

# CONTINENTAL BOOKS



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First printed life of St Thomas Becket –  
Breviarium Aquileiense 1481, printed on vellum –  
a binding by André Boule – a Williamson of Eton binding –  
an Aldine counterfeit, annotated – an early Americanum –  
Pomponius Mela 1477, with manuscript world map –  
a Renaissance white calf binding – Protestant emblems –  
Philoponus annotated by Galilei's teacher –  
first illustrated Plautus – Seneca in Spanish, 1510 –  
Renaissance lace and embroidery patterns –  
the libretti for Monteverdi's *Orfeo* and *Arianna*

BERNARD QUARITCH

Catalogue 1429

MMXIV



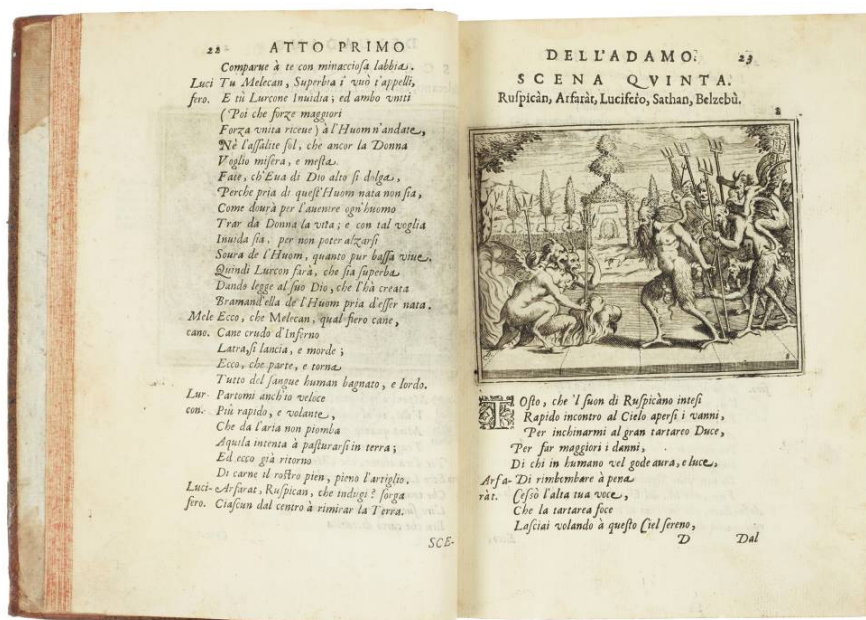
1. **ANDREINI, Giovanni Battista.** *L'Adamo. Sacra rappresentatione.* Milan, Geronimo Bordonì, 1613.

4to, pp. [xxviii], 177, with an engraved title, a fine engraved portrait of Andreini (often lacking), one full-page and 38 half-page engravings by Cesare Bassani after Carlo Procaccini, and an engraved head-piece; pasted slip on G2, correcting a misprint; small marginal paper flaw in C1, occasional light foxing and marginal soiling, but a very good copy. [bound with:]

**POPE, Alexander (Giuseppe Maria FERRERO, Count of Lavriano, translator).** *L'uomo saggio di filosofia morale.* Turin, Stamperia Reale, 1768.

4to, pp. xx, 139, [1, errata], with an engraved frontispiece by Gizzardì after Leonardo Marini; faint occasional spotting, in crisp condition.

Together two works in one volume, both good copies in eighteenth-century Italian sheep-backed speckled boards, flat spine gilt, gilt morocco lettering-piece; corners worn, extremities rubbed. £3750



1. **First edition, first issue**, of this record of one of the most lavish of Baroque religious dramas. It is also the most richly illustrated, making it an important documentary source for Italian theatre in the *seicento*, and is described by Vinciana as ‘the most significant work of seventeenth-century theatre’. The set scenes mounted for the performances, shown here in Bassani’s sequence of engravings, would have awed audiences with tableaux inspired by biblical stories and including monsters and flying devils. Andreini was the son of two of the most celebrated actors of the time, and became a favourite of Parisian audiences, including Louis XII. ‘The action is grandiose. With the Biblical

story which forms the groundwork of the picture are interwoven many extravagances and that spectacular display which so pleased the public' (J. S. Kennard, *The Italian Theatre*). Voltaire identified *L'Adamo*, seen by Milton during his travels in Italy, as a source and influence for the composition of *Paradise lost*. The claim was later rejected by Baretti, but revived by William Hayley and then espoused by William Cowper. The book was reissued in 1617 with a new title-page.



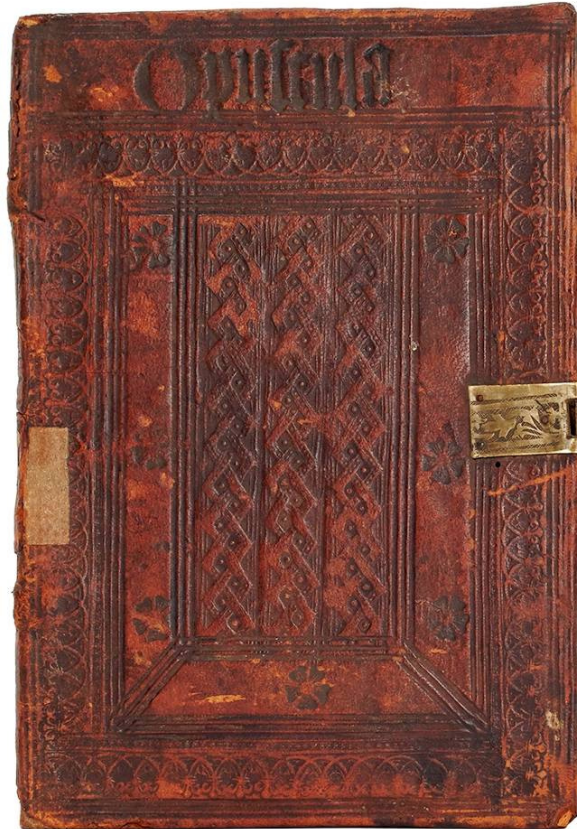
II. **First and only edition, rare**, of this Italian translation of Pope's *Essay on man*, published in a year which saw a surge in interest for the *Essay* in Italy: a three-language edition appeared in Naples (but the translation is different from that printed here), and a verse meditation on the *Essay* was published by the prolific novelist and publicist Pietro Chiari. Ferrero rejects the French translation and resorts to the original English for his version, rendering the heroic couplets into the Italian equivalent of didactic verse from Dante onwards, the *terza rima*.

Binding up Pope's poem (his endeavour to use reason and philosophy to 'vindicate the ways of God to man') with Andreini's drama can perhaps be seen as evidence of the contemporary view of Andreini as a predecessor and source for Milton, whose opening lines in *Paradise lost* set out his mission, to 'justify the ways of God to men'.



I: BL *17th-century Italian* I p. 32; Brunet I 269; Cicognara 1423; Sander 6381; Vinciana 4125.

II: Rare outside Italy: OCLC records copies at the British Library and Harvard only.



THE ONTOLOGICAL PROOF

**2. ANSELM, *Saint, of Canterbury*.** *Opera*. [Basel, Johann Amerbach, not after 1497.]

4to, ff. [208], printed in gothic letter in double columns, capital spaces with guide-letters; rubricated throughout: the capitals, initial strokes etc. supplied in red; some light marginal dampstaining, first two leaves rather chipped at fore-edge, a few wormholes (occasionally affecting a letter or two); **contemporary German binding of calf over wooden boards**, covers stamped to a panel design within a border of interlocking arches, central panel composed of a trellis motif repeated three times, the word 'Opuscula' stamped in blind at head of upper cover in gothic letters, original brass catch, eighteenth-century spine labels; rubbed, lacking clasp and strap, old repairs to spine resulting in some losses. £5500

Second collected edition of Anselm's works, beginning with his *Cur deus homo*, and including the *Prosologion* and *Monologion*, the three works on which his fame mainly rests. They contain his famous ontological proof in which he seeks to prove God's existence merely from the idea of God: God is that than which no greater can be thought; that than which no greater can be thought must exist; therefore God exists. Though the argument attracted little interest at the time, it has been a source of philosophical fascination ever since. In the Middle Ages it was attacked by Gaunilo, rehabilitated in psychological dress by Bonaventura, rejected again by Aquinas and used as an incidental aid by Leibniz and dismissed by Kant, who first called it the ontological proof. The argument has received renewed attention as a result of recent advances in modal logic (see A. Plantinga, *The Ontological Argument*).

The last 14 leaves contain a geographical compendium 'De imagine mundi' which dates from about 1100 and contains chapters on India, Parthia, Mesopotamia, Palestine, Egypt, the Caucasus, Asia Minor, Africa, and so on. 'The most widely read book of this nature . . . it has often been attributed in recent years to Honorius of Autun (it has also been ascribed to St. Anselm and with far greater probability to an unknown Honorius Inclusus), [but] the evidence at hand is insufficient to warrant us in coming to any definite conclusions on the vexed question of its authorship' (John Kirtland Wright, *The geographical lore of the time of the Crusades*, New York, 1925, p. 103).

The distinctive contemporary binding is almost certainly by the same workshop as a binding illustrated by Kyriss (no. 83, plate 170, containing a book printed in Nuremberg in 1494) and ascribed by him to an anonymous Augsburg binder.

*Provenance*: sixteenth-century inscription on title 'In usum Jacobi Haÿm Wangiensis [i.e. presumably of Wangen im Allgäu, Baden-Württemberg]'; Abbey of St. Mang, Füssen, Bavaria, with seventeenth-century inscription 'S. Magni in Fuessen' on title (St. Mang was dissolved in 1803 and the contents of the library handed over to the princes of Oettingen-Wallerstein); nineteenth-century blindstamp of the bookseller P. M. Haverty of 112 Fulton Street, New York, on title; Church of the Most Holy Redeemer, New York, with ownership inscription dated 1860 on title and with bookplate on front pastedown; Mount St. Alphonsus Esopus, New York (closed 2012), with its stamps on front pastedown and on f. 48.

BMC III 759; GW 2033; Goff A-761; Bod-Inc. A-304.



Incipit plogus in vitā passionē et  
pcessum sancti Thome cātuariensis ar  
chiepi z martyri sup ecclesiastica liber  
tate.

**Professores artiū se**  
culi ppos singuli conatus  
hnt: quibus ad altiora cō  
scēdūt. Et quid emolimē  
ti ferat pfectio discipline quā professi  
sunt. infatigabili ppendentes intuitu:  
dū ex finis puētū conatus sui leniunt  
inclemētia: q̄si q̄dā aiati cōpēdio vic  
robusti<sup>o</sup> ad pposita cōfurgūt. Et hi q̄  
dē vt trāsitoria q̄nq; laudē cōsequāf:  
quot labores q̄tq; certamia nō sube  
fugiāt q̄b<sup>o</sup> ve nōnūq; subdāt iurijs:  
Sed hoz pfectio laboris industriā q̄  
mundo militauit: cū mūdo p̄ire null<sup>o</sup>  
ambigat: nemo aliud affirmare conef  
Lum igit nra sit causa dissimilis q̄bus  
chuit<sup>o</sup> pponit<sup>o</sup> via/ laborū fructus/ eter  
na pmittit<sup>o</sup> vita. q̄uis inf yarios ac ml  
tiplices mundi casus op<sup>o</sup> sit vigilātia:  
nō nos a pposito vite remissioris le  
nocinia labefactēt. non fuocēt a recto  
tramite latoris icōmoda vic. q̄b<sup>o</sup> fe  
licia cōmerito: p caducis efna: p terre  
nis celestia pparant. Et ad hec quidē  
vt alacrior: aspiret xp̄iana deuotio (s  
nistra puerorū emulatōe p̄tēpta) illo  
rū ḡdiamur via: imitamur vestigijs q̄z  
astruit fidē puerfatio sancta: cōmēdat  
vitā puerfatio felix: z glaz nobis v̄tu  
tū insignia cumulāt. Neq; enī xp̄iane  
puerfationis ē: ab his viuēdi formā cō  
trahē: q̄s v̄l opus iualidū reddit infa  
mes: aut impfecta volūtas cōpellit a  
pposito relabi. v̄ez tñ p̄iorum gesta  
ad cōrectionē vite vilia nōnullis vi  
deātur tēporis vt affoler iteriectu: ve  
terū ve nimis offēdat austeritas: v̄tri  
q̄z tñ cōsulit ac medef deuordī nfe mi  
sericors puidētia saluatoris: vt si ye  
terū facta fastidimus. vel hūc pudeat

imitari nolle quē licuit itueri. Autoz  
igit hūane salutē dū mltoz refrigescē  
te caritate et abūdāte malicia: q̄si mi<sup>o</sup>  
curasse spalia credif sic semel assum  
pte hūanitatē exbitōe visitauit z fecit  
redēp̄toez plebis sue. Sic p suos iuifi  
bil opatiōe maifestatio q̄s redemit ad  
melliora incessantē inuitat. At ne tanti  
mūerj excoz videat: hic nos ter dies  
nouus i mediū pcedat ch̄isti miles z  
martyr egregi<sup>o</sup> bea<sup>o</sup> Thomas sancti  
tatj speculū iusticie norma: icētiū pa  
tiētē: v̄turj exemplar: inuictissim<sup>o</sup> as  
sertor: veritatj. Sed quid mihi in q̄s cū  
martyrio: qd cū miracul<sup>o</sup>? q̄ nō hūane  
viribus efficacie tribuēda sunt s; boz  
bene. nec nos tibi martyriū/ nec mira  
cla pponim<sup>o</sup> imitāda: sed vitā p̄sidera  
martyrio plenā. p̄tēplare mozes. mira  
re hōiez inf dō mūdi diuinitas. z q̄cqd  
p̄ciosū estiatio h; hūana: tātā ai tenu  
isse p̄stātia: vt nec p̄pera illā ad amo  
rem mundi molestarent: nec aduersa  
q̄uis ab amore p̄ditoris: vt p̄mū sensi  
b<sup>o</sup> ei<sup>o</sup> cognitio sese v̄itatj infudit aliq̄  
ten<sup>o</sup> retardaret. Cū fundatus z ipse  
supra firmā petrā martyr cum ap̄lo. p  
clamabat. Quis me separabit a carita  
te xp̄i. passus qdē tribulatōes mltras  
z malas: exiliū dignitatj p̄uatoez: rez  
oim p̄sc̄ptionē. et qd his alti<sup>o</sup> inſedit  
animo: z vehemētius affligit: charoz  
lachrymas z desolatōez. sed hec vni  
uerfa alta mēte trāscendēs: deuotioz  
indies reddebat. nequa q̄s similis inſi  
pienti: cui psalm<sup>o</sup> improp̄erat. Quis cō  
s̄tebit tibi cū benefeceris ei. Pie igit  
parere cupiētes q̄rūdā deuotioni qui  
gesta martyri p̄ciosi pleni<sup>o</sup> nosse soll  
citi sunt: opam dedimus vt quattuor  
hystorioḡp̄hoz labores z studia. ma  
gistri videlz Iherberti de hōschā. Jo  
hānis carnotēsis. v̄ilhelmi cātuariē  
sis. z Alani abbatj tenkeſbyrie q̄ mar  
tyris p̄ciosi stilo luculēto vniuerfa de  
a.ij.

*Marginalia:*  
Margat Hartout of Douham  
John Carnotensis  
William Cantuariensis  
Alan abbat of Tenkesbury

3. [BECKETT, Thomas, *Saint, Archbishop of Canterbury*]. Vita et processus Sancti Thome Cantuariensis martyris super libertate ecclesiastica. [Paris: Johann Philippi, 27 March 1495.] [bound with:]

BERTRANDI, Petrus. Libellus de iurisdictione ecclesiastica. [Paris: Johann Philippi, 2 April 1495.]

Two works bound in one volume, median 4to, ff. [98]; [18]; gothic letter in two columns, woodcut printer's device on verso of final leaf; light stains in the lower margin in a couple of quires, first and last leaves lightly toned and soiled, but very

good, crisp copies in eighteenth-century sheep-backed marbled boards, all edges red; spine and edges rather worn, spine extremities chipped. £18,000

**First edition of the first printed life of St Thomas Becket**, usually bound together with Bertrandi's *Libellus* and doubtless issued together to be parts of a single work. The *Vita* was compiled by 'E.' (Elias?), a Benedictine monk in Evesham, at the instigation of Henry de Longchamp. 'E.'s compilation interweaves in quite skilful manner extracts from John of Salisbury, William of Canterbury, Alan of Tewkesbury and Herbert of Bosham, and draws on a fifth work, Benedict of Peterborough's *Passio* (for which [this work] is the sole source) for the murder and its aftermath. This composite *Life* proved very popular' (M. Staunton, *Thomas Becket and his biographers*, pp. 6-7). It underwent further substantial additions throughout the thirteenth century, and in this much enlarged form 'it was the first to be printed, in 1495' (*ibid.*). This work is also at the origins of the propagation of the legend of Thomas Becket's 'Saracen' mother.

Bertrandi was a French theologian and canonist active in the first half of the fourteenth century. His tract, delivered on 1 September 1329 before Philip VI of France and an assembly of prelates and nobles, addresses ecclesiastical and secular jurisdiction.

This copy presents the additional attraction of a bibliographical curiosity. The title-page of the *Vita* faintly but unmistakably shows the blind-stamped impression of Georg Wolf's device; Wolf was Philippi's former partner; the block of his device was most probably used as a bearer to support the sheet during the press run, to prevent its sagging into an otherwise very 'empty' form, and the possibility of its getting torn. This was noted by John Hayward, editorial director of *The Book Collector*: his remark, commenting on the note which Otto L. Shaw, then owner of the book, had submitted for publication (Fall 1963, p. 203), is tipped in, along with a pencil tracing of the Wolf device.

*Provenance*: contemporary ownership inscription of 'Petrus Gallus' on first leaf; the college of Oratorians of Nantes, with their eighteenth-century inscription on first leaf; the antiquary Sir John Peter Boileau, Bart. (1794-1869); subsequently in the collections of Otto L. Shaw, Martin Schøyen and Kenneth Rapoport.

I. HC 15510; BMC VIII 148 (I); Goff T-159; BSB-Ink V-248; Bod-Inc. V-147.

II. HC (+ Addenda) 3002; BMC VIII 148 (II); Goff B-516; BSB-Ink B-402; Bod-Inc. B-234.

**4. BEDE, *The Venerable*.** Homiliae Venerabilis Bedae presbyteri Anglosaxonis, theologi celeberrimi, hyemales, quadragesimales, de tempore



item et sanctis, nu[n]c denuo summa diligentia restituae. Adiectis aliquot homiliis eiusdem hactenus desideratis. *Cologne, Johann Gymnich, 1541.*

8vo, pp. [xvi], 699, [3], [2, blank]; a good copy in contemporary blindstamped pigskin retaining one clasp (of two); with the bookplates of the Church of England clergyman and hymn writer George Ratcliffe Woodward (1848–1934; see *Oxford DNB*) and of the Ronald Knox Library, Prinknash Abbey. £1250

Second, enlarged edition of one of two collections of Bede's homilies published by Johann Gymnich. The present work contains homilies for use during the winter months up to and including Easter (the other collection published by Gymnich gathers together those homilies suitable for the summer months). The first edition, also published by Gymnich, appeared in 1534.

Bede's homilies were written towards the end of his life, probably around 725. 'Important elements in Bede's work were intended to have direct liturgical or pastoral usefulness . . . . [He] composed two books each containing twenty-five homilies. They were intended for use at key points in the Christian year, clustering largely round Christmas and Easter. Three were for specific Wearmouth-Jarrow occasions' (*Oxford DNB*). Over the course of the Middle Ages many homilies not by Bede came to bear his name – there are many more in the present collection than Bede ever wrote.

VD 16 B1432.

