

An intricate engraving of Adam and Eve in the Garden of Eden. Adam is seated on the left, holding a scroll that reads "Os hominis iussit". Eve is seated on the right, looking up at him. A large, arched scroll above them contains the Latin text "ni sublime dedit, coelumq; videre et erectos ad sidera tollere vultus." The scene is filled with various animals, including a lion, a goat, a monkey, and a snake. The background features a large tree and a landscape with mountains and a sun or moon in the sky. The entire scene is framed by a decorative border.

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CATALOGUE 1462

CONTINENTAL  
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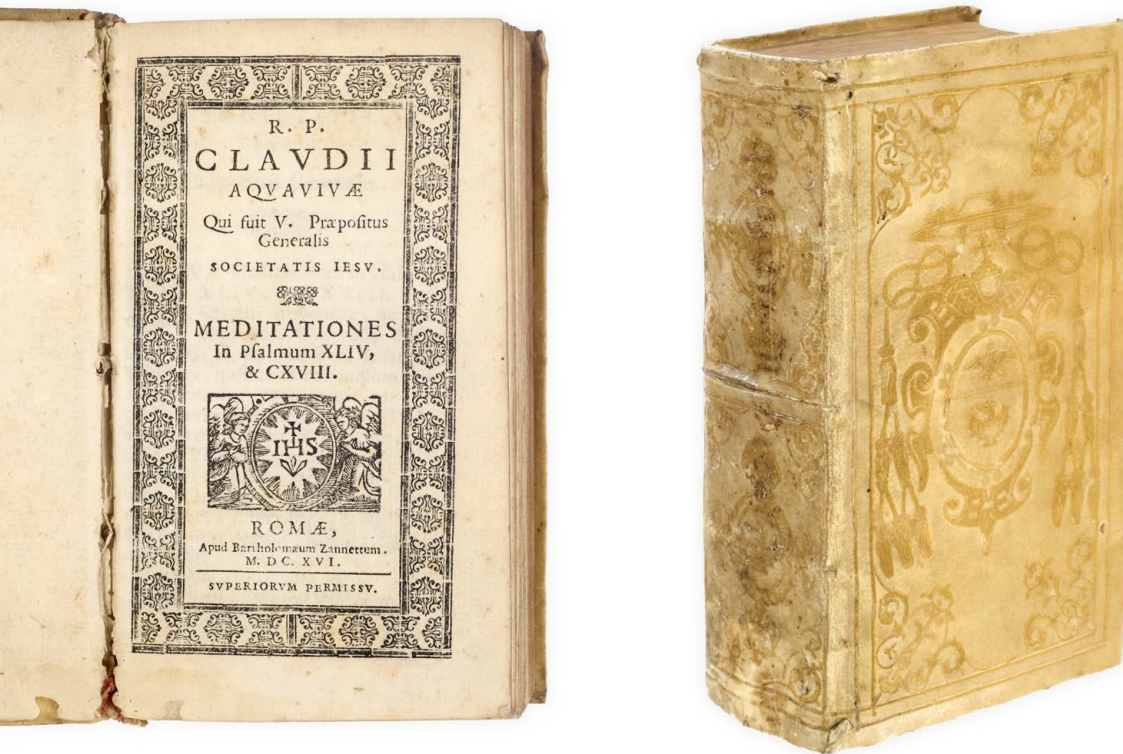
Covers from item 15  
Title from item 41

Catalogue 1462  
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## CONTINENTAL BOOKS







## Bound for Scipione Borghese

**1 ACQUAVIVA, Claudio.** *Meditationes in Psalmum XLIV, & CXVIII. Rome, Bartolomeo Zanetti, 1616.*

12mo, pp. 546, [28], [2, blank]; title printed within typographic border with woodcut Jesuit device, final leaf with small woodcut printer's device, full-page woodcut of King David to p. 10, woodcut initials, typographic headpieces and ornaments; tiny hole to foot of first few leaves, light dampstaining to foot of last few quires, occasional very light foxing, withal a very good copy; bound in **contemporary Roman vellum gilt with the arms of Cardinal Scipione Borghese**, spine gilt with Borghese emblems of a crowned eagle and a dragon, yapp fore-edges with vestigial ties, edges gilt; a little rubbed, spine slightly dust-soiled with manuscript lettering (now faded), short split to spine. **£1550**

**First edition of these Jesuit meditations on two of the Psalms, a copy bound in the Soresini workshop for Cardinal Scipione Borghese.**

The text contains meditations on Psalms 44 and 118 by the Jesuit general Claudio Acquaviva (1543–1615), who was responsible for the great expansion of the Jesuit order and its educational activities of the late sixteenth and early seventeenth centuries. He died in January 1615, and this volume contains a preface by his successor Muzio Vitelleschi dated December of the same year, commemorating Acquaviva's

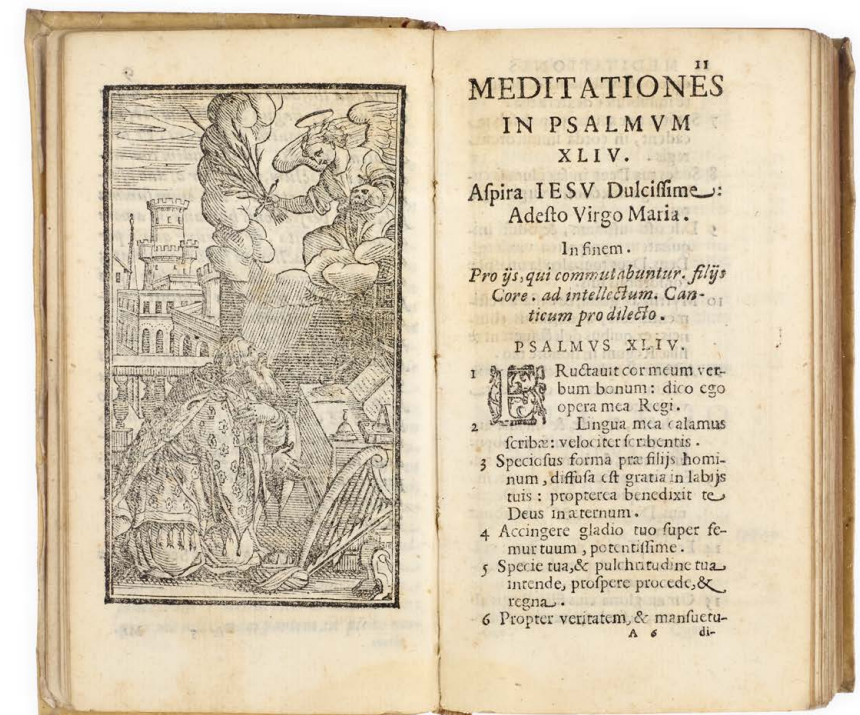
contribution to the Order. Another edition was printed in Cologne, also in 1616, with a different preface addressed to Ferdinand, Archbishop of Cologne.

This volume was most likely bound by the workshop of Baldassarre Soresini, which Foot refers to as the Borghese Master. The Soresini family of binders were active in Rome from the late sixteenth century until the mid-seventeenth century. They produced numerous volumes for the Borghese family; an elaborate binding in red morocco made for Paul V is illustrated in *Legature papali*, item 171, on a 1613 imprint, and bears the same winged cherub's head and dolphin-headed swirl tools. The same winged cherub's head, cardinal's hat, and eagle are illustrated in plate I of *Legatura romana barocca 1565–1700*; items 18 and 37 show two other bindings made for Scipione, one of which also has just three rows of pendant tassels on the binding (a cardinal usually has four rows).

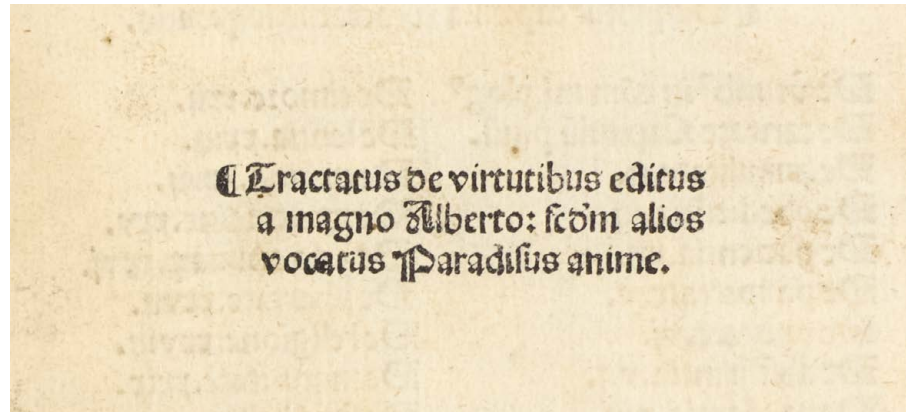
### Provenance:

Bound for Scipione Borghese (1577–1633), the papal nephew appointed a cardinal as soon as his uncle was elected Pope as Paul V in 1605. Scipione amassed a fortune from his privileged position, as well as perhaps the best art collection of the time, much of which survives today at the Villa Borghese in Rome. His library was sold in 1829 with the rest of the family library, though this volume has not been identified in the sale catalogue.

USTC 4022227; not in BM STC Italian. See Foot, *The Henry Davis Gift I* (1978), pp. 324–336.







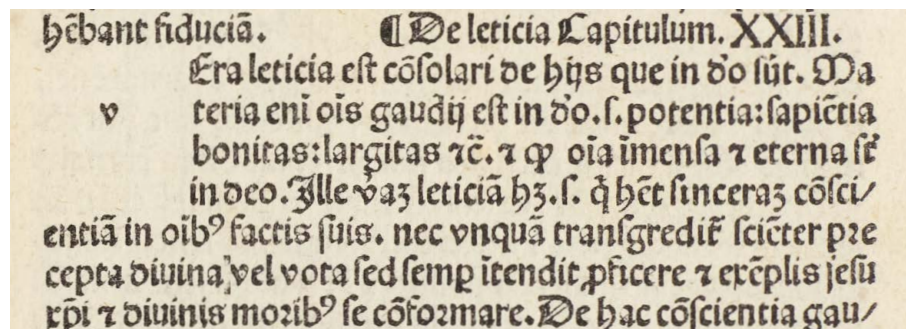
## Virtue Rewarded

**2 ALBERTUS MAGNUS, [Pseudo-].** Tractatus de virtutibus ... s[e]c[un]d[u]m alios vocatus Paradisus anime. Memmingen, [Albrecht Kunne, c. 1488].

4to, ff. [34]; a<sup>o</sup> b–d<sup>s</sup>; gothic letter, capital spaces with printed guide letters; first and last leaves very lightly soiled, a few small wormholes to later leaves, d1 cut somewhat close at head, but a very good copy; bound in modern half vellum with paste paper sides, spine lettered in manuscript. £2500

An early edition of the *Paradise of the Soul*, a late medieval handbook of popular religious instruction, printed by the only press in Memmingen.

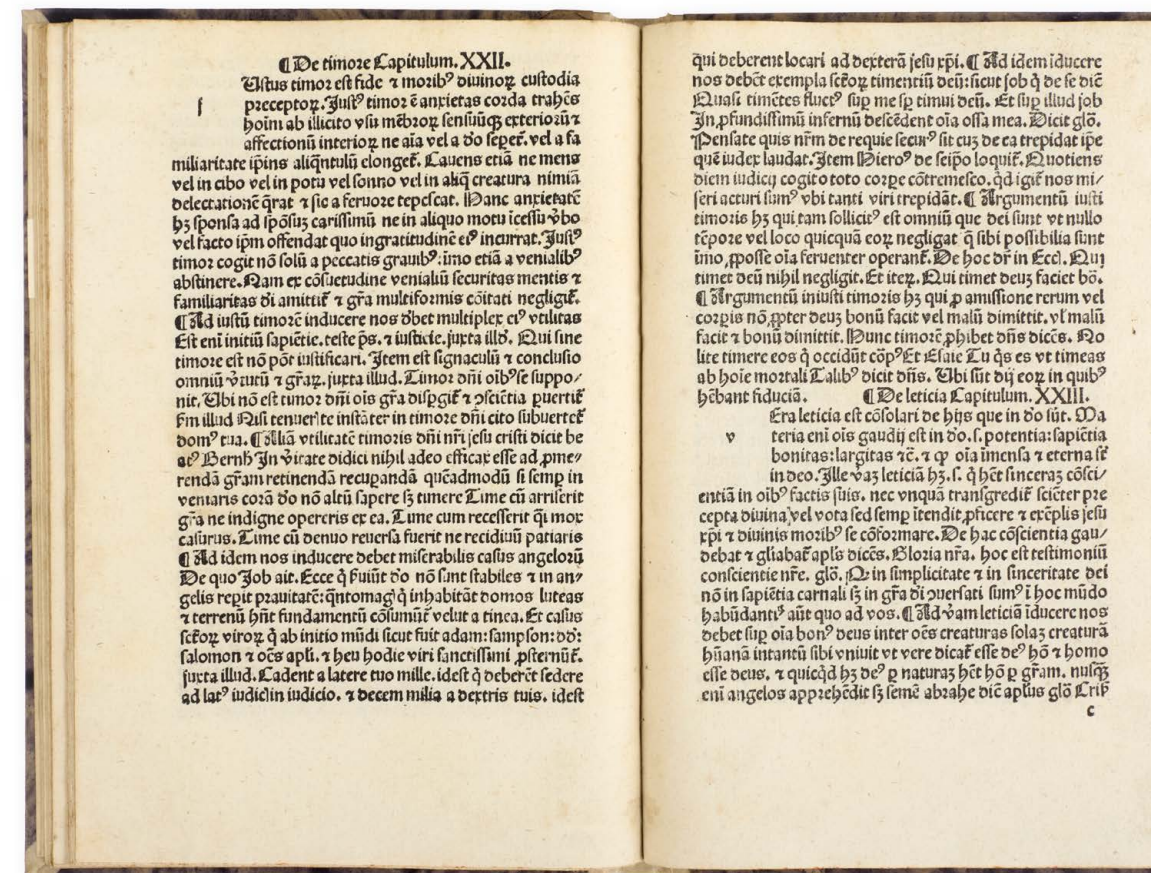
The *Paradisus animae* is now considered to be a spurious work of Albertus Magnus, the thirteenth-century Dominican friar and polymath from Lauingen. The text was first printed in Basel in around 1473, and this is the second or perhaps third printing (alongside a dated Antwerp edition of 1489). Its popularity resulted in translations into numerous languages.



'Forty-two chapters each treat a virtue (*virtus*) and its opposite (*falsa virtus*). The most important source for this anonymous author is Holy Scripture; among the church fathers used, Augustine takes first place, followed by Gregory the Great and Jerome. Of medieval authors, only Bernard of Clairvaux and, rarely, Anselm of Canterbury are mentioned. The lack of dogmatic and moral-theological sources qualify the *Paradisus animae* as a work of edificatory literature' (Gottschall).

