

Five or Fewer

A short list of 25 books with five or fewer
copies in North American libraries

ENQUIRIES

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Full descriptions & photographs available on request



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“THE EMBLEM’S FIRST GIGANTIC STRIDE TOWARDS A DISTINCTLY POPULAR CULTURE”

1. ALCIATI (Andrea) *Emblematum liber, iam denuo emendatus & recognitus.*
(Augsburg: Heinrich Steyner, 29 July) 1534.

Naturalistic one-piece woodcut title-border and 98 (one repeated) small woodcuts after Jörg Breu the Elder; the title border and small border pieces flanking some of the cuts by Hans Weiditz.

Sm 8vo (162 x 102mm). [43] ff (without final blank). Antique-style blind panelled calf over paste boards, spine with raised bands.

£25,000

Only one copy in North America.

An extremely rare survival from the unauthorised Augsburg printings of the first emblem book, illustrated with Jörg Breu’s original woodcuts. Heinrich Steyner first published Alciati’s manuscript, without his permission, in February 1531 and by April had published a second revised edition, this being his third and final edition.

Steyner’s editions were dedicated to Alciati’s fellow humanist Conrad Peutinger (1465-1547), possessor of a manuscript copy of the text in circulation since 1522. The publisher’s key decision was to illustrate it, and therefore increase the readership from purely learned circles to a far wider popular one. The influence of Jörg Breu the Elder’s (c. 1480-1537) woodcuts cannot be overstated; they started the iconographic tradition sustained in the multitude of future editions. Steyner also innovated the emblem’s distinctive and enduring tripartite structure, consisting of the *lemma*, the *pictura*, and the *epigramma*. “From this modest beginning sprang the most frequently reprinted emblem book in history. It appeared in over 200 editions in the 16th and 17th centuries alone, and was almost immediately translated into the vernacular...” (Manning).

Provenance: Contemporary inscription of ‘Hippolito Giuliani da Fossomb[ron]e’ at foot of title-page.

OCLC/USTC UK: Oxford, Glasgow, JRL Manchester. **USA: NYPL only.** Rare Book Hub lists the last auction copies at Sotheby’s London in 1946 & 1918.

VD16 A1643. Landwehr *German*, 26. Green 6. J. Manning, *The Emblem* (2002), p. 38ff. *New Hollstein Breu* (2008), p. 294 and nos 254-350. G. Bartrum, *German Renaissance Prints 1490-1550* (1995), p. 153. (249869)

Maturare iubent propere, & cunctarier omnes,
Ne nimium praeceps, neu mora longa nimis.
Hoc tibi declaret connexum echneide telum,
Hæc tarda est, uolitant spicula missa manu.

IN ASTROLOGOS.



Icare per superos qui raptus & æra donec
In mare præcipitem cæra liquata daret.
Nunc te cæra eadem feruensq; resuscitat ignis,
Exemplo ut doceas dogmata certa tuo.
Astrologus caueat quicquam prædicere præceps,
Nam cadet impostor dum supra astra uehit.

Iam iam stricturus moribunda in pectora ferrum,
 Audaci hos Prutius protulit ore sono.
 Infelix uirtus & solis prouida uerbis,
 Fortunam in rebus cur sequeris dominam?

EX LITERARVM STVDIIIS
 immortalitatem acquiri.



Neptuni tubicen, cuius pars ultima cœtum,
 Aequoreum facies indicat esse deum
 Serpentis medio Triton comprehenditur orbe.
 Qui caudam inserto mordicus ore tenet.
 Fama uiros animo insignes præclaraq; gesta
 Prosequitur, toto mandat & orbe legi.

CVSTODIENDAS VIR-
 gines.



Vera hæc effigies innuptæ est Palladis, cuius
 Hic Draco, qui domina constitit ante pedes.
 Cur diuæ Comes hoc animal? custod a rerum
 Huic data, sic lucos, sacraq; templa colit.
 Innuptas opus est cura asseruare puellas,
 Peruigili laqueos undiq; tendit amor.

LALI ET SAINVAL

DRAME EN TROIS ACTES

en vers libres,

*représenté pour la première fois par les Comédiens
François de S. M. l'Imperatrice de toutes
les Russies.*

Le 20. de Juin (V. S.) 1784.



*A St. Petersburg.
aux depens de l'Auteur. 1784.*

FRENCH PLAY WRITTEN FOR CATHERINE THE GREAT: THE ONLY KNOWN COPY

2. [BARON D'ESTAT] Lali et Sainval drame en trois actes en vers libres, représenté pour la premieré fois par les Comédiens François de S. M. l'Imperatrice de toutes les Russies. Le 20 de Juin (v.s.) 1784. St. Petersburg, aux dépens de l'Auteur, 1784.

Title with woodcut vignette of musical instruments.

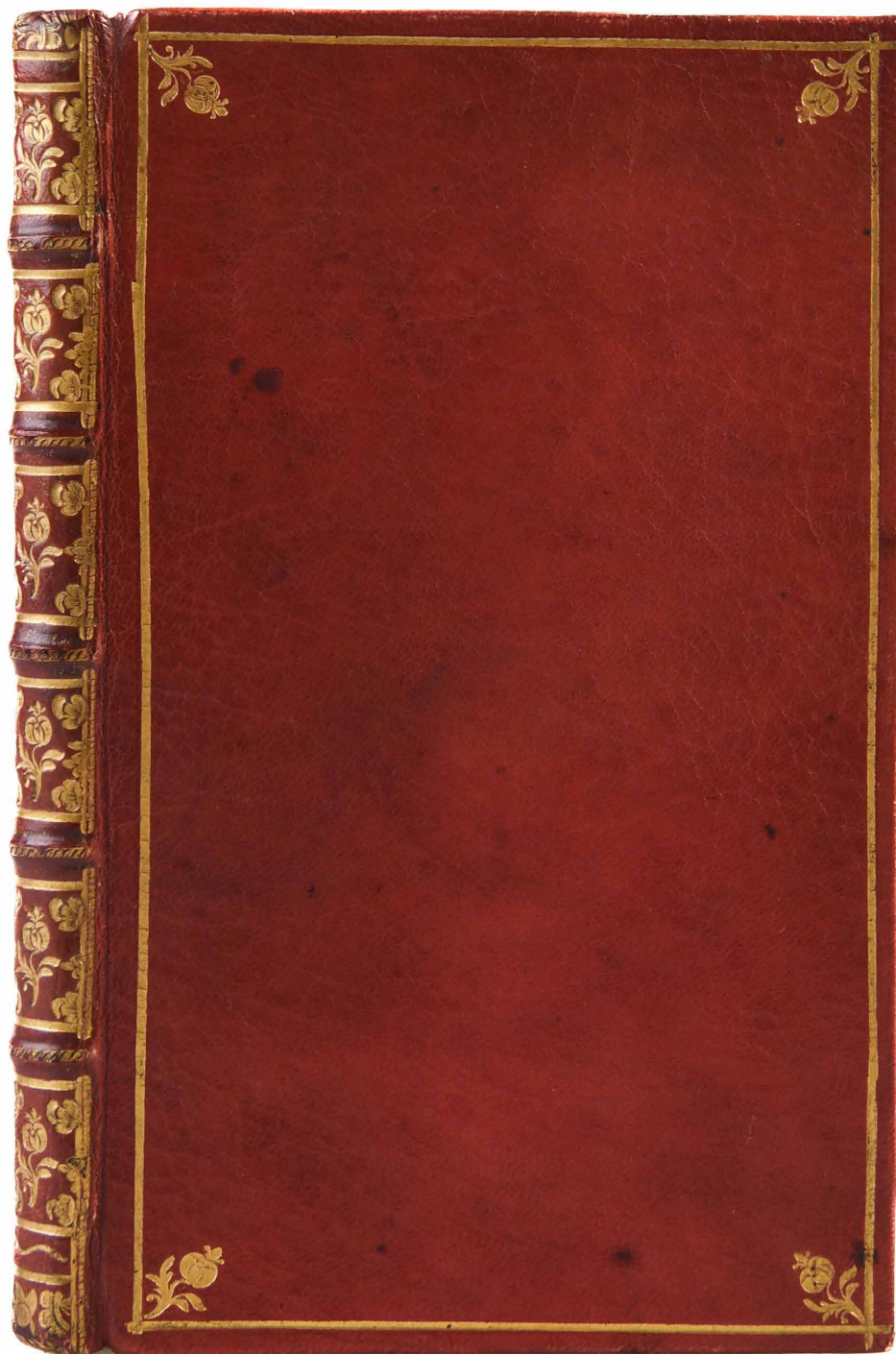
8vo. [4], 75pp. Eighteenth-century Russian red morocco, simple gilt fillet and floral cornerpieces, spine gilt in compartments, a.e.g. **£12,500**

No copies found.

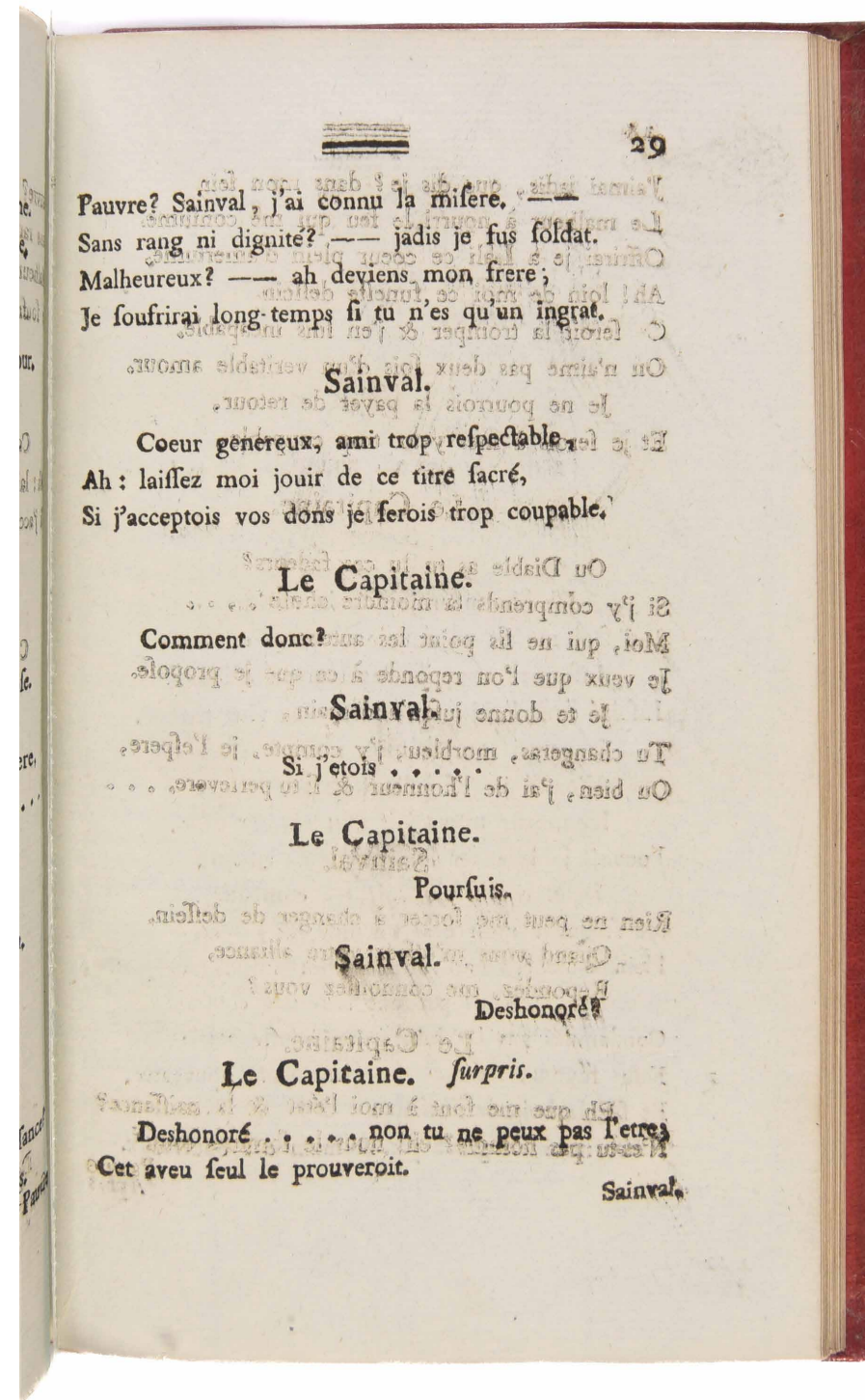
The extremely rare, sole edition of this play in print; written and performed for Catherine the Great, and handsomely printed and likely bound in St Petersburg in 1784. Written by playwright and French attaché to the Empress' cabinet, Baron D'Estat, it was performed by the French troupe at the court in St Petersburg on 20 June, 1784. This play was performed just once, which makes its survival all the more remarkable, as does the fact that it appears to be a vanity printing. Of c.260 French plays performed for the court between 1762 and 1796, French pieces written *expressly* for Russian theatre were far less numerous than those imported from France. Of the former, only nine were written by foreign diplomats like D'Estat (Evstratov, p.144). He was known to Catherine the Great, who wrote that he '*came from the vast poultry yard of Prince Potemkin*' (letter dated Aug. 13th, 1792, cited in Bil'basov, pp.393-4, no.453).

There is no indication of the press from which the present volume issued, though Gallic influence is clear as early as the vignette on the title page (Coker, p.289). Both printing and binding are crudely done; consistent offsetting indicates that the sheets were bound - or at least sewn and pressed - while the ink was still wet. The simple gilt fillet on the upper and lower boards of the binding is a little crooked in places.

Provenance: Small 'Printed in Russia' import stamp in purple ink on front free endpaper (see comparable examples in volumes from the Russian Imperial Collection at the LOC). Please enquire for full references. (248325)



Item 2.



