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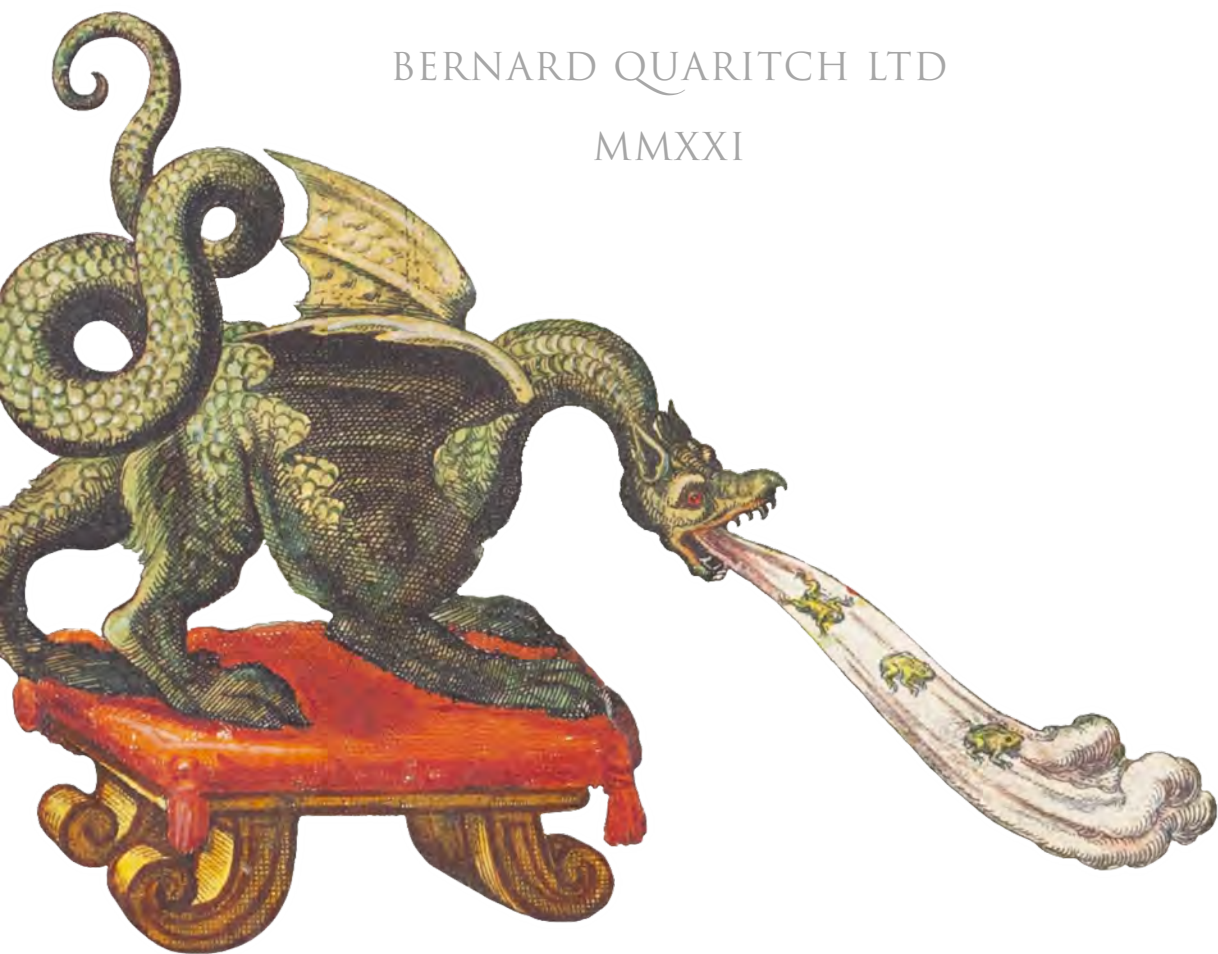
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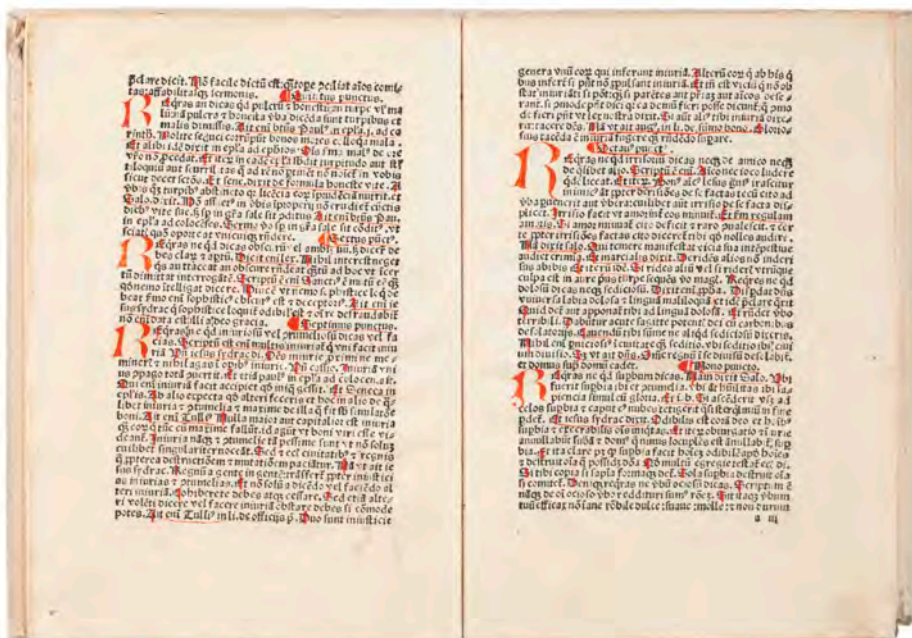
CATALOGUE 1446

CONTINENTAL BOOKS
AND MANUSCRIPTS

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MMXXI





THE ART OF SPEECH AND OF SILENCE

1 ALBERTANUS of Brescia. De arte loquendi et tacendi. Ingolstadt, [Printer of Celtis 'Epitoma' (?Johann Kachelofen), c. 1492].

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

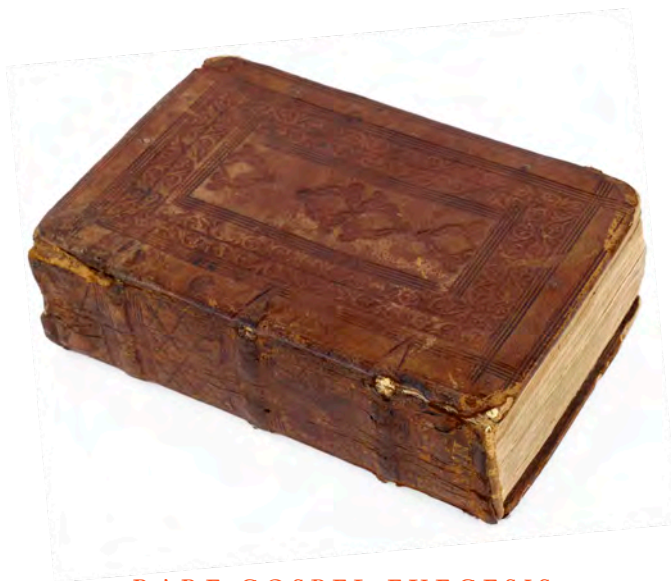
£5750

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

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

Provenance: from the library of Boies Penrose (1902–1976), with his bookplate and with pencilled inscription (in Eric Sexton’s hand?) ‘18 Ja[nuary] [19]41 B. Penrose gift’; Eric Sexton (1902–1980), with his book label and bookplate; his sale, Christie’s New York, 8 April 1981, lot 78; Ned J. Nakles (1931–1999), his sale, Christie’s New York, 17 April 2000, lot 83.

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



RARE GOSPEL EXEGESIS
IN A CONTEMPORARY VENETIAN BINDING

2 **ALBERTUS de Padua.** *Evangeliorum quadragesimalium opus aureum nunquam alias impressum. Venice, Jacob Pentius de Leucho, May 1523.*

8vo, ff. [8], 407, [1 (blank)]; full-page woodcut f. [8]^v, woodcut initials throughout, some historiated, title printed in red and black within woodcut borders; ink smudge f. 124, otherwise a very clean copy; contemporary Venetian sheep over pasteboard, roll-tooled and filleted in blind to a panel design with central arabesques, spine diced in blind with date gilt (later) directly at foot, remains of 4 ties, hinges supported with manuscript waste; somewhat worn, with some scuffing and short splits to joints, corners worn; contemporary ownership inscription to title, as well as occasional annotations to text, by Simone, a canon of the Lateran Augustinian congregation of St Sebastian in Biella; bookplates of Giuseppe Turrini (1826–1899) and Jaco Calleri Damonte Graja to pastedown. £2000

First edition, in a contemporary Venetian binding, of the Lenten Gospel exegesis by one of the greatest fourteenth-century Augustinian theologians.



Albert of Padua's work survives only in part – the most commonly found being the exegesis or postil on the Dominical Gospels, published in Venice in 1476 and in Ulm in 1480. Our Lenten postil survived in manuscript only until this Venice edition, which brought the Albertan cycle of Gospel exegesis to completion. Albert's work merited a particular mention in Jordan of Saxony's account of the Augustinian Order as the object of much appreciation among contemporaries, and this popularity lasted throughout the following two centuries, as evidenced by the number of sixteenth-century editions. His work, today, is the object of analysis by art historians as a possible influence on the programme for the fresco cycle by Giotto in the Arena Chapel in Padua.

All early editions remain of great importance, as no critical or modern edition of the text has been produced to date. Ours is beautifully ornamented by woodcuts, including a full-page figure of St Augustine surrounded by his followers; the contemporary Venetian binding and the sixteenth-century annotations by an Augustinian canon make this volume a cultural survival of remarkable complexity and interest.

Though well-represented in Italian libraries, this book is very rare elsewhere. USTC records only one institutional copy in the US (Chicago) and one in the UK (British Library), to which LibraryHub (Copac) adds one copy in Birmingham. No other copies could be traced at auction.

Sander 195; Essling 2199; not in Adams.

COPIOUSLY ANNOTATED
FROM THE LIBRARY OF JEAN CHARDALLE

3 **ALBERTUS Magnus** (trad. attr.; or **Hugh RIPELIN**). *Compendium theologiae veritatis*. Venice, *Gabriel de Grassis*, 14 June 1485.

4to, ff. 96 (of 98, without a1 (blank) and a2 (supplied in facsimile)); 46 lines to a page, gothic letter, approximately 300 manuscript initials in red or blue, paragraph marks in red or blue, woodcut printer's device at end; **thoroughly and extensively annotated in a single contemporary hand**; upper outer corner of last leaf repaired, some unobtrusive damp-staining to gutter and upper portion of leaves of the last few quires; mid nineteenth-century English blind-stamped calf, covers with a roll-tooled border of interlocked palmettes surrounding a central panel divided in six portions each including a central circular stamp with a star motif and fleur-de-lys at the corners, the upper cover bearing a superimposed monogram 'AT' in gilt surmounted by a crest of a lion holding a mill-rind (apparently for a member of a family named Turner); minor wear, rebacked preserving spine. £7500

An extensively annotated copy of the work that many believe to have been the most widely read theological work of the later Middle Ages. Comprehensive in scope, appealing in style, and practical in its arrangement, it was used as a textbook for four hundred years. Long attributed to Albert the Great, or to several other thinkers, it is now believed mostly (though other hypotheses are still plausible) to have been the work of his pupil Hugh Ripelin, a Dominican theologian from Strasbourg.

Its seven books provide a comprehensive treatment of the Creation, the Fall, the Incarnation, Grace, the Sacraments, and the Four Last Things (Death, Judgement, Heaven, and Hell), encompassing the entire Christian worldview with specific reference to the place and roles of mankind within it. This edition, the only one to be printed by the Venetian Gabriel de Grassis, reprints that of 1483 (also printed in Venice, by Gregorius Dalmatinus and Jacobus Britannicus).

The annotator's reading of the text is thorough to the highest degree. He highlights, paraphrases, or expands most statements of this medieval encyclopaedia; by using a range of footnote or marginal note symbols, thus easily relating each comment to a specific passage, he is able to organise his thoughts clearly on the page. He devotes many lines to contemplating the nature of human reason as not just a tool for thinking but also a repository of emotion and will; to the nature of conscience; to the issue of free will (chapter 56, and 66 in relation of our powers in the face of temptation); to the human body and physiology; to the nature of sins, to confession and penance, to the value of indulgences for the salvation of the dead, and to charitable work as penance. The annotations, unusually, persist in abundance and consistency of organisation throughout the entire work.

Provenance: inscribed below the colophon, possibly in the same hand as the annotations, is ‘Io. Chardalli Cantor eccl[es]ie Meten[sis]’. This is **Jean Chardalle of Marville** (Moselle), who had been elected Cantor (Precentor) of the chapter of Metz on 19 January 1475, a title which he uses in the inscription, and who died on 13 February 1502. The contemporary chronicler Philippe de Vigneulles described Chardalle as ‘noble seigneur d’Église, homme sage docte et scientifique personne’. See Pierre-Édouard Wagner, ‘La bibliothèque de Jehan Chardalle, chanoine de Metz (1475–1502): à propos du Ms. Latin 9545 de la Bibliothèque nationale’, in *Cahiers Elie Fleur* 5 (1992), pp. 29–55; Wagner identifies around thirty-five incunables (most of them Italian) and fifteen manuscripts as having belonged to Chardalle.

HC 441; Pellechet 279; Polain 2015; GW 606; Goff A-238; ISTC ia00238000. ISTC finds two copies in the UK (BL and Wellcome) and ten in the US (of which two at Folger).

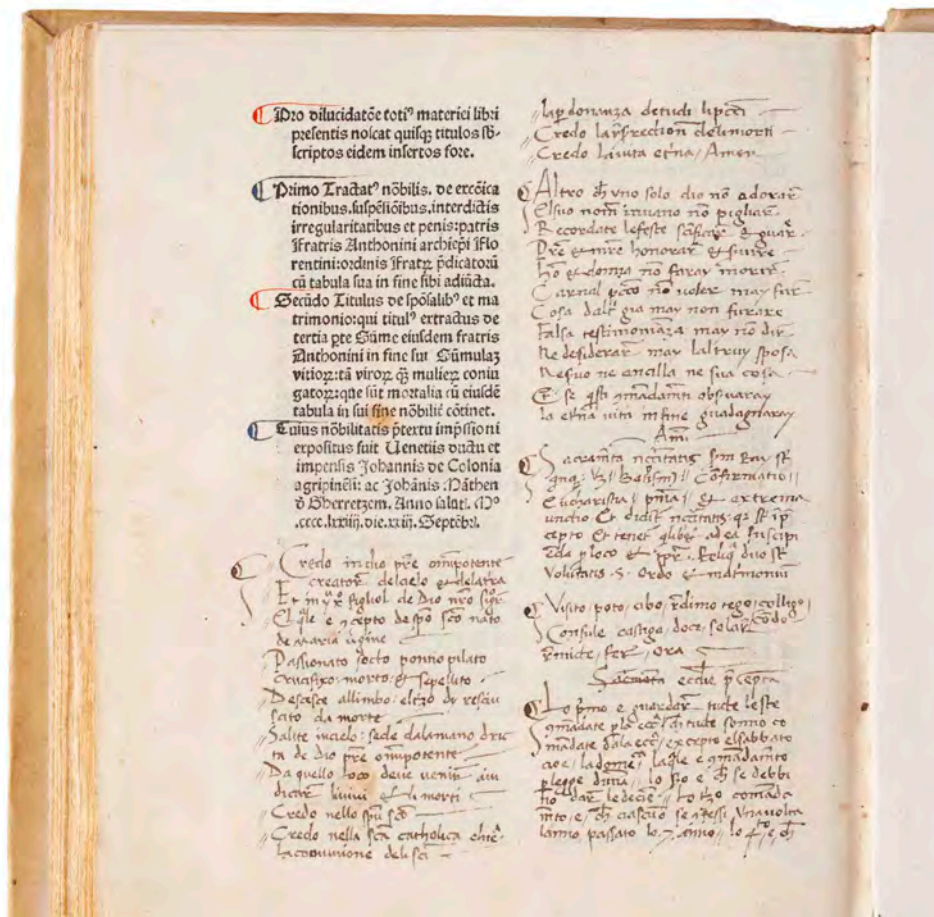
EDITIO PRINCEPS WITH MANUSCRIPT ADDITIONS

4 **ANTONINUS Florentinus.** De censuris et De sponsalibus et matrimonio. *Venice, Johannes de Colonia and Johannes Manthen, 23 September 1474.*

4to, ff. [135]; [a²⁻¹⁰, b¹⁰, c-k⁸, l⁶, m-q⁸, r⁶], without initial blank a1; text in double columns, capital spaces with guide letters with initials supplied in red in the first part, and red and blue ink in the second and third parts, attractive penwork initial and border to f. [2]^r, the third part with various penwork initials and borders, red and blue paragraph marks, capitals highlighted in yellow; a few light marks; a very good, crisp copy in early eighteenth-century Italian vellum over boards, spine in compartments, one lettered directly in gilt, gilt morocco label with date and printing place in another; contemporary running titles in red and brown ink to first few leaves, a few contemporary manicules, marginal annotations and corrections, particularly in the third part; extensive contemporary annotations in an elegant humanistic hand to last page (*see below*). £9500

A beautiful copy of the first edition of these two treatises on excommunication and marriage by Antoninus (1389–1459), Dominican friar and Archbishop of Florence (from 1446), taken from book III of his great work, the *Summa theologia moralis*, which was not printed in its entirety until 1485.

Between these two texts are here printed: two bulls by Pope Paul II (‘Cum omnibus iudiciis’, 11 May 1465, and ‘Bulla de casibus reservatis’, 3 March 1469); another attributed to him but actually by Pope Eugenius IV (‘Bulla contra symoniacos’, 23 November 1464); Pius II’s ‘Constitutio’ of 17 November 1461; and two anonymous texts, ‘Ex processu annuali in curia’ and ‘Item ex ipso processu’. Interestingly, each part has been trimmed in a slightly different way at the time of binding, giving the impression that they were separate works independently printed.



The contemporary annotations to the verso of the last leaf include the twelve articles of the Creed, and the Ten Commandments, in Italian, and a list of the Sacraments, the seven physical acts of mercy ('visito, pote, cibo, redimo, tego, colligo, condo') and the seven kinds of spiritual almsgiving ('consule, castiga, doce, solare, remitte, fer, ora'), in Latin. The annotations end with the first three Precepts of the Church, in Italian, also taken from Antoninus' *Summa theologica*; the annotator must have been interrupted while writing the fourth one and never resumed his work.

This edition was one of the earliest products of an extremely fruitful collaboration between Johannes de Colonia and Johannes Manthen, whose partnership lasted from March 1474 until October 1480.

BMC V 225; Goff A776; Bod-Inc A-312; ISTC iao0776000.

Incipit tractatus notabilis de exco-
communicationibus suspensionibus interdici-
irregularitatibus et penis fratris An-
tonini archiepi florentini de ordine
predicatorum.

Excommunicatio videtur exclusio a co-
munione. Sicut autem triplex est coio
fidelium. In sacra-
mento loquela cibo et
habetur. In sacramentorum susceptio-
ne. In bonorum spiritualium participatio-
ne. In ecclesia iuxta illud. Participes
ego sum omnium timentium te et custo-
man. tua. Sic triplex potest dici exco-
municatio alius omittis. Prima est exco-
municatio maior: que etiam videtur anathema: et ex-
cludit a predicta triplici coione. de hac
3. q. 4. Angeltrudam. et. ii. q. 3. sicut
apostoli. et. c. nihil. Secunda exco-
municatio est minor que excludit a participatione
et coione sacramentorum passim tamen
3. q. 3. de ligna. in de. de excoi. Si ce-
lebrat: et hoc. ii. q. 3. cu excoicatio. et. 2.
q. 4. Angeltrudam. Tertia est exco-
municatio data a deo. scilicet inflicta p quolibet
mortali. et de hac. ii. q. 3. audi. Ista 3
de censuris ecclesiasticis quarta pars
ser titulos habet. In primo tradabitur
de excoicatioe maior. In secundo de
minori. In 3. de infidico. In 4. de
suspensione. In 5. de irregularitate.
In 6. de penis in gne.

Quantum ad primum sciendum quod excoicatio
maior quoniam infertur ab homine sue a iudice:
et haec ista potest inferr pro variis et in
numeris casibus etiam intellusio non potest
poni casus ipsi. Quoniam infertur a iure

particulari per constitutiones vel synodales
alicuius episcopi vel pontificalis factas
in concilio provinciali vel per legatum alicuius
provincie que non extenduntur ad alia loca
sed ex provincia vel episcopatu: et quia
hec variantur etiam multis modis: quia
quot episcopi tot quodammodo consti-
tutiones: id etiam ipse omittit. Quodam-
modo infertur a iure communi excoicatio: seu per consti-
tutiones factas in conciliis vniuersalibus
vel a summis pontificibus qui astringunt et
ligant ubique terrarum fideles: quare quedam
habent in corpore iuris. vbi. hosti. de se. ex.
in p. enumerat. 20. excoicaciones col-
lectas ex decretis et decretalibus. 30. de
an. de sen. ex. c. eos. l. 6. in glo. enu-
merat triginta causas: que habent in ipso
libro. 6. Et idem in de. de sen. ex. enu-
merat quinquaginta causas: que habent in
de. Quedam alie sunt per excommunicantes
vniuersorum summi pontifices. Et iterum
quedam alie sunt que annuatim fiunt a
summo pontifice i curia contra quedam personas
seu committentes quedam vitia: vt. j. pate-
bit. ¶ Igitur circa istam materiam excoica-
tionis maioris sic procedit. ¶ Primo
ponitur casus ipsi propter quos incurrit
ipsa excoicatio maior: quorum quedam
sunt apostolice sedis reservati quoniam ad
absolutionem. 2. tradabitur de ipsa exco-
municatioe. 3. de ipsi absolutione: In
ponendo autem ipsos casus excoicatiois
iuris. Item agitur de illis in quibus fre-
quenti incurrit cum aliquali declaratioe
3. nota per doctores. Et exinde de aliis
breuissime expediet. Deum ponetur de
vbi ad vbi quedam excommunicantes et ipse
processus qui sic annuatim in curia per
papam continens plures excommuni-
cationes.



FROM THE BRIDGEWATER LIBRARY
TOOLED WITH THE INITIALS OF THOMAS EGERTON

5 **ARISTOPHANES.** Κωμωδίαι ἔνδεκα ... Comoediae undecim. *Leiden, Christophe van Ravelingen 'ex officina Plantiniana', 1600.*

16mo, pp. [4], 297, '300-620' (i.e. 298-618); text in Greek, woodcut Plantin device to title; small wormhole to blank upper margin of a handful of final leaves, tear to q6 with no loss; a very good copy in contemporary calf over pasteboard, rebacked in calf with gilt red morocco lettering-piece, fore-edge lettered in ink, front guard of printed waste from a sixteenth-century English almanac printed in red and black; a few small scuffs; contemporary purchase price and ownership inscription of Thomas Baddeley to title, crossed out; boards initialled 'TE', most likely for Thomas Egerton (*see below*); nineteenth-century manuscript shelfmark label and armorial bookplate of the Bridgewater Library to inner board. £950

First Plantin edition to contain all eleven of Aristophanes' surviving works, from the celebrated library of Thomas Egerton, first Viscount Brackley, which became known as the Bridgewater Library.

Lord Keeper under Queen Elizabeth and Lord Chancellor under James I, Thomas Egerton (1540-1617) acquired books throughout his life, laying the foundations of the library which would be expanded until the end of the seventeenth century by his son and grandson, the first and second earls of Bridgewater. The collection, particularly notable for its contemporary English literature, remained among Egerton's descendants until its purchase in 1917 by Henry E. Huntington, whereafter portions were dispersed by auction the following year, though the majority remains in the Huntington Library.

Although bindings from the library of Thomas Egerton are usually found stamped with his crest (a lion rampant supporting an arrow in pale point downwards), it is likely that for such a small volume the tooling of the initials was preferred.

USTC 425052; STCN 840463219; cf. Carlton, *Notes on the Bridgewater House Library* (1918).

WITH TWELFTH-CENTURY MANUSCRIPT FLYLEAVES

6 **BERNARD OF CLAIRVAUX.** Sermones de t[em]p[or]e et de sanctis cu[m] omeliis beati Bernardi abbatis clarevalle[n]s[is] ordinis cisterciensis cu[m] no[n]nullis ep[isto]lis eiusde[m]. *Venice, Johannes Emericus de Spira for Lucantonio Giunta, 12 March 1495.*

4to, ff. [4], 225 [recte 227], [1, (blank)]; gothic letter in double columns, printed in black except for 10 lines printed in red on f. 1, with a large woodcut on the title depicting St Bernard seated between two rows of five monks, printer's device of Lucantonio Giunta at foot of title, small woodcut of the Annunciation and partial woodcut border on f. 1, woodcut initials (including large white-on-black initials 'S' and 'Q' on f. 1); several contemporary annotations; some minor spotting and marginal soiling, a few small marginal stains, but a **very good, entirely unrestored copy in contemporary Venetian goatskin** (originally red but faded to brown) over wooden boards, covers tooled in blind to a panel design incorporating concentric borders of strap-work around a central panel containing a row of six knot ornaments, spine sewn on three split alum-tawed supports, compartments tooled in blind to a lozenge design, remains of two clasps, lower cover retaining two shell-shaped brass catches, paper pastedowns, **flyleaves from a medieval manuscript** (see below); very worn and rubbed, losses at head and foot of spine and at uppermost spine band. £6500

An attractively printed Venetian incunable edition of Bernard of Clairvaux's sermons for the liturgical year, in a contemporary Venetian binding with flyleaves from a medieval manuscript, owned by three nuns from the same family and convent.

'The liturgical sermons give the clearest evidence of Bernard's literary genius. Not only do they develop both the circular-time perspective of the liturgical year with its returning festivities and the linear perspective of historical and human experience of time, but they also manage to achieve in the reader a sense of a-temporality because of both the sense of the simultaneity of distinct liturgical solemnities, created by continuous liturgical cross-references, and a consciously anti-chronological use of events in time, thus offering a perfect meditative reading for the monk's *lectio divina*, for which Bernard finally intended the collection as a whole' (Wim Verbaal, introduction to *Bernard of Clairvaux, Sermons for the Autumn season*, 2016, p. xi).

The title woodcut appears for the first time in the present work. The woodcut of the Annunciation on f. 1 had previously appeared in the *Vita di Gesù Cristo e della Vergine Maria* printed by Johannes Rubeus Vercellensis for Lucantonio Giunta in March 1492.



The flyleaves here have been formed from part of a leaf from a large mid-twelfth-century manuscript of the *Passio Sanctorum Apostolorum Petri et Pauli*, a fourth-century account of the martyrdom of Saints Peter and Paul. A single column remains (doubtless of two), with 35 lines extant (probably of 37) of a beautiful Italian late Carolingian hand, ruled with a hard point. No doubt intended for monastic reading, the text may originally have formed part of a larger lectionary or martyrology. The text here recounts part of Nero's interrogation of Peter, Paul and Simon Magus (see R. A. Lipsius and M. Bonnet (eds.), *Acta Apostolorum Apocrypha post Constantinum Tischendorf* (Leipzig, 1891) vol. I pp. 145–149).

Provenance: cancelled sixteenth-century inscription on title ('Dal Co[n]vento di S[ant]a Cat[erina] da Siena di Fire[n]ze / A uso di s[uor] Piera s[uor] Cecilia e s[uor] Domitilla Alicceri[?]') indicating that the book was reserved for the use of three nuns from the same family at the Florentine convent of Santa Caterina da Siena. The convent was founded in 1500 by Ridolfo Rucellai and his wife Camilla Bartolini Davanzati as a convent of Dominican tertiaries, but turned into a cloistered convent in 1509 by Pope Julius II.

HC 2849; Sander 967; Essling 806; BMC V p. 540; GW 3945; Goff B-440; ISTC ib00440000.