Albrecht Kunne (d. 1520) began his printing career in Trent, with pamphlets about the killing of the boy Simon, before moving to Memmingen in 1480. He was the only printer there until his death in around 1520, issuing around 130 titles in Latin and German, after which there was no longer an active press in Memmingen. The printing is usually dated to around 1488, though the rubrication in a copy in Munich has the date 1496.

HC 477\*; GW 704; Goff A291; BSB-Ink A-191; Bod-inc A-127; ISTC ia00291000. See Gottschall, 'Albert's contributions or influence on vernacular literatures' in *A Companion to Albert the Great* (2013), pp. 748–749.





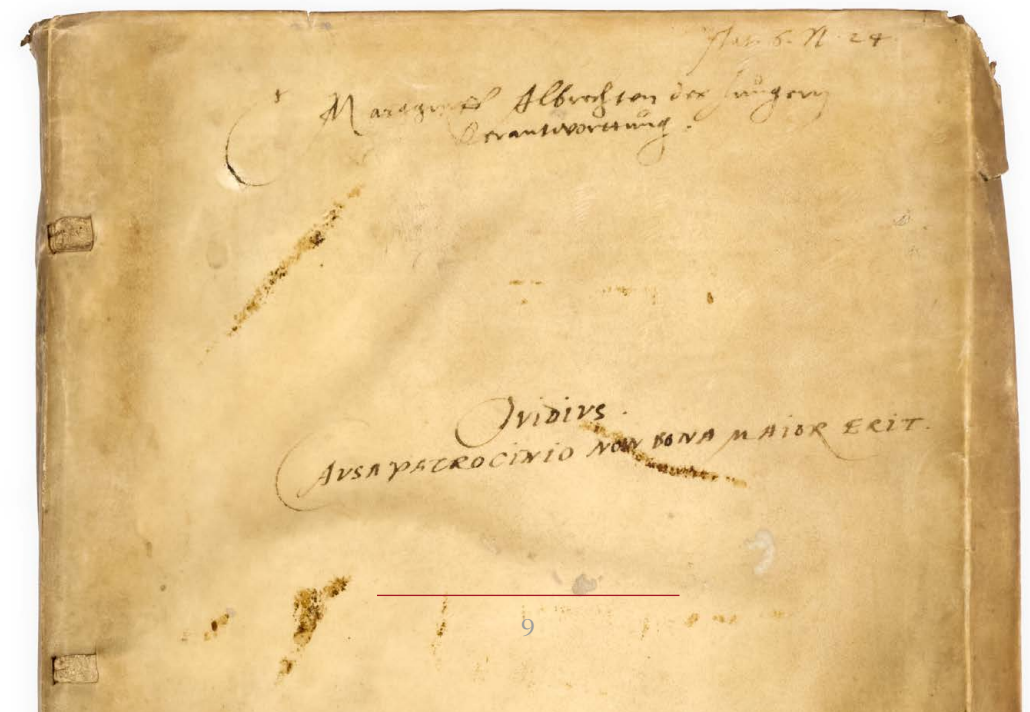
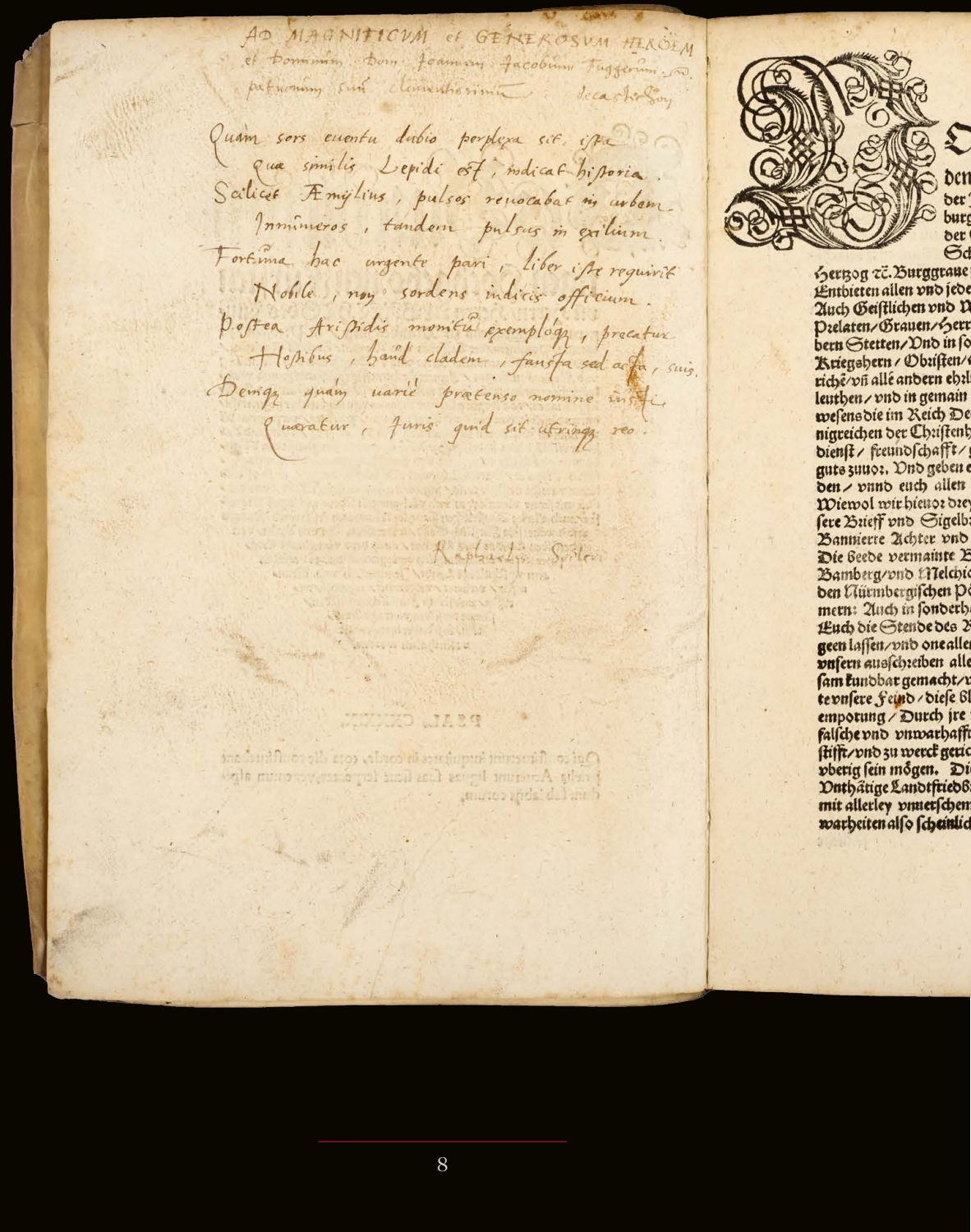
## Inscribed to Johann Jakob Fugger by Raphael Seiler

**3 ALBRECHT ALCIBIADES, Margrave of Brandenburg-Ansbach.**  
Beständige und unabläinliche gegründte Erclerung und Bericht ... [Adlersberg,  
Michael Stumpf und Hans Kohl, 1556.]

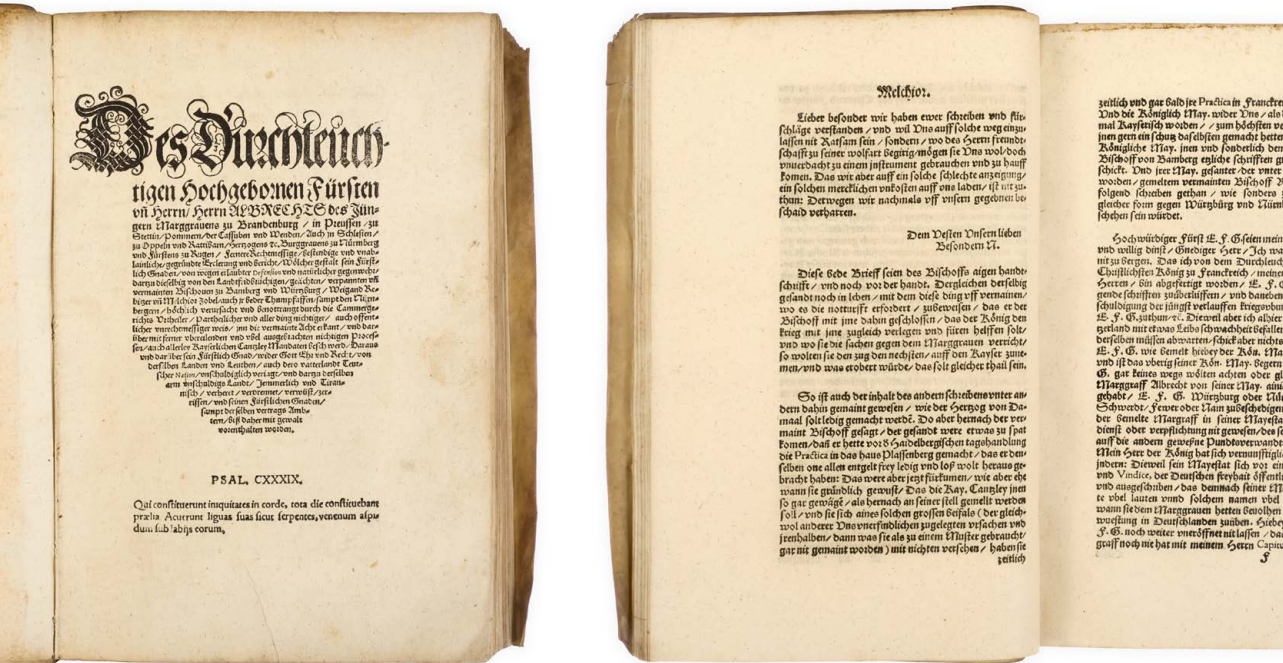
Folio, ff. [186]; retaining blanks Ee4 and \*S6; gothic letter, large woodcut initials; uniform light toning, small dampstain to upper margin of a few leaves, but a very good, genuine copy; contemporary vellum, front cover and spine lettered in manuscript, yapp fore-edges with vestigial ties, sewn on 3 split tawed thongs laced in; corners with a few very minor chips; **dedication inscription in a fine humanist hand to Johann Jakob Fugger signed 'Raphael Seileri' to title verso** (see below), with Fugger shelfmark ('Stat[?] 6.N.24') in ink to front cover. £3000

First edition of this polemical legal treatise, an important copy given by the humanist Raphael Seiler to Johann Jakob Fugger.

The author, Albrecht, Margrave of Brandenburg (1522–1557), was a *condottiere* in the wars of Charles V in the 1540s, fighting on various sides, but his subsequent campaign of plunder across Franconia resulted in his defeat and flight to the French court of Henri II, where he found refuge. This work, containing copies of correspondence and imperial decrees, was issued in the wake of the Franconian war of 1552–1554, against the 'renegade and misbegotten' (title, *trans.*) bishops of Bamberg and Würzburg, and relates to Albrecht's claim to suzerainty over Franconia, including these dioceses, which the bishops strongly refused in print.





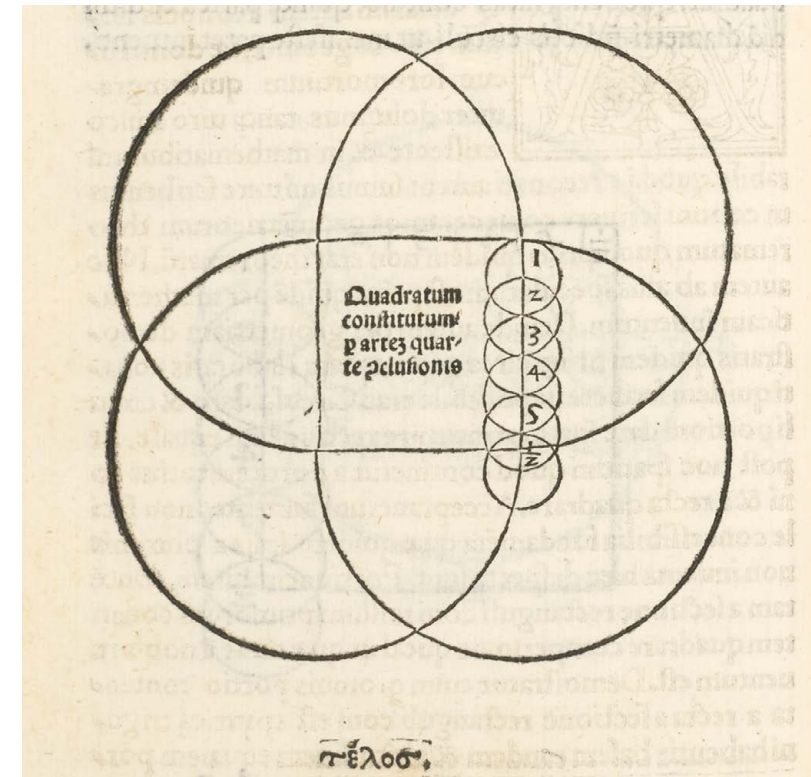


## The First Archimedes

**4 ARCHIMEDES, BOETHIUS, and CAMPANO da Novara; Luca GAURICO, editor.** Tetragonismus id est circuli quadratura per Campanum Archimedes Syracusanum atque Boetium mathematicae perspicacissimos adinventa. Venice, [Giacomo Penzio for] Giovanni Battista Sessa, 28 August 1503.

4to, ff. 32; small woodcut Sessa device on title-page and different device below colophon, title with woodcut illustration of Archimedes standing on a map and looking up at the heavens, woodcut initials and diagrams; title-page slightly dust-soiled with small repair at foot, title tipped in and (conjoint) leaf a4 strengthened along gutter, a few headlines shaved, occasional light spotting, final verso with slight offsetting; a good copy in nineteenth-century boards, green morocco spine label, year of publication lettered to upper cover in manuscript, remains of index tabs; binding a little soiled; bookplate of 'Progel' (probably Joseph Bonaventura Progel, of Munich, d. 1851). **£18,000**

The first appearance in print of any complete work by Archimedes, 'generally regarded as one of the greatest mathematicians the world has ever known' (PMM), including one of the earliest approximations of the value of  $\pi$ .



### Provenance:

Raphael Seiler (or Sailer, fl. 1553–1574), a humanist and jurist from Augsburg, had close connections with the Fugger family; he had used one of their Greek manuscripts for an edition of Demetrius Cydones (Basel, 1553). He was also the author of two polemics against Albrecht of Brandenburg, written in 1557 and dedicated to Johannes Frosch, the manuscripts of which are now in the Augsburg Staats- und Stadtbibliothek. The dedicatory ten-line verse begins:

*Quam sors eventu dubio perplexa sit, ista  
Qua similis Lepidi est, indicat historia ...*

The verses about exile unflatteringly link Albrecht with Aemilius Lepidus, the third man in the triumvirate with Pompey and Caesar, who was also exiled, on the orders of Octavian, following his defeat in battle in 36 BC.