WITH ONE OF THE EARLIEST FRENCH EX-LIBRIS STAMPS RECORDED

3. 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).

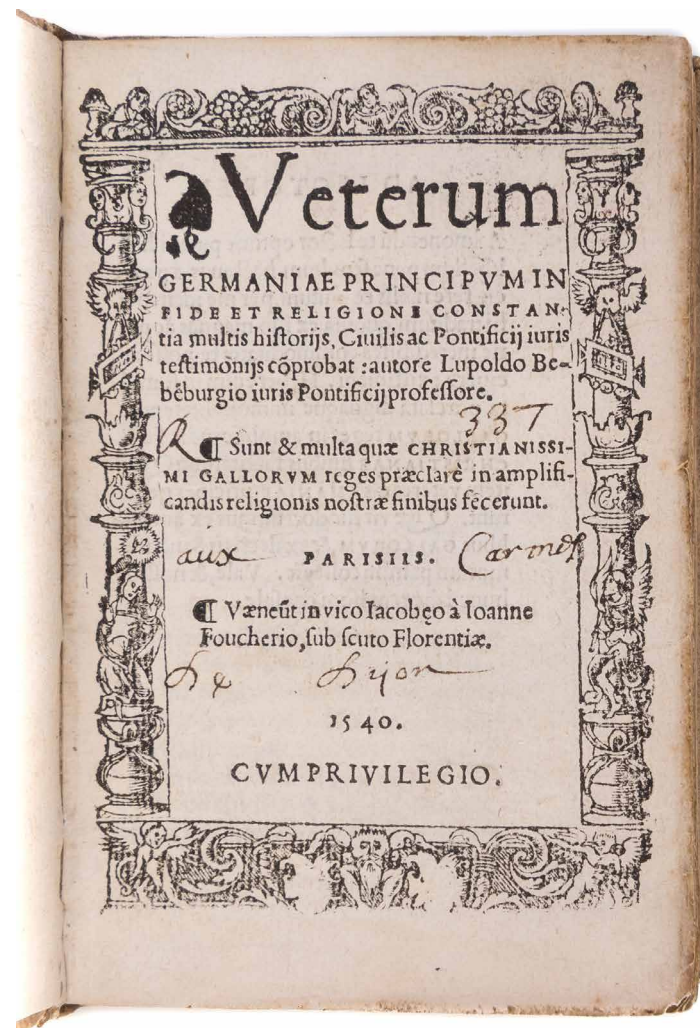
£1,800

No copies in North America.

An attractive 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 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 exlibris marks, dated to 1558 and listed by Georges Saffroy as the fifth oldest in France (Saffroy, col. 311). C18th inscriptions on the title page and first page indicate that this volume was in the Carmelite library at Dijon for several centuries.

BMSTC (French), 149. Graesse I, 319. Moreau V1875. Ref: G. Saffroy, *L'Intermédiaire des chercheurs et curieux*, N° 1479. Vol. LXXVII (April, 1918), column 311. (230971)



MID-12TH CENTURY ILLUMINATED PASTEDOWNS

4. CARACCILOLO (Roberto) *Sermones quadragesimales* [Italian collection] *Le Prediche di Frate Roberto*. Venice: Jacobus Rubeus, 10 November 1488.

4to (207 x 150mm). 94 leaves (last blank), 36 lines, roman type. Contemporary Italian half calf over wooden boards, single clasp, two lifted manuscript pastedowns and lining of spine (from an Italian twelfth-century Passionary), one pastedown containing part of a large, decorated initial - see below (binding rubbed with some wear, clasp broken).

£25,000

Only one copy in North America.

A rare Italian edition of the famous preacher Caracciolo's hugely popular sermons. Roberto Caracciolo (1425-1495) was one of the most celebrated Italian preachers of the 15th century: "popular audiences loved and even worshipped him, but also learned humanists and high prelates appreciated his knowledge and oratory" (Mariani). He was, Mariani notes, one of the first to commit himself to the composition of model sermons in the vernacular, though surviving copies from the Italian versions are scarce.

Especially interesting here are the two surviving manuscript pastedowns cut from a single leaf of a 12th-century Passionary, localized to Tuscany. The illuminated 'P' introduces the prologue to an account of the martyrdom of St Andrew the Apostle: 'Passionem sancti apostoli Andree quam oculis nostris vidimus ...' (*Bibliotheca Hagiographica Latina*, I, no. 428). The elegant late Caroline script suggests a date no later than c.mid-12th century.

Provenance: "Di p. Ant.o Politi et suor[um]", early inscription at foot of second leaf; "Berni Bni nacque adi 22 di marzo 1540 segnato a [--]", inscription at end."

ISTC ic00157000. Goff C157. HC(Add) 4455. GW 6103. ISTC ic00157000 lists 24 copies (20 in Italy, two incomplete) – **only Free Library of Philadelphia (Copinger-Widener Collection) in the US**, none in UK libraries. Ref: Giacomo Mariani, *Roberto Caracciolo da Lecce* (2022), p.260ff. (246775)



PROLOGO DI FRATE RUBERTO AD FERDINAN
DO RE DINEAPOLI IN LOPERA SEQVENTE.

E hauete astricto o illustrissima corona de lo iu-
stissimo imperio Regale di Neapoli con uostre
amonitione grauissime a me pensare in modo di
precepto obligatiuo che in questo tempo deu-
to de la abstinentia quarantana per consolatione
de lo spirito uostro gentile & prudete ue ponga
per scripto li sermoni de li euangelii che intendo
predicare al populo uostro Neapolitano nella prima uera inanzi
pascha acio che non possendo molte uolte la uostza maesta Regale
cum proprie orecchie receuere el sono del uostro seruo orate haue-
se almancho lei al suo piacere in scripti el senso del euangelio da le-
gere cum riposo. Non e certamete da altro questa sacra uoluntade:
che dal bon spirito i uoi adoperante: cioe che uoi grade & glorioso
per el reame temporale ue uogliate fare docto & pasciuto del reame
celeste per intelligentia penetrante. Et questo non credo faciati per
curiosita superba: ma ma pui presto per humilita naturale: che sem-
pre fu domestica al uostro antiquissimo sangue: & per zelo ancho-
ra de uirtu che plenissimamente se insignano dela doctrina del euā-
gelio. O humilita del signore O seruore di fede. O prudetia legale:
cotanta curia hauete sedia & de beni temporali che lo eterno Dio
non se posponga: ma cum diligentia seruente se cerchi ad honorar-
lo & ad statuti de lui cō capo inchino conformarsi. Non piu uoglio
extedere el parlare per che la maesta uostza sacra nel tempo di affi-
ctione non cercha laude de soi meriti ma humiliatione cordiale. El
uostro precepto me parlo tanto di iuino che cū effecto sforzarome
farlo in parte conteto. non gia fidando del mio studio ma della gra-
tia che ue ha infuso. or prendete cōdignatione la picola offerta del
uostro suggerito.

Fornito el progresso del prohemio in lo sequente scripto di frate
Ruberto.

AL NOME DEL REDEMPTORE NOSTRO IESV
CHRISTO.

Incomincia el primo sermone in la quarta feria principio del le
iunio.

Matheus.
Genesys.
Vni ieiunatis nolite fieri sicut hypocrite tristes:
Parole de la sancta scriptura originalmete di san-
cto Mateho nel sexto capitulo transumpte nel
euangelio di hoga. Se lege nel genesys allo primo ca-
pi. queste notabile parole digne di reueretia qua-
to sia el uerbo che habia facto idio. Faciamus ho-
minem ad imaginem & similitudine nostrā ut
præsit piscibus maris & uolatilibus cæli: & bestiis quæ sunt in uni-
uersa terra. Faciamo lhuomo disse lo omnipotete idio alla imagine
& similitudine nostra ilquale habia a signorizare alli pefci del ma-
re: & alle uolatile del cielo: & alle bestie che sono i tuta la uniuersa
terra. Doue sintende el fine per ilquale dio ha creato lhuomo. Tute
le cose che ha facte idio sono facte ad alchuno fine ragionuele cho-
me dice Aristotile nel libro de cælo & mundo. deus & natura nihil
agūt frustra. Dio & la natura non fano cosa alchuna in dano. Creò
dio el sole a questo fine che fusse a perpetuo lume & riscaldamento
digli corpi humani & mortali: come sentetia di Moises nel Genesis
Aristotile.
Moyses. Genes.
al primo capitulo. Fecit autē deus duo magna luminaria: luminare
maius: ut præesset diei. & luminare minus: ut pesseret nocti. Fecit idio
due grande luminari: el luminare maggiore: che sopra fusse al gior-
no: & el luminare minore che sopra fusse alla nocte. Et generalmen-
te discorredō tute le cose hāno intellecto ha dio facte a bon fine. Ef-
fendo adonque lhuomo nobilissima creatura come uole Salomone
Salomon.
nella cantica dicēdo de lanatura humana i figura de la sposa. O pul-
cherima mulierum egredere & abi post uestigia gregum tuorum.
O bellissima de le dōne esci fori & ua driedo leuestigie del tuo gre-
ge. deba lui essere facta al fine nobilissimo de tutti li altri. Questo fi-
ne non po essere cosa creata per che niuna cosa creata e sufficiente
a faciare lo appetito ragioneuole de lhuomo essendo quello per al-
chuno modo infinito: cioe non per natura & essentia: ma per obie-
cto: perche non se satia el nostro cognoscere & anchora el uolere non
ma i cosa infinita. meritamete concludēdo dio essere ultimo fine

a ii

Di p. Ant. polik et suoz

FIRST EDITION OF THIS LAVISHLY ILLUSTRATED HANDBOOK

5. CASTELLO (Alberto da), O.P. Liber sacerdotalis nuperrime ex libris s[an]c[t]e Romane eccl[es]ie et q[uo]rundam aliarum ecclesiarum, & ex antiq[ui]s codicibus apostolicae bibliothecae... (Venice: Melchiorre Sessa and Pietro Ravani, 20 July 1523)

Printed in red and black throughout, title printed in red with half-page woodcut of Pope Leo X surrounded by cardinals, verso of f.[8] and recto of f.[9] with woodcut borders, incorporating eight woodcut portraits on f.[8], 9 on f.[9], with a half-page woodcut of the 'Gloria di Dio' and the Eucharist (f.[8]) and large historiated initial 'S' with figure of Christ, 22 woodcuts of the Sacraments and other ceremonial scenes including the Guidonian hand on f.334 and musical scales on verso, several pages of music, fine woodcut initials of various sizes, Sessa's cat device on verso of final leaf.

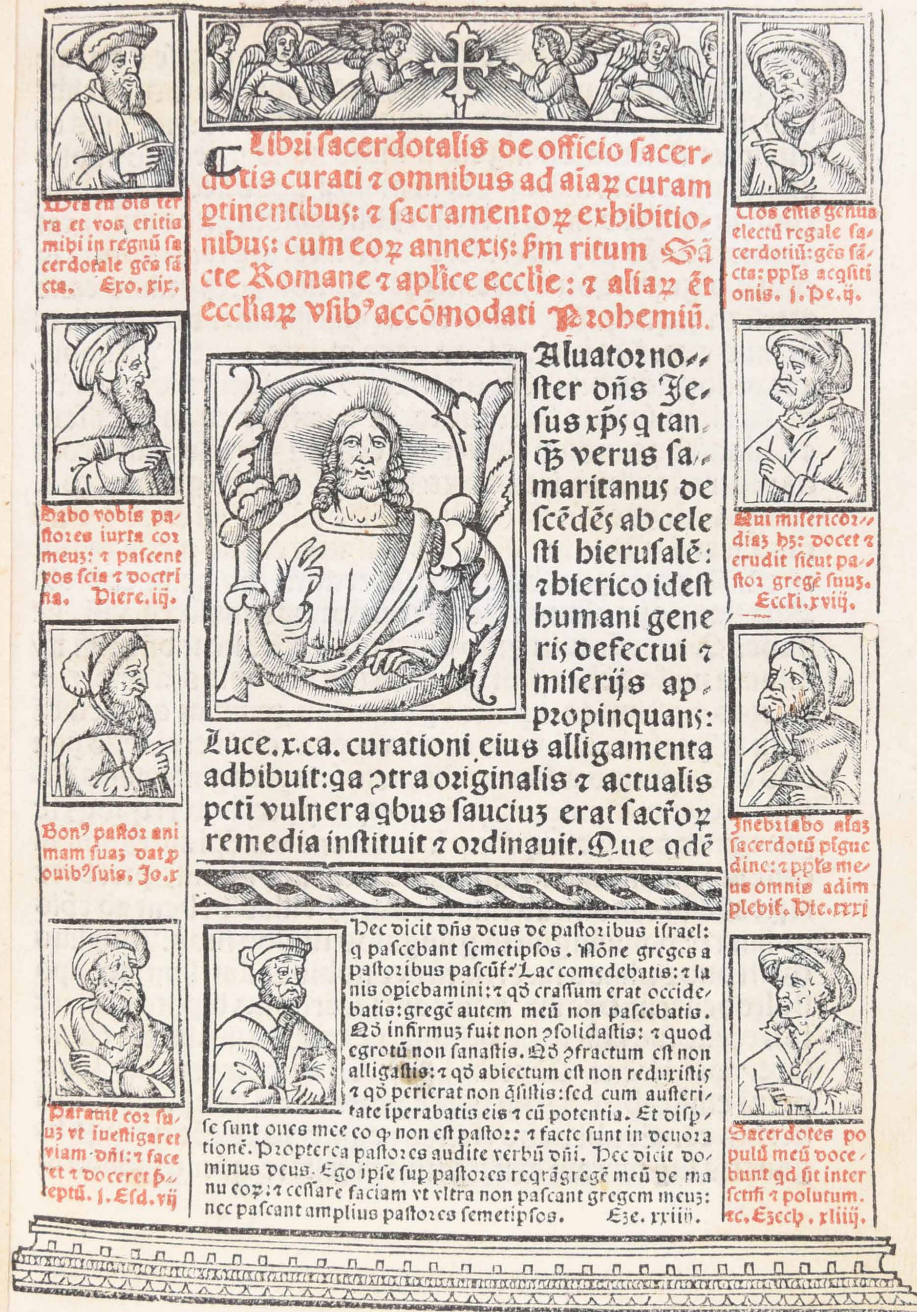
4to (213 x 155mm). [8], 367, [1]pp. Contemporary half-calf over wooden boards, panelled with repeating pattern of simple double fillet, contemporary clasps and catches, 'Sacerdotale' inked along fore-edge of text block (spine repaired, scattered minor worming to covers, lacks clasps).

