

CONTINENTAL BOOKS



Bernard Quaritch Ltd • Catalogue 1432

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## CONTINENTAL BOOKS

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Ramus on geometry, profusely annotated

BERNARD QUARITCH

Catalogue 1432

MMXV

**1. ABSTEMIUS, Laurentius (i.e. Lorenzo ASTEMIO, or sometimes BEVILACQUA).** *De quibusdam locis obscuris. Venice, Bernardino Benagli, [n. d., but c. 1494.]*

4to, ff. [24]; roman letter, spaces and guide-letters for initials; sparse contemporary annotations in the margins (slightly shaved); textblock splitting at gutter between a1 and a2, some light waterstaining in inner margins, occasional light soiling, but generally clean and crisp; modern binding re-using eighteenth-century carta rustica (worn).

£6500

***Editio princeps, indeed the only attested edition, of this rare incunable dealing with topics of classical philology and orthography.***

Laurentius Abstemius, the Latinized version of the name Bevilacqua, was a grammarian and man of letters active in Urbino. He held the prestigious posts of tutor and then, from 1476, librarian to Guidobaldo da Montefeltro, whose humanistic library – celebrated in the dedicatory preface here – was among the most notable of the Italian Renaissance. It was afterwards, at the Malatesta court of Rimini, that Abstemius found the leisure to begin his creative authorial activity, and it was there that he conceived this undated work, a dialogue offering an interpretation of obscure passages in Ovid's *Ibis* (views which subsequently found their way into the best editions of Ovid), an interpretation of a passage in Valerius Maximus, and a set of innovative Latin orthographic rules which would later be taken up by Jan Gruter (*Lampas, sive fax artium liberalium*, vol. I, Frankfurt, 1608).

Abstemius's productive period culminated in the publication of Aesopian-style (but original) fables, which were printed for the first time alongside Lorenzo Valla's Latin version of thirty fables by Aesop in 1495.

Hain 28; BMC V 375; Goff A-13; GW 129. ISTC records two copies in the UK (British Library and Trinity College, Cambridge) and four in the US (Columbia, Harvard, Yale, and the Gordan Collection in New York).

**2. ALBERTANUS CAUSIDICUS BRIXIENSIS.** *De arte loquendi et tacendi. Ingolstadt, [Printer of Celtis 'Epitoma' (?Johann Kachelofen), c. 1492.]*

4to, ff. [8], gothic letter, initials supplied in red, capital strokes and underlining in red; some light, mostly marginal, spotting and staining, traces of old stamp in lower margin of first leaf; mid twentieth-century vellum, spine lettered in gilt; lightly soiled, two corners slightly chewed.

£7500

Very rare Ingolstadt edition of this treatise on the art of speech, the most influential work of the thirteenth-century Brescian *causidicus*, Albertano.

**C**ompendiosas tractatus de arte loquedi et facendi. mul-  
tum utilis.

**N**on iam in dicendo multi errant. nec est aliquis  
qui linguam suam ad plenum valeat domare. Beato  
Jacobus hoc testante quod dicitur. **N**atura bestiarum  
et reptantum volucrum et ceterorum domat a natura humana. sed  
linguam suam nemo domare potest. Ideo ego Albertus hic  
uicem doctrinae super dicendo atque tacendo uno versiculo compre-  
hendam tibi filio meo Stephano tradere curavi. Versiculus hic  
est. **Q**uis. quid. cui. dicas. cur. quod. quomodo. requiras. Verum  
quod haec verba in hoc versiculo comprehensa ponderosa sunt et ge-  
neralia et generalitas parit obscuritatem. ut ff. de iure fisci.  
L. ita videre. Ideo illa exponere ac pro modulo mee scien-  
tie. licet non proposui delucidare. **C**uiusmodi filii carissime  
cum loqui desideras a te ipso incipere debes ad exemplum  
galli qui ante se cantet se cum aliis percutit in principio.  
Itaque ante quod loquaris ad os tuum verba pronuntia te ipsum et omnia  
verba in hoc versiculo posita requiras. dico tibi. ut non solum  
queras a te ipso. sed requiras. id est iterum queras. nam istud reite-  
ratiorem denotat. ut dicas requiras. id est iterum queras. sicut enim  
repetere dicit quis. hoc est iterum petere. ita requirere dicitur  
quis. id est iterum querere. **Q**uis es qui loqueris habet quatuor  
puncta.

**P**rimum punctum est.  
**R**equires in animo tuo quis es. qui loqui vel verum  
istud dicitur ad te pertinet. vel non. Si non. illi dicitur te  
miscere non debes. sicut enim pleges. **C**ulpa est immis-  
scere rei ad se non pertinenti. ut dicitur regula in iuris. Ita culpa est  
loqui illud quod ad se non pertinet. **U**n Salo. in puerbis dixit  
Sicut qui apprehendit auribus canem. ita qui transit. et impa-  
ciens miscere alterius rixae. **E**t Iesus filius sydrae dixit.  
De ea re quae te non molestat ne certaueris. **U**n quidam.  
Quod te non tangit. nullatenus te angit. **Q**ue res tibi summo-  
pere notanda est. quoniam si de rebus ad te non pertinentibus minime  
curaueris. magnam cordis et animi tranquillitatem tibi con-  
pabis. quod egregie dicit metrista quidam **P**acificat multum.  
de paucis sumere cultum.

**S**ecundum punctum est.  
**R**equires te ipsum a te ipso. **A**n aliqua perturbatione ani-  
mi captus sis. scilicet ira odio et inuidia. aut sis ab ani-  
mi passionibus alienus. **N**am si turbatus animus tuus  
fuerit a loquendo abstinere debebis. et morosus animi turbatus

Printing was introduced at Ingolstadt in 1484. This is one of ten works assigned to the 'Printer of Celtis', the third (anonymous) Ingolstadt press, and may in fact be its first production: 'both forms of d [i.e. with vertical or rounded side-stroke] are common in this book, which suggests a first effort by its bad press-work' (BMC). The printer may be identified with Johann Kachelofen, who matriculated at the University of Ingolstadt in 1490 and was evidently supplied with type by his half-brother Conrad, of Leipzig (see Ferdinand Geldner, 'Zum Ingolstädter buchdruck des 15. Jahrhunderts', *Gutenberg-Jahrbuch*, 1968, pp. 97-9).

*Provenance:* from the library of Boies Penrose (1902-1976), with his bookplate and with pencilled inscription (in Eric Sexton's hand?) '18 Ja[nuary] [19]41 B. Penrose gift'; Eric Sexton (1902-1980), with his book label and bookplate; his sale, Christie's New York, 8

April 1981, lot 78; Ned J. Nakles (1931–1999), his sale, Christie's New York, 17 April 2000, lot 83.

Hain \*398; BMC III 677; GW 556; Goff A-206; Bod-inc. A-089. ISTC records 13 copies only, of which two in the UK (Bodleian and British Library) and one in the US (Pierpont Morgan Library).

**3. ALCIATI, Andrea.** Emblemata . . . cum imaginibus plerisque restitutis ad mentem auctoris. *Padua, Pietro Paolo Tozzi, 1618.*

8vo, pp. [xlviii], 383 (mis-numbered '283'), with an engraved title and 212 woodcut emblems in the text; an excellent, fresh copy with strong impressions of the woodcuts; contemporary limp vellum with remains of ties, manuscript title on spine; slightly soiled and stained. £950

**First edition with this set of woodcuts**, produced under the supervision of scholar-antiquarian Lorenzo Pignoria (1571–1631), whose 'epistolary preface severely criticized the iconographic philistinism of earlier editions' (Manning).

The woodcuts follow earlier Plantin editions but have here been redesigned in a broadly Mannerist style. The present edition is also the first to be printed by Tozzi and to include Pignoria's notes, and was intended to appeal to scholarly and classically literate readers. The commentary by Claude Mignault appears here in a more concise form than previously and is 'endorsed as an intrinsic part of emblematic reading. The reticence of this edition invited participation in the scholarly game of explicating the gnomic text' (*idem*).

The curious emblem in the introduction (f. c3), depicts a locust and a six-legged winged monster and refers to the extraordinary plague of locusts which descended on Venice in 1542.

Green 149; Landwehr, *Romanic* 98. See Manning, *The emblem* pp. 321–332.

**4. AMBROSE, Saint.** Officia Ambrosii. Divi Ambrosii Mediolanensis ecclesiasticoru[m] scriptorum litteratissimi: tres officiorum libri totam vivendi rationem complectentes. [*Leipzig*], (colophon:) *Wolfgang Stöckel, 1512.*

Folio, ff. [66], gothic letter, title printed in red and black; numerous interlinear and marginal annotations in more than one contemporary hand in first half of work, several manicules; some leaves lightly browned, a few marginal wormholes towards end, but a good copy. [bound after:]

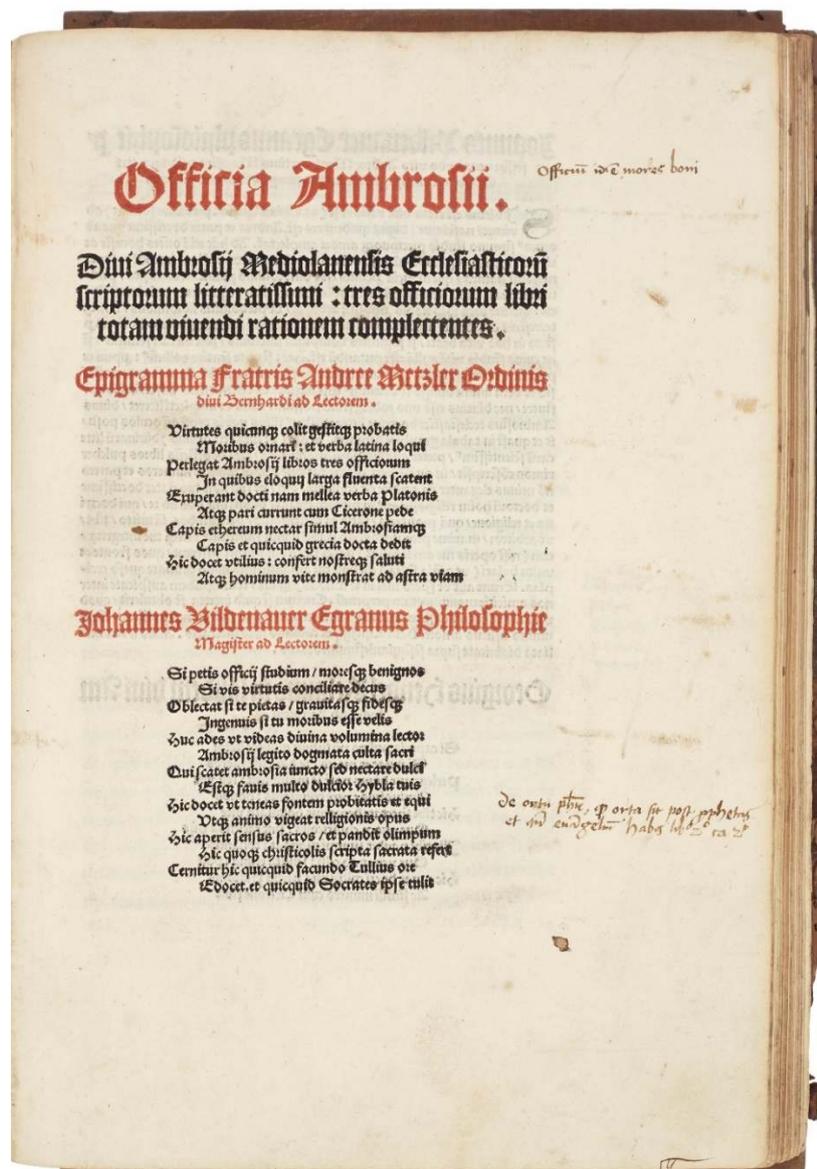
PLATINA, Bartolomeo (Bartolomeo SACCHI). In hoc volumine hec continentur. Platyne de vitis maxi. ponti. historia periocunda: diligenter recognita et nunc tantum integre impressa. Raphaellis volaterrani historia de vita quattuor maxi[morum]

ponti[ficum] nuper edita et in fine posita . . . Diversorum academicorum panegyrici in Platyne parentalia. [Venice, Philippus Pincius, 1511.]

Folio, ff. 168, [58], roman letter except for the title-page, **with a large woodcut on title showing the author kneeling before Sixtus IV and six cardinals**; a few wormholes, light dampstain at foot of gutter entering text on a few leaves.

Two works bound together in contemporary calf over wooden boards, vellum pastedowns; calf now almost entirely stripped away (enabling close examination of the binding structure), clasps missing, boards wormed and slightly chipped at corners.

£3250



I. Very rare Leipzig edition of Ambrose's most important work, *De officiis*, a treatise on ethics based on Cicero. It is attractively printed, with widely-spaced lines to allow interlinear notes, a feature made use of here by at least one contemporary student, who has also carefully corrected and punctuated the text in a number of places. There are

laudatory verses by Andreas Metzler, Johannes Sylvius Wildenauer (Egranus), Georg Hendel and Raphael Sovensonius.

II. First printed in Venice in 1479, and translated into Italian in 1543. Originally composed at the suggestion of Sixtus IV, Platina's work was the first systematic handbook of papal history.

*Provenance:* partly erased contemporary ownership inscription of 'Johannes Noepal Lippiensis' on front flyleaf and inscription 'Ex Bibliotheca Nopeliana' at foot of title of the Platina. This is almost certainly Johann Nopel the Elder (born Lippstadt, died 1556), sometime auxiliary bishop of Cologne and titular bishop of Cyrene. In the 1540s Nopel took the side of Johann Gropper against the more far-reaching of the reforms proposed by Archbishop Hermann von Wied. Later ownership inscription of J. S. F. Sierstorpf.

I. VD 16 A2209, recording copies at Berlin, Göttingen, Jena and Munich only. OCLC adds one copy (Danish Union Catalogue).

II. Adams P1414; Essling 1430; Graesse V 312.

**5. [ARNIGIO, Bartolomeo, *editor.*] Rime de gli Accademici Occulti con le loro imprese et discorsi. Brescia, (colophon: Vincenzo di Sabbio), 1568.**

4to, ff. [vi], 128 (mis-numbered '126'), [8]; with an engraved title depicting the Academia degli Occulti's Silenus device within an architectural frame incorporating Apollo and Hercules, and 15 full-page engraved devices of members of the Academia within elaborate frames, all by Bartolomeo da Brescia; title-page slightly dust-soiled, a few spots and some light soiling, but a very good, crisp copy in early twentieth-century light brown morocco, interlacing rectangular and lozenge-shaped gilt frames on covers enclosing the arms of the Bright family, by Haines; lower cover slightly sunned; bookplate of Allan Heywood Bright (1862–1941) dated 1912 on front pastedown. £4500

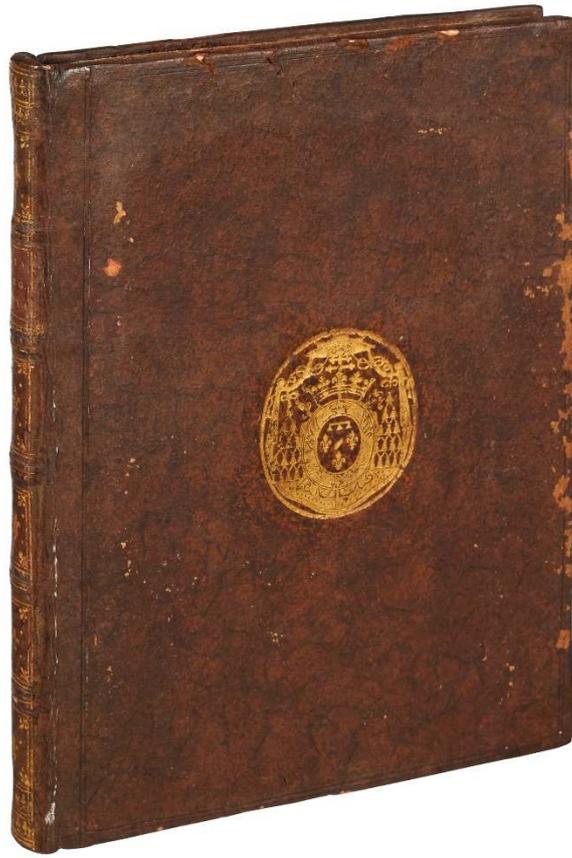
**First edition of the first emblem book published by a literary society.** Dedicated to the Brescian noblewoman Barbara Calina and inspired by 'the love for women', the work consists of a selection of poems by fifteen members of the Academia degli Occulti accompanied by the emblematic device of each member beautifully engraved by Bartolomeo da Brescia (1506–1570) and followed by an explanatory commentary by Bartolomeo Arnigio (1523–1577), secretary of the Academy.

Among the academics are Girolamo Bornato, Alberto Lollio, the architect and painter Francesco Ricchino, the bibliophile Antonio Querenghi, the cartographer Tommaso Porcacchi, Diomede Sala and Giulio Martinengo. "Their interests range from rhetoric to metaphysics to agriculture, but in every case, their goal is to understand "all the worthiest matters that are allowed to the weak light of our Intellects," via communion with "superior and intellectual essences". Ultimately – as the lover becomes like the beloved, and the moon like the sun – the *accademici occulti* hope to transform themselves into "the nature of God". Obviously, this is a highly Neoplatonic program. The Occulti are after esoteric knowledge, and knowledge as esoteric' (James Dougal

Fleming, 'The art of the field' in *The invention of discovery, 1500-1700*, pp. 181-187, at p. 187).

Landwehr, *Romanic 10*; Praz pp. 77 and 246.





6. [BECCADELLI, Ludovico (András DUDITH, *translator*).] Vita Reginaldi Poli, Britanni, S. R. E. Cardinalis, et Cantuariensis Archiepiscopi. Venice, Domenico and Giovanni Battista Guerra, 1563.

4to, ff. 48, woodcut printer's device on title; later engraved portrait of Cardinal Pole (attributed to Willem de Passe, c. 1620) mounted as a frontispiece; title slightly soiled, some minor stains elsewhere; eighteenth-century French calf, central gilt arms of Charles de Saint-Albin on covers; rubbed, neatly rebacked to style, corners repaired.

£2500

**First edition of the first biography of Cardinal Pole; rare.**

The humanist Ludovico Beccadelli was a secretary to Pole and accompanied him on several of his legations. His original Italian version, which was not printed until 1757, was translated by the Hungarian humanist András Dudith in collaboration with Gianbattista Binardi. Dudith had also at one time been a member of Pole's household and was his secretary while Pole was legate in England. His dedicatory epistle is addressed to the emperor Ferdinand I from the Council of Trent.

*Provenance:* Jean-Baptiste Colbert (1619–1683), 'Bibliotheca Colbertin[a]' inscribed at head of title; Charles de Saint-Albin (1698–1764), illegitimate son of Philippe II d'Orléans

and Archbishop of Cambrai, with his gilt arms (Olivier 2593, *fer 1*) in centre of covers; Charles Butler (1750–1832; see *Oxford DNB*), Roman Catholic layman and lawyer, author of *The book of the Catholic Church* (1825), with his bookplate; the Spencer library at Althorp, with book label.

Adams B434; Apponyi 372.

**7. BELLARMINO, Roberto Francesco Romolo.** Apologia . . . pro responsione sua ad librum Iacobi Magnae Britanniae regis, cuius titulus est, Triplici nodo triplex cuneus; in qua apologia refellitur praefatio monitoria regis eiusdem. Accessit seorsim eadem ipsa responsio, quae sub nomine Matthaei Torti anno superiore prodierat. *Cologne, Stephanus Hemmerden for Joannes Kinckius, 1610.*

8vo, pp. [xii], 300 (*recte* 302), [2, colophon on recto] ((\*)<sub>3-4</sub> bound out of sequence), woodcut Jesuit device on title. [bound with:]

—————. Responsio ad librum inscriptum, Triplici nodo, triplex cuneus. Sive Apologia pro iuramento fidelitatis: adversus duo brevia Papae Pauli V. et recentes literas Cardinalis Bellarmini ad Georgium Blakvellum Angliae archipresbyterum. *Cologne, Stephanus Hemmerden for Joannes Kinckius, 1610.*

8vo, pp. 174, [2, colophon on recto], woodcut Jesuit device on title. [and:]

BECANUS, Martinus. Refutatio torturae torti seu contra sacellannm [*sic*] regis Angliae, quod causam sui regis negligenter egerit. *Mainz, Joannes Albinus, 1610.*

8vo, pp. [iv], 67, woodcut Jesuit device on title. [and:]

—————. Serenissimi Iacobi Angliae regis apologiae, et monitoriae praefationis ad imperatorem, reges et principes, refutatio. *Mainz, Johannes Albinus, 1610.*

8vo, pp. 174 (without final blank leaf), woodcut Jesuit device on title.

Together four works bound in one volume, a few leaves slightly chipped at fore-edge, very occasional small stains, some light browning; contemporary German pigskin-backed boards decorated in blind, the boards covered in fragments from a medieval manuscript of canon law; soiled and slightly rubbed, small modern paper label on spine; ownership inscription on first title ‘Collegii S. Bartholomaei Frisaii[?] 1689’. £800

A Sammelband of controversial works by Cardinal Bellarmine and the Flemish Jesuit Martin Becanus against James I of England, in an attractive contemporary binding. Following the 1605 Gunpowder plot, James promulgated an oath of allegiance requiring abjuration of the pope’s power to dispense Catholics from loyalty to temporal rulers, sparking a pamphlet war over papal power and kingship. When Cardinal Bellarmine rebuked the English Catholic leader George Blackwell for his acceptance of James’s oath in 1607, James fired back his *Triplici nodo . . . An apologie for the oath of allegiance,*

aimed squarely at Pope Paul V and his apologist. Bellarmine's *Responsio*, first published in 1608 under the pseudonym Matthaeus Tortus and here in the 1610 Cologne edition, attacked James's *Apologie* and was met in turn by the king's 1609 *Premonition*, a passionate argument, addressed to the monarchs of Europe, against papal pretensions to superiority over kings. Bellarmine was quick to reply with his *Apologia* (first published 1609), the Cologne edition of which appears as the first item here.



The Europe-wide reach of the controversy is demonstrated by the second and third items in this volume, penned by the Flemish Jesuit Martin Becanus. James had presented his *Premonition* to German princes, hoping to find official endorsement, and German Catholics immediately sought to confute his theological arguments, selecting Becanus, then a professor at Mainz, as the man for the job. His *Serenissimi Iacobi Angliae regis apologiae, et monitoriae praefationis . . . refutatio* (first published 1609; here in the 1610 edition) was the result, and was followed by his *Refutatio torturae torti*, here in the first edition, defending Bellarmine's *Responsio* against Lancelot Andrewes, Bishop of Chichester, who had been reluctantly thrust into the controversy by James.

- I. VD 17 3614:719217L.
- II. VD 17 12:108412N.
- III. VD 17 12:107901W.
- IV. VD 17 12:108012R.

## DRINKING AND BLASPHEMY CENSURED

8. [BLASPHEMY.] Handlu[n]g eynes Ersamen weysen Rats zu Nürnberg, von dem grossen laster der Gotsschwür und zutrinckens, verpotten. [*Altenburg, Gabriel Kantz,*] 1526.

4to, ff. [4], gothic letter, title within woodcut border (partly hand-coloured) incorporating a depiction of putti pulling a small cart; light dampstain at head throughout, some minor soiling; late nineteenth-century cloth-backed boards, paper labels on upper cover and spine. £3000

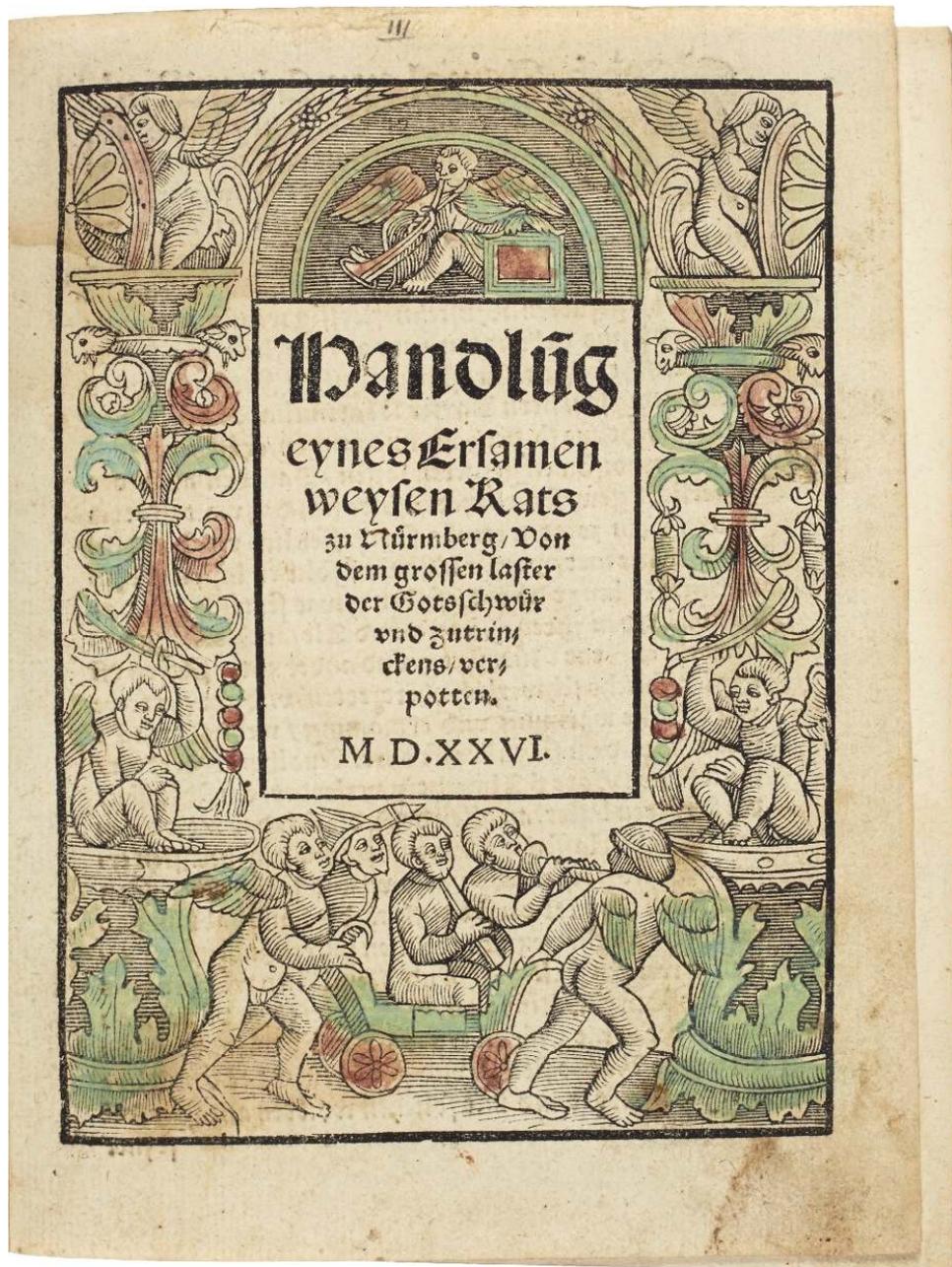
**First edition, very rare.** A short pamphlet against blasphemy and drunkenness printed at a small press in Germany at the beginning of the Reformation.

Addressed to the citizens of Nuremberg, the pamphlet lists types of blasphemy (against God, the Virgin Mary and Christ, for instance, and intentional, habitual or accidental), their punishment (corporal, financial), and details sentences for unruly singing in the streets at day or night (beating with rods for juveniles, confinement to a pit for adults). The final pages attend to drunkenness, the punishment of which is commensurate with the extent of inebriation and entails incarceration 'mit Wasser und Brot' and potential additional fines.