ADVICE FOR A GOOD DEATH

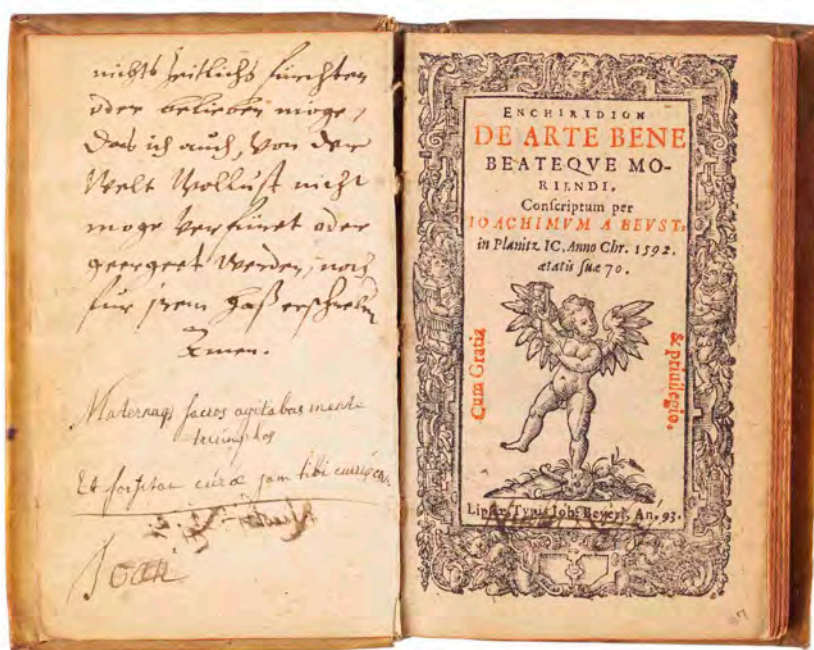
7 **BEUST, Joachim von.** *Enchiridion de arte bene beateque moriendi. Conscriptum per Ioachimum a Beust, in Planitz IC, Anno Chr. 1592, aetatis suae 70. Leipzig, Johann Beyer, 1593.*

12mo, ff. [2], 123, [7, (index)]; text in Latin with some Greek and German; title in red and black within woodcut border with device (cherub with hourglass standing upon a skull and crossbones; repeated to title *verso*), woodcut arms to A2^r, tail-pieces; a little toning and marginal dampstaining; very good in near contemporary vellum, yapp edges, title inked to spine, edges red, printed waste visible beneath pastedowns, vestigial ties; a few marks to covers; near contemporary inscriptions to endpapers comprising Latin mottoes and a prayer in German, inscription crossed through at foot of title ('Nicolai Nidus?'), occasional underlining and marginalia in ink. £800

Scarce first edition of this meditational work on death by the German lawyer and early follower of Luther, Joachim von Beust (1522–1597).

The *Enchiridion* begins with several precepts for dying happily, such as love the word of God and fear him, live soberly, do penance, and pray. A second part is devoted to the miseries of this world and the joys of eternal life, and a final part offers consolations against the fear of death. Beust draws upon a host of religious and classical writers, including Augustine, Bernard of Clairvaux, Chrysostom, Cicero, Jerome, Luther, Ovid, and Seneca.





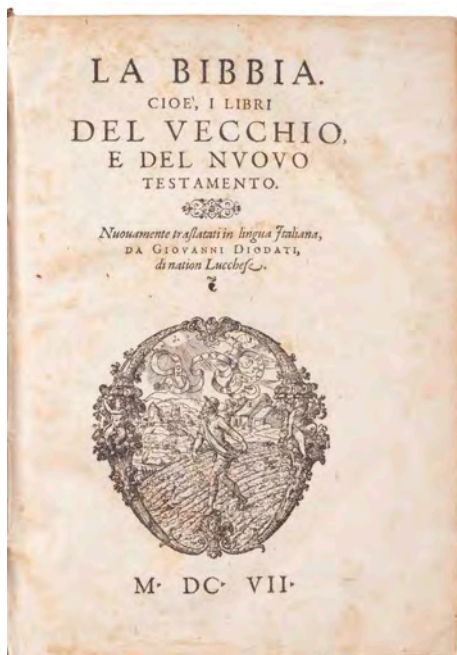
Beust saw long service as professor of law at the University of Wittenberg and as a diplomat. His best-known work is on Saxon Protestant marriage law.

USTC 650235; VD16 ZV 1428. OCLC shows only one copy in the US, at Duke University; not on LibraryHub (Copac).

FIRST PROTESTANT BIBLE IN ITALIAN

8 [BIBLE]. La Bibbia. Cioè, i libri del Vecchio, e del Nuovo Testamento. Nuouamente traslatati in lingua Italiana, da Giovanni Diodati, di nation Lucchese. [Geneva, Jean de Tournes?], 1607.

4to, pp. [4], 847, [1 (blank)], 178, [2 (blank)], 314 (without final blank); woodcut device to title, woodcut initials, head- and tail-pieces, divisional titles to Apocrypha and New Testament with ornamental frames, text in double columns with printed marginal notes; light foxing and browning, light damp staining to quires XX-III, old tape repair to inner margin of last two leaves; overall a very good copy in handsome contemporary calf, covers with gilt borders, panels and central lozenges, spine gilt in compartments, lettered directly 'La Bibbia' in one, two brass catches, one remaining brass clasp; small loss at head of spine, slightly marked and rubbed; notes by G.C.F. Calleri Damonte to rear pastedown, book labels of Jaco Calleri Damonte and Madeleine et René Junod to front free endpapers. £4750



First edition of the Protestant Bible in Italian, in a handsome contemporary binding.

‘Diodati (1576–1649) was born at Geneva, to which city his father had migrated from Lucca. He rose so high in scholarship that at the age of 21 he was appointed by Beza professor of Hebrew at Geneva ... He translated direct from the Hebrew and Greek originals, but on the whole his version does not depart seriously from the Vulgate, except in the Psalter ... While Diodati’s version reflects the theology of Geneva, its pure Italian style is not vitiated by French influence’ (Darlow & Moule).

Darlow & Moule 5598.

PRINTED WITH GUTENBERG’S TYPE?

9 BIEL, Gabriel, and Florentius DIEL (editor). *Passionis dominice sermo historialis notabilis atque praeclarus*. [(colophon:) Mainz, Friedrich Heumann, 29 August 1509].

[bound with:]

BECHHOFEN, Johannes de. *Quadruplex missalis expositio: l[itte]ralis sc[ilicet] allegorica, tropologica, et anagogica...* [(colophon:) Basel, Michael Furter, 1 September 1505].

2 works in one vol., 4to, I: ff. [98]; a-h^{8/4}, i-q^{4/8/4}, r⁶ (all signatures preceded by an anchor); printed in blackletter; woodcut to title depicting the crucifixion; paper-flaw to b4 affecting two words; contemporary note mentioning the subject of the second work and near contemporary note mentioning Guglielmo of Aquisgrana to title. II: ff. [84]; A-B⁸, C-H⁶, J⁸, R⁸, Z⁸, M⁸ (as called for); printed in blackletter; woodcut printer’s device to title; contemporary manuscript annotations and numbering in red ink to first few leaves; the odd spot, light stain to last leaf; overall a beautiful set, in contemporary pigskin-backed oak boards, sewn on 3 double cords laced in and secured with pegs, spine with contemporary ink lettering in first two compartments and shelf label printed in red in last one; ownership inscription and stamp of Buxheim Charterhouse to title of first work. £5500

Revised edition of Biel’s sermon on the Passion, once thought to be partially printed with Gutenberg’s type, and the first book printed by Friedrich Heumann, bound with the first edition of an important work on the four different interpretations of the Catholic mass, a beautiful copy from the celebrated library of Buxheim Charterhouse.

A work of the first professor of theology at Tübingen, the *Passionis dominicae sermo* was first printed in 1489 at Reutlingen by Johann Otmar, though the strikingly strident colophon here dismisses the previous edition as ‘printed carelessly from a faulty copy and under a wrong title’ and praises Florentius Diel’s extensive corrections (r4^r, *trans.*).

The title is illustrated with a well-executed woodcut Crucifixion (depicting Biel at the foot of the Cross, sitting at a desk with an open book) beneath four lines of large type, identified in 1855 by the Mainzer bibliographer Henri Helbig (1813–1890) as that used by Gutenberg for several of his earliest works, including the Bamberg Bible. ‘The title, running title, and headings of each page and each chapter are printed with Gutenberg’s old type, known under the name of “Pfister”, including several initials larger than the others. Some other initials are replaced, having no doubt been lost. The type is by no means worn, rather it is very fine. The text is printed in smaller gothic type, typical of most German printers of the late fifteenth century.’ (Helbig, *trans.*). Helbig’s discovery was, however, called into question by the Dutch scholar Jan Hendrick Hessels (1836–1926): ‘I have been able to examine the very book which Helbig had before him, namely Biel’s *Passionis dominicae sermo*, printed by Heumann in 1509... I have also examined five other books, printed by the same Heumann, in the same type... At first glance at the type, used for the headings or rubrics in these books, everyone accustomed to a minute examination of type must see that it is a type indeed, in some respect, very much like that of the 36-line Bible, but yet materially smaller, and consequently totally different’ (Hessels).

Bound after Biel’s sermon is the first edition of *Quadruplex missalis expositio*, the only work by the otherwise apparently unknown Augustinian hermit Johannes de Bechhofen. In his popular work, Bechhofen discusses the liturgy of the Catholic mass, explaining its literary, allegorical, moral, and spiritual interpretations. The date of this work has been misread in the past as 1500; according to the Gesamtkatalog der Wiegendrucke, the date of the colophon ‘Anno salutifere incarnationis millesimo quingentesimo quinto Kl. Septembris’ is to be interpreted as 1.IX.1505, since the type and printer’s mark point to the sixteenth century.

I: USTC 683198; VD16 B5375; Adams B2012; cf. Helbig, *Une découverte pour l’histoire de l’imprimerie: les plus anciens caractères de Gutenberg et ce qui en est advenue* (1855), pp. 4 & 14–15; Hessels, *Gutenberg: Was he the inventor of printing?* (Quaritch, 1882), pp. 129–130. II: USTC 688985; VD 16 M 5527; Hain 2728 (= 6801); ISTC ib00291830; GW III Sp.587a.

perceptio corp
 a ¶ ppter plurima cōmissa po
 b ¶ no vtiqz cōfidens in mea
 qd ego indign
 linū fumigās nō extinguis: ne
 apostolum omnibus indigne
 hi pueniat ad
 a ¶ .i. ineffabili qua me sola m
 pro tua pietati
 hactenus sustinui: misericordi
 entiat: sed tuā dulcedinem senti
 mores ase intromittat: sed ma
 tum mentis e
 tra infirmitates peccatorum v
 percipiendam
 ¶ Sequitur secunda part
 acerdote: qui post premiss
 Primo ad manus cum pa
 ¶ angelos reficientē in beati
 ōis cū operatiōe: ad saturandū
 uinis cōfirmāre: quē qui gustau
 ebilis et infirmus. c ¶ .i. de
 habitans in celis: quē
 D anē celestē
 abo ¶ Un sbiūgit te
 mē dñi p suadig
 nini: ac p ptea idignū plan
 ¶ .i. et meriti tu sis creator et
 i q luteū vas figuli: seru? inuti
 er? nec virtutibus ut debeo ad
 Domine nō sū
 ū: virtutū carētia ruinōsū: nec
 ue vltē pō: q es pñs xbi cōe
 tioz. Tuum enim dicere est fac
 meū: sed tū dū

Passionis dominice sermo hi
storialis notabilis atq; pda
rus. Venerabilis dñi Gabrielis biel
Actiū mgrī: sacre theologie licētiati.

Costa



*Adest aliud
templū, in quo
sermo iste tri
buitur auidā
Guilielmo de
Aquisgrano.
Cui et Ant.
Possewing in
apparatu sacre
aspirantia
Vn. Guilielm
Aquisgranensis.*

Cartusia in Buxheim.



PRINTED ON VELLUM
IN A FANFARE BINDING

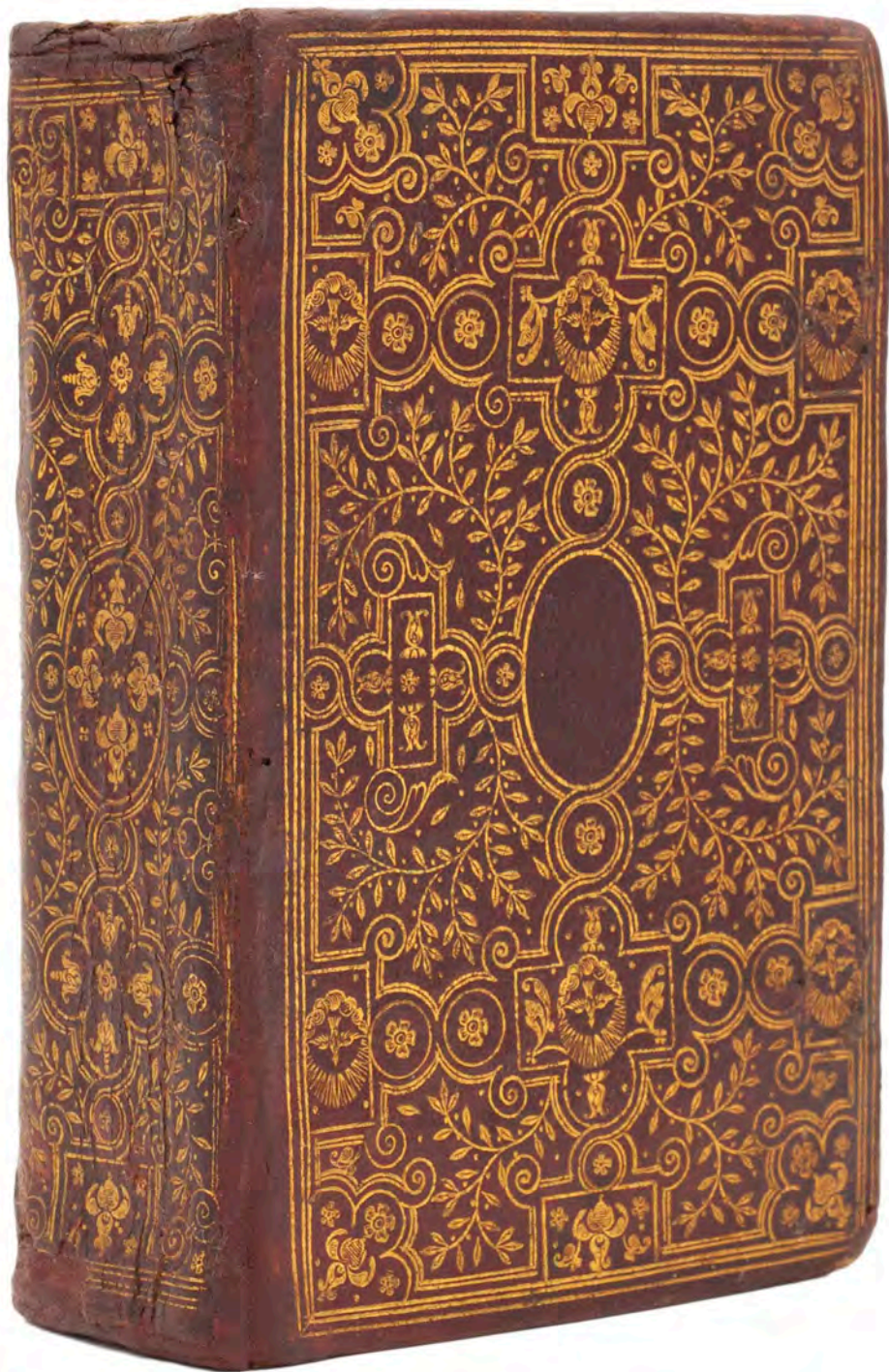
10 **BREVIARY, Use of Autun.** [Breviarium ad ritum insignis ecclesiae Heduensis]. *Paris, Jean Petit and Didier Maheu, 1522.*

8vo, **printed on vellum**, ff. 72, 158 (mis-numbered '156'), without the first 17 leaves (the first two gatherings and the first leaf of the third gathering, evidently missing since at least the nineteenth century), collation b⁷ [of 8, without i], c-i⁸, Aa-Tt⁸, Uu⁴, X²; gothic letter printed in double columns in red and black, lightly ruled in brown ink throughout, numerous one and two-line initials painted in gold against alternately blue and red backgrounds, several larger initials delicately painted in blue, red and white against gold backgrounds and surrounded or infilled by leaves and red flowers or grapes, three nine-line wood- or metalcuts fully painted by a contemporary hand (God the Father, f. A1; the Resurrection, f. A73; St Andrew, f. A95), large metacut printer's device on final leaf within fully illuminated border (very rubbed and smudged); some light rubbing and minor smudging, but in very good condition in **late sixteenth-century French dark red morocco**, covers and spine elaborately tooled to a fanfare design with leafy sprays and small hatched and solid tools including a St Esprit tool, sewn on four alum-tawed thongs, smooth spine, endbands of pink and blue silk, gilt edges, evidence of metal clasps (now missing); slightly rubbed, corners worn, neat repairs to head and foot of spine and to joints, a few wormholes in lower cover. £6000

The 'Pars Hiemalis' or Winter Part of an extremely rare Breviary for the use of Autun, **printed on vellum, with illuminated metalcuts and initials, beautifully bound in a contemporary fanfare binding.** We have been able to trace only one other copy (Bibliothèque nationale, Vélins-2949); two copies of the Summer Part are known, at Autun and at the Bibliothèque de l'Ecole nationale supérieure des Beaux-Arts (Masson 0017). The latter copy is bound identically to our volume and must have originally formed its companion volume.

The Breviary was printed under the patronage of by Jacques II Hurault de Cheverny (1480–1546), bishop of Autun 1505–1546. Hurault also commissioned editions of the Autun Breviary in 1508 and 1534, as well as editions of the Missal in 1525 and 1530, and of the Ritual in 1523 and 1545. We have been unable to find exact matches for any of the tools used on the binding, but the motifs and overall design are those employed by Parisian workshops in the years around 1580.

Provenance: The companion volume in the Bibliothèque de l'Ecole nationale supérieure des Beaux-Arts bears an illuminated title border which incorporates two cartouches, one containing a coat of arms of which half are those of the Hurault family, the other containing the ownership entry, in gilt capitals and dated 1586, of Antoine Borrenet. Borrenet was a canon of Autun cathedral who also owned a fifteenth-century manuscript treatise on virtues (formerly Phillipps MS 9671). The Beaux-Arts volume also contains the ownership inscription of one Legoux, another canon of Autun, dated 1786. It was donated to the library by Jean Masson in 1925.





Our volume bears the ownership inscription (partly crossed through) ‘Ex libris Francisci G[...] n[os]trae dom[us] canonici 1730’ on the front pastedown, and, beneath it in a later eighteenth-century hand, ‘Melchior’. The first leaf of text bears the nineteenth-century stamp of the Jesuits of Bourges.

Bohatta, *Breviere* 1774; Renouard, *ICP* III 277, recording three copies: Bibliothèque nationale (Pars Hiemalis only), Bibliothèque de l’Ecole nationale supérieure des Beaux-Arts (Pars Estivalis only, without two leaves), and Autun (Pars Estivalis only). See M. Pellechet, *Notes sur les livres liturgiques des diocèses d’Autun, Chalon et Macon*, 1883, pp. 25–6.

FROM THE LIBRARY OF A CHAPLAIN OF TRINITY COLLEGE, CAMBRIDGE

11 **BUXTORF, Johann, the Elder.** *Tiberias sive Commentarius Masorethicus.* Basel, Ludwig König, 1620.

Small 4to, pp. [xiv], [ii, (blank)], 324 (*recte* 316), text in Latin and Hebrew, woodcut printer’s device on title, woodcut head-pieces and initials; some damp-marking and spotting throughout, mostly confined to margins, some neat repairs to title; a few marginal annotations in ink in a nineteenth-century hand; contemporary English calf, large gilt arms on covers of Sylvius Elwes, partly painted red and within an oval flanked by his initials (*see below*); rubbed, some surface cracking, rear endpaper renewed, neat repair at head of spine. £1250

First edition of Buxtorf’s important commentary on the Masorah. Johannes Buxtorf the Elder (1564–1629), known in academic circles as *Rabbinorum Magister*, was the undisputed leader of Protestant rabbinical scholarship.



‘The most noteworthy of Buxtorf’s publications is his rabbinical Bible, containing the Hebrew text, the Masorah, and various commentaries, published in two folio volumes (Basel, 1618–19), together with a supplement entitled “Tiberias, Commentarius Masorethicus” (1620), which for a long time was the best work of its kind’ (*Jewish Encyclopedia*).

Provenance: Rev. Sylvius Elwes (1576–1638), with his arms on binding. Elwes was a chaplain of Trinity College Cambridge and gave 184 books and four manuscripts to the college in about 1630 (see S. Jayne, *Library catalogues of the English renaissance*, 1983, p. 168, and D. Pearson, *English book owners in the seventeenth century*, The Bibliographical Society, Electronic Publications, 2007, p. 46). Subsequently in the library of J. R. Abbey, with his bookplate dated 1933 and his acquisition note dated ‘29. 9. 1936’ and inventory number ‘J. A. 1319’ on rear pastedown.

VD17 12:119445N.

BIBLICAL CONCORDANCE PRINTED IN SPEYER

12 CALDERINUS, Johannes (Thomas Dorniberg, editor). *Concordantia, sive Ambidexterium*. *Speyer, Peter Drach, 1481*.

Folio, ff. [78], with first and last blanks; printer’s device to last page, spaces for initials; a little light waterstaining to a few leaves, slight cockling; a very good, clean copy in late nineteenth-century half sheep over marbled boards, spine in compartments, gilt lettering-pieces to second and fourth compartment, patterned endpapers; spine and edges rubbed; bibliographic note to front pastedown. £2500

First(?) edition of Calderinus’s *Concordantia*, also known under the title *Tabula auctoritatum et sententiarum Bibliae*. Calderinus (d. 1365) studied canon law at the university of Bologna under Johannes Andreae, the most important canonist of the fourteenth century, who adopted him as his son. After receiving his doctoral degree in 1326, Calderinus became *ordinarius* for the *Decretum Gratiani*, retaining this position until 1359. Admired as a teacher, his writings remained influential throughout the fourteenth and fifteenth centuries.

The *Concordantia* ‘consists of an alphabetically arranged list of keywords ... Each keyword is followed by one or more excerpts from the corpus of canon law, which in their turn are connected to corresponding biblical references (book and chapter) and to additional abbreviated references to the corpus of canon law. In addition, an ingenious system for infra-textual reference is appended ...’ (D. Claes, ‘Biblical repertoria in fourteenth century canon law’, in *Aspects of genre and type in pre-modern literary cultures*, 1999, p. 5).



Thomas Dorniberg (c. 1440–97) studied and taught at the University of Heidelberg before working as a lawyer in Speyer. In addition to this collaboration with Peter Drach, Dorniberg also worked with the so-called Printer of the ‘Gesta Christi’. Another edition of the *Concordantia* is recorded on ISTC with the imprint ‘[Lübeck: Printer of Calderinus (Johann Snel or Lucas Brandis?), not before 1481]’.

BMC II 492; Goff C45; Bod-Inc C-027; ISTC ic00045000.

A CALL TO ARMS AGAINST THE OTTOMAN TURKS

13 CAMPANO, Giovanni Antonio. Oratio ... in [con]ventu Ratispo. ad exhortandas principes Germano[rum] contra Turcos et de laudibus eorum ... M.cccc.lxxi. [Rome, Stephan Plannck, c. 1487].

4to, ff. [12]; gutter of ff. [1], [8], [9], and [12] reinforced, a little light marginal waterstaining, ff. [9]^r and [12]^v somewhat foxed, first and last leaf a little toned and stained, overall a good and clean copy, bound in nineteenth-century marbled brown paper over boards; ‘legi’ to lower margin of f. [1]^r.
£7000

First edition of this speech by Campano intended to incite the belligerency of the Germans against the Turks, in the wake of Turkish raids into Friuli, in northeastern Italy, which had begun in 1469. Famous for his Latin epigrams, verses, orations, and biographical and historical works, Campano (1429–1477) won the favour of Pope Pius II in 1459, soon becoming a member of the pope's literary circle. In 1465 he joined the household of Cardinal Francesco Todeschini Piccolomini (later Pius III), and it was in his service that he participated at the Diet of Regensburg in 1471. Convened by the Holy Roman Emperor Frederick III, the Diet was intended to address both Germany's internal problems and the Turkish question. Composed for the occasion, Campano's *Oratio* planned to stir the Germans into action against the Turks, but a considerable delay in opening the Diet and its focus on Germanic issues meant that while the speech was widely diffused, it was never delivered. Campano was bitterly disappointed, expressing his aversion to the Germans in his letters to Italy.

In 1469–70 Campano acted as proofreader and editor of classical works for the printing press of Ulrich Han in Rome. On Han's death in 1479, his equipment and premises were acquired by Stephan Planck: perhaps a clue as to how Planck came to print this work of Campano's. He printed another edition circa 1488–90.

BMC IV 89; Goff C75; Bod-Inc C-038; ISTC ic00075000. **No copy traced at auction in the last 20 years.**

JERUSALEM HAS FALLEN!

14 **CAMPELLO, Bernardino.** *Gerusalemme cattiva: tragedia.* Venice, Antonio Pinelli for Christofforo Tomasini, 1623.

4to, pp. 134, [2 (blank)]; sig. C misbound; copper-engraved title, woodcut initials; minor wormhole to gutter A1-I3, not affecting text; title worn with minimal loss at fore-edge; otherwise a good copy in contemporary *carta rustica*, upper cover marked '1623' in early ink, sewn on 2 vellum thongs laced in; covers damp-stained, a little worn; early ink juvenilia to final blank. £450

First edition of Campello's verse tragedy on the fall of Jerusalem. One of his earliest works, *Gerusalemme cattiva* was published by Bernardino Campello (1594–1676) shortly before his appointment as a papal auditor early in 1623 (his career much advanced by the succession of Maffeo Barberini, bishop of Campello's native Spoleto and a personal associate, as Urban VIII later in the year). With a dedication dated to 20 January, *Gerusalemme cattiva* likely narrowly predates Campello's other tragedy of 1623, *Albesinda*; the two works 'didn't go unnoticed by men of letters of the time such as Apostolo Zeno and Ireneo Affò' (DBI, *trans.*).



The architectural engraved title, showing the arms of the dedicatee Giovanni Sturani, is unattributed, though the initials 'P.X.' can be found in the lower corner. The same border was re-employed for the title of *Albesinda*, though with the arms of Federico Cesi, founder of the Accademia dei Lincei.

USTC 40000080. Uncommon outside Italy, OCLC records only three copies in the UK (BL, Bodleian, CUL) and three in the US (Getty, Huntington, Pennsylvania).

PRINTED ON VELLUM

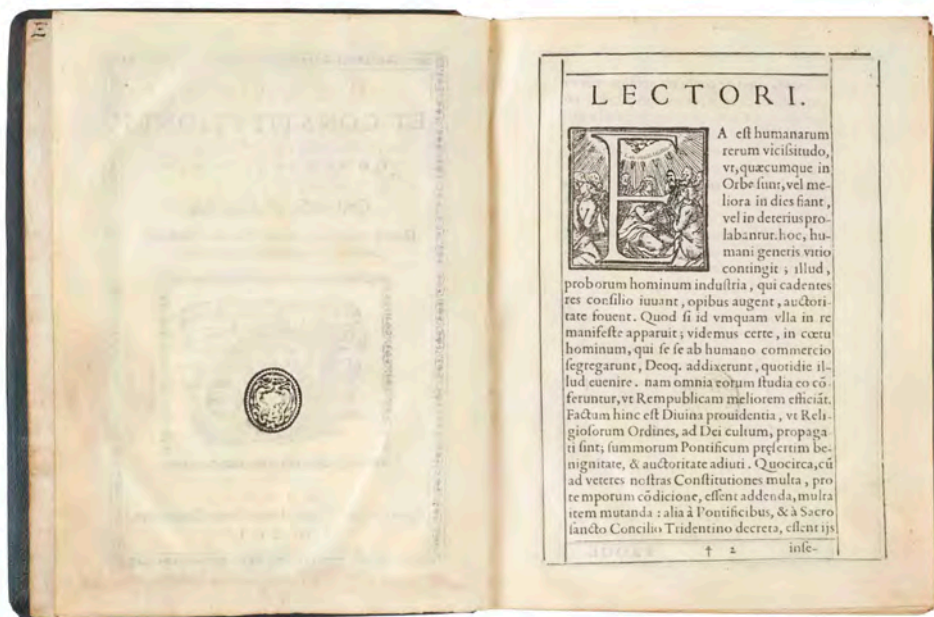
15 [CANONS REGULAR OF THE LATERAN]. Regula et constitutiones Canonorum Regularium congregationis S. Salvatoris, Ordinis Sancti Augustini. Denuo reformatae, auctae, summis illustratae, indiceq. locupletissimo exornatae. Rome, apud Paulum Bladum, 1592.