#### WILLIAMSON OF ETON BINDING

**5. BIBLE, in Latin.** Biblia sacra integru[m] utriusque Testamenti corpus co[m]plectens, diligenter recognita et eme[n]data. Cu[m] concordantiis ac summariis simul et argume[n]tis, ad totius intelligentia[m] biblie no[n] paru[m] co[n]ducentib[us]. Insuper in calce eiusde[m] annexe sunt nomina[m] Hebraicoru[m], Chaldeorum atq[ue] Grecorum accurate interpretationes. *Paris, Widow of Thielman Kerver, 1526.*

Two parts in one volume, 4to, ff. [xxiv], 520, [40], gothic letter, large woodcut crible device on title and final page, large woodcut at beginning of Old Testament of the Creation of Adam and, at beginning of New Testament, of the Tree of Jesse, woodcut initials; a few early annotations; a few minor stains, fore-edge of title chipped and frayed with fractional loss of the title border; **early seventeenth-century English undyed calf over pasteboards by Williamson of Eton**, with his characteristic falcon stamp on covers, small ornament in corners, border of a single line fillet in gold over a three-line fillet in blind, a sunflower-like stamp and two small stars in compartments of spine; soiled and rubbed, joints slightly cracked, lacking ties, remains of later spine label, later (probably early nineteenth-century) endpapers, traces of bookplate on front free endpaper, spurious manuscript signature of 'Elizabeth [I]' affixed to front pastedown; preserved in a cloth box. £5750

Attractive and rare Kerver Bible, in a binding by Williamson of Eton.



The binder Williamson, whose first name was probably Vincent, bound books for Eton College for the first twenty-odd years of the seventeenth century. He first appears in the Eton audit books for the year 1602/3 and is last mentioned in 1621. Sir Robert Birley in *The Library*, XV, 4 Dec. 1956 and his booklet *The History of the Eton College Library*, 1970, p. 25, established that Williamson, whose Christian name never appears in the College records, was probably the Vincent Williamson who was apprenticed to George Singleton stationer on 12 Aug. 1584. On 7 March 1602/3 Williamson took on one William Evans 'to be brought up and trayned to bookbyndinge'. Williamson is usually referred to as a stationer in the records except at the christening of his son, John, in September 1590, when he was described as a 'bokebinder'. Birley also quotes a letter written by Sir Dudley Carleton from Eton dated 12 Dec. 1608 to a friend seeking advice on binding a Bible: 'I doe understand that the goode workemen in Fetter Lane are some of the godly brethren, and that theyr exterordinary skill they learnt at Geneva, by which they presume in Bibles that are putt to them to leave out the Apocripha. We have here [i.e. in Williamson] a goode workeman,

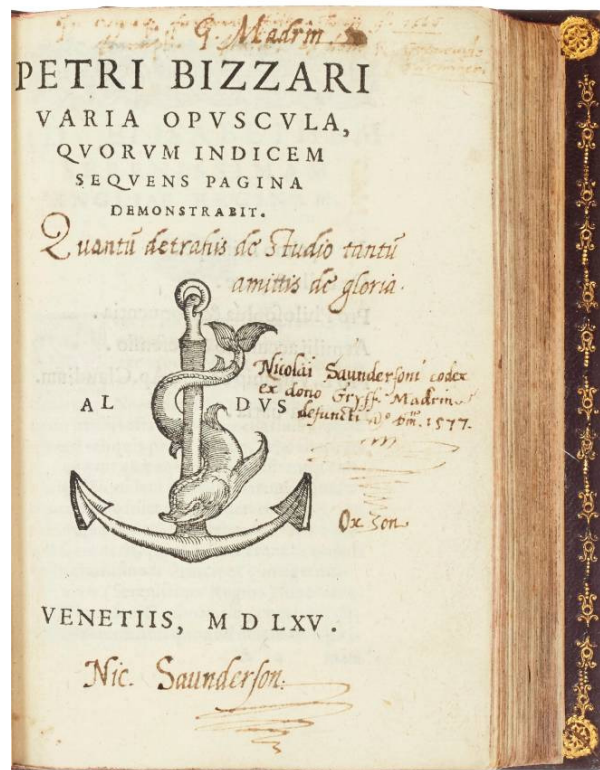


but he hath commonly his hands full of worke, and his head full of drinck, yet I had as leve venture my worke with this good fellow that is sometime sober, as with them that are allwayes mad’.

*Provenance:* ‘Thomas Gebons’, sixteenth-century ownership inscription at head of title (the annotations are apparently in his hand); ‘Henry Richardson’, early nineteenth-century ownership inscription on verso of front free endpaper; Sotheby’s sale, 4 February 1936, lot 393, to ‘Michel’.

**6. BIZZARRI, Pietro.** Petri Bizzari varia opuscula, quorum indicem sequens pagina demonstrabit. Venice, [Aldus], 1565.

Two parts in one volume, small 8vo, ff. 156, each part with its own title bearing woodcut printer’s device, two further divisional titles in first part; a few early underlinings and small corrections; a very good, fresh copy in modern brown morocco, gilt, top edges stained red. £3200



**First edition.** The Italian scholar and spy Pietro Bizzarri (or Bizari, 1525–c. 1586; see *Oxford DNB*) adopted the Protestant faith, came to England and was admitted as a fellow of St. John’s College Cambridge through the patronage of Francis Russell, second earl of Bedford. In 1562 Queen Elizabeth I granted him a pension for life after he dedicated to her his treatise *De optimo principe*

(printed for the first time in the present work). By 1572 Bizzarri was travelling throughout Europe, staying in Basel, Augsburg, Venice, and finally Antwerp where he settled. In Antwerp he acted as a foreign agent for members of Queen Elizabeth's government, occasionally sending reports back to England.

Besides *De optimo principe*, the first part of the work contains *De bello et pace*, dedicated to Mary, Queen of Scots, *De philosophia et eloquentia*, dedicated to Francis Russell, Earl of Bedford, *Aemilii accusatio*, dedicated to William Cecil, Lord Burghley, and *Oratio pro L. Virginio, contra Ap. Claudium*, dedicated to the courtier and diplomat William Maitland of Lethington. The second part contains poems, in two books, many of them dedicated to prominent English or Scottish figures.

'In return for [*De optimo principe*] – essentially a collection of commonplaces on the ideal ruler, heavily influenced by Erasmian eirenic principles – [Bizzarri] received a pension from the crown and the living of Alton Pancras, Dorset, from Bishop Jewel of Salisbury, through the mediation of Archbishop Parker, whom Bizzarri had certainly known at Cambridge. Moreover, he seems to have re-established his connection with [Francis] Russell, now earl of Bedford. In February 1564 Bedford was appointed governor of Berwick and took Bizzarri north with him. Consequently, Bizzarri became associated with the court of Mary Stuart, and in the hope of acquiring the patronage of the Scottish queen as well he presented to her a Latin treatise, *De bello et pace*. This is a much more original tract than the one which he presented to Elizabeth. Bizzarri had himself seen and experienced the effects of civil and foreign conflict, both in England and on the continent, and this gives urgency to his discussion of the horrors that result from war. Peace, he argues, should be the highest ambition of any ruler, since peace is Christ's message. War, by contrast, is an affront to God, causing true religion to be neglected and making resistance to the Turks impossible . . . . Bizzarri also frequented the literary circles of Venice. He solicited poems in praise of Elizabeth for his first volume, *Varia opuscula*, printed by Aldus in 1565, which not only contained his earlier poems to English courtiers but also included the works dedicated to Elizabeth and Mary Stuart' (*Oxford DNB*).

*Provenance*: Griffin Madryn of Carnarvonshire, who matriculated at Hart Hall, Oxford, in 1573 (see *Alumni Oxonienses*) but who evidently died in 1577 (see below; conceivably he was a victim of the Oxford typhus epidemic or 'Black Assize' which claimed over 500 lives in the city between 6 July and 12 August of that year), with his ownership inscription dated 1577 on front flyleaf and over an earlier, partly erased, inscription at head of title; Nicholas Saunderson, with his ownership inscriptions 'Nicolai Saundersoni ex dono Gryff. Madrin defuncti a[nn]o D[o]m[i]n[i] 1577. Oxon.' on title and 'Nic. Saunderson' on flyleaf at end. This is quite probably the Nicholas Saunderson (c. 1560–1631) who was awarded a B.A. in 1579, was knighted in 1603, purchased a baronetcy in 1611 and was created Viscount Castleton in 1627. He was M.P. for Great Grimsby in 1593 and for Lincolnshire in 1625, although his reputation 'was not an altogether



savoury one' (*History of Parliament*). Saunderson employed the composer Giles Farnaby as music tutor to his children.



Adams B2090; Ahmanson-Murphy 736; Renouard p. 198 ('rare').

PRINTED ON VELLUM, ILLUMINATED, ANNOTATED

**7. BREVIARIUM AQUILEIENSE.** Venice, Franciscus Renner de Heilbronn, 1481.

Small 4to, ff. [542], without the blank leaves d<sup>6</sup> and 22<sup>6</sup>, **printed on vellum**, gothic letter in red and black, double columns, **full border illuminated in gold and colours marking the beginning of the Psalter** (a<sup>1</sup>), with floral motifs, gold dots and penwork flourishing, and **incorporating a scene of the Trinity crowning the Virgin before the kneeling figure of Sigismund von Lamberg, Bishop of Saalbach, and with the arms of Saalbach and Lamberg in lower right-hand corner surmounted by a bishop's mitre and crozier, all against a background of limpid blue sky and distant hills, a wreath encircling 'IHS' above, initial containing a portrait of King David holding a stringed instrument; four further historiated initials with illuminated floral extensions, illuminated initial 'T' with floral extensions** (f. 21<sup>1</sup>), nine further initials illuminated in gold and colours, smaller initials supplied in alternating red and blue, paragraph marks in green and blue; **first 51 leaves of text bearing annotations in a contemporary hand** (see below); single vellum leaf containing prayers in a contemporary or near-contemporary hand tipped in at beginning; illuminated border cropped and with narrow reinforcements along outer and lower edges, illumination a little rubbed, some light marginal dampstaining towards beginning, a few annotations shaved; generally in excellent condition in sixteenth-century red velvet over wooden boards, edges gilt and gafferred; worn and

rubbed, lacking clasps and other metal fittings once present; preserved in a morocco-backed box. £35,000

A magnificent illuminated copy of this very rare Breviary printed for the Use of Aquileia in the far north-east of Italy.



### Illumination

The illumination is related to the style of Leonardo Bellini, who seems to have introduced to Venice decorative elements – such as the rich border of blue and pink flowers here – from contemporary Ferrarese manuscripts. From an iconographic point of view the depiction, in the scene of her coronation, of the

kneeling Virgin almost from behind is most unusual and seems to owe something to contemporary Netherlandish art (see, for example, Walters Ms. W.182, of c. 1470, f. 30v). The historiated initials depict St. Peter (f. h<sup>1</sup>), the Descent of the Holy Spirit (f. x<sup>1</sup>), St. Andrew (f. 6<sup>1</sup>) and St. Quirinus (11<sup>1</sup>).

### *Provenance*

Illuminated for Sigismund von Lamberg (d. 1488), first Bishop of Laibach (modern-day Ljubljana in Slovenia). From an old Austrian family, Sigismund began his career as parish priest of St. Martin in Krainburg (Kranj) but soon became a chaplain and almoner at the imperial court of Frederick III. In 1461 the emperor, in order to detach the province of Laibach ecclesiastically from Aquileia (the secular power of whose patriarchs had by this time largely been taken over by Venice), decided to create a new bishopric at Laibach. In 1462 the establishment of the diocese was confirmed by Pope Pius II, and in 1463 Sigismund von Lamberg became its first bishop. The first years of Sigismund's episcopate seem not to have been easy, local monks being slow to accept his appointment. However, in 1467 he was granted permission to build a residence, and there is evidence from 1468 of the purchase of precious materials (crystal, beryl, gypsum) for that purpose.

Given this background, Sigismund's possession of a Breviary for the Use of Aquileia should not surprise us. It is quite possible that the numerous annotations in the margins of the Psalter, in a small and very neat contemporary hand, are his: nearly every Psalm has been provided with a short summary, in red ink, of its purpose and meaning. If they are indeed Sigismund's they provide a valuable insight into his thinking and would tend to confirm the impression of a sincerely religious man hinted at by other sources (for instance, on 18 December 1470 Frederick III wrote to the bishop requesting him to leave the townspeople of Laibach to their business and not to burden them with spiritual censures).

Two Latin inscriptions on the front free endpaper are evidence of the Breviary's later provenance: the first inscription, dated 1655, records that the book was received by 'C. Sittnich' as a gift from one 'Bishop Thomas' (this is Tomaž Hren, bishop from 1598 to 1630, who successfully promoted the Counter-Reformation in his diocese; Kaspar Sitnik was his uncle) and that it is now in the library of Count Wolfgang-Engelbert von Auersperg (1610–1673, brother of Ferdinand IV's prime minister Johann Weichard Auersperg). The second inscription, also dated 1655, records that the Breviary has been entered into the catalogue of the count's library (the inscription is perhaps in the hand of Janez Ludvik Schönleben, who catalogued Auersperg's Ljublanese library between 1655 and 1663). The front pastedown bears the nineteenth-century bookplate of the 'Fuerstlich Auerspergsche Fidecommisbibliothek zu Laybach'. The book passed by descent to Senhor German Mailhos and Senhora Johana Auersperg de Mailhos (their sale, Sotheby's, 14 June 1982, lot 70, to Quaritch).





HC 3786; BMC V 196; GW 5257; Bohatta, *Liturgische Bibliographie* 64. ISTC gives five locations: British Library, Gorizia (vellum, imperfect), Salzburg, Udine and Vienna (vellum).

FREE WILL AND SCHOLASTIC MONETARY THEORY,  
IN A CONTEMPORARY SIGNED PARISIAN PANEL BINDING

**8. CAJETANUS, Thomas de Vio, Cardinal.** *Opuscula aurea de diversis ac curiosissimis materiis tam practicis quam speculativis.* Paris, Jean Barbier for Jean Petit, [1511].

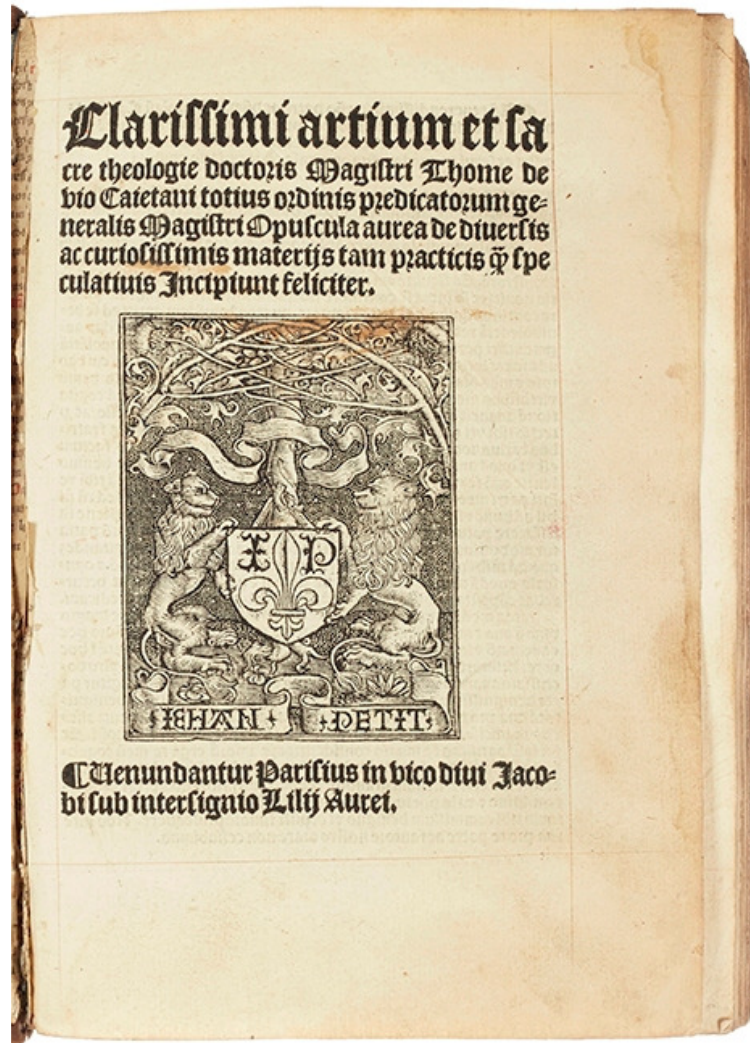
8vo, ff. [128, the last blank], gothic letter in two columns, large woodcut printer's device on title, numerous woodcut initials throughout. [bound with:]

**VEGIUS, Mapheus.** *De perseverantia religionis libri septem.* Paris, Rembolt and Waterloes, [1511].

8vo, ff. [viii], 96, roman letter, title printed in red and black within grotesque border, woodcut printer's device on title, large allegorical woodcut at end depicting man, endowed with free will, between virtue and vice and supported by God (stained), one large initial incorporating a dragon and several smaller initials in text.

Together two works bound in one volume, ruled in red throughout; some occasional marks, some instances of light marginal waterstaining, but very good copies, **bound in contemporary blind-stamped calf signed (within the panel) by André Boule**, panelled sides showing Christ on the Cross between St Thomas Aquinas and St Catherine of Siena surrounded by multiple borders of vines (with blossoms, blackberry

foliage and acorns) and lozenges, panelled spine filleted in blind, narrow reinforcing strips from a medieval manuscript at beginning and end; slightly rubbed, surface crack along upper cover, some surface cracking on lower cover, head and foot of spine neatly restored, some wear to spine and extremities, a few other minor restorations. £7000



I. **First edition** of Cajetan's *Opuscula aurea*. Cajetan was a formidable protagonist of the Reformation era, a theologian, philosopher, teacher, diplomat and administrator, strong adversary of Luther, correspondent of Erasmus and advisor to the Pope in the cause of Henry VIII's divorce. He here addresses firstly economic, legal and social questions, such as lending, exchange and credit (his *De monte pietatis*, *De usura* and *De cambiis* stand among the sourcebooks for later scholastic monetary theory and canon law regulating economics), then questions of logic, metaphysics and theology.

II. **First edition of the first prose work by the humanist Maffeo Vegio**, a philosophical and theological treatise on free will. 'At his father's direction Vegio undertook the study of philosophy in the University of Pavia, changing

later to jurisprudence, and, finally, to letters, to which his tastes had always inclined him. He was passionately devoted to the ancient Latin poets and especially to Virgil. He produced his first volume of poems when sixteen years of age . . . . He became an enthusiastic promoter of the revival of letters' (*Catholic Encyclopedia*). A friend of Aeneas Sylvius Piccolomini, Vegio was also a keen educationalist. The text for this edition was edited by Joannes de Beurreyo, who signed the 'Epistola introductoria'. The title-page bears a sixteen line poem, 'Ioannes Noctuinus ad lectorem'.

According to Kyriss, the bindings of André Boule 'may be reckoned among the most beautiful French designs of the period'. The present design, with the Crucifix attended by St Thomas on one side (catching Christ's blood in a chalice) and St. Catherine of Siena receiving the stigmata on the other, is the less common of Boule's two known panels; more frequently found is the panel depicting St Sebastian. See E. Kyriss, 'Parisian panel stamps between 1480 and 1530', in *Studies in bibliography*, vol. 7 (1955), pp. 113-124, p. 114. See also Goldschmidt 56; Gruel I p. 59; Hobson, *Parisian bindings 1500-1525*, pp. 407 ff.

I: Kress S.30. Not found in COPAC and not apparently in the British Library. OCLC records just three copies in the US (Dominican College, Villanova University and Yale).

II: Adams V345.





