two different Aldine devices on the title page and final leaf; the signature of the title page (Fletcher's no.2a) is a later incarnation of the device than

that printed on the final leaf (Fletcher's no.2), indicating that the front signature was printed after the rest of the text was completed. Fletcher suggests that this volume may have been one of those whose printing was delayed by a lawsuit over the summer of 1502. He posits that, rather than September, as stated in the register, this volume was printed in autumn or early winter of that year (Fletcher, 46).

Following Aldus Manutius' dedicatory letter to Greek professor and philologist Giovanni Calurnio (1443-1503), Herodotus' account is

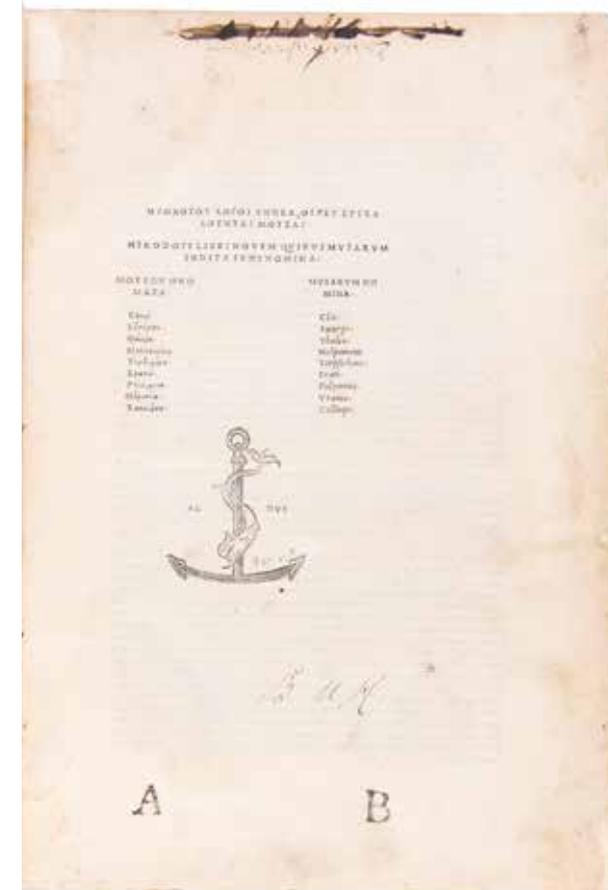
divided into chapters named after each of the nine muses. His history is 'undoubtedly an epic, with a vivid and picturesque narrative' (PMM, 41) and has been described as the first work of history. Rather than the chronicles written by his predecessors, 'Herodotus' history attempts to identify cause and effect, while placing the wars into the larger context of Greek history' (Clemons & Fletcher, 68).

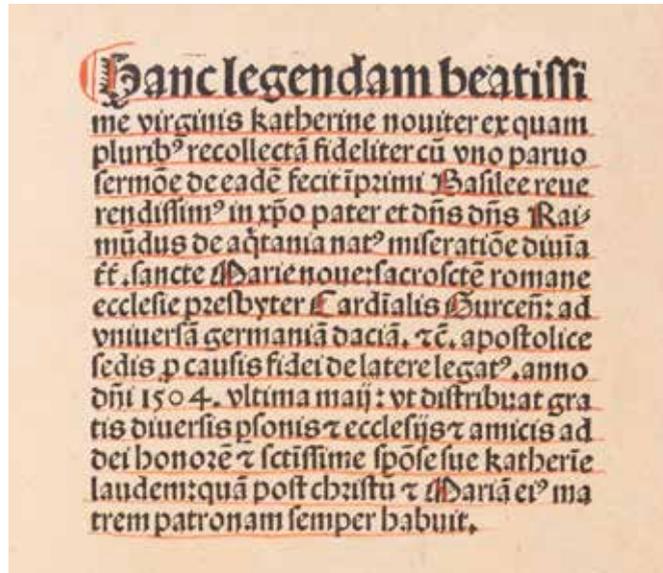
Provenance: the gilt crest and monogram on the spine are those of Danish bibliophile, landowner and statesman Niels Foss, whose taste for English-style bindings explains the unusual, imitative 'mirror binding' of this volume, likely undertaken by Danish binder Johann Boppenhausen. The initials 'B.C.R'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

Minor loss to fore-edge of title page, not touching text. Worming to gutter of first two leaves, with neat repairs

at head and foot and repairs to AA7-8, not touching text. Light waterstaining to blank margins throughout, esp. gatherings PP-SS, not touching text. Minor worming to gutter SS2-4, not affecting text. Overall a lovely unsophisticated copy in very good condition.

PMM, 41. Renouard, p.35, 8. UCLA Ahmanson-Murphy, 62. Ref: N. Barker *Aldus Manutius and the Development of Greek script and type in the eighteenth century* (Fordham University Press, 1992), pp. 58-9. G. S. Clemons & H. G. Fletcher, *Aldus Manutius* (New York, 2015), 68. H.G. Fletcher, *New Aldine Studies* (San Francisco, 1988). M. Lowry, *The World of Aldus Manutius* (Oxford, 1979).





17 PETRUS (Frater)

Hanc legendam beatissime virginis katherine. Basel, J. Wolff (Jacobus von Pforzheim), 22 June 1504

Rubricated throughout, page numbers supplied in ink at head.

4to (200 x 145mm). [27]ff. 18th-century calf with triple gilt fillets, spine gilt in compartments, inside gilt dentelles, marbled endpapers (sympathetically rebacked, with original spine laid down, rubbed). £4,500

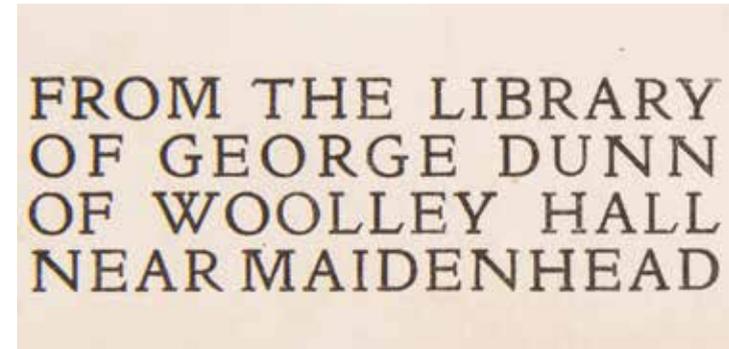
AN EXTREMELY RARE ACCOUNT of the life of St Catherine of Alexandria, whose miraculous life and martyrdom made her one of the most important and popular saints of the Middle Ages, who became the patron saint of philosophers and female scholars.

This is the third edition of the text of Franciscan Frater Petrus – thought to be writing around 1400 – the first two illustrated and printed by Grüninger at Strasbourg in 1500

(the first in Latin, followed only two months later by the second in German), and one of many versions of the hagiography to appear in the 15th and into the 16th centuries. The daughter of the governor of Alexandria in the early 4th century, the legend of St Catherine describes how she was persecuted, tortured and eventually beheaded by Emperor Maxentius for refusing to recant her Christian beliefs; launching a scholarly defence of her faith in a debate organised by the Emperor; and successfully converting several of her adversaries, as well as Maxentius' wife (all of whom were subsequently put to death).

Following St Catherine's life are two laudatory prayers in praise of another revered female saint, Helena, mother of Constantine and discoverer of the true cross. These are not part of the 1500 editions.

VD16 ZV 12358. BMSTC (German), p.687 (1500 editions only). OCLC (US: Yale only). Jisc Library Hub (Cambridge, St. Catherine's College only).



18 SÜNZEL (Fridericus)

Collecta et exercitata Friderici Sunczel Mosellani liberalium studiorum magistri in octo libros Physicorum Arestotelis; In almo studio Ingolstadiensi, cum adiectone textus nove translationis Johannis Argiropoli bizatij circa questiones. (Venice, Petrus Liechtenstein for Leonhard Alantsee of Vienna, 28 May 1506)

Alantsee's fine large printer's device on final recto, large white-on-black ornamental initials, printed manicules in the margins.

4to (227 x 170 mm). [152]ff (including the blank b4). Mid-16th century German or Viennese? binding of blind tooled calf over bevelled wooden boards, covers panelled with fillets, outer ornamental border, inner panel with two stag hunting roll strips and a central ornamental stamp on upper cover and central roll on lower cover, upper cover also with repeated small gilt stamps including a rosette and 'true lover's knot', sympathetically rebacked in the late 19th century, with endpapers replaced, spine lettered in gilt, remains of contemporary ink title at head of fore-edge (gilt faded, lacking clasps, front board lightly chipped and wormed). £4,750

AVERY RARE EDITION of this commentary on Aristotle's *Physics*, printed for Alantsee of Vienna by Liechtenstein of Venice, known in only two copies in Italy, four in US libraries, and only found at the British Library in the UK. Handsomely preserved in a slightly later blind- and gilt-tooled binding, sympathetically restored by the renowned English collector of early printing and tooled bindings, George Dunn (1865-1912).

Only two editions of Sünzel's commentary are known, the first printed in Hagenau in 1499 and the present one. It is the only known work of Fridericus Sünzel (d.1518), the 'magister' at the gymnasium in Ingolstadt. Sünzel writes in the preface that he has undertaken this work to counter the circulation of all of the bad commentaries that have obscured the meaning of Aristotle. Sünzel seeks to make Aristotle more intelligible through a process of clarification by 'bringing together those things which are scattered and necessary into one body and to cut away the superfluous'.

This edition is also of interest on account of the light it sheds on the international aspect of the early booktrade. The colophon indicates that this work was printed in Venice by Petrus Liechtenstein of Cologne, at the cost of Leonardus Alantsee, a bookseller in Vienna whose device appears on the colophon. >

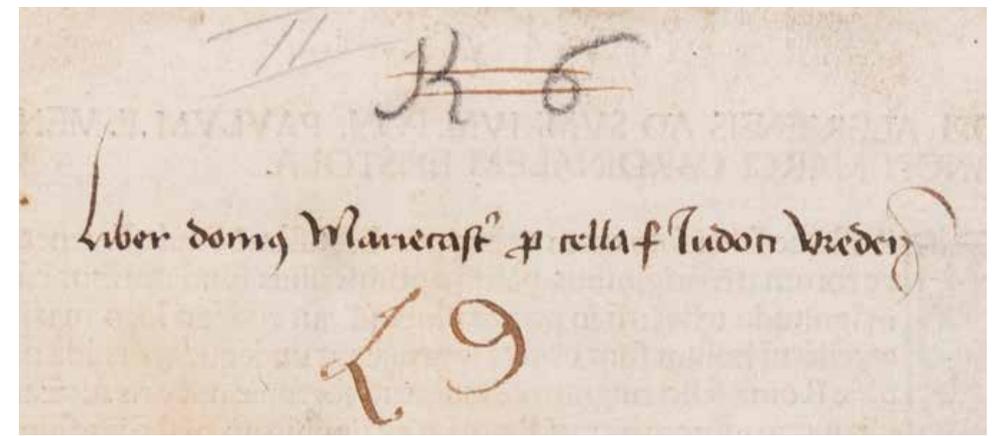
Leonardus Alantsee, later with his brother Lukas, frequently published books printed in Venice and elsewhere, including Haguenau, Basel and Strasbourg, with printers such as Adam Petri, Matthias Schürer and Johann Stuchs. This is one of the earliest examples.

Provenance: from the library of George Dunn, of Woolley Hall, near Maidenhead, with his booklabel and characteristic acquisition notes in pencil dated Dec 1899, his sale Sotheby's 1913-17, lot 3767. Dunn was an 'English bibliophile and keen student of palaeography and early printing. Throughout his life he built up an impressive library at Woolley Hall, collecting early English law books, medieval manuscripts (chiefly from the

Phillipps and Ashburnham sales), early printed books (including volumes from unusual towns and presses) and lastly, early stamped bindings, which he was one of the first British collectors to notice and preserve.' (John Rylands Library; CERL *Owners of Incunabula*).

Small wormtrack to the lower blank margin of the first two gatherings and upper blank margin of g4-i4 occasionally touching headline; small single wormhole to the blank lower right corner throughout, otherwise a very good copy.

BMSTC Italian, p. 652. CNCE 59612 (Galliate & Trieste only). VD16 ZV 28173 (BSB Munich only). OCLC (US 4 copies only: Harvard, Notre Dame, Penn, Wisconsin).



19 LIVIUS (Titus)

Decades noviter impresse. (Venice, Joannes & Bernardinus Vercellenses for Luc' Antonio Giunta, 27 January 1506)

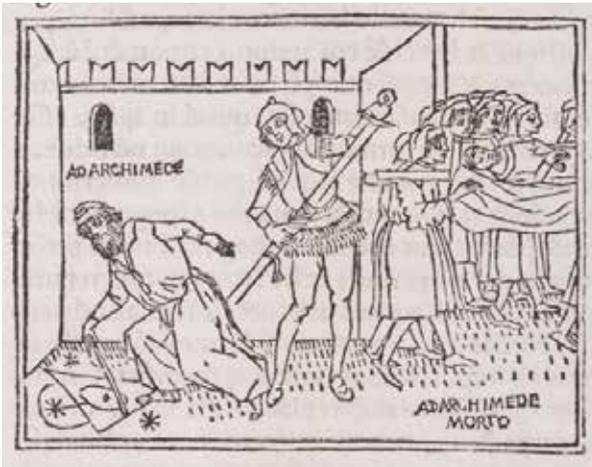
Three large woodcut illustrations (92 x 120mm.) for the first, third and fourth decade, each one printed within a broad architectural border composed of columns supported by lions, at the foot are putti in procession playing musical instruments, one on horseback, another on the back of a goat, and two supporting a shield, the whole filled with renaissance ornament, 171 woodcuts (c. 55 x 70mm.) in text (many signed 'F', one signed 'S' and one 'b'), numerous white-on-black woodcut initials, fleur-de-lys device of Luc' Antonio Giunta printed in red on title.

Folio (320 x 215mm). 20, CCLIII ff. Contemporary blind-tooled calf over wooden boards from the Marienburg Charterhouse at Weddern (EBDB w002359, Schwenke-Schunke II, p. 276), both covers with outer foliage border and small corner stamps of the lion of St. Mark (s015657) and the bull of St. Luke (s015658), on front cover the large central panel divided into a diaper pattern of intersecting fillets infilled with multiple tools such as the IHS monogram (s015650), rosette (s015652), foliage (s015654), and a central shield with the coat of arms of the monastery (s036592), lower cover with large central panel divided by two intersecting fillets with central coat of arms stamp surrounded by cartouche of smaller stamps, brass clasps, and catches (rebacked, later marbled endleaves). £7,500

ALAVISHLY ILLUSTRATED EDITION of Livy belonging to the German sculptor and Carthusian monk, Judocus Vredis (1474-1540); the inscription on the title-page records that it was kept in Vredis' cell rather than in the monastic library. Carthusian monks led an austere life and were generally only allowed to keep a small number of books from the library in their cell at any one time, but it is likely that Vredis' activity as a sculptor, and position as procurator, gave some latitude as to the possession of books and their subject matter. As well as his prominence as an artist, he held high office at Marienburg as procurator from 1506 and prior from 1531 until his death.

Vredis is the only artist, whose name has come down to us, known to have made a distinctive type of devotional sculpture particularly popular among Carthusians. Examples were sculpted in low relief using a local material called pipeclay, which had the property of turning white upon heating. A recent exhibition at the Frick, *The Charterhouse of Bruges: Jan van Eyck, Petrus Christus, and Jan Vos* (Frick Museum NY, 2018), which concentrated on two commissions by the prior Jan Vos of paintings by van Eyck and Christus, also included an example of pipeclay sculpture, depicting the Virgin and Child, similar to one known to have been owned by Vos and to the work of Vredis.

Géza Jászai notes that Vredis, 'presumably learnt his skills in the pottery town of Vreden, >



and punches. He embellished the hems of robes and headgear and added attributes, inscriptions, flowers, leaves, and fruit.'

First published in 1493, Hind regards the Livy as one of the more important books with illustrations by the 'popular' designer who exhibits a 'vivid touch'. The large cuts at the beginning of Books I, III and IV which represent a battle scene, the oath of Hannibal, and the ambassadors from Ptolemy VI of Egypt at the Roman Senate, are enclosed within an architectural border used for the edition of Boccaccio's *Decameron* of 1492.

Provenance: inscription on title-page Judocus Vredis (Pelsers, Joest; 1474-1540), 'Liber dom[us] Mariecast[re] p[ro] cella f[ratre] Judo[cus] Vreden[sis]', and later shelf-marks. The Marienburg Charterhouse, Weddern in the parish of Dülmen was a Carthusian Monastery in North Rhine-Westphalia, Germany, founded in 1476 and closed due to secularisation in 1804, when the library was dispersed. Many of the volumes survive in contemporary bindings with distinctive stamps including the central arms of symbols of the passion within a shield; Cambridge University Library has a substantial group of incunabula from Marienburg in the same characteristic bindings, see: *Emprynted*

in thys manere: Early Printed Treasures from Cambridge University Library, (2014), pp. 46/7.

Some dampstaining affecting the first and last leaves, and occasionally the inner margins.

Sander 4000. Essling 37. Camerini, Giunti, 106. Hind, *History of the Woodcut*, II, p. 478. Géza Jászai, 'Judocus Vredis', Grove Art (2003). A. Bönig & G. Inhester, *Judocus Vredis: Kunst aus der Stille: Eine Klosterwerkstatt der Dürerzeit/ Kunst uit de stilte: Een kloosterwerkplaats uit de tijd van Dürer* (2001).

Westphalia. He produced devotional pictures and house altars as low reliefs completely in the tradition of the Utrecht 'picture bakers' or 'picture makers' using white pipeclay and fired hollow moulds.' His subject-matter was strictly limited to devotional figures and he mainly worked from drawings by Master E.S. and Israhel van Meckenem. Jászai continues, he 'elaborately decorated the figures formed in the mould and modelled them while the clay was soft using stencils, small metal stamps,





20 DE ROMANIS (Humbertus), O.P.
 Liber eruditionis religiosorum:
 in quo quicquid preclarum et
 utile in alijs religiosorum
 instructionibus continetur...
 (Paris), Henri Estienne I, 1512

Woodcut initials with floral motifs.

Sm 8vo (160 x 105mm). [4], 182, [2]ff.
 Contemporary Flemish(?) calf over bevelled wooden
 boards, both covers panelled by intersecting fillets
 with a central panel stamp (85 x 53mm) of the
 Annunciation with a border containing the legend
 'Rore madet vellus/Permansit arida tellus/Virgo
 salutat[ur]/Innupta manens gravidatur'; spine with
 exposed headbands, later label in second
 compartment and gilt rules, remains of central clasp
 (wear to joints, rear pastedown lifted exposing
 binding structure). £7,500

ARARE HENRI ESTIENNE I PRINTING
 preserved in a contemporary binding
 decorated with a fine panel stamp of the
 Annunciation.

The panel is particularly interesting as the
 border holds two rhyming verses, which can
 be traced to blockbook editions of the *Biblia
 Pauperum*. They were used in the wood-
 block of the Annunciation (Virgo salutat[ur]/
 Innupta manens gravidatur) which has by its
 side a representation of Gideon and the Fleece
 (Rore madet vellus/Permansit arida tellus); see,
 for example, the Netherlandish blockbook of c.
 1470 at the Morgan Library (PML 1.1 fol. 1r).

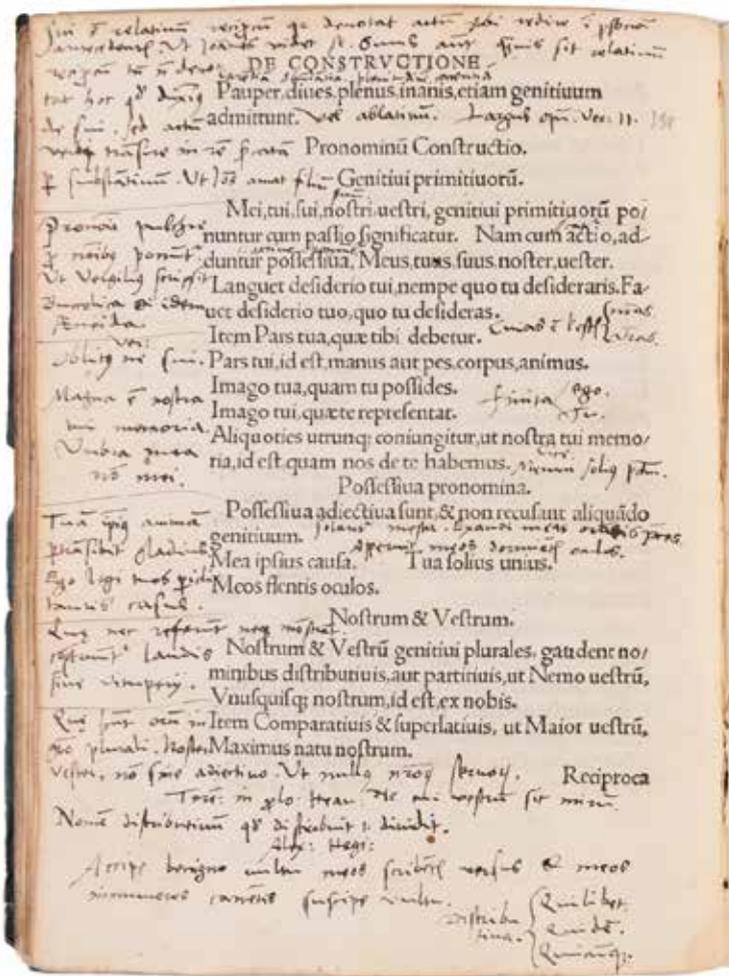
Although panel stamps of the Annunciation
 are known in many variants, we have not been
 able to trace this particular panel. As noted

by Hobson, most Annunciation panel stamps
 share the characteristics of the scene as found in
 a Book of Hours. 'This fashion of representing
 the Annunciation in a modest bourgeois room,
 with the Virgin kneeling at a prie-Dieu, was
 derived from the Mystery Plays and is found
 in French and Flemish miniatures before 1450,
 and a large wooden panel with the subject
 treated in the same way was used in Flanders
 before 1500; the panels have always a
 balcony in the background, and it seems to be a
 Flemish idea as it is used in other panels which
 certainly come from the Netherlands, but it
 does not appear in the book illustrations. The
 subject seems to have been very popular in the
 North, less popular at Paris; and one of the few
 variants found there belonged to Jacques
 Moeraert, a native of the Low Countries'.

First published by Henri Estienne in 1505,
 both editions are extremely rare. 'Humbertus
 of Romans (1194-1277) based his *Liber
 eruditionis* on his experience as Master
 General of the Order of the Preachers; the
 treatise did much to solidify and interpret
 the Dominican spirit, and has always been
 highly regarded within the order, where it still
 exercises a strong influence' (Schreiber).

Provenance: faint remains of an early
 inscription on title-page dated 1527, half-page
 of notes on verso of title and verso of final
 leaf. 20th century book label of the Cologne
 bibliophile Schmitz-Otto inside front cover,
 with their acquisition note on rear endpaper.

Moreau II, 364. See Schreiber Estienne
 no. 3 for 1505 edition. Not in BMSTC or
 Renouard (Estienne). OCLC (US: Brigham
 Young, Cleveland PL and Dominican House
 of Studies, DC; UK (Cambridge and Oxford).



21 ERASMUS (Desiderius) & [LILY (William)]

Absolutissimus de octo orationis partiu[m] constructione libellus, nec minus eruditione pueris utilis futurus...nuperrime uigilantissima cura recognitus. Basel, Johann Froben, (August) 1515

Woodcut title-border by Urs Graf (see below), device of Froben at end.

4to. [22ff] (of 24). Blue sugar-paper wrappers. £2,500

HEAVILY ANNOTATED
Hand rare first printing of Erasmus' revised edition of this enormously influential school-book on Latin syntax.

The importance of this imperfect copy lies in its strictly contemporary and copious annotations, which may well illustrate the way the book was used in class, recording 'what the master said', i.e. examples and references given, that were written down by the annotating student who sometimes writes glosses in German (e.g. 5r 'tantas' 'so gross'), but for the most part writes in Latin in a flowing humanist hand. There are many examples adduced from Terence, with references to individual plays (*Heautontimoroumenos*, *Adelphi*, *Phormio*, *Eunuchus*). There are many Vergilian quotations from Aeneid books 2, 4, 5, 6, 11(18v), one from Catullus (5r V.2,

'Rumores quae senum severiorum omnes unius aestimatis [assis]'), a quotation from Martial (I, 37) on the subject of Bassus (5v), as well as references to Cicero and St. Jerome (11r). Other writers are also mentioned, including Pliny, Ovid, Euripides (16v) and Sallust, *Bellum Jugurthinum* 10.7 ('nam Concordia paruae res crescunt Discordia maxime dilabuntur'). As well as references to classical authors, there are some to contemporary writers: Erasmus *Moriae encomium* (11r), Brassicanus (17r), and Politian, the opening of whose prologue to Plautus *Menaechmi* is quoted (24r): 'Heus, heus [tacete] sultis, vos ego ut loquar', written in 1488

for a performance of the play. There is also a reference (18v) to Alexander Hegius (d. 1498) whose pupil at Zwolle Erasmus had been, and what is surely a very contemporary reference, to the attack on Italy and Milan by François I of France in 1515 (14v, 'Gallorum rex exercitum duxit ad bellandum Mediolanum').

All these quotations and references are used to illustrate grammatical points or figures of speech: synecdoche is mentioned on 12r and 18r. On 12verso where the ablative absolute is being discussed, the following examples are given: 'Virgilio vigente latinitas viguit, Augusto regnante natus est Christus' and 'Erasmus Basilee agente visebatur ab omnibus doctis' [a mistake]. The section discussing the gerund is very heavily annotated (13v-14r).

