



# CONTINENTAL BOOKS

BERNARD QUARITCH LTD

LIST 2016/16

## TAKING ISSUE WITH DANTE



1. **ADIMARI, Alessandro.** *La Clio*, ovvero cinquanta sonetti, sopra piu persone della famiglia o casata degli Adimari che da che s'ha notizia del suo principio in Firenze fino all' anno M.D.L. ... *Florence, Amadore Massi e Lorenzo Landi, 1639.*

4to, pp. 120; half-title, handsome engraved title-page displaying a genealogical tree, woodcut initials, head-and tail-pieces, woodcut arms to p. 119; small perforation to upper blank margin pp. 81-120, otherwise an excellent copy, bound in contemporary stiff vellum, title inked to spine; lightly marked; signature 'Du Bouchet 1641' to title-page.

£500

First (and only) edition. Alessandro Adimari (1579-1649) was a Florentine translator of the classics and eulogist in the employ of the Duke of Volterra. On his own initiative, he published six books of fifty sonnets each on poetic themes named after the Muses. *La Clio* comprises sonnets and historical information on Adimari's forebears from the ninth to the sixteenth centuries, including Filippo Argenti, whom Dante had condemned to the fifth circle of his *Inferno*. Adimari takes issue with Dante's judgement of his thirteenth-century ancestor, putting it down to personal and political antipathy on Dante's part.

BL 17C Italian I, p. 5. COPAC shows copies at the British Library and Oxford only.

## OUTSTANDING ILLUSTRATED ALCHEMICAL MANUSCRIPT

2. **[ALCHEMY].** Manuscript collection of alchemical treatises, recipes, and horoscopes in Latin. *Northern Italy [Genova?], late 17th to early 18th century.*

15 volumes, small 4to, written in Latin in a neat italic on good laid paper; each page ruled within a frame of fillets (printed from an etched plate), with 44 illustrations (many full-page, some of superb quality and with ink wash) and 66 horoscopes within printed astrological diagrams; only occasionally a little spotted, a few

leaves with flawed lower outer corners, never affecting text; a fresh and well preserved manuscript bound in contemporary, near uniform, speckled sheep, spines richly ornamented in gilt, a few spines or hinges a little worn.

£42,500

A SUPERB COLLECTION OF ALCHEMICAL TEXTS. Volumes I to XII contain a cornucopia of purely alchemical texts, combining extensive anonymous recipe collections and descriptions of alchemical processes with well-known texts on alchemical practice, including works attributed to Bernard Trevisan, Aquinas, Pietro d'Albano, Johann Rudolf Glauber, Paracelsus, Hamerus Poppius, and Arnaldus de Villa Nova. How far the present versions differ from printed editions and other manuscript copies of these texts will require scholarly research. However, each large manuscript collection of alchemical recipes and treatises is an individual compilation, and reflects what sources, printed and manuscript, were available or selected. Our collection is proof of the difficulty an alchemist had in assembling a comprehensive corpus of relevant printed works at the time, and testimony to which texts and recipes he regarded as valuable for the Great Work. This selection was clearly made to suit a practicing adept, being more focused on work in the laboratory in pursuit of the transformation of base metals than on spiritual purification. Volumes XIII and XIV contain an extensive set of medical recipes.



Our manuscript includes numerous fine illustrations of distillation apparatus and, most notably, in volume V, a beautiful version of a series of twelve alchemical emblems that appear in manuscripts under the title *Speculum veritatis*, usually ascribed to Eirenaeus (or Anonymus) Philalethes, e.g. in Vatican Library Cod. Lat. 7286 (for illustrations see Alexander Roob, *Das Hermetische Museum*, pp. 474-5). Our version is artistically much superior to the Vatican manuscript.



The final volume contains horoscopes, including two cast for James Francis Edward Stuart, Prince of Wales, known as the Old Pretender. This volume provides clues to the dating and origin of our manuscript. Birth dates range from 1608 to 1696, and death dates from 1698 to 1718, the latest entry being written in the hand of one Petrus Boninus, whose ownership inscription appears in volume XIV. The great majority of those who had their horoscopes cast were Genovans, the second largest group being Venetians. This suggests that the manuscript is of Northern Italian, possibly Genovese origin, and must have been completed by the late 1690s, with a few later additions up to 1718.

*A full description is available on request.*

### MACARONIC VERSE ON WAR, STUDENT LIFE, AND DANCING

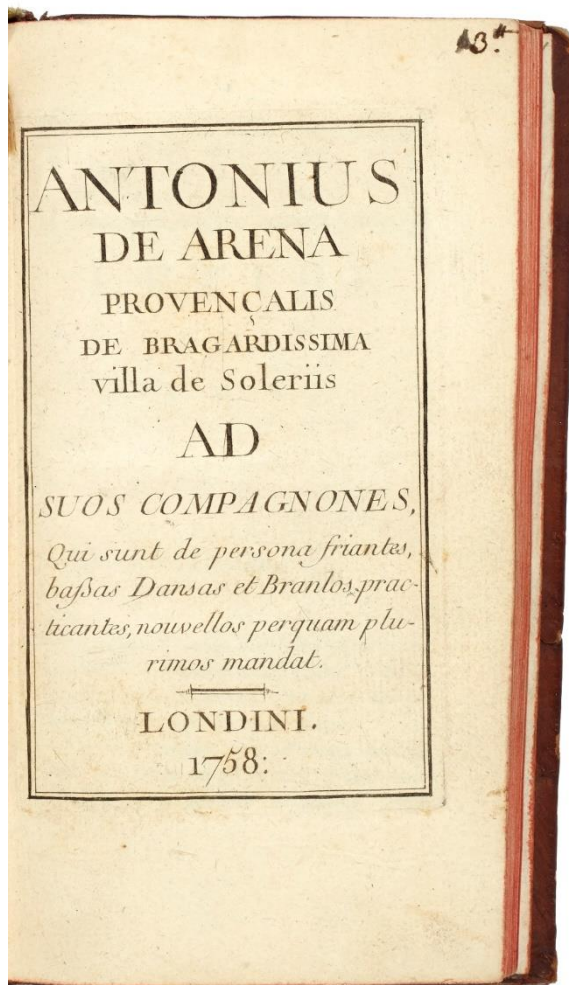
3. **ARENA, Antoine.** *Ad suos compaignones, qui sunt de persona friantes, bassas dansas et branlos practicantes, nouvellos perquam plurimos mandat. 'London' [i.e. Paris, Joseph-Gérard Barbou], 1758.*

12mo, pp. [vi], xiv, 94; engraved title-page, head- and tail-pieces; some light spotting; a very good copy in contemporary mottled calf, triple gilt fillet border to covers with corner fleurons, flat spine gilt in compartments with floral decoration and lettering-piece, gilt fillet to board edges, marbled endpapers, red edges; light wear to joints and corners, small chip to lower cover; inscription to front free endpaper, old price inked at head of title.

**£1100**

A fine copy of the 1758 edition of Arena's popular macaronic poem, an important primary source for the basse-dance performed in France and England between 1450 and 1550. First published in Lyon in 1528, no fewer than forty-one editions in two recensions of the *Ad suos compaignones* appeared up to and including 1758. 'Macaronic' verse was written in the vernacular and given the appearance of Latin through the use of Latin constructions and inflexional endings. Popular in the 16th and 17th centuries, the earliest and most

notable French exponent was the Provençal poet Arena (c.1508-63), law student at the University of Avignon, soldier in the French army, and later a judge at Solliers.



A delightful mix of Latin, Provençal and Italian, the *Ad suos compagnones* is something of an odd mix. It begins with Arena's harrowing eye-witness account of the sack of Rome in 1527 by Charles V's army, during which thousands were killed and many atrocities committed ('Oy! mater de Christo, omni la nocte criabam, Frigore de grando mane gelatus eram'). Then follows an account of the subsequent war of Naples and revolt of Genoa in 1528. From war Arena moves to the lighter subject of the students of Provence, who, he tells us, are fine fellows, forever in love with pretty girls ('et bellas garsas semper amare solent'), and to the art of dancing. It was this section, amounting to a manual of dancing, which was the work's chief appeal, and which accounted for the thirty-nine editions published in Lyon and Paris in the 16th and 17th centuries before a decline in the popularity of macaronic verse from 1650. *Ad suos compagnones* was Arena's first work and was followed by *Meygra entrepriza catoliqui imperatoris* (1537), a satirical description of Charles V's invasion of Provence in 1536 in the face of courageous resistance from the locals.

According to Mullally the London imprint of this edition is false, the typographic ornaments pointing to Barbou as the publisher. Mullally notes another 1758 'London' edition with a printed title-page.

ESTC T135900; Brunet I, 394; Robert Mullally, 'The editions of Antonius Arena's 'Ad suos compagnones studiantes'' (*Gutenberg Jahrbuch*, 1979, p. 146-157).

## ARISTOPHANES IN OXFORD

4. **ARISTOPHANES.** Aristophanous eutrapelōtatou kōmōdiai endeka. Aristophanis facetissimi comoediae undecim ... *Basel, Andreas Cratander and Johann Bebel, 1532.*

4to, pp. [viii], 514, [2]; woodcut initials, printer's device to last page, prefatory matter in Latin, text in Greek; occasional pinhole wormholes, more evident at beginning and end (touching a few letters), a few small chips to edges of some leaves and small holes to a few blank margins, occasional small marks and stains, light damp stain to inner margin pp. 9-17, stain obscuring a few letters p. 164, closed tear to outer margin of last leaf; a very good copy in contemporary blind-tooled calf over wooden boards, brass catches and remains of clasps, fragment of manuscript leaf used as front pastedown; neatly rebacked, some wormholes and abrasions to covers, corners slightly worn; ownership inscriptions to title, early marginalia (see below), armorial bookplate of Sir Robert Throckmorton.

£12,000

The first complete edition of Aristophanes' Comedies, edited by the German scholar Simon Grynaeus, 'a rare, correct, and celebrated edition, and the first in which the eleven comedies ... appeared complete' (Dibdin), with annotations by a contemporary Oxford scholar. The 1498 Aldine editio princeps of Aristophanes contained only nine comedies, to which *Thesmophoriazusae* and *Lysistrata* are here added.

Our copy bears the Greek ownership inscription of Gervase Lynche at the head of the title-page. Lynche studied at Corpus Christi College, Oxford, from 1534, becoming a fellow three years later. Cratander and

Bebel's elegantly-printed Greek text is occasionally annotated with Greek and Latin marginalia in Lynche's and other hands, demonstrating a close reading of *Wealth*, *The Knights*, *The Acharnians*, and, in particular, of *The Clouds*, which ridiculed Socrates as a sophist and propagator of absurd new ideas among the young. Further Latin notes have been added to the final page (blank except for the printer's device) explaining the contraction of Greek vowels. These annotations by Lynche, and quite possibly by some of his Oxford contemporaries, are of particular interest given that they date from the period when the Cambridge scholars Thomas Smith and John Cheke were proposing the reform of Greek pronunciation on Erasmian lines, which they famously showcased at a performance of Aristophanes' *Wealth* at St John's College in 1535-6.



*Binding:* The attractive contemporary blind-tooled binding bears the floral roll no. 436/Fl. a (4) 707 in Oldham's *English blind-stamped bindings*, and the half-stamp tools 14a and 14b in Pearson's *Oxford bookbindings 1500-1640*. Oldham tentatively ascribed the roll to the London bookseller and binder John Reynes, but Pearson associates it, and the tools, with the Oxford Garret Pilgrim group. The fragment of 14th-century manuscript pasted inside the front board would appear to contain part of the text of Innocent V's commentary on the Sentences of Peter Lombard.

*Provenance:* Greek inscription of Gervase Lynche. Jacobean armorial bookplate of Sir Robert Throckmorton, 4th Baronet (1702-91) and his ownership inscription to title-page.

Adams A1708; BM STC German p. 40; Dibdin, *Greek and Latin Classics*, 4th ed., I, p. 296.

## LULLISM

5. **BELOT, Jean.** Les oeuvres ... Contenant la chiromence, physionomie, l'art de memoire de Raymond Lulle; traicté des divinations, augures & songes; les sciences steganographiques, Paulines, Armadelles & Lullistes; l'art de doctement prescher & haranguer, &c. Dernière edition, reveuë, corrigée & augmentée de divers traictez. *Lyon, Claude la Rivière, 1649.*

Two parts in one vol., 8vo, pp. [xvi], 343, [5], 116 (recte 114), [2]; with large folding woodcut plate to part I, woodcut portrait on verso of second leaf, several woodcuts (2 full-page) and tables in text; title with two small portions cut away, neatly restored, margins of final leaf frayed, lightly browned; a very good copy in contemporary vellum, title and date inked to spine in later hand; fore-edges of boards slightly rubbed.

£1100

Third combined edition of two rare works of applied Lullism by the French occultist Jean Belot. The first part, on chiromancy and mnemonics, first appeared in 1619. In his chapter on *mémoire artificielle*, Belot describes, as an aid to memory, a disc with 10 letters imagined to be in the palm of the hand, a clear link with the earlier, chiromantic part of the book. Belot defends this Lullian diagram against other, classical concepts of the art of memory, and shows its suitability as a mnemonic aid for mathematics, astrology, alchemy, surgery, and medicine. The letters can represent different components of a particular field of knowledge, and their interrelations expressed by numbers lead Belot into the realm of numerology. In the second part, which first appeared in 1622, the word steganography is used in the cabalistic sense of a system of dialectics (i.e. logic), a system that hides (encrypts) or reveals (decrypts) all knowledge in diagrams and symbols, which represent something which the non-adept, unfamiliar with the code, cannot detect.



Caillet 934, note ('Ouvrage qui n'est pas commun – Très recherché'); Wellcome II p. 141; Young p. 26; see Galland pp. 21-2 for the 1622 edition of *L'oeuvre des oeuvres*, Rogent & Duràn 194 for the 1623 edition of the same work, and Krivatsy 1079 for the first combined edition of 1640.

## ATTRACTIVE PEASANT BINDING ON A RARE BIBLE AND HYMNAL

6. [BIBLE]. Biblia, das ist die gantze heil. Schrifft Alten und Neuen Testaments, Teutsch D. Martin Luthers ... *Ulm, Daniel Bartholomai, 1721.*

pp. [xviii], 614; 381, [1]; [ii], 289, [5]; engraved frontispiece, 'Die Propheten' and 'Das Neue Testament' with separate title-pages, head-pieces; small closed tear to fore-edge of Q6, title leaf to New Testament slightly loose, m4-7 imposed out of order.

[bound with:]

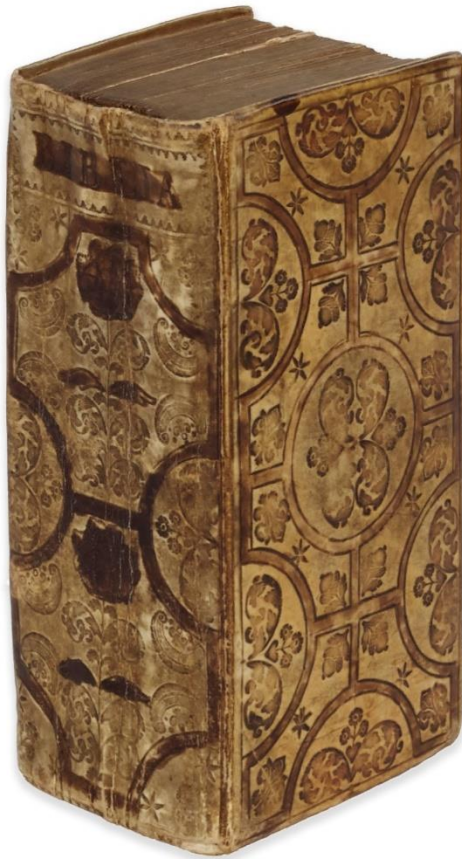
Ausserlesenes Geist-reiches Kirchen-Gesang-Buch, auss dess seel. Lutheri, und anderer rein-Evangelischer Lehrer Schrifften, mit besonderm Fleiss zusammen getragen. *Ulm, Daniel Bartholomai, 1721.*

pp. [ii], 151, [1], wanting the final text leaf; engraved frontispiece, head-piece.