## ‘THE MOST “MODERN” AND SCIENTIFIC OF THE MAJOR CATALAN CHRONICLES’

**9. CARBONELL, Pere Miquel.** Chroniques de Espāya fins ací no divulgades: que tracta d’ls nobles e invictissims reys dels Gots: y gestes de aquells: y dels cōtes de Barcelona: e reys de Arago: ab moltes coses dignes de perpetua memoria. [*Colophon: ‘Estampat en . . . Barcelona per Carles Amoros . . . a xv de Noembre, 1546’.*] (Title dated 1547).

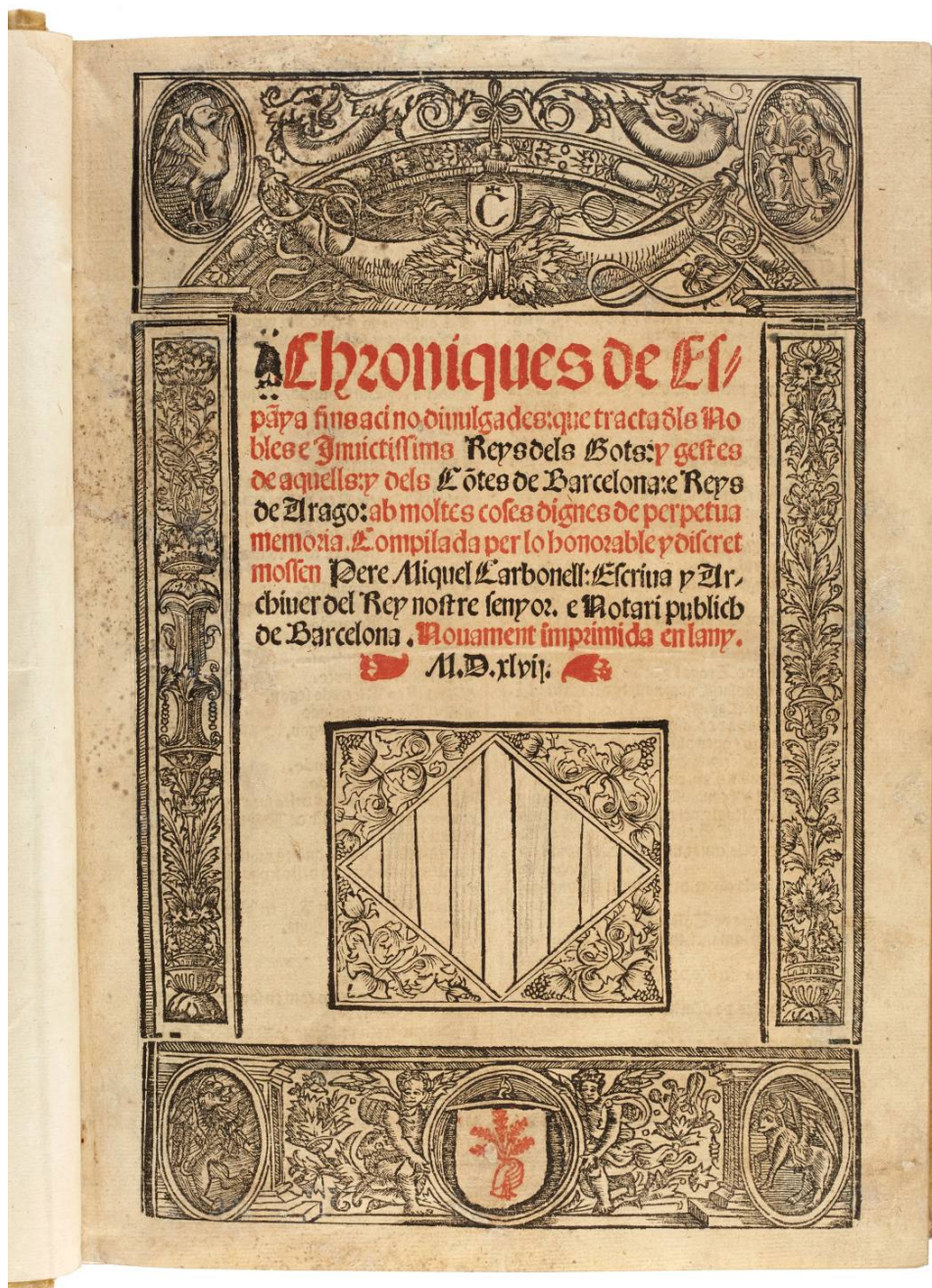
Small folio, ff. [iv], 257, [1], printed in gothic letter in double columns, title printed in red and black within fine woodcut border, the border repeated on first page of text, with **eight woodcuts within the text**; a few annotations in a later hand; two leaves at end (ff. 256–257) apparently from another copy, upper outer corners of first five leaves and of ff. 256–257 torn away with loss of text or title border (losses expertly replaced in careful pen facsimile or with small pieces from another copy), a few other upper outer corners repaired (text not affected), some light browning, nevertheless a good copy of a book usually encountered in poor condition; stout early/mid twentieth-century vellum, gilt edges. £14,000

**Written in Catalan**, this is the first edition of this chronicle by the great Catalan poet, historian and book collector Pere Miquel Carbonell (1434–1517).

Carbonell was the official archivist of Ferdinand the Catholic, and this chronicle is of particular importance because it incorporates the Chronicle of Peter IV (Pere III ‘el Ceremoniós’, 1336–87) which **appears here in print for the first time** (ff. 101–202). ‘Peter IV conceived of history providentially, and as having an exemplary value; he saw in it a means of justifying his actions to posterity . . . . It was composed with the assistance of collaborators (notably one Bernat Descoll) between 1375 and 1386, written in the first person and in the style which had become traditional (dialogued, emotive, sprinkled with personal reflections and picturesque anecdotes), but written also with great attention to both stylistic detail and objective truth. The not very sympathetic personality of the proud and authoritarian king, fighting with great political acumen for the unity of a kingdom threatened by rebellious barons and bourgeoisie, is clearly and honestly delineated, and this is the most “modern” and scientific – and the last – of the major Catalan chronicles’ (Paul Russell-Gebbett, ‘Medieval Catalan literature’, pp. 247–63, p. 254, in P. E. Russell, ed., *Spain: a companion to Spanish studies*).

The chronicle ends with the year 1369, though Peter continued to reign until 1387. The gap is filled by Carbonell, who supplies an appendix, written, like the chronicle itself, in the first person and so professing to be the work directly or indirectly of the king.

For the woodcuts, see Lyell, *Early book illustration in Spain*, pp. 150–51, with two reproductions.

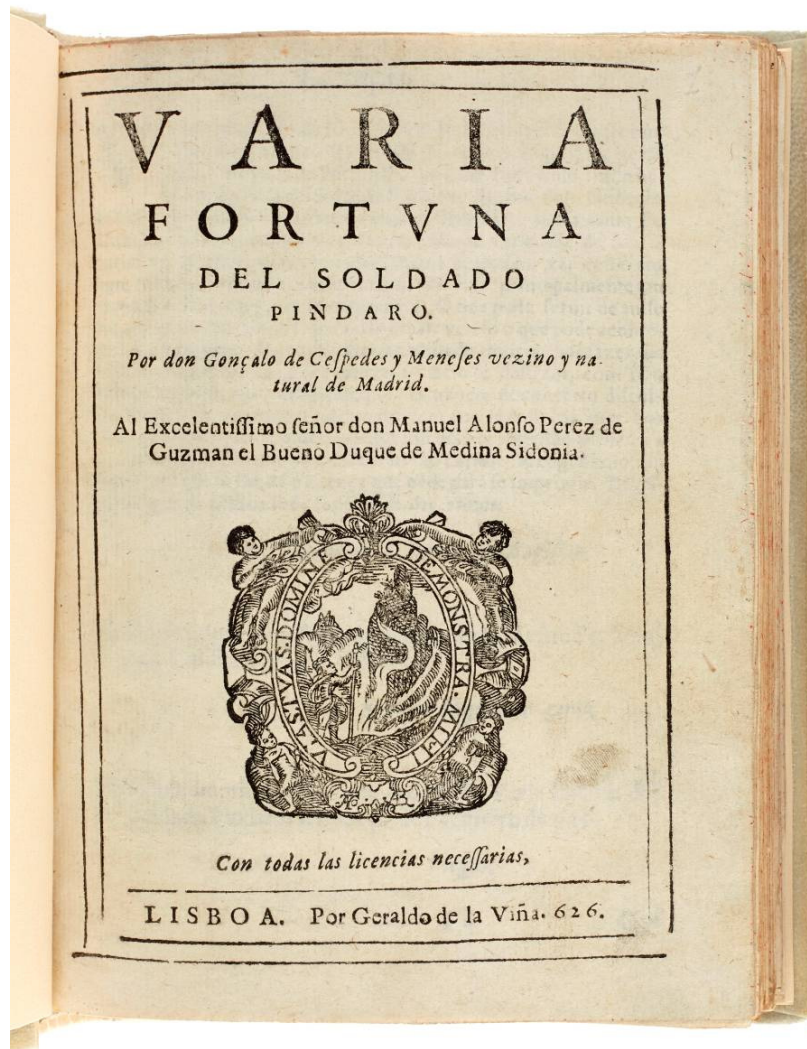


Palau 43729 (see also Palau 218256); Wilkinson, *Iberian Books* 2561. OCLC records copies at Berkeley, Chicago, Harvard, Princeton (imperfect), and New York Public Library in the US. There is a recent critical edition edited by Agustí Alcoberro (2 vols., Barcelona, Editorial Barcino, 1997).

**10. CÉSPEDES Y MENESES, Gonzalo de.** *Varia fortuna del soldado Pindaro.* Lisbon, Geraldo de la Viña, '626' [i.e. 1626].

Small 4to, ff. [iv], 188, woodcut printer's device on title; minute pinhole through the lower margin, repaired, one or two quires very lightly toned, but a very good copy, gently washed, bound in modern vellum gilt. £9500

**Rare first edition of this semi-autobiographical picaresque novel**, printed while the author was in exile in Lisbon following the publication of his politically controversial *Historia apologética en los sucesos del reyno de Aragon* (1622).

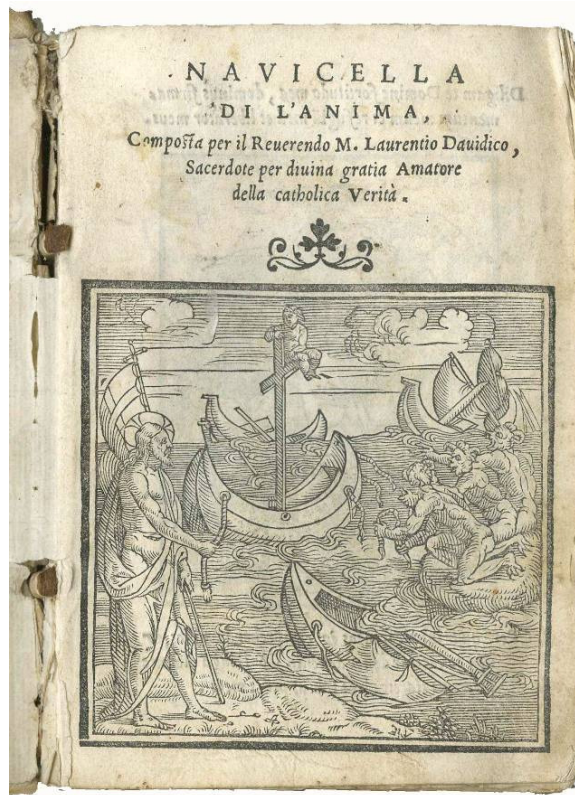


‘[Céspedes y Meneses’s] achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction’ (Ward). Céspedes y Meneses has been described as a ‘faithful reader of Cervantes’ (Gonzales-Barrera). His work blends the idealism of the romance with the realism of the novella. Beside the general influence of



*Don Quixote*, more **specific structural connections** have been found **between the *Soldado Pindaro* and Cervantes's *Novelas ejemplares* (1613)**, which indicate not only that Céspedes y Meneses read the collection of stories, but based some episodes and some characters on three of them: *El casamiento engañoso*, *Las dos doncellas* and *La señora Cornelia*.

Gallardo II 1793; Palau 54195. See J. Gonzales-Barera, *Soldados, doncellas y expositos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino*, in NRFH, 57, no. 2 (2009), pp. 761-776. OCLC locates just four copies worldwide: two in Spain (BNE and Barcelona), one in the British Library and one at the University of Alberta.



**11. DAVIDICO, Lorenzo.** *Navicella di l'anima.* Rome, Valerio and Luigi d'Orici, 1550.

8vo, ff. 176 [recte 180], with three large woodcuts, arms of Cardinal Bernardino Maffei printed in red and black before the dedication; a few sparse spots, but a very good copy in contemporary limp vellum; spine defective, covers somewhat soiled. £3000

**First edition, rare,** of a vernacular work of spirituality and devotion by a Barnabite cleric who, five years after publication of his *Navicella*, was to be imprisoned by the Roman Inquisition.

Davidico's conflicts with the Holy Office and with powerful contemporaries like Cardinal Morone sprang from the content of his spiritual handbooks, inspired by the much-criticised 'spiritual libertinism' of Battista da Crema, as much as from Davidico's activities as a persecutor of heretics: Morone himself was among the high clerics whom Davidico repeatedly accused of philo-Protestantism.

OCLC and COPAC record no copies of this work in the US or UK. ICCU records three copies in Italy (Florence Nazionale Centrale, Montecassino, and Rome Vallicelliana). The book is listed in Anne Jacobson Schutte, *Printed Italian vernacular religious books 1465–1550: a finding list*, p. 161.

**12. DINKELSBÜHL, Nicolaus de.** Tractatus hoc volumine contenti: I. De dilectione dei et proximi. II. De preceptis decalogi. III. De oratione dominica . . . VIII. De quinq[ue] sensibus. *Strassburg, J. Schott, 1516.*

Folio, ff. [v], 163 [*recte* 159], [1], **with two additional printed slips containing complementary text** to ff. 108 (i.e. 106) and 114 (i.e. 112) tipped in; a few old underlinings and marginalia; two small tears in title (without loss), some light browning or foxing in places, dampstain affecting last 20 leaves, small wormhole in the lower margins far from text; contemporary binding of blind-stamped calf, covers stamped with rows of foliage and small portrait medallions; worn and rubbed resulting in loss of the surface in places, spine chipped at head and foot, joints cracked (but holding firmly); early monastic ownership inscription (S. Maria della Concezione, Naples) on title, more recent library stamps and de-accession mark of the library of the Redemptoristen Hennef-Geistingen, Germany, on title, title verso and front pastedown. £4500

**First edition of the *Tractatus octo*, comprising Dinkelsbühl's *De preceptis decalogi*, an influential tract against superstition and diabolic magic.**

'In the *Precepts of the decalogue* he censures diabolic magic, use of incantations and divination, acceptance of chance occurrences as omens . . . . He also condemns the belief in lucky and unlucky times and in Egyptian days' (Thorndike).

The theologian Nicholas of Dinkelsbühl (c. 1360–1433) employed all the tools afforded to him both by the scholastic tradition and by more recent philosophy to bridge the gap between reason and faith. He was the University of Vienna's official representative at the Council of Constance, is considered the 'second founder' of Vienna University, and was bestowed by his contemporaries with the title 'Lux Sueviae'.

The two printed slips containing additional text are printed in two columns and employ the same layout and types as the rest of the book; they appear not to have been recorded in bibliographies.

Tractatus Primi Bermo .I.

Joannis Nycholai Dünckelspübel

Bermo .I. Quare deus sit in fine et super omnia diligendus.

Cribitur Matth. xxi. q. cu quida legis doctoz interrogasset dñm dices. Magister / qd est mandatum magnum in lege / Rñdes ei dñs dicit. Diliges domi num deū tuum et toto corde tuo: et tota aia tua: et tota mente tua. Hoc est primū et maximū mandatū. Et subiūxit dices. Secundū autē simile est huic. Diliges primū tuū sicut te ipsum. Ad dicit qd dices. In his duobz mādaris nō pōt vniuersa lex et pphē. Innuēa p hoc q quicqd pñet vñ moralē / vñ figuratē in lege: quicqd monitorie / cōmunitatiōis / cōditiōis / vñ reprobatiōis in pphē: totū ad hoc rēdit: vt introducat charitas q deus diligit et pñm.

Quicqd etiā deus hōi pñit: q quid pceptū aut pñdicitōnū ad hoc facit: vt deū diligit et sup oia: et primū vt scipm. Et insup oia alia pcepta inclusa sūt in istis duobz: et implent in eozū implētiōe: imo oia alia pcepta / et tota lex et pphē sunt in illa ratiōe in suū finē ordinata. Propter qd dicit Apłus. 1. ad Tim. 1. Finis pcepti est charitas. Totū itaqz ad hoc rēdit: vt cōstituantur amicitia inter homines: et hōim ad deū. Et iō fm incēdēs bñ Aug⁹. in de laudibz bus charitatis / et de doct. dñiana. Si nō potes oēs sacras paginas scrutari: si non potes oia inuolucra finonū reuolucere / oia scripturaz rñ secreta penetrare: tene charitate: vbi pēdēt oia. Ille em̄ tenet et qd latet et qd patet in di uinis finonibz / qui tenet charitatez in moribz. Que cū ita se habeant: cogitauit coraz vestris charitantiā / et postq de dicitis duobus pceptis charitatē loq: put mibi dñs de sua largi tate / et ppter vias pceptis dignabit ministrare. Qd vt fiat ad honorē dei / et salutē aiaz nra: rñ diligem⁹ cōo pantē grā. p qua impetrāda recurrām⁹ ad Mariā virginē matrem granie: et eā deuote salutemus salutariōe angelica dices:

tes. Ave Maria. Et esse dñio et saluatore nostro / mandati de dei dilectione est primū et maximū mandatum: et iō. ppositū dmo de eadē loq. et posterius de proximi dilectione. et tertio de in fusa charitate: sine q etiā obfuaatio mādaroz nō est meritoria vite eterne. Et in pcessu nō ci rabo suare modū in finonibz ad derū solū obfuarī. In rēbenatis introduciōe / in ipius dilectiōe / et in membroz subdiuisione: ceteris bñdōibz procedā quo ad stili et formā de simplici et de plano p modū familiaris allocutio nis / pl⁹ qz p modū familiaris pñditiōis. Et lo cuturus q de dei dilectione pñit: q multa sūt ppter que dignū et dēbitū est valde vt deū in fine diligam⁹. Primo em̄ cū diligerē debem⁹. ppter hoc qd bonus est in se. Qm̄ nāqz bonus est diligendū. deus autē nō solū bon⁹ est in se / s et etiā ipa bonitas met: nec aliud eo melius aut esse pōt aut cogitari. q sumē et infinite bonus est: et ideo si esset nobis possibile / infinite a nobis diligēdus esset. Nō est itaqz mod⁹ pō nēdus in eius dilectiōe. dicit Bernard⁹ in de diligēdo deo: Nā in quibz alia actiōe aut affectiōe nra opz suare modū: et terminū cōstituerē vltra que ascēdēdo vñ actiō vñ affectiō est vñ iugubilis. vtpz de dormitiōe / de vigilia / de ieiunio / de gaudio. et sic de alijs. In omnibz em̄ illis / et in alijs pē cōcedi vñ iugubilitatē in dilectiōe autē dei / p quā maxime attingim⁹ ad finē nrm vñ finem: nō pōt esse ex cellus: s qnto plus diligit deus: tanto dilectio est melior. Sic qz medicus nō ponit terminū sanitati q est finis in sua actiōe: s facit eā qntū itaqz pōt perfectā: medij autē / vñ se pharmacie / dicit. et c. ponit terminū: et oia alia moderat fm q valēt ad san itatē introducendā. Ita in dilectiōe dei non opz vt homo ponat terminū. s vt solū tantū / et tam intēse diligerē velit: s scire diligit qnto pfectius pōt. qd dilectio dei qnto intensior est / et maior: tāto melior: nec cadit et cessus i eā quo ad intensiōes. Nā em̄ pōt homo nimis forte si animo / aut nimis firma voluntate velle deo bonū: et in ipō cōplacere. Et qd oia omnia sua opa moderat hō fm q valēt ad dei dilectiōnē pmouendā. Et illud. s. qz deus bonus est / hoc debz esse finis dilectiōis nre: et causā efficiētē: ac mo uentes ad deū diligendūz ppter seipm finalitē: et ppter hoc solū / qd bon⁹ est. Et qd est deus a nob diligēdus ppter hoc: qz ipse pōt diligit nos: et actu diligit nos: et pl⁹ qz ipi nō s ipos diliga mus. Et iō dignū est vt ipm totis viribz redi ligam⁹: qz fm Aug⁹. in de cath. esyzandis rudi bō. Nulla maior est ad amorē imitari qz p

Provenance: the holdings of the library of the Redemptoristen Hennef-Geistingen, which had been originally endowed by the Rome centre of the same order, were dispersed in 2005 following the closure of the centre.