This pamphlet is one of 59 works printed between 1524 and early 1527 at the *Kleinpresse* of Gabriel Kantz in Altenburg, one of the printing shops founded in the early Reformation in response to the increasing demand for publications relating to Martin Luther's doctrine. Kantz, who appears to have been active previously as a bookseller, received permission to set up his shop in Altenburg in 1524 at the request of pastor (*Prediger*) Wenzeslaus Linck. Linck had long-standing and strong connections with Luther, and Kantz published Luther's sermon of 23 October 1524. Nevertheless, the press struggled to generate sufficient business. When Linck asked Luther for more materials for publication, Luther dismissed the request with the comment that even the Wittenberg printers were underutilised. Kantz, who avoided the lucrative but politically difficult publication of treatises relating to the Peasants' War, realigned his programme to the publication of reprints, and (after Linck was offered and accepted a position as *Prediger* in Nuremberg) investigated the possibility of a relocation to Zwickau. Notably, Kantz did not include the place of printing on the title of any of his publications in 1526, including the current one, probably in anticipation of his move to Zwickau, where he was to be active until his death in 1529. The present pamphlet's pertinence to Nuremberg seems to suggest that Kantz produced it for Linck after their geographical separation; the second edition of 1537 was printed in Nuremberg by Jobst Gutknecht.

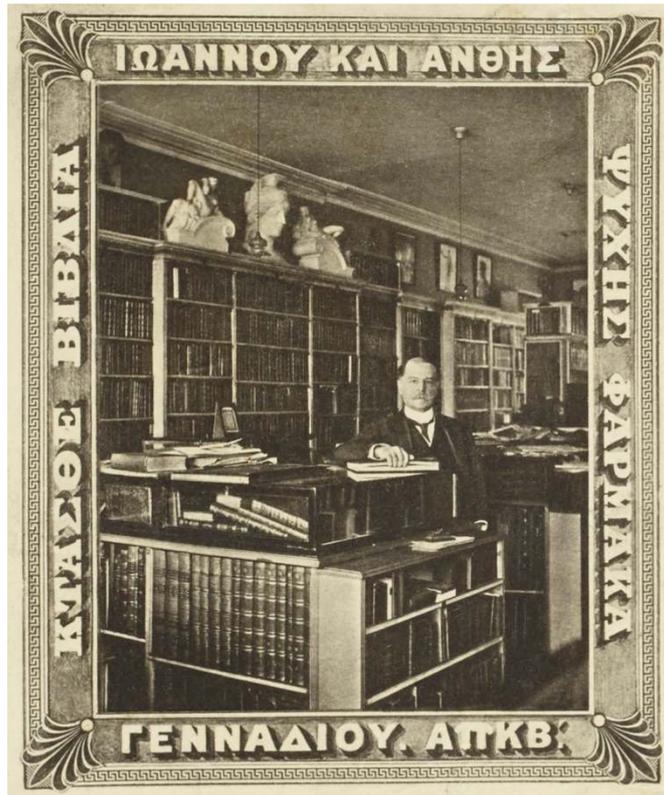
The title woodcut, by an unknown artist, is one of several versions of a 1521 original by the 'Monogrammist H' which shows the strong artistic influence of Albrecht Dürer's pupil Hans Springinklee; these versions were popular in Germany between 1525 and 1544 and adapted to various publications. Thus, although not specifically designed for the present pamphlet, the depiction of a procession men (or boys) with a cart and musical

instruments and surrounded by putti with flails and shields, takes on a pertinent new meaning in the context of blasphemy and drink. The similarly rare second edition does not contain the woodcut title.



VD 16 N1987; Pegg, *A catalogue of German Reformation pamphlets (1516–1550)* 3246; H. Claus, 'Sächsische Kleinpressen im Dienste der Reformation: Gabriel Kantz in Altenburg' in G. Vogler, ed., *Martin Luther. Leben, Werk, Wirkung* (Berlin, 1986), pp. 347–365, no. 42; Weller, *Repertorium typographicum* 3804.

OCLC records six copies only (Edinburgh, Halle, Erfurt, Wolfenbüttel, Würzburg and Zwickau).



THE GENNADIUS COPY

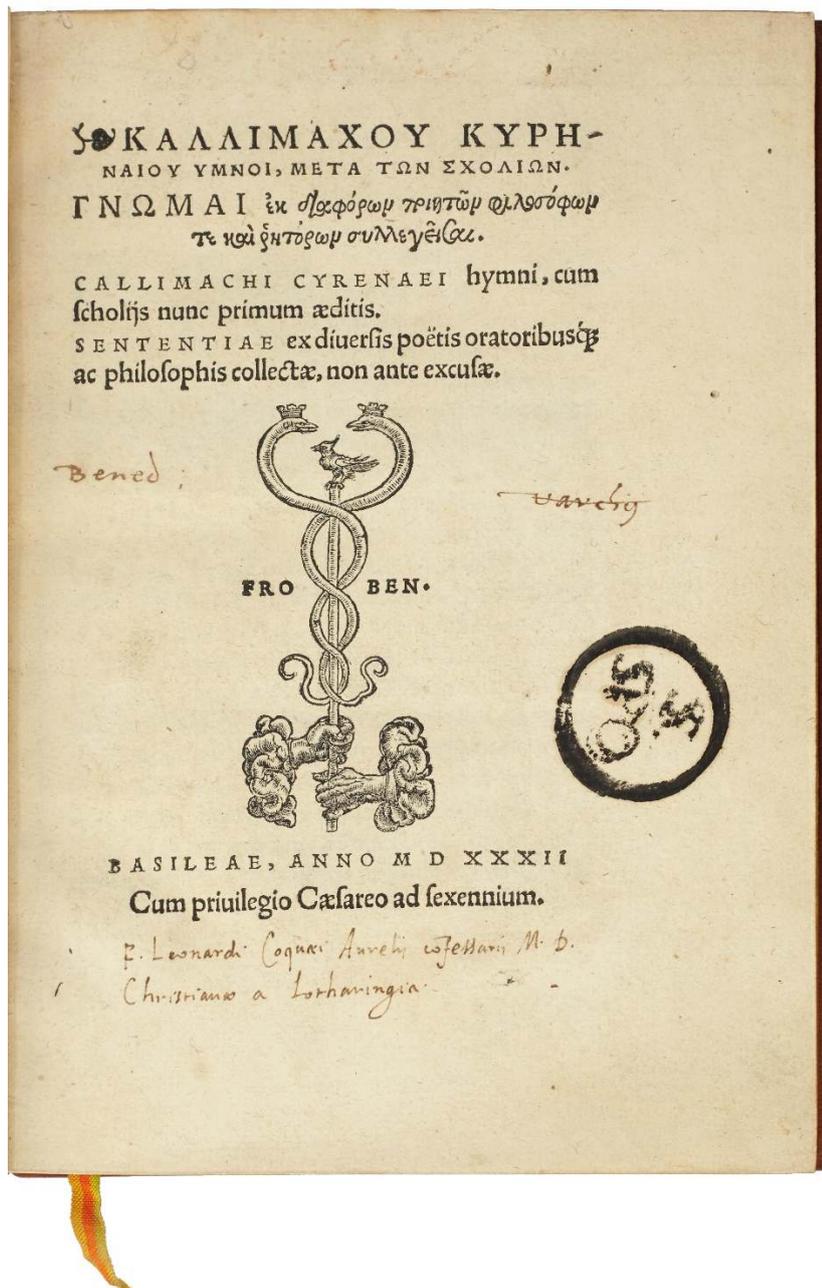
**9. CALLIMACHUS (Sigismund GHELEN, editor).** Καλλιμαχου Κυρηναιου υμνοι, μετα των σχολιων. Γνωμαι εκ διαφορων ποιητων φιλοσοφων τε και ρητορων συλλεγισαι. Callimachi Cyrenaei hymni, cum scholiis nunc primum aeditis. Sententiae ex diversis poetis oratoribusq[ue] ac philosophis collectae non ante excusae. *Basel, Hieronymus Froben, 1532.*

4to, pp. 245, [3], woodcut printer's device on title and on verso of final leaf, two large woodcut historiated initials and several smaller woodcut initials, woodcut headpieces; one or two annotations in a contemporary hand; small wormhole in outer margins of first 75 leaves, unidentified eighteenth-century stamp on title, a few very minor stains, but an excellent copy; late nineteenth-century reddish-brown morocco for the collector Joannes Gennadius, gilt edges; minor wear, covers slightly spotted. £2250

Beautifully printed and important edition of the 'Hymns' of Callimachus, after Theocritus the greatest of the Alexandrian poets. 'Plus correcte et plus complète que les [editions] précédentes, donnée par Sigismond Gelenius, qui a suppléé quelques lacunes' (Graesse).

*Provenance:* early ownership inscription of 'Bened. Varesii' on title; the French scholar F. Leonardus Coquaeus Aurelius (d. 1615), confessor to Grand Duchess Christine of Lorraine, with his ownership inscription at foot of title (Coquaeus's learned commentary on Augustine's *City of God* was published in Paris in 1613–14). Subsequently in the library of Joannes Gennadius (1844–1932), after whom the Gennadius Library in Athens is named, with his large photographic bookplate, his circular gilt stamp in centre

of upper cover and his initials in compartments of spine. The volume was given by him to George MacMillan (1855–1936), publisher and a founder of the Hellenic Society, and is inscribed on the front free endpaper ‘To my dear and good friend George A. Macmillan whose friendship has been as long and as constant as the growth of the library of which this is a souvenir’; a further note (on a loosely inserted card printed with the address ‘14, De Vere Gardens, Kensington Palace, W.’) is dated 1 December 1923 and reads ‘My dear Macmillan, You will do me pleasure if you accept these two little souvenirs from a library the growth of which you have watched with interest & affection. The Bodoni may interest you more specially. I think it is an uncommon book. Ever yours sincerely, J. Gennadius’.



Adams C230; Graesse II 17; Hieronymus, *Griechischer Geist aus Basler Pressen* 166; VD 16 C270.



**10. [CARTHUSIANS.] [GUIGO DE CASTRO, *compiler.*] Repertorium statutoru[m] ordinis cartusiensis per ordinem alphabeti. (Colophon:) Basel, Johann Amerbach, 1510.**

Six parts in one volume, folio, ff. [66], [26], [132], [28], [10], 50, gothic letter (except for one leaf printed in roman letter), rubricated throughout, several large initials supplied in yellow and red or yellow and purple (or all three in combination), with **20 fine woodcuts**, some full-page by Urs Graf, and another woodcut by the Master DS, some of the smaller woodcuts partly coloured in a contemporary hand; contemporary blind-stamped calf over wooden boards, eighteenth-century gilt tooling and lettering-piece on spine, spine lining reusing a piece from a medieval manuscript (apparently Gregory the Great, *Registrum epistolarum*); rubbed and worn but sound, traces of medieval manuscript pastedowns sometime removed, head and foot of spine slightly chipped.

£12,000

**First printed edition of the Statutes of the Carthusian Order**, printed at the expense of the editor, Gregor Reisch (c. 1467–1525), author of the *Margarita philosophica*, for distribution to members of the Order only.

The original compiler, Guigo de Castro (Gigues du Chastell), became a monk of the Grande Chartreuse in 1107 (St. Bruno had died in 1101), and three years later was elected prior. ‘To Guigo the Carthusian Order in great measure owes its fame, if not its very existence. When he became prior, only two charterhouses existed, the Grande Chartreuse and the Calabrian house where St. Bruno had died; nine more were founded during his twenty-seven years’ priorship. These new foundations made it necessary to reduce to writing the traditional customs of the mother-house. Guigo’s Statutes, composed in 1127 or 1128, have always remained the basis of all Carthusian legislation’ (*Catholic Encyclopedia*).

There are four large cuts representing the history of the Carthusian Order and 17 portraits of popes, all by Urs Graf (see His, *Urs Graf*, nos. 203–223). Kogler (*Kunstchronik*, N.S. XVIII, p. 290) attributes the representation of ‘Guillhelmus Rainaldi’ to the Master DS.

According to Isaac (no. 14140 in his supplement to Proctor) this work was printed by Amerbach in association with Johannes Froben and Johann Petri. In some copies the six parts are bound in a different order.

*Provenance*: ‘Ex libris Vallae Dei’ in a contemporary hand on first leaf, perhaps the charterhouse of Valdieu Réno in Normandy; pencilled H. P. Kraus collation note dated November 1957 on verso of final leaf.

Adams G1559; Machiels G584; VD 16 G4071.

## ORIGINS OF THE MONASTIC RULE

**11. CASSIAN, John, monk.** *De institutis coenobiorum* [together with:] *Collationes Patrum*. Basel, [Johann Amerbach, after 24 September] 1485.

Folio, ff. [208], gothic letter in double columns; capital spaces, mostly with guide-letters; on f. [75]r a **woodcut of the conversion of St. Paul**; margins of first two leaves frayed and repaired (not affecting text), one or two small wormholes, dampstain affecting a few leaves (heavier in final two leaves), but generally a clean, crisp copy. [bound with:]

HUGO DE SANCTO VICTORE. *De sacramentis Christianae fidei*. Strasbourg, [Printer of the 1483 *Jordanus de Quedlinburg* (Georg Husner)], 30 July 1485.

Folio, ff. [159] (of 160), complete with the blank leaves ff. [70] and [71], but without the final blank; gothic letter, capital spaces with guide-letters; light dampstain in foot of many leaves (generally light but occasionally heavier and entering text).

Two works bound together in a (probably Basel) binding of the second quarter of the sixteenth century of calf over wooden boards, central panel on covers with vertical impressions of a roll with Renaissance ornaments and enclosed by a double border of the same roll, brass catches, pastedowns from printed binder's waste (Polydore Vergil, *Adagiorum opus*, Basel, Froben, 1525, and Cicero, *Opera*, Basel, Cratander, 1528); rubbed, spine and corners restored, clasps missing, a few wormholes. £12,000

I. **First edition** of the *Institutes*, one of the most important texts in the history of monasticism. It represents the legacy of the years Cassian spent among the Desert Fathers of Egypt and sets out rules for monastic life which were to be the basis of many Western rules, including, for example, the Rule of St. Benedict.

It is printed here with the second edition of the *Conferences* (first, Brussels, Brothers of the Common Life, c. 1476). These are the records of Cassian's conversations – in dialogue form – with the great hermits of Egypt. 'They were read every night before compline in early medieval monasteries and became a *vade mecum* for saints as different as Thomas Aquinas and Theresa of Avila' (David Knowles, *Christian monasticism*).

The woodcut shows St. Paul on the road to Damascus falling from his horse under the impact of his sudden conversion. It is 'in the style of some of the early cuts in Richel's *Spiegel menschlicher Behältnis*' (BMC).

II. Second edition (first, Augsburg c. 1477), described by David Knowles as 'the first attempt on the grand scale – for Abelard's almost contemporary *Theologia* is a scantier outline – to give a really comprehensive view of theology in all its branches' (Knowles, *The evolution of medieval thought* p. 131).

Probably from Saxony or Flanders originally, Hugh (d. 1141) came to Paris at an early age and joined the canons regular of the abbey of St. Victor. He lectured on theology

## Moyſi de discretione

ni colloquij disciplina dominus erudire  
sed recurrere semel riteri pareretur ad  
senem cumq; quem ad suum vocabat  
alloquium etiam illius qui offenderat  
deum dummodo senioris doctrina vel  
let infirmi et que sua vocatio dignissi-  
mi iudicaret seniori mallet istius de for-  
mari vides et illi q; ad divini misterii  
vocabatur probaretur humilitas et in-  
mionibus forma subiectionis huius pro-  
poneretur exemplo.

### De vocatione pauli apostoli. Cap. xv.

Anlum quoq; per semet  
ipsum vocans et alloquens  
christus cum posset ei perfe-  
ctionis viam retrare confe-  
ssum nequa q; facit sed dirigit illum ad  
Ananiam et ab eo iubet viam veritatis  
agnoscere dicens. Surge et ingredere  
civitate et tibi tibi dicetur quid te oportet  
facere. Dicit itaq; et hunc ad seni-  
orem cuius illius potius doctrina q; sua  
censet infirmi ne scilicet qd recte gestum  
fuisse in paulo posteris malum presum-  
ptionis preberet exemplum dum vnius  
quisq; sibi met ipsa deret simili modo  
se quoq; debere dei solius magisterio at-  
q; doctrina potius q; seniorum infirmi-  
tione formari. Quam presumptionem  
omnimodis detestandam etiam ipse apo-  
stolus non solum literis sed etiam opere  
atq; exemplo docet ob hoc solum modo  
se asserens hierosolimam pcedisse vtena-  
gelium quod comitante gratia spiritus  
sancti cum potestate signorum et pro di-  
gitum gentibus predicabat cum suis  
coapostolis et arecessibus pnuata qd  
ammodo ac domestica examinatione  
conferret et contuli inquiring cum illis  
et angelum quod predicat inter gentes

ne forte inuacuum curretem aut cucur-  
rissem. Quis ergo tam presumptor et ce-  
cus sit qui se audeat suo iudicio ac dis-  
cretionem committere. cuius vras electionis  
indignisse coapostolorum suorum se col-  
latione testetur. Unde manifestissime  
comprobatur ne a domino quidem vi-  
am perfectionis quempiam promereri  
qui habens vnde valeat erudiri doctri-  
nam seniorum vel instituta contemp-  
sit parvipedes illud eloquii quod oportet  
diligentissime custodiri. Interroga  
patrem tuum et annuntiabit tibi senten-  
tias mos et dicent tibi.



De appetenda discretione.

in the famous school attached to this monastery, and was its greatest representative. He wrote a very large number of exegetical, philosophical, and theological works which exercised a profound influence on the scholasticism of the twelfth and thirteenth centuries. The *De sacramentis* is the most important: 'joined to the different approach of Abelard, it became the grandmother of all the *Summae* of the following hundred years. It is also important as being an extension of the Anselmian rather than of the Abelardian use of dialectic. Hugh employs logic and speculation to penetrate and to establish the doctrine rather than to build up an edifice of ingenious conclusions and deductions . . . . The Victorine element in Aquinas is indeed very large' (Knowles pp. 131-2).

I. Hain 4562; BMC III 748; Goff C-233; Schreiber 3676; Schramm XXI p. 26; Bod-inc. C-102; GW 6160. In 1698 William III gave a copy to King's Chapel, Boston, now in Boston Athenaeum.

II. Hain \*9025; BMC I 133; Goff H-535; Bod-inc. H-244.

## HUMANISTIC DIALECTIC

**12. CICERO, Marcus Tullius.** M. T. Ciceronis pro Q. Ligario oratio, F. Sylvii commentariis, et Barpt. Latomi artificio rhetorico explicata. Paris, Thomas Richard, 1553.

4to, ff. 16, woodcut printer's device on title; some (generally light) marginal dampstaining, but a good copy with very large outer and lower margins filled with scholarly annotations in a contemporary hand, interlinear annotations in the same hand; modern boards. £1250

**Rare Thomas Richard edition, a copy profusely annotated in a contemporary hand**, of one of Cicero's most admired feats of rhetoric, his oration in defence of a soldier who had conspired to assassinate Julius Caesar. Cicero's eloquence was such that the trial ended with a full pardon, and the text, particularly following Quintilian's description of it as one of Cicero's greatest triumphs (he cites this oration more extensively than any other of Cicero's speeches), quickly established itself as a classic of the genre.

While the interlinear annotations provide a paraphrase of the content, the marginalia – in a minute but very neat and legible hand – concentrate preponderantly on the rhetorical artifices, the argumentative structure and the style of the speech, in line with the surrounding humanist commentaries of Bartholomaeus Latomus (d. 1570) and Franciscus Sylvius (Dubois) of Amiens (d. 1556, brother of the distinguished professor of medicine Jacques Dubois; a noted Ciceronian scholar in Paris, he was responsible for a series of Cicero editions first published by Badius).

The layout of this edition, wide-margined and with widely-spaced lines, is similar to the series of publications which appeared in Leipzig in the first half of the century for the same academic purpose. These features mark it out as a prime witness of what Peter Mack has called 'one of the great changes in sixteenth-century rhetorical pedagogy' (*A history of Renaissance rhetoric, 1380–1620*, 2011, p. 123), namely the shift of focus from scholastic logic to humanistic dialectic which reached Paris in the 1530s. 'For fifteen years . . . an extraordinary series of editions of rhetorical commentaries on Cicero's orations and editions of Agricola's text and epitomes flowed from Parisian printers associated with the University . . . Ramus and Talon followed the lectures on Cicero by Latomus and Sturm' (*ibid.* p. 124).

Not in Adams. Not found in COPAC. OCLC locates a single copy in the US (UCLA), and one in Munich.

**13. COVARRUBIAS, Pedro de.** Remedio de jugadores compuesto por el revere[n]do maestro en sancta theologia fray Pedro de Cobarrubias de la orden de los predicadores, co[n]fessor de la muy illustre señora don[n]a Maria de Tovar Duquesa de Frias etc. A instancia del muy yllustre señor don Yñigo Ferna[n]dez de Velasco Condestable de Castilla Duque de Frias etc. (*Colophon:*) *Burgos, Alonso de Melgar, 1519.*

4to, ff. 90, gothic letter, with a large woodcut coat of arms on title, three woodcut historiated initials; some early marginalia (slightly shaved); light dampstain in a few leaves, a few other small stains, some headlines slightly shaved, but a very good copy in late nineteenth-century French red morocco, gilt, gilt inner dentelles, gilt edges, by Menard. £14,000



**Rare first edition of this wide-ranging work on the morality of betting, gambling and leisure activities in general**, one of the most comprehensive of the beginning of the sixteenth century regarding the Church's position on such matters.

Pedro de Covarrubias (c. 1470–1530) was a Dominican theologian. His treatise includes discussion of all types of games and entertainment, from dancing to betting, from the

game of chess to other board games, and from dice to cards. Hunting receives four chapters (part I, chapters 17–20; bull-fighting is condemned on the grounds of its danger to humans, rather than out of compassion for the bull). While recognising that play, sport and pastimes are necessary to relieve and refresh the spirit, Covarrubias creates three categories for games which are to be considered ‘diabolical’: those in which a player could unleash insults against an opponent so as to shame him mockingly, those which allowed the exclusive operation of fortune, such as dice and cards (these receive the strongest censure), and those where fortune went hand in hand with the need for ingenuity on the part of the players (board games such as backgammon, for example) and where a certain intelligence served in the use of the board, but fortune in the roll of the dice.

*Provenance*: sixteenth-century ownership inscription of ‘Fraï Joan Beltran’ on verso of final leaf.

Norton 323; Palau 64162. OCLC records copies at Augsburg, British Library, Cambridge, Catholic University of America, Cleveland, National Library of Scotland and Yale. Auction records show only a single, defective, copy.

#### THE ART OF ELEGANT LETTER WRITING: AN UNRECORDED EDITION

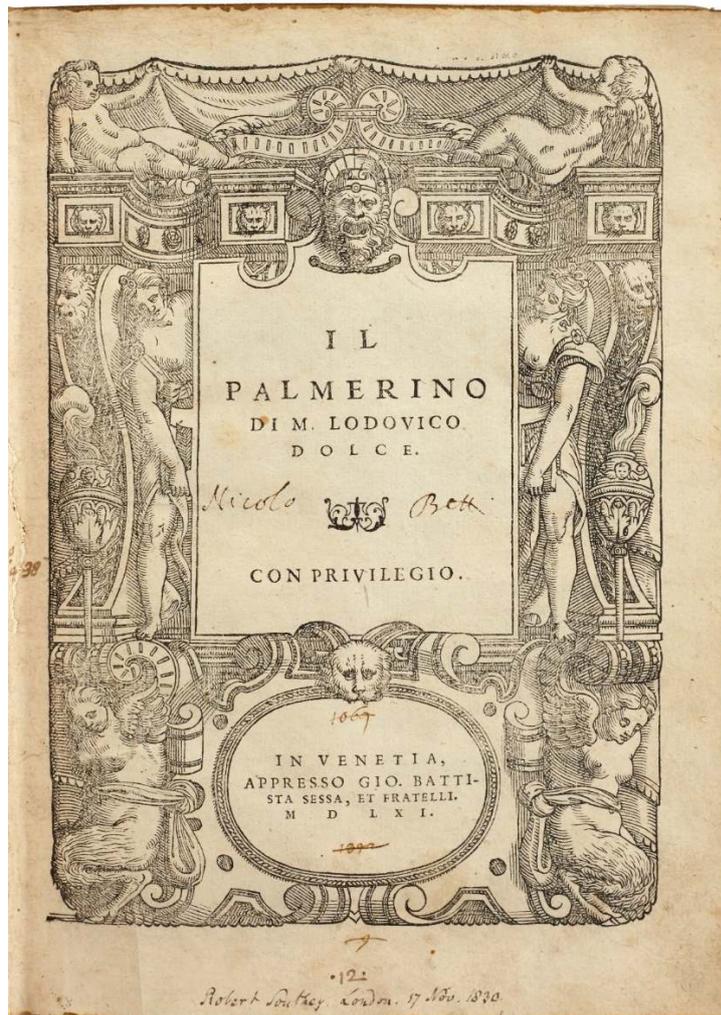
**14. DATI, Agostino.** In elegantiaru[m] Augustini Dathi codice co[n]te[n]ta. Iodoci Badii Ascensii de epistolis compendiolum. [Paris], ‘Venduntur . . . in [a]jedibus Ascensianis ante Italorum collegium’, 1505.

4to, ff. [102]; woodcut initials; occasional light dampstaining in lower margins, a few small wormholes running throughout with the loss of some letters, small closed tears to e5 and to the final leaf; modern black morocco-backed boards. £1500

**An apparently unrecorded Badius edition** of a highly popular and successful guide to elegant letter writing by the Sienese orator, historian and philosopher Agostino Dati (1420–1478). Various known as the *Isagogicus libellus* or the *Elegantiarum libellus*, Dati’s work on composing letters first appeared in 1470 and was repeatedly re-edited thereafter, circulating widely throughout Europe. This edition contains commentary on Dati’s text by Josse Clichtove and Josse Badius, as well as the humanist Giovanni Sulpizio’s own advice on letter writing, grammatical rules by Franciscus Niger, and an explanation of Roman officials.

This edition is not recorded by Renouard. With the colophon ‘Ex officina nostra idibus Iunii MDV’, it appears to be Renouard’s ‘édition inconnue’ of 13 June 1505, which he supposes to be the model for no. 6 in his bibliography. Our copy has no preface by Badius but has his epigram on the title. Two further works by Dati advertised on the title (‘duo aurea eiusde[m] Dathi opuscula’) do not appear in the volume.

See Renouard, *Bibliographie des impressions et des oeuvres de Josse Badius Ascensius*, vol. II pp. 363–366.



### SOUTHEY'S COPY

#### 15. DOLCE, Lodovico. *Il Palmerino*. Venice, Giovanni Battista Sessa, 1561.

8vo, ff. 137, [1], text in double columns, title within elaborate woodcut architectural border, woodcut illustration at head of first canto, woodcut head- and tailpieces, large woodcut initials; inner margin of title strengthened on verso, outer and lower margin of final leaf strengthened on (blank) verso, paper flaws in two leaves (A<sub>2</sub> and N<sub>4</sub>, without loss of text), some light staining and spotting, but a good copy in eighteenth-century vellum; slightly soiled and rubbed. £2500

**First edition** of Dolce's Italian translation of the chivalric romance *Palmerin de Oliva*, first printed at Salamanca in 1511.

'When [Dolce's] works are *rifacimenti*, as in the *Palmerino* (1561) and the *Primaleone, figliuolo di Palmerino* (1562), both based on Spanish romances, they are at least as noteworthy as Dolce's model Bernardo Tasso, whose *Amadigi* (1560), first edited by

Dolce, was itself based on the Spanish *Amadís de Gaula* (R. H. Terpening, *Lodovico Dolce, Renaissance Man of Letters* p. 7).