Two works in one vol., 12mo; in double columns throughout; very good crisp copies in an attractive contemporary German 'peasant'-style vellum binding, tooled with a geometrical and floral design, highlighted in brown, 'Biblia' lettered at head of spine, gilt edges; slightly faded and rubbed, slight crease to spine and

small chip at foot; inscription of Sophia Carolina Filicita Lilienthal, dated 1799, and modern inscription to front endpapers.

£975



A charming example of an eighteenth-century German ‘peasant’-style binding, enclosing a rare Bible and Hymnal. Bauern Einbände, or peasant bindings, originated in Hungary and their popularity for covering Bibles, prayer books, hymnals and other devotional texts spread to Germany, the Netherlands and Scandinavia.

I. No copies on COPAC; only one US copy on OCLC, at Indiana. II. Not on COPAC; only the Harvard copy in the US on OCLC.

## ITALIAN WARS

7. **CAPRA, Galeazzo Flavio.** *De rebus nuper in Italia gestis, libri octo.* Nuremberg, Johann Petreius, 1532.

Small 4to, ff. 75, [1, blank]; woodcut arms to title, woodcut initials; short closed tear at head of f. 3; a very good copy in 19th-century paper-covered boards; joints and corners a little worn.

£400

The first German edition of Capra’s famous account of the Italian wars of 1521-30, which first appeared in Milan in 1531. Capra, or Capella (1487-1537) served as an ambassador under Francesco II Sforza, Duke of Milan, and then as secretary to the Holy Roman Emperor Charles V. Inspired by his enforced exile from his native Milan, and his close involvement in the politics of the day, Capra’s *De rebus* describes the war between the French and Leo X leading to the conquest of Milan, and the succeeding events culminating in the restoration of Francesco II, to whom the work is dedicated. The influence of Thucydides is apparent in Capra’s style and his narrative is enlivened with dramatic episodes, including the sack of Rome in 1527.

BM STC German p. 179; VD16 C792.



## HISTORY OF MESSINA

8. **CARAFFA, Placido.** *La chiave dell'Italia, compendio historico della nobile ed esemplare città di Messina, dal principio della sua fondatione, che fù l'anni del mondo 1974 sino all'anni di Christo 1670.* Venice, Marco Filippi, 1670.

Small 4to, pp. [viii] (last blank), 256; woodcut arms of Messina to title; short closed tear to fore-edge p. 187; a very good, crisp and clean copy, bound in 18th-century Italian vellum, spine with red morocco lettering-piece.

£850



Rare first edition of one of the earliest histories of Messina in Sicily, from its foundation as 'Zancle' by Greek colonists to the author's own time. A second edition was issued in Messina in 1738.

*Provenance:* 18th-century armorial bookplate of Amadeus Svajer (1727-91), a Venetian merchant, part of whose library was acquired by the Biblioteca Marciana in 1794. Blind-stamped arms and monogram to covers of Sir William Stirling Maxwell (1818-78), art historian and book collector, and his blue and red bookplate to front pastedown.

BL 17C Italian p. 187; Moncada, *Una Bibliotheca Siciliana*, 479. COPAC locates copies at the British Library, Oxford, Cambridge, and Manchester; OCLC records three copies in the US, at Cornell, John Hopkins, and the University of Illinois.

## THE ADVENTURES OF COLUMBUS

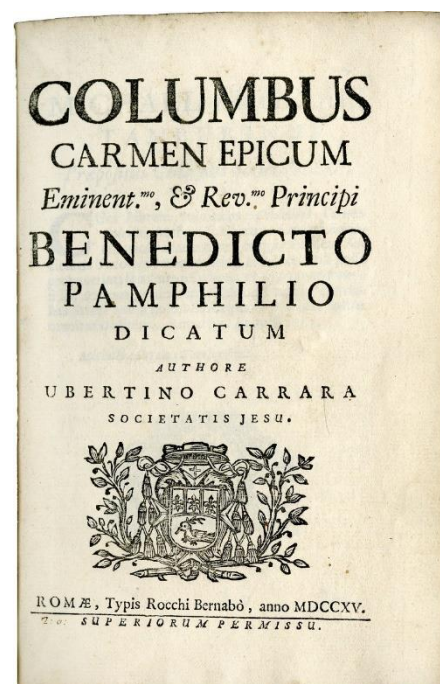
9. **CARRARA, Ubertino.** *Columbus carmen epicum.* Rome, typis Rocchi Bernabò, 1715.

8vo, pp. 299, [5 (colophon, errata, and blanks)]; quire Q in duplicate, woodcut arms to title, fine woodcut initials and head-pieces; occasional light marginal foxing; a very good copy in contemporary vellum, 19th-century lettering to spine; a few small marks; ownership inscription (Florence 1823) to final page, blind-stamped arms and monogram of Sir William Stirling Maxwell to covers, and his bookplate.

£300

First edition of this epic neo-Latin poem, loosely based on the travels of Christopher Columbus. The Neapolitan Jesuit Carrara casts Columbus as a Christian missionary who encounters cannibals and magicians on his fantastic travels. The work enjoyed some success, a third edition appearing in Augsburg in 1730.

Palau 45028; Sommervogel, II, 772. COPAC locates copies at the British Library and Oxford only.



## NUN, MYSTIC AND PAINTER



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

8vo, pp. [96]; with large woodcut Crucifixion scene to title; small corner repairs to last three leaves, not touching text, occasional light stains and marks; a very good copy in modern boards covered with old manuscript antiphonal; very lightly rubbed.

£1200

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

Of this edition only 2 copies are recorded in Italy (Bologna and Venice). One copy recorded at the British Library. OCLC only finds a copy at Saint Bonaventure University, though we have been unable to verify whether it is our edition or the variant.

## GIUNTINE POCKET LATIN LOVE POETS

11. **CATULLUS, PROPERTIUS, TIBULLUS.** Catullus, Propertius, Tibullus. (*Colophon:*) Florence, Filippo Giunta, 1503.

8vo, ff. [154]; italic throughout, capital spaces with guide letters; some worm tracking to endpapers, two small worm tracks to blank outer margins of first two leaves and another to blank inner margin of final leaf, light damp stain to lower outer corners from quire H to end, a few other light marks; otherwise a very clean and crisp copy in near contemporary limp vellum, 'Catulus' and 'Catullo' inked to head of spine and lower edge, small fragments from liturgical manuscript visible at hinges; a few small holes and stains; early ownership inscription of Joannes Baptista Thethon(?) to front free endpaper.

£2500

A beautiful copy, in near original condition, of the first Giunta edition of the poems of three great Latin love poets, based on the Aldine edition of the previous year, edited by Benedetto Riccardini, and including the brief lives of each poet by his fellow Florentine Petrus Crinitus.

The *Catullus* was the first in Giunta's popular and long-running series of octavo classics in italic type, produced in imitation of, and in direct competition to, Aldus Manutius's small-format classics. 'While one cannot speak of these new Giunta titles as true "piracies" of Aldine editions since they were signed by the Giunta, the frequency with which the Florentine firm copied his texts over the next two decades, and the similarity of the formats and typefaces, appear to the modern eye to be at least aggressively – if not unfairly – competitive ... Aldo's expensive editions could be copied by Filippo, or others, and sold for less in foreign markets and even brought into Venice for sale.' (W. Pettas, *The Giunta of Florence*, p. 16). Aldus had a long running fight with his imitators, securing a privilege in 1513 from Pope Leo X to print Greek and Latin authors in italics, only for Filippo and his heirs to win their own privilege the following year.



BL STC Italian p. 161; Brunet, I, 1678; Dibdin, *Bibliographical Decameron*, II, p. 262; EDIT16 CNCE 10357; Renouard, *Junte*, p. xxxiv; USTC 821185. COPAC notes copies at the British Library, Oxford and Manchester only; OCLC finds copies in three US libraries (Newberry, Harry Ransom Center, and UCLA).

## PREPARING FOR DEATH

12. **CHERTABLON, M. de.** La maniere de se bien preparer a la mort. Par des considerations sur la Cene, la Passion, et la Mort de Jesus-Christ, avec de très-belles estampes emblematicques. *Antwerp, George Gallet, 1700.*

Large 4to, pp. 63, [1]; title printed in red and black, with 42 engraved plates (comprising three plates lettered A–C and 39 numbered plates) after Romeyn de Hooghe; an excellent copy, large and fresh, in nineteenth-century black morocco-backed boards, top edges gilt, by Bruyère; spine and extremities a little rubbed; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate.

**£1800**

First edition with the present text. Romeyn de Hooghe's fine series of engravings were first printed for David de la Vigne's *Miroir de la bonne mort* (Amsterdam or Antwerp, 1673). The artist was still working in 1700, but because the plates in this work are unsigned and several are reversed from the earlier versions or have other minor differences, they were most likely copied by another artist.

Each of the 39 numbered plates depicts a man contemplating a religious image. The text provides a commentary and an appropriate verse of scripture for each plate; meditation on the Last Supper, the Passion and the death of Christ is advocated as the means by which to achieve a good death.



It is bound with the text (ff. [10]) of the Dutch translation of David de La Vigne's *Miroir*, (*Spiegel om wel te sterven*, Amsterdam, J. Stigter), which was published to accompany several undated (but all probably 1694) editions of de Hooghe's plates. The text comprises a short Biblical quotation and an explanatory note for each plate. Other copies are known with both Chertablon's French text and the *Spiegel om wel te sterven*, as here.

Cohen-De Ricci 232; Graesse II 130; Landwehr, *Romeyn de Hooghe as book illustrator* 84.

### MAZARIN, LOUIS XIV, AND HIPPOPOTAMUSES

13. **GERVAISE, Nicolaus.** Eminentissimo cardinali duci Iulio Mazarino compositae pacis, carmen ...  
*Paris, 1659.*

[bound with:]

[GERVAISE]. Ludovico Magno pacis assertori. *Paris, Charles de Sercy, 1679.*

[and:]

[GERVAISE]. Serenissimo Principi Delphino carmen paraeneticum. [No place, printer, or date.]

[and:]

[GERVAISE]. Catharsis, sive ars purgandi corporis humani ... carmen heroicum. *Paris, Jean Henault, 1666.*

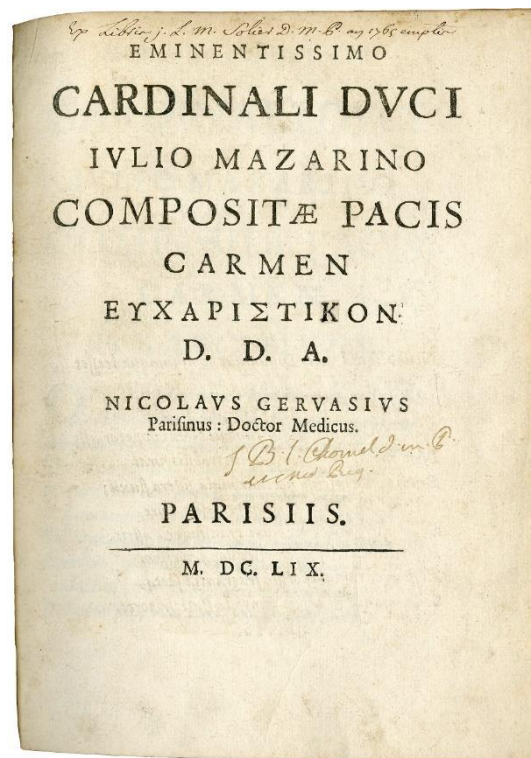
[and:]

[GERVAISE]. Hippopotamia sive modus profligandi morbos per sanguinis missionem ab hippopotamo monstratus. Carmen ... *Paris, Charles de Sercy, 1672.*

Five works bound in one vol., 4to, pp. [ii], 10; pp. 7, [1 blank], with no title-page, as issued, woodcut head-piece, initial, and tail-piece, first leaf with old repair to lower right corner, not affecting text; pp. 3, [1 blank], with no title-page, as issued, woodcut head-piece, small hole touching one letter, neat repair to tear in second

leaf; pp. 28, woodcut device on title, manuscript alteration to text on p. 20; pp. 30, [2 blank], woodcut device on title, woodcut head-pieces; very good copies in contemporary polished calf, marbled endpapers; rebaked, hinges repaired, extremities a little rubbed.

£1500



A collection of five scarce neo-Latin poems, all first editions, written by the physician and poet Nicolas Gervaise (1610-72), variously praising Cardinal Mazarin on the Treaty of the Pyrenees, Louis XIV and the Dauphin, and discussing purging of the body and hippopotamuses' 'blood sweat'. Gervaise studied medicine at Montpellier, and served as personal physician to Nicolas Fouquet, Superintendent of Finances, and to Louis XIV.

*Provenance:* inscription of J. B. L(?) Chomel to first title, perhaps that of the physician Jean-Baptiste Louis Chomel (1709-65). Inscription of L. M. Solier dated 1765 to head of first title. From the Heber library with ink stamp 'Bibliotheca Heberiana' to front flyleaf. From the collection of Sir William Stirling Maxwell (1818-78), art historian and book collector, with his monogram to upper cover and bookplate.

Very rare. I-IV: no copies traced outside Paris. V (Hippopotamia): only copies at the Bodleian and Royal College of Surgeons traced outside Paris.

## FANTASTIC FISHING

14. **GIANNETTASIO, Niccolò 'Parthenius'**. *Halieutica*. Naples, ex officina Jacobi Raillard, 1689.

8vo, pp. 245, [3], with engraved frontispiece and 11 engraved plates; tiny wormhole to blank lower margin of first six and last three leaves; a very good and crisp copy in contemporary vellum, later lettering to spine, red edges; Sir William Stirling Maxwell's arms and monogram to covers and his bookplate to front pastedown.

£850

First edition of a neo-Latin didactic poem on fishing by the indefatigable Neopolitan Jesuit author Niccolò Giannettasio (1648-1715), embellished with very fine illustrative plates. Giannettasio composed no fewer than ten books of didactic verse on fishing, in addition to eight on sailing, fifteen on warfare, and five on naval battles. 'The reader of the *Halieutica* is offered more than jewels and mythological baubles ... Parthenius's verses and marginal notes are crammed with references to *miranda*, *admiranda*, *mira*. The poet dwells

everywhere on the uncommon and the strange, whether he is describing the behaviour of fish in love (book 2) or at war (book 3), ingenious fishing techniques from around the world (books 4-6), or monsters of the deep (book 7). The “real” people he chooses to commemorate are extraordinary: the dolphin boy in book 2, the native American father who rescues his son from the jaws of a crocodile in book 7, the Indians in book 10 who, with magic song, are said to charm the ferocious sea-lions guarding the pearl oysters.’ (Y. Haskell, *Loyola’s Bees*, O.U.P., 2003, p. 79).



BL 17C Italian, I, p. 394; Sommervogel, III, 13874.