Adams N241; Thorndike IV 285. This is one of two variant titles, that in which the word 'mortalibus' is not abbreviated. Uncommon: OCLC lists two copies in the UK (British Library and Cambridge) and five in the US (Harvard, Notre Dame, Ohio State, U. Pennsylvania and Stanford).



**13. DUCA, Antonio.** *Septem principum angelorum orationes cum antiquis imaginibus.* Naples, Giovanni Giacomo Carlino and Antonio Pace, 1594.

8vo, ff. [12], woodcut Jesuit device on title; with 12 fine engravings in the text, of which two are full-page and 10 half-page; some light staining and soiling, but a very good copy in modern vellum, gilt. £2800

First edition thus; on its first appearance in 1543, this illustrated devotional book on the seven Archangels contained eight engravings rather than twelve. This work, and in particular this edition, provides the faithful with a complete 'science' of the beings that in the Christian tradition have populated the space between mankind and God. Pseudo-Dionysius the Areopagite provided around the 5th century AD a theory of the Angelic hierarchy which stood as a reference, whether accepted or contested, throughout the medieval and early modern periods. Each of the Angelic orders had features which have shaped Western iconography and art.



In Duca's work, each of the seven Archangels is illustrated in a large engraved diptych: on one side the full figure of the Angel with his attributes, his name, the meaning of the name and his motto; on the other side a Biblical scene showing the Angel in action. The illustration is accompanied by a prayer which includes a brief *responsorium*. The additional engravings depict the tasks performed by angels in relation to man (succour, enlightenment, protection from sin, the lifting of the souls to Heaven, and so on), the creation of the Universe, the seven Archangels together, and there are two splendid full-page

illustrations of the Angelic hierarchy by order, headed by the seven Archangels and Mary as Queen of Heaven and Lady of the Angels.

EDIT 16 50396. OCLC locates only one copy of this edition outside Italy (Biblioteca de Catalunya), and very few copies of other editions (Oxford, the V&A and Yale each hold a copy with eight engravings only).

**14. ENRÍQUEZ GÓMEZ, Antonio.** *La Torre de Babilonia, Primera parte* [all published]. Dedicada al excelentissimo Señor Don Luis de Alongny, Marquez de Rochefore . . . por Antonio Henriquez Gomez. *Rouen, Laurens Maurry, 1649.*

4to, pp. 16, 261, [3, blank]; engraved coat of arms at head of dedication leaf, woodcut head- and tail-pieces and initials; occasional light browning, but a very good copy in contemporary original limp vellum with remains of ties, manuscript lettering and old shelf-label on spine; front free endpaper lacking; slightly soiled; contemporary manuscript note 'Prohibido' on title-page. £4000

First edition of the only published part of Enríquez Gómez's *La Torre de Babilonia*, a satirical novel in prose and verse (including some romances), attacking the excesses of the Spanish Inquisition through the device of a dream narrative. It was banned by the Inquisition and this copy bears a contemporary manuscript note 'Prohibido' on the title-page. A second edition published in Spain in 1670 was advertised as Part II, but is in reality a second edition of Part I, disguised as a continuation to get it past the censor.

The novel describes the misfortunes of the hero Adam, also known as 'El Pelegrino' (The Pilgrim) in a society (based on contemporary Madrid) which has been corrupted. The preliminary leaves contain laudatory verses by Francisco Baraza de Aguilar, Salvador Rodriguez da Costa, De la Coste, and Miguel Henriquez da Fonçeca.

Antonio Enríquez Gómez (here Henriquez Gomez, 1600–1663) was a novelist, poet and playwright of the school of Calderón. He is now also known to be the 'Fernando de Zárate' who returned from exile in France in 1649, and wrote the plays *Quien habla más obra menos* and *El valiente Campuzano*, among others. 'His father was a Portuguese Jew, Diego Enríquez Villanueva, and Enríquez Gómez was forced to escape from Spain's religious persecution, taking up residence in France. He published his works there and eventually became secretary to King Louis XIII. His books attacked the excesses of the Inquisition, and he was burnt in effigy in Spain [first in Toledo in 1651, and then in Seville] in 1660, arrested by the Inquisition in the following year, and died in gaol' (Ward).

Amador de los Rios 570-680; Kayserling, *Biblioteca española-portuguesa judaica* p. 49; Ladrón de Guevara I 953; Palau 79843.



**15. [FLORIMI, Matteo.]** Gioiello della corona per le nobili, e virtuose donne. Nel quale si dimostra altri nuovi bellissimi disegni di tutte le sorte di mostre di punti in aria, punti tagliati, & punti à reticello, così per fregi, come per merli, & rosette, che con l'aco si usano hoggidì per tutta Europa. Et molte delle quali mostre possono servire ancora per opera à mazzette. Nuovamente posto in luce con molto bellissime inuentioni non mai più usate, ne vedute. *Siena, Matteo Florimi, 1604.*

Small oblong 4to, ff. [2], with 32 woodcut plates of lace designs (two repeated); first two leaves trimmed at foot and repaired, resulting in the loss of the final line of Florimi's dedication ('alle virtuosissime, et ingegnossissime donne') on f. [2r], outer margin of title shaved and repaired, blank outer margin of one plate restored, one or two isolated spots; a good copy, with generally strong impressions of the lacework designs, in modern limp boards. £4000

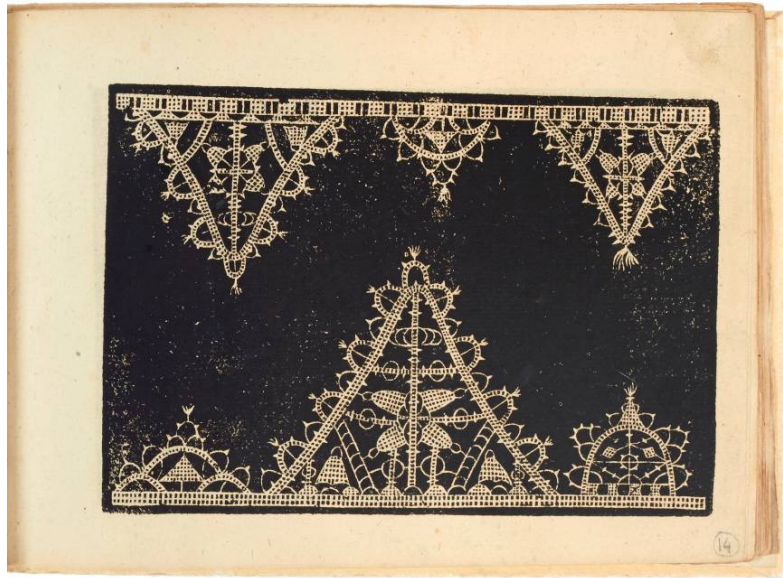
Very rare Siena edition of Florimi's lace pattern book, first published in 1594. The title announces designs 'non mai più usate, ne vedute' but, as Lotz notes, the 'new' plates seem to be after designs found in Ciotti's *Prima parte de' fiori* (Venice, 1591) or in Vecellio's four lace books (the first of which appeared in Venice in 1591; his fourth, published in 1593, bears the same title as the present work). Florimi had published an earlier book of lace designs, *Fiori di ricami*, in Venice in 1591.

Matteo Florimi (c. 1540–1615) came to Siena c. 1581 and became a prolific publisher of engravings, mostly of an allegorical or religious nature, and maps. He employed artists of the calibre of Agostino Carracci, Cornelis Galle and Pieter de Jode, and commissioned drawings from Andrea Boscoli.

*Provenance:* although since rebound, the present copy is evidently identical with the only copy to appear in auction records, namely Sotheby, 27 April 1937,



lot 314 ('the property of Mr. Arnold Mettler, Senr. of St. Gallen, Switzerland', bought by Davis & Orioli).



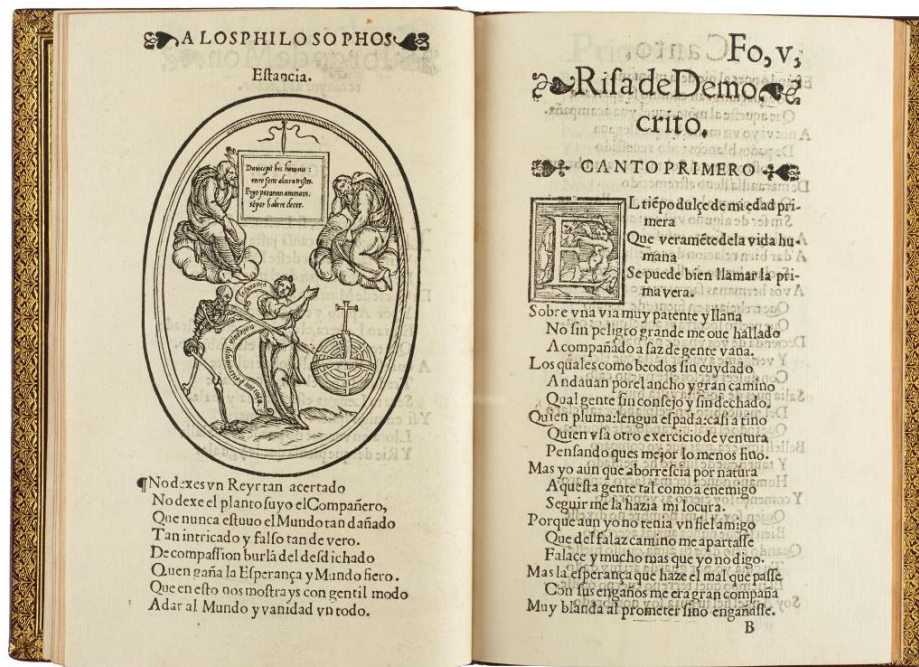
Berlin Kat. 1645 (with only 23 plates); Lotz 127d (recording the Berlin copy; Lotz also records Florence editions of 1594 and 1596, and a Perugia edition of 1594). All editions are very rare: OCLC records no copies of the present edition and one each of the Florence 1594 and 1596 editions (Canadian Centre for Architecture, with 22 plates only, and National Art Library respectively).

#### DEMOCRITUS AND HERACLITUS IN RENAISSANCE SPAIN

**16. FREGOSO, Antonio (Alonso de LOBERA, *translator*).** *Rissa y planto de Democrito y Heraclito. Valladolid, Sebastian Martinez, 1554.*

Small 4to, ff. liv; large heraldic woodcut on title and large allegorical woodcut on A4, historiated woodcut initials; small repair in lower margin of title and following two leaves, but a very good copy bound in red morocco by Brugalla, gilt supralibros, gilt lettering on spine; from the library of Isidoro Fernandez, with his morocco book label on front pastedown and purchase note (from José Porter, 1941). £2750

**Rare.** First edition in Castilian of a philosophic-allegorical poem of humanistic inspiration, first published in Italian as *Doi filosofi* in 1506, and here translated into Castilian by a man of letters who, judging from the title of 'Royal Chaplain' and the dedication to a prominent member of the Spanish government, must have been at the centre of court life in Spain.



The narrator finds himself in an ideal garden. There he meets Democritus and Heraclitus, who incite him to disregard the vanities of the world and to pursue wisdom, moderation and balance. The loosely Dantesque setting is imbued with a spirit of classicism in the frequent references to pagan allegories of antiquities, and especially in the choice of the two main characters Democritus and Heraclitus, ancient Greeks but heralds of the new philosophies which infused the Renaissance.

We can find no record of this work appearing at auction in the last three decades.

Brunet II 1387; Palau 91571.

17. [GRAMMAR.] Regule grammaticales antiquorum cum earundem declarationibus: et multis argume[n]tis positis circa una[m]quanq[ue]m regula[m] in speciali. [Basel, T. Wolff,] 1521.

4to, ff. [30] (final leaf blank), gothic letter, with a large woodcut of a Portuguese king on title; a few contemporary annotations (slightly shaved); smudged stain on one leaf (B6), some headlines slightly shaved, but a very good, crisp copy in mid twentieth-century red morocco, gilt edges. £2600

**Regule grammati-**  
cales antiquorum cum earundem de-  
clarationibus : ⁊ multis argu-  
mētis positis circa unā-  
quanz regulā in  
Speciali.



Rare edition of this popular grammar, the earliest editions of which – all undated – appeared in Leipzig and Cologne in or shortly after 1490. The striking title woodcut here, representing a king in armour supporting a shield with the royal arms of Portugal, is entirely unrelated to the content of the text and was presumably used to increase the visual appeal of the book (one presumes the prospective purchasers were mostly young students). Conceivably the woodcut was originally used for an edition of one of Manuel I of Portugal's letters about Portuguese overseas achievements, but if so we have been unable to identify the edition.

VD16 R 641, recording a copy at Munich. OCLC adds a further copy at Basel.



## THE FIRST ECONOMIST

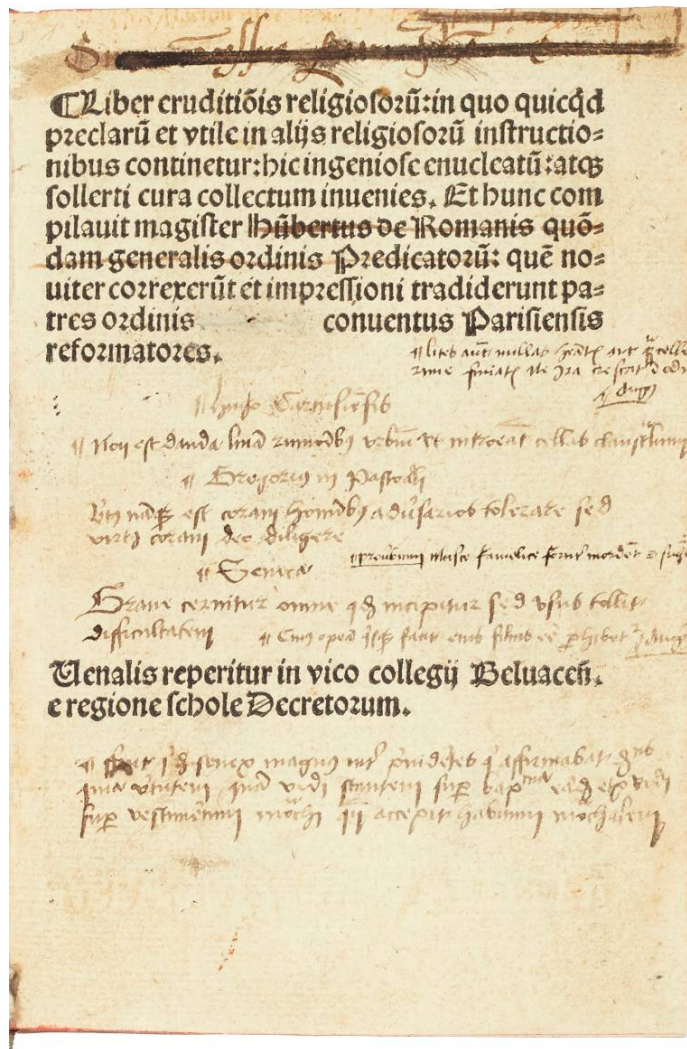
### 18. HESIOD. [Opera.] *Florence, Filippo Giunta, 1515.*

8vo, ff. [84]; woodcut printer's device on verso of final leaf; a little light foxing, verso of final leaf lightly dust-soiled, two small holes in b7-8 with loss of a couple of letters, generally a **very good, clean copy** in modern plum morocco. £3000

**First separate edition in Greek of Hesiod's works**, hailed by Dibdin as rare and valuable. The edition includes the *Works and Days*, sometimes described as the earliest Western work on economics: 'the honour of being the first Greek economic thinker goes to the poet Hesiod, a Boeotian who lived in the very early ancient Greece of the middle of the eighth century BC. Hesiod was . . . naturally attuned to the eternal problem of scarcity, of the niggardliness of resources as contrasted to the sweep of man's goals and desires . . . . Of the 828 verses in the poem, the first 383 centred on the fundamental economic problem of scarce resources for the pursuit of numerous and abundant human ends and desires . . . . Because of scarcity, notes Hesiod, labour, materials and time have to be allocated efficiently. Scarcity, moreover, can only be partially overcome by an energetic application of labour and of capital. In particular, labour - work - is crucial, and Hesiod analyses the vital factors which may induce man to abandon the god-like state of leisure. The first of these forces is of course basic material need. But happily, need is reinforced by a social disapproval of sloth, and by the desire to emulate the consumption standards of one's fellows. To Hesiod, emulation leads to the healthy development of a spirit of competition, which he calls 'good conflict', a vital force in relieving the basic problem of scarcity. To keep competition just and harmonious, Hesiod vigorously excludes such unjust methods of acquiring wealth as robbery, and advocates a rule of law and a respect for justice to establish order and harmony within society, and to allow competition to develop within a matrix of harmony and justice. It should already be clear that Hesiod had a far more sanguine view of economic growth, of labour and of vigorous competition, than did the far more philosophically sophisticated Plato and Aristotle three and a half centuries later (Rothbard, *Economic thought before Adam Smith*, pp. 8-9).

## RARE EARLY ESTIENNE

19. HUBERT DE ROMANS (1194-1272), *Master General of the Order of Preachers*. Liber eruditionis religiosorum: in quo quicq[ui]d præclaru[m] et utile in aliis religiosoru[m] instructionibus continetur. *Paris, Henri Estienne, 12 March 1505.*



Small 8vo, four parts in continuous pagination, ff. [iv], 181 (with several instances of mispagination); gothic letter, small woodcut initials; a very good copy in eighteenth-century mottled calf, spine gilt and with red and green morocco lettering-pieces; extremities rubbed, short crack at foot of upper joint, old paper label at head of spine; **numerous contemporary annotations** on recto and verso of the first and last leaves (including an ownership inscription struck through in ink and another inscription, shaved, in the upper margin), occasional marginalia elsewhere (some shaved) and several instances of underlining in red. £4000

**First edition, rare**, of one of the first books printed by Henri Estienne, handsomely produced in his small gothic type. The *Liber eruditionis religiosorum* draws on a wide canon of scriptural, patristic, theological and philosophical texts, among which are Augustine, Benedict, Bernard of Clairvaux as well as Seneca, Boethius and Cicero. It offers a systematic guide to all aspects of monastic life, from the practical ethics of communal life to the discipline of the five senses, the orderly use of the powers of the intellect, and the perfecting value of meditation.

The work includes the 'Contemplatio beati Anselmi Epistoli super vita Christi' (ff. 169–176), 'Ordinarium vite religiose, editum a sancto Bonaventura cardinali, de ordine fratrum minorum' (ff. 177–181) and 'Preparatio ad missam' (ff. 182–183).