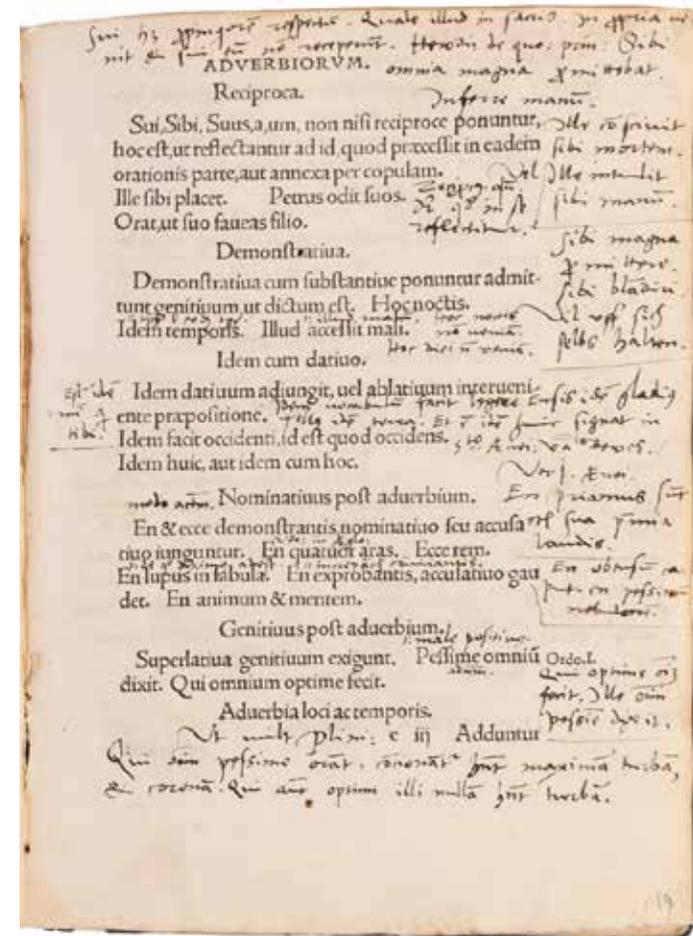
First published in London by Pynson in 1513 and written at the behest of John Colet, Dean of St. Pauls (1467-1519) who had re-founded and handsomely endowed St. Paul's School. Colet, as he says in his preface addressed to William Lily (reprinted here), who had been appointed the first High Master in 1510, was wedded to the idea of education.

The title border is in the distinctive style of prolific woodcut artist and engraver Urs Graf (1485-c.1527), with his monogram inscribed on a slate hanging from the left-hand column. Graf's border was based on a design by Albrecht Dürer for Willibald Pirckheimer's translation of

Plutarch two years previously and, in turn, the block for this border was reused by Froben and copied by other printers.

Unfortunately lacking two leaves (a2-3), which hold the new preface by Erasmus (Allen Ep. 341) and first two pages of text. Title-page slightly stained, two leaves at end loose.

VD16 E2544. OCLC (US: Berkeley, Illinois, Princeton, Yale only. UK: British Library only). V. Sebastiani, *J. Froben, Printer of Basel* (2018), no. 42.



22 POLIZIANO (Angelo)

Omnium...operu(m) (quae quidem extare novimus)... Epistolaru(m) libri. XII. cum quibusdam additiis...Charmides Platonis a Politiano latinitate donatus...Miscellaneorum centuria prima. Accessit omnium quae in toto opere graeca sunt, accuratissima Iacobi Tusani interpretatio. (Paris, Jodocus Badius Ascensius, 1519)

Title within fine wide architectural border printed in red and black, partly with criblé background, Badius' device showing a printers workshop signed Prelu[m] Asce[n]sianu[m] and with monogram: IAB [=Jodocus Badius Ascensius], two woodcuts within the text and numerous large criblé initials; some greek letter.

2 parts in one vol. Folio (330 x 210mm). [8], CLXII; CIII ff. Contemporary half-blind tooled pigskin over wooden boards, pigskin decorated with ornamental rolls, remains of clasps and catches, faint ink title at head of upper board. £8,500

A SUPERB COPY of Badius' enlarged second edition of the works of the great Italian humanist Angelo Poliziano (1454-94), from the famous library of the Princes Dietrichstein of Schloss Nikolsburg in Moravia. Badius was the editor as well as the printer of this Paris edition, following his first of 1512.

During his relatively short life, Poliziano achieved great renown in all branches of scholarship. His Greek and Latin verses were considered the best in the ancient classical style, while as a vernacular poet he is regarded as the finest in Italian literature between Boccaccio and Ariosto. Born in Tuscany, Poliziano soon developed a genius for learning, and at the age of 18 he published an edition of Catullus.

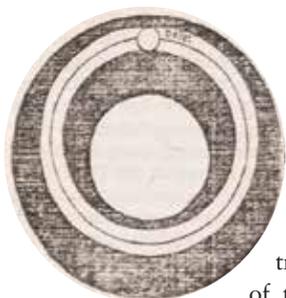
His father was a staunch Medici supporter and, after dedicating a translation of the first two books of the *Iliad* to Lorenzo de' Medici,

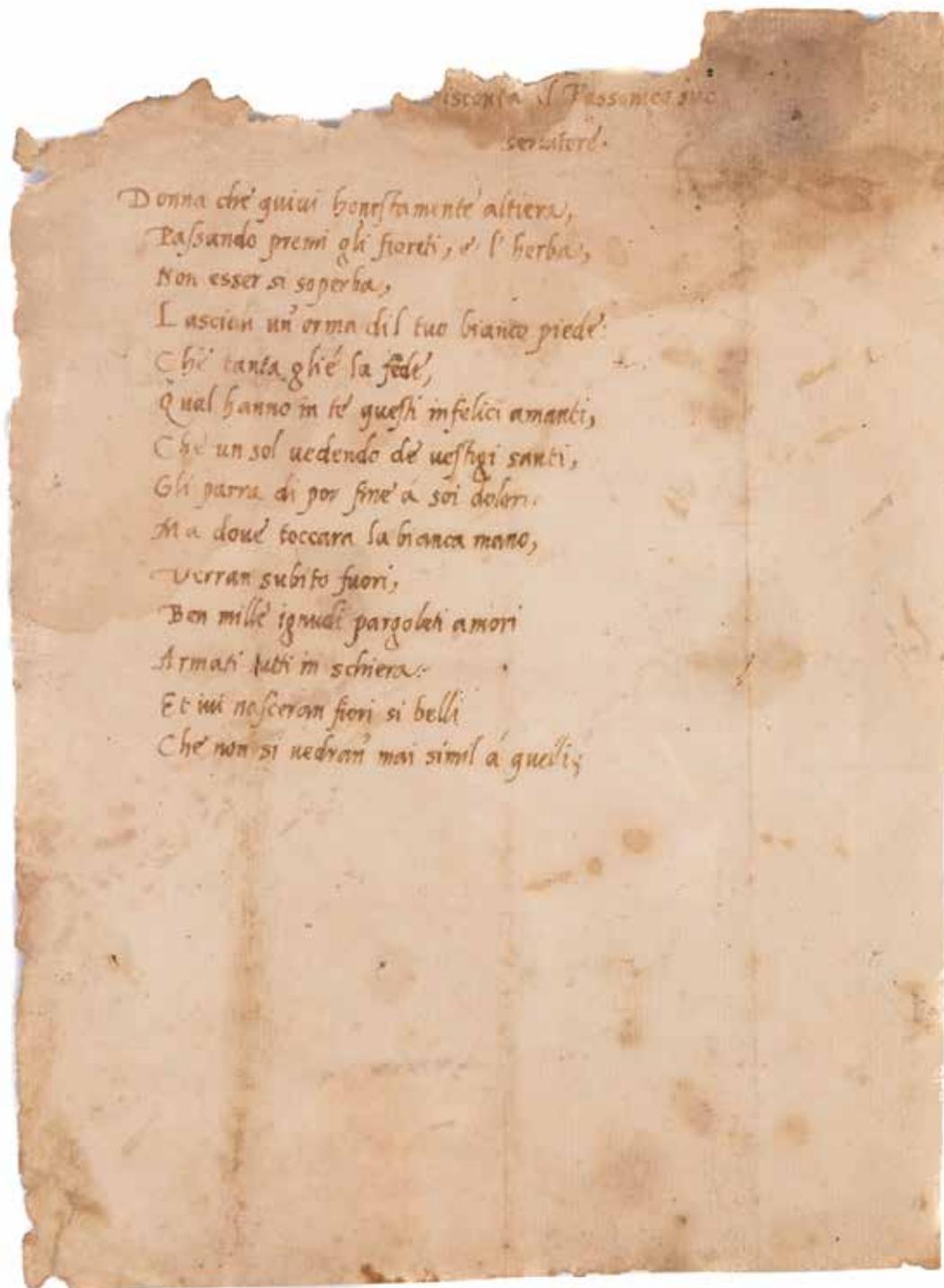
Angelo Poliziano was invited into the Medici household as tutor to the young Piero de' Medici, while in 1475 he became Lorenzo's personal secretary. In 1478 Poliziano fell into disfavour with Lorenzo's wife and, although he returned in 1480, it was not as Lorenzo's secretary, but as professor of Greek and Latin Eloquence at the university, a post which allowed him more time for his scholarly pursuits.

Badius' editions follow that of Aldus Manutius published in July 1498. Aldus had written to Poliziano on 28 October 1485 offering his friendship and service to the great philologist whom he greatly admired. Many of Poliziano's individual works had been printed in the 1490s by Platone Benedetti in Bologna, who was overseeing the publication of the collected works until his sudden death in 1497. Aldus gratefully seized the opportunity to take over the publication and produced the first collected edition of a contemporary author.

Provenance: from the library of Alexander Fürst Dietrichstein, Schloss Nikolsburg, sold at auction by Gilhofer & Ranschburg, Luzern, 1933-34, pt. II, lot 225, with their distinctive shelf-marks in red and blue crayon on front endpapers. The library of the Princes Dietrichstein in Moravia notably included the libraries of the Nuremberg humanist Hieronymus Münzer (1440-1508) and his son-in-law and heir Hieronymus Holzschuher (1469-1529), a friend of Dürer. This important collection was purchased c. 1600 by Ferdinand von Hoffman, Baron Grünbüchel and Strechau (1540-1607) and incorporated into his library, which in turn came to Nikolsburg in 1669.

Renouard, *Badius Ascensius* III, pp. 189-192. Moreau, II, no. 2179. Adams P 1763.





Viscontia il Passonico suo
servitore.

Donna che quiui honestamente altiera,
Passando premi gli fiori, & l'herba,
Non esset si superba,
Lascian un'orma del tuo bianco piede
Chi tanta gl'he sa feat,
Qual hanno in te questi infelici amanti,
Che un sol uedendo de uestigi santi,
Gli parra di por fine a soi dolori.
Ma doue toccara la bianca mano,
Verran subito fuori,
Ben mille ignudi pargolati amori
Armati tutti in schiera:
Et int no scerara fiori si belli
Che non si uedran mai simil a quelli;

23 TASSO (Bernardo)

Unpublished autograph manuscript poem dedicated to Violante Lampugnani. [Padua?, c.1520-25]

Manuscript on laid paper, 210 x 155mm. Recto with 14 lines in elegant humanist hand, beneath remains of two-line title '[V]iscontia il Passonico suo servitore', verso with five-line authentication in 19th-century hand, wax seal of the Biblioteca Estense in Modena (loss at head, affecting portion of dedicatory title, damp staining pronounced at left blank margin, visible fold lines running horizontally and vertically) with two accompanying pieces of correspondence. £4,500

AN UNRECORDED, UNPUBLISHED AMANUSCRIPT POEM by writer, courtier and father of Torquato, Bernardo Tasso (1493-1569), in his hand, and one of the earliest surviving examples of his poetry.

Best known for his epic poem *L'Amadigi* (1560), this has a distinctly different tone and subject. It is a love sonnet, in a pastoral, Petrarchan style, which describes Tasso's muse walking through a garden and causing flowers to bloom with her touch. The largest corpus of manuscript examples of Tasso's poetry is at Parma (Biblioteca Palatina, Parm.829) and comprises 11 sonnets and 7 madrigals, written out on single folios. The present manuscript is identical in physical and textual form to the Parma group, and has the identical authentication from expert Giovanni Galvani, of the Biblioteca Estense, Modena. Only 27 such compositions in institutional collections exist.

The script is extremely close to a later letter in Tasso's hand at the Isabella Stewart Gardner Museum in Boston (2.b.3.4.1). The 'Viscontia' to whom this poem is dedicated is named more fully in the examples at Ferrara (Biblioteca Comunale Ariosteia (Raccolta Cittadella 2792)

as 'Signora Violante Viscontia di Lampugnano', and identified (by F.M. Falchi, in Casella, 104) as Violante Lampugnani, of a noble Milanese family. Citing their naive form, and linguistic structures typical of the Po Valley region, scholars suggest that such verses were composed early on in Tasso's career, during his stay in Padua between 1520 and 1525 (Casella, 105). 'The city, exciting as it was in the 1520s, would have furnished the young Tasso with interlocutori to whom he could send his poetry in letter form' (Casella, 106), which might explain the fold lines present in this and other surviving leaves; the neat, 'best' script; and the repetition of the dedicatory title on each leaf. In the title Tasso refers to himself as 'il Passonico', and elsewhere as 'Pastor Passonico', a known pseudonym (Melzi, 378).

Provenance: 1. Authorisation on verso in Galvani's hand dated 7 January, 1842, the same as that at the Biblioteca Civica 'Angelo Mai' in Bergamo (Cassaforte 6 6 26), and at the Österreichische Nationalbibliothek, in Vienna (Autogr. 2/2-1) and close to those at Parma (25 April, 1840), which suggests that they may all have once been together and then dispersed. 2. By 1965, in the collection of Professor Cecil H. Clough (1930-2017), Reader in Medieval History at the University of Liverpool; P.O. Kristeller, *Iter Italicum* Vol. IV, p.34, who records being shown this manuscript from Clough's collection in 1966. With thanks to Maria Elisa Agostino at the Bib. Palatina, Parma, for her assistance.



24 LUTHER (Martin)

Über das Erst buch Mose, predigete, samt einer unterricht, wie Moses zu leren ist. Wittenberg, (Georg Rhau), 1527

Title within fine architectural border reminiscent of a cathedral with the Crucifixion scene at the foot, by Georg Lemberger, full-page woodcut of the Creation by Lucas Cranach the elder, four smaller woodcuts of Noah, the Sacrifice of Isaac, Jacob's Ladder, Joseph and Pharaoh, two roundels above colophon of the Paschal Lamb and Luther's Rose.

[Bound with:] Der Prophet Habacuc ausgelegt durch Mart. Luth. (Wittenberg, Michel Lotter, 1526). Title set as a tablet within a full-page woodcut of Habakkuk preaching before a king by Lucas Cranach the elder. [And:] Der Prophet Jona. (Wittenberg, Michel Lotter, 1526). Title set as a tablet within a full-page woodcut depicting Jonah's story by Lucas Cranach the elder. Three works in one vol. 4to (200 x 150 mm). CCCLXII, [14] ff. (last blank); 56ff; 46ff. Contemporary blind-tooled pigskin over bevelled wooden boards, covers panelled by fillets and repeated swirling stem and flower roll, four metal cornerpieces to each cover, clasps and catches, paper label on spine (a few marks and tears, somewhat darkened). £10,000

A VERY RARE COLLECTION OF FIRST EDITIONS of Luther's lectures in German on the first book of Moses (Genesis), and the prophets Habakkuk and Jonah, notable for their fine woodcuts by Georg Lemberger and Lucas Cranach the Elder. The versions found here were edited by Luther's pupil Caspar Cruciger from his lectures at Wittenberg,

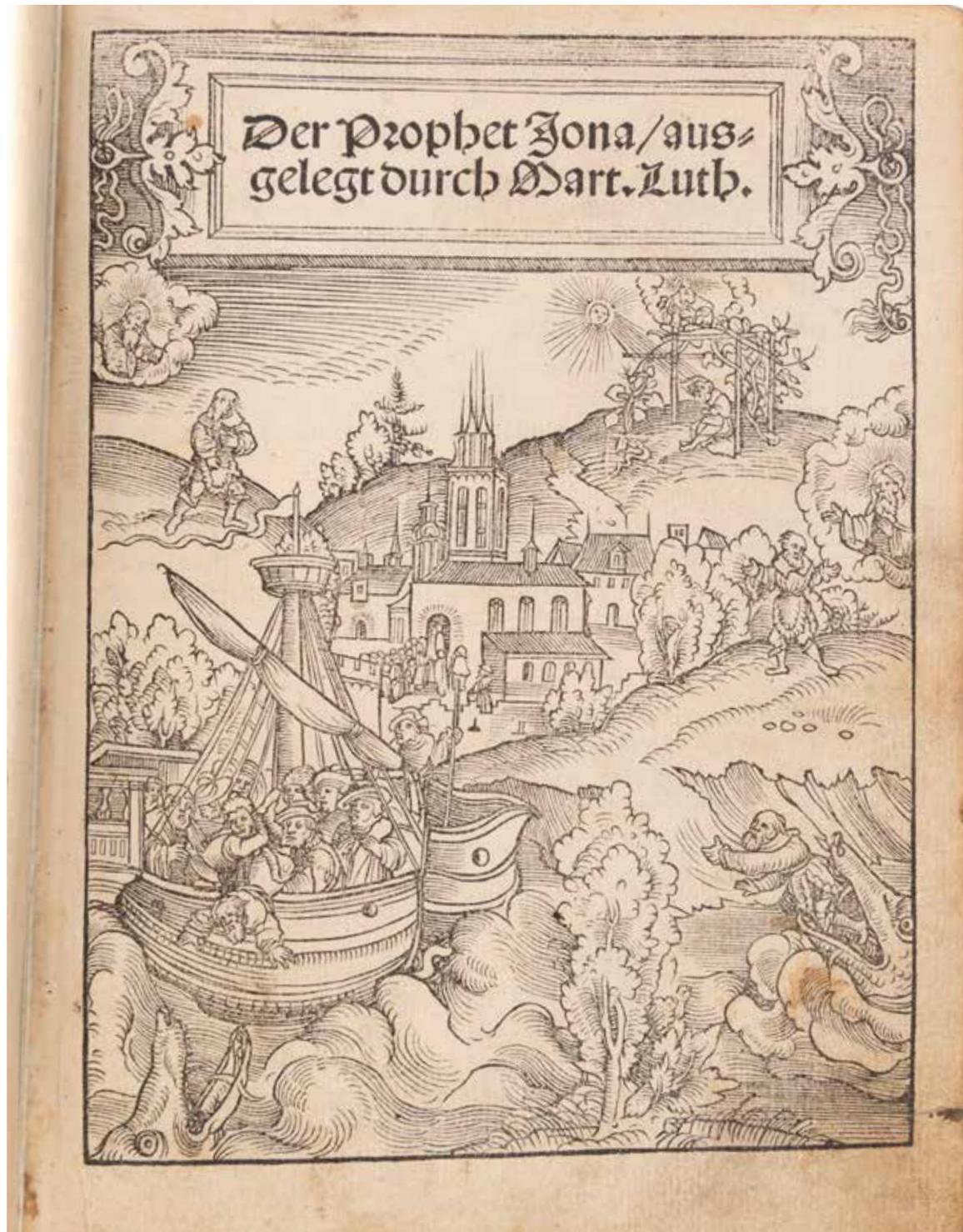
allowing them to become accessible to a wider audience. They proved to be very popular and were reprinted across Germany within months.

As a preface to Luther's exegesis of the Book of Genesis is Luther's essay *An Instruction on how Christians should understand Moses*, which 'offered guidance on how Christians should understand the Law of Moses and the Old Testament stories about Moses. This he hoped, would not only allow believers to understand and interpret the Bible properly, but also teach them to make the vital distinction between law and gospel' (Helffferich, 2018).

'Among the minor prophets, Jonah and Habakkuk were obviously of special significance for Martin Luther. In addition to the usual Latin lectures, Luther added popular versions in the manner of a German commentary, carefully written out expressly for printed publication. It is clear why Luther gave these prophets the chance to speak to a wider audience: Jonah and Habakkuk have a message for all of humankind. Of Jonah, Luther says, '[Jonah] teaches us not to despair of the fruit of the Gospel, no matter how badly it appears to be devoid of fruit and prophet... I am tempted to say that no apostle or prophet, not even Christ Himself, performed and accomplished with a single sermon the great things Jonah did.' As for Habakkuk – unfortunately confined to the dark since the time of the apostles – Luther reveals that he actually holds a central place in Paul's theology with the passage: 'The righteous shall live by his faith.' Luther uncovers the jewels embedded in the traditions of these prophets.' (Oswald, 1974).

All three works are illustrated by a full-page woodcut as a title-page, the first by Lemberger and the following two from the Cranach >

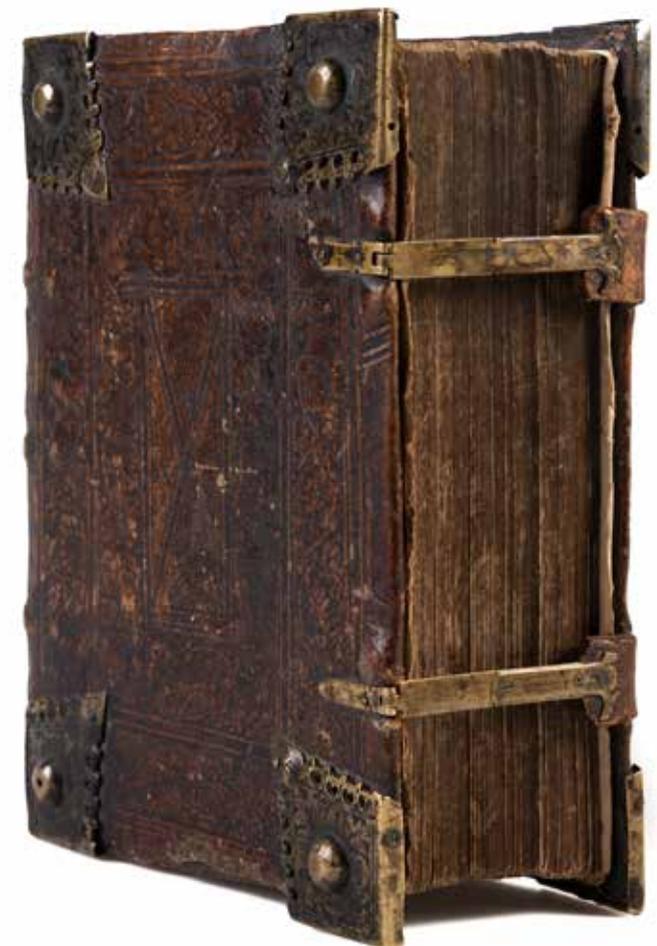




workshop, perhaps the finest being the one for Jonah. The striking woodcut is unusually apposite: it shows Jonah both being thrown overboard and coming forth from the belly of the great fish. In the background is a church with preacher and congregation; on the left the figure of the sower and on the right Jonah being sheltered from the rays of sun – an allusion to Jonah IV, 6 ‘And the Lord God prepared a gourd, and made it to come up over Jonah, that it might be a shadow over his head, to deliver him from his grief. So Jonah was exceeding glad of the gourd’. Also on the hill by the church (signifying Nineveh?) is a solitary male figure (?Jonah). Both the sower, and the solitary figure are listening to God, hidden in a cloud. The first collection also holds a superb rendering of the Creation by Lucas Cranach the Elder, with Adam and Eve at the centre surrounded by circles of water, clouds and stars, angels, with the four winds in each corner, as well as smaller woodcuts from the Cranach workshop.

Overall the volume shows signs of much use; the first work is underlined throughout in red with occasional marginal notes, but also finger staining and soiling in many places. Expert repairs to margins of first and last leaves, first title with repair to upper corner of border, last leaf with repairs to wormholes but with some loss of letters.

I. VD16 L6827. Benzing 2460 (falsch: ‘predigte’). Dodgson II 360, 17. OCLC (US: Emory, Georgetown, Brigham Young only). II. VD16 B3966. Benzing 2294. OCLC (US: Bridwell SMU, Columbia, Folger, Harvard, Huntington, LoC, Wellesley College, Yale). III. VD16 B3914. Benzing 2268. OCLC US: Bridwell, Concordia Seminary, Harvard (all 2nd issue). T. Helfferich, *The Essential Luther* (2018), pp. 190-98. Hilton C. Oswald, ‘Introduction’ in *Luther’s Works vol 19: Lectures on the Minor Prophets II* (1974).





25 FERNEL (Jean)

De proportionibus libri duo. Prior, qui de simplici proportione est... Posterior, ipsas proportiones comparat: earumque rationes colligit. Paris, Simon de Colines, 1528

Title within a fine woodcut strap-work border by Oronce Finé, with arms of France and busts of allegorical figures (see below), large initials on criblé ground.

Folio (295 x 200mm). [4], 24ff. Antique-style calf-backed marbled boards. £4,000

FIRST EDITION of Fernel's treatise on proportion; a fine large copy from the library of the Earls of Macclesfield.

'One of the best of the 16th-century treatises on the mediaeval proportion. It follows the Boethian treatment, as seen also in the work of Bradwardin' (Smith, p. 157). 'Fernel (1497-1558), before making a name for himself in medicine, was first attracted by the mathematical sciences, as evidenced by his first three publications – of which this is the third, and all three of which were issued by Simon de Colines. Fernel received his M.D. degree in 1530 and became a very influential physician through his numerous writings; he became physician to Catherine de Médicis, whose sterility he cured, and eventually was appointed chief physician to King Henri II' (Schreiber).

The striking title border used here by Colines has been attributed to mathematician and cartographer – and colleague of Fernel's – Oronce Finé (1494-1555). The interlacing vines,

hedera, are typical of the woodcuts Finé designed (Oosterhoff; see also Mortimer, nos 216, 229), and connect the arms of France, at the top, with eight cartouches; on the left, the quadrivium of astronomy, music, geometry and arithmetic and on the right significant practitioners of each – Ptolemy, Orpheus, Euclid and al Kwarizmi, 9th-century mathematician and inventor of the algorithm. It was used again by Colines – see, for example, his edition of Finé's own *Quadrans Astrolabicus* (1534).