## FLORENTINE MASKS AND SONGS, THE LACUNA MADE GOOD IN MANUSCRIPT

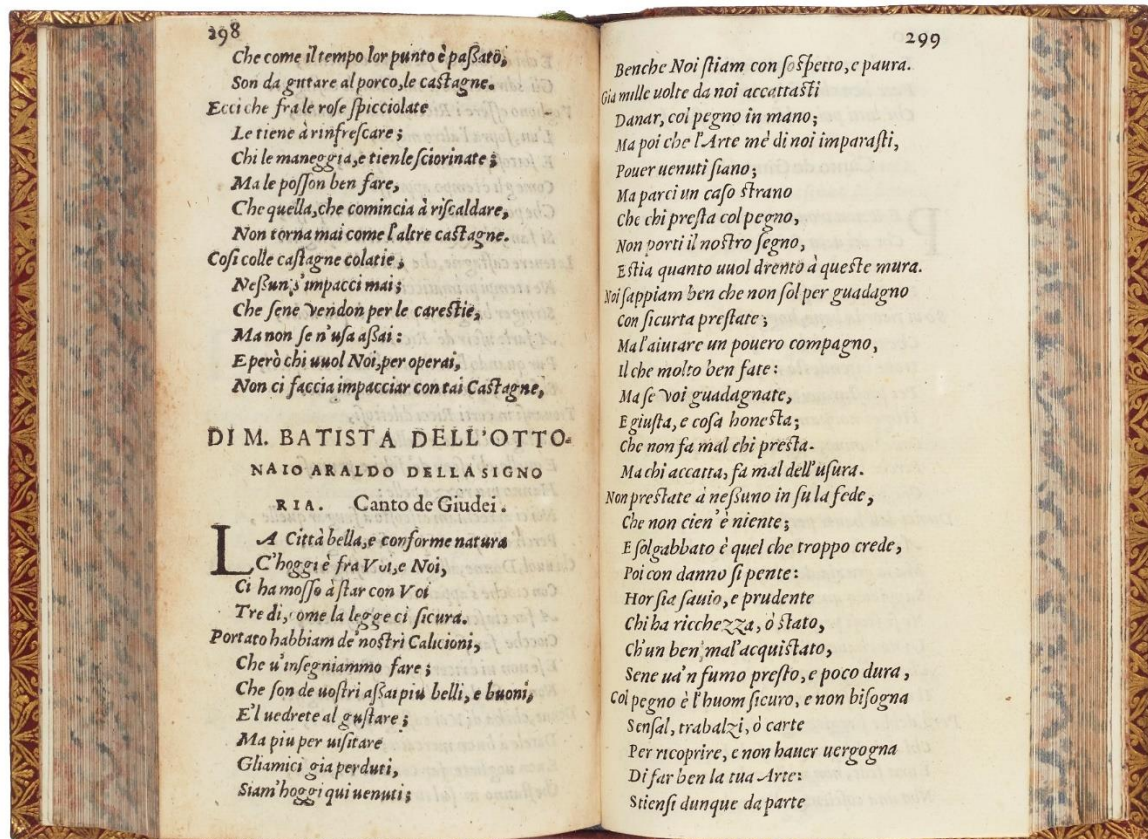
15. **GRAZZINI, Anton Francesco, editor.** Tutti i trionfi, carri, mascheate ò canti carnascialeschi andati per Firenze, dal tempo del Magnifico Lorenzo vecchio de Medici; quando egli hebbero prima cominciame[n]to, per infino à questo anno presente 1559. Con due tauole, vna dinanzi, e vna dietro, da trouare agievolmente, e tosto ogni canto, ò mascherata. *Florence, [Lorenzo Torrentino], 1559.*

8vo, pp. [xx], 465, [7]; usual errors in pagination including the omission of numbers 305-328, title within ornamental woodcut border, engraved initials; pp. 299-396 are wanting and are supplied in manuscript replicating almost exactly the layout and content of the missing printed text (see below); title leaf reinforced at outer margin, very occasional light stains and foxing, narrow margins touching a few signatures and pages numbers; in 18th-century red morocco, gilt rolled foliate and floral border to covers with gilt ornaments to inner corners and a gilt centre-piece composed of leaves, flowers, acorns and dots, spine richly gilt in compartments, gilt lettering-piece, gilt edges and turn-ins, edges gilt and marbled, floral endpapers; extremities slightly rubbed, two small wormholes to tail of spine; inscriptions to front free endpaper.

£3500

A handsome first edition of this famous collection of Florentine masks and carnival songs from the time of Lorenzo de' Medici, collected by the Italian poet and playwright Anton Francesco Grazzini (*aka* 'il Lasca'), with the 'Canzoni' of Giovanni Battista Ottonaio, found missing in so many copies, supplied here in beautiful manuscript facsimile. The collection opens with the 'Trionfo di Bacco e Darianna' by Lorenzo de' Medici, one of his carnival songs, which, it has been speculated, may have been intended to endear the author to the popular classes.

The text of Ottonaio's fifty-one 'Canzoni' published here by Grazzini did not impress Ottonaio's brother Paulo, canon of the Basilica of San Lorenzo. Paulo demanded that the *Tutti i trionfi* be immediately withdrawn from sale, secured the backing of Cosimo de' Medici, and forced Grazzini to remove the 'Canzoni' from his collection. Paulo then published his own edition of this brother's songs in 1560, which was also printed by Lorenzo Torrentino. Hence the fact that most copies of the *Tutti i trionfi* lack pp. 299-396 on which Ottonaio's work appeared.



The manuscript facsimile of Ottonaio's 'Canzoni' which fills the gap in our copy is executed with such elegance and skill that it is hard to tell that it is manuscript at all. We have spotted only a few minor differences between the manuscript here and the printed pages preserved in the copy at the Warburg Institute (which has been digitised). An inscription facing the title-page boasts of the completeness of this copy and explains the usual excision: 'Edizione intiera, come l'ha in Londra il Duca di Devonshire, e in Venezia il Sigr. Giuseppe Smith, e forse qualcun' altro. Tutti gli altri esemplari sono mancanti perchè il Lasca, che ne fu l'editore, ad istanza di Paolo fratello di Gio. Batta dell'Ottonaio, fu obbligato a tagliare le carte dalla pag. 298 sino alla pag. 397.' A faint pencil inscription underneath gives deserved credit to the scribe of the missing pages in this copy: 'ma non sono a stampa ma manuscritte di mano straordinariamente abile.'

The copies of this edition in the John Rylands Library and at The Morgan Library include the 1560 edition of Ottonaio's 'Canzoni' as a substitute for the missing pages. We are not aware of any other copies where the usual lacuna has been made good in manuscript.

Adams F614; Brunet V, 988 ('Recueil très-difficile à trouver complet ... sans la lacune qui existe ordinairement depuis la p. 298 jusques et y compris la 396e'); Gamba 264; Melzi, *Anonime e pseudonime*, v. 3, p. 182.

16. **GRYSE, Nicolaus.** Historia van der Lere, Levende und Dode Joachimi Slüters des ersten Euangelischen Predigers tho Rostock, neuentst einer Chroniken darinne kortlick vormeldet, wo wunderlick Godt syn Hilliges Wordt Anno 1523 alhyr geapenbaret vnd beth in dyt 1593 jhar erholden hefft ... Rostock, Stephan Möllemann, 1593.

4to, ff. [80]; one folding plate before V1; title in red and black, woodcut initials; strips of blue paper visible at inner margins of title and final page, very small loss to blank tail margin of N4, light staining to last leaf, folding plate a little creased, a few small marks, otherwise a very good copy; twentieth-century quarter vellum over marbled boards, title inked to spine; a few scrapes to back cover; inscription 'KFL Arndt' (?) to lower corner of title, some early underlining and marginal annotations in ink.

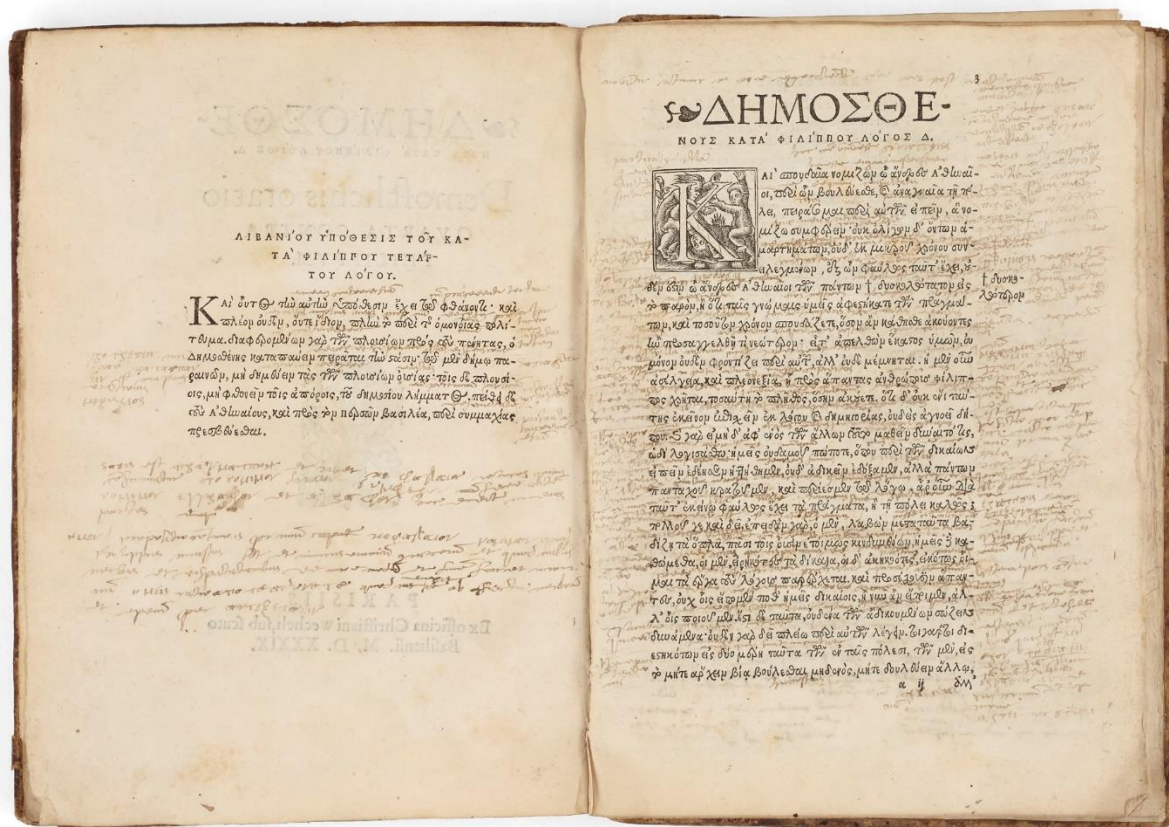
£750

First edition of Gryse's biography of the Rostock pastor and reformer Joachim Slüter (1490-1532), who introduced the Reformation to the north of Germany, with a chronology of broader religious events between 1517, the year in which Luther wrote his *Ninety-five theses*, and 1593. Gryse (1543-1614) was a native of Rostock and a Lutheran preacher himself. Besides Slüter the work contains information on other north German preachers active in, for example, Hamburg, Lüneburg, Braunschweig, Wismar, Stralsund, Lübeck, and Magdeburg. The folding plate comprises a family tree showing the descendants of Magnus II, Herzog zu Mecklenburg.

This copy contains a number of marginal notes in a neat hand summarising or commenting on the printed text. The annotator appears to have been particularly interested in Slüter and his notes to Gryse's chronology cease after 1532, the year of Slüter's death.

VD16 G3837. Rare: COPAC records a single copy at Oxford; OCLC notes one US copy at Southern Methodist University.

**SCARCE CLASSICAL SAMMELBAND**



17. **HERODOTUS.** Hērodotou Halikarnasseōs historiōn prōtē, Kleiō ... historiarum liber primus, Clio. Paris, Christian Wechel, 1538.

pp. 98; woodcut device to title and final page, woodcut initial; light water staining most visible to first 5 leaves, first two leaves partly loose at inner margin, ink stains obscuring some words on pp. 5-8 and 69, otherwise good; very extensive marginal annotations running to p. 85.

[bound with:]



**CICERO.** Oratio pro P. Sestio. *Paris, Franciscus Gryphius, 1538.*

ff. 35, [1 blank]; woodcut device to title, capital space with guide letter; light water staining most visible on ff. 21-24, a few marks, otherwise good; interlinear and marginal annotations.

[and:]

**DEMOSTHENES.** Dēmostenous kata Philippou logos D ... oratio quarta contra Philippum. *Paris, Christian Wechel, 1539.*

pp. 16; woodcut device to title, woodcut initial; slight loss to outer margin of p. 7 touching marginalia; profuse interlinear and marginal annotations.

Three works in one vol., 4to; bound in contemporary calf; front board nearly detached, some loss of leather to spine, covers and corners worn, but an appealing copy for being in such original condition.

**£3000**

A sammelband of scarce Parisian editions of three classical texts of history, politics and oratory, profusely annotated in Latin, and occasional Greek, in a single small hand by a French scholar. Expounding upon and translating passages from the printed texts, the notes demonstrate an extremely close study of their language and content in a 16th-century French academic milieu.

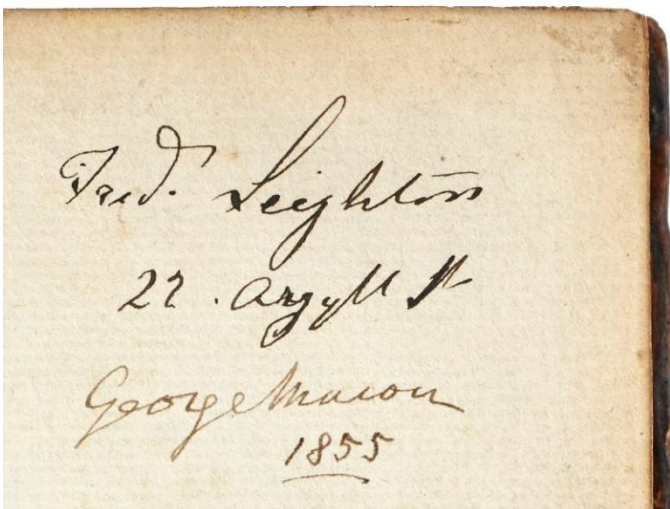
The trio of works makes an interesting mix: the first book of Herodotus's *Histories*, named after the muse Clio, in which the 'father of history' examines the roots of the war between the Greeks and the Persians; Cicero's speech of 56 BC in defence of his friend and ally Publius Sestius, against a charge of rioting, containing some of the great Roman orator's most admired passages; and the *Fourth Philippic*, attacking Philip II of Macedon, attributed to the greatest of Athenian orators, Demosthenes.

*Provenance:* ownership inscription 'Petrus ...' crossed through on first title; inscription to front free endpaper 'Ex libris Francisci Xaverii au Vigan ce 22 8bre 1721' (Le Vigan is in the south of France); the names 'Monioux' and 'Du fesc de Roussy' appear several times on the endpapers; modern bookplate to front pastedown.

I. BL STC French, Supplement, p. 41. COPAC shows only the BL copy; only the Yale copy in the US on OCLC. II. We have only been able to trace copies at Manchester and Bern. III. Adams D273; BM STC French, p. 131. COPAC has BL, Manchester, National Trust, and Trinity College, Cambridge.

## LANDSCAPES IN WORDS AND IN PAINT. A DELIGHTFUL ASSOCIATION.

18. **HORACE.** Poemata. *Orleans, Couret de Villeneuve, 1767.*



8vo, pp. [ii], vi, 231, [1 blank]; text in a central column surrounded by scholia in a smaller type; occasional light spotting, but a very good copy in contemporary mottled calf, rebaked, the sides filleted in gilt; some scratches and abrasions to sides; ownership inscriptions of Leighton and George Heming Mason on the front free endpaper.