Moreau I p. 164, n. 113; Renouard 2, 2; Schreiber no. 3. Not in the British Library. Four copies recorded in the US (Brigham Young, Harvard University, Illinois, North Carolina).

**20. KRANTZ, Albert.** Wandalia. Saxonia. *Cologne, Johann Soter, 1519 and 1520.*

Two volumes in one, folio, ff. 246; 256; identical ornamental woodcut border to each sub-title; some light marginal waterstaining to the central gatherings, but generally in fresh and crisp condition; South German blind-tooled calf over wooden boards, central panel of stylized flowers surrounded by lozenge stamps of dragons, outer roll borders of putti and female figures and Renaissance ornament, one roll dated 1526, the remains of catches and clasps; rebacked; book label of Bent Juel-Jensen. £2250

**First editions** of Albert Krantz's two epic accounts of the peoples and the history of Central and Eastern Europe, a standard source for the sixteenth century. The 'Saxonia' does not relate to the lands later known as the Kingdom of Saxony, but to the region of Lower Saxony in the North West of Germany. It mainly follows the fate of the Guelph dynasty in the Duchy of Brunswick.

The ornamental woodcut border used for a second title in each work, following the index and preceding the text, is strikingly unlike the usual Cologne work of the period and distinctly oriental in its design of interlaced geometrical strapwork. It is a fairly close copy of the title border of the *Psalterium Polyglottum* published at Genoa in 1516, and reprinted by Soter in 1518.

#### EARLY AMERICANUM

**21. [MANTUANUS, Baptista].** De patientia aurei libri tres. *Brescia, Bernardinus de Misintis, 30 May 1497.*

4to, ff. 116.

[bound with:]

**CAPREOLUS, Helias.** De confirmatione Christianae fidei. *Brescia, Bernardinus de Misintis, 31 May 1497.*

4to, ff. 8 (last blank).



Together two works; crisp, wide-margined copies; a few ink annotations; nineteenth-century sheep-backed boards, spine gilt; a little rubbed; ownership inscription of 'Laurentius Terranova' on first leaf of text. £10,000

I. **First edition** of Mantuanus's work containing (on m3r) a lengthy reference to America, one of the very few fifteenth-century instances: a 'mention of discoveries of islands in the Atlantic, noting their size and the fact that they are inhabited. Because none of the ancient geographers knew of them, the author assumes that they have only lately been discovered' (Bell). The book also gives accounts of other discoveries in Africa and the Far East. Conceived primarily as a Carmelite guide to meditation and spiritual exercises, Mantuanus's work also explores physical well-being and medicine, with a long section on diseases which also discusses mental illness.

II. First appearance of Capreolus's tract on the Christian faith.

I: Pellechet 1810; Polain (B) 486; IGI 1189; GW 3304; Goff B-76; Alden 497/1; Bell B33. Not in the Church catalogue, Harisse or Sabin.

II: HC 4409; Pellechet 3233; BMC VII 991; GW 6031; Goff C-127; BSB-Ink C-100; Šimáková-Vrchoťka 522. OCLC records three copies in the US (Huntington, Seidman Library and Yale) and two in the UK (British Library and Cardiff).

LYON ALDINE COUNTERFEIT,  
ANNOTATED

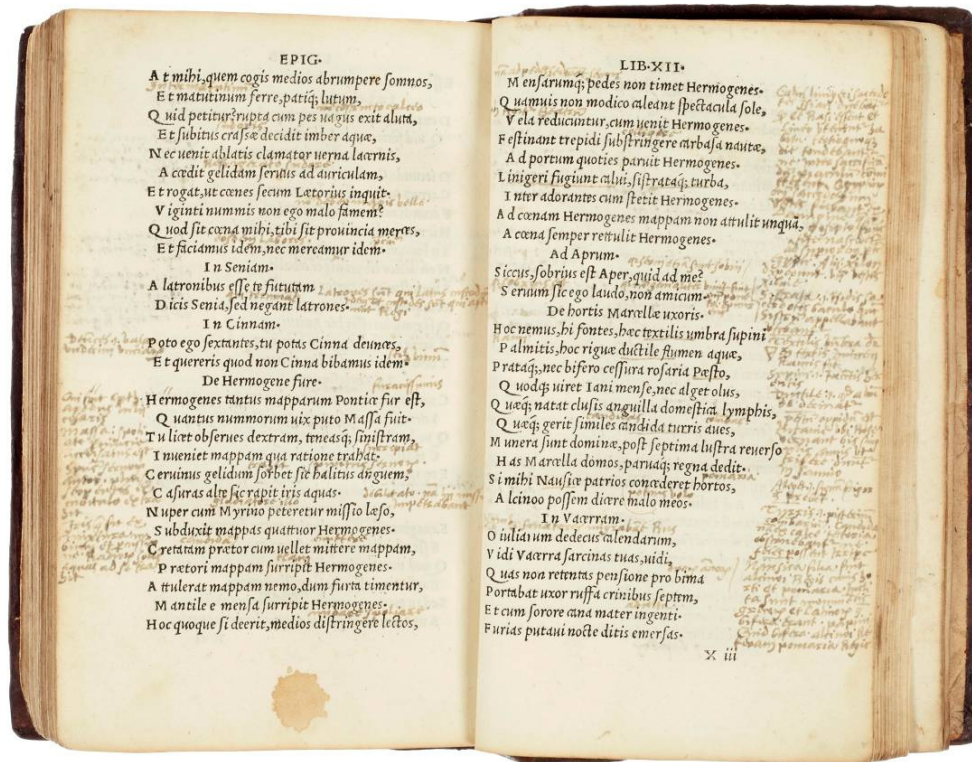
**22. MARTIAL.** Epigrammata. [*Lyon, n. p., c. 1502.*]

8vo, ff. [191], with the final blank but without the penultimate leaf with colophon/printer's warning (see below); some marginal water-staining, mostly at beginning and end, but a very good copy in contemporary blind-stamped calf, sides with a central panel of rosettes and fleurons in five rows, thick border of foliage, scrolls and a dragon motif; joints and edges neatly restored, ties perished; **copious contemporary marginalia**, a few in Greek, particularly extensive on the pastedowns, title, rear free endpaper, and around epigrams in books 1 and 12, some lines scored through for 'censoring' in ink but perfectly legible; contemporary ownership inscription at the end of the text (Petrus ?Bolafi), early monastic inscription on the title (a French Augustinian monastery); further early ownership inscription in the penultimate rear free end-paper (François Brisson), twentieth century stamp ('Ed. Prevost') on front pastedown. £2750

Rare early Aldine counterfeit, a Lyon-printed copy of Aldus's December 1501 Martial.

In his 1503 *Monitum*, 'Warning against the printers of Lyon', discovered in the nineteenth century and printed by Renouard, Aldus tried to protect his immensely successful template for the printing and selling of the classics in octavo format from the 'plagiarism' of French printers, who had seen the

lucrative commercial potential of the unencumbered and pleasing portable editions and had set about replicating them. This edition has the errors listed by Aldus in his *Monitum* (see Shaw). Our copy lacks the penultimate leaf, that with the colophon, which has evidently been absent since publication: it might have been omitted by the printer or the binder in consideration of the disputed nature of this edition. The Ahmanson-Murphy copy lacks &8, blank, which is present here.



This copy bears copious contemporary and near-contemporary annotations in at least two hands, both French. The annotations are both interlinear and marginal, and concentrate predominantly, with thick commentary, on verses from books 1 and 12. More extensive annotations cover the front paste-down, the title-page, and the rear free end-paper.

Adams M690; Ahmanson-Murphy 1105; Baudrier VII 10; Renouard 306:6. See David Shaw, 'The Lyons counterfeit of Aldus's italic type: a new chronology', in *The Italian book 1465-1800: studies presented to Denis E. Rhodes*, ed. D. V. Reidy (London, 1993), pp. 117-133, no. 7.

WITH MANUSCRIPT WORLD MAP BY A CONTEMPORARY READER

**23. MELA, Pomponius.** *Cosmographia, sive De situ orbis.* [Venice, printer of Pomponius Mela, 1477.]

4to, ff. [62] (blanks a1, h5 and h6 present), roman letter; some soiling on first page of text and occasionally elsewhere, single small wormhole in first 20 or so leaves, but generally a very fresh, large copy; several manuscript annotations in a contemporary hand **including a roughly sketched world map** (see below), list of food items in Italian in a later hand on a flyleaf at end; modern blue morocco, gilt. £35,000

Second edition, very rare. This is the variant issue without date or place of printing, and is one of only five books known to have been produced by the anonymous Venetian printer who is named after the present edition. Mela's description of the world, also known under the title *Chorographia*, was written c. 40 AD and is the only discrete Latin geographical text to have come down to us from antiquity. It includes a summary account of the earth and its three continents (Europe, Asia, Africa) and then, in greater detail, describes the Mediterranean countries, Gaul, Germany, the islands (including Britain), India and the Persian Gulf, enlivened with descriptions of peoples, customs, legendary associations and natural phenomena.

'Mela's world is surrounded by seas and divided into two hemispheres, Asia in the eastern, Europe and Africa in the western. From north to south, as in Eratosthenes' poem *Hermes* and Virgil's *Georgics*, it is divided into five zones, two cold, two temperate, and one hot' (O. A. W. Dilke, 'Itineraries and geographical maps in the early and late Roman empires', in J. B. Harley and David Woodward, eds., *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean*, pp. 234-257, p. 242).

There is no evidence that Mela's work ever contained maps, a lack that a contemporary reader has attempted to remedy in the present copy. His map (f. 3r), orientated south, is an unusual combination of the zonal type sometimes found, for example, in manuscripts and printed editions of Macrobius's *In somnium Scipionis expositio*, and the Isidorian T-O type. The Nile and the Don are schematically represented. The annotator has also made a number of small corrections to the text on the same page.

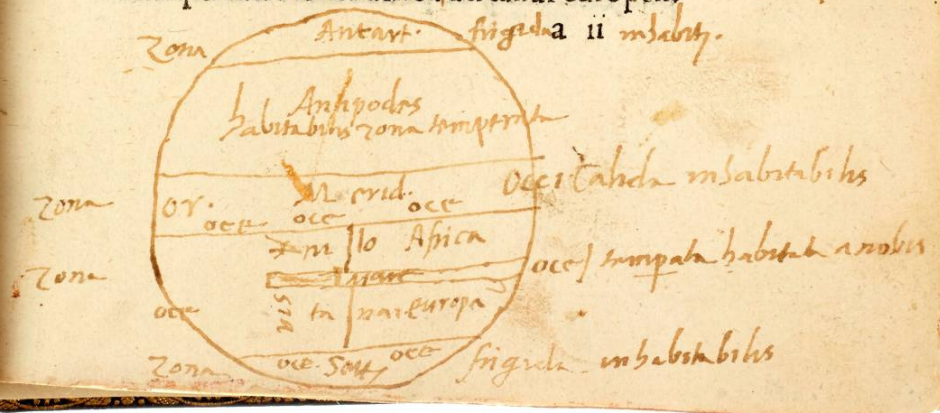
*Provenance:* eighteenth-century ownership inscription 'Josephi P. Grosei Pistoriensis [i.e. of Pistoia]' on initial blank leaf.

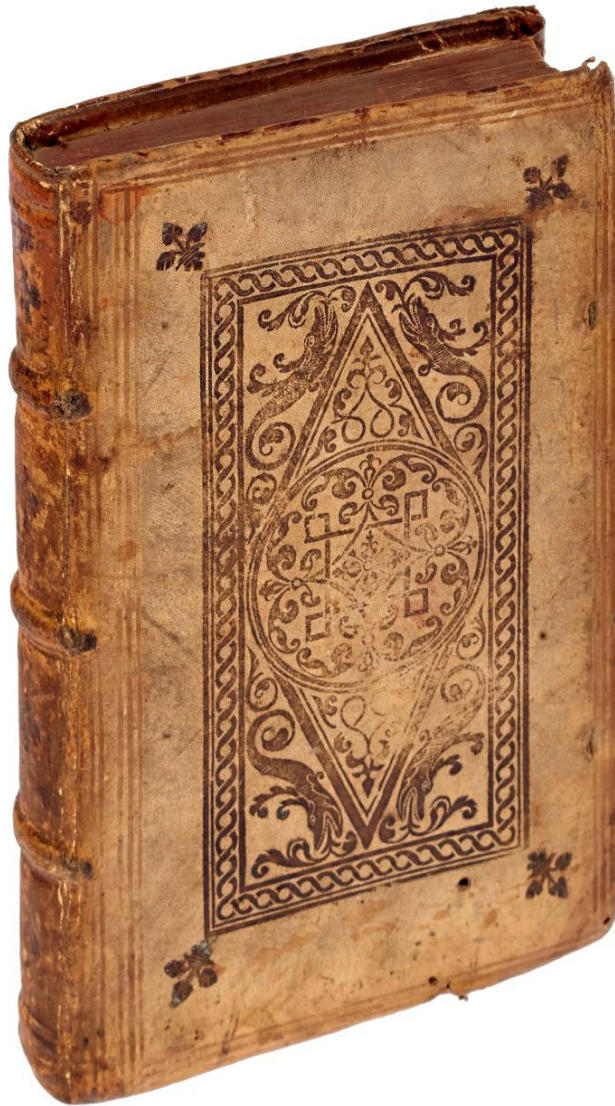
The 1477 edition is very rare. We have been unable to trace another copy on the market in the past 80 years. The first edition, printed in Milan in 1471, is similarly rare. ISTC records copies of our edition in the UK at the British Library, King's College Cambridge, Glasgow, Manchester and the Bodleian, and in the US at California, Columbia, Brown University, the Huntington and the Library of Congress.



diuerso prope coeuntibus adeo in arctū agi  
 tur: ut minus mille passibus pateat. Inde se  
 rursus: sed modice admodū laxat rursūq;  
 etiam q̄ fuit artius exit in spacium. Quo cū  
 est acceptum ingens iterum & magno & pa  
 ludi ceterum exiguo ore coniūgitur. Id om  
 ne qua uenit: quaq; dispargitur uno uocabu  
 lo nostrū mare dicitur: Angustias introitūq;  
 uenientis nos fretum grāci ωδρυσος appel  
 lant. Qua diffunditur alia aliis locis cogno  
 mina acceptat. Vbi primum se coartat helle  
 spontus uocatur. Propontis ubi expādit ubi  
 iterū pressit thracius Bosforus ubi iterū effun  
 dit pōtus Euxinus qua paludi cōmittitur Ci  
 merius Bosforus palus ipsa Meotis hoc ma  
 ri & duobus iclitis amnibus tanai & nilo. In  
 tres partes uniuersū diuiditur. Tanais a sep  
 tētrione ad meridiem uergēs in mediam fe  
 re meotidam defluit & ex diuerso nilus ī pe  
 lagus. Quod terrarū iacet a freto ad ea fluia  
 ab altero latere Africam uocamus ab altero  
 Europen ad nilum africā ad tanai europen:

- Mare nostrū
- Fretum. ωδρυσος
- Hellepontus.
- Propontis.
- Bosforus.
- Euxinus.
- Cimerius bosforus
- Meotis palus.
- Tanais.
- Hilicis merid.
- Spelagus.
- Pelagius: pars  
nostrae terrae
- Africa
- Europa.





ONE OF ONLY A HANDFUL OF RENAISSANCE WHITE CALF BINDINGS  
AMONG THE MOST IMPORTANT FEMALE HUMANISTS OF HER CENTURY  
**24. MORATA, Olympia Fulvia.** *Orationes, dialogi, epistolae, carmina.* Basel,  
*Peter Perna, 1562.*

8vo, pp. [xvi], 278, [2]; text in Greek and Latin; woodcut device on title, dedication on \*8 within elaborate woodcut border; border just trimmed, marginal wormhole throughout, touching only the woodcut border; a very good copy in **contemporary Swiss or south German white calf**, each cover stamped with a different design in gold (alloy, now oxidised to black), evidence of ties now perished, red edges; extremities a little rubbed, some light soiling on lower cover; partly erased ownership

inscription on title dated 1567, and note on the front free endpaper 'Gulielmus Trottenub. . . . Gulielmus Geofferius'. £9500

**First edition thus, a much larger selection** than the first appearance of Morata's works (1558, 115 pages). 'M[orata] surely was one of the most learned women of her age. For her, learning was not a mere ornament, but her true identity. She was also one of the first women whose writings were put on the index' (Erdmann).

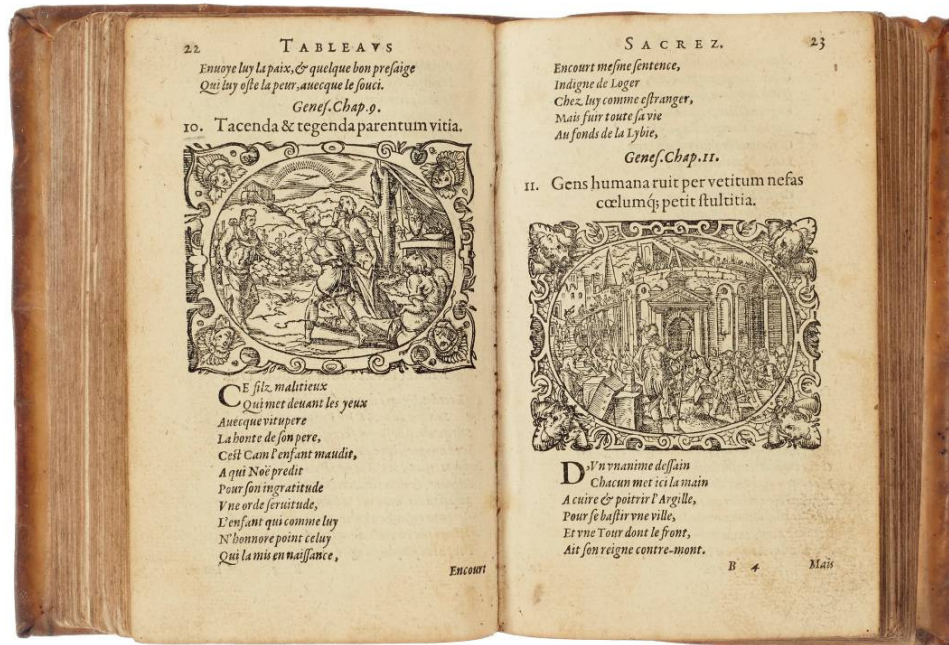
**This is one of a very small group of Renaissance bindings in white calf.** 'Nixon (Morgan bindings, no. 36) has given an authoritative survey of sixteenth-century French white bindings, which were to be found in the libraries of Henri II, Diane de Poitiers, the Constable Anne de Montmorency and Jean Grolier' (Hobson, *Apollo and Pegasus*, p. 78); Hobson, however, takes the view, against Nixon, that 'white is so much more appropriate for a pope than for a king or royal mistress that the idea may well have originated in Rome'.

The design of the front cover panel is similar to that in the binding of a book in the Oberndorff sale (Sotheby's 1955, lot 163: Schosser, *Marchiados*, Frankfurt 1562, though in the catalogue the binding is mis-described as vellum). The Schosser is now at the British Library, Henry Davis Gift no. 337. Mirjam Foot cites a total of only four other bindings with panels in similar style, while another example appeared in Breslauer's Catalogue 104 (item 34, Luther, Leipzig 1549-51), bought by Otto Schaeffer and described by Manfred von Arnim (*Europäische Einbandkunst* 46, 1992).