Provenance: from the library of the Earls of Macclesfield, Shirburn Castle.

Schreiber 35. Renouard 117. Sherrington, *Fernel*, p. 189 (3.C). See also Mortimer, *French Books*, 216, 229. Smith, *Rara Arithmetica* (Boston, 1908), p.157. Ref: R. Oosterhoff, 'Lovers in Paratexts: Oronce Fine's Republic of Mathematics', *Nuncius* (2016) pp.549-583.



26 TRISSINO (Giangiorgio)

[Opera varia]. Epistola del Trissino de le lettere nuovamente aggiunte ne la lingua italiana. Vicenza, P. Janiculo, February, 1529. (With:) Dialogo del Trissino in- titolato il Castellano nel quale si tratta de la lingua italiana.

[Ibid, 1529]. (And:) La poetica. Vicenza, P. Janiculo, April, 1529

Trissino's device on title pages of *Epistola* and *Dialogo*, and verso of final leaf in *Poetica*.

3 works in one volume. Folio (260 x 170mm). [17]ff (of 18, lacking final blank); [20]ff; LXVIII, [2]ff (final two leaves with errata list). 17th-century calf, red morocco label (joints weak, worming to foot of spine, calf worn, extremities bumped). £4,500



FINE CRISP COPIES on thick paper. The *Epistola*, of which this is the second edition, is printed in Ludovico Arrighi's first italic type (used in 1524 for the first edition) with the addition of the new letters, the matrices supplied to printer Tolomeo Janicolo by Trissino himself (Mortimer). As here, it is common to find the *Epistola* bound with other works printed in folio by Janicolo from the same year. Famous as a playwright, poet and translator, Giangiorgio Trissino (1478-1550) was interested in the problems of orthography and sounds of letters, hence his use of the Greek letters epsilon and omega to indicate certain

sounds in Italian, as well as other letters like the long 's' and 'k'. The whole question of spelling and spelling reform was much discussed during the 16th century in Italy, as well as in France and England, and formed part of the growing cultivation and interest in vernacular tongues, and the establishment of a 'national language'.

The device that appears here on the title page and colophons of these works was the only departure made by Janicolo from the model set by the printer of the first edition, Arrighi. 'It represents Jason's Golden Fleece guarded by the dragon, and is surrounded by a Greek quotation from Sophocles' *Oedipus Tyrannus*, 'what is sought can be caught' (Morison & Johnson, 33). The device was Trissino's creation, 'bestowed by Charles V as a symbol to Trissino to distinguish

his branch of the family' (Castellani, 77); in the final years of his life Trissino signed off 'Trissino dal vello d'oro'.

Gamba 1704-6. Adams T951, 950, 955. CNCE 25807, 25805, 25808. I: Mortimer, *Italian*, 507. Ref: G. Castellani, 'Da Tolomeo Janiculo a Bartolomeo Zanetti via Giovangiorgio Trissino', *La Bibliofilia*, 94.2 (1992), 171-85. A.F. Johnson & S. Morison, 'The Design of Types: The Chancery Types of Italy and France', in S. Morison, *Selected essays on the history of letter forms in manuscript and print*, ed. David McKitterick (Cambridge, 1981), pp. 30-46.

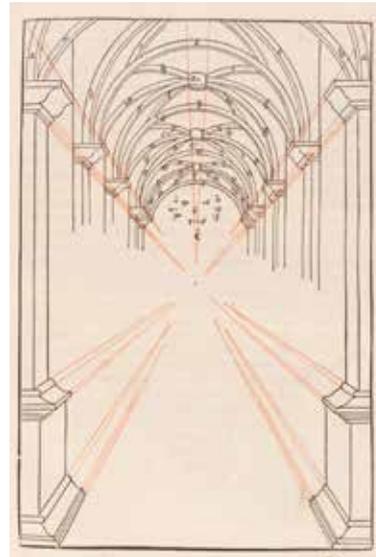
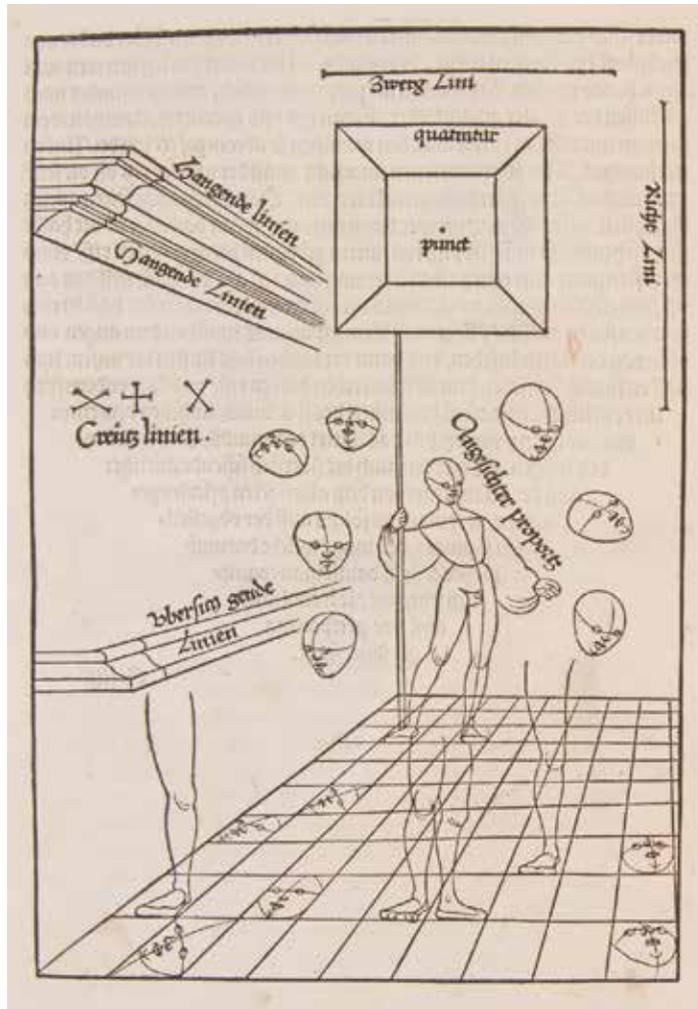
**27 RODLER (Hieronymus)
JOHANN II OF PFALZ-SIMMERN.**

Eyn schön nützlich büchlin und
underweisung der kunst des Messens
mit dem Zirckel, Richtscheidt
oder Lineal. Zu nutz allen
kunstliebhabern, furnehmlich den
Malern, Bildhawern, Goldschmidern,

Seidenstickern, Steynmetzen,
Schreibern, auch allen andren, so sich
der kunst des Messens (Perspectiva
zu latein gnant) zugebruchen lust
haben. (Simmern, [privately printed
by Rodler for Duke Johann II of
Pfalz-Simmern], (24 July) 1531)

21 full-page woodcuts and 35 woodcuts in
the text, mostly half-page, of these 11 wood-
cuts printed with unusual red
perspective lines; title-page
printed in red, first initial in
black, and with a fine three-
quarter woodcut depicting the
ducal workshop of artisans
and artists (see below), large
woodcut armorial printer's
device on last leaf verso.

Small folio (296 x 195mm). 45
leaves, printed in the 'Dürer'
Fraktur. Recent vellum over
paste-boards. £18,500



RARE FIRST EDITION of this early
elegantly produced work on perspective
aimed at painters, sculptors, goldsmiths,
embroiderers, masons and carpenters;
making it the first of the *Kunstbüchlein*.

Rodler's preface explains that the work
was influenced by Dürer's *Underweysung
der Messung* (1525) but that this new text
was given to him by an anonymous author,
who was at pains to furnish a work
specifically designed to be understood, and used
by, artists and artisans. The work was written
in a more practical, easily digestible style,
'die kunst Perspectiva schlechter [here used to
mean 'easier'] und begreiflicher dann Dürers
Bücher aussweisen anzuzeygen'. The identity
of this anonymous author has only been
recently discovered. It was noted that the
large initials of the first 54 paragraphs in
the main text spell out the name of Rodler's
patron Johann II of Pfalz-Simmern: JOHAN
SPFALZ GRAF BEJ REIN HERTZOG JN
BEYRN UND GRAF ZU SPANHEJM (see
Wunderlich, pp. 25-27).

'Duke Johann II installed a private press
in his Simmern residence and on it produced
a remarkable series of eight first editions
translated or illustrated by his own hand.
An expert woodcutter (he is known to have
made wooden sculptures for a neighbouring
convent) and a fair draughtsman and painter
(pupil of Conrad Faber who gained fame as
Schöffner's illustrator of Livy and Caesar), the
Duke was also a man of letters. His court
was bilingual in French, ...in a word; he was
the perfect Renaissance prince. He knew and
admired Dürer's recent works on perspective
and proportion, but he had already absorbed
the Italian influence to a far greater extent
than the master whose heavy-handed
"Northern" seriousness he disliked. The
present treatise is a revolt against specialist

dogmatism, written in an easy vernacular
and illustrated with a simple elegance and
deftness that points towards the French
school. Most of the full-page views were
drawn from life in the grounds, halls,
corridors of the castle, and the title-page
presumably shows the workshop there, with
a self-portrait of Duke Johann II at work'.

'Only the very first woodcuts used on the
press, those on Ruxner's *Thunier-Buch*, are
signed HH, for Herzog Hans, or Hans von
Hunsrück, the Duke's vernacular name. The
same signature occurs once more, in Sebastian
Münster's *Cosmography*, which includes
a cut of Simmern and mentions the press.
Münster acknowledged his Hunsrück material
to have been contributed by Duke Johann II.
Hieronymus Rodler, who supervised the press
and to whom the present work continues to
be wrongly attributed (his own preface clearly
mentions another anonymous author) was the
Duke's secretary' (Wiebenson, III-B-2).

A few contemporary mss notes in the
margins; five leaves with faint browning A4-6
B1-2, some leaves strengthened in gutter in
the 18th century, the final blank cut away,
but a very good, crisp and large copy.

E. Bonnemann, *Die Presse des Hier. Rodler*,
(1938), no. 3. Fairfax Murray, *German*, 367.
Berlin Kat. 4681. Schloßer-Magnino, pp.
276-280. Vagnetti, *Perspectiva*, EIIb10. Ref:
Werner Wunderlich, 'Johann II. von Simmern.
Autor und Gelehrter auf dem Fürstentron',
Euphorion, 1991, pp. 25-27. D. Wiebenson
(ed.), *Architectural Theory and Practice from
Alberti to Ledoux* (Charlottesville, 1982),
III-B-2. COPAC locates V&A and University
College London; OCLC locates in US: Getty,
Morgan, National Gallery of Art Washington,
NYPL, Library of Congress, Yale, Univer-
sity of Michigan, University of Wisconsin,
Columbia (imperfect, lacks 10 leaves).



28 LUTHER (Martin)

Ein Brieff D. Mart. Luther wider die Sabbather an einen guten Freund. Wittenberg, (Nickel Schirlentz), 1538

Fine woodcut title border depicting the story of Salome and John the Baptist, attributed to the workshop of Lucas Cranach (see Hollstein VI, Cranach workshop, 16).

4to (175 x 140mm). 32ff (last blank, 8 quires of 4 leaves sewn on three thin cords). Contemporary 'wallet binding' making use of a large vellum fragment from a German 12th-century Noted Breviary, a single column (of two, c. 105mm wide), text in a neat Caroline miniscule in brown ink,

initials in red and green, rubrics in red; 12 lines of musical notation, the neumes on a four-line stave in red (some rubbing to sections of upper covers, outer flap cut at corners, internal manuscript in very good condition). £6,500

FIRST EDITION of Luther's tract *Against the Sabbatharians*, preserved in its original 'wallet binding', made from a fine fragment of a large 12th-century Noted Breviary, containing readings and music for the First Sunday of Lent.

This is an important work, written by Luther in response to the recent development in Silesia and Moravia of radical Protestants becoming Sabbatharians, a movement committed

Ein Brieff D.
Mart. Luther
Wider die Sabbather
An einen guten
Freund.

Wittenberg
1538

hum mouerit. ut in manu
a diabolo assumptus est ment re
fuge humana: hoc aures audire
expauescant. Tu autem.

R tribularet si uiderem misericordias tu

to following Jewish Sabbath Observances. It marked a considerable change from Luther's moderate and pastoral attitude to Jews, to a harsher refutation of Judaism.

The fine title-border, which shows Salome holding a platter with the head of John the Baptist, was one of many from the Cranach workshop used by Nickel Schirlentz, one of Wittenberg's leading printers, who was also responsible for the first edition of Luther's *Small Catechism* in 1529.

The wallet binding is made up of a substantial fragment from what would have been a large and impressive 12th-century Noted Breviary. We can localise to Germany by virtue of the squareness of the letters in the script

and also by the green initials. The readings are from the Lenten sermons of Leo the Great and Gregory the Great, as well as St. Matthew's Gospel, ch. 4: 'In illo tempore: ductus est Jesus in desertum a Spiritu, ut tentaretur a diabolo. Et cum jejunasset quadraginta diebus, et quadraginta noctibus, postea esuriit' (At that time: Jesus was led by the spirit into the desert, to be tempted by the devil. And when he had fasted forty days and forty nights, afterwards he was hungry). The musical notation predates the standard square notation of the later medieval period and the Hufnagel (horseshoe nail) script, which became prevalent in German manuscripts.

VD16 L4182. Benzing 3293.



29 ARTEMIDORUS (Daldianus)

De somniorum interpretatione. Basel, Johann Froben, September, 1539. (Bound with:) GRATAROLI (Guglielmo). De memoria reparanda. Basel, Nicholas Episcopius, March, 1554

Froben's caduceus device on title page and verso of final page in first volume; printer's device on verso of final page of second work, woodcut initials throughout.

8vo (164 x 102mm). 479, [1]pp.; 258, [6]pp. (with additional contemporary woodcut portrait, mounted, of 'Wilhelmus Gratarolus' interleaved between the two works). Later vellum with yapp edges, titles in neat manuscript on spine. £2,750

RARE FIRST EDITION of the first Latin translation of Artemidorus' authoritative, and influential treatise on the interpretation of dreams. A figure of enduring importance in the history of thought and the subconscious, the second-century divine Artemidorus was deemed an authority by both Sigmund Freud and Carl Jung. The Latin translation is by the Saxon humanist Janus Cornarius (1500-58).

'The only dream book to survive from

Antiquity' (Price, p.32), Artemidorus' work is divided into five books. The first two – augmented by the third – 'are organized systematically by subject matter, starting with dreams of being born, continuing with the body, public occupations and the gods, to dreams of death'. The fourth is addressed by the author to his son and provides practical advice on successful dream interpretation, including advice on gaining the upper hand in debates with other dream interpreters; the fifth and final analyses just under 100 dreams, each numbered, said to have come true. Artemidorus engages in philosophical and theological debates about the nature of dreams and their interpretation – including passages on the role of sex and sexuality that would prove to be influential in 20th-century psychoanalytical thought – though his primary interest was the capacity of dreams as predictions of the future, so-called *oneiroi*.

Janine Riviere describes it as 'perhaps the most influential dream book in the western tradition'. It was this edition that Thomas Hill consulted for *The moste pleasaunte arte of the interpretacion of dreames* (1576); '...Hill may have had access to this edition of Artemidorus in the library of John Dee'.

Bound with Italian alchemist and physician Guglielmo Grataroli's (1516-68) treatise on the power and maintenance of memory and physiognomy, first published in 1553 at Zurich.

Provenance: I. Ownership inscription of 'Zicherij (?) Sprenger' on title page. II. Title page inscription in (different) humanist hand, possibly 'suore', with date '22 Maij', annotations throughout, with some loss due to trimming, and apparent underlining and scoring through of certain phrases, concentrated at the front of text.

I. VD16 A3825. II. VD16 ZV 20502. Ref: S. Price, 'The Future of Dreams', *Past & Present*, 113 (1986), pp.3-37. J. Riviere, *Dreams in Early Modern England* (2017).



30 BEBENBURG (Lupold von) Veterum Germaniae principum. Paris, Jean Foucher, 1540

Title within woodcut border, criblé woodcut initials.

16mo (116 x 81mm). 80ff (numbered ff.2-49, pp.50-80, 16ff. unnumbered, final leaf blank). Contemporary pale goatskin, covers with central ornament surrounded by triple fillet border and floral ornament at corners, with remnants of red, spine with four raised bands (general wear, some minor loss on upper and lower covers, remains of sticker either side of foot of spine). £2,000

AN ATTRACTIVE AND RARE EDITION of Lupold of Bebenburg's account of the Christian virtues of early Germanic princes, owned by a member of the Carmelite order and with one of the earliest French ex libris stamps known. This, the third work of legal scholar and Bishop of Bamberg Lupold of Bebenberg (c.1297-1363), emphasises the role of Germany and the Empire as a bastion of Christendom, written in 1342 at a time of tension and antagonism between the papacy at Avignon and the Empire.

The front paste-down bears the contemporary ownership inscription of 'Katharini', the male form of the name (Catharinus) who identifies himself with the Carmelite order, likely at Dijon, in line with further ownership marks. The crisp impression of the wood stamp on the verso of the free endpaper is

that of the head of the Carmelite order in Dijon, Désiré Buffet, and is thought to be one of the earliest French ex libris marks, dated to 1558 and listed by Georges Saffroy as the fifth oldest in France (Saffroy, col. 311). In the roundel the text reads 'Gaudia.post fletu. tua Christe.parit.' around a heart with three sections containing a star, a tear and a cross. Later, 18th-century inscriptions on the title page and first page also indicate that it was part of the Carmelite library at Dijon.

Faint dampstaining at foot of leaves in early quires, otherwise a clean copy.

Not in Adams. BMSTC (French), 149. Graesse I, 319. Ref: G. Saffroy, *L'Intermédiaire des chercheurs et curieux*, N° 1479. Vol. LXXVII (April, 1918), column 311. No copies recorded in US or UK on OCLC.





31 HOMER

[Greek title, then:] Opus utrumque Homeri Iliados et Odysae, diligenti opera Iacobi Micycylli & Ioachimi Camerarii. (Basel, Johann Herwagen, 1541)

Herwagen's device on titles with another version at the end of each part; numerous historiated and ornamental initials, greek letter throughout.

2 parts in one vol. Sm folio (275 x 180mm). [12]ff. 394 [i.e. 401]pp. [1]f. (blank); 237 [i.e. 307]pp. Contemporary blindtooled pigskin over wooden boards, owner's initials 'H R T' and date '1542' on upper cover, wide outer medallion and foliage roll of the reformers Luther, Melanchthon, Erasmus, Charles V, and Johann Friedrich of Saxony dated 1540 (EBDB roll r002046, workshop w004408), repeated in central panel, inner roll with half-figures of Justice, Lucretia, Prudence dated 1539 (some wear to corners, minor staining, rubbed). £5,000

AFASCINATING COPY handsomely bound soon after publication and annotated by an early reader.

This is the corrected second edition of Joachim Camerarius (1500-74), professor of classics at Nuremberg, Tübingen and Leipzig, of whom Sandys writes, 'his editions of the classics are characterised by acumen and good taste'. His first edition of 1535 contained a number of errors, many of which are corrected here. Jacob Molsheym of Strasbourg (1503-1558), who studied under Camerarius' friends Eobanus Hess and Melanchthon, also helped to edit this edition. At the end are found two short works of Porphyrius, *Homericæ quaestiones* and *De nympharum antro in Odyssea*.

All 24 books of each poem have been lined in the left-hand margin but only books XXI-XXIV of the *Iliad* have received interlinear manuscript glosses in Latin. Book XXI is the account of the battle by the river; XXII is the death of Hector; XXIII the Funeral Games for Patroclus & XXIV, the Funeral Games for Hector. In Book I there are also (in a different hand) some marginal explanations and references to Virgil (one also to Strabo (at l. 269), one to Macrobius *Saturnalia* (at l. 30), one to Plutarch *De musica* (l. 472), and to Valerius Flaccus (l. 590)).

The closing books of the *Iliad* and the first book are, of course, closely related. Book I sets out to tell us of the wrath of Achilles and in the last four books we see the fulfilment of that anger in the death of Patroclus, who has lost his life because of Achilles, and the frightful vengeance wreaked by Achilles on Hector, who killed him. We also read of the pleading of Priam for the release of Hector's body and the parallel sets of funeral games. Perhaps the reader of this volume was exceptionally focussed.

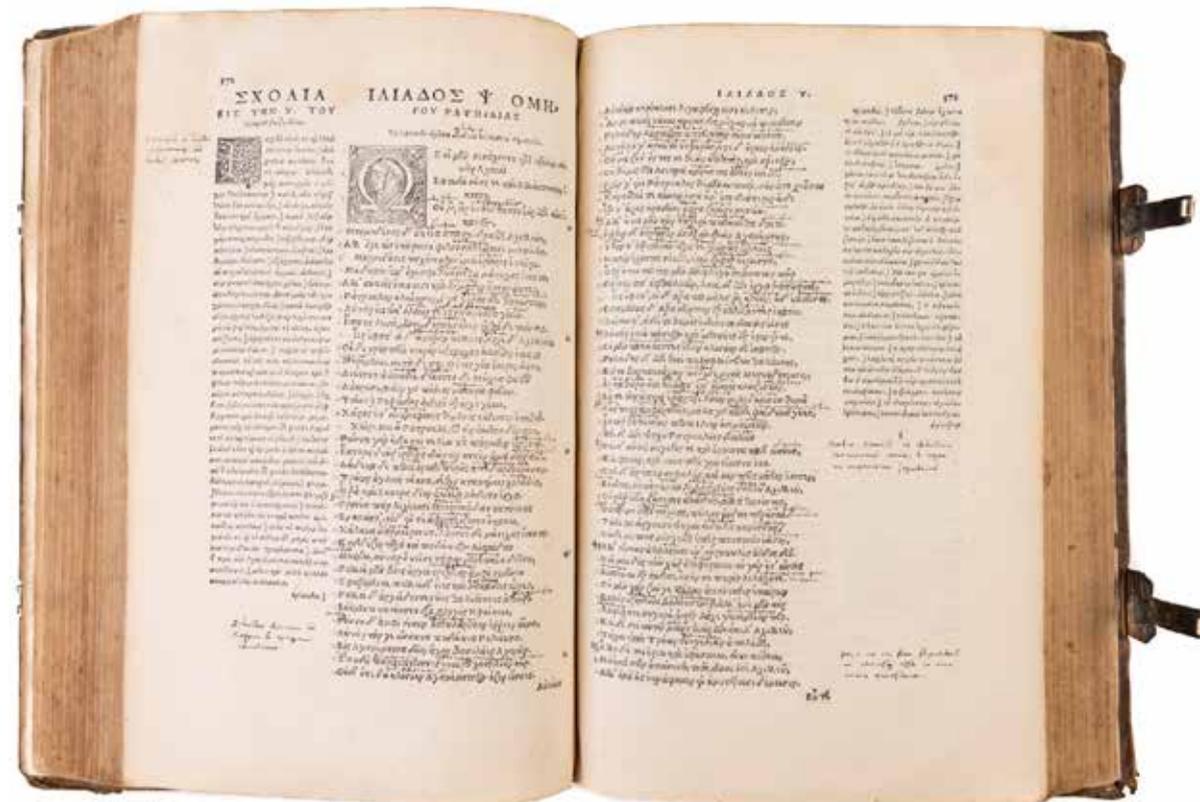
On the front-free endpapers are three quotations, two from Quintilian and one from Pliny the elder, written in a large, 16th-century humanist hand, in praise of Homer.

Provenance: 'HRT, 1542' on upper cover; B.C. Grapengiesser (late 17th-century?); A Christian Grapengiesser is recorded as a priest at Lancken & Grefen (Mecklenburg-Vorpommern), and the author of a funeral sermon (VD17 27:741997A) published at Güstrow in 1700. He seems to have added the note facing the title-page describing what was said about Camerarius by Johann

Andreas Bose (1626-74) professor of history at Jena, editor of Nepos, prolific writer and possessor of a library (bequeathed to Jena University).

Expert repair at blank foot of title-page, a few wormholes to blank outer margin of first few leaves repaired, minor marginal worm hole for first twenty leaves, a little damp stained here and there, mostly marginal.

VD16 H4592. Hoffmann II, p. 461. Schweiger I, p. 156. Dibdin II, p. 47. *Griechischer Geist aus Baseler Pressen*, no. 169. Binding ref: Haebler II, p. 13, no. 5 & p. 14, no. 1.





**32 CATHOLIC CHURCH
(Cancellaria Apostolica)**

Regulae Cancellariae Apostolicae Innocentij octavi, Iulij secundi ac Clementis septimi, cum Commentarijs & scholijs longe quam olim castigatiores. His accessere, Regulae, Ordinationes & Constitutiones Cancellariae S.D.N.D. Pauli Divina providentia Papae tertij. Lyon, Jean & François Frellon, 1545

Frellon's crab and butterfly device on title-page, woodcut initials.