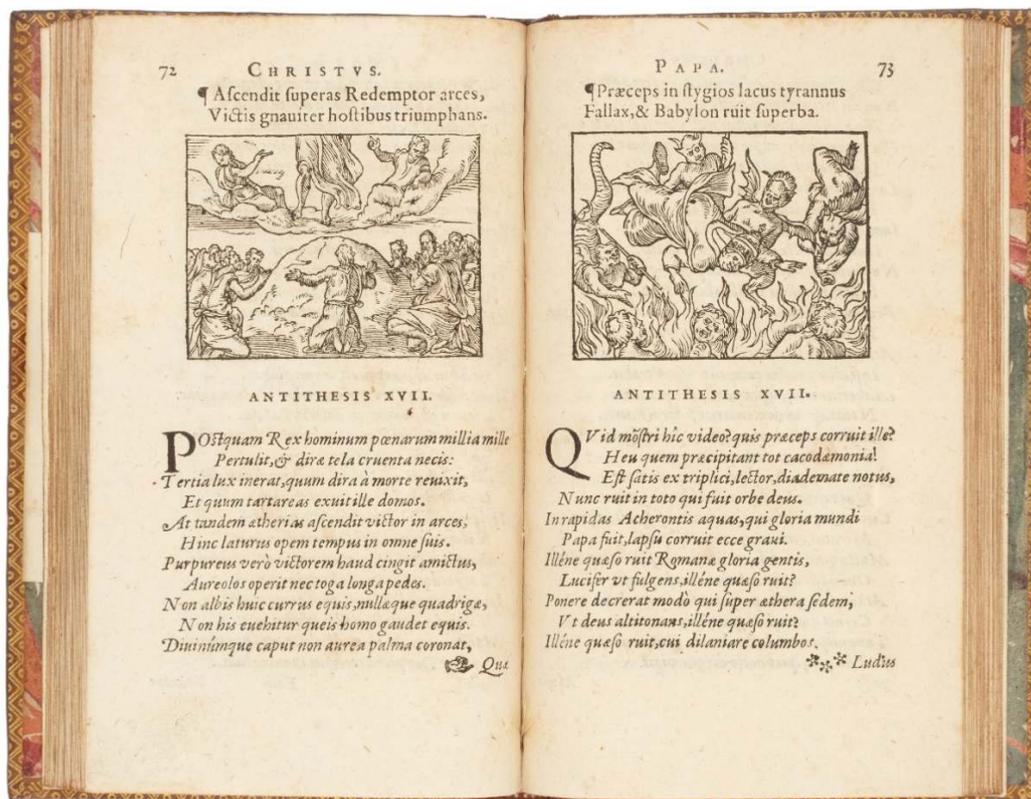
*Provenance*: 'Nicolo Betti' (early ownership inscription on title). Subsequently in the library of the poet and reviewer Robert Southey (1774–1843), with his ownership inscription at foot of title dated, in London, 17 November 1830. Southey's own translation of the Palmerin romance had appeared in 1807 as *Palmerin of England*, and he evidently retained an interest in the story more than twenty years later. His extensive library (some 14,000 volumes by his death) was sold by S. Leigh Sotheby & Co. in May 1844, where the present book was lot 912 (bought by Bibby for £1).

Adams D749. Not in Mortimer.

### THE POPE AS ANTICHRIST

**16. DU ROSIER, Simon (also ROSARIUS).** *Antithesis Christi et Antichristi, videlicet Papae.* [Geneva], Eustace Vignon, 1578.

8vo, pp. 147, woodcut printer's device on title; with 36 half-page woodcuts in the text; some faint spotting, mostly marginal, but a very good copy in eighteenth-century polished calf, flat spine richly gilt, brown morocco lettering-piece, gilt edges; extremities slightly rubbed. £2500



Rare edition of this satirical attack on the Catholic Church and the Pope by the Protestant minister Simon Du Rosier (or Rosarius), first published in Wittenberg in 1521. An excellent example of the 'antithesis genre', of which Luther's *Passional Christi und Antichristi* is the most famous expression, Du Rosier's work is illustrated by a series of woodcuts, attributed to Bernard Salomon after Lucas Cranach, which cleverly juxtapose the life of Christ with the luxury and dissolution of the Pope in order to back the Lutheran tenet that the Pope is the Antichrist.

*Provenance*: Richard Heber, with his stamp on front free endpaper; Samuel Ashton Thompson Yates (1842–1903), with his bookplate.

Adams R777; Manning, *The emblem* p. 206.

**17. ENGEL, Johann (also Johannes ANGELUS or ANGELI).** Astrolabium planu[m] in tabulis ascendens co[n]tinens qualibet hora atq[ue] mi[nu]to. Equationes domoru[m] celi. Mora[m] nati in utero matris cu[m] quoda[m] tractatu nativitat[u]m utili ac ornato. Nec no[n] horas inequales p[er] quolibet climate mundi. *Augsburg, Erhard Ratdolt, [?6 October or ?27 November] 1488.*

4to, ff. [174] (without the final two blank leaves), gothic letter, **with 443 woodcuts**, of which 19 are large representations of the constellations of the zodiac, and 80 are miniatures depicting the influence of the signs of the zodiac on everyday life; several diagrams in the text, large and small woodcut initials; inner margin of first two leaves discreetly repaired, small repairs to fore-margin and upper outer corner of final leaf, occasional light spotting or staining, wormhole affecting some blank inner margins, but a very good, crisp copy in modern dark blue morocco by Sangorski & Sutcliffe; minor wear, traces of bookplate on front pastedown; pencilled collation mark of Alan Thomas dated 1976 on front pastedown. £22,000

**First edition of this rare incunable**, an 'important astrological work containing tables of the sign and degree of the ascendant for each hour and minute; equations of the astrological houses; and nearly 400 illustrations showing the potential occupations and types of persons born under given auspices' (Stillwell, *Awakening* p. 51).

As stated on f. e8v, the 'figure celi', or horoscopes (quires f–r), were devised by the thirteenth-century Italian philosopher, astrologer and medical writer Pietro d'Abano. The series of nineteen woodcuts of the zodiac is one which Ratdolt employed on several occasions, notably in his 1482 edition of Hyginus.

Johann Engel matriculated at the University of Ingolstadt in 1472, subsequently lecturing there on Aristotle. From 1489–1491 he served as Ratdolt's proof reader in Augsburg, returning to Ingolstadt in 1492 to study medicine.

Hain \*1100; BMC II 382; Goff A-711; Klebs 375.1; Fairfax Murray 39; Houzeau & Lancaster 3252; Schreiber 3816; Bod-inc. A-283; GW 1900.

Prima facies scorpionis est  
 martis: et est rixarum: tristitiarum:  
 deceptionum: detractionum:  
 perditionum: et insidiarum.

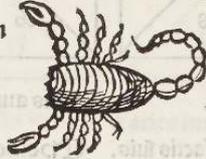
Secunda est solis: et est affron-  
 tationum: detectionum: pone-  
 di malum et rixas inter homines  
 et retinendi rixas quas incipiunt.

Tercia facies est veneris: et  
 est bellorum: ebrietatis ac vio-  
 lentiarum: fornicationum cum  
 ira et superatione.



Apparet vir cuspidem tenens in  
 manu sua.

¶ Fur erit et nequam.



Vir sedens in elephante.

¶ Homo fortis erit et  
 stabilis.



11

THE REWARDS OF TRIGONOMETRY: A PRESENT FROM FREDERICK IV,  
'ELECTOR PALATINE OF THE RHINE'

**18. EUSEBIUS.** Ευσεβίου . . . ευαγγελικῆς προπαρασκευῆς βιβ. πεντεκαίδεκα. Evangelicae praeparationis lib. XV. Evangelicae demonstrationis lib. X. Paris, Robert Estienne, 1544-45 (colophon: 1 April 1546).

Two volumes bound in one, folio, pp. 498, [2]; 318 (mis-numbered '138'), [2]; with printer's devices on both titles and on the last leaf of the second volume, many large foliate and grotesque initials and head-pieces; a very good copy, bound in seventeenth-century polished calf, gilt single-line border, gilt panelled spine with fleurons in compartments; slightly rubbed and scraped, short cracks at head and foot of upper joint.  
£4500

*Editiones principes.* From the library of the mathematician Bartholomaeus Pitiscus (1561-1613): a present to him from his patron, Frederick IV Elector Palatine of the Rhine, to whom Pitiscus had dedicated his newly published *Trigonometria* (Augsburg 1600). An inscription in Pitiscus's hand on the front flyleaf records:

Hunc librum, una cum aliis non  
nullis dono accepi ab Ill.mo Pr.  
Friderico IV. Com. Pal.  
et Electore etc.

Ob dedicatam ejus Celsitudini  
Trigonometriam meam,  
Anno N. C. 1600.

Barth. Pitiscus.

('I received this book along with several others as a gift from the illustrious Frederick IV Elector of the Palatine of the Rhine to thank me for having dedicated my *Trigonometria* to his Highness').

Pitiscus was court chaplain at Breslau, pursued theological studies in Heidelberg, and for more than 20 years was court chaplain and preacher for Frederick IV. Although Pitiscus worked much in the theological field, his proper abilities concerned mathematics and trigonometry. His achievements in this field are important in two respects: he revised the tables of Rheticus to make them more exact, and he wrote the first comprehensive work on trigonometry. Indeed Pitiscus coined the word 'trigonometry'. Another comparison volume which may have formed part of Frederick IV's gift to Pitiscus was a copy of Eusebius's *Ecclesiasticae historiae* (Paris, Robert Estienne, 1544-45), which surfaced in the sale of the Evelyn family library (Christie's, 30 November 1977, lot 550) and which carried the provenance note 'Ex libris Bartho. Pitisci eximii Mathematici'.

Armstrong 131; Mortimer 220; Schreiber 78.

## FROM BYZANTIUM TO ITALY

**19. GEORGE OF TREBIZOND.** *Commentarii in Philippicas Ciceronis.* Venice, [Filippo di Pietro, c. 1475].

Small 4to, ff. [30], including the first and last blank; roman letter, some Greek (see below); wormhole in inner margin of last fifteen leaves touching a few letters, but a very large, fresh copy in 19th-century calf-backed boards; book label of Alfred Higgins.

£8500

First edition of this study of Cicero's 'Philippics', the speeches he delivered after the assassination of Julius Caesar.

George of Trebizond was one of the vital band of Byzantine immigrants (Cardinal Bessarion and Theodore Gaza were others) who introduced the study of Greek to Renaissance Italy. He taught in Venice, Vicenza and Mantua before moving to Rome where he became apostolic secretary in 1444. He was a prolific author of translations. Under the encouragement of Cardinal Bessarion and Pope Nicholas V he translated Aristotle, Demosthenes, Plato, Ptolemy and many of the Greek fathers. This is one of his three original works, all devoted to rhetoric; he composed the first comprehensive Renaissance treatise on rhetoric (*Rhetorica*, Venice, c. 1472). Trebizond's authorship of the present work has, however, been disputed; see J. Monfasani, 'Calfurnio's identification of pseudepigraphia of Ognibene, Fenestella, and Trebizond, and his attack on Renaissance commentaries', in *Renaissance quarterly*, vol. 41, 1988, pp. 32-43 ('it is conceivable that the commentary consists of *reportata* of Trebizond's lectures taken down by students' (pp. 36-7)).

The book contains a good deal of Greek (quotations, and so forth) and according to Proctor is **the first and only early book from this press to use Greek**. It is an original, not a second-hand type, and 'seems to be modelled on that of Wendelin of Speier rather than of Jenson' (*The printing of Greek in the fifteenth century* p. 35, with reproduction).

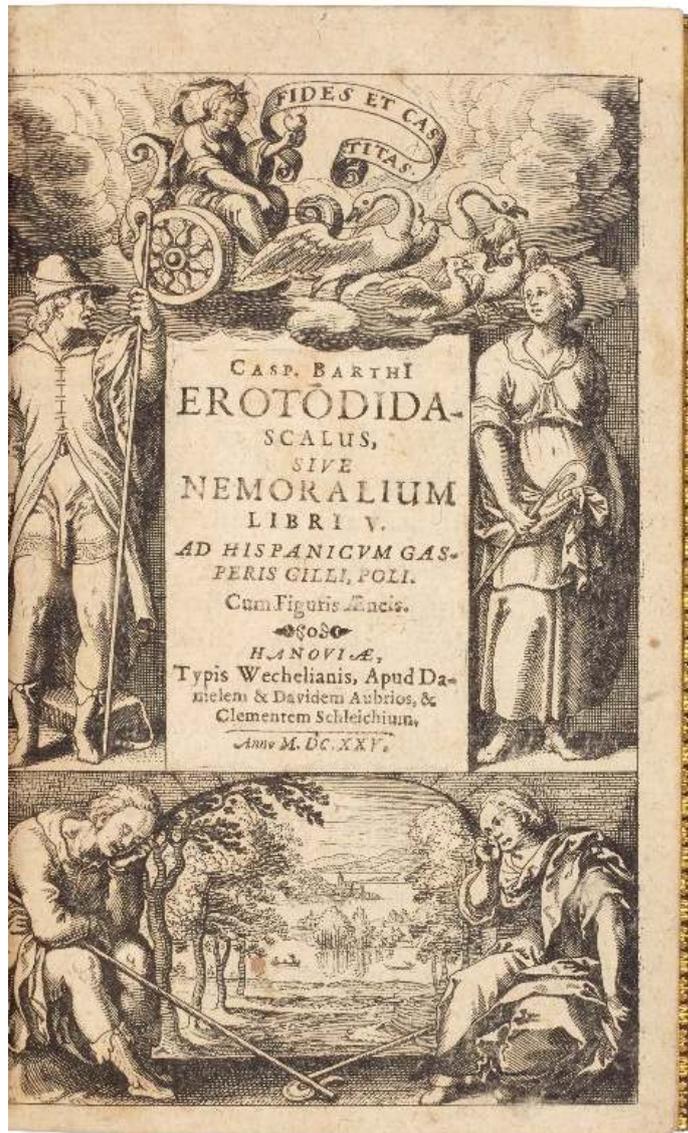
Hain 7610; BMC V 218; Goff G-155; IGI 4213; Bod-inc. G-070.

'A MASTERPIECE, ELEGANT AND PRECISE'

**20. GIL POLO, Gaspar (Kaspar von BARTH, translator).** *Erotodidascalus, sive Nemoralium libri V.* Hanau, Daniel and David Aubry and Clemens Schleich, 1625.

8vo, pp. [xvi], 315, [1], [2, blank], with an engraved title, a folding engraved plate and four full-page allegorical engravings; evenly toned due to paper quality, small restoration to upper outer corner of title, but a very good copy in brown morocco by Trautz-Bauzonnet.

£1200



First edition in Latin of Gil Polo's pastoral romance *La Diana enamorada* (first published Valencia, 1564), a continuation of Montemayor's *Diana* which was praised by Cervantes in *Don Quixote* and which served as inspiration for his *Galatea*. The Latin translation, by the German philologist Kaspar von Barth (1587–1658), is considered 'a masterpiece, elegant and precise' (Faber du Faur) and is an important work of seventeenth-century baroque literature in its own right. The fine engravings appear here for the first time.

*Provenance*: Bibliotheca Palatina, Vienna, with its duplicate stamp on verso of final leaf of text; Louis-Marie-Armand Bertin (1801–1854), French journalist, chief editor of the *Journal des débats*, with bookplate; Leon Techener (1832–1888), French publisher and bookseller (his sale, 1886, lot 526); Allan Heywood Bright (1862–1941), with bookplate.

Dünnhaupt 30; Faber du Faur 88; Jantz 451.

## ‘BATTLE OF THE TAPESTRIES’

**21. [HARSDÖRFFER, Georg Philipp.]** *Peristromata Turcica, sive dissertatio emblematica, praesentem Europae statum ingeniosis coloribus repraesentans. (Colophon:) ‘Lutetiae Parisiorum primum apud Toussaint du Bray, in platea S. Jacobi ad insigne Spicae’ [but Nuremberg, Wolfgang Endter], 1641 [in chronogram].*

4to, pp. 46, [2], title printed in red and black, with an additional engraved title (elaborately printed in dark blue within a border representing a Turkish rug printed in orange-red) and six engraved emblems printed in black within the same full-page Turkish rug border printed in orange-red; woodcut headpiece, initials and tailpiece. [bound with:]

—————. *Germania deplorata, sive relatio, qua pragmatica momenta belli pacisque expenduntur. [Nuremberg, Wolfgang Endter], 1641 [in chronogram].*

4to, pp. [ii], 34, title printed in red and black; woodcut headpiece and initials. [and:]

—————. *Aulaea Romana, contra peristromata Turcica expansa: sive dissertatio emblematica, concordiae Christianae omen repraesentans. [Nuremberg, Wolfgang Endter], 1641 [in chronogram].*

4to, pp. 64, title printed in red and black, with an additional engraved title and six full-page engraved emblems; woodcut headpiece, initials and tailpiece. [and:]

—————. *Gallia deplorata, sive relatio de luctuoso bello, quod rex Christianissimus contra vicinos populos molitur. [Nuremberg, Wolfgang Endter], 1641 [in chronogram].*

4to, pp. 51, title printed in red and black; woodcut headpiece, initials and tailpiece; without the four engravings called for by Dünnhaupt (as are nearly all copies).

Together four works in one volume (pp. 33–64 of third work misbound after fourth work); small wormhole in extreme outer margin of first 33 leaves, some light soiling and a few minor paper flaws, but excellent copies in early nineteenth-century polished calf, spine gilt, by C. Murton; spine and extremities slightly rubbed, short crack at foot of upper joint. £6500

**First editions. A fine Sammelband of four early and remarkable Latin works by Harsdörffer,** often found bound together as here.

‘On 26 “Winter Monats” [November] 1641, the 34-year-old Nuremberg poet Georg Philipp Harsdörffer sent, together with three other Latin works, a copy of an elegantly illustrated pamphlet called *Peristromata Turcica* [Turkish Tapestries], his Latin translation of an anonymous French manuscript printed by Toussaint du Bray in Paris, to the president of the *Fruchtbringende Gesellschaft*, Prince Ludwig of Anhalt-Köthen, in a bid for membership in that renowned intellectual society. Alarmed by the work’s



seductive beauty, employed, as he interpreted it, in a belligerent cause – a European war on the Ottomans, to be led by Catholic France – the Reformed Calvinist Prince Ludwig called a special meeting of the society in early spring 1642 to discuss a suitable response. *Aulaea Romana* [Roman Tapestries] (1642), which answers the argument of *Peristromata Turcica* emblem by emblem, represents the society's effort to counter the dangerous effects of what the French printer had praised as "Novitate validis illiciis

gratâ” [Charming novelty’s powerful enticement], but now in the service of ecumenism and peace. These two pamphlets, composed in the final decade of the Thirty Years’ War, represent leading French and German positions on the actual threat to Europe from the Ottoman East and on how best to resolve hostilities. The pamphlets thus reflect significantly on politico-confessional thought in the late stage of the war. But they represent something quite different, if certainly related, as well. The debate, which has been characterized as a “battle of the tapestries” . . . arose equally as a clash between two aesthetic philosophies: one mannerist, given to experimentation, novelty, and wit; the other neoclassic and insisting on the unchanging values of Christian antiquity, which the author calls “lux Veritatis” [the light of truth]’ (Max Reinhart, ‘Georg Philipp Harsdörffer and the emblematic pamphlets of 1641–42: *Peristromata Turcica* and *Aulaea Romana*’, *Emblematica*, vol. 20, 2013, pp. 277–375, at pp. 277–8).



*Provenance:* Georg Achatz Heher (1601–1667) envoy of the Duke of Saxe-Gotha in Münster and Osnabrück in 1645–1648 and, from 1652, a member of the *Fruchtbringende Gesellschaft*, with his ownership inscription on half-title of first work; Robert Hoe, with his book label (his sale, Anderson, New York, 17 January 1912, lot 2648); Allan Heywood Bright (1862–1941), with his bookplate dated 1912.

I. Dünnhaupt 7.I. (‘drucktechnische Pionierleistung mit der frühesten mir bekannten Verwendung zweifarbiger Kupferstiche’); Faber du Four 497; Praz p. 125; Landwehr, *Romanic* 577; VD 17 1:085362A. OCLC locates four copies in the US (Harvard, New York Public Library, Princeton and Yale).

II. Dünnhaupt 7.II; Faber du Four 498; Landwehr, *Romanic* 579; Praz p. 125; VD 17 12:198932G.

III. Dünnhaupt 7.IV; Faber du Four 500; Landwehr, *Romanic* 578; Praz p. 125; VD 17 23:288231L. OCLC records five copies in the US (Harvard, Illinois, Princeton, Smith College and Yale).

IV. Dünnhaupt 7.III; Faber du Four 499; Landwehr, *Romanic* 580; Praz p. 125; VD 17 23:288233A.

1863. (2<sup>re</sup>.)

SANCTAE

# HILDEGARDIS

ABBATISSAE IN MONTE

S. ROBERTI APVD NAAM FLVVL

VM, PROPE BINGAM, SANCTISSI-  
mae virginis & prophetissae,

## EPISTOLARVM LIBER:

*Continens varias Epistolas summorum Pontificum, Imperatorum,  
Patriarcharum, Archiepiscoporum, Episcoporum, Ducum, Princi-  
pum, & aliorum plurimorum utriusq[ue] secularis & Ecclesiastici status  
Magnatum ad S. HILDEGARDIM, & eiusdem  
sanctas ad easdem responsiones:*

*ITEM EIVSDEM S. HILDEGARDIS  
alia quaedam, quae sequens pagella indicabit,*

Ad confirmandam & stabiliendam Catholicam nostram fi-  
dem & religionem Christianam, moresq[ue] in ECCLESIA  
instruendos & emendandos, apprimè utilia:

*Nunc primum in lucem edita.*

PSAL. 93.

Beatus homo quem tu erudièris Domine, & de lege tua docueris eum.

Coloniae apud Hæredes Iohannis Quentel & Geruuinum  
Calenium, Anno M. D. LXVI.

*Cum gratia & privilegio Imperatoriae Maest. ad Decennium.*

22. HILDEGARD OF BINGEN (Justus BLANCKWALD, editor). Sanctae Hildegardis Abbatissae in Monte S. Roberti apud Naam fluvium, prope Bingam, sanctissimae virginis et prophetissae, epistolarum liber: continens varias epistolas summorum pontificum, imperatorum, patriarcharum, archiepiscoporum, episcoporum, ducum, principum, et aliorum plurimorum utrius[que] secularis et ecclesiastici status magnatum ad S. Hildegardim, et eiusdem sanctas ad easdem responsiones: item eiusdem S. Hildegardis alia quaedam, quae sequens pagella indicabit, ad confirmandam et stabiliendam catholicam nostrum fidem et religionem christianam, mores[que] in ecclesia instruendos et emendandos, apprimè utilia. *Cologne, Heirs of Johann Quentel and Gervin Calenius, 1566.*

4to, pp. [viii], 335 (mis-numbered '315'), with large and small woodcut historiated initials; variably browned, some minor smudging and staining, old ownership

inscription excised from head of title; contemporary limp vellum with remains of ties; slightly soiled and cockled; clipped German catalogue description (Tenner, Autumn 1970) tipped onto front pastedown. £3500

**First edition of the letters of Hildegard of Bingen**, edited from the 'Riesencodex' now preserved at Wiesbaden.

'The print edition of the *Epistolarium* comprises 108 letters of questions to and answers by Hildegard. It was edited by the *presbyter* Justus Blanckwald . . . . The print shop had strong ties to the Jesuits in Cologne and primarily printed orthodox Catholic literature. Blanckwald justified his edition with concern about the purity of belief and morals. It is not for nothing that the title page included the addendum "ad confirmandam et stabiliendam catholicam nostrum fidem et religionem christianam, moresque in ecclesia instruendos & emendandos". The Riesenkodex once again served as the basis for the print edition of this epistolary volume: Justus Blanckwald had copied the texts with his own hand at the Rupertsberg. Blanckwald's epistolary volume . . . exerted a long history of influence. It was included in the great compendia of patristic and medieval authors that appeared in the 16th and 17th centuries, and which finally elevated Hildegard to a Church authority par excellence' (Michael Embach, 'Hildegard of Bingen: a history of reception', in *A companion to Hildegard of Bingen*, 2013, pp. 273–304, at pp. 302–3).

Also included here are Hildegard's *Explanation of the Rule of St. Benedict*, *Explanation of the Athanasian Creed*, *Solutions to 38 questions*, and the *Vita Sanctae Hildegardis*.

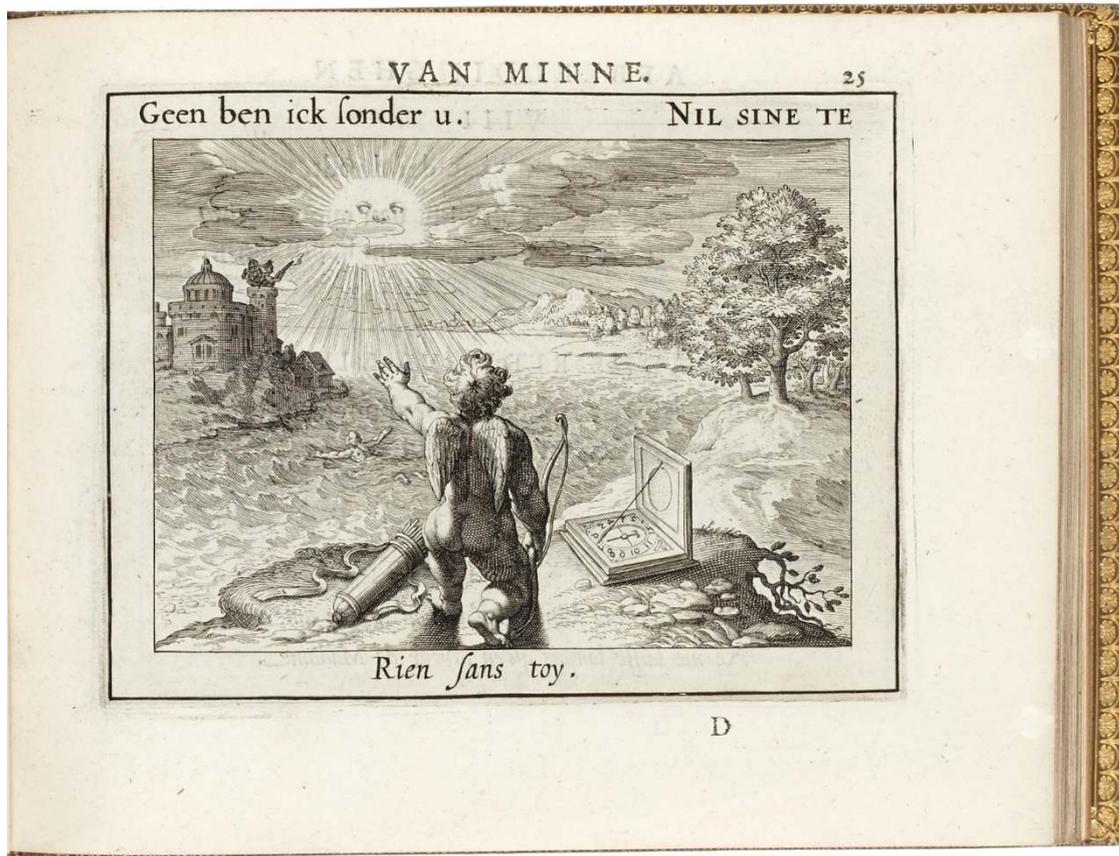
'Hildegard of Bingen still confronts us, after eight centuries, as an overpowering, electrifying presence – and in many ways an enigmatic one. Compared with what earlier and later women writers have left us, the volume of her work is vast. In its range that work is unique. In the Middle Ages only Avicenna is in some ways comparable: cosmology, ethics, medicine and mystical poetry were among the fields conquered by both the eleventh-century Persian master and the twelfth-century "Rhenish sibyl" ' (Peter Dronke, *Women writers of the Middle Ages* p. 144).

*Provenance*: partly erased contemporary ownership inscription 'Ex libris Winandi a Presithaem[?] Zutfaniensis' on front pastedown; later ownership inscription of 'J. B. Schumacher Can. ad S. Antonium'.

Adams H557; VD 16 ZV7955.