4to, pp. [48], 200, 22; without blanks B4 and Ee4, K4 replaced by cancels & and ij; printed on vellum; title and calendar printed in red and black, text within double border; woodcut vignettes depicting the Holy Saviour and Saint Augustine to title and C1 respectively, woodcut initials; bound with eight other short works, printed on paper, and 8 leaves of manuscripts, all on the same subject, short worm track in the inner margin of first few works on paper, not affecting text; overall a splendid copy, bound in ca. 1735 black shagreen (sharkskin), head and tail of spine chipped, lower joint split but holding, gilt brocade paper as pastedowns, edges gilt and gauffed; some rare underlining to first work; early eighteenth-century ink stamps of Bishop Gian Alberto De' Grandi (*see below*) to lower outer corner of title of first and second works; a close variation of the aforementioned stamp, probably an earlier version, to *verso* of first title; eighteenth-century (?) manuscript inscription to foot of first title, mostly erased; late eighteenth-century stamp of San Pietro in Vincula (oval stamp in black ink, with an image of St Peter surrounded by the wording 'Bibliotheca S. Petri ad vincula' – *see below*) to first title, erased but still visible within printed typographic frame of title.

£25,000

The most complete edition, rare, of the Rule and Constitutions of the Order of the Canons Regular of St Augustine of the Congregation of the Most Holy Saviour, printed on vellum, with two seemingly unrecorded cancels, from the library of a former Abbot General of the Order.

The Congregation of the Regular Canons of the Most Holy Saviour, called 'Renan' after the river Reno, near Bologna, where their first rectory was located, was officially constituted in 1418, although its origins can be traced back to the eleventh century. The Renan Congregation gradually acquired an international character (pories were established in various locations in France and England) and distinguished itself on a cultural level, maintaining its reputation as a well-regulated institution. After a period of prosperity and expansion in the sixteenth and seventeenth centuries, the Congregation saw a progressive decline in the eighteenth century, culminating in the suppression of churches and monasteries in the Napoleonic period. At the beginning



of the Restoration, both the Renan Canons and their sister congregation of the Lateran Canons were left with a single monastery each, respectively S. Pietro in Vincoli in Rome and S. Maria of Piedigrotta in Naples. It was therefore decided to unite the two congregations, which in 1823 formed the Canons Regular of the Lateran.

Previously printed in a much shorter format in Bologna in 1497 (of which only four copies survive) and in Rome, also by Blado, in 1549 (ff. 154 only), **the Regula are here bound with eight short, extremely rare, publications, spanning from 1580 to 1733, and a few eighteenth-century manuscript leaves, recording pontifical decrees, ordinances, and sanctions updating the statutes of the Order** (a complete listing is available upon request).

Provenance: formerly in the private library of Gian Alberto (Francesco Gaetano) De' Grandi (Venice, 1689 – Chioggia, 1752), Bishop of Chioggia from 1750 to 1752, and former Abbot General of the Canons Regular of St Augustine of the Congregation of the Most Holy Saviour. After his death, the book must have found its way to the central library of the Order, held at San Pietro in Vincoli, in Rome. Following the suppression of the religious houses in 1873, as a consequence of the creation of the new Kingdom of Italy with Rome as its capital, the libraries of the suppressed religious houses were confiscated for the benefit of the newly created Biblioteca Nazionale Centrale in Rome. Of the extensive library (estimated at 15,000 volumes) of the, by then, Canons Regular of the Lateran, held at San Pietro in Vincoli, only 2000 titles were effectively transferred to the National Library in 1876, while the remaining part

was dispersed (see M. Venier, *The Libraries of the suppressed Religious Houses*; M. Venier, 'Per dove, fino a dove, da chi: ricostruire il viaggio del libro attraverso i suoi segni. L'esperienza della Biblioteca nazionale centrale di Roma', in *La Bibliofilia*, Vol. 117, No. 3, September–December 2015, pp. 357–366; Del Bono, Gianna. *Congregazione dei canonici regolari del SS. Salvatore. Libri e Biblioteche degli Ordini Religiosi in Italia alla fine del secolo XVI*. 6. Città del Vaticano, Biblioteca Apostolica Vaticana, 2018). Books with the stamp of San Pietro in Vincoli can now be found in institutions all over continental Europe, the UK, and the USA.

Very rare outside of Italy. OCLC records only one copy in the US (University of California, Berkley), one in the UK (University of Manchester), one in Sweden (National Library of Sweden), and two in France (Bibliothèque Sainte Geneviève and Bibliothèque Nationale de France). USTC adds one further copy, at the National Library of Russia. **None of the copies recorded appear to be printed on vellum, nor to have the cancels & and ij.**

Only one other copy on vellum seems to have appeared on the market in the last 200 years, apparently offered at auction in London three times in the space of 12 years, between 1829 and 1840, passing from the Hibbert to the Hanrott collection first, and then to the Butler collection (see *A Catalogue of the Library of George Hibbert, Esq., of Portland Place. Which will be sold by auction by Mr. Evans, at his house, no. 93, Pall-Mall*, London, printed by W. Nicol, 1829, lot 6889; *Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First*. Sold by auctions by Mr. Evans, at his house, No. 93, Pall-Mall, 1833, lot 492; *Bibliotheca Butleriana. A Catalogue of the Library of the Late Right Rev. Samuel Butler, D.D. Bishop of Lichfield. Sold by auction by Messrs. Christie and Manson, at their Great Room, 8, King Street, St James's Square, on Monday, June 1st, 1840*, lot 370, 'Printed upon vellum. **The only copy known.** A beautiful book'). The whereabouts of this copy is currently unknown.

Not in *Catalogue des livres imprimés sur vélin de la bibliothèque du roi* (which only records the 1549 edition); Brunet, III (1834), p. 156 (mentioning the Hibbert copy); Bernini, n. 302; Vaccaro-Sofia, n. 1091; USTC 852278.



CONSTITVTIONES
CANONICORVM
REGVLARIVM

Congregationis S. SALVATORIS
Ordinis Sancti Augustini.



C DE

ORIGINS OF THE MONASTIC RULE

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

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

[bound with:]

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

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

Two works bound together in a (probably Basel) binding of the second quarter of the sixteenth century of calf over wooden boards, central panel on covers with vertical impressions of a roll with Renaissance ornaments and enclosed by a double border of the same roll, brass catches, pastedowns from printed binder's waste (Polydore Vergil, *Adagiorum opus*, Basel, Froben, 1525, and Cicero, *Opera*, Basel, Cratander, 1528); rubbed, spine and corners restored, clasps missing, a few wormholes. £9000

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

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

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

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



retione

ne forte inuacuū currem aut cucur-
rissem. Quis ergo tam presumptor et ce-
cus sit qui se audeat suo iudicio ac dis-
cretionē committere. cuius uas electionis
indignū esse coapostolorum suorum se col-
latione testetur. Unde manifestissime
comprobatur. ne a domino quidem vi-
am perfectionis quē piā promereri-
qui habens vnde valeat erudiri. doctri-
nam seniorum. vel instituta contemps-
rit. parū pēdēs illū eloquiū quod opor-
tet diligentissime custodiri. Interroga
patrem tuum et annuntiabit tibi. senio-
res tuos et dicent tibi,

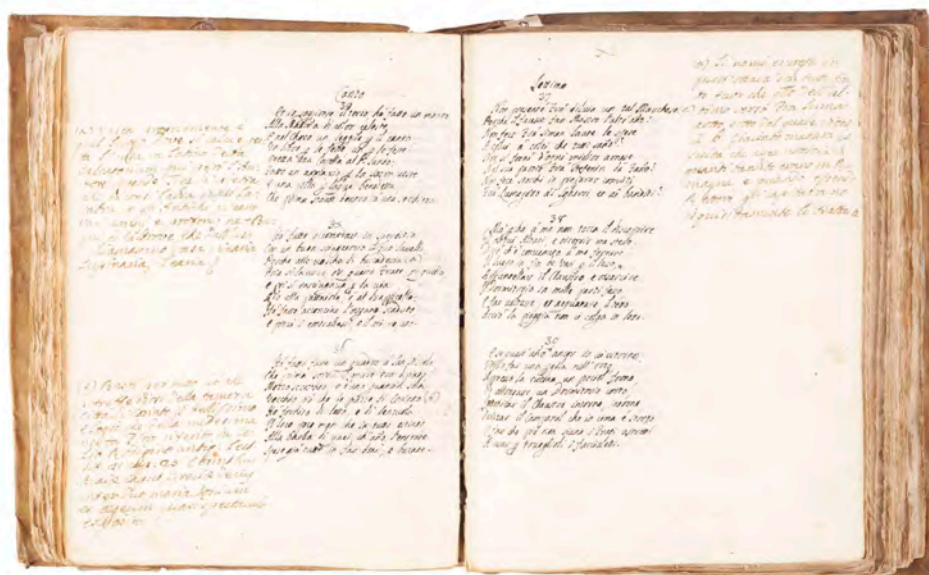


De appetenda discretionē.

Probably from Saxony or Flanders originally, Hugh (d. 1141) came to Paris at an early age and joined the canons regular of the abbey of St Victor. He lectured on theology in the famous school attached to the monastery and was its greatest representative. He wrote a very large number of exegetical, philosophical, and theological works which exercised a profound influence on the scholasticism of the twelfth and thirteenth centuries. The *De sacramentis* is the most important: 'joined to the different approach of Abelard, it became the grandmother of all the *Summae* of the following hundred years. It is also important as being an extension of the Anselmian rather than of the Abelardian use of dialectic. Hugh employs logic and speculation to penetrate and to establish the doctrine rather than to build up an edifice of ingenious conclusions and deductions ... The Victorine element in Aquinas is indeed very large' (Knowles, *ibid.*).

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

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



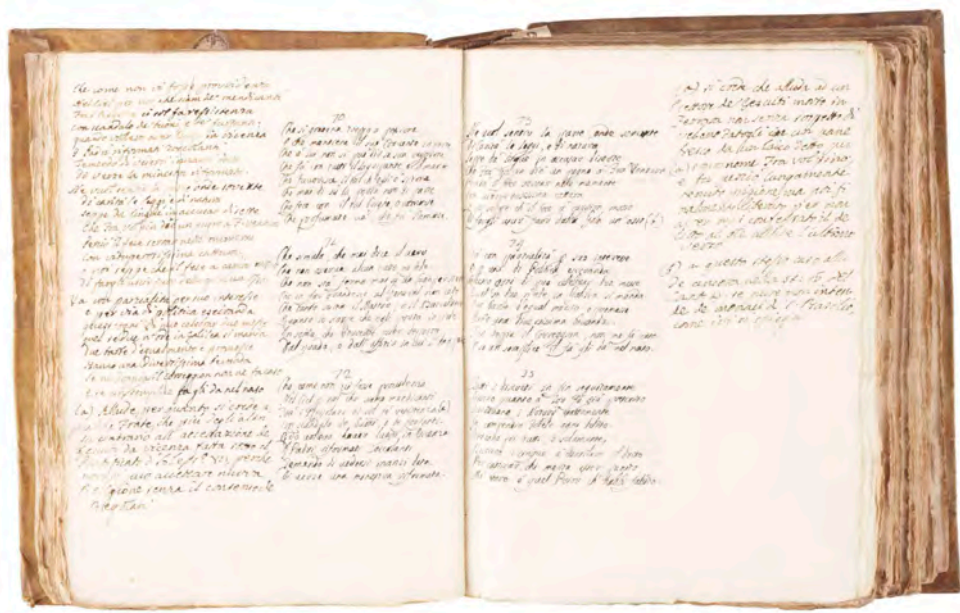
A SATIRE OF MONASTIC LIFE

17 CHIESA, Sebastiano. Capitolo fratesco. [Italy, probably Emilia, seventeenth century].

Manuscript on paper, 4to, ff. [276]; written in brown ink in a fine Italian seventeenth-century cursive hand, running titles, very ample margins often filled with extensive annotations in a contemporary hand; in very good, fresh condition, bound in contemporary stiff vellum; soiled, paper label on spine partly perished. £1750

Unpublished seventeenth-century Italian poem in sixteen cantos in ottava rima. Sebastiano Chiesa's *Capitolo fratesco*, or *dei frati* according to other sources, was apparently entrusted by the dying author to a friend, and enjoyed wide circulation and acclaim in manuscript form in the seventeenth and eighteenth centuries.

The *Capitolo* is an irresistible Boccaccio-esque narrative which portrays the monastic life, rendering the everyday vicissitudes of friars with lively satirical anecdotes and producing a less-than-flattering portrayal of the author's own habit. Another, shorter version of fourteen cantos is also known. Our copy contains the longer, complete version in sixteen cantos, complemented by additional octaves and annotations that were meant as keys to the understanding of names and locations veiled by the author under pseudonyms. The author is known to have produced a manuscript with such additions himself (Pezzana, *Vita di Fr. Ireneo Affò*, pp. 356 ff.).



Little is known about Sebastiano Chiesa (1602–1666). He describes himself as from Reggio, and authored verse in the vernacular under the name of ‘Accademico Occulto’ or ‘Accademico Lepido’. It was the *Capitolo*, though, which drew the most praise for over a century: for the novelty of the idea, for the fun and variety of the stories, and for the ease of the style.

Piantanida III, 2907 ff.; Melzi III, p. 150; Quadrio, *Storia della poesia* II, p. 328.

RARE LIMOGES IMPRINT, SUMPTUOUSLY BOUND

18 CICERO, Marcus Tullius (Siméon DU BOIS, editor). *Epistolae ad T. Pomponium Atticum ex fide vetustissimorum codicum emendatae studio et opera Simeonis Bosii Praetoris Lemovicensis. Eiusdem Animadversiones ad amplissimum virum Philippum Huraltum Chivernium. Limoges, Hugues Barbou, 1580.*

Two parts in one volume, 8vo, pp. [viii], 622, [42]; [iv], 371, [1] (pp. 365–317, [1] bound after title of first part); each part with its own title-page bearing woodcut printer’s device (motto ‘meta laboris honor’); occasional light spotting, some uniform light browning, but a very good copy in contemporary French dark red morocco, border of double gilt fillets on covers, sewn on three supports, smooth spine elaborately tooled in gold to a fanfare design with leafy sprays and small hatched and solid tools, title lettered in uppermost cartouche, endbands of pink and blue silk, gilt edges, medieval manuscript waste showing through pastedowns; slightly rubbed, small neat repairs to head and foot of spine, without front free endpaper. £1400

Rare edition of Cicero's candid, personal and political letters to his friend Atticus, a prime source for the history of Rome leading up to the fall of the Republic, a model for refined epistolography in early-modern Europe, and a much-cherished and influential work read and referred to by major thinkers well into the nineteenth century. Familiar letter-writing as a genre, in particular in the style modelled by Cicero in the letters to Atticus, flourished throughout history. By the eighteenth century, its inherited conventions shaped the style of major personal and literary correspondence. 'For Jefferson, the foremost authority was Cicero, who linked masculine virtue, self-control, self-improvement, and the dignified expression of character through epistolary eloquence. After a youth devoted to study of the classics, Jefferson claimed to have reread entirely Cicero's many volumes of letters during his retirement at Monticello. Writing to John Adams, Jefferson described Cicero as "able", "learned", and "honest", the "first master" of style (A. Burstein, 'Jefferson and the Familiar Letter', in *Journal of the Early Republic*, 1994, 14, No. 2, p. 200).

The present edition is a rare Limoges imprint, edited by the local scholar Siméon Du Bois (1536–1581), a correspondent of Scaliger who died the year after this publication. It is recorded only in three US libraries (Illinois, Massachusetts, and Wisconsin) and two UK libraries (Cambridge, Oxford).

We have been unable to find exact matches for any of the tools used on the binding, but the motifs and overall design are those employed by Parisian workshops in the years around 1580.

Pettegree *et al.*, *French vernacular imprints* 62332; USTC 110212.





DESCRIBING 100 NEW SPECIES OF PLANTS

19 **CLUSIUS, Charles (de l'Écluse).** *Rariorum plantarum historia.* Antwerp, Jan Moretus 'ex officina Plantiniana', 1601.

Folio, pp. [12], 364, cccxlvi, [10], [2 (colophon, blank)]; without the portrait; title with elaborate copper-engraved border, copious woodcut illustrations in text; a little spotting, mostly marginal; a very good copy in contemporary Italian vellum over boards, spine lettered in ink; worn but sound, scratches to lower board, split to upper joint; contemporary ownership inscription to title 'Alb. Campi et amicorum' with note on the date and cost of binding ('1602 // costa ligato [bolognini?] 38') to lower pastedown, later seventeenth-century inscription of Christoph Sigismund, Graf von Kuenburg. £4800

First edition of Clusius's magnum opus, containing approximately one hundred new species. A valuable collection of careful descriptions of rare plants, the *Rariorum plantarum historia* gathers accounts from Clusius's earlier botanical tours of Spain (*Rariorum aliquot stirpium per Hispanias observatarum historia*, 1576) and Austria and Hungary (*Rariorum aliquot stirpium per Pannoniam, Austriam, et vicinas quasdam provincias observatarum historia*, 1583) with extensive new material.

Particularly notable are descriptions of tulips, which Clusius had introduced to the Netherlands with the establishment of the *hortus academicus* at Leiden in 1593, and the first printing of the *Fungorum in Pannoniis observatorum brevis historia*, the first treatise dedicated exclusively to mycology.

Of the 1109 woodcuts, some 233 are from Clusius's *Rariorum aliquot stirpium per Hispanias observatarum historia* (1576) and 356 from his *Rariorum aliquot stirpium per Pannoniam, Austriam et vicinas quasdam provincias observatarum historia* (1583); Nissen attributes the remaining five hundred new woodcuts to Nikolaus Solis ('dem Sohne des Virgil Solis in Frankfurt a.M.'), though his death in 1585 makes this unlikely.

USTC 1003396; STCV 6619526; Nissen 372.

THE MOST FAMOUS ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE

20 [COLONNA, Francesco]. Poliphili hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat [La hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno]. Venice, [heirs of Aldus], 1545.

Folio (303 x 201 mm), ff. [230 (of 234)]; a-y⁸, z¹⁰, A-E⁸, F⁴; 170 woodcuts in text, of which 9 full-page (the Priapic woodcut uncensored); woodcut Aldine device to verso of last leaf; n1^v and n8^r transposed (as in the first edition); bound without preliminary section [*]1-4; f. a1 very lightly foxed, but a very good, broad-margined copy, very lightly washed, bound in nineteenth-century polished calf, boards panelled in gilt, spine gilt-ruled in compartments, one lettered directly in gilt; a few scuffs; copper-engraved armorial bookplate (by Agry) of the family Nuñez del Castillo, marquesses de San Felipe y Santiago, to upper pastedown; twentieth-century bookseller's ticket of Arthur Lauria to front free endpaper. £24,000

Second edition, scarcer than the first (1499, also an Aldine), of the most beautiful illustrated book printed in Italy in the fifteenth century. Known for its fine woodcut illustrations, mysterious meanings, and the cryptic inclusion of Colonna's name, the *Hypnerotomachia* has been celebrated as the finest example of early Venetian printing.

'It is not easy to sum up in a few words the artistic and literary interest of the book. The woodcuts, one of which is signed "b" have been ascribed, as Pollard says, with no good reason to a dozen artists including Bellini. What is clear is that the artist who designed them was influenced by the work of Bellini, Carpaccio and perhaps Botticelli. They have a unique perfection and all that can be said with certainty is that the same hand may be traced in some other contemporary woodcuts. Why Aldus published this book is a mystery since he was mainly interested in producing editions of the Greek and Latin classics. In any case it was an expensive failure, for in 1508 he complains that nearly the whole edition was unsold, and it was left to later generations



HYEMI AEOLIAE.S.

Ad questo nobile figmento el praestan-
te artifice, electo soleramente el marmo-
ro hauea, che oltra la cãdidecia sua era ue-
nato (al requisito loco) de nigro, ad expri-
mere el tenebroso aere illumino, & nebu-
loso cum cadente grandine. Sopra la pla-
na della dicta ueneranda, Ara rigidamẽ-
te rigoroso, pmineua el rude simulachro
del hortulano custode, cù tutti gli sui de-
centi & propriati insigni. Laquale myste-
riosa Ara tegeua uno copulato umbracu-
lo, sopra quattro pali nel solo infixi affir-
mato & subſtentato. Gli quali pali dilige-
temẽte erano i uestiti di fructea, & florea
frondatura, Et el culmo tutto intecto de
multiplici fiori, & tra ciaſcuno palo nel
lymbo dellapertura, ouero hiato del um-
braculo affixo pendeu a una ardente lam-
pada, & in circuito ornatamente braçtee
doro dalle fresche & uerifere aure incon-
ſtate uexate, & cum metalli crepituli so-
nante nelquale simulachro, cum maxi-

ma religiõe & priſco rito rurale & paſtorale alcune amole, ouero amp u-
le uitree cù ſpumate cruore del immolato Afello, & cum caldo lacte &
ſcintillante Mero ſpargendo rumpeuano, & cum fructi. fiori. fronde. fe-
ſta, gioie libauano, Hora drieto a queſto glorioſo Triumpho, conduce-
uano cù antiqua & ſiluatica cerimonia illaqueato el ſeniculo la-
no, de reſte & trece intorte di multiplici fiori, cãtanti carmi
ui ruralmẽte Talaffii, Hymænei, & Feſcennii, & inſtru-
menti rureſtri cum ſuprema latitia & gloria, cele-
bremẽte exultanti, & cum ſolenni plauſi ſal-
tãti, & uoce ſcemelle altifone, Per laquale
coſa nõ mãco piacere & dilecto cum
ſtupore quiui tali ſolenni riti &
celebre feſte me inuaſe, che
la admiratione de
gli præceden-
ti trium-
phi.



TRIVMPHVS



EL QVARTO triupho q̄tro rote el portauano di terrineo Alue-
sto archado una fiata accēlo renuēte la extinctiōe. Il residuo di tabula
tura quadrāgula, cū il modo antedictō, era di folgorāte carbūculo tra-
goditano, nō temēdo le dēse tenebre, di expoliūssime calature, longo
di ragionamento distinctamente. Ma quale operature considerare si do
uerbbe in quale loco, & da quale artifice furono fabricate.

Dūq; la dextera faciā optimānte tal dimōstraua historia. Vna uene
rabile matrōa p̄gnāte. Allaq̄le el fūmo Iupiter diuinānte (q̄le cū la Dea
Iunone sole) cū tonitri & fulmini li appeua itāto che accēla se cremaua
incinere, & del cōbusto, uno nobilissimo & diuo infātulo extraheuano.

TABELLA DEXTERA.



Nel'altra io m
ad uno celeste ho
scia in uno antro



Nello q̄drato
oī sexo sagittati, cl
hesse in diuinitat
tro el maxio Iupi
claudicāte cōtra l

of book collectors to appreciate it. Nevertheless, it was re-printed in 1545, published three times in French and translated into English in a botched version in 1592 under the title *Hypnerotomachia or the Strife of Love in a Dream*. It is a curious work written in a language which is a mixture of Latin and Italian [interspersed with Greek and Hebrew words], and briefly can be described as a Renaissance monk's dream of the ancient world. "Poliphilo, the hero and lover of Polia, falls asleep and in his dream and pursuit of Polia sees many antiquities worthy of remembrance and describes them in appropriate terms with elegant style" – to quote the words of the preface' (J. Irving Davis).

Nowadays the woodcuts are widely considered to be the work of Benedetto Bordone (1460–1531), a successful miniaturist active in Venice, turned cartographer and prolific designer of woodcuts later in life. 'The illustration follows two themes, cuts relating to the story content of the dream and representations of ancient architecture, inscriptions, and triumphal processions observed by the dreamer and described in detail in the text' (Mortimer, *Italian 16th-century books*, no. 131).

The woodcuts of this edition are from the original blocks of the first edition, except for the six blocks on leaves b4^v, b5^r (two), e2^v, e5^r and x2^r which were re-cut according to Mortimer. In fact, with the further exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected) but its place taken by the register and colophon instead, it is a page-for-page reprint of the 1499 edition. The removal from the present copy of the title was perhaps a somewhat naïve attempt to disguise this second edition as the first.

'The author, Francesco Colonna (Latinized, Franciscus Columna) was a Dominican monk in the monastery of S. S. Giovanni e Paolo, who died in Venice, where he had lived the greater part of his life, in 1525 (or 1527) at a very advanced age. The last leaf in the book before the errata leaf [in the second edition, before the colophon], purposely hides the real author under the name "Poliphilus" but tells us the fact that the writing of the book was completed by said "wretched" ("misellus") lover, at Treviso in May 1467. It is on taking the first letter of each of the 38 chapters in succession, a device often resorted to in the fifteenth and sixteenth centuries, that we discover his identity in the phrase, "Poliam Frater Franciscus Columna Peramavit." The identity of Polia, if she ever lived in real life, has never been established' (Hofer, *Variant copies of the 1499 Poliphilus*, 1932, pp. 3-4).

EDIT16 12823; Adams C2414; Mortimer 131; Sander 2057; Renouard 1545 14 (pp. 133-134); Essling 1199; J. Irving Davis 85.



IN AN EMBROIDERED BINDING

21 [CONFRATERNITIES]. Origine della Ven. Confrater. del SS. Crocifisso nella Chiesa de' RR. PP. de' Servi di M.V. in Padova. Aggregata all'Arciconfraternita del SS. Crocifisso di S. Marcello in Roma. *Padua, Fratelli Conzatti, 1780.*

8vo, pp. 142, with woodcut frontispiece printed to p. [2]; ornament to title and woodcut initial; some light browning and spotting but otherwise clean; in an elaborate embroidered binding in white silk, with vertical stripes and decorative sequined silver border with five metallic motifs on spine, and the arms of an archbishop (a Benedictine of the Cassinese Congregation) embroidered on both boards in coloured silk and silver and gold thread, all edges gilt, green silk endpapers; book-labels of Jean Furstenberg and 'J-J. S.' on front free endpaper; some light wear, but still a very good copy. £1950

A collection of uncommon and unrecorded mid-sixteenth-century French editions in Greek of Demosthenes' orations, printed by the Parisian printer Jean Loys and mostly edited by the Flemish scholar Jan de Straeel (or Strazel), royal professor of Greek. This sammelband was gathered for and used by a contemporary reader, most likely a student at the University of Paris, who lightly and regularly underlines passages and marks important *loci* with manicules, revealing a constant engagement which is sustained throughout the collection. This reader is likely to have been French, and perhaps favoured with easy access to the stock of the printer Jean Loys, since the first two and the last of these editions only appear in bibliographies as printed by Wechel or Bogart.

BP16 (no record), (no record), 109289, 109290, 108837, (no record); Renouard, Imprimeurs, Jean Loys, (no record), (no record), II.67, II.68, II.36, (no record).

WITH AN EXTENSIVE MARGINAL MANUSCRIPT COMMENTARY

23 **DUNS SCOTUS, Johannes.** *Quaestiones in primum librum Sententiarum Petri Lombardi* [edited by Antonius Trombetta]. *Venice, [Printer of Duns Scotus, 'Quaestiones'] for Antonius Bononiensis and Christophorus Bellapiera, 19 November 1472.*

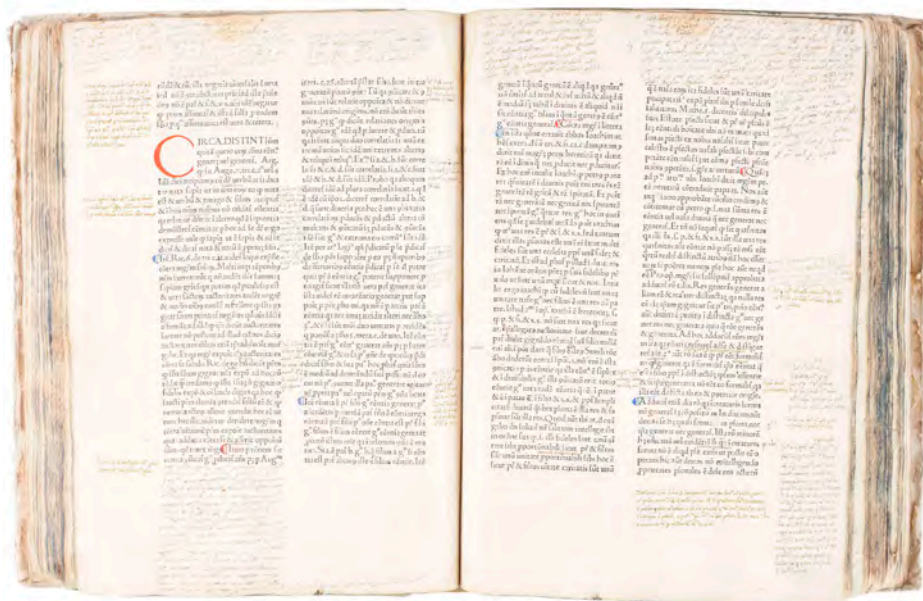
Folio, ff. [246] (of 248: without first leaf, evidently missing since at least the application of this binding, and without final blank); initials and paragraph marks in red and blue, a few contemporary quiring marks preserved; occasional, very minor stains, a few early quire guards and hinge reinforcements, small closed tear in the second leaf of quire 7, sixth leaf of quire 15 neatly repaired, occasional pale trace of staining to gutter, insignificant pinholes to the margins in the last few leaves; an exceptionally clean, wide-margined copy in eighteenth-century Italian paste-paper boards, vellum spine, flat spine lettered in ink, edges painted blue; boards lightly worn and stained; **extensive marginal and interlinear annotations in a contemporary Italian hand throughout the book**, and an additional, slightly later set of annotations in an Italian hand again pertaining to the whole work. £22,000

An extraordinary copy of this rare and important incunable, with the printed text complemented by an exceptionally extensive contemporary manuscript commentary, as yet unpublished.