Johann Jakob Fugger (1516–1575) inherited the family banking business in the 1560s but was soon declared bankrupt and in 1571 the management of the business passed to his brother Markus. His library of over ten thousand volumes was sold to Duke Albrecht V of Bavaria. Fugger's typical shelfmark and title on the front cover, presumably written by his librarian Hieronymus Wolf, are here joined by a quotation from Ovid's poems written in exile ('Causa patrocinio non bona maior erit', *Tristia* 1.1, trans. 'The case is not good and will be greater than advocacy') drawing an explicit parallel between the predicament of the ancient poet and the 'indefensible cause' of the more recent exile.

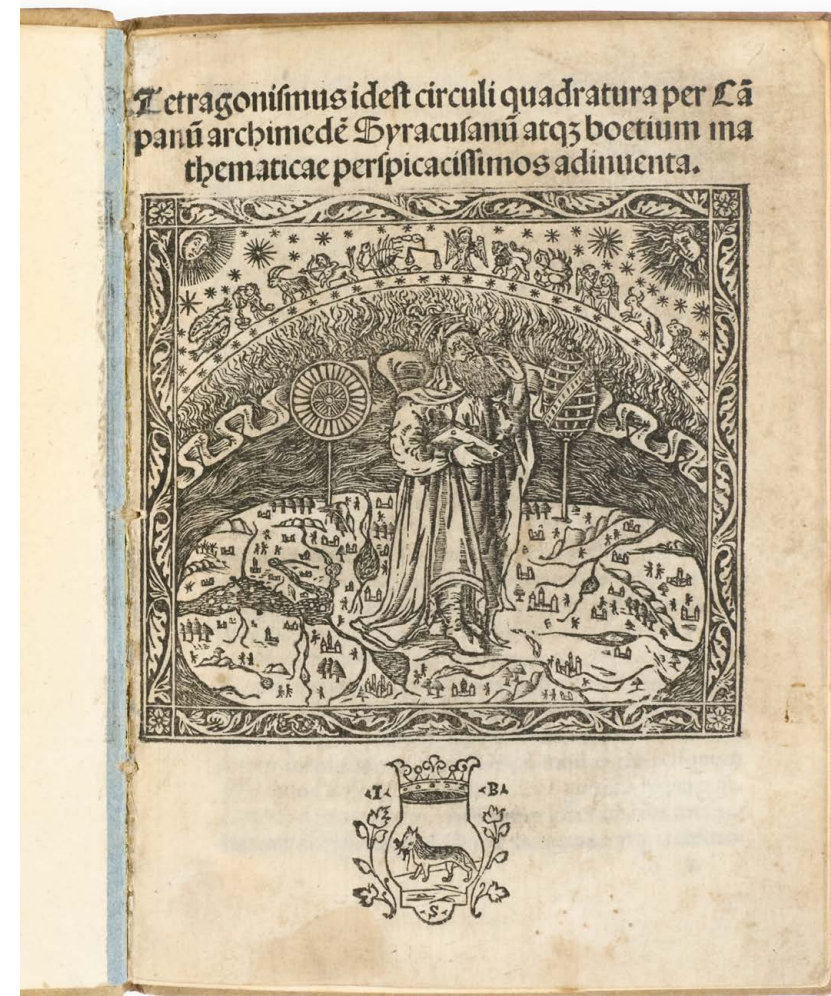
Rare outside Germany, with only one copy traced in the UK (BL) and none in the US.

USTC 635035; VD16 B 6985.





This work contains Archimedes' mathematical treatises *Quadratura circuli* and *Quadratura parabolæ*, in the Latin translation of William of Moerbeke, which accompanied similar works on the quadrature of the circle by Campano da Novara and Boethius. In *Quadratura circuli*, Archimedes 'calculated the ratio of circumference to diameter (not called  $\pi$  until early modern times) as being less than  $3\frac{1}{7}$  and greater than  $3\frac{10}{71}$ . In the course of this proof Archimedes showed that he had an accurate measurement of approximating the roots of large numbers' (DSB I, p. 222). *Quadratura parabola* proved that the area enclosed by a straight line and a parabola is equal to  $\frac{4}{3}$  the area of a triangle with equal height and base. 'Archimedes demonstrated the quadrature of the parabola by purely geometric methods. In the first part of the tract he demonstrated the same thing by means of a balancing method. By the use of the law of the lever and a knowledge of the centers of gravity of triangles and trapezia, coupled with a *reductio* procedure, the quadrature is demonstrated' (*ibid.*, p. 219).



*Tetragonismus* represents the earliest appearance of any work by Archimedes in Latin, pre-dated only by excerpts in Valla's *De expetendis et fugiendis rebus opus* (Venice, 1501). The first printing of Archimedes in Greek was not until 1544, accompanied by Regiomontanus's version of the Latin text. These publications, along with Tartaglia's reprint of these two Archimedean texts in 1543, facilitated the use of Archimedes by Galileo, Torricelli, and Kepler.

BM STC Italian, p. 292; EDIT16 CNCE 8810; USTC 818222; Adams C 470; Graesse VII, p. 151; Riccardi I, col. 40, no. 1\*.



# Augustine's Masterpiece

5 AUGUSTINE. De civitate Dei. Venice, Nicolaus Jenson, 2 October 1475.

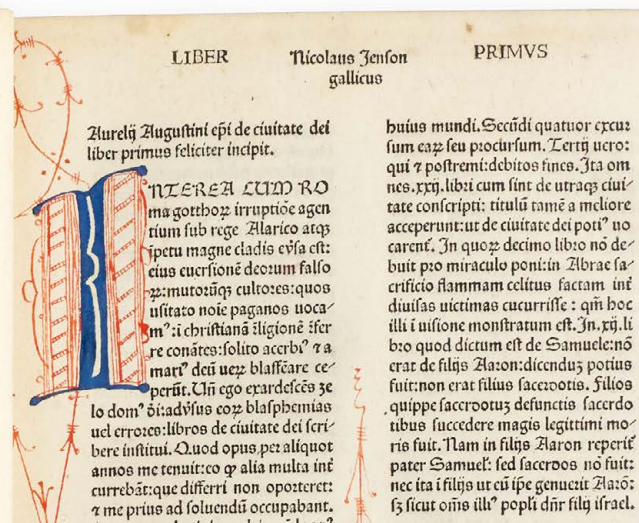
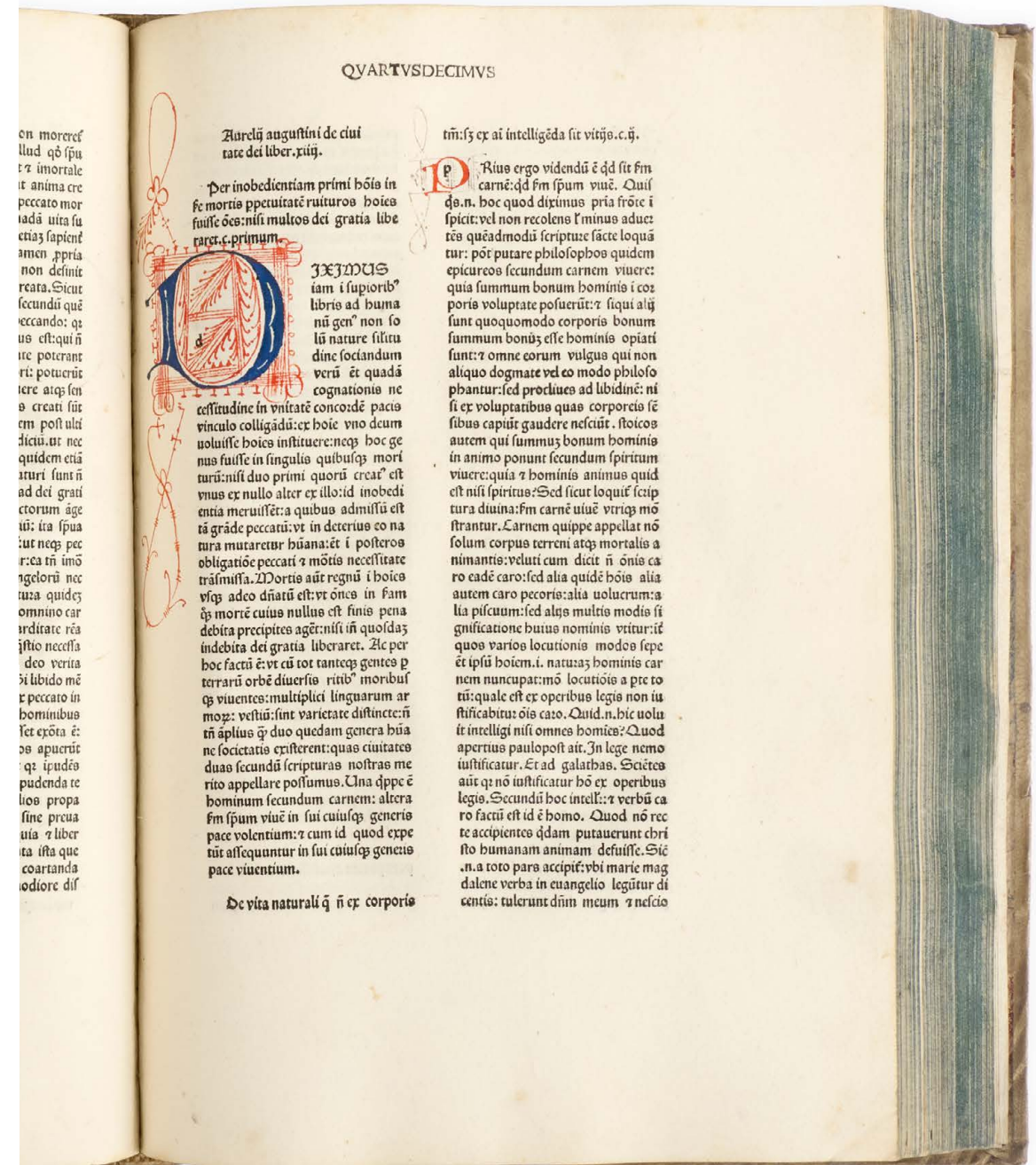
Chancery folio, ff. [303] (of 306); [a-b<sup>8</sup> c-z<sup>10</sup> A-H<sup>10</sup>] (without blanks [a]1 and [H]9-10, with blank [b]8); gothic letter, text in two columns, printed headlines, small initials supplied in red with purple penwork decoration, larger initials in blue with red penwork decoration, traces of manuscript signatures; first leaf reinforced around all three margins, stain at foot of gutter in first and last quires, first leaf of the text proper with lower margin excised and replaced, other occasional light marginal soiling, paper repairs to margins of last few leaves, nevertheless a very good copy; bound in eighteenth-century vellum, brown morocco lettering-piece to spine, blue edges; binding a little rubbed with a few wormholes in spine, joints splitting at foot; a handful of early annotations, note on flyleaf about Hieronymus de Bosch (1740-1811), stating that this was item 20 in the folio section of his sale (Amsterdam, P. den Hengst, 13-23 April 1812), and bookseller's label of A.J. van Tetroode of The Hague (active 1831-1865) pasted to foot of front pastedown, paper shelf label to foot of upper cover. £24,000

Sole Jenson edition of the *City of God*, Augustine's influential treatise written in the wake of the Sack of Rome by the Visigoths in 410.

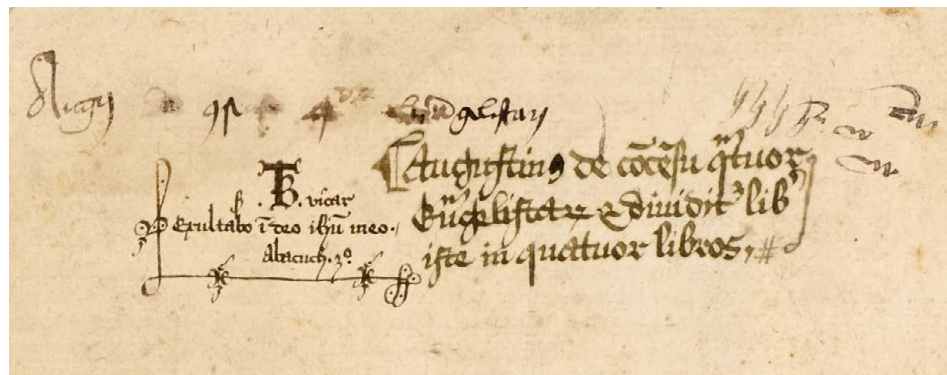
Augustine sought to justify why a Christian state, with the support of God, could be defeated in this way; the result is a monumental tome of political theory and theology, philosophy, and history, covering the history of Rome from its origin a thousand years earlier, and encompassing the philosophical heritage of Greece and Rome.

*The City of God* appeared in print early; Sweynheym and Pannartz printed it three times between 1467 and 1470, and this is the second edition to appear at Venice. It is one of two Venetian editions from 1475 which have almost identical imposition; the other was printed by Gabriele di Pietro of Treviso. More unusually, both these 1475 editions also contain the name of the printer in the centre of the headline of the first leaf of text ('Nicolaus Jenson gallicus' here).

HC 2051\*; BMC V 175; GW 2879; Goff A1235; BSB-Ink A-858; Bod-inc A-522; ISTC ia01235000.







## Louvain Augustine in England

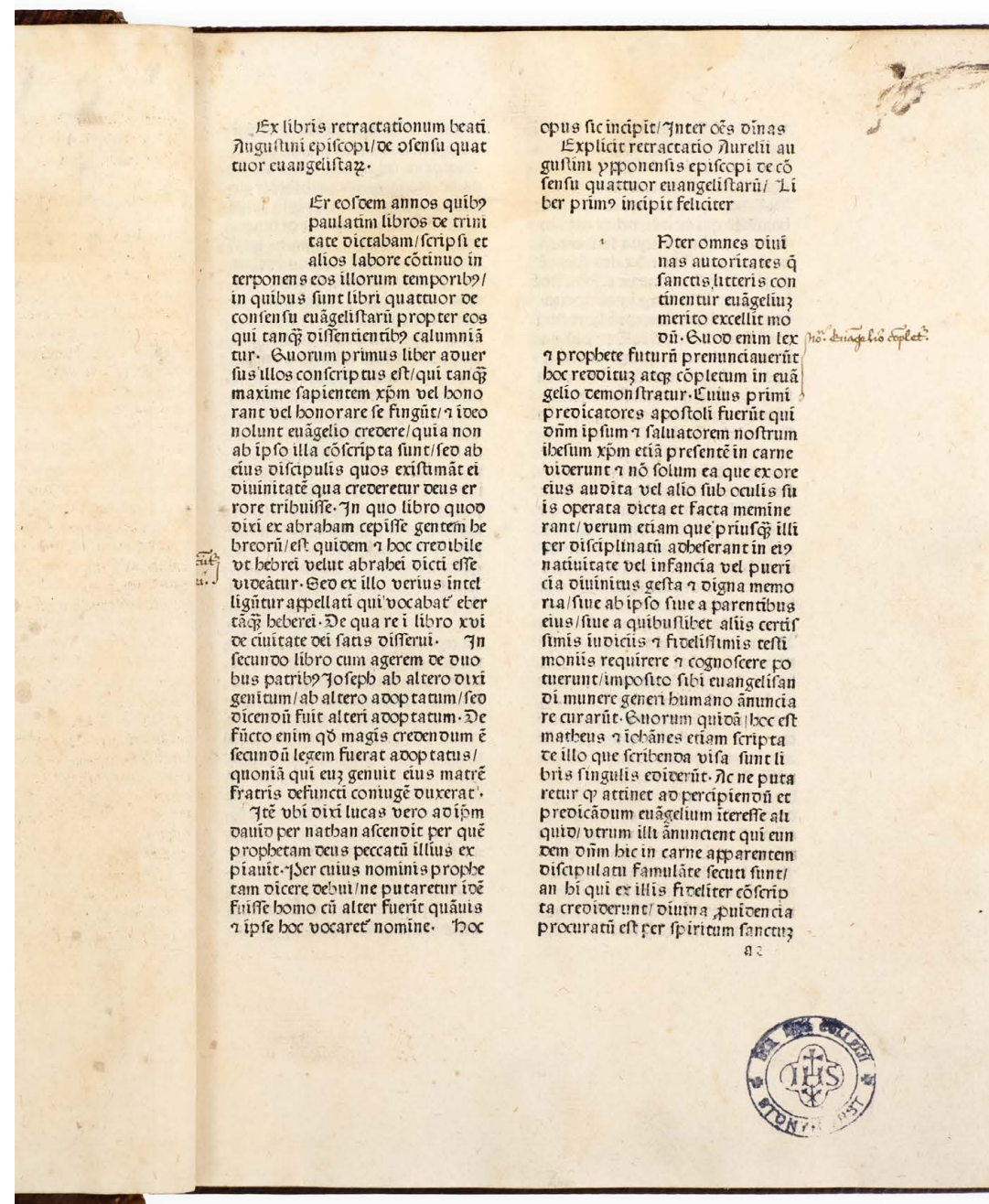
**6 AUGUSTINE.** De consensu quattuor evangelistarum. [Louvain, Johannes de Westfalia, c. 1477-1480.]