£15,000

No copies in North America.

Extremely rare first edition of the Venetian Dominican friar Alberto da Castello's hugely influential handbook for the use of priests. Structured in three parts, and illustrated throughout, this volume provides a guide to the various offices to be conducted by a priest, including the conferring of the sacraments, as well as the Canon of the Mass and other variable prayers and prefaces used during the liturgical year for particular occasions, processions and ceremonies. A large section, Compendium Musice, uses the Guidonian Hand for the study of the succession of notes and the theory of mutation.

Castello was preparing the material for this work at the same time that the Protestant Reformation was sweeping through Europe. Having travelled to Rome in the second half of 1519 to carry out research for the work in the Biblioteca Vaticana, as he explains in his dedication here, Castello received 25



ducats from Leo X in part for a manuscript copy of this *Liber sacerdotalis* (see Fattori, p.152), presumably given to the pope for correction. Leo is illustrated giving his approval on the title page here, and his privilege, on the verso, is dated 2 November 1520 (though he died in 1521, before its completion; Castello's dedication is to his successor Adrian VI). Eventually printed in 1523, two years after the Diet of Worms, it is thus hard not to view this work as a statement of the authority of the established Church, and the sanctity of its liturgy and practice in the face of the challenge posed by the reformers. This explains its continued publication through the sixteenth century, both before and after the Council of Trent, amounting to twenty four editions by 1603. It is a superb example of liturgical printing. The woodcut on the title page, of the Pope with cardinals and supplicants – perhaps Castello himself – remained unchanged until 1555, and as with a handful of the woodcuts in the text, had previously been used in Castello's *Rosaria de la gloriosa Vergine Maria*, printed in 8vo at the same press in 1522.

Provenance: unidentified small round armorial stamp at foot of title-page. Folio 332 with numbers and letters written in the margin in a 17/18th century hand. Minor neat repairs to title page in outer blank and lower margins, discreet paper repairs to two wormholes in first few leaves, tear to upper corner of f.81 affecting corner of top two lines with no loss (old paper repairs to verso), minor dampstain to foot of first few ff. Occasionally a little browned or spotted but generally a crisp and fresh copy.

OCLC/USTC: No copies in North America. UK: British Library only.

Censimento Edit16 11931. Essling 2203. Sander, 3951. Daniela Fattori, 'Frate Alberto da Castello, un domenicano in tipografia', *La Bibliofilia* 109 (2007), 143-168. Davide Righi, *Il Sacerdotale di Alberto da Castello e le sue numerose edizioni (1523-1603)* (Bologna, 2016). (246778)



Liber Sacerdotalis

naperrime ex libris scē Romane ecclesie ⁊ q̄rundaꝝ aliaꝝ
ecclesiaꝝ ⁊ ex antiqꝝ codicibꝰ apostolice bibliotbe
ce ⁊ ex iuribꝰ sanctionibꝰ ⁊ ex doctoꝝ eccliaꝝ
sicoꝝ scriptis ad Reuerēdoꝝ patꝝ sacer
dotū parrochialiuꝝ ⁊ aliaꝝ curā ba
bentiū cōmoduꝝ collectꝰ atqꝫ
compo sitꝰ ac auctoritate
Sctissimi. D. Dñi nři
Leonis decimi appro
batꝰ. In q̄ p̄tinent ⁊ officia oīuꝝ
sacioꝝ ⁊ resolucōes oīuꝝ dubioꝝ ad
ea p̄tētiuz. Et oīa alia q̄ a sacerdotibꝰ fieri
possunt q̄ sūt pulchra ⁊ vtilia ex idice collige.



sacerdotis vel clerici defuncti
at absolute hanc orationem sine

Oremus.



Non intres
in iudicium
cum seruo tuo do-
mine: quia nullus
apud te iustificabi-
tur homo: nisi per
te omnium pecca-
torum ei tribuatur
remissio: non ergo
cum quesim⁹ tua
iudicialis senten-
tia p̄mat: quēz ti-
bi vera supplica-
tio fidei christiane

commendat: sed gratia tua illi succurrente: mereatur eua-
dere iudicium ultionis: qui⁹ dum videret insignitū est signa-
culo sc̄e trinitatis. Qui vi, ⁊ re, deus in se, secu. **R. Amē.**

Post istam orationem statim cantor incipiat sequens Rium.

Ab ue ni te sancti de i
occur rite ange li domi ni. Su
scipientes animam eius. Eff e rentes e am in
con spe ctu al ti ſi mi. **R. Su** scipiat



Pasce qui vo-
bis ē greges vel
puidētes nō coa-
cte ē spōdānce fē-
nel. i. petri. v.



Suscitabo mihi
sacerdotē fidei
qui iura cor meū
⁊ aiam meā facit
et. i. Reu. n.



Labia sacerdo-
tū custodiūt sc̄i-
tā: ⁊ legē regēt
ex ore ei⁹: ⁊ an-
gel⁹ do. Mat. ij.



Cle pastorib⁹
dispat gregem
pascue mee. Ec-
ce ego visitabo
sup vos. hic. ⁊ i



Eligit iudas sa-
cerdotes suū ma-
cula volūtate ba-
tes in lege dei e-
munda. i. ma. 4



Nō peribit let a
sacerdote: neq⁹
p̄siliū a sapiente
nec sermo a pro-
pheta. vie. ⁊ 8.



Sicut pastor gre-
gē suū pascit: in
brachio suo com-
gregabit agnos.
Esa. xl.



Qui ad iustitias
eruditū multos
quasi stelle in p̄-
petuas eternita-
tis sui. Dan. rñ.



Dec dicit dominus deus meus. Pasce pec-
cora occisionis: que qui possederant occi-
debant: ⁊ non dolebant: ⁊ vendebant ea vi-
centes. Benedictus dominus: diuites facti
sumus: ⁊ pastores non parebant eis. ⁊ in-
fra. Adhuc sume tibi vasa pastoris stulti.
Quia ecce ego suscitabo pastorem in ter-
ra: qui derelicta nō visitabit: dispersus nō
queret: ⁊ contritum non sanabit: ⁊ id quod
stat non enutriet: ⁊ carnes pinguum come-
det: ⁊ ungulas eorum dissoluet. O pastor ⁊ idolum derelin-
quens gregem. Gladius super brachium eius: ⁊ super ocu-
lum dextrum eius. Brachium eius ariditate sicabitur: ⁊ oeu-
lus eius dexter tenebrensens obscurabit. Iacharie. xi.

Dec dicit dominus deus meus. Pasce pec-
cora occisionis: que qui possederant occi-
debant: ⁊ non dolebant: ⁊ vendebant ea vi-
centes. Benedictus dominus: diuites facti
sumus: ⁊ pastores non parebant eis. ⁊ in-
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queret: ⁊ contritum non sanabit: ⁊ id quod
stat non enutriet: ⁊ carnes pinguum come-
det: ⁊ ungulas eorum dissoluet. O pastor ⁊ idolum derelin-
quens gregem. Gladius super brachium eius: ⁊ super ocu-
lum dextrum eius. Brachium eius ariditate sicabitur: ⁊ oeu-
lus eius dexter tenebrensens obscurabit. Iacharie. xi.

Væ, væ, væ habitantibus in terra.
 A P O C. VIII.
 Cuncta, in quibus spiraculum vitæ est, mors
 tua sunt.
 G E N. VII.



*Væ nimium vobis, misero qui vivitis orbe,
 Tempora vos multo plena dolore manent.
 Quantumcumq. boni vobis fortuna ministret,
 Pallida Mors veniens omnibus hospes erit.*
 M O.

WITH A UNIQUE SERIES OF DANCE OF DEATH WOODCUTS

6. CHYTRAEUS (David) Libellus de morte et vita aeterna, editio postrema. Wittenberg: M. Welack, 1590.

Title of first part with large skull device, Part III title with woodcut device, 54 half-page Dance of Death woodcuts in Part II, woodcut initials throughout, Roman, Greek and Hebrew type.

Two parts in one volume. 8vo (154 x 90mm). [16], 242, [158 (unnumbered)]; [2], 214pp. Contemporary red painted vellum over pasteboard, yapp edges, spine with title in MS at head, green edges, housed in modern slipcase (lacking ties, minor rubbing to colour).

£12,500

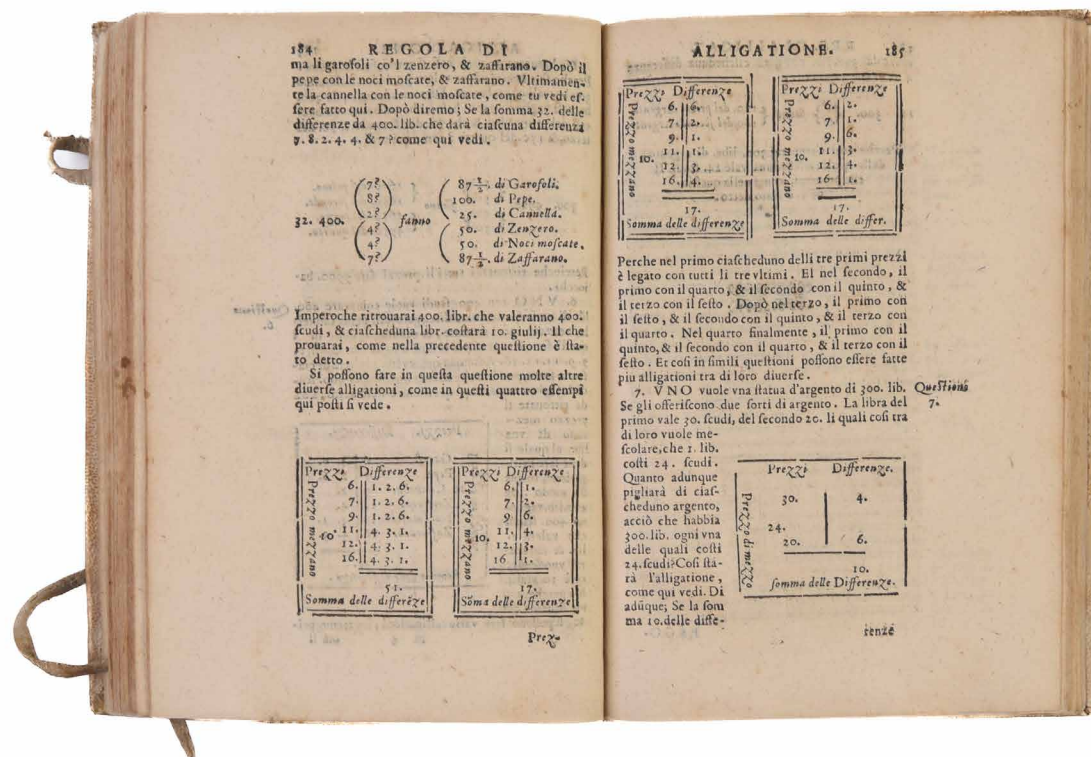
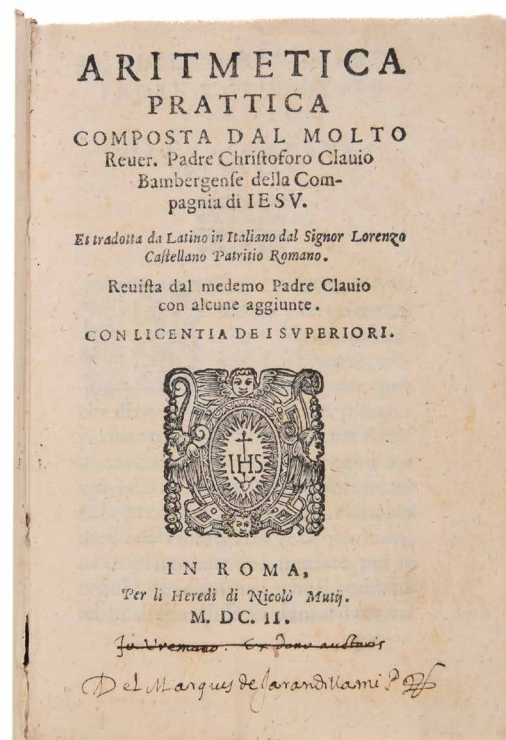
Five copies in North America.

The scarce, first illustrated edition of Lutheran theologian, pupil (and houseguest) of Melanchthon, David Chytraeus' (1530-1600) eschatological *De morte et vita aeterna*, with a striking Dance of Death woodcut series after Hans Holbein, printed in this sole edition. Holbein's original series inspired numerous imitators in subsequent centuries, but the series here appears to exist solely in the present work. In these extraordinary woodcuts, the skeletal Death is depicted visiting all, Popes and peasants, cardinals and nobles, doctors and usurers, soldiers and children, farmers and pedlars; all are equal before him and none escapes him.

Provenance: 1. Contemporary ownership inscription of Magister Melchior in Arena (c.1594-1641) präzeptor at Göppingen at the time of inscribing, on title page: 'Sum M. Melch. in arena praeceptoris Göppingensis'. 2. Armorial exlibris of Heinrich August Krippendorf (1683-1743), dated 1726, his ownership inscription on title page. 3. ?Eighteenth-century inscription on title page. 4. William Wheeler Smith (1838-1908), New York architect and collector of early printed books. This volume in the sale of his collection at Sotheby, Wilkinson and Hodge, 13-16 December, 1909.