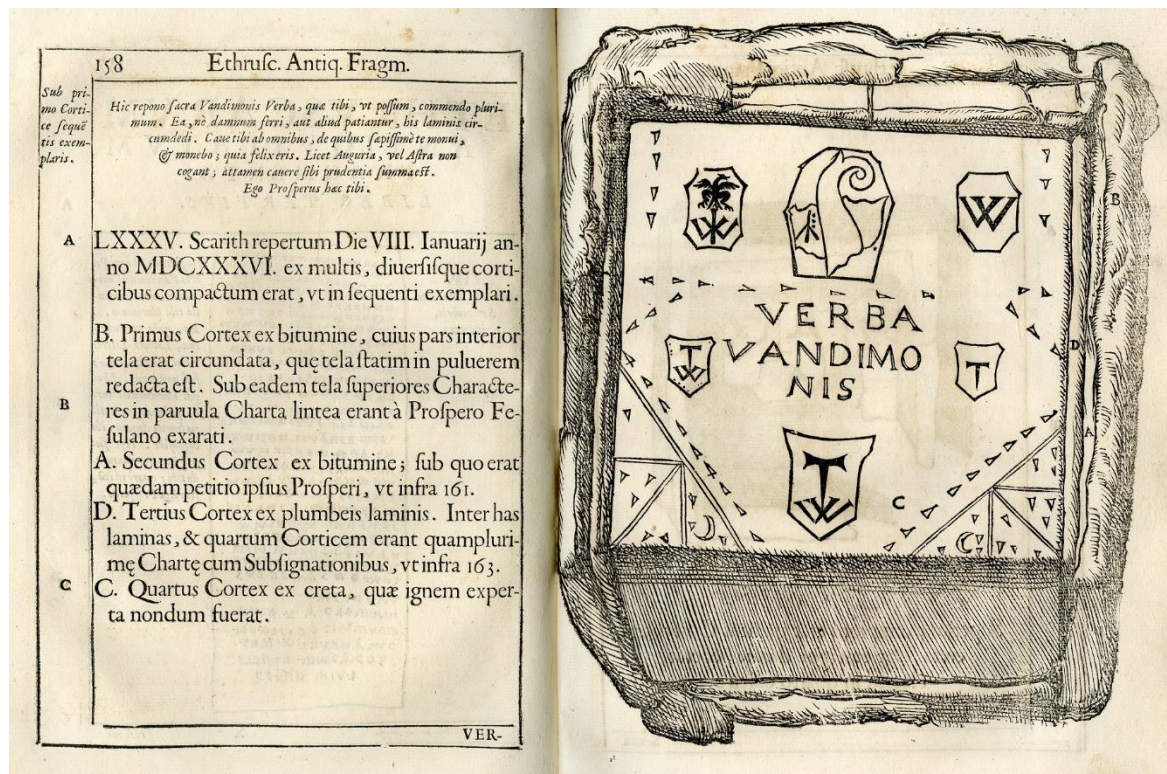
**£350**

A very attractive association: the Horace owned by two important English painters: Sir Frederic Leighton, by descent from his father, and George Heming Mason.

The date of George Heming Mason's inscription, 1855, adds a delightful significance to the passing of this book from the hands of Frederic Leighton to his: in the early 1850s Mason toured the Horatian region of Sabine in Central Italy, spending much time in the company of locals and painting the unchanged landscape which Horace had depicted in his poetry almost two millennia before. His compositions, by his admission, often originated in literary subjects. Mason's life-long friendship with Leighton begun when the latter made Rome his winter headquarters. The gift of this book marks therefore the dawn of a firm and very significant relationship, and the nature of the book would forever nod to the natural and literary landscape which the two friends would have shared on becoming acquainted.

Sir Frederic Leighton would have found himself in the possession of this Horace from his father's library: the inscription which precedes Mason's is that of Dr. Frederic Leighton, the painter's father, with his address at 22 Argyll Street.

### ONLY EDITION OF A GREAT HOAX



19. **INGHIRAMI, Curtio.** Etruscarum antiquitatum fragmenta, quibus urbis Romae, aliarumque gentium primordia, mores, et res gestae indicantur ... *'Frankfurt'*, [i.e. Florence, Amadore Massi], 1637.

Folio, pp. [xxiv], 324; with 235 woodcuts and engravings, including four folding plates, with maps, illustrations of antiquities and a genealogical tree, half-title, text within frame throughout, initials; first two quires and first three plates reinforced at gutter, some old repairs to back of first plate, a few marks, some browning towards end, otherwise a very good copy; early 20th-century half vellum over marbled boards, gilt lettering-piece (chipped) to spine; board edges somewhat rubbed; contemporary ownership inscription to front free endpaper ('ad usum F. Fortunati Marie a S. Antonio ordinis exalcearum St Trinitatis ...').

£650

First edition. In 1634, Inghirami (1614-55) made an incredible 'discovery' in the grounds of his family villa at Scornello. He claimed to have uncovered a cache of Etruscan archaeological artefacts: a lamp, a damaged human figurine and a huge number of inscriptions and tablets. The finds are illustrated in this volume, in woodcuts and engravings, along with the strange vessels in which they had been preserved, capsules called 'scariths', made of caked mud and hair. These discoveries attested to the great significance of Volterra, a few

miles from Scornello, as one of the principal Etruscan centres, and Inghirami devotes much of his book to ‘translating’ fragments of a chronicle of ‘Vulterran’ history by one Prosperus Fesulanus.

In reality, Inghirami’s amateur archaeology was a complete forgery: he was in fact a bored, well-educated, twenty-something of aristocratic stock, who decided to falsify an Etruscan legacy in his own, ‘Vulterran’ corner of Tuscany. Inghirami’s ancestry, displayed in a wonderful foldout family tree, included Tomasso Inghirami (1470-1516), prefect of the Palatine Library, poet laureate, and a correspondent of Erasmus.

BL German 1601-1700, I54; Freeman, *Bibliotheca fictiva*, 353.

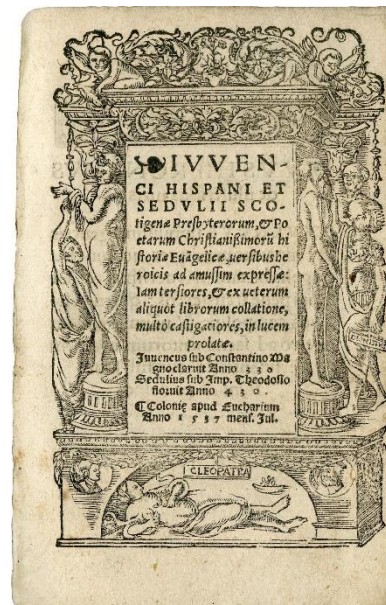
20. **JUVENCUS.** Iuenci Hispani et Sedulii Scotigenae ... historiae Eua[n]gelicae, uersibus heroicis ad amussim expressae ... *Cologne, apud Eucharium, July 1537.*

8vo, ff. [132], title-page within historiated woodcut border; some toning, but a very good copy in 18th-century vellum, red morocco lettering-piece to spine; Sir William Stirling Maxwell’s arms and monogram in blind to covers and bookplate to front pastedown.

£350

An attractive edition of Juvenus’ great 4th-century hexameter poem on the story of Christ and of Sedulius’s 5th-century *Carmen Paschale*, based on the four Gospels, edited by the German scholar Reinhard Lorich.

Adams J790; Palau 126872.



21. **[LITANY OF LORETO].** [*Augsburg, Joannes Baptista Burckart, 1750?*].



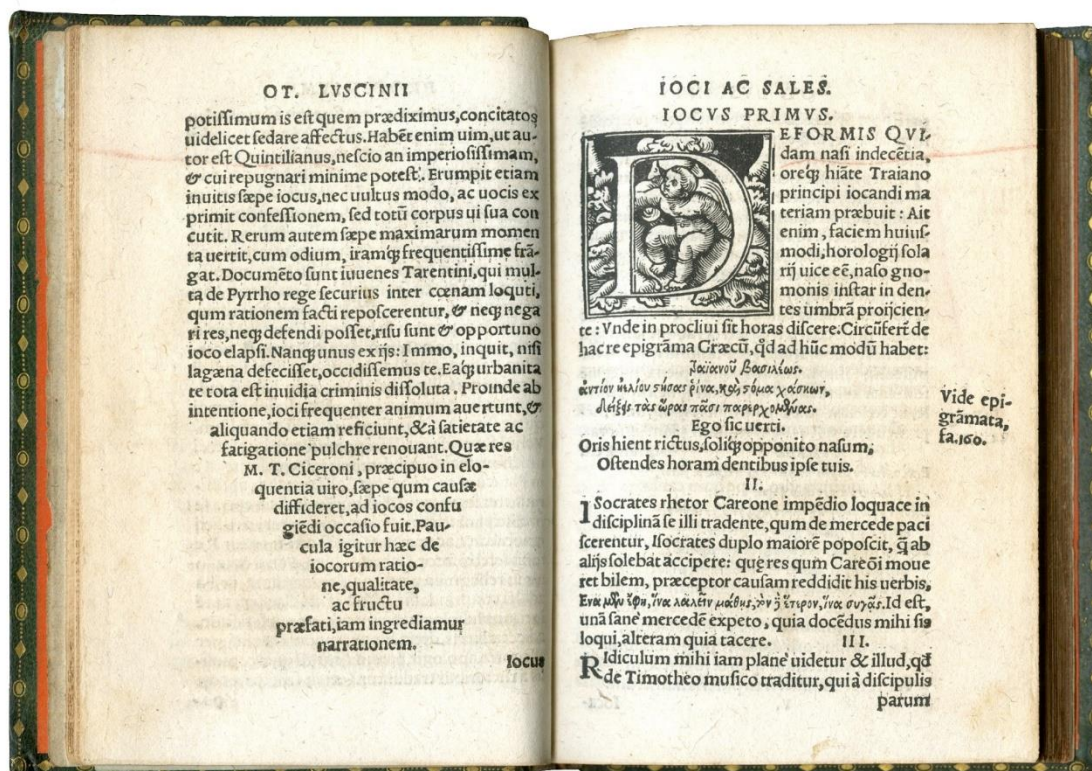
8vo, [1], 56 plates depicting the Virgin Mary; a few with signature trimmed at foot, numbers at head of fore-edge mostly trimmed, occasional small spots; a very good, attractive copy in 18th-century green morocco, gilt border to covers, central gilt count’s coronet to upper cover, gilt spine, metal clasps, red edges, marbled endpapers; spine and corners slightly rubbed.

£700

A beautiful complete suite of 57 engraved emblematic plates with devotional images of the Virgin Mary, comprising the litany of Loreto. Signed ‘C.P.S.C.M. Klauber Cath. Sc. et exc. A.V.’, the plates are the work of the eminent Augsburg engraver Joseph Sebastian Klauber (c.1700-68), the ‘Cath.’ following his name standing for ‘Catholicus’, although they are occasionally also credited to his brother Johann Baptist (c.1712-87). Published with accompanying text, under the title *Litaniae Laurentanae ad Beatae Virginis, caelique reginae Mariae honorem et gloriam*, the plates were clearly bound and used independently, as with our copy and that in the National Gallery of Art Library, for example. Containing many of the Virgin Mary’s titles, the litany of Loreto was approved by Pope Sixtus V in 1587.

COPAC records three copies (Cambridge, Manchester, V&A); OCLC shows four copies in the US (Boston, Dayton, Mount St Mary's College, National Gallery of Art Library).

## HUMANIST JESTS



22. **LUSCINIUS, Ottmar.** Ioci ac sales mire festivi ... partim selecti ex bonorum utriusq[ue] lingue authorum mundo, partim longis peregrinationibus visi et auditi, ac in centurias duas digesti ... [*Cologne, Johann Soter, 1530*].

8vo, ff. [104]; occasional Greek, some white-on-black woodcut initials; slight browning, a few marks, otherwise a very attractive copy in early 19th-century French dark green morocco, gilt file border to covers, spine gilt in compartments, gilt board edges and turn-ins, orange endpapers, gilt edges; extremities slightly rubbed; a few marks in red crayon and faint marginal annotations.

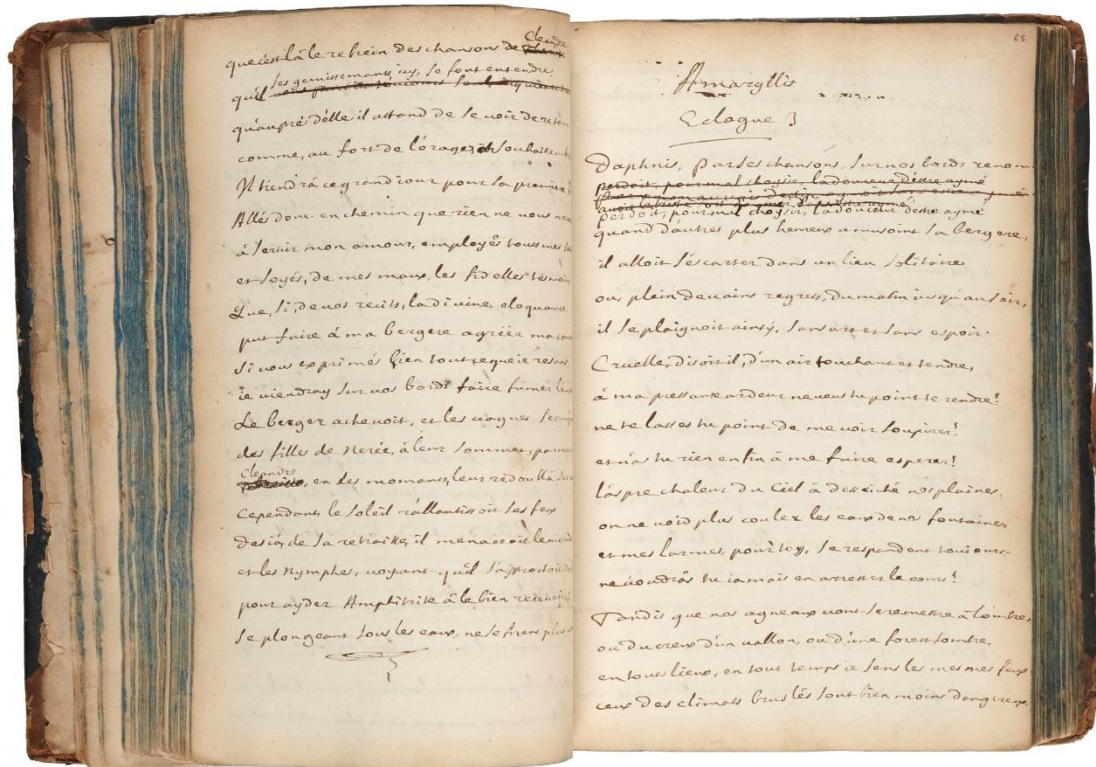
£1250

Very rare second edition (first, Augsburg 1524) of this jestbook by the Catholic humanist Luscinius (1487-1537; also known as Nachtgall) containing anecdotes about his humanist friends and contemporaries, including Thomas More, Konrad Peutinger, and Jakob Wimpfeling, alongside extracts from Greek and Roman authors, and quotations from the Bible and Church Fathers. Well-travelled theologian, jurist, musician and Greek scholar, Luscinius was an opponent of Luther and had a fractious relationship with Erasmus, his onetime housemate.

*Provenance:* with vellum flyleaves characteristic of books from the library of Antoine-Augustin Renouard (1765-1853), the great French bibliographer and bibliophile. Bookplate of the famous Swedish gastronome, Tore Wretman (1916-2003).

VD16 N 27. COPAC records only one copy, at Christ Church, Oxford; no US copies on OCLC.

UNPUBLISHED POETRY FROM 17TH-CENTURY BORDEAUX



23. [MÉTIVIER, Jean Léon de]. Manuscript collection of poems. [Bordeaux?, c.1690s].

Manuscript on paper, tall 8vo, ff. 283 (including a few blanks), chiefly written in a single neat hand in brown ink, with not infrequent emendations in the same hand, up to f. 274 when a different hand takes over; a few leaves excised at inner margin, one leaf with top part excised (f. 139), another with lower half excised (f. 215), occasional ink spots, a little light marginal browning, insignificant worming to blank lower margin of ff. 217-228, otherwise very well preserved in 18th-century half calf over blue/green paper boards, edges blue, trace of lettering piece ('Poesies de M. de ...'); worn but holding firm.