Chancery folio, ff. [86]; a-k<sup>8</sup> l<sup>6</sup>, with preliminary and final blanks a1 and l6; gothic letter, text in double columns; initial blank slightly chipped and stained, occasional light marginal dampstaining, old repair to l5<sup>v</sup>, minor wormholes in last few leaves, otherwise a very good copy; bound in nineteenth-century calf, boards panelled in blind to period style, spine gilt-ruled in compartments and lettered directly in gilt, edges speckled brown, green endpapers; front joint repaired with buckram, rear joint cracked, extremities slightly rubbed, front free endpaper loose; early manuscript titles in different late fifteenth-century English hands to a1 with an early note with the monogram 'TB' followed by a quote from Habbakuk, a manuscript note in the same hand to a2<sup>v</sup>, printed booklabel 'Bib. Sem.' to front pastedown, ink stamps of Stonyhurst College to first two leaves and verso of final text leaf with paper shelf label to corner of front board.

£6250

**Rare second edition (first Lauingen, 1473) of Augustine's treatise on the harmony of the Gospels, a copy with evidence of contemporary English provenance.**

Written in the early fifth century, the text remained significant and relevant during a thousand years of biblical exegesis. Responding to claims by Porphyry and other pagan or heretical writers that the Gospels were too far removed from Christ himself to be used as reliable sources, Augustine describes each of the Gospels as having a different focus in order to emphasise different aspects of Christ; so instead of containing discrepancies and therefore being laid open to criticism, the Gospels provide between them a fuller picture of His life and teachings. Early works on the differences between the Gospel narratives tended to focus on historical rather than theological aspects, as seen in the sermons of John Chrysostom or the *Canones evangeliorum* of Eusebius of Caesarea.





The early presence of this volume in England is indicative of the close relations between the printing trade in Louvain and booksellers in London and Oxford; Johannes de Westfalia first appears on the London Customs rolls in 1478. A list of books imported into Oxford by Johannes de Westfalia and Peter Actors survives in a binding in the Bodleian, though this title is not in that list (Needham).

**ISTC records only three copies in the UK (BL, Bodley, CUL).**

HC 1980\*; BMC IX 145; GW 2898; Goff A1258; BSB-Ink A-867; Bod-inc A-540; ISTC ia01258000. See Needham, 'Continental printed books sold in Oxford, c. 1480-3' in *Incunabula: studies in fifteenth-century printed books presented to Lotte Hellinga* (1999), pp. 243-270.

**7 BALBUS, Johannes.** *Catholicon*. [Strasbourg, *The R-Printer* (Adolf Rusch), not after 1475.]

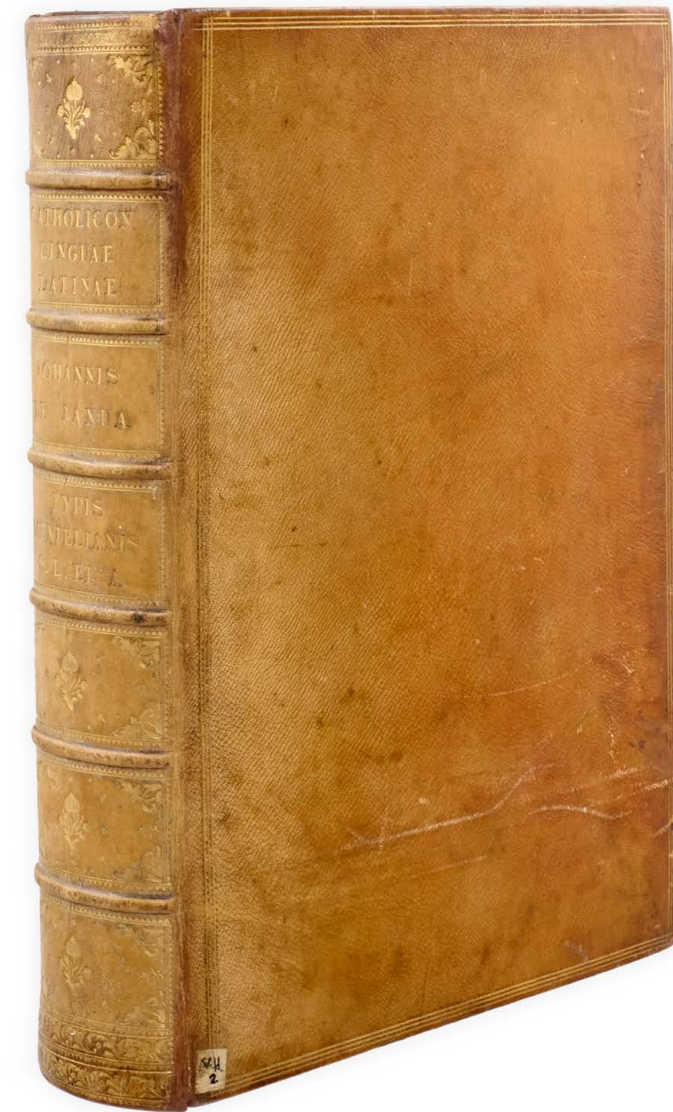
Folio, ff. [399] (of 400); [a-h<sup>10</sup> i-m<sup>10/8</sup> n<sup>8</sup> o-q<sup>10</sup> r-y<sup>10/10/8</sup> z<sup>8</sup> A-H<sup>10</sup> I<sup>8</sup> K-L<sup>10</sup> M<sup>12</sup> N<sup>8</sup> O-R<sup>10</sup> S<sup>8</sup> T<sup>6</sup>] (without the preliminary blank [a1]); gothic letter, two 10-line initials in red and blue with penwork decoration ([a1]<sup>r</sup> and [g8]<sup>r</sup>), two smaller decorated initials, further red Lombard initials throughout (2-, 3-, and 7-line), some red underlining and initial strokes, red headlines to several leaves, traces of index tabs; first and last few leaves lightly soiled with a few small stains, a few neat marginal repairs (to [a2-3], [12], [x2] [O4], [T6]), minor dampstaining to lower margins of a few early leaves, otherwise an excellent, wide-margined copy; bound in nineteenth-century brown morocco over wooden boards by John Clarke (remains of ticket to front free endpaper verso), spine gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers; a few scuffs neatly retouched; armorial bookplate of John Vertue (1826-1900) to front pastedown, purple ink stamp of Stonyhurst College on first leaf. **£65,000**

**Third edition of the earliest printed lexicon, a monumental piece of printing from one of the earliest presses in Strasbourg, containing the thirteenth-century Latin dictionary and grammar of Johannes Balbus, the 'greatest of the medieval encyclopaedic dictionaries' (Chamberlin, p. 136).**

The author, a Dominican from Genoa, finished writing this massive work in 1286. The text is based on the works of both classical and medieval grammarians, as well as theologians and Church Fathers, and contains a substantial alphabetical glossary with an etymological focus; this strict alphabetical order provided a standard for the development of lexicography. It maintained its popularity into the sixteenth century, despite the negative views of humanist scholars such as Lorenzo Valla and Erasmus.

Balbus is identified as the author of the *Catholicon* under the entry for Ianua (covering both doors and the town of Genoa): 'The compiler of the present little book, entitled *Prosodia vel Catholicon*, originated from this city. In fact, the compiler is said to be Fr. Iohannes de Balbis of Genoa, of the Dominican Order' (*trans.*).

The first edition was famously produced in Mainz, plausibly by Gutenberg himself (Paul Needham has identified three issues of this first edition, dating from 1460 to c. 1472), then in Augsburg in 1469 by Günther Zainer; the present third edition was printed in Strasbourg, probably by Adolf Rusch,



the son-in-law of Johann Mentelin, who had worked with Gutenberg in Mainz. Adolf Rusch, known as the 'R-Printer' for his 'bizarre' capital Rs, also printed another edition around this time, with 372 leaves instead of 400, which is now dated to around 1475-1477. Rusch is recorded in the voluminous correspondence of the Basel printer Johann Amerbach, commenting on the daily frustrations of printing and the financial complexities and negotiations involved in the production and supply of books.

Goff B22; HC 2253; ISTC ib00022000. See Chamberlin, *Medieval Arts doctrines on ambiguity* (2000), p. 136.







## Wittenberg Viper 'Lutherizat'

**8 BERNARD of Luxemburg.** *Catalogus hereticorum*, omnium pene, qui ad hec usque tempora passim literarum monumentis proditi sunt, illorum nomina, errores, & tempora quibus vixerunt ostendens ... Editio tertia, prioribus emaculator & multo locupletior, nempe integro libro ab ipso auctore nunc aucta & recognita. Cui tractatus eiusdem de purgatorio adiectus est. [(Colophon:) *Cologne, Eucharius Cervicornus*], March 1526.

8vo, ff. [148]; title within architectural woodcut border by Anton Woensam, with the Adoration of the Magi at foot and the arms of Cologne at head, woodcut initials, full-page woodcut of a heretic and devils to b6', narrow frame of title-page border and initials coloured red; first and last leaves lightly soiled and worn at edges, else a very good copy; bound in modern blind-ruled sheep; sixteenth-century annotations in both Latin and German to c. 154 pp. with some underlining and marginal markings (see below), seventeenth-century inscription 'Beyharting' to head of title-page. £3500

Third edition, the first to include a diatribe against Luther, of a catalogue of heretics ancient and modern, written by the Dominican Bernard of Luxemburg (d. 1535), Grand Inquisitor of Cologne and relentless persecutor of Lutherans, with contemporary and at times critical annotations.

The *Catalogus*, of which five editions were published between 1522 and the late 1530s, formed an early step in the Catholic campaign to stem the tide of Lutheranism. It is dedicated to the Archbishop of Cologne, Hermann von Wied. The preface draws parallels between contemporary Catholicism beset by unorthodox theologies and the early days of the Church, with heresiarchs such as Arius and Sabellius; though, unlike those now defeated and defunct heresies, Luther's is alive and growing. The chapters on the nature of heresy are followed by the catalogue proper, in alphabetical order, **the last section of which, a diatribe against Luther, appears here for the first time.** Bernard draws parallels between heresy and leprosy, with their contagious and lethal nature, as well as with beasts such as wolves, pigs, and vipers (transforming Wittenberg into 'Viperberg'); he also predicts that, like earlier heresies, Luther's would likewise result in failure.

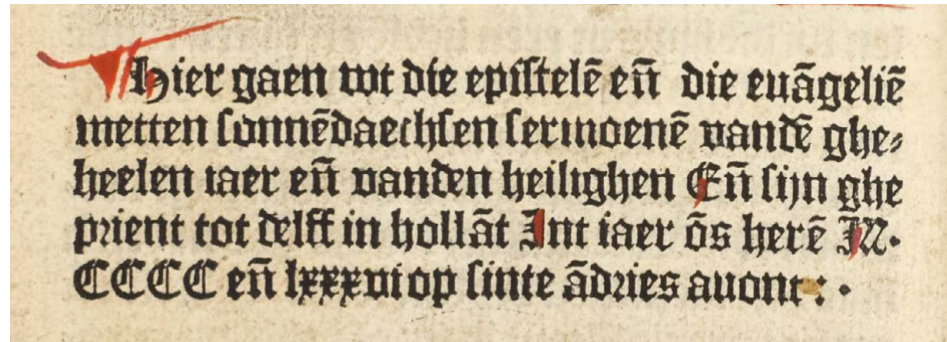
**Our copy has been annotated in both Latin and German in a neat sixteenth-century German hand,** which on a6' pulls out the names of animals to which heretics are compared (foxes, horses, frogs, and also Sirens) and on b4' notes the comparison with leprosy. Elsewhere, however, our annotator disagrees with the text, the word 'non' appearing regularly in the margins. Alongside the woodcut 'Statua hereticalis' are added the names of Luther and his associates: Zwingli, Melanchthon, Oecolampadius, and [Ambrosius] Blaurer. The annotator's interest in Luther is no less keen than the author's, as his name appears regularly in the notes, even when not mentioned by name in the text. On k6' the annotator uses the recent coinage 'Lutherizat' ('he Lutherises', first recorded in 1522) in relation to Erasmus.

*Provenance:* from the library of the Augustinian Canons Regular of Beyharting, Bavaria, whose monastery was suppressed in 1803.

USTC 619725; VD16 B 1987.







## Illustrated Dutch Vernacular Incunable

**9 [BIBLE – EPISTLES AND GOSPELS, in Dutch.]** Evangelie[n] en[de] epistele[n] vanden ghehelen iare metten sermonen. [Delft, Jakob Jakobszoon van der Meer, 29 November 1486.]

4to (177 x 120 mm), ff. [304] (of 306), foliated at foot from f. 2 to 298; a–r<sup>s</sup> 2<sup>s</sup> f<sup>s</sup> s–z<sup>s</sup> 7<sup>s</sup> 9<sup>s</sup> A–I<sup>s</sup> K<sup>10</sup> (lacking bi and Ki); gothic letter, five-line initial 'B' on f. 1<sup>r</sup> in blue with penwork flourishing in red, two-line initials supplied in red, initial strokes and paragraph marks in red, **large woodcut on title and twenty-four large woodcut illustrations, all in early hand-colouring**; section of first leaf torn away and repaired at head with loss of part of title and extreme upper left-hand corner of woodcut on title verso, some marginal soiling and staining, some leaves bearing woodcuts washed (presumably at time of binding); early nineteenth-century marbled sheep; slightly rubbed, rebacked, small paper shelf labels at foot of spine and in lower left-hand corner of upper cover. £32,500

One of only seven recorded copies of this extensively illustrated incunable, a collection of the liturgical Epistles and Gospels translated into Dutch.