The *Quaestiones*, Duns Scotus's chief work and one of the key texts of medieval philosophy, introduced and disseminated philosophical tenets which became central in Western thought: the relationship of identity between essence and existence, the question of whether we can achieve a degree of certain knowledge through our own powers alone (pitching human faculties both against scepticism and those who thought truth can only be revealed from above), the supremely refined use of logic, and the analysis of the cause-effect nexus.

Scotus (John Duns the Scot) was born in a Scottish village near the border probably in early 1266 and was ordained to the priesthood, as a Franciscan, in 1291; he studied and then taught philosophy and theology mostly at Oxford and Paris. His chief work, this commentary on Peter Lombard's *Sentences*, is based upon his teaching at those two universities. His revision and rearrangement of the many lectures for publication were not completed when he died in 1308. Pupils' and followers' efforts to achieve a finished text involved, among other interventions, the inclusion of numerous reports ('reportationes') of lectures held at different times. Many of these additions were less than reliable, yet their presence profoundly marked the nature of Duns Scotus's text, weaving debate and 'polyphony' within it, and making it inherently apt for exegesis and critical reading. Indeed, this second appearance in print, published only two weeks after the first (Vindelinus de Spira, also Venice), did not reproduce Vindelinus's text, but was instead printed on the basis of an independent recension, edited by Antonio Trombetta, a committed Scotist scholar who would later become Bishop of Urbino.

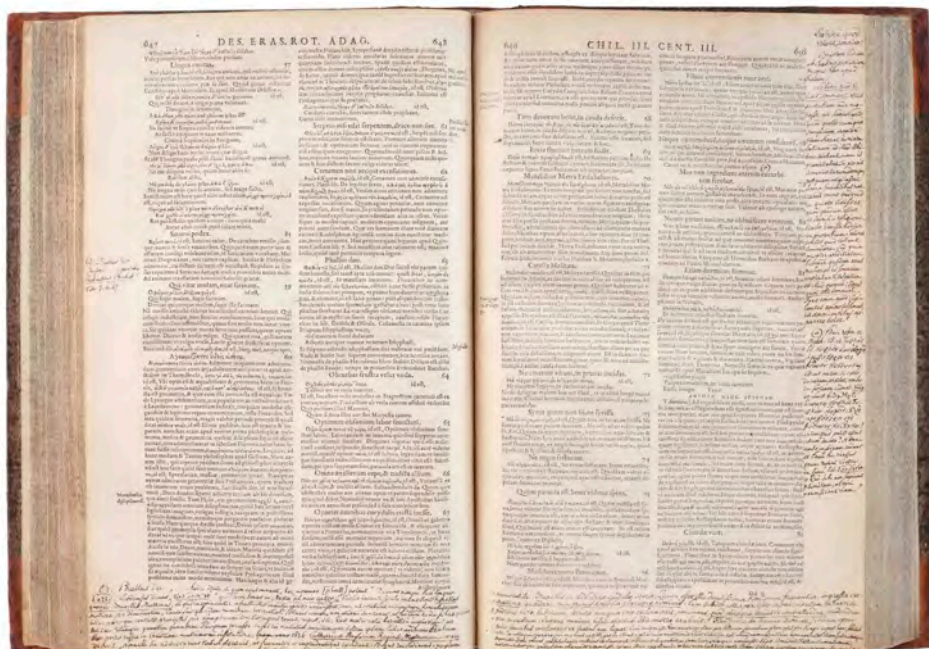
CIRCA. DI. SECVN
diz qro primo de his que
pntur ad uitae de & p^o
Vix in entibz sit aliquid
exis actu immu^o q no ar. Si unqz
gratiaz actu ex inu^o i nafa nihil libi
gratiaz ex^o i nafa q. si aliqd bonu libi
actu infinitu nihil e^o mai^o in uniuerso
Rnde q. ma. e uera q gratiaz fofit
nullu malu gratiaz ex^o totu^o i. Con
tra fue formalit^o fue uirtutal^o gratiaz
si ell^o inu^o fue infimite uirtutis nihil
patit gratiaz libi effectus q. ppter in
ma uirtut^o d^ostruit ex^o i p^ossibile fue
effectus q. maior e uera de gratiaz u
tualit^o fue formalit^o. Et ex^o ell^o fol
li ell^o calidus inbite uirtutal^o nihil
relinquer^o frigidu^o in uniuerso loci nec
si ell^o infimite calidus formalit^o. Item
corpo finit^o nullu corpo aliud fecum
opatur^o q. nec ens infimtu aliud ens
t^o ip^o p^oa^o q^one t^o q^o fue d^omet^o



Among the most salient passages, he touches upon Scotus's controversial and influential anti-Thomistic view on the univocity of being, denying any difference between essence and existence, against Aquinas; he delves into and expand Scotus's logic; he dissects Scotus's metaphysical proof of the existence of God; he tackles the crucial question of knowledge, siding with Scotus in believing that the human mind is capable of reaching true knowledge without divine help. As a fifteenth-century commentator, the writer was able to rely on the humanistic renewal of interest in Platonic texts, including Proclus and Plotinus – an intellectual environment which would have been congenial to the more decidedly Neoplatonised Aristotelianism favoured by Scotists as opposed to the 'more orthodox' Aristotelianism of the Thomists. Countless passages are supplemented with references, and many notes in the lower margin are so arranged as to supply a kind of 'mind map' of the concepts tackled in the main text.

Though the identity of the annotator remains unknown, the workings of his mind, the extension of his references and the original use he made of them are vividly recorded in his writings, which add an important chapter to our understanding of the edition, manipulation, and dissemination of Scotist philosophy in fifteenth- and sixteenth-century Europe.

H 6423*; BMC V 212; GW 9080; Goff D-375; CIBN D-261; BSB-Ink D-301; Bod-Inc D-172; ISTC id00375000. ISTC finds four copies in the UK (BL, NLS, Rylands, Bodleian) and five in the US (Harvard, the Morgan, Bridwell, North Carolina, and Yale).



ERASMUS ANNOTATED BY A BELGIAN JURIST

24 **ERASMUS, Desiderius (Henri ESTIENNE, editor).** *Adagiorum ... Chiliades quatuor cum sesquicenturia: magna cum diligentia, maturoque iudicio emendatae, et secundum Concilii Tridentini decretum expurgatae: ut ex epistola, quae pagina quinta est, fusius patebit. Quibus adiectae sunt Henrici Stephani Animadversiones suis quaeque locis sparsim digestae. Paris, Nicolas Chesneau, 1572 (colophon: 'Cudebat ... Ioannes Charron Typographus, quinto Calendas Decembris, anno Domini Millesimo quingentesimo septuagesimo' [i.e. 27 November 1570]).*

Folio, ff. [xxviii], cols 1–504, 525–1360, f. [1], woodcut printer's device on title, woodcut head-pieces and initials; numerous annotations in a late-eighteenth or early nineteenth-century hand (see below); some very minor staining and soiling, but a very good copy in late eighteenth-century sheep-backed boards, spine gilt and with red morocco lettering-piece; slightly rubbed, joints, corners and edges expertly repaired.

£3800

A notable sixteenth-century edition of Erasmus's *Adagia*, with the commentary of Henri Estienne first published in 1558, extensively annotated by the Belgian jurist Théodore Dotrengue.

The appendix, which is provided with a foreword by the jurist and philologist Claude Mignault (1536–1606), contains material sourced from elsewhere in Erasmus's works (cols. 991–1004), Hadrianus Junius (1005–1204), Johann Alexander Brassicanus (1203–1222), Pythagoras (1221–1226), Johannes Ulpius (1225–1234), Gilbert Cousin (1233–1308), Caelius Rhodiginus (Ludovico Ricchieri; 1309–1314), Polydore Vergil (1313–1318), Pierre Godefroy (1317–1322), Charles de Bouelles (1321–1326), Adrien Turnèbe and Antoine Muret (1325–1330), Willem van Gent (1329–1334), Junius, Willem Canter, and Victor Giselinus (1335–1344), and Melchior van Niepe (1345–1360).

Provenance:

1. The Jesuit College of Dinant, the gift of Father Jean Libion, with seventeenth-century inscriptions on title.

2. The Belgian jurist Théodore Dotrengé (1761–1836), with his ownership inscription 'Theod. Dotrengé' on front free endpaper and with his numerous and often lengthy annotations throughout. Described as one of a number of 'Voltaireans, epicureans and sceptics' who called themselves liberals (van Kalken), in a period of profound political change he was a defender of the rights of the press and institutions, and stood against conscription and feudal privileges (see *Biographie nouvelle des contemporains*, 1822). His numerous and often extensive scholarly annotations here are furnished with classical references, explanations, and cross-references to other works of Erasmus, and demonstrate an interest in Latin, Greek, French, Italian, and German linguistic usage. One long note in the lower margin of cols 647–650 concerns the word 'phallus', discussing also the Italian equivalent 'cazzo', and words in Liège dialect which could be expressed as 'testa del mio cazzo' in Italian. Recorded in the margin of the facing page is the utterance of a curse ('...nominans pudendum viri membrum') by a respectable woman ('Matrona quaedam') of Brussels who had slipped and fallen in the snow.

Dotrengé's library was sold in Brussels in March 1838; books from his library can be found at Ushaw College near Durham and at the Bibliothèque universitaire, Poitiers.

Bibliotheca Erasmiana I 6; Pettegree & Walsby 69793 (apparently a variant of the colophon); USTC 170070 and 170071 (apparently also variants of the imprint and/or colophon). For Dotrengé, see Frans van Kalken, 'Esquisse des origines du libéralisme en Belgique: Le thème politique du centre modérateur', *RHM* I (1926), pp. 161–197, p. 175.

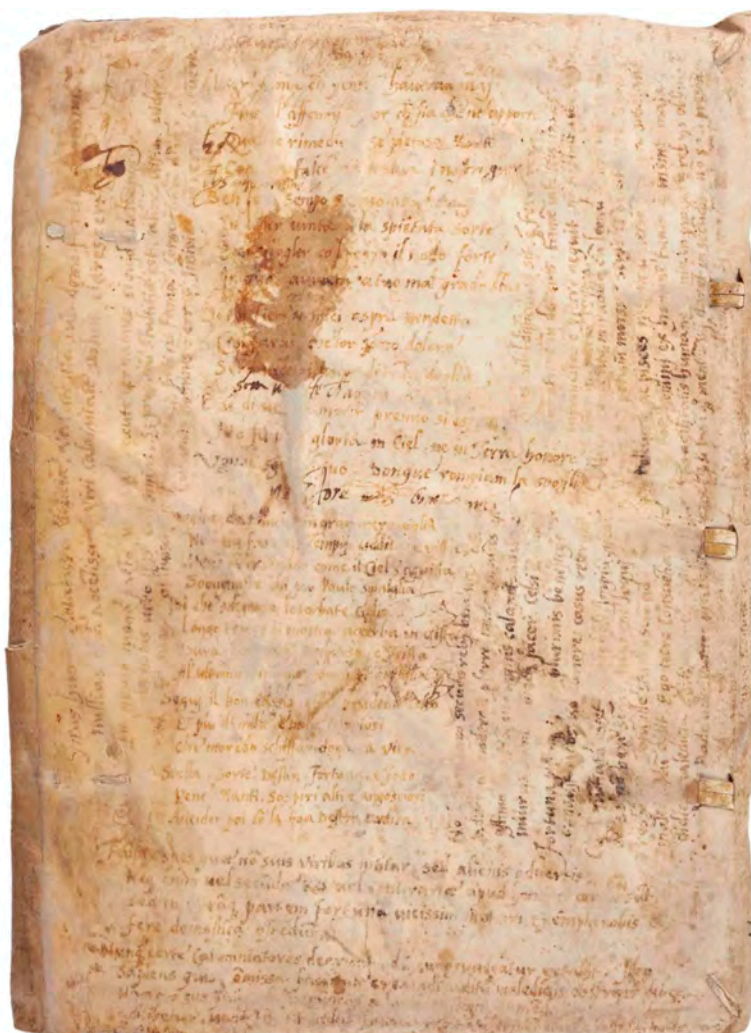


COVERED WITH ITALIAN MANUSCRIPT VERSE

25 EUSEBIUS, Bishop of Caesarea. Evangelicae demonstrationes Libri Decem. Donatus Veronensis vertit. [Venice, Aurelius Pincius, March 1536].

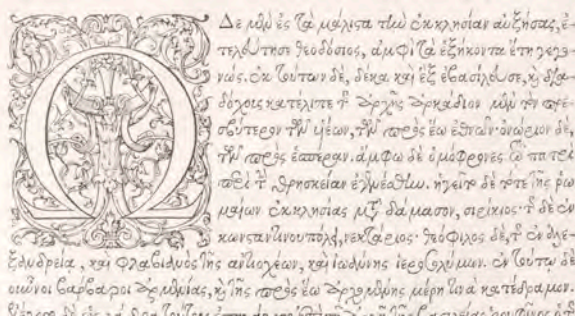
Folio, ff. [vi], 173, [1 (blank)]; woodcut printer's device to title, many ornate woodcut initials throughout; one or two leaves with faint marginal staining, but a clean, crisp, wide-margined copy wrapped in a contemporary vellum sheet covered in contemporary Italian manuscript verse; contemporary ownership inscription Balthazar Tharavasius (or Baldassarre Taravasio, canon from Sarzana, Italy) to front free end-paper and title-page (the latter possibly with dedication to a friend), further inscription to front free end-paper obscured in ink. £5500

Rare first edition, preceding the first appearance of the text in the original Greek, translated into Latin by Bernardino Donato, a humanist whose work was admired by Erasmus. Eusebius's fourth-century exposition of the Gospels presented Christianity as a continuation and completion of Judaism.



The vellum sheet employed as wrapper is covered in contemporary verse in Italian, all apparently unpublished, added after the book was bound. One of the poems we have identified is an elegiac sonnet on the tomb of Hadrian, linking ideals of Roman virtue with vague intents of sweet death in the Tiber's water; other lines express a yearning for the gifts of eloquence and evoke the spirit of the 'great Tully', author of the unmatched *Philippics*, as a mentor. The vernacular verses are interspersed with Latin moral maxims, facing the dilemmas of a soul contending with fortune and virtue.

CNCE 18381; USTC 828510. Two copies located in the US: Columbia and NYPL.



THE FIRST USE IN A BOOK OF THE GRECS DU ROY TYPES

26 EUSEBIUS, Bishop of Caesarea [and others]. Ἑκκλησιαστικὴ ἱστορία, *Historia Ecclesiastica*. Paris, Robert Estienne, 1544.

Folio, ff. [4], 353; 181, [5]; Greek letter, Estienne's basilisk device as king's printer for Greek texts on title and his olive tree device on *verso* of last leaf, large foliated grotesque initials and headpieces; a couple of tears to title without loss, tear to inner corner of **1 and tear to f. 284 (no loss), some creasing and dusting to title, colophon leaf and another few leaves, repair to colophon leaf; seventeenth-century calf, rebaked preserving the contemporary label, with nineteenth-century endpapers, corners restored, inner hinges repaired, somewhat worn; contemporary marginalia and underlining to text; bookplate of Henry Scott Boys. £5000

Editio princeps of Eusebius' milestone history, and the first use in book form of the Greek Royal types based on the hand of the Cretan calligrapher Angelo Vergezio. 'The cursive Greek types, still acknowledged as some of the finest ever cut, were based on the script of the calligrapher Angelo Vergezio, who was then engaged in transcribing and cataloguing Greek manuscripts for the Royal Library' (Mortimer). The attractive initials and headpieces, 'among the best of the printed decorations used in the sixteenth century' (Updike), are the object of debate: some believe them to derive from the same manuscript source as the type, others attribute them to the French engraver Geoffroy Tory.

In 1542, Francois I had appointed Estienne as his new printer of Greek, aiming at printing works from then unpublished manuscripts in the Royal Library at Fontainebleau. Eusebius' *History* was the first text selected by Estienne for the project: a doubly ambitious endeavour, uniting the large scope of the content with the typesetting challenges involved in introducing accents and breathing marks through kerned letters. His exceptional achievement still stands as a milestone in the history of typography.

Adams E1093; BM STC Fr., p. 158; Brunet II, cols 1109-1110 ('Édition originale, et qui mérite d'être recherchée, comme étant le premier livre exécuté avec les beaux caractères grecs de Garamond'); Dibdin I, pp. 194-195 ('beautiful book'); Graesse II, p. 525; Mortimer, *French* 219; Renouard 59: 11; Schreiber 77; see A. Tilley, *Humanism under Francis I* (*The English Historical Review* 15/59).

[illegible]



IN A TACKETED BINDING

27 [GEOPONICA]. Constantino Cesare de li scelti et utilissimi documenti de l'Agricoltura, nuovamente dal latino in volgare tradotto per m. Nicolo Vitelli da citta di Castello... Et con la dechiaratione de alcuni nomi antichi di pesci, come volgarmente hoggidi se adimandano. *Venice, Giovan Battista da Borgofranco, 1542.*

8vo, ff. 194, [6]; woodcut printer's device to title and final page, woodcut initials; occasional very light damp staining to upper margin and lower outer corner; nevertheless a very good copy in a contemporary Italian tacketed binding of limp vellum, soiled, remains of ties, title inked to spine and lower cover; alum-tawed and tanned skin tackets, fourteenth-century manuscript fragments used as sewing support; lower half of front joint split but holding; original sewing still in place; Lawes Agricultural Trust ink stamp and manuscript accession numbers to verso of front free endpaper. £1650

First Italian edition of the *Geoponica*, a collection of agricultural teachings originally compiled by Cassianus Bassus around the sixth or seventh century AD from older Roman, Greek, and Arabic texts (mostly now lost), and revised c. 950 AD by order of Constantine VII, to whom the work was formerly ascribed.

Divided into twenty books, the *Geoponica* deals with various aspects of agriculture, husbandry, and rural life, including the study of the weather and astronomy, viticulture and wine making, olive growing and oil production, horticulture, veterinary science, apiculture, cattle and sheep breeding, fish farming and fishing, how to keep and look after pigeons, birds, horses, donkeys, camels, pigs, hares, deer, and dogs, and how to deal with animals and insects injurious to plants.

An unsophisticated copy still preserved in its original tacketed binding of limp vellum, curiously using tanned skin as primary tackets and alum-tawed skin as secondary and endband tackets.

On the Greek and Arabic sources of the *Geoponica*, see Carlo Scardino, ‘Editing the *Geoponica*: The Arabic Evidence and its Importance’, in *Greek, Roman, and Byzantine Studies* 58 (2018), pp. 102–125.

EDIT₁₆ CNCE 20678; USTC 802992.

THE BRAVE KNIGHT, 'WIZARDS AND EVIL POWERS'

28 **GONZAGA, Curzio.** Il Fido amante, poema eroico. *Mantua, [(colophon:) Giacomo Ruffinello, 1582]*.

Large 8vo, ff. [iv], 217, [1]; with elaborate woodcut title, 36 woodcut initials, head- and tail-pieces, printer's device to last leaf; occasional very mild browning, but a very good, clean, crisp copy in later in eighteenth-century stiff vellum, flat spine decorated in gilt, paper label; gilding and label a little faded. £600

£,600



First edition of an Italian Renaissance heroic poem in 36 cantos, much appreciated by Tasso and published the year after the first authorised edition of the *Gerusalemme liberata*.

‘Composed to celebrate the lineage of Gonzaga, [*Il fido amante*] sings the deeds and trials of brave knight Gonzago, in his attempts to deserve the favour of his beloved Ippolita-Vittoria. [In a tradition championed not long before by Ariosto,] the quest is entwined with supernatural events, wizards, and evil powers’ (DBI, *trans.*).

Adams G 856; BM STC Italian, p. 308; Olschki, *Choix* 18508; EDIT16 21437.

FAITH AND REASON, LOVE AND MAGIC

29 GUILIELMUS ALVERNUS. *De fide et legibus*. [*Augsburg, Günther Zainer, c. 1475-6*].

Folio, ff. [140], with initial blank; capital spaces, a few initials supplied in red at beginning; some worming (mostly marginal but touching some letters, those towards end with old paper repairs), small loss to blank upper margin of [a]6, a few marks, first and last page dusty; good in nineteenth-century yellow paper over boards, paper labels to spine; slightly marked; a few marginal notes and manicules (longer note to Pars IX Ca. I, and to final blank). £5000

Editio princeps of this work covering reason, faith, love, error, idolatry, superstition, magic, and demonology. William of Auvergne (1180/90–1249), Bishop of Paris, was the most important of the pre-Scholastics. ‘He represents the first generation of Paris masters to make a wide use of Aristotelian, Islamic, and Jewish thought in the years immediately preceding the establishment of the friars’ schools. William was the first great master of the new age’ (Knowles). He was familiar with al-Farabi, Avicenna (whom he criticised), Avicbron, Averroes, and Maimonides, and he was perhaps the first to display an intimate acquaintance with Hermes Trismegistus.

After the *De universo*, this is William’s most important book. The *De legibus* of the title means ‘Of religions’, according to the frequent medieval use of the word *lex*, and such is the breadth of William’s reading that it can be seen as a study in comparative religion. However critical or otherwise, there are chapters *De his quae sunt absurda ... in lege Hebraeorum* (VI, i); *De festivitibus Judaeorum* (VI, x); *Errores Mahometi* (VII, ii); *De diversis legibus Saracenorum* (VII, iv); and *De errore Mercurii* [i.e. Hermes Trismegistus] *in statu adorandis* (IX, xi). For Lynn Thorndike (*History of Experimental Science and Magic* II, chapter LII), this work is the source for ‘an unexpectedly detailed picture of the magic and superstition of the time’.

BMC II 323; Goff G711; Bod-Inc G-297; ISTC ig00711000.

¶ Pars. .IX.

¶ Ca. .I.

quia nos xpiani templa edificamus: non dijs sed hominibus sanctis: scz quia a sacra eis statuimus: videlicet festa: sacrasq; cantiones & lectiones: quemadmodum a contra religionem xpianam dixerat Faustus hereticus: qd xpiani ydola in martires: sacrificia in agapas couerterunt. Respondemus: quia nō templa sanctis vel martiribus vel alijs: sed deo altissimo edificamus a quicquid honoris sanctis impendimus: vt dei amici & vt dei seruis: a propter ipsum deum solum hec facimus: nec sanctos ipsos inuocamus a oramus vt deos: neq; vt auctores eorum que nobis prestari petimus: sed vt interpellatores pro nobis a impetratores eorum: neq; ab eis petimus vt nobis huiusmodi beneficia largiantur: sed potius vt deum altissimum orent quatenus ipse nobis ea largiatur: nec dicimus: sancte Petre salua nos: sed poti⁹ ora pro nobis. Martires ergo a alios sanctos colimus: non vt illi ydola vel deos: illi enim ab ydolis a dijs salutem sibi a sperabant a poscebant dari. & illos eā posse dare credebant. Nos autem non sic: non enim a sanctis speramus vel petim⁹ nobis salutem dari: sed vt a domino deo nobis detur impetrari: nec eisdem imponimus vel credimus qd ipsi sunt auctores vel datores salutis: sed potius obtētores seu impetratores. Qd si quis dixerit: qd quemadmodum regibus debetur regius honor: a pontificibus a sacerdotibus sacerdotilis: etiam ita dijs diuinus honor ex necessitate debetur. Respondemus: quia diuinus honor apud nos non signat: nisi dei altissimi honorem: sicut nec hoc nomen deus: nisi deum altissimum vnde & nomen incommunicabile vocatur sapientie .xiii. vbi dicitur de ydolatrijs: quia nomen incommunicabile dederunt ligno a lapidi: quia ergo diuin⁹ non a dijs sed a deo denominatum est: quemadmodum regius ab eo quod est rex: a pontificalis ab eo quod est pontifex: non procedit vniformiter sm intentionem eorum. Deus enim nomen commune est a communicabile apud eos. I Nunc autem reuertamur ad id in quo eramus: a dicamus quia sapientia & iusticia vel bonitas committantur potestatem quam dicunt habere deos. Manifestum est: quia inutilis est cultura deorum iniquis a malis hominibus: superuacua autem sapientibus a iustis: imo a noxia: deoq; altissimo intolerabiliter iniuriosa: si vero non committantur eam sapientia vel iusticia seu bonitas palam est: qd huiusmodi potestas in dijs gladius est in manibus furiosorum. Apparet etiam quanta est vesania ydolatrie: que a deos illos nominare non erubescit: quos a absq; sapientia a absq; bonitate esse constitetur: quare insipientes a malos: & ideo potius inhonorandi atq; spernendi sunt qd honorificandi. Qd si quis dixerit

*missis speramus
in salutem*

2. quoniam

*est dicitur quod in laudibus deos speramus ad salutem
a filius hominum a laude mater in cordibus. Ita supra
more filij sapiens est qd p's*



UNRECORDED AND CENSORED

30 [HOURS, Use of Rome]. Horae intemerate dei genitricis virginis Marie secundum usum Romane ecclesie. *Paris, Thielman Kerver, 6 November 1508.*

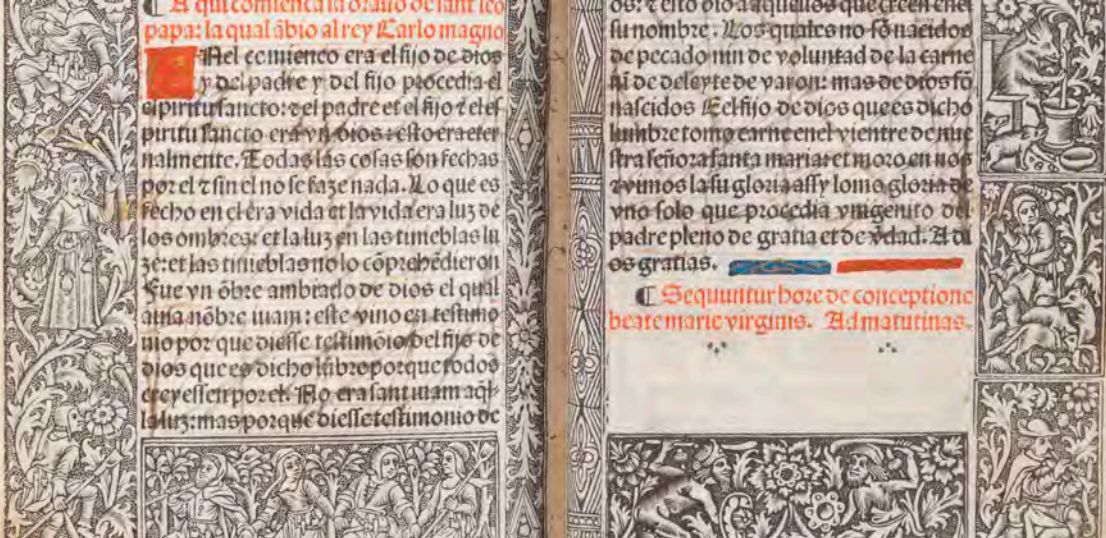
8vo (172 x 117 mm), ff. [152]; printed in red and black on vellum, text within engraved historiated and ornamental borders, many with *criblé* backgrounds, illustrated with 2 circular diagrams featuring St Peter and St James, 19 large cuts (one repeated), and 35 smaller cuts of the Passion, Evangelists and saints, large printer's device at end; initials painted in gold on blue and red grounds, line fillers in gold, blue and red, text ruled in red; slight cockling to quire K, upper margin and fore-edge trimmed close with slight loss to border on a few leaves, occasional rubbing to initials; overall very good in modern red morocco gilt-tooled in Renaissance style by Miquel Rius of Barcelona (ink stamp 1948), gilt edges, red silk endpapers, preserved in quarter morocco and cloth slipcase; book labels of Andrés Roure Gili and Alexandre P. Rosenberg to front free endpaper; passages of text crossed through in ink on 14 pp. by an early censor. £16,000

A beautiful Book of Hours of Roman use, unrecorded in any bibliographies, printed at Paris by Thielman Kerver for the Spanish market, with a prayer in Spanish at the end which has in this copy been crossed through, along with other passages, by an early censor.