£12,500

One of only a handful of manuscript compilations of the significant poetic output of the seventeenth-century Bordeaux poet Jean Léon de Métivier (c. 1630-97), quite possibly authorial given the number of significant alterations to the text. Conseiller and then président of the Cour des Aides at the Bordeaux Parlement, Métivier's considerable poetic oeuvre earned high praise from his contemporaries, Montesquieu among them, but circulated only in manuscript until Louis de Bordes de Fortage published a selection in the *Actes de l'Académie Nationale de Bordeaux* in 1900. For Bordes de Fortage, Métivier 'peut figurer avec honneur dans ce groupe de poètes précieux et spirituels dont Voiture, Gombauld, Malleville, Sarrazin et Benserade sont les représentants les plus connus. Avec autant d'esprit et d'habileté dans la facture, il a plus de simplicité et de véritable grâce poétique ... Toutes [ses] poésies marquent beaucoup de facilité et de naturel; plusieurs respirent une grâce mélancolique pleine de charme, et un certain nombre révèlent une réelle vocation poétique' (pp. 13 and 16).

Bordes de Fortage published his selection from two surviving manuscripts: a collection of five *cahiers* formerly belonging to président Barbot and then in the possession of the Métivier family, and a shorter, later manuscript written by Montesquieu's eldest son Jean-Baptiste de Secondat, the current whereabouts of which we have been unable to establish. Montesquieu's own manuscript of Métivier's poetry is preserved in the Houghton Library at Harvard as MS Fr 187. To these can now be added our manuscript. While many of the poems here do not appear in Bordes de Fortage's selection, those that do frequently have textual differences from his edition. 'Hymen a Olympe le iour des noces de sa seur' (f. 11f.) varies considerably in our

manuscript, for example, while 'Amaryllis' (f. 65f.) has an opening closer to the Secondat manuscript than to that in the Barbot compilation.

The range of Métivier's poetry is impressively wide: there are plenty of love and pastoral poems, addressing classically-named lovers; translations from the Italian of Bembo and Tasso; imitations from Greek poets, from Martial and Catullus, and, in particular, from Horace (f. 86f.); poems in praise of Louis XIV, on the Franco-Dutch War of 1672-8, and on the death of notable figures including the vicomte de Turenne (1611-75) and Henrietta (1644-70), wife of Philippe I, Duke of Orléans; a long series entitled 'Jeu des Valentins' (f. 162f.) apparently inspired by Buchanan's *Valentiniana*; chansons and triolets; and paraphrases of a selection of Psalms (f. 247f.), with other religious poetry. Among the more miscellaneous material is a poem on the Great Fire of London (which Métivier attributes to God's vengeance for the execution of Charles I), and another 'Sur la comete', no doubt prompted by the appearance of Halley's Comet in 1682.

See Louis de Bordes de Fortage, 'Un poète Bordelais inconnu XVIIe siècle', *Actes de l'Académie Nationale des Sciences, Belles-lettres et Arts de Bordeaux*, 1900, pp. 5-112.

## ROMAN ADMINISTRATION

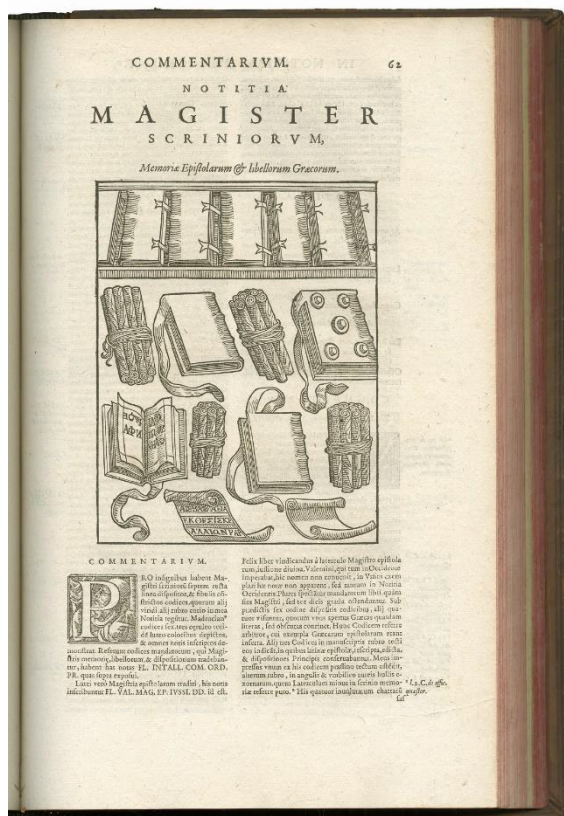
**24. NOTITIA DIGNITATUM.** Notitia utraque, dignitatum, cum orientis, tum occidentis, ultra Arcadii Honorici tempora. Et in eam Guidi Panciroli I.V.C. praestantissimi, ac in celeberrimo Patavino Gymnasio interpretis legum primarii commentarium ... Ultima editio, auctior, et correctior. *Lyons, Hugo a Porta and Jean Gabiano, 1608.*

Five parts in one vol., small folio, first three and last two parts paginated continuously, ff. [xvi], 208 (mis-numbered '222'); ff. 35 (mis-numbered '25'), [13]; main title in red and black, each part with separate title-page, large woodcut printer's device, numerous woodcut illustrations and initials throughout; some foxing to main title, occasional very slight worm tracking in gutter of blank lower margin; else a very good copy in 19th-century polished calf by J. Leighton, direct lettering to spine, red edges; upper joint splitting but firm, a little rubbed.

£750

First published in 1552, the *Notitia Dignitatum*, a handbook on the military and administrative organisation of the late Roman Empire, subsequently appeared with the extensive commentary of Guido Panciroli (Venice, 1593 and 1602). The present, corrected, edition includes Panciroli's commentary, with further additions by Gulielmus Maranus and Franciscus Rhuardesius.

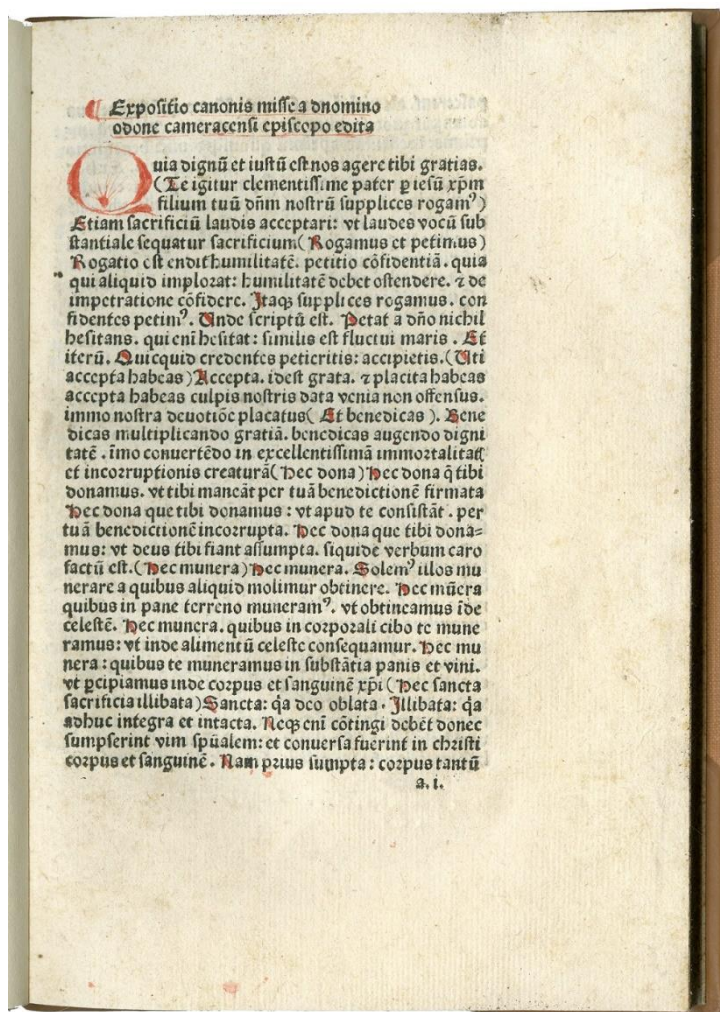
The excellent woodcuts which illustrate the volume reproduce those made by Conrad Schnitt for the 1552 edition. They show, besides views of Rome and Constantinople, armour, engines of warfare, the insignia of the Roman legions, costumes, books and scrolls.



*Provenance:* from the library of Nicolas Joseph Foucault (1643-1721), royal administrator under Louis XIV and bibliophile, with his bookplate and gilt arms from the original binding pasted to rear endpapers. Sir William Stirling Maxwell (1818-78), art historian and book collector, with his monograms to covers and bookplate.

## SCARCE FIRST EDITION ON THE CANON OF THE MASS

25. **ODO, Bishop of Cambrai.** *Expositio canonis misse a dnomino [sic] odone cameracensi episcopo edita. (Colophon:) Paris, Guy Marchant, 16 August 1490.*



4to, pp. [24]; two capital spaces completed in red ink, red paragraph marks, capitals highlighted in red, incipit and explicit underlined in red; a few small light marks to last page, otherwise a very clean and crisp copy; modern light brown half calf over lighter orange brown cloth boards, spine with gilt-lettered red morocco label, place and date direct gilt lettered to foot, sprinkled edges, 66 blank leaves following the text; a little early underlining and marginal marking in ink, early inscription to blank recto of last leaf ('valete in pace et in Christo dno nostro'), bookplate of Ken Tomkinson (loose).

£3500

Very rare first edition of Odo's twelfth-century treatise on the canon of the Mass, printed 'in domo regalis collegii nauarre in campo gaillardi' by Guy Marchant. Seven further editions appeared before 1500, including four more by Marchant. This copy has the misprint 'dnomino' in the title, noted by Hain.

Odo (?1060-1113, also known as Odo of Tournai) was a philosopher and theologian, and a teacher of great repute, who served as abbot of St Martin's, Tournai, and later as bishop of Cambrai. His *Expositio* is a careful analysis of the canon of the

Mass and of much interest on Eucharistic presence and Eucharistic sacrifice. Odo is clear that at the moment of consecration the elements become the body and blood of Christ, and there are important passages in connection with prayers in the Mass making supplication that the offering be accepted like those of Abel, Abraham, and Melchizedek, and be borne to the altar on high. Odo is also known for his treatise on original sin, *De peccato originali*, and for his *Disputatio contra Iudaeum*.

*Provenance:* sold at Sotheby's, London, 8 October 1968 (lot 378), and purchased by Ken Tomkinson (1918-85). Loosely inserted is a typescript letter from Tomkinson to Lord John Kerr at Sotheby's confirming his bids for this auction, and Sotheby's invoice for £80 8/- for this work.

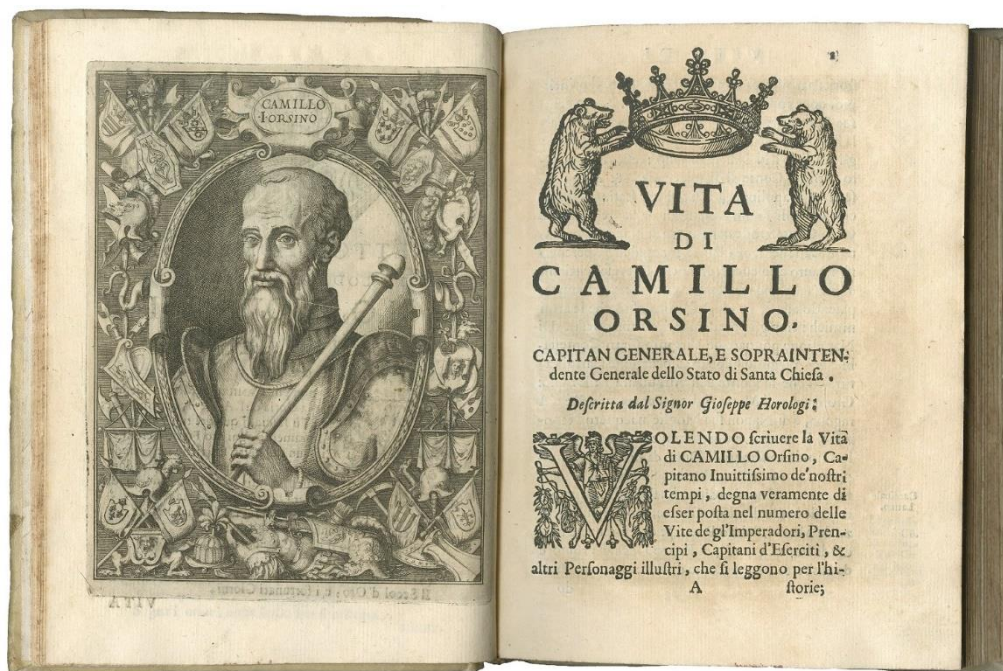
BMC VIII 58 (lacking the last leaf); BSB-ink O-3; HC 11959\*; ISTC io00023400. ISTC records only 10 copies (only the British Library copy in the UK, and none in the US).

## HANDSOME PROVINCIAL PRINTING

26. **OROLOGI, Giuseppe.** *Vita di Camillo Orsino marchese della Tripalda ... con l'aggiunta, in questa terza & ultima impressione, di alcune lettere della serenissima repubblica di Venetia, e del funerale fattoli fare da papa Paolo Quarto ... Bracciano, nella ducale Stamparia di Iacomo Fei, 1669.*

Small 4to, pp. [xxiv], 234, [4]; woodcut arms to title, many woodcut initials and vignettes in the text, engraved portrait of Orsino; repair to tear to T3, even browning, else a very good copy in contemporary vellum, later lettering to spine; a few marks to lower cover; Sir William Stirling Maxwell's arms and monogram to covers and bookplate to front pastedown.

£275

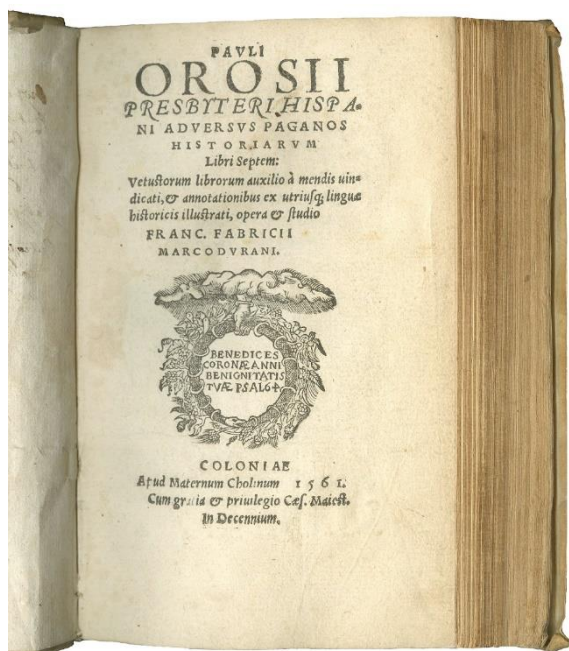


An exuberant piece of provincial printing, by the son of the first printer at Bracciano. This is the third edition – with some new material added – of Orologi's biography of the soldier Camillo Orsino, first published by the Gioliti in 1565.

BL 17C Italian I, p. 307

## LANDMARK IN HISTORIOGRAPHY

27. **OROSIUS, Paulus.** *Adversus paganos historiarum libri septem. Vetustorum librorum auxilio à mendis vindicati, et annotationibus ex utrius[ue] linguae historicis illustrati, opera et studio Franc. Fabricii Marcodurani. Cologne, Maternus Cholinus, 1561.*



8vo, ff. [viii], cccxvi, [6, the last blank]; engraved device to title, woodcut initials; light browning and occasional spotting, otherwise a very good copy in contemporary limp vellum, remains of paper label to spine, title inked to bottom edge; split with some loss at tail of spine, slightly soiled; a few early marginal notes and underlinings, note in seventeenth-century hand and name 'Vincentii Contareni' to front flyleaf, bookplate of Alberti Giovanelli; an attractive copy.