First published in an unillustrated edition at Gouda in 1477, the present edition published by Jakob Jakobszoon van der Meer is one of a substantial group of Dutch vernacular religious (and some secular) texts published at Delft, including the Bible in East-Flemish (1477), a Psalter (1480), and a Cordiale.

The striking woodcuts, used here for the first time, are attributed to the 'Master of Virgo inter Virgines', who was active from the 1470s and whose work appeared for the first time in the 1483 *Historie van die seven wise Mannen* from the same press. 'The Master is the least concerned with elegance and the most uncompromisingly "realist" of the early Netherlandish masters and has been characterized as a forerunner of the Dutch school. Stylistic affinities between the Master's paintings and prints in books published in Delft between 1483 and 1498 by Jacob van der Meer, Christiaan Snellaert and Eckert van Homburch locate the artist in that city and indicate that he was also a woodcut designer. He may possibly be identified with Dirc Jansz (fl. 1474–95), one of the only two painters mentioned in the Delft archives

during the later 15th century... His compositions have a sincerity in tune with the "psychological realism" of the *Devotio moderna*. This popular movement among lay groups and ecclesiastical communities in the northern Netherlands stressed personal religious experience and encouraged meditation on the Life and Passion of Christ, strongly influencing contemporary manuscript illumination; as an illustrator of devotional books published at Delft, the Master would have known its programme' (*Grove Art Online*).

### Provenance:

1. 'Jacque Rodicq', with his inscription on verso of final leaf dated 1616 ('anno 1616 a Jacque Rodicq appartient ce livre').
2. Sir Thomas North Dick Lauder (1846–1919) of Fountainhall, 9<sup>th</sup> Baronet, with his bookplate dated 1882.
3. John Vertue, Bishop of Portsmouth (1826–1900), with bookplate.

ISTC records only six other copies, two of which are imperfect: Bibliothèque nationale, Cambridge University Library (imperfect, wanting 15 leaves), The Hague (two copies, one a fragment only), Library of Congress (Lessing J. Rosenwald Collection) and The Morgan Library.

HC 6653; Campbell 696; Goff E69; Oates 3354; IDL 1712; Thienen & Goldfinch, *Incunabula printed in the Low Countries* 955; ISTC ic00069000.





**Euangelium  
vanden ghegheuen  
metten sermonen**



**D**es wittē dōredages: en oec des heilighē  
sacraments dach Epistel  
**W**ant dz ic u geleert hebbe dz dēffice vādē  
here wāt ind seluer nacht doe dē here  
ihesu cristus ouer geleuert wort nā hi broot en  
gracie doede brac hyt en seide: Reemt en eet

dat is mijn lichaem dz voer u gegheuen sal wor-  
den doet dat in mijnre gedēckenisse en des ge-  
lycs den hiele doe hi dat aenmael gedaet had  
de en seide: dese hiele is en nutwe testamēt in mi-  
nen bloede: doet dat also dicke als ghi hē dic-  
ket in mijnre gedēckenisse: wāt also dicke als  
ghi dit broot eten selt en den hiele dūckē: loe-  
selt ghi bootschappē des heren doot tot dat hi  
coemt ten oerdel. **S**oe wie dūwaerdelike eten  
sal dat broot en dūckē des heren hiele die sal  
sculdich wesen des lichaems en des herē bloets  
die mēliche ondroeue hē selue en eie loe vā  
dien brode en dūckē vādē helche: wāt so wie  
dat dūwaerdelike eet en dūcket die eet en dūckt  
hē die vdoemenisse. **N**iet onderscheide des  
herē lichaem wt ander spise: daer om lēst veel  
ond u liet en crant en veel slaepster: wāt die  
heer plach mettē natūrlīke doot te wreke als  
si dūwaerdelike tottē lichaem os heren ginge  
waert dat wi ons selue verordēle penitencie  
te doe wi en wordē niet verordēlt dat is ghe-  
wōnē: wāneer wi geordēlt wordē so wordē  
wi vanden here verslōpt op dat wi niet dēst  
warelt niet verdoemt en wordē

**E**uangelium opten seluen dach vanden  
aenmael Johannes int xiiij. ca.  
**D**er dē feestdach voort passche wāt ihē  
C. xxxij



**E**uangelium des seluen daghes Johannes  
int tweede capittel  
**I**n dien tiden wordē bulofen ghemaeft  
in chana galilee. En ihesus moed was  
daer ihesu en sijn tongherē die waer oec ter  
bulofen gehnoet. En doe daer wijn gebrac

seide ihesu moeder tot hem: **S**ien  
wijn ihesu seide tot haer: **D**e en  
en in mijn vā en quā noch  
sijn moeder dē dīentes loe wa-  
dat Daer waren ses stenen cū-  
lueringhe en elc hiele twee-  
dienoudich. En ihesus seide:  
craken metten water en si vo-  
ouertē. En ihesu seide hē: **S**ien  
brenghet den prince des hōues  
Doe hi den wijn die vādē w-  
was smake en niet en wistē  
quā: mer die dīentes tollent  
sepen hadtē. Doe riep die prin-  
den brudegom en seide hē: **E**lc  
den goeden wijn en als die hē  
sijn dā set hi dat agher is: me-  
goede wijn al ghehoude tot u  
ghin der tēphenen dede ihesu  
lee en openbaerde sijn glorie  
en gheloeften in hem  
Dēprie factē sijn i chana g-  
u. ca. **D**it heiliche ewāgē  
ghehoert hebt vā rene brude-  
de in chana: dat is in een elc  
lach in dat landscap vā galilē  
gom was iohānes euangelistē  
xxxij



**H**ier seghinne alle die epistolē en euange-  
lien mettē sermonē vanden gheheelen iare  
die een nade anderen volghede en oec mede  
die prophetie ghehouden wt der bibelen vol  
maetelic en gerechtelic ouer gheset wt den  
latine in goeden dūpliche gheliker wijs all-  
men houdende is inder heiligher bercken  
**B**orders weert dese tijt: want  
nu is die wie ons vanden slay  
op te staen: wāt onse salicheit  
is nu naerre dan doe wi ghe-  
loefden. **G**losa. **W**ant alleen  
te ghelouen en is niet ghenoech: mer mede te  
leuen. **O**f hoe wi langher leuen hoe wi naer-  
re sijn der salicheit die wi nader doot ontfā-  
ghen sullen. En die nacht is voertbi ghegaen  
mar die dach sal nake. **L**aet ons doer om of  
werpe die wercken der duisternissen en aen-  
doen die wapen des lichts alsoe op dat wy  
inden daghe eerlike wāderē. **N**iet in wer-  
pinghe en in droghenscap niet in traecheden  
der camerē: en in traemheden: niet in kint-  
ghe en in midichede. **W**aer doet an den heer  
ihesu epistolē. **D**at is wāderē in allen dū-  
ghen na alluiker formen als hi dede. **E**uā-  
gelium des seluen daghes. **M**a. beschreftē:  
**I**n dien tīd als ihesu nakēde was die stat  
a. ij

niet bīfachtich te wesen mer satich. **A**lle sa-  
tichheit beuolende tot allen mensche want wi  
waren oech voertijts onwīs dūalende on-  
gelouchen begheertē dienende en meniger  
hande weelde in quaetheit en midichede wer-  
kende haeteliken onderlinghe hatende



**E**uangelium opten seluen nacht inder  
eerster millen iucas int tweede capittel  
**I**n dien tīd ghinc wt een gebode vādē  
heeler augusto datmē al die werelt be-  
stēne londe dese tēstērige gesciede alre eerst  
vā cīrmon den conie vā cyrien. En si ghinghe  
alle dat si hē selen londen elc in sijnre statē  
En ioseph clam op vā galilee vier stat naza-  
reth in iudeen tot dauids stat die bēthlēē hiet  
wāt hi vā dauids huse ghesent was op dat  
hi hem bēsen soude mer maria sijnē gherou-  
wede woue die met kinde bēswaert was. **H**et  
ghelchēde doe si daer waren dat die daghe  
vervollet sijn dat si baren londe en si bāerde  
horen eersten gheborē loen en bēwanten in  
doelē ende leyden inder cribben wāt hem en  
ghehoerde gheen stede int ghemēen huys. En  
in dat selue rijch waren harderen wakende  
en hordenē die wake des nachtes op horen  
beesten. **E**nde sich die enghel des heren stont  
neuens hem en die claerheit gods smelche-  
te en si waren vāwaert met groten anē-  
te. En die enghel spāc tot hem en onstet u niet  
want ich bootschap u grote blyscap die alle  
den volcke wesen sal wāt ons is hiden ghe-  
boren een salichmaker: die cristus is een heer  
in dauids stat. **E**nde dat is v een tēphen  
xxxij



**I**n die tīd een vādē phariseen bat ihesu  
dz hi met hē ate en hi ghic i dē pharisee  
huys en ghic lūtē eie. En sich een wōt een lo-  
bster die in dier stat was. Doe si wistē dat hi  
was gā lūtē in des phariseen huys brachtē  
een albaester in salue en stont achter neus  
CC

metten vā  
met crant  
haren hō-  
se met sal-  
hem getē-  
seide. **D**e  
weert wō-  
si een con-  
seide toe-  
En hi se-  
de twee l-  
vishōden  
si niet en  
quāt gā-  
woede ei-  
het. En i-  
dē. **D**oe  
sijn dē tie-  
de du en  
dēle mād-  
de droet  
mi gheer-  
en heere  
cullen dē  
dēle hē-  
s leg ic i  
heertē vā  
CC



## To Live and To Die Well The Syston Park Copy

**10 [BUTRIO, Antonius de, attributed; HUGH of Saint-Cher; Rodrigo Sánchez de Arévalo; DENIS the Carthusian.] [Speculum de confessione; Ars moriendi; Speculum ecclesiae et sacerdotum; Speculum vitae humanae; Speculum conversionis peccatorum.] [(Colophon:) Louvain, Johannes de Westfalia,] [not before 1483–1485].**

Chancery folio, 5 parts in one vol. (of 6; see below), ff. [151] (of 168); a-c<sup>s</sup> d<sup>4</sup>, e-f<sup>s</sup>, g<sup>10</sup>, h<sup>8</sup>, i-n<sup>8</sup> o<sup>6</sup> p-t<sup>8</sup> u<sup>6</sup>, x<sup>8</sup> y<sup>6</sup> (without preliminary blank at and quires e-f<sup>s</sup> but with medial blank o6); text in double column, gothic letter; occasional light foxing, minor dampstaining to final leaves, else a very good copy; bound in early nineteenth-century cross-grained green morocco by R. Storr of Grantham (with his ticket, partially torn, to rear pastedown), borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt, glazed brown endpapers, pink silk place-marker; joints neatly repaired, a few insignificant scrapes to lower cover, small paper label to foot of upper cover; early inscription at head of first leaf 'Libreria de la Victoria de Madrid cax 86 n 22', very occasional early notes and reading marks, monogrammed booklabel of Sir John Hayford Thorold and armorial Syston Park bookplate to front pastedown, later pencil price note (£3 10s) to front free endpaper verso. £5750

**Rare third(?) edition, printed in Louvain, of a collection of devotional and moral works, with early Spanish provenance, later in the library at Syston Park.**

First printed in Vicenza in 1476, the texts comprise a mirror of confession, a manual on the art of dying, a mirror of the church and its priests, a mirror of human life, and a mirror of the conversion of sinners. This collection was printed twice by Johannes de Westfalia in undated editions; the dates have been assigned from watermark evidence, by which the other edition (ILC 496) is dated slightly earlier, c. 1481–1483, and copies are often incorrectly assigned.

Antonius de Butrio (c. 1338–1408) was a canon lawyer from Bologna who wrote primarily legal texts; Hugh of Saint-Cher (c. 1200–1263) was a French Dominican; Rodrigo Sánchez de Arévalo (1404–1470) a Spanish bishop; and Denis the Carthusian (1402–1471) a Flemish theologian. Butrio's writings on the spiritual life, however, are now attributed to other writers: the *Speculum de confessione* to Berengarius Fredoli, and the *Ars moriendi* to Matthew of Kraków or Albertus Magnus.

The book is printed in a Venetian-style gothic typeface which was obtained by Johannes de Westfalia at the start of his printing career; he began printing in Louvain in 1473 and used this typeface to produce legal and theological books that, although aimed at the local market, still looked to be Venetian (he later introduced the first roman type to the Low Countries).

The section not bound in this volume contains the *Speculum animae peccatricis* (also by Butrio but now attributed to Jacobus de Gruytrode) and indeed many of the extant copies do not contain all six of the different sections.

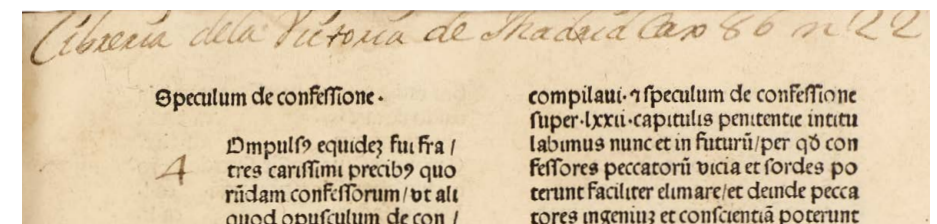


### Provenance:

1. From the library of a Madrid convent, perhaps the Minim convent of Nuestra Señora de la Victoria.
2. Sir John Hayford Thorold (1773–1831), from his library at Syston Park; his sale, Sotheby's, 12–20 December 1884, lot 368.

**ISTC records only two complete copies of this edition in US institutions (Indiana, Walters Art Museum).**

HC 4185\*; BMC IX 150; GW 5830; Goff B1347; ILC 497; BSB-Ink A-633; ISTC ib01347000.







## 'Aldine' Before the Aldine

**11 CAESAR, Gaius Julius.** *Commentarii Caesaris recogniti per Philippum Beroaldum.* [Lyons, Balthasar de Gabiano, (colophon:) 14 July 1508.]