The extraordinarily rich decorative programme here employed includes nineteen near full-page engravings, depicting the kiss of Judas, Christ and the instruments of the Passion (repeated), the martyrdom of St John, the tree of Jesse, the Annunciation, the Visitation, the Nativity, the shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, the Holy Trinity, the resurrection of Lazarus, the anointing of David, Pentecost, the Crucifixion, and the attributes of the Virgin. The calendar is illustrated with the signs of the zodiac and occupations of the months, and the borders comprise a remarkable array of profane and sacred scenes: musicians, mermaids, harvesting, hunting, jesters, grotesques, sea creatures and animals, and the dance of death; stories from the Old and New Testament including typological scenes, the Creation, the Apocalypse, and scenes from the life of Christ and various saints.

Most of the larger cuts are from Kerver's 'larger set' characterised by 'greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cuts: cross-hatching and other forms of shading are introduced' (Davies).

A prayer in Spanish appears on t3^v-t4^r, purportedly sent by Pope Leo III to Charlemagne and titled 'A qui comienca la oraiso[n] de sant leo[n] papa la qual a[n]bio a rey Carlo Magno'. Joseph Baer's *Catalogus DCLXXV* (1921) includes an imperfect copy of this Book of Hours (no. 563) remarking that it was 'probably printed for a town in the north of Spain since it contains on page t3^v a prayer in the Spanish language to Charlemagne who was venerated in several towns of northern Spain'. In our copy this prayer has been thoroughly crossed through in ink, likely by a Dominican censor.



The same censor has scored through a few other passages in the text, including rubrics promising indulgences for prayers in honour of Christ's wounds (f5^{r-v}) and to St Gregory (s7^r), the rubric to the office of St Barbara (r5^r), and verses on the Immaculate Conception (t5^v).

Not in Bohatta, Brunet, Lacombe, or Moreau. See Davies, *Catalogue of early French books in the library of C. Fairfax Murray* 267.

A SFORZA COPY?

31 JEROME, Saint. *Epistolae*. Venice, Bernardino Benali, 14 July 1490.

Two parts in one volume, folio (415 x 295 mm), ff. [5], clxxiii, [4], without initial blank; ccxxix, without final blank; f. a1^r of first part with contemporary illuminated 11-line initial 'M' of foliate and floral design in black, blue, green, purple and yellow against a burnished gold ground, and with illuminated borders in all four margins in the same colours and burnished gold, incorporating at foot a crowned wreath containing an *impresa* bearing the motto 'MANCANDO VIVE' and accompanied by the initials 'G A' (see below); f. A1^r of second part with contemporary hand-painted 10-line initial 'P' in blue and red; capital spaces with initials supplied in blue and red; a few marginal annotations; scattered worming affecting first few leaves of first part with worming affecting upper margin (with some old repairs) and dampstaining affecting lower margin, burn-hole in one leaf (n2, repaired with paper on *recto*) with loss of a few words, worm-tracks in upper margins of many leaves in second part (with some old repairs) occasionally affecting a few letters, old repairs along fore-edges of last few leaves, some damp- and mould-staining to upper margin of most leaves, increasing in severity towards the end, illuminated *impresa* at foot of f. a1^r possibly strengthened or retouched; nineteenth-century pastiche binding of red morocco over wooden boards, apparently reusing spine and straps of the previous (eighteenth-century) binding, five brass bosses on each cover; slight wear to extremities.

£6500

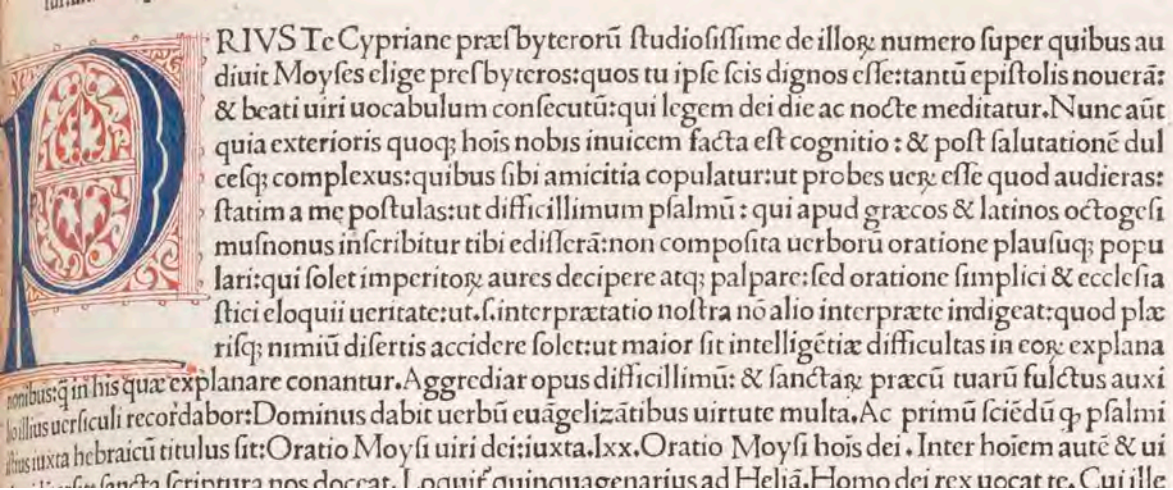
Expositio Symboli Ruffini Aquilegenſis præbyteri ad laurentium papam in qua ſingulos articulos ſi-
dei noui ac ueteris teſtamenti auctoritatibus confirmat: & hæreſes contrarias dei truit. Epifſola Prima.



Dum uideam fideliffime Papa Laurenti ad ſcribendum animus non eſt tam cupidus: nec idoneus: ſcienti non eſſe abſq; periculo multos iudicis ingenium tenue & exile cõmitere. Sed quoniam (ut cum uenia ſui dixerim) id reme-
re in epifſola tua per Chriſti me ſacramenta quæ a nobis maxima cum reuerẽtia ſuſcipiuntur altrigis: ut aliquid tibi de fide ſecundum ſymboli traditionẽ rationẽq; cõponam quis ſupra uires noſtras ſit pondus præcepti. (Nõ. n. me la-
tet ſententia ſapientũ quæ probe admodum dicitur quia de deo & uera dicere periculofum eſt) tamẽ ſi expetiõis a te impoſita neceſſitatem orationibus iuues: dicere aliqua obedientiæ magis reuerentia q̃ ingenij præſumptione tẽta-
bimus: quæ quidem non tam perfectos exerciis digna uideantur: quæ ad paruulos in Chriſto & incipientium librenẽ audium. Equidẽ compari non-

nullos illuſtrum tractatos: aliqua de his pie & breuiter edidiſſe. Photinũ uero hæreticũ ſcio catenus ſcripſiſſe: nõ ut rationẽ dictos: audiẽtibus explanaret: ſed ut ſimpliciter fideliterq; dicta ad argumentũ ſui dogmatis tra-
heret: cum in his uerbis ſanctus ſpiritus prouiderit nil ambigũ: nil obſcurum: nil a reliquis diſſonans uideri: quia in his uere completur propheta quæ dicit: Verbum. n. columans & breuians iniquitatẽ quia uerbum bre-
uiatũ facit dominus ſup̃ terram. Nos ergo ſimplicitatẽ ſuam uel uerbis apoſtolicis reddere & ſignare tẽta-
bimus: uel quæ omiſſa uidentur a prioribus adimplere. Sed ut maniſeſtum fiat argumentum uerbi huius ut dixi-
mus breuiari: cauſam quæ hæc traditio eccleſiæ data eſt ab origine repetemus. Tradunt maiores noſtri q; poſt
aſcenſionẽ domini cõ per aduentũ ſpiritus ſancti ſupra ſingulos quosq; apoſtolus ignea lingua ſeduliſſime lo-
q̃lis diuerſis uariisq; loquarẽt: per quod eis nulla gens extirnea: nulla lingua barbaries inaceſſa uideret & in
uia: præceptũ eis a domino datũ hoc ad predicandũ dei uerbum ad ſingulas quẽq; proficiſci nationes. Diſce-
rent itaq; ab inuicẽ norma ſibi prius futura: prædicationis in cõmune conſtitutione forte alij alio abduci diuer-
ſum aliquid his quæ ad fidẽ Chriſti in uitabant exponerent. Omnes igitur in uno poſiti: & ſpiritu ſancto reple-
ti breue iſtud futurũ ſibi ut diximus prædicationis indicium in unum conferendo quod ſentiebant unuſquiſq; com-
ponitit hanc credentibus dandam eſſe regulam ſtatuit. Symbolũ autẽ hoc multis & iuſtiſſimis ex cauſis ap-
pellari uoluerunt. Symbolum. n. græce & indicium dici poteſt & collatio: hoc eſt quod plures in unum conferunt.
Id enim fecerunt apoſtoli in his ſermonibus in unum conferendo quod unuſquiſq; ſenſit. Indicium autẽ uel ſi-
gnum iccirco dicitur: quia in illo tempore ſicut paulus apoſtolus dicit in actibus apoſtolorum: reſertur multũ
ex circumuentibus iudeis ſimulabant ſe eſſe apoſtolos Chriſti: & luari alicuius uel uentris gratia ad prædican-
dum proficiſcebant: nominantes quidem Chriſtum ſed nõ integris traditionũ lineis nuntiantes. Icirco iſtud
indicium poſuerunt: per quod agnoſceretur ſi qui Chriſtum uere ſecundũ apoſtolicas regulas prædicaret. De-
niq; & i bellis ciuilibus hoc obſeruari ſeruit: quoniam & armos: habitus par: & ſonus uocis idem: & mos unus
eſt. Atq; eadẽ iſtituta belladũ nequa doli ſurreptio fiat: ſymbola diſtincta unuſquiſq; dux ſuis militibus tradit:
quæ latina ſigna uel indicia nuncupantur: ut ſi forte occurreret: quis de quo dubitetur ſymbolum prodit ſi ſit
hoſtis uel ſocius: iccirco deniq; hæc non ſcribi chartulis aut membranis: ſed requiri in credentium cordibus tra-
diderunt: ut certum eſſet hæc neminẽ ex lectione quæ interdum peruenire etiam ad infideles ſolet ſed ex apo-
ſtolorum traditione diſciſſe. Diſceſſuri igitur ut diximus ad prædicandũ iſtud unanimiter & fides ſux apo-
ſtoli inducium poſuerunt: non ſicut fili Adam diſceſſuri ab alterutrum turrem ex latere cocto & bitumine cõſtrũe
teſtucis cacumen uſq; ad celum pertingeret: ſed monumenta fidei quæ ſtarent aduerſum faciem inimici & la-
pidibus uiuis & margaritis dominicis edificantes: quam neq; uenti impellerent: neq; fulmina ſubuerent: neq;
tempeſtatum ac procellas: turbines promouerent. Merito igitur illi ab inuicẽ ſeparandi turrem ſuperbia
ædificantes lingua: conſuſione damnati ſunt: ne unuſquiſq; poſſet aduertere proximi ſui loquelam. Illi uero
qui turrem fidei cõſtruebant omnium linguarum ſcientia & agnitione donati ſunt: illud peccati: hoc fidei
probatum inditum. Sed iam nobis etiam de ipſis aliquid contrẽctandum eſt: margaritis in quibus primo in
loco ſons & origo ponitur: cum dicitur Credo in deum patrem omnipotentem. Vex prius q̃ incipiam de ipſis
ſermonum uirtutibus diſputare: illud non impune commonedũ puto q; diuerſis eccleſiis aliqua in his uerbis
fermonum adiecta. In eccleſia tamen urbis romæ hoc non depræhenditur factum: quod eo propterea eſſe ar-
bitror q; neq; hæreſis ulla illic ſumpſit exordiũ: & mos mihi ſeruatur antiquus eos qui gratiam baptiſmi ſulce-
ptũ ſunt publice iſtẽ fidelium populo audiente ſymbolum reddere: & uicq; adiectionem huius ſaltem ſer-
monis eorum qui præceſſerunt in fide non admittit auditum. In cæteris autem locis quantum intelligi datur pro
pter nonnullos hæreticos addita quedam uidentur: per quæ nouellæ doctrinæ ſenſus crederetur excludi. Nos
tamen illum ordinem ſequimur: quem in aquilegenſi eccleſia lauacri gratia ſuſcepimus. Credo igitur primo
omnium ponitur fides paulus apoſtolus ad hebræos ſcribens dicit. Credere enim primo omnium accedentẽ
accedentem ad deum oportet: quia eſt & credentibus remunerator ſit. Sed & propheta dicit. Niſi cre-
ditis non intelligitis. Vt ergo intelligentia audita pateſcat teſte: primo omnium te credere proſiteris: quia nec
mare quis ingreditur: & liq̃da a profundo ſe eõmittit elemẽto niſi ſi prius credat poſſe ſaluari: nec agricola ſe
mina ſulcis obrui: & fruges ſpargit in terram: niſi crediderit uenturos imbres aſſuturum quosq; ſolis tempore:





An imposing Venetian incunabulum edition of Jerome's epistles, one of the most famous collections of letters in Latin literature alongside those of Cicero, Seneca and Pliny; an attractively illuminated copy with intriguing provenance.

Over 120 epistles from Jerome's pen are extant, written between 370 and 419 AD and ranging from a few lines to several thousand words. They are an essential source for our knowledge of Christian life in the fourth and fifth centuries, and provide an insight into one of the most striking and complex personalities of the age. Much admired by Jerome's contemporaries, they were one of the works most appreciated by Renaissance humanists. There were numerous incunabulum editions, beginning in 1468. The present edition, based on that of 1488 by Andrea Torresano, was published by Bernardino Benali of Bergamo, who had been active in Venice since at least 1480. Benali's reputation as an excellent printer was forged in the 1490s when he issued a number of illustrated works; the last work published in his name appeared in 1543.

Provenance: within a wreath at the foot of f. a1^r is an enigmatic Renaissance *impresa* (rather than a coat of arms) comprising a lighted candle accompanied by a scroll reading 'MANCANDO VIVE' and the initials 'G A'. The meaning intended is that, by decreasing or dying away (in the case of the candle), the flame lives. The *impresa* is surmounted by a ducal crown out of which spring an olive and a palm branch. These branches, collectively known as 'i piumai', the use of which was supposedly granted to Filippo Maria Visconti by Alfonso V of Aragon, were adopted by Francesco I Sforza and his immediate successors as dukes of Milan. The initials 'G A' remain mysterious, but if they are an abbreviation of the first or second Christian name of the owner (as sometimes is the case at this period) then a candidate could be Gian Galeazzo Sforza (1469–1494), sixth duke of Milan. At any rate a Sforza provenance seems likely, and would accord well with the distinctively Lombard style of the illumination. We are grateful to Maurizio Gorra (Académie internationale d'héraldique, Heraldry Expert) for his observations on this *impresa*.



UNIVERSAL HISTORY
FROM DE THOU'S LIBRARY

32 **LE MIRE, Aubert (editor).** *Rerum toto orbe gestarum chronica a Christo nato ad nostra usque tempora. Auctoribus Eusebio Caesariensi episcopo, B. Hieronymo presbytero, Sigeberto Gemblacensi monacho, Anselmo Gemblacensi abbate, Auberto Miraeo Bruxell. aliisq[ue]. Omnia ad antiquos codices mss. partim comparata, partim nunc primum in lucem edita ... Antwerp, apud Hieronymum Verdussium, 1608.*

4to, pp. [88], [8], '120' (i.e. 420), [4 (index)], with main title and three divisional titles; woodcut devices to three of the titles, initials, tail-pieces; slight paper flaw to A2, slightly toned; very good in contemporary red morocco, triple gilt fillet border to covers, spine gilt in compartments, lettered directly in two, all edges gilt; a little worming at foot of spine, some wear to joints, corners and edges; from the library of Jacques Auguste de Thou, with his gilt arms impaling those of his second wife Gasparde de la Chastre to covers, and gilt monogram to spine compartments, '3. C. P. T. 3. F. 85' inscribed in ink to front pastedown. £3750

First edition of this collection of chronicles, covering sixteen hundred years of world history from the birth of Christ to its publication, composed by the ecclesiastical historian Aubert le Mire of Brussels, from the library of Jacques Auguste de Thou.

The volume opens with Eusebius of Caesarea's chronicle to the year 329 AD, with St Jerome's supplement to 381. This is followed by Sigebert of Gembloux's medieval *Chronicon* covering the period between 381 and 1112, with additions up to the year 1225 by Anselm of Gembloux and others. The final part comprises Le Mire's own chronicle ('ex vetustis scriptoribus') from 1200 to 1608, ending with an index directing the reader to passages relating to, for example, Jerusalem and Rhodes, numerous emperors, kings and popes, religious and military orders, plagues and earthquakes, and the invention of printing, which is discussed at length under the year 1440. A pupil of Justus Lipsius, Le Mire (1573–1640) enjoyed a successful ecclesiastical and diplomatic career, and wrote prodigiously, particularly on monastic orders and Belgian history.

Provenance: Jacques Auguste de Thou (1553–1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, served as canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the Gallican Church. His library numbered around thirty thousand books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise.

Le Mire is known to have corresponded with de Thou, and may well have visited de Thou's library during his diplomatic mission to France in 1609, when he found time to tour numerous notable Parisian collections.

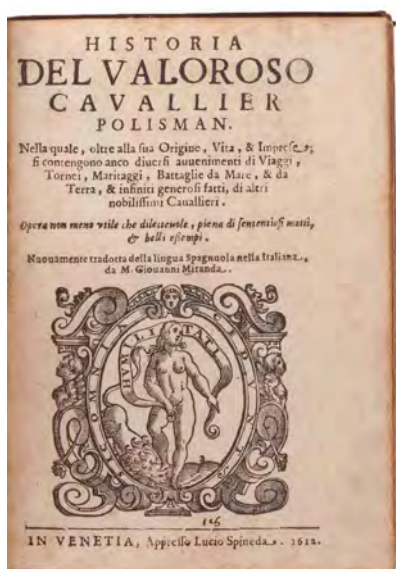
USTC 1003327.

THE ADVENTURES OF THE VALOROUS KNIGHT POLISMAN IN THE OTTOMAN EMPIRE

33 **MIRANDA, Giovanni.** *Historia del valoroso cavallier Polisman, nella quale, oltre alla sua origine, vita, & imprese, si contengono anco diversi avvenimenti di viaggi, tornei, maritaggi, battaglie da mare, & da terra, & infiniti generosi fatti, di altri nobilissimi cavallieri ... Venice, Lucio Spineda, 1612.*

Small square 8vo, ff. [8], 279; 275 numbered '277'; without last blank 2M8; woodcut printer's device to title and colophon, woodcut initials and ornaments; sporadic light foxing, but a very good copy, bound in mid-nineteenth-century English russet, spine gilt in geometric compartments and lettered directly in gilt, edges gilt, grey endpapers; a little rubbed. £1750

Second edition (in fact a reissue of the first edition published in 1573) of a rare pseudo-Hispanic Italian chivalric romance, with a curious printing history.



An uncommon work, the *Historia del valoroso cavallier Polisman* recounts the adventures of the usurped heir to the county of Provence and his travels in the Ottoman Empire. Visiting Alexandria, Cairo, Constantinople, and Corinth, Polisman meets giants and mages, is shipwrecked, and wins the hand of Listandora from the Turkish Sultan, before returning to free Provence from the tyranny of Tiberio. Published at the height of popularity of chivalric romances, the work claims to be a translation from Spanish, although it is almost certainly an original Italian piece, perhaps with links to England to be found in the character of Ascot.

A reported Spanish edition of 1517 is attributed to Fernando Bernal by Leandro Fernandez de Moratin (*Origines del teatro español*, 1838), and later misquoted as 1527 by Gayangos and Gallardo: 'No copy of the book is known, and the only reputed edition, that of 1517, is mentioned on very doubtful authority. There is, however, an Italian Polisman, first published in 1573 (reprinted 1612, *note*), which professes to be "nouamente tradotta di lingua Spagnola in Italiana, Da m. Giouanni Miranda." The concatenation of the names Polisman and Ascot in this story suggest an English origin; but Ascot is the name of a person and not a place. The fact that the translator's name is given as Miranda, and that there figures in the story "un capitano onorato, che hauea nome Miranda amicissimo di Polisman," seems to indicate that the romance was written by Miranda in Italian. The statement that it was translated from the Spanish may well be a pretence ... and may have given rise to the confused rumour of a Spanish edition.' (Thomas, *Spanish and Portuguese Romances of Chivalry*, pp. 134-5). The references to a 1517 edition are likely a confusion with Bernal's *Floriseo* of the same year.

The work was first published by Christoforo Zanetti at Venice in 1573, though some authorities have reported editions of 1572 and 1593, likely as a result of misprints. The present edition appears to be a reissue of the first, with the first and final sections reprinted, published ‘during a minor revival which seems to have been ... a speculation on the part of the Venetian printer Lucio Spineda’ (Thomas, p. 191). The romance would later be revived by Alessandro Caldari in his tragedy *Il Polismano* (Florence, 1737).

In his census of extant copies, Stefano Neri (*Historia del valoroso cavallier Polisman (1572) di Juan de Miranda: guida alla lettura*, Progetto Mambrino) finds three copies in Italian public libraries, two in the UK (Bodleian and UCL), two in the US (Harvard and Newberry), one at the Bibliothèque nationale de France, one at the Biblioteca Nacional de España, and one at the Royal Library of Belgium. This appears to be no. 4 in Neri’s census, the only known copy in private hands.

USTC 4023640.

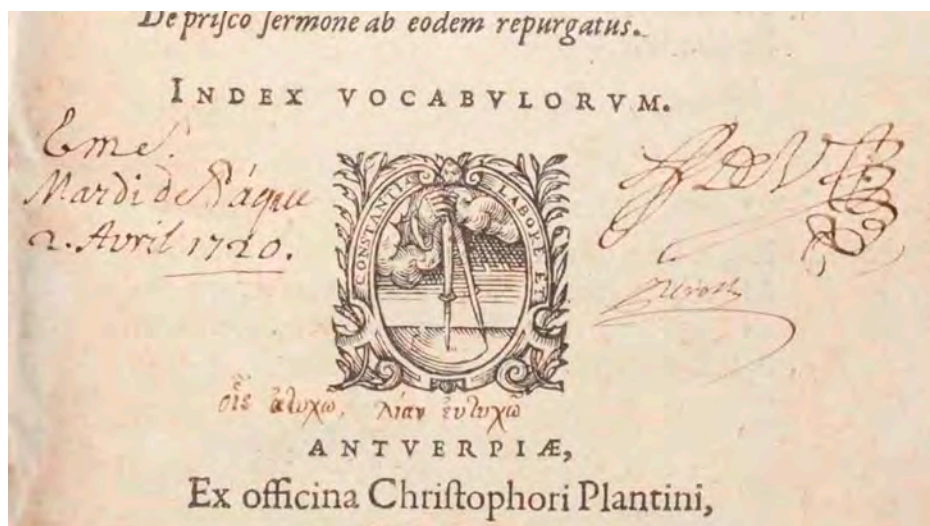
ANNOTATED BY THE FRENCH HUMANIST
AND GREAT COLLECTOR
PAUL PÉTAU

34 **NONIUS MARCELLUS.** De proprietate sermonum. Iam demum innumeris locis restitutus, multis locupletatus, ope vetustissimorum codicum, & industria Hadriani Iunij Medici. Ad D. Maximilianum Imp. Additus est in calce Fulgentij Placiadae libellus de prisco sermone ab eodem repurgatus. Index vocabulorum. *Antwerp, Christophe Plantin, 1565.*

8vo, pp. 592, [40] + 3 blank quires added at end, with manuscript notes covering 5 pages and a few lines; a couple of loose quires at the beginning, some very faint toning, but a very good copy, loose in an unrelated eighteenth-century stiff vellum binding; ownership marks (motto and shelfmark) of Paul Pétau (1568–1614, *see below*) to title, with his copious annotations throughout; acquisition note by “H. de V.” dated 2 April 1720 to title (*see below*). £6500

A remarkable copy of the first critical edition of Nonius, edited by Erasmus’s editor, Hadrianus Junius: a key edition of a very valuable repository of texts of classical antiquity otherwise lost.

The very full, twenty-book ‘encyclopaedia’ compiled by Nonius, a Roman grammarian of the fourth or fifth century AD, consists of a comprehensive list of words, each followed by their definition, and then by quotations of its occurrences in literature. It still stands as one of the major sources for lost works such as the tragedies of Accius and Pacuvius, the satires of Lucilius, and the history of Sisenna.



This copy was owned, studied, and annotated by the renowned French humanist Paul Pétau (1568–1614), a keen-eyed collector of books and manuscripts, *conseiller* of the Parlement de Paris from 1588 to his death. Pétau penned a Greek motto on the title, which is repeated in many of the manuscripts he owned: ‘οἷς ἀτυχῶ, λίαν εὐτυχῶ’. ‘Paul Pétau was a man of universal accomplishments. He was the rival of Scaliger in the science of chronology; his doctrinal works are praised as “a monument of useful labour”; “he solaced his leisure hours with Greek and Hebrew, as well as Latin verse,” and, according to Hallam’s judgment, obtained in the last subject the general approbation of the critics. He formed a valuable museum of Greek, Roman, and Gaulish antiquities, with a cabinet of Frankish coins, to which Peiresc was a generous contributor. His library contained several books that had belonged to Grolier; but it was chiefly remarkable for its mss., of which several were published by Sirmond and Du Chesne among other materials for the history of France. Many of them had been acquired from the collection of Greek and Hebrew books formed by Jean de Saint André, or out of the mass of chronicles, romances, and old French poems belonging to Claude Fauchet, and a large portion came, as we have seen, out of an ancient Benedictine Abbey. Paul Pétau’s books of all kinds were left to his son Alexander. The printed books, comprising a number of finely illustrated works on archaeology, were sold at the Hague in 1722; the sale included the old library inherited by Francis Mansard, and the mss. relating to Roman antiquities that had been the property of Lipsius. A thousand splendid volumes on parchment, the pride of the elder Pétau, described by all who saw them in terms of glowing admiration, were sold in his son’s lifetime to Queen Christina of Sweden’ (Charles Isaac Elton and Mary Elton, *The Great Book-Collectors*, London, 1864, pp. 261–2). Much of this splendid collection is now kept at the Vatican Library, at Leiden, and at the BNF.

This volume, along with the rest of the collection, was inherited by Paul's son Alexandre (d. 1672), then evidently, as shown in the acquisition note on the title, sold privately in 1720 – just like a group of manuscripts bought by the Swiss collector Ami Lullin – and was thus not included in the sale of the Hague in 1722 (*Bibliothecae Petaviana et Mansartiana*).

Pétau's annotations are of great interest. There are two sets of them, one in black and one in brown ink. Several recall variants or comments given by Scaliger and Lipsius, several others refer to manuscripts or previous editions, suggesting a working desk populated with philological tools. Like in the case of Scaliger and contemporary humanists, these notes provide us with a snapshot of the *modus operandi* of an exceptional French Renaissance humanist grappling with fragments of Roman classical heritage. They are, however, particularly noteworthy in this case. Pétau's collection of manuscripts included specimens of Nonius's text: the fourteenth-century manuscript now Vatican Reg.lat.1469, for example – no doubt a source for collation and comparison feeding the humanist's annotations in the printed text.

De Backer, *Annales plantiniennes* 6; Brunet III, 526; USTC 401233. For the motto as an ownership mark, see A. Thomas, "Un Manuscrit de Charles V Au Vatican...", in *Mélanges d'archéologie et d'histoire de l'Ecole Française de Rome*, 1881, pp. 259–83 (particularly p. 263).

