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MANUSCRIPTS**

**MEDIEVAL MANUSCRIPT
LEAVES**



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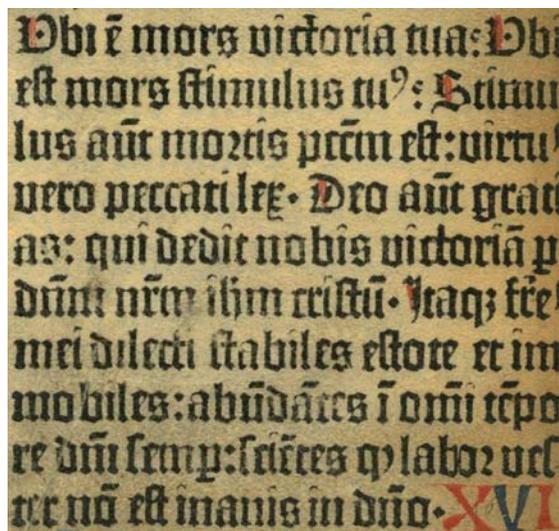
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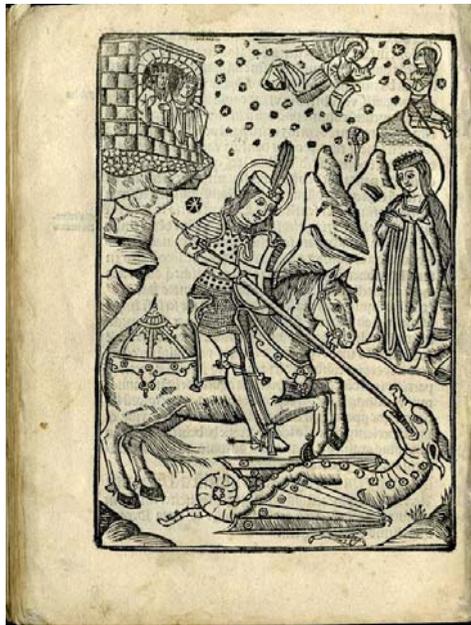
MMXIII

Continental books and manuscripts: items 1–54

Medieval manuscript leaves: items 55–92

editions: an epitome of the medical work of Guy de Chauliac (1501), a work on synonyms (1502), and our grammar (1514), of which only one other copy is known. It is cited as one of Juan Luis Vives' sources in the Valencian humanist's biography by Gregorio Mayans y Siscer published with the Valencia 1782 edition of Vives' *Opera*.

COLLATION, ILLUSTRATION, TYPOGRAPHY. [a¹⁻⁴ lacking], b–g⁸, h¹⁰, i⁸, j⁸, l⁸ = 82 (of 86) leaves. Colophon on l8r: Hieronymi Amigueti opusculum ad Antonii Ne.[brissensis] & aliorum artes facilius intelligendas . . . Impressum barchinone per Carolum amorosium Prima Decembris . . . M.D.xiiij. The rather complicated text, for which three sizes of Gothic type are used, includes interlinear printing, main text accompanied by commentaries in smaller type, layout in both long lines and two columns, use of superscripts, and insertion of ornamental white-on-black woodcut initials of various sizes. All these features make this book a prime example of highly skilful typesetting. On the verso of the last leaf is a powerful full-page woodcut of St. George (the patron saint of Barcelona) killing the dragon (unknown to J. P. R. Lyell, *Early book illustration in Spain*, London, 1936).



PRESERVATION, PROVENANCE. As stated above, the work lacks the first four leaves (sig. A) with the title, preliminary matter and index. Amiguetus' text is complete. The volume is unbound (it may at one time have been part of a *Sammelband*), the original sewing still fairly solid; some minor internal dampstaining. Upper margins very slightly cropped, just touching some of the manuscript annotations, but leaving them intact enough to read. Formerly, in the 1950s, part of the inventory of Jacques Rosenthal, Munich.

MANUSCRIPT ANNOTATIONS. Our copy has contemporary manuscript annotations by a reader who identifies himself on the blank page h10v: *Noverint universi quod ego Johannes Serra dessryano [= mod. Serinyá] / exemptus fui a periculis (?) finitarum victus fui ab inimicis [sic].* We have not been able yet to identify this Joan Serra de Serinyá. His intermittent neat annotations, written in Latin and some Catalan, are on g1v, g3v, g7v, and, more abundantly, i8v, j1r–v. All of them supplement the printed text with examples and citations. On i8v he cites Silius Italicus and

Virgil, on j1r, in a long note filling the top margin, he quotes from Ovid, Livy, Ennius, the *Digesta* and Priscian's *De ponderibus*.

Palau 11292. Only a single other copy is known, at the Bibl. Colombina in Seville, and all the reference works mentioned here refer to it. M. Aguiló y Fustér, *Catálogo de obras en lengua catalana*, Madrid, Rivadeneyra, 1923, no. 2024. For a detailed analytical collation see F. J. Norton, *A descriptive catalogue of printing in Spain and Portugal 1501–1520*, Cambridge UP, 1978, no. 192; on Carles Amorós' activities as a printer active in Barcelona from 1507–1549, see F. J. Norton, *Printing in Spain, 1501–1520*, Cambridge UP, 1966, *passim*. On the author little published information seems to be available; see A. H. Morejon, *Historia bibliográfica de la medicina española*, Madrid 1842–52, II, 180–182.

CHRISTIANOPOLIS:
ANDREAE'S UTOPIAN MASTERPIECE

2. [ANDREAE, Johann Valentin.] Republicae Christianopolitanae descriptio. *Strasburg, heirs of Lazarus Zetzner, 1619.*

12mo, pp. 220 + 4 leaves (blank, except for the third, which has errata printed on recto), with a folding engraved plate depicting Christianopolis. [bound before:]

Herculis Christiani luctae XXIV. Strasburg, Lazarus Zetzner, 1615.

12mo, pp. [iv], 54, 59–62 + 3 blank leaves; lacking pages 55–58. [and:]

Turris Babel sive Judiciorum de Fraternitate Rosaceae Crucis Chaos. Strasburg, heirs of Lazarus Zetzner, 1619.

12mo, pp. 72. [and:]

Civis Christianus, sive Peregrini quondam errantis restitutiones. Strasburg, heirs of Lazarus Zetzner, 1619.

12mo, pp. 235 + 2 blank leaves.

Together four works in one vol., 12mo; very lightly browned; excellent copies in contemporary yapped vellum, spine lettered in ink; early inscription in ink on upper margin of the *Herculis Christiani luctae* (bound first); 18th-century notes on rear free end-paper; 19th-century bookplate of 'James Brown Thornton' on front paste-down. £12,500

First edition of Andreae's famous Christian utopia, in a fine *sammelband* of four first editions of his works.

I. 'In this portrait of an ideal Christian society science and orthodox Lutheran religion are completely integrated; while knowledge of Christ is the highest good, physical science becomes a major human preoccupation that has been sanctified The *Christianopolis* departs in significant ways from its utopian contemporaries. It is fervently Christocentric, and the observer who is the protagonist is not a wooden robot; he is psychically transformed by the experience of the holy city. *Christianopolis* is the history of an adept in an ideal Lutheran community, and the alterations of his inner being, his exaltation through the sight of the meticulously ordered Christian

city, is the heart of the work. By contrast, nothing much happens to Bacon's sailors shipwrecked on New Atlantis; though they feel amazement and gratitude for the kind treatment they receive, they do not undergo a spiritual conversion. As for the Genoese captain who has seen the glories of Campanella's City of the Sun, he is nothing but a figurehead, in haste to sail away once his tale has been recounted.

'The hero of *Christianopolis* is Cosmoxenus Christianus, a stranger, a pilgrim who suffers from the corrupt uses of the world; the allegory is not disguised. Raphael Hythlodæus, the hero of More's *Utopia*, is presented as a member of Vespucci's expedition functioning on a realistic level, and More's artifice throughout is to preserve verisimilitude. Andrea's pilgrim embarks on the ship named Fantasy; after it is wrecked, he is washed ashore on Caphar Salama (named for the place where Judas Maccabæus conquered Nicanor's forces), an island whose inhabitants live in community under a spiritual rule. Caphar Salama is described in fifty chapters covering all aspects of the society under as many headings. The guardians of Christianopolis first submit the outsider to a moral examination, which he passes. Immersion in the sea, represented as a baptism, has prepared him for a new life Andrea's man has been restored to the dignity forfeited by Adam's transgression, and through the Holy Spirit he has entered upon a new relationship with nature [. . .]

'Andreae does not rely on the mere mechanics of a social utopia to bring about the general reformation of mankind. They are a part of the propitious setting of a Christian renewal; but only after men have undergone an inner transformation can they realize a terrestrial Christianopolis that will be both a simulacrum and a foretaste of the heavenly city. Universal brotherhood, godliness in men's hearts, must precede the establishment of Christianopolis' (Manuel and Manuel, *Utopian Thought in the Western World*, pp. 289–305).

The folding plate, which is sometimes missing, shows a plan and a birds-eye elevation of Christianopolis. 'In its quadratic shape the topography of the Christian city is reminiscent of the plan of Solomon's Temple, which has been interpreted as a type of Christian rule. The concentric arrangement of the squares reminds of the rings of Campanella's City of Sun which, however, depict the heliocentric universe and are to be interpreted astrologically, not Christocentrically' (Translated from Wilhelm Schmidt-Biggemann, 'Von Damcar nach Christianopolis. Andreae's "Christianopolis" als Verwirklichungskonzept der Rosenkreuzerideen', in *Rosenkreuz als europäisches Phänomen im 17. Jahrhundert*, Amsterdam, 2002).

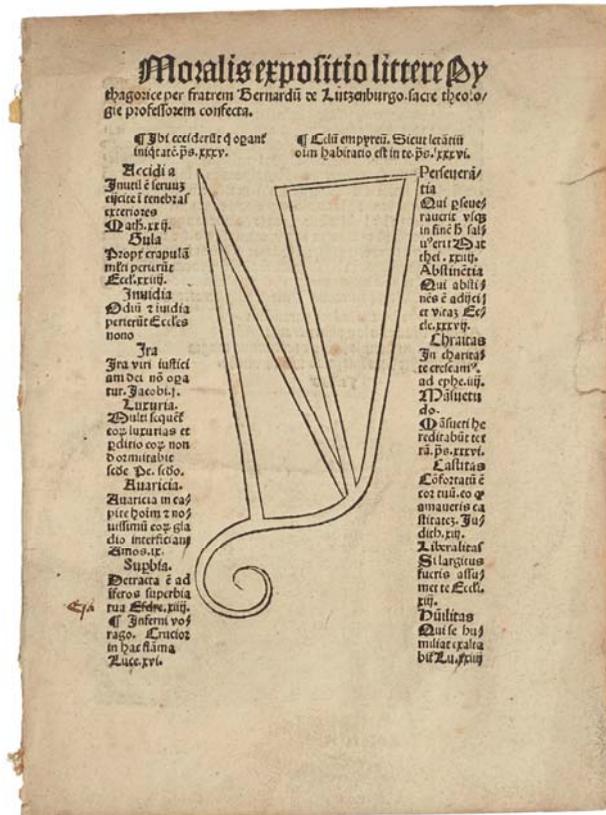
II, III & IV. The *Herculis Christiani luctae* includes biographical material on Andreae's friend and mentor, Tobias Hess; *Turris Babel* is Andreae's 'critical assessment and analysis of the unexpected effects of the Rosicrucian idea' (Martin Brecht in "Das Erbe des Christian Rosenkreuz", Amsterdam 1988, p. 151); the didactic and pedagogic element of *Civis Christianus*, the last work in this volume, found echo in Comenius' *Labyrinth of the World*.

I. Dünnhaupt 23 ('Erster evangelisch orientierter utopischer Staatsroman im Geiste von Moore's Utopia und Campanella's Sonnenstaat'); Faber du Faur I 128; Gardner 38: II. *Cimelia Rhodostaurotica* 46; Gardner 30: III. *Cimelia Rhodostaurotica* 285; Gardner 39: IV. *Cimelia Rhodostaurotica* 284; Gardner 42.

3. **BERNARD OF LUXEBURG (LUTZENBURGUS).** *Moralis expositio littere Pythagorice.* [*Cologne, heirs of H. Quentel, 1518 (colophon)*].

4to, pp. [16] (last blank); with large geometric woodcut representation of the letter Y on the title-page; occasional Greek type; a closed short tear and a small chip to the outer margin of the first leaf (probably where a tab was once applied, when the work was bound

in a miscellany), far from text, a little dust-soiling to the margins of the first leaf and to the final blank, but a very good copy, disbound. £3000



Very rare first and only edition of Bernard of Luxemburg's moral interpretation of the Pythagorean letter, Y, the accepted symbol of pagan ethics: an iconic reminder of the hard, narrow path of virtue and the easy, broader path of vice. Bernard's Christian exegesis opens with a large central depiction of Y, each arm surrounded by the sequences of vices on the left hand-side and virtues on the right, crowned respectively with the final verdicts: 'Here died those who acted wrongly' and 'Heaven: such is the joy of those whose abode is with You'. The austere shape of Bernard's Y is distant from contemporary renditions: while famous Renaissance iconographies such as Geoffrey Tory's would load the outline of the letter with emblems of good and evil, Bernard's Y is starkly geometrical and strictly Pythagorean, in exploiting the simple figure of the triangles pointing upwards or downwards.

Bernard was a Dominican theologian and inquisitor who taught at Cologne and Louvain, the author of, among other works, a *Catalogue of heretics*. Many references to the two 'horns' of Y had been made throughout late antiquity, but Bernard's is the first exhaustive Christian exegesis of the Pythagorean letter, built from the most comprehensive array of classical and biblical texts.

É. Van der Vekene, *Bernhard von Luxemburg, um 1460-1535. Bibliographie seiner gedruckten Schriften*, 11; IA 117.628; VD 16, B 1994. OCLC locates two copies only in public holdings, both in Germany.

ymaginē terrē: portem? et ymu-
ginē celestis. Hoc autē dico
quia caro et sanguis regnū d-
possidere nō possunt: neq; cor-
ruptio in corruptelā possideb-
Ecce misterium vobis dico. Nō
quidē resurgem⁹: sed nō om-
mutabimur. In momento
ictu oculi: in nouissima uerba.
Sicut nūc uerba: et mortui resur-
gent incorrupti: et nos immutabi-
mur. Oportet etiā corruptionib⁹
hī inducere incorruptionē: et mor-
tale hī inducere immortalitatē. Quā-
autē mortale hī induerit immorta-
litate: tunc fiet sermo q̄ scriptu-
est. Absorta est mors ī victoria
Ohi ē mors victoria tua: Ohi
est mors stimulus tu⁹: Stimu-
lus autē mortis p̄ccm est: uirtus
uero peccati leg. Deo autē grati-
as: qui dedit nobis uictoriā p-
dñm nr̄m ih̄m cristū. Itaq; fē-
mei dilecti stabiles estote et im-
mobiles: abundātes ī om̄i tēpo-
re dñi semp: sciētes q̄ labor uel-
re nō est inanis in dño. **XVI**

De collectis autē que fūit in
lāctos: sicut ordinavi ec-
clēsijs galacie. Ita et uos facite
per unā sabbar. Quisquis
uim apud se reperit recōditus
q̄ ei bene placuerit: ut non tū-
uenero tūc collēte fiat. Quā autē
p̄ctus fuero: quos probaue-
ris per ep̄las hos iuncta p̄tere

THE 36-LINE BIBLE

4. [BIBLE.] **BIBLIA LATINA.** [*Bamberg, Printer of the 36-line Bible, about 1460, not after 1461.*]

Fragment printed on vellum (322 x 92mm) comprising a complete column of 36 lines: the outer column of a leaf (the text is from I Corinthians 15,34–16,3); gothic type (Donatus-Kalender), rubricated initial ‘D’ at the beginning of chapter 16 (and small manuscript guide letter ‘d’ still visible), chapter number in alternate red and blue letters, capitals touched with red; expertly pieced together from several fragments recovered from a binding, small loss to beginning or ends of a few lines at head of column, slight darkening to the verso and minor staining to the recto from paste, but generally in very good condition, with crisp and strong type impressions. £20,000

The celebrated 36-line Bible is the first book printed at Bamberg, and the second or third edition of the Vulgate Bible following closely the 42-line Bible of Johann Gutenberg and possibly the undated and virtually contemporary Strassburg Mentelin edition. **It is printed with the oldest known printing type** (in a later state) which is of Mainz origin and was used there in the 1450s, likely by Gutenberg, to print various editions of Donatus’s *Ars Minor*, the *Sibyllenbuch*, *Türkenkalender*, a bull of Calixtus III, and other small books and broadsides. In the late 1450s the type became the property of a printer whose identity remains uncertain, but who was probably a former apprentice of Gutenberg’s (Albrecht Pfister or Heinrich Keffer have been proposed), and was used to undertake the reprinting of Gutenberg’s Bible on an even larger scale. Although there is no date or place-name printed in the book itself, it is generally assumed that it was printed in Bamberg – surviving copies all show early connections with the area around that city – around 1460. A single paper leaf in the Bibliothèque nationale, Paris, which originally came from the Wolfenbüttel copy, bears the rubrication date ‘1461’.

The 36-line Bible is of great rarity in any form, especially so on vellum. Fifteen copies are recorded, all on paper, only four of which are strictly complete. The sole evidence for vellum copies is the survival of fragments like the present. Commoner are equivalent fragments on paper. The book, prior to November 1991, was represented in America only by single leaves or parts of leaves; the Liverpool copy (sold at Christie’s, 27 November 1991, lot 50) is now in the Scheide Library at Princeton.

GW 4202; HC 3032; Goff B527; BMC I, 16; De Ricci, *Catalogue Raisonné des Premières Impressions de Mayence*, 1911, no. 23. For an account and census of copies and fragments see the Christie’s catalogue for the Liverpool copy sold 27 November 1991.

ILLUSTRATED POCKET NEW TESTAMENT

5. [BIBLE.] *Novum testamentum illustratum insignium rerum simulachris, cu[m] ad veritatem historiae, tum ad venustatem, singulari artificio expressis.* [*Paris,*] *F. Gryphius, 1541.*

Two parts in one vol., 16mo, ff. 199; 136, 15; with numerous woodcut illustrations, all partly (though somewhat crudely) coloured by a contemporary hand; a few notes in a contemporary hand, including four lines of verse beginning ‘Vinea culta fuit; cultores premia querunt’ (f. d7r); a few headlines shaved, but a very good copy in eighteenth-

gilt, with the Aldine anchor on covers, gilt edges; with the bookplate of Conte Leonardo Vitetti. £18,000

First Aldine edition, embodying a new text, and the first containing the three added *Novelle* (not by Boccaccio) at end.

In the prefatory letter addressed to Roberto Magio, the printer Andrea Torresani – Aldus' father-in-law – says that the text was prepared and corrected by Aldus himself. 'Gran tempo ha . . . che la presente opera . . . alla sua vera & sana lettione ridotta . . . è da Aldo mio cognato, & c.'. **If this is true, it is the only vernacular text that Aldus edited.** Perhaps, Martin Davies suggests, Torresani means he just gathered the material, which he might then have given to say a Bembo or Navagero to edit. Renouard says that the edition served as textual basis for the Giunta edition of 1527, noting 'Dans la Bibliothèque Médicis, à Florence, on en conserve l'exemplaire que les Junte ont en 1527 donné pour copie à leurs compositeurs'.

This is the copy listed in the Quaritch Aldine catalogue of 1929, formerly in the library of the Earl of Powis.

MAGNIFICENT WEDDING GIFTS FOR THE POPE'S NEPHEW

7. **[BRASCHI ONESTI, Luigi.]** Nota de' regali avuti da Sua Eccellenza la Signoria Donna Costanza Falconieri, e Sua Eccellenza il Signor D. Luigi Braschi Onesti, in occasione de' loro gia seguiti Sponsali. [*Rome, nella stamperia Cracas, 1781*].

Small 4to, pp. xiv, printed in double columns, with ornamental letterpress dividers, two woodcut tail-pieces; a few minor tears repaired, one small hole with loss of a few letters (repaired with old pen facsimile), vertical folding crease; bound in near contemporary gold patterned boards (the gold partly oxidized), later vellum spine. £1500

First and only edition, a very rare and unusual record of the presents received by Costanza Falconieri (1764–1820?) and Luigi Braschi Onesti (1745–1816) on their wedding.

Luigi Braschi Onesti was a nephew of Pope Pius VI who granted him a dukedom, and the mother's bride was rumoured to have been a mistress of Pope Pius VI when he was younger. Their wedding, on 4 June 1781, conducted by the Pope himself in the Sistine chapel, was a magnificent courtly event. The Braschi Onesti lived a life of splendour in Rome basking in open papal nepotism; Duke Luigi built himself one of the most ostentatious town palaces near the Piazza Navona, Palazzo Braschi, where he housed his splendid art collection and fine antiquities (some of which were eventually bought by the future King Ludwig I of Bavaria).

The list gives the names of the well wishers (and their rank, including members of the main noble Roman families and many cardinals) who gave presents. There are many jewels: diamonds, emeralds and rubies, individual or in elaborate combinations, including very many rings; luxurious dresses embroidered in gold and silver; fine gilt pocket watches and table clocks; several enamelled tobacco jars and richly decorated gold and silver boxes; thoroughbred horses; tapestries; dinner services, and tea and coffee sets, often from Meissen; fine cutlery; much silver and gold vessels for various uses; table linen; some glass including a mirror; etc. There is also some art, such as a large painting by Romanelli; some ancient cameos; a painting of the Virgin Mary by Arazzo; five pieces of porcelain from Japan; Cosimo Morelli, the architect, presents them with a specially bound presentation copy in red morocco with their arms of his *Pianta, e Spaccato del nuovo Teatro d'Imola* (Rome, 1780), together with loose sheets of his theatre prints; there are several editions of

Salvioni's printed prayer books, all splendidly bound. Some of the presents are elaborate *Kunstkammer* objects such as the splendid Meissen porcelain Crucifixion scene, with ebony cross and the holy nails made of diamonds, the whole preserved in a red morocco box embossed with the arms of the married couple. There is a silver and ivory writing set in a elaborately decorated Portuguese wooden box; a silver font decorated in bas-relief putti and the images of St. Joseph and the Virgin Mary and a gilt crown above; and two enamelled French boxes, decorated with diamonds and rubies, with a note of one thousand *scudi* in each box.

This is a splendid record of the kind of gifts which were fashionable in Roman society in the late 18th century.

Not in Watanabe/Kelly or Rosetti, *Rome*. No copies in OCLC. COPAC locates only the British Library copy; two further copies located worldwide (Bavarian State Library, Munich and Museo di Roma in the Palazzo Braschi, Italy).

ON THE CONDUCT OF YOUNG LADIES: PLANTIN'S FIRST BOOK

8. **BRUTO, Giovanni Michele.** *La institutione di una fanciulla nata nobilmente. L'institution d'une fille de noble maison, traduite de langue Tuscanne en François. Antwerp, [Christopher Plantin for] Jean Bellère (colophon: 'De l'Imprimerie de Chr. Plantain'), 1555.*

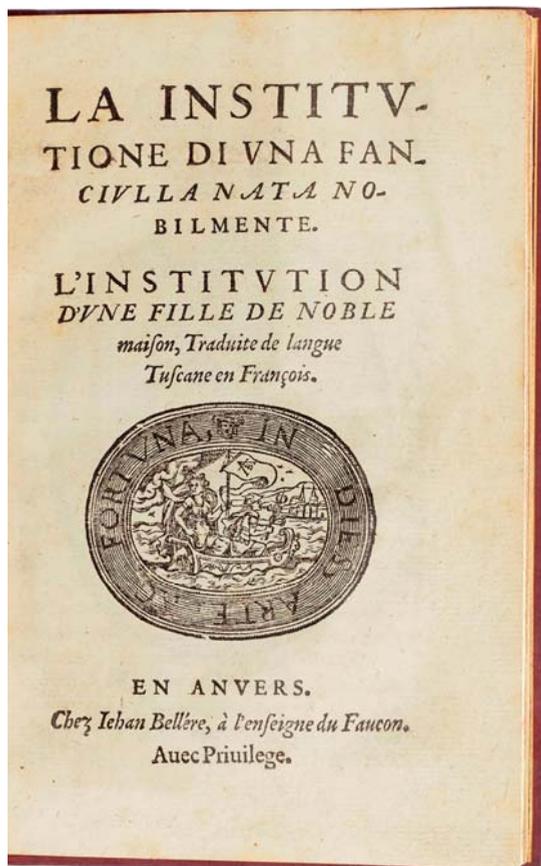
Small 8vo, ff. [viii], 51, [1], parallel text in Italian and French, publisher's woodcut device on title, large woodcut device on recto of f. [ii] and on verso of f. 50; a very good copy, unwashed in modern red morocco, gilt, gilt edges; morocco-edged slipcase. £19,000

First edition of this conduct book for young ladies. The author, a Venetian, had to flee the Inquisition in 1555 and found himself in Antwerp where this treatise was published. The dedicatee, Marietta Catanea, was the daughter of an Italian merchant in Antwerp. There was an English edition, printed in London in 1598.

It is probably the **first book issued by the Plantin Press**: 'if this cannot be proved with absolute certainty, the probability remains great that Bruto's treatise was indeed "the first fruit from the garden of my [Plantin's] press"' (Voet). The dedication is dated 1 May 1555, which follows closely on from Plantin's commission as a printer, dated 18 February 1555, and from the permission to publish this work, dated 5 April 1555. It is possible that Plantin worked as a journeyman for Jean Bellère before this, but this is the first printed work to bear his name. One copy is known adapted for presentation to Gerard Grammy, treasurer of the City of Antwerp (Voet 824B), which has the title-page reset to give Plantin's name rather than Bellère's on the title-page.

Christopher Plantin (c. 1520–1589) had settled in Antwerp in 1549, working as a binder, as the book trade was already firmly established there. His importance to printing history is summed up by S. H. Steinberg (p. 4): Plantin 'inaugurated the golden age of Netherlandish book production'.

Voet 842A. IA 126.081, recording copies at Brussels, Munich, Paris, Vienna, and the British Library. There is also a copy at the Plantin-Moretus Museum at Antwerp, and OCLC adds a copy at the Free University of Amsterdam. No copy apparently in the US.



[8]

SPANISH ARS COMBINATORIA APPLIED TO
CANON LAW AND THEOLOGY, VERY RARE

9. **CARAMUEL Y LOBKOVITZ, Joannes.** Padoxion physico-ethicum cui tomii sunt tres, primusque logicam, secundus philosophiam, et tertius theologiam. Satriano/Campagna [now Sant'Angelo della Fratta], ex typographia Episcopali, 1668 (colophon: 1667).

Three parts in one volume, folio, pp. [xvi], 304; 179, [1, blank]; 228; text in double column; with woodcut printer's device on title, numerous historiated large and small woodcut initials throughout, woodcut diagrams of combinatory logic, and large woodcut of Mary Mother of God in glory to the last title; one short marginal tear not affecting text, the title-page with a little uniform browning, but a very good copy in contemporary full limp vellum; lightly stained. £8750

First and only edition, of great rarity, of this fundamental application of the *ars combinatoria* to canon law and the moral sciences by the pre-eminent and controversial Spanish theologian Joannes Caramuel. Caramuel's theological, philosophical and legal project suffered criticism from many quarters, his brand of probabilism deemed dangerously lax and open to argument. In the *Pandoxion*, issued from the author's own press near his Episcopal residence in Campagna (a remote, poor Italian diocese beset by plague and bandits), Caramuel resolutely breaks with the traditional, scholastic hierarchy in the articulation of the law and of theology.

Responding sympathetically but critically to the contemporary drive towards a unified, encyclopaedic universal knowledge, Caramuel maintains that the Aristotelian-Porphyrion classification and the principle of the 'clear and evident' are only fit for the 'formal sciences': for such disciplines, quantifiers like 'all/none' and binary true/false statements form the basis of a valid method. The law and theology, on the other hand, are 'human sciences'; the quantifiers in legal and theological cases tend to be 'many/ few/ some more/ almost none', and true and false are only limits of a range. Law and theology, like grammar and language studies, ought therefore to be subject to the principle of probability.