16mo (125 x 80mm). 394pp. [42]ff. Ruled in red. Contemporary Lyonnese brown calf gilt, covers with fine strapwork design of interlacing ribbons coloured in dark green, green and off white, central device of a flowering branch held by a hand, spine rebaced with two original panels laid down, a star stamp in each compartment and date 1545 at foot, gauffered edges (expertly rebaced, corners restored, minor loss to paint). £4,750

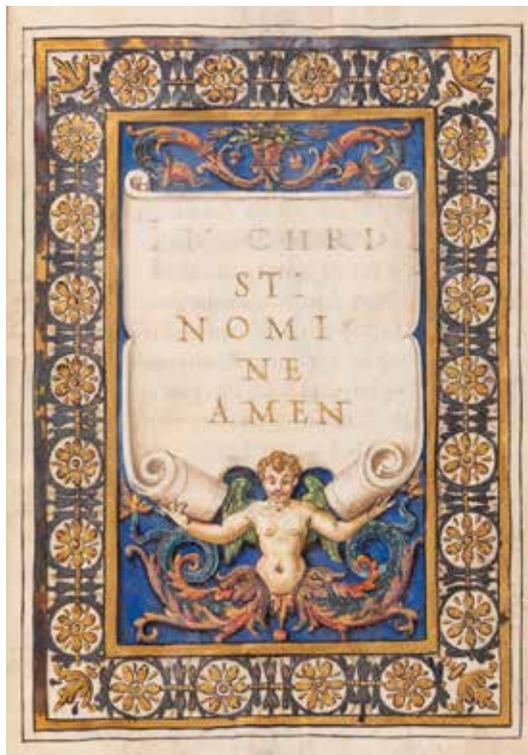
A FINELY BOUND edition of the rules and regulations of the Apostolic Chancery of Rome, the administrative branch of the Church responsible for preparing and expediting papal documents, printed in Frellon's elegant type.

As noted by Nixon, in the mid-1500s 'printers in Lyon were specialising in the small octavo or duodecimo, which was often very handsomely bound in gold-tooled calf with painted interlaces.' This characteristic Lyonnese strapwork binding has a gilt device of a flowering branch held by a hand in the centre of the covers. The device is similar to a number used in mid-late 16th-century France, for bibliophiles such as Marcus Fugger, some like his with a bird on top of the branch. Goldschmidt (GRBB, no. 220) notes that 'various attempts at an explanation of its allegorical significance have been made; but I cannot advance one of my own'. One possible source, however, might be found by referring to Paradin's *Devises Heroiques* (Lyon, 1551) illustrated by Bernard Salomon. The woodcut for the device 'Semine ab aetherio' (From the heavenly seed), shows a hand emerging from a cloud holding a flowering branch, and the verse added to the 1557 edition gives the source for this device in the Old Testament story of Aaron's Rod (Numbers 17:1-12), which blossomed and bore almonds.

Provenance: from the Barbet library, with signature and shelf-mark '177f' in ink on flyleaf, Louis-Alexandre Barbet (1850-1931), railway engineer and owner of a magnificent library which was sold in Paris, 1932 (see: *Catalogue de la Bibliothèque de feu M. L.-A. Barbet...* Paris, Hôtel Drouot, 1932). Inscription at head of title, ex-libris inside front cover.

Baudrier V, p. 200. Ref: Howard M. Nixon, *Sixteenth-century gold-tooled bookbindings in the Pierpont Morgan Library* (1971).





33 VENETIAN SUNK-PANEL BINDING

Doctoral Diploma from the University of Padua conferred on Antonio Tornabuoni of Venice. Padua, 14 July 1546

Latin manuscript on vellum [9 leaves] with illuminated title cartouche in gold letters (first line rubbed) and a wide border in gold and colours, with a figure holding up the cartouche. 17 lines of text in a neat humanist hand in black and gold, each page bordered by an exquisite mannerist frame in gold and colours, with a finely painted face at the bottom edge.

4to [235 x 152 x 12 mm]. Covers formed by two thin sheets of pasteboard sewn on four string cords laced into the boards and simple headbands, the upper board with 15 cut-away panels (8 in the outer border including four L-shaped corner-panels, the central area with 4 triangular corner-panels (the inside edge scalloped), a large oval centre panel with a scalloped

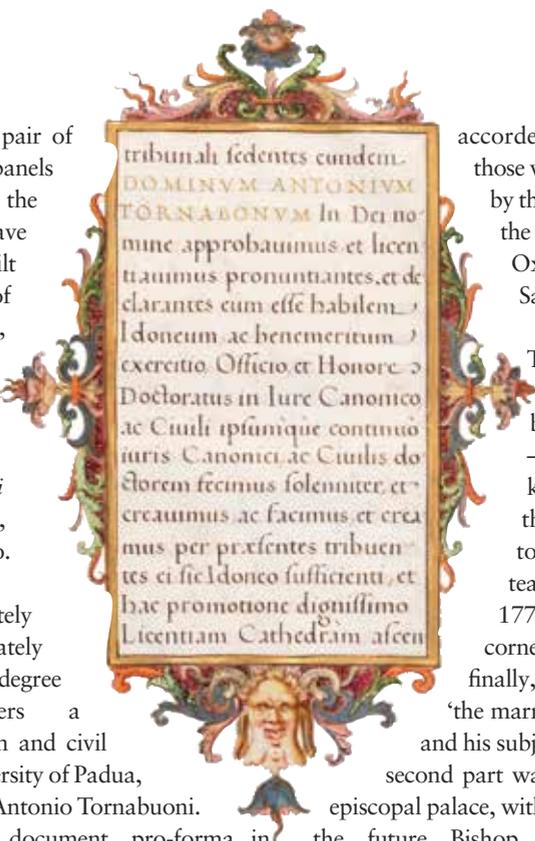
edge and a smaller lozenge-shaped panel with a scalloped edge above and below.) The boards and spine covered with thinly-pared leather stained black, the covers have been painted with a light-blue ground and then the sunken-panels have been lined with a very thin material (?paper) that has been blocked in intaglio with an arabesque strapwork design of leafy scroll tendrils interspersed with flowers, then the sunken-panels have been painted in gold, the design outlined with a thin black ink line and the highlights of the tendrils and flowers painted in black and red; the rest of the main area of the covers have been painted with a dull-red opaque pigment, this has then been overpainted with gold frames outlined in black around the border and around the sunken-panels, the ground has then been painted in gold with a design of arabesque leafy tendrils and flowers highlighted with very fine black lines. The spine has been painted in gold with small five-petalled flower heads and small scrolls arranged in four panels broken by bands (4 pairs of purple fabric ties missing, a hole for a seal tag has been stabbed through each cover near the bottom of the spine). £25,000

A SUPERB EARLY EXAMPLE, completely unrestored, of a Venetian sunk-panel binding holding the doctorate of Antonio Tornabuoni, granted in July 1546. These sophisticated and intricate bindings are more commonly found in the later decades of the 16th century, often holding Venetian *Commissione Dogali*. As noted by Needham, they were the product of small, specialised workshops using skills learnt and adapted from Middle Eastern techniques. Rampazzo & Di Foggia have also established recently, in the first scientific study of sunk-panel bindings and their decoration, proven links to illuminator's workshops practising in Venice.

We have only been able to trace one other binding with potentially the same blocks. What appear to be the same four intaglio blocks on the sunken panels in the outer border, and

what may be the pair of triangular corner panels in the corners of the central area, have been blocked in gilt on the covers of a Dante (Venice, 1544) illustrated by Tammaro de Marinis, *La Legatura Artistica in Italia nei secoli XV e XVI* (Firenze, 1960), Vol. II, no. 1669, pl. CCCIX.

This exquisitely bound and intricately illuminated degree certificate confers a doctorate in canon and civil law from the University of Padua, on Venetian-born Antonio Tornabuoni. The text of the document, pro-forma in nature, describes the formal process by which Tornabuoni was examined for and awarded his degree. It names Giacomo Rota, Bishop of Argo, and Cardinal Francesco Pisani (1494-1570) who, with the rector of the University, Francesco d'Adda (d.1567) ultimately conferred the doctorate. The text explains the two steps to examination. First is the rigorous 'private' examination on the requisite *puncta* in which the candidate appeared before a panel of examiners accompanied by a group of 'promoters', picked by him from the Law faculty's College of Doctors. Those chosen by Tornabuoni include the humanist, art collector, lawyer, prolific writer and teacher Marco Mantua Benavides (1489-1582), a faculty celebrity at Padua. Following a unanimous vote Tornabuoni is approved and licensed as a master of law, entitled to practice and teach anywhere in Christendom and



accorded the same privileges as those with doctorates conferred by the pontifical curia or from the universities of Paris, Oxford, Bologna and Salamanca.

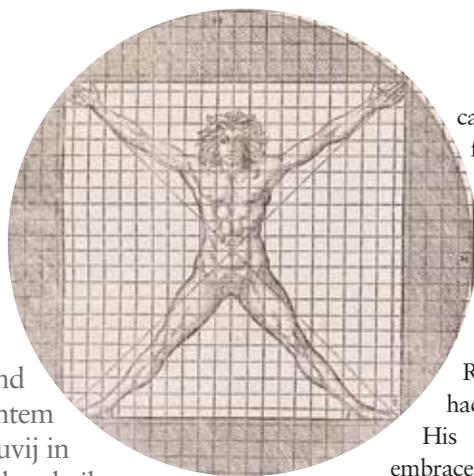
As per tradition, Tornabuoni's new status was enshrined in symbolic gifts. First, books – 'closed to symbolise the knowledge held within the books, then opened to signify that [he] would teach from them' (Grendler, 177). Second, the three-cornered doctoral cap, and finally, a gold ring, representing 'the marriage between the doctor and his subject' (Grendler, 177). The

second part was a public exam, at the episcopal palace, with those present including the future Bishop of Lucca Alessandro Guidiccioni (d.1605). Of Antonio Tornabuoni himself there is little evidence, though a reference to 'excellētissimus clarissimus doctor D. Antonius Tornabonus' as a witness to the will of jurist and legal scholar Girolamo Giganti in Venice, in March 1559, suggests that he remained in the Veneto after being awarded his doctorate, and was well-connected in legal circles (de Angelis, pp.747-52).

M. Rampazzo & M. Di Foggia, 'The sunk-panel book-binding of a Renaissance Venetian Commissione Dogale: the scientific examination of the decoration materials', *Heritage Science* 6 (2018). P. Needham, *Twelve Centuries of Bookbindings* (1979), p.237. A. de Angelis, 'Danese Cattaneo's Portrait Bust of Girolamo Giganti', *The Burlington Magazine* 143.1185 (2001), pp.747-52. P.F. Grendler, *The Universities of the Italian Renaissance* (2002).

34 RYFF (Walter Hermann)

Der furnembsten, notwendigsten, der gantzen Architectur angehörigen Mathematischen und Mechanischen künst, eygentlicher bericht, und ...unterrichtung zu rechtem verstandt der lehr Vitruvij in drey furneme Bücher abgetheilet. Nuremberg, Johann Petreius, 1547



cation of small towns and fortresses, the disposition of infantry, surveying, and weights and measures. For all his 'medicus & mathematicus' blazoned on his title-pages, Ryff or Rivius 'was a literary hack' (Nauert, 1979).

His output was large and embraced not only architecture and the translation of Vitruvius, and indeed an edition of the Latin text, but also popular medicine, astrology and similar subjects.

The third book deals with painting and sculpture, and is based on Alberti's *De pictura* and Gaurico's *De sculptura*. On f. xx recto there is mention of Donatello, and in the section on painting Ryff discusses the descriptive powers of Virgil with respect to Polyphemus and the Trojan youth at the Funeral Games in Aeneid V, printing German verse translations of Virgil Aen. III, 388-681 & Aen. V, 553-603. Such literary descriptions of pictorial (or potentially pictorial) scenes are called 'ekphraseis', a famous example being the description of the shield of Achilles in the Iliad. This is followed by *Geometrische Büxenmeisterey* (ordnance trigonometry); *Von Befestigung der Stedt Schlösser und Flecken - Wie ein Kriegsvolk behendt in ein Veldt...* (with small diagrams of military formations); *Von künstlichem geometrischen Absehen und Messen* (trigonometry with details and illustrations of a new machine).

The last section is addressed to the famous Johann Neudörffer, 'arithmeticus' and type designer of Nürnberg (1497-1563), the man who devised the Fraktur type, and is actually cast as a dialogue between him and Ryff. It begins with two woodcuts illustrating Archimedes in his tub and Ctesibius shown in

Title printed in red and black, device of flaming sword with the initials I.P. on recto of last leaf, and in a larger version on MM3v, at end of 2nd vol; extensively illustrated with 329 woodcuts from 301 blocks, many full-page, some attributed to Peter Flötner, Virgil Solis and Hans Brosamer; most are copied from other works, particularly the 1521 Como edition of Vitruvius (with many illustrations after Cesare Cesariano) and the 1545 Paris edition of Sebastiano Serlio.

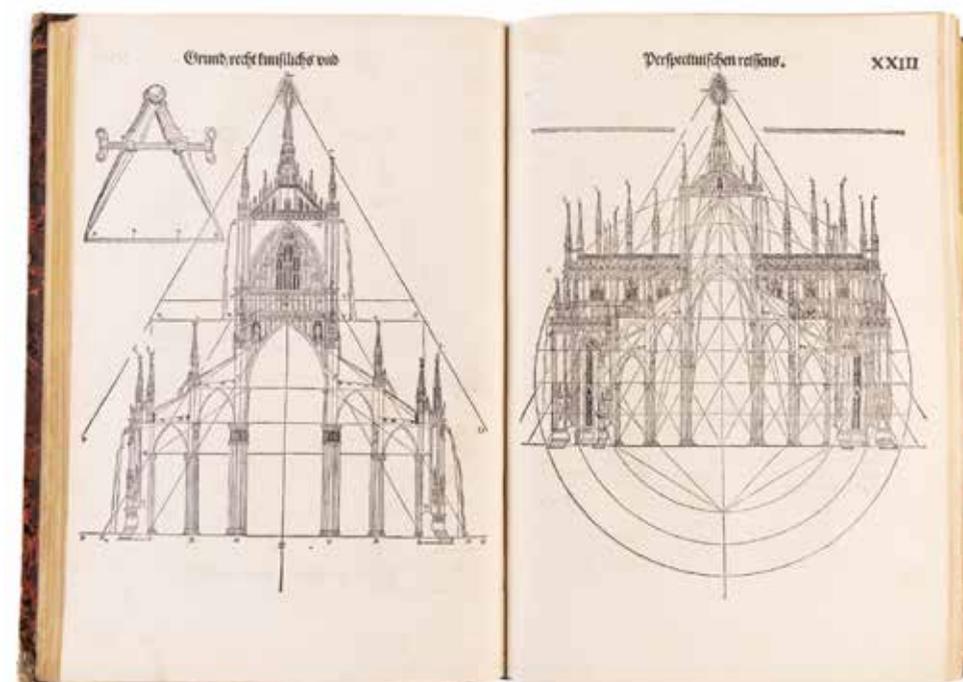
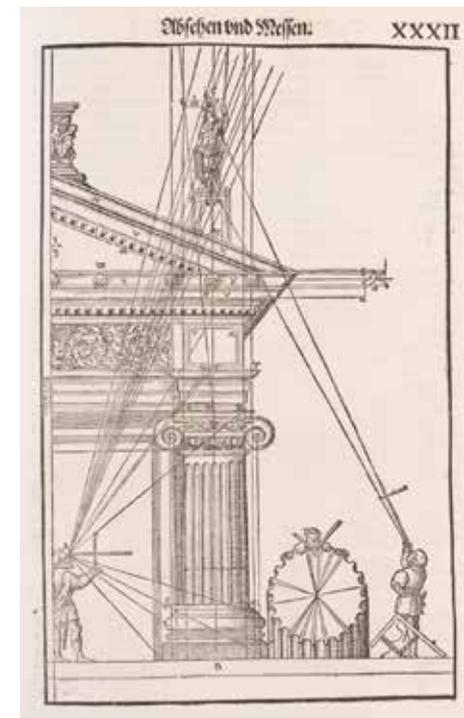
4 parts bound in one vol. Folio (293 x 195mm). I: [6], XLII; LII; XLVII [1 (blank)]; II: LII; XLVII, [1]; III: [4], XLVII, [1], IX, [1] (blank); IV: [3], XIX; XII ff. 19th-century marbled paper over pasteboard, yellow edges (extremities rubbed). £12,500

FIRST EDITION, RARELY FOUND COMPLETE, of what Schlosser described as, 'the true bible of the German late renaissance'. A handsome and copiously illustrated volume, the title of which translates into English as an 'Accurate account and intelligible description of the most elegant and essential mathematical and mechanical art, of use to the whole of architecture'. It embraces texts on the geometry of the circle, perspective, painting, sculpture, the science of trigonometry and gunnery, the fortifi-

two images, one with him reading, surrounded by various types of pipe or devices for air compression (including bagpipes in the window), and the other showing a barber washing a man's hair. This has a definite point: Ctesibius is described by Vitruvius (ix,2) as an Alexandrian barber's son. First two leaves slightly soiled, minor marginal damp-stains at end, last leaf laid down.

Provenance: 16th-century inscription 'M[agister/Meister] Caspar Schutz', possibly the Prussian historian Caspar Schütz (ca. 1540-1594), author of *Historia Rerum Prussicarum* (1592). From the military library of Thomas Fremantle, 3rd Lord Cottesloe (1867-1956).

VD16 R4001. Cockle 661. Berlin Kat. 4687. Ref: see J. Benzing, *Walther H. Ryff und sein literarisches Werk; eine Bibliographie* (1959). H.J. Dethlefs, 'Wohlstand & Decorum in 16th-century German Art Theory', *JWCI*, 70 (2007), 143-155; C.G. Nauert, 'The author of a Renaissance commentary on Pliny: Rivius, Trithemius or Aquaeus', *JWCI*, 42 (1979), 282-186.





35 PETRARCH (Francesco)

Il Petrarca, con l'esposizione d'Alessandro Vellutello; di novo ristampato con piu cose utili in varii luoghi aggiunte. Venice, 'al segno della speranza', 1550

Large woodcut device to title depicting 'Hope', ornamental initials.

8vo (160 x 91 mm). [viii], 316, [9]ff (including final blank leaf). 17th-century continental brown morocco, triple blind fillet on covers, spine with five raised bands, richly gilt in compartments, red morocco label lettered 'Petra/cha' over two lines (slightly rubbed and darkened). £1,250

AN ATTRACTIVELY BOUND, mid-16th century Venetian pocket edition of

Petrarch. Although common in Italian libraries it is located by USTC in only four North American institutions (Duke, Chicago, Johns Hopkins and the Thomas Fisher Library). The text of this edition is that first assembled in 1525 by Alessandro Vellutello, the Lucchese editor best known for his 1544 illustrated Dante. It opens with Vellutello's account of Petrarch's life, followed by the *Sonetti e Canzoni*, the *Triumphs* and the additional *Rime*, all with Vellutello's copious marginal glosses.

The Venetian printer 'al segno della speranza' was active from 1544-88, based first in Santa Maria Formosa and then in San Giuliano; Censimento states that up to the 1570s this was most likely Giovanni della Speranza, perhaps to be identified with Giovanni Francesi. Books from this press usually bear the woodcut device depicting Hope, as here, and are almost always in pocket format. In the early 19th-century the book was in the possession of Sir John Hope (1781-1853) of Pinkie House, near Musselburgh, who served as MP for Edinburgh for 8 years. Perhaps the 'speranza' device appealed?

Provenance: early continental armorial bookplates to front and rear, with traces of another removed. 19th-century inscription on title-page of the Scottish aristocrat and politician Sir John Hope.

CNCE 47373. BMSTC (Italian), p.504.

36 PHILO JUDAEUS

[Greek title, then:] In libros Mosis de mundi opificio, historicos, de legibus, eiusdem libri singulares. Ex bibliotheca regia [Ed. A. Turnebus]. [Paris, Adrien Turnèbe, 13 Aug. 1552]

Royal printer's basilisk device on title-page, numerous large foliated and grotesque woodcut borders and initials, printed in Greek ('Grecs du Roi') throughout.

Folio. (350 x 230mm). [6]ff. 736pp. [24]ff. 16th-century Oxford binding of brown calf, blind-stamped panels on covers decorated with metalwork rolls (Oldham MWd (10) and MW d (11) ills. 872-873), manuscript pastedowns from a 15th century manuscript on paper (canon law?, double columns, 58 lines), fore-edge lettered 'Philo Judaeus' (rebacked with original spine laid down, new head and tail bands, lacking clasps, small split in spine). £2,500

EDITIO PRINCEPS and the first appearance of any part of Philo Judaeus in Greek; handsomely bound in Oxford for an early owner.

Philo, who lived from about 20 BCE to about 50 CE, wrote in Greek and combined a deep knowledge of Judaism (he belonged to a priestly family in Alexandria) with Greek philosophy. In his thought the idea of 'logos', which is both a creative force and the intermediary through which mankind may know God, is highly developed. His works were widely known in late antiquity to such figures as St. Ambrose and St. Jerome, particularly his allegorical interpretation of Scripture, and some works (in Greek, now lost) circulated in translation in Armenian.

The editor of the Greek text, which he took from a manuscript written by Nikolaos

Sophianos (now MS. Par. Gr. 433, siglum L) was Turnèbe (Adrien Tounebus, in Latin Turnebus, 1512-65) whose father, it has been suggested, may have been a Scot, Turnbull. Turnebus in his edition did not observe the order of works found in the manuscript, but re-ordered them. As well as a great scholar, Turnebus was also the king's printer for Greek books from 1552-56. Montaigne, no friend of pedants, wrote of him that he 'sçavoit plus et qu'il sçavoit mieux ce qu'il sçavoit qu'un homme qui feust de son siècle, ny loing au delà' ('Turnebus knew more, and better what he knew, than any man in his age or of many ages past'. *Essais* 2, 17 'On Presumption'). Montaigne also wrote in his essay on pedantry that he was the 'worthiest man that lived these thousand years' (*Essais* 1, 24). This splendid edition of Philo dedicated it to the Cardinal of Lorraine, Charles, duc de Chevreuse (1524-74) a great patron of scholarship.

Provenance: ownership inscriptions on title-page, largely scored out, but one reading 'Henricus C***, dominus' [i.e. possessor] dated 19 November, 1581.

Adams P1003. Hoffman III, 226. J. Lewis, *Adrien Turnèbe* (1998).



37 MARTIALIS (Marcus Valerius)

Epigrammata paucis admodum vel reiectis, vel immutatis nullo Latinitatis damno, ab omni rerum obscoenitate, verborumque turpitudine vindicata. Rome, in aedibus Societatis Iesu, 1558

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

Sm 8vo (170 x 108mm). 344pp. Expertly bound in recent cartonnage boards. £5,000

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

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

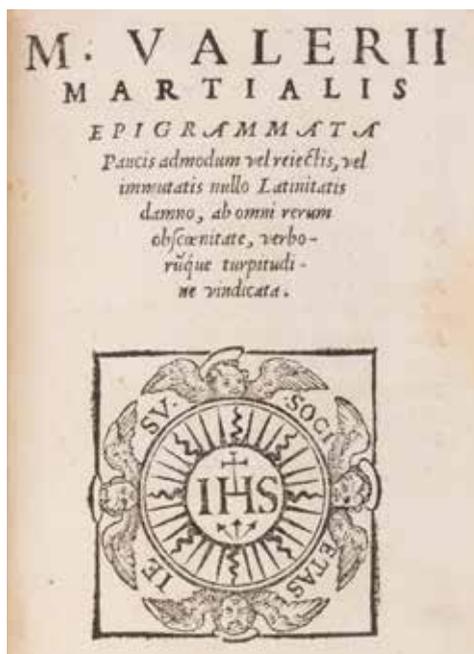
1558; it was one of the first books printed at the Collegio Romano, the first press operated by the Jesuits, and went into 18 editions. From the founding of the first school at Messina in 1548 there had been demands for specific text books for use in the schools and Des Freux's books were composed to meet this immediate demand.

André des Freux was born at Chartres c. 1502. He was well educated and was for many years a priest at Thiverval, near to Paris, but travelled to Rome to seek membership of the newly founded Society of Jesus. Shortly after his admission in 1541 he became secretary to Loyola and contributed to the establishment of the Society at Parma, Venice, and many towns of Italy and Sicily. He was the first Jesuit who taught the Greek language at Messina and he also gave public lectures on the Holy Scriptures in Rome. In a letter to Fr. Domenech of 1548 on the men he was sending to Messina, Ignatius said of des Freux, 'He is a universal genius, deeply versed in arts, in theology, in Scripture; and

eminent in Latin, Greek and Hebrew. Though he is a rhetorician, he has a special gift for poetry. In fact, I know of no one here whose muse so combines learning with piety and facility'.

Lightly washed but a good copy of this rare survival.

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



38 DU BELLAY (Joachim)

Poematum libri quatuor. Quibus continentur elegiae. Amores. Variarum epigr. Tumuli. Paris, Guillaume Morel, 1558 (Bound with:) [TURNÈBE Adrien et al] *In Ioachimi Bellauium... doctorum virorum carmina et tumuli.* (And:) L'HÔPITAL (Michel de). *De sacra Francisci II Galliarum regis initiatione, regnique ipsius administrandi providentia.* (And:) *De Meti urbe capta et ab hostium obsidione liberata, ampliss. viri M.H. carmen* (with an additional two poems). Paris, Fédéric Morel, 1560

4 works in one volume. 4to (220 x 150mm). 62ff; [6]ff; [10]ff (quire 'B' misbound); [20]ff (second part with separate title page, but continuous signatures); [6]ff. Early 18th-century English calf, gilt triple fillet on covers, spine gilt, coloured silk marker. £5,000

A HANDSOME COLLECTION holding the first editions of Du Bellay's important volume of Latin verse and a volume of laudatory poems on the occasion of his death by Adrien Turnèbe and others; the first edition of Michel de l'Hôpital's *De Sacra Francisci...* and the first collected edition of l'Hôpital's celebratory verse, the principal poems within first published by Morel in 1558. Bound in after the final volume are two poems by l'Hôpital with separate 'A' signatures; 'Ad Margaritam, regis sororem...' and 'Ad Carolum Cardinalem...' were first published in stand-alone editions in 1558 (Dumoulin 7 & 6, respectively); which appear to have been taken from a later edition.