**23. HOOFT, Pieter Corneliszoon.** *Emblemata amatoria. Afbeeldingen van minne. Emblemes d'amour. Amsterdam, Willem Janszoon Blaeu, 1611.*

Oblong 4to (181 x 142 mm), pp. 144, with an engraved allegorical title and 30 full-page engraved emblems; a fine copy in late nineteenth-century polished speckled calf, spine richly gilt, gilt edges, by Bedford. £12,000



**First edition, complete with the rare accompanying collection of sonnets and songs** (pp. 73–144), of one of the most important emblem books of the Dutch Golden Age and a masterpiece of Dutch literature by the prolific poet and dramatist Pieter Corneliszoon Hooft (1581–1648). All the emblems, illustrated with splendid engravings variously attributed to Simon Frisius, Pieter Servouters (see Praz) or Christoffel le Blon (see Landwehr), 'are original in that they are not derived immediately from [Hooft's] predecessors, but are freely inspired by the same or similar themes' (Praz p. 124), and are accompanied by mottoes and distichs in Dutch, Latin and French.

*Provenance:* Samuel Ashton Thompson Yates (1842–1903), with his bookplate. Loosely inserted is a two-page typescript letter signed from Mario Praz to Allan Heywood Bright, dated Brighton, 8 December (year unknown), discussing the originality of the engravings of various emblem books about love, among which is Hooft's *Emblemata amatoria*, and the collection of Lord Lothian.

De Vries 48; Landwehr, *Low Countries* 320; Praz p. 371.



24. HORAE B.M.V., *Use of Rome*. Paris, Antoine Vérard, 18 September 1506.

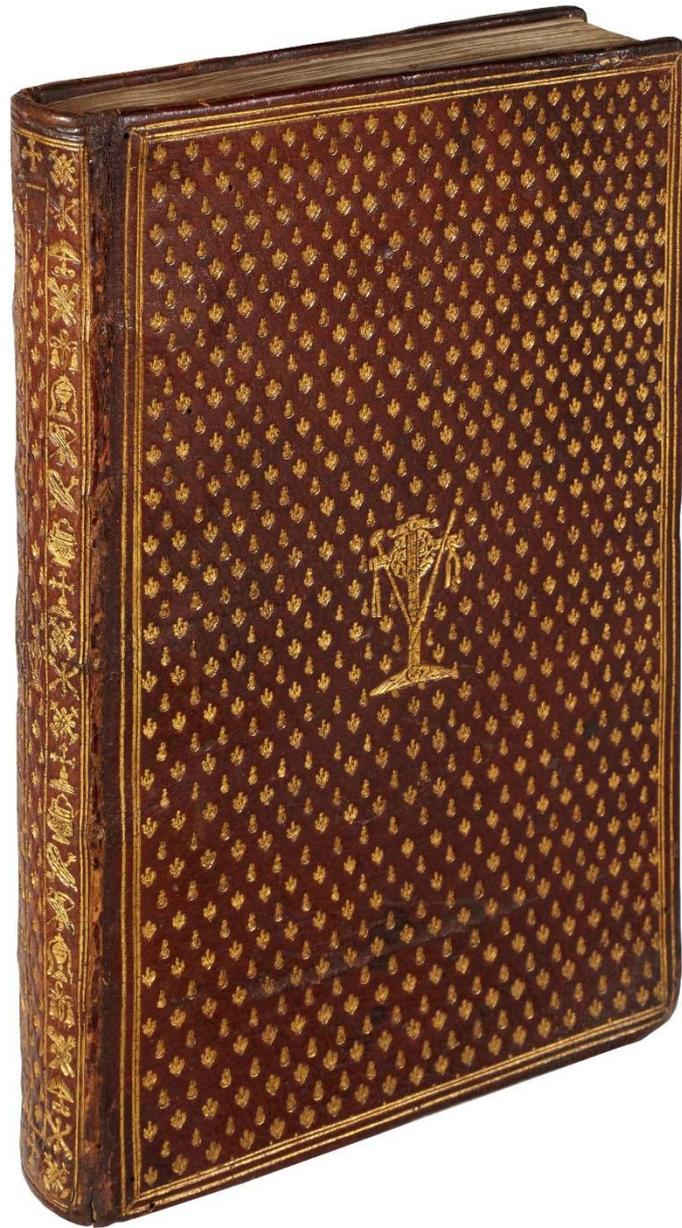
8vo (195 x 125 mm), ff. [100] (q<sup>8</sup>, aa<sup>2</sup>, a<sup>3-8</sup>, c-1<sup>8</sup>, A-B<sup>8</sup>, C<sup>4</sup>, ā<sup>2</sup>, aa<sup>3-8</sup>), gothic letter, **printed on vellum**, 28 lines to a full page, large printer's device of Antoine Vérard on f. 1r, cut of the Anatomical Figure on verso, and with 17 full-page cuts within architectural borders and 30 small cuts, **all finely and carefully illuminated in a contemporary hand**; large and small capitals supplied in gold on red and blue backgrounds, capitals touched in yellow, ruled in red throughout; tiny wormhole in upper margin of first five leaves, the words 'et six' sometime carefully erased from colophon and the resulting space filled with a pilcrow in manuscript (f. C4v; see below); in excellent, fresh condition; **late sixteenth-century Parisian binding of brown morocco richly gilt**, the covers stamped with a repeated pattern of alternating tears and flames (of the Holy Spirit) within a border of triple gilt fillets, centre of each cover stamped with a design

showing the instruments of the Passion, flat spine ruled to form a broad border containing repeated small stamps of various funerary motifs, narrow central panel of spine stamped with a repeated pattern of tear and flame motifs and a small device of the instruments of the Passion, edges gilt; joints rubbed and just starting to crack in a few places, one or two minor abrasions on covers, a few tiny wormholes, some small areas of expert restoration; preserved in a green morocco fitted case; old description in the hand of the Parisian dealer Rossignol loosely inserted. £35,000



A rare Vêrard Book of Hours, finely illuminated and preserved in a striking late sixteenth-century French devotional binding.

In the present copy, the cut of the Martyrdom of St. John (f. q8v) has been entirely overpainted with a fine miniature of St. John on Patmos, presumably at the request of the book's first owner. The style of the miniature is close to that of the Master of Jacques de Besançon and the Master of Robert Gaguin, both of whom sometimes worked for Vérard.



The unusual binding is doubtless Parisian work of c. 1580–1600. Compare, for instance, a binding illustrated in Paul Needham, *Twelve centuries of bookbindings: 400–1600*, no. 93 (Pierpont Morgan Library M. 292), which evidently bears the same central stamp of the instruments of the passion as well as many of the same funerary motifs on the spine (bell, candelabrum, coffin, scythe, cross, and so on). The tear and flame tools on the spine of the Pierpont Morgan example are also apparently the same as those used on the covers of our binding. Needham dates the Pierpont Morgan binding to c. 1580–90

and remarks that ‘the present semé binding, which can be only very approximately dated, exemplifies the penitential theme particularly associated with bindings from the reign of Henri III, 1574–89’ (*ibid.* p. 289); see also Anthony Hobson and Paul Culot, *Italian and French 16th-century bookbindings* no. 73, dated to c. 1600, with further references. The endpapers here bear the watermark of Nicolas Lebé of Troyes, similar to Briquet 8078 and 8079, which he dated 1561–1602.

The colophon (f. C4v) reads ‘Ces presents heures a lusage / de Rōme furent achevees le xviii. / iour de septembre Lan Mil cinq / cens. Pour Anthoine verard / libraire demourant a Paris’. However, no other Vérard Book of Hours bearing this colophon is known and closer examination shows that something has been erased after the words ‘cinq cens’; since in every other respect the present copy conforms with the Vérard Hours dated 18 September 1506, it must be identical with that edition. In his monograph on Vérard, Macfarlane cites several instances where colophons or parts of colophons in books printed by or for Vérard have been erased or otherwise adjusted (he believes by Vérard), usually to make a work appear newer than it in fact was (see Macfarlane pp. xxvi–xxvii); in the case of the present Book of Hours, however, it is probably a bookseller of more recent times who has attempted to make the volume appear older than it is.

Lacombe 155; Macfarlane 236, citing the Bibliothèque nationale copy (lacking a leaf).

## GREEK ORTHODOX HOURS

**25. [HORAE, in modern Greek.]** Ὁρολόγιον Ἄρτι μετατυπωθὲν, καὶ διορθωθὲν παρὰ Θεοφυλάκτου Ἱερομονάχου τοῦ τζανφουρνάρου Μετὰπροσθήκης πασχαλίων ἐτῶν κή. Venice, Giovanni Pietro Pinelli, 1632.

Small 8vo, pp. 752, Greek type printed in red and black throughout, title within woodcut architectural border, **with nine full-page and 13 smaller woodcuts**; occasional light browning, but a very good copy; contemporary vellum painted black, spine gilt and lettered ‘Horologium’ in gilt; rubbed, spine dulled, splits in vellum at joints. £3250

A very rare Book of Hours printed for the Greek Orthodox community in the Eastern Mediterranean. Theophylaktos Tzanphouranos (d. 1659) was a priest at San Giorgio dei Greci and edited a number of liturgical books.

The Pinelli family in Venice were the leading printers of Greek liturgical books for Greek readers for most of the seventeenth century.

*Provenance:* Louis-Sébastien Le Nain de Tillemont (1637–1698; see *DBF*), priest and ecclesiastical historian, with an inscription on the title recording his gift of the book to the liturgist Claude Chastelain (1639–1712; see *DBF*); further ownership inscription of J. D. de Beauvillier de Saint Aignan at foot of title.

OCLC records two copies only (Bibliothèque nationale and Cambridge).

donne par M. le Pape de Jillemour a C. Chastelain

Chan-  
de  
l'egl.  
de  
Paris.



**ΩΡΟΛΟΤΙΟΝ**

Α'ρη μετατοπωθεν, κ'η  
διωρθωθεν παρα

**Θεοφυλάκτου Ιερομονάχου**  
του τζανφουρνιάρου

**ΜΕΤΑ ΠΡΟΣΘΗΚΗΣ**

παχαλιων ετων κη. κ'η Σω-  
ταγματιου τινος περι των  
νησειων του ολα ενιαυτου εις  
κοινω γλωηαν μετενεχθεν  
τος παρα τ' λογωτα του εν  
Ιερομοναχοις κυριενικηφορε  
τη πασχαλειωσ.

**CON PRIVILEGIO.**

Ενετήσι παρ' Ιωάννη πέτρωτα  
Πινέλλω τω αχλβ.

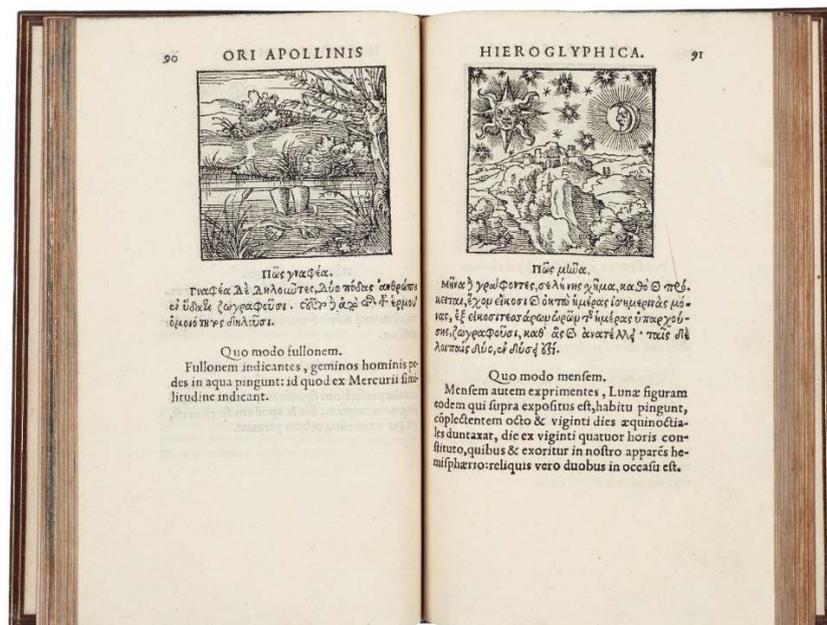


J. D. de Beaucourt de l'Academie  
des Bel.

**26. HORAPOLLO.** Ὄρου Ἀπόλλωνος Νειλώου Ἱερογλυφικά. [Hieroglyphica.] Ori Apollinis Niliaci, De sacris notis et sculpturis libri duo. Paris, Jacob Kerver, 1551.

8vo, pp. [xx], 240, [4], with 195 woodcut emblems; emblem on F8r printed upside down, emblem on G7v pasted onto a blank space; expert marginal paper repair in one leaf (H6), I5v slightly stained; a very good copy in brown morocco, covers elegantly panelled in gilt and blind, gilt oval arabesques in centre of covers, spine gilt, gilt edges, by Bedford. £3500

First illustrated edition of the original Greek and Latin versions of Horapollo, perhaps the most significant text in the history of emblem literature. As Praz notes, the origin of the emblem book can be traced to the Renaissance humanist interest in Egyptian hieroglyphics as interpreted in the text of Horapollo, which explains the hieroglyph as a symbol with hidden moral and religious meaning. Francis Yates calls it ‘an example of Egyptian “infiltration” into humanism’ (*Giordano Bruno and the hermetic tradition* p. 163).



The 190 illustrations are some of the finest small woodcuts of the French Renaissance and have been attributed to Jean Cousin or Jean Goujon. The series first appeared in Kerver’s edition of the French translation (1543); ‘Kerver was the first to commission the emblematic woodcuts and to print the Horapollo text itself in the form of an emblem book’ (Mortimer). In the present edition seven of the blocks have been replaced by new blocks slightly or entirely redesigned.

*Provenance:* Sir Henry Hope Edwardes (1829–1900), with bookplate (his sale, Christie’s, London, 20 May 1901, lot 366); Allan Heywood Bright (1862–1941), with pencilled shelf-mark on front pastedown.

Adams H850; Adams, Rawles and Saunders F330; Landwehr, *Romanic* p. 387; Mortimer 315; Praz p. 374.

## LUTHERAN MONSTROSITIES

**27. IRENAEUS, Christoph.** *De monstribus. Von seltsamen Wundergeburten. Oberursel, Nicolaus Henricus, '1584' (colophon: 1585).*

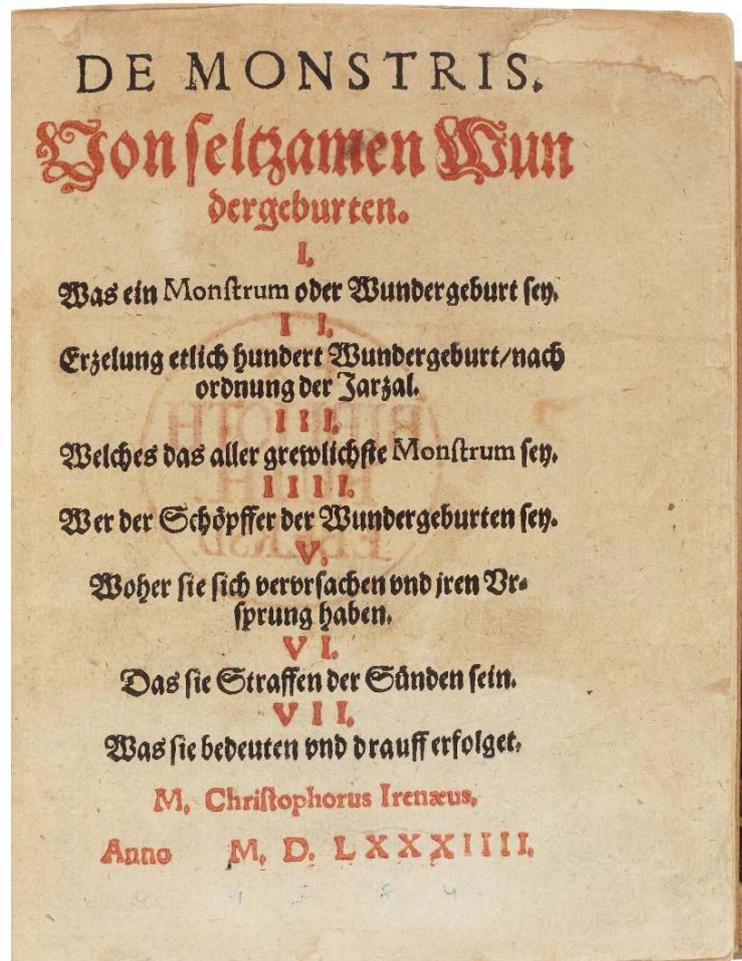
4to, ff. [351] (of 352, without final blank), gothic and roman letter, title printed in red and black, one ornamental and one historiated woodcut initial, one woodcut tailpiece; lightly browned, extreme upper outer corner of title torn away and replaced with blank paper (not affecting text), very small hole in one leaf (M2, with loss of a few letters), date in blue ink at foot of title in a modern hand; early twentieth-century vellum-backed boards, spine lettered in manuscript; eighteenth-century stamp of the Rutheneum at Ebersdorf on verso of title. £3750

**First and only edition, extremely rare.** An extensive treatise on monstrous births, a product of theological discussions on original sin and wondrous signs, by the Lutheran pastor Christoph Irenaeus (1522–1595).

*De monstribus* presents a systematic investigation of monstrous or 'strange [and] miraculous' births in both humans and animals. A comprehensive treatise on such unnatural phenomena, it introduces the subject matter with an etymological-conceptual definition: '*monstrum*, which is customarily called *erratum naturae* by physicians and scholars of nature, is essentially an unnatural, strange, unusual, horrible and abominable miraculous birth, inflicted by God as punishment or fate on a human or non-sentient animal . . . . And thus, whenever a woman gives birth to a *monstrum* or miraculous birth, something great and terrible is present and will succeed. Therein lies its name, and *monstrum* means "a monstrando", likewise "ostentum ab ostendo, et portentum a portendo" since it shows, indicates and means something unusual, as witnessed by Cicero' (f. A1v, our translation). The work then presents 'several hundred' occurrences of miraculous and monstrous births, ordered chronologically in the periods before and after the birth of Christ, and further explores different causes of the same (extending back to original sin) in order to define which type of monstrous birth might be considered the most horrible. Irenaeus then identifies God as creator of monstrous births (which, together with the explicit assertion that the devil is not involved in their creation, indicates Irenaeus's ideological position), before providing a more detailed discussion on the causes and origins of unnatural births: he defines them as punishment for sins and explores their implications.

Irenaeus, who had studied under Melanchthon at Wittenberg before entering a series of clerical positions in Weimar and beyond, defended the Gnesio-Lutheran position with such fervour that – like many of the contemporary Flacians – he was transferred from one post to another and thus led a wandering existence from 1571 onwards, from 1580 in the territories now belonging to Austria. During the final decades of his life Irenaeus is known to have complained about not having access to his library. Eschewing doctrinal compromise in favour of freedom of movement, he referred to himself as 'Exul Christi' (Christ's exile). Like *De monstribus*, many of his writings engage with Flacius's position on the doctrine of original sin. Also, throughout *De monstribus* the author's position in the disputes between Lutherans and the Catholic Church emerges quite

clearly: Irenaeus considers monstrous births a divine criticism of other theological creeds. Leading up to his interpretation of natal aberrations as divine signs, Irenaeus also published on prognostications of the future based on natural catastrophes (*Wasserspiegel* (1566), and *Prognosticon* (1578)).



Nicolaus Henricus (active 1557–1599), the printer of *De monstris*, had established his press as the first in Oberursel (formerly Ursel) in 1557, at the age of about 25. While the originator of the first regularly published newspaper of the time, Henricus is best known for the production of polemic religious pamphlets which would have been impossible to print in nearby Frankfurt: his work as a printer and publisher in Oberursel, over the course of his 42 years of activity, was very closely connected with the promotion of proper, undiluted Lutheran teachings. His programme was necessarily controversial, and authors published by him form a roll-call of the most important Lutherans of the time. Henricus himself seems to have been a controversial character, and the Imperial Commission for Books marked his name in a list of printers with the words 'tauber Idiota' (dumb idiot).

Durling 2556 (imperfect); Kopp, *Die Druckerei zu Ursel* 194; VD 16 I291; Waller 5075. OCLC records only four copies outside Germany (Johns Hopkins, National Library of Medicine, Strasbourg and the Warburg).

## MILLENNIUM AND APOCALYPSE

**28. JOACHIM, Abbot of Fiore.** *Expositio magni prophete Joachim in librum beati Cirilli de magnis tribulationibus et statu Sancte matris Ecclesie . . . Item explanatio figurata et pulchra in Apochalypsim . . . Item tractatus de antichristo magistri Ioannis Parisiensis ordinis predicatorum. Venice, Bernadino Benali, c. 1516 (privilege dated 4 April 1516).*

4to, ff. 80 (mis-numbered '78'), printed in roman letter in double columns; **woodcut of the author on title, one full-page woodcut of the Leviathan and 75 woodcuts in the text**; early twentieth-century vellum; with the collation mark of Joseph Martini (1870–1944; possibly the copy in his Catalogue 25). £8500

**One of the two first editions of the first of Joachim's apocalyptic prophecies to appear in print, of enormous influence throughout succeeding centuries.**

Two Venetian editions appeared more or less simultaneously: (1) the present undated edition printed by Benali consisting of 80 leaves which Dennis Rhodes places first (no. 111); and (2) another, printed by Lazzaro de Soardi, April 5, 1516, consisting of 76 leaves. Benali and Soardi were friends and often collaborated in joint editions; indeed these two editions share the same woodcuts, although ours has two extra impressions and one full-page cut of the Seven-headed Serpent not found in the Soardi edition. Rhodes records two copies of our edition, both in the British Library, and eight of the Soardi edition (his no. 112), of which one is incomplete.

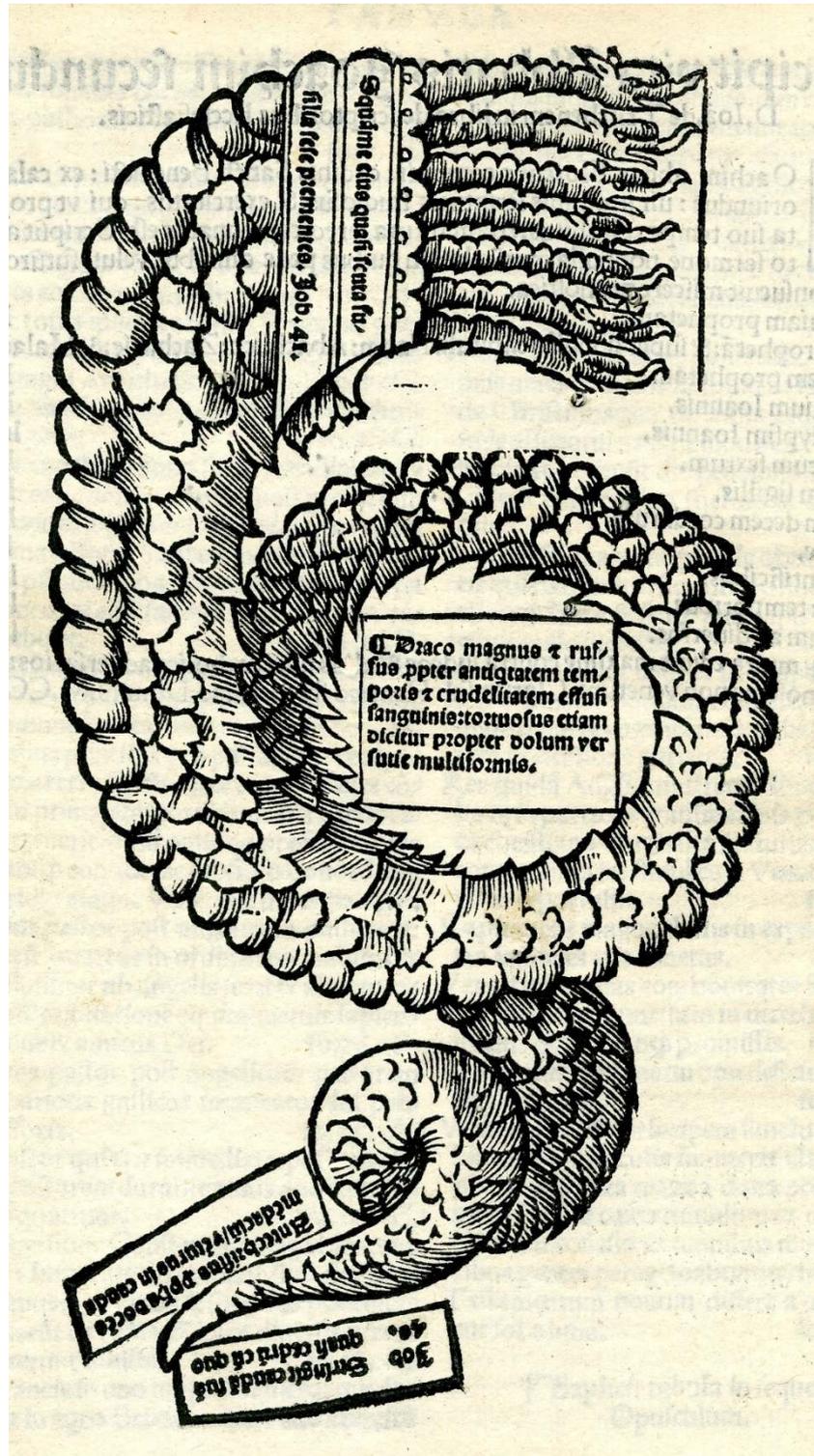
Joachim, the 12th century Abbot of Fiore in Calabria, is famous as a mystic and prophet and founder of the 'Ordo Florensis', a sect based on a mystical tradition and condemned as heretical by the Council of Arles in 1260. His commentaries on the Old Testament prophets, his profound study of the Apocalypse, and his prophetic view of the future of the Church are full of extraordinary visions and prognostications. In spite of the heresy attached to his name, Dante places him in Paradise (Canto XII, 139 sqq.).

Some of the prophecies are not without political significance: the Emperor Frederick II was made out by the Joachimite friars to be the great Beast of the Apocalypse. The publication of Joachim's early works in the first quarter of the sixteenth century is characteristic of the Renaissance revolt against the scholasticism of the Middle Ages.

'It has been not implausibly said that [Joachim] has had an influence on European history comparable with that of Marx . . . . What makes Joachim extraordinary . . . is the persistence with which, over the centuries, he was read, interpreted and distorted by commentators hungry for apocalyptic prophecy. Yeats and Lawrence studied Joachim and used him in their writings; in doing so they were carrying on a tradition of a nineteenth-century Joachimite revival involving names as serious as those of Hegel, Comte and Renan, and carried on by Spengler and Ernst Bloch in the twentieth. In earlier times Savonarola was a Joachimite, as George Eliot knew when she wrote *Romola* (1862–3), and so was William Blake, influenced perhaps by the lingering memory of the doctrines promulgated by dissenters in the mid-seventeenth century' (Frank Kermode

in his introduction to the catalogue of the British Museum exhibition, *The Apocalypse and the shape of things to come*, ed. Frances Carey, 1999).

Essling 1896; Sander 3607. D. E. Rhodes, *Annali tipografici de Lazzaro de' Soardi*, no. 111. OCLC locates three copies only (Danish Union catalogue, Paris Mazarine and Institut Catholique de Paris).



**29. JUVENAL.** *Satyrae* [with commentary by Domizio Calderini]. *Vicenza, Henricus de Sancto Ursio, Zenus, 1480.*

Folio, ff. [96] (first leaf blank), roman letter, text surrounded by commentary, some words in Greek, capital spaces with guide-letters, initials and paragraph marks supplied alternately in red and blue throughout, a few larger initials infilled with yellow, one with a grotesque profile added in brown ink; contemporary or near-contemporary interlinear and marginal annotations in brown ink throughout in perhaps three different hands (slightly trimmed in the margins), several manicules, a few pen drawings of heads and other doodles, jottings in Latin and French and sketches of female head and two male figures on initial blank leaf; neat repair to lower corner of 218, some minor wormholes and tracks, occasional small marks and stains, small dampstain in lower margin from m4 to the end; a very good, crisp copy in modern vellum-backed boards. £6000

A heavily-annotated copy of the only edition of Juvenal's *Satires* printed in Vicenza, the first book printed by Henricus de Sancto Ursio. It is the second edition of the *Satires* to contain Domizio Calderini's commentary (first published in Venice in 1475).

Calderini (1446–1478) was a gifted Italian humanist, invited by Paul II to lecture in Rome and by Sixtus IV to become a papal secretary. He produced editions and commentaries on Martial and Statius in addition to this one on Juvenal, but his textual methods were soon surpassed by the rigorous philology of Angelo Poliziano, who based his readings on the most authoritative manuscripts and who attacked Calderini for his conjectural emendations.