OCLC: Iowa, Harvard (2 copies, Houghton & Divinity School), Michigan, Yale. **UK:** BL.

Not in Adams. BMSTC German, 205. VD16 C 2654. (249864)



A GIFT FROM THE AUTHOR TO HIS STUDENT

7. CLAVIUS (Christopher) *Aritmetica Prattica... tradotta da Latino in Italiano dal Signor Lorenzo Castellano patritio Romano. Rome* heirs of Nicolo Muzio, 1602.

Woodcut Jesuit device to title-page, initials, tail-piece, and typographical decoration; tables and simple woodcut diagrams.

8vo (162 x 110mm). [16], 281, [15] pp. Contemporary Spanish? vellum over pasteboards, ink lettering on spine, ties.

£5,500

Three copies in North America.

A fascinating copy with important Jesuit associations: a gift from the author, the famous mathematician Christopher Clavius, to his student Ivan Vreman, who would become a gifted mathematician and missionary. First printed in Latin in 1583, the Italian translation was published in 1586 in Rome. This is the rare, second revised edition.

Christopher Clavius (1538-1612), a German Jesuit from Bamberg, taught mathematics at the Collegium Romanum for decades and published highly influential textbooks. This copy is inscribed 'Iv. Vremano ex dono auctoris', as a gift from Clavius himself to a pupil of his in Rome, a Croatian called Ivan Vreman. A student at the Collegio Romano between 1602 and 1607, he was in 1607/8 a member of Clavius' Academy of Mathematics. In 1615 he departed from Lisbon for Goa, arriving in Macau in 1616 where he taught mathematics and other subjects. He died at Nanchang, 22 April 1620.

Provenance: 1. Christopher Clavius (1538-1612) with gift inscription of his student 2. Ivan Vreman (d.1620). 3. Early 17th-century Spanish provenance of the Marqués of Jarandilla, a marquissate created in March 1599 by Philip III of Spain.

OCLC: Only three copies in US (Brown, Columbia, and Duke). UK: Cambridge only. De Backer-Sommervogel III, 1215-1216; Riccardi I, 288-289, ii, 111. Smith, *Rara Arithmetica* (4th edn.), pp. 378-379. (250002)

PRINTED IN THE FIRST YEAR OF THE REVOLUTION

8. [FRENCH REVOLUTION] Calendrier Royal pour l'année mil sept cent quatre-vingt-dix. Rouen: P. Seyer & Behourt, Impr. de son Eminence Mgr. le Cardinal, rue de Petits-Puits, [n.d., but 1789].

Single sheet broadside (524 x 420mm), printed on paper, deckle edges. Title printed in centre in red and black, lower two-thirds of sheet with annual calendar, printed in letterpress with months, significant religious festivals, and the astrological position of the sun printed in red, flanked on either side by three woodcut portraits of French monarchs, 12 woodcut portraits of monarchs at head of sheet (one old vertical & three horizontal fold lines, small holes very neatly repaired on verso, grubby at folds and edges, frayed edges).

£2,500

No copies in North America.

An impressive survival; a rare broadside calendar from Rouen for the year 1790, printed within the first year of the Revolution. It follows the traditional, Gregorian calendar; the Republican calendar was introduced in 1793.

At the time of printing - late in 1789 or early in 1790 - the Revolution was still in its early stages, and France was still ostensibly a monarchy; the monarchy was only finally abolished two years later, in 1792. More striking is the survival of this broadside through those succeeding years, which saw the abolition of the ancien regime, the execution of the King, the establishment of the First Republic and the Terror. The established fold lines visible here suggest that it was kept thus, rather than being publicly displayed, perhaps accounting for its survival.

We have found only one other copy of this calendar, in France, in the Musée des civilisations de l'Europe et de la Méditerranée, Marseille (56.9.1.3 D). A surviving calendar in the same format from Lille, printed for the year 1791, is also titled 'Calendrier Royal', with the Gregorian calendar, though illustrated instead with woodcuts of coinage (Paris, Musée Carnavalet, G.29806); that printed for the following year, 1792, was renamed the 'Calendrier Nationale' (in the same collection, G.29825). Helot, 1908. (246654)



CALENDRIER ROYAL POUR L'ANNÉE MIL SEPT CENT QUATRE-VENT-DIX.



PRINTED ON SILK BY DIDOT

9. [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 (515 x 380mm). Printed on silk, neatly stitched to board, with nineteenth-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).

£9,500

One copy in North America.

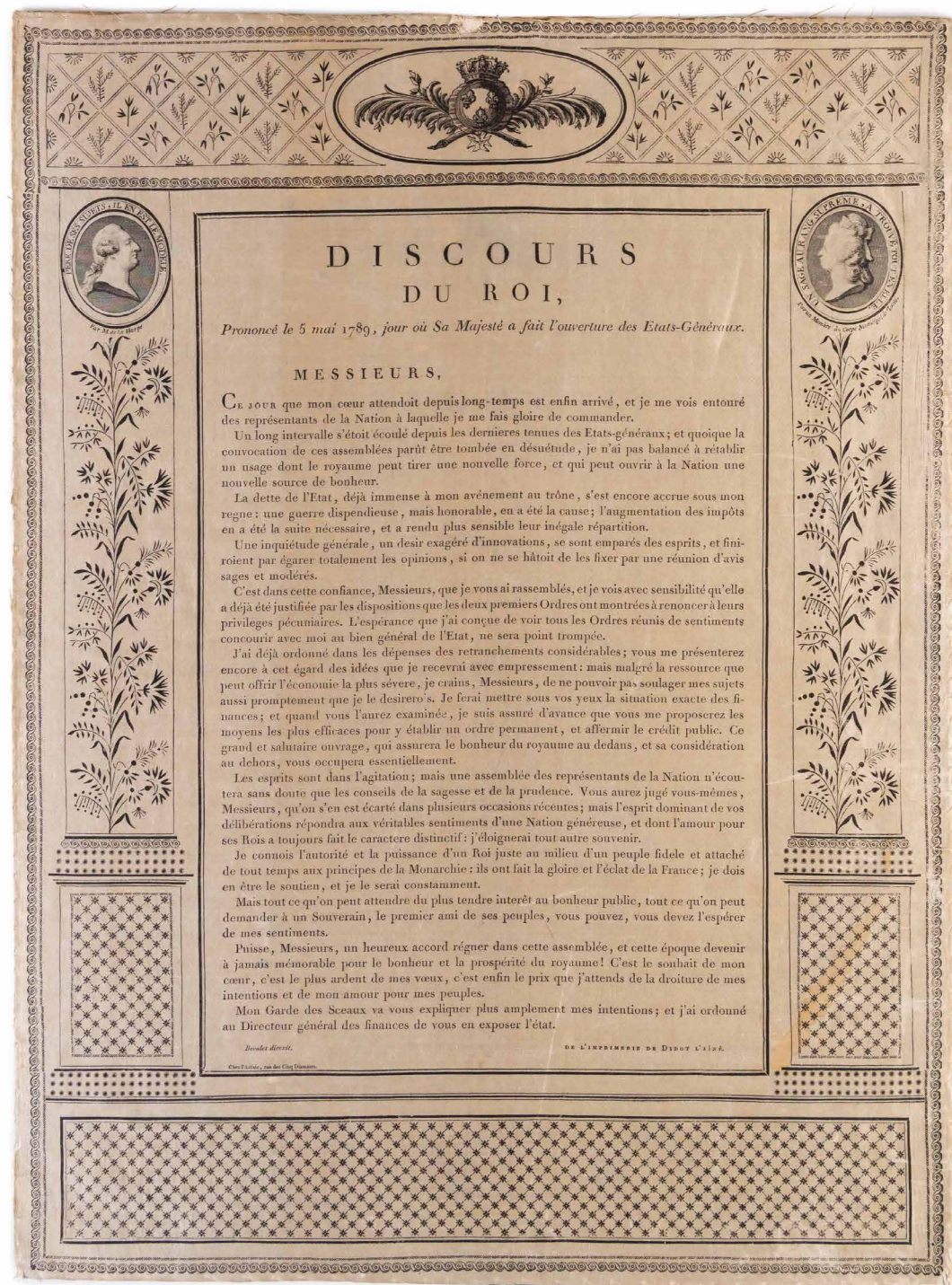
An exceptionally rare survival, in superb condition, this printed silk proclamation reproduces the text of the speech given by King Louis XVI at the opening of the Estates-General on 5 May, 1789. Less than 6 weeks later, the Third Estate would break away to form the National Assembly, a crucial first step towards Revolution.

Also issued in regular, 8vo paper copies at the royal press, copies printed in this format on silk are extremely rare. We have identified only four others, of which two have had their explicitly royalist imagery defaced or excised. French essayist Jean-Pierre-Louis de Luchet (1740-1792) explains that these editions 'superbly printed on silk' were commissioned by Charles Henri Hector, Comte d'Estaing (1729-94) for members of the Assemblée Generale de la Commune de Paris. Unfortunately, D'Estaing would be put on trial for his royalist sympathies 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). Printing on silk was fittingly opulent for the purpose, though practically difficult, and '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.

Two copies at the Musée Carnavalet, Paris (G.22143; second without shelfmark); one at Getty (P980009* (bx.1,f.4)); one at John Rylands (R207075).

A. Jammes, *Les Didot 1698-1998* (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). (241545)



EXTREMELY RARE DIGEST ON THE NATURE OF HEAVEN AND EARTH

10. GARGIARIA (Battista) Aureum caelimundium, seu liber de caelo et mundo. [1569?]

Bologna device with motto 'libertas non bene pro toto venditur auro' on title-page, 20 8-line woodcut initials.

Folio (260 x 200mm). XXX, [4], XXXI-XLIII, [2] (last leaf blank; penultimate leaf with errata (recto) and 'peroratio'). Antique style calf-backed marbled boards, red morocco label.

£2,250

No copies in North America.

Extremely rare edition of the only published work of Battista Gargiaria listed by Censimento Edit 16. We can locate only one other copy outside Italy.

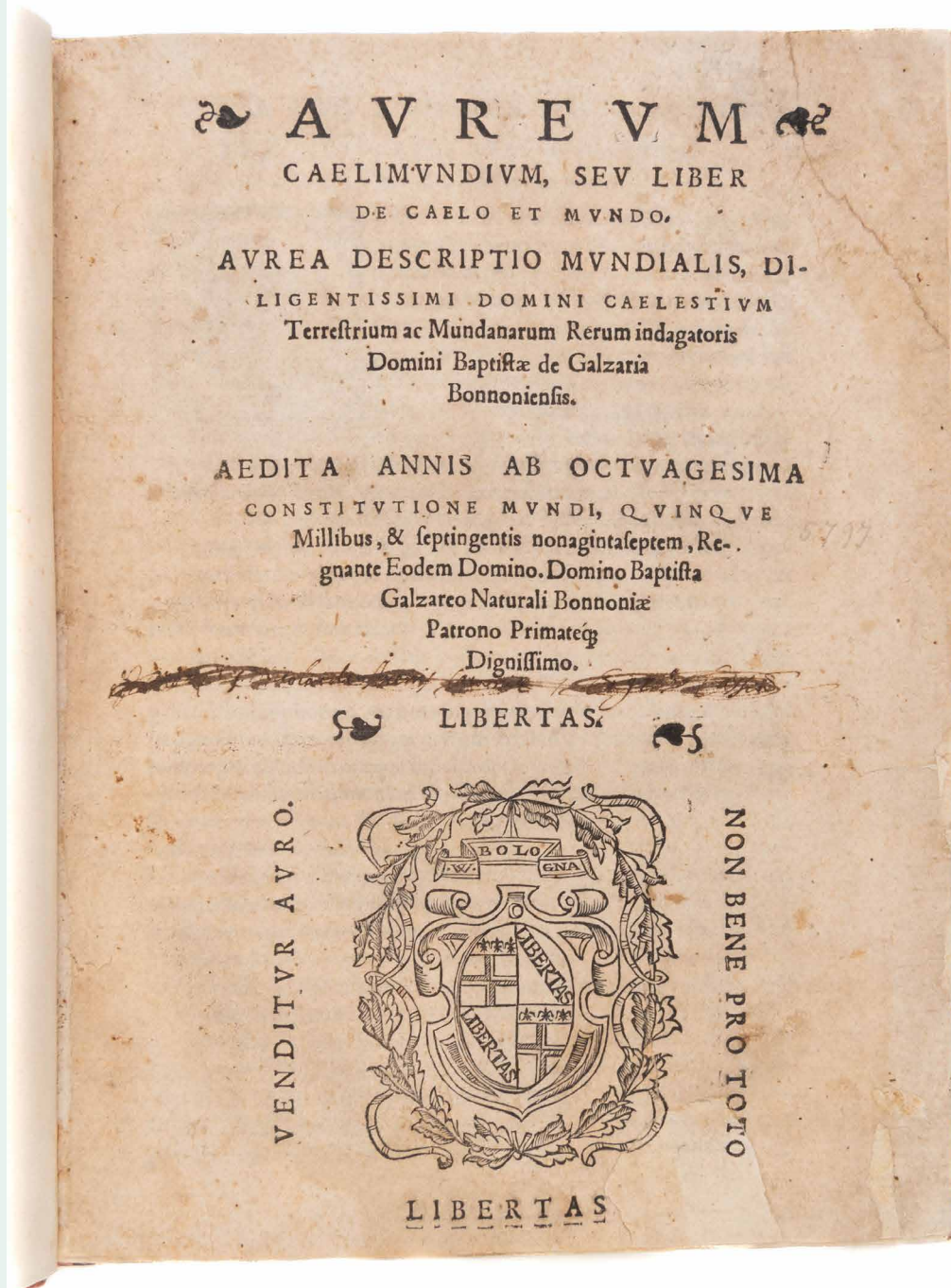
The author is generally described as a Bolognese jurist, but this may be a confusion arising from the fact that G. B. Gargiaria published several works on the law in Bologna in the mid-17th century. On the title to this work he is described as 'most diligent master and investigator of heavenly, terrestrial and universal [mundanarum] matters'. The book is described as published in the year of the world 5797.