OVID IN THE AGE AND LANGUAGE OF CERVANTES

35 **OVIDIUS Naso, Publius, and Pedro Sánchez de VIANA (transl. and ed.).**
Las transformaciones [issued with:] Anotaciones sobre los quinze libros de las Transformaciones. *Valladolid, Diego Fernández de Córdoba, 1589.*

4to, ff. [16], [2 (blank)], 179, [1]; 264, '295–314' (i.e. 265–284), [4 (index)]; woodcut illustrations, one to each book, surrounded by cartouches, one 14-line woodcut initial and many 4-line woodcut initials, woodcut device on second title-page, running titles; title-page stained and chipped with some tears and lower outer corner torn off and repaired at an early stage, text-block trimmed close with a few headlines shaved, large ink stain on ²Q4^v–5^r, quire ²V misbound, upper corner of 2H1 torn with slight loss, large old repair on *verso* of dedication of second work, wormhole in gutter in the second part; contemporary limp vellum preserving two string loops and one button, spine lettered in ink; edges soiled and a little worn;
provenance: Gabriel del Corral (1588–1652, writer and priest), inscription on title-page dated 16[–]8 and a few marginalia in ink in the commentary; inscription (probably in Heber's hand) on inside front cover 'Bibl. Mayans, March 1829, Wheatley 579': Gregorio Mayáns y Siscar (1699–1781, lawyer and historian of sixteenth-century Spanish humanism), bought at a Wheatley and Adlard auction, then in the possession of Richard Heber, Bibliotheca Heberiana stamp, sold at Sotheby's, 1 May 1834, lot 5194 to Riego; armorial bookplate of Philip H. Calderon (1833–1898, artist). £8000



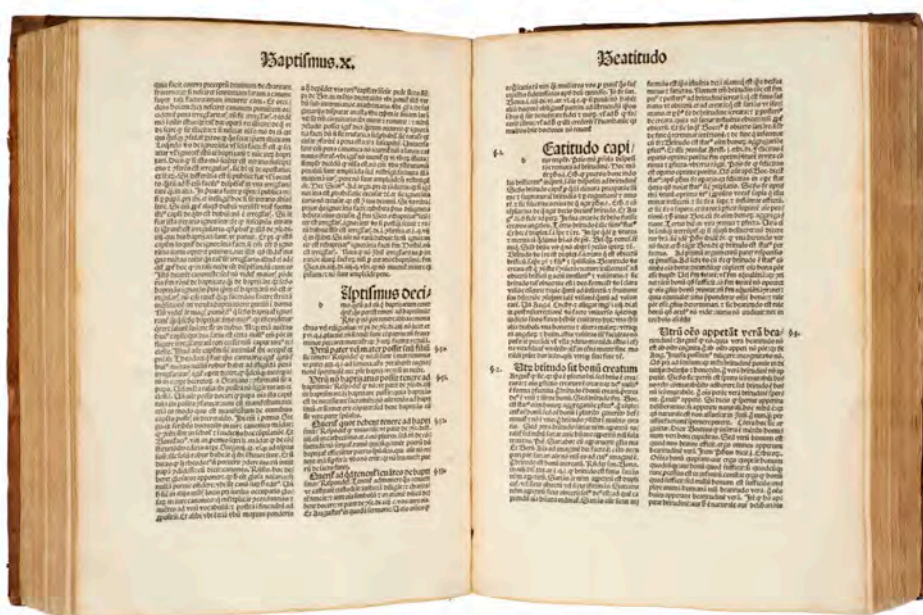
First edition, a copy of notable provenance, of perhaps the most successful early Spanish translation of Ovid's *Metamorphoses*, by Pedro Sánchez de Viana (1545–1616), published along with his substantial commentary. In the age of Cervantes (another master of literary transformations), Ovid exerted wide and lasting influence on Spanish literature, uniquely able, among the Latin poets, to echo and clothe in myth and beauty the ambitions and anxieties of a generation of poets caught in a world of deep change. The re-elaboration of themes such as madness, desire, doubt, and self-knowledge in Cervantes and his contemporaries rely on Ovid's imagery and language, and de Viana's translation proved an important cultural transposition. Set out in hendecasyllables in alternate rhyme, the text itself is vivid and memorable. It is the commentary, however, which especially commands attention: sources for interpretation range from classical writers to medieval scholastics, to more recent philologists including Hebrew and Spanish thinkers; but this already considerable feat is crowned by de Viana's attention for literary emulation over mere exegesis, and by his wholly humanistic rejection of moralising interpretations (which had been ubiquitous up until his generation) in favour of providing readers with tools to develop own views.

Palau 207496 and 207497; USTC 340434; see J. C. Parrack, 'Mythography and the Artifice of Annotation: Sánchez de Viana's *Metamorphoses* (and Ovid)' in *Ovid in the Age of Cervantes* (2010, ed. De Armas), pp. 20–36).

Provenance: The owner and annotator of this copy gives his name at the head of the title-page as 'Jo. Andrea de Muscis', describing himself as 'coadiutor huius auctoris'. He provides more detail in a note below the imprint: 'Mortuus est hic sodalis meus ... an[n]o d. MDCXIII q. ad supputandas has tabulas fui coadiutor'. Johannes Andrea de Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations and altitudes. On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination, headed 'Sumariu[m] in tabulis pro declinatione muri ta[m] ad ortu[m] q[uam] ad occasu[m] platitude 45 graduu[m]', ending with a brief summary ('Breuis supradictoru[m] repetitio'). These notes again indicate de Muscis's close relationship with the author, of whom he writes, 'hic bonus vir amicus meus, cu[m] quo stricte conversabam et sepiissime de hac re adlocutus sum ... bene docuit varia componere horologia'. The few notes within the text in de Muscis's hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

EDIT16 CNCE 27991; Houzeau & Lancaster, 11375 (belle édition, rare); Riccardi I.II, 232 (bella e rara ediz.); USTC 846034. LibraryHub (Copac) records copies at Oxford and the National Library of Scotland only.





RARE MEDIEVAL ENCYCLOPAEDIA

37 PELBARTUS DE THEMESWAR (or Temesvár, Temeswar). Aureum roasariu[m] theologie ad sente[n]tia[rum] quattuor libros pariformiter quadripartitu[m], ex doctrina doctoris Subtilis, suo[rum]q[ue] sequaciu[m] Sa[n]cto[rum] etia[m] Thome Aquinatis Bonave[n]ture q[ue] ac multor[um] solido[rum] doctor[um] ...[-Secu[n]dus ...-Tertius ...-Quartus liber rosarii theologie aurei ad Sente[n]tia[rum]...]. Hagenau, Henri Gran, 9 September 1503 [-14 May 1504; -2 August 1507; -2 December 1508].

4 vols in 2, folio, ff. I: [167, 1 (blank)], II: [250], III: [165, 1 (blank)], IV: [179 (without final blank)]; I: a-e⁸, f⁶, g-l⁸, m-v^{8/8/6}, x-y⁸ (y8 blank), II: a-d⁸, e⁶, f-l⁸, m-F^{8/8/6}, G-K⁸, III: a-b⁸, c⁶, d-f⁸, g⁶, h-i⁸, k⁶, l-n⁸, o⁶, p-q⁸, r⁶, s⁸, t⁶, v-x⁸, y¹⁰ (y10 blank), IV: a-b⁸, c-y^{8/6}, z-A⁸, B⁷ (without blank B8); gothic type in two columns; dampstains from edges, a little marginal worming, loss (not affecting text) to I: a1 and II: K8; contemporary ?Augsburg binding of roan over bevelled wooden boards, blind-tooled panels with two rolls (one foliate, the other with geometric strapwork) with one tool interspersed, upper boards titled in blind with large gothic letters, formerly with centre- and corner-pieces (some brass studs remaining), vestiges of clasps, spine lined with manuscript waste on parchment; cover worn with losses, hinges split, one tailband attached at one end only; *provenance*: SS. Peter and Paul, Weyarn, Bavaria (printed label to upper pastedowns, with ink shelfmark); Royal Library, Munich (eighteenth-century manuscript duplicate note to upper pastedowns, ink stamps to first and last leaves of each volume); Maison Saint-Augustin, Enghien, Belgium (ink stamp to titles *verso*, early twentieth-century printed label to upper pastedowns, pencil shelfmark on titles and spines).

£4500



First edition, rarely found complete, of this scarce late-medieval philosophical encyclopaedia; an attractively unsophisticated copy.

The Hungarian Franciscan Pelbartus de Themesvar (c. 1435–1504, his birthplace now Timișoara, Romania), who spent much of his ministry at St John monastery in Buda, was the author of a popular series of model sermons, published from the late 1490s in numerous editions. His *Rosarium*, his last and most ambitious work, was published posthumously, completed by his pupil Oswald von Lasko. A theoretical work, it was only published four times, and the other three editions after ours only appeared in the 1580s and 1590s. It aims at unifying the whole realm of philosophy and theology in a systematic series of alphabetically ordered topics – effectively producing an ambitious encyclopaedia, a single and complete reference for all that relates to metaphysics, logic, ethics, and theology. On the other hand, the work reflects another, complementary genre: as the title states, it is conceived as a commentary of Peter Lombard's *Sententiae* (also in four books), one of the most influential texts of the Middle Ages. It is very likely that the *Rosarium* was composed as a result of and complement to Pelbartus's teaching: the chronology points to the years from 1483 onwards, when Pelbartus was active in the Buda *studium*; its opening *adhortatio studiorum* addresses aspirant learners, and the propositions strive for brevity, clarity and simplification.

The text mines dozens of sources, from Aristotle and Averroes to Augustine, Aquinas, Bonaventure, Gregory, Albert the Great, Plato, Isidore of Seville, Bede, Avicenna, as well as many other texts of the Scholastic tradition. Readers can evince a doctrinal preference for the Scotist school, and possibly identify, to some extent, the resources available in a monastic library in Buda at the end of the fifteenth century.

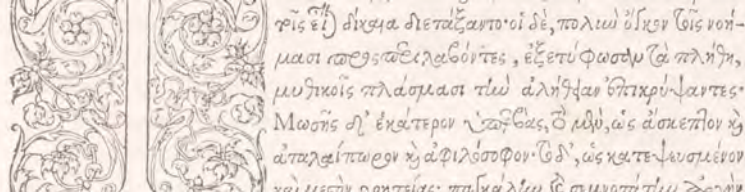
Adams P 552; VD 16 P 1158; Németh, *Hungarica* H 1586; Panzer VII, 68, 16 & 69, 18.

THE MOMENTOUS SYNTHESIS BETWEEN GREEK PHILOSOPHY AND JUDAISM

38 **PHILO JUDAEUS.** In libros Mosis De mundi opificio, Historicos, De legibus. Eiusdem libri singulares. *Paris, Adrien Turnebe, 1552.*

Folio, pp. 11, [1 (blank)], '736' (i.e. 720), [46], [2 (colophon)]; pp. 273–288 mispaginated '275–290' and pp. 705–720 '721–736'; printed in Greek and Roman letter with large woodcut initials and ornaments, woodcut device to title, running titles; very light damp-stain to upper margin, one or two inconsequential marginal blemishes, but an exceptionally clean, crisp copy in contemporary blind-stamped calf over wooden boards, rebaked, sides with multiple rolled orders of palmettes, fleurons and personifications of the seven Virtues, the upper side dated 1558 in blind, brass catches; clasps perished, small portion of panelling in upper side scratched off, minor abrasions; renewed end-papers; contemporary annotation in Latin to p. 358; nineteenth-century stamp (Brandenburg Gymnasium, Germany) on title; exlibris Furstenberg-Beaumesnil library (2013, n. 145) to front pastedown; further modern exlibris to front pastedown.

£5000



Editio princeps of the philosophical works of Philo Judaeus, also known as Philo Alexandrinus, a landmark harmonisation between Greek philosophy and Judaism which became lastingly influential. 'His writings provide the clearest view of this development of Judaism in the Diaspora. ... As the first to attempt to synthesize revealed faith and philosophic reason, he occupies a unique position in the history of philosophy' (*Britannica*).

The book, superbly edited and printed by the leading philologist Adrien Turnèbe (1512–1565), successor of Estienne at the head of the Typographia Graeca established by François I of France, was set in the famous type known as *Grecs du Roi*, designed by Claude Garamond in 1541. 'Turnèbe was not a professional printer, but a teacher of Greek and Latin at the Royal College at Paris who abandoned his teaching in order to promote Greek literature through the printing press' (Staikos, *Greek philosophical editions in the first century of printing* (2001), p. 87).

Adams P-1033; Pettegree-Walsby, *French Books* III & IV, 82807; J. Lewis, *Adrien Turnèbe*, Genève 1998.

ROMAN FANTASIES

39 **PIRANESI, Giovanni Battista.** Opere varie di architettura prospettive grotteschi antichita sul gusto degli antichi Romani inventate, ed incise da Gio. Batista Piranesi architetto Veneziano. *Rome, si vendono presso l'autore, '1750' [but post-1761].*

Large folio (605 x 455 mm), letterpress title in red and black, and 24 sheets (2 folding) bearing 29 engravings (numbered in the plate 1–14, plus 15 unnumbered); large engraved vignette to title (Robison 28 state II); closed marginal tear to first folding plate ('Pianta di ampio magnifico collegio') neatly repaired to *verso*; very good, with dark impressions, in recent mottled half calf, marbled boards, spine gilt in compartments with red morocco lettering-piece. £4500

A stunning collection of engraved architectural fantasies by Piranesi, inspired by ancient ruins, depicting baths, bridges, circuses, halls, harbours, porticoes, prisons, squares, tombs, temples, and vestibules, replete with arches, columns, fountains, statues, and human figures dwarfed by their gargantuan surroundings. Piranesi's 'unorthodox combination of classical motifs, the manipulation of superhuman scale, powerfully receding diagonal perspectives and the modulation of space by skilled lighting' exerted a 'seminal influence on European Neo-classicism' (*Grove Art Online*).

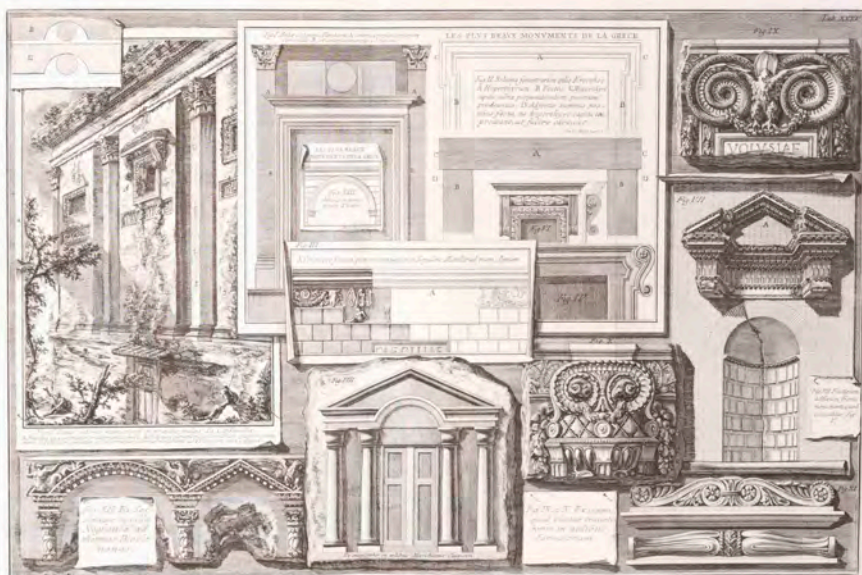
Copies vary as to their contents. Our volume comprises seventeen plates which originally appeared in the *Prima parte di architettura* (1743), ten plates on five sheets not in the 1750 first edition of the *Opere*, five reproduced from the *Lettere di Giustificazione* (1757) and five 'new architectural fantasies that had never been published in a volume' (Ficacci), together with two large folding plates which had first appeared in the first edition of the *Opere*. The title-page is the second version, found on issues of the *Opere* produced between 1761 and the 1790s, according to Robison.

The two extraordinary folding plates at the end ('Pianta di ampio magnifico collegio' and 'Parte di ampio magnifico porto all'uso degli antichi Romani') 'made an exceptionally powerful impression on a new generation of students at the Académie de France' (*ibid.*).

Ficacci 2, 3, 4, 17, 15, 5, 6, 16, 19, 18, 7-13, 404, 403, 406, 405, 408, 407, 410, 409, 411, 412, 126, and 127; Robison 1 (state IV), 2 (state IV), 3 (state V), 5 (state V), 15 (state IV), 16 (state I), 17 (state IV), 19 (state II), 20 (state IV), 18 (state III), 6 (state IV), 7 (state V), 8 (state V), 9 (state III), 10 (state IV), 11 (state IV), 12 (state V), 25 (state IV), and 26 (state IV).



L'architettura di questo Portico, che si vede in Roma, è un'opera di gran bellezza, e di gran utilità. La sua forma è di un semicerchio, e si divide in tre parti. La prima è un semicerchio di colonne, che si chiama il Portico, e si divide in due parti. La seconda è un semicerchio di statue, che si chiama il Portico, e si divide in due parti. La terza è un semicerchio di statue, che si chiama il Portico, e si divide in due parti.



ROMAN MAGNIFICENCE

40 **PIRANESI, Giovanni Battista.** *De Romanorum magnificentia et architectura. Della magnificenza ed architettura de' Romani. Rome, 1761.*

Large folio (540 x 430 mm), pp. [2 (dedication)], CCXII, with two engraved titles (in Latin and Italian) and 38 engraved plates numbered I-XXXVIII (some folding); without the portrait of Clement XIII; text in Latin and Italian on facing pages, 3 fine engraved initials and 2 tail-pieces; a very little light foxing, a few ink spots to plate VI, small repairs to folds to plates VI and VIII; overall very good, crisp and clean in late eighteenth-century half vellum, decorated paper boards, spine in compartments, one lettered in ink; some wear to corners and rubbing to covers; remains of small label at foot of spine. £12,000

First edition, a handsome copy, of Piranesi's magnificent defence of Roman architecture, intended to counter the claims of Laugier, Le Roy, and Winckelmann for Greece's architectural superiority. The splendid plates depict in exquisite detail the columns, capitals and bases, friezes, architraves, tympana, walls, windows, and even the sewers of ancient Rome.

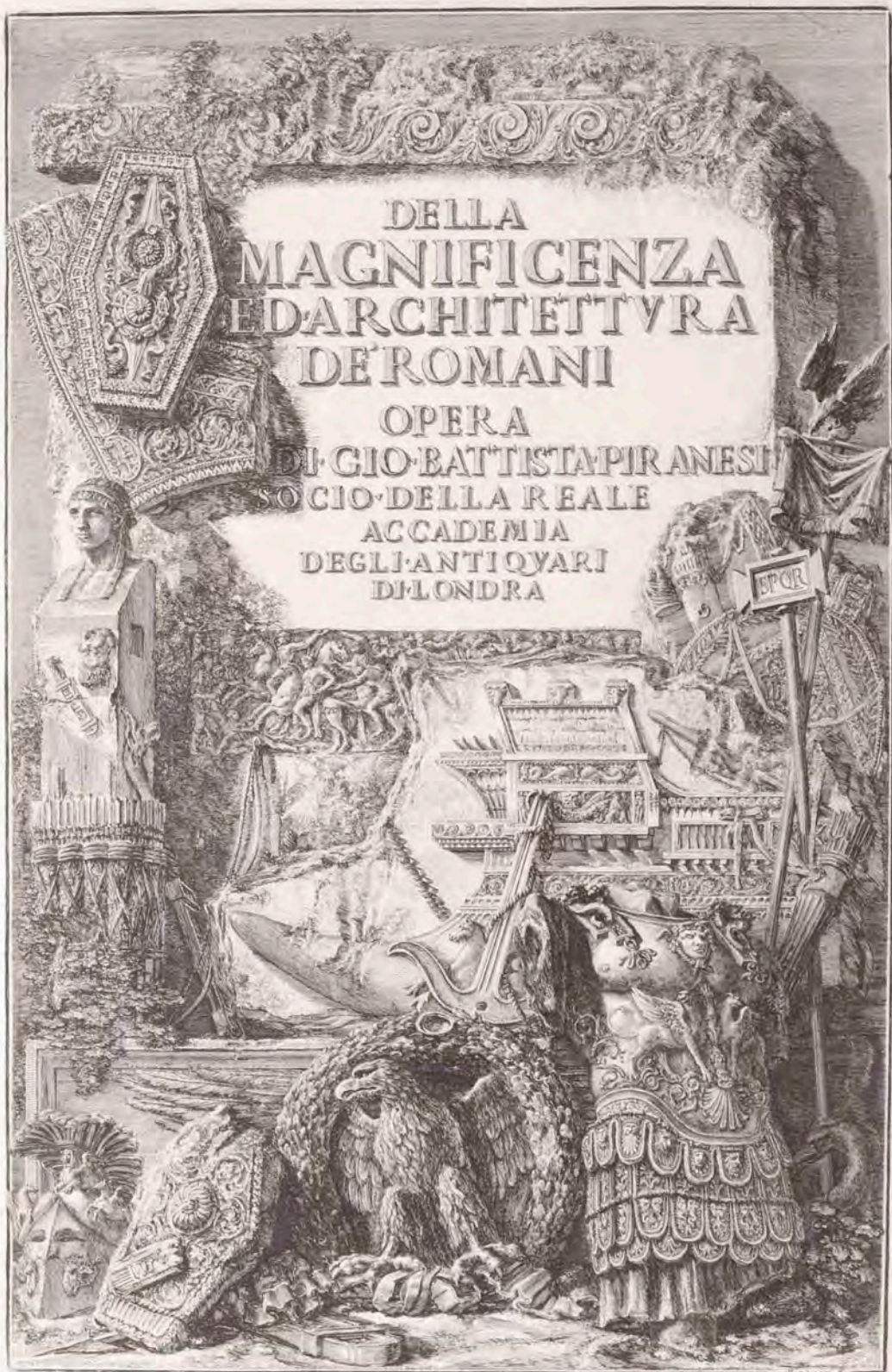


‘After years of assiduous investigation supported by scholarly advice, Piranesi delivered his opening salvo in the Greco-Roman controversy in 1761, with *Della magnificenza ed architettura de’ Romani*. This handsome folio, dedicated to the new pope, the Venetian Clement XIII, combines a particularly ingenious sequence of illustrations with a ponderously erudite text. Piranesi rejected the argument of Laugier’s *Essai sur l’architecture* (1753) that Roman architecture was derived from the Greeks: he claimed that the Etruscans had been the original mentors of the Romans and praised the functional achievements of the Etruscans, to which early Roman buildings were indebted. This rationalistic defence is ... combined with a celebration of the decorative exuberance of late Imperial ornament in the large fold-out plates’ (Grove Art Online).

Ficacci 434, 435, 437-475; Focillon 927, 929-966.

DELLA
MAGNIFICENZA
ED ARCHITETTURA
DE' ROMANI

OPERA
DI GIO. BATTISTA PIRANESI
SOCIO DELLA REALE
ACCADEMIA
DEGLI ANTIQVARI
DI LONDRA



ROMAN ANTIQUITIES
THE MOST THOROUGH AND POETIC RECORD
OF THE CITY

41 **PIRANESI, Giovanni Battista.** *Le antichità Romane ... divisa in quattro tomi ... Rome, Angelo Rotili for Bouchard and Gravier, [15 May] 1756 [– February 1757].*

4 vols, large folio (540 x 374 mm), complete, with 78 ff. letterpress text (with 2 vignettes and 6 large etched initials) and 219 etched plates, including the frontispiece portrait by Polanzani, 4 engraved titles (of which the first double-page), 2 engraved indexes, 114 double-page, 2 folding, 12 double-page and folding, and 30 printed with 2 etchings to each plate; an excellent, strong-impression set, clean in contemporary ?Italian calf, boards panelled in blind, spines gilt in compartments, edges yellow, marbled endpapers; subtly rebacked and recorned with spine pieces relaid, new gilt green morocco lettering- and numbering-pieces, a few marks to boards; bookseller's tickets of G. Loescher, Rome, to upper pastedowns. £80,000

A splendid set, first edition (second issue, see below), of the monumental *Antichità Romane*, Piranesi's greatest work and the most complete survey of Roman antiquities.

The product of a decade's intensive research, the *Antichità* brought to archaeology 'the scientific method that had been applied with empirical rigor by the most advanced circle of enlightened scholars in Rome to their multifarious interests since at least the 1730s' (Ficacci). 'His familiarity with ancient ruins, the artistic work of rendering and copying their remains, representing the view of the site, and then study, documentary investigation, and library research infuse his archaeological work with an incredible demonstrative impetus' (*ibid.*). After 250 years, the work remains the most thorough record of Roman remains, with almost half of the plates recording ruins subsequently lost; it was the first publication to attempt to reassemble objects separated after excavation, and 'went farther than previous attempts to interpret ancient remains in the light of ancient texts, and especially in the light of Vitruvius's description of Roman engineering practice'; the plate of the Roman water system, which alone required six months of excavating and surveying, 'was the first painstaking reconstruction of far flung and complicated ruins' (Mayor).

Besides the work's archaeological rigour, the 'other essential ingredient' in Piranesi's appeal is 'his own poetic vision of the grandeur of Rome's past' (Scott). 'His plates are not the dry, boneless, two-dimensional cut-outs that illustrate the tomes of his predecessors: they are a vivid personal reaction to the titanic scale of the works of the ancients and the melancholy Ichabod of the desolation into which they had fallen... No other author before or since was capable of visions of grandeur that could so excite and inspire the enthusiast' (*ibid.*).



The *Antichità* is remarkable also simply for its scale – Hyde Minor notes that once completed each set was sold for 30 *scudi*, three times the price of the *Della magnificenza* and far more than the *Carceri*'s 2 *scudi*. Initially intended as a survey only of sepulchral monuments in Rome, for which Piranesi secured promises of patronage from James Caulfield, Earl of Charlemont, the project soon swelled to its final extraordinary extent, which Charlemont failed to support. Piranesi expressed his disappointment in his patron publicly and bitterly: only seventy copies of the first issue were printed before Piranesi visibly expurged Charlemont's name, and subsequent copies often (as here) include copies of the author's letters (dated February 1757) asking for funds. The dedication of the first volume is here (as usual) in its second state, dedicated to the people of Rome, and the second volume shows an inscription to Charlemont crumbling in the background. Piranesi's affection for Charlemont's artistic compatriots nonetheless remained, with the same plate including monuments to Robert Adam and Allan Ramsay alongside Cicero and Caesar on the Appian Way.

The present set is attractively preserved in a contemporary British binding, a testament to the work's international success. Despite the disappointment and dispute over Charlemont's patronage, the *Antichità* was exceptionally well-received, particularly in northern Europe – the French publishers had sent a prospectus ahead to Paris, and the author soon after wrote that he had sold two thousand to Germany, Denmark, Sweden, and Russia – and its publication 'clearly established Piranesi as the foremost artistic proponent of Roman architecture' (Robison). In Britain, the *Antichità* was cited by the Society of Antiquaries when electing Piranesi an Honorary Fellow the following year, and his thorough archaeological research and compelling artistic representations led Robert Adam to suggest that Piranesi 'may be said, alone to breath the Antient Air' (letter to James Adam).

Ficacci 139–386 (and see pp. 31–43); see Hyde Minor, 'Engraved in Porphyry, printed on Paper: Piranesi and Lord Charlemont' in *Memoirs of the American Academy in Rome* 4 (2006), pp. 123–147; see Mayor, pp. 9–12; see Robison, p. 11; see Scott, pp. 104–148.

THE WHEEL OF FORTUNE

42 [PISTOR, Johannes and Hieronimus ZIEGLER (editor)]. *Dialogus de fato et fortuna, cui nomen paraclitus, vere pius, & doctus. Augsburg, H. Steiner, 1544.*

4to, ff. [14]; with a large woodcut on the title-page; a little stained, mainly in the margins, closed and repaired tear to the first two leaves, printing year in the lower margin of the title-page partly cropped (but legible); disbound. £850

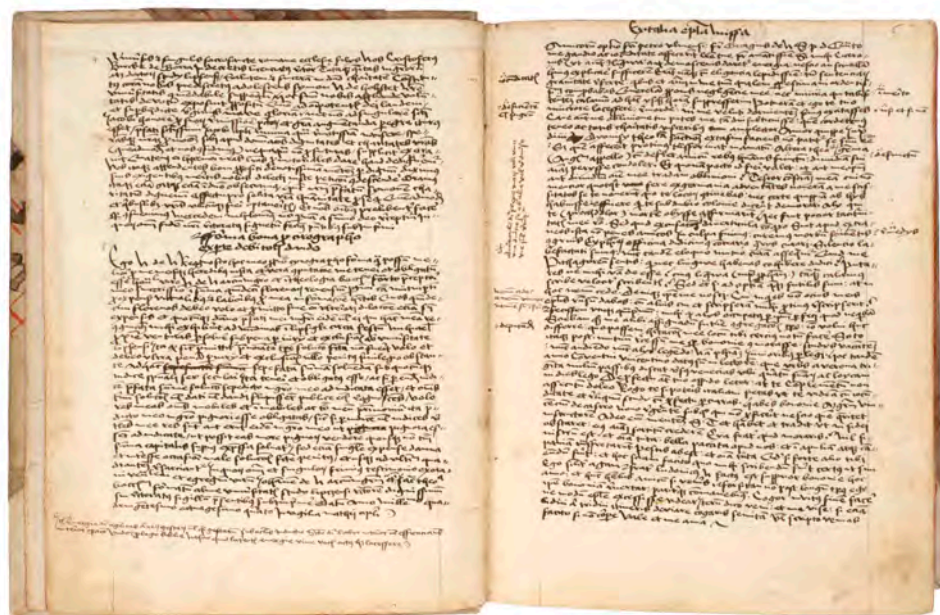
Rare first edition of the principal work by the abbot of Fürstenfeld Johann Pistor (or Pistorius, 1538–1552). It was also published in German in the same year. Pistor's meditation on the problem of free will and pre-assigned destiny is shaped as a 'colloquium' between the characters of Theomachus, Didymus and Paracletus.

DIALOGVS DE FA-
TO ET FORTVNA, CVI NO-
MEN PARACLITVS, VERE
pius, & doctus,



An outstanding feature of this publication is the woodcut showing a personified two-faced Fortuna enthroned, who turns a great spinning wheel onto which men are fed from a cluster below; each man spun off from the wheel ends up caught in a 'landing mat' held up by either a group of ravenous beasts or a group of ordinary-looking men. One of the many allegorical details in the image sees Fortuna's throne as suspended from the clouds by means of thin ropes.