One of the most famous 16th-century

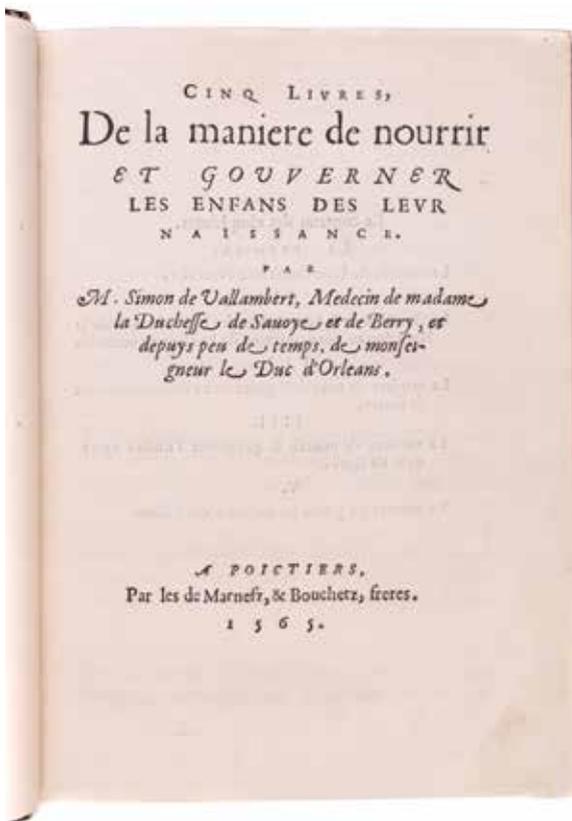
French poets, Joachim Du Bellay (c.1522-1560) was a member of *La Pléiade*. Although an advocate for writing in the vernacular he also wrote in Latin; indeed, his collection of verse here begins with a poem justifying his use of Latin over French. There follow longer poems in elegiacs written while secretary to the ambassador in Rome (1553-1557); epigrams in the Greek and Latin tradition, addressed to various French (and Italian) people of the time, including members of the royal family, and fellow members of *La Pléiade*, Ronsard & Jean Dorat. The 'Amores' follow, many of them about a 'Faustina' and finally the 'Tumuli', a collection of mourning poems and epitaphs. The final epitaph is his own ('Sui ipsius') addressed, as in Greek epigrams, to the passer by ('viator').

The second work, a collection of verse on the death of Du Bellay, contains poems by Adrianus Turnebus, classical scholar and imprimeur du Roi, Claude d'Espence, humanist educator, Elie André, translator of Anacreon, Léger Du Chesne and Claude Roillet, a minor Latin poet.

An intellectual, jurist and chancellor of France, Michel l'Hôpital (1505-1573) was a patron of Ronsard and Du Bellay. Included here are a set of his verses on François II, another on the capture of Metz and similar celebratory poetry on matters as diverse as the marriage of the Dauphin to Mary Queen of Scots in 1559, and military feats, including the rendition of Calais in 1559.

Provenance: from the library of the Earls of Macclesfield, Shirburn Castle.

I. Tchemerzine V, 51. Dumoulin, no.18. II. Tchemerzine V, 51. Dumoulin, no.48. III. Dumoulin, no.40. IV. Dumoulin lists this and the poems within as separate works.



39 DE VALLAMBERT (Simon)

Cinq livres, De la maniere de nourrir et gouverner les enfans des leur naissance. Poitiers, de Marnefz & Bouchetz, freres, 1565

8vo (220 x 155mm). [4]ff. 379, [1]pp. Modern green morocco by Devauchelle with simple gilt double fillets, spine lavishly gilt in compartments, inside dentelles, marbled endpapers, a.e.g. £4,750

FIRST EDITION of the first treatise on paediatrics in French by the medic and humanist Simon de Vallambert, physician to Margaret of Valois, later known as Marguerite de France after her marriage to King Henry IV.

The study is divided into five books, which deal with choosing a wet nurse, instructions on caring for a baby at different developmental stages, and infant illnesses. De Vallambert

‘addressed the issue of women’s health using all the arguments of the time... and established a more modern view of the subject. He succeeded during a time in the history of medicine when anatomical-medical works regarding women were mostly mumbling’ (Zinguer, 213). In the introduction De Vallambert states his intent to create a work of ‘le plus grande breveté & facilité qu’il est possible’, in contrast with previous writing on the subject. He cites Louis XII’s physician, Miron, as an example, who gathered the medical wisdom of the ancients and compiled it in one great, cumbersome volume, in Latin. To this end, De Vallambert explains, he has written his treatise in French. In doing so, he contributed to a growing body of medical literature written in this period in the vernacular. It was controversial, particularly on a topic such as this: ‘translating medical works into the vernacular for dissemination among lay readers (including women) was regularly considered to require justification or defence. ...The arguments centred on... the propriety of using the vernacular for medical matters, and the possibility of achieving adequate synonyms for Latin scientific terminology in French, which was perceived still as an imperfect, developing language’ (Worth-Stylianou, 1-2).

Provenance: ex libris Commandant Paul Louis Weiller, and thence by descent.

Washed, tear neatly repaired to outer blank margin of p.49.

BMTSC (French), p.434. Osler 4152. I. Zinguer, ‘Review’, *Renaissance Quarterly*, 60.1 (2007), pp.213-4. V. Worth-Stylianou, ‘Why some Renaissance medical translations into French retained Latin for prescriptions, notes and prefaces’, *Transforming the Early Modern Republic of Letters*, Oxford (2014).

40 VERDIZOTTI (Giovanni Mario)

Cento favole morali de i piu illustri antichi & moderni autori Greci, & Latini. Venice, Giordano Ziletti, 1570

Title within fine architectural woodcut border, woodcut of an astrologer on verso of A6, and 101 full page woodcuts (135 x 100mm) of fables, woodcut initials and ornaments, lined in red.

4to (200 x 140mm). [8], 301, [9]pp. 19th-century red morocco, panelled in blind and gilt, with two sets of floral cornerpieces, spine with five raised bands, gilt in compartments, inside gilt dentelles, marbled endpapers. £5,750

FIRST EDITION of Giovanni Verdizotti’s extremely popular and much-reprinted collection of rhyming fables, with a proliferation of superb woodcuts, which were, according to Ziletti’s address to the reader, designed by Verdizotti himself, who drew them directly on to the block for the cutter – ‘disegnate del legno di sua propria mano’. Ziletti explains in his address that Verdizotti was influenced by Gabriello Faerno’s *Fabulae centum* of 1563; indeed, the first fable here, of the father, son and the donkey was Faerno’s hundredth.

Mortimer explains, ‘The Faerno engravings are said to be after Titian, and some of Verdizotti’s designs are also attributed to Titian. Verdizotti, as Titian’s friend and pupil, could have seen the Faerno series in preparation. Of the hundred fables, thirty-seven of Faerno’s subjects are not in Verdizotti ...less than half of Verdizotti’s woodcuts bear any resemblance to the Faerno engravings. Where there are any similarities, the position of an animal may be the same but the background obviously different, as though varied intentionally. It is not known whether the attribution to Titian rests on these small resemblances or on



Verdizotti’s association with the artist’. The pastoral backgrounds in these woodcuts have been thought to provide a clue to the nature of Verdizotti’s other work, little of which now survives. Beyond these woodcuts and a signed ink drawing Verdizotti has left little trace, though he was praised by contemporaries including Vasari, Ridolfi and Dolci. Born in Venice between 1525 and 1530 and describing himself as a churchman, he is thought to have acted as Titian’s secretary after the death of Aretino; several of Titian’s surviving letters have been identified as being in Verdizotti’s hand (Tietze-Conrat, 117-123).

Title page, first and last few leaves expertly repaired at inner margin, browning, some staining, mostly fingermarks.

CNCE 41209. Mortimer, *Italian*, no. 523. Adams V401. E. Tietze-Conrat, ‘Titian as a Letter Writer’, *The Art Bulletin*, 26.2 (1944), pp.117-123.

41 PONTIFICAL

Pio V. Pont. Max.
Pontificale Romanum
ad omnes pontificias
ceremonias... ac in
tres partes distinctum.
Venice, Giunta, 1572

Woodcut vignette and large red printer's device on title-page (device repeated on last leaf), fine full-page woodcut of the Crucifixion (from a Giunta missal of 1562), 162 other woodcuts dealing mostly with a bishop's ceremonies in part 1 and the consecration of churches in part 2; musical notation, printed in red and black throughout, gothic letter.



Folio (380 x 265mm). [4], 243 ff.
Contemporary German blind-tooled pigskin over bevelled wooden boards, covers with multiple historiated and ornamental rolls, one with the initials 'HH', central stamps of Justice and Lucretia (not found on EBDB), upper cover with initials 'PWN' and date '1575', clasps, red edges (evidence of cornerpieces now removed, consequent tear at lower outer corner of upper cover, rubbed and marked in places). £5,500

A MAGNIFICENT SPECIMEN of liturgical printing from the Giunta publishing house; printed in red and black, in double columns, with musical notation and an abundance of fine woodcuts. This is the fifth *Pontifical* from the Venetian printing dynasty, the first was 1510.

The *Pontifical* contained the rites for the performance of episcopal functions with the exception of Mass and Divine Office. The first part includes the rites for the ordination and blessing of clergy, deacons, abbots and abbesses. The second deals with the consecration and blessing of property, including church buildings, altars, liturgical objects, such as bells, chalices, and crosses, and the blessing of holy oil. The final part contains rules governing ceremonies of synods and other pontifical events throughout the church year.

Provenance: initials 'PWN' and date '1575' on binding. Title with deleted signature, ownership inscriptions of 'Balthasar Schefflein' dated 1632 on title and 1631 on final leaf. Library stamps of the Franciscans at Dettelbach. The Franciscans were at Dettelbach in Bavaria from 1616, when the Prince-Bishop of

Würzburg, Julius Echter von Mespelbrunn (1545-1617) invited them to look after the pilgrims who visited the long standing shrine there. A fine baroque church, Maria im Sand, and monastery were built and, except for a temporary departure following secularization early in the 19th century, they remained there until 2017 when the monastery finally closed.

CNCE 11862. Bohatta II, 370. Mortimer II, 383 (1561 edition).

42 HAIDLAUFF (Sebastian)

Der Augspurgerischen Confession, und diser verwandtes Predicanten, jetziger newer Grundtfest, Bestendigkeit und Ainigkeit. Allen frommen Gottseligen Christen, sonderlich bemelter Confession anhengigen Stenden, zu guter Erinnerung, mit fleiß zusammen getragen, unnd inn 40. Artickel verfasset. (Munich, Adam Berg), 1573 (Bound with:) FEUCHT (Jakob). Christlicher, kurtzer und wahrhaftiger Bericht, wie ein guthertziger Christ, auff die 37. Hauptarticul des wahren Christlichen Glaubens, so ihme in Bayern... fürgehalten werden, antworten solle... Ingolstadt, (A. Weissenhorn) 1572

I. Title printed in red and black. II. Title in red and black, pelican seal of Feucht on title with legend 'In Me Mors et Vita I F'.

2 works in one vol. 4to. 64ff; [8], 200, [4]ff. Contemporary blind-panelled pigskin over bevelled wooden boards by Caspar Krafft the elder of Wittenberg, upper cover with central panel stamp of Justice and on lower cover of Lucretius (Haebler I, p. 214, X & VI); wide roll-tool outer border on covers with medallions of the reformers Erasmus, Melancthon, Luther and Hus (not found in Haebler), inner ornamental border, clasps. £2,500

A FINE COPY of these two rare Counter-Reformation works bound in a handsome blind-tooled binding with panels attributable to Caspar Krafft, the elder, of Wittenburg, from the library of the famous Benedictine Abbey at, Göttweig, Lower Austria.

The second work in the volume is notable



for having the woodcut emblematic seal of the author, Jakob Feucht, on the title-page rather than a printer's device. Feucht (1540-80) was head of Ingolstadt University from 1571 and auxiliary bishop of the prince-bishopric of Bamberg. His signet seal shows a pelican feeding its young, opposite the crucified Christ with the motto 'In Me Mors et Vita' and Feucht's initials 'I F', and the words from Psalm 101:7, 'Similis factus sum Pelicano solitudinis'. It was first used in this year for the present work and also Feucht's *Septem et triginta catholicae assertionis*.

The first work is a much expanded revision of the auxiliary bishop of Friesing, Sebastian Haidlauff's (1539-80) *Gewisse, warhaftige neue zeitung...* published in 1571 to counter the Lutheran Jakob Andreae (1528-90).

Provenance: inscription at head of title-page of 'Monasterii Gottwicensis', the Benedictine monastery of Göttweig Abbey, Austria, founded in 1083 and still active today. Booklabel of John Landwehr, bibliographer of emblem books.

I. VD16 H851. OCLC (US: Emory & Brigham Young only; UK: Edinburgh). II. VD16 F830. OCLC (US: Harvard; UK no copies). Ref: Dietmar Piel, 'Early Modern Munich Printer's Marks', in *Typographorum Emblemata* (2018).



43 ISACCHI (Giovanni Battista)

Inventioni nelle quali si manifestano varij secreti, & vtili auisi a persone di guerra, e per i tempi di piacere. Parma, Seth Viotto, 1579

Full-page coat of arms of dedicatee and patron, Cornelio Bentivogli, full-page portrait of the author and 2 full-page heraldic crests; text illustrated with 39 full- and half-page drawings of weapons, war machines, explosive devices, fortifications, and other inventions, three of which are signed 'CR', possibly initials of Cosma Rossellio, whose Thesaurus artificiosae memoriae appeared in Venice in the same year; first word of title within ornamental woodcut cartouche; Viotto's unicorn device on title-page, repeated on p. [9] with motto 'Virtus securitatem parit', large historiated initials and tail-pieces.

4to (198 x 150mm). [8]ff. 170pp. [5]ff. 19th-century embossed red boards, red leather spine decorated in gilt (spine faded). £9,000

FIRST AND ONLY EDITION of this remarkable illustrated work, containing over 50 inventions and 'secrets' connected with weapons, firearms, fireworks and mechanical contraptions. Many of the mechanical devices shown relate to the art of warfare, but others are for industrial, surveying or even leisure purposes, even including designs for a horseless carriage. Perhaps most remarkable are the 'recipes' for fireworks intended for both recreational and military use. Also of note is the principle behind the modern-day telegraph. The text is interspersed with addresses to illustrious persons to whom the inventions are dedicated.



Isacchi, born at Reggio Emilia, was an engineer and is recorded as being in charge of the decorations for festivals in Bologna, Mantua, Novellara and Reggio. In 1596 he became chief artilleryman for Duke Alfonso II of Mantua. The Burndy Library has a copy of the book with a manuscript letter from the author dated January 1595 from Reggio. It has been suggested that Isacchi was a Jewish convert to Christianity but there seems to be no evidence for this. A possible relation, Alfonso Isacchi (1561-1643) was a

priest in Reggio who published three works there at the end of the 16th century and in the first two decades of the 17th, including an account of the Madonna of Reggio and work on hunting (1625).

Provenance: from the military library of Thomas Fremantle, 3rd Lord Cottesloe (1867-1956), with his armorial bookplate.

Cockle 547. CNCE 39144. Mortimer, *Italian*, 242. BMSTC (Italian), p. 431. Riccardi I, 651. Rare outside Italy, in US: Getty, Harvard, Huntington, LoC, Michigan, Penn, Yale.

44 MANSUS (Victorinus)

De vanitate mundi, deq; solida hominis foelicitate. Explicatio Ecclesiastes Salomonis. Florence: ex bibliotheca Sermartelliana, 1580 (ex off. Sermartelliana, 1579)



Title within a woodcut frame, woodcut initials large and small.

4to (220 x 150mm). [8]ff. 195pp. Contemporary limp vellum, lacking ties. £2,500

EXTREMELY RARE FIRST EDITION with an interesting contemporary provenance; only the Folger copy found in US libraries, and no copies in the UK.

The work is an extensive commentary on Ecclesiastes, one of the Books of Wisdom in the Old Testament, and much read in the 16th century. The dedication to Cardinal Antonio Carafa (1538-91) relates how Cardinal Hosius (Stanislaw Hozjusz 1505-79) whilst staying at Subiaco for the summer, was instrumental in urging Manso to publish this commentary. This interesting copy has some annotations and, throughout the volume, underlining in red ink.

A most interesting passage (p.74) is the commentary on verses 15 and 16 of Ecclesiastes. Here Manso draws attention to the fact that ridding oneself of the state of an evil generally brings another ill to follow, citing the assassination of Caesar and the triumvirate which followed it, with all the ills which befell Rome. The point is further covered in a passage from Aristotle, where Manso draws attention to a fable of Aesop told by Aristotle (*Rhetorica*) about the Samians. Aesop, defending before the Samians a popular leader who was being tried for his life, told this story: 'A fox, while

crossing a river, was driven into a ravine. Being unable to get out, she was for a long time in sore distress, and a number of dog fleas clung to her skin. A hedgehog, wandering about, saw her, and, moved by compassion, asked her if he should remove the fleas. The fox

refused, and when the hedgehog asked the reason, she replied: 'they are already full of me and draw little blood; but if you take these away, others will come that are hungry and will drink up all the blood what remains to me'. So, men of Samos, said Aesop, my client will do you no further harm. But, if you put him to death, others will come along who are not rich, and their speculations will empty your treasury completely'.

The author, Manso, was a Benedictine monk from Aversa near Naples where he died in 1611. The title to this work describes him as provost of an abbey at Florence where the book was published, but later (1588-92) he was abbot of La Trinità della Cava dei Tirreni, near Salerno. Subsequently Abbot of S. Severino at Naples, where his *Harmonia theologica* (1593) was published, he became in 1599 Bishop of Castellammare, and in 1603 of Ariano.

Provenance: Johann Gross preacher (concionator) of Orn[bau?] in Bavaria, the gift of Friedrich Staphylus the younger, counsellor to the Bishop of Eichstätt, and his brother Andreas, dated 1 December, 1580, with their engraved 'bookplate'. They were the sons of the theologian Friedrich Staphylus (1512-64), whose disputes with fellow reformers including Osiander led to his conversion to Catholicism in 1552; Staphylus had inherited a large library from his father-in-law, the reformer Johannes Hess (1490-1547).

CNCE 33698. OCLC (US: Folger only, no UK copies located).

45 EDER (Georg)

Oeconomia bibliorum sive partitionum theologiarum libri quinque... Partitiones catechismi Catholici Tridentini... Cologne, Gerwin Calenius & heirs of Johann Quentel, 1582

Oval woodcut of Christ on title-pages and author's device on the final leaf of both works and verso of the second title page (the device is an oval woodcut of Mount Carmel and the symbols of the crucifixion with the author's name below 'Georg Eder I.C.F.')

2 volumes in one. Folio (320 x 210mm). [24] ff. 714 pp. 1f.; [4]ff. 119pp. Contemporary blind stamped pigskin over bevelled wooden boards, covers panelled by ornamental roll tool borders, over stamped with central large gilt stamped panels (110 x 70mm) made up of ornate frames with historiated roundels at each corner and on upper cover the central figure of the Virgin and Child, and legend below 'Sub tuam protectionem confugimus', and on the lower cover two central armorial shields with legend below beginning 'Deus fortitudo mea'; ownership initials on front cover in black 'CWDECA' dated '1591', paper labels on spine, clasps and catches (a few wormholes to lower cover). £1,250

AHANDSOMELY BOUND COPY with unusual gilt stamped panels decorating the covers of this weighty product of the Counter-Reformation. The baroque stamps were most likely added in the late 17th or early 18th century.

First published in 1568, the volume contains two of Eder's works composed for the Catholic faithful. The first and much larger work is an introduction to the Bible. As Fulton notes, 'presented in the form of charts and tables rather than undiluted Latin prose, it works methodically through the history, content and theology

of each book of the Bible with references from a wide range of sources: the Church Fathers, the councils, and Eder's own contemporaries.' The second work was intended for schools as a condensed reworking of the Tridentine Catechism of 1566. It follows the four sections of the Creed, the Sacraments, the Decalogue, the Lord's Prayer and utilised tables and charts to help communicate complex doctrines.

Eder (1523-87) began his career as a Bavarian lawyer, but then moved to Vienna where he had been summoned by Archduke Ferdinand to the Imperial Court in 1549, rising to the position of *Reichsofprat* in 1563. He wrote many works, including the first history of Vienna, but mostly expositions of Catholic doctrines, or vitriolic anti-Lutheran polemics. Eder's importance lay in his contribution to the Catholic revival and reform in Austria, which in the mid-16th century was overwhelmingly Lutheran.

Provenance: unidentified monogram 'CWDECA', dated 1591, stamped on upper cover. Title with multiple ownership inscriptions, dated 1636, 1681 and 1731 with the inscription of the library of the Franciscan Recollects at Miltenberg, Bavaria, and their 19th century stamp.

Some brown-ing, scattering of wormholes, which become more severe towards the end.

VD16 E545. Ref: Elaine Fulton, *Catholic Belief and Survival in Late Sixteenth-Century Vienna* (2007).





**46 GIBBONS (John), S.J.
SCHANAEUS (Petrus)**

De sacrosanctae eucharistiae communion sub una specie. Disputatio theologica in alma Treverensi academia anno M.D.LXXXIII. Die... mensis Octobris publice proposita. Praeside R.P. Ioanne Gibbono... Respondente doctissimo Petro Schanaeo, Emmelio... ad primam ss. theologiae lauream consequendam. Trier, Edmond Hatot, 1583

Title within a border of fleurons, woodcut on verso of title.

4to (250 x 150mm). [24]ff. Unbound, patterned paper strip to spine. £1,250

RARE FIRST AND ONLY EDITION. John Gibbons (1544-89), an English Jesuit from Wells, was the author of the important *Concertatio ecclesiae catholicae in Anglia*,

and presided over the theological disputation at the University of Trier that is recorded here, on the subject of communion under one kind (receiving the bread or the wine alone, rather than together). The respondent is Petrus Schanaeus, whose lengthy argument is divided into 123 sections in nine groups (plus a set of Latin elegiacs at the end). Originally from near Trier, little is known of Schanaeus; the present disputation was intended as a stage in his progress to a licence in theology and is an historical survey of the subject, replete with references and citations from a variety of biblical, patristic and later writers.

The work is dedicated to the archbishop and elector of Trier – as is Gibbons' previous *Concertatio* – whose woodcut arms and motto (*Religione et Sapientia*) are on the verso of the title, together with some punning Latin elegiacs. Johann von Schönenberg (1525-99) was confirmed in the see by Gregory XIII early in 1582 and, with his coadjutor Peter Binsfeld (author of works on witches) was responsible for a well-known series of witch trials in Trier. 'Thanks to [Schönenberg's] patronage the campaign of Trier was of importance quite unique in the history of witchcraft. In twenty-two villages 368 witches were burnt between 1587 and 1593, and two villages, in 1585, were left with only one female inhabitant apiece' (Trevor-Roper, p. 150).

VD16 G 1956. Allison & Rogers list 3 copies. De Backer/Sommervogel III 1403, no.2. Hugh Trevor-Roper, *The Crisis of the Seventeenth Century: Religion, the Reformation and Social Change and other Essays* (1967).

OCLC: (UK: Oxford (Wadham College); US: Huntington Library only. Library Hub adds Lambeth Palace only.)

47 PISANELLI (Baldassare)

Trattato della natura de cibi et del bere. Nel quale non solo tutte le virtù, & i vitij di quelli minutamente si palesano... Rome, Bartolomeo Bonfadino & Tito Diani, 1583



Printer's device on title incorporating 'I.H.S.' symbol, text of foods and their descriptions entered in vertical and horizontal columns.

Folio (315 x 230mm). [4], 25ff (i.e 50 ff., leaves printed on one side only, bound with printed sides facing, the facing pages having the same page number). Contemporary vellum, ink title on upper cover (endpapers renewed). £5,000

RARE FIRST EDITION of the Bolognese physician Baldassare Pisanelli's dietary treatise, dedicated to Guglielmo Gonzaga (1538-87), Duke of Mantua and of Montferrat.

Pisanelli explains in the *proemio* the importance of eating and drinking well, rather than prescribing on the basis of quantity alone. What follows is structured on this basis. Various types of food and drink, arranged into 'like' groups, are described according to different categories, organised in an unusual, and quasi-scientific tabulated form, 'bellissimo partimento': *elettione*, picking, or when to eat; *giovamenti*, health benefits and *nocumenti*, drawbacks; *rimedio*, recipes; *gradi*, humoral qualities; *tempi – etadi – complessioni*, recommendations for people of different ages, stages and humoral temperament; and *historie naturali*, a context and history of the food, drawn

from classical authors. According to Pisanelli choice of diet is clearly a balancing act: pistachios are a good antidote for snakebites, but produce dizziness and should be avoided by those of a choleric disposition. Truffle increases libido but, rather unfortunately, also wind. One's dominant humoral 'type' – sanguine, choleric, bilious or phlegmatic – should be balanced by its dietary

opposite. So, for example, ricotta, is recommended for choleric types, associated with heat, and salty, bitter flavours. Equally interesting – and occasionally mouthwatering – are Pisanelli's serving suggestions: rice cooked in sweet almond milk, and sprinkled with sugar; shellfish cooked with wine; pigeon in a rich sauce; cheese with almonds, pear, and apple.

The final pages are dedicated to drinking. Pisanelli lays down strict rules: never drink water or wine on an empty stomach, particularly after violent exercise; do not drink for three hours after eating, and so on. As to wine, according to Plato it should be for those over 18, nor should responsible adults, like judges and generals, indulge; the old should drink diluted wines. In modest quantities wine encourages digestion and creativity; drink to excess, however, and the individual is akin to a 'ship, adrift in the ocean without a captain'. Pisanelli then advises restricting one's drinking to the six types of wine he describes.

Provenance: early printed label at foot, overwritten in ink. Maggs' Food and Drink, Cat no 645 (1937). Westbury, 173; the earliest edition recorded by Vicaire and Simon is dated 1584. CNCE 26731. OCLC: (US: NLM, LoC, Iowa. UK: BL, Leeds, Wellcome).