Gargiaria has compiled a digest of (unattributed) opinions on the physical nature of heaven and earth, and includes the views of philosophers, astronomers and poets on the heavens, as well as views of heaven from Jewish and Muslim sources; the seven heavens envisaged by Muslim writers, for example, are briefly described and the commentator Alphachi (Alfasi?) is specifically mentioned and refuted.

Provenance: Early inscription on title-page inked out (Nicolai de Arenis?). Stamp on verso of final leaf, "Ex libris Prof. Romuli Meli Romae". Romulo Meli (1852-1921) was a noted Italian geologist and palaeontologist.

Title-page soiled with some paper repairs with two letters and a small piece of banner from the armorial device expertly replaced in manuscript, ff. XXXII-XXXIII heavily spotted.

Censimento Edit 16 CNCE 43850 (7 locations only) OCLC: Bodleian only. (47240)



A FASCINATING SAMMELBAND, WITH THE RARE ALEXANDREIS

11. GAUTIER DE CHATILLON (Phillipe) *Alexandri Magni regis Macedonum vita.* Strasbourg: Reinhard Beck, 1513.

Title within fine one-piece chiaroscuro border in red and black by Hans Wechtlin (c. 1480/85-1526), ornamental initials from several sets (last leaf with marginal and neat internal tear). [106]ff.

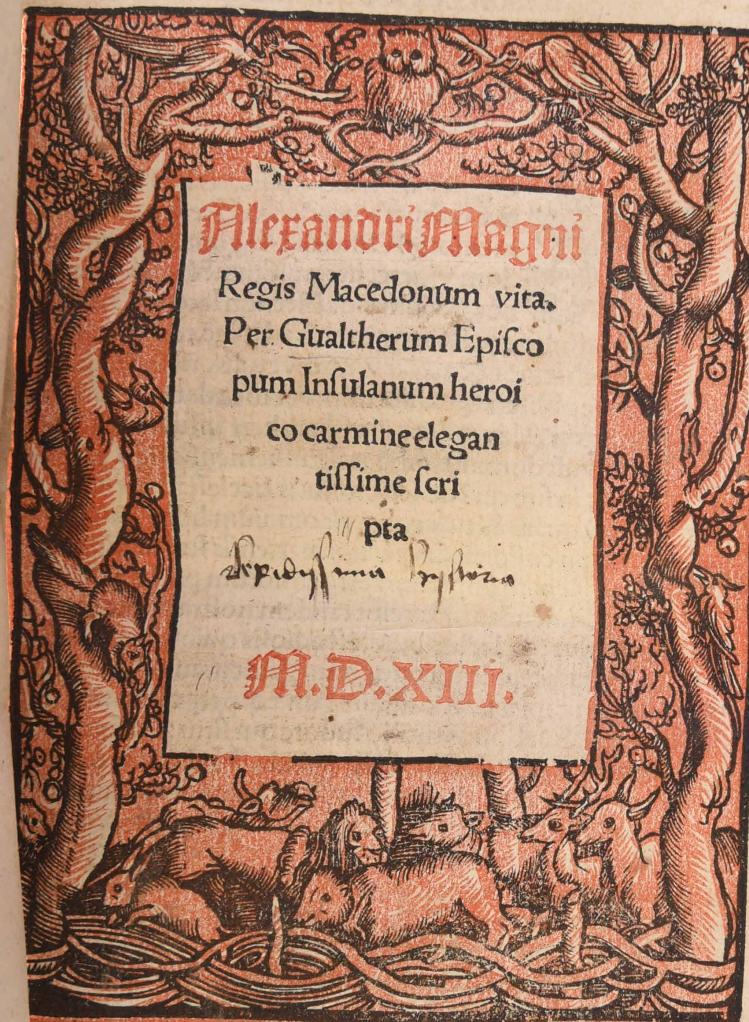
8 works in one volume, 4to (209 x 150mm). Contemporary German half pigskin over wooden boards, tooled in blind with various flower-head tools, spine lettered in ink, label at foot (lightly wormed, mostly affecting upper cover, clasp missing); modern cloth case. **£11,000**

Four copies in North America.

A fascinating early 16th-century collection of rare editions of largely literary and secular texts, including the 12th-century epic on Alexander the Great, the *Alexandreis* by Walter of Châtillon, illustrated with an early chiaroscuro title-border by Hans Wechtlin.

No doubt originally collected together and bound for a humanist scholar, who wrote 'Lepidissima hystoria' ['a most witty story/history'] on the title of the *Alexandreis*, in 1789 the sammelband was bought by the noted German antiquary and bibliophile Joseph von Lassberg. At this time he was completing his studies at Strasbourg and Freiburg before entering into the life-long service of the Fürstenberg family; he sold his library of over 12,000 books and manuscripts to the Court Library at Donaueschingen shortly before his death.

The first edition of the *Alexandreis* (Rouen c. 1487-90, ISTC ig00048300) is extremely rare; this second edition is also very rare, with VD16 recording only eight copies, and **OCLC only four in US libraries**. Walter of Châtillon's work drew principally on the biography of Curtius Rufus and influenced subsequent Alexander romances of Ulrich von Eschenbach and Rudolf von



Ems; it was also referenced by Chaucer in the Wife of Bath. This great poem of the 12th century found the immediate approval of the poet's contemporaries, and it established his reputation as "one of the most important figures among the secular poets of the Middle Ages" (Raby, *Medieval Latin Verse*).

Also included are Gresemund's poem on the mutilation of a crucifix by an actor; the life of Constantine the Great, translated from the Greek by the great German humanist, Johannes Reuchlin, letters by classical authors Symmachus and Pliny the Younger (with four leaves replaced by contemporary manuscript), and the literary forgery of letters attributed to Sultan Mehmed II by Laudivius Zacchia (please enquire for complete list).

Provenance: contents written in an early hand inside front-cover, repeated in an 18th-century hand (Lassberg's?); inscription deleted from first title. Inscribed on fly-leaf "Lasperg Filius. Die 25 Januarii 1789", i.e. Baron Joseph Maria Christoph von Lassberg (1770-1855) with each work numbered (101-108) on title-pages in his hand and his shelf-marks at foot of spine and inside front cover; shortly before his death sold to the Fürstenberg Court Library at Donaueschingen which was only dispersed in recent decades.

A few wormholes, occasional light dampstain, more prominent at upper corners of final two works.

OCLC: Four in US (Chicago, LoC, Harvard, Yale).

VD16 G3848. Schmidt, *Repertoire bibliographique Strasburgensis*, Beck no. 11. (246209)



17. Fermez le bacinet.
18. Sperret die Pfannen ju.
18. W Pan toe doet.
18. Shut your pan.



EXTREMELY RARE - WITH ENGLISH TEXT

12. GHEYN (Jacques de) Maniement d'armes d'arquebuses, mousquets, & picques Selon l'ordre de monseig. le Prince Maurice, Pr. d'Orange, Comte de Nassau... Zutphen: André Ianssen d'Aelst, [ca. 1619].

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

4to (295 x 155mm). 3 parts, ff.[4], [44], [44], [33] with blank [1st] L4 and final I1 (stub visible). Contemporary Dutch limp vellum, lacking ties. **£12,500**

No copies in North America.

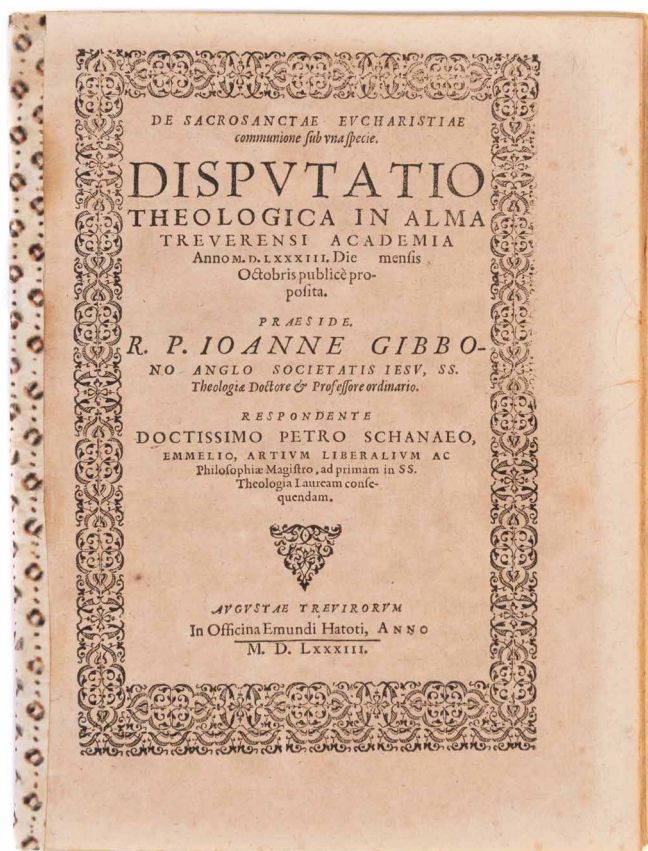
A beautiful copy of this classic, and highly successful early 17th-century work on the use of hand weapons, a polyglot edition in quarto including English text, illustrated with woodcuts. Extremely rare, recorded by ESTC in three copies only.

The publisher's preface, given in French, German, Dutch and English, is addressed to 'al souldgiours and these that take delect 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 'taught fit to reduce it in such a small forme as yow heere see' but has 'not left owt anye thingh wich is in the great Booke.' Each page spread comprises a numbered woodcut illustration on the left hand page with a heading in French, German, Dutch and English, and a description opposite. The setting of the English text (printed in italic) is less expert than 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.

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) British Library, Bodleian, Ministry of Defence Library only. Cockle, p. 65. Thieme-Becker, 13, 530-532. (234083)



COMMUNION CONTROVERSY, DEDICATED TO A WITCH-HUNTER

13. GIBBONS (John), S.J. SCHANAEUS (Petrus) De sacrosanctae eucharistiae communione sub una specie. Trier, E. 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 (light browning).

£1,250

One copy in North America.

Rare first and only edition. John Gibbons (1544-89), an English Jesuit from Wells, presided over the theological disputation at the University of Trier 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; originally from near Trier,

the present disputation was intended as a stage in his progress to a licence in theology.

The work is fulsomely dedicated to the archbishop and elector of Trier, Johann von Schönenberg (1525-99) who 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).

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

VD16 G 1956; 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). (239703)



RARE EDITION, WITH FINE ENGRAVINGS

14. ISSELBURG (Peter) Künstliche Waffenhändler 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).

£5,500

No copies in North America.

First edition of Isselburg's "small, convenient version" of Gheyn's Wapenhandel, dedicated to Maurice of Nassau, with parallel German and French text. This set of fine engravings depicts the techniques for handling a musket and a pike.

This edition is very rare with no copies in US libraries, and only the British Library copy located outside Germany and Switzerland.

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 is described by the NDB as one of "the most important copper engravers of his time in Germany" (vol 10, pp. 201/2).

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

OCLC: UK: British Library. VD17 23:277510Y. 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. (234088)

MARIAN DEVOTION

15. LORICHIOUS (Jodocus) *Peregrinatio, seu vita B. Mariae Virginis, eiusque dilectissimi filii Dn. nostri Iesu Christi, septem orationibus comprehensa.* Freiburg in Breisgau: M. Böckler, 1597.

Woodcut of Virgin and Child on verso of title.

12mo (130 x 80mm.) [24], 203, [1]p. Contemporary vellum ,titled in ink on spine, paper label at foot (lightly soiled, ties missing).

£1,500

One copy in North America.

This book of Marian devotion is dedicated to the abbot of the Benedictine abbey of Einsiedeln in Switzerland, Ulrich Wyttywyler (1535-1600), who took on the role in 1585. The editor of the present work, Jodocus Lorch (1540-1612) speaks of the text being discovered at Einsiedeln 'unknown and amongst other more obscure books'. He also states that there was a German version of the text made by Abbot Ulrich intended for publication, along with a corrected text of the Latin aimed at those who 'prefer Latin, or can read it more correctly than German'. This must be a reference to a book from the same press in the same year 1597, *Peregrinatio: das ist: Bilgerfahrt der hochseligsten Jungfrawen und Mutter Gottes Mariae*, also edited by Lorchius. Both appear to have been used in nunneries and the survival rate of copies is low; we have found only one copy of the present work in the US, and none in the UK.

Provenance: inscription on front fly-leaf 'Ioannes Auhoen hunc sibi vendicat libellum, emit 13' [unit of currency]. There are on the front fly leaves and the end-papers c. 10pp., some extensive prayers possibly in Swiss German, written in Schrift in the 17th century.

OCLC: USA: Dayton, Ohio only.

E. Wareham, 'Wann du fromm lebst / so wirst du nimmer trawrig': Professor Jodocus Lorchius and the Cistercian Nuns of Günterstal' *Oxford German Studies* 43 (2014) pp. 362-379. VD16 P 1356. (47439)



DISCORSI

DI NICOLO MA

CHIAVEGLI CIT.

tadino & Secretario

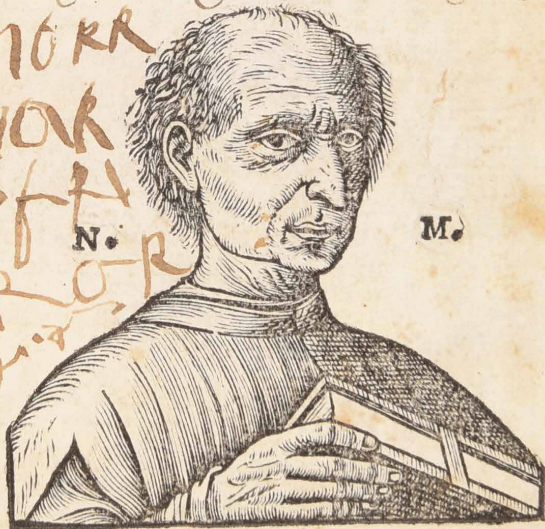
Fiorentino,

SOPRA LA PRIMA

Deca di Tito Livio, à Zanobi

Buondelmonti, & à Cosi-

mo Rucellai.