Caramuel's combinatorial and probabilistic lens scrutinizes the entire system of the Canon Law with abundant examples. The scrutiny of theology is then complemented by the re-issue, appended at end, of a work on the name and nature of Mary which Caramuel had first published in Prague nearly twenty years earlier: *Maria liber, id est primi Evangeliorum verbi. Sanctangeli, typis Episcopalis*, 1665.

Very rare: besides 4 copies in Italian libraries, OCLC lists 1 copy in the US (Georgetown, the Woodstock Theological Center), one in Germany and 2 in Spain (Salamanca and National Library).

NUN, MYSTIC AND PAINTER

10. **CATHERINE of Bologna, *Saint***. Il libro della beata Caterina bolognese, dell'ordine del seraphico santo Francesco, quale essa lascio scritto di sua mano. [*Bologna, Pellegrino Bonardo, c. 1550*].

8vo, pp. 96; with a large woodcut Crucifixion on title; small corner repairs to the last three leaves, far from text, a small old dampstain, some light spotting and soiling; bound in modern boards covered with an old manuscript antiphonal leaf; lightly rubbed. £1200

Rare edition of *The seven spiritual weapons*, the chief work of the Italian mystic and artist St Catherine of Bologna, the patron saint of painters. Catherine de Vigri (1413–1463), founder and abbess of a convent of Poor Clares in Bologna, wrote works of mysticism, visions and devotion, and was a highly accomplished illuminator and painter. Her principal work, on the spiritual weapons against sin, initially circulated in manuscripts in Italian convents and was first published in 1475, but achieved its greatest popularity in the sixteenth century when biographies of the saint began to circulate. Shortly after 1550 Bonardo of Bologna produced two editions, both rare, carrying exactly the same text line-by-line, but with a different type composition (for the dating, see A. Serra-Zanetti, *L'arte della stampa in Bologna nel primo ventennio del Cinquecento* p. 220). **This is the rarer of the two editions and very probably the earlier**, bearing the variant 'IL EINE' (a typo for 'IL FINE') instead of 'FINIS' at the end.

Of this edition only 2 copies are recorded in Italy (Bologna and Venice). COPAC records one copy, at the British Library. In the US, Saint Bonaventure University only lists a copy of a Bonardo edition, though we have been unable to verify whether it is our edition or the variant.

VRYS TER-VVAPEN:



DE tijt, eerbare Jeucht, daerin wy heden leven
Is door een losse waen tot inde lucht gedreven,

K 2

Dc

THE GOOD LIFE OF A WOMAN – OVER 30 EMBLEMATIC ENGRAVINGS

11. **CATS, Jacob.** Hovwelyck. Dat is De gantsche gelentheyt des Echten staets. *Middelburg, Pietersz van de Venne, 1625.*

4to, six parts plus appendix in one volume, with woodcut printer's device on main title, an engraving on the title of part I, woodcuts depicting a print shop on the titles of parts II and IV, an additional engraved general title, an engraved title to part III and **over 30 engravings in the text**; the general title a little frayed at the margins, two preliminary leaves misbound, some light spotting and a few stains, part three with a little worming in the gutter; a very good copy in contemporary Dutch vellum with yapp edges; later endpapers; contemporary ownership inscription of 'Jacob van Wijck' on title; early 20th-century bookplate of J. R. Thomé. £3500

Very rare first edition of Cats' moral poems on the virtues and duties of women during all stages of their lives.

The *Wedding* was written by the Zeeland politician, lawyer and popular poet Cats, who subsequently wrote many moralising works, most of which were illustrated with fine emblems. All editions of this classic work are rare. The fine illustrations are by Adriaen van de Venne, whose circular emblems often show Dutch interiors or genre scenes with an 'emblematic process' taking place, e.g. a tulip in a glass vase on a table being plucked by a bony hand appearing from a cloud.

Folger IV p. 676 (lacking typographical title). Not in the emblem book bibliographies and collection catalogues. NUC adds copies at Newberry Library, Chicago, and Yale; OCLC gives one French and one Danish location only; KvK locates a copy at Manchester.

LOVE IN RENAISSANCE PHILOSOPHY

12. **CATTANI DA DIACCETO, Francesco, [and Benedetto VARCHI].** I tre libri d'amore . . . con un panegerico all'Amore; et con la vita del detto autore, fatta da M. Benedetto Varchi. *Venice, Gabriel Giolito de' Ferrari, 1561.*

8vo, pp. 207, [1]; with woodcut grotesque cartouche and printer's device on title, several head-pieces and 4- and 5-line historiated initials throughout, and large woodcut Giolito emblematic device on final page; some light toning in a few quires, old erased inscription in ink on title, but a very good copy in contemporary stiff vellum, flat spine with old paper library labels; contemporary ownership inscription of Baldello Baldelli at the beginning of the Panegirico all'Amore (p. 135), eighteenth-century English inscription on front free end-paper recording the purchase of the book from the Pinelli sale; some later pencil marginalia by an English reader on pp. 142 and 155. £1250

First edition of the collection of Diacceto's Neoplatonic writings on love edited by his grandson (also called Francesco), complemented with Varchi's *Life* of the author.

Francesco Cattani da Diacceto (1466–1522) was a disciple and successor of Marsilio Ficino at the Florentine studio. While more inclined than his mentor towards harmonizing Platonism and Aristotelianism, he embraced and enhanced the former, particularly through his very influential works on love, which he published both in Latin and the vernacular. In line with Ficino's

interpretation of Plato, Diaceto sees love as a yearning for beauty; 'common' or 'vulgar' love is defined therefore as a physical desire for bodily union, and 'spiritual' love as the desire to be in unity with God.

His writings, first circulated in the early 1500s, gave impulse to the Neoplatonic erotic literature of the Cinquecento and deeply influenced Renaissance verse and prose on love as the soul's progress towards perfection. This first collected edition is cited in Alfred Rose's *Register of erotic books*.

Not in Adams. COPAC locates 3 copies only (British Library, Manchester and Warburg Institute). See L. Deitz's study in Jill Kraye (ed.), *Cambridge translations of Renaissance philosophical texts*, vol. 1, *Moral philosophy*, Cambridge University Press, 1997, pp. 156–165.

THE FIRST COMPLETE *DON QUIXOTE* IN GERMAN

13. [CERVANTES SAAVEDRA, Miguel de.] Don Quixote von Mancha, Abentheurliche Geschichte. Erster [– Anderer] Theil. *Basel & Frankfurt, 'Johann Ludwig du Four, von Genff', 1682.*

Two parts in one vol., 8vo, with printed and engraved titles to both parts, and 30 (of 32) engraved plates; upper half of one leaf of text in part 1 torn away (this and the two missing plates supplied in facsimile), possibly missing the list of plates from part 2, a few minor stains here and there, but generally in very good condition in the original vellum, spine lettered in contemporary manuscript. £15,000

First edition, first issue, of the first complete translation of *Don Quixote* into German. An earlier translation under the title 'Juncker Harnisch aus Fleckenland' (Frankfurt 1648, reprinted 1669 (the Cöthen 1621 edition is a ghost)) comprised only the first twenty-two chapters of Part I. The translator here signs himself 'J. R. B.' under a dedication to Elizabeth Charlotte of the Palatinate, Duchess of Orleans. The engravings are cut by Diodati from those prepared by Bouttats for the 1662 Brussels edition.

This issue has the printed and engraved titles in both volumes dated 1682; in the second issue they are dated 1683.

Rare: OCLC cites only the Harvard (vol. 2 only, lacking one of the titles) and Biblioteca Nacional Madrid copies of the 1682 issue. Copies of the 1683 issue are cited at Berkeley, Yale (lacking all plates), Regensburg, Stuttgart, and Madrid. No copy of either issue in the British Library catalogue.

Palau 53030; Rio y Rico 577; unknown to Rius who cites only the 1683 issue.

RARE: A SOURCE TO COPERNICUS

14. CORDOBA, Alfonsus de. Tabule Astronomice Elisabeth Regine. *Venice, Lichtenstein, 1503.* [bound after:]

REGIOMONTANUS, Johannes. Tabula directionum. *Venice, Lichtenstein, 1504.*

**Tabule celestium motuum a principio Intronizationis Inuictissimoz
 Fernandi z Elisabeth Hispanie z Sicilie Regum Incoantes: quaz
 medij motus ad meridanu' Hispalen' ciuitantur: estq; prima tabula
 oriaz que fuerunt inter omis alios principes qui oriani fuere Hispa
 nie: z Elisabeth.**

	Dies	mēses	Anni
D iferētia Diluuij z Elisabeth	7	10	4575
Diferētia Incarnatō: s. d. z Elisabeth	23	11	1473
Diferētia Elisabeth z Tubalis: p̄m̄s rex	7	10	4432
Diferētia Elisabeth z Iberi secūdi regis	6	10	4276
Diferētia Elisabeth z Jubalde: edificauit (gibralta.	0	10	4239
Diferētia Elisabeth z Brigi	7	10	4175
Diferētia Elisabeth z Lagi	7	10	4123
Diferētia Elisabeth z Beni	6	10	4093
Diferētia Elisabeth z Berionis	0	10	4061
Diferētia Elisabeth z Hispali: fūdauit hispali	7	10	3985
Diferētia Elisabeth z Hispani	7	10	3968
Diferētia Elisabeth z Herculis	7	10	3936
Diferētia Elisabeth z Desperi	7	10	3916
Diferētia Elisabeth z Atlantis	7	10	3906
Diferētia Elisabeth z Sicori	7	10	3893
Diferētia Elisabeth z Sicani	7	10	3849
Diferētia Elisabeth z Sicelei	6	10	3818
Diferētia Elisabeth z Lusi	7	10	3774
Diferētia Elisabeth z Siculi	7	10	3743
Diferētia Elisabeth z Romi	7	10	3682
Diferētia Elisabeth z Palatii	6	10	3567
Diferētia Elisabeth z Lacci	4	10	3556
Diferētia Elisabeth z Eriethi	7	10	3514
Diferētia Elisabeth z Melicole	6	10	3444
Diferētia Elisabeth z Amibalis	23	11	1673
Diferētia Elisabeth z Scipionis africani	23	11	1638
Diferētia Elisabeth z Julij cesaris	23	11	1511
Diferētia Elisabeth z Atanaric: gotoz prim?	23	11	1130
Diferētia Elisabeth z Alarici: q̄ inuauit urbē	23	11	1088
Diferētia Elisabeth z Atabulsi	23	11	1062
Diferētia Elisabeth z Sigerici	23	11	1056
Diferētia Elisabeth z Uualie	23	11	1055
Diferētia Elisabeth z Theodoredi	23	11	1033

4to; Regiomontanus: ff. [150]; Alfonsus: ff. [52]; gothic letter, large and small woodcut initials, with many leaves of tables, full-page woodcut printer's device to the verso of the last leaf in both works, printed in red and black; infrequent light foxing, one or two leaves more heavily affected, light and mostly marginal dampstaining to a few quires, one or two small wormholes; very good copies, both with the same early ownership inscriptions (cancelled but partly visible), collected together at an early stage and bound in 17th-century vellum, title lettered to spine; old monastic inscription 'Prohibitus' to first title, further inscriptions partially obliterated at foot, second title with embossed stamps at head and foot, erased inscriptions to verso of the last leaf. £15,000



First edition, rare, of Alfonso de Córdoba's set of astronomical tables, a source for Copernicus, who cites Alfonso de Córdoba (as simply 'Hispalensis', unidentified until the twentieth century) in the *Commentariolus*, the earliest articulation of his planetary theory, along with three other sources.

At the turn of the century, during the years which Copernicus spent mostly in Italy, the Seville-born astronomer and physician Alfonso de Córdoba was in Rome, in the service of Pope Alexander VI Borgia and his son Cesare. His publication is dedicated to Queen Isabella and King Ferdinand, with charts preceded by a section on instructions and examples for their use.

'As was true for almost all European astronomers at the time, Alfonso de Córdoba faithfully adhered to the Alfonsine Tables Among the material used by Alfonso de Córdoba we have identified the *editio princeps* (1483) of the Alfonsine Tables However, Alfonso de Córdoba did not limit himself to reproducing the tables in the 1483 edition adapting them for the time of Queen Isabella, for there are significant changes The analysis of *Tabule astronomicæ Elisabeth Regine* shows that . . . Alfonso de Córdoba produced astronomy at a level similar to that of the best astronomers of his time. This is probably why his tables were used by astronomers in the 1520s, notably an unnamed author whose work is preserved in Vienna, MS 5303, and Nicholas Copernicus' (J. Chabas, *Astronomy for the Court in the Early Sixteenth Century. Alfonso de*

Córdoba and his Tabule Astronomicæ Elisabethæ Regine in 'Archive for History of Exact Sciences', Vol. 58, no. 3 (2004), pp. 183–217.

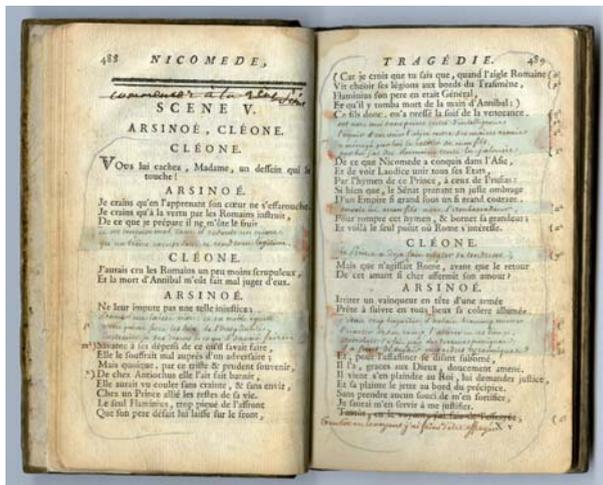
Bound with a very good copy of a rare early edition of Regiomontanus's *Tabula directionum*, charting the progressions of planetary conjunctions. Regiomontanus, who before settling in Nuremberg had assisted Pope Sixtus IV and Cardinal Bessarion in the reform of the calendar, and had been librarian to Mathias Corvinus, was the foremost astronomer of the time and the first publisher of astronomical and mathematical literature. His writings were instrumental in dismantling the medieval planetary theory and preparing the grounds for Copernicus. It was with the *Tabula* that Regiomontanus began to make use of the tangent function. Regiomontanus did not, however, fully fathom the potential of tangents in astronomical calculations, and dropped the function altogether in his *De triangulis* (1533), 'the first systematic treatise on plane and spherical trigonometry to be published in Europe' (Rose).

Cordoba: Adams C2622; BM STC It. p. 198; Houzeau & Lancaster 12712; Lalande, p. 31; Palau 61824. Regiomontanus: Adams R287; BM STC It. p. 455.

PIERRE LAFON'S THOROUGHLY ANNOTATED PROMPT COPY

15. [CORNEILLE, Pierre.] *Nicomede*. Tragedie. [Paris, n. p., late eighteenth-century.]

12mo, pp. [ii], 469–558, [2, blank]; outer lower corner of the half-title repaired, some light marginal staining, but a very good copy in early nineteenth-century half roan, flat spine filled in gilt, gilt morocco lettering-piece, the name 'La Fond' stamped in gilt on upper cover; **copious alterations throughout the text, including marginalia, interlinear annotations and pasted-on paper strips offering variants to the verses; some later; a unique copy.** £4500



A unique prompt copy owned and used by the great French actor Pierre Lafon (also La Fond, 1773–1846), **abundantly annotated** by the actor some time in the early decades of the nineteenth century. This wonderfully altered prompt copy, made up from a volume of a 12mo eighteenth-

century collective edition of Corneille's works, overflows with notes, cancellations, additions and stage directions written between the text lines or on thin slips of paper pasted over the text. It contains the preparatory work to the impersonation which crowned Lafon's career and which was perhaps his greatest success: a contemporary reviewer described the 1839 performance as a role 'qui a été pour [Lafon] une véritable création', in which the artist 'a réuni les suffrages les plus difficiles' (*L'artiste*, II, pt. 2, 1839, p. 96).

Pierre Lafon made his Paris debut in May 1800, and in September of that year he was admitted to the Comédie Française, where, in the course of an accomplished career, he took on thirty-eight roles. He died in 1846.

JOHANN ALBERT FABRICIUS' COPY

16. **DOPPELMAYR, Johann Gabriel.** Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern, welche fast von dreyen *Seculis* her durch ihre Schrifften und Kunst-Bemühungen die Mathematic und mehreste Künste in Nürnberg vor andren trefflich befördert, und sich um solche sehr wohl verdient gemacht, zu einem gutem Exempel, und zur weitem rühmlichen Nachahmung, in zweyen Theilen. *Nuremberg, in Verlegung Peter Conrad Monaths, 1730.*

Folio, pp. [xx], 314, [18], **with 15 (4 double-page) engraved plates**, title-page printed in red and black and with engraved vignette; from the library of Johann Albert Fabricius (1668–1736), with his neat MS. ownership inscription and shelf mark at foot of title and a number of neat ink underlinings and short annotations in his hand in the indices; a fine copy in contemporary German half sheep, gilt spine divided into seven compartments, one lettered in gilt; joints cracked but firm. £3500

First edition of this important historical and bio-bibliographical survey of scientists, artists and instrument makers working in Nuremberg from 1450 (Regiomontanus) to Doppelmayr's own time. The wealth of information gathered by the astronomer, cartographer and mathematician Doppelmayr (1671–1750) is staggering and the work is still consulted today, simply because the information is found nowhere else. Doppelmayr also strove to include each and every publication issued by those he wrote about, thus giving a history of scientific publishing in Nuremberg and Germany.

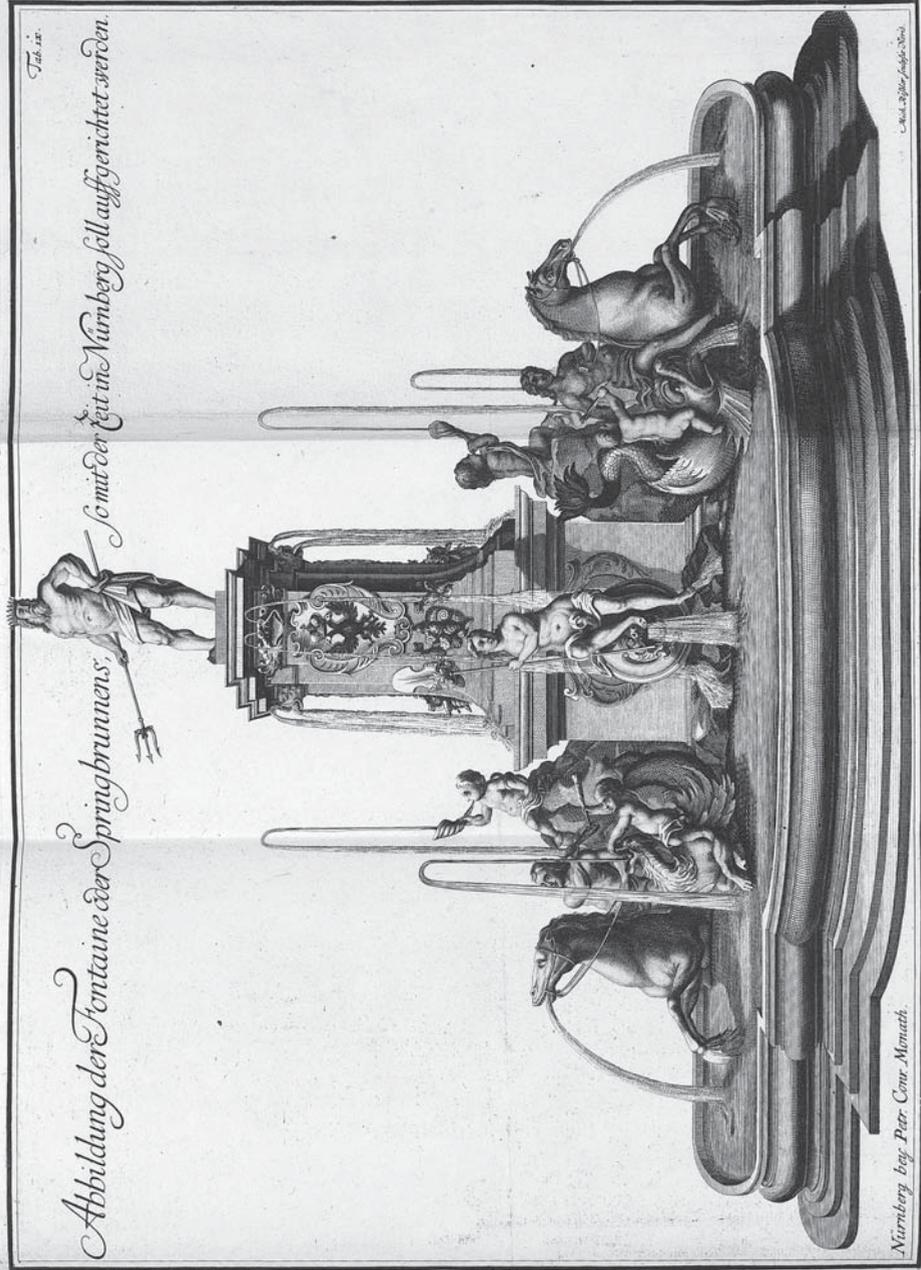
The work contains 360 biographies and furnishes a systematic chronological history of German science, art and technology. Nuremberg was one of the earliest and most important centres in Germany for instrument making and associated trades, a position it still held in the 1730s when Doppelmayr himself produced his globes 'which for a long time dominated the market' (Dekker, *Globes from the Western World*). Doppelmayr is **virtually the only reference for early music instrument makers in Germany.**

The plates are curious and fascinating. There is a fine double-page illustration of Martin Behaim's famous 1492 globe. This was the first terrestrial globe ever produced. Doppelmayr reproduces the globe as two hemispheres with annotations around the border replicating parts of the text found originally on the globe, but now mostly lost due to over-zealous restoration in the nineteenth century. The other plates show items which could be found in a cabinet of curiosities, such as music instruments, Adam Kraft's *Sacramenthäuslein*, ingenious carts, ivory turnery of geometric forms, statuary, elaborate furniture, and scientific instruments. Among the latter Doppelmayr included his father's air pump, the first such contraption to appear in Nuremberg. There are also illustrations of elaborate sculptural fountains.

Abbildung der Fontaine der Springbrunnens.

So mit der Zeit in Nürnberg soll auffgerichtet werden.

Tab. 12.



Nürnberg bey Petr. Com. Monath.

W. H. Müller, Kupferstecher.

The polyglot Johann Albert Fabricius is best known by his bibliographical works such as *Bibliotheca Latina* (1697) and *Bibliotheca Graeca* (1705), both reprinted many times. His collection of over 20,000 books was sold at auction in Hamburg between 1738 and 1740.

‘THE EARLIEST (AND PERHAPS THE RAREST) TREATISE
ON THE THEORY OF DESIGN’ (GOMBRICH)

COMBINATORICS AND PERMUTATIONS APPLIED TO ART

17. **DOUAT, Dominique.** *Methode pour faire une infinité de desseins différens, avec des carreaux mis-partis de deux couleurs par une ligne diagonale: ou observations . . . sur un mémoire inséré dans l’Histoire de l’Académie Royale des Science de Paris l’année 1704, présenté par . . . Sebastien Truchet.* Paris, Claude Jombert, 1722.

4to, pp. [xvi], 189, [3] (blanks), with engraved additional title and 28 engraved plates; some fifteen leaves at beginning with small infilled wormtrack in top margin, not affecting text or plates, some light browning and occasional light spotting in the text, but generally a very good copy bound in contemporary mottled calf, richly gilt spine. £3500

First and only edition of ‘the earliest (and perhaps the rarest) treatise on the theory of design’ (Gombrich). Douat’s study was based on, as acknowledged in the title, Sebastien Truchet’s short paper *Memoire sur le combinaisons* published in the Academie Royal de Science journal in 1704. Truchet was a fellow Carmelite, an engineer and inventor who established the modern typographic point in France.

Douat’s book is **the first book which gives a systematic graphical treatment of the theory of patterns, permutations and combinatorics.** Combinatorics was at the forefront of mathematics at the time of Pascal, Fermat and Leibnitz. Douat used as a means of visualisation a square diagonally divided into two triangles of different colours, which can be rotated into four different positions. Combining these into clusters gives 16 elements of twos, 64 of threes, 256 of fours and so on. Thus Douat calculated that an infinite number of variations in geometric patterns can be formed using only two colours. Douat hopes in his preface that his findings would be of use to craftsmen who work with tiles, marquetry, wood, glass, marble or stone, embroidery in carpets, and so forth.

Guilmard, *Les Maitres Ornementistes* pp. 122–3; Berlin Kat. 377. See also Ernst Gombrich, *The Sense of Order* pp. 70–72.

18. **ERPENIUS, Thomas.** *Orationes tres, de linguarum Ebraeae, atque Arabicae dignitate.* Leiden, *Typographia auctoris*, 1621.

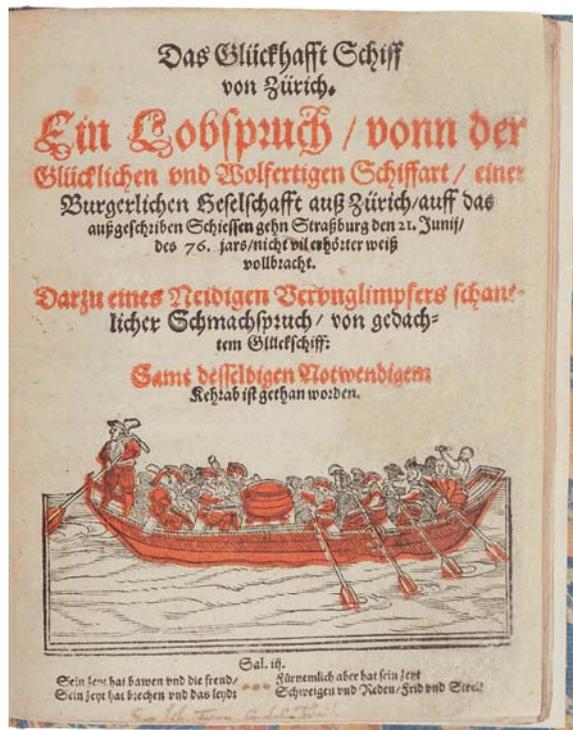
12mo, pp. [xii], 132, woodcut printer’s device on title; a good copy in contemporary sheep; rebacked preserving spine; from the library of the earls of Macclesfield, with bookplate and blindstamp. £1200

First complete edition, rare, of Erpenius’s celebrated orations. The first oration, on Arabic as a serious subject for study, had already been published in 1613 on the occasion of his nomination as a professor at Leiden. ‘The arguments he put forward on that occasion . . . are repeated in his second oration, which gives in addition an increased emphasis on the importance of Arabic

historical texts, the announcement of an ambitious publishing programme, an example of how Arabic cognates may elucidate Hebrew, and further information on Oriental and European collections of Arabic manuscripts' (Robert Jones, 'Thomas Erpenius (1584–1624) on the value of the Arabic language', in *Manuscripts of the Middle East*, I, 1986, pp. 15–25 at p. 15). Erpenius's third oration concerns Hebrew.

Old shelfmark 'Stud. D. IX. 29' and a note about Joannes Mercerus and Averroes on rear inside cover.

Schnurrer 7. OCLC records Chicago only in the US.



FAST FOOD, DELIVERED WARM IN 1576

19. **FISCHART, Johann.** Das Glückhafft Schiff von Zürich. Ein Lobspruch, vonn der Glücklichen und Wolfertigen Schifffart, einer Burgerlichen Gesellschaft auß Zürich, auff das außgeschriben Schiessen gehn Straßburg den 21. Junij, des 76. jars, nicht vil erhörter weiss vollbracht. [*Strasbourg, Bernhart Jobin, 1576 or 1577.*]

4to, ff. 14; title printed in red and black, with woodcut vignette of the racing boat carrying the pot of hot gruel; text in double columns; some very light browning, but a very good copy in modern marbled boards; early ink ownership inscription at foot of title (shaved). £12,000

First edition, very rare, of Fischart's 1174-line verse commemoration of the Hirsebreifahrt, the boat race staged in 1576 by the citizens of Zurich to deliver hot food to a hypothetically besieged Strasbourg. A pot of gruel was cooked, and apparently delivered piping hot, so much so that the citizens of Strasbourg burned their mouths on it. The 1576 race was the celebratory staged repeat of the original bet between the two cities, which had taken place in 1456.