VD 16 P 2993. OCLC finds 5 copies in Europe, none in the US, and none in the UK; LibraryHub (Copac) records one copy at the BL.



EROTIC EPISTOLARY NOVEL BY A POPE

43 PIUS II (Nicolaus von WYLE, editor). *Epistolae familiares*. Nuremberg, Anton Koberger, 17 July 1486.

4to, ff. [245]; 11-line initial I in blue, green and red to b2^r, red and blue paragraph marks, capitals supplied in red and blue, printed capitals highlighted in red; k4-5 cut slightly shorter, a very few small paper repairs to blank margins, occasional light marks, three tiny wormholes (touching some letters); a very good copy in nineteenth-century half vellum, fragments from large manuscript antiphony to sides, lettering to spine, red edges; small worm track to rear endpapers; 18 pp. of early sixteenth-century MS bound at beginning, 2 pp. of German medical recipes (dated 1536) at end, occasional marginalia in various early hands, some underlining, marginal manicules. £9500

Second Koberger edition of the *Epistolae familiares* of Aeneas Sylvius Piccolomini (1405–1464), the great Renaissance humanist who became Pope Pius II in 1458, a handsome copy enhanced with manuscript additions comprising epistolary models, a German-Latin word list, and German medical recipes.

The *Epistolae* include Pius's famous 'Tale of two lovers' ('De duobus amantibus Euryalo et Lucretia'), composed in 1444, one of the earliest epistolary novels, full of erotic imagery, and a fifteenth-century bestseller; it appears between f. 12^r and f. 13^r.

U Congratulor amico de prosperitate successus.

Epistola prima.

Nilianus cardinalis sancti

angeli apostolice sedis legatus. Doctissimo viro domino Luce filio de sentis amico charissimo regi romanorum secretario. Salutem dicit. Amantissime in eam gaudeo te esse apud serenissimum dominum regem in loco honorabili et te digno. Licet ut animi mei affectu fatear, mallem te esse in Italia in loco etiam tua virtute digno. Et congratulor cancellarie imperiali que talem virum sortita est: cuius ingenio non parum floreat. Nam locus ille latinam redolebit facundiam. Ego te propediem videbo et amplectabor: simulque redar-

gula quod iussisti me sub conditione salutari. Si scires quantum te semper dilexi et diligo: quatenus tuis officiorum virtutibus, preterito misisses conditionem illam. Et cum per officium cui preces ad me comode venire non poterat: scripsisses saltem more tuo istas suavisissimas. Sed ignosco modestie tue: et quicquid facis ipse mecum in meliore accipio partem. Sed te princeps velim te mecum confidentius agere: et non obliuisci eius: que inter nos semper fuit benignitas atque amicitia. Familiare hunc meum ut celeriter expediat adiuvare. Cupio primarime more te apud cesarem ut aliquid per quiete huius regni possim efficere quo melius facilius expeditis militaris contra turcos: huius catholice seuissimas hostes instituta parari possit. Ad hec enim duo sanctissima opera iuxta legationis aplice mihi iniuncte officium: totum anbelo ac ferueo quicquam dū in rebus bohemicis olim me feruere conspexisti. Vale.

Uille comes impatori reconciliatus est.

Epistola. ij.

Meo filius. S. p. d. Reuerendissimo in xpo patri domino Juliano cardinali sancti angeli apostolice sedis legato. Non cogit me necessitas: sed amor scribere. Et huiusmodi vestris quas ex hyda ad me designastis per magnificum cancellarium satis factum est. Nihil enim ex me ille precebat nisi ut creatione cuiusdam palatini comitis promouere. In hoc quid factum sit: et quid non: ex cancellario cognoscetis. Ego illud ad quod fecisse mihi verba super hac re nicolaus castellanum cum hac transiret: meque id respondisse quod nunc secutus est. Sic principes sunt fere omnes: cum opinionem aliquam inducunt: magna opus est arte ut suam mutent. Perfunctum est regi inutilem esse hanc comitis creationem. Nec omnino errat. Quis enim non vituperaret velis ad mercatores sordidasque artes: hoc de qua regem descendisse. Rex tamen dum prohibere vult, quod fieri non debet: id etiam vetat, quod fuerat faciendum. Scrupulus est in omnibus rebus modus: et quod peribonunt mediocritas quodam tenenda. Sed hoc magnis autoribus persuaderi debet. Tibi non plus fidei est quam pecunie. Idque tolero pagenter: quando et me maiores eodem haberi modo tractari video. Sed de his hinc facio: necdum loqui, prout videat oblocutus. Mouitantes quoque viri velle sunt que per me scribi debeant: si quid erat cancellarius peroccupauit. Eius tamen quod ille precebat ex me notum habebitis. Comes enim illic quid dux et viennensis et hic fuit: petita errorum venia: gratiam regis meruit. omninoque in concordiam rediit. Nec aliquid regia maiestas ex eo voluit: quod non ex integro reportauerit. Seniores comes nunc in grecia venire debet regis: se perferre et omnia filii facta comprobare. Debebat rex citius illuc proficisci: si plures eius occupationes detinuerit. Hunc scio si vera sunt que ipsius ab ore cadunt: iterum ipsius ante septeduum quia reuerenti eius viciu ad res bohemicas infra mensem oportet. De cathelanis

Other content includes Poggio Bracciolini's 'Epistola ex balneis', and Leonardo Bruni's 'De duobus amantibus Guiscardo et Sigismunda', a Latin version of Boccaccio's *Decameron* IV.1. The 'Dialogus contra Bohemos' (epistola 130), 'De curialium miseria' (166), 'Epistola ad Mahumetem' (410), and 'De condemnatione Hieronymi heretici' (426) are particularly well annotated in this copy.

The printed text is here preceded by twenty-one elegantly written Latin epistolary models, covering ecclesiastical business, financial matters, and letters to friends, some with headings such as 'Ex Italia epistola missa', 'Epistola bona et utilis', 'Alia epistola de novitatibus', and 'Alia epistola familiaris'. The dates given in the letters range from 1484 to 1504 and places referred to include Cologne, Strasbourg, Lommatzsch, Meissen, and Verona. While the letter 'N' is often used to stand in for surnames and place names, several full names are given, including Petrus Siber of Ulm, Petrus Blasius, Johannes de Insulis, Johannes Erlynger, and Johannes de Weissenbach (who was bishop of Meissen between 1476 and 1487). The letters are followed by a German-Latin word list in the same hand, giving German words and their several Latin equivalents, arranged A-V. At the end of the volume are various medical recipes in German for coughs and stones, the latter dated 1536.

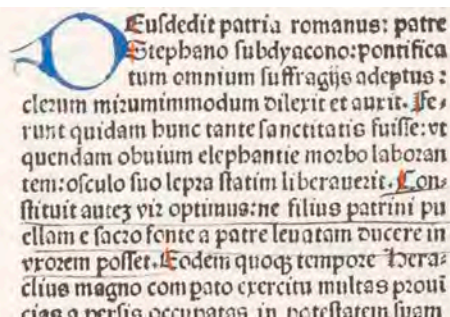
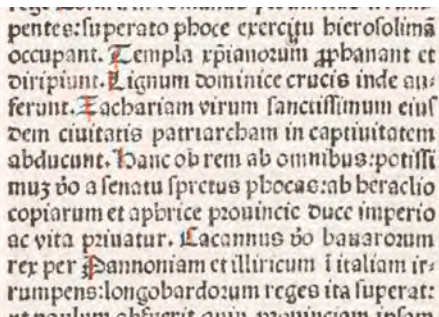
BMC II 430; Goff P719; Bod-Inc P-320; ISTC ip00719000.

WITH A SUBSTANTIAL AND SIGNIFICANT
MANUSCRIPT ADDITION

44 **PLATINA, Bartholomaeus.** *Vitae pontificum. Nuremberg, Anton Koberger,*
11 August 1481.

Folio, ff. [128]; with additional leaf at head containing a contemporary manuscript index of names, contemporary manuscript foliation, red and blue initials; additional 6 ff. inserted after f. 121, containing the manuscript text of Menrad Molther, *Romanorum Pontificum omnium a Sancto Petro ad Clementem Septimum usque vita et mores*, written in two columns in brown ink; occasional worm-holes, occasional light staining, but a very good copy in late sixteenth-century German blindstamped pigskin; a few contemporary and some slightly later marginalia throughout (some slightly shaved); seventeenth-century ownership inscription of the Discalced Augustinians in Vienna to *verso* of first leaf. £6000

£6000



Antigiana
reynoldii
Herodias

A unique and interesting copy of the second edition (first 1479) of the first systematic handbook of papal history, written by the Librarian of the Vatican, with extensive manuscript additions. An active proponent of humanism and Platonism in Rome under Pius II Piccolomini, Platina later suffered at the hand of Pope Paul II, who imprisoned him for objecting to his anti-humanist agenda. It was in revenge that, at the suggestion of Sixtus IV, he wrote his *Vita Pontificum*, depicting Paul II as cruel and reactionary, thus colouring Vatican histories for several centuries. Despite its obvious polemical tone, the *Vitae* was a ground-breaking first example of its genre; perhaps surprisingly, Sixtus IV did not object to the manuscript when it was presented to him around 1475, and made Platina librarian to the Vatican – a prestigious and very well-paid position.

This copy stands out thanks to a later insertion: a manuscript dated Speyer, 4 October 1528, at the end of the prefatory text and ‘Lycopolis [Wolfsburg], in my father’s house, 1 July 1528’ at the end of the whole text. It bears the distich Neo-Latin text of Menrad Molther’s *Romanorum Pontificum omnium a Sancto Petro ad Clementem Septimum usque vita et mores*. Molther (c. 1500–1558), a humanist and an exponent of the Reformation, was certainly no apologist of the papacy, and had been working on these verses in around 1525. When, in 1528, the author found a corrupted version of his work in Speyer, he decided to take control over its form and diffusion, and to put it through the press in the same year (ADB). Interestingly, our manuscript is also marked ‘Speyer’ at the end of the preface; it is tempting to think that this document may have been the spark which generated the printed edition.

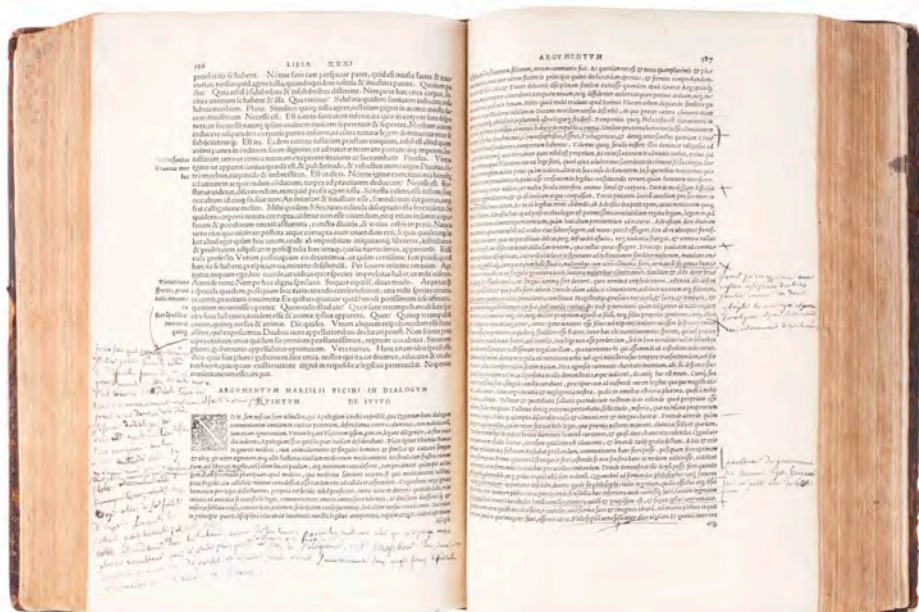
HC 13047*; Oates 996; BMC II 420; GW M33881; Goff P769; Rhodes (Oxford Colleges) 1427; BSB-Ink P-566; Bod-Inc P 343; ISTC ip00769000.

TRANSLATED BY FICINO, PROOFREAD BY ERASMUS, ANNOTATED BY TWO READERS

45 PLATO. Omnia divini Platonis opera, tralatione Marsilii Ficini, emendatione et ad graecum codicem collatione Simonis Grynaei, nunc recens summa diligentia repurgata, quibus subiunctus est index uberrimus. *Basel, [(colophon:)] Hieronymus] Froben [and Nicolaus Bischof], [August] 1539.*

Folio, pp. [12], 959, [1 (blank)], [29 (index)], [2 (blank)], [1 (device)]; large Froben device to title and to final leaf *verso*, woodcut initials throughout; marginal tear to P6 and (with loss, not affecting text) to 2N8, marginal paperflaw to Z2, damp-stain to upper corner pp. 39–56 and occasionally visible elsewhere; contemporary calf, rebaked in cloth, sides panelled in blind with borders and corner-pieces, titling and ornament stamped in gilt on upper side; corners bumped, extremities worn, surface scratched; seventeenth-century acquisition note in ink to front pastedown, early ownership inscription on title, obscured in ink; several contemporary marginal annotations in Latin, and another set of underlinings and annotations in French in a later, seventeenth-century hand.

£2750



A very interesting copy, showing two very different sets of annotations, of the second printing (first 1532) of the esteemed Froben-Grynaeus edition of Plato's works in Ficino's translation, this edition with an index at end.

'Marsilio Ficino (1433–1499) was the most influential representative of Renaissance Platonism. Together with Alberti, Pico della Mirandola, Cosimo de Medici, Politian, and Landino, he founded the Platonic Academy in Florence. Although several works of Plato had been available in Latin translations prior to the fifteenth century, Ficino made the first complete translation of the Platonic corpus into a Western language (1484). This publication marks a major point in the intellectual history of Europe. The work was of such high quality that it remained in general use until the eighteenth century. The sixth edition, emended by Simon Grynaeus (1493–1541), was issued by Johann Froben (1460–1527), one of the greatest printers and publishers of the period, who employed the renowned Erasmus as literary advisor and proofreader' (University of Chicago, *The Berlin Collection*, 1979).

While editions of Aristotle's works were often annotated by scholars throughout the centuries, as they made up the central spine of the European educational syllabus, copies of Plato's editions with early annotations are rare. Our copy bears evidence of two readings: one contemporary to the printing, in Latin, and another by a seventeenth-century French owner.

The earlier annotations, in a small, discreet sixteenth-century hand, bear witness to a thorough reading able to 'home in' on many of the most salient philosophical points throughout the dialogues: comments or highlighting marks concentrate on the meaning of virtue (*Meno*); multiple notes are associated with the nature and legitimacy of rule and role and limits of rulers, rulers' relation to laws, the origins and purposes of authority, types of government (*De Regno* or *Civile*); other annotations explore the dangers of intemperance and mendacity (*Hippias Minor*); more notes are devoted to the duties of teachers and learners, others to cosmology and the nature of the world (*Timaeus*).

The later, seventeenth-century set of annotations is not as thorough, but more selective and idiosyncratic. This reader, who writes mostly in French, devotes particular attention and many notes to the *Republic* and the *Laws*. It is a critical reading, which includes citations against Plato's points, some cross-out markings in the text, and a few negative remarks on Plato's style, which the reader finds tediously prolix in places, such as 'The two or three pages that follow on the definition of justice seemed to me full of words, and left me no idea...' (p. 533, *trans.*).

The study of Renaissance Platonism has only recently been undertaken with full consideration of material evidence of readership. James Hankins' two-volume *Plato in the Italian Renaissance* has shown the value of such approach, placing the interpretations of Plato within broader hermeneutical assumptions and practices, and in the context of the critiques faced by Plato's thought in sixteenth-century Italy. This copy affords an insight into such context, allowing for an extension of that approach into the late seventeenth century and into France.

Hoffmann III, 302; VD-16 P-3278; not in Adams.

THE FIRST ILLUSTRATED PLUTARCH

46 PLUTARCH [and Jodocus BADIUS Ascensius, editor]. Vitae ... novissime ... longe diligentius repositae, majoreque diligentia castigatae, cum copiosiore verioreque indice, necnon cum Aemilii Probi vitis, una cum figuris suis locis apte dispositis. Venice, Melchiorre Sessa [the elder] & Pietro Ravani, 26 November 1516.

Folio, ff. [26], CCCLX, [1 (blank)]; title in red and black with woodcut printer's device, woodcut *criblé* initials throughout and 78 large woodcut illustrations; lightly dust-stained title, with some neat marginal repairs, light marginal damp-stain to a few final leaves, but a very good copy in recent calf, panelled in blind with corner-pieces, upper board lettered directly in blind, fore-edge lettered in ink; near contemporary annotations in a neat hand to c. 50 pp., mainly concentrated in the lives of Hannibal and Demosthenes. £3750

First substantially illustrated edition of Plutarch's *Lives*, with signs of early reading.

First published in this popular translation in Paris in 1514 by French scholar-printer Jodocus Badius Ascensius (1462–1535) in collaboration with Jean Petit, the text is here accompanied by seventy-eight splendid woodcut illustrations in the manner of Benedetto Bordone (1460–1531), all specifically engraved for this edition and appearing here for the first time.

EDIT16 30046; USTC 849959; Essling 597; Renouard, *Badius Ascensius Plutarchus B2* (III, p. 178); Sander 5785.

IN A CONTEMPORARY VASE-OF-FLAMES BINDING

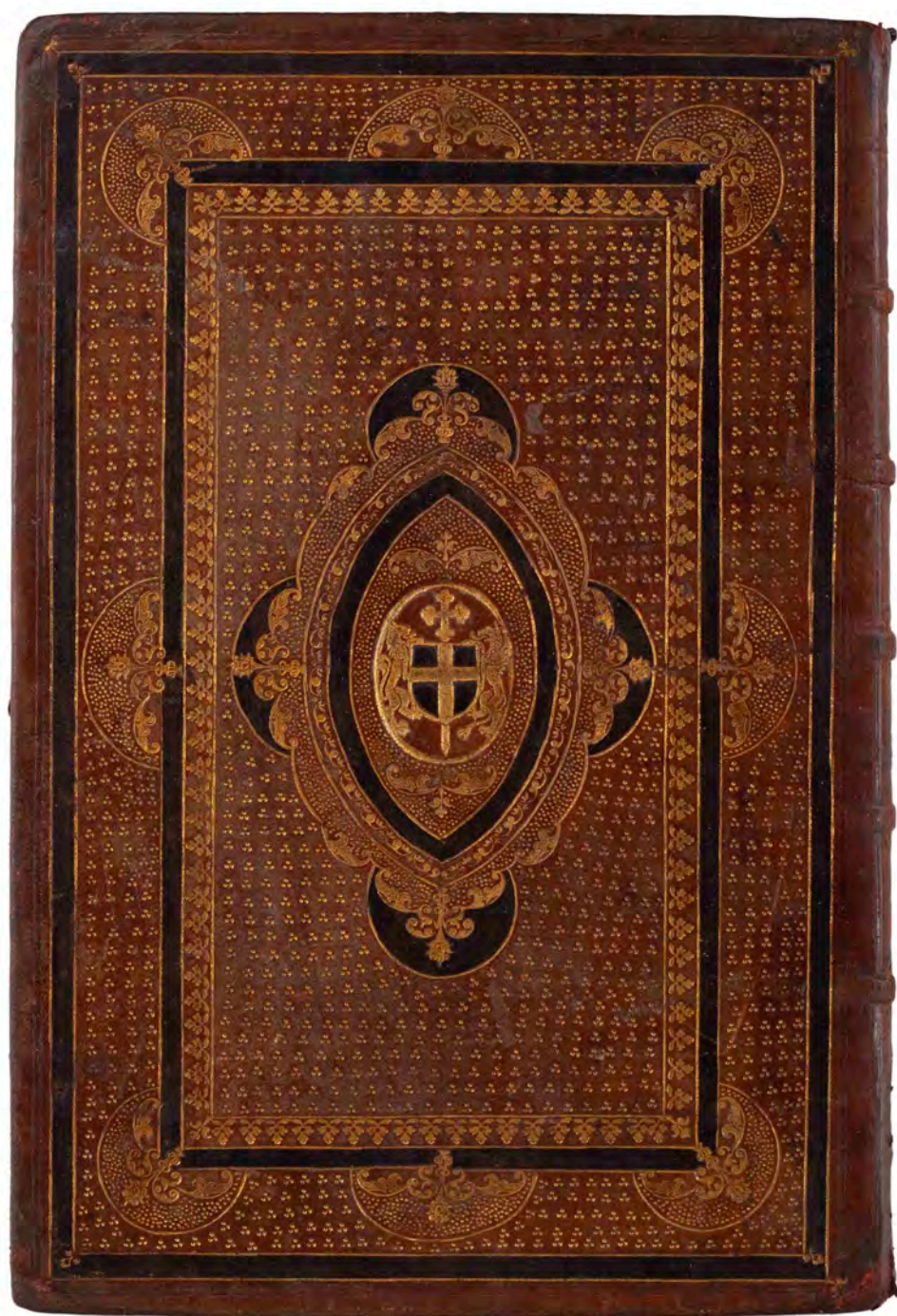
47 **PLUTARCH.** La seconda & ultima parte delle vite di Plutarcho, di greco in latino et di latino in volgare novamente tradotte et historiate. *[(colophon:) Venice, Nicolao di Aristotile detto Zoppino, March] 1525.*

4to, ff. CCXV, [1 (blank)]; title in Roman and black-letter, printed in red and black within *criblé* woodcut border, text printed in italic in 2 columns with woodcut initials and 27 woodcut illustrations (58 x 114 mm), woodcut St Nicholas device to colophon; tear (72 mm approx., without loss) to f. IX and another (repaired) to f. III; contemporary Venetian (?) morocco, upper board lettered 'ULTIMA· P· DELLE· V· DI· PLUT' in gilt, each board tooled in gilt with a central vase of flames and two fleurs-de-lys, surrounded by rays, within an inner border roll-tooled in blind and an outer blind-tooled composite border, spine tooled in blind with repeated lozenges, vestigial ties to each edge, edges stained blue and speckled red, single-core endbands in 2 colours, sewn on 3 pairs of cords; a little rubbed with some largely superficial wear, fore-edge of upper board bumped, end-caps lost with chipping at head of spine, a subtle repair to lower joint; title inscribed by Benvenuto Oliverio at head 'Die Veneris Viiij Januarij mccccxcv' and at foot 'Redde me Benvenuto oliverio florentino', the inscriptions repeated below colophon and dated June 1528, f. II^v inscribed 'B.S.' in large letters, a passage from St Bernard's *De consideratione* copied to final blank, contemporary annotations to 224 pp. of text. £2750

An attractive illustrated edition of twenty-seven of Plutarch's *Lives*, extensively annotated by a Papal tax-collector, in a striking contemporary binding.

The contemporary binding, titled in gilt on the upper board and decorated both in blind and gilt, employs a striking central tool of a vase of flames. Hobson identifies this emblem in renaissance tooling as a symbol of love, whether carnal or spiritual, or of devotion to a patron. Though a frequently used motif, we have not been able to locate any other use of the same tool, other instances showing small handles on the 'hips' of the vase rather than the more elaborate handles found here. The floral roll and the unusual repeated strapwork tool used for the borders are likewise unidentified. For two uses of the same (or very similar) fleur-de-lys and ray, however, see De Marinis 470 and 1207 *ter*.





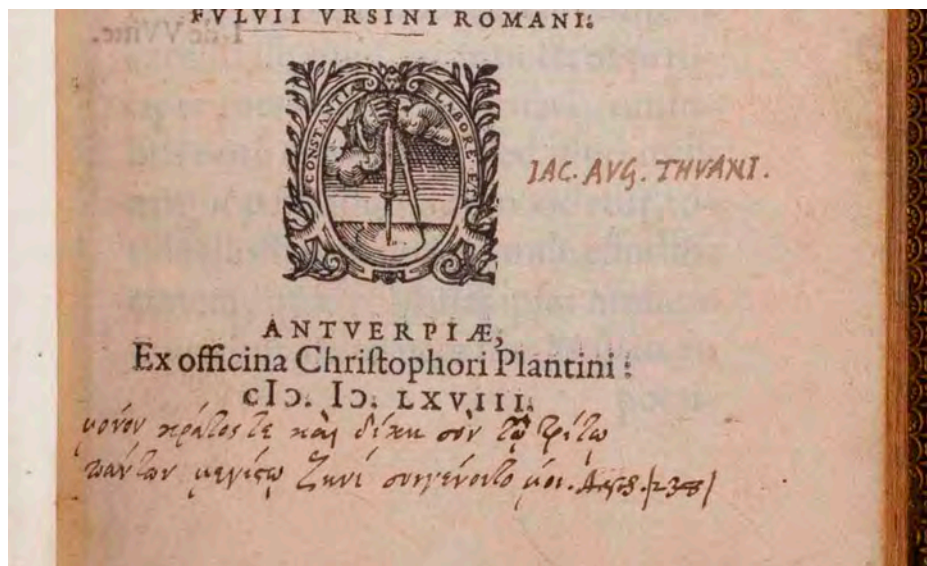


A handsome Giunta pontifical with episcopal provenance, printed in red and black with extensive woodcut illustration and splendidly preserved in a striking and strictly contemporary painted and tooled binding for the archbishop of Lyons, Antoine d'Albon.

The pontifical, containing episcopal rites and sacraments, is here attractively interspersed with woodcuts depicting the various duties of a bishop, each illustrating the text around it. Each section is introduced by a full-page depiction of the Crucifixion and a border showing the Life of Christ in ten scenes, while a further series of large woodcuts show additional scenes, most affecting the Entombment.

Antoine d'Albon (1507–1574), an effective administrator both ecclesiastical and secular, was rewarded for his services to Catherine de Medici during the minorities of Charles IX, with the archbishopric of Arles in 1561, and of Lyons in 1563. His staunch opposition to Huguenots oversaw burning books in Lyons and promoting Jesuits in the city, including allowing the Society to take over the formerly dissentious Collège de la Trinité in 1565.

EDIT16 11861; USTC 820545; not in Adams.

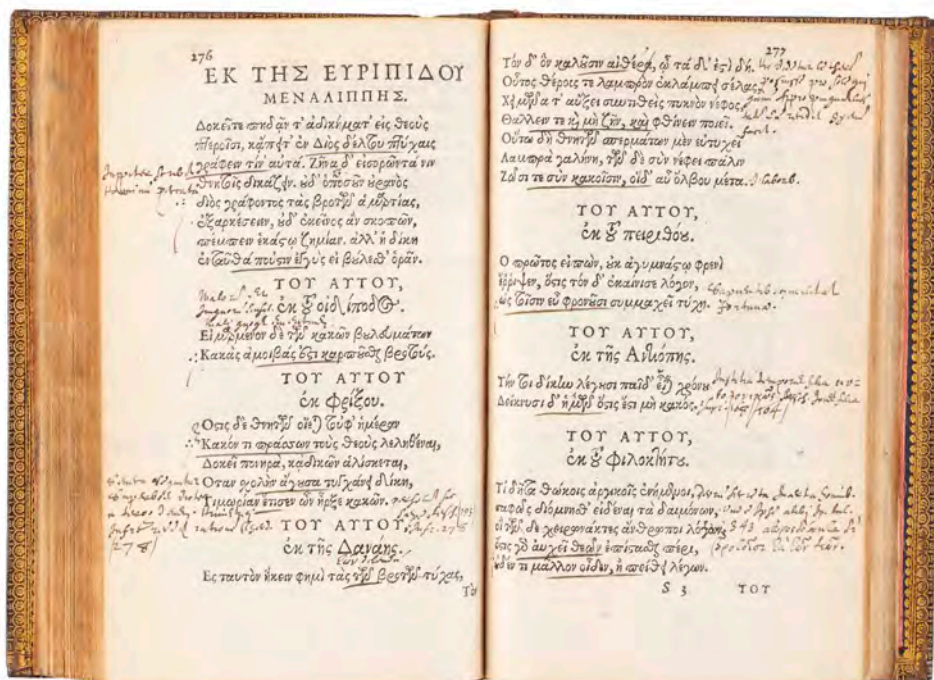


ANNOTATED THROUGHOUT FROM DE THOU'S LIBRARY

49 [SAPPHO et al.]. *Carmina novem illustrium feminarum, Sapphus Myrtidis Praxillae et lyricorum Alcmanis Ibyci Stesichori. Elegiae Tyrtaei, & Mimnermi. Bucolica Bionis & Moschi. Cleanthis, Moschionis, aliorumque fragmenta nunc primum edita* [edited by Fulvio Orsini]. *Antwerp, Christophe Plantin, 1568.*

8vo, pp. [xii], 387, [1]; woodcut device to title, printed in Roman and Greek characters throughout, running titles; a few occasional, minor spots, but a very good copy in contemporary olive morocco, sides ruled in blind, flat spine decorated in blind and lettered in gilt, dentelles gilt, pink silk pastedowns; joints cracked but holding, small chips to spine ends; copiously annotated throughout in Greek in Latin in a contemporary hand, very likely that of Jacques Auguste de Thou (1553–1617; inscription on title); thence to the library of Jean-Jacques Charron, marquis de Ménars; then to Armand-Gaston, cardinal de Rohan; then to Charles de Rohan, prince de Soubise (shelfmark on pastedown). £9500

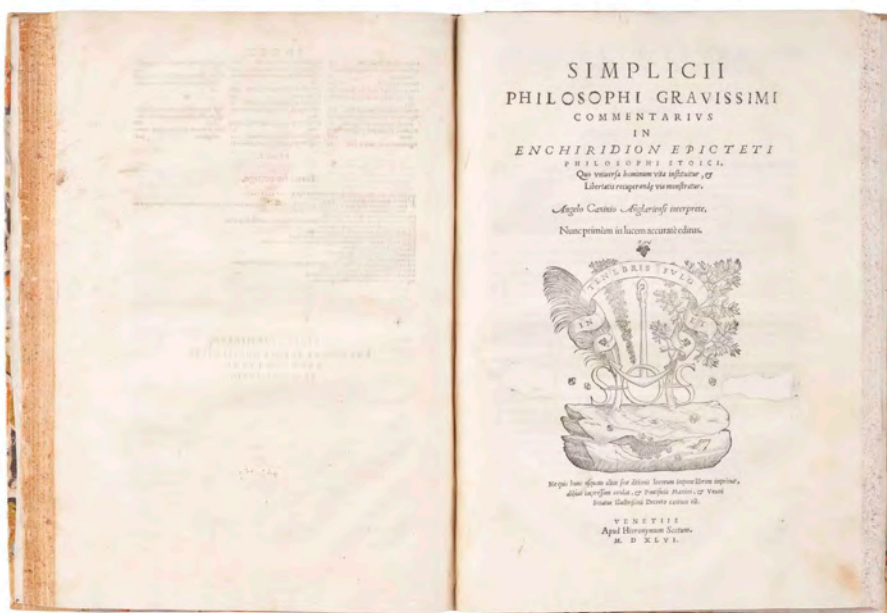
An exceptional copy, annotated throughout and with the ownership inscription of Jacques-Auguste de Thou, of the only Renaissance anthology wholly dedicated to notable women authors of antiquity, published by Christopher Plantin. To the 'nine illustrious women' Plantin also added fragments of works by Greek lyric poets never before published. Perhaps the most notable of these Greek women writers was Sappho, the sixth-century lyric poet from the island of Lesbos whose verse has captivated readers with its poignant portrayal of love.