Olympia Morata (1526-1555) was born in Ferrara and first educated by her father. Aged 14 she went to court as the companion of Anna d'Este, sister of Francis I, and there received the finest and most deeply humanistic education then available to young noblewomen. Among her tutors was Celio Curio, a classical scholar and a convert to Protestantism, whose thinking exerted a notable influence on the young scholar, and who was to become the executor of her writings. In her early youth Morata lectured on Cicero, commented on Homer and composed fine prose and poetry; she also embraced Protestantism, undertook Biblical studies and corresponded with several Reformed theologians. Following a papal inspection and under the Inquisition's watch, Morata was banned from court in 1548. She left Italy on marrying Andreas Grunthler, lived in Schweinfurt and afterwards in Heidelberg where she carried on writing and teaching, and died there of the plague, with her husband.

Adams M1742. For the binding, see M. Foot, *Henry Davis Gift* n. 337.





## RARE PROTESTANT EMBLEM BOOK

**25. PERROT DE LA SALE, Paul.** *Tableaus sacrez de Paul Perrot . . . Qui sont toutes les histoires du viel Testament représentées et exposées selon leur sens en poésie Française. Frankfurt, Johann Feyerabend for Theodore de Bry, 1594.*

8vo, pp. 229, [2]; with a woodcut vignette on title and 197 woodcut emblems in the text; some light soiling and staining, but a good copy in contemporary vellum, a little soiled. £5500

**First edition, rare,** of this Protestant emblem book. Perrot's scenes are drawn entirely from the Old Testament. Each emblem is headed by a 'motto' which consists of a versicle from the Scriptures, and is followed by a moralizing verse interpretation in the vernacular. The arrangement of the textual and iconographic material on the page is not that typical of the emblem book, nor does Perrot call his scenes 'emblems'. 'This does not, however, invalidate it in any way as an emblem book, since many earlier emblem books – including those of Aneau and Gueroult – equally did not fulfil this criterion. Despite the fact that Perrot de La Sale describes his work as a collection of *tableaus sacrez* rather than a collection of *emblèmes sacrez*, and despite its purely biblical subject matter, the moralising interpretative element which he introduces brings the work much closer into line with the emblematic tradition, than with that of earlier biblical picture books' (A. Saunders, *The seventeenth-century French emblem: a study in diversity*, 2000, p. 206). The woodcuts are, with the



exception of three, from the set executed by Jost Amman for a Bible edition published by Sigismund Feyerabend in 1571.

‘The moral conclusions which Perrot draws from the biblical stories on which he bases his texts are sometimes quite general, but more usually relate to the religious stance which is demanded of people of Perrot’s own day. And it is in these passages, relating to the present, that the Frenchness of the book emerges: it is always . . . the dilemma faced by France which Perrot talks about, and identifies with’ (A. Adams, *Webs of allusion: French Protestant emblem books of the sixteenth century*, 2003, pp. 293–304, p. 296).

According to Moréri’s *Grande dictionnaire* (1718 edition), the Parisian Perrot de la Sale embraced Protestantism while studying at Oxford.

Bound after a defective copy of another Protestant work: Benoit Alizet’s *La Calliope Chrestienne* (Geneva, Cartier, 1593–96; three parts, 8vo, pp. 120; 80; 88; each with a separate title-page; d5 and d6 in part II torn away).

Adams-Rawles-Saunders F.477. Not in Praz or Landwehr, not in Hecksher & Sherman (Princeton emblem collection). Besides a handful of copies in Continental institutions, OCLC finds one copy only in the UK (British Library) and one in the US (Newberry).

SOURCES OF GALILEIAN MECHANICS,  
ANNOTATED THROUGHOUT BY GALILEI’S TEACHER

**26. PHILOPONUS, Johannes [also known as John Grammaticus].** In *posteriora resolutoria Aristotelis commentaria*. Venice, Paulus Manutius, December 1534.

Folio, ff. 101 (Philoponus’s text complete, but without the added anonymous commentary and the commentary by Eustatius); Aldine device on title, text in Greek, woodcut ornament and large initial on a3; bound in nineteenth-century vellum, with the Aldine device painted on the upper cover; with the **ownership inscription (in Greek letters) of the sixteenth century humanist and scientist Francesco Buonamici, Galilei’s teacher in Pisa (see below), and his very copious annotations and diagrams in the margins of nearly all pages**; further ownership inscription of the **French eclectic philosopher Victor Cousin** on the title. SOLD

Second edition in the original Greek (first, Venice, Aldus, 1504) of Philoponus’s commentary on Aristotle’s *Analytica posteriora*. Philoponus (5th–6th century AD) was a prolific writer of the philosophical school of Alexandria and as an expositor and critic of Aristotle exercised a deep influence on later generations. He was ‘the first thinker to undertake a comprehensive attack on the principal tenets of Aristotle’s physics and cosmology, an attack unequalled in thoroughness until Galileo’ (*Dictionary of Scientific Biography*).

Hitherto unrecorded (and unrecognised), **this copy is a highly important witness to science in the Galileian years. It belonged to Francesco Buonamici (1533–1603), the humanist and scientist who taught Galileo at Pisa in the 1580s. It carries Buonamici’s exlibris inscription (in Greek) on the title-page and is extensively annotated throughout in his hand. The notes (in Greek and Latin) number several hundred, some with diagrams, and include references, questions, and provisional thoughts relating to space, place, time, matter.** Together they may be seen as working or preparatory notes to Buonamici’s lengthy printed study *De motu* (Florence, Sermantelli, 1591, the manuscript completed four years earlier). This was a comprehensive study of dynamics which was to influence Galileo’s thinking on motion and, more generally, physics. We know that Galileo owned a copy and ‘used it as a reference when developing his own quasi-Aristotelian theories’ (Heilbron, p. 45).

As significant is the fact that Galileo, like Buonamici, also owned a copy of Philoponus’ commentary (not the Greek text, as here, but the Latin translation of 1546). This carries Galileo’s own annotations and survives today in a US private collection lodged at the Walters Art Museum, Baltimore (Walters Ms. PC.10). How Galileo’s notes relate or compare to Buonamici’s remains to be explored. Some communion of thought would seem inevitable.

Francesco Buonamici became professor of philosophy (afterwards full professor of natural philosophy) at the University of Pisa in 1565, where he remained for the rest of his life, apart from a spell as chair of natural philosophy in Padua in the late 1590s. From 1571 his duties involved teaching Aristotle’s *De caelo*, *De anima* and *Physica* in three-year cycles. Thus Galileo encountered him, when he enrolled in 1580 at the age of 16.

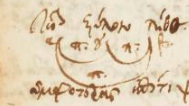
In his recent appraisal (indeed a reappraisal) of Buonamici, *La filosofia di Francesco Buonamici, professore di Galileo a Pisa* (Pisa, 1989), M. O. Helbing examines Buonamici’s stance in relation to Philoponus as evidenced in his *De motu* (inspired, Buonamici declares, by the dispute among Pisan academics over the theory of motion) and goes on to demonstrate the relationship between this and Galileo’s early work on dynamics, *De motu antiquiora* (Ms. Gal. 71), particularly on the question of gravitation, motion and falling bodies of different weight, i.e. what came to be known as the law of uniformly accelerated motion.

*Later provenance.* Signature on title of the French philosopher Victor Cousin (1792-1867), with acquisition date ‘6 Mai 1820’. Latterly in the Aldine collection of the late Sir Robert Horton.

Ahmanson-Murphy 276; Renouard 113:9; Adams P1044. See J. Heilbron, *Galileo*, Oxford University Press, 2010; M. O. Helbing, *La filosofia di Francesco Buonamici, professore di Galileo a Pisa*, Pisa, 1989, *passim*; M. Camerota,

ΦΙΛΟΠΟΝΟΥ ΕΙΣ ΤΟ ΠΡΩΤΟΝ,

33<sup>ο</sup> μίλον αλφειν  
αλφειν τω γ φουδι



αμφοτερος ποτι φουδι λαβειν αλωαυ

34<sup>ο</sup> μίλον αλφειν  
αλφειν τω γ φουδι

λοι και τ α και τ γ αλλ ουδε αληθη μη οϊον τε πω μείζονα λαβειν πω δε ελαττωα ε πι τι φουδι...  
» ΔΗΡΤΕΑΤ γορ σεντιος η ως εχουσι αν προτοσεις, ει μελλοι συλλογισμος εστω...  
» τω β αντησφωτων γω τουται συλλογισμος εστω και αν προτοσεις αμφοτερος φουδι...  
» Ε αντως εφηται οτι η ως εχουσι φουδι αν γω τ γ ανω τ α δει δηλαδ οτι παντι τω γ υπαρχει τ α...  
» ΟΤΑΝ δε μη η ανω τ α τ μεσου αν τ δ ανω α δ ανηθης εστω δε ε δ φουδι η μη γω...  
» ελα πω η μη ε τω ανηθης η δε τω ανηθης γινεται...  
» ΔΙΑ ΔΕ τω μεσου χηματος γινωμενης της αποτις, αμφοτερος μιν ουκ οδεχεται φουδι...  
» Ε αν δε κταφακτικος οταν μιν εθ τω οικειου μεσου, αδωατο αμφοτερος εινου φουδι...  
» ανηθης γορ πω τ β μιν ανηθης εστω συλλογισμος ανηθης και προτοπων...  
» ανηθης φουδι ανηθης γορ ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης...  
» ανηθης φουδι ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης...  
» ΟΤΑΝ ΔΕ μη εθ τω οικειου ανω μιν η τ δ ανω τ α, αυτω μεν εστω ανηθης η ε τω ανηθης...  
» ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης...  
» ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης ανηθης...

## FIRST ILLUSTRATED PLAUTUS

**27. PLAUTUS, Titus Macchus.** Comoediae. [Commentary by Bernardus Saracenus and Giovanni Pietro Valla]. Venice, Lazarus de Soardis, 14 August 1511.

Folio, ff. 228; title within a fine woodcut Renaissance border incorporating putti, grotesques, and a procession of classical marine semi-gods, **full-page woodcut of a Roman theatre with an actor performing in front of his audience and various off-stage characters, 316 smaller woodcut illustrations of scenes from the comedies** assembled from smaller blocks (including repeats), surrounded by classical woodcut borders, several white-on-black initials; text in roman letter surrounded by commentary, some instances of Greek type; **a fine, clean copy** in brown morocco, covers elegantly panelled in gilt, panelled spine lettered and decorated in gilt, by Bedford; one or two very minor abrasions on covers, joints and spine ends very lightly rubbed; a contemporary inscription in Greek on the title-page and a small initial M in the lower margin, some very discreet contemporary underlining, marginalia and minute variants to the text of the beginning of the first comedy. £10,000

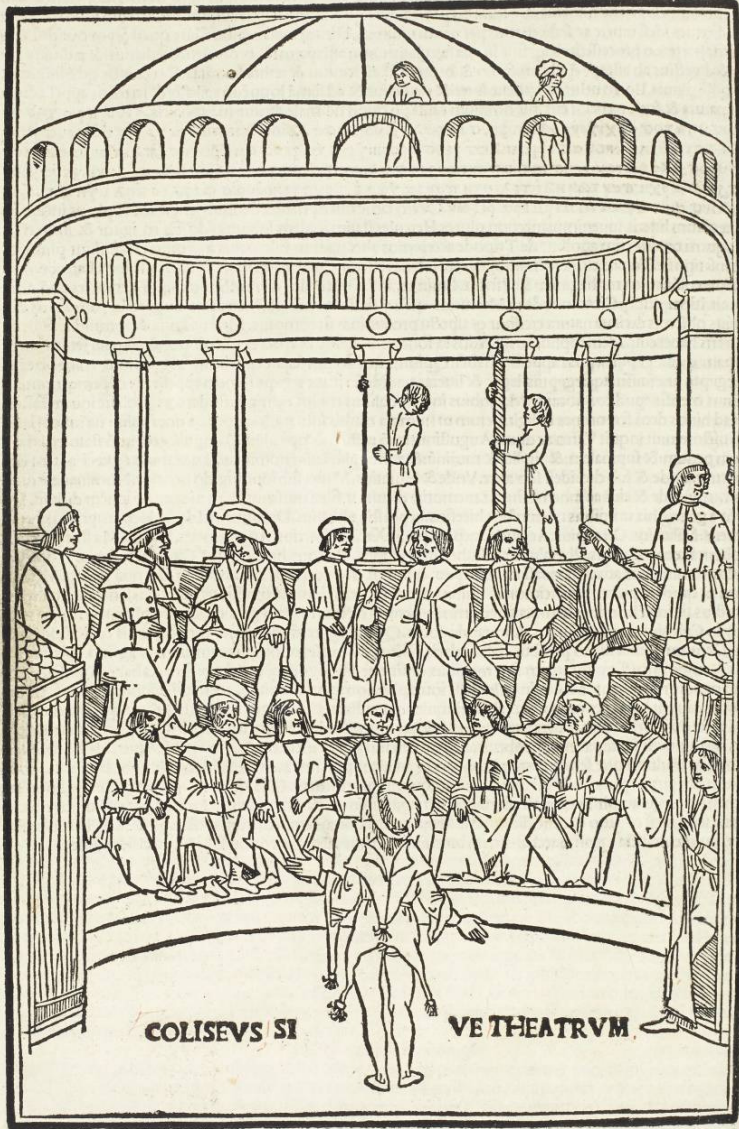
**First fully illustrated edition of Plautus's comedies, a fine copy with the title-page and its conjugate in the first state.** Plautus's plays, one of the major literary rediscoveries of the Renaissance, enjoyed Europe-wide success and established themselves at the core of the literary canon, deeply influencing all subsequent theatre productions. This is the second Plautus with the commentary of Saracenus and Valla.

The set of woodcuts which complements this edition stands as one of the earliest graphic witnesses to Renaissance theatre performance practice. By far the most remarkable (and according to Essling one of the finest of its time) is the full-page woodcut of a theatre; its unprecedented setting shows the auditorium from the actor's perspective, who stands centre-stage facing the audience, surrounded on both sides by curtains half-revealing emerging characters. The 316 vignettes illustrating the plays, in the manner of the Strasbourg 1496 Terence, were obtained from separate blocks for characters, essential landscape and curtain-borders. Mortimer notes that 'there was a certain amount of adjustment of blocks at press', a fluidity of production which is reflected in slight variations in individual copies.

Mortimer describes the differences between the two states of the title and its conjugate leaf. The first, ours, has a longer title in gothic letter, whilst the second (as in the Hofer copy at Harvard) is in roman letter; the conjugate leaf in the second state shows minor variants with corrections.

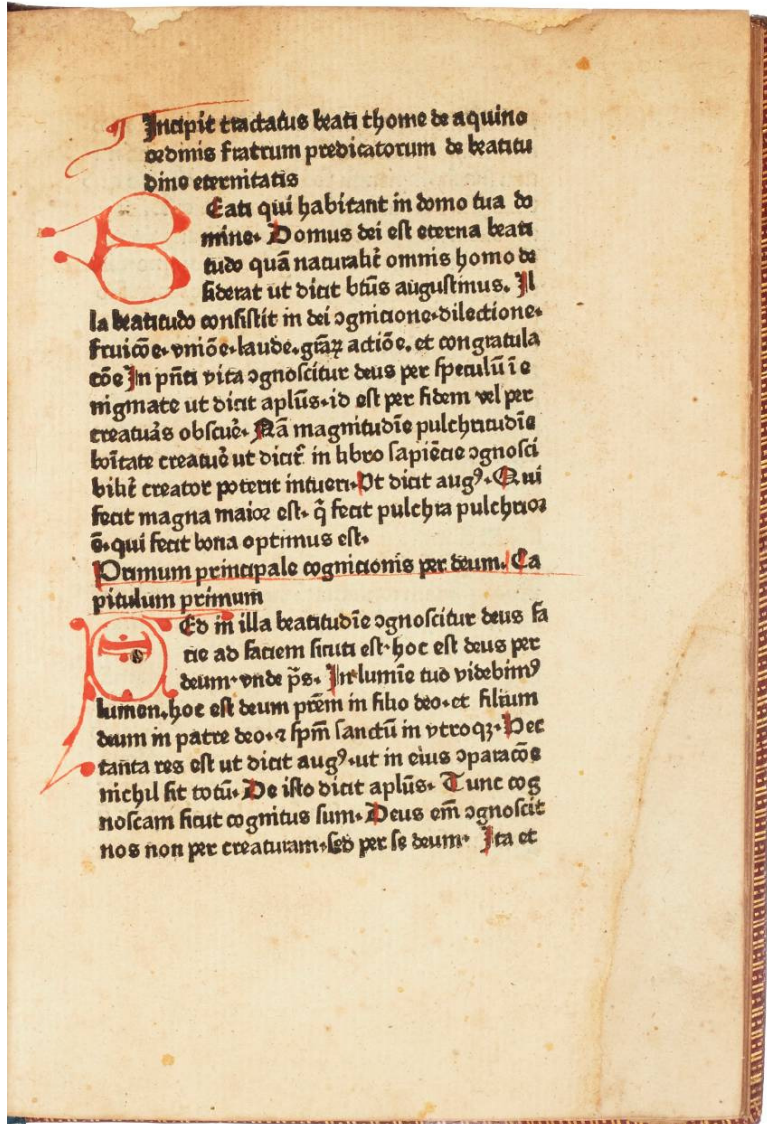
Mortimer, *Italian* 387; Sander 5758.





COLISEVS SI

VE THEATRVM



28. PSEUDO-THOMAS AQUINAS. De beatitudine aeternitatis. [Cologne, Printer of Dares (Johannes Solidi (Schilling)), not after 1 December 1472.]

4to, ff. [36], gothic letter, initials supplied in red, capitals stroked in red; gently washed and fore-margins of first nine leaves repaired at time of binding (text not affected), upper margin of first leaf strengthened on verso; a good, wide-margined copy in late eighteenth-century German red morocco, covers ruled in gilt, spine gilt; extremities a little rubbed. £9500

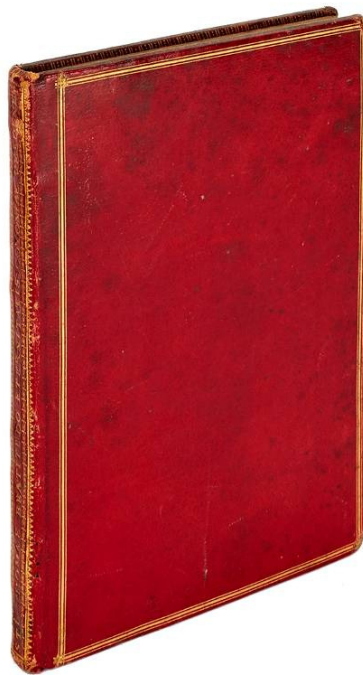
**First edition.** The unknown author of this unjustly neglected pseudo-Thomistic work examines the nature of *beatitudo*, or blessedness, the state of complete fullness and perfection in happiness which can be achieved only after this life. What defines *beatitudo* is a new relationship between the soul and God. Taking his cue from St. Paul's 'videmus nunc per speculum et in

aenigmatē, tunc autem facie ad faciem’, the author sees *beatitudo* as a state of six-fold perfection: perfect knowledge or comprehension of God, perfect love for God and of all through God, perfect enjoyment of Him, perfect union with Him, perfect praise and perfect thanksgiving.