This appears to be the edition usually cited as 'B', though 'A' is lost, and conjectured as having been printed in 1576 (see G. Baesecke's 1901 edition in *Neudrucke deut. lit. des XVI. & XVII. jahrh.*, no. 182 and J. Baechtold in *Mittheilungen der Antiquarischen gesellschaft in Zürich*, bd. 20, p. 104-5). A variant title exists; ours bears 'Geselschafft' not 'Gesellschaft' in the fifth line, 'außgeschriben' is unseparated, and there are three black lines below the vignette.

One of three copies to have appeared at auction in over a hundred years. VD 16 F 1146. OCLC records a single copy in the US, at Chicago.

20. FLUDD, Robert. *Philosophia Moysaica.* In qua sapientia et scientia creationis et creaturarum Sacra veréque Christiana (ut pote cujus basis sive Fundamentum est unicus ille Lapis Angularis Jesus Christus) ad amussim & enucleaté explicatur. [With:] Responsum ad Hoplocrisma-Spongum M. Fosteri Presbiteri, ab ipso, ad unguenti armarii validitatem delendam ordinatum. *Gouda, Petrus Rammazenijs, 1638.*

Three parts in one vol., folio, ff. [iv], 152 [varying between foliation and pagination]; 30, [1, errata]; with engraved title illustration to both parts of the *Philosophia Moysaica* (see below), and over 30 illustrations in the text; f. 53 of the first part with old repair to outer margin; four leaves of the *Responsum* with small marginal repairs; a very fresh, clean copy in contemporary vellum over boards; some wear to spine. £8500

A very good copy in contemporary vellum of the first edition of Fludd's *Moysaical philosophy*.

'In the first half of the seventeenth century [Fludd] was one of England's best known philosophers. Certainly few Englishmen of his day managed to draw the attention of such a distinguished group as Kepler, Mersenne, and Gassendi – each of whom wrote at least one work discussing, and usually complaining of, Fludd's theories. To many Europeans he seemed the most prominent of all English philosophers of his day [...]

'Fludd, like most other Renaissance scientists, and certainly like all Paracelsians, had a bitter hatred of Aristotle even though Aristotelian influences are evident throughout his work. As his authority he preferred to turn to God's two books of revelation – one, His written book, the Holy Scriptures, and the other, nature, God's book of Creation Fludd stated that the origin of all things may be sought in the dark chaos (potential unity) from which arose the light (divine illumination or actual unity). He affirmed that there is true unity in this dichotomy since "Light was unto the eternall unity all one with darkness, though unto our weak capacities they are opposite in property". Continuing, he explained that it was from the darkness or shades of the chaos through the divine light that there appeared the waters which are the pervasive matter of all other substances. This is then true Mosaic philosophy, which is built upon the three primary elements of darkness, light, and the waters or the Spirit of the Lord. And it is with the aid of this divine knowledge that we may bring order even out of the confusion found in the writings of the ancients on the subject. With a careful analysis of their texts Fludd showed that when Aristotle wrote of the *prima materia*, Plato of the *hyle*, Hermes of the *umbra horrenda*, Pythagoras of the "symbolical unity", and Hippocrates of the deformed chaos, they were all writing in reality of the darkness or the dark abyss of Moses.

Similarly by some name or another all of these philosophers knew something of the Mosaic “light” and “waters”. However, in their interpretations they often varied far from the truth and it is to the works of Plato and the *Pymander* of Hermes that the true adept is urged to go for enlightenment’ (Debus, *The English Paracelsians* pp. 105–109).

The engraving on the title-page (repeated at the beginning of the second part) is ‘one of the most important plates for the understanding of Fludd’s metaphysics. “There is one God, one Supreme Being, one Essence, one Divine Mind, *vel volens, vel nolens* – both willing and nilling. [This is the upper circle.] These are like a man’s dual faculties of affirmation and negation: and just as both can be good, so God is good whether he wills or nills, for in God there is no evil In the dark circle all is in the primal state of chaos, before the creation of the world. God is in the middle, in his essence and light, but he does not send it out. *Pimander* calls this “an infinite shadow in the abyss”; it is the Dark Aleph of the Cabbala. This divine property manifests as darkness, silence, death, disease, etc., as can be seen by its connection to the central circle, that of the world. And if we could visit the centre of the Earth, we would doubtless find there the corner-stone of light (*lapis lucidus angularis*). God’s other property gives the world its life, light, form and harmony. It is the World of God, the spiritual Christ filling all, and the incorruptible Spirit in all things. According to the Ancients, there is an archetypal Sun through which all is adorned with beauty and harmony. They attribute the mystery of the visible, created Sun to this divine Sun, Apollo, who carries life, grace and health in his right hand but in his left a bow and arrows as a sign of his severity. Similar to him is Bacchus or Dionysus, by whom creatures are torn in pieces. But he is the same being, known by day as Apollo and at night as Dionysus, the Prince of Darkness. As Dionysus tears man into his seven pieces by night, so Apollo restores him by day to his sevenfold constitution. They are both none other than the one God, who works in all’ (Robert Fludd, quoted in Joscelyn Godwin’s publication on the author).

The *Philosophia Moysaica* ‘was the author’s last work and, as such, fitly represents his matured opinions on Metaphysics, Philosophy, &c [It was] the only one of any importance that he translated into English, and thus evidently intended it to be more popular than his others’ (Gardner, *Rosicrucian Books* p. 33).

Appended is Fludd’s dialogue with Foster on the use of the weapon salve. ‘Fludd entered into the contemporary dispute over the “weapon salve,” which was an important test for the validity of sympathetic medicine. In the course of this debate he described William Gilbert’s magnetic experiments in detail because they seemed to give valid examples of action at a distance. Here was support by analogy for the truth of the action of the weapon salve’ (*DSB*). ‘The treatment consisted in anointing the weapon which had inflicted the wound with the *unguentum armarium*, of the patient’s blood and human fat, the wound itself being wrapped in wet lint. The doctrine was supported by Fabry of Hilden, Robert Fludd the Rosicrucian, and van Helmont, who attributed the cure to animal magnetism’ (Garrison, *History of Medicine* p. 279).

The title engraving to the second part of the *Philosophia Moysaica* is surrounded by descriptive text, whereas that on the title is of the image only. Here, however, the first owner has personalized this copy by pasting another example of the version with text onto the main title.

Caillet 4036; Ferguson I p. 284; Gardner 237; Krivatsy 4140; Shaaber F150; Wellcome 2331.

THE DUKE’S ACADEMIC ADVICE TO A SCHOLAR

21. **FOSCARINI, Marco, Duke.** Manuscript letter, signed, on paper. *Venice, 2 December 1759.*

Single leaf, text on both sides in brown ink in an accomplished cursive hand, 22 and 14 lines, the sender's signature and the recipient's name at foot of recto, the recipient's detail (illegible) and some contemporary notes on verso; two very mild vertical creases along the folds; an extremely well-preserved document. £250

A letter from Marco Foscarini, one of the foremost Venetian men of letters and patrons of the arts of his time, to the academic Clemente Sibiliato. Foscarini advises Sibiliato on sources for the history of Luigi Molino, the Venetian diplomat whose eloquence steadied the Senate during the brief loss of Padua in 1509 and exhorted Venice to reclaim its terra firma in defiance of the international League of Cambrai.

Foscarini quotes a wealth of bibliography on the matter, citing passages verbatim in one case and briefly discussing the relative priority between written and popular sources. He asks to be sent Sibiliato's final text for checks before publication. It is likely that Sibiliato should have used anecdotes on Molino's life as *exempla* in his numerous essays on the power of eloquence. At Foscarini's death, only a few months after his election as Doge in 1762, Sibiliato published an encomium of Foscarini also centred on his eloquence.

A JURIST'S MIRROR OF PRINCES

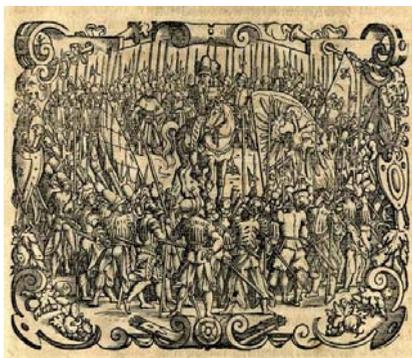
22. **GOBLER, Justin (also GOEBLER).** Chronica der Kriegßhändel des Allergrößmechtigsten . . . Maximiliani des Namens der Erst . . . gegen die Venediger vnd Frantzosen . . . Zu rettung ihrer Key-serlichen Maiestat Osterreichischen Erblanden in Kärnten Steyer Crain Tyroll und anderer . . . als der zeit obersten Feldthauptman und Commissari, im Jar fünffzehnhundert und acht geführt und verhandelt. *Frankfurt (am Main), Christian Egenolph Erben, 1566.*

Folio, ff. [x], 86, [1]; title printed in red and black; **with two large woodcut illustrations in text (Emperor Maximilian I on horseback amongst his army; Maximilian sitting in judgement as an allegory of justice)**, a small woodcut medallion of Maximilian I, a large woodcut medallion of the author, the large initial of the title developed into an extended complex knotted-motif headpiece, many woodcut initials and knotted tail-pieces throughout; very light uniform toning to the paper, but a clean, fresh copy bound in modern marbled boards. £1750

First edition, very rare, of the chronicle of sixteenth-century German history written by one of the greatest jurists of his time, gathering numerous sources – in many cases appearing here in print for the first time – of the political, legal and military history of the time of Maximilian I. The book also contains **the first appearance of Gobler's German translation of Melanchthon's funeral eulogy of the Emperor.**

Gobler was a prominent jurist, the author of the Latin translation of the Constitutio Criminalis Carolina of 1543, and responsible for an important reform of the police in Frankfurt.

This monograph on Germany in the time of Maximilian gathers all kinds of extant sources, using deeds and events subtly to offer a 'mirror of princes'. The 'educational' or prescriptive spirit of Gobler's ostensibly impartial array of new sources emerges through the elegant typography, the solemn collection of eulogies, and more evidently in the two large woodcut scenes. They capture Maximilian in the two main imperial roles of war leader and lawmaker, extolling in classical and emblematic forms his imperial attributes of military bravery and love of justice.



VD 16 G 2292. Not in Adams. A single copy located in US institutions (Harry Ransom, Texas), two in Britain (British Library and National Library of Scotland).

A LANDMARK OF TEXTUAL ARRANGEMENT

EXTRA-ILLUSTRATED COPY WITH PICART'S HOMERIC SERIES

23. **HOMER.** Ομηρου Ιλιας και Οδυσσεια, και εις αυτας σχολια, η εξηγησις Διδυμου. Homeri Ilias et Odyssea, et in eadem scholia, sive interpretatio Didymi. Cum Latina versione . . . indiceque Graeco locupletissimo rerum ac variantium lection. Accurante Corn. Schrevelio. [Βατραχομομομαχια, Υμνοι, etc.]. *Amsterdam, Elzevier, 1656 (vol. II dated 1655) [but Leiden, Franciscus Hack].*

Two vols, 4to, pp. [xv], 716; 536, [44, index]; with an engraved title in vol. I bearing a portrait medallion of Homer with Achilles and Ulysses posing as soldiers, and Elzevier's device to title; **extra-illustrated throughout with 52 engravings for the Iliad and the Odyssey devised by Bernard Picart, and three further engraved plates** (one double-page), text arranged with parallel columns of original Greek and the Latin translation, the Greek scholia beneath as footnotes, all pages ruled in red; a very good, unblemished copy, bound in French eighteenth-century turquoise morocco, triple fillet borders to sides, panelled spines decorated and lettered in gilt, gilt dentelles, marbled end-papers. £4000

A superb extra-illustrated copy of the 1655–1656 Hack-Elzevier Homer, which marked the opening of a new chapter in the history of the graphic arrangement of classical texts. This copy was finely bound in France, probably in the 1750s, to incorporate additional leaves of thicker paper throughout, bearing the fine and famous cycle of over fifty Homeric engravings devised by Bernard Picart (the Iliad series first issued in 1711 and the Odyssey in 1733, published with Mme Dacier's French translation of Homer's works) as well as three further engraved plates of Homeric antiquities, a bas-relief and a chart from the 1643 Wetstein edition.

This edition was actually printed in Leiden by Franciscus Hack, who is identified as the printer in the title-pages of another issue of the same year (see Willems).

This was the first Homer to be printed showing the Greek text, the Latin translation and the pertinent Greek scholia on a single page. In his innovative, tasteful design and skilled typography Hack clearly took guidance and inspiration from the reading practices and needs of contemporary

scholars; the result was a page layout of lasting popularity. The page is pleasingly articulated in two vertical columns, arranging the Latin translation (printed in a slightly smaller type in visual homage to hierarchy) in parallel with the original Greek text, based on the esteemed Estienne-Turnebus *lectiones*, and a horizontal foot section containing the Greek scholia (in smaller type), the other cardinal aid for the comprehension of the text.

Rahir 1228; Willems 1202.

FIT FOR EMPERORS AND PRESIDENTS:
A MAJESTIC NEO-CLASSICAL HOMER

24. **HOMER.** *L'Iliade d'Homère, traduite du grec. Paris, Bossange, Masson et Besson, 1809.*

Folio, pp. [iv], xv, [v], 207, [1]; text in two columns; title and half-title printed in gold, sepia hand-painted portrait of Homer on title, by Evrard; with 34 engraved plates after drawings by John Flaxman; occasional very faint toning, but a very good copy, uncut in contemporary quarter red morocco, spine gilt. £5000

Very rare deluxe edition, one of only 25 copies 'which never came into the market' (Ebert). A bibliophiles' item since its production, this French Homer combined the elegance of fine paper with gold printing made following the technique perfected by Stone, Coquerel and D'Anizy-LeGros, who had obtained a patent for porcelain decoration in Paris in 1808. Their gold ink printing method, which proved enormously popular when applied to earthenware, was little used on paper on account of its laboriousness, and is only found in few books, generally celebrating the glories of Napoleon. The sepia hand-painting of Homer's sculpted bust by Evrard (which at close inspection reveals in this copy traces of underdrawing), and the inclusion of Flaxman's superbly Neo-Classical series of thirty-four engraved plates, most probably inspired by the artist's encounter with ancient Greek earthenware decoration in Rome and London, also contributes to the desirability of this monumental Iliad, which bears the hallmarks of the finest Neo-Classical sensibilities and embodies Flaxman's own definition of the purpose of art: 'to convert the beauty and grace of ancient poetry to the service of the morals and establishments of our own time and country'.

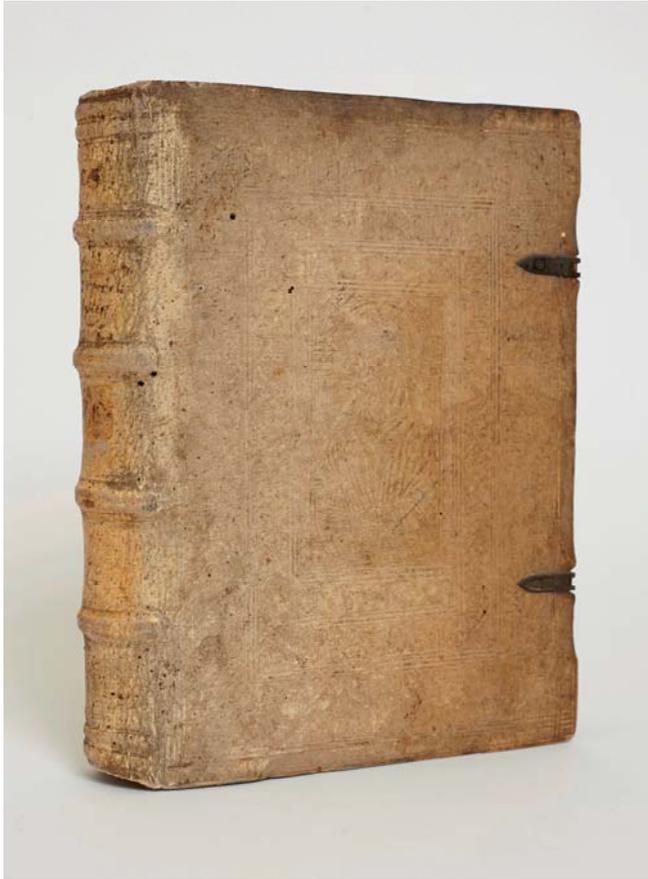
'Il a été tiré de cette édition vingt-cinq exemplaires, format in-folio papier vélin à deux colonnes, avec un titre imprimé en or, ils sont ornés des 34 gravures d'après Flaxman' (Peignot). A copy of this edition was given by the publishers to President James Madison. Two copies were produced on vellum, one of which was given to Napoleon. The publishers produced a cheaper, octavo trade edition of the same translation in two volumes in the same year.

This elegant translation had appeared once before in 1776, but was substantially revised for this edition. While the version is attributed in the title to Charles-Francois Lebrun (1739–1824), Consul for finance, who was awarded the title of Duke of Piacenza by Napoleon after the publication of this splendid work, the actual translator is likely to have been his friend Chataignier.

Brunet III 288; Ebert 10062; Peignot, *Manuel du Bibliophile* IV p. 255.

THE CREED OF REFORMED CHRISTIANITY

25. **IRENAEUS, Christoph.** *Symbolum Apostolicum.* Das ist die Artickel unsers Christlichen Glaubens, ausgelegt. Mit Vermeldung und widerlegung, allerley Irthumb und Ketzereien, beide alt und new, so dawider entstanden. *Eisleben, U. Glaubisch, 1562.*



Two parts in one volume, 4to, pp. [278]; [102]; the odd small mark or soiling along the outer margin or in gutter; a few early eighteenth-century underlinings and one or two small annotations in the margins of the text; a very good, fresh copy in contemporary blind-stamped pigskin over wooden boards, the upper cover with a centrepiece bust of Melancthon dated 1563 and with the initials M C D surrounded by several scenes (Crucifixion, Resurrection, Annunciation, repeated), two brass catches and one clasp, panelled spine with old, now almost wholly obscured lettering in ink; eighteenth-century ownership inscription (Gregorius Martinus, 1710) on front free endpaper. £1500

First edition, rare, of this early and comprehensive exposition of Reformed Christianity based on an extensive exegesis of the Creed, a sound catechetical overview of the faith which, alongside Postils, would ensure the faithfuls' understanding of the changes which occurred after Luther and Melancthon in terms of the substance of their beliefs, the proceedings of their liturgies, and the

moral guidelines for their daily lives. The book contains prefaces by the Reformers Hieronymus Menzel and Cyriac Spangenberg.

In 1562 Irenaeus became pastor at Eisleben; four years later the Lutheran Duke Johann Wilhelm of Saxony appointed him as chaplain for Coburg, and later took him to Weimar.

VD 16 I 301. Besides a few copies in Germany, OCLC lists only three copies in the US: Hellenic College, Luther Seminary Library and Thrivent Reformation Research Program Library.

FROM THE LIBRARY OF AN INFLUENTIAL ELIZABETHAN PATRONESS

26. **JOSEPHUS, Flavius.** Opera in sermonem latinum iam olim conversa: nunc vero ad exemplaria Graeca denuo summa fide diligentiaque collata, ac plurimis in locis emendata. Accesit . . . locupletissimus index. *Basel, Ambrosius and Aurelius Froben, 1567.*

Folio, pp. [xx], 910 [26]; large engraved printer's device on title and final leaf; numerous woodcut initials in the text; light dampstaining to the upper margin of the initial quire – obscuring a nineteenth-century inscription on the title, but a very good copy in English late sixteenth-century calf, gilt covers with a fillet border and richly gilt arabesque centrepiece and corner-pieces, 'The Lady Russell' lettered in gilt; rebounded, with some repairs at corners, joints cracked but firm; blind stamp in the blank margin of the title and the final leaf. £3000

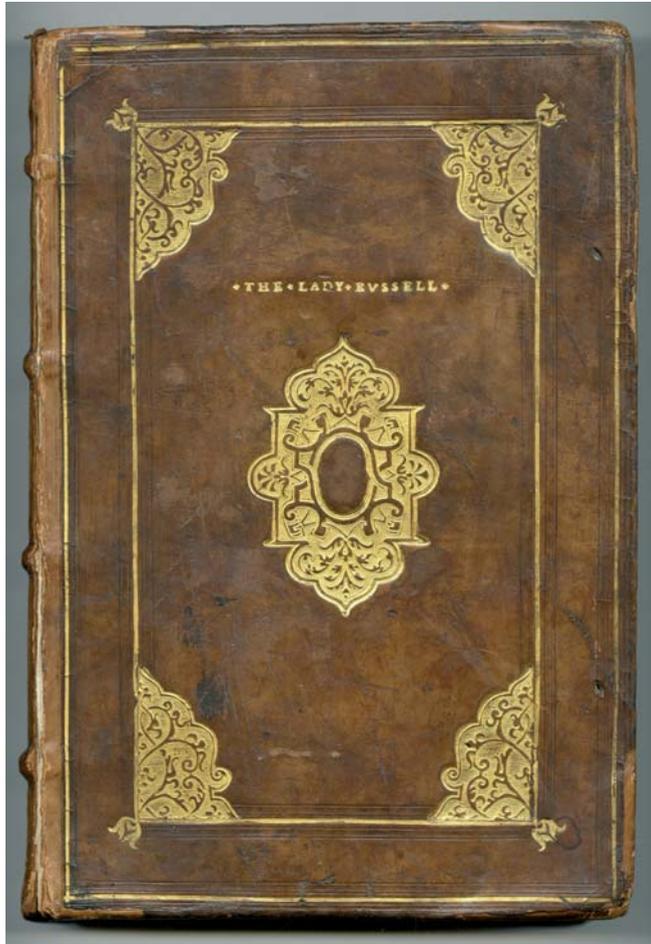
A very good copy of remarkable provenance of the better Josephus printed by the Frobens: a corrected edition based on a new collation with manuscript witnesses, published twenty-three years after the appearance and vast success of the *editio princeps*. The *princeps* was edited by A. P. Arlenius and S. Gelenius and printed by the previous Froben generation, Hieronymus Froben with Nicolaus Episcopus. Ambrosius' and Aurelius' careful corrections granted the Froben Josephus the status of reference for centuries.

The binding bears the inscription 'The Lady Russell'. This is almost certainly Elizabeth, *née* Elizabeth Cooke, Lady Hoby in her first marriage and as a widow, then Lady Russell in her second marriage (1528–1609). Elizabeth enjoyed Queen Elizabeth's favour, entertained the monarch at Bisham Abbey for six days and also hosted a meeting of the Privy Council in the summer of 1592. She was a refined translator and author, and protected musical talents, most notably John Dowland.

'Lady Russell's father, Sir Anthony Cooke, had been tutor to young Edward VI and had taught the prince along with his own five daughters. All five excelled academically and the three eldest made significant matches. Mildred, the first daughter, was the second wife of William Cecil, Elizabeth's great first minister. Anne married Nicholas Bacon and became the mother of Francis Bacon. Elizabeth, the third daughter, married . . . first Thomas Hoby and then John Russell. Roger Ascham, who later had the schooling of Princess Elizabeth, compared two women to her in learning – Lady Jane Grey and Mildred Cooke. The Cooke children must have been part of the rather irregular childhood of the young princess as her status fluctuated during her father's last years and she lived in various royal households, including her brother's.

'When Sir Thomas Hoby died as ambassador to France in 1566, the queen wrote warmly to his widow, "And for your self we cannot but let you know, that we hear out of France such singular good reports of your duty well accomplished towards your husband, both living and dead, with other your sober, wise and discreet behaviour in that Court and Country, that we think it a part of great contentation to us and commendation of our Country, that such a Gentlewoman hath given so

manifest a testimony of virtue in such hard times of adversity. And therefore, though we thought very well of you before, yet shall we hereafter make a more assured account of your virtues and gifts, and wherein soever we may conveniently do you pleasure, you may be thereof assured. And so we would have you to rest yourself in quietness, with a firm opinion of our especial favour towards you”.



‘The first concrete favour we know of was the queen’s consent to be godmother to young Elizabeth. The second, more substantial, help came in 1590 when she granted to Lady Russell for the term of her life the custodianship of Donnington Castle near Windsor Forest with all its attendant revenues (a position she fought in the Star Chamber to keep). When Elizabeth came to the throne in 1558 she chose William Cecil, Lord Burghley, as her chief minister. Of the circle surrounding Cecil one historian [C. Read] has written, “What we have here is a group of significant public figures drawn together into a family alliance, the catalytic being the Cooke sisters and the nucleus the Cecils”. This was the Protestant elite who would create the first Elizabethan age’ (A. F. Johnston, *The ‘Lady of the farme’: the context of Lady Russell’s entertainment of Elizabeth at Bisham, 1592*, in ‘Early Theatre’ 5.2 (2002), pp. 72–73).

Adams J366.

THE FIRST ILLUSTRATED PRINTED MEDICAL BOOK

27. **KETHAM, Johannes de [Johannes von KIRCHHEIM].** Fasciculus medicinae. [*Colophon: Venice, Johannes and Gregorius de Gregoriis, de Forlivio, 28 March 1500*]

Folio, ff. [34], with 10 full-page woodcuts, numerous floriated woodcut initials, text and woodcut captions rubricated throughout; a few small wormholes touching some letters, a very good, large, unwashed and unsophisticated copy in old limp vellum. £45,000

Last incunable edition of one of the most beautiful books of the fifteenth century, the first printed medical book to contain illustrations.

‘The *Fasciculus medicinae* was both the best illustrated book that had yet appeared and the first illustrated medical work’ (Singer, *The Fasciculus di Medicina*, p. 9). First printed in Latin in 1491, the present edition utilises the blocks (with one exception) of the 1493 Italian edition, which ‘contains additional illustrations and text; notably the “Anatomy” of Mundinus, which had been a popular book since the middle 1470s. Mundinus’s work, completed in 1316, though still largely based on Galen and the Arabic writers, shows some firsthand acquaintance with the structures described and its conciseness and systematic arrangement made it the most popular anatomy before Vesalius.

‘The typography and artistic qualities of this edition of the *Fasciculus* make it of interest far beyond the world of medicine. It was the first printed medical book to be illustrated with a series of realistic figures: these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman, and notably, a dissection scene which is one of the first and finest representations of this operation to appear in any book’ (*Printing and the Mind of Man*).

‘The designs [have] a dignity worthy of Mantegna. They are almost near enough in character to justify an attribution of the design to the master himself, only there is lacking perhaps, something of the rhythm which adds such distinction to the “Triumph of Caesar” on which he was working at this period. This lack of rhythm, combined with a stability and classic sense inspired by Mantegna, suggests Mantegna’s brother-in-law, Gentile Bellini, with whose style Lippmann rightly compared them. Whoever the designer is, it can hardly be doubted that these woodcuts are the invention of a painter of genius’ (Hind, *History of woodcut*, II pp. 495–6).

The Latin edition of 1491, also printed by the brothers de Gregorius, only contained six woodcuts. Five of these were redrawn and recut for the 1493 edition, and the new versions are notably finer than the 1491 blocks. Furthermore, four new blocks, including the most memorable images of the work, appear in the 1493 edition for the first time. These are the ‘frontispiece’ of Petrus de Montagnana within a book-filled study, with a patient and his wife depicted below, another of Petrus de Montagnana during a medical consultation, attended by medical students, with an assistant presenting a urine flask, a doctor treating a plague victim, and a depiction of Mondino giving an anatomy lesson while a dissection is carried out on a cadaver below. This suite of blocks are then reprinted in subsequent editions, with the exception of the dissection scene. This block was presumably damaged or destroyed, and was replaced by another version.