This copy enjoys a distinguished provenance: once the property of the French historian, book collector and president of the Parliament of Paris Jacques Auguste de Thou (1553–1617), it is thoroughly annotated in Greek and Latin in a minute sixteenth-century hand very likely to have been de Thou's. Annotations and underlinings denote not only a close and very competent engagement with the text but also an intimate knowledge of the lyrical and epic tradition, often noting links and references in other poets of antiquity, including Latin poets, and Homer.

De Thou's library was later acquired by Charron de Menars (1643–1718), passed on to the Cardinal Armand de Rohan-Soubise (1674–1749) in 1706, and thence to his nephew Charles Rohan, Prince de Soubise (1715–1787), the favourite of Louis XV and Mme de Pompadour, before its dispersal at the end of the century. The hand responsible for the manuscript annotations in this copy clearly points to the sixteenth, or very early seventeenth century: firmly to the time in which the book belonged to de Thou.

Brunet I, col. 1586 (this copy); Pettegree and Walsby, *Netherlandish books* 23192; Voet, *Plantin*, 917.



**PRAISED BY GIBBON AS 'PRESERVED IN THE
LIBRARY OF NATIONS AS A CLASSIC BOOK'**

50 **SIMPLICIUS; EPICTETUS.** *Commentarius in Enchiridion Epicteti philosophi stoici, quo universa hominum vita instituitur, & libertatis recuperande via monstratur. Angelo Caninio Anglariensi interprete. Venice, Girolamo Scoto, 1546.*

[bound after:]

TACITUS, Carlo PASCHAL. *Ab excessu divi Augusti annalium libri quatuor priores, et in hos observationes. Paris, Pierre Chevillot and Robert Colombel, 1581.*

Folio, pp. [iv], 248, [20]; [iv], 100 (i.e. 98), [2]; engraved printer's devices and initials to both works; Tacitus: several quires foxed; Simplicius: title with obscured inscription of the convent library of the Discalced Carmelites of Saint Himerius in Cremona (founded 1606, suppressed 1805) but a clean, crisp copy; bound in late eighteenth-century half vellum over marbled boards, red morocco lettering-piece to spine; one or two tiny eighteenth-century marks to first work and a shelfmark to front pastedown; twentieth-century private collector's bookplate to front pastedown. £1500

First edition of Simplicius's commentary on Epictetus's manual of stoicism, acknowledged as a major work by Edward Gibbon in his *Decline and fall*: '[Simplicius'] moral interpretation of Epictetus is preserved in the library of nations, as a classic book, most excellently adapted to direct the will, to purify the heart, and to confirm the understanding, by a just confidence in the nature both of God and man' (pt V, ch. 40).

The exquisitely humanistic nature of this endeavour is perhaps best captured in Simplicius's own words of introduction, where he remarks that Epictetus' precepts 'render the people who believe them and put them into practice blessed and happy without the need to be promised the rewards of virtue after death - even if these rewards always do follow too'.

The Simplicius is bound with the first appearance of Carlo Paschal's edition and commentary of Tacitus' *Annals*. Carlo Paschal (or Charles Paschal, or Paschale) was a sixteenth-century Italian-born nobleman (from Cuneo) of Reformed persuasion who converted to Catholicism following the burning of his uncle as a heretic, and settled in France in 1574, eventually acquiring a title and citizenship. He was Ambassador to England in 1589. This is his only extant work of classical philology.

USTC 170547 and 856504.

HAND-COLOURED COMMONPLACE BOOK FOR A YOUNG WOMAN

51 **STOFFEL VON MÜMPELGARD, Andreas.** [MERIAN, Matthäus (engraver)]. Figuren über die Geschichte und Wunderthaten unsers Heilandes und Seiner Apostel. [Erfurt, 1687–1688].

Oblong 8vo (151 x 188 mm), pp. [12], [2], [138], [28], engraved title with manuscript inset and 69 engraved plates (first signed 'Matthaeus Merian fecit 1627'), all hand-coloured in different shades of yellow, orange, red, green, blue, pink and purple, with silver highlights, within black borders; a few short marginal tears, some repaired, a little rubbing to a few plates, colour transfer to a few leaves of text facing the engravings, but overall very well preserved, bound in contemporary calf over wooden bevelled boards, sides with single-fillet gilt frame, spine in compartments richly decorated in gilt, rebacked preserving original spine, all edges gilt; rubbed, corners a bit worn; various presentation and ownership inscriptions to front pastedown (*see below*). £18,000

A splendid devotional commonplace book, including Biblical paraphrases and religious meditations, written and with engravings lavishly hand-coloured by Andreas Stoffel von Mümpelgard, the creator of the renowned 'Stoffel Bible' kept in Luther's cell, and presented by him to a young girl for her personal devotions.

Not much is known on the life of Andreas Stoffel: probably born in modern-day Montbéliard, as his name would suggest, he spent some time in Nuremberg, later moving to Erfurt, where he appears to have lived alone in a garden, almost like a hermit. It was here that his talent as a colourist came to prominence: 'Stoffel is most famous for having coloured and sumptuously bound in 1684–85 a copy of the Bible translated by Luther, printed by Stern in Luneburg in 1672, adorning it with jewels, and presented to the orphanage at Erfurt' (see *Allgemeines Künstlerlexicon*, p. 1750).

Quärlig,
 ...
 29. December,
 ...
 6. Noßels
 ...



III. Erscheinung
 oder Drey

Es kamen 3
 Könige aus dem
 Osten, die
 nach Betlehem
 kamen, und
 anbeteten den
 König, und
 gaben ihm
 Geschenke.

Da sie den
 König suchten,
 fanden sie ihn
 in der Krippe,
 und anbeteten
 ihn.



The copy was kept in what had been Luther's cell in the same building, as the orphanage was housed from 1669 in St Augustine's Monastery, where Luther lived as a friar from 1505 to 1511.

As late as 150 years later the Bible was still a sensation, and was specifically mentioned by various travel guides and religious works describing Luther's cell: 'On the table are: the famous Stoffel Bible, [...] illustrated with large copper-engravings, which Andreas Stoffel from Mümpelgard, who lived alone in a garden in Erfurt, had splendidly coloured and the binding adorned with multiple cut stones and glass tiles, which he himself, as an accomplished chemist, had melted, so that they aroused admiration as a symbol of art and diligence...' (Johann Christoph Kröger, *Reise durch Sachsen nach Böhmen und Oesterreich, mit besonderer Beziehung auf das niedere und höhere unterrichtswesen* (Altona, 1840) I, p. 253 trans.).

'Particularly noteworthy is the Luther Bible [...]. Andreas Stoffel von Mümpelgard, who came to Nuremberg as a child, went to Erfurt as he grew older and lived quite alone in a garden, illuminated such things himself and, as a lover of the scriptures, venerated Luther in his cell. The binding is adorned with Bohemian diamonds that he cut and set himself. A certain duke of Saxony is said to have offered a thousand thalers for it'. (Friedrich Keyser and Johann Fr. Möller, *Reformations Almanach auf das Jahr 1821* (Erfurt, 1821), p. CCV trans.; see also Johann Daniel Falk, *Dr. Martin Luther und die Reformation in Volksliedern* (1830), 'Die Lutherszelle zu Erfurt', p. 112; and *Oberdeutsche allgemeine Litteraturzeitung im Jahre 1800*, Jan-Jun, cols 763-764).

The manuscript opens with an introductory text, signed by Stoffel, giving the context of the book's creation and describing his life at Erfurt. After a few pious verses, the main part of the book begins, with a manuscript title framed by Merian's engraved border, the images of the Evangelists, each accompanied by a short biography, and sixty-nine beautifully coloured engraved plates set within dramatic black borders, taken from Merian's *Icones Biblicae* series, published between 1627–1630. The engravings depict scenes from the New Testament, including the Life of Christ, the Acts of the Apostles, and the Book of Revelation, and are each accompanied by a manuscript leaf with related quotes and scriptural paraphrase. The book then ends with a collection of words spoken by Christ, taken from the New Testament; a chapter on how prayers should be recited according to Mosaic Law, the Prophets, and the Apostles; a few devotional recollections; the Lord's Prayer; and an index.

This volume represents a splendid example of a widespread and long-lasting tradition in the compilation of such texts, which would often be used by women for their own personal devotion. It also represents a possibly unique witness to the work of one of the leading colourists of the time, an 'outsider' who devoted his life to the production of such objects. We have been unable to locate any other coloured book or composition clearly ascribed to Andreas Stoffel, nor have we been able to find out the current whereabouts of the famous Stoffel Bible which was last recorded, still in Luther's cell, in the 1840s, and was possibly destroyed in the fire which damaged the upper storey of the monastery (where the cell was located) in 1872.

Provenance: the compilation of the book started in Erfurt on 29 December 1687 by Andreas Stoffel von Mümpelgard and was completed on 6 March 1688 ('Allhier in Ehrfurcht angefangen, im Jahr unsers Heils, 1687, den 29 December. Und has Lob und Dank gantz vollendet. Anno 1688, den 6. Marts'). Stoffel then presented it to his young cousin Ester Pfäfflin in Nuremberg on 14 April 1688 ('Andreas Stoffel von Mümpelgard verspricht dies Buch seiner lieben Jungfer Bassen Ester Pfäfflin in Nürnberg zum guten angedenken. Datum Erfurt, 14/4 April Anno 1688'). A further ownership inscription records that this book was later given by Alexander de Weistermann to I.C.J. Flechtner, in Rostall on the 24 February 1777 ('Dono mihi dedit Alexander de Weistermann. Rostalli, 24 Feb, Anno 1777, I.C.J Flechtner, p.t. Diac.).



WITH MANUSCRIPT LETTERS
BETWEEN TWO GREAT HUMANISTS

52 **VARCHI, Benedetto.** Three signed letters, two of which are autograph and one of which is scribal, to the humanist Piero Vettori. *Florence, 1535, 1553, [s.a.].*

[and:]

FARNESE, Pier Luigi. Autograph letter, signed, to the Cardinal of Ravenna Benedetto Accolti. [*s.l., s.a.*].

[bound together in:]

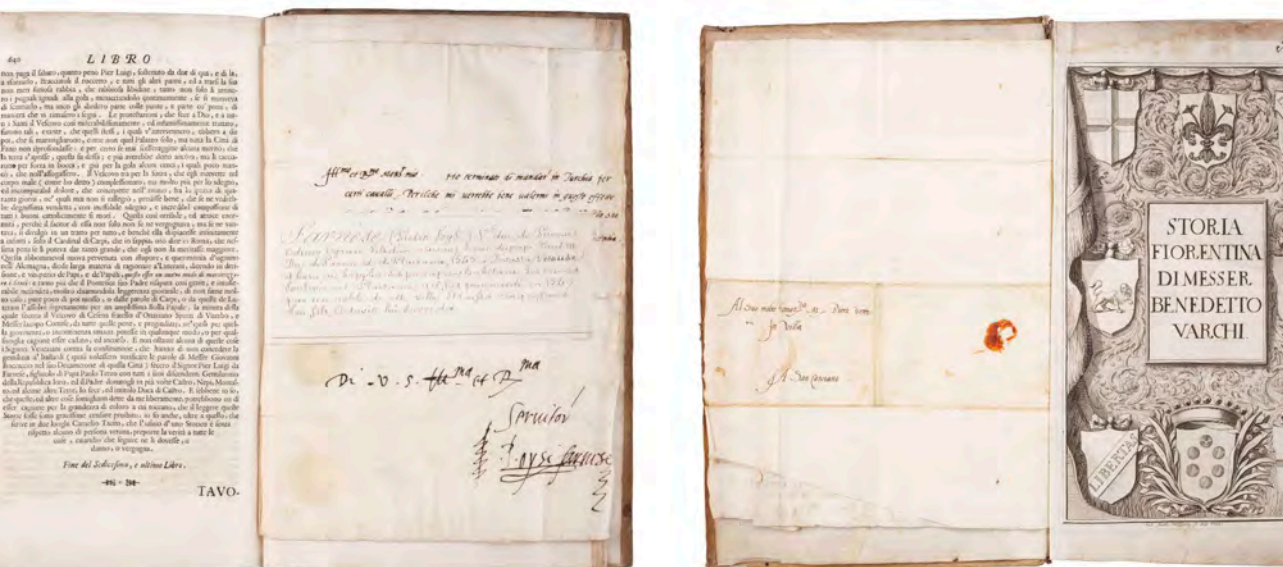
VARCHI, Benedetto. *Storia Fiorentina. Cologne, Martello, 1721.*

Varchi's letters: 1: autograph letter signed, pp. [1], address panel on *verso*, dated 'giorno di San Giovanni decollato' (i.e. St John the Baptist, 24 June), no year; 2: scribal letter signed, pp. [2], address panel on blank *verso* of conjoint sheet, Pisa, 18 January 1553; 3: autograph letter signed, pp. [2], address panel (in a scribal hand) on blank *verso* of conjoint sheet, Tuesday before Ognissanti [1 November] 1535; *Farnese's letter:* scribal letter in a fine hand, signed, pp. [1], address panel on blank *verso* of conjoint sheet, undated.

Folio, pp. [28], 677, [3]; engraved frontispiece, title printed in red and black, engraved medallion portrait of Varchi on title-page, full-page engraved portrait of Varchi, woodcut initials, head- and tailpieces, double-page engraved plate showing the Medici genealogical tree; the first issue including one extra line on p. 639, later removed (*see below*); one or two insignificant stains, but a very good copy in contemporary vellum, panelled spine with red morocco lettering-pieces, sides with central gilt stamp of Monckton Milnes; boards slightly warped, edges a little rubbed; on the frontispiece and front free endpaper are the ownership inscription and purchase note of Sylvester Douglas, first Baron Glenbervie (1743–1823) who acquired this book in Florence in 1815; armorial bookplate of Richard Monckton Milnes, first Baron Houghton, to front pastedown. £4750

A unique source for Cinquecento Florence studies: the first edition, the rare first issue complete with the mention of Farnese's crime on p. 639, of Varchi's controversial (and therefore unpublished for two hundred years) history of Florence, accompanied by a mini-archive consisting of three letters from the author to the fellow humanist Piero Vettori, and a letter by Pier Luigi Farnese to Cardinal Accolti.

The four characters involved in the connections drawn by this gathering were important actors in sixteenth-century Florence. The author Benedetto Varchi (1502/1503–1565) spent some years in his youth defending the short-lived Republic of Florence against the Medici rule and was consequently exiled. By the mid-1540s, however, having acquired renown as a scholar, poet, and writer, he was recalled to Florence to be retained on a pension by Cosimo I Medici, who commissioned him to write a history of the city. His *Storia*, dealing with the tumultuous years from 1527 to 1538 so frankly that it remained unpublished for centuries, scrupulously abstains from filling documentary gaps with leaps of imagination, and has therefore often been hailed as an example of historian's honesty.



Varchi here writes to his contemporary, fellow humanist and Florentine Piero Vettori (1499–1585). Vettori was a major philologist and classicist of the Italian Renaissance. A principled Republican, he too left Florence after the end of the Republic and retired to his house in San Casciano. Though recalled to Florence by Cosimo I de' Medici in 1538, he would often leave the bustle of the city, to read and write in San Casciano. Varchi's letters speak first of all of a deep and enduring personal affection between the two humanists. The expressions of concern and the enquiries after the well-being of members of Piero's household in San Casciano reveal a tender familiarity and solicitous friendship. The correspondence mentions delivery and exchanges of boxes of books, including some prices, the idea of introducing a communal friend to Lucretius, interests in astronomy and logic, current academic salaries, and attempts to reach friends in other city-states.

The letter tipped in at the end is likely to have been sought out and included by an early owner as a tangible memento of the character so severely treated in the *Storia Fiorentina*. Here the notorious Pier Luigi Farnese, son of Pope Paul III and the subject and object of several violent conspiracies, writes to the equally notorious and conspiratorial Cardinal of Ravenna, Benedetto Accolti. Pier Luigi has his eyes on a stable of horses for sale in Turkey, and seeks permission to resort to the services of Accolti's man, one Altobello. Farnese was a successful mercenary, being made Captain General of the Church. He became the first duke of Parma in 1545, but was assassinated two years later.

Parenti 503; Moreni 428–429; Lozzi 1949; Graesse 259; Gamba 998.

HEBREW PROVERBS, EDITED BY A CONVERTED JEW

53 WEIDNER, Paul. Sententiae Hebraicae ad vitae institutionem peritiles breviter explicatae, et praeclarissimis dictis tam sacrarum quam aliarum scripturarum illustratae. Vienna, Michael Zimmermann, 1563.

4to, ff. [112], text in Latin, German and Hebrew, with a large woodcut portrait of the author on verso of title, signed 'D H' in monogram; foliation and a few marginal notes in a contemporary hand; marginal worm-track in a few leaves, not affecting text, but a very good copy in modern boards. £2600

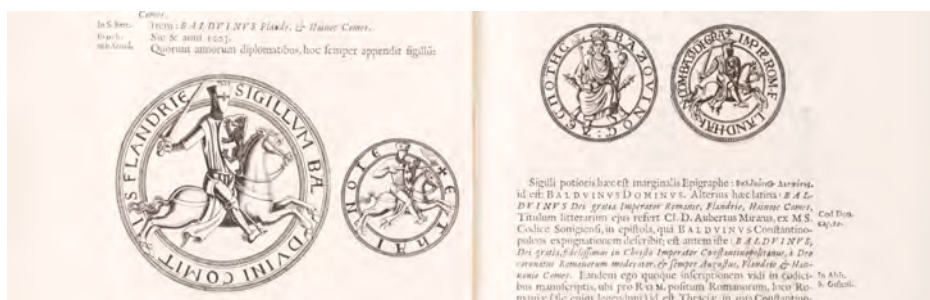
First edition; very rare. A collection of Hebrew proverbs 'very useful for the regulation of life', with accompanying translation and commentary in Latin and German.

Paul Weidner (c. 1525–1585), was born in Udine, Italy, as Asher Judah ben Nathan Ashkenazi (the physician and diplomat Solomon Ashkenazi was his brother). 'He studied medicine at Padua and was invited by the estates of Carinthia to practice there, in a province where Jews were not allowed to reside. After a period of spiritual struggle he embraced Christianity in Vienna in 1558. His first book, *Loca praecipua fidei christianae* (1559), was an attempt to persuade the Jews of the truth of Christianity; the



work showed his mastery of Hebrew and Christian sources. Weidner enjoyed the substantial patronage of the Austrian emperors, whom he served as physician. On March 13, 1560, Ferdinand I, after repeatedly postponing the expulsion of Bohemian Jewry, ordered all its Hebrew books to be brought to Vienna; they were checked by Weidner, who found no fault in them and had them returned. A year later the Jews of Prague were forced to listen to a series of conversionary sermons preached by him. Weidner's last published work was *Sententiae Hebraicae* (1563), a collection of proverbs, mainly from Pirkei Avot, in Hebrew, German, and Latin. After his conversion he was accepted by the University of Vienna, where he became dean of the faculty of medicine six times and thrice rector of the university. The title 'von Billerburg' was granted him in 1582' (*Jewish Virtual Library*).

Mayer I 76, no, 353; VD16 W 1480. Not in the British Library. LibraryHub records one copy only (Bodleian); OCLC records three copies in the US (Hebrew Union College, New York Public Library, and Ohio State).



FLANDERS SEALS

54 **WREE, Olivier de.** Sigilla comitum Flandriae et inscriptiones diplomatum ab iis editorum, cum expositione historica. *Bruges, Jan-Baptiste van den Kerchove, 1639.*

Folio, pp. [8 (of 12)], 308, [96]; partially printed in blackletter; copper-engraved seal to title, with copper-engraved map, family tree, chart of coat of arms, and illustrations of seals (of which 2 full-page) in text; bound without (:):3.4 (dedication); light damp-stain to later leaves, a few tears (seldom affecting text) with old repairs, occasional marginal paper-flaws; otherwise a very attractive copy in contemporary Dutch vellum with central gilt block, spine gilt in compartments, yapp fore-edges with vestigial ties, gilt edges; lightly bumped with a little dust-staining; early nineteenth-century inscription of Jan-Jacques Lambin to title, 'Lambin, archiviste van Ypres'.

£750

First edition of de Wree's authoritative catalogue of Flemish seals, an attractive copy in contemporary vellum gilt.



Exquisitely engraved by Samuel and Adriaen Lommelin and François Schelhaever the elder and younger, the illustrations offer an accurate and elegant record of the seals of the counts of Flanders from Baldinus in the ninth century to the contemporary Philip IV. An earlier edition is almost certainly fictitious: a single copy dated 1630 is recorded at the National Library of Scotland, likely an erroneous transcription.

USTC 1004367; STCV 6687928.

THE SERMONS OF ZENO THE MAURETANIAN

55 **ZENO of Verona, Saint.** In presenti opusculo infrascripta continentur. Sermones luculentissimi [...]. Omelie & admonitiones beati Cesarij arelatensis episcopi... Sermo de laudibus beatissime virginis Marie ex autenticis sanctorum doctorum dictis compilatus. Omelia Origenis super euangelio Maria stabat ad monumentum foris plorans. [(colophon:) *Venice, Giacomo Penzio for Benedetto Fontana, 24 January 1508*].

8vo, ff. [160]; historiated woodcut initial, numerous four-line woodcut initials; printed in Gothic type in two columns; first two quires loose, but a very good copy in Italian eighteenth-century half calf with patterned paper sides, edges stained blue; occasional contemporary marginalia.

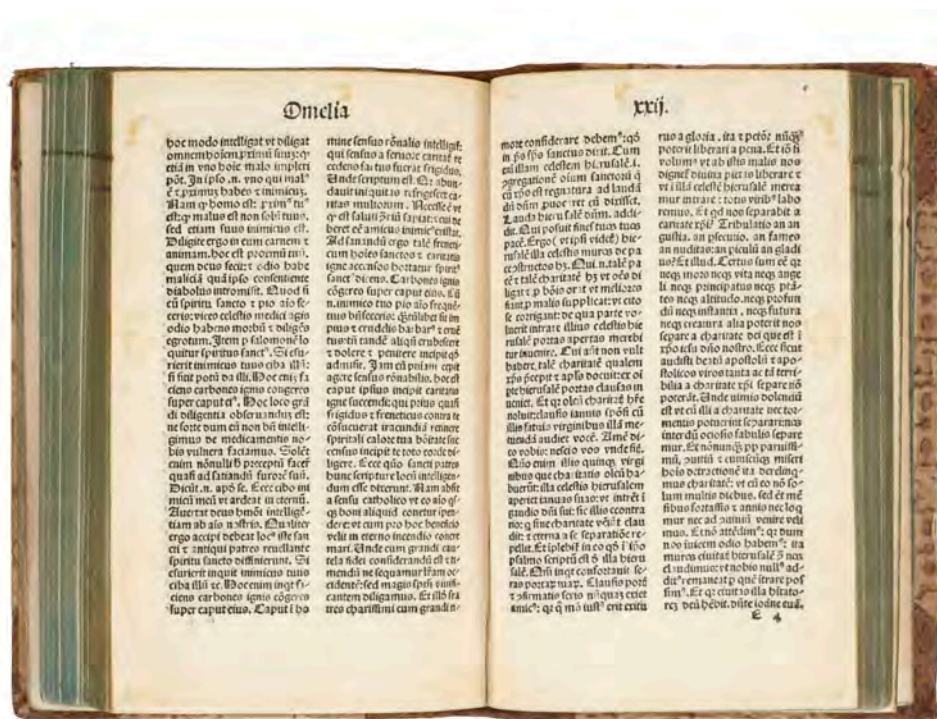
£2000

Rare first edition of the sermons of Zeno of Verona, edited by Guarino and published here along with the sermons of Caesarius of Arles and Origen, and other homiletic material, especially Marian.

Tradition holds that Zeno was of African, Mauretanian origins. One of the most important early bishops of Verona, he died, according to his contemporary St Ambrose, 'a happy death' around 371, either as a martyr or as a witness of the Christian faith in adversity. His sermons, in two books, are preserved in a number of manuscripts, the oldest dating from the eighth century. Of the 93 homilies recorded in the collections, only about thirty appear complete.

The references made in these texts to Hilary of Poitiers' *Commentary on the Psalms* (written in and disseminated from 360) date the composition to the Saint's late years: this and the deep and extensive doctrine contained in his writings makes Zeno one of the very earliest great Catholic Fathers. The themes tackle biblical exegesis, the doctrine of the Trinity, Marian theology, sacramental initiation, Easter liturgy, and the Christian virtues of poverty, humility, and charity towards the poor and the suffering. The mention of African writers and certain elements of style have traditionally corroborated the hypothesis of Zeno's Mauretanian origin.

CNCE 33655; USTC 864308. 2 copies in the UK (BL, UCL), 3 copies in the US (UCLA, Yale, Catholic University of A).



*Anni sposi e palino a Cingh
Alli 20 di Cingh sposi in pane e in un partizachli 8. 6 13*

be

A B C D E F G H. Omnes quaterniones,
praeter H duernionem.

LONDINI, IN AEDIBUS HAEREDUM
BERNARDI QUARITCH,
MM. XXI.



*questo catalogo e il primo pubblicato nel centosettantacinquesimo anniversario
della fondazione della libreria Bernard Quaritch*

So. VI.

Immortal dal grebio fore
no, Glorioso, Jddio,
contente e bel disio,
e a l'Alto suo Fattore,
iti, Almo Signore,
amazzar del pensier mio
di pensiero storia e rio,
in piu d'un grume e grade e
Padre, tanto ascoso

Almo fallaci amar dile
le, et il nemico atroce,

renda a me pietoso

Jesu, l'ardente, effetto,

sorte, il petto aperto in ci

Strano gioi

Voi sol conti

elose, figlia, e sposa,

a no e si copiosa

essi un sol di pregi forti,

otia costì amati,

tenzi, que il sol nasce e posa,

lita forma e gloriosa

undo tra pianeti errati,

come stanco in pin serena notte

Presto si senti chi poter credea

Ad una ad una nominar le stelle,

Così rimongan lassè e al fin dirrotte

Tutte le voci e pene, Mentre o via

Speran di alzarsi a vostre lodi belle,

Num. 9. del Protocoll. de. n. 1. cont. 1. 1.

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