48 GUERRA (Giovanni)

Varii emblemi hieroglyphici usati nelli abigliamenti delle pitture fatte in diversi luochi nelle fabriche del S.mo S.r Nostro Papa Sixto V. P.O.M. All' Illma. et Eccelma. Sra. La Sra. D. Cammilla Perretti. Giouanni Guerra pittore & inuent. Rome, [n.p.], 1589

Engraved title-page and 15 plates engraved by Natale Bonifacio after Giovanni Guerra, including a portrait of Pope Sixtus V, his papal arms, a representation of St. Peters, and 12 emblems, all within a variety of frames made up of scrollwork and shells at each corner; sheet size 210 x 148mm, plate size 172 x 121mm. [Bound within:] Officium Beatae Mariae Virginis, Pii V. Pont. Max. iussu editum... Antwerp, Plantin, ex officina Plantiniana, apud Ioannem Moretum, 1609. Engraved vignette on title-page, 57 full-page engravings and 37 tail-pieces by Theodoor Galle and Karel van Mallery; extra-illustrated with 22 additional religious plates; historiated woodcut initials, printed in red and black throughout. (See: Imhof, Moretus O-40).

4to (220 x 165mm). 19th century French blind-tooled calf, covers panelled by multiple decorative rolls, one clasp of two remains, gilt edges, marbled endpapers (spine expertly restored). £17,500

EXTREMELY RARE, ONLY THE THIRD COPY KNOWN of Guerra's emblematic inventions conceived for his patron Pope Sixtus V and used extensively in the fresco decoration of the pope's building projects.



An extraordinary survival, discovered within the pages of Plantin's beautifully illustrated *Office of the Virgin*, the only other copies recorded are found in Rome at the Biblioteca Universitaria Alessandrina and the Biblioteca Angelica Guerra dedicates the work to Sixtus' sister Camilla Peretti who was intimately involved in the plans for Sistine Rome.

Described by Giovanni Baglioni in his *Le Vite de' Pittori, Scultori et Architetti* of 1642 as 'pittore del Pontefice', Giovanni Guerra (1544-1618) and his close associate Cesare Nebbia were responsible for the direction of virtually every fresco campaign of Sixtus' pontificate, notably those in the Lateran and Vatican Palaces, the Scala Santa at Porta S. Giovanni, the Salone Sisto of the Vatican Library, and the Villa Montalto. In the Lateran Palace, for example, Sixtus' emblems are a major component in the fresco cycle and include the following illustrated here: variations of the lion with a pear branch emblem with mottoes such as 'De forti egressa est dulcedo' (Out of the strong came forth sweetness); the Trajanic and Antonine columns flanking an obelisk 'Religio Miranda Triumphat' (The glorious religion triumphs); three and seven-branched candelabrum with open books, the motto for the first being 'Scientia Bonitatis disciplina' (Of goodness of wisdom of knowledge) and for the second 'Luceant Septies Iusto' (The lights will shine seven times for the just man). The repetition of his emblems or *imprese* was part of Sixtus' broader purpose in the development of the fresco schemes for having

the achievements of his pontifical proudly on display for posterity.

'Sixtus' choice of Nebbia and Guerra to oversee his pictorial campaigns was undoubtedly based on their proven talents in this arena... Guerra had been involved in several significant collaborative enterprises. In the early 1560s, soon after his arrival in Rome, he worked alongside Nebbia at Ippolito d'Este's villa at Monte Cavallo, and in 1573,



illustrations for the 1603 edition of Ripa's *Iconologia* (see Pierguidi). He had also collaborated with the engraver Natale Bonifazio on the famous work by Sixtus' architect Domenico Fontana, which records the transference of the Vatican Obelisk in 1586 to the centre of St. Peter's Square, *Della trasportatione dell' Obelisco Vaticano*

(1590); it is generally held that Guerra was responsible for the design of the plates, working from the architect Fontana's technical drawings. The plates are bound into a copy of Plantin's *Officium*, which is also extra-illustrated with a further 22 plates from two works, including Otto van Veen's *Vita D. Thomae Aquinatis* (1610). Provenance: inside back cover a catalogue entry with the ink note 'Rapilly, 9 quai malaquais 1er Aout 1912', i.e. the Parisian print dealer Georges Rapilly (1864-1943). CNCE 48736 (BU. Alessandrina & B. Angelica only). Not in Praz. Ref: C. Stefani, 'Giovanni Guerra inventore e l'Iconologia', in *Madonna Roma di Sisto V.* (1993), pp. 17-29. C. Mandel, *Sixtus V and the Lateran Palace* (1994), pp. 237-242. S. Ostrow *Art & Spirituality in Counter Reformation Rome* (1996), pp.76-83. S. Pierguidi 'Giovanni Guerra and the Illustrations to Ripa's *Iconologia*', *Journal of the Warburg and Courtauld Institutes*, 61 (1998), pp. 158-75.

A member of the Accademia di S Luca and the Virtuosi al Pantheon, Guerra's allegorical expertise can also be seen in the recent discovery of his involvement in the designing of the



49 HELDENBUCH [Book of Heroes]

Heldenbuch, darinn viel seltzamer Geschichten und kurtzweilige Historien, von den grossen Helden und Rysen, wie sie so Ritterlichen umb eines Königs Tochter gestritten haben, und wies inen zu Wormbs im grossen und kleinen Rosengarten ergangen ist. Frankfurt, Sigmund Feyerabend, 1590

Title in red and black, large title woodcut and 83 large woodcuts (including repeats) by Virgil Solis (c. 54 x 76mm) and Jost Amman (c. 58 x 78mm) all within a variety of fine broad ornate mannerist frames (c. 95 x 135mm), many naturalistic filled with animals, birds and insects, woodcut initials.

4to (225 x 190mm). [8]ff (last blank), 253 (i.e. 252) ff. Contemporary vellum over pasteboards, covers panelled with two borders of fillets, small star tool

at corners (and spine), fine central ornaments, all in black (now oxidised), overlapping edges, ties missing (a little marked and rubbed). £6,000

FIRST EDITION of the *Book of Heroes* to be illustrated with this combination of woodcuts, and the fourth and last of the 16th century, with a new preface by Sigmund Feyerabend dated March 1590; this is the second issue with the additional woodcut on f. 85v. The woodcuts by Solis, recognisable by their square borders, were used in the previous edition of 1560, also printed by Feyerabend; those by Amman, numbering 30 plus four repeats, were newly added here as well as the ornate frames, 12 of which are thought to have been designed by Amman (see Andresen).

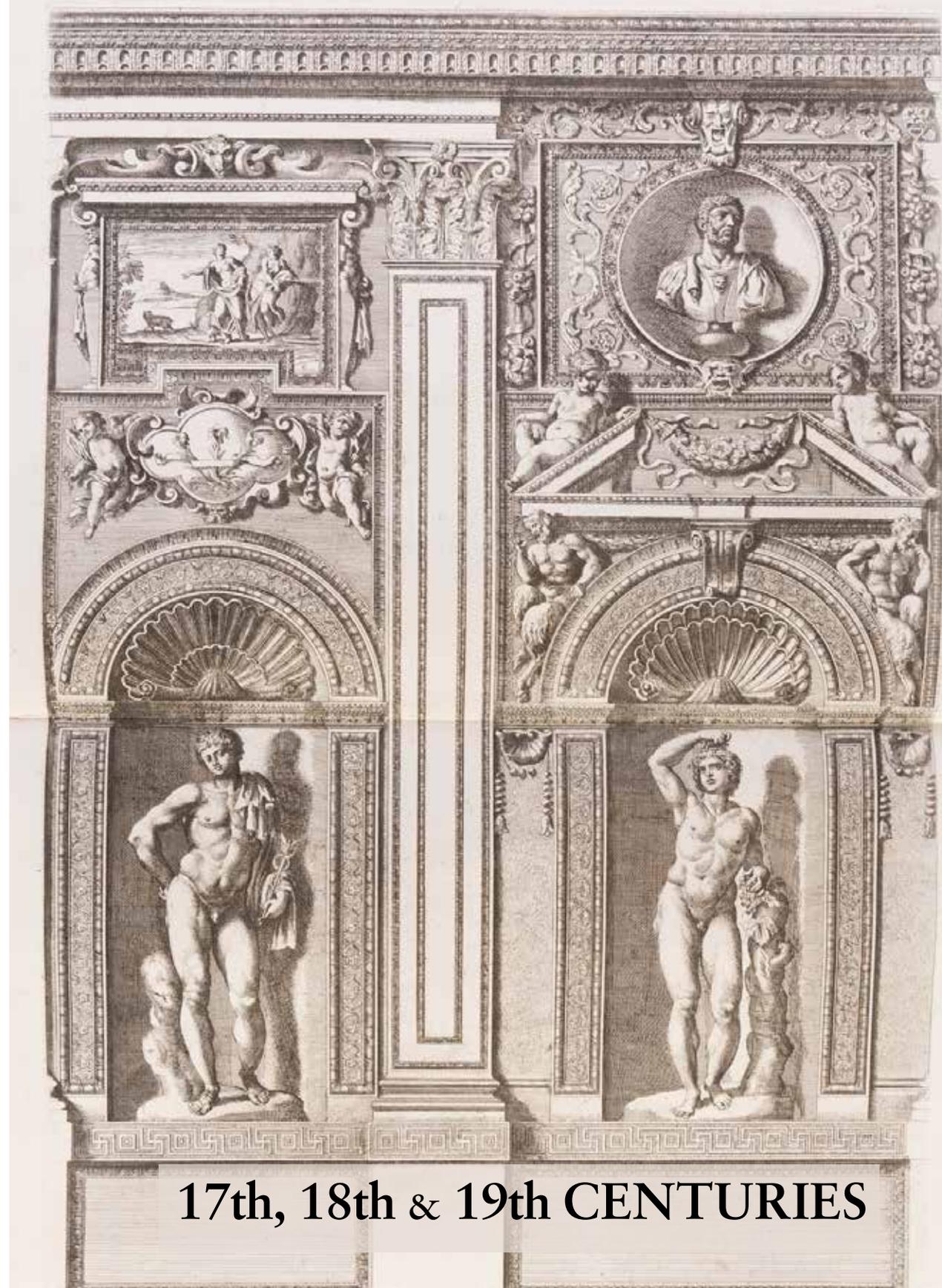
The epic tales of the *Heldenbuch* were based on German medieval literature of the 13th century and adapted for audiences in the Renaissance. The long, popular romances, found here in 'folk-like, rhapsodic stanzas' >



(Neufforge), tell of the heroes Ortnit, King of Lombardy, Hugdietrich, Emperor of Constantinople, and his son Wolfdietrich, and in another cycle Rosengarten and Laurin. All interweave romantic quests and dangerous encounters with dwarves, giants and dragons, the heroes helped by magical rings and armour.

Lightly browned and foxed due to paper quality, a little light water-staining in the margins; f. A4 with small paper flaw in the blank lower margin; a few light pencil marks.

VD16 H1569. Adams H166. New Hollstein, *German*, 259. Becker, *Amman*, p. 147, no. 10. Andresen, *Amman*, 218.



17th, 18th & 19th CENTURIES

50 BROUWER

(Christoph), SJ

Fuldensium antiquitatum libri III. Antwerp, ex officina Plantiniana, apud viduam & filios Ioannis Moreti, 1612

Title-page vignette with monogram IHS, three full-page engravings and nine text engravings, Plantin compasses device at end, head- and tail-pieces, initials, some of them historiated.

4to (260 x 170mm). [8]ff. 374pp. [5]ff. (single leaf (145 x 90mm) with prayer text loosely inserted after privilegio). Contemporary German? calf over wooden boards, covers richly gilt with multiple concentric panels made up of fillets, ornamental rolls of various sizes and repeated stamps, inner panel with corner tools, rosettes and central ornament, flat gilt spine divided into two panels with repeated stamps, one of two clasps remains, edges gaufered (neat repair at head of spine, small wormtrack to lower section of upper cover). £3,500

FIRST EDITION of this classic history of the ancient Benedictine Abbey of Fulda undertaken by the Jesuit historian, Christopher Brouwer (1559-1617), who was rector of the Jesuit College which had been established there in 1571. During his time in charge of the school one of its most famous pupils was the future polymath Athanasius Kircher.

Brouwer's history is notable for its use of lost early manuscripts from Fulda's



library, including four from the 9th century, the *Supplex Libellus*, a manuscript of the abbot Hrabanus Maurus' poems, Rudolf of Fulda's *Miracula sanctorum* and Candidus' *Vita Aegil*. From the *Vita Aegil*, Brouwer also includes three engraved illustrations (pp. 90 & 170) copied from

a now lost series of images which illustrated the manuscript, making it the first known illustrated biography, possibly by the author Candidus. There are engravings with representations of the Anglo-Saxon, St. Boniface, one of whose disciples founded the monastery in 744, Charlemagne, and the arms of Johann Friedrich von Schwalbach, Prince Abbot of Fulda from 1606-1622, to whom the work is dedicated.

The elaborately gilt, early 17th-century binding is difficult to localise and shows strong Italian influence, with the multiple use of rolls and repeated stamps forming concentric panels, but is most likely German.

Provenance: library of the Benedictine Abbey of Neustadt am Main, Bavaria, with their inscription on the title-page dated 1662. Following secularisation in 1803 the library, passed to Dominic Constantine, Prince of Löwenstein-Wertheim-Rochefort (1762-1814), with library stamps.

De-Backer/Sommervogel I, 219. Brunet VI, 21764. Ref: J.E. Raaijmakers, *The Making of the Monastic Community of Fulda*, c.744 – c.900 (2012).



51 [LITURGY, USE OF BERGAMO]

Officium proprium cum octava S. Alexandri Mart. Bergomi patroni additis etiam lectionibus recitandis in officio aliorum sanctorum Ecclesiae Bergomensis. Rome, Tipografia R. Camerae apostolicae, 1614

Printed in red and black with typographic ornament, engraved title and 2 full-page engraved plates of St. Alexander of Bergamo, woodcut ornaments and initials, printed in red and black.

Sm. 8vo (163 x 115mm). 75, [1] pp. Contemporary Roman limp vellum with gilt arms of Cardinal Scipione Borghese, spine with title in MS, gilt in compartments with floral ornaments, a.e.g. (hole with repair on upper cover, wear and minor tears to tie holes, endpapers renewed, no ties). £2,000

ONE OF ONLY FOUR KNOWN COPIES of this attractively printed liturgical calendar for Bergamo, with emphasis on the city's patron saint, Alexander, from the collection of Cardinal Scipione Borghese (1577-1633), with his gilt arms on the covers.

This little volume includes the office prayers and readings for the feast day of St Alexander on 26th August, and every day of the subsequent week to the 2nd of September. Engraved images depict the Saint in military garb, and his Apparition, celebrated on 15 November. A Roman soldier, Alexander was captured and martyred during the Diocletianic Persecution of Christians in 303, though not before converting several Bergamasques, hence his connection with the city.

Also included here are the office prayers and readings for a number of other Bergamo saints, of whom an alphabetical list is given on p.78. The idea of this Office goes back to 1587



with the publication of *Officium proprium sanctorum ecclesiae Bergomensis* (Bergamo, Comin Ventura, 1587; one copy found in Bergamo (Salvoldelli, p.50)). The same house issued Giovanni Giovannali's *Oratio de laudibus ss. martyrum Alexandri...* in 1588 (Salvoldelli, p.72), and a book with the same title as the present volume was printed on the feast of St Alexander's Apparition on 15 November 1612 (of which we have found only one copy at the Diocesan Archives, in Bergamo). By the 1612 edition the content had been amended; readings for the feasts of SS Firmus & Rusticus, the two natives of Bergamo converted by St Alexander, were added. Permission for the present edition was given in 1614, and the volume is dedicated to Paul V (Pope 1605-1621), whose arms appear on the title page; Cardinal Scipione Borghese, owner of this volume, was his nephew.

OPAC SBN records two copies at BU Alessandrina Rome and BNU Turin. The only other copy recorded is that in Paris Bibliotheque Mazarine (8vo 23862). Ref: G. Salvoldelli, *Comino Ventura Annali tipografici dello stampatore a Bergamo* (2011).



52 GHEYN (Jacques de II)

Maniement d'armes d'arquebuses, mousquets, & picques Selon l'ordre de monseig. le Prince Maurice, Pr. d'Orange, Comte de Nassau... Wapenhandelinge van roers, musquetten, en spiessen... The exercise of armes for calivres, muskettes, and pikes... Waffen handlung von den köhren, mussquetten vnd spiessen... Zutphen, André Ianssen d'Aelst, [ca. 1620]

Engraved title-page and 117 numbered woodcuts in three series (42, 43, 32).

Three parts in one vol. 4to (295 x 155mm). [4], [44], [44], [33]ff. Contemporary Dutch limp vellum, lacking ties. £16,500

A FINE COPY of this classic early 17th-century work on the use of hand weapons, a polyglot edition newly illustrated with woodcuts, intended for a more practical use than the more lavish folio edition. Extremely rare, recorded by ESTC in three copies only (British Library, Bodleian Oxford, and the Ministry of Defence Library).

The publisher's preface given in French, German, Dutch and English, is addressed to 'al souldgiours and these that take deileight in armes'. It is dated from Zutphen 20 August 1619, and states that because the original work in folio is expensive and too big to be had on a long journey he has 'thought fit to reduce

it in such a small forme as yow heere see' but has 'not left owt anye thing wich is in the great Booke.' He also tells us that he has divided it into three parts, 'eche own of them shal be soule asunder'. The three parts are 1. The use of the callivres. 2. The use of the Musket. 3. The use of the Pike. The OED defines 'calliver' thus: 'a light kind of musket or arquebus... it seems to have been the lightest portable firearm, excepting the pistol, and to have been fired without a 'rest'. The section on muskets shows them all using a 'rest.'

In the main text each page spread comprises a numbered woodcut illustration on the left hand

page with a heading in French, German, Dutch and English above and a description in the same languages on the right hand page. The setting of the English text (printed in italic) is less expert than that shown in the other languages and the initial long 's' is particularly badly handled, as is punctuation.

Jacques de Gheyn II (1565-1629) was a pupil of Hendrick Goltzius, and rapidly rose to fame as artist and engraver, and even a miniaturist. His book on the use of weapons, which obtained a privilege dated 29 May 1605, was published over the next couple of years; the French edition of the text (a translation of the original) was published in 1608. The book was a great success in this quarto polyglot

format, which, one supposes was issued thus either for sound commercial reasons – as all soldiers used these weapons – or to reflect the mixed nature of mercenary armies.

Provenance: note of purchase at the Hague 6 May 1627, with a second deleted note of ownership with date; the Huth copy with their morocco label (Catalogue (1880) ii, p. 414). Henry Huth (1815-1878), by descent to his son Alfred H. Huth (1850-1910); his sale Sothebys, Second Portion, 13 June 1912, lot 2299. From the military library of Thomas Fremantle, 3rd Lord Cottesloe (1867-1956).

ESTC S92680 (STC 11812.5). Cockle p. 65. Thieme-Becker 13, 530-532.





53 ISSELBURG (Peter)

Künstliche Waffehandlung der Musqueten und Piquen oder Langen Spiessen... Maniement des Mousquets & Piques. Nuremberg, Peter Isselburg (Simon Halbmayer), 1620

Title within engraved border, 38 engraved plates, each with two figures.

Oblong 4to (152 x 190m). [46]ff. 19th century diced calf, flat spine gilt (neat repair to upper joint). £7,500

FIRST EDITION of Isselburg's version of the *Wapenhandeling*, dedicated to Maurice of Nassau, with parallel German and French text. This fine set of engravings depicts the techniques for handling a musket and a pike. The edition is very rare with no copies in US libraries and only the British Library copy located outside Germany and Switzerland.

'Small, convenient version of the [Gheyn's] *Wapenhandeling*, with two figures per engraving. One figure of an officer has been

added to the first part' (Hoogendoorn). Born in Cologne, Peter Isselburg, also called Eisselburg, Iselburg or Yselburg (1580-1630), was apprentice to Crispin de Passe and other Dutch artists, and from 1612 was active in Nuremberg as draughtsman, engraver, printer and publisher. He also taught Joachim von Sandrart and Hans Troschel and is described by NDB as one of 'the most important copper engravers of his time in Germany' (vol 10, pp. 201/2).

Occasional light foxing but generally very fresh.

Provenance: from the military library of Thomas Fremantle, 3rd Lord Cottesloe (1867-1956).

VD17 23:277510Y (only HAB Wolfenbüttel, Göttingen, Weimar; another issue VD17 12:654151Z at BSB Munich only). OCLC adds Berlin Humbolt, Luzern Switzerland, and British Library only. No copies in US libraries. Cockle 741. Klaas Hoogendoorn, *Bibliography of the Exact Sciences in the Low Countries from ca. 1470 to the Golden Age* (Brill, 2018), p. 381, no. 6.

54 THYBOUREL (François) & APPIER (Jean)

Recueil de plusieurs machines Militaires, et feux Artificiels pour la Guerre & Recreation. Pont-a-Mousson, Charles Marchant, 1620

Engraved title page, vignettes to each separate title-page, 104 engraved plates in text (duplication of plates 51-55 in place of 35-36 due to contemporary binding error), replacement pasted over C3 in Livre III and O1v in Livre IV.

4to (190 x 145mm). [8], 88; 39, [1] (with quire B from Livre III duplicated in error, bound here in place of quire B of Livre II); 24; 112; [4], 40 [1 folding engraved plate]; [56]; [8] pp. Contemporary vellum, pastedowns of gilt paper with floral motif, spine with three raised bands, title inked at head. £2,500

AN ATTRACTIVE COPY of the first edition of surgeon François Thyboure and artist engraver Jean Appier's treatise on explosive and mechanical devices, both military and recreational. Following the dedication and poems in praise of its creators, the work opens with an unapologetic 'preface apologetique', in which Thyboure defends his treatise and its subject matter; war is the mother of peace, the guardian of concord, 'le rampart de iustice, l'establissement d'Empire, l'azile des grands roys... & la loy par tout le monde.'

What follows are descriptions of an array of devices, with Jean Appier's – called Hazelet's – attractive illustrations. Described here, among other things, are multiple machines for breaking down walls and battlements, mines, firecrackers, grenades, cannonballs, rockets and fireworks. More ingenious designs include a donkey, loaded with six or seven live muskets, and a basket with grenades

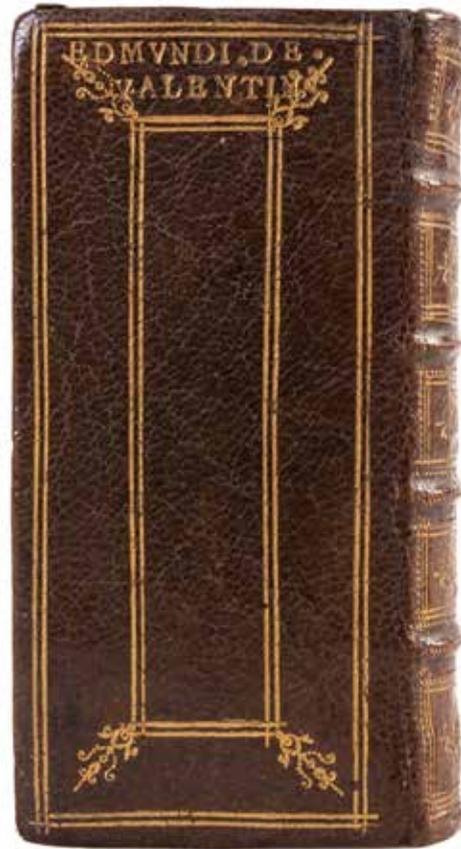
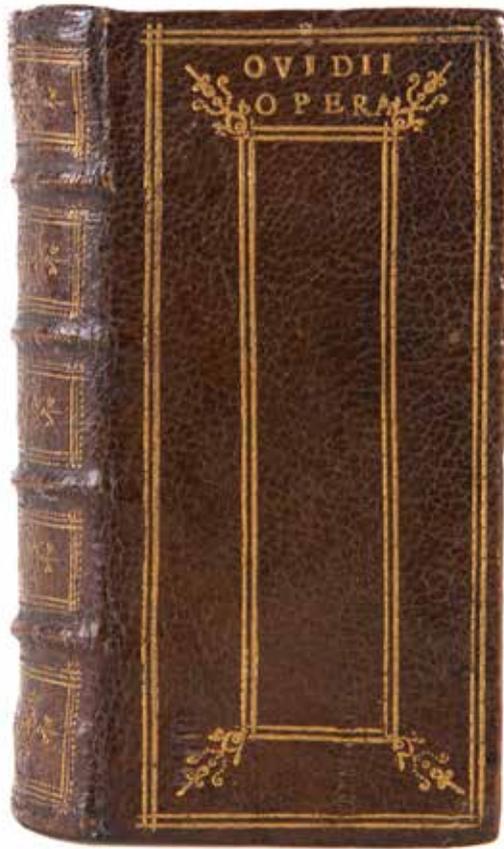
concealed beneath a seemingly innocuous upper layer of 'eggs, apples, pears or nuts', both brilliantly illustrated. Also featured are more defensive proposals, including bridges, drawbridges, gateway reinforcements and barricades, and means for the prevention of entry through latrine grilles; there is also a recipe for an unguent to apply to burns. The final two books explain the art of secret writing, based on Trithemius, and the art of writing at night.

With occasional annotation in an 18th-century hand. Neat repair to blank outer margin of C3 in book 5, not touching text.

Provenance: from the military library of Thomas Fremantle, 3rd Baron Cottesloe (1862-1956); purchased by him from Pickering & Chatto, 2nd August 1901, for £3-3s.

Brunet I, 358. BMSTC (French 1601-1700), 608.





55 OVIDIUS NASO

Opera. Daniel Heinsius textum recensuit. Amsterdam, Jan Janssonius, 1629

Engraved frontispiece, printer's woodcut 'vivitur ingenio' device on title page of each of the three volumes, typographic ornaments.