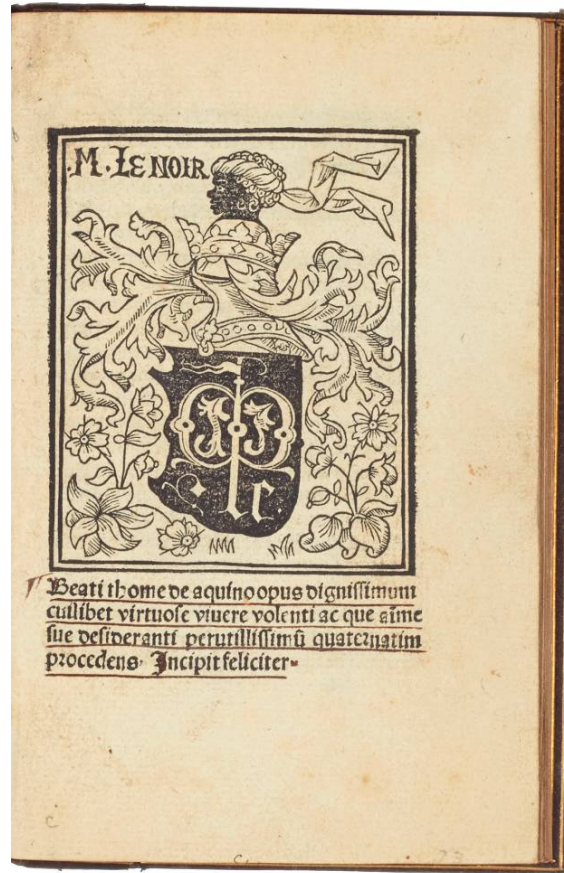
The number six had in the Middle Ages a particular association with the notion of perfection (a notion which applied not to the creator but to creatures, and defined their degree of correspondence with their full purpose): St. Augustine and Alcuin had both underlined this association, as well as the connection of the attribute with creatures, by remarking that six was the number of days in which God completed his work of creation.

This very rare incunable dates from the period (1471–2) when William Caxton is documented as residing in Cologne (although it is not one of the three books which are ascribed to his activity there): ‘Caxton may have led a small consortium consisting of Johann Veldener, the punchcutter who was responsible for several of the types with which he began his career in printing, and Johann Schilling, a somewhat peripatetic printer who later worked in Basel and in Vienne in the Dauphiné’ (Lotte Hellinga in *The Cambridge history of the book in Britain*, vol. 3, pp. 66–7).

HC 1363; BMC I 213; GW M46085; Goff T-284. ISTC gives just two locations in the UK (British Library and Cambridge) and one in the US (Huntington Library).







ON THE NUMBER FOUR, ITS VIRTUES AND VICES

ONE OF THREE RECORDED COPIES

**29. PSEUDO-THOMAS AQUINAS.** *De vitiis et virtutibus numero quaternario procedens, sive quaternarius.* [Paris, Michel Le Noir, circa 1493.]

Small 8vo, ff. [12]; with large woodcut printer's device on the first leaf, a woodcut initial, paragraph marks and capitals touched in red throughout; very light occasional spotting and thumbing, but a fine copy, in nineteenth-century blind-stamped morocco by W. Pratt; neatly rebaked; preserved in a morocco-backed cloth box. £12,000

**One of only three recorded copies** of this pocket-sized incunable edition of the pseudo-Aquinas *Quaternarius* (one other was in the Fairfax Murray collection and is now at Cambridge, the third is in Krakow). Fairfax Murray based the dating of this incunable on the printer's device: Le Noir's earliest woodcut device, which occurs in this work and was used in his first dated book, *Auctoritates Aristotelis*, of 26 September 1493, was superseded by 1494 by a new version.



The *Quaternarius* was devoted to exploring the properties and the associated virtues and vices of the number four, or, in its alphabetical equivalent, the tetragrammaton, an important Pythagorean number crucial to the Cabbalistic tradition (the tetragrammaton is a theonym) and the Western alchemic tradition. *De vitiis et virtutibus* is an abridged version, also spuriously attributed to St Thomas.

*Provenance:* John Bellingham Inglis (1780–1870), with his bookplate (his sale, Sotheby's, 14 June 1900, lot 750, to Quaritch); George Dunn (1864–1912), with his bookplate (his sale, Sotheby's, 6 February 1914, lot 1660).

GW M46591; Fairfax Murray (French) 538; ISTC it00340600; Oates 3089. Not in Hain, BMC or Goff.

**30. SENECA (Alonso de CARTAGENA, *translator*).** Los v libros de Seneca. Primero libro de la vida bienaventurada. Segundo de las siete artes liberals. Tercero de amonestamientos y doctrinas. Quarto y el primero de provide[n]cia de dios. Quinto el segu[n]do libro de p[ro]vide[n]cia de dios. [*Toledo, Successor of Pedro Hagembach, 1510.*]

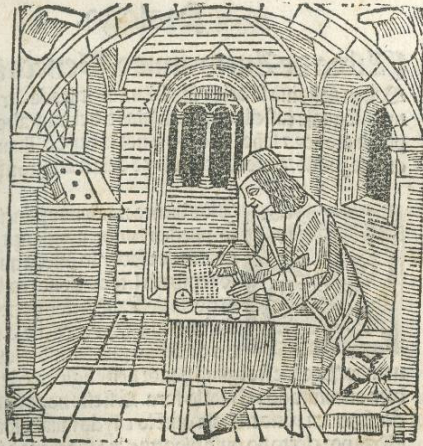
Folio, ff. 89 (final blank cut away), gothic letter, xylographic title, above which is a woodcut of a scribe writing in a vaulted chamber; some light foxing, a few small stains, title slightly shaved at fore-edge, but an excellent copy, crisp and fresh, in mid nineteenth-century straight grain red morocco; extremities rubbed, small gouge mark on lower cover; the Heredia copy, with book label. £10,500

**First Toledo edition of Seneca's philosophical works in Spanish.** Cartagena's translation – accompanied by his commentary – was first published in Seville in 1491. For Seneca's influence in Spain, see K. A. Blüher, *Seneca in Spanien: Untersuchungen zur Geschichte der Seneca-Rezeption in Spanien vom 13. bis 17. Jahrhundert*, 1970.

'After the death of Pedro Hagembach towards the end of 1502 his press was continued anonymously with no noticeable interruption. The first dated work of this stage in the history of the press is of 28 March 1503 and its last is of 18 Sept. 1511' (Norton).

*Provenance:* the Heredia copy, with his bookplate; sale (part 3), Paris, 1893, lot 3608 (bought by Quaritch).

Norton 1057; Palau 307668; Salvá 4001. OCLC records seven copies (Barcelona, British Library, Harvard, Notre Dame, Pompeu Fabra, and Yale). Norton records two further copies in the US (Hispanic Society and Boston Public).



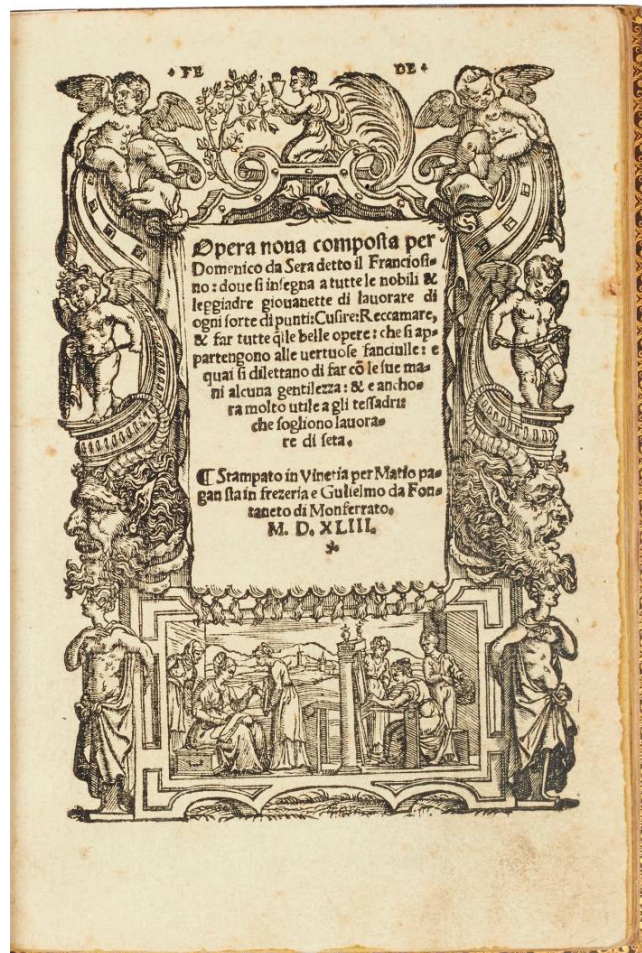
# Los .v. libros de Seneca.

Primero Libro de la vida bienauenturada.  
Segundo de las siete artes liberales.  
Tercero de amonestamientos 7 doctrinas.  
Quarto 7 el primero de prouidēcia de dios.  
Quinto el segūdo libro de prouidēcia de dios.

**31. SERA, Domenico da (called Il Franciosino, also known as Dominique CELLE).** Opera nova composta per Domenico da Sera detto il Franciosino: dove si insegna a tutte le nobili & leggiadre giovanette di lavorare di ogni sorte di punti: cusire: reccamare, & far tutte q[ue]lle belle opera: che si appartengono alle vertuose fanciulle: e quai si diletano di far co[n] le sue mani alcuna gentilezza: & e anchora molto utile a gli tessadri: che sogliono lavorare di seta. *Venice, Matteo Pagano and Guglielmo da Fontaneto di Monferrato, 1543.*

4to, ff. [23], probably lacking one leaf (see below); title within elaborate woodcut border incorporating a scene of women engaged in needlework, **with 44 full-page woodcut patterns for embroidery work**; some light staining and soiling, one woodcut fractionally shaved at fore-edge, another strengthened by hand at an early date, a few tiny wormholes, but a very good copy in brown morocco, top edges gilt, by Fikentscher of Leipzig, 1922. £9500

**First Pagano-Fontaneto edition of this extremely rare Renaissance embroidery pattern-book.** First published in French in 1531, this is the most complete of only three recorded copies of this edition, apparently the first to be published in Italy.





All editions of Sera's book are very rare. The present Venice edition appears to have been preceded only by 1531 and 1532 Lyon editions. A 1546 Venice edition, also printed by Pagan and Fontaneto di Monferrato (and therefore probably a reissue of the present work), has 24 leaves and a total of 46 woodcuts, suggesting that the present copy lacks a leaf bearing two woodcut designs.

Sera's work contains a wide variety of designs, from narrow borders of knotwork or scrolling vegetation to all-over patterns of complicated interlace. The second design in the book is particularly notable, as it is a typical 'sampler' pattern, with large and small alphabets, like those that every well brought-up little girl made well into the nineteenth century. The final woodcut, representing a blank piece of fabric mesh, is no doubt intended for the user to create her own design.



The author was a Frenchman from Toulouse, whose name appears in its original form only on the first edition. He lived in Italy, Spain, and Germany, and apparently italianized his name to 'da Sera'.

*Provenance:* bookplate of the bookseller and publisher Leo S. Olschki (1861–1940); subsequently (1961) with H. P. Kraus.

Lotz 69e; Sander 6448, citing only the Victoria & Albert Museum copy (ff. [20] only) and a copy sold at the Graupe sale in Berlin in 1925 (ff. [22] only). OCLC

records the V & A copy only. Of the earlier editions, OCLC records one copy of the first edition (Bibliothèque nationale, incomplete) and none of the second; Lotz records two copies of the first edition (Berlin, Kunstbibliothek and Paris, Ecole des Beaux-Arts), and a single copy of the second which appeared in a French bookseller's catalogue in 1933. Mortimer, *Italian 470* records the 1546 Venice edition (OCLC locates only the Harvard copy).

## TWO GREAT MONTEVERDI RARITIES

**32. [STRIGGIO, Alessandro.]** La favola d'Orfeo rappresentata in musica il carnevale dell'anno MDCVII. Nell' Accademia de gl' Invaghiti di Mantova; sotto i felici auspizii del Serenissimo Sig. Duca benignissimo lor protettore. *Mantua, Francesco Osanna ('Stampator Ducale'), 1607.*

4to, pp. 45, with large woodcut arms of the Duke of Mantua on title, woodcut head- and tail-pieces, woodcut initials; light, inoffensive dampstain in first few leaves, one or two isolated spots. [bound with:]

**RINUCCINI, Ottavio.** L'Arianna tragedia del Sig. Ottavio Rinuccini, gentilomo della camera del Re Cristianissimo. Rappresentata in musica nelle reali nozze del Sereniss. Principe di Mantova, e della Serenissima Infanta di Savoia. *Mantua, Heirs of Francesco Osanna ('Stampator Ducale'), 1608.*

4to, pp. [iv], 46, [2, blank]; some light foxing and a few insignificant stains.

Together two works bound in one volume; eighteenth-century Italian mottled sheep, spine gilt and with orange morocco label lettered 'L'Orfeo'; slightly rubbed, head of spine a little chipped, small area of loss and remains of paper label on upper cover; late eighteenth-century stencilled ownership monogram 'BS' on back of front free endpaper, manuscript note on the contents of the volume signed 'Andreas' (perhaps a member of the prominent Mantuan family of that name) and dated August 1789 on front flyleaf. £55,000

**First editions of two of the greatest rarities of early opera:** the libretti for Monteverdi's *Orfeo*, 'generally regarded as the first work of genius in the history of opera' (*Grove*), and for his *Arianna*, the music for which has been almost entirely lost.

I. **First edition of *La favola d'Orfeo*,** written under the auspices of the Accademia degli Invaghiti and performed by the musicians of the Mantuan court during the Carnival season of 1607. Another edition of 35 pages appeared in the same year, but since that edition incorporates several minor corrections to the text, the present edition almost certainly precedes it.

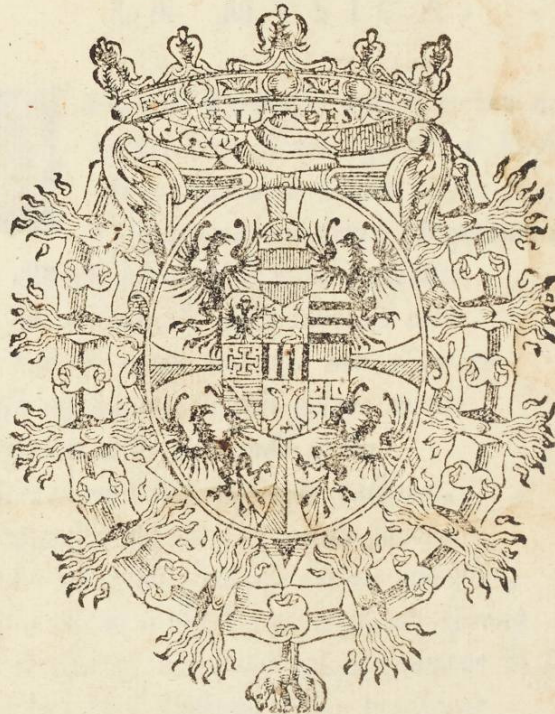
L A R.  
FAVOLA D'ORFEO

RAPPRESENTATA IN MUSICA

Il Carneuale dell'Anno MDCVII.

*Nell' Accademia de gl' INVAGHITI di MANTOVA;*

Sotto i felici auspizij del Serenissimo Sig. D V G A  
benignissimo lor protettore .



---

*In MANTOVA, per Francesco Osanna Stampator Ducale .  
Con licenza de' Superiori. 1607.*



The date of the first performance of *Orfeo*, 24 February 1607, is revealed in a letter dated 23 February from Prince Francesco Gonzaga to his brother Ferdinando Gonzaga in Pisa. Francesco, who seems to have been the instigator of the opera, writes that ‘the musical play is to be performed in our Academy tomorrow, since Giovanni Gualberto [the soprano castrato] has done very well in the short time he has been here . . . . The play has been printed so that everyone in the audience can have a copy to follow while the performance is in progress’ (it is therefore entirely plausible that our copy was used by an audience member during that momentous first performance; Gonzaga’s letter is printed in J. Whenham, *Claudio Monteverdi: Orfeo*, 1986, pp. 170–1). The Grand Duke, Vincenzo Gonzaga, was so impressed by the opera that he ordered a second performance to be given on 1 March before the ladies of the city (this probably explains the existence of the 35-page edition of the libretto mentioned above).

The libretti ‘transmit a quite different ending to the final act from that given in Monteverdi’s score. Whereas Striggio’s libretto adheres closely to the ending employed for Poliziano’s *Orfeo*, an earlier Mantuan pastoral based on the Orpheus legend, the score of 1609 substitutes a happy ending based on the *Astronomia* of Hyginus: through the intervention of a *deus ex machina*, Apollo descends to rescue Orpheus, if not from the Bacchantes then at least from his own self-pity’ (Ian Fenlon, ‘The Mantuan “Orfeo”’, in Whenham, *op. cit.*, pp. 1–19, p. 4). It has been proposed that the familiar happy ending was the original version but that the restricted space in which the opera was apparently performed would not accommodate the contraption necessary for a *deus ex machina*. The more likely scenario, however, is that the Bacchanalian ending is the original one.

Alessandro Striggio (?1573–1630) was the son of the composer of the same name and a great friend of Monteverdi (the majority of Monteverdi’s extant letters are addressed to him). ‘Although Striggio was gifted with less literary knowledge and refinement than Rinuccini, he grasps the dramatic substance in a much more penetrating way to realize his expressive ends, for which he also invents long-breathed scenic devices which are effectively theatrical – such as those made up, for example, by the first two acts combined – which were to draw from the music a still greater capacity for communication’ (Paolo Fabbri, *Monteverdi*, p. 70).

*La favola d’Orfeo* is of great rarity. We are not aware of a copy ever having appeared for sale at auction.

II. One of three editions of *L’Arianna* to appear in 1608; since the other two were printed in Florence and Venice, the present edition, printed in the city of the opera’s first performance and by the ducal printer, surely has the best claim to be the true first edition.



L' ARIANNA  
TRAGEDIA  
DEL SIG. OTTAVIO  
RIN VCCINI,  
GENTILOMO DELLA CAMERA  
DEL RE CRISTIANISSIMO.  
RAPPRESENTATA IN MUSICA  
NELLE REALI NOZZE DEL SERENISS.  
PRINCIPE DI MANTOVA,  
E DELLA SERENISSIMA INFANTA  
DI SAVOIA.



IN MANTOVA,

Presso gli Heredi di Francesco Olanna Stampator Ducale. 1608.  
Con licenza de' Superiori.

This is the principal source for Monteverdi's opera *Arianna*, of which only the music for the famous 'Lamento d'Arianna' survives. *Arianna* was written for the celebrations following the marriage of Francesco Gonzaga, elder son of the Duke of Mantua, to Margherita, daughter of the Duke of Savoy. Monteverdi probably received the libretto in October 1607, and it was originally intended that the opera should be performed towards the end of Carnival (that is, before 18 February) 1608. The title role was to have been taken by Caterina Martinelli, a young singer trained under Monteverdi's supervision. In the event the Gonzagas' original intentions proved impossible to realize. Arrangements for the marriage were beset by political problems, causing the celebrations to be delayed until after Lent, and on 7 March 1608 Caterina Martinelli died of smallpox. Her place was taken by Virginia Andreini, one of a company of actors

called to Mantua for the celebrations, and the opera was finally given on 28 May in a temporary theatre constructed for the purpose within the ducal palace. The role of Theseus was taken by Francesco Rasi. According to Federico Follino, chronicler of the occasion, the performance lasted two and a half hours and was played before an audience of several thousand people . . . . In the first instance Rinuccini probably constructed his text as a continuous action shaped into a prologue and five scenes, each ending with a formal chorus, corresponding to the structure of a classical tragedy. At a meeting on 26 February 1608, however, the Duchess of Mantua pronounced the opera as it stood “very dry” and required Rinuccini to provide additional material (probably the initial dialogue between Venus and Cupid, and elements of the spectacular finale)’ (*Grove*).

I. Watanabe-O’Kelly 467. OCLC records just five copies of *La favola d’Orfeo*, three of the 35-page edition (Cremona, Herzog August Bibliothek and Rome) and two of the 45-page edition (Bibliothèque nationale and Herzog August Bibliothek). Whenham, *op. cit.*, cites a further copy of the 45-page edition at Genoa, Biblioteca universitaria, and of the 35-page edition at Bologna, Biblioteca comunale dell’Archiginnasio.