IN VENETIA

Per Comin de Trino

M D X L.

Rocland. F. 11

ANNOTATED BY AN ENGLISH READER

16. MACHIAVELLI (Niccolo) *Discorsi di Nicolo Machiavegli cittadino & Secretario Fiorentino.* Venice: Comin de Trino, [November] 1540.

Woodcut 'testina' portrait of Machiavelli on title page, woodcut initials.

8vo (150 x 95mm). ff.[8], 215, [1]. Early limp vellum binding (remboitage?) spine with title inked in later hand (endpapers renewed).

£6,500

Two copies in North America.

A rare, early Venetian edition of Machiavelli's *Discorsi*, owned by English clergyman and antiquarian Charles Lamotte FRS FSA (1679-1742) and with his annotations throughout. "Lamotte was of Huguenot extraction and was born around 1679. He was educated at Westminster School then Trinity College, Cambridge. Ordained deacon in the London diocese in March 1704, he was made a priest six months later in the Diocese of Peterborough and almost immediately was introduced as Vicar of Weekley by Ralph, 1st Duke of Montague". In 1732 he was appointed chaplain to Frederick, Prince of Wales.

Lamotte's principal interest was in the classics, and his engagement here with Machiavelli's treatise on Livy indicates that this interest was already well underway as a young man, pursuing his studies at Cambridge. His extensive marks throughout this copy range from simple underlining to longer notes, drawing out salient points and indicating the structure of Machiavelli's argument: 'the difference betwixt good and ill' (f.5v), 'how tirany [sic] is begotten' (f.60r), and so on. In some places Lamotte's annotations demonstrate critical engagement with the text - 'a great example against succession' (f.21r) is written against Machiavelli's assertion that 'all Emperors that succeeded by inheritance or succession, apart from Titus Caesar were terrible'; and 'a common error of most nations' (f.87v) alongside a passage explaining the failings of nations and territories in repelling Roman forces, among others.

Machiavelli began to write the *Discorsi* in 1513 when he was sent into exile, and completed it in 1517; it was first printed in Rome in 1531. The first Venetian edition was published just a year later in 1532. While the first Aldine edition of the *Discorsi* was printed in the same year as the present edition, and is thought to have precedence (B&I, 51), the present is, however, considered to be **the first with the woodcut portrait of Machiavelli on the title page**, which is the basis for the woodcut portrait in the so-called 'testina' editions of the seventeenth century (see Gamba).

Minor trimming to text block, some minor loss to annotations though still legible. Lower portion of final leaf lacking, with part of final typographic device supplied in facsimile.

Provenance: Title page with early pen trials, and several early ownership inscriptions, one deleted. 'Roelans F.' inscribed in sixteenth-century hand; surname 'Roelans' or 'Roelandts' may indicate early Dutch or Flemish provenance. 2. 'Ex Libris Caroli Lamotte Trin. Coll. Cant AB'. on title page in late seventeenth-century hand, that of Charles Lamotte (1679-1742).

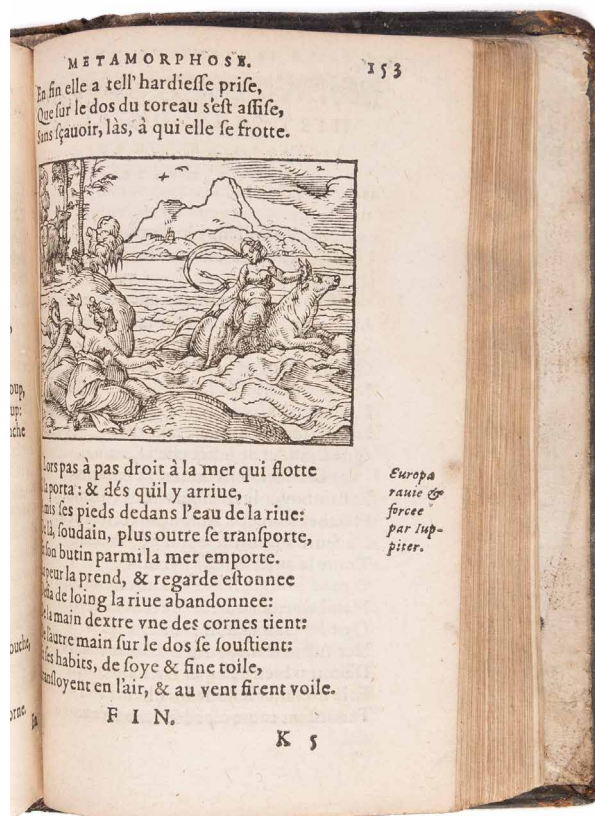
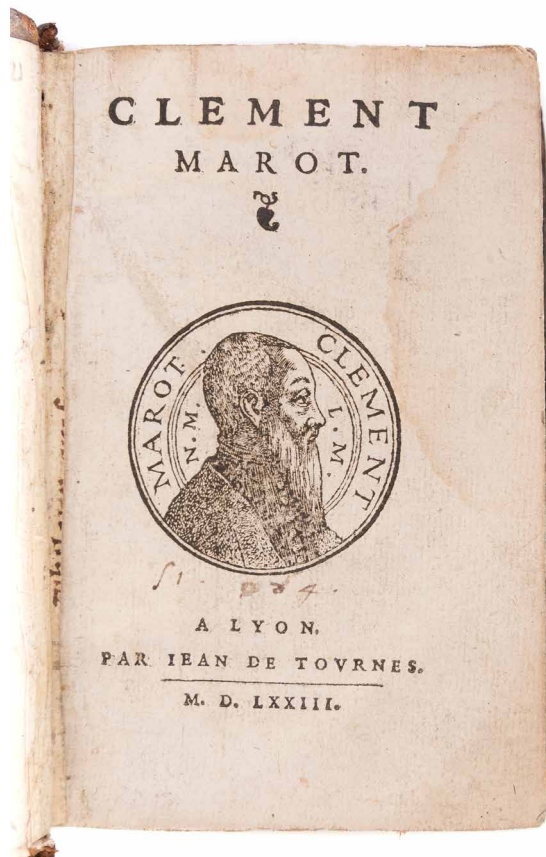
OCLC: UCLA, Newberry Library in the US only. UK: Aberdeen.

Bertelli & Innocenti, 51. Gamba, 605. BMSTC (Italian), 400. Not in Adams. P. McKay, 'The Literary Career of Charles Lamotte', *Northamptonshire Past & Present* (Northamptonshire Record Society, 2014; open access). (246653)

maggior parte delle tirannidi nelle città, & questo è, da troppo desiderio del popolo d'esser libero, & da troppo desiderio de' nobili di comandare. Et quando e non conven-
gono a fare una legge in favore della libertà, ma gettasi
qualcuna delle parti a favorire uno, allhora è, che subito
la tiranide surge. Conuenero il popolo, & i nobili di Ro-
ma a creare i Dieci, et crearli con tanta autorità per desi-
derio che ciascuna delle parti haueua, l'una di spegnere
il nome consolare, l'altra il tribunitio. Creati che furono,
parendo alla plebe, che Appio fusse diuenuto popolare,
batteffe la nobilita, si uolse il popolo a favorirlo. Et quan-
do un popolo si conduce a far questo errore di dar repu-
tatione ad uno, pche batte quegli ch'egli ha in odio, &
che quello uno sia fauio sempre interuerra, che diuentera
tirano di quella città. Perche egli attendera insieme con
il fauore del popolo a spegnere la nobilita, & non si uolte-
ra mai alla oppressione del popolo, se non quando ei l'ha-
ra spenta. Nelqual tēpo conosciuto il popolo essere sero-
uo, non habbi doue rifuggire, questo modo hanno tenuto
tutti coloro, che hāno fondato tiranide in le Repu. & se
questo modo hauesse tenuto Appio, quella sua tirannide
harebbe preso piu uita, & non sarebbe mancata si presto.
ma ei fece tutto il contrario, ne si potette gouernare piu
prudētemente, che per tener la tirannide, e si fece inimico
di coloro che gliel'haueuano data, & che glie ne poteua
no mantenere, & inimico di quelli, che non erano cōcorsi
a dargliene, & che non gliene harebbono potuta mante-
nere, & perdesse coloro, che egli erano amici, & cercò
di hauere amici quelli che non gli poteuano essere amici.
Perche anchora che i nobili desiderino tiranneggiare,

how Tyranny
is begotten

Appio his
mistake



SPINE LINED WITH MANUSCRIPT WASTE

17. MAROT (Clement) [Oeuvres]. Lyon: Jean de Tournes, 1573.

Fine portrait of Marot on title-page, 22 woodcut illustrations by Bernard Salomon (blocks a little worn), typographical frame surrounding title of second part.

2 parts in one vol. 16mo. [13]ff, 597, [1]pp; 314pp, [1]f. Contemporary blind-tooled calf, quire guards/spine lining of waste manuscript (extremities bumped, neat repairs to head and foot of spine, traces of worming at head).

£1,250

One copy in North America.

An uncommon, 1573 edition of Marot's work in contemporary binding, with waste manuscript fragments from a French glossed Bible used as quire guards, the text from Genesis 4:23, '...quoniam occidi virum in vulnus meum, et adulescentum in livorem meum.'

This edition is based on that first published by de Tournes in 1553, with some textual changes and the inclusion of the medallion with Marot's portrait on the title page, found for the first time in the 1558 edition. According to Cartier, the portrait is very similar to one owned by Marot's collaborator, Théodore de Bèze, and it has been attributed to Bernard Salomon, who executed the woodcuts in the *Metamorphosis* in the second part.

A prolific and influential Renaissance poet, and court poet to Margaret of Navarre and François I, Marot employed many different forms, from epigrams to allegorical poetry and classical translation.

Loss, possibly of repairs, at outer edge of pp.105, 107, 107 with repairs to lower and outer margins touching text in one place, minor worming (repaired) at head of some leaves in first part, minor waterstains.

OCLC: **US: Harvard only.** UK: Manchester, Oxford, BL, Queens Belfast. (227393)

RARE POCKET EDITION OF OVID

18. OVIDIUS NASO [Opera] *Metamorphoseon libri XV.*
(Bound with:) *Fastorum lib. VI. Tristium lib. V. De ponto lib. IIII.*
(And:) *Amatoria. Quorum indicem sequens continet pagella.*
Lyon, Godefroy & Marcellin Beringen, 1547.

Printer's 'Bona fide' device (Silvestre no. 4) on each title-page, final two parts with 'Sine fraude' ring device (Silvestre no. 2) on final leaf, woodcut initials, printed in italic throughout.

3 parts in one vol. 16mo (125 x 77mm). 453pp. [1]f; 431pp; 421pp. [1]f. 19th century red morocco, covers richly gilt in the fanfare style of the late 16th century, spine with raised bands and lettered 'OVIDIUS' in gilt with a fleuron in each compartment, plain edges.

£2,500

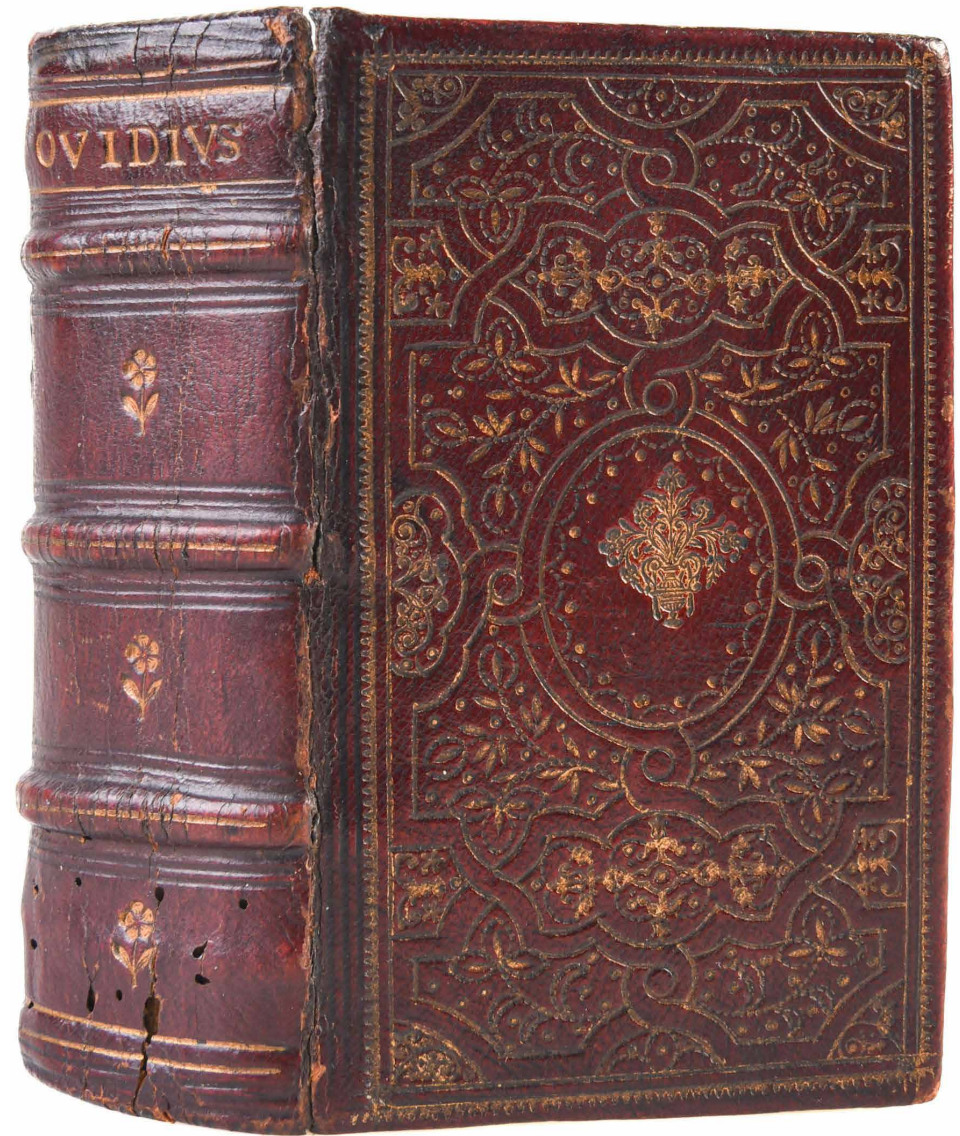
No complete copies found in North America.