The text of the *Satires*, surrounded by Calderini's commentary, is here preceded by a dedication to Giuliano de' Medici and a brief biography of Juvenal, and followed by two attacks by the editor on Angelo Sabino and Niccolò Perotti. Sabino, who had previously published his own commentary on Juvenal, is branded as 'Fidentinus' after the plagiarist in Martial's epigrams, while Perotti, the other great Martial scholar of the period and a critic of Calderini's edition, is attacked as 'Brotheus', the deformed son of Vulcan.

The neat interlinear and marginal manuscript annotations in Latin which run almost throughout this copy constitute an additional commentary on Juvenal's text in themselves. Predominantly in one near-contemporary hand, they supply a brief summary at the start of each satire and explanations of words and names within Juvenal's text. Some of the annotations to *Satire 14* indicate a reader of Teutonic origins: on m2r, for example, the notes at the foot of the page give translations of 'sorbere' as 'suppen', 'bibere' as 'trinken', and 'gurgitare' as 'suffen'.

*Provenance:* the abbey of St Vincent in Metz, in the east of France, with crossed-through eighteenth-century inscription at head of a2r 'Ex monasterio sancti vincentii Metensis [...]']

Hain \*9690; BMC VII 1044; Goff J-644; Bod-Inc J-305; BSB-Ink I-680; GW M15822.





### CZECH PORTRAIT GALLERY

**30. KUTHEN ZE SPRINSBERKA, Martin.** *Catalogus ducum regumque Bohemorum in quo summatim gesta singulorum singulis distichis continentur. In super additæ sunt eorum facies iconicæ, et ad vivum deliniatæ. [Prague, no printer], 1540.*

Small 4to, ff. [20] (last blank), with 52 circular woodcut portraits of Bohemian rulers (two to a page), large woodcut showing the Imperial eagle crushing a Turk and dated 1540 on verso of title, author's large woodcut coat-of-arms on recto of penultimate leaf; title re-attached at inner margin and slightly dust-soiled, some light soiling elsewhere, but a good copy in nineteenth-century polished calf; rubbed, rebacked preserving part of spine (worn and defective). £3000

**First edition of a fine and rare portrait book of the Bohemian (Czech) rulers** by the Czech historian Martin Kuthen ze Sprinsberka (c. 1510–1564). Also included are brief contributions by Friedrich Nausea, Johannes Rosinus, Matouš Collinus and Šimon Villaticus.

The text does not indicate from where the portraits derive. They may of course be entirely fanciful, but are so individually expressive that it seems doubtful. The largest portrait gallery of Bohemian rulers was to be found at Karlštejn Castle, 20 miles southeast of Prague. In his preface Kuthen suggests that the portrait gallery printed here may be instructive to King Ferdinand's children, responsibility for whose education had been assumed in 1539 by the humanist Jan Horák (Johannes Hasenberg).

VD 16 K2856, locating four copies: Bayerische Staatsbibliothek, Gotha, Vienna and Zwickau. OCLC records only one copy outside Germany and the Czech Republic, at Harvard; COPAC locates a copy at the British Library.

FROM THE LIBRARY OF JOHANN PROTZER

**31. LESCHERIUS, Paulus.** *Rhetorica pro conficiendis epistolis accommodata. Ingolstadt, [Printer of Lescherius, 'Rhetorica' (Bartholomaeus Golsch?)], 1487.*

4to, ff. [24] (first and last leaves blank), gothic letter, three capitals supplied in red ink; a few marginal annotations in a contemporary hand (slightly shaved). [bound with:]

PERGER, Bernardus. *Grammatica nova. Strasbourg, Martin Schott, 1488.*

4to, ff. [84], gothic letter; sparse marginal annotations in a contemporary hand. [and:]

GARLANDIA, Johannes de. *Aequivoca (cum commento). Cologne, Heinrich Quentell, [c. 1487].*

4to, ff. [66], gothic letter, first page of text and final six leaves rubricated. [and:]

PSEUDO-REMIGIUS (Johannes KERCKMESTER, *editor*). *Fundamentum scholarium. Cologne, Heinrich Quentell, 10 October 1492.*

4to, ff. [42], gothic letter, with Quentell's 'Accipies' woodcut, showing St Gregory instructing two scholars, on title. [and:]

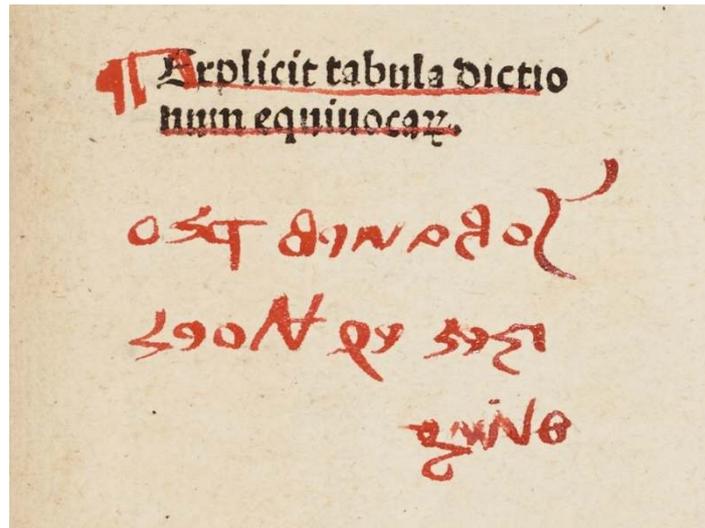
GOMORRE, Johannes. *Tracta[tus] m[a]g[ist]ri iohannis gomorre orthographie pre[ce]pta complectens. Germany (?Ingolstadt), dated 1487.*

**Manuscript on paper**, ff. [12], in a cursive gothic bookhand, dated at end of text 'et sic e[st] finis Anno domini M cccc lxxx[6, crossed out and replaced with a 7]' and again below ('Anno D[omi]ni M cccc lxxx7'), at the end of an erased inscription presumably once recording the scribe; several marginal annotations in a contemporary hand.

Together five works bound in one 4to volume (the fourth work not bound in originally and preserving its nineteenth-century wrappers; see below); some light spotting or browning, modern foliation in blue or purple ink throughout, worming affecting blank upper margins of first three leaves of first work; several curiously inept ink drawings (probably nineteenth-century) on seven leaves at end of volume; contemporary binding (probably German but possibly Italian) of oak boards backed in sheep in the twentieth century, sewing guards from a medieval manuscript (Justinian, *Corpus juris civilis*), hasp mark on lower cover, part of early paper contents label ('[Grammati]ca – Nova / Sinonima') at head of upper cover; clasps and catches renewed, 'Barnheim' inscribed on upper cover in a bold nineteenth-century hand. £16,000

**A remarkable Sammelband, comprising four (originally probably three) rare incunables and an apparently unrecorded manuscript treatise on orthography, from the library of one of the major book collectors of the German Renaissance, Johannes Protzer (d. 1528).** Protzer's ownership inscription dated 1488 appears on the first leaf of the first work, stating that he bought it (or conceivably the contents of the

entire volume) in Germany for three pounds: 'Johannis Protzer I[uris] V[triusque] Lic[entia]tus Mcccclxxxviii Con[paravit] in germania iii lib.'. His further ownership inscription, in mirror writing, appears at the end of the third work: 'Johaneß protzer ex Noerdling[en]'. The latter inscription is in red ink, suggesting that Protzer was responsible for the rubrication on the first page of text and on the final six leaves.



Protzer, the son of a councillor and mayor of the Imperial City of Nördlingen in Bavaria, studied law at Ingolstadt 1487/88. He spent the years 1490 to 1497 at Padua studying law and acquiring books. In 1500 he is again found in Nördlingen, but in 1507 moved to Nuremberg where he married and was appointed legal advisor to the City Council (Ratskonsulent). He bequeathed his library of 290 volumes to the 'Heilig-Geist-Spital' in Nördlingen. A large number of Protzer's books were sold in 1859, but in 1927 the City Library in Nördlingen still owned 107 incunables and twenty-four sixteenth-century books, and the Church Library thirty-eight incunables and a number of sixteenth-century books. Seventy-one volumes of Protzer's bequest had disappeared by 1927. Dennis Rhodes, in an article in the *Hellinga Festschrift*, 1980, traced fourteen of the missing books, all incunables but one, in libraries outside Germany, and Anthony Hobson subsequently listed forty-eight (A. Hobson, 'A German student in Italy: his books and bindings', in *Mélanges d'histoire de la reliure offerts à Georges Colin*, ed. Claude Sorgeloos, 1998, pp. 87-99). Joseph Dane published details of five more in 2001 (J. Dane, 'Additional incunables of Johannes Protzer in the Huntington Library', *The papers of the Bibliographical Society of America*, vol. 95, 2001, pp. 349-353), and others have also emerged. The number of surviving incunables, a large proportion printed in Italy, suggest that Protzer's library was outstanding.

The present volume no doubt dates from Protzer's time as a student at Ingolstadt, containing as it does precisely the sort of works one would expect a late fifteenth-century German student to have owned or consulted (and one of which is a 1487 Ingolstadt printing). It appears in Protzer's book list, which was published in 1921, under the section 'in artibus et medicina', as 'Gramatica nova / Sinonima' (bracketed as 'uno volumine').



The Sammelband evidently left Nördlingen in the nineteenth century or earlier as it was in the library of Friedrich August Gottlieb Barnheim (1797–1870), Geheime Justiz-Rath of Insterburg in East Prussia, now Chernyakhovsk in Russia. It may have been Barnheim who had the Remigius (inscribed ‘Barnheim’ on the title) bound into the Sammelband, comprising as it does works of similar format and subject matter. Barnheim’s extensive library, which included 300 incunables and 60 manuscripts, was sold in Berlin on 8 May 1873.

I. The first dated book printed at Ingolstadt. ‘1487 is the only date connected with the activity of this printer. The nature of his type suggests a connexion both with Friedrich Misch of Heidelberg and previously with Ratdolt, who had returned from Venice a short time before’ (BMC).

II. A popular adaptation of Nicolaus Perottus’s *Rudimenta grammatices*. Its first appearance seems to have been at Venice in an undated edition printed before 1481.

III. Garlandia’s *Aequivoca* was first printed in 1486 by Quentell. The present undated edition is assumed to postdate that edition.

IV. Very rare second edition of this influential Latin grammar, first published in Münster in 1486 (apparently only a single copy is known, in a private collection).

V. Apparently unrecorded manuscript treatise on orthography, incipit ‘Orthographia di[citur] ab orthos [quod est] r[e]ct[u]m et graphos scriptura . . .’. A number of medieval treatises on orthography begin similarly, but we have been unable to find another copy of our text or indeed any further reference to Johannes Gomorre.

I. Hain \*10034; BMC III 676; Goff L-179; BSB-Ink L-127; GW M18010. Rare: ISTC locates just two copies in the UK (British Library and Cambridge) and two in the US (Brown University and Pierpont Morgan).

II. Hain \*12615; BMC I 94; Proctor 400; BSB-Ink P-201; GW M31030. Very rare: ISTC locates five copies only (British Library, Klagenfurt, Munich, Trier and Tübingen).

III. Hain \*7482; BSB-Ink I-396; GW M13640. Rare: ISTC locates nine complete copies, none of which are in UK or US libraries.

IV. Hain 13860; GW M04420. Very rare: ISTC locates five copies only (Leipzig, Palermo, Salzburg, Wrocław and Zwickau).

**32. [LITURGY.]** *Officium hebdomadae sanctae secundum missale et breviarum Romanum. Antwerp, Balthasar Moretus, Widow of Jan Moretus, and Johannes van Meurs, 1619.*

24mo, pp. 402, [2], printed in red and black throughout, woodcut printer’s device on verso of final leaf, with a woodcut of the crucifixion on title and woodcuts of the four Evangelists in the text; nineteenth-century dark green morocco, gilt edges, by C. Hardy.

£375

Rare Officina Plantiniana pocket edition of the offices for Holy Week as prescribed by Popes Pius V and Clement VIII, elegantly printed in red and black, with woodcuts of the four Evangelists. Balthasar Moretus, grandson of Christophe Plantin, took over the Officina in 1610 upon the death of his father Jan. This *Officium* was published by Balthasar in partnership with his brother's widow, Maria de Sweert, and her brother-in-law Johannes van Meurs. These three published a number of works together, including a manual of exorcism and an edition of Justus Lipsius's treatise on ancient libraries, *De bibliothecis syntagma*, in the same year as this *Officium*.

*Provenance*: faint early ownership inscription of a Carmelite house at foot of title; the Belgian politician and bibliophile Laurent Veydt (1800–1877), one of the founders of the Société des Bibliophiles Belges, with bookplate; Allan Heywood Bright (1862–1941), with pencilled shelf-mark on front free endpaper.

Rare. Not in Simoni. Not found in COPAC. OCLC records four copies only (Museum Plantin-Moretus, Strasbourg, Tilburg and Tresoar).

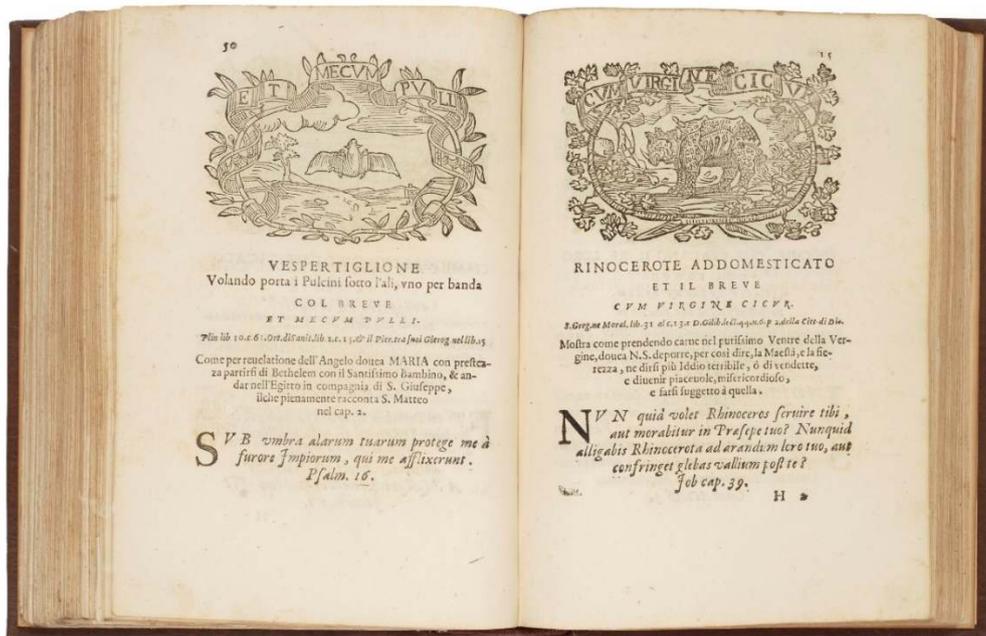
**33. [LUCARINI, Alcibiade.]** Imprese dell'offitioso accademico intronato. *Siena, Ercole Gori, [1628–]1629.*

Two parts bound in one, 4to, pp. [xlviiii], 204, [16]; [iv], 248 (mis-numbered '824'), [16]; woodcut Medici arms on title of first part and Gonzaga arms impaling those of Medici on title of second part; with 422 woodcuts of emblematic devices; lower outer corner of C3 and 2E3 in second part repaired without loss, some light smudging and soiling, occasional spotting, a few quires lightly damp-stained, eighteenth-century bibliographical note at foot of first title; a good copy in early twentieth-century brown morocco; from the library of Allan Heywood Bright (1862–1941), with bookplate dated 1912. £2200

**First edition**, very rare, of this book of emblems compiled by Alcibiade Lucarini, professor of law at the Schola Medica Salernitana and member of the Accademia degli Intronati of Siena.

The *Imprese* are divided into two parts: the first, dedicated to Ferdinando II de' Medici, Grand Duke of Tuscany, contains emblems celebrating great men and women and their accomplishments, while the second, dedicated to Caterina de' Medici, Duchess of Mantua, comprises spiritual and moral emblems, inspired by the Bible, the lives of the saints and the mysteries of Christianity. A third part, with emblems celebrating weddings, jousts, feasts and masquerades, is announced in the introduction but was never published.

Our copy includes the final quire Ff<sup>t</sup>, 'Registro dell'impresе spirituali, ne la seconda parte', as called for by Praz, which appears to be missing in all the copies for which collation is available online (Getty, Mazarine, Oxford).



Landwehr, *Romanic* 491 (not calling for final quire Ff4); Praz p. 405. See G. Arbizzoni, 'Imprese as emblems: the European reputation of an Italian "genre"', in *The Italian emblem: a collection of essays*, Glasgow Emblem Studies, vol. 12, pp. 16–20. OCLC records only five copies outside Italy: two in France (Bibliothèques nationale and Mazarine), two in the UK (Glasgow and Oxford, All Souls) and one in the US (Getty).

#### FORTUNE-TELLING BY CARDS: ONE OF THE MOST BEAUTIFUL VENETIAN ILLUSTRATED BOOKS OF THE RENAISSANCE

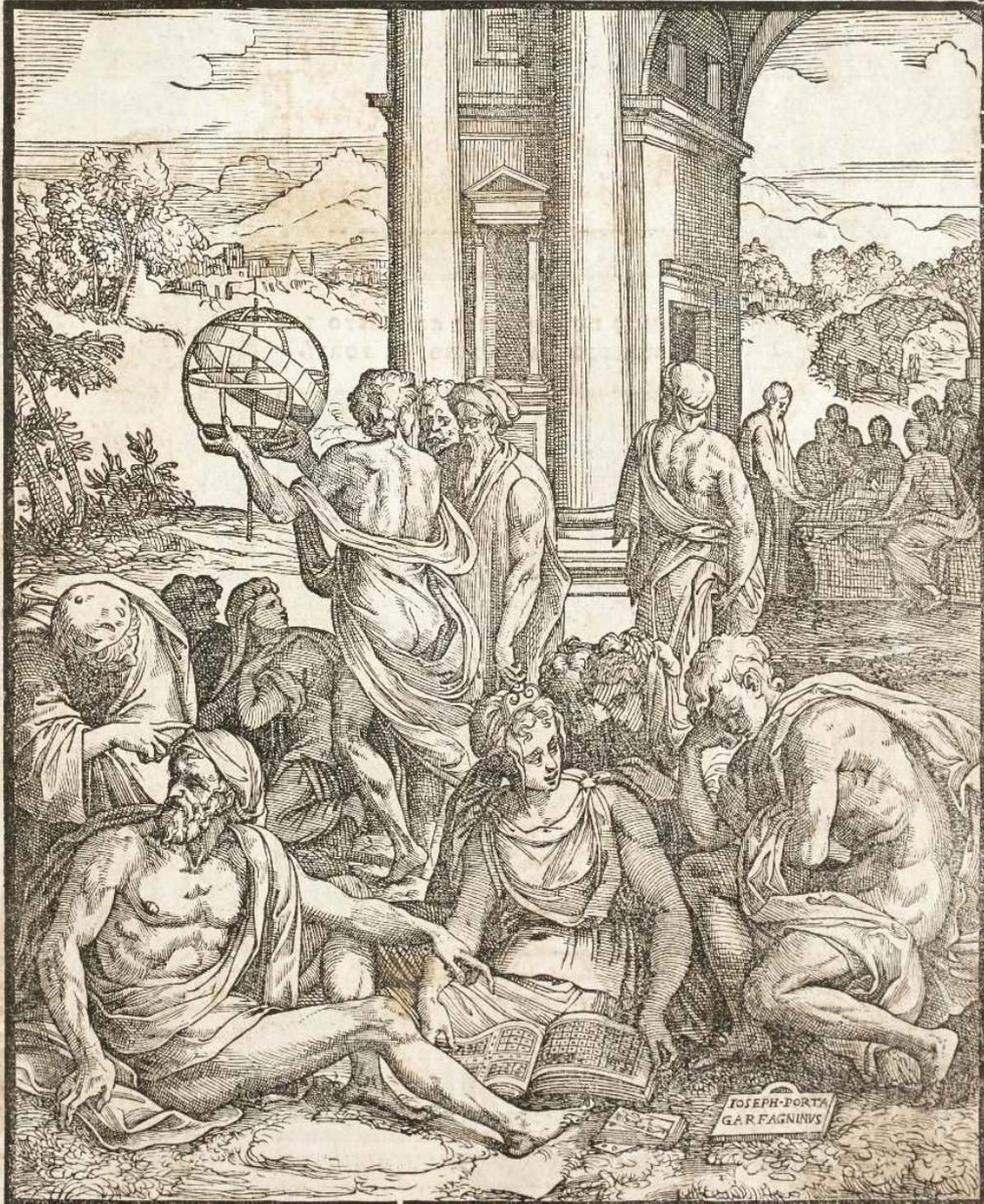
**34. MARCOLINI, Francesco.** Le sorti . . . intitolate giardino di pensieri allo illustrissimo signore Hercole Estense Duca di Ferrara. [*Venice, Marcolino, October 1540.*]

Folio, pp. 206 (*recte* 207), [1], with a large woodcut on title, woodcut portrait of the author within architectural border on verso of title, woodcut printer's device at end within elaborate cartouche; 100 woodcuts representing philosophers and emblematic images of vices and virtues, numerous woodcut pairs of playing cards (four cancel cards pasted on X4, two cancel cards on A4v); title slightly soiled and stained, a few isolated spots, short tear at head of one leaf (Q1, just touching one letter), but an excellent, unsophisticated copy in contemporary limp vellum titled 'Libro di ventura' in manuscript on upper cover; soiled and slightly worn, half of front free endpaper cut away, front pastedown no longer present; early note in German on front free endpaper; preserved in a red morocco box. £40,000

**First edition, and a fine, unsophisticated copy of this celebrated Venetian illustrated book, one of the earliest works on divination with cards.**

# LE SORTI DI FRANCESCO MARCOLINO DA FORLÌ

INTITOLATE GIARDINO DI PENSIERI ALLO  
ILLVSTRISSIMO SIGNORE HERCOLE  
ESTENSE DVCA DI FERRARA.



Va a l'incontro ne la Croce e caua una carta.							
Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta
Va a l'incontro ne la Croce e caua vna carta.	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta
Va a carte 46 al qdro di Gelosia e caua una carta	Va a carte 46 al qdro del pianto e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta
Va a carte 46 al qdro del pianto e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta
Va a l'incontro ne la Croce e caua vna carta.	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 40 al qdro del sdegno e caua una carta
Va a carte 40 al qdro del sdegno e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 46 al qdro del pianto e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 42 al qdro del suspetto e caua una carta
Va a carte 42 al qdro del suspetto e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 46 al qdro del pianto e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a carte 46 al qdro del pianto e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 44 al qdro di Gelosia e caua una carta
Va a carte 44 al qdro di Gelosia e caua una carta	Va a carte 46 al qdro del pianto e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a carte 40 al qdro del sdegno e caua una carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta	Va a l'incontro ne la Croce e caua vna carta

The book provides answers to fifty questions, thirteen of which are to be asked by men, thirteen of which are to be asked by women, and the remainder of which may be asked by both men and women. The allegory of the human quality or defect corresponding to the question must then be sought and a pair of cards drawn. After further steps involving the drawing of further cards (five in total), one reaches an answer taken from one of the great philosophers. The answers of the philosophers were put into *terzine* by Lodovico Dolce.

The title woodcut, after a design by the Mannerist painter Francesco Salviati, is signed by his pupil Giuseppe Porta, to whom the other woodcuts are also attributed. 'Vasari's reference to this book has been read as praise of Marcolini as designer and/or cutter of the woodblocks, and has led to the attribution of other Marcolini book illustrations to Marcolini's own hand. See Casali, *Marcolini*, p. 124–129, who also quotes Antonio Francesco Doni's references to the *Sorti* and concludes that Marcolini was responsible for the idea of the illustrations, that Salviati designed the title-page and the portrait, that there may have been several designers for the other cuts, and that the block cutter or cutters are unknown. Servolini (*Marcolini*, p. 20) rejects the attribution of the portrait to Salviati and attributes it instead to Titian . . . Mauroner (*Incisioni di Tiziano*, p. 42, no. 7, plate 22) also assigns it to Titian' (Mortimer).

*Provenance*: Sotheby, 23 June 1975, lot 95 ('the property of the Rt. Hon. the Earl of Oxford and Asquith'), to Martin Breslauer (with his pencilled collation note on inside rear cover).

Brunet III 1407 ('très rare'); Mortimer 279; Sander 4231.

**35. MARINEUS, Lucius Siculus.** *Pandit Aragoniae veterum primordia regum. Hoc opus: et forti prelia gesta manu.* [De primis Aragoniae regibus.] Zaragoza, Georg Coci, 1509.

Folio, ff. 49 (without the final blank leaf), gothic letter, **with a full-page woodcut on title (an angel holding up a shield enclosing the arms of Aragon), and on almost every page woodcut portraits, genealogical trees and stylised branches** extending down the left-hand margin of the page; large woodcut device of Coci on recto of final leaf; some foxing and dampstaining (mostly marginal; dampstain entering text on final leaf); sixteenth- or seventeenth-century vellum, title in manuscript along spine.

£6000

**First edition of this illustrated chronicle of the early Aragonese monarchs**, from the press of the German printer Georg Coci in Zaragoza; 'très rare' (Heredia). A striking early Spanish woodcut book, *Pandit Aragoniae* is the work of an Italian scholar and humanist, professor at the University of Salamanca, a member of the circle of Peter Martyr, Antonio de Nebrija and Arias Barbosa, and historiographer to the Royal family: 'an important figure in the literary history of Spain in the reign of Ferdinand and Isabella' (J. W. Thompson).

For the woodcut illustrations see Lyell (*Early book illustration in Spain* p. 122), who praises the portrait cuts, in particular that which appears on f. XVIIIv, representing Raimundus and Petronilla. The woodcut illustration on the title-page (an angel bearing the arms of Aragon) is from the same block as that used in the *Coronica de Aragon* printed by Pablo Hurus in 1498.

A Spanish translation appeared in 1524; Salvá describes the Latin edition as much the rarer of the two.

De Raimundo Berengario: cognomēto vetus. Comite septimo

Raimūndus



Alta celo sunt et sideribus ascenda: multa quoque moribus educatus pueros. Nam si bonus pater filius gignit improbum: vel si patre improbo bonus oritur filius: id quidem mihi videtur: vel satis nonnullis: vel nutricibus imputandus. Hoc mihi nunc in memores venit Berengario de quo supra locutus sum. Qui natus optimo patre degeneravit: et idem Raimundus Berengarii filius genuit excellentem: qui: ut supra memoravi: militari virtute preclarus non solum partem Barcinonensem principatus a mauris propter ignaviam patris occupatam recuperavit: sed etiam maurozum reges duodecim campestri prelio victos sibi tributarios fecit. Qui demum multas et magnas de mauris victorias consequutus: multis equitibus: quorum viribus et auxiliis usus fuerat: magna munera multaque oppida dum viveret assignavit. Uxores habuit duas: et altera genuit duos filios: Petrus Raimundus: et Berengarius Raimundus: et altera Raimundum Berengarium. Quorum Petrus Raimundus natu maior veneno periit: ut ait a noverca dato. Raimundus vero Berengarius eius fuit heres. Obijt Barcinone: ubi iacet in sede civitatis: cuius quidem sedis et ecclesie cathedralis auctor ipse fuerat: et sibi sepulchrum condidit prope ianuam sacriarii.



Raimundus Berengari?



De Raimundo Berengario. Barcinone Comite octavo: qui caput stupe fuit appellatus.