£400

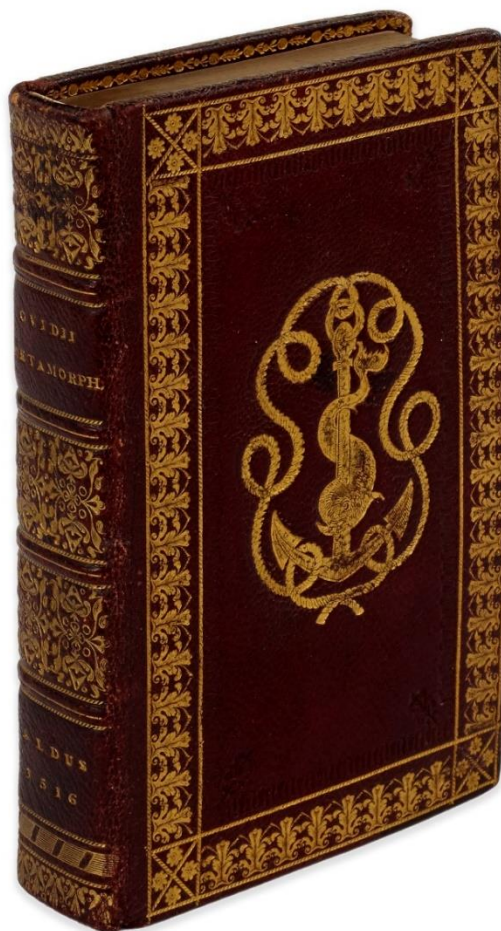
First Fabricius edition of Orosius's highly influential historical apology of Christianity, composed in the early 5th century at the request of St Augustine, at a time when the collapse of the Roman empire was popularly attributed to the anger of the gods that the Romans had defected to Christianity. The work was written *Adversus paganos* to show Christianity's opponents that there had been



calamities and disasters throughout the classical period too. It became the fundamental history textbook of the Middle Ages, used throughout Europe in every major monastery and school, and was translated into Anglo-Saxon by King Alfred. Fabricius (1527-73) studied under Ramus and Turnebus. This edition, including his substantial annotations, was one of his most important works, together with his editions of Cicero.

Adams O302; VD16 O 927. Only the Cambridge and Leighton Library copies on COPAC; OCLC finds three copies in the US (Harvard, Columbia, and Yale).

### ALDINE METAMORPHOSES



28. **OVID.** Quae hoc volumine continentur. Annotationes in omnia Ouidii opera. Index fabularum, et caeterorum, quae insunt hoc libro secundum ordinem alphabeti. Ovidii Metamorphoseon libri XV. Venice, heirs of Aldus and Andrea Torresano, February 1516.

8vo, ff. [xlvii], 204; wanting blank leaf at end of preliminaries; Aldine device to title, f. [1]r and final page, capital spaces with guide letters; a very few light marks; an excellent, clean and crisp copy in 19th-century brown morocco, rich gilt border and central gilt Aldine device to covers, spine in compartments with gilt decoration and lettering, gilt board edges and turn-ins, all edges gilt; bookplate of Schandain-Heyl to front pastedown, occasional contemporary underlining and annotations.

£1800

A lovely copy of the second Aldine edition (first 1502) of Ovid's *Metamorphoses*, part of the press's three-volume collected works of the poet, admired by Dibdin as beautiful and rare, and considered by him to be 'the most valuable' of the Aldine editions 'for its intrinsic excellence'. Ovid composed his epic hexameter poem (his longest) between c. 2 AD and his banishment to the Black Sea. The stories, based largely on Greek and Roman myths and legends and structured chronologically from the beginning of the universe to the death and deification of Julius Caesar, showcase the brilliance of Ovid's imagination and power of expression, which ensured the *Metamorphoses*' enduring popularity and influence. This edition was edited by the humanist, poet

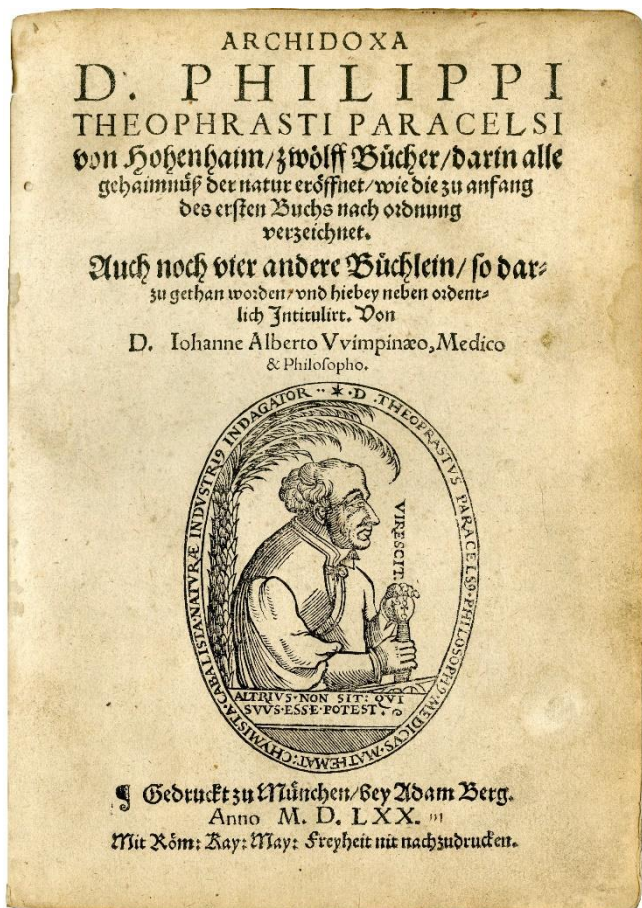
and diplomat, Andreas Naugerus (1483-1529): ‘what distinguishes the second Aldine edition from its predecessors is that its text is based on a broader consideration of the manuscript evidence and a more judicious selection of readings. Moreover, Naugerus had a keen appreciation of the variation found in the manuscripts and of the need to present to its readers in an organized way, as evidenced by the volume of notes and textual discussions, *Annotationes*, that accompanied the ... text’ (Peter Knox, ed., *A companion to Ovid*, p. 321).

The occasional annotations in this copy, in a contemporary hand (slightly trimmed but the sense recoverable), note alternative readings for some words (occasionally labelled ‘Cod antiq’, implying comparison with an early manuscript exemplar) and contain cross references to Seneca, Caelius Rhodiginus, Cicero, and Strabo.

Adams O482; Ahmanson-Murphy 142; Dibdin, *Greek and Latin Classics*, 4th ed., II, p. 263; Renouard, *Annales ... des Aldes*, p. 78.

## RARE ANNOTATED PARACELSUS

29. **PARACELSUS.** Archidoxa ... zwölf Bücher, darin alle geheimnüss der nature eröffnet, wie die zu anfang des ersten Buchs nach ordnung verzeichnet. Auch noch vier andere Büchlein, so darzu gethan worden, und hiebey neben ordentlich intitulirt von D. Iohanne Alberto Vvimpinaeo. *Munich, Adam Berg, 1570.*



4to, ff. [128]; with woodcut portrait of Paracelsus on title, and woodcut portraits of Paracelsus and the editor Wimpineus (Wimpfen) in text; slightly browned, a few marks and stains, but a good copy in 18th-century stiff vellum, lettering-pieces (chipped); upper hinge cracked, lower cover stained; head and tail of spine a little worn; 17th- and 18th-century marginalia in German and Latin (partly cropped).

£4000

A very rare and apparently unrecorded issue of Johann Albert von Wimpfen’s recension of the *Archidoxa* (first, Cracow, 1569, edited by Adam Schröter), this copy with some marginalia.

‘It cannot be denied that Paracelsus’ [*Archidoxa*] forms a landmark in the development of Chemistry as a scientific subject, because it presented for the first time a kind of system of Chemistry. His chemical doctrine embraces all chemical substances known to him and evolves a classification of operations and materials. In this he precedes Andreas Libavius ... Paracelsus deserves particular credit for the care which he took in the medicinal use of his chemical preparations. In fact, he made their detoxication his main concern ... Paracelsus

freed the final product, such as the “Quintessence” of metals, from all sharpness by washing it with alcohol and water. This particularly applies to the heating with saltpetre which brings about oxidation and thereby renders soluble insoluble combinations of metals or minerals ... Such conversion made the minerals and metals suitable for medicinal use’ (Pagel, *Paracelsus* p. 275-6).

The *Archidoxa* went through several editions within a short period of time. The text to this German edition was edited after manuscript sources and ‘often differs textually from Toxites’ edition [Strasburg, 1570], frequently offering better readings, which often correspond with those found in Huser’s [great collected edition] ... Wimpfen follows his source more faithfully than the previous editors ... His life of Paracelsus

again differs from Toxites' and Perna's edition, Wimpfen obviously using a different manuscript' (Sudhoff, *Bibliographia Paracelsica* pp. 191-96).

*Provenance*: from the library of Augustus Frederick, Duke of Sussex (1773–1843), the ninth child of King George III and a great bibliophile, with his bookplate.

This issue not in Durling, Sudhoff (see Sudhoff 129 for another issue of the same year which combines our printing of the *Archidoxa* with Paracelsus' *Etliche Tractetlein*) or Wellcome; see Neville II, p. 257, for the Strasbourg edition of the same year (the text there, however, being based on a different manuscript).

## THE GREEK ROOTS OF FRENCH

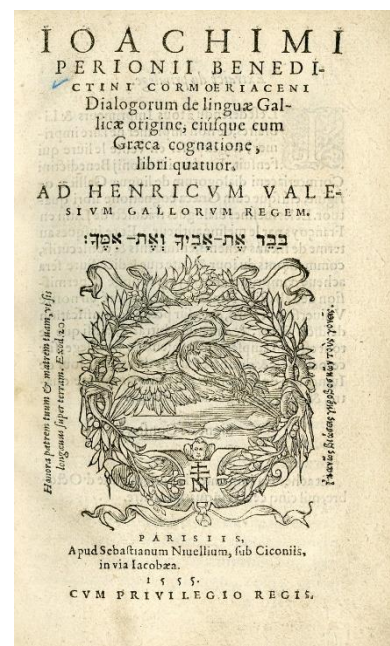
30. **PERION, Joachim.** Dialogorum de linguae gallicae origine, eiusque cum Graeca cognatione, libri quatuor. *Paris, Sébastian Nivelle, 1555.*

8vo, ff. [xxxvi], 149, [1], without the last two blank leaves; title-page with large woodcut printer's device, last leaf with single woodcut fleuron, engraved initials; a fine copy bound in 19th-century stiff vellum, yapp edges, direct lettering to spine, red edges; arms and cipher of Sir William Stirling Maxwell to covers, his large red bookplate to front pastedown.

£650

First edition. Joachim Perion (1499-1559) argued that the French language derived more from the Greek language than from Latin, and was thus more than equal to the three classical languages (Latin, Greek, and Hebrew). Ten years later Henri Estienne argued along similar lines in his *Conformité du langage françois avec le grec* (Geneva, 1565).

Adams P702.



## CRYPTOLOGY

31. **PORTA, Giambattista della.** De occultis literarum notis seu artis animi sensa occulte aliis significandi, aut ab aliis significata expiscandi enodandique libri IIII ... Explicantur autem inter caetera et veterum quoque scriptorum loca, hac de arte loquentia, indidemque petita. *Montbéliard, Jaques Foillet for Lazarus Zetzner, 1593.*

8vo, pp. [xvi], 275 (recte 271), 24, [16]; woodcut device on title, numerous woodcut diagrams including volvelles, and tables, in text; title with small portion cut away from upper margin, touching first word, the 't' of 'Porta' erased from title, two leaves cropped at outer margins, small wormhole to outer margin throughout, slight browning, but a very good copy in contemporary pigskin, blind-stamped panels to covers, title inked to spine; two small cuts to lower cover, a little rubbed and marked; Nordkirchen bookplate.

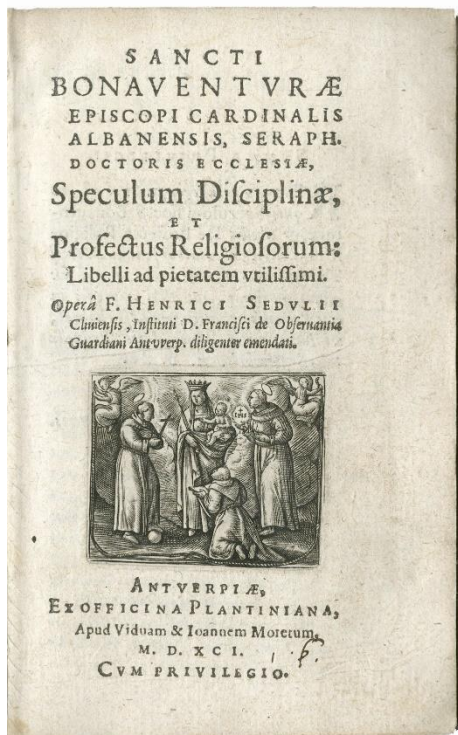
£850

Third edition (the second authorised), revised by the author, including at the end 'cryptology's first set of synoptic tables. These showed in graphic form the path the cryptanalyst must follow in his analysis of a given cryptogram, with the forks he must take if the message shows one characteristic as opposed to another' (Kahn pp. 142-143). Porta (1535-1615) was a prolific writer, with a Europe-wide reputation, whose diverse interests covered physiognomy, astrology, ciphers, memory, distillation, optics, magnetism, and alchemy.



Adams P1928; Caillet 8856, note; Galland p. 147; Riccardi I/2 309; Roller and Goodman II, p. 320; Wheeler 67 (without index; both Riccardi and Roller and Goodman call for 11 pages of index only).

**32. PSEUDO-BONAVENTURE (Henricus SEDULIUS, editor).** *Speculum disciplinae, et profectus religiosorum, libelli ad pietatem utilissimi ... Antwerp, ex officina Plantiniana, 1591.*



16mo, pp. [xxiv], 392, [24, last 3 blank]; italic and roman letter; engraved vignette of the Virgin as queen of heaven and mother of Christ to title, woodcut initials and tail-pieces; a very good copy, loose in contemporary limp vellum, with ties, title lettered to spine; contemporary manuscript note to the verso of the last leaf.

£500

The first Sedulius edition of the *Speculum disciplinae* and *De profectu religiosorum*, two devotional texts traditionally attributed to St Bonaventure but more probably the works of, respectively, Bonaventure's secretary, Bernard of Besse, and David of Augsburg (cf. *Bonventurae Scriptae*, pp. 193 and 118). 'It would almost seem as if "Bonaventura" came to be regarded as a convenient label for a certain type of text, rather than an assertion of authorship' (E.P. Goldschmidt, *Medieval texts and their first appearance in print*, p. 128).

Citing Hugh of Saint Victor, the author of the *Speculum* outlines a path to virtue through discipline, and to beatitude through virtue. Conceived as a training guide for novices, the *Speculum* details the pre-conditions necessary to the development of religious discipline. The *Profectus* contains three chapters devoted to revelations and visions, with warnings which describe such experiences as threats to a novice's humility.

BM STC Dutch, p. 38. COPAC records only 4 copies in UK libraries.

BM STC Dutch, p. 38. COPAC records only 4 copies in UK libraries.

## GOOD AND BAD BOOKS

33. **RAYNAUD, Théophile.** *Erotemata de malis ac bonis libris, deque iusta aut iniusta eorumdem confixione.* Lyons, Jean Antoine Huguetan and Marc-Antoine Ravaud, 1653.