Concerning the illustrations in the 1493 edition, and its reprints, Roberts and Tomlinson (*The Fabric of the Body* p. 37) write that they are ‘slightly smaller but more sophisticated illustrations – drawn this time by Gentile Bellini or his brother-in-law Andrea Mantegna, or by an artist directly influenced by one or the other. The figures can be seen to have many of the characteristics of medieval anatomy figures but drawn with much greater assurance and sophistication. The gravida [a depiction of a pregnant woman with internal organs revealed] particularly is improved. The frog-like position of the 1491 figure achieves a certain amount of justification, for in this 1493 edition

the woman is seated with her thighs apart so as to show the dissected reproductive tract; the uterus is not bicornate – a probable indication that the artist had seen a dissection ... A fine woodcut, also added to this edition, shows an anatomical dissection in progress. This dissection scene has been widely reproduced as an illustration of great character that shows how dignified was the ideal conduct of an anatomy in the late fifteenth century’.

Ketham’s text is ‘a compilation of late medieval medical texts that had circulated widely in manuscript, some time in the thirteenth century, covering surgery, urology, herbal remedies, obstetrics and gynaecology, and (in Petrus de Tussignano’s treatise on the plague) epidemiology’ (Christie’s, *Haskell F. Norman Library of Science and Medicine*, no. 118).

Johannes de Ketham has been identified as Hans von Kirchheim (Swabia; fl. 1455–70), professor of medicine in Vienna, who compiled this collection for his lectures and recommended it to his pupils. The outstanding illustrations exerted an important influence on Leonardo da Vinci’s medical studies. Leonardo owned a copy of a Latin edition, and used the Italian edition as a dissection manual and as his main source for medical knowledge. The 1500 edition adds the text of Rhasis, *De aegritudinibus puerorum*.

BMC V 351; Essling 588; Goff K15; Klebs 573.3; Sander 3746. For the 1493 edition see PMM 36.

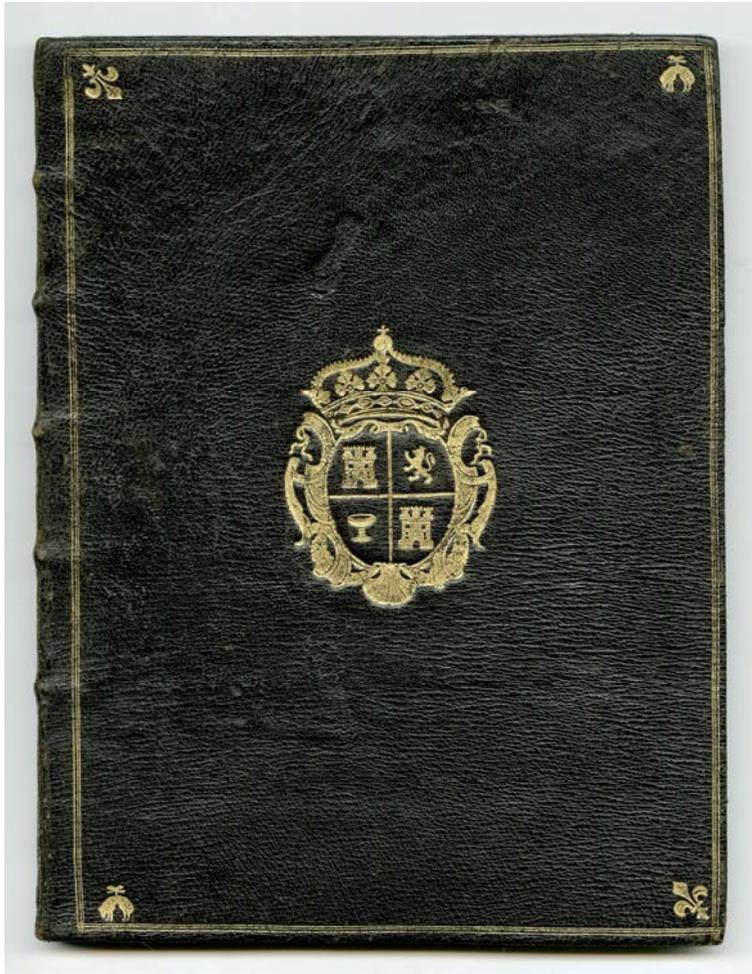
BOUND FOR PHILIP V OF SPAIN

28. **LA RUE, Charles de.** Oracion funebre del Serenissimo Principe Luis Delphin. Predicada en la Iglesia Metropolitana de Paris, à 3 de Julio de 1711. Por el R. P. Carlos de La Rue, de la Compañia de Jesus, Predicador ordinario de la Magestad Christianissima. Traducida en Castellano por el R. P. Gabriel Bermudez de la misma Compañia, Predicador del Rey, y Calificador del Santo Oficio. *Paris, Jean Baptiste Coignard and Etienne Papillon, 1711.*

Small folio, pp. 73, [1, blank], [3], text in French and Spanish on facing pages, with an engraved vignette on title, two large engraved head-pieces (one incorporating a portrait of the Grand Dauphin, the other his arms within a cartouche supported by a skull and bat’s wings) and two engraved tail-pieces; some slight cockling, but a very good, fresh copy in **contemporary French black morocco with the arms of Philip V of Spain stamped in gilt in centre of covers**, fleur de lys and Golden Fleece motifs stamped in alternation in corners and in compartments of spine, gilt edges. £7800

First edition in Spanish, very rare, of the celebrated Jesuit preacher Charles de La Rue’s funeral oration for Louis of France, ‘Le Grand Dauphin’, bound for Louis’s son, Philip V of Spain (King of Spain from 1700 to 15 January 1724, when he abdicated in favour of his son, and from 6 September 1724, when he assumed the throne again upon his son’s death, to 1746).

The first part of de La Rue’s oration, highly elegiac in tone, concerns the education and military campaigns of the dauphin. The second relates the consequences of the acceptance of the will of Charles II of Spain (in which Philip, then duc d’Anjou, was named as successor). The third part concerns the dauphin’s personal virtues.



See Sommervogel VII p. 299. OCLC records three copies only (Biblioteca Nacional, Spain, Bibliothèque nationale and Valladolid).

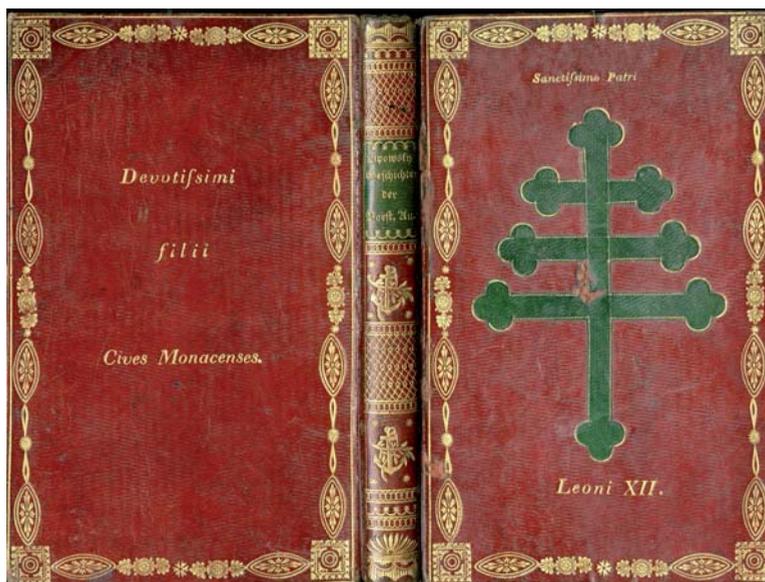
BOUND FOR POPE LEO XII

29. **LIPOWSKY, Felix Josef von.** *Geschichten der Vorstadt Au bei München.* *Munich, Zaengl, 1816.*

8vo, pp. [xvi], 199, [1, blank, 2, errata]; with an engraved plate showing a vista of Munich, some tables in text, text printed in Gothic type; a very good, crisp copy elegantly bound for Pope Leo XII in full straight grain red morocco gilt, covers with a border of Neo-Classical motifs, the upper cover with an inlaid black morocco budded papal cross centrepiece and gilt lettering, the lower cover with the gilt inscription 'Devotissimi filii Cives Monacenses', flat spine delicately gilt in compartments with a repeated anchor and laurel

stamp, small tools and contrasting lettering-piece, gilt dentelles; minute chip near the upper joint and small repair to the inlaid centrepiece, extremities very lightly rubbed. £1250

First and only edition, in a fine presentation binding made for Leo XII, pope from 1823 to 1829. As the Cologne nuncio, before his crowning Leo XII had spent eleven successful years in Germany, often residing in Munich.



The binding, commissioned by his 'very devoted children, the citizens of Munich', was evidently designed to celebrate his new investiture, with an inlaid three-barred cross symbolizing the Pope's triple dignity as Bishop of Rome, Patriarch of the West, and successor of Saint Peter, while the three-lobed ends of the cross arms, characteristic of the Cathedral Cross, represents the Trinity.

EXTREMELY RARE DANZIG ILLUSTRATED BOOK

30. **LONZ (or LONCIUS), Tobias.** *Petra refugii, der außerwehlte, bewerte, köstliche Grundt und Ecksten in Zion, Jesus unser faste Burgk.* [Danzig, Martin Rhode,] 1614.

12mo, ff. [312]; **with very numerous near-full-page woodcuts in the text**, engraved arms on title verso and following leaf (bearing the names of four dedicatees, and the *damnatio memoriae* of two other people), title printed in red and black, woodcut and typographical head- and tailpieces throughout; a very good, clean copy in contemporary vellum with yapp edges, covers with double-fillet gilt border, floral corner-pieces and oval centrepieces enclosing a vase of flowers, and on the upper cover the **letters H. G. R. and date 1614 stamped in gilt** above and below the centrepiece, flat spine filleted in gilt with small rosettes, all edges gilt and finely gauffered, remains of green silk ties; covers slightly bowed. £3500

Exceptionally rare (no copy located in public holdings worldwide) and extremely well-preserved Danzig imprint, very possibly produced in a tiny number of copies exclusively for the four dedicatees addressed in the preface, the aldermen of the administrative council and St. Mary's church council of Danzig. The initials stamped on the binding coincide in fact with those of one of the four listed dedicatees, the Danzig Mayor Hans Georg Rosenberg, and his are the arms printed on the verso of the title-page.

This profusely illustrated devotional book explores the identity and manifestations of God through a series of Bible verses citing the passages where God reveals himself to his people; the identity, or 'facet' of God emerging from each verse is then rendered in an emblematic image. Among others, God is portrayed as healer, as creator, as victor over death, as refuge; Jesus as pelican, as nurse, as groom, as gateway. Many of the citations are printed in large type, presumably in order to be legible by candlelight during services.

No copy located in any institutional catalogue or at auction.

A YOUNG LADY'S MANUSCRIPT BIOGRAPHY OF A HEROIC ANCESTOR

31. **[LORRAINE NOBILITY.]** Vie de M. de Fisson du Montet, ayeulle de Mr du Montet non oncle. A M.lle de Landrian. [*France, mid to late eighteenth century*].

Manuscript on paper, 16mo, pp. [ii], 69, [5, blank]; written in brown ink in a small, neat eighteenth-century hand, c. 15 lines to a page; a complete, wholly legible document, bound in contemporary full calf, panelled spine stamped in blind; binding somewhat dry, lightly rubbed at extremities. £1000

Apparently unpublished manuscript biography of François Fisson du Montet, captain and *prévôt* of Chaligny (d. 1663), written, probably in the 1770s, by 'Mademoiselle de Landrian', very possibly the niece of Elisabeth-Thérèse de Landrian and Jean-Charles-Ferdinand, Baron De Fisson, chevalier, Seigneur Du Montet.

The canons of hagiography and classical heroic biography effectively mingle in this work of familial pride and homage, possibly suggested as an exercise in rhetoric – or perhaps autonomously devised by the young lady as an expression of gratitude and piety – during a stay with her relatives in Lorraine.

RARE: LUTHER ON PREDESTINATION

32. **LUTHER, Martin.** Eyn Sendbriff . . . uber die frage. Ob auch yemandt, on glawben verstorben selig werden müge &c. An Er Hansen von rechenberg zur freystad &c. [*Wittenberg, N. Schirlentz, 1522*].

4to, pp. [8]; with woodcut architectural border on title, dated 1522; noticeable but not intrusive stain at gutter reaching up to the upper inner corner in the quire, light waterstaining to the outer margin, leaves inconspicuously reinforced at gutter, the extreme lower rule of the woodcut border just shaved; a good copy in modern quarter calf, marbled boards. £2500

First edition, rare, of a momentous letter on predestination addressed by Luther to his friend Hans von Rechenberg. Luther meditates on the subject of predestination and salvation by faith; while firm in his notion of faith as a necessary requisite for salvation, he outlines the possibility that the gift of faith and therefore salvation could be obtained after death.

Hans von Rechenberg (1480–1534) was a crucial protagonist in the dissemination of the Reformation in Silesia.

Benzing 1267.

TRIDENTINE SPAIN

EXCEPTIONALLY RARE MISSAL PRINTED FOR THE SPANISH BISHOP VARGAS DE CARVAJAL

33. [MISSAL.] *Missale secundum consuetudinem alme ecclesie Placentine: elimatius quam antea ac iam nulla ex parte confusum. Venice, Andrea and Giacomo Spinelli, 1554.*

Folio, ff. [x], cccxcv [*recte* cccic], [5]; text and musical staves printed in red and black, predominantly in double columns; woodcut armorial device of Don Gutierre Vargas de Carvajal on title page, many historiated and floral initials and small vignettes in text, some repeated; **12 engraved headpieces depicting pastoral scenes; 20 large engraved pictorial borders (3 designs), 2 full-page engraved crucifixion scenes, 2 tailpieces, repeated several times depicting a crucifixion and Christ enthroned;** margins closely trimmed, sometimes shaving the end of a pictorial border, title-page slightly soiled with two marginal tears repaired, light dampstaining to the inner upper corner of the first 20 leaves, marginal tear repaired to r3, but **a very good, clean and crisp copy in dark impression,** bound in nineteenth-century blind-stamped polished calf, covers with large cross on a floral background, spine with five raised bands, gilt tan morocco lettering-pieces; joints skilfully repaired; unidentified armorial bookplate with ‘Vigilans’ motto on front free endpaper, blind stamp of the ‘Neathan Mill Library’ on rear free endpaper.

£9000

First edition, exceedingly rare, of a Missal for the use of Plasencia (a diocese in Spain, the Extremadura region, south of Salamanca).

Weale-Bohatta derives his entry from Graesse, but he mis-identifies it as an Italian Missal for the use of the Lombard diocese of Piacenza. In fact this liturgically innovative Missal was the initiative of Don Gutierre Vargas de Carvajal (1506–1559), bishop of Plasencia. Deeply touched by Loyola’s *Exercises* and the Jesuit spirituality and example, which he encountered when attending the Council of Trent in 1551, Vargas de Carvajal abandoned a famously dissolute conduct to embrace an upright existence. It was with renewed pastoral fervour that Vargas de Carvajal, having already pioneered several points of the Trent reform in the diocese that he had led in the 1530s, turned to endowing religious foundations, particularly in rural areas, and to promoting initiatives for the unification and betterment of his charge.

The commission of this splendidly illustrated Missal from the brothers Spinelli of Venice came just before Vargas de Carvajal’s foundation of the Jesuit college and church of Santa Ana, a Capuchin convent, and a hospital. In its liturgical structure, this Missal, expressly conceived by bishop de

Carvajal for the use of the clergy of his diocese of Plasencia, appears to anticipate the resolutions of the third phase of the Council of Trent and the unifying work of Pius V.

The rarity of this Missal has generated confusion as to its nature. Weale-Bohatta 791 cites Graesse IV, 548 (and mis-identifies it); Palau 173052 also cites it as 'dudoso'. A correct definition was provided by U. Chevalier in *Souvenirs d'une excursion archéologique en Espagne*, 1892, p. 36, and the Missal features in a table of liturgical comparisons in J. Wickham Legg's *Ecclesiological essays*, 1905.

No copies are currently recorded in any publicly available library catalogue, though a copy has been seen in the Biblioteca Capitular y Colombina, Seville, by Francisco González Cuesta, Canon Archivist emeritus at the Cathedral of Plasencia (it does not appear in the library's online catalogue).

RARE BOURGES EMBLEMS

34. **MERCIER, Jean.** *Emblemata. [Bourges, N. Levez?, 1592].*

4to, ff. 56, engraved title within an architectural border with putti, the author's coat-of-arms at head; full-page engraved coat-of-arms of the dedicatee, Louis de La Châtre, on A4r, typographical ornament on the otherwise blank verso, and 50 engraved emblems accompanied by mottoes with text on facing pages; some light browning; upper and lower margins of a few leaves stained; f. 47 with paperflaw, touching one letter; a good copy in old vellum, top edges gilt; 18th-century biographical notes about the author on front fly-leaf. £9500

First and only edition of Mercier's remarkable emblem book, privately printed and very rare; issued without imprint or colophon and dated from the end of the dedication 'Avarici Biturigum . . . 1592'.

'The copperplates are of unusual quality for a provincial engraver and are characterized by luxuriant foliage and careful detail of buildings and city views as background for the emblem subjects. Of the three ornamental tail pieces, one – a grotesque animal head – contains the initials "NL". This is probably the Nicolas Levez cited in the Brunet *Dictionnaire de géographie*, col. 140. Each page is enclosed in single-rule borders' (Mortimer).

Most of the few books printed at Bourges in the sixteenth century were legal texts. Mercier himself taught law at Bourges, succeeding his teacher Cujas. 'His emblem no. 50, on the tomb of Cujas, was first printed as a broadside dated 4 non. October, 1590, with the same engraving. The text was revised for inclusion in the *Emblemata*' (*ibid.*).

The title plate is signed 'Queyr. Sculptit'. The emblems, however, seem to have been engraved by more than one artist.

Heckscher & Sherman, *Emblem Books in the Princeton University Library* 533; Landwehr *Romanic* 522; Mortimer 373; Praz pp. 424–25 ('scarce'); not in Adams; NUC adds copies at Huntington Library, San Marino, Harvard, and University of Minnesota, Minneapolis; OCLC adds Yale, and National Gallery of Art.

INSIDIOSVS AMOR.



HOSTILES ANIMOS FICTVS
AMICVS HABET.

WILLIAM HARVEY'S PRINTER

35. **MUSAEUS.** Musaei vetustissimi, venustissimiq[ue] poetae graeci Erotopaegnon Herus et Leandri. Cum versione Latina prorsa-vorsa: cui accesserunt alia eiusdem argumenti poematia: quae singula collegit, et commentario libro illustravit Daniel Pareus Philippi Filius, Davidis nepos. *Frankfurt, William Fitzer, 1627.*

4to, ff. [70] (principal text in double columns numbered to 240), text in Latin, Greek and French; with an engraved vignette on title and a half-page engraving of the Hellespont in the text; woodcut head- and tail-pieces; occasional browning, tiny hole (paper flaw) in title vignette, corner of one leaf (*4) torn away with loss of end of one word; seventeenth-century calf, spine richly gilt; from the Donaueschingen Library. £1800

First edition of the philologist Daniel Pareus' translation of and commentary on Musaeus' Hero and Leander, the original rendering of the story and the source of Marlowe's poem of the same name. Musaeus was a 5th/6th-century Christian and/or Neoplatonist. Following Pareus' extensive commentary are printed various related works, including Guglielmo de Mara's Latin paraphrase, Caspar Barth's Latin translation and his Leandridos, and Clément Marot's French translation.

The publisher was William Fitzer, a native of Worcestershire who served his apprenticeship as a stationer in London, came to Frankfurt in the early 1620s, married a daughter of Johann Theodor de Bry, and with his brother-in-law then took over the business, publishing a few books jointly after de Bry's death. By 1626 Fitzer had set up on his own, and the Frankfurt Fair Catalogue of that year announces nine titles with his imprint. He is principally known for publishing Harvey's *De Motu Cordis* (1628). Robert Fludd was another of his authors.

VD17 23:707304Z (one of two issues: the catchword on A1r here reads 'MO-' and not 'MOY-'). See also E. Weil, 'William Fitzer, the publisher of Harvey's *De Motu Cordis*', *The Library*, 4th series, xxiv (1943-4), pp. 142-64. OCLC locates no copies in US libraries.

WORD GAMES IN RENAISSANCE LOMBARDY

36. **MORI, Ascanio de'.** Giuoco piacevole. *Mantua, Giacomo Ruffinello, 1575.*

4to, ff. 56 (errata on final leaf); woodcut headpiece and device to title; a very good copy, bound in nineteenth-century half vellum. £2750

First edition of a rare Renaissance collection of tales in prose and verse.

Set in the Lombard city of Brescia during the Carnival days of what is described as the prosperous and peaceful year 1566, the book employs the narrative frame canonized by Boccaccio in the Decameron, though with pointedly opposed features. In the palace of Barbara Calini (a prominent aristocrat at the centre of the arts scene in Brescia, the dedicatee of a book of madrigals published by the musician Giovanni Contino), eight noble guests enjoy a fine dinner and a dance; as a late entertainment, Barbara dismisses the idea of joining in the city Carnival celebrations, and opts for a game of stories instead. Each guest is called to improvise a tale in prose or verse; each tale must feature a series of elements (a city, an abode, a guest, a garden, a nymph, a tree, an animal, a bird singing a song) all starting with the same letter of the alphabet, and each guest is assigned a letter.

Adams M 1783; Olschki *Choix* II, 2610. One copy only in the UK (British Library), two in the US (Huntington, Folger), one in Canada (Toronto).

37. **NICOLAI, Johannes, antiquary.** Tractatus de Phyllobolia seu florum et ramorum sparsione. *Frankfurt, G. H. Oehrling, 1698.* [To which is attached: Johann C. Dieterich. Phyllobolia (in Greek letter) seu sparsio Florum]. [bound with:]

NICOLAI, Johannes. Disquisitio de substratione et pignoratione vestium. *Giessen, Henning Mueller, 1701.*

Two works in one vol., 12mo, (i) engraved frontispiece, pp. 22, 185; (ii) pp. [xii], 128, [4]; title to first work printed in red and black; contemporary marbled paper boards, vellum spine, from the library at Donaueschingen. £1100

First editions. *Phyllobolia* means the throwing of flowers; *sparsio florum* means their spreading (typically on the path to be trodden by an Emperor or victorious general). In the classical world flowers were subjected to both actions; Nicolai investigates how and when and why. His book is enormously erudite, culling quotations from a large range of sources. The thing most often said with flowers in the classical world was Great Approval – in ours the bouquet presented to the opera singer serves this purpose and ticker-tape is surely to be thought of as a simulacrum of petals strewn before the hero's vehicle as he celebrates a triumph. The church full of flowers at a marriage (the most Roman of our rites of passage) recalls Nicolai's theme. His book is of interest as a note on the profusion of flowers at Renaissance and later festivities, and, belonging to one of the first series on comparative folklore, may count as an early text of social anthropology. Dieterich's undated shorter treatment of the same topic included here is presumably earlier, perhaps even more erudite, but less agreeably discursive. We could find, in the book, no explanation of its presence but imagine that Nicolai might want to dispose of a potential charge of plagiarism or perhaps to show how his interest in the topic had been aroused.

The later tract on the dyeing of clothes before they too are spread before an important person's feet takes Matthew, Chapter XXI, as its starting-point. In Matthew's account of Christ's entry into Jerusalem the people not only use flowers (remembered of course at Palm Sunday) but throw their clothes before their Lord's feet. Nicolai investigates this custom digressing into the clothing of statues of Classical Deities in various colours and styles. Moreover he is interested in 'dressing' in a wide sense. Thus place is found in the book for the twining of ivy round representations of Bacchus.

Johannes Nicolai (1665–1708) was educated at Jena, Helmstadt, Leipzig, Marburg and Giessen and lectured in the latter two. In 1702 he was appointed Extraordinary Professor of Antiquity in Tübingen. He published numerous works on antiquarian topics showing an especial interest in custom and folklore; although his citations and references are mainly classical he includes material on other cultures. J. C. Dieterich (1612–1699) was a classical scholar and a Professor at Giessen. He translated a number of texts including Hesiod.

CINQUECENTO COSTUMES

38. **OLDRADI, Angelo degli.** Capitoli piacevoli sopra varii soggetti. *Rome, Valerio and Luigi Dorico, [c. 1550].*

8vo, ff. [20]; with woodcut printer's devices on title and at end (Zappella, 941 and 474), historiated woodcut initial; printed in italic type throughout; very faint occasional spotting, but a very good copy, in eighteenth-century calf, gilt double fillet on covers, dotted corner-pieces, gilt dentelles and edges; small repair to spine and upper joint. £4000

Very rare first and only edition of a detailed and graphic Renaissance costume work, in *terza rima*. The first chapter celebrates the cloak worn by Roman ladies, exalted in a comparison of styles with the Flemish, German, Lombard and Venetian fashion. Another chapter explores all possible uses for mirrors, from the most practical to their 'abuse' for satirical or facetious purposes. Further parts offer cameos depicting the use of a particular sort of town carriage, and of a bell usually hanging from children's or animal's necks, or women's ankles.

The rather obscure and fascinating figure of Angelo degli Oldradi has been partly investigated by Dennis Rhodes, who, having studied both his writings and his involvement in the production of Chaldean and Ethiopic types for the Dorico press in Rome, finds him 'remarkably versatile and very much of a pioneer' (D. E. Rhodes, *Ortensia and Hortolana. With notes on Angelo degli Oldradi*, in 'Gutenberg Jahrbuch', 71 (1996), pp. 98–99).

COPAC shows one copy only, at the British Library. No other copy traced in any library catalogue in Italy or abroad.

THE BOOK OF FAITH

39. [ORTHODOX CHRISTIANITY.] **NATHANAEL, Abbot, compiler.** *Kniga o vere edinoi istinnoi pravoslavnoi* [Book of the one true Orthodox faith]. *Moscow, Stefan Boniface, 1648.*

Folio (310 x 195mm), ff. [269], without the first (blank) leaf, text printed in Old Church Slavonic, f. 1 and 10 printed in red and black, with large woodcut head-pieces and ornamental initials, occasional red headlines, highlights, sidenotes and initials; light toning, heavier at end, margins a little dust-soiled, a few small marks, but a very good copy in contemporary full calf over wooden boards, upper cover with blind-tooled floral roll borders to a panel design, tooled centre piece of a unicorn trampling a ram in central panel with traces of gilt, Slavonic lettered panels 'Kniga Gl[agol]jemaia' (Glagolitic book) above and below, lower cover blind-tooled with geometric roll tools to a panel design, spine in compartments, brass clasps, a little light wear to joints and extremities; from the Macclesfield library, with the Shirburn castle blind-stamp to first and last three leaves of text, near-contemporary inscription noting the book's purchase by Christian Hoppe in Moscow in 1675 and manuscript shelf marks to the front pastedown. £8500

First edition, very rare, of a book of Orthodox liturgy and theology. Beginning with prayers, this is a compilation of writings on all aspects of the Orthodox tradition, including a variety of polemical treatises against heretics, Catholics, and traitors to the Orthodox faith, some of which has been taken by Abbot Nathanael of Kiev from the earlier writings of Zechariah Kopystensky, Archimandrite of the Kiev-Pechersk Monastery. Both philosophical and theological in content, chapters cover the state of religion and belief in Russia, the differences between the Eastern and Western churches, the significance of icons, apostolic power, churches, the role of the Patriarch and more.

Unsurprisingly, this 'definitive' text did not please everyone. Within a short time of his installation, Patriarch Nikon, on a mission to reform the Russian orthodox church in favour of the ways of the Byzantine original, had condemned many of the included texts as un-Orthodox, reserving his particular displeasure for the thirtieth chapter, to which he attributed an unwelcome eschatological interpretation that in 1666 would come the spiritual reign of the Antichrist.

The biblical unicorn and ram motif of the binding (most notably present in Daniel 8:1-27), symbolizes the true (Christian) faith assuming supremacy over the other religions of the world.

The inscription on the front pastedown reads: 'Сею книга купилъ Христьянъ Христьяновъ с(ы)нъ Хоппе Теологии и Филозофии Студиозусъ Бешыковскаго города земли Лаузеницкой иноземець на Москве лета 7183-г(о) или по-немецкии 1675-г(о) за 6 ефимьков', i.e. Christian Christianov's son Hoppe, a theology and philosophy student from the town of Beshkov in Lausen [Switzerland], a foreigner, bought this book in Moscow in 7183, that is 1675 in the German style, for 6 Efimki'.