Hic Raimundus Berengarius multis et corporis et animi muneribus excellens: et in primis in militaribus rebus belloque gerendo fortitudine strenuus: moribus et humanitate cunctis benignus: in dei cultu et christiana religione servus et pius: liberalitate largaque munificencia magnanimus: vita in omni genere probus et consuetudine facilis. Statura preterea corporis magnus: facie pulcher: aspectu iocundus. Lunus erat flava densaque Lacinae: unde caput stupe nomen habuit. Lunus magnus et innumeris virtutibus invidens frater eius Berengarius et principatus cupiditate comotus occultas molitus insidias eum Berundam versus et Barcinona incaute proficiscetes crudeliter occidit. Lunus morte totius principatus populi maxime lugentes et nobiles omnes vlcisci cupientes in fratricidas: qui

Heredia 3193; Palau 152144; Salvá 3019. COPAC records copies at the British Library and the V & A; OCLC records four copies in US libraries (Harvard, Library of Congress, Newberry Library and New York Public).

36. [MEHMET II.] LAUDIVIUS Zacchia. Epistolae Magni Turci. [Padua], D[ominicus] S[iliprandus], [c. 1475].

Small 4to, ff. [24], roman letter, capital space with guide-letter on first page; occasional spotting or soiling, light dampstaining in some inner margins, old repair in outer margin of one leaf (b1), but a good, crisp copy in modern blue morocco preserving nineteenth-century decorated paper wrappers. £9000

Early edition (the fourth) of this successful literary forgery purporting to be a collection of letters written by Sultan Mehmet II to Pope Nicholas V; one of only three books known to have been issued by the Paduan printer Siliprandus.

‘Laudivius, an Italian litterateur who worked in Venice, Rome and Naples, claims to have translated these letters of Mehmet the Conqueror from Greek, Syrian and Scythian, but they are almost certainly a fabrication. They include a supposed correspondence between Mehmet and Pope Nicholas V. Laudivius refers to himself as “Eques Hierosolimitanum” (a knight of the Order of St. John) but doubt has been cast on this claim, although there is some possibility that Laudivius did in fact travel in the Greek archipelago’ (Blackmer).

In this edition the text of the seventy ‘political’ letters are preceded by Laudivius’s address ‘Ad Francinum Beltrandum’ and followed by a ten-line poem ‘De Hermaphrodito’ by ‘Antonius Beccadelli, Panormita’ (a pseudonym; the *carmen* has been attributed to Matthieu de Vendôme, French scholar of the thirteenth century, abbot of St Denis and adviser to Louis IX of France).

The text seems first to have been printed by Arnaldus de Bruxella in Naples in 1473; the next two editions appeared in Rome (1473 and 1474), closely followed by our Padua edition of c. 1475. The work subsequently went through another 15 incunable editions. Dominicus Siliprandus seems to have printed only a handful of books. He issued only three books from his first press in Padua, all undated and giving only his initials ‘D. S.’. There is documentary evidence that he was at Padua in 1475–6 as a partner of Petrus Maufer; in 1477–8 he printed a further two books in Venice.

Hain 10501; BMC VII 914; Goff M-58; Bod-inc M-018; GW M25619. Blackmer 954 records a 1512 edition. See also F. Babinger, ‘Laudivius Zacchia, der Erdichter der “Epistolae Magni Turci”’, in *Bayerische Akademie der Wissenschaften, Sitzungsberichte*, Heft 3, 1960. ISTC locates three copies in the UK (Bodleian, British Library and Durham) and four in the US (Brigham Young, Library of Congress, New York and Yale), beside a handful in Europe.

## RHODOMONTADES

**37. [MELO, Antonio de.]** La famosa y temeraria compañía de Rompe Columnas. Traduzida, y acrescentada, por el Capitan Flegetonte, comico inflamado. Con dos discursos, el uno en loor, y el otro en vituperio de amor. *Paris, Joseph Cottureau, 1609.*

12mo, pp. [xii], 202, woodcut printer's device on title; lightly browned, marginal paper repairs in several leaves towards end, small marginal wormhole in final few leaves; a good copy in nineteenth-century red half morocco, spine gilt; nineteenth-century armorial bookplate of Francisco Ramirez de Arellano, Marqués de la Fuensanta del Valle. £4500

**First edition, rare,** a loose translation by Antonio de Melo of the burlesque *Della compagnia de Tagliacantoni* (1601) by Tommaso Buoni.

'Capitán Flegetonte' was the pen-name of the Portuguese-born actor Antonio de Melo, part of an Italian *commedia dell'arte* troupe then active in Paris, and he brought two works to press there in 1609. One of the *commedia* characters in which he evidently specialised was the blustering 'Il Capitano', often a Spaniard, and the present work describes the members ('el Capitan Encuentra murallas, el Capitan Vomita saetas, el Capitan Despedaça cadenas'), rules of behaviour and outlandish martial abilities of a society of such brigands. Italian comedies, and Spanish rhodomontades, had become very popular in France in the first years of the seventeenth century, and a number of dual-language *rodomuntadas castellanas* and *fieros españoles* had been published in Paris. Here Melo has extended Buoni's Italian original by six chapters and relocated the company from northern Italy to 'Arabia desierta'. A list of thirty-two adjectives to describe the company ('tremenda . . . terrible . . . elefantina . . . diabolica') prefaces the work; the rules cover clothing, arms, mode of speech, even how to sleep (naked, on a hard surface).

See Carmen Marín Pina, 'La famosa y temeraria compañía de Rompe Columnas (1609) del Capitán Flegetonte. Traducción de un texto de Tommaso Buoni y el género de las rodomontadas', in *Rivista di filologia e letterature ispaniche*, vol. 13, 2010, pp. 77-104.

OCLC locates copies at Dresden, Kansas and the National Libraries of France and Spain. KvK adds Biblioteca Alessandrina, Rome. Not found in COPAC.

### 'ATMOSPHERIC AND FAITHFUL'

**38. MENDES PINTO, Fernão (Bernard FIGUIER, translator).** Les voyages aventureux de Fernand Mendez Pinto. Fidelement traduits de portugais en françois par le Sieur Bernard Figuiier gentil-homme portugais. Et dediez à Monseigneur le Cardinal de Richelieu. *Paris, Mathurin Henault, 1628.*

4to, pp. [xvi], 1193, [14], title printed in red and black, woodcut initials and headpieces; some light browning and a few isolated spots, minor dampstain affecting some upper

margins; 17th-century French calf, spine richly gilt; rubbed, skilfully rebacked preserving spine compartments, corners restored, nonetheless a very good copy. £4750

**First edition in French** of Mendes Pinto's celebrated travel account; rare. The original Portuguese edition was published in 1614, although the first draft of the book had been completed by 1569. The present 'atmospheric and faithful French translation' (Lach, *Asia in the Making of Europe*, III p. 401) is by Bernard Figuier (probably Bernardo Figueiro) and was reprinted in 1645 and 1663. Figuier seems to have made use of both Portuguese and Spanish versions for his translation.

Mendes Pinto sailed from Lisbon for India in 1537 and spent the next 20 years travelling extensively in Asia and the Far East, including the Malay Peninsula, Thailand, Vietnam, Burma, China and Japan. 'The veracity of his lively account of his "peregrinations" (as he called them) has been challenged, but although his tales may be exaggerated and in some cases borrowed, they remain entertaining, and the work is considered a classic of Portuguese literature. Mendes Pinto claimed to be one of the first Europeans to enter Japan, in 1542 or 1543, and to have introduced the musket there . . . . While a number of the details of his work are obviously taken from other accounts, such as the visits to Ethiopia and Tibet, the overall picture of Asia in the first half of the sixteenth century has undoubted authenticity' (Hill p. 400).

'Gifted with keen imagination, [Mendes Pinto] could exaggerate when expediency required, but he knew that in the account of his travels exaggeration was not expedient, and he was constantly on guard against the notorious scepticism of his fellow-countrymen. He may have heightened the colour occasionally, but as a rule he writes with restraint, although with delight in a good story and skill in bringing out the dramatic side of events. It is one of the charms of his work that it is very definite in dates and figures, but this also, through inevitable errors and misprints, afforded a handle to the pedantry of critics . . . . But . . . modern travellers have unequivocally confirmed the more favourable verdict and corroborated his detailed descriptions of Eastern countries. The mystery of the East, the heavy scent of its cities, its fervent rites and immemorial customs, as well as the magic of adventure, haunt his pages. A hundred pictures refuse to fade from the memory, whether they are of silk-laden Chinese junks or jars of gold dust, vivid descriptions of shipwreck . . . or the awful pathos of the Queen of Martavão's death, the sketch of a supercilious Chinese mandarin or of St. Francis Xavier tramping through Japan' (A. F. G. Bell, *Portuguese literature*, 1922, pp. 224-5).

*Provenance*: 'Mad[ame] La Marquise d'Agoult' (eighteenth-century ownership inscription on front free endpaper).

Cordier, *Japonica* 37 and *Indosinica* 111; Löwendahl 76. Hill 1146 records the first English edition of 1653.

בְּרֵאשִׁית הַבְּרֵאשִׁית  
 הַיְהוּדָה . הַיְהוּדָה  
 אֶתְּמַלֵּךְ אֶתְּמַלֵּךְ  
 מִלְּפָנֶיךָ

אֲבִיבְרָא הַיְהוּדָה . מִלְּפָנֶיךָ הַיְהוּדָה  
 בְּרֵאשִׁית הַיְהוּדָה .

**LIBER SACROSANCTI EVANGELII**  
**De IESU CHRISTO** Domino & Deo nostro.  
 Reliqua hoc Codice comprehen-  
 sa pagina proxima indicabit.

**Div. FERDINANDI ROM. IMPERATORIS**  
 designati iussu & liberalitate, characteribus  
 & lingua Syra, **IESU CHRISTO** vernacula, Di-  
 vino ipsius ore cōsecrata, et à loh. Euāgelista He-  
 braica dicta, Scriptorio Prelo diligēter Expressa.

אֲבִיבְרָא הַיְהוּדָה הַיְהוּדָה  
**PRINCIPIVM** Sapientiae timor Domini.

**39. [NEW TESTAMENT IN SYRIAC.]** Ktābā d-Ewangeliyon qaddīšā d-Māran w-Alāhan Yešu' Mšihā [in Syriac] . . . Liber Sacrosancti Evangelii de Iesu Christo Domino et Deo nostro. [Vienna, Michael Zimmermann, 1555].

4to, ff. [27], 129, [2], [1], 11, [28], [1], 38, [1], [1], lxxx, [1], [8]; title printed in red and black, a few other headings printed in red; **with 15 full-page emblematic woodcut illustrations**; without the preliminary leaves for parts 3 and 4 (always missing according to Darlow & Moule; see below), but with the preliminary leaves for part 2 (usually missing); an excellent copy in seventeenth-century German or Swiss black morocco, covers panelled in gilt, spine richly gilt, decorated endpapers, gilt edges; slightly rubbed, some surface cracking along spine. £16,000

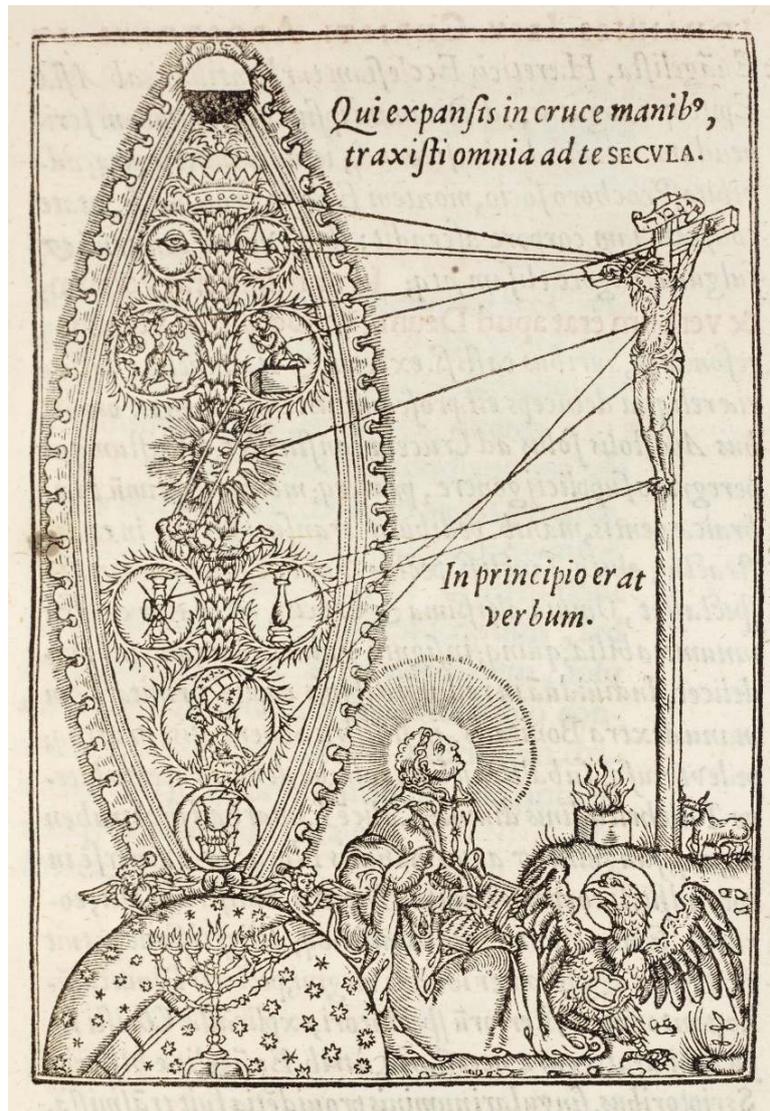
**First edition, first issue, of the Syriac New Testament in the Peshitta version**, the first printed book in Syriac, 'une des plus belles impressions orientales' (*Le livre et le Liban*).

'A number of motives combined to produce this publication. The Syrian Orthodox priest Moses of Mardin was in Europe trying to find a sponsor for printing the Syriac gospels. [Johann Albrecht] Widmanstetter, who was a scholar of Hebrew and Arabic, took up Syriac, supposing that it was the language of Jesus (a common misconception, but one he may have picked up from Teseo [Ambrogio]), and that in some way the publication of the Syriac Bible might be a divinely-favoured action that would renew Christendom. Such an idea would have consequences for the fight against the Turks, and perhaps that was part of the reason that King Ferdinand [I] paid for the publication . . . . But whatever its ideological background, the book was a great scholarly and typographical achievement. The text was edited by Moses, and his handwriting is evidently the model for the pleasing seroto and estrangela types . . . . Unfortunately, this type was never used again' (J. F. Coakley, 'Printing in Syriac, 1539–1985' in *Middle Eastern languages and the print revolution*, Gutenberg Museum Mainz, 2002, pp. 93–115, at p. 96). Guillaume Postel, who had already completed, in Venice, the text of the Gospels in Syriac and was in Vienna from the end of 1553 to May 1554, oversaw the preparation of these types and gave valuable assistance to Widmanstetter (see Kuntz, *Guillaume Postel, prophet of the restitution of all things. His life and thought* pp. 115–116).

'The compact size of the book is made possible by the admirable small type used for the text – only the second Syriac type ever made – which has the vowel-signs and diacritical points cast onto the letters. (Few Syriac types had this degree of sophistication until the nineteenth century.) Syriac also had a fascination for practitioners of "Christian kabbalah". In the illustration [on f. 101v] the Jewish *sefirot*, or divine emanations, are connected with the wounds of Christ' (*Middle Eastern languages and the print revolution* p. 468).

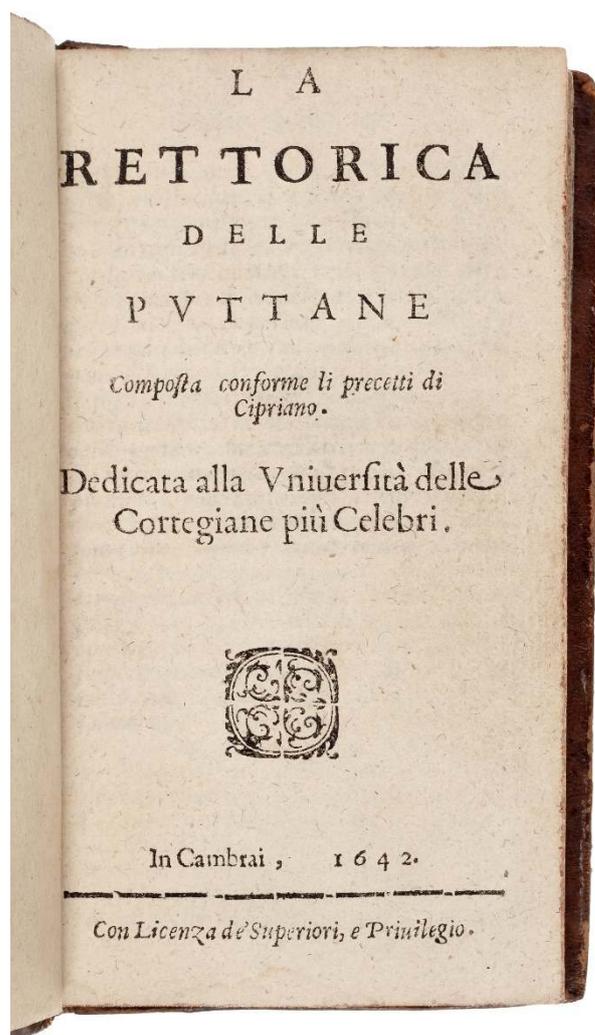
Of the two variants of this work, classified by Darlow & Moule 'A' and 'B', the present copy conforms to variant A. In variant B the verso of the title bears an armorial device and the colophon 'Viennae Austriae excudebat Michaël Zymmerman. Anno MDLXII'. 'The edition consisted of 1,000 copies, of which 500 were retained for use in Europe, while 300 were intended for the Patriarch of Antioch and the Maronite Patriarch, and

200 were entrusted to Moses to carry back with him to Mesopotamia. Moses, however, after offering his stock of copies to Andreas Masius (Maes), a Flemish scholar, who had learnt Syriac from him when they were both sojourners in Rome, eventually sold the books elsewhere . . . . It has been suggested that variant A represents the class of copies which got into circulation at an early date – whether presentation copies . . . or those dispersed by Moses’s sale of his stock – and that variant B represent the bulk of the edition which was reserved and not actually published until 1562. Nearly all copies [of both variants] lack the preliminary leaves in parts 2, 3 and 4, including the dedication addressed to the three sons of Ferdinand I. These three pieces are numbered [respectively] III, V, and VII in the table of contents [f. 2v]. No. III is found in a few copies [it is present here], but Nos. V and VII are always missing’ (Darlow & Moule).



*Provenance:* Thomas Fincham, according to a pencil note on verso of title; the earls of Macclesfield, with blindstamp in final two leaves, small shelf-labels at head and foot of spine and armorial bookplate.

Adams B1800; Darlow & Moule 8947; *Le livre et le Liban* 55; Smitskamp, *Philologia orientalis* 91; VD 16 B4584. See also *Le livre et le Liban* pp. 122–134.



*THE RHETORIC OF WHORES*

40. [PALLAVICINO, Ferrante.] *La rettorica delle puttane.* Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (but Venice), [no printer], 1642.

12mo (136 x 72 mm), pp. [ii], 138, [4, blank]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. £7500

**Extremely rare first edition**, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644). Published anonymously in Venice with a fictitious Cambrai imprint, *The rhetoric of whores* is a ferocious anti-Jesuit work in which the 15 lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced old prostitute to her young disciple.

'More than any of his other books, *The rhetoric of whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire, scepticism, and naturalistic morality . . . . Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education . . . . By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Edward Muir, *The culture wars of the late Renaissance: skeptics, libertines and opera*, 2007, pp. 90–94).

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but was released from prison after only six months thanks to the help of powerful friends. After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, the work is now extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P' and 'V'), with a total of only eight copies recorded. Examples of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (for a complete census, see Laura Coci, 'Bibliografia di F. Pallavicino', in *Studi seicenteschi*, vol. XXIV, 1983, pp. 221–306, at pp. 250–251, and F. Pallavicino, *La retorica delle puttane*, ed. L. Coci, Parma, 1992, pp. 133–135).

Gay III 1012.

## MORE WHORES

**41. [PASSE, Crispin de, *the younger*.]** Spiegel der alderschoonste cortisanen deses tijds. [*Nijmegen*], 'gedrukt voor den uitgever', 1701.

8vo, ff. [58], 28 numbered leaves of text facing 28 numbered leaves bearing engraved portraits, all leaves printed on one side only; an excellent, fresh copy in contemporary Dutch ivory vellum, neatly titled in manuscript at head of spine; from the libraries of the Belgian diplomat Count Alphonse O'Sullivan de Grass de Séovaud (1798–1866) and Allan Heywood Bright (1862–1941), with their bookplates. £8000

**Very rare newly engraved series of Crispin de Passe's portraits of the most celebrated European courtesans.**

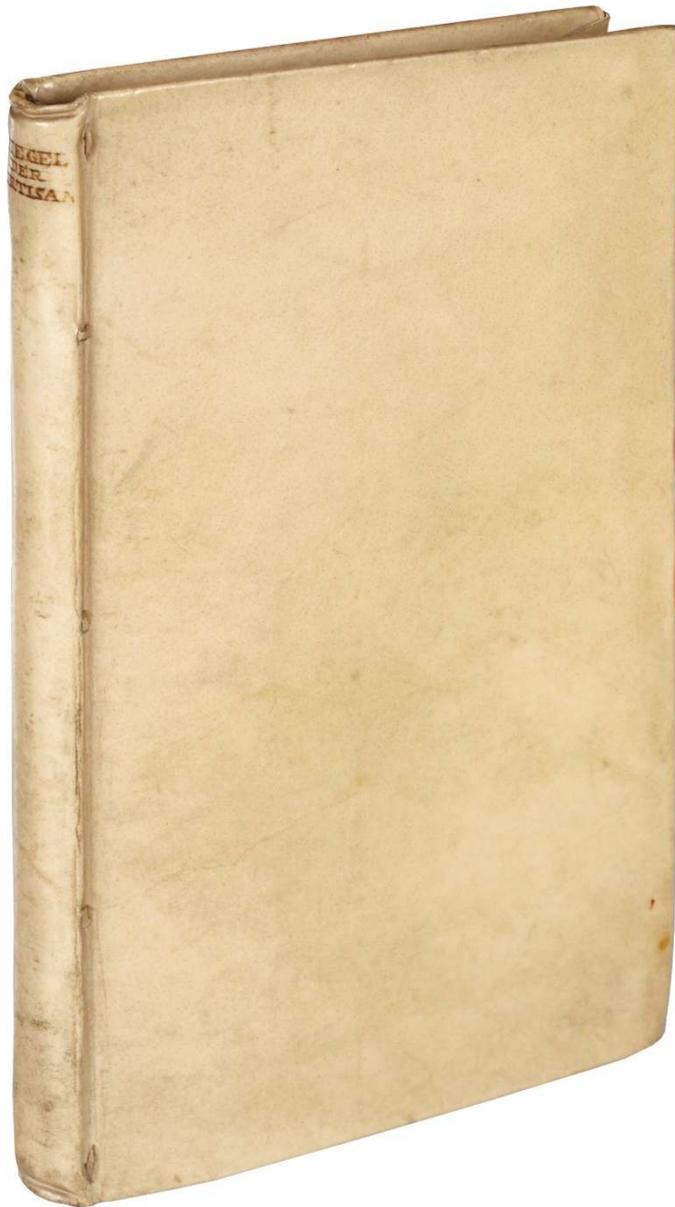
First published in 1630 under the title *Le miroir des plus belles courtisannes de ce temps*, the *Spiegel* contains the supposed portraits of twenty-eight celebrated fallen women,

courtesans and harlots from England, France, Italy, the Low Countries and other European countries; each portrait bears a two-line caption in Dutch and is accompanied on the facing page by short poems in French, Dutch and German, possibly also by Crispin de Passe.



In the German preface to the 1631 edition, the author gives four reasons for the publication of the *Spiegel*: 'to illustrate the differences in apparel and hairedo of various nationalities, to show how the ladies over and over again justify their infamous way of life by claiming to be the mistresses of princes and noblemen (in actual fact they were mostly "stable-lads, dogsbodies and shady cooks"), to show his friends where the money had gone which they had squandered in their youth, and finally for the benefit of painters and sculptors and other people wanting to get to know the world without leaving their rooms' (National Library of the Netherlands, online).

Intended to be given away as a gift and for the international market, the work was a considerable success and was reprinted in 1631 and 1635; the present re-engraved edition of 1701 was no less successful and was also reprinted, in 1708 and 1710.



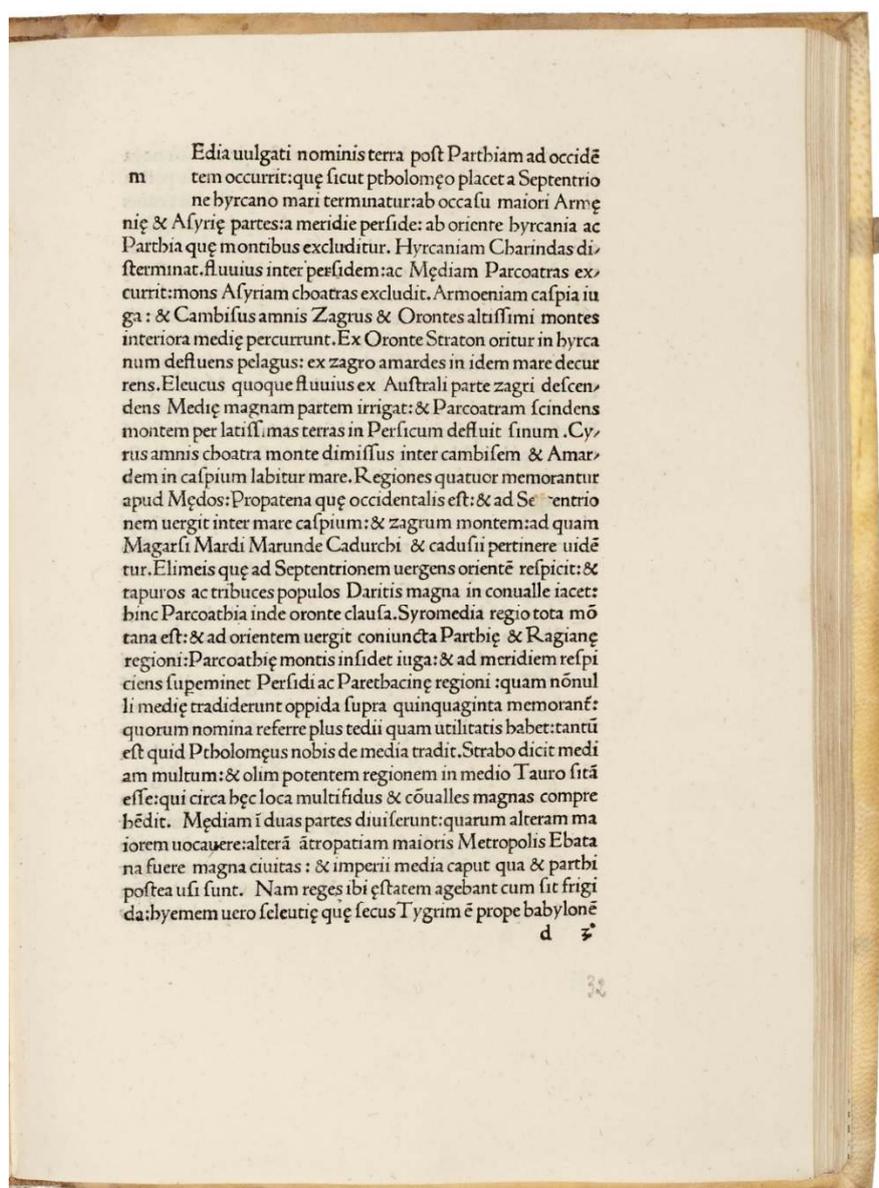
All editions are very rare. Of the present edition, OCLC shows only one copy in the US, at the National Gallery of Art Library, Washington; COPAC gives two locations in the UK (Bodleian and British Library).

Colas 2289; Franken, *L'oeuvre gravé des Van de Passe* p. 296.

MODERN ASIA

42. PIUS II, *Pope (formerly Aeneas Sylvius PICCOLOMINI)*. *Historia rerum ubique gestarum*. Venice, Johannes de Colonia and Johannes Manthen, 1477.