II. Sonneck p. 140 (‘Schatz claims our edition to be the original’). Watanabe-O’Kelly 468 and 469 record the Florence and Venice editions respectively; Hirsch IV 1377 records the Venice edition. OCLC records copies of the Mantua edition at Berkeley, the Bibliothèque nationale, The Hague, Library of Congress, Newberry and Princeton.

#### HEAVEN AND HELL GLIMPSED BY ONE OF RUBENS’S ENGRAVERS

**33. SUCQUET, Antoine.** *Via vitae aeternae iconibus illustrata per Boetium a Bolswert. Antwerp, Martin Nutius, 1620.*

8vo, pp. [xvi], 875, [21]; with an emblematic engraved frontispiece and 32 engraved emblematic plates by Boetius a Bolswert; a very good copy in contemporary vellum; soiled, lacking ties; nineteenth-century ownership inscription in the lower margin of the title (Joseph Haskell, 1844) and Haskell’s dedication inscription to his ‘beloved wife Anna Carolina’ dated 1857 on rear free endpaper. £2000

**First edition, a very clean, attractive copy** of an emblem book which unites the spiritual meditations and practices of the Belgian Jesuit Antoine Sucquet with fine emblematic illustrations devised by the great baroque engraver Boetius a Bolswert (c. 1580–1633), called by Praz ‘the illustrator of the sentimental and ecstatic states of the soul’. Boetius a Bolswert gives here, again in Praz’s words, views of Hell and glimpses of Heaven. Man’s worst traits are iconized as satyrs, ghouls, harpies, werewolves, semi-human lizards, his progress towards eternal life ever hindered by the multifarious and rapacious beast within. With his brother Schelte, Boetius was among the most sensitive

and felicitous engravers to render Rubens's drawings. Sucquet's emblem book was extremely successful, with 177 editions in Latin within a decade, and many vernacular translations.



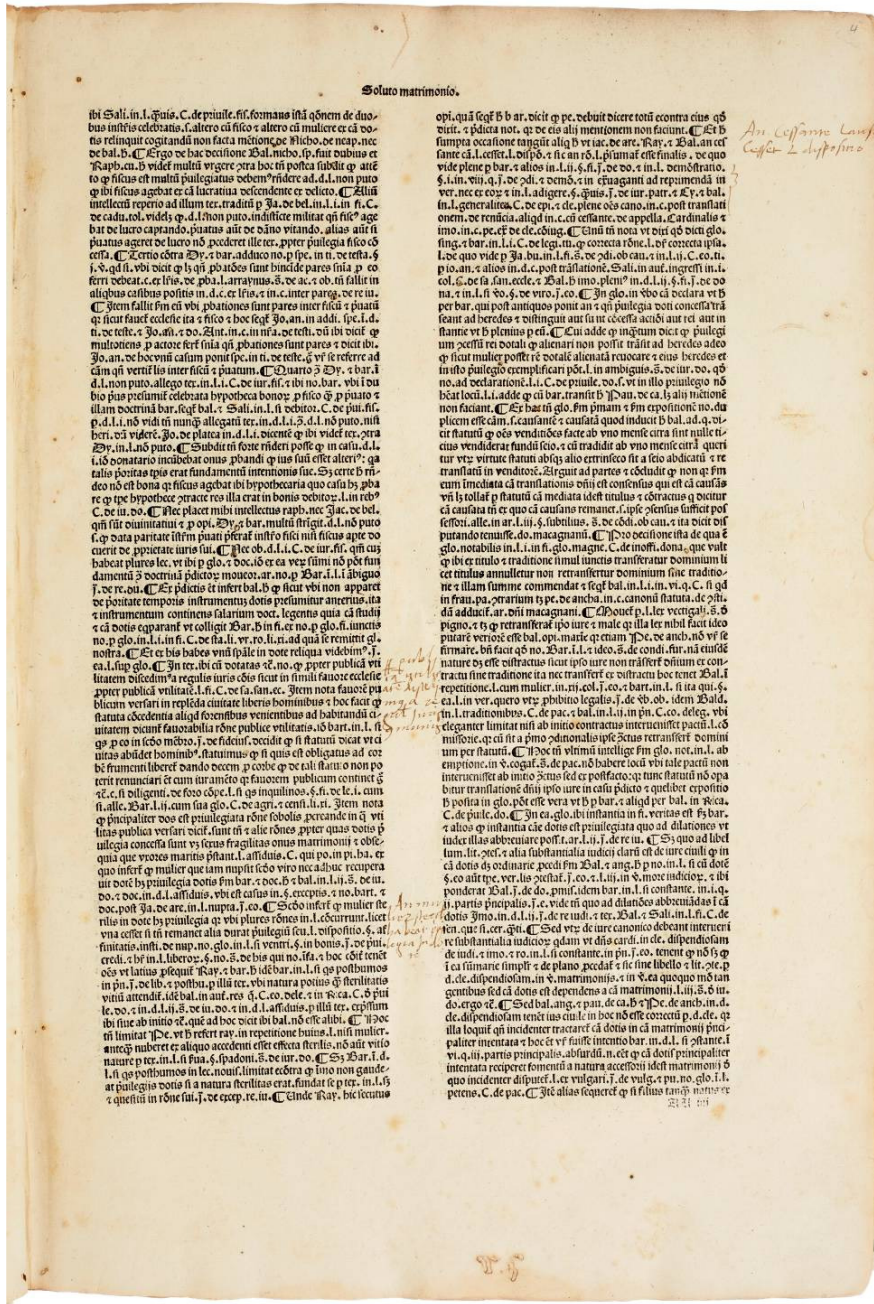
Brunet V, 577; Praz p. 506; Sommervogel VII 1690.

**34. TARTAGNIS, Alexander de.** *Lectura super prima parte Infortiati cum apostilis.* [Venice, Arrivabene, 6 Mar. 1490; 3 Jan. 1492.]

Two parts (of four) in one volume, large folio, ff. [139] (without the initial blank); [20]; printed in gothic letter in two columns, spaces and guide-letters for initials, running titles; first and last leaves lightly foxed, (blank) verso of final leaf soiled, some light



marginal foxing elsewhere, a few small wormholes, but a very good, wide-margined copy in modern vellum-backed boards. £4000



Rare incunable edition of Alexander de Tartagnis's lectures on this section of the *Corpus Iustiniani*; it was the third appearance in print of this text, and the first full-length edition, following a first appearance in 1485 and a second in 1489-90. Parts I and II, gathered in this volume, provide a commentary on the first part of the *Infortiatum*, a section of the *Pandects*; they were supplemented by parts III and IV, published by Arrivabene on 7 January 1499 (Sajó-Soltész treats 1499 as an error for 1491) and 20 February 1491 respectively.



Tartagnus was among the most illustrious jurists of his time. Editions of his law lectures held in Bologna, though widespread in the fifteenth century, are rare: this incunable edition is only recorded, according to ISTC, in one UK institution (Lincoln Cathedral), and six Continental libraries. Our copy is the only one formerly in the US, and censed by Goff.

**Provenance: Henry Howard, Duke of Norfolk.** It is likely to have been one of the books which Henry's grandfather, Thomas Howard, Earl of Arundel, acquired in 1636 on purchasing the library of the German Renaissance lawyer and humanist Willibald Pirckheimer, a close friend of Albrecht Dürer and Erasmus. 'After the fire of London, Howard granted the Royal Society the use of rooms at Arundel House in the Strand, and, on 2 Jan. 1667, at Evelyn's suggestion presented it with the greater part of his splendid library, which he had much neglected' (*Oxford DNB*); the book bears Royal Society's stamp acknowledging the book as a gift from Howard on the first leaf, and its 'sold' stamp on final leaf. In 1873 the book was acquired from the Royal Society by Quaritch; subsequently owned by John T. Bancroft of Sandy Spring, Maryland, with a typed and signed note to him from Frederick Goff dated 1958 affixed to front pastedown, asking for details of the imprints to be sent to him for the compilation of the Third Census of incunables in American libraries; Detlef Maus, with his blindstamp in front free endpaper.

HC 15302; GW 45141; Goff T-28 (this copy); BSB-Ink T-51; Sajó-Soltész 3183.

**35. TIRSO DE MOLINA, pseud. of Gabriel TÉLLEZ.** *Cigarrales de Toledo*. Compuesto por el Maestro Tirso de Molina, natural de Madrid. *Barcelona, Geronymo Margarit and at the expense of Iusepe Genovart, 1631.*

4to, ff. [iii], 215; **a fine, crisp copy in contemporary limp vellum** with remains of ties. £12,000

The *Cigarrales* is the first extant publication of the Spanish Baroque dramatist Tirso de Molina, born Gabriel Téllez. All early editions of the *Cigarrales*, licensed in 1621 but first published in Madrid in 1624, are very rare. **This is the third edition, the first to appear in Barcelona.**

Téllez was 'the most important disciple of Lope de Vega' (Ward). The *Cigarrales de Toledo* ('cigarrales' being weekend retreats in the countryside near Toledo) 'takes its form and some of its anecdotes from *Il Decamerone*, and shows how a group of friends while away the summer, each telling a story in his own *cigarral*' (*ibid.*). Boccaccio is not the only source for this miscellany of verse, novels, plays and short tales: other writers and themes of the Italian Renaissance surface as paradigms in specific pieces.

*Wolffg. Engelb. S. J. Com. ab. Huejnung super Cap. Car.*

# CIGARRALES DE TOLEDO.

COMPUESTO POR EL MAESTRO  
Tirfo de Molina natural de Madrid.

A DON SVERO DE QUIÑONES Y ACUÑA,  
Cauallero del babito de Santiago, Regidor perpetuo y Alferrez  
mayor de la Ciudad de Leon, Señor de los Concejos  
y villas de Sena, e Hibias.



Año,

1631.

EN BARCELONA.

Por GERONYMO MARGARIT.

*A costa de Iusepe Genouart, mercader de libros.*

*At. Infer. Anno 1656.*

The preface states that Téllez, who had been a priest since 1610, by 1621 had written three hundred plays. 'At this period of his career he was second only to his friend Lope de Vega in popularity' (*Encyclopaedia Britannica*). The first of the *Cigarrales* contains an important defence of the anti-Aristotelian, 'Lopesque' aesthetic of modern comedy, while significant authorial asides in the third and fourth throw light on contemporary practices both in theatre-writing and in performance. The theme of love as a motor and motive of action is pursued throughout with analytic effort, and explored 'scientifically' sometimes in the language of Thomistic philosophy.

Monitored by censors for several years, Téllez was officially reprimanded for licentiousness the year after the first appearance of the *Cigarrales*, and banned from Madrid.

*Provenance*: inscription dated 1656 on the title recording the entry of the book in the library of Count Wolfgang-Engelbert von Auersperg (1610–1673), and with the nineteenth-century bookplate of the Fürstlich Auerspergsche Fideicommissbibliothek zu Laybach on the front paste-down; subsequently in the library of Raymond Caizergues.

Palau 329482. See Ward pp. 563–4, and M. Wilson, *Some aspects of Tirso de Molina's Cigarrales de Toledo and Deleytar Aprovechando*, in 'Hispanic Review', vol. 22, no. 1 (January 1954), pp. 19–31. OCLC locates no more than a handful of copies worldwide of each of the early editions. The variant imprint citing the bookseller Genovart was not seen by Palau.

#### THE LEGACY OF TITIAN

**36. VERDIZOTTI, Giovanni Maria.** Cento favole morali. Venice, Giordano Ziletti, 1570.

4to, pp. [iv], 301, [8]; title within woodcut architectural border, woodcut illustration of an astrologer and 101 full-page woodcut illustrations of fables; some leaves rather browned, some staining and spotting; a very good copy, in late nineteenth-century brown crushed morocco gilt by Roger de Coverly, triple-fillet border to sides, panelled spine decorated and lettered in gilt, dentelles gilt; joints and edges a little rubbed; modern bookplate 'Constantia et amore' to the rear paste-down; preserved in a modern cloth and velvet chemise and brown morocco slip-case. £4500

**First edition of this important and finely illustrated book of fables**, 'sought after on account of the illustrations very finely cut by Verdizotti himself' (Brunet). The Venetian painter, poet and 'prince of Italian fabulists' Giovanni Maria Verdizotti was a friend and pupil of Titian, and eventually possibly his secretary after Aretino's death.

According to Mortimer, Verdizotti was probably influenced by Gabriele Faerno's *Centum fabulae* (1563): 'the engravings of Faerno are considered as being from Titian, and some drawings by Verdizotti are also attributed to Titian. Verdizotti, who was the friend and the pupil of Titian, could have seen the suites of Faerno in preparation. Among the 100 fables, 37 of Faerno's subjects do not appear in Verdizotti's work. The texts rejected by Verdizotti mainly deal with men and god, and his additions seem to be animal fables . . . . When the subjects are illustrated, less than half of Verdizotti's engravings show some resemblance with Faerno's engravings. When there are some similarities,



the position of an animal can be similar but the background is then very different, as if it was deliberately modified'.



Mentioned admiringly by Vasari, Ridolfi and Dolci, Verdizotti is identified in the publisher's preface 'as the designer of its charming illustrations, which he drew directly on the woodblock for the cutter. Little beyond these woodcuts and one signed pen drawing can be securely attributed to Verdizotti, who ... is said to have painted a number of small landscapes enlivened by little figures, which were rare even in his lifetime and can no longer be identified. It is

possible to get some idea of what these paintings were like from many of these illustrations, in which landscape plays such an important role' (*Heilbrunn Timeline of Art History*, New York, The Metropolitan Museum of Art, 2000).

*Provenance:* Giovanni Marchetti (1817–1876), with bookplate on rear pastedown; Marchetti's library was sold in London in 1876.

Adams V401; Brunet V 1130; Cicognara 1129; Graesse 280; Mortimer, *Italian* 523; Fairfax Murray, *Italian* 2279.

## MODERN ENGLISH HISTORY

### SAINT GERTRUDE AND THE MICE

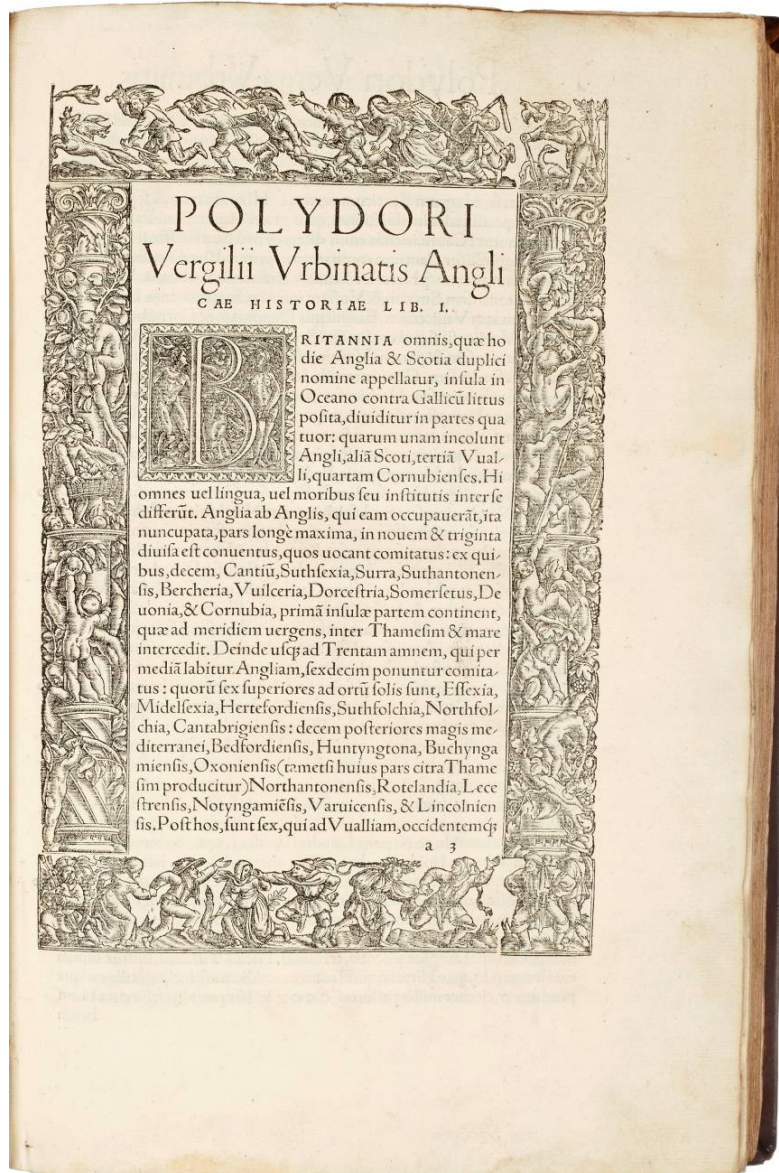
**37. VERGIL, Polydore.** *Anglicae historiae libri vigintisex.* Basel, Michael Isingrin, 1546.

Folio, pp. [ii], 618, [36]; roman letter, woodcut device on title repeated on verso of last, otherwise blank leaf; woodcut borders of Renaissance ornament on leaf of dedication (to Henry VIII) and first leaf of text; bound in **contemporary Flemish blind-stamped calf over bevelled wooden boards**, covers with outer roll border of floral and foliate ornament, on the upper cover a central panel of St. Gertrude (with a mouse at her feet and another running up her crozier) in an architectural frame with text 'Sum Bibliothecae Coenobii S. Gertrudis apud Lovanienses', on the lower cover a coat-of-arms with date 1557, motto 'Inter Spinis Calceatus', and initials 'P H'; old rebacking and some wear, lacking bosses and clasps; vellum pastedowns from a medieval manuscript (see below); ownership inscription on fly-leaf 'Ex Libris Joannis Fleming, 29 Januar. 1855'. £4400

Second edition, much revised, of Vergil's English History, dedicated to Henry VIII. It is seen as the beginning of modern English historiography, as an important piece of propaganda for the Tudor monarchy, and as an influence on Shakespeare's history plays.

Vergil, originally from Urbino, began his research into English history soon after his arrival in London, in 1502, but research for a full-scale history of England most likely began in 1506–7, encouraged by Henry VII. '[His] treatment of the fifteenth and early sixteenth centuries, at least, remained authoritative down to the nineteenth century. From the wicked Richard III (largely echoed by Sir Thomas More, but all the more plausible in his villainy in Vergil's ostensibly impartial pages) down to the ambitious and arrogant Wolsey, 'Vergil's story has become part of the national myth' (*Anglica historia*, xxxix). Surprisingly, the *Anglica historia* still awaits a complete critical edition and modern translation, although the period down to 1485 is accessible in translations published by Henry Ellis (1844, 1846), while Denys Hay's fine edition covers the years 1485–1537' (*Oxford DNB*).





**In a contemporary Louvain binding from the great Augustinian abbey of St. Gertrude, founded in 1204.** The panel on the upper cover shows St. Gertrude with mice at her feet (as often – she was widely invoked against the plague). The panel on the back cover is of the arms and initials of the abbot Philippe de Hosdain (or Hosden), *d.* 1569, who was a notable benefactor of the library. At the head of the inside of the rear cover are three nail marks indicating where the book was once stapled and chained.

*Pastedowns:* These are from a manuscript of the late fourteenth or early fifteenth century devoted to canon law, written in a formal gothic script. The leaf inside the front cover concerns simony and the prohibition of buying or selling ecclesiastical offices. The text notices the origin of simony from Symon Magus in Acts 8 and refers to his wish to buy with money the gift of the Holy



Spirit. The leaf on the inside of the back cover discusses whether a son born out of wedlock may hold a position in the church and comments that the son should not bear the sin of his father.