Rare Lyon pocket edition of the complete works of Ovid, printed in a fine italic described by Baudrier as the 'petite cursive de Robert Granjon'. The printers Godefroy and Marcellin Beringen were brothers of German origin who began printing at Lyon c. 1544. Gryphius published an edition in the same year with the same pagination (see Baudrier VIII, p. 216).

The binding is a very good 19th-century pastiche of the late 16th-century French fanfare style, although the largely undecorated spine with raised bands and lettering is more reminiscent of a mid-16th century French binding.

Baudrier III, pp. 44/5 (Fastorum only). See also Hendrik Vervliet *The Palaeotypography of the French Renaissance* (2008), p. 326. Sybille von Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle*, 14 vols (Baden-Baden, V. Koerner, 1992-2010), X p. 44:34 & 45:35.

OCLC *Metamorphoses* only: Victoria University E.J. Pratt library of the University of Toronto. (247821)



Schimpff vnd Ernst/
**Das ist ein Nütz-
liches Buch / Darinn alle**

Welthandel/ Warhafftige Historien/
Kurzweilige Exempel / Gleichnisse
vnd merckliche Geschichten angezeigt werden /
Jezundt aber von newem in truck verfer-
tigt/ vnd weiter denn vormals gemeh-
ret/ vnd mit schönen Figuren ges-
zieret/ sehr nützlich zu le-
sen. Durch

Frater Johannem Pauli.



Getruckt zu Franckfurt am Mayn.

M. D. LXX.

FROM THE LIBRARY OF SAMUEL PUTNAM AVERY

19. PAULI (Johann) Schimpff und Ernst, Das ist ein Nützliches Buch.
Frankfurt: (Nikolaus Basse), 1570.

Title printed in red and black, 13 woodcut illustrations showing rulers, judges, teachers, two men fencing, nuns, monks, a household at a table, a group of fools, etc.

8vo (168 x 100mm) . 276, [11]ff (lacks final blank). Contemporary German blind stamped calf over beveled boards, covers with a central panel of repeated ornamental roll, outer border of half-length figures of Christ (DATA/ EST MI), St. Paul (APPAR/ VIT BE), John the Baptist (ECCE A/GNUS) and King David (DE FR/VCTV) with emblems, brass clasps and catches intact, later label at head of spine (minor cracks to spine, some wear to extremities).

£5,000

No copies in North America.

A finely bound and well illustrated edition of this famous Schwankbuch, a form of joke book, from the library of the New York art connoisseur Samuel Putnam Avery. This edition is very rare with OCLC recording only four copies, all in German libraries.

This collection, one of the earliest German gatherings of 16th century tales, first appeared in 1522, with the first illustrated edition appearing in 1533; it became very popular with around 50 editions appearing in the 16th and 17th centuries. Written in a terse colloquial style, the 450 plus tales featuring Ernst (the good) and Schimpf (the evil) take place in multiple contexts, alongside English dogs, nobles, Jews, landlords, women, judges and notaries, doctors and students, art and artists, monks, nuns, and so on. It provided a German alternative to the widely circulated Latin exempla and the Facetiae of the humanists Poggio and Bebel.

Provenance: from the library of the celebrated art dealer, collector and philanthropist, Samuel Putnam Avery (1822-1904) of New York, sold at his sale of 'Rare and Valuable Books & Bindings', Anderson Galleries NY, November, 1919. Two early inscriptions inside front cover, one dated Lübeck(?), 18 July, 1574.

VD16 P964. Goed I, 404. (244846)

NO COPIES IN ITALIAN LIBRARIES

20. [PSALTER] **Psalterium Romanum, dispositum per hebdomadam una cum hymnario...** Venice: Giunta, 1576.

Title in red and black, Giunta's device in red on title and colophon leaf, full page woodcut of David with bow in hand and viol (5 strings) at foot, facing opening page of text, historiated woodcut initials.

8vo. [12], 176ff. Contemporary Venetian dark brown morocco, sides covered with elaborate and elegant gilt leafy scrolls, with central cartouche enclosing initials 'S.M.B.', gilt gauffered edges with clasps (neatly rebacked c. 1900, endpapers renewed).

£3,000

One copy in North America.

An extremely rare Giunta edition with no copies recorded in libraries in Italy by Edit16, and only two elsewhere. Giunta published a number of editions of the post-Tridentine Psalter between 1572 and 1594, but all are scarce with only a handful of copies recorded in Italy and only a very few copies elsewhere.

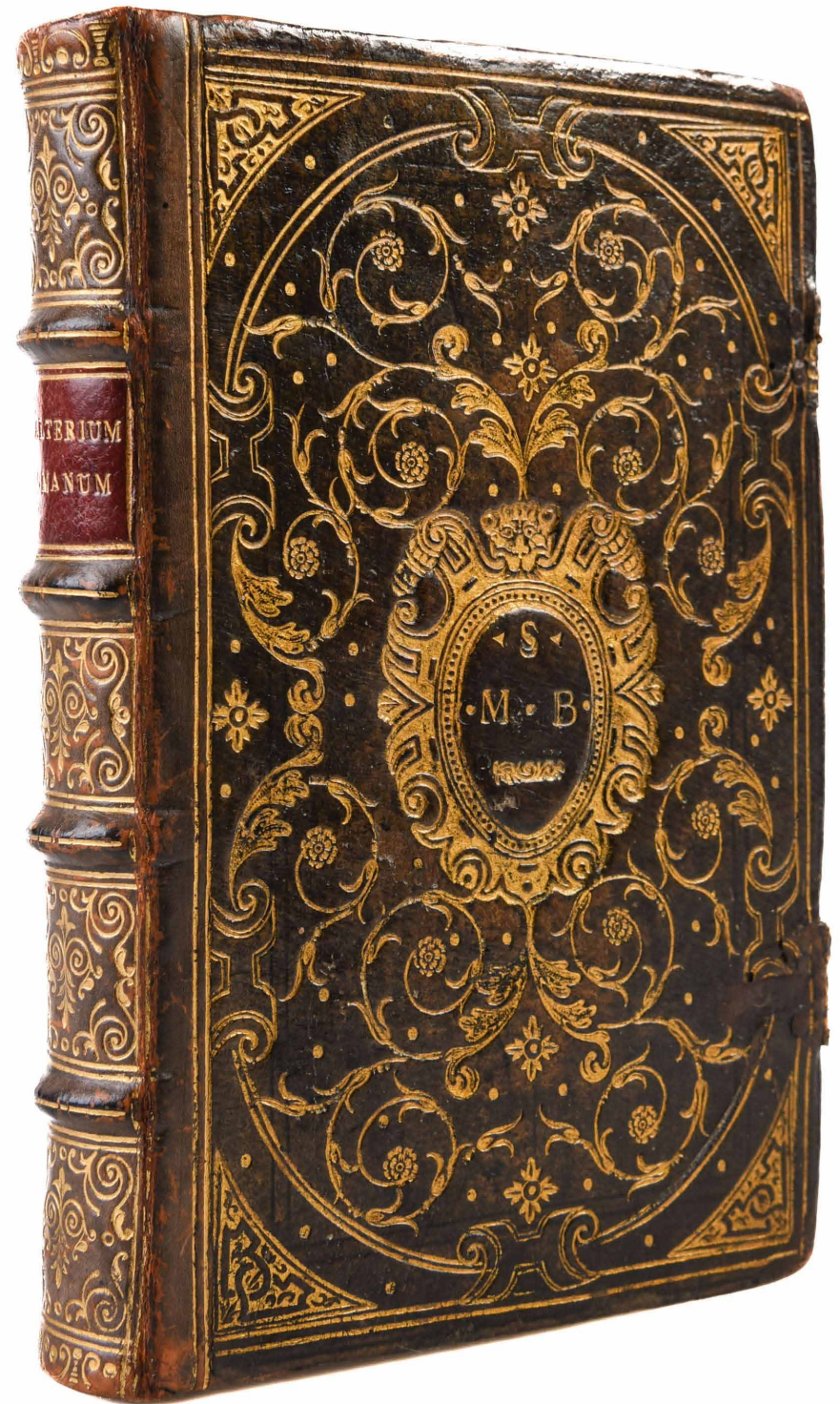
The fine Venetian binding has the initials 'S.M.B.' stamped on the covers which are likely to be for a nun, with the first initial 'S' representing 'Suora' or Sister in Italian.

Despite its rarity in libraries, a few copies have appeared on the market. Maggs had a copy in 1927, item no. 249 in catalogue 489 and an incomplete copy was also in the collection of the celebrated author and bibliophile, John Meade Falkner (1858-1932), his sale, Sotheby's, 14 December 1932, lot 424, which was also bound for a nun.

Provenance: Large armorial bookplate of Henry B. Wheatley, F.S.A. (1838-1917), his sale Sotheby's April 1918, lot 480.

OCLC: US: University of Iowa only. UK: Cambridge.

Not in Censimento Edit 16, BMSTC (Italian), USTC. (252062)



PSALTERIVM
ROMANVM

DISPOSITVM
PER HEBDOMADAM.

Unà cum Hymnario :

*Iuxta ordinem Breuiarii reformati, ex De-
creto Sacrosancti Concilij Tridentini.*

In quo & Inuitatoria, Hymni, Benedictio-
nes, & Communium, Antiphonæ,
Versus, & Capitula ita
sunt apposita,

vt facillimè quinuís Horas per se dicere possit.



VENETIIS APVD IVNTAS,
M D LXXVI.



MORAL ADVICE FOR FARMERS

21. ROLEWINCK (Werner) **De regimine rusticorum.** [Cologne, Bartholomaeus de Unkel, 1481]

27 lines per page. Capital spaces of two, three or four lines, the first with printed guide letter, most with added red lombard initial (a few faded), some blank. Margins neatly ruled in pink-purple ink, perhaps at time of binding.

4to (204mm x 146mm). ff. 69 (of 70, lacking blank a1). Late 18th century French green morocco, covers filleted in gilt, spine with five raised bands, compartments with lozenges ruled with dots with flower stamp, and gilt-lettered title and date, marbled pastedown and endpapers, green silk ribbon, a.e.g. **£15,000**

Three complete copies in North America.

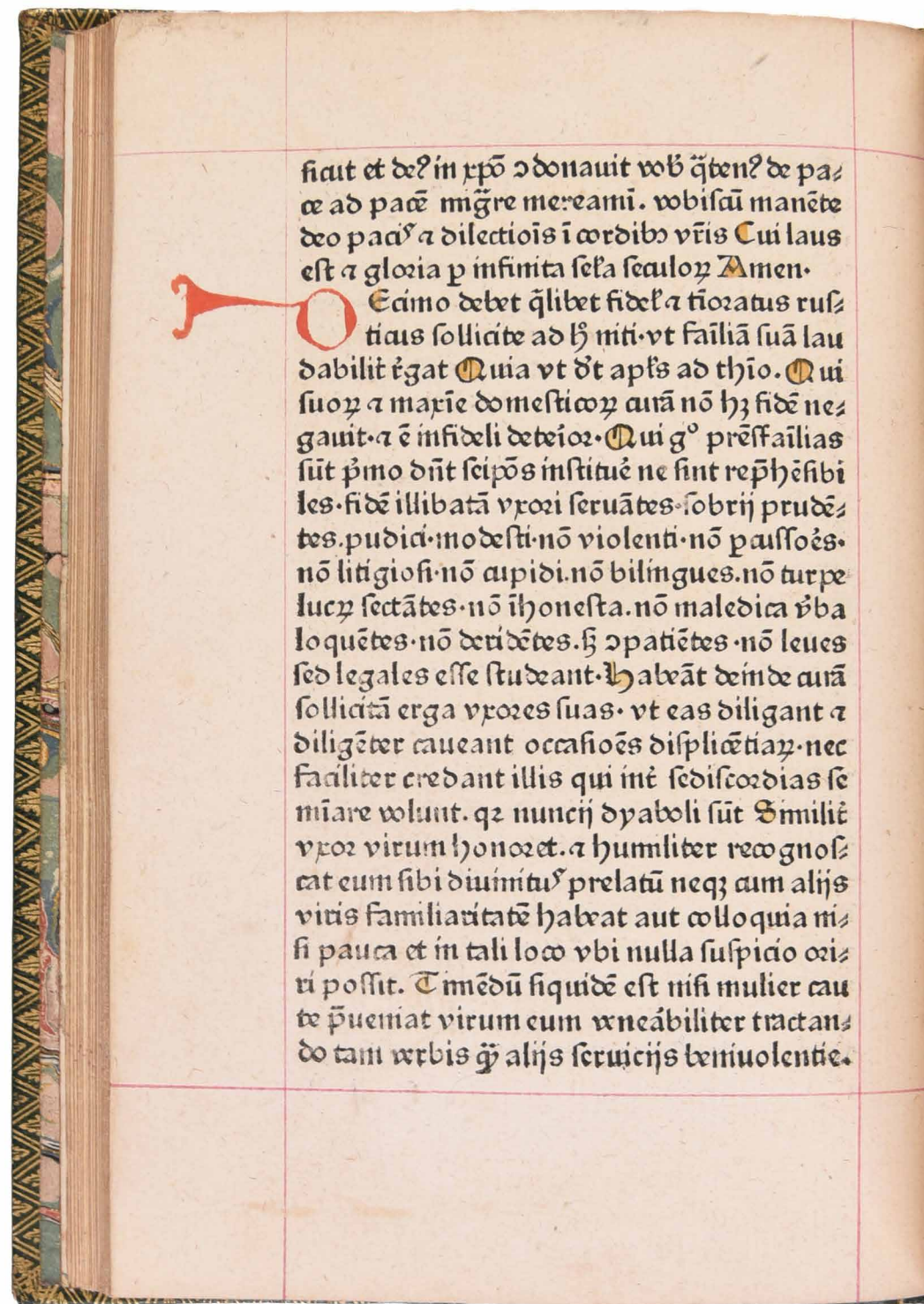
Scarce early edition of this unusual book of moral advice for farmers. It follows the model of the medieval “mirror” genre of writing for kings, princes, and others, but is the only book of this type written for agricultural workers (Henn). Its prolific author, monk and chronicler Werner Rolewinck (1425-1502), was himself a son of farmers of Westphalia and a Carthusian monk of Cologne, where our book was printed.