Folio (273 x 190 mm), ff. [105] (of 106, without the initial blank); printed in roman letter, capital spaces with guide-letters; printed register on verso of last leaf; some light spotting on last leaf and very occasionally elsewhere, but an extremely fresh copy in sixteenth-century limp vellum with remains of ties, endpapers from printed binder's waste (an early sixteenth-century Aristotelian commentary); slightly soiled, slight damage along fore-edge of upper cover. £38,000



First edition of Pius II's *Asia* (literally 'The history of deeds everywhere accomplished'): the first modern cosmography and the first modern account of Asia and the Far East.

The author was Pope Pius II (in office 1458–64), better known as Aeneas Sylvius Piccolomini. He borrows from Ptolemy and Strabo and adds information about India, China and eastern Asia derived not only from Marco Polo but from two other major (as yet unpublished) sources: (i) Oderic of Pordenone, a Franciscan friar, who started on his wanderings between 1316 and 1318, sojourned in Western India in 1321, and went via southeast Asia to China, where he arrived in 1322 and stayed for at least three years; and (ii) Nicolò de' Conti, a Venetian, who wandered over South Asia for a quarter of a century or more, returned to Italy in the company of Near Eastern delegates to the Council of Florence in the summer of 1441, and told his story to interested humanists. One of the assembled humanists was the papal lay secretary Poggio Bracciolini, who kept a written record of Conti's narrative to which Pius had access. Pius borrows from Poggio for Conti on India and Cathay and copies some passages verbatim. They are the first passages from Conti's account to appear in print.

Pius accepts Conti's description of Beijing, hardly different one hundred and fifty years after Marco Polo's visit, but occasionally expresses a doubt: he cannot believe, for instance, that the Irawaddy, the principal river of Burma, is twice the size of the Ganges.

Pius's account of Asia was one of the selected geographical works read and annotated by Columbus – 'albeit after his first journeys of discovery, in his attempt to convince himself that it was indeed India that he had reached' (Joan-Pau Rubiés, *Travel and ethnology in the Renaissance: South India through European eyes, 1250–1625* pp. 92–3). It remained a standard work of reference throughout the sixteenth century (reprinted in 1503, 1509, 1531, 1534, 1544 (in Italian), 1551, and 1571).

HC \*257; BMC V 233; Goff P-730; Klebs 372.1; Bod-inc. P-330.

**43. PLUTARCH.** [Moralia.] Opuscula (quae quidem extant) omnia, undequaque collecta, et diligentissime iam pridem recognita. *Basel, Andreas Cratander, September 1530.*

Folio, ff. [18], 249, [1]; printer's woodcut device by Hans Holbein the Younger on title and final leaf (Müller 128), text on A1r within Holbein's 'Dance of the Peasants' engraved border (Müller 43), the upper section of which is repeated on Ffir and the lower section on Kk3v and Nn4v, many engraved initials from Holbein's alphabets (Müller 146, 148, and 153), numerous head-pieces, including Hans Franck's 'Bacchanal' (Tt2r).

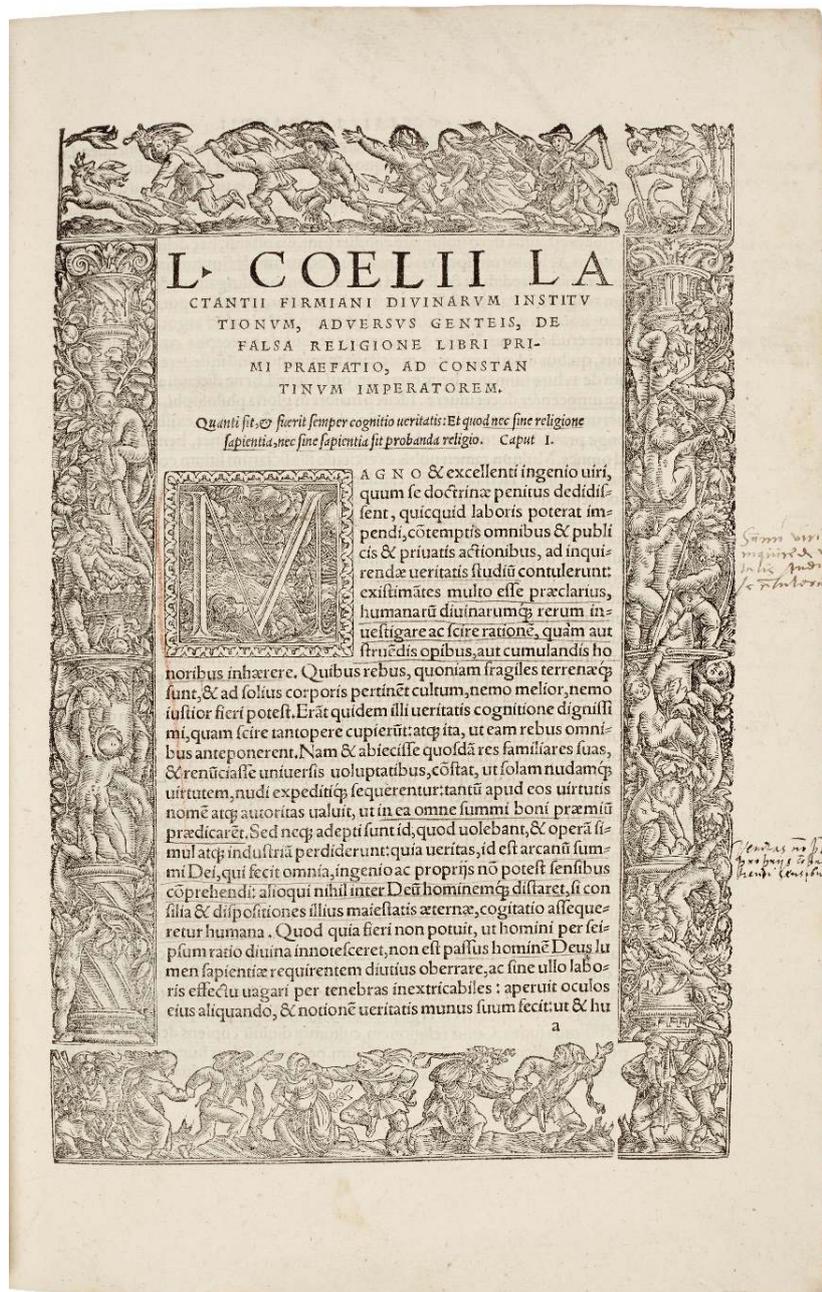
[bound after:]

LACTANTIUS, Lucius Caelius Firmianus. Divinarum institutionum libri VII. De ira Dei liber I. De opificio Dei liber I. Epitome in libros suos, liber acephalos. Phoenix. Carmen de dominica resurrectione. Carmen de passione domini. *Basel, Andreas Cratander and J. Bebel, January 1532.*

Folio, ff. [10], 149, [1]; Hans Holbein the Younger's woodcut Cratander device on title and his Bebel device on final leaf (Müller 128 and 131), many woodcut initials, mostly

from Holbein's *Kinderalphabet* (Müller 157), text on air within Holbein's 'Dance of the Peasants' engraved border (Müller 43).

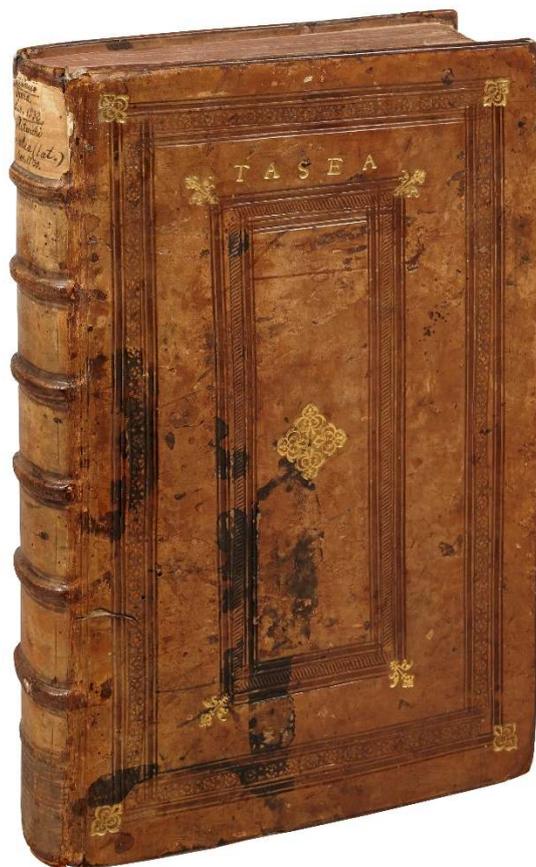
Together two works in one volume; contemporary annotations in both works, particularly towards the beginning of the Lactantius; some light soiling and a few stains, narrow blank section of title of the Lactantius cut away at head; contemporary light brown calf, covers blind-stamped to a panel design and with central arabesques and corner fleurons stamped in gilt, 'TASEA' stamped in gilt on upper cover; rubbed and slightly scratched, ink stains on both covers, old paper label on spine; contemporary ownership inscriptions of Philipp Tegnagel on front pastedown and of Goris Tegnagel on title of first work, 'Swallembergi et amicorum' inscribed on title of the Plutarch; small stamp of the Donaueschingen Library on verso of first title. £7250



**Remarkable editions of Plutarch and Lactantius, both incorporating notable engravings by Hans Holbein, including alphabets and the Bauerntanz, or 'Dance of the Peasants', bound together in a strictly contemporary binding.**

I. Third Latin edition of the *Moralia*, more complete than the Paris editions of 1514 and 1526. The work is prefaced by an outline of Cratander's editorial and cultural programme: the lamentable state of classical education and studies must be addressed and Cratander's mission would be to produce the most important texts of the Greek and Latin tradition in the best possible versions by humanists of renown. True to this mission, the 1530 *Moralia* includes for the first time new translations by Erasmus and Othmar Nachtgall, alongside versions by the most eminent humanists, such as Melanchthon, Erasmus, Poliziano, Guarino Veronese, Budé and Pirckheimer.

II. First Cratander folio edition of the works of one of the most admired early Christian writers, the third/fourth century apologist whose elegance made him a paragon of prose writing in the Renaissance. Thematically, the choice of Lactantius is wholly in keeping with the programme delineated by Cratander two years earlier: humanism should counter the ignorance and superstition passed on as piety by many monastic schools, not true religion and true piety, the splendour of which would shine through classical learning.



*Provenance:* both works are annotated by contemporary hands, very likely those of the sixteenth/seventeenth-century jurists, the brothers Philipp and Goris Tengenagel (Goris is recorded as having been a royal cameral counsellor), whose ownership inscriptions appear on the front paste-down and the title of the Lactantius respectively; the inscription on the title of the Plutarch, 'Swallembergi et amicorum', offers a convincing clue to the deciphering of the stamp on the binding: 'TASEA' can be read as an acronym for 'Tengenagel ad Swallembergium et amicorum'. The Tengenagel library was eventually incorporated into the Donaueschingen Library.

I. Hieronymus, *Griechischer Geist aus Basler Pressen* 95; VD 16 P3676.

II. Adams L20; VD 16 L40. On Holbein's metalcut decorations in these editions, see C. Müller, *Hans Holbein. Die Druckgraphik im Kupferstichkabinett Basel*, 1997, and W. Roberts, *Printers' marks. A chapter in the history of typography*, 2008.

On the Tengenagel books at Donaueschingen, see R. Linenthal's contribution in Takami Matsuda *et al.*, *The medieval book and a modern collector: essays in honour of Toshiyuki Takamiya*, 2004.

**44. POSTEL, Guillaume.** De originibus, seu, de varia et potissimum orbi Latino ad hanc diem incognita, aut inconsiderata historia, quorum totius Orientis, tum maxime Tartarorum, Persarum, Turcarum, et omnium Abrahami et Noachi alumnorum origines, et mysteria Brachmanum retegente. *Basel, Johannes Oporinus, [1553]*.

8vo, pp. 135, woodcut initials in the text; a fine copy in modern vellum; a few contemporary marginal notes and underlinings, mainly at the beginning. £4750

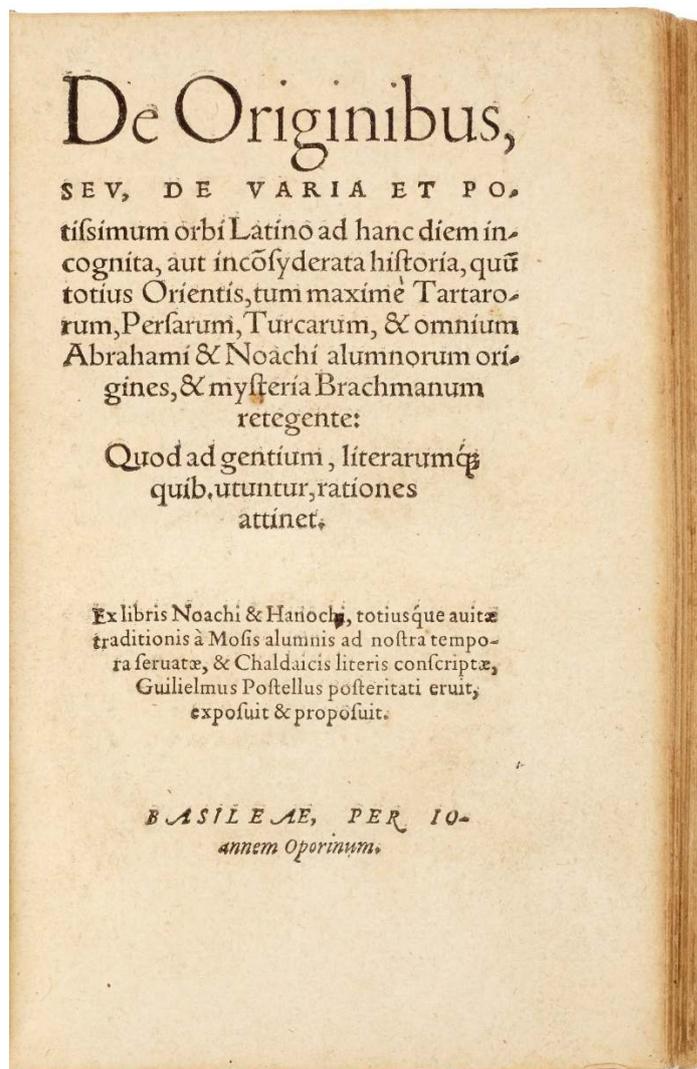
**First edition of Postel's investigations into the original language as a means to regain the primordial unity of mankind.**

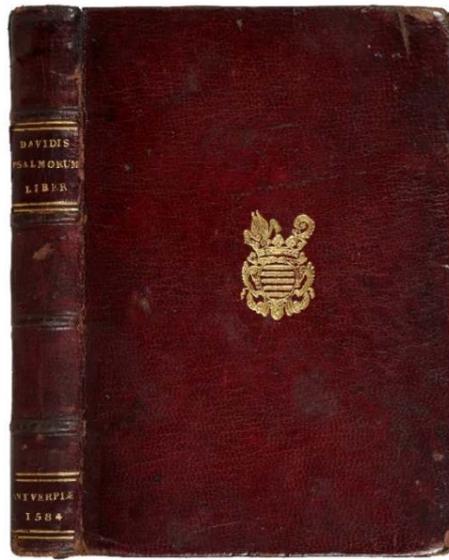
During the immensely productive years 1552 and 1553, Postel constantly emphasized the need for action in order to unify the world. 'He was explicit about the practicality of his aims. Late in his career he wrote to Masius that his life's work had been a long effort to persuade Christendom to act. If it would only exert itself, how easily the world would pass from its terrible disorders into the eternal peace proclaimed by Christ! His sense of active purpose permeated even his most apparently academic works, such as his treatise *De originibus* of 1553. In this book he offered a profoundly Augustinian statement of purpose: "I have aimed to treat of both the original relationships of things and the methods by which we can reconcile them again in the completest peace; and I have tried to promote that end for which the world was created, universal peace" ' (Bouwsma, *Concordia mundi* p. 214).

'Postel believed that language, that is, to know the names of things, was god's greatest gift to man . . . . In the *De originibus* . . . Postel argues according to logic about God's gift of speech to mankind. Man is different from other animals because he can reason and speak. Therefore, the Greeks called man "animal logicum" because λογος indicates speech or conversation no less than reason . . . . All men take their origin from Adam, who as first parent was taught by God about the names of everything in the universe:

“Since there was no man, before the first man, who could speak an exterior voice, he necessarily conceived all the names of things by an interior voice”. When Adam was alone in Paradise, God and Adam communicated by the emanation of Idea which was called an inner voice . . . . Adam divinely received the words from Wisdom or from the agent intellect of which we are all members; however, in order to teach posterity, it was necessary to bring forth all things with an exterior voice . . . . It is clear that Postel’s desire to know languages was fuelled by his concept of the divine origin of language . . . . God gave to Adam the ability to speak and to write in order to teach mankind God’s Law. God’s Law was transmitted through the first parent, Adam, through Enoch, through Noah, and through Moses . . . . The gift of language and God’s Law cannot be separated in Postel’s thought’ (Marion L. Kuntz, *The original language as paradigm for the restitutio omnium*, in: *The language of Adam. Die Sprache Adams (Wolfenbütteler Forschungen vol. 84)*, pp. 131–132).

Adams P2022; VD 16 P4482; not in Caillet.





45. [PSALMS.] Ψαλτηριον προφητου και βασιλεως του Δαβιδ. Davidis Regis ac prophetae Psalmorum liber. Ad exemplar Complutense. *Antwerp, Christophe Plantin, 1584.*

16mo, pp. 267 (*recte* 269), [12], text in Greek and Latin in parallel columns, woodcut printer's device on title; some light soiling, blank lower half of final leaf torn away and replaced, title backed; early eighteenth-century French red morocco, gilt arms of Jean-François-Paul Le Fèvre de Caumartin in centre of covers, gilt edges, marbled endpapers; extremities rubbed, slightly darkened, later red morocco labels on spine, free endpapers backed. £950

Scarce pocket-sized Plantin edition of the Psalms in Greek with Latin translation, charmingly bound and with a distinguished provenance.

*Provenance:* Jean-Baptiste Colbert (1619–1683), 'Bibliotheca Colbertina' inscribed at head of front flyleaf; Jean-François-Paul Le Fèvre de Caumartin (1668–1732), bishop of Vannes and subsequently of Blois, with his gilt arms (Olivier 652 *fer* 4) in centre of covers and his bookplate on front pastedown (Caumartin was a passionate bibliophile whose library of some 9000 printed books and 350 manuscripts was dispersed after his death); the politician and diplomatist Philip Dormer Stanhope, fourth earl of Chesterfield (1694–1773), author of *Letters . . . written to his son* (1774), with his ownership inscription dated 1751 on verso of flyleaf before title (Stanhope 'was a keen collector of books and his libraries were highly regarded: he advised his son to collect for use, and not for binding or appearance' (*Oxford DNB*)); John Lee (1783–1866), antiquary and astronomer, with his ownership inscription noting that the book was repaired in 1829 (doubtless it was he who had the free endpapers backed and the labels added to the spine) and with his bookplate; Allan Heywood Bright (1862–1941), with pencilled shelf-mark on back of front free endpaper.

Adams 1382; Cockx-Indestege 483; Voet 671. OCLC records five copies in the US (College of the Holy Cross, Harvard, Illinois, the Morgan Library and the Newberry Library).



PROFUSELY ANNOTATED

**46. RAMUS, Petrus.** *Arithmeticae libri duo: geometriae septem et viginti.* Basel, Eusebius Episcopus and the heirs of Nicolaus Episcopus, 1580.

4to, pp. [viii], 52, 192; large woodcut printer's device on title, woodcut initials and numerous woodcut illustrations (geometrical diagrams and surveying scenes) in the text; copious contemporary marginal and interlinear manuscript annotations in brown ink continuing onto rear endpaper; small rust-hole in one leaf (b2, affecting two letters on each page); an excellent copy in contemporary pigskin-backed boards stamped in blind with two repeated rolls, one with heads in medallions and shields, the other a foliate design, upper cover stamped with the date 1586 and the initials 'M M S', boards covered with fragments from a late medieval liturgical manuscript and painted grey; rubbed and slightly soiled, corners and edges a little worn. £12,000

Second collected edition of Ramus's works on arithmetic and geometry, following the first Basel edition of 1569, **in a contemporary binding and with profuse annotations in the geometrical chapters by a learned contemporary reader.** Ramus had attempted an earlier textbook on arithmetic, the *Arithmeticae libri tres* of 1555, but the present version is considered by Smith to be 'a better book' and 'a nearer approach to a practical work than its predecessor'.



Seeking to revive arithmetic, geometry, astronomy and physics from neglect, Ramus produced a series of textbooks which aimed to identify where teaching had gone astray and reorganised the subjects according to his own method. These textbooks circulated widely for the next hundred years. Ramus's approach 'emerges most clearly from his *Scholae mathematicae* (1569) and his texts on arithmetic (1555) and geometry (1569). In the first three books of the *Scholae* . . . he sought first to defend mathematics against charges of its lack of utility and its obscurity . . . . The cure for obscurity lay in return to teaching mathematics on the basis of its application to practical problems. Arithmetic should deal with computational problems occurring in the market place and in the law courts; geometry should be concerned with measurement of distances, areas, volumes, and angles, and with the types of mechanical problems to which Aristotle had applied the properties of the circle in his treatise on mechanics; the theory of proportion should be rooted in pricing and exchange problems and in applications of the law of the lever. Ramus' textbooks on arithmetic and geometry sought to effect this cure by rearranging the content of traditional arithmetical texts and of Euclid's *Elements* (together with scraps from Archimedes, Apollonius, and Pappus) in terms of the bodies of related problems that the theorems helped to solve . . . . By emphasizing the central importance of mathematics and by insisting on the application of scientific theory to practical problem-solving, Ramus helped to formulate the quest for operational knowledge of nature that marks the Scientific Revolution' (DSB).

The geometrical chapters in the present copy are profusely annotated in Latin, with occasional words and passages in Greek, in a small, neat, contemporary hand by an unidentified annotator who has added a few of his own geometrical diagrams and periodically crossed through and changed some of Ramus's definitions. His notes occasionally refer to Plato, Aristotle, Euclid, and Proclus, among others, provide axioms, syllogisms, and proofs, and include his own calculations. His particular interest in book

nine is shown by further notes on the rear endpaper. A short note on the rear pastedown refers to the sixteenth-century Italian mathematician Gerolamo Cardano. The thoroughness of the marginalia indicates either an advanced student of geometry or a teacher of the subject.

Adams R70; BMSTC German Books p. 484; Smith, *Rara arithmetica* p. 331; VD 16 L452.

**47. [ROZIER.] [Pierre CHOISNET, *attributed to.*]** Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions . . . pour roys, princes . . . et gens de guerre . . . Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes . . . extraits . . . de la maison de Fra[n]ce et de Angleterre. Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].

Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with a large woodcut in four compartments, the scrolls printed in red, signed with the Lorraine cross, **in all 293 text woodcuts from 92 blocks**, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of f. c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered small wornholes, one small worm-track in the text developing horizontally over four quires to a maximum of 2 cm length and 2 mm width before receding, occasional very light staining, slight soiling in margins of title, nevertheless an unusually well-preserved copy in mid nineteenth-century red morocco, three fleurs-de-lys stamped in gilt on covers, fleur-de-lys stamped in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped. £32,000

**First edition of this richly illustrated work, very rare; the Fairfax Murray copy.** The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyon c. 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders and other kingdoms. The author's name is said to appear in anagram in the last four lines of verses which appear in some manuscripts and other printed editions, thus: 'De par lhumble et obeyssant subject Dont le nom est en reproche ny siet Car qui appoint les lettres en assiet Trouver le peult sil ne fault a son gect'. The words 'reproche ny siet' have been interpreted as either Estienne Porchier or Pierre Chenisot. However, the most likely candidate, first proposed by Léopold Delisle, is Pierre Choynet (c. 1411–c. 1484), who appears in royal account books from 1466 to 1480 as king's physician and then as physician-astrologer, and is last found mentioned in 1483 in a rental agreement with the religious house of St. Ouen in Rouen. Choynet also wrote *Le livre des trois eages*.

The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woeriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on II2

comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on IlI is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the 24 portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

**L**e Rozier Historial de France  
 Contenant deux Roziers.

**L**e p̄mier rozier

Contient plusieurs belles Rozes & bouts  
 tons de instructions et beaultz enseignes  
 mens pour Roys/Princes/Cheualiers/  
 Capitaines et gens de guerre Comme ilz  
 se doiuent maintenir/gouuerner & condup̄  
 re pour mener ostz et batailles cōtre leurs  
 ennemys tant par mer que par terre.

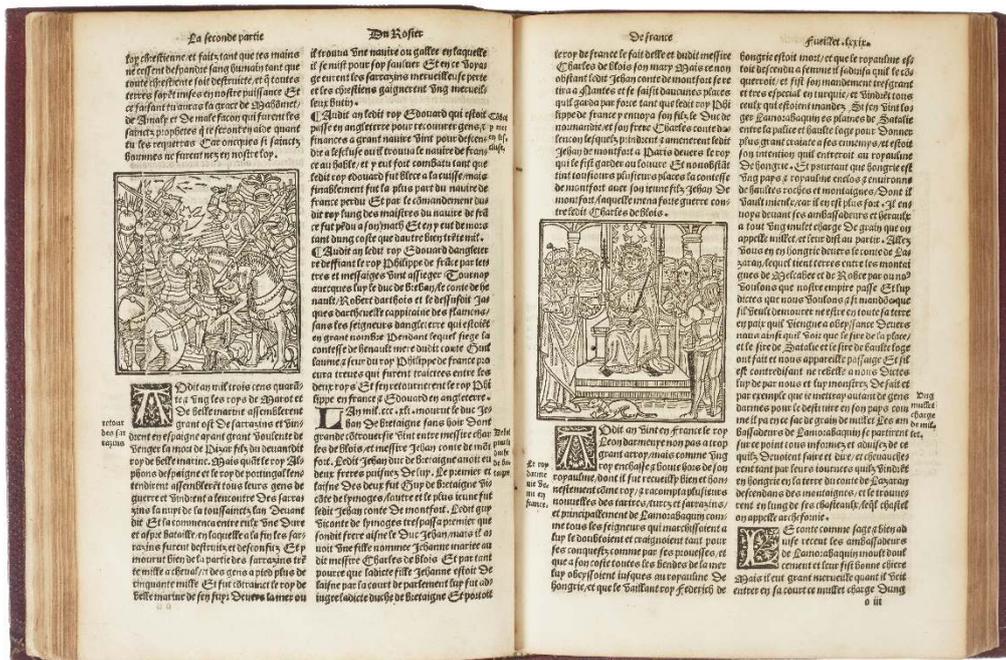
**L**e secōd Rozier

Autremēt Croniques abregées contienent  
 plusieurs belles Rozes & bouts extraitz  
 et p̄sus de la maison de France et de Angle  
 terre tant en ligne directe que collateralle.  
 Pareillemēt D'Allemagne/Espaigne/  
 Escoce/Sicille/Flandres et autres tant  
 des royaumes chrestiens q̄ des infideles.



Ilz se vendent a Paris en la rue saint Jacques a l'enseigne saint Claude.

**C**um priuilegio.



‘According to Brunet (*Manuel* IV, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (. . . xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more “I” added to the date at the end, “xxiii”, these being virtually the only differences’ (Fairfax Murray).

*Provenance:* ‘Maillard’ (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label ‘488’ on front pastedown; Silvain S. Brunswick, with book label (his sale, Rauch, Geneva, 1955); C. N. Radoulesco, with book label.

Fairfax Murray 488 (this copy); Renouard-Moreau III 452. OCLC records two copies in US libraries (Princeton and Yale); COPAC records copies at the Bodleian, the British Library and the National Library of Scotland.