Three volumes in one. 24mo (114 x 55mm). 260; 272; 304ff. 17th-century brown morocco, panelled with double gilt fillet, ornamental cornerpieces a la Duseuil, 'Ovidii Opera' gilt stamped on upper cover, 'Edmundi. de Valentin' on lower, spine with four raised bands, gilt in compartments, inside gilt dentelles. £1,500

A HANDSOME COPY of the collected works of Ovid, edited by Dutch Renaissance scholar Daniel Heins (1580-1655) and printed at Amsterdam by Jan Jansson (1588-1664). The motto in Jansson's device, 'vivitur ingenio' is taken from Virgil, 'vivitur ingenio caetera mortis erunt' – man lives by his genius, all else shall pass away with death. Jansson himself was Dutch, commissioned by Queen Christina of Sweden to raise the standard of Swedish printing; the self-styled 'imprimeur du Roi', he never settled in Sweden. Provenance: ownership stamp of 'Edmundi. de. Valentin' in gilt at head of lower cover; we have been unable to identify any other volumes from his library.



56 AQUILA (Pietro)

Galeriae Farnesianae Icones Romae in aedibus Sereniss. Ducis Parmensis ab Annibale Carraccio ad veterum aemulatione posterumq. admiratione coloribus expressae cum ipsarum monocromatibus et ornamentis a Petro Aquila delineatae incisae. Rome, Giovanni Giacomo de Rossi, [c.1674] (Bound with:) Deorum Concilium in Pincis Burghesianis hortis. Rome: Giovanni Giacomo de Rossi, [c.1675]

I: [4 (title page; dedicatory plate to the Bishop of Tarso; frontispiece; Carracci's funeral monument)], 21 plates, all double-page except 11 & 13, mounted on guards. II: [1 (title page)], 8 double-page plates, numbered 2-9 in manuscript, mounted on guards (dust-soiling, guards renewed, a few stains to title-page, 2 plates with short closed tears to lower margin, not touching plate, marginal tear to plate 6 (numbered 7), the corresponding right-hand panel laid onto thicker paper, plate 8 (numbered 9) similarly laid down).

Large folio (463 x 360mm). Half-green vellum over marbled paper-covered boards (extremities rubbed and worn). £3,500

FIRST EDITIONS of Sicilian printmaker Pietro Aquila's (c.1650-1692) striking works reproducing the extravagant, baroque wall and ceiling frescos in the barrel-vaulted gallery at the Palazzo Farnese, which were made between 1597 and 1601 by Annibale Carracci for Cardinal Odoardo Farnese, and depict Greek and Roman myths on the subject of the loves of the Gods. The second depicts Lanfranco's 'The Council of the Gods', painted in 1624-5 in the central hall of the casino of the Villa Borghese for Cardinal Scipione Borghese (see item 51). The allegorical plate at the start of the first work depicts Annibale Carracci coaxing the figure of Painting out of a cave, accompanied by Genius, to be welcomed into the light by Apollo and Minerva; it symbolised the perceived darkness into which painting was said to have fallen in the late 16th century, and the role of Carracci's artistic genius in regenerating it. That and the portrait of Carracci are signed as designed and drawn by Carlo Maratti, a friend of Aquila's trained in the Carracci tradition.

Provenance: from the library of Michael Jaffé CBE (1923-1997), art historian and director of the Fitzwilliam Museum, Cambridge. Pencil notes in blank margins of first work. Berlin Katalog 4088 (first work).



Lach't weeten heimlyck in de hoecken,
 Waar dat den Weg ten Heemel leid,
 Was waard de Weereld door te soecken;
 Maat nu't de Mens word klaar gereid,
 In't Heilig Boeck, van God gegeven.
 Steckhem de walg van't heiligleeven.



Het aarde vat, van leem gemaakt,
 Gaat heen en weer, om dienst te geven,
 Soo lange tot het stücken raakt:
 Gelyck het brosse met's'lyck leven,
 Een aarde vat, naat sienlyck deel,
 Is't anders wel, de Breuck word heel.

57 LUYKEN (Jan) & LUYKEN (Caspar)

Het menselyk bedryf. Vertoond in 100 Verbeeldingen: van Ambachten, Konsten, Hanteeringen en Bedryven, met Versen. Amsterdam, Johannes and Caspares Luyken, 1694

Fine engraved title-page and 100 numbered engraved plates (140 x 80mm), with text, all by Jan and Caspar Luyken.

4to (210 x 160 mm). [1]f. 100ff. Contemporary vellum over paste-boards, ink title lettered at head of spine (lightly soiled). £7,500

RARE FIRST EDITION of the hugely popular and much reprinted 'Book of Trades', engraved throughout. The Luykens' book was an immediate success; it was reprinted soon after and many other editions,

some pirated, were published well into the 18th century, reaching as far afield as Japan.

Described by Donna R. Barnes as 'a mirror of daily life in the Dutch Golden Age', the work was a collaboration between Jan Luyken (1649-1712) and his son Caspar (1672-1708) to illustrate all the Amsterdam trades in a similar vein to Schopper's *Panoplia, omnium illiberalium...* of a century before, with the woodcuts of Jost Amman. The 100 emblems here illustrate the whole spectrum of trades at work in the city from baker to gravedigger, silk maker to surgeon, goldsmith to sculptor. The book trades are well represented, with plates 60-63 dealing with papermaking (Papiermaaker), book printing (Boeckdrucker), copperplate printing (Plaatdrucker), and bookbinding (Boeckbinder).

In the only book published at his own expense, Jan Luyken provides each plate with an engraved caption, a moralistic distichon

De Beeldhouwer. 86
 O mens verkiez, Winst uit verlies.



Gelyck als uit den ruuwen Steen,
 Het sierlyck Beeld door kunst verreechen,
 Daar slegt het onnut goacht verlooren;
 Soo haald de Wysheid Gods, naa mens,
 Het Christus Beeld uit Adams mens.
 Tot een Graad, in's hemels kooren.

and a six-line poem, which place the Book of Trades firmly within the emblem tradition. I.H. van Eeghen has written that Jan may have published the work as an exhortation to his rather dissolute 22-year-old son to settle down, work hard and marry. The allegorical title-page, for example, shows a double-portrait of Caspar standing behind a figure of Prudent Judgement, while the imprint is even more direct with use of the word 'Caspares' instead of Caspar which can be read as 'Casper, you must marry'. This was changed to 'Caspares' in all future editions.

Provenance: late 19th-century inscription on flyleaf of 'Quarles van Ufford', an

unidentified member of the noble Dutch family of English descent. Fragment of an early 19th-century printed catalogue description pasted on rear pastedown.

A few minor spots and marks but generally a very fresh, wide-margined copy.

Praz, p.407. Landwehr, no.530. Van Eeghen/Van der Kellen, 244. Ref: I.H. van Eeghen, 'Jan Luyken and Caspar Luyken' in *Le Magasin de l'Univers, The Dutch Republic as Centre of the European Book Trade* (1992), pp. 132/4. Donna R. Barnes, *The Butcher, The Baker, The Candlestick Maker, Jan Luyken's Mirrors of Seventeenth-Century Dutch Life* (1995).



58 KRAUSS (Johann Ulrich)

Heilige Augen- und Gemüths-Lust: vorstellend alle Sonn- Fest- und feyertägliche nicht nur Evangelien, sondern auch Epistelen und Lectionen, jene historisch, diese auch emblematisch, und mit curieusen Einfassungen, in vielen Kupffer-Stücken von frembder und gantz neuer Inventionem... Augsburg, Johann Ulrich Krauss, [1706]

2 parts in one volume. I: Xylographic half title, letterpress title with vignette, four-page preface with head-piece and initial, one page index of holy days, full-page allegorical engraving of the Church and 70 plates (numbered). II: Letterpress title with vignette, full-page engraving of the apostles and their symbols, and 50 plates (numbered 71-120); all the engravings finely coloured throughout with some gold heightening, all by a contemporary hand; the 120 plates show over 240 small emblems with mottoes. The plates printed on thick card paper, interleaved.

Folio (336 x 205 mm). Contemporary speckled calf over paste-boards, sides panelled with single gilt fillet, spine richly gilt with red morocco gilt lettering-piece, gilt edges. £17,500

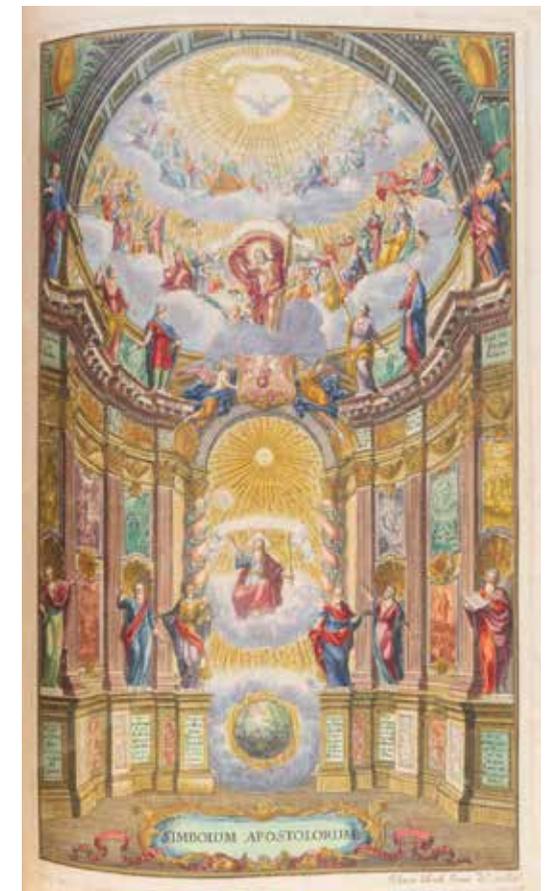
FIRST EDITION AND A SUPERB LUXURY COPY of Krauss' emblematic interpretation of Biblical scenes entitled 'Holy Delight of the Eye and Heart', which represents one of the high points of the Baroque period in Southern Germany. All the engravings are specially printed on thick card paper and beautifully coloured in gouache and watercolour, heightened in gold.

Johann Ulrich Krauss (1655-1719) was one of the most successful engravers and publishers at Augsburg in the latter part of the 17th century. This monumental emblem book was conceived as a suite to his famous Picture Bible or *Bilderbibel* (1698-1700), and follows the same illustrative formula, in which the upper portion of each plate contains an illustration of a Bible scene and the lower portion an engraved circular emblem. Each plate is devoted to a different Saint's day, and each emblem is printed within an elaborate cartouche or frame, itself often incorporating small medallion vignettes or emblems. In his artistic style Krauss' ornamental engravings – represented here by the varied and imaginative emblem cartouches – were widely influential in Germany, through their repeated use as models for cabinetmakers, woodworkers and other craftsmen.

The artistic colouring of this copy adds expressive details and nuances of light, hue and shadow not supplied by the engravings themselves. It was likely executed either for presentation to a high-ranking patron or on commission for a wealthy customer. To avoid bleed-through of the colour the plates were specially printed on heavy card-like paper, making this copy nearly twice as thick as ordinary copies. With its characteristic German Baroque palette of delicate pinks and blues and rich greens, enhanced by sparingly but gorgeously applied touches of gold, the colouring transforms many of the pictorial illustrations into veritable miniature paintings – those engravings with frames particularly serve to emphasise the painterly aspect of the scenes.

Occasional minor marginal soiling or paper discoloration, small marginal repairs to 2 text leaves, plate 32 with small light stain, small tear to head of spine; else fine.

Praz, p. 389. Landwehr, German 390. Faber du Faur, 1849. Thieme-Becker, 21:440. Otto Reichl, *Die Illustrationen in vier geistlichen Büchern des Augsburger Kupferstechers, Johann Ulrich Krauss.* (Strasbourg, 1933). See illustration, p125.





59 OESTEREICH (N.D.)

[On Sundials and Allied topics]. Illustrated manuscript on paper in German and Latin. Lübeck, 1708-1709-1717

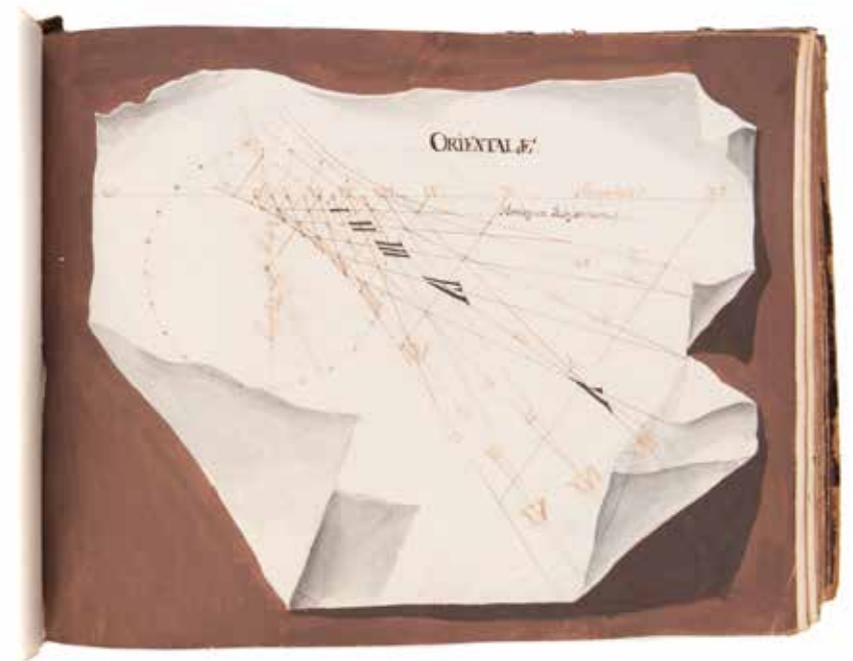
Illustrated with c. 170 drawings and tables in brown ink, sometimes in red. Considerable care has been taken to present the manuscript in striking decorative guise, without distracting from its scientific purpose. Many of the drawings with dark brown or azure blue wash backgrounds, some with different shades of grey wash, many in architectural settings, some with vegetation or figurative, a few of these elaborate with figures in shades of yellow and blue, two with volvelles. Some scientific calculations are shown in a glorious trompe-l'oeil effect with the curling paper lying on brown wash background with dark and light shadow effects.

Oblong 4to (158 x 205 mm). 170 leaves (including 7 blank leaves; but seemingly lacking 3 leaves (one before f. 3, one before f. 6, with a further stub between ff. 101 and 102)). Contemporary German calf binding, triple blind fillet on covers, gilt spine (headcap chipped, light wear to covers and edges). £25,000

‘Clocks are a great honour to the human spirit, but for such ingenious mechanisms to be useful, they must be set from time to time against the sun’.

This essentially pictorial manuscript mostly consists of illustrations of different types of sundials, many with ink wash borders, with projections of the sun, stars and planets at a given latitude, for the use and production of different types of sundial and calendar. The fixed point is set at latitude 54, 4, corresponding to the port city of Lübeck. This is constantly reiterated, although there are occasionally other indicators, including (f. 111) Hamburg (dated 1717) and Berlin (f. 171). It is signed twice (leaves 3 and 111) by a certain N.D. Östereich. One illustration (f. 92) has a very precise dating, 16 Feb. 1709 from midday to evening.

The drawings depict a great variety of sundials and include two elaborate ones with movable parts (leaves 151 and 154). They are very occasionally accompanied by explanatory text, e.g. ff. 157-158 on the making and use of an astrolabe. This is followed by 3 pages containing 28. Dicta/Sprüche mostly in Latin but with 6 in Greek, all with German translations. These are



taken or adapted from a variety of authors, including the Bible, Ovid, Horace, St. Jerome and Ausonius. The Greek sayings are adapted from Euripides, Pindar, Homer, Plutarch and Aristotle. Some are proverbial sayings; all are connected with the passage of time. This section is followed by notes on stars and planets and their properties.

Shown are sundials of all types, with meridians placed in different areas and elevations. There are tables of the planets for the manufacture of planetary clocks, followed by models for the manufacture of different shapes and azimuth tables, sometimes placed in architectural drawings. There are also designs for letters (ff. 134-137). Interesting drawings can be found on ff. 151 (interior scene with human figures, with two volvelles mounted on a pillar), and 154 (large volvelle). The last two sheets are occupied by large folding tables, giving the zeniths at different times of the day.

The nature of the manuscript seems to point to its being a mixed compilation made over a number of years (1708- April 1717 and possibly later) by a N.D. Östereich, active in Lübeck and possibly Hamburg. The drawing on f. 3 is

signed: ‘N.D. Östereich Inc.[idit] & Lib.[ravit?] anno 1708 Lubecae’. He seems to write in a small and neat hand whereas other parts of the manuscript are written in a larger, cruder hand, which may point to more than one person being involved. Lübeck is an important port city with a large population which would have needed access to clear indication of the time. The church of St. Mary had a famous astronomical clock made in the 1560s, destroyed in WWII, when the church suffered huge damage, but later lovingly recreated by Paul Behrens.

A sundial ‘is the ultimate arbiter of natural or God-given time’ and fixes time by use of the sun, ‘the restless divider of natural times’. In the 17th century, the spread of manufacture and use of clocks and watches across Europe meant that the demand for sundials, which had been known since antiquity and in all climes, also grew, to which this attractive manuscript, the localisation and dating of which can be determined even if the identity of the compiler cannot be established, bears testimony.

Provenance: library number (222) on front pastedown and date 1736. Thomas Vroom, his sale *Histoire de la Perspective*, Paris 2019.

60 [ITALIAN HISTORICAL
MANUSCRIPT]

Storia dell'Italia et Inghilterra
Dall'anno 1500 fino 1670. [Italy,
n.d., c. 1700]

Manuscript on laid paper. Folio (295 x 200mm).
ff.[193] of which ff. 139-42 blank. Contemporary
vellum over pasteboard, endpapers with
decorative repeating floral pattern printed in
red, with overlaid metallic floral stamps, spine
with faint MS inscription at head (minor wear to
extremities). £4,000

AN ORIGINAL MANUSCRIPT containing
the parallel histories of Italy and England
in the 16th and 17th centuries, written with
emphasis on the scurrilous and sensational.

Written in a C18th hand, in a volume that
appears, from pre-existing vertical folds, to
have been intended as an account ledger, the
first 138ff. contain the history of Italy between
1501 and 1670. Following four blank leaves,
the history of England begins in 1509. On the
title page are two ink sketches, seemingly un-
related to the text. Starting in 1501, the Italian
history includes the consecration of St Peter's in
1506; the Sack of Rome in 1527; the Council
of Trent in 1545; and the condemnation of
Galileo by the Inquisition in 1631. The English
chronicle focuses on the machinations of the
Tudor and Stuart dynasties between the death
of Henry VII and the Great Fire of London.

This author's taste for scandal enlivens both
chronicles. It starts with a vivid description of
a poison plot gone awry (see 1503), and goes
on to describe several gruesome 'slaughters';
Alessandro de' Medici, for example, is tricked
with the promise of an assignation, only to
be murdered by his cousin. The insalubrious
reaches fever pitch with the machinations of
Henry VIII, with 'Anna Bollena' described as a



Parisian courtesan and perhaps, it is speculated,
even Henry's own daughter. There is evident
favour for the established Church; Henry VIII is
the victim of manipulation by Protestants, while
Mary Queen of Scots is an heroic defender
of the Catholic faith, 'barbarously' executed.

The source material for much of this manu-
script is uncredited. The pro-Catholic slant and
lively taste for scandal, however, as well as a lurid
chicken metaphor relating to Anne Boleyn and
her mother, point to Catholic priest Nicholas
Sanders' *De origine ac progressu schismatis
Anglicani* (1585) as the basis for a portion
of the English history. The first history of the
Reformation from a Catholic perspective,
Sanders' account was immensely popular. In 1591
it was translated into Italian by Girolamo Pollin.

Though separate, in scope and date range
it complements the manuscripts in Phillipps'
collection from the library of Count Vincenzo
Antonio Ranuzzi Cospi (1658-1726), which
relate principally to the fortunes of the Italian
states in the 16th and 17th centuries.

Provenance: early bibliographical note in Ital-
ian. From the library of Sir Thomas Phillipps
(1792-1872), Phillipps MS no. 11859.
See *Catalogus Librorum Manuscriptorum*
(1837), p.205. This ms under 'ex bibl. variis.'

61 [SCHWARZENBERG
(Johann Freiherr von)]

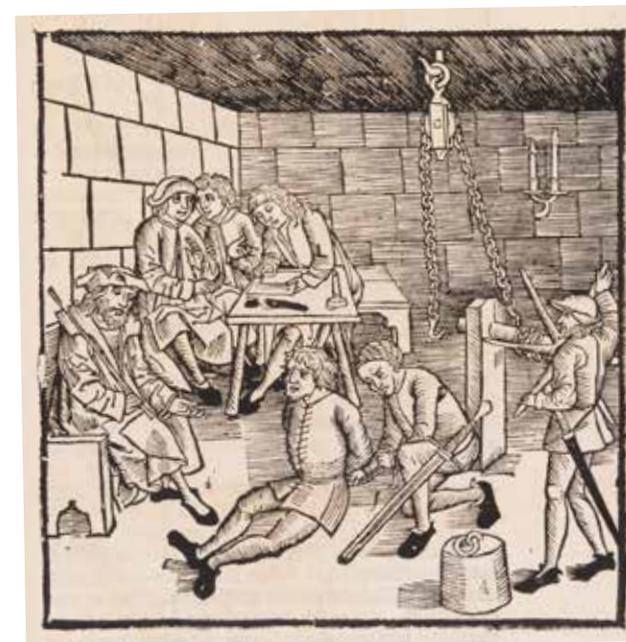
Bambergische Peynliche
Hals-Gerichts- Ordnung.
(Bamberg, gedruckt zum
erstenmal durch Johann
Wagner, 1580. Zum
zweytenmahl, durch Georg
Andream Gertner...1738)

Splendid woodcut title-page by
Lucas Mayr after Jost Amman
enclosing the title printed in red,
and 21 large (including 11 full-page)
woodcuts by Fritz Hammer and
Albrecht Rodner after Wolf Traut
and Wolfgang Katzheimer, using the
original blocks from the first edition
of 1507; a very good copy with the
cuts in rich deep impressions.

Small folio (324 x 205 mm). [6], 144, [24]pp.
Bound in contemporary vellum, head of spine a
little worn. £3,500

THE BAMBERGER HALS-GERICHTS-
ORDNUNG, commonly known as the
Bambergensis, was a milestone in German
criminal law, codifying a new approach to the
code of criminal law and procedure. It was
originally issued in 1507, and designed for
the small bishopric of Bamberg; however, its
excellence and convenience attracted interest
all over the Holy Roman Empire, and a glossed
version of the *Bambergensis* would become
the first code of criminal law and criminal
procedure to be applied uniformly throughout
the empire, Emperor Charles V's *Constitutio
Criminalis Carolina* of 1532.

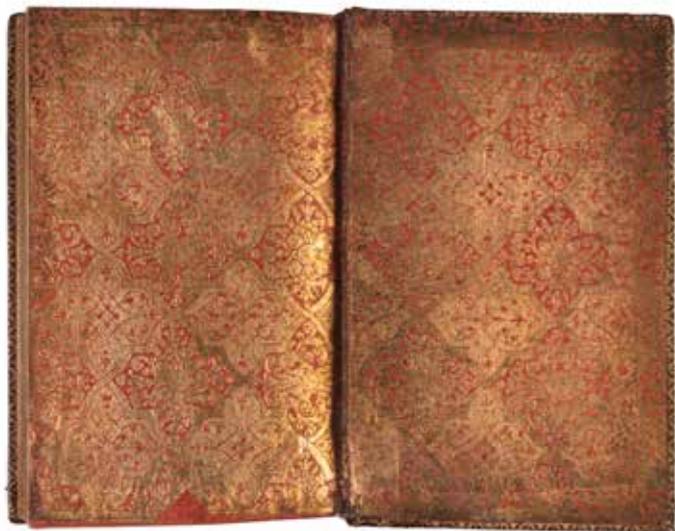
A revised and updated *Bambergensis* was
published in 1580 and it is this text, with the
1507 illustrations, which was re-issued in 1738,
the present edition. It continued to be used in



German law courts until the early 19th century,
and was recognised as the key text in German
criminal law and procedure. There is also a
re-issue of 1694 with no indication of printer
or date, but recognisable by the paper used.
However, it was obviously not known in the
18th century as the printer here, G.A. Gertner
claims in his colophon that he is the first to
reprint the 1580 edition.

The enduring appeal of the *Bambergensis* lies
not only in the precise vernacular wording of
the various criminal law procedures but also
in the 1507 illustrations which mirror the text,
with only the pictorial title-page taken from
the later, 1580 edition. The illustrations are
stunning, detailed and bold, chronicling
the criminal law procedure of the German
renaissance, accompanied with short verses
giving a précis of the legal text.

J. Kohler and W.Scheel, *Die Bambergische*
(1902): edition B. II. 2; COPAC locates no
copy of this edition (or the 1694 edition);
OCLC records 3 copies: Harvard, Michigan
and Trinity (and no copies of 1694 edition).



62 ALMANACH ROYAL

Almanach Royal, année M. DCC. XLVI. Paris, veuve D'Houry & Le Breton, 1746

8vo (198 x 125mm). 442pp. Contemporary French red morocco, covers with fine ornate floral border roll, central arms of Jean-François Joly de Fleury, spine gilt in compartments with central fleur-de-lys stamp, superb gilt decorated endpapers. £2,500

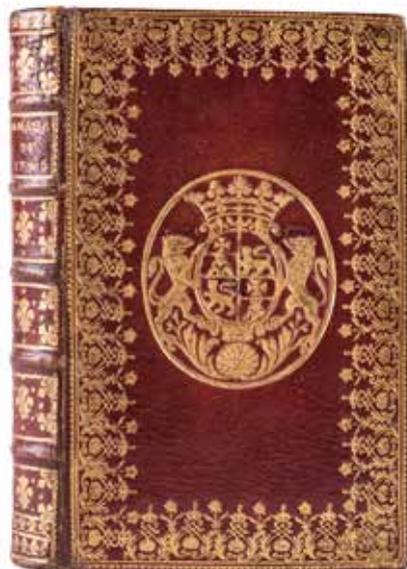
FINELY BOUND Royal Almanac for the year 1746, with the arms of Jean-François Joly de Fleury (1718-1802), successor to Jacques Necker as Director-General of the Royal Treasury and inheritor of the crisis in French national finances, that would ultimately contribute to the overthrow of the Ancien Regime. Aside from losing his position, remarkably, Fleury survived the Revolution unscathed.