Zernova (1958) no. 209 (recording three copies in Moscow and two in St. Petersburg).

40. **PEREZ DE HITA, Ginés (Isaac Jansz. BIJL, translator).** *Historie van Granada, van de borgherlijcke oorlogen, ende andere, die in het Granadijnsche coninckrijcke geschiet sijn, van de Mooren tegens de Christenen, tot dat de stadt ghewonnen wert van den koninck Don Fernando de vijfde. Met een discours van de incomste der Mooren in Spaengien (ende hare geschiedenissen) met haren uytgang. Amsterdam, Jan Evertsz. Cloppenburch, 1615.*

8vo, pp. 504, woodcut grotesque on title; some light browning, but a very good copy in contemporary vellum with remains of ties; soiled, short slit along spine; from the library at Coker Court, with bookplate. £1800

First edition in Dutch of the first part of Perez de Hita's major historical novel *Historia de los bandos de los Zegríes y Abencerrajes*, better known as the *Guerras civiles de Granada* (first part published Saragossa, 1595; a second part published in 1619).

The first part of Pérez de Hita's novel is 'a remarkable work of fiction on a basis of history but interspersed with frontier and Moorish ballads already circulating out of context and ending with the fall of Granada in 1492. It inspired dozens of imitations, including Washington Irving's *Chronicle of the conquest of Granada* (1829), and many by French writers' (Ward p. 457). It is followed here by a history, in Dutch verse, of the invasion of Spain by the Moors (pp. 449-504).

Not in Palau or Simoni. Not in the British Library. OCLC records four copies only (Göttingen, Herzog August Bibliothek, Leiden and Utrecht).

EARLY HISTORY OF SWEDEN – WITH ILLUSTRATIONS OF RUNIC MONUMENTS

41. **PERINGSKIÖLD, Johan.** *Attartal för swea och Götha konunnga hus, efter trowärdiga historier och documenter. Stockholm, Joh. L. Horrn, 1725. [bound with:]*

[**PERINGSKIÖLD, Johan.**] *Historia Hialmari regis Biarmalandiae atque thulemartkiae, ex fragmento runici ms. tiliteris recentioribus descripta, cum gemina versione Johannis Peringskiöldi. [Stockholm, Olof Enaeus, 1701].*

Two works bound in one vol., folio; (i) pp. [iv], 92, 95–140 (complete), [74], with 17 plates (some double-page or folding, 16 engraved and 1 woodcut), 19 large woodcut illustrations in the text, 9 engraved illustrations pasted into the text, and 79 woodcuts of coins and badges in the text; (ii) pp. [ii], ff. 8 of runic woodcuts, [25], with some red printing; very good, crisp and clean copies, bound in 18th-century (probably Swedish) sheep, richly gilt spine; small areas of wear; from the library of the Earls of Macclesfield, with bookplate. £1500

First edition of an important contribution to the history of the Sweden, concentrating on the early history of Sweden and tracing its rulers and its many tribes from the beginning of time, through the Goths and Vikings, to the emergence of the Swedish kings in the Middle Ages up to the early 18th century by tracing their monuments. Peringskiöld was an antiquarian scholar of some standing, and curator of the archive of antiquities in Stockholm, a position he had inherited from his father.

The volume is illustrated with several runic stone monuments, many illustrated by the author. Peringskiöld was an accomplished draughtsman who drew many of the fine engraved plates of medieval tombs and *gisant*, as well as the fine double-page illustration of the equestrian tomb monument to Charles IX of Sweden.

The second work is the first edition of a fragmentary runic text, reproduced here in woodcut facsimile followed by a Swedish and Latin translation. The text was discovered in 1690 and for a time considered a national treasure. However in 1744 it was unmasked as an elaborate forgery by C. G. Nordin in his *Monumenta Suiogothica*.

OCLC locates no copies in US.

A VERY RARE PROTESTANT POSTIL

42. **PEZEL, Tobias.** *Postill, Dat is, Uthlegginge der Evangelien so up de Sondage und Göttlike feste in der gemene Gades. Bremen, Thomas de Villiers, 1617.*

4to, pp. [xx], 1308, [2, blank]; title printed in red and black within typographical border, woodcut initials and typographical headpieces throughout; a few quires uniformly browned, one small marginal paper flaw, but a very good copy in contemporary stiff vellum, ink lettering on spine; cover a little soiled. £2750

Very rare first and only edition of this Reformed Postilla in Low German, translated by Tobias Pezel, the preacher and theologian son of another famous Reformed theologian and promoter of the Confession in Nassau and Bremen, Christoph Pezel.

In the decades between 1550 and 1620, in what has been described as the ‘primacy of postils’ (Frymire), the genre flourished, under the evangelic as well as ‘normative’ impulse of Reformed ministers-officers. Sermons for all feasts of the liturgical year provided the clergy with a model for preaching, as it had been traditional since the *homiliaria* of the early Christian centuries. With Luther’s and Melancthon’s Postils, though, the Reformed collections of sermons also became key

Postill/

Dat is/

**Thleggir
ge der Euangeliē**

so up de Sondage und Göt-
like feste in der gemene Gades
vorflaret werden:

Geschreven unde in druck vorverdiget
Dorch

TORIAMPEZELIUM, hiltiger Schriff
licentiaten/unde Denern am Worde Gades
in S. Marien kercken tho Bremen.



Gedrucket tho Bremen by

Thomassen de Villiers /

Im Jar M D C X V I I .

instruments in codifying a consistent understanding of points of theology, the terms of which were particularly delicate in territories exposed to Catholic and Calvinist influence. Luther's own Postilla had also enjoyed a translation into Low German.

Not in VD 17. On Pezel, see ADB XXV, 577. On German editions of the Postilla from Luther to 1620, see John M. Frymire, *The Primacy of the Postils: Catholics, Protestants, and the dissemination of ideas in Early Modern Germany* (2009).

FIRST STAR ATLAS

43. **PICCOLOMINI, Alessandro.** Della sfera del mondo . . . Delle stelle fisse, libro uno con le sue figure, e con le sue tavole. *Venice, Nicolo de Bascarini, 1552.*

Two parts in one vol., 4to, ff. 58, 122, [4], italic letter, general title and separate title to part two, with woodcut printer's device of a tree withstanding a gale; woodcut diagrams and **48 full-page woodcut star maps**, tables printed within ruled borders; wormhole in top inner margin of three gatherings just touching a few running headlines, another wormhole in the blank bottom inner margin of another three gatherings, some occasional light stains and soiling; generally a good unwashed copy in calf antique. £3000

A collected edition, using the same woodcuts, of two companion works which had earlier appeared independently in 1540. Both are in the vernacular, by which Piccolomini sought to extend scientific knowledge beyond the university confines. The first is his treatise on the sphere of the universe; the second – more significant – is his book on the fixed stars with 48 star maps.

'This modest book was, in fact, the first printed star atlas. That is, it was the first printed set of maps of the stars, as distinct from simple pictures of the constellations such as illustrated the various editions of Hyginus. Of equal importance was Piccolomini's pioneer use of letters to identify the stars – a practice later adopted with some modification by Bayer and, through him, by all modern astronomers.

'At the bottom of each map is a scale of degrees, correct for that particular map. The words 'PARTE VERSO IL POLO' on each map indicate the direction of the equatorial pole, and the words 'VERSO DOVE' and 'DONDE,' meaning 'toward which' and 'from which,' indicate the direction of daily rotation of the celestial sphere . . . The star magnitudes 1–4, are well graduated. The most notable stars in each constellation are identified by consecutive Latin letters, 'A' representing the most important star (usually the brightest)' (*The Sky Explored* p. 200).

CONTEMPORARY CAMBRIDGE BINDING

44. **PRISCIAN.** Opera. [Edited by Benedictus Brognolus and with a commentary by Johannes de Aingre for books 1–16]. *Venice, Philippus Pincius, 20 June 1492.*

Folio, 308 leaves (without the initial blank), roman and greek letter, 62 lines of commentary around text, title bound at the end (as in the British Library copy), **five delicately painted eighteenth-century illuminated initials** on a2 recto, a3 verso and a4 recto; **seventeenth-century illuminated arms at foot of a2 recto** (*see below*); very light dampstaining in some upper and lower margins, slight worming in upper outer corner of final three leaves, occasional light soiling, but a good, large copy, some deckle edges

preserved; early marginalia in two distinct hands; **contemporary Cambridge binding by W. G. of blind-stamped calf over wooden boards**, three-line frame enclosing a rectangular tool of fruit, centre decorated with a latticework pattern containing a shield bearing W. G.'s monogram and three other tools, **front pastedown from a thirteenth-century manuscript of civil law on vellum**, collation note in a seventeenth-century hand on front pastedown, seventeenth-century label on spine (chipped); rebacked preserving spine, clasps and rear endpaper renewed, slightly rubbed and stained. £12,000

An attractive copy of a rare edition of the complete works of Priscian, preserved in a contemporary Cambridge binding. Priscian was used as the basis for all teaching of Latin grammar until the fifteenth century and as a source for extracts from many classical authors whose works have otherwise been lost to us.

For the Cambridge binder W. G. see G. D. Hobson, *Bindings in Cambridge libraries* pp. 46–47, pl. XV (the stamps used are nos. 33–37), Oldham, *Shrewsbury School Library bindings* pp. 58–64 and pls. III and LV, and Oldham, *English blind-stamped bindings* pp. 16–17, pl. X. The possibility remains that 'W. G.' refers to a bookseller rather than a binder.

Provenance: illuminated arms (? early seventeenth-century) of the Potier de la Morandière family; note in a late seventeenth- or early eighteenth-century hand on front flyleaf 'At the Fox & Crown in Barbakin for Mr Goodwin'; H. Legel, with bookplate.

HC 13362; BMC V 493; GW 35396; Goff P-969; Klebs 806.10; Bod-Inc. P-458; ISTC ip00969000. ISTC records four locations in the UK (Bodleian Library, British Library, Newcastle and St. John's College, Oxford) and two in the US (New York Public and Catholic University, Washington).

45. **RAINERIUS DE PISIS.** *Pantheologia, sive summa universae theologiae. Nuremberg, Johann Sensenschmidt and Heinrich Kefer, 8 April 1473.*

Folio, single vellum leaf (vol. I f. [286]), 350 x 270 mm, gothic letter in two columns (type 2:98G), manuscript initials and paragraph marks in red and blue, manuscript heading 'Electio' in red ink, capitals touched in red; recovered from use as part of a wrapper on an account book (recto inscribed 'Jhar Rechnung, von Michaelis 1643 Bis Michaelis 1644'), recto somewhat dust-soiled, but generally in very good condition. £1500

First edition, an extremely rare vellum leaf. 'The *Pantheologia* of Rainerius de Pisis, the Dominican who died in 1351, must be one of the longest books ever composed in the Middle Ages. Although the author was an Italian, it is notable that of the six editions printed in the sixteenth century the first five appeared in Germany, suggesting that the manuscripts quickly found their way to Nuremberg, where it is quite possible that the celebrated humanist, physician and bibliophile Hartmann Schedel had something to do with seeing the formidable tomes of Rainerius de Pisis into print. The first edition, dated 8 April 1473, was produced by Johann Sensenschmidt, and this is the only book at Nuremberg which also contains the name of Heinrich Kefer, who had been one of Gutenberg's servants and testified in the law suit with Fust' (Dennis Rhodes, 'Notes on the bibliography of Rainerius de Pisis', in *The British Library Journal* 22/2, 1996, pp. 238–241).

ISTC records no complete vellum copies, only a single vellum fragment (Linz, Oberösterreichisches Landesbibliothek, f. 525 only).

HC 13015*; Goff R 5; BMC II 405; Bod-inc R-001; GW M36929.

de quomo ecclesie. Cuius ratio est. quia talis ve in
pluribus consistit esse utilior ad bonu comune. et
magis diligit ecclesiam in qua est nutritus. ut patet
supra. capitulo. xvij. Sed forte queres utrum
in electione ad prelatum vel dignitatem ab aliquo
sit licitum pretere consanguineo extraneo vel non con-
sanguineo. R. dico et dico. q. eligere aliquem solum
apert consanguinitate sicut apert principalem cau-
sam est peccatu. Cuius ratio est. quia ille peccat qui
indigni eligit. sed consanguinitas est conditio faci-
ens dignu ad hoc. q. heruo patrimonij constituat
et non ad hoc. q. ecclesiastica placet conforme. g.
r. Si vero latet respectus in electione ad con-
guncionem. ita q. consanguinitas qui eligit
et que tenetur ut non consanguineo. tunc in electio-
ne consanguineo non consanguineo est preterendus.
De dicit b. r. de h. o. sed a sede. de psonarum accep-
tione. q. lxx. art. primo. Anrum psonarum acceptio
sit peccatum. in cor. q. Et ibidem. art. ij. in solu-
p. m. argu. Illi malitios scandalum timeat. vitan-
dum est on scambali alioiu in beneficio offerendis.
A. d. d. al. an. multi cum beneficium conferre. con-
sanguineo. creditur tunc solum prope sangui-
nitatem beneficium conferatur. licet alie sint conditio-
nes boni. sic et sup. in. q. d. a. i. i. o. m. e. x. i. e. ad
platoes attende. p. s. o. dominij sibi. Et ponit cum
sup. solum p. s. o. s. i. d. est supra. p. r. o. m. u. l. i. a. n. o. b. i. s.
si g. n. i. c. a. t. p. e. a. t. e. m. Unde ysaie. xvi. p. r. e. p. a. r. a. t. i. o. n. e.
in misericordia solum eius et sedebat sup. cu in veri-
tate. Nota. q. triplex est p. s. a. s. s. e. s. sacerdo-
talis. ep. alis. et papalis. quaru una est sup. aliam
et una ab alia derivat. Nam p. s. a. s. sacerdotalis
est sub p. s. a. t. e. ep. alis. et p. s. a. s. ep. alis sub p. s. a. t. e. papa-
li. Primo dico. q. p. s. a. s. sacerdotalis est sub p. s. a. t. e.
ep. alis et derivat ab ea. quod dupliciter probat. scilicet
ratione. et auctoritate. Primo ratione. sic. P. s. a. s.
sacerdotalis habet duos actus. Unus p. s. a. s. ep. alis
est respectu capituli. scilicet conferre etrum corp. chri-
sti. et quantum ad istu actum p. s. a. s. sacerdotalis non
dependet ab aliqua p. s. a. t. e. nisi divina. Secundo actus
est respectu membrorum. scilicet sp. are populi ad dig-
nam b. a. d. sacramenti susceptionem non p. s. a. r. a. t. i. o. n. e.
remota. sicut faciunt innotes ordines. sed p. s. a. r. a. t. i. o. n. e.
propria. quia scilicet soluendo et ligando. Et quantum
ad istum actum p. s. a. s. sacerdotalis dependet a p. s. a. t. e.
ep. alis. quia sacerdos non potest absolvere et ligare
nisi p. s. u. p. o. s. i. t. a. p. l. a. t. i. o. n. e. i. n. t. r. i. d. i. c. t. i. o. n. e. qua sibi sub-
dant. illi quoque absoluit. et ideo requiritur p. s. a. t. e. epi-
scopalem q. sibi talis iurisdictionem committat. Unde
quo ad actum consecrationis nulla est p. s. a. t. e. superior
nisi dei. et ideo potest consecrare materia a deo determi-
natam nullo impediunt. H3 quo ad actum abso-
lutionis p. s. a. s. ep. alis est superior p. s. a. t. e. sacerdotalis ut
dicit. Secundo probat hoc eodem auctoritate dyo-
nisiij. Dicit enim dyonisius q. p. s. a. s. dyaconi sic exten-
dit ad illum duntaxat. p. s. a. s. sibi utri ad illum an-
dunt et purgandum. p. s. a. s. autem epi ad illum dunt

putat. in et p. s. i. c. i. o. n. e. b. u. t. tanto autem p. s. a. t. e. est
superior quanto ad plura se extendit. g. supra p. s. a. t. e. m.
sacerdotalem debet esse p. s. a. t. e. ep. alis. hoc b. r. o. h. i. s. t. o.
q. r. o. s. c. r. i. p. t. o. s. e. n. d. e. x. x. i. j. de quibusdam annexis
ordinibus. art. ij. q. p. m. a. Anrum sup. ordinem
sacerdotalem debet esse potestas ep. alis. argum. e-
to con. et in cor. q.

Et supra p. s. a. t. e. ep. alis oportet esse papale que
est super omnia.

Secundo dico q. supra potestates ep. alis
oportet esse p. s. a. t. e. m. papalem. quod trip-
liciter probat. scilicet ratione. similitudine. au-
toritate. Primo hoc probat ratione. sic. Obicuntur
sunt multa ordinata ad unum oportet esse aliquod
universale regim. super particularia regim. a. li-
a. a. non possit esse colligatio ad unum. et quia bo-
nu comune est diu. q. bonum particulare. ideo su-
pra p. s. a. t. e. m. que est regim. h. u. i. s. p. e. c. i. a. l. i. s. oportet
esse potestatem regim. boni comunis. alias non
esset colligatio ad unum. Et ideo c. i. t. o. t. a. e. c. c. l. e. s. i. a.
est unum corpus. sicut de. c. c. c. e. c. c. l. e. s. i. a. i. t. a. o. p. o. r. t. e.
esse unum papulum christianum. Unde si ista un-
t. a. s. debet conservari. oportet q. sic. in uno ip. s. i. c. i.
ali populo requiritur unus ep. qui sit totius regim.
ali populi caput. ita. etiam in toto populo christi-
ano requiritur q. sit unus totius gentis ecclesie
caput. scilicet p. s. a. s. Et confirmo hoc idem argum. rati-
onem. Potestas generalis est supra potestates p. s. i. c. i. a. l. i. s.
particularem. sed potestas ep. alis est potestas p. s. i. c. i. a. l. i. s.
l. a. r. i. s. qua unaqueq. specialis ecclesia regitur. po-
testas autem papalis est potestas generalis qua to-
ta dei ecclesia regitur. ergo supra potestatem ep. alis
est potestas pap. a. l. i. s. Secundo hoc idem p. r. o. b. a. t.
et similitudine. sic. Ecclesia militans ab ecclesia tri-
umpicante per similitudinem derivatur. Unde et io-
hannes in a. p. o. c. i. v. i. d. i. t. i. e. r. u. s. a. l. e. m. d. e. s. c. e. n. d. e. n. t. e. m. d. e.
e. d. o. sed in ecclesia triumphante unus patet in to-
to universo scilicet deus. Unde apoc. xii. dicit
Ipsi potestates eius erunt et ipse d. e. u. s. cum eis erit eo-
rum deus. ergo et in ecclesia militante unus est q.
p. s. i. d. e. t. u. n. i. v. e. r. s. u. s. s. e. s. p. a. p. a. Ioh. x. F. i. x. u. n. u. s. o. v. i. l. e.
et unus pastor. Tercio hoc idem probat auctori-
tate beati c. i. r. i. l. i. a. l. e. x. a. n. d. a. m. qui sic dicit. De mem-
bris mane. m. 9. cu capite nostro applico trono roma-
nou. pontifice a quo n. r. i. s. e. t. q. u. e. r. e. r. e. q. u. i. b. d. e. b. e. r. e.
quid tenere debent. ipm venerunt. ipm rogant.
s. e. p. e. o. m. n. i. b. u. s. q. u. i. i. p. s. u. s. s. o. l. u. t. e. t. l. i. g. a. r. e. c. o. n-
f. i. g. u. r. e. s. t. a. t. u. r. e. d. i. s. p. o. n. e. r. e. s. o. l. u. e. r. e. e. t. l. i. g. a. r. e. l. o-
c. o. i. p. s. i. q. u. i. i. p. s. u. s. e. d. i. f. i. c. a. v. i. t. e. n. u. l. l. i. a. l. i. q. u. i. s. u. i. t. p. l. e-
n. a. m. sed ipsi soli debet cui omnes terre diuino caput
indmit. et p. n. a. t. e. s. m. u. n. d. i. t. a. n. i. p. s. i. d. e. o. i. s. t. a. i. d. u. i. b. u. s.
s. t. o. o. b. e. d. i. u. n. t. g. i. p. s. i. s. u. b. s. i. n. t. p. a. p. e. e. t. i. a. m. d. e. t. u. r. e. d. i-
t. a. n. o. H3 forte arguetur in contrarium dupliciter.
Prima est talis. Christus omnia sacramenta ecclesie
s. c. r. i. f. i. c. a. v. i. t. e. t. ideo non oportet q. sacerdos s. e. d. a. t. e. p. o. s. t. e. r. e.
et q. o. p. a. p. e. R. dico et dico. q. licet ipse ep. sit qui
omnia sacramenta ecclesie s. c. r. i. f. i. c. a. v. i. t. a. t. a.

MATTEO RICCI'S JOURNALS

46. [RICCI, Matteo.] TRIGAULT, Nicolas. De Christiana expeditione apus Sinas suscepta ab Societate Iesu. Ex P. Matthaei Ricii eiusdem societatis commentaries. *Cologne, B. Gualterus, 1617.*

8vo, pp. 712, [24, last 3 blank]; with an engraved title-page depicting Matteo Ricci and Saint Francis Xavier as ideal columns surrounding a map of China, surmounted by a Renaissance tympanum enclosing the Jesuit monogram; with a folding engraved plate depicting the plan of the Palace at Beijing; minute rust-hole in the title-page, marginal paper flaw in the initial three leaves, repaired; a very good copy in contemporary stiff vellum, ink titling on spine; nineteenth-century label of the Count of Solms on the front paste-down, early ownership inscription (D. G. Seidel) on the printed title. £5500

Rare early edition of one of the most important descriptions of China to appear in the first half of the sixteenth century. The *De Christiana expeditione* consists chiefly of Trigault's ordering and translation of the journals of Matteo Ricci, the founder of the Jesuit mission in China. Trigault joined the mission in 1610, and returned to Europe in 1613 with Ricci's diaries, which he set out to edit; to Ricci material he added reports from other missions to achieve a complete history of Jesuit missions in China since the beginnings in 1583. His book was first published in 1615. This is the third edition in Latin, the last to be printed before Trigault's departure for China in 1618; our copy is complete with the folding plate describing the plan of the Palace in Beijing.

Trigault's tireless editorial and publicist work during the years he spent in Europe was momentous in shaping both public opinion and the relationships between East and West. His reports 'stress the importance of keeping Peking as the centre of the Jesuit missionary effort in China, the need to respect Chinese ways of dealing with foreigners, the contrast between the peace and order in China and the turbulence in Japan, and the desirability of making China into an independent province of the Society and of sending more missionaries' (Lach & Van Kley, I p. 372).

Cordier II 809; Sommervogel VIII 239, 6.

47. **ROTA, Vincenzo.** L'incendio del Tempio di S. Antonio di Padova. Canti VI. *Rome, (nella stamperia di S. Ignazio per Giovanni Generosa Salomoni), 1749.*

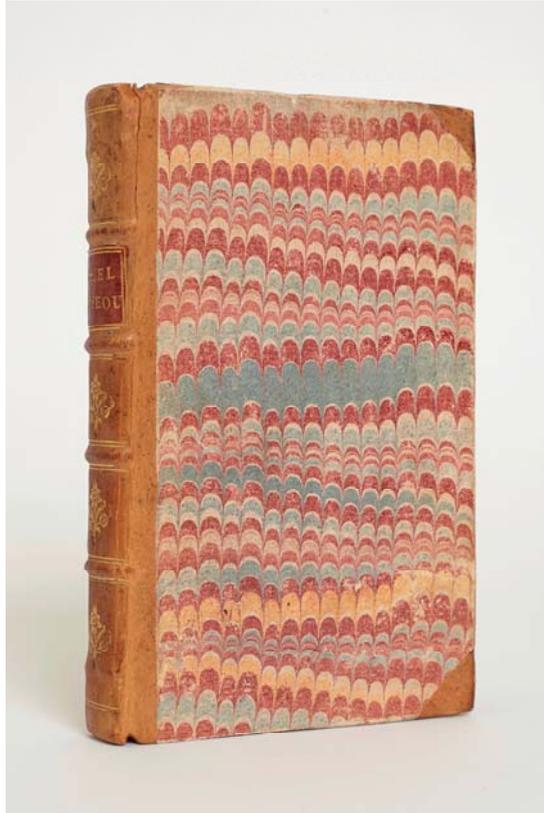
Large 8vo, pp. 197, [3], with engraved title-page, 6 finely etched plates, and 7 etched head-pieces; printing errors corrected in a neat contemporary hand following the errata leaf at end; a fine, large and uncut copy in contemporary *carta rustica*, MS. lettering on spine. £1000

A fine copy of the rare first edition of Vincenzo Rota's poem in six cantos on the 1749 fire that destroyed parts of the celebrated Gothic Basilica Sant'Antonio in Padua, built between 1238 and 1310. The fire broke out in one of the basilica's towers and in a very short time engulfed the nave, destroying the choir stalls carved by the brothers Lorenzo and Christoforo Canozzi (1462–69), before it was bought under control without inflicting further damage on the other untold artistic riches of the church.

Vincenzo Rota, playwright, priest and sometime painter (1703–85) weaves the dramatic events into his long didactic poem, which is probably one of the few printed sources about this event. The

book's charm is punctuated by the very fine illustrations, all unsigned, which follow Rota's narrative thread, giving us views of the burning basilica.

OCLC locates 3 copies: National Gallery of Art Washington (lacking the errata leaf), Saint Bonaventure University, and Columbia. OCLC locates 2 copies of the second edition: Saint Bonaventure University and CCA.



48. **[RUSSIA: BOOKSELLING].** *Catalogue des livres imprimés [sic] aux dépens de l'Académie impériale des sciences de St. Pétersbourg. Et qui se vendent en sa librairie. St Petersburg, Imperial Academy of Sciences, 1748.*

Small 8vo, pp. [14]; some offset on title from the turn-ins of the binding; from the Macclesfield library with blindstamp on initial two leaves; bound with 3 other tracts in attractive English 18th-century calf-backed boards, spine gilt. £5500

A catalogue of books for sale from the Russian Imperial Academy of Sciences. We have been able to trace only one other copy, at the Academy of Sciences Library in St Petersburg.

Around 80 books are listed, published 1725–48 (the Press had struggled with sales initially and a stockpile soon built up). But there is something for every reader, and every pocket: science, history, law, education, topography, heraldry, biography (funeral orations for Peter the Great's

military élite sit next to a Russian translation of Fontenelle), with prices ranging from 10 kopeks (a sermon by the Archbishop of Novgorod) to 20 roubles (ten volumes of the Academy's *Commentarii scientiarum*; two more are in the press, according to the advertisements on the final page). Also available is a selection of Romanov portraits and silhouettes, and a number of maps, both geographical and military.

The Imperial Academy of Sciences founded its press in 1727. Within a decade it was to become the most important secular publishing house in Russia. The Press set up a bookshop (one of the earliest in the capital, and the sole outlet for foreign-language publications) in 1728 and initially ran advertisements in, and as supplements to, the newspaper *St Peterburgskie vedomosti*. These were in Russian, but in the 1730s lists of books for sale also began to appear in German and French.

The present example comes from an exciting time for the Press. Plans were afoot to open a second shop, in Moscow (this took place the following March), and to extend bookselling activities into provincial Russia. And even beyond: one wonders when the Catalogue found its way into the Macclesfield Library. There are markings here next to a number of books which the Earl owned – did he order direct from St Petersburg? – by Bayer, Euler, Krafft, and nearly all the maps.

All Academy of Sciences bookshop catalogues, in whatever language, are extremely rare. A survey of COPAC, OCLC and KVK finds only one earlier example, a 1739 German catalogue, at the Franckesche Stiftungen in Halle.

Svodnyi katalog 3197 (calling for 12 pages only). On the background, see Gary Marker, *Publishing, Printing, and the Origins of Intellectual Life in Russia 1700–1800* (Princeton UP, 1985), especially chapters 2 and 6.