4to, pp. [xii], 378, [18, last blank]; title in red and black with engraved device; a few spots, occasionally browned, else a good copy; bound in contemporary sprinkled vellum for Alexander Petau (see below), with his entwined cipher in four compartment in gilt on spine, two later gilt lettering-pieces; a little splitting to joints at head of spine.

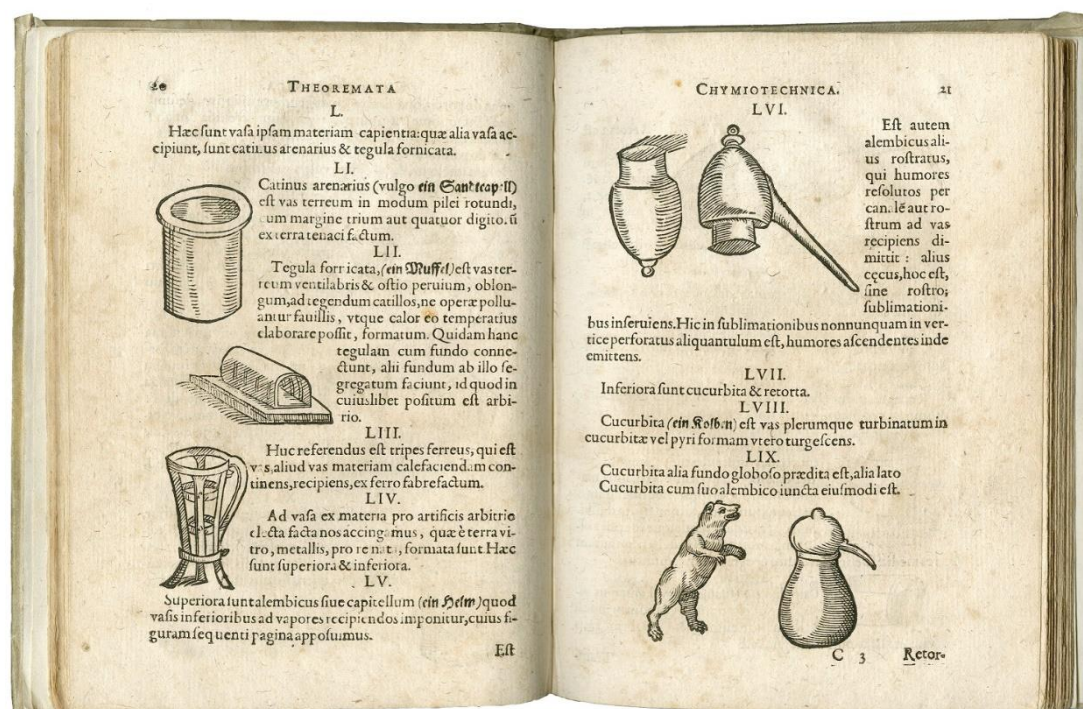
£850

First edition of a curious work by one of the most productive French Jesuits of the 17th century. Raynaud (1583-1663) wrote the *Erotemata*, in which he discusses good and bad books, after one of his works had been condemned at Rome. He addressed the book to the Grand Inquisitor, and it famously includes a list of abusive names the Church Fathers gave to heretics.

*Provenance:* gilt cipher and armorial bookplate of the French bibliophile Alexander Petau (d. 1672), son of Paul Petau (1568-1614), who sold parts of his library to Isaac Vossius and to Queen Christina of Sweden in 1650. Gilt arms to upper cover and bookplate to rear pastedown of Sir William Stirling Maxwell (1818-78), art historian and book collector.

BL French 1601-1700, R202.

## THE TRUTH OF CHEMISTRY



34. **RHENANUS, Johann.** *Solis e puteo emergentis sive dissertationis chymiatechnicae libri tres.* In quibus totius operationis chymicae methodus practica, materia lapidis philosophici, et nodus solvendi eius, operandique, ut et clavis operum Paracelsi, qua abstrusa explicantur deficientia supplentur. Cum praefatione chymiae veritatem asserente ... Frankfurt, Anton Hummius, 1613-15.

Three parts in one vol., 8vo, pp. [xxiv], 80 [recte 78], [2 blank]; 31, [1 blank]; 24; fine engraved title by Eberhard Kieser, folding synoptic table, and several woodcuts in text to first part, initials; small repair to upper outer corner of engraved title (minimal loss), a few leaves with marginal repairs, lightly browned; a good copy

in nineteenth-century vellum reusing old material; contemporary inscription 'ex libris Monast. S. Roberti [de Cornillon] ... ord. S. Bened. Congr. Mauri catal...' at head of engraved title.

£2500

First edition of Rhenanus' influential work, dedicated to Moritz, Landgrave of Hesse. The first book comprises a treatise on 'the truth of chemistry', and a thorough introduction in 168 theses to chemico-technical theory, with descriptions of chemical operations, and illustrations of chemical apparatus. This part was originally published in 1610, without the other two books. The second book deals with the preparation of the philosophers' stone, the third is a 'key to the works of Paracelsus.'

Rhenanus 'studied at Marburg under [Johann] Hartmann, took the degree of M.D. in 1610, and became physician in Cassel of the Landgrave Moritz, who employed him actively in chemical experiments' (Ferguson). Beside Hermes Trismegistus, Geber, Morienus Romanus, Roger Bacon, Ramon Lull, Paracelsus, and Basilius Valentinus, Rhenanus' teacher Hartmann receives special praise in the dedication.

The engraver and publisher Eberhard Kieser settled at Frankfurt in 1609. He was responsible for the illustrations of a number of works, including the commemorative volume of the coronation of Emperor Maximilian II, and a fine Dance of Death in the manner of Holbein and Aldgrever. He also collaborated with Matthias Merian, illustrator of a number of hermetic works.

Duveen p. 505-06 (now: Neu 3490); Ferguson II p. 264; Krivatsy 9602; Sudhoff 294.

### THE DOMINICAN ART OF MEMORY



35. **ROSSELLI, Cosimo.** Thesaurus artificiosae memoriae, concionatoribus, philosophis, medicis, iuristis, oratoribus, procuratoribus, caeterisque, bonarum litterarum amatoribus, negociatoribus insuper, aliisque similibus, tenacem, ac firmam rerum memoriam cupientibus, perutilis ... Venice, Antonius Paduanus, 1579.

4to, ff. [xvi], 145, [1]; printer's device on title, 3 woodcut diagrams (1 folding), numerous woodcuts within text, initials; a fine copy in 17th-century limp vellum; a few marks to covers.

£3500

An unusually well preserved copy of the first edition of one of the principal texts of the Dominican art of memory. Frances Yates writes that the Dominican tradition is the most important in the history of the art of memory. ‘The Dominicans were naturally at the centre of this tradition, and in Johannes Romberch, a German, and Cosmas Rossellius, a Florentine, we have two Dominicans who wrote books on memory, small in format but packed with detail, apparently intended to make the Dominican art of memory generally known’ (Yates p. 114).

‘[In Rossellius’ work] the Dantesque type is given great prominence. Rossellius divides Hell into eleven places, as illustrated in his diagram of Hell as a memory place system ... Rossellius also envisages the constellations as memory place systems, of course mentioning Metrodorus of Scepsis in connection with the zodiacal place system. A feature of Rossellius’ book are the mnemonic verses given to help memorise orders of places, whether orders of places in Hell, or the order of the signs of the zodiac ... Rossellius describes the making of “real” places in abbeys, churches and the like and discusses human images as places on which subsidiary images are to be remembered’ (*ibid.* p. 122).

This work also contains the first finger alphabet to appear in a book (see Volkmann, *Ars memorativa*, p. 170). ‘Rosselli gives instructions on how to position the fingers in order to make the individual letters ... The finger alphabet has obvious advantages, such as allowing one to construct a list of persons, things, or ideas to be remembered by actually making and repeating the letters on the hand in a familiar order. Once learned this system is a readily available reminder valuable in preaching sermons and allied activities ... Rosselli’s finger alphabet ... not only continues the mnemonic tradition but also suggests further development of the fingers and the hand as an instrument of visual communication, allied with, but effective as a substitute for oral and written language’ (Claire Richter Sherman, *Writing on hands: memory and knowledge in early modern Europe*, p. 52).

Adams R803; Durling 3947; Wellcome 5572; Young p. 306.

36. [RUBENS, Philippe]. ASTERIUS of Amasea. *Homiliae Graece & Latine nunc primum editae Philippe Rubenio interprete. Eiusdem Rubeni carmina, orationes, & epistolae selectiores: itemque amicorum vita functum pietas. Antwerp, Officina Plantiniana, 1615.*



4to, pp. [xii], 284, [4]; engraved printer’s device to title and last leaf, initials and tail-pieces, the *homiliae* in double columns of Greek and Latin, fine engraved portrait of Philippe Rubens by Cornelius Galle (p. 131); a few very occasional spots but a very good copy in contemporary vellum, later direct lettering to spine; blind-stamped arms and cipher of Sir William Stirling Maxwell to covers, his bookplate to front pastedown.

£950

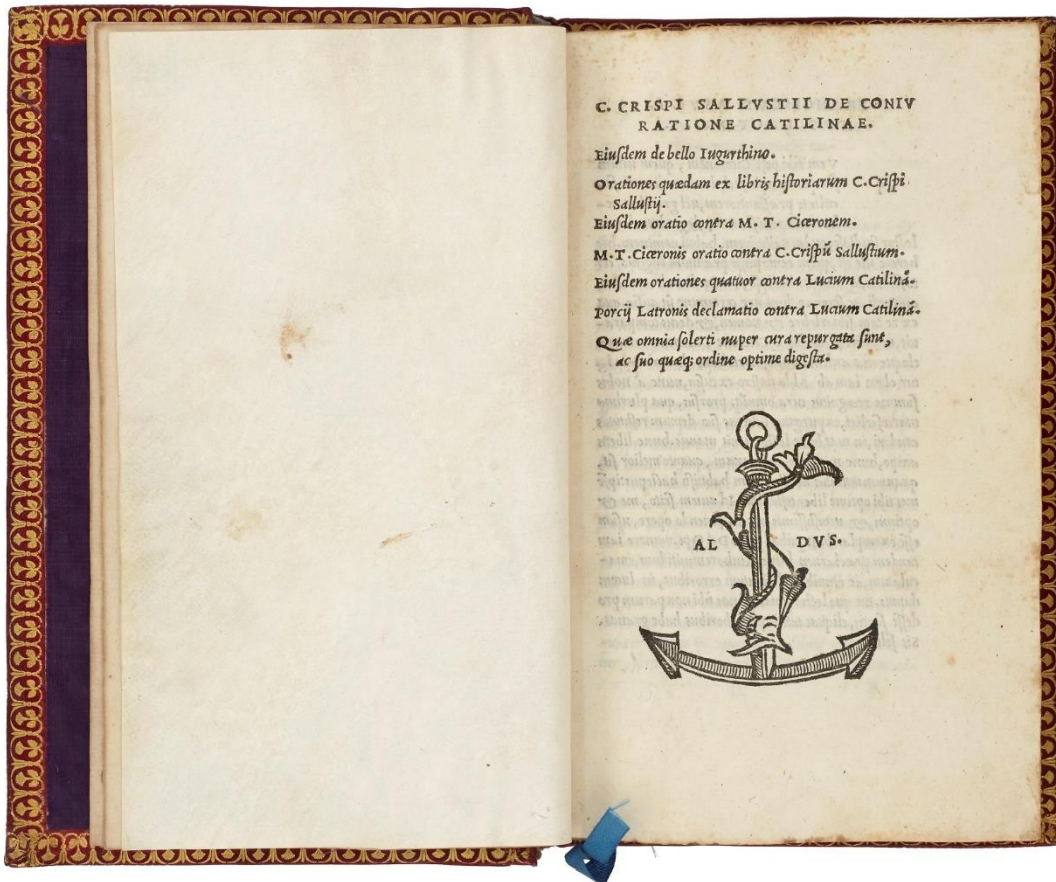
First edition of a volume published to celebrate the life and times of the recently deceased Philippe Rubens (1574-1611), a scholar-humanist of international repute and brother of the painter Peter Paul Rubens. The book starts with Philippe’s last published work, an annotated edition of the homilies by the early Christian writer St Asterius of Amasea. More importantly the book contains the earliest life of Philippe, the funeral oration, and poems in his memory written by friends, among them one written by Peter Paul Rubens (p. 118-120). The volume also prints Philippe’s unpublished letters, and other hitherto unpublished writings.

## CATILINE COMPENDIUM, BOUND BY BOZERIAN

37. **SALLUST, CICERO.** C. Crispi Sallustii de coniuratione Catilinae. Eiusdem de bello Iugurthino. Orationes quaedam ex libris historiarum C. Crispi Sallustii. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustium. Eiusdem orationes quattuor contra Lucium Catilina[m]. Porcii Latronis declamatio contra Lucium Catilina[m] ... Venice, in aedibus Aldi et Andreae Soceri, January 1521.

8vo, ff. [viii], 142, [2]; with penultimate blank leaf, Aldine device to title and last page, guide letters and capital spaces, wide margins; very occasional small marks and stains; an excellent copy in 19th-century red morocco by Bozerian jeune (signed at foot of spine), ornate gilt border to covers, spine richly gilt in compartments with direct lettering, gilt board edges and turn-ins, gilt gauffered edges, purple silk endpapers, vellum flyleaves; gilt armorial stamp to centre of covers with garter bearing motto 'Virtus sola invicta' surmounted by coronet (Dukes of Norfolk?), pencil notes in French to rear free endpaper.

£3500



A beautiful copy of the second, improved Aldine edition of Sallust's *Bellum Catilinae* and *Bellum Iugurthinum* with Cicero's four Catiline orations, handsomely bound by François Bozerian le jeune, apparently for the great French bibliophile and Aldine scholar Antoine-Augustin Renouard (1765-1853), with the vellum flyleaves characteristic of books from his library. Dibdin wrote that this second Aldine edition 'is esteemed the more beautiful, rare, and correct' and that Renouard owned two prized copies, and Renouard himself considered it 'beaucoup plus belle' than Aldus's first 1509 edition. It was edited by Gian Francesco Torresani of Asola, Aldus's brother-in-law.

Sallust is greatly admired for his incisive, innovative and to-the-point style (which influenced Tacitus in particular) in which he depicted the decay of public morals and increasing lawlessness of Rome. Cicero's first oration against the Roman patrician Lucius Catiline and his revolutionary conspiracy, delivered in November 63 BC, is the most famous of all the great orator's speeches.

Adams S147; Ahmanson-Murphy 194; BL STC Italian, p. 599; Dibdin, *Greek and Latin Classics*, 4th ed., II, p. 383; EDIT16 CNCE 53893; Renouard, *Annales ... des Aldes*, p. 93.