8vo, ff. [iii], 252, [40], [1, blank]; title-page with eighteenth-century decoration with a fleur-de-lys at head and an armorial between two dolphins at foot, first initial supplied in green at the same time; title slightly worn and frayed with losses at corners, occasional very light marginal dampstaining or foxing, but a very good copy; bound in eighteenth-century vellum over boards, spine lettered in manuscript, yapp fore-edges, sewn on 3 split tawed thongs laced in with secondary tackets; front free endpaper partially torn at backfold; sixteenth-century manuscript annotations to c. 34 pp. with further underlining, nineteenth-century bibliographical note in French to front free endpaper verso. £2750

**Rare Lyons 'counterfeit' – in fact an Aldine-style precursor to Aldus's edition – of Caesar's *Commentaries*, printed by the first of Aldus's Lyonnais imitators to replicate his successful series of octavo format texts in italic type, which began shortly after the appearance of the 1501 Aldine Virgil.**

Despite having the appearance of an Aldine octavo, the text is not based on an Aldine predecessor since the first Aldine Caesar would only appear in 1513; the source is instead the 1504 Bologna edition of Caesar edited by Filippo Beroaldo, though with the addition of the index of places mentioned in the text compiled by Raymundus Marlianus, which had first appeared in the 1477 Milan edition, and was copied here from the 1480 Treviso edition. There is another preface after the index, by Girolamo Bologni of Treviso, which is taken from the end of Bologni's 1480 Treviso edition, with two typographical errors corrected in manuscript. *For another Lyons-printed imitation Aldine, see item 66.*

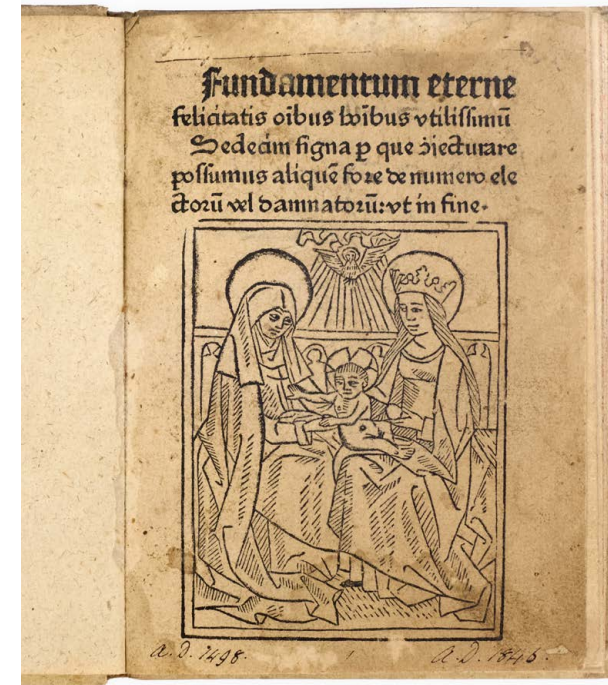
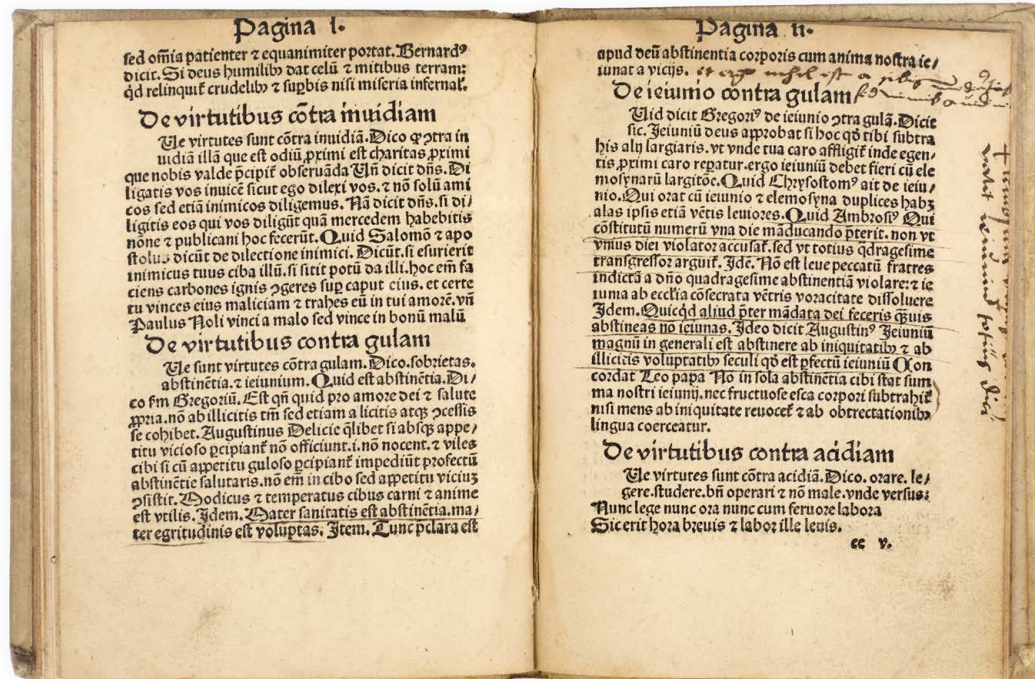
The annotations mention significant events in the text, such as the deaths of Cato and Juba, as well as passages of interest to the reader, such as the source of the Rhine or the Gallic tribe of the Veneti.

**We find four copies in the US (Illinois, Morgan, UCLA, Yale) and only one in the UK (BL).**

UCLA 1132; USTC 143337; Renouard 309/25; Shaw, 'The Lyons counterfeit of Aldus's italic type: a new chronology' in *The Italian Book 1465–1800* (1993), pp. 117–133, no. 27.







The page numbering is displayed as the headline, 'Pagina ii' (etc.), rather than appearing in the outer corner of each page. Printed foliation is first recorded in 1470, but pagination from this early date is very unusual. The first attempt at printed pagination (described as 'irregular' by BMC) appeared in a Cologne edition of Rolewinck's *Fasciculus temporum* printed by Nicolaus Götz in around 1474, though it was removed from Götz's subsequent printings of this text; it was also employed by Aldus for his 1499 edition of Niccolò Perotti's *Cornucopia*. In Smith's survey of the use of printed foliation in incunables, however, she found that around 10% of incunables contained printed foliation, but not one of her sample of almost 4,200 editions contained printed pagination. By the 1530s, around half of all books were paginated, and by the end of the sixteenth century pagination had almost completely replaced foliation.

## The Saved and the Damned

**12 [CATECHISM.]** *Fundamentum eterne felicitatis omnibus hominibus utilissimum. Sedecim signa per que coniecturare possumus aliquem fore de numero electorum vel damnatorum ut in fine. [(Colophon:) Cologne, [Retro minores (Martin von Werden?) for] Heinrich Quentell, [before September] 1498.]*

Small 8vo, pp. [vi], liii, [5]; aa-bb<sup>8</sup> cc-dd<sup>4</sup> ee<sup>8</sup>; gothic letter, capital spaces (some with guide letters), large woodcut of St Anne with the Virgin and Child to title and final verso; title neatly repaired at head and foot verso, some marginal staining, occasionally cut close at head with a few headlines very slightly shaved, nonetheless a good copy; late nineteenth-century paper boards; a little rubbed; early sixteenth-century manuscript notes in a German hand to verso of title and to ee<sup>5</sup> (slightly trimmed), a few pages with red or black underlining, ink stamps of Stonyhurst College to verso of title and final verso with paper shelf labels to front board and pastedown. £5000

**Very rare first edition of this small-format catechism, with an unusually early example of printed pagination.** This short catechetical text was popular with priests in the late fifteenth century, and again to the first generation of Reformers. It contains questions and answers regarding the Creed, the Sacraments, the Ten Commandments, and the Lord's Prayer, to help with the teaching of Christian doctrine.

Heinrich Quentell began to use printed foliation on occasion from 1487 (Synthen, BMC I 271), and then more regularly in the 1490s, but only for longer works which did not have other means of reference (such as headlines providing the relevant chapter or similar) and for which the foliation would serve a purpose (for example for books containing an index, such as the 1499 Aldine *Cornucopia*). It should be remembered that pagination and foliation provide an arbitrary means of reference, only connected to a particular printing, whereas chapter and verse numbers are specific for any version of the text.

The woodcut of St Anne and the Virgin and Child is found in various other Cologne printings by Quentell and the Retro minores (a print shop designated by its address, behind the Minorite convent, active from 1497 to 1504).

The manuscript note on the verso of the title comprises a short list of saints, including Paulinus and Sebastianus, and the notes on ee<sup>5</sup> relate to the spiritual benefits of fasting and abstinence.

**ISTC lists three copies in the US (BPL, Huntington, Smith College) and only one other copy in the UK (BL).**

C 2601; BMC I 312; GW 10426; Goff F331; BSB-Ink F-282; ISTC if00331000; Schreiber 4071.



## *Le Chevalier sans Peur et sans Reproche*

**13 CHAMPIER, [Symphorien].** Les gestes ensemble la vie du preulx chevalier Bayard [- Compendiosa illustrissimi Bayardi vita, una cum panegyricis epitaphiis, ac nonnullis aliis]. Lyons, Gilbert Devilliers, [colophon:] 24 November 1525].

Two parts in one vol., 4to, ff. lxxviii, [2], [4]; first part in lettres bâtarde, second part in italics, woodcut portrait of a mounted Chevalier to each title-page, large white-on-black woodcut initials, numerous woodcut illustrations, woodcut armorials of France and of Laurent II Alleman to title verso; light stain to B1, but a very good copy; late nineteenth-century crushed red morocco gilt by Allô and Wampflug (turn-ins signed in gilt, front flyleaf signed in black), spine gilt in compartments and lettered directly in gilt, edges gilt, crushed navy morocco gilt doublures, marbled endleaves and flyleaves; gilt blue paper booklabel of the Bibliothèque Genard and engraved booklabel of Eugène Chaper of Grenoble to front free endpaper, signature of Chaper to front flyleaf verso. £18,000

**Rare first edition of this richly illustrated chivalric history of the Chevalier de Bayard, one of France's most celebrated warriors, written in the year of his death.**

Pierre Terrail (c. 1473–1524), seigneur de Bayard, fought in the Italian Wars of Charles VIII, Louis XII, and François I, starting with the Battle of Fornovo in 1495, Agnadello in 1509, the sieges of Padua and Brescia, Ravenna, and Marignano in 1515 (where Champier claims he knighted François I on the battlefield). François appointed him deputy governor of the Dauphiné in 1515, and he subsequently took part in military action against Charles V at Mezières in 1521. Finally, in 1524, he was shot and killed in Piedmont as the French army retreated over the Alps.

'Given the title "le chevalier sans peur et sans reproche," Bayard was seen as embodying the best of the traditional chivalric virtues of the gentle knight: courage, purity, devotion to duty, loyalty to one's prince, respect for one's enemy, and mercy towards the vanquished and the weak. These virtues represented the highest ideals of noble behaviour, ideals which appeared to many commentators to be dying out in the sixteenth century via the introduction of gunpowder (Bayard was killed by an arquebus projectile), the use of mercenaries and peasant infantry, and the spread of religious tensions that were beginning to tear France apart' (Kalas, review of *Les gestes ensemble la vie du preulx Chevalier Bayard*, edited by Crouzet, 1992, in *The Sixteenth Century Journal* XXV (1994), p. 1014).

Symphorien Champier (1471–1539), a doctor from Lyons, was married to Marguerite Terrail, a cousin of the Chevalier. Champier attended the French army during the Italian Wars in a medical capacity, as physician to Antoine duke of Lorraine, tending to Bayard's battlefield wounds in 1512, and was therefore able to report events first-hand. Champier's account of Bayard's life and achievements begins with prefaces addressed to Laurent II Alleman, Bishop of Grenoble, and to Merlin de Saint-Gelais. Then comes a description of the Dauphiné (in the south-east of France) and the life of Terrail, which takes up around half the text. This is followed by a comparison of the four 'preux chevaliers' from the Dauphiné: Monteson de Clermont, Claude de Vaudrey, François Champier (surely a relation), and finally Bayard. Champier compares Bayard with historical, biblical, and mythical figures, such as Hannibal, Scipio Africanus, Theseus, King David, Samson, and Roland, ending with lamentations on the death of Bayard.

**Les gestes ensemble la vie du preulx Chevalier Bayard: avec sa genealogie: cōparaisons aux anciens preulx cheualiers: gentils: Isralitiques: et chrestiens. En semble oraisons: lamétatiōs: Epitaphes du dit cheualier Bayard. Contenant plusieurs victoyres des roys de France. Charles. viij. Loys. xij. et Frācoys premier de cenom.**

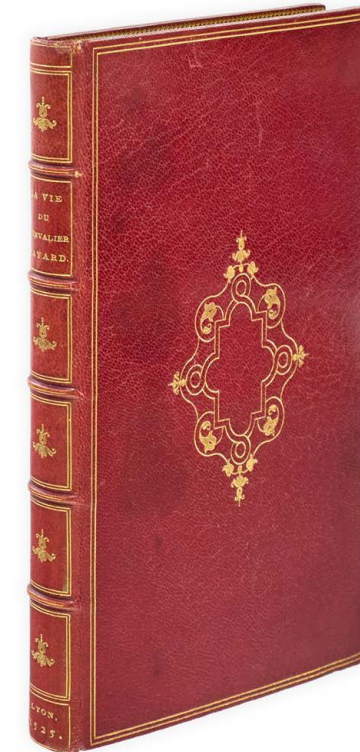
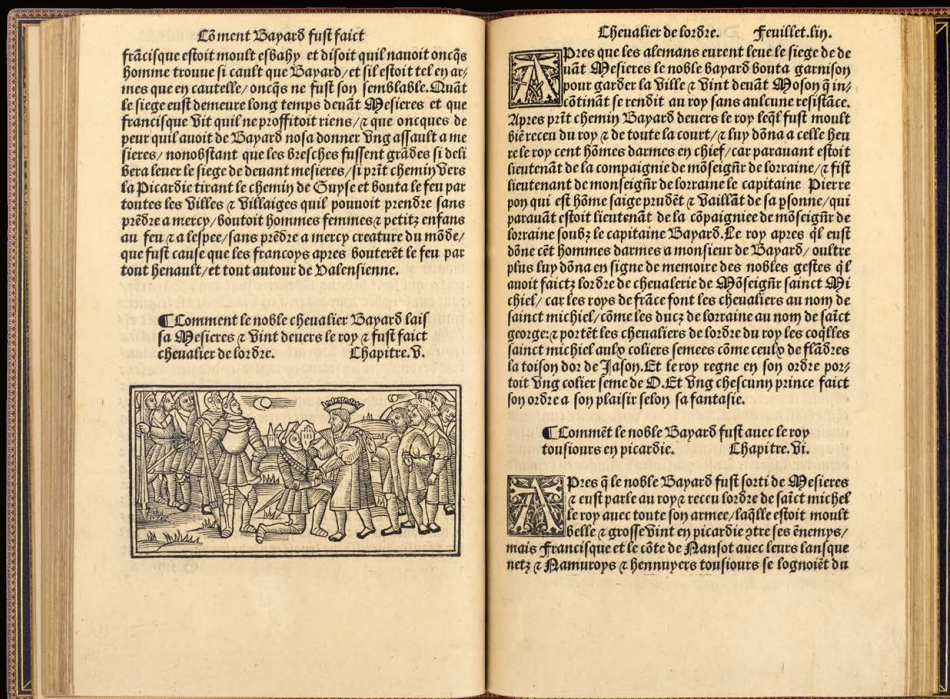
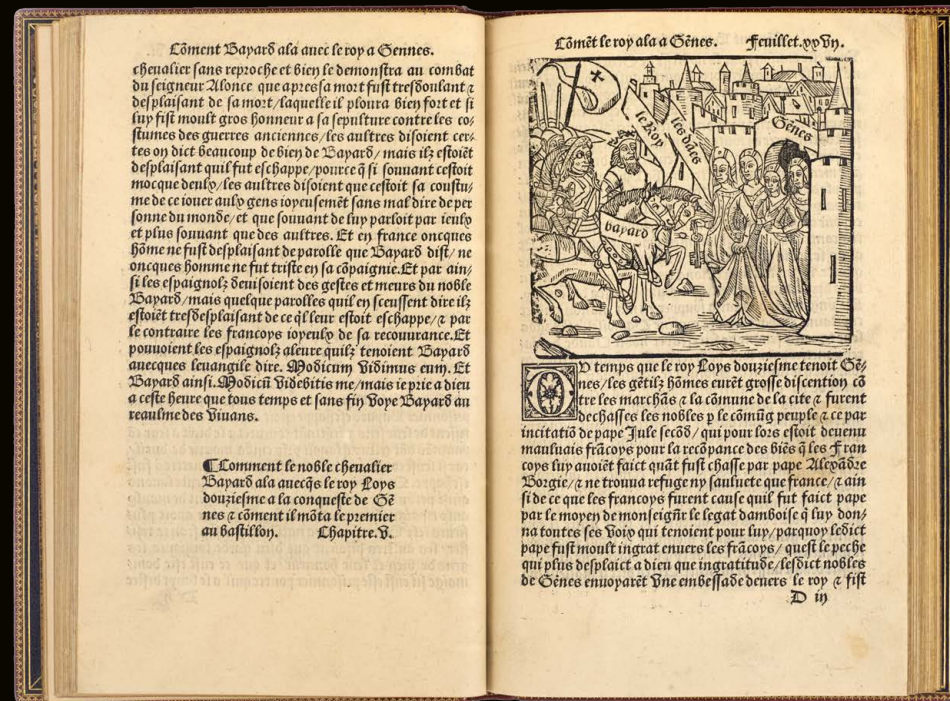


Champier.