ALTDORFER WOODCUT

49. **SANGRINO, Angelo [i.e. Angelo FAGGI].** Poesis Christiana. *Padua, G. Percacino, 1565.*

4to, ff. [iv], 316; with an allegorical woodcut title, a **full-page woodcut of a cleric kneeling before the Virgin and Christ Child by Albrecht Altdorfer**, large printer's device at end, and numerous historiated 10-line woodcut initials throughout; light dampstaining in the upper portion of the initial few leaves, but a very good, crisp copy in contemporary limp vellum, faded ink lettering on spine. £1500

First edition, rare, of an illustrated work of devotional and exegetic verse published by a prominent Benedictine abbot friend of Ignatius of Loyola: a man of great erudition, of a mystic disposition, and of considerable influence in the life of his order in sixteenth-century Italy. A keen versifier since youth, Faggi left several manuscript compositions in the library of Cassino.

On taking up a post at Padua, he published this large, mature work dedicated to pope Pius V. The first part is a collection of poems on the life of Jesus, from the ineffability of his name and the circumstances of his birth to his death on the cross, with devotional exhortations for the Holy Week memorial of the Passion. The second part celebrates the Virgin, and ends with a splendid full-page woodcut by Albrecht Altdorfer (c. 1480–1538) of a seated Madonna and Child honoured by a kneeling cleric (this appears to be the first use of this woodcut in a printed book; it was subsequently used in Sangrino's *Carminum* of 1570). The third part gathers verse hagiographies and eulogies of several saints, beginning with a heroic epicidium for the Holy Innocents.



SECUNDVS,
IN QVO AVTHOR
DIVERSO CARMINVM

GENERE,

TYM ANNYA DEITARE

VIRGINIS MARIÆ SACRATVM

inoffensibilis laudes quam suae
uissimè modulatur.



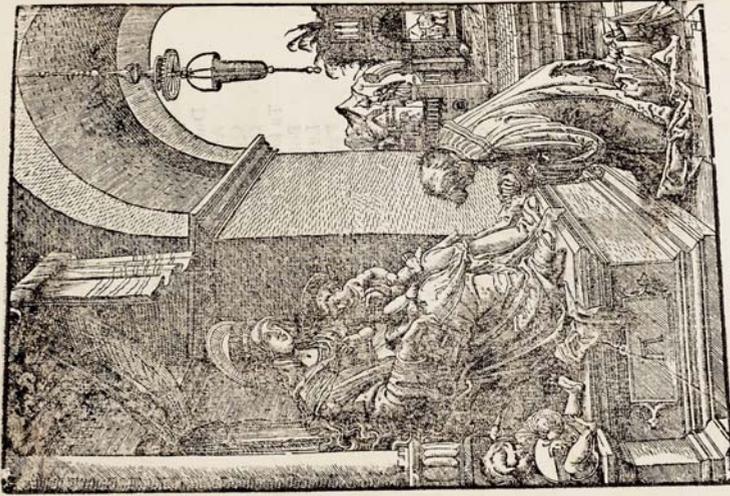
De purissima intemerata Virginitate MARIÆ
conceptione.



NIVE candidior Virgo, ò ru-
tilanrior atris,
O Lunæ, ò Solis luce corusca
magis.
En quo concepta es cædorem
promere lingua
Gellit, at immundo muta sub
ore tremit.

Muta sub ore tremit lingua, au-
stro ut percita lauri
Frons, & vr ardentis flamma per alba rubi
Ore sub immundo murefcit lingua, prophete

9 Calca-



Very rare outside Italy: two copies in UK institutions (British Library, Aberdeen), no copies found in the US.

THE FIRST APPEARANCE OF PLANTIN'S DEVICE

50. **SENECA, Lucius Annaeus.** Flores . . . traduzidas da Latin en Romance Castellano, por Iuan Martin Cordero Valenciano, y dirigidas al muy magnifico . . . Martin Lopez. *Antwerp, Christopher Plantin, 1555.*

8vo, ff. [viii], 165, [2]; with woodcut device on the title, woodcut initials; title and last leaf neatly repaired, minute repairs to the extreme upper corner of the initial leaves, one or two small stains, occasional browning; a very good copy, bound in modern morocco by Tregaskis; joints lightly rubbed; ownership inscription of Lionel Landon (philologist, palaeographer and historian, editor of several important medieval series of English documents) dated 1902. £3250

The first book to carry Plantin's device, and only the second book to be produced by the Antwerp publisher, after Bruto's *La institutione di una fanciulla* (see item 8). This is the very rare first edition of a translation into Spanish of a selection of Seneca's works.

Material evidence surrounding this publication offers an insight into the early conceptual and practical separation between the figure of the publisher and that of the printer. The fonts used to print this book are not consistent with those used at this stage by Plantin, which indicates that his first production to be marked with his firm's device was in practice printed in another workshop.

'In the copy of the *Institutione* offered to Grammay, Plantin states quite definitely that this was the "first fruit from the garden of my press". In his memoirs, the Spanish humanist Juan Martin Cordero is equally emphatic that the *Flores de L. Anneo Seneca* (the second work mentioned in the document of 5th April 1555), which he had translated from Latin into his mother-tongue, was Plantin's first impression (Peeters-Fontainas, 'Extrait des mémoires de Jean-Martin Cordero de Valence' in *De Gulden Passer*, 31, 1953, p. 79). Cordero's statement can perhaps be taken to mean that although the *Institutione* was the first book Plantin printed, it was actually published by Bellerus, and the Flores was Plantin's first publication and the first book to carry his printer's mark. (In fact, Cordero was wrong in stating that Plantin printed the Flores; according to the type used the work was done by another printer.) The two statements together make it more than likely that Plantin's career as printer and publisher began with these two works' (Voet, *The Golden Compasses* pp. 17–18).

The translator from Latin into Spanish was the Antwerp-based Spanish student Juan Martin Cordero (born 1531), proof-reader for Martin Nutius.

Palau 307855 ('beautiful edition'); Voet *Plantin* 2200.

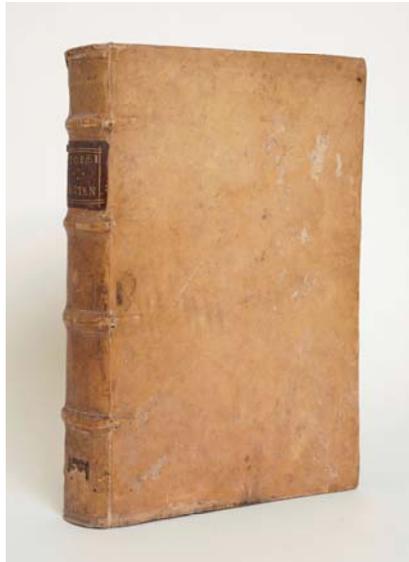
51. **SILVESTRE DE SACY, Antoine Isaac.** *Al Tuhfa al-Sinniyya fi 'ilm al-arabiyya. Grammaire arabe de l'usage des élèves de l'école spéciale des langues orientales vivantes; avec figures. Paris, Imprimerie Impériale, 1810.*

2 vols, large 8vo, pp. [1], xxvi, 434, [2] (advertisements); x, 473, [1]; with 8 folding plates illustrating varieties of Arabic script, some with colour added by hand, and 10 folding

letterpress tables; a little light foxing but a very handsome and large copy bound in contemporary pale polished calf by Bozerian jeune signed at foot of spine, covers with gilt borders, flat spine richly gilt in a seme of stars, two black gilt lettered labels, gilt edges; upper hinge of vol. I cracking; printed label of the bookseller and publisher Benjamin Duprat pasted on inside front cover of vol. I. £2000

First edition, a milestone in Arabic scholarship. Sacy (1785–1838) was the ‘founder of modern Orientalism’ (Robert Irwin) and the first president of the French *Société Asiatique*. In 1795 Paris saw the establishment of the first school devoted to the teaching of oriental languages, founded for both political and commercial reasons. From its outset, Sacy was designated chair of Arabic, and was required to devise a comprehensive descriptive grammar in French to facilitate his work there and *Grammaire arabe* was the fruit of fifteen years of research. His sources include early European writers such as Sionita, Martellotto and Metoscita as well as the Arabic *Ajurumia* which appeared with the Latin translations of Obizini and Erpenius. Throughout his career Sacy remained a prolific writer and is perhaps best known for his literary anthology *Chrestomathie arabe*.

Schnurrer 154.



THE FIRST AND BEST CRITICAL EDITION OF THE GREEK FLORILEGIUM

52. **STOBAEUS, Johannes.** [Graece et Latine]. Sententiae ex thesauris Graecorum delectae . . . à C. Gesnero . . . traductae. *Basel, [printed by Oporinus for Froschauer, 1549].*

Folio, pp. [xx], 632 (erroneously paginated 630), [32]; Greek and Latin text in parallel columns throughout, historiated woodcut initials and shoulder-notes; very light traces of dampstaining in the title, the outer margin of the initial leaves and the final leaf, else very clean and crisp, a very good copy in contemporary full vellum over wooden boards, panelled spine with gilt morocco lettering-piece and the remains of a paper library label at

foot; contemporary ownership inscriptions on the title, one cropped at the upper margin, with the surviving motto 'Rien trop', and another in Latin, still sixteenth-century, 'Ad Anselmum Demazechiis pertinet' (?Anselmo Mazechi), further inscription (Girardet, canon) dated 1771 on the front paste-down. £2250

Second, 'in every respect preferable' (Dibdin) edition of Gesner's Stobaeus, acclaimed as 'the first critical impression of the text of the Florilegium' (*idem.*), philologically and critically much superior to the first, published in 1543. Gesner's parallel printing of the Greek text and the Latin translation of Stobaeus' excerpts from hundreds of Greek writings – an invaluable source for texts many otherwise lost – was a key and lasting achievement of humanist philology.

Adams S 1873; Dibdin II 429; Hoffmann III 632 f.

UNPUBLISHED, A COUNTESS'S TRANSLATION OF TORQUATO TASSO'S
GERUSALEMME LIBERATA.

53. **TASSO, Torquato (Elizabeth YORKE, translator)**. Manuscript copy of 'Jerusalem Delivered', an English translation of eleven cantos of *Gerusalemme Liberata*. [*England c. 1870s*].

Manuscript on paper, 4to, ff. [2 (note on translation plus blank), 3–266, 6 (blank)]; written in brown ink in a clear cursive nineteenth-century hand, circa 16 lines to a page; running titles; first quire discreetly reinforced at gutter; in excellent condition, bound in contemporary morocco, some light scratches to the lower board, covers with a gilt-tooled border and floral corner-pieces, flat spine gilt-ruled and lettered, with marbled endpapers, all edges gilt. £1500

Apparently unpublished manuscript translation of Tasso's *Gerusalemme Liberata* by Elizabeth Yorke (1763–1858), wife of Philip Yorke, 3rd Earl of Hardwicke and lord lieutenant of Ireland from 1801. The translation is prefaced by a note by their daughter Anne Savile, Countess of Mexborough, dated 4 September 1855, transcribed at the head of the document; Anne explains that her mother made the translation 'at various periods of her life'. It is a neat presentation volume, rather than a working copy, and has presumably been made by a professional copyist. We have discovered no records of print publication of this text (not in COPAC or OCLC).

Elizabeth Yorke was the third daughter of James Lindsay, 5th Earl of Balcarres; she married Yorke on 24 July 1782 and lived to the age of ninety-five. Lady Stuart de Rothsay described her as a 'beautiful old lady, very little, with the loveliest skin, hair, and eyes; and she had such beautiful manners, so graceful and gracious' (Burke, VI, p. 308). Philip Yorke, 'a keen patron of the arts', kept a journal of his grand tour of 1777–9 (BL Add. MS. 36258–60); he spent much of that time in Italy (see *Oxford DNB*). While his Italian travels and artistic commissions are discussed in Ingramells (pp. 1035–6), no mention is made of Elizabeth visiting the country.

Tasso's epic would presumably have been familiar to Elizabeth from its influence on Spenser, Milton and Dryden. Elizabeth translated eleven of Tasso's twenty cantos: 1–8, 12, 13 and 16. Translations of IV. 31–32 and VII. 76 are omitted although space is left for them; since IV. 31–32 is devoted to a description of Armida's breasts, the absence of these octaves presumably indicates conscientious censorship rather than the loss of working papers. Elizabeth's verse translation is, like Henry Brooke's *Jerusalem Delivered* (1738), composed in heroic couplets rather than the cross-rhymed sestets with closing couplet employed by Edward Fairfax in 1600 in *Godfrey of Bulloigne, or The Recoverie of Jerusalem*.

Yorke's translation preserves syntactical ordering and choices of tenses which are closer to the Italian original than to Fairfax's translation; her frequent use of the present tense emphasises the dramatic above the epic possibilities of the text. Her occasional adjectival additions heighten moments of pathos with notes of frailty and regrets about lost youth. Yorke's metrical diligence is not always matched by narrative tautness, but her translation merits scholarly investigation.

PEIRESC

54. **VIAS, Balthasar de.** In clarissimum virum Nicolaum Claudium Fabricium de Peiresc . . . Epicedion. *Marseille, apud Claudium Garcin, 1642.*

Small 4to, pp. [xxiv], 24, [2], with woodcut royal arms of France on title; a very faint stain, but a large and very good copy in early 19th-century wrappers. £2250

First edition of Balthasar de Vias' elegant neo-Latin elegy commemorating the life of his friend the scholar, antiquary and collector Nicolas Claude Fabri de Peiresc (1580–1637) of Aix en Provence, the most learned man of his time.

Balthasar de Vias (1587–1667) was hereditary French consul in Algiers (non resident) and was a noted neo-Latin poet. Peiresc knew him from 1614 but surviving correspondence dates only from 1626 onwards (a total of 41 of Peiresc's letters to Vias have survived; by contrast Peiresc's biographer Gassendi had received 51 letters by Peiresc). Vias's wife was the sister of Peiresc's very young stepmother, and his brother-in-law, Pierre Fort, managed Peiresc's finances. Vias was a native of Marseille and exchanged coins and medals, many Islamic, and also books with Peiresc. He was very interested in numismatics and antiquities; he helped Peiresc to identify Arabic coinage and found Arab speakers for him. Marseille as an important port in the Mediterranean was the key for information relating to the East. Vias also wrote an overview of Turkish coinage for Peiresc by using his contacts among merchants travelling in Turkey. Vias was able to assemble a fine cabinet for himself which was sold after his death. He was a well known neo-Latin poet who had published his first collection of verse aged nineteen and had dedicated it to Henri IV. Pope Urban VIII was impressed by his verse and attempted to lure him to Rome, but Vias preferred to stay in France.

Very rare. We could locate only 1 complete copy worldwide (Houghton Library, Harvard); there are two further copies recorded worldwide, at the Bibliothèque Nationale Paris and Herzogin Anna Amalia Bibliothek in Germany, but both are lacking the last leaf.

PART II: MEDIEVAL MANUSCRIPT LEAVES

The manuscripts are arranged in an alphabetical sequence. All are on vellum unless otherwise noted. They are described physically with reference to script, ruling, ink, decoration, condition and general appearance.

Measurements, height preceding width, are given in millimetres both for an entire leaf and for the written space (enclosed in round brackets); in the case of some fragments the use of square brackets indicates that a leaf has been cut down. We have attempted to illustrate a variety of items and shall be pleased to supply a reproduction of anything not illustrated.

ARISTOTELIAN ETHICS

55. [ARISTOTLE.] Philosophical work, in Latin; a complete bifolium, double columns of 38 lines in a good *littera bononiensis*, with six 6- or 7-line initials in burnished gold and colours, each with leafy extensions and marginal dots in burnished gold, three 2-line initials in blue or red with elaborate contrasting penwork decoration; some early marginalia in red ink; recovered from use as an archival wrapper (the date '1557' inscribed on what was once the spine) with consequent wear to two pages, some modern retouching of illuminated initials (especially those on the more worn side). 315 x 255 mm (245 x 170 mm)

Italy (Bologna), 2nd half of 14th century.

£2000

From a luxurious copy of an unidentified philosophical text. Descriptions of *synesis* ('understanding'), *gnome* ('good sense') and *eubulia* ('good counsel') clearly derive from Aristotle's *Nicomachean Ethics*. Indeed, some sentences are taken verbatim from Thomas Aquinas's commentary on that work.

'URINA ET LAC CAMELLARUM'

56. AVICENNA. *Canon medicinae*, in the Latin translation of Gerard of Cremona; part of Book III, fen 14 (*see below*); an almost complete leaf written in double columns of 60 lines (of 62 or 63 lines), gothic script, dark brown ink, ruled with plummet, chapter heading in red ink, space and guide-letter for an unexecuted two-line initial 'C' (*Canon*); recovered from a binding and with consequent wear and soiling on verso, purplish stain in centre of leaf, some creasing and a few adhesions, but recto almost entirely legible. [330 x 220 (263 x 183 mm)]

Italy, mid-14th century.

£2750

From the *Canon medicinae* of the Persian physician Ibn Sina, known as Avicenna (980–1037). It was the most influential medical textbook, and this is the Latin translation of Gerard of Cremona (1114–1187) which became the standard version in Europe throughout the Middle Ages and Renaissance.

dñ inlacabile. Dicitur aspis hinc altam aurem qm̄ p̄siliu p̄t
tre infige. inde uo aliam caude in misione nicho obturare
ne audiat. Quid ad hec incantatus uox. quid sino faciat pre
dicatus. Orabo p̄co. humiliabo ieiunio aiā meā. bap
tizabor p̄ merito ubi rino quodā p̄siliu lacrimarū apit
que uideo mch humane incantationis qm̄libz sapiam.
nichil q̄ntamcuqz ad mōmōnis industriā p̄uale. Hone
rit tamē ut p̄tinax. nō celo se. s̄ solo se infige caput. qd̄
sapia que d̄surū ē. nō modo pudica. s̄ etiā pacifica sit. hec
aut magis ut ita dicam aspidica. nisi trena ēē nō potest
s̄ n̄ adeo obscurā descens. nisi cauda quoqz obturaret audi
tum. Que ē hec cauda tre infixus. p̄ue quisqz inheret
uoluntati. inde uelud reflectens caudam. sine aliquē me
ditat. et figur animo quod desiderat adipsa. Nolite obse
cro fr̄es. nolite obturare aures. Nolite obturare aliquā
corda n̄ra. Inde enī tam mordax et auarus sino iuerit
more hominis obstinati. qd̄ nulla ad eum penetrare uale
at tenuolentia mōmōris. Inde aspidis intus in lingue
aculeo p̄siliat. quod aditus linguam incantatoris tanto
se se stulto obturatur. ac basiliscus ut auit uenenū ge
rit. in oculo pessimū. et p̄ om̄ibz execrable. Nolite cupis o
culum uenerari. neqz oculū. oculū fastidiant. Inuidiā
cogita. Quid nō inuide. nisi malū inde est. Si nō esset
ille basiliscus. nūq̄m inuidia eius mors in uisū. tōtē
stratum. Ne miserū homi. qui inuidū nō p̄uidet. Inuenit
et hoc uicū dum adhuc uiuunt. si post mortē uolumus
ministrū tante nequitiē nō timē. Nemo d̄iūs bonū in
mō aspiciat oculo. Nemp̄ hoc ip̄m iam qd̄ in se. tale sua
illd̄ inficē. et quodā in inficē ē. Qui hoīem odit. homicidā
illum uitas testatur ip̄a. Quid et ille qui bonū odit. i ho
mine. nisiqz nō homicidā potit appellari. Adhuc uiuunt ho.

'The *Canon* . . . is a compendium of Greek and Muslim medical knowledge of Avicenna's time, co-ordinating the teachings of Galen, Hippocrates, and Aristotle. It superseded all previous works – even the great medical encyclopaedia of Rhazes – and in its Latin translation became the authoritative book in all universities. It was still being printed in the seventeenth century, though by that time all its influence had been superseded by Galen and then by the new medical school represented by Sydenham and others. It is, however, still in use in parts of the Arab world today' (*Printing and the Mind of Man*).

The present fragment is from treatise 4 of fen 14 in Book III (last few lines of chapter 12 and beginning of chapter 13; edn. Venice, 1608, vol. I p. 785 col. I – p. 787 col. II). The text includes remedies for dropsy, among which a temporary diet of camel milk and camel urine is recommended.

57. **BERNARD OF CLAIRVAUX.** Sermones super psalmum 'Qui habitat', parts of sermons 13 and 17 (Migne, *Patrologia Latina* 183, cols. 237–8 and 251–4), a nearly complete bifolium, leaves not consecutive, 31/37 lines of a large gothic bookhand, brown ink, ruled with plummet, capitals touched in red; recovered from use in covering a binding and with consequent wear and soiling, fore-margin of first leaf cropped with loss of beginning of lines on verso and end of some lines on recto, but generally in very good condition. 327 x 237 mm (244 x 163 mm)

Germany, early 14th century.

£1500

From a large-format manuscript probably comprising a collection of Bernard of Clairvaux's sermons. The *punctus flexus* punctuation suggests an origin in a Cistercian monastery. Given Bernard's pre-eminent place in the growth of the Cistercian movement, it is likely that most Cistercian houses would have possessed such a volume.

Bernard of Clairvaux was 'not only . . . a speculative theologian of wide reading and great intellectual power, but . . . a literary genius of the first order, the greatest master of language in the Middle Ages, who, alone of all his age, has a power equal to that of Demosthenes, of Cicero and of Burke, to carry us with him on the gale of his eloquence, intoxicated as much by his virtuosity as by his dialectical skill' (David Knowles, *The evolution of medieval thought*, 2nd ed., pp. 134–5). His sermons on Psalm 90 ('Qui habitat') were written about 1125.

58. **[BIBLE.] GLOSED GOSPEL OF LUKE**, in Latin, parts of 11,47 – 12,11, 21,8–20 and 24,5–13, with commentary from the *Glossa Ordinaria* with authorities (Ambrose, Bede) indicated by abbreviated names; two partial bifolia, the Bible text written mostly in narrow columns of up to 29 lines, the surrounding gloss in up to 59 lines, two sizes of a rapid gothic script in black ink, marginalia (sometimes trimmed); preserved as pastedowns on the covers (now detached) of an early sixteenth-century binding of brown calf over wooden boards, folio (360 x 240 mm), each cover with an outer border of arabesques and medallions enclosing a central panel composed of three bands of the same roll-stamp, remains of metal clasps and catches, rubbed; each bifolium trimmed at head with loss of approximately two lines of Bible text, some tears at foot, slightly soiled, but entirely legible. [225 x 175mm]

France or Flanders, c. 1300.

£1500

The rapid gothic scripts of this manuscript are in contrast to the more refined scripts and layouts usually encountered in glossed Bible manuscripts from professional scriptoria of the same period. It may therefore have been written by a scholar for his own use.

59. **BIBLE**, in Latin, Genesis 34,15–35,16 and 35,26–36,37, the upper half of a leaf, double columns written in a very fine and regular gothic script, 34 lines (of 53) remaining, capitals touched in yellow, with remains of two bars of text frame in pink, blue and gold with foliage, a winged dragon and a delicately painted grey stork, headlines in blue with red penwork and between bands of ornament in gold, red and blue, chapter-number with similarly ornamented extension; post-medieval foliation ('7') within circle on recto; sometime folded, some light creasing, but in very good condition. [210 x 260mm]

England, c. 1300.

£2800

Characteristically English decoration of very high quality. This is a hitherto unidentified fragment from an important Bible manuscript which is now Cambridge, Fitzwilliam Museum, McClean MS. 15. The manuscript was already much mutilated when purchased by McClean (from J. and J. Leighton) in 1903; see M. R. James, *A descriptive catalogue of the McClean collection of manuscripts in the Fitzwilliam Museum*, 1912, p. 28.

'The ornament is of admirable quality. Each page has at top (filling the head-line) a band of ornament, the backbone of gold, edged with "saw-pattern" in red and blue. Chapter-numbers have similar bands of ornament, vertical, attached to them. Chapters have beautiful decorative initials in gold and colour (foliage) with prolongations up and down' (James p. 29). The beautifully rendered grey stork here is a fine example of the naturalism which is often a feature of the finest English illumination of this period.

The Bible was of monastic provenance, as demonstrated by a frustratingly incomplete inscription at the end of the Apocalypse: 'impignorentur extra Prioratum ob instanciam alicuius persone seu necessitatis in futurum'.

60. **BIBLE**, in Latin, 2 Chronicles 34,16–34, 35,13–25, 36,17–Ezra 1,1–1,6 (including part of Jerome's prologue to Esdra), the lower part of a large folio leaf, double columns, script in dark brown ink in a good early gothic hand, ruled in plummet, 11-line initial 'U' (*Utrum difficilium sit facere*) in red filled with white-vine style decoration and incorporating silver bands (silver oxidized) against a ground of green and blue, 17-line initial 'I' (*In anno primo Cyri*) in gold and filled with a ropework design in orange and blue; recovered from use in a binding, some post-medieval penwork embellishment of initials, later (probably 17th-century) calligraphic title in German on recto, some slight wear, but generally in excellent condition. [182 x 325 mm]

Germany or eastern France, c. 1200.

£1750

A handsome fragment from a large-format Bible manuscript, with script and initials of fine quality.

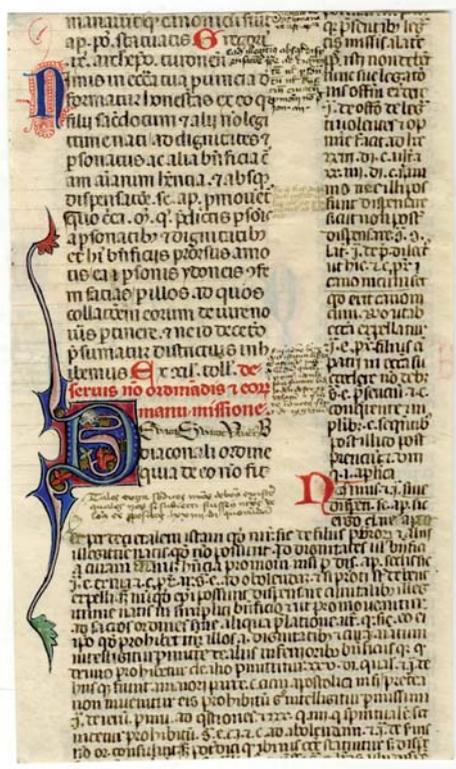
61. **BIBLE**, in Latin, parts of St. Jerome's prologue to Job; part of a leaf written in double columns in a large gothic hand, 19 lines, dark brown ink, capitals touched with red ink,

ruled with plummet; recovered from use as a binding and with consequent wear and staining. [220 x 180 mm]

Germany, 1st half of 13th century.

£125

From the Apel Collection at Schloss Ermlitz near Merseburg, Saxony-Anhalt.



62. [CANON LAW.] GREGORIUS IX, Decretales, 1.17.9 – 1.17.10 and 1.17.17 – 1.17.18; a cutting from a leaf written in double columns, 24 lines surrounded by 49 lines of commentary, 2 sizes of a rounded gothic script reminiscent of *littera bononiensis*, dark brown ink, ruled in plummet, illuminated 4-line initial 'D' (*De subdiaconali*) with marginal extensions, delicately painted in shades of blue, pink, rose red, orange and green with burnished gold and enclosing a lion-headed grotesque, smaller initials in blue with red penwork or red with purple penwork, contemporary marginalia in several hands; in excellent condition. [202 x 118 mm]

Italy (Bologna) and/or southern France, 1st half of 14th century.

£450

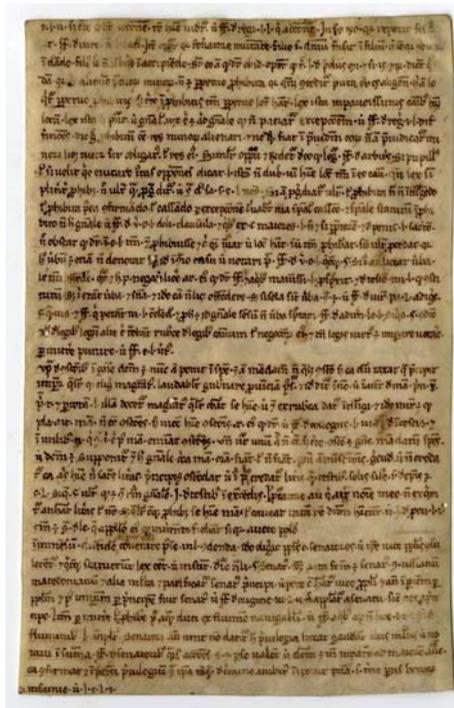
From an elegantly produced manuscript. The illumination may indicate a production for the law schools of Montpellier or Toulouse. Probably from the same manuscript as a fragment in Sotheby's 'Western manuscripts and miniatures' sale of 7 December 2012, lot 5(c).