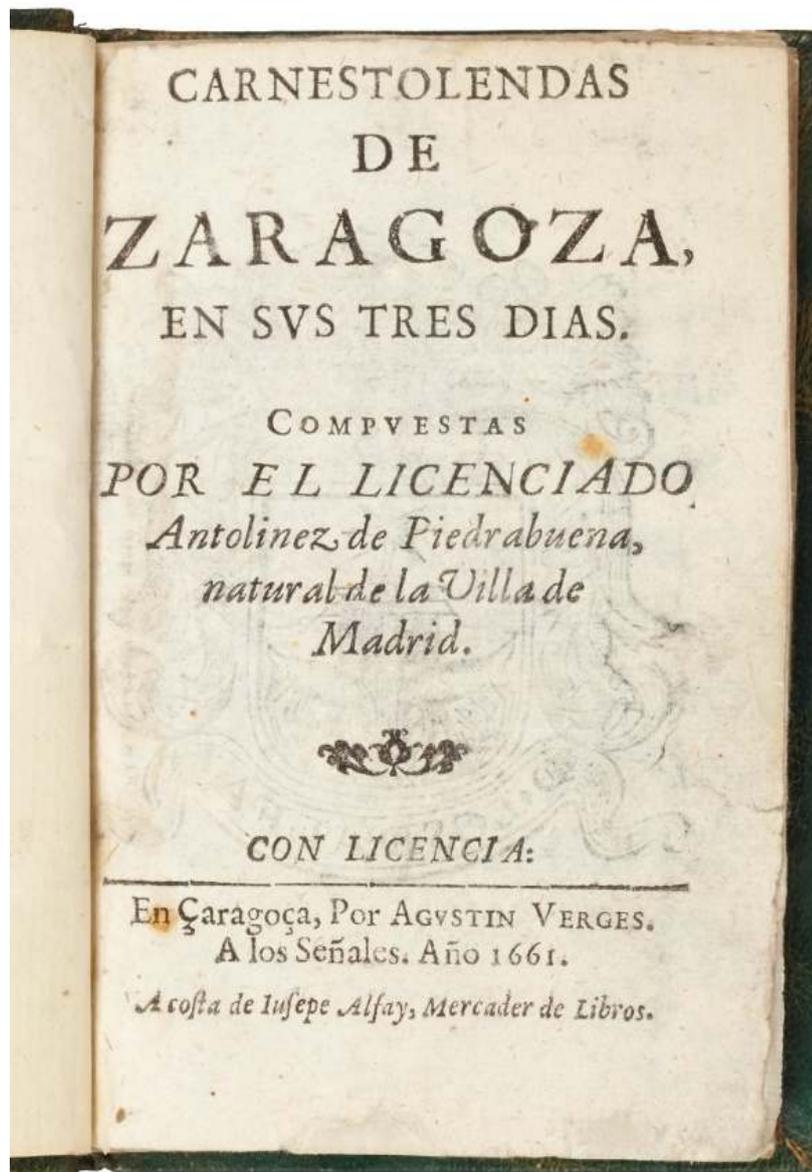
**48. [RUIZ, Benito.] PIEDRABUENA, Antolínez de (pseud.).** *Carnestolendas de Zaragoza, en sus tres días.* Zaragoza, Agustín Verges for Jusepe Alfay, 1661.

8vo, pp. [iv], 132; large engraved device of Alfay, the publisher/bookseller, on verso of the title; some neat marginal repairs to title and a few other leaves, upper margins trimmed a little close, small stain on third leaf; modern marbled green sheep, spine gilt; from the library of Raymond Caizergues, with his pencil mark on front pastedown.

£4750

**First and only edition, very rare, of this satirical picaresque novel,** published under a pseudonym and attributed to a Dominican friar, Benito Ruiz. Among other things, the novel contains the description of the three-day Carnival festival held in

Zaragoza in March 1660. The author sketches the feast in detail, conveying all the elements and colours of the seventeenth-century event: costumes, dances, comic battles and tournaments, decorated boats, fancy horse-carriages, triumphal carts, noises and chanting.



Judging from the extant works recorded under this pseudonym, the author lived in Zaragoza. He also wrote an allegorical novel of some success, based on the 'dream' literary device: *Universidad de amor y escuelas del interés. Verdades soñadas o sueño verdadero*.

Vicente Salvá did not own a copy of this book, but in his catalogue (item 1939, note) recalls having seen one and describes it.

M. Jiménez Catalán, *Ensayo de una tipografía zaragozana del siglo XVII*, Zaragoza, 1925, p. 292. The National Library of Spain holds two copies; the only other copy found in OCLC is at Pennsylvania State.

**49. SENECA, Lucius Annaeus.** Tragoediae [with the commentaries of Gellius Bernardinus Marmita and Daniel Caietanus]. *Venice, Johannes Tacuinus, de Tridino, 7 April 1498.*

Folio, ff. [iv], 146, two sizes of roman letter, initials supplied in red, rubricated, woodcut initials; gathering 'l' mis-bound before 'k'; small worm-track in last few leaves (not affecting text), very faint dampstain in a few fore-edges, but an excellent copy in early eighteenth-century English speckled calf; slightly rubbed, rebacked. £4000

Attractive incunable edition of Seneca's tragedies, containing both the nine genuine tragedies by Seneca and 'Octavia'. It is a close reprint of Matteo Capcasa's 1493 edition.

The tragedies of Seneca (c. 4 BC–AD 65) 'are, of all the Latin "classics" from Plautus to Pliny, probably the least familiar to the averagely well-informed student. Yet between the Seneca of the Roman Empire and the Seneca of today stands the Seneca of the Renaissance, a sage admired and venerated as an oracle of moral, even of Christian, edification; a master of literary style and a model of the purest principles of dramatic art. The well-known dictum of Francis Meres in his *Palladis Tamia* (1598) is a typical compliment to both the Roman and the English master-dramatist: "As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latins, so Shakespeare among the English is the most excellent in both kinds for the stage" . . . the enthronement of Seneca in one particular century of European, and especially of English, culture is a phenomenon as remarkable as the chance which brought the humane philosopher himself to a position of dangerous eminence at the right hand of Rome's most notorious tyrant' (F. F. Watling in the introduction to the Penguin Classics translation *Seneca: Four Tragedies*).

*Provenance:* J. Greene, with his ownership inscription dated 1728 on front free endpaper and with his bookplate (or a member of his family's) bearing the motto 'Virescit vulnere virtus' on front pastedown; John Spencer Stanhope (1787–1873), with his bookplate on front free endpaper.

HC \*14670; BMC V 533; Goff S-438; BSB-Ink S-274; GW M41439; Bod-inc. S-149. ISTC records copies in the UK at Blickling Hall, Bodleian, British Library (imperfect), Liverpool, National Library of Scotland and National Library of Wales.

#### 'EINE LEHRSCHULE' FOR RUBENS

**50. STIMMER, Tobias.** Neue künstliche Figuren Biblischer Historien, grüntlich von Tobia Stimmer gerissen: und zu Gotsförichtiger Ergetzung andächtiger Hertzen, mit artigen Reimen begriffen durch J[ohann] F[ischart] G. M. *Basel, Thomas Guarin, 1576.*

4to., ff. [92], without the medial blank leaf (\*)6 but with the terminal blank leaf X6; title-page within a woodcut border, 170 woodcut illustrations, with letterpress verse below, each set within one of eight elaborate woodcut borders; a few pale stains, but a very

good copy in brown morocco by Lortic, gilt edges; book labels of Leonard and Lisa Baskin.

£12,500



**First edition, a masterpiece of sixteenth-century illustration by the Swiss/Rhenish artist Tobias Stimmer, with 170 woodcut illustrations of Bible scenes, accompanied by verse epitomes by Johann Fischart. Of the 34 illustrations to the New Testament the overwhelming majority are devoted to Revelations. The woodcuts were later reused in Gaurin's *Biblia Sacra* (1578).**

The influence of the Bible illustrations of Bernard Salomon and the woodcuts of Holbein is clear, and like both of these predecessors Stimmer's 'artful illustrations of Bible stories' became a sourcebook for artists of the next generation, including Peter Paul Rubens. Rubens's copies of Stimmer's Bible illustrations are among his earliest known drawings (Lugt identified a sizeable number), and he later called the work 'eine Lehrschule'. 'The importance of Stimmer's woodcuts to Rubens can be gauged from his recommendation, in 1627, to the young German painter and writer Joachim von Sandrart (1606–1688) to copy from Stimmer's "jewel" (*Kleinod*), as Rubens confessed he had done in his youth' (*Peter Paul Rubens: the drawings* pp. 62–3, with an example featuring sketches of Job's wife (taken from O2v here) and Judith and Holofernes (O4r here)). Sandrart went on to praise Stimmer in his *Academia Todesca* (1675).

Andresen III pp. 105, 148; Fairfax Murray 68; STC German p. 833; VD 16 F 1155.

## AMBASSADOR FOR THE ORTHODOX CHURCH

**51. THEOKLETOS POLYEIDES, *Archimandrite*.** *Sacra tuba fidei, apostolicae, sanctae, oecumenicae ac orthodoxae Graecanae orientalis ecclesiae Christi . . . in lucem edita a Theocleto Polyide, Polyanae in Macedonia abbate, et archiecclesiarcha in Sancto Monte. [No place, but probably Germany,] 1736.*

4to, pp. [xxx], 328, [4]; without the five leaves of preliminaries containing the dedication to the Duke of Mecklenburg (as often), but complete with the full-length portrait-frontispiece of Theokletos engraved by I. G. Schmidt (dated Brunswick, 1733) and a **folding engraved panorama of the monasteries on Mount Athos, printed on linen**, and signed by the same engraver, large folding table (made up of two sheets pasted together); with an engraving (75 × 60 mm) depicting a priest blowing a horn surrounded by Biblical quotations, in Greek and Latin, and a floral border pasted at the beginning of each chapter; eighteenth-century green velvet, rebacked in (darker) velvet, corners worn, gauffered edges gilt; Hauck bookplate. £2500



**First edition, very rare: an account of the Orthodox Church by a monk from Mount Athos, written expressly for a Western audience.** A remarkable feature of the book is the folding panorama of Mount Athos here printed on a fine linen. In some copies (cf. that at the British Library), it is printed on paper.

Theokletos Polyeides was an energetic Orthodox monk from Adrianople (Edirne) in Thrace, who studied in Italy, Germany, and Sweden. During his travels across Europe, he collected money for the Greek cause and attempted to create a philhellenic climate of opinion conducive to a Greek uprising that would free Thrace and the rest of Greece from Ottoman rule. In this he has been seen as a precursor of the poet-revolutionary and Greek national hero, Rigas Feraios (1757–1798). Theokletos evidently found favour

in the West: one of his hosts provided him with a coach and six horses (b3r). As one might expect, he was often questioned about his faith; his book was written as a direct response to such questioning.

Another work by Theokletos, which purported to be a translation from the Italian of a work originally written in Greek in Messina in 1279 and containing the prophecies of Agathangelos, a fictitious 13th-century writer, played an important role in preparing the Greeks psychologically for the War of Independence in 1821 (*Enkyklopaidikon Lexikon Eleutheroudakes*).

There are various theories regarding the place of publication. Legrand cites a contemporary account (Jacob Elssner, *Neueste Beschreibung derer Griechischen Christen in der Türckey*, 1737) as evidence that the book was printed in Stockholm, but it has also been suggested that it was produced in Germany, as a German translation (*Die Heilige Posaune des Glaubens*), apparently overseen by Theokletos himself (b3v), was published the same year in Neubrandenburg.

Legrand 233: 'rarissime', citing a copy, likewise in green velvet, in Quaritch catalogue 88 (February 1888), item 96, priced £1. A copy sold by Maggs in 1918, also bound in green velvet, without the dedication and with the plate printed on linen, is at the London Library. OCLC locates five copies in the US, at Buffalo (without the dedication and with the plate on linen, but bound in pink velvet), Columbia, Duke (without the plate, initial leaf of dedication, or engraved chapter headings), Princeton and Yale. There is also a copy at the British Library (without the portrait-frontispiece).

**52. [THEOLOGIA.]** Theologia Germanica. Libellus aureus: hoc est, brevis et pregnans: quo modo sit exuendus vetus homo, induendusque novus. Ex Germanico translatus, Ioanne Theophilo interprete. *Antwerp, Christophe Plantin, 1558.*

12mo, ff. 77 (without final blank leaf); woodcut printer's device on title and on verso of final leaf; a few early markings and some underlining; title and a few other leaves browned; late nineteenth-century blue morocco, gilt, gilt edges; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate. £425

First Plantin edition in Latin (a French version appeared the same year); rare. A mystic treatise written in the fourteenth or the fifteenth century, the *Theologia* was first edited in German by Luther and published in 1516. A Latin translation was undertaken by the French theologian Sebastian Castellio (here under the pseudonym Joannes Theophilus) and appeared in 1557. In spite of being orthodox Catholic, the text was entered on the Roman Index of forbidden books in 1621, but it was much admired by Hendrik Niclaes's 'Family of Love' and by the followers of the radical spiritual leader Hendrik van Barrefelt. The Plantin press published the text several times, reprinting Castellio's Latin version c. 1578 and issuing translations in French (1579–80) and Dutch (1590).

Adams T564; Cockx-Indestege 4496; Voet 2307. OCLC records two copies in the US (Arizona and Pennsylvania). COPAC records two copies (Aberdeen and the Bodleian).

## SHAH 'ABBĀS

**53. VALLE, Pietro della.** Delle condizioni di Abbàs Rè di Persia. All'Illustriss. e Reverendiss. Sig. Francesco Cardinal Barberino. *Venice, [Francesco Baba], 1628.*

4to, pp. [viii], 125, [3], printed on thick paper, with a large engraved cartouche on title; woodcut head- and tailpieces and initials; two tiny wormholes in final two leaves, small glue-stain on (blank) verso of final leaf, but an extremely crisp, fresh copy; late seventeenth- or early eighteenth-century Italian vellum, gilt lettering-piece on spine; slight worming on lower pastedown. £3750

**First edition** of della Valle's important account of the Persian court under Shah 'Abbās I, which was placed on the Roman Index on account of its sympathetic portrayal of the Safavid ruler.

Della Valle departed Venice in 1614 on a pilgrimage to the Holy Land, spending time in Istanbul, Alexandria and Cairo. In 1616 he decided to continue his travels towards Baghdad, where he met and married his Nestorian wife, Sitti Maani Joerida. In February 1617 he arrived in Isfahan, travelling towards the Caspian Sea in order to meet the Shah at Farahabad. He spent six years in Persia, during which time he attempted to set up a Syrian-Catholic Christian community near Isfahan and discussed schemes for an anti-Ottoman alliance with the Shah. In 1624 he began his return journey, reaching Rome in 1626.

Della Valle's work is divided into three parts: the first is a lengthy appreciation of the Shah's qualities both as a ruler and as a man, the second outlines seven negative traits commonly attributed to him by his enemies, while the third is a defence of the Shah against these accusations. At the end is a genealogy.

Although the book is dedicated to Pope Urban VIII's nephew Cardinal Francesco Barberini, 'the Roman censorship refused to allow the distribution of the book because it portrayed an infidel ruler as a heroic and prudent king, justifying his harsh policies toward Christians as no worse than Christian policies toward Jews and infidels. It was probably in the light of this experience that della Valle delayed the publication of his letters, and the first volume, dealing with Turkey, only appeared (censored) in 1650. The remaining two parts, dealing with Persia and India, were published by his sons in 1658 and 1663' (Joan Pau Rubiés in J. Speake, ed., *Literature of travel and exploration: an encyclopedia*).

Wilson p. 234.

DELLE  
CONDITIONI  
DI ABBAS RE' DI PERSIA

All' Illuftrifs. & Reuerendifs.

*Sig. FRANCESCO Cardinal BARBERINO*  
*Nipote di N. S. Papa Urbano VIII.*

Pietro della Valle il Pellegrino.



IN VENETIA, M. DC. XXVIII.

*Con Licenza de' Superiori, e Priuilegio.*

IVSTA POETICA,  
Y ALABANZAS IVSTAS  
Que hizo la Insigne Villa de Madrid al bienauenturado San Isidro en las Fiestas de su Beatificacion, recopiladas por Lope de Vega Carpio.  
DIRIGIDAS A LA MISMA  
Insigne Villa.

Labrè, cultiuè, cogi,



SAN ISIDRO DE MADRID.

CON PRIVILEGIO.

En Madrid por la viuda de Alonso Martin.  
Vēdese en la calle de Sãtiago en casa de Alõse Perez mercader de libros

THE SALVÁ COPY

54. VEGA CARPIO, Felix Lope de. Iusta poetica, y Alabanzas iustas que hizo la Insigne Villa de Madrid al bienaventurado San Isidro en las Fiestas de su Beatificacion, recopiladas por Lope de Vega Carpio. Dirigidas a la misma Insigne Villa. Madrid, widow of Alonso Martin, 1620.

4to, ff. [viii], 140, with a large engraved title vignette depicting San Isidro (who stands in the fields while behind him an angel does the ploughing for him), signed I. de

Courbes; traces of old ownership inscription erased from title; a very good copy in nineteenth-century polished calf, spine gilt, with the device of Vicente Salvá (1786–1849) stamped in gilt on covers; the Heredia copy, with book label. £9000

**First edition.** A collection of verses, edited by Lope de Vega and including his own compositions, written to celebrate the beatification of San Isidro, patron saint of Madrid, in May 1620.

The eleventh-century San Isidro was beatified in Rome on May 2, 1619, by Pope Paul V. A festival took place in the Plaza Mayor in Madrid the following year on the anniversary of Isidro's death, and it was for this occasion that the verses published here were produced. The list of contributors runs to five pages and is a roll-call of Spanish poets active in early seventeenth-century Spain. Salvá lists the contributors in his catalogue, no doubt describing the present copy.

Palau 356421; Salvá I 408 (this copy).

#### THE RENOUARD COPY

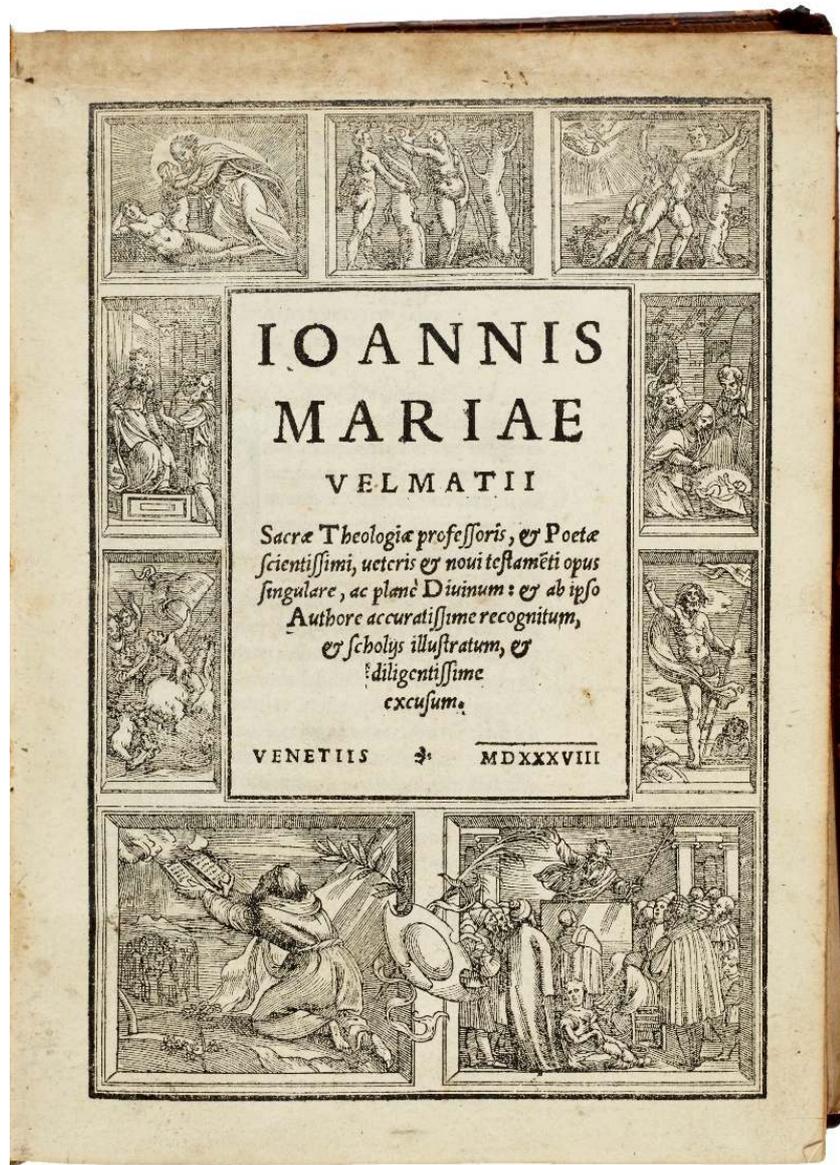
**55. VELMAZIO, Giovanni Maria.** *Veteris et novi Testamenti opus singulare, ac plane divinum. Venice, [n. p., but Aurelio Pinzi or Pincio], 1538.*

4to, ff. 203, [1, blank], title within a woodcut border composed of nine biblical scenes, full-page woodcut showing the author presenting his book to Cardinal Cuppi with four bishops in attendance, 11 half-page woodcuts in the text, fine woodcut grotesque or floral and figured initials; small marginal repairs to a1, a7 and a8, a few faint spots, but a very good copy in sixteenth-century French polished calf, arabesque stamped in gilt in centre of covers, panelled spine lettered and filleted in gilt, gilt edges; extremities worn, vertical abrasion on upper cover, one or two scratches on both covers, joints cracked but holding firm. £6500

**First edition** of Velmazio's verse paraphrase of the Bible in eleven books, illustrated with a fine complement of eleven half-page woodcuts and one full-page woodcut.

The large cut shows the presentation of the book by the author to Cardinal Giovanni Domenico Cuppi; the eleven half-page scenes are mostly biblical, except for that in book 7, which depicts Ovid, Virgil and Dido. Nine of these eleven illustrations, including the one with a classical subject, are in the same hand as the full-page plate (Mortimer); the others depict a Crucifixion and the Risen Christ. The fine woodcut border with multiple scenes is a 'reduced copy of the folio border on Luc'Antonio Giunta's Venice 1532 edition of Antonio Brucioli's translation of the Bible' (Mortimer). The appended paraphrase of the Acts is unillustrated. The capital letters have played a part in the identification of the printer: those on ff. 151v, 191v, 181v and 150r are from 'a well-known alphabet in the possession of Aurelio Pincio . . . . The capital D on fol. 169r . . . is left over from the fifteenth century, when it had been used in several Venetian incunabula' (D. E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century* p. 267).

Mortimer notes that the Harvard copy has a manuscript correction of 'disertum' for 'desertum' in the Excusatio on f. a6v. The present copy has the word printed correctly, as in the British Library copy. A few copies are also known to have errata on 203v and 204r; in our copy, like in those described by the Library of Congress, Mortimer, Sander and Rhodes, there are no errata and f. [204] is a blank.



*Provenance:* 'J. B. de S. Port', with armorial bookplate; the prominent physician Michel-Hyacinthe-Théodore Baron (1707–1787), with his bookplate; Antoine-Augustin Renouard (1765–1853), with his bookplate; Joaquim Gomez de la Cortina (1808–1868), Marques de Morante, noted Spanish bibliophile, with his bookplate.

Brunet V 1117; Mortimer 522; Olschki, *Choix* 5535 (suggesting Lucantonio Giunta as the printer); Sander 7506. For the identification of the printer, against Olschki, see D. E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century*, London, 1995.

**56. VIDA, Marcus Hieronymus.** *Opera.* Antwerp, Christophe Plantin for Joannes Steelsius, 1558.

16mo, pp. 575; woodcut printer's device on title; late nineteenth-century red morocco, gilt edges, by Roger de Coverly; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate. £475

First Plantin edition of the religious and secular Latin poetry of Vida (c. 1490–1566), Italian humanist and bishop of Alba. The collection begins with hymns on the Trinity, the Eucharist, the Virgin Mary, St Michael, various apostles and martyrs, Augustine, and Aquinas, among others, followed by Vida's celebrated 'Christiados libri VI'. The secular content includes 'De bombyce' (On the silkworm), 'De arte poetica', 'Bucolica' and 'Eclogae', as well as 'Scacchia ludus', a widely copied and admired account of a game of chess between Apollo and Hermes. The Plantin Press published further editions of Vida's works in 1567, 1578, and 1585.

Cockx-Indestege 4753; Sorgeloos 443; Voet 2436B. COPAC records three copies (Aberdeen, Lambeth Palace and the London Library).

#### FIRST EMBLEM BOOK PRINTED IN SCANDINAVIA

**57. WESTHOV, Willich.** *Emblemata.* Copenhagen, Joachim Moltkenius, 1640.

Small 8vo, pp. [ii], 83, [3]; with 78 woodcuts of emblems, woodcut arms of the author on verso of penultimate leaf; final quire browned, but a very good copy nineteenth-century roan-backed boards; spine and extremities slightly rubbed. £4500

**First edition of the first emblem book printed in Scandinavia; very rare.** Written by the poet and scholar Willich Westhov (1577–1647) and dedicated to Christian IV, King of Denmark and Norway, it contains emblems of moral, religious (Protestant) and mythological nature, each accompanied by a motto, a woodcut and an epigram. The woodcuts are by Hans Andreas Greys, whose initials appear in the woodcut on p. 29.

The book is a reworking of a volume originally published in 1613 as an unillustrated collection of 100 emblems (*Emblemata liber Divo Matthiae*, Regensburg, Myll). Dedicated to the Holy Roman Emperor Matthias, it earned Westhov the title *Comes palatinus*.

*Provenance:* William Stirling Maxwell (1818–1878), with his monogram stamped on upper cover and bookplate on front pastedown; Allan Heywood Bright (1862–1941), with his pencil markings on front pastedown.

Praz p. 535; *Thesaurus librorum Danicorum 17. århundrede* p. 292. See McKeown, ed., *The emblem in Scandinavia and the Baltic*, Glasgow Emblem Studies, vol. 11, p. xvii. COPAC records only two copies in the UK, at All Souls College Oxford and Glasgow. OCLC locates two copies in the US (Illinois and Newberry Library), one in the

Netherlands (Utrecht), one in Denmark (Danish Royal Library) and one in Italy (Rovereto).

54.  
Id larva meretur.



**E**N personati faciem denuat amici,  
 Qui larvam baculo dilacerante ferit.  
 Certè gypatos, injuria nulla, sodales  
 Fucos sis animi dispoliare notis.

Aliud.

**L**audatâ nostro virtute Politicus ævo est,  
 Qui mentem lingua velo operire potest.  
 Hunc ubi Alethes, Candor satus occupat, atrum  
 Verboſi ingenium nudat honore pepili.

Damna-

55.  
Damnata Invidies.



**I**ncubat arctato fœni Canis hirta mani-  
 plo,  
 Ac depasturos nequiter arcet equos.  
 Hinc patet Invidiæ nimium crudelis imago:  
 Privat forte alios, quâ nequit ipsa frui.

D 5

Con-

## NEW BOOKS

FREEMAN, Arthur. *Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC – AD 2000*. London, Quaritch, 2014.

Large 8vo (252 x 172 mm), pp. xvi, 424, with colour frontispiece and 36 illustrations in text; burgundy cloth, blocked in gold on spine, printed dust-jacket.

An inventory of books and manuscripts relating to literary forgery. Spanning some twenty-four centuries, the book seeks also to define and describe the controversial genre it represents. Individual entries offer specific commentary on the forgers and their work, their exposers and their dupes. A broad prefatory overview surveys the entire field in its topical, historical, and national diversity. ISBN: 978-0-9563012-8-4. £60

FREEMAN, Arthur. *Julia Alpinula, Pseudo-Heroine of Helvetia: How a Forged Renaissance Epitaph Fostered a National Myth*. London, The Author, 2015.

8vo (235 x 155 mm), pp. 72; four illustrations; blue paper wrappers.

Julia Alpinula is a legendary Swiss heroine, whose pathetic fate in AD 69 inspired popular historians, dramatists, artists, and poets – including an infatuated Byron – over a period of more than two hundred years. Her very existence, however, was based entirely on a funerary inscription first published in 1588 and ultimately shown to be a humanist forgery. *Julia Alpinula* is a fully documented account of her Romantic celebrity, the exposure of the ‘Alpinula’ myth, and the identification of its scholarly perpetrator. It is a footnote to Arthur Freeman’s *Bibliotheca Fictiva*. ISBN: 978-0-9933762-0-7. £15