**Ont Vent lesditz liures a Lyon en rue merciere a senseigne saict Jhesu baptiste en la maison de Gilbert de Villiers.**

**Cum Privilegio.**





Although Bechtel lists an edition with the date 14 November 1524 in the colophon (C-138), the BnF shelfmark for the only recorded copy is assigned, in the BnF online catalogue, to the 1525 edition; similarly, von Gültlingen records only the 1525 edition. The text was also issued in 1525 by Jean Trepperel, Philippe le Noir, Jacques Nyverd, and Denis Janot of Paris.

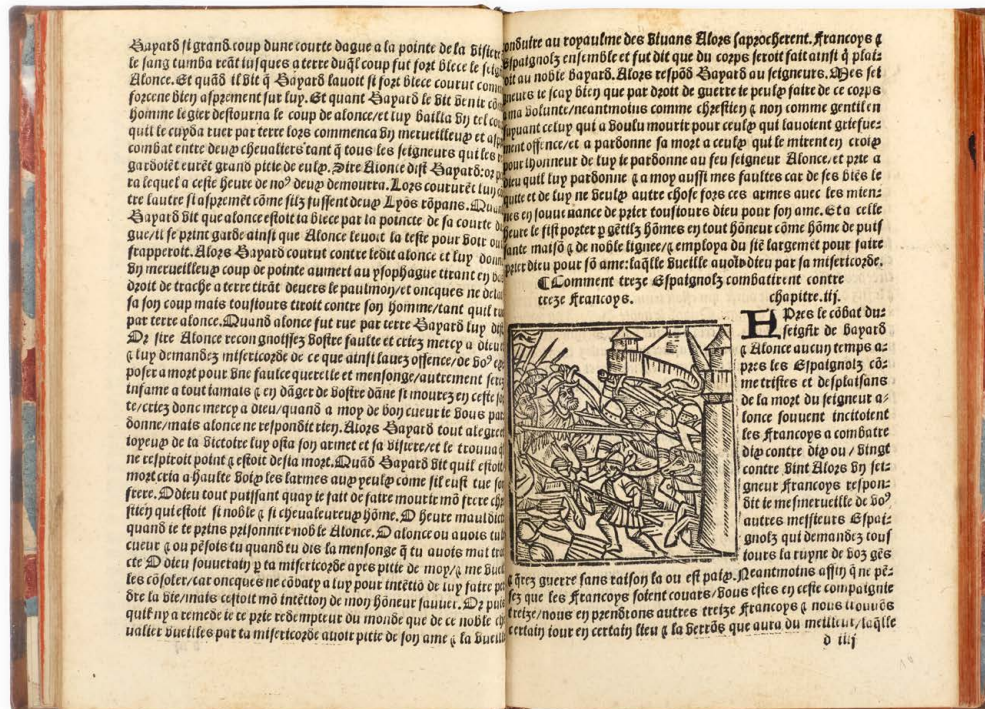
#### Provenance:

1. Claude-Auguste Genard (1819–1908), of Grenoble, with his booklabel incorporating the Dauphiné device; his sale, Paris, 4 December 1882 onwards, lot 839 ('RARISSIME ÉDITION ORIGINALE'), 1605 fr.
2. Eugène Chaper (1827–1890), also of Grenoble, who formed a notable library on the Dauphiné and whose booklabel similarly includes the Dauphiné device.
3. Silvain S. Brunshawig; his sale, Nicolas Rauch, Geneva, 29 March 1955, lot 356.

We have traced no copies in the US and just one copy in the UK, at the Rylands.

USTC 34088; Bechtel C-139; von Gültlingen III, Devilliers 26 (listing two copies, both in Paris); *French Vernacular Books* 9730. Not in Fairfax Murray, French or Mortimer, *Harvard French*.



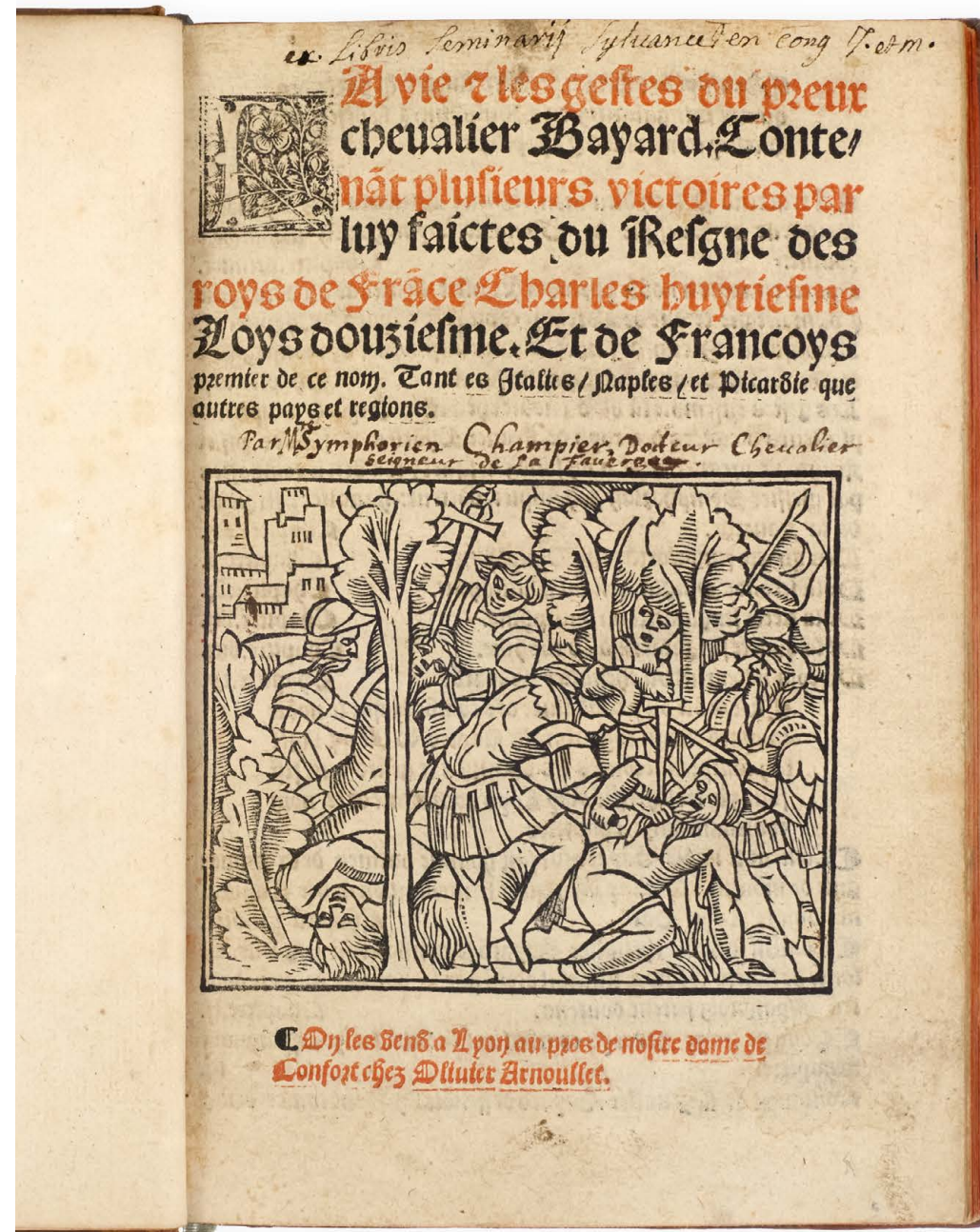


## The duc de La Vallière Copy

**14 [CHAMPIER, Symphorien.]** La vie & les gestes du preux chevalier Bayard. Contenant plusieurs victoires par luy faictes du Resgne des roys de France Charles huytiesme Loys douzieme. Et de Francoys premier de ce nom. Tant es Italies, Naples, et Picardie que autres pays et regions. Lyons, Olivier Arnoullet, [(colophon:)] 8 April 1558].

4to, ff. [56]; lettres bâtarde, title printed in red and black with woodcut initial and large woodcut illustration, woodcut initials throughout, 12 woodcut illustrations; marginal paper-flaws to lower corners of G1 and H1, very occasional light foxing, but a very good copy; bound in eighteenth-century French mottled calf with the arms of the duc de La Vallière (Olivier 1719, fer 1) blocked in gilt to each board, spine gilt à travers and lettered directly in gilt, edges stained red, blue silk place-marker, marbled endpapers, flyleaves watermarked with a bunch of grapes and the date 1742; a little rubbed, skilful repairs to corners; author's name added in manuscript to title-page, inscription 'ex libris Seminarii Sylvanecten. cong. J. et M.' to head of title-page, two paper shelf labels to front pastedown. £9500

A rare edition of Champier's account of the preux chevalier Bayard's life and achievements, from the renowned library of the duc de La Vallière.







First printed in Lyons in 1525 (see previous item), this is perhaps the ninth printing. It was a very popular work, but despite the numerous editions printed in both Lyons and Paris very few copies have survived.

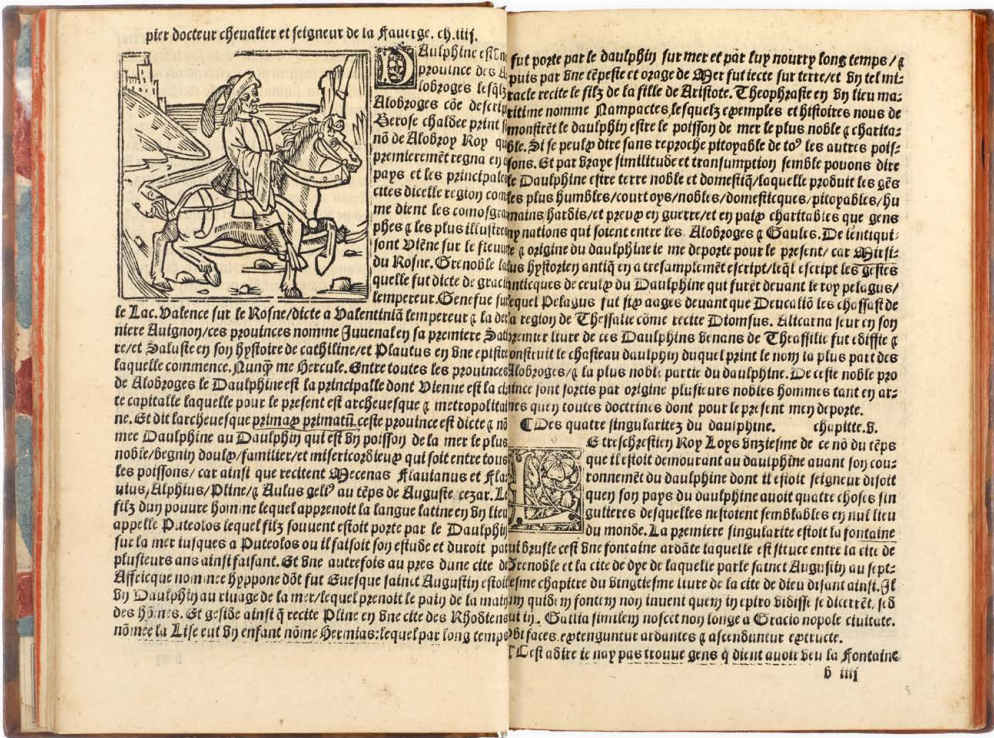
Olivier Arnoullet (1486–1567) continued his father Jacques’s printing business in Lyons, producing numerous novels and illustrated texts in French throughout his long career.

Provenance:

- 1. The Eudist seminary in Senlis, Oise (the Congregation of Jesus and Mary was founded in Caen in 1643).
- 2. Louis César de La Baume Le Blanc, duc de La Vallière (1708–1780), whose two libraries were sold at auction in Paris in 1783 and 1788; his sale, Guillaume de Bure, December 1783, part 3, lot 5090.

We have located only one copy in the US, at the Newberry (incomplete), two copies in France (Tours and Grenoble, both incomplete), and one in Milan (Trivulziana).

USTC 65185; Bechtel C-147; von Gültlingen III, Arnoullet 101.