63. [CANON LAW.] NOTES AND COMMENTARY, in Latin; a complete bifolium, single columns of 41 lines written in a small, rapid and abridged cursive script, dark brown ink, heavily ruled with ink; creased in the upper margin from use as a pastedown but in excellent condition. Each leaf measures 200 x 140 mm (175 x 117 mm)

Germany, 2nd half of 14th century.

£550

From a handbook of notes on canon law. The text treats a variety of legal themes such as custody, citations, excommunication, inheritance, prejudice, cases of appeal, cases of injury, and false proxy. The items are frequently introduced by 'Nota' or 'Notandum', and many cite 'Extra', that is, the *Extravagantes*: these are papal documents found outside the main collections of canon law texts.



64. [CIVIL LAW.] AZO OF BOLOGNA. Summa Codicis, I, xiv; part of a leaf written in a fine small early gothic script in dark brown ink, heavily abbreviated, single column (perhaps from a marginal gloss), 38 lines remaining; recovered from a binding, trimmed on all sides and with some wear and a few wormholes, but in excellent condition. [153 x 95 mm]

Probably France, early 13th century.

£500

From an early manuscript of the *Summa codicis* of Azo (d. ?1220). Written between 1208 and 1210, and certainly in circulation by 1211 (see *DBI*), Azo's commentary on Justinian's *Codex* soon superseded the older ones and its authority rivalled that of the Accursian gloss. Its importance was

Cumque seruis tenoribus de. O. let. to. hys. . .
 apicam ben. **E**xecutionibus vestre deuotionis mentis uotis uis libera. animus et penationes uis. quantum cum
 deo possimus fauorabiliter exaudimus. **E**x parte siquidem uis fuit propositum coram nobis de licet uobis a nonnullis
 patriarchis archiepiscopis et alijs ecclesiarum prelatibus audendi confessiones subditorum suorum necnon predicandi
 et aliqua uota in alia pietatis opera commutandi in suis curiis et sic licentia sit concessa quia tamen
 eisdem prelatibus decedentibus in huiusmodi licentia ecclesie sic uacantibus subicitis nobis humiliter supplicat. **T**o
 ut prouideret uobis super hoc paterna diligentia curarem. **U**estis igitur supplicationibus inclinat. presen
 tium uobis hic tentare concedimus ut in huiusmodi casu possitis ut tunc libere. **P**ate. ta licentia donec in
 duatis ecclesie prouisum fuerit de parte. **N**ulli ergo omnino hominum liceat hanc paginam nre concessio
 nis infringere uel ei ausu temerario contraire. **S**iquis autem hoc attemptare presumpserit indignationem
 omnipotentis dei beatorum petri et pauli apostolorum se noverit incursurum. **D**at. **P**etrus. **D**ni. **R**et. **I**uly
 pontificatus
 Anno
 primo.

reflected in the saying ‘Chi non ha Azo, non vada a palazzo’ (i.e. he who did not possess a copy of Azo’s *Summa* could not be admitted as an advocate).

The present fragment treats *Codex I*, xiv, *De legibus et constitutionibus principum et edictis*, discussing the legislative power of a prince in relation to the people. The small script may indicate that this fragment comes from a glossed manuscript of the *Codex* rather than an independent copy of Azo’s commentary.

65. **[CLEMENT IV.]** Papal Bull ‘Exigentibus vestrae devotionis’; document on vellum, 12 long lines written in a fine chancery hand in brown ink, ruled in blind, initialled by the scribe on verso, various medieval and later endorsements, four holes for threads of *bullae*; sometime folded, lacks the lead *bullae*, lightly creased and soiled, but in excellent condition. 234 x 317 mm

Perugia, 15 June 1265.

£1800

This bull grants to the Franciscans the privilege to preach and to hear confessions in times when the archiepiscopal seat is vacant. It is published in *Bullarium Franciscanum*, vol. III (1765) p. 12.

The brief papacy of the pious and intellectual Clement IV (1265–1268) was occupied almost exclusively by the papal war against the last of the house of Hohenstaufen and the establishment of Charles of Anjou as king of Naples and Sicily. The Franciscan Roger Bacon’s *Opus maius* was written at Clement’s request. Owing to Ghibelline antagonism Clement never set foot in Rome and spent most of his pontificate at Viterbo; the present bull was issued at nearby Perugia, where Clement was elected on 5 February 1265.

From the collection of Sir Thomas Phillipps.

MIRACLES OF SAINT CUTHBERT

66. **[CUTHBERT, *Saint*.]** *Capitula de miraculis et translationibus sancti Cuthberti (Symeonis Dunelmensis opera, Surtees Soc. 51, 1868, p. 180, Symeonis monachi opera, Rolls Series, 1882, II, p. 345)*; two fragments, comprising the upper part of a bifolium, 17 lines, and a smaller fragment with remains of 5 lines, double columns written in a good early gothic hand, ruled in plummet, 2-line initial ‘D’ in red, capitals touched in red, rubrics; stained and creased from use in a binding, but almost entirely legible. Overall dimensions [257 x 115 mm and 23 x 95 mm]

Northern England (probably Durham), late 12th century.

£15,000

From an unrecorded manuscript of the *Capitula de miraculis et translationibus sancti Cuthberti*, a collection of twenty-one miracle stories relating to St Cuthbert composed in the late eleventh and twelfth centuries.

Probably written in three groups between 1083 (when Bishop William of Calais expelled the secular clerks who had comprised the religious community of St Cuthbert and replaced them with Benedictine monks) and 1124, the *Capitula de miraculis* seem to have been written to smooth over the transfer of the saint’s shrine to the Benedictines’ control and is usually found appended to Bede’s prose *Vita Sancti Cuthberti*. The first seven miracle tales were written by a Durham monk

soon after 1083: 'their significance . . . lies in their settings: all seven related to events before 1083, with no reference to the fact that there had been an all-but-complete change in the organisation, and probably in the personnel, of St Cuthbert's church: moreover, the wording of certain passages suggested an unbroken tradition of monastic life around the shrine This unexpected use of monastic terminology may reflect a campaign to convince St Cuthbert's devotees that there had been no real change in his church, because no change was necessary. One possibility, incapable of proof, is that this miracle collection stemmed from a more personal interest in establishing continuity, and, indeed, in glossing over the events of 1083. The obvious candidates for authorship in these circumstances would be either the former dean of the [pre-Benedictine] *Congregatio*, its only member known to have become a monk in the house, or his son, already a monk in 1083 (presumably at Jarrow or Wearmouth). Although it is unlikely that they or any others in the new community fully believed in such continuity, the composition of these tales indicates that some among the Benedictines, far from seeking to denigrate their predecessors by drawing odious comparisons, were prepared to ignore the very real differences between the two communities, as a step in the appropriation of the heritage of St Cuthbert' (M. Foster, 'Custodians of St Cuthbert: the Durham monks' views of their predecessors, 1083–c. 1200', in D. Rollason, M. Harvey and M. Prestwich, eds., *Anglo-Norman Durham*, 1994, pp. 53–65 at pp. 54–6)

A further 14 miracle tales were added to the first seven in two stages over the following decades (tales 8–17 by 1115 and 18–21 slightly later). The larger fragment here contains part of the thirteenth story, in which Earl Robert Mowbray, having re-peopled the church of Tynemouth with monks from St Albans, is dragged from the church in 1095 by William II's soldiers after taking refuge there following a dispute with the king. Needless to say this episode is seen as divine punishment for Mowbray's high-handed actions.

The majority of the surviving manuscripts of the *Capitula de miraculis* date, like our fragments, from the late twelfth century, demonstrating the text's continued (even increasing) popularity at this period. Although the fragments were most likely written in Durham, we have been unable to identify the hand with any known Durham scribal hands of similar date.

From the library of Ampleforth Abbey.

THE PRICKYNGE OF LOVE

67. **HILTON, Walter, attributed author.** The prickynge of love, end of chapter 29 and beginning of chapter 30 (H. Kane, ed., *The prickynge of love*, Salzburg studies in English literature, 1983, vol I. p. 151 ll. 9–14 and 17–24; p. 152 ll. 15–20 and l. 22 – p. 153 l. 5; p. 154 ll. 1–6 and 9–15; p. 155 ll. 8–12 and 16–21); two horizontal strips from a bifolium, remains of single columns of up to 13 lines written in a neat, rather rounded *anglicana* hand in black ink, initials touched in red; recovered from a binding and with consequent creasing and soiling, but in good condition. [37 x 280 mm and 20 x 280 mm]

England, 1st half of 15th century.

£12,500

Newly discovered fragments from a manuscript of *The prickynge of love*, a Middle English translation, with additions, of the Franciscan Giacomo da Milano's popular *Stimulus amoris*. Probably written in the late fourteenth century, the work is usually (though not universally) attributed to Walter Hilton (c. 1343–1396) and is known in eleven complete manuscripts (three of them naming Hilton as the translator) and six fragmentary ones.

'The first nine chapters of *The prickynge of love* are affective meditations on Christ's Passion presented as necessary preparation for the contemplative life. Chapters 10–33 concern the

progressive contemplative life, including a discussion of the mixed life, diabolic temptation, and the necessity of obedience to God and one's superiors in religious life. Chapters 34–8 include a complaint of the contemplative's mortified flesh to God with God's reply, and meditations on the *Pater noster*, the *Ave Maria*, the *Salve Regina* and the state of blessed souls in heaven' (P. Lee, *Nunneries, learning and spirituality in late medieval English society. The Dominican Priory of Dartford*, 2001, p. 196).

Being in the vernacular, the work is most likely to have been read by (or to) a lay audience: the illiterate visionary Margery Kempe is known to have had a copy read to her by a priest and quotes it in her own work. The manuscript from which the present fragments come was evidently a pocket-sized volume.

From the library of Ampleforth Abbey.

68. [LATIN GRAMMAR.] EBERHARD OF BETHUNE. Graecismus, in Latin, Books X, verses 49–107, XI, verses 62–124, XII, verses 350–462, XIII, verses 1–19, XXIII, verses 53–210, XXVI, verses 162–274, and XXVII, verses 1–26 (ed. J. Wrobel, *Corpus grammaticorum medii aevi I*, Breslau, 1887, pp. 76–9, 93–6, 122–9, 208–13 and 240–7); four bifolia, a complete leaf written in single columns of 36 lines, compact small gothic script, dark brown ink, the first letter of each line written calligraphically and set out into the margin, two 2-line initials in red, paragraph marks in alternating red and blue inks, extensive contemporary marginal and interlinear glosses; worn, soiled and trimmed from use in a binding, holes in three leaves with loss of text. A single leaf measures 210 x 160 mm (135 x 55 mm)

France or Flanders, mid-14th century.

£1500

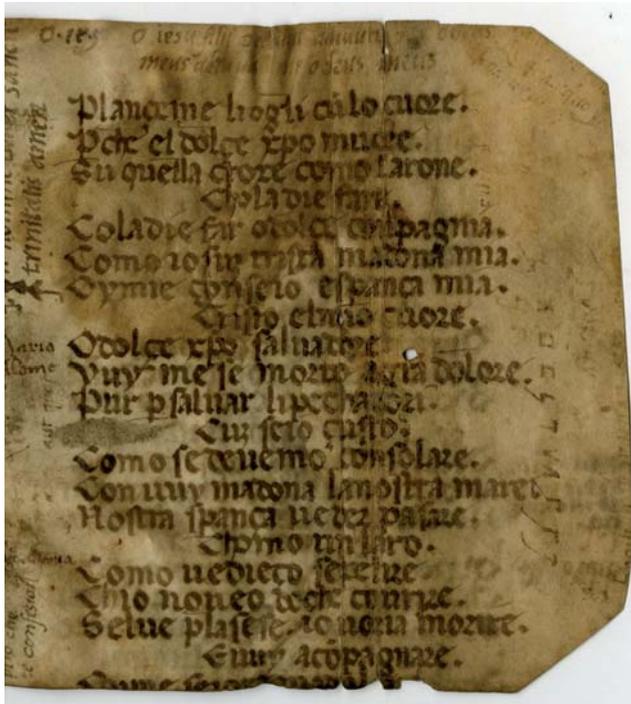
The author was a schoolmaster at Béthune in northern France and is remembered chiefly for this grammatical treatise in Latin hexameters written towards the end of the twelfth century. Its contents (over 40,000 verses) are divided into fifteen books dealing with all aspects of grammar, with an emphasis on the derivation and meaning of words. The popular title 'Graecismus' comes from the tenth chapter which deals with the elementary study of Greek, an advance over other grammars of the age. For details of the author, about whom little is known, see M. Manitius, *Geschichte der lateinischen Literatur des Mittelalters*, vol. 3, Munich, 1931, pp. 747–51.

69. LAUDA, in Italian; most of a bifolium, single columns in a bold rounded gothic script, 20 lines, brown ink, 1-line initials alternating in red and blue on one leaf; cropped at foot with loss of a few lines, stained, worn and creased from use on a binding, but one side generally very legible. Overall dimensions [145 x 270 mm]

Italy, ?Lombardy or the Veneto, 14th century.

£1250

A fragment of an unidentified *lauda* for Holy Week. Approximately forty lines are entirely legible, articulated in three-line verses on one leaf and on four-line verses on the other. In a sequence of exhortations, the faithful soul is invited, on the Monday after Palm Sunday, to recall the events of the days of the Passion. The remembrance of Christ's sufferings leads to a sequence of verses addressed to him and to the Virgin Mary.



Some details of the vernacular suggest a northern Italian provenance. Forms like *plançeme*, *ogli* and *plasese* occur more consistently in early didactic literature produced in Lombardy and the Veneto (Uguccione da Lodi, Bonvesin de la Riva and the anonymous author of the *Caducità della vita umana*, for example). Fragments of Northern Italian devotional literature are rare.

From the Rosenthal collection.

70. **LECTIONARY**, in Latin, with readings for the feasts of St Michael (29 September), St Luke (18 October) and SS Simon and Jude (28 October), with readings from the Gospels of Matthew, Luke and John; a complete leaf, 38 lines written in a rounded gothic hand in dark brown ink, ruled in plummet, three 3-line initials in blue or red with contrasting penwork, headings in red, with three drawings, depicting St Michael vanquishing the devil, St Luke and Saints Simon and Jude respectively, delicately executed in ink, colours, shell gold and silver (oxidized); probably recovered from a binding and with consequent staining and creasing, inner margin slightly trimmed, verso very worn. 260 x 178 mm (200 x 145 mm)

Northern Italy, ? Lombardy, c. 1400.

£4750

From an intriguing illustrated lectionary of fine quality. Illustrated lectionaries seem to have been a very unusual genre, especially so in the later Middle Ages, and we have been unable to locate any close parallels to our leaf. The 'picture-book' *mise-en-page* suggests a didactic function (the instruction of minors, perhaps?) rather than a strictly liturgical one.

71. **[LITURGY.] BREVIARY**, with lections ii to vii for the feast of St. Agatha (5 February) in the Sanctoral; a complete leaf, double columns written in a large formal gothic liturgical hand, brown ink, 27 lines, ruled with ink, five 2-line initials alternately in red and blue with contrasting penwork, capitals touched in red, rubrics; minor wear, a few wax spots. 390 x 290 mm (295 x 200 mm)

Germany, 15th century.

£600

From a large-format German Breviary. The *punctus flexus* punctuation is typical of Cistercian and Carthusian scribes and it is likely that the manuscript was of monastic use. The manuscript was probably broken up for sale leaf by leaf in the 1920s or 30s. A framed leaf is in the Alexander Turnbull Library in Wellington, New Zealand.

72. **[LITURGY.] MISSAL**, containing feasts for Saint Sebastian (20 January), Saint Agnes (21 January) and SS Vincent and Anastasius (22 January); a complete leaf, double columns of 23 lines in two sizes of a late romanesque liturgical script, dark brown ink, ruled with plummet, initials alternately in red and blue, rubrics, foliated 'cliii' on recto; recovered from use as a wrapper and with consequent staining on recto, two small holes with minor loss of text, otherwise in good condition. 360 x 260 mm (245 x 170 mm)

Probably Germany, late 12th century.

£600

Recovered from use as an archival wrapper in the vicinity of Asti (Piedmont): the recto is inscribed 'Nota Instr[ument]or[um] receptor[um] per me Jo. Anthoniu[m] de s[an]cto martino cive[m] et not[ari]u[m] coll[eg]iatu[m] asten[sem] de annis d[omi]ni 1556 et 1557'.

73. **[LITURGY.] MISSAL**, with readings for Quinquagesima Sunday, Sexagesima Sunday and Septuagesima Sunday; a complete bifolium (leaves not consecutive) and three single leaves, single columns of 24 lines, two sizes of a gothic liturgical script, black ink, ruled with ink, two 3-line initials, one in red and blue with red penwork, the other in blue with red penwork, numerous smaller red or blue initials, rubrics; creased and slightly worn from use as archival wrappers ('Rechnung der Kelnerrey Büdingen 1571' inscribed in upper margin of first leaf of bifolium), two leaves stained and one of them with small losses at head and foot just affecting text, but generally in good condition. 351 x 249 mm (235 x 170 mm)

Northern France / Flanders, late 13th century.

£1500

Five leaves from a handsome Missal written in a formal gothic liturgical script.

74. **[LITURGY.] SARUM MISSAL**, with masses from Monday to Wednesday after the first Sunday of Lent (see J. W. Legg, *The Sarum Missal*, Oxford, 1916); the greater part of a leaf, double columns written in two sizes of a good gothic liturgical script in brown ink, 37 lines remaining, numerous 2-line initials in blue with red penwork, paragraph marks in

red and blue, rubrics; text cropped from foot of leaf, stained and worn from use in a binding. [295 x 245 mm]

England, 1st half of 15th century.

£350

From the Bliss, Phillips and Dring Collections.

75. [LITURGY.] **SARUM MISSAL**, with readings for the feasts of Saint Matthew (21 September), Saint Maurice (22 September), Saint Thecla (23 September), Saint Firmin (25 September), Saints Cyprian and Justina (26 September), Saints Cosmas and Damian (27 September) and Saint Michael (29 September) (see J. W. Legg, *The Sarum Missal*, Oxford, 1916); a complete leaf, double columns written in two sizes of a good gothic liturgical script in brown ink, 40 lines, with an 8-line initial 'B' (*Benedicite dominum omnes angeli*) on verso in gold against a ground of purple and blue with white penwork, marginal spray with gold dots and terminating in gold leaves, numerous 2- and 1-line initials alternately in gold and blue with contrasting penwork, rubrics; very worn and rubbed from use in a binding, margins trimmed, small tear with slight loss, but recto entirely legible. 305 x 185 mm (220 x 150 mm)

England, 1st half of 15th century.

£350

A relic from what must have been a very richly decorated Sarum missal.

From the Bliss, Phillips and Dring Collections.

76. [LITURGY WITH MUSICAL NOTATION.] **BREVIARY**, with neumes, with part of the service for Pentecost, an almost complete leaf, double columns written in dark brown ink in two sizes of gothic script, 27 lines, ruled lightly with plummet, square notation on four-line staves ruled in red, two-line initials in red and blue with contrasting penwork, capitals touched in red; creased and slightly soiled from use as an archival wrapper ('Achart pour Dame froisoiard . . . 1691' inscribed in outer margin of recto), small losses at head just affecting text, lower margin cut away (with loss of a few words of text on recto) and repaired with a strip of vellum on which is written an elaborate but spurious note in a nineteenth-century hand (*see below*). 355 x 284 mm (305 x 203 mm)

France, 2nd half of 13th century.

£400

From a large-format noted Breviary.

A fanciful nineteenth-century note in pseudo-medieval French is written on a strip of vellum appended to the foot of the leaf. It bears the date 26 September 1306, is addressed to a 'Gente Damoiselle' and purports to be from 'Fr. l'Ignore, imagier en N. Dame de Theuley'. It is written in a vaguely gothic script and is accompanied by sketches of the arms of the lords of Vergy (whose burial church Theuley indeed was).

From the Rosenthal collection.

in galilea sequerantur eum. & ministrabant ei. & alie multe que
 somas cu eo ascenderant hierosole
 mana. Et cum iam sero esset factu
 quia erat paracheus quod est an
 te abothum. uenit ioseph abari
 matha. nobilis decurio. qui & ip
 se erat expectans regnum di. Et
 audacie introuit ad pilatum.
 & petiit corpus ihu. pilatus autem
 mirabatur suam obusae. & ac
 cessit centurione. interrogauit
 eum si iam mortuus esset. & cu
 cognouisset acenturione. donauit
 corpus ioseph. Ioseph autem mer
 catu sionem. & deponit eum in
 uoluit sionem. & posuit eum
 in monumento quod erat exci
 sum de petra. Et aduoluit lapi
 dem ad ostium monumenti.

Custodi me de manu peccatoris & ab hominibus iniquis. Erripe me de manu iniquorum.

Sacra uita nos qd dñe pro **Supbla.**
 perisus ita restaurent. que me
 dicentibus sunt instituta ieu
 niis. **P.** Aduersum me exerceban
 tur qui debebant in porta & ante pal
 ladium. qui debebant unum ego uo
 oratione. ne an dñe. **Domine**
 in misericordia tua libera me a
 manu iniquorum.

Scificacionibus tuis omni dñe. & uicia nra circumcidi. & remota
 nobis sempiterna proueniant. **P.**
 tua nos misericordia dñe. & ab **Ad pepti.**
Tonu subreptione uetustatis expur
 gae. & capaces se nouitatis effi
 ciat. **P.** **IR.** 1111.

Admirante domini omne genua flexa. tu
 celestium terrestrium & infernorum.
 quia dominus facis obediens usque ad mor
 tem mortem autem omnia sustulisti. **Ps.**
 nimis beatus xpi. **Ps.** in gloria dñe de
 pa. **Ps.** Domine exaudi orationem.

Presta qd omni dñe. ut qui **cot.**
 m'is ex caelibus incessanter
 affliguntur. punigentia tua pas
 sionem liberemur. **P.** eadem.

Haec dicit **le uax prophete.**
 dñs dñs. Dicite filie syon. ecce
 saluator tuus uenit. ecce mer
 ces eius cum eo. **Q**uis est iste qui
 uenit de edom tunicis uestibus
 de bofra. **I**ste formosus in stola ste
 gradens in multitudine fortita
 dinis sup. **E**go qui loquor iusti
 tiam. & propugnator sum ad
 saluandum. **Q**uare ergo rubru
 est indumentum tuum. & uesti
 menta tua sicut calcamentum in
 torculari. **T**orcular calcavi so
 lus. & de gentibus non est uir
 mecum. **C**alcavi eos in furo
 re meo. & conculcaui eos in ira
 mea. **E**t aspersus est sanguis eoru

77. **[LITURGY WITH MUSICAL NOTATION.] BREVIARY**, with neumes, with readings for the fourth Sunday in Lent, the lower half of a leaf, double columns written in dark brown ink in a fine gothic hand, 17 lines, ruled with plummet, square notation on four-line staves ruled in red, two initials in blue with contrasting penwork in red, smaller initials in dark brown with contrasting penwork in red; rubbed, creased and soiled from use in a binding. [121 x 149 mm]

England, mid-13th century.

£250

From the collection of Sir Thomas Phillipps; most likely acquired by him at the Bliss sale (1858) and probably therefore recovered from an Oxford binding.

78. **[LITURGY WITH MUSICAL NOTATION.] GRADUAL**, with music for the 16th and 17th Sundays after Pentecost, a large fragment, double columns written in dark brown ink in a formal gothic script, 25 lines, ruled with plummet, square notation on four-line staves ruled in red, two initials in blue with contrasting penwork in red, eight smaller initials in dark brown ink with penwork flourishing (two incorporating grotesque faces in profile), rubrics; cropped on all sides with loss of text and stained from use in a binding, further damage along one edge with further loss of text, a few small holes, but legible. [282 x 197 mm]

England, 1st half of 15th century.

£350

From the collection of Sir Thomas Phillipps; most likely acquired by him at the Bliss sale (1858) and probably therefore recovered from an Oxford binding.

79. **[LITURGY WITH MUSICAL NOTATION.] MISSAL**, with neumes, with parts of the proper of the mass for Tuesday and Wednesday in Holy Week, a complete leaf, double columns written in dark brown ink in two sizes of a rounded Caroline hand, 34 lines, ruled with a hard point, adiaستمatic neumes, 1- and 2-line initials in red and set out into margin, smaller initials infilled in red, rubrics (some slightly oxidized), late medieval foliation ('lxv') on recto; recovered from a binding and with consequent wear and staining, one or two words a little indistinct, but generally in very good condition. 304 x 245 mm (292 x 200 mm)

Probably northern France, c. 1100.

£2500

The text contains parts of the proper of the mass for Tuesday in Holy Week (running from *et Maria, Jacobi minoris et Joseph mater et Salome* in the Gospel of Saint Mark at chapter 15 verse 40 to the Lesson from the Prophet Isaiah chapter 53 verse 10 reading *videbit semen longevum et voluntas* for Wednesday in Holy Week). See also next item.

From the collection of Joseph Pope, his MS Bergendal 128.

80. **[LITURGY WITH MUSICAL NOTATION.] MISSAL**, with neumes, with part of the prayers for Rogation Days (25 April) and those proper to the feasts of Saint Mark (also 25 April) and Saint Vitalis (28 April), an almost complete leaf, double columns written in

dabit spm bonum / petentib: se.
ot Confitebor domino in mis in ore me
et in micho mltio rum laudabo
qui a str me ad dexteram pau pe ris yr
saluam faceret a per se - quen ti bus a - nima
me am a e

Haec munera dne q's **Sec̄**
& uincula n're prauitatis ab
soluant. & tue nobis misericordie
dona concilient. **P.** **Co**
te & accipietis querite & inuenite ut pul
sa re & aperit e tur uobis omnis eum
qui petit accipere & qui querit in ue
pulsan - et aperit e tur a e

Vota nra q's dne pio **loft** **co**
fauore psequere. ut dum
dona tua in tribulatione
pcepimus de consolatione
nra in tuo amore crescamus. **f.**

Os quod beati marci euan
gelistam tuum euangelice
predicationis gra sublimasti
tribue q's eius nos semp & eru
dicatione pficere. & oratione
defendi. **P.** **Sec̄**

Beati euangeliste tui mar
ci sollempnitate tibi munc
ra deferentes q's dne ut sicut
illum predicatio euangelica
fecit gloriosum. ita nos eius
intercessio & uo bo & opere tibi

Tribuant nra
tinuum tua sca pres
q' beati marci euang
tui precib: nos ab omib:
tueatur aduersis. **P.**
Et manu Vitalis ma

Protegisti me de **Et** **Exaudi** de.
ot Repleti sumus ma ne miter
dia tu - a - & exultati
de lecta - tu - su mus - al
lu - ia. **Co** **lo** go
uera & uos palmi res qui man
& ego in eum hic fert fructu
tum. al te lu ia a e v tu

Presta q's omni di. ut
cedente beato uitale
tyre tuo & a cunctis
sitatib: liberemur in
re. & a prauis cogitation
mundemur in mente.

Acepta sit in **Sec̄**
conspectu tuo dne
deuotio. & eius nobis
plicatione salutaris. p
sollempnitate defertur

Refecta parta **loft**
patione muneris sac
q's dne di nre. ut cuius
quimus cultu seruam
fec tum. **f.**
manu. Quis regit
D & ecce nra q's dne

dark brown ink in two sizes of a distinctive Caroline hand, 32 lines remaining, ruling not discernible (but pricking in outer margin preserved), adiaستمatic neumes, 2-line initials alternately in red and dark brown and set slightly out into margin, rubrics, late medieval foliation ('xii') on recto; recovered from a binding and with consequent wear and staining, trimmed with loss of a line at foot, narrow section of right-hand column on recto partly obscured, red ink slightly oxidized, but generally in very good condition. 301 x 240 mm (290 x 200 mm)

Probably northern France, c. 1100.