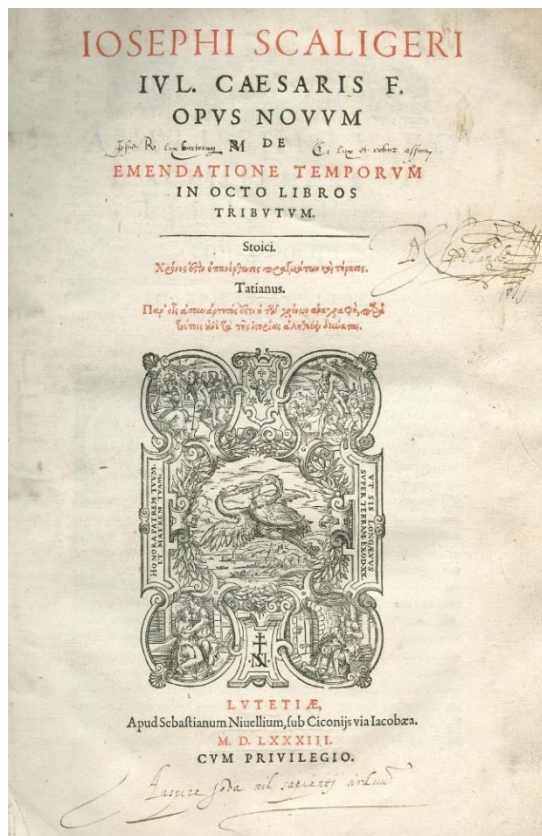


## THE CHRONOLOGY OF HISTORY

38. **SCALIGER, Joseph.** *Opus novum de emendatione temporum in octo libros tributum ... Paris, Sébastien Nivelles (colophon: Mamert Patisson), 1583.*

Folio, pp. [xvi], 432, [12, index], with 2 folding tables inserted between p. 292 and 293; in Latin and Greek with some Hebrew and Ge'ez, title-page and other parts of text printed in red and black, engraved device to title, initials and head-pieces, tables; a little light damp staining to head margins at beginning and end, occasional creasing at corners, small loss to blank lower margin of title, small hole to blank inner margin of R1; overall a very good copy in 17th-century limp vellum, title inked to head of spine; somewhat stained and worn; early inscriptions to title (name and mottoes), armorial bookplate of the Laird of Altyr and Ge'ez book label of Bent Juel-Jensen to front pastedown.

£2500



First edition, the Nivelles issue, of Scaliger's most important book, beautifully printed by the royal printer Mamert Patisson. 'The *De emendatione temporum* revolutionized ancient chronology; it showed that ancient history was not restricted to that of the Greeks and Romans, but also involved that of the Persians, Babylonians and Egyptians, and that of the Jews, hitherto treated as 'sacred history', a subject apart. With incredible diligence Scaliger compared critically the surviving histories and chronicles of each civilization and evolved out of their several chronologies a continuous narrative in the light of the new understanding of the calendar achieved by the Copernican system. When one considers the disorder, the isolated bits and pieces, which comprised ancient history at this date, Scaliger's achievement in 'A Correct System of Chronology' towers above that of his contemporaries: it is difficult now to imagine how history could be written without an adequate and continuous chronology, based on Scaliger's synchronistic principles. Scaliger ended his days at Leiden, king of the world of letters.' (*Printing and the Mind of Man*, 98).

Adams S566; Schreiber 257 ('Mamert Patisson's typographic masterpiece').

39. **SIMMLER, Josias.** *La Republique des Suisses, comprinse en deux livres ... descrite en Latin ... & nouvellement mise en François. [Geneva], pour Antoine Chupin & François le Preux. 1577.*

8vo, pp. [xxxii], 562, [30, last two leaves blank]; with circular woodcut device on title showing arms of different cantons, and one woodcut illustration (repeated) in text of the 'Rütlichswur'; small marginal wormhole to final four leaves of text and to final blanks; a very good copy in contemporary limp vellum, title inked to spine and fore-edge, initials 'H L' surmounted by viscount's coronet stamped in black on covers; leaf of notes by Sir William Stirling Maxwell loosely inserted.

£950

First French translation by Innocent Gentillet of this important account of Switzerland by the Zürich humanist Josias Simmler, regarded as the chief authority on Swiss constitutional matters prior to 1798. The original edition was published in Latin in 1576.



*Provenance:* with the initials of Henry Yelverton, 1st Viscount Longueville (1664-1704), who assembled a sizeable library at the end of the seventeenth century, to covers (Pearson, *Provenance Research in Book History*, p. 119).

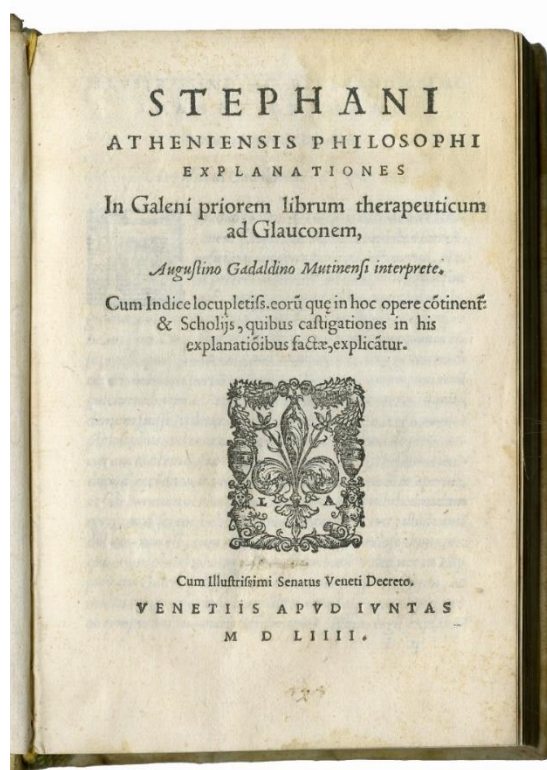
Adams S1168.

## LATINISING GALEN

40. **STEPHANUS.** Stephani Atheniensis philosophi explanationes in Galeni priorem librum therapeuticum ad Glauconem, Augustino Gadaldino Mutinensi interprete ... *Venice, Giunta, November 1554.*

8vo, ff. [xxiv], 83, [1 errata]; woodcut Giunta device to title, initials; very light damp stain to upper outer corners of first quire, very occasional spots, short closed tear to blank upper outer corner of f. 25; a very good copy rebound in 17th-century limp vellum, inked paper spine label; some staining to covers.

£1800



First edition of Agostino Gadaldini's Latin translation of Galen's medical treatise *Ad Glauconem* and of Stephanus' commentary upon it, enhanced with his own scholia. Galen's *Ad Glauconem* is a concise introduction to the basics of diagnosis and the treatment of fevers. The work was at the heart of the medical curriculum at Alexandria and the sixth/seventh-century Alexandrian physician Stephanus naturally made it the subject of a commentary (his commentaries on the *Prognostics* and *Aphorisms* of Hippocrates also survive). Nine centuries after Stephanus, Gadaldini (1515-75) of Modena produced this Latin edition from a Greek manuscript now in the Royal Library of Copenhagen. In his 1998 edition of Stephanus's commentary, Keith Dickson praises the soundness of Gadaldini's editorial judgement, and remarks on the correctness of many of his proposed emendations. Gadaldini's contribution to Galenic scholarship went further however. From 1550 he collaborated with the Giunta family of printers in the ambitious publication of Galen's complete works in Latin, targeted at a medical readership unable to profit from Galen's texts in the original Greek.

EDIT 16 CNCE 27222. Only copies at Oxford and Cambridge on COPAC.

41. **SUETONIUS.** XII caesares et in eos Laevini Torrentii commentarius auctor et emendatior. *Antwerp, ex officina Plantiniana, [1591].*

4to, pp. [x], 7-407, [25, last leaf blank]; engraved title-page incorporating Plantin's device and surrounded by a fine Renaissance border of medallion portraits of the twelve emperors, 81 small woodcuts of coins in the text, initials, head- and tail-pieces; small hole (paper flaw) in V1 affecting a few letters; a very good copy bound in contemporary vellum, yapp edges, rebound in the 19th century with gilt-lettered roan spine (slightly rubbed); several, sometimes fairly lengthy, near contemporary marginal manuscript annotations.

£800

Second edition of Laevinus Torrentius' commentary on Suetonius' *Lives of the Caesars*. Torrentius (1525-95) was bishop of Antwerp and a close friend of the printer Christophe Plantin, who published the original edition in 1578.



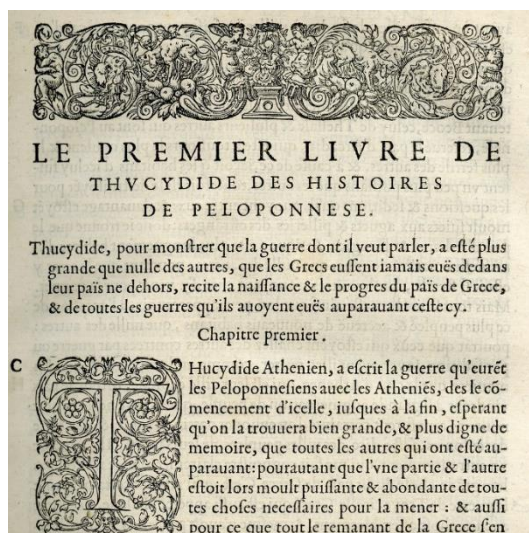
*Provenance:* 18th-century note to front free endpaper 'Pour Mr Muysson a Londres' and 'Muysson' at head of title. Arms and cipher of Sir William Stirling Maxwell (1818-78) stamped in black to covers, his bookplate to front pastedown.

Adams S2052.

42. **THUCYDIDES.** L'histoire ... de la guerre qui fut entre les Peleponnensiens & Atheniens ... Reueue et corrigee sur l'exemplaire Grec. *Paris, Michel de Vascosan, 1559.*

Folio, ff. [xii], 244; large foliated woodcut initials; minute marginal wormhole running from title to f.136, very occasional small marks; a fine, large and crisp copy bound in 19th-century vellum over boards, direct lettering to spine, red edges.

£1200



First Vascosan edition of Claude de Seyssel's French translation, originally published in 1527, and the first translation of Thucydides into a modern language. This new folio edition, beautifully printed and edited by the printer/publisher Vascosan, claims on the title-page to have been corrected according to the original Greek text. Claude de Seyssel, bishop of Marseille, had used Valla's Latin translation of 1450 for his French translation.

*Provenance:* inscription to f. 244r 'Pria[m] Lloyd me possedit'. Cipher of Sir William Stirling Maxwell (1818-78) stamped in black to upper cover, his large blue bookplate to front pastedown.

Adams T681; Mortimer, *French Books*, 523.



43. VIRGIL. [Opera]. (Colophon:) Venice, Lazarus de Suardis, de Saviliano, 3 January 1491/2.

Folio, ff. [viii], 346, without the blank leaves O6 and T4; Virgil's text surrounded by commentary, printer's device and colophon to f. 315v, initials and paragraph marks supplied in red and occasionally blue, decorative coloured and gilt initials on ff. 1r, 25r, and 29r, the last two with decorative floral and foliate borders, remains of tabs to fore-edges of some leaves; first blank mounted with some loss to edges, paper repairs to lower inner blank margins of first quire, to lower blank margins of ff. 151 and 219, and to inner margins of ff. 345-6 touching some words, repair and closed tear to f. 346 not affecting text, a few small wormholes touching some letters, occasional worm track to blank lower margins, occasional damp staining to upper margins most noticeably at ff. 33-42; overall a very good copy in 20th-century vellum over boards, blue edges; interlinear and marginal annotations (slightly trimmed) throughout, bookplate of Barthold Nicolaus Krohn to front pastedown, Neatham Mill Library embossed stamp to rear free endpaper.

£12,000

A handsome, scarce Venetian edition of Virgil's masterful *Eclogues*, *Georgics*, and *Aeneid*, with extensive commentary by Maurus Servius Honoratus, Christophorus Landinus, and Tiberius Claudius Donatus, this

copy with contemporary decorated initials and borders, and extensive contemporary scholarly annotations throughout.

The neat Latin annotations are in two principle hands. They provide an interlinear paraphrase of Virgil's poems, and marginal commentary, explanation and elaboration on the text and its surrounding scholia. They are an extraordinary witness to the careful scholarship devoted to Virgil's pastoral, didactic and epic poetry in the early sixteenth century. Some later annotations of the 17th and 18th century, including a few in German, indicate the volume's circulation in European scholarly *milieux* over several centuries. This is one of only a handful of classical incunabula to come from the press of the Venetian printer Lazzaro Suardi, active between the years 1490 and 1517.

*Provenance:* with the bookplate of Barthold Nicolaus Krohn (1722-95), German Protestant theologian, tutor and preacher at Hamburg.

Very rare at auction. BMC V, 490; Bod-inc V-098; Goff V187; ISTC iv00187000.

### PEUTINGER MAP



44. **WELSER, Marcus.** Opera historica et philologica, sacra et profana. In quibus historia Boica, res Augustanae, conversio et passio ss. martyrum, Afrae, Hilariae, Dignae, Eunomiae, Eutropiae, vitae S. Udalric, et S. Severini, narratio eorum, quae contigerunt Apollonio Tyrio, tabulae Peutingerianae integrae ... continentur ... Nuremberg, Wolfgang Moritz Endter and the sons of Johann Andreas Endter, 1682.

Folio, pp. [xx], 68, [40], 908, [92]; with an engraved allegorical frontispiece, a portrait of the author, two folding maps, other maps and illustrations within text, engraved initials, head- and tail-pieces, acrostic verses printed in red and black at end; light damp stain in lower margin of first few quires and occasionally in upper

margin elsewhere, but a very good crisp copy in contemporary vellum, blue edges; slightly soiled; small circular ink stamp to half-title.

**£3500**

First collected edition of the works of the Augsburg polymath, Marcus Welser (1558-1614), including an extensive biographical introduction by Christoph Arnold which refers to Welser's involvement in the controversy over sunspots between Galileo and the Jesuit Christoph Scheiner, and a study of the 'Peutinger Table', a road map of the late Roman empire and one of the few extant examples of Roman cartography (once in the library of Konrad Peutinger, 1465-1547, who had married a member of the Welser family), here illustrated on twelve consecutive double-page engravings.

The Welsers were an old Augsburg merchant family which had been much involved in the development of European trade with the East and the exploitation of the New World. They promoted Ambrose Dalfinger's expedition which seized the province of Caracas in 1528 and, with the consent of the Emperor Charles V, governed and exploited the region, sometimes called 'Welserland', until 1555 – this venture is described in the introduction and one of the maps is of Venezuela. Marcus Welser himself was distinguished as a scholar, rather than as a merchant. His most important work was on the early history of Bavaria, while the various letters printed in this volume attest to his international circle of learned correspondents, including such eminent figures as Joseph Scaliger and Justus Lipsius.

Alden 682/196; BL German V150; Sabin 102615.

45. **YVER, Pieter.** Supplement au catalogue raisonné de MM. Gersaint, Helle et Glomy, de toutes les pieces qui forment l'oeuvre de Rembrandt. *Amsterdam, Pierre Yver, 1756.*

12mo, pp. [viii], 187, [13]; light damp stamping at inner margin of first quire and at upper and inner margins of final two quires, a little toning to margins; else a good copy in contemporary mottled calf, spine gilt in compartments, red edges, marbled endpapers; upper joint slightly cracked, extremities somewhat worn; inscription of Henry Smedley to front free endpaper, book label of Bent Juel-Jensen.

**£150**

First edition of this supplement to Edme-François Gersaint's 1751 catalogue raisonné of Rembrandt's oeuvre by the engraver Pieter Yver (1712-87).



No. 24

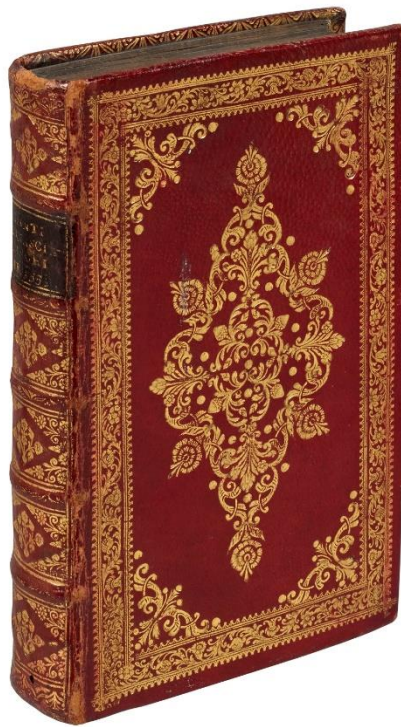
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*No. 15*

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