Established in 1683 by printer and bookseller Laurent d'Houry in Paris, these hugely popular almanacs, issued annually, provided their readers with a calendar for the year, organised by month, accompanied by a

compendium of useful information. This includes lists of members of the royal family and households; notable figures in the army and church hierarchies; directories of diplomatic and administrative bodies and universities, and so on. With the Revolution, the Gregorian calendar was replaced with the Republican, and

details of new ministries replaced directories of the monarchy. Here, the pages for each month are interleaved with a blank, presumably for the notes and memoranda of its owner. This edition was printed by D'Houry's widow, who managed the printing side of D'Houry's business after his death in 1725.

Olivier pl. 1955, fer 1.



63 CONDIVI (Ascanio)

Vita di Michelagnolo Buonarroti [sic]. Florence, Gaetano Albizzini, 1746

Four plates (one folding), including frontispiece portrait of Michelangelo, engraved initials, headpieces and ornaments throughout.

Folio (325 x 200m). [2], xxx, 160 pp., [4] plates. C18th speckled calf, upper and lower boards with simple triple fillet in blind, expertly and sympathetically rebacked with original spine laid down. £1,750

AHANDSOME COPY of only the second edition of Condivi's biography of his instructor, Michelangelo, edited and corrected by historian Anton Francesco Gori and with illustrations not present in the first edition. First published in 1553, it was intended to counteract assertions made by Vasari in his *Vite*; Michelangelo's 'life' constituted the final

chapter of Vasari's work and contained many lively though apparently not entirely factual representations of events in the artist's career. If Vasari's account is the more entertaining and encomiastic, Condivi's biography is generally accepted as the more authoritative, 'authorised' of the two; indeed, it has been referred to as an autobiography given the heavy involvement of Michelangelo in its creation. It is for this biography that Ascanio Condivi is best known.

The majority of headpieces and ornaments throughout are signed 'V.F.', Vincenzo Franceschini; the frontispiece portrait of Michelangelo is signed 'Julio B.F'; others are also signed with the initials and names 'I.M.', 'Philid. Rossi' and 'Franco Mazzoni'. Though the publication date 1746 is given on the title page, the plate at p.109 by Francesco Zuccherelli is dated 1747.

Provenance: from the library of Michael Jaffé CBE (1923-1997), art historian and director of the Fitzwilliam Museum, Cambridge.

Cicognara, 2244.

64 AESOP

Nouveau recueil des fables, mises en françois, avec le sens moral, en quatre vers, & des figures à chaque fable. Rouen, Richard Lallemant, 1756

Frontispiece with woodcut portrait of Aesop, 184 woodcuts throughout (with a handful of repeats in second section).

Tall 12mo (165 x 100mm). [8], [c], 314, [10] pp (quire A bound in order A5-8, A1-4, A6-12). 18th-century red morocco, triple gilt fillet with thistle-like floral cornerpieces, spine gilt in compartments with title in contrasting green label in second compartment. £2,750

AN ATTRACTIVE AND UNCOMMON EDITION of Aesop's tremendously popular fables, profusely illustrated with almost two hundred crisply printed woodcuts.

The first Lallement edition, this work is a reimpression of Besongne's 1730 edition, down to the portrait of Aesop prefacing the title page and the illustrations. There are some textual differences; the quatrains preceding each fable in the earlier edition, by Isaac de Benserade – originally written to accompany fable-themed fountains in the labyrinth at Versailles – are not found here. The history of illustrated editions of the fables of Aesop is a long one, starting with the first in Bamberg in 1461. Charming, ribald and occasionally grotesque, it is those woodcuts in the first section here, *La Vie d'Esopé* (the text translated from Byzantine scholar Maximus Planudes' 13th-century *Life*) that are especially striking. Throughout, the fabulist is portrayed as a grotesque, short and portly figure, drawn directly from Planudes' physical description of him as 'a turnip with teeth' (see 'Wise Animals').

Provenance: ex libris of Jacques Pouquet on



verso of front endpaper.

OCLC (US: Princeton only). Not in Cohen, Brunet, Tchemerzine. Ref: Planudes cited in C. Ottenhoff & D. Sears, 'Aesop's Life and Legend', in *Wise Animals: Aesop and his Followers*, Online Exhibition Catalogue (University of Illinois at Urbana-Champaign, 2012).



65 [ANACREON]

Les Poésies d'Anacréon de Theos & celles de Sapho... & Autres Poésies tirées de différents Auteurs, nouvellement traduites... par Le S.I.B.F.C.D.D.M. [France], 1761

Stencilled borders and ornaments in red and brown ink throughout, with additional details inked by hand.

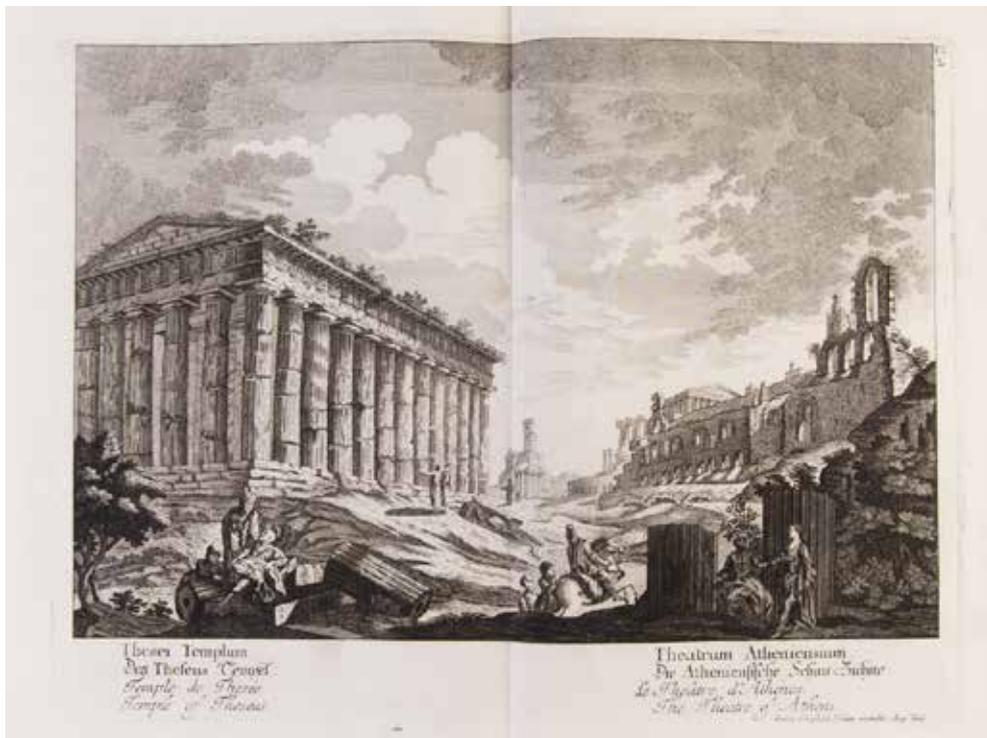
Manuscript on paper. 4to (205 x 155mm). 193 leaves, numbered thus: [xiv], 1-67, 67bis-68, 68bis-131, 138-210pp, [1]f, [xlv] (last blank), 213-326pp, [3 (blank)]ff. Contemporary mottled calf with triple fillet in gilt on covers, spine richly gilt in compartments with red morocco label, title lettered in gilt, marbled edges (joints expertly restored). £6,000

A BEAUTIFULLY WRITTEN and illustrated manuscript volume of unpublished translations, in French, of the works of Anacreon, Sappho and other Greek writers, with unusual stencilled illustrations. Titles for each section are enclosed in crisp, elaborately stencilled borders of floral ornament and flourishes in red ink. Intricate floral vignettes end each section and small, geometric and arabesque ornaments in red and brown ink are littered throughout.

To find stencilling of this type in a secular work is unusual. In Europe, especially in France at this time, stencilling was used predominantly for liturgical texts, although 'letter-makers' did trade in Paris in the later 18th century. Benjamin Franklin ordered a brass stencil set from maker Jean Gabriel Bery in 1781, which included border-pieces and ornaments. We have found only one other example that employs similar stencils and in an almost identical hand, produced for Madame de Pompadour.

The text of this manuscript is as scholarly as the illustration is visually striking. The translations are accompanied by extensive commentary, and meticulously referenced. Amongst those named here are: Anne Dacier (1647-1720), scholar and translator, whose edition of the works of Anacreon and Sappho appeared in 1681; her father, Tanneguy Lefebvre (1615-72); Hilaire Bernard de Longepierre (1659-1721), playwright, who translated the odes of Anacreon into French verse in 1684; Bernard le Bouyer de Fontenelle (1656-1757); William Baxter (1650-1723) whose Latin translation of Anacreon was published in 1695; Joshua Barnes, Regius Professor of Greek at Cambridge and author of another significant edition of Anacreon in 1705; and Italian orientalist Antonio Zanolini (1693-1762). These are interspersed with the anonymous writer's responses to accepted scholarship, reflections on their own translations, and responses to the poetry itself.

Provenance: 1. Dedication to 'J.J. Hoeffft' of Breda, signed Marion (?), Jacob Henrik Hoeffft (1756-1843), his auction catalogue of 1844; Hoeffft was known for his translation of Anacreon's works into Dutch in 1816. 2. Bookplate of Scottish physicist Sir Andrew Noble (1831-1915). 3. Bookplate of Theo L. De Vinne, typography historian 4. presentation label from De Vinne to American author of children's books, 'Mrs M.M. Dodge' (1831-1905).



66 KILIAN (Georg Christoph)
Denkmäler des Alten Roms oder Sammlung der vornehmsten und noch in Rom vorhandenen Alterthümer nach Barbaults Zeichnung nebst einer Erklärung derselben aus dem Französischen übersetzt.... Augsburg, (Georg Christoph Kilian), 1767

(Bound with:) Ruinen und Ueberbleibsel von Athen: nebst andern merkwürdigen Alterthümern Griechenlands, herausgegeben von M. Robert Sayer in London (Augsburg, Johann Jakob Lotter, 1764). (And) Wahre Abbildung und kurze Beschreibung dreier der besten antiken Malereyen, welche in Herculano und dieser Stadt Gegenden bis auss Jahr 1760 gefunden worden... Vera effigies... trium picturarum... (Augsburg, Johann Jakob Lotter, 1765) Engraved vignette on title-page and 97 engravings on 54 double-page plates; 12 double-page plates; 6 engravings on 3 double-page plates.

3 parts in one. Folio (385 x 250mm). [3]ff. 40pp. [1]f; 8pp; 4pp. Contemporary German half calf binding, spine gilt, red edges (upper cover joint expertly repaired). £7,500

RARE FIRST EDITIONS of two superb collections of plates, produced for the German market, of the monuments of Rome and Athens, bound with Kilian's versions of paintings from Herculaneum; rarely found outside Germany.

The first part follows Jean Barbault's *Les plus beaux monuments de Rome ancienne* of 1761 with the plates skilfully copied and adapted by Kilian. This issue has a rare variant title-page with only 'Augsburg, 1767' as the imprint and a woodcut ornament, rather than the more commonly found 'Augsburg & Memmingen, Conrad Heinrich Stage, 1767' and engraved vignette. An additional engraved title is also known in a few copies, not present here.

For the second part, Kilian copied and adapted in reverse the plates of Athens published in 1759 by Sayer, the leading architectural

publisher of the period in London, which he had pirated from Le Roy's *Ruines des plus beaux monuments de la Grèce* published in 1758 in Paris. Sayer's text is taken from Wheler's *Journey into Greece* (1682) with a greatly reduced description of the plates from Le Roy (cf. E. Harris, *British Architectural Books 1556-1785* (1990), no. 493) and the German faithfully follows it. The three plates of paintings from Herculaneum contain six images, one unnumbered (head of Demosthenes), one numbered 52, 53(2), 54(2) and are (apart from the head of Demosthenes) the same as plates 52-54 in the *Denkmäler*, though the text is new.

The plates of the first part have captions in Latin and German, while those in the two remaining parts are in Latin, German and French. At the end of the letterpress of the second section, the bookbinder is exhorted to bind the plates 'in the middle on wide guards'. The tail-piece on p. [42] of part 1 is of a hand press with the motto 'Cum ubertate vulgo' (I disseminate with fertility to the people).

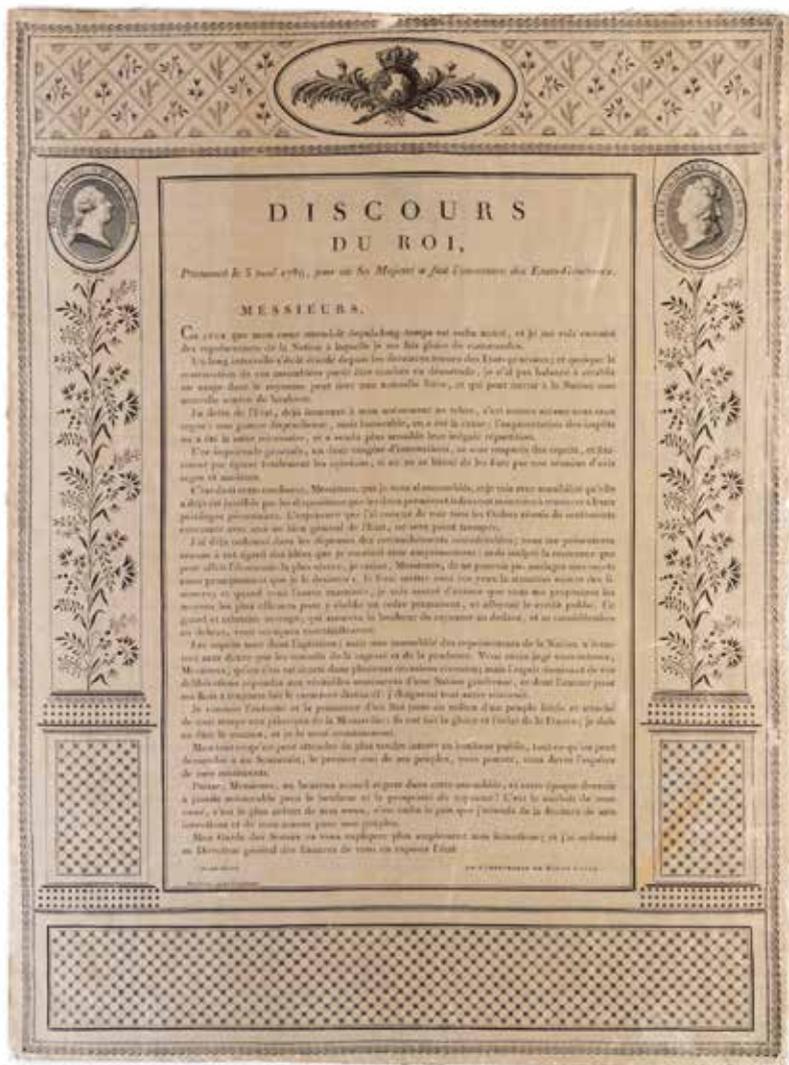
Georg Christoph Kilian (1709-81) was the son of Georg Kilian and a hugely productive member of a dynasty of Augsburg artists. He published German versions of several important series of architectural/archaeological plates, as well as portraits and much else. Grove states that he had, 'a high reputation in the literary and artistic circles of his time. He embodied the prevailing humanist ideal in the truest sense, working both as a talented artist and as an historian, collector and biographer of other artists.

Apart from his renowned natural history collection, Kilian had a well-chosen art library and above all a comprehensive graphic art collection, comprising engravings, wood-carvings and drawings.'

Provenance: C.F. R. Vekkerlein, 1801. Modern bookplate inside front cover.

I. VD18 14785536 (Memmingen, Stage, imprint). Thieme-Becker II, 465. See Berlin *Ornamentstichkatalog*, 1889 (1782 edition). OCLC (US: NGA, Washington only). II. VD18 11231556. Millard *North European*, 46. OCLC (US: Getty – bound with part three, Harvard, Winterthur only).





67 [FRENCH REVOLUTION]

Discours du roi, prononcé le 5 mai 1789, jour où sa Majesté a fait l'ouverture des Etats-Généraux. [Paris]: de l'imprimerie de Didot l'Aîné, [1789]

Single sheet (515x380mm). Printed on silk, neatly stitched to board, with 19th-century framers' label pasted on verso, 'Au Spectre Solaire, 28, Rue Satory, 28, Versailles. Bourdier, Dorure, Papeterie, et Encadrements' (minor pulling of fabric near stitches, slight discolouration, one stain at lower right border; otherwise in excellent condition.) £10,000

AN EXCEPTIONALLY RARE SURVIVAL, in superb condition, this printed silk proclamation reproduces the text of the speech given by King Louis XVI at the opening of the Estates-General on 5 May 1789. The text, in distinctive Didot type, is surrounded by a combination of crisply printed typographic ornament and engraved, delicate floral sprays. At the head are the royal arms of King Louis XVI, and pasted into roundels either side are profile portraits, printed on silk, of Louis and Queen Marie Antoinette.

Describing himself as 'le premier ami' of his people, the King acknowledges the parlous state

of French finances, and the disquiet caused by taxation. Despite ending on a hopeful note about the ongoing happiness and prosperity of the kingdom, the Third Estate broke away to form the National Assembly less than six weeks later, a crucial first step towards Revolution. Also issued in regular, 8vo paper copies at the royal press, copies of the speech printed in this format on silk are extremely rare. We have identified only four others: two at the Musée Carnavalet, Paris (G.22143; another listed without shelfmark); one at the Getty Library (P980009* (bx.1,f.4)); and one at the John Rylands Library (R207075). Of these only three, including this one, are intact.

The survival of this copy intact, particularly through the years of deep anti-monarchical sentiment, and violent political and social upheaval after 1789, is remarkable. Just as extraordinary as its survival are the circumstances of its creation. French essayist Jean-Pierre-Louis de Luchet (1740-1792) describes copies of the speech 'superbly printed on silk, and adorned with portraits of the King and Queen' commissioned by decorated general Charles Henri Hector, Comte d'Estaing (1729-94) to be presented to each of the 144 members of the Assemblée Generale de la Commune de Paris. Unfortunately for d'Estaing, the Commune of Paris, initially in favour of a constitutional monarchy, became one of the most radical of the revolutionary bodies. D'Estaing would be put on trial for his loyalty to the crown and executed by guillotine in 1794. It is an impressive example of the innovation that characterised the Didot press under François-Ambroise Didot (1730-1804). 'The size of the sheet and crispness of the impression indicate



that the printing was executed on the new 'one shot' press of François-Ambroise's invention' (Jammes, p.18, no.38), with one of the new type designs of Didot's punchcutter, Pierre-Louis Vafflard. Printing on silk was fittingly opulent for the purpose, though, practically, difficult to do; contemporary printing guides

emphasised the complexities of printing on sheer, slippery fabrics like silk, that must be pulled straight and taught, to avoid printing unevenly or on folds (see Bosse, Cochin; Gaskell, p.231). The border floral ornament was engraved and cast separately and assembled on the press (Jammes, p.18); the royal portraits, unsigned but elsewhere attributed to Augustin Saint-Aubin (1736-1807), were separately printed on silk and then pasted into the oval frames with accompanying mottoes (see Bocher, nos 146 & 169). The whole appears to have been composed under the direction of 'Bevalet', on the 'rue des Cinq Diamants', perhaps little-known painter François Noël Bevallet, active in Paris at the time. The Didot dynasty dextrously navigated the precarious revolutionary climate; just one year after printing this ostensibly pro-monarchical proclamation, they were printing paper currency for the revolutionary government.

A. Bosse & C.N. Cochin, *De la Manière de graver à l'eau forte e au burin* (Paris: 1758). R. Gaskell, 'Printing House and Engraving Shop: A Mysterious Collaboration', *The Book Collector*, 53 (2004), 213-54. A. Jammes, *Les Didot: Trois Siècles de typographie & de bibliophilie 1698-1998* (Paris: Bibliothèque historique de la ville de Paris, 1998), p.18, no.38. Jean-Pierre-Louis de Luchet, *Memoirs pour servir a l'histoire de l'annee 1789, Vol. III* (Paris: Chez Brunet, 1791).



68 [DIVINE OFFICE]

Ordine da osservarsi nell'oratorio di Santa Maria di Passione, circa gli Essercizii Spirituali delle feste cavato dalla Regola maggiore. N.p., n.d. [but Compagnia di Santa Maria della Passione, Milan, [late C18th]

Seven striking devotional, hand-painted illustrations in gouache, of which five full page, 9 hand-painted initials in liquid gold on blue ground with silver foliage.

Manuscript and gouache on vellum. Folio (273 x 185mm). [2], 66pp. 18th-century vellum over pasteboard, upper and lower covers with single gilt fillet, panelled in blind with central blind stamped ornament, spine gilt, five raised bands. £6,000

STRIKINGLY ILLUSTRATED manuscript rules for the Divine Office and specific feast days in the liturgical calendar, for the Confraternity of the Passion at the Oratorio di Santa Maria di Passione, which stands alongside

the Basilica of Sant'Ambrogio in Milan. This manuscript is a unique reminder of the religious life of the oratory, created in the very final years before its closure. Written out in a scrupulously neat hand, these *ordine* provide a detailed timetable of the community's daily prayer and spiritual exercises. For each of the standard canonical hours, the order of prayers, psalms and chants is described, along with their variations for particular feast days or times of the year. The rules offer precise instruction for style and manner of delivery. Matins, for instance, should be said at a steady pace, and any amendments or corrections while the office is being sung should occur as subtly and unobtrusively as possible. Little is known of this confraternity, although a surviving set of rules for the order from 1565 gives some idea of its character ('Ordini Riformati della Compagnia di Santa Maria della Passione al campanile dei reverendi canonici', Archivio Storico Diocesano, Milano, V.P., S. Ambrogio, XLIX, 71, in Rovetta, p.16). The oratory itself is described as a place of silence, meditation and prayer; members of the order should possess

'humility and simplicity of heart, cheerfulness of mind, readiness of soul, devotion of spirit, and sincerity of intention'. Rules for entry were strict; novices had to be at least 22 years old, have lived in Milan for at least two years, be literate, and not have been employed as a servant, soldier or merchant (with an exception made for those in the wool and fustian trade).

Built by the Compagnia in the second half of the 15th century, the oratory itself was ceded to the basilica in 1812 after the disbanding of the confraternity, and subsequently sold. On its walls were frescos depicting scenes from the life of Christ by Bernardino Luini (c.1480-1532) and his school, which were detached in 1869, and sold at Fosters, Pall Mall, in 1898 (see Williamson, p.101). Three are now at the V&A – depicting elements of the Ascension – and the remainder entered private collections. It is tempting to find in the vibrantly coloured illustrations here a record of, or at least a nod to, Luini's frescos, but the cycle of watercolours here focuses on stages in the life of the Virgin Mary, rather than the Passion. They

begin with a striking depiction of the Pietà, before moving on to depict the Annunciation, the Assumption, the Virgin and Child, and the Virgin as the Woman of the Apocalypse, with the traditional iconography of the crescent moon and serpent beneath her feet. There are two further, half-page vignettes of a vase of elaborate foliage, and putti.

Provenance: descriptive note at head of front pastedown in 19th/early 20th century German hand. 19th-century exlibris, 'sub tutela matris' on front pastedown. Closed tear at foot of f.6, crudely taped on recto, touching text but not affecting legibility, lower fore-edge well-thumbed throughout, some offsetting of illustrations on opposing leaves.

A. Rovetta, 'Oratorio di Santa Maria della Passione – Cenni storici', in *Oratorio della Passione in Sant'Ambrogio a Milano: Risanamento degli intonaci e restauro degli affreschi* (Milan: Mapei/Zambon Group, 2004), pp.10-17 [accessed online February, 2021]. G. C. Williamson, *Bernardino Luini* (London: George Bell & Sons, 1899).





69 APOLLINAIRE (Guillaume)

Alcools – Poèmes – (1898-1913) Paris [Tours, E. Arrault et Cie]: Mercure de France, 20 April, 1913

*Frontispiece portrait by Picasso, penultimate leaf with *achevé d'imprimer*.*

8vo (182 x 115mm.) 204, [4]pp. Black half morocco by J.P. Miguet, original yellow wrappers bound in, last leaf a blank (wrappers) £7,500

FIRST EDITION of ‘one of the most astonishing works along with Rimbaud’s *Les Illuminations* that French poetry has produced’ (Albert Camus quoted by Francis Steegmuller). This ordinary paper issue is number 378 from a total edition of 567 numbered copies, of which 23 were printed on Hollande van Gelder paper.

A central figure in avant-garde literary and artistic circles in Paris at the turn of the 20th century, Guillaume Apollinaire (1880-1918) had already published one volume of poetry, *Le Bestiaire* in 1911, but it was *Alcools* that made his name. This, the ordinary edition initially sold very well, with some 350 copies racing off the shelves in the first year. However in the second year only four copies were sold, and in 1915 and 1916 only seven and five respectively. Reviews were mixed, one of them describing Apollinaire as an ‘enchanted junk dealer’.

The portrait frontispiece by Picasso is one of a number of sketches done by the artist and depicts Apollinaire with his head bandaged, following shrapnel wounds sustained at the front line during service in the French Army in the First World War. He wouldn’t see its end; he fell ill with Spanish flu and died two days before the Armistice on 9 November, 1918. André Bill described Apollinaire’s funeral in the preface to the Pléiade edition (p.xliiii; our translation); ‘His funeral procession followed the road past the Bastille and Pere-Lachaise, through a crowd still delirious with the joy of the Armistice. There was no talking, only tears. We wept for him, and for ourselves, whom he had left behind, taking with him our youth and our joys.’

Talvart & Place I, 80.



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