£2500

Recovered from the same binding as the previous item. Although written in quite distinct scripts both leaves are foliated in the same late medieval hand and must therefore have belonged (in the late medieval period at any rate) to the same service book or set of service books. If the two leaves are indeed from the same manuscript, their differing scripts are evidence of the division of labour in the unknown (monastic) scriptorium whence they originate.

The prayers for Rogation Days start with the last line of the gospel from Saint Luke for that feast reading *dabit spiritum bonum petentibus se*. This is followed by the Offertory, Secret, Communion, and Postcommunion. The Collect, Secret, and Postcommunion for the feast of Saint Mark are given, together with the Introit, Collect, Secret and Postcommunion for the feast of Saint Vitalis.

From the collection of Joseph Pope, his MS Bergendal 127.

81. **[LITURGY WITH MUSICAL NOTATION.] MISSAL**, with readings and music for the 18th, 19th and 20th Sundays after Pentecost; a partial bifolium and a single leaf (text of first leaf of bifolium and single leaf continuous), double columns of 28 lines written in two sizes of an angular late romanesque liturgical script, dark brown ink, ruled with a hard point, initials in blue, green and red, rubrics in red, neumes on a single stave traced in red; recovered from a binding and with consequent creasing and staining, outer column of second leaf of bifolium cropped, a few small holes, one initial ('D') filled with a Renaissance doodle of strapwork and a putto's head, generally in good condition and almost entirely legible. The first leaf measures 290 x 227 mm (260 x 175 mm)

France or Germany, 2nd half of 12th century.

£2250

The fine angular script and elegantly simple initials recall Cistercian manuscripts, although the absence of *punctus flexus* punctuation precludes a more definitive Cistercian attribution.

82. **[LITURGY WITH MUSICAL NOTATION.] MISSAL**, with readings and music for the feast of Saint Clement (23 November); a complete leaf, double columns of 37 lines written in two sizes of an early gothic liturgical script, dark brown ink, ruled lightly with plummet, 2-line initials in red, rubrics, neumes on four-line staves; recovered from a binding and with consequent creasing and staining, but generally in very good condition and entirely legible. 332 x 230 mm (315 x 190 mm)

France or Germany, late 12th century.

£1200

eructabo abscondita: a constitu
tione in die. **Comunica. xviii.**

Sicut in populi. **Attendite post penitē**
irrigat corda nra Cott
qs dñe tue miserationis
opano: quia tibi sine te
placere non possumus: f. Lectio

Frs. **Renoua. Ad ephesios.**
mmi spū mentis ur̄e: & in
dixit: nouū hominē qui scdm
dñm creatus est in iusticia & sc̄ita
te ueritatis. Propter quod depo
nentes mendaciū: loquimur
ueritate unusquisq; cū pximo
suo. quō sumus inuicem men
bra: Insc̄imur: et nolite peccare.
Sol non occidat: sup iracundiā
māim. Nolite locū: dare diabo
lo. Qui furabatur: iam non fu
renit. Magis autē labore oper
ando manib; suis quod bonū
est: ut habeat unde tribuat:
necessitatē patienti. **Ḡ. Diriga**

ni r̄ogno. v. Eleuato manū. Aue
lū ta
Dile **vi quō**
am exaudiat do **mmus uoce** **m mo**
m. Scdm Mattheum.

h ill. Ascendens ih̄c in nauiculā:
traussit et abiit in ciuitatē
suam. Et ecce offerebant ei parali
ticū: iacentē in lecto. Et uidens
ih̄s fidem illorū: dixit paralitico:
Confide fili: remittunt tibi pecca
ta tua. Et ecce quidam de scribis:
dixerunt intra se. Hic blasphe
mat. Et cum uidisset ih̄s cogita
tiones eorū: dixit. Ut quid cogi
tatis mala in cordib; ur̄is. Quid
est facilis dicere. dimittuntur
tibi peccata. aut dicere. surge et
ambula. Ut sciatis autē quō fili
hominis habet potestātē in terra
dimittendi peccata: tunc ait para
litico. Surge tolle lectum tuum:
et uade in domū tuā. Et surrexit:
et abiit in domū suam. Videntes
autē turbe: timuerunt. Et gl̄ifi
cauerunt dñm: qui dedit potesta
tem talem hominib;. **Si ambu**
la ue ro in medio.

Sicut in populi. **Attendite post penitē**
irrigat corda nra Cott
qs dñe tue miserationis
opano: quia tibi sine te
placere non possumus: f. Lectio
Frs. **Renoua. Ad ephesios.**
mmi spū mentis ur̄e: & in
dixit: nouū hominē qui scdm
dñm creatus est in iusticia & sc̄ita
te ueritatis. Propter quod depo
nentes mendaciū: loquimur
ueritate unusquisq; cū pximo
suo. quō sumus inuicem men
bra: Insc̄imur: et nolite peccare.
Sol non occidat: sup iracundiā
māim. Nolite locū: dare diabo
lo. Qui furabatur: iam non fu
renit. Magis autē labore oper
ando manib; suis quod bonū
est: ut habeat unde tribuat:
necessitatē patienti. **Ḡ. Diriga**
ni r̄ogno. v. Eleuato manū. Aue
lū ta
Dile **vi quō**
am exaudiat do **mmus uoce** **m mo**
m. Scdm Mattheum.

The final stage in the accurate placement of musical notation was the introduction of 4-line staves, and they came to be used in almost all music books from the thirteenth century onwards. The present fragment is a relatively early example of their use.

SAINT IPHIGENIA

83. **PASSIONALE**, including the life of Saint Iphigenia (*Bibliotheca Hagiographica Latina*, no. 5691); a fragment of a leaf, 11 lines remaining, double columns written in a good rounded late Carolingian hand, ruled with a hard point; preserved as a wrapper on a copy of Forabosco (*pseud.*), *La Gigantea et La Nanea*, Florence, 1612 (12mo., pp. 141, [1]); cropped, rubbed and worn, but the text on the inside of the wrapper (front and back) remains fully legible; preserved in a cloth box. [170 x 137 mm]

Italy, 11th century.

£2000

Probably from a *Passionale* or *Martyrology*, a collection of lessons on the passions of the martyrs intended for the Office of Prime.

Professor Marvin Colker writes: 'The text here is from a passion of Saint Matthew, which largely features the life of Saint Iphigenia (a rare saint). Iphigenia ('Effigenia' here) was a daughter of Egeppus, king of Ethiopia, where Saint Matthew was preaching the gospel. Matthew converted the king and his family. Iphigenia became a nun and in charge of a convent of more than two hundred nuns. But the successor to the good king was wicked Irtacus (or Hyrtacus; 'Istacus' here), who lusted after Iphigenia and wanted her for his wife. Matthew gave a strong moral lecture to Irtacus (cf. 'tu fili K(arissi)me . . .' here). As a consequence, the wicked king had Saint Matthew killed. But in time, Irtacus killed himself, a brother of Iphigenia became king, and the Christian church flourished in Ethiopia'. It is perhaps a Christian version of some lost Greek Hellenistic novel or romance.

This *Passio* of Saint Matthew is printed as by an anonymous author in *Acta Sanctorum*, September vol. 6, Antwerp, 1757, pp. 220–225 for the entire text, published from Vatican lat. 1188. According to *Bibliotheca Hagiographica Latina*, this is its only appearance in print. Manuscript versions seem to be similarly rare.

The text of our leaf comprises (i, inside front cover) [christ]ianissimus fuerit rex . . . Rex Egeppus . . . iam Christo dicatam (= ch. 1, secs. 15–16, edition p. 223); and (ii, inside back cover) [in]currens dinoscitur . . . hystacus qui per singul[as distinctiones apostoli] laudator extiterat (= ch. 2, secs. 17–18, edition p. 223).

Concerning Saint Iphigenia see Joseph-Marie Sauget in *Bibliotheca Sanctorum* vol. 7, Rome, 1966, cols. 649–650.

ANTI-THOMISM

84. **PETER LOMBARD**. *Commentarium in Psalmos Davidicos* (Migne, *Patrologia Latina* 191, cols. 1280–84 and 1292–96); a bifolium, double columns of 48 lines written in two sizes of a gothic script in dark brown ink, initials in blue or red with contrasting penwork at the beginning of each section, smaller initials in red, passages commented on underlined in red; extensive marginal annotations in at least two hands (some slightly

trimmed); recovered from use as a pastedown (perhaps in an Oxford binding; *see below*) and with consequent staining and wear, but generally in excellent condition; old manuscript shelfmark 'B.9.' 287 x 203 mm (195 x 117 mm)

France (probably Paris), mid-13th century.

£2750

An attractive bifolium of Peter Lombard's commentary on the Psalms, an early work which nevertheless became the preferred scholastic gloss for this part of the Bible.

An early marginal note in an English hand on the recto of the second leaf begins: 'Anno domini mmo ccmo lxxx [i.e. 1280] hii su[n]t arti[culi] quos int[er] hereses da[m]pnatas in se v[e]l in suis s[im]ilib[us] esse cr[e]dim[us] . . .' and cites one 'Joh[annes] Cantuarie[n]s[is]'. This refers to John Peckham (or Peckham), Archbishop of Canterbury from 1279 to 1292, who, like his predecessor Robert Kilwardby, was opposed to several elements of the new Thomistic philosophy. In 1277 Kilwardby had got a series of theses on grammar, logic and physics condemned by the masters of the University of Oxford, objecting in particular to the Thomistic teaching about the unity of soul in man and the appearance of new forms in the human body after death. When debate flared up again under Peckham's archiepiscopacy, 'unity of form was once more the central issue, and Peckham highlighted the danger of its theological implications when he renewed Kilwardby's condemnations of 1277 on 29 October 1284, a procedure he adopted in part to fend off accusations that he was merely promoting rivalry between the [monastic] orders' (*Oxford DNB*).

Peckham renewed his earlier prohibition on 30 April 1286, and it is to the first and second of the eight propositions condemned on the latter occasion that the present note refers ('. . . p[ri]m[us] e[st] q[uo]d cor[pus] [Christ]i mortuu[m] nullam h[ab]uit form[am] s[u]b[stanti]alem . . .'); see d'Argentré, *Collectio judiciorum de novis erroribus*, 1755, vol. I p. 237. The apparently erroneous date '1280' suggests that the note was written several years after Peckham's 1286 prohibition. There is no clear connection between the note and Peter Lombard's text (the leaf on which it is written, containing the end of Lombard's work and thus perhaps the final text leaf in the manuscript, may simply have offered a convenient place for such jottings).

Oxford was an active centre of opposition to the new Thomistic theories. It therefore seems likely that the present fragment comes from a manuscript once in use there.

85. **PETRUS RIGA.** *Aurora*, containing part of the *Evangelium*; a complete leaf written in a single long column of 47 lines, gothic script, brown ink, ruled lightly with plummet, the first letter of each line written calligraphically and set out into the margin, four two-line initials in red or blue with contrasting penwork; two small natural vellum flaws, but in excellent condition. 237 x 116 mm (196 x approximately 65 mm)

England, 1st half of 13th century.

£600

From an early manuscript of the verse Bible traditionally known as the *Aurora* for the light it shed on obscure passages of scripture. Petrus Riga (canon of Rheims, d. 1209) composed the vast poem of some 15,050 lines late in the 12th century and saw the text through three revisions. It was further revised and enlarged by Aegidius of Paris between 1200 and 1208. It became a popular compendium of Bible texts and gained a reputation through use as a university textbook. The present text appears to be the second of the three original versions (see the note to Sotheby's, 26 November, 1985, lot 48), and the parent manuscript is among the earliest known (see Stegmüller, *Repertorium*, IV, 1954, pp. 380–82, and P. E. Beichner, *Aurora Petri Rigae Biblia Versificata*,

University of Notre Dame, 1965). It is written in a tall thin 'agenda' format, suitable for carrying in the pocket. The parent manuscript seems to have been the work of more than one scribe.

From the collection of Otto F. Ege; leaves were no. 7 in his portfolio. Other leaves from the manuscript were Quaritch Catalogues 1036 (1984), no. 125, and 1270 (2000), no. 113; a fragment of 12 leaves is MS. 1643 in the Schøyen Collection, London and Oslo.

86. PRAYERS FOR THE DIVINE OFFICE; a complete bifolium, the text continuous, single columns of 25 lines written in black ink in a stong and regular gothic liturgical script, ruled with ink, numerous 1- and 2-line initials in red, rubrics; a couple of small areas of text rubbed away, otherwise in excellent condition; early twentieth-century wrappers. Each leaf measures 277 x 193 mm (226 x 149)

Germany, 14th/15th century.

£750

The prayers are arranged according to the canonical hours with rubrics indicating readings from Prime through Compline. There are also prayers for Advent and for lauds in Lent, and for bishops and abbots. Some of the prayers are recorded in *Corpus Orationum* of the *Corpus Christianorum* series: 'Da famulis et famulabus tuis quesumus domine . . .' (C.O. no. 889b); 'Largire quesumus domine famulis tuis indulgentiam . . .' (C.O. no. 3237); and 'Omnipotens sempiterna deus qui vivorum dominaris . . .' (C.O. no. 4064). Many of the other prayers, however, are unrecorded in the eleven-volume *Corpus Orationum*, completed in 1999.

From the Apel Collection at Schloss Ermlitz near Merseburg, Saxony-Anhalt.

87. PRISCIAN. *Institutiones grammaticae*, in Latin, book 3, ch. 36–43, vol. 2 pp. 110–114 (ed. M. Hertz in H. Keil, *Grammatici Latini*, Leipzig, 1859); a complete leaf, single column of 36 lines written in brown ink in a good small gothic hand, five two-line red initials set slightly out into margin, rubrics; recovered from use in a binding, several tears, holes and stains, recto mostly obscured but verso almost entirely legible. 237 x 152 mm (170 x 90 mm)

Italy, mid to 2nd half of 13th century.

£450

From the 'Principles of Grammar' of the early sixth-century Roman grammarian Priscian of Caesarea. The complete text, rich in quotations from classical authors, was written in 18 books, of which the first sixteen deal with the parts of speech in great detail, and the last two deal with syntax. Book 3, from which the present fragment comes, deals with comparatives, superlatives and diminutives. Priscian's work was famous in the Middle Ages and survives in more than a thousand manuscripts.

88. PSALTER, in Latin, Psalms 45, 4–11 and 46, 1–3; a complete leaf written in single columns of 15 lines in gothic script, dark brown ink, ruled in ink, later foliation ('lxxvi') in red on recto, 2-line ILLUMINATED INITIAL 'O' (*Omnes gentes*) on verso in pink against a burnished gold ground, enclosing a serpent-like creature in blue and orange and with three-quarter branching ivyleaf border incorporating a bearded human head and supporting a winged orange drollery creature also with a bearded human head, ten smaller initials in gold against pink and blue grounds, various ornamental line-fillers in burnished gold and

blue; insignificant staining at edges, short tear in fore-edge, but in very good condition.
125 x 85 mm (text area 75 x 50 mm)

France, late 13th century.

£900



An attractive leaf from a richly decorated Psalter.

From the collection of Joseph Pope; his MS Bergendal 116. According to his note this leaf was found tipped in to a much later Book of Hours (his MS Bergendal 64 – produced in the southern Netherlands for a southern French patron during the first half of the fifteenth century – at f. 94, the middle of the penitential psalms); the manuscript was acquired by Pope at Sotheby's sale of 6 December 1983 (lot 79).

89. **PSALTER**, in Latin, Psalms 26, 27 and 28,1–3, and parts of the Athanasian Creed and Litany; a bifolium and two single leaves (text of single leaves continuous), written in single columns of 19 lines, brown ink, ruled with plummet, with a large 10-line ILLUMINATED INITIAL 'D' (*Dominus illuminacio mea*) in blue, orange and pink enclosing a pink, blue and green foliage design and against a burnished gold ground, one 3- and two 2-line initials in blue or red with contrasting penwork, smaller initials alternately in red and blue, later medieval marginal correction on verso of second leaf of bifolium; nineteenth-century pencil foliation, traces of adhesive on verso of second leaf of bifolium where once mounted, but in excellent condition.

Germany, ? Bavaria, late 13th century.

£1800



From a Psalter possibly written and decorated in Bavaria. For a comparable initial see Kirchner, *Scriptura gothica libraria* pl. 16 (written in Bavaria in 1282).

90. **RABANUS MAURUS.** De rerum naturis (also known as De universo), Book 2, Chapter 1, 1–10, 13–19, 22–28 and Chapter 2, 1–5; a large fragment of a leaf, double columns, 37 lines remaining, ruled lightly in plummet, rounded gothic script, capitals touched in red, with a 6-line ILLUMINATED INITIAL ‘A’ on verso in red, blue and lilac against a burnished gold ground and enclosing a bird in the upper compartment and a grazing horse or donkey in the lower; extensive marginal annotations in a contemporary hand; text cropped from head and foot, small loss of gold from initial, but in very good condition. [283 x 210 mm (252 x 190 mm)]

Spain, ? Catalonia, 2nd half of 14th century.

£2750

From a luxury manuscript of Rabanus Maurus’s great encyclopedia *De rerum naturis*. Traces of a border at the top of the right-hand column on the verso indicate that there was once a miniature there.

Rabanus Maurus (d. 836) was a pupil of Alcuin. ‘Both as thinker and organiser he surpassed his master; and he was the founder of German education Like Alcuin he stressed the necessity of the seven liberal arts and justified the study of pagan writers, like the Platonists, as constituting an aid to Christian understanding – not for their own sake’ (Leff).

The text here contains much of the first chapter of Book 2, ‘De Adam et posteris eius usque ad patriarchas’ and the beginning of the second chapter, ‘De patriarchis et ceteris eiusdem aetatis hominibus’. Many of the surviving manuscripts of *De rerum naturis* bear the evidence of close study by their medieval readers, and the present fragment is no exception. The iconography of the initial here is rather mysterious, but may have related to the miniature which once appeared above it. A comparable Spanish manuscript is Berlin, Staatsbibliothek Preussischer Kulturbesitz, MS lat. fol. 930 (a further fragment of which is New York, Columbia University, Rare Book and Manuscript Library, MS Plimpton 128).

From the collection of Otto F. Ege, but apparently a discrete fragment and not from one of the manuscripts notoriously broken up for his portfolios.

STATUTE OF MORTMAIN IN ANGLO-NORMAN FRENCH

91. **STATUTA ANGLIAE.** Four partial leaves, 31 lines written in a cursive *anglicana* hand, one 3- and one 4-line initial in blue and red with penwork flourishing and marginal extensions (one incorporating a grotesque face), remains of a further marginal extension incorporating a grotesque face, five 2-line initials alternately in blue and red with contrasting penwork, paragraph marks alternately in blue and red, capitals touched in red, rubrics; recovered from use in a binding with consequent wear and substantial losses to all four leaves. The most complete leaf measures 210 x 150 mm [175 x 110 mm]

England, c. 1300.

£8000

Fragments of a manuscript of the *Statuta Angliae*, including an Anglo-Norman French version of the Mortmain Statute of Edward I.

Resulting from a dispute between Edward I and Archbishop Pecham, the statute of Mortmain, published on 14 November 1279 and sometimes known as *De viris religiosis*, forbade the grant of

et foris e de la gona
 afo la chandelaye. Les ancieus y semons
 al oco le rey al ostelher luyer. **C**onuen
 les lallise auidat la ceure de ceus layons
 venduz enoys. **A** pstant de ceus
 seient d'auis la ou il seient. **Code ala 6^e de des sup**
Incipit Explicaciones d'art. p'ussoni
Pro modo p'ussoni. **E**st in superius factis que dicitur
 alaciones q' dicitur p'ussoni. **E**st dicitur ad
 p'ussoni. **E**st illi q' hnt magis p' d'istinctos cupit
 d'apud sua a rege p'ussoni publicati. **Code in de h'is de**
magis sup d'istinctos de d'apud magis h'is. mod' d'apud p' d'istinctos
au. a p'ussoni. De inquisitione et de p'ussoni p' q' d'istinctos h'is cupit
d'apud sua p' inquisitione. p'ussoni q' tenuerit post p'ussoni h'is d'istinctos
seces sui p'ussoni d'apud magis. De inquisitione facient que dicitur
illos qui fac in p'ussoni cupit p'ussoni in tempore inquisitione. De
ep'us alienat p' lege h'is cupit p'ussoni de h'is d'istinctos ep'us alienat p'
p'ussoni illud publicati. Code in cupit p'ussoni de re p' d'istinctos
nat p' cupit. Ebi finis no est tenit. De ep'us d'istinctos ad feodi p'
nam reddendo inde p' d'istinctos p'ussoni p'ussoni cupit p'ussoni
nam de ep'us d'istinctos ad p'ussoni. De ep'us d'istinctos post p'ussoni
devenit d'istinctos duos annos p' p'ussoni. edicta id q' d'istinctos delectat p'
nam un' septu' tenentibus illud. De pena castri de omib' p'
p' in d'istinctos intelligat de castro suo post p'ussoni. De p'
addico pena p' reddend' cap' in castro castri de custodia d'istinctos
gale de castro suo post p'ussoni. De h'is q' alienat d'istinctos suo
intelligat post p'ussoni. Code apud Cloncast' die d'istinctos p' post
factum o' p'ussoni ad d'istinctos. Anno p' p'ussoni. De p'ussoni.
Explicavit explicaciones p'ussoni et font.

lands to the church without royal licence, thereby checking (in theory if not in practice) feudal losses which resulted when land was given to churches, monasteries and other corporate bodies.

The present fragment was published by Albert Stimming in 1893, when all four fragments were in the possession of the bookseller Max Spirgatis of Leipzig; see A. Stimming, 'Anglonormannische Version von Eduards I Statutum de viris religiosus', in *Zeitschrift für romanische Philologie*, vol. 17, 1893, pp. 279–81.

Also included here are parts of the Charter of the Forest (1225, from 'et si non habeat' to the end), the Confirmation of the Charters (1297), the Provisions of Merton (1235), the 'Tractatus de antiquo dominico Coronae' of Anger of Ripon (d. 1292/3), the Assize of the Forest (1184), the *Extenta Manerii* (1276) and the Exposition of the Statute of Gloucester (1278, in Anglo-Norman French) followed by the *Explanationes Gloucestriae*.

'In the past half century, individual manuscript copies [of the *Statuta Angliae*] have been studied to trace the development of the concept of statute law; to fill lacunae in the public records or provide significant variants from statutes published in *Statutes of the Realm*; to offer visible evidence of growing practical literacy; to study the work of particular book illuminators and shops, and to document standardized production by the fifteenth-century London booktrade' (Don C. Skemer, 'Sir William Breton's Book: production of *Statuta Angliae* in the late thirteenth century', in P. Beal and J. Griffiths, eds., *English Manuscript Studies 1100–1700*, vol. 6, pp. 24–51 at p. 24).

Whereas some statutes (the statute of Gloucester is an example) seem to have been published in French, the text of the statute of Mortmain was published in Latin and is nearly always encountered thus in manuscripts. That it appears here in Anglo-Norman French is perhaps a reflection of contemporary lawyers' greater familiarity with that language and may also suggest production in a provincial centre. 'The main purchasers of [manuscripts of *Statuta Angliae*] were probably professional lawyers. In some of the very small volumes which seem in the main to date from after 1300 we may see volumes intended for lawyers to carry round the country with them while they were on professional business. Most of these collections of statutes preserved the language of the original texts as enacted (whether Latin or French) for the actual original wording of the text might be important to lawyers if there was any kind of dispute about the interpretation of the statute. But the lawyer's greater familiarity with French was perhaps responsible for the phenomenon of collections of statutes in which all the statutes (whether originally in Latin or in French) are given in French' (Paul Brand, 'The languages of the law in later medieval England', in D. A. Trotter, ed., *Multilingualism in later medieval Britain*, pp. 63–76 at p. 75). There is also some evidence that local clerks may have made viva voce translations of the Latin texts they were sent.

Of the extensive holdings of medieval English legal manuscripts in Cambridge University Library, only three contain the statute of Mortmain in Anglo-Norman French. One of these, of similar date to our fragments, seems to have been compiled by someone from Dorset (CUL MS Hh.3.11; see J. H. Baker and J. S. Ringrose, *A catalogue of English legal manuscripts in Cambridge University Library*, 1996, p. 357).

92. **TERENCE.** Andria, Act V, scene 4, line 15 – scene 6, line 19, a complete leaf written in a fine upright humanist hand, 30 lines, single column, ruled with a hard point, brown ink, two three-line blue initial 'P's, opening line in red, names of the actors set out into the margins; some ink slightly worn, otherwise in excellent condition. 250 x 177 mm (169 x approximately 125 mm)

Italy, Florence, c. 1450–60.

£950

Si I am dudum res rediit me ipsa ingratiā suam pro lepido patre
 D o uxore ut ita possedi nihil mutatur causa optima est.
S ic quid pater aliud ait **P** nemo **S** id sicut **Cre** dos pampbile ē
 D ecent thaleuta **Si** accipio **P** propero ad filiam. cho meā crito
 N am illam me haud credo nosse **Si** cur nō illa buc nāsserri iubet.
P R este admonet dauo ego illuc dedam iam negotiū **Si** nō potest
P Q ui **Si** quia habet magis aliud ex se se et manus **P** ad nā **Si** uinū est
P P ater non recte est uinū **Si** haud ita uisū **P** iube solui obsecro
Si A ge fiat **P** ar matina **Si** eo inuro **P** o faustum et felicē hunc diem.

CHARINVS. PAMPHILVS.

ca **P** ROVISO qd agat pampphilus atq. eadē **P** aliq. sōtia me putet
 Non putare hoc necum hoc mihi nūc sic ēē hoc uey. lubet
 E go deorum uitam propterea sempiternam esse arbitro
 Q uod uoluntates eorum prope sunt nam h. mihi immortalitas
 P arta est. si nulla exritando hūc gaudio interesserit.
S od quem ego mihi potissimū exoptem cui nunc hec narrē dari.

ca **Q** uid illud gaudū est **P** ad aui uideo. nemo est q. malum omnium
 N am hunc scio mea solum solide gauisurum gaudia.

DAVVS. PAMPHILVS. CHARINVS.

Da **P** Amphilul uti nam hic ē **P** daue n. q. hō ē **P** ego sū **D** opāphile
P A melai quid mihi obtigerit **P** cēte sed qd in obtigerit scio.
P A B quidem ego **D**. more hominum euent ut q. sin nactus mali
 P riul relictet tu q. ego illuc qui tibi euent boni.
P A M ca glitricium suos parentes reperit **P** a factum bene **Ch** ahem.
P A P ater amicus summus nobis **D**. quī **P** a chremes **Ch** i naras probe
P A N ec mora ulla est quin eam uxorem ducam **ca** nūc ille somniat
 E aq. uigilans uoluit **P** a tum depuero daue **Da** ha define
S olus est quem diligunt **Ch** i ca saluus sum si hoc uera sunt. ac dū
 E t colloquar **P** a quis homo est o charine uētempore ipō in aduenit
ca B ene factum **P** hē audistū **Ch** oia. age me inruis secūdis respice

As Albinia de la Mare showed, the script of this elegant humanist manuscript is attributable to the accomplished scribe Giuliano di Antonio of Prato, Florence, and can be dated to *c.* 1450–60 (see A. C. de la Mare, ‘A Livy copied by Giacomo Curlo dismembered by Otto Ege’, in Linda L. Brownrigg and Margaret M. Smith, eds., *Interpreting and collecting fragments of medieval books*, 2000, pp. 57–88, p. 57). The script was earlier attributed by de la Mare to the Florentine scribe ‘Messer Marco’.

The imperfect manuscript from which this leaf comes belonged to Otto Ege and is recorded by de Ricci, *Census*, II, p. 1947, no. 65. Other leaves were Quaritch Catalogue 1088, no. 90, and 1147, no. 117.



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