Here Rolewinck explains to the farmer straightforward rules for a good life. Among other things, they must fear God; respect the agricultural profession; observe church rites; give to the poor; keep peace with neighbours; keep away from drinkers, swearers and those who don't fear God, and pray to God for direction towards eternal joys. They have high status: “the rustic dignity [...] is instituted by God [...] above other mechanical arts” (sig. b2 verso).

This is the only edition printed by Bartholomaeus de Unkel, generally accepted as the third overall edition of this work (the first in 1472). Incunable editions of this text are rare, and of the present edition particularly so; **we have found only three complete copies in US libraries.**

ISTC ir00294000. BMC I 244. H 13727. GW M38784. Bod-Inc R-100. Goff R294. Refs: Volker Henn, “Der Bauernspiegel des Werner Rolevinck”. *Quelle: Westfälische Zeitschrift* 128 (1978), 289-313.

OCLC/ISTC: US: Boston PL, Harvard, Washington LoC, Huntington (defective). UK: Cambridge, British Library. (247986)



UNRECORDED OUTSIDE NORTHERN EUROPEAN LIBRARIES

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

Woodcut device on title page.

8vo (155 x 92mm.) 14,[2(blank)]p., decorative paper wrappers.

£2,500

No copies in North America.

First edition of this very rare and early Rosicrucian tract known in only four copies, none of which are located outside Germany and the Netherlands.

This little tract, dated 3 December 1615, which the author claims, he has been prevented from writing over many years by pressure of business, is addressed to the Rosicrucian brotherhood. On p. 12 the author tells us that he is a from a wealthy family, a citizen of a very famous city located on the foremost river of Europe, aged 57, active in the state's business, and a widower with several sons, one of whom, now fifteen is a fine linguist. He further says that his name is taken from the designation of 'grace & peace', but, that if people guess at what it is, he beseeches them not to reveal it.

The work is commonly attributed to Friedrich Grick of Altdorf, but his pseudonym is Eirenaïos Agnostos, not the name found in this pamphlet, and he is said to have attacked the Rosicrucians. This attribution seems unlikely given the warm tone towards them here adopted, unless it is meant ironically. If this is by Grick, then it is his earliest work, most of his titles dating from a few years later. In the catalogue *Cimelia Rhodostaurotica*, Amsterdam, 1995, no. 108, the authorship is given to Johannes Friedrich Jung of Strasbourg.

VD17 23:286964G (Erfurt & Wolfenbüttel only). OCLC adds only Universities of Amsterdam, Marburg. (220845)

AD VENERAN-
DOS, DOCTISSI-
MOS ET LLUMINATISSI-
MOS VIROS, Dnn. FRATRES S.
ROSEÆ CRVCIS CONIUNCTISSIMOS,
Theosophiæ ac syncerioris Philosophiæ
inuestigatores ac instauratores fidelissimos,
amicos suos, summa semper ob-
feruantia colendos,
EPISTOLA
I. Eirenaïos I. A. Diuinæ Sophiæ alumni.



FRANCOFVRTI
Excudebat IOANNES BRINERCVS.
M. DC. XVI.

**Transito Vita Miracoli
z morte del glo-
rioso Sancto Hiero-
nymo.**



DEVOTIONAL LIFE OF ST. JEROME, ORIGINALLY IN THE BRITISH MUSEUM

23. [ST JEROME] Transito Vita Miracoli & morte del glorioso Sancto Hieronymo. Venice, Bernardino de Viano de Lexona, 1528.

Woodcut depicting St Jerome on title page (56 x 63mm), within simple architectural border; two decorative woodcut initials, white on black, beginning the Proemio and first chapter.

8vo (160 x 107mm). CII ff. (lacking final blank). Marbled paper over pasteboards, rounded spine, quarter-bound in vellum with gilt pattern and simple motif repeated at top and centre, and red and black morocco labels with gilt lettering (some wear, boards slightly bumped).

£1,500

No copies in North America.

A very rare edition of the life and works of St Jerome (c.347-419), with an unattributed woodcut depiction on the title page of the saint kneeling in the desert in front of Christ on the cross, surrounded by common associated symbols – the lion, cardinal's hat and in his hand a stone, with which he was said to beat himself in penance.

The life and works of St Jerome were reproduced in image and print many times over the course of the sixteenth century. An exceedingly popular subject for both academic and lay audiences, it is to the latter that this work is pitched; this volume is less concerned with St Jerome's scholarly output than the lessons to be learned from his spiritual experiences.

Provenance: Pencil note on rear paste-down indicating that this volume was originally in the British Museum collection. Sparsely annotated; small ellipses in the margin of f. 29v, in brown ink, and three annotations, including name 'March Renyon'[,], on ff. 41v, 72v-73r, all in the same hand.

Some worming of pages, principally in margins, and closed tears but no loss of text. Light soiling.

OCLC: British Library only.

BMSTC (Italian) supplement, 45. (Not in Adams). Not in Sander. Edit 16 CNCE 71515. (227280)

NO COPIES IN US LIBRARIES

24. TUBERINUS (Johannes) Carmen ad gravem: sanctumque senatum Lipsensem: de orgijs corporis Christi publici assertoris. deque supplicationibus et (ut aiunt) processionibus: que oppido Lipsico talium sacrorum luce peraguntur. Leipzig: Wolfgang Stöckel, 1512.

Magnificent title woodcut, repeatedly used by Stöckel as a printer's mark from 1507, depicting a 'Wild Man' holding the coat of arms of Leipzig in his left hand.

4to (215 x 155mm.) 8 leaves (8v blank). Modern boards, black morocco lettering-piece on upper cover.

£2,250

No copies in North America.

A heavily annotated copy of the first (and only?) edition of Tuberinus' poem, filled with interlinear glosses of individual words and longer marginal notes. Extremely rare: we can trace no copies in US libraries and only one copy in the UK at Cambridge.

A most interesting social document addressed to the civil government of Leipzig but encompassing all aspects of civic and religious involvement in the celebration of Corpus Christi, in an important German city on the eve of the Reformation. The 140 lines of the poem discuss the Last Supper celebrated by Christ and his twelve disciples. Music is invoked with various instruments, and the presence of young men with torches and white robes, as well as painted banners and baskets of lilies, roses, and violets.

A number of such Christian school texts were printed in Leipzig, all small quartos, the text set so that dictated glosses and commentary could be added easily. It is not exclusively found in Leipzig printing, but it is a remarkable feature of such from the end of the fifteenth century to about 1520.

Tuberinus, or rather Beuschel, is described as 'Erythropolitanus', i.e. from Rothenburg in Lower Saxony. Beuschel matriculated at Leipzig in 1496/7, became Dean of the university in 1512-13, and was the editor of a small number of humanist texts, including an edition of the Aeneid, and author of Latin verses.

Joannis Tuberini Erythropolita-
ni artium: et philosophie doctoris Carmen ad gravem: sanctumque senatum Lipsensem: de orgijs corporis Christi publici assertoris. deque supplicationibus et (ut aiunt) processionibus: que oppido Lipsico talium sacrorum luce peraguntur.



*Carmen hoc de fide nostra est. de qua maximamque quamque gloriam deus qui omnia regit mundum fidei luce
dignetur illustrare. Et quod dicitur deus punit et manifestat. Marcum de quo fidei agitur et de quibus
etiam plene habemus primo et tunc etiam restant. pleneque nostra omnia. Et quod dicitur deus punit et manifestat.
Et quod dicitur deus punit et manifestat. Et quod dicitur deus punit et manifestat. Et quod dicitur deus punit et manifestat.
Et quod dicitur deus punit et manifestat. Et quod dicitur deus punit et manifestat. Et quod dicitur deus punit et manifestat.*

Ulysses per totum orbem circumspiciens & a multis abominando & aspernando formis
repperit quod apud homines apud aspidem regis seculorum illud celebratum
verbum esset: -

Lumina conspiciant illum qui cuncta tueretur.
Quem styx: quæ celum: quem freta: & arva colige.

Surigite iam Myse Regi date vota salutis:
Poplite deflexo mittite ad huncq; modos.

Mittite ad huncq; preces: terre summittite curtis
Vos gentibus Cives: tollite corda deo.

Ecce diuinum Preses Corpus venerande:
Flamine cum gemino concine dulcem melos.

Concine Chiste tuum serua populum dominator:
Explicite et populum signet imago crucis.

Talibus atq; cho:us responsis verberet aurar:
Annue et heredi patria regna tuo.

Gentis Iounee soboles reuocata propago
Vastis haud legit vallibus hanc dapes.

Panis ut etherens cecidit diuinitus imbri:
Non equaturus te generosecibe.

Tenon equabunt condita cibaria Regum:
Censibus hec multis prodiga facta licet.

Prostris cede liquor: solido de marmore manans:
Ora Palestini quo sua sicca rigant.

Orta Palestini quo sua sicca rigant.
Dra Palestini quo sua sicca rigant.

Dra Palestini quo sua sicca rigant.
Dra Palestini quo sua sicca rigant.

Cedez Clitorea saliens e surgite lymphæ:
Picebant latice potula nostra tuos.

Hec etenim Diomium: Cererem: Cyp: iamq; restenant.
Tantum isti Euantis deposuere sitim.

Hic panis viuis: celo qui defilic alto.
Hoc verum corpus / verus et ipse cruor.

Ille agnus verus paschalis patribus olim
Celsus ab Assyrijs: Abiaamoq; pio.

Abde q; humano iunctum est cum corpore numen:
Dapsile viuentum quod cibabat omne genus.

Cesaribus quod delicias: quod Regibus offert:
Vescientem mutat quod superoq; duce.

Marima Seruato: larga dat munera dextra:
Quis nil nobilius maximus orbis habet.

Talia rex David non accipit: Helias atq;
Melchisedech templis talibus haudq; litat.

Dum migraturi sumus oibe salutifer isto
Corpore Chiste tuo da potiamur age.

Etie ut manitos: epulis festisq; abatos
Dietar: et Ambrosienos alio oibe abent.

Dietar: et Ambrosienos alio oibe abent.
Dietar: et Ambrosienos alio oibe abent.

Dietar: et Ambrosienos alio oibe abent.
Dietar: et Ambrosienos alio oibe abent.

BALAAM'S DONKEY & EXCOMMUNICATION

25. WURM von Geydertheim (Matthias) Balaams eselin. Von dem Bann, das er umb geldtschuld, un(d) andre geringe sachen nit mag Christlich gefelt werden. [Augsburg: Heinrich Steiner, 1523]

Fine woodcut on title-page of Balaam on his donkey.

4to. [40]ff. Modern vellum backed boards, boards covered in fragment of German early printed leaf. £2,750

One copy in North America.

A rare pamphlet by an Alsatian nobleman, complaining about his excommunication following a financial dispute with a Dominican convent in Strasbourg, illustrated with a fine woodcut depicting Balaam on his donkey. The only complete copy that we can trace in US libraries is at Penn; Pegg records a copy at Edinburgh University.

The pamphlet entitled, *Balaam's Donkey: On the ban, which is not to be pronounced for financial debts or other trifling things* is addressed by Matthias Wurm von Geydertheim to the Strasbourg official at the episcopal court Dr. Jacob Gottesheim. The author rails against his expulsion from the church because of his financial dispute with the Dominican convent of St. Nikolaus-in-Undis, where his sister Anna was a nun. His complaint uses the Old Testament story of Balaam's donkey from the Book of Numbers (22:21-39). Wurm likens himself to the donkey trying to divert his master, the Moabite soothsayer Balaam, designated as Gottesheim and representing the Church, from the wrong path. He denounces the abuses of excommunication and the privileged status of the clergy with regard to temporal affairs. Leonard explains that what had started as a financial dispute in 1517 had 'transformed into a matter of the utmost religious import' in the early years of the reformation.

The work was first published in Strasbourg in 1523 in two editions by Schürer (VD16 W4659) and Koepfel (VD16 W4661). The Schürer edition does not have title woodcut of Balaam found here but an almost exact copy is on the title of Koepfel's edition.

VD16 W4660. OCLC: Penn only (unspecified copy listed at Yale, incomplete).

Pegg *Catalogue of German Reformation Pamphlets* 3938. Ref: Amy Leonard, *Nails in the Wall: Catholic Nuns in Reformation Germany* (2005), pp. 61ff. (252644)



Von dem Bann / das er umb
geldtschuld. vñ andre geringe sachen nit mag
Christlich gefelt werden. Vñ das aller gayst-
licher standes schuldig ist. der weltlichen ober-
keit zu gehorsamē. ob sy Christen wollen sein
durch Mathis Wurm von Geydertheim.
M. D. xxij.