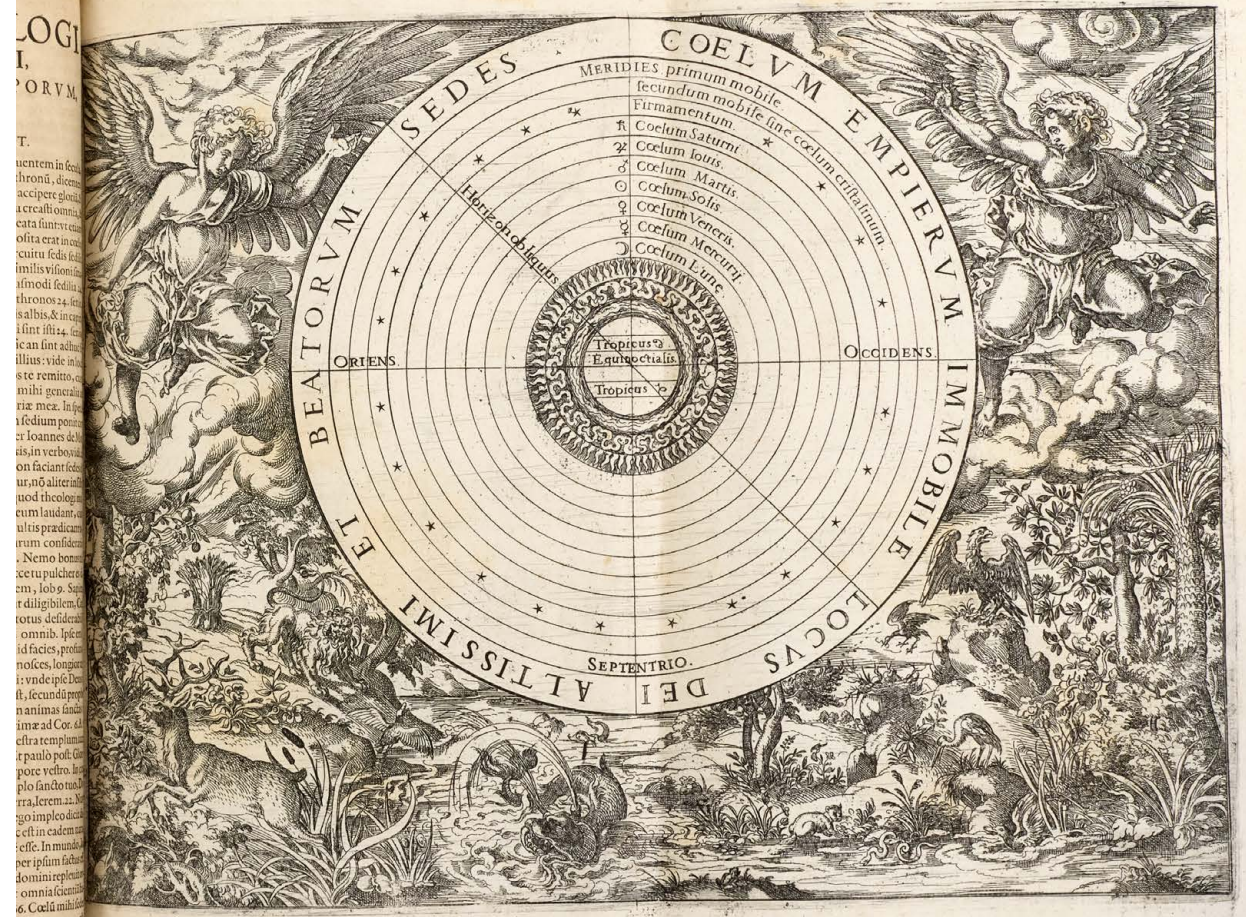


## A Royalist Realm

**15 CHASSENEUZ, Barthélemy de.** *Catalogus gloriae mundi ... in quo multa praeclara de praerogativis, praeminentiis, maiortate, praestantiis, & excellentiis, continentur, quae circa honores, laudes, gloriam, dignitates, commendationes, etiam statum & ordinem: non solum coelestium, verum etiam terrestrium & infernorum, versantur.* *Frankfurt am Main, [(colophon:) Georg Rab the elder for] Sigmund Feyerabend, 1579.*

Folio, ff. [xii], '393' (recte 396), with 12 copper-engraved plates by Jost Amman (of which one folding, the others double-page); title printed in red and black with large woodcut printer's device (O'Dell f22), large woodcut arms of the dedicatee to p. [iii], woodcut initials, all by Jost Amman, woodcut illustrations of armorials; small tear to pl. 1, pl. 9 (after Ee2) with offsetting and small tears to foot, small rust mark to foot of Rr2, small tear to head of Aaa4 and to foot of final leaf, but a very good copy; bound in seventeenth-century vellum over boards, spine stained dark brown in the eighteenth-century and gilt in compartments with gilt red morocco lettering-piece, vestigial ties to fore-edge; binding somewhat rubbed and soiled, front joint neatly repaired, lettering-piece chipped; a few nineteenth-century annotations in French to index, modern bookplate of André Pasquet to front pastedown. £5000

First edition to be illustrated with a suite of twelve elegant engravings by Jost Amman of Chasseneuz's pro-monarchical absolutist encyclopaedia, *A Catalogue of the Glory of the World*, listing the honours and dignities of the world.









Chasseneuz (or Chasseneux, 1480–1541) was a Burgundian lawyer and a prolific author; his commentary on the customs of Burgundy (1517) proved an influential work about French legal traditions, and his *Catalogus*, blending law with humanist thought, was originally composed as a section of that longer work. ‘The *Catalogus* was a perfect example of the sort of work written by regalian legists who ransacked history for precedents with which to legitimize the power and privileges of the French monarchy in the mid-sixteenth century ... The *Catalogus* represents a global political imaginary that situates each individual within the universal polis that is both natural and political. Every person, thing and animal has a place, and by understanding that place in relationship to the rest of the world, political subjects will be able to live happier and more useful lives’ (Randall, pp. 158–159). Much of the volume contains quotations or authorities for the text, ranging from classical authors through medieval scholastics and jurists to contemporary scholars and philosophers.

The text was first printed in 1529 in Lyons, with a set of full-page woodcut illustrations (Mortimer, *Harvard French* 136) which were also used for the 1546 Lyons edition. This, the fourth edition, is the first to be illustrated with engravings. Jost Amman designed twelve fine plates, loosely based on the earlier woodcuts but with far more detail: his engravings show the hierarchy of the heavens, Adam and Eve in the Garden of Eden surrounded by animals, the Ptolemaic system of the planets, the papal court, the imperial court, the nobility in a hunting scene, a judicial court, a chart of royal armorials, an army in full array, a series of fifteen roundels containing personifications of the liberal arts and sciences (including astronomy and music), the arms of the Cardinal of Sens, another series of seven roundels with personifications of the mechanical arts (including hunting, agriculture, architecture), and a royal audience chamber with a king on his throne surrounded by courtiers and guards. Many of these are contained within elegant cartouches and accompanied by finely drawn animals and people.

Some of the plates are recorded in different states, with or without the plate number; only one plate present in this volume contains the plate number.

**We have located only four copies in North America (Folger, Getty, Huntington, McMaster).**

USTC 619772; VD16 C 2074; New Hollstein, Amman VI: 144; O'Dell, *Jost Ammans Buchschmuck-Holzschnitte für Sigmund Feyerabend* (1993). See Randall, *The Gargantuan Polity: On the Individual and the Community in the French Renaissance* (2008).





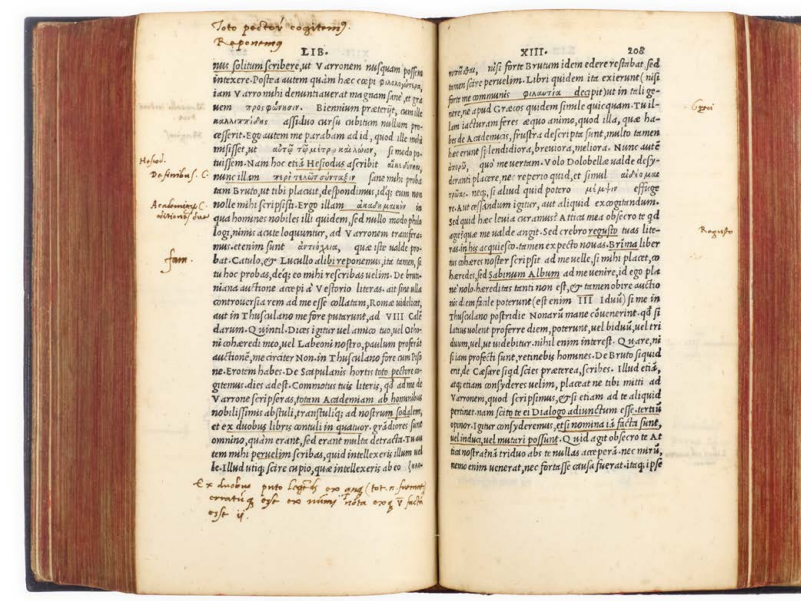
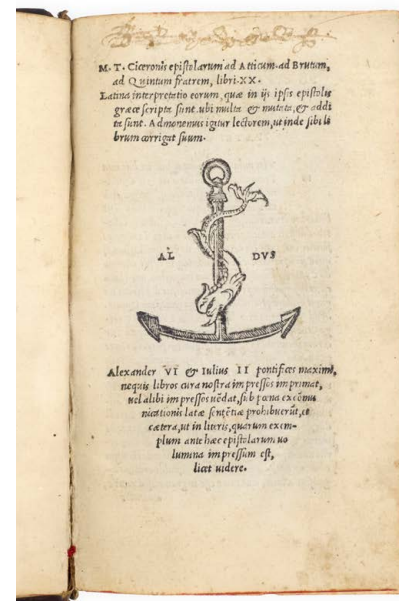
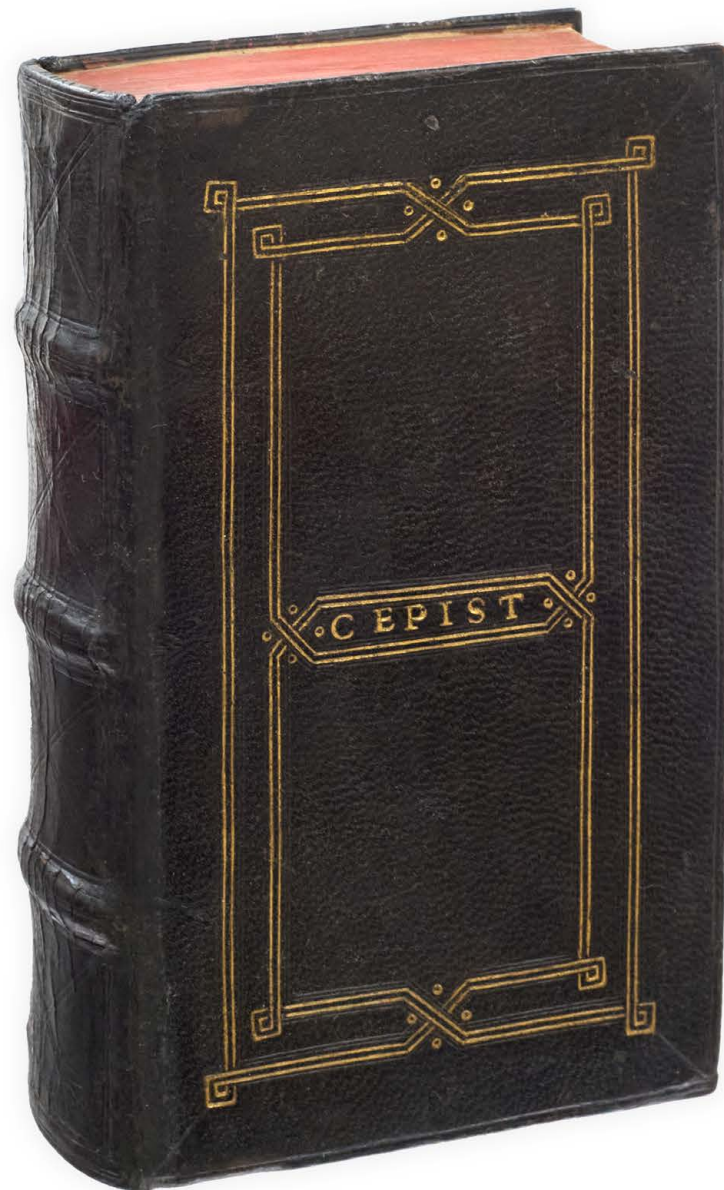
## Bound and Annotated in Siena

**16 CICERO, Marcus Tullius.** *Epistolarum ad Atticum, ad Brutum, ad Quintum fratrem, libri XX.* Latina interpretatio eorum, quae in iis ipsis epistolis graece scripta sunt ubi multa & mutata, & addita sunt ... [(Colophon:) *Venice, in the house of Aldus Manutius and Andrea Torresano, June 1513.*]

8vo, ff. [xvi], 331, [1]; woodcut Aldine device to title and final verso; very small marginal paper-flaw to AA7 (not affecting text), else a very good copy; bound in contemporary Siennese black morocco, boards panelled in blind and gilt and lettered 'C EPIST' and 'AD ATT' directly in gilt, spine blind-ruled in compartments, vestigial ties, edges stained red, watermark of a mermaid in endleaves; joints and corners neatly repaired; early inscription at head of title-page deleted in ink (perhaps of Alessandro Guglielmi, see below), early annotations to c. 568 pp., bookplate of the Bibliothèque de La Hamonais (Brittany) to front pastedown. **£12,000**

The first Aldine edition of Cicero's letters to Atticus, Brutus, and his brother Quintus, most likely owned and annotated by Alessandro or Scipione Guglielmi of Siena, in a fine contemporary Siennese binding by the Guglielmi Shop.

The uncommon binding has been localised by Anthony Hobson to Siena and the Guglielmi Shop, so named for similar bindings owned by the Siennese Alessandro Guglielmi (1501–1562) and his relative Scipione. The distinctive design of the gilding, with the small squares at the corners and the oblong central lettering panel, seems to be a characteristic of this workshop, which bound at least twenty octavo volumes in similar style between the 1520s and 1540s. These bindings had previously been associated with Bologna (Foot, *Davis Gift III*, 282, which also has an inscription by Alessandro Guglielmi).





This copy shows close study throughout by an early reader, plausibly Alessandro Guglielmi, providing line and chapter numbers, underlinings, and marginal notes, some of which indicate other literary references, including Suetonius, Terence, Macrobius, and Budé, as well as other works by Cicero. Some of the missing Greek text, listed by Aldus at the end of the preliminaries, has been neatly supplied in a fluent hand into the gaps left by the printer, indicating a very good knowledge and understanding of Greek. At the foot of f2 the reader has noted a certain incoherence in the prose and ascribed it to a copyist's mistake ('... puto librariorum error[em] ...'). Hobson notes that textual additions also occurred in other books owned by Guglielmi, and he opines that the handwriting of these annotations matches that in other Guglielmi books.

#### Provenance:

1. Hippolyte Rubin de La Grimaudière (1835–1920), with the bookplate of his library at the Château de La Hamonais, which was sold at auction in 1925 (perhaps lot 160, according to a pencil note on the bookplate).
2. Robert Danon; his sale, Paris, 21 March 1973, lot 24.
3. C. Zafiropulo; his sale, Paris, 3 December 1993, lot 6.

BM STC Italian, p. 177; EDIT16 CNCE 12190; Renouard 61/3; UCLA 113; USTC 822089. For the binding, see Hobson, 'A central Italian bookseller and bookbinder' in *Gutenberg-Jahrbuch* (2010), pp. 215–220 (this volume no. 2), and Hobson, *Decorated Bookbindings in Renaissance Italy* (2025), p. 485 no. 3 (illustrated on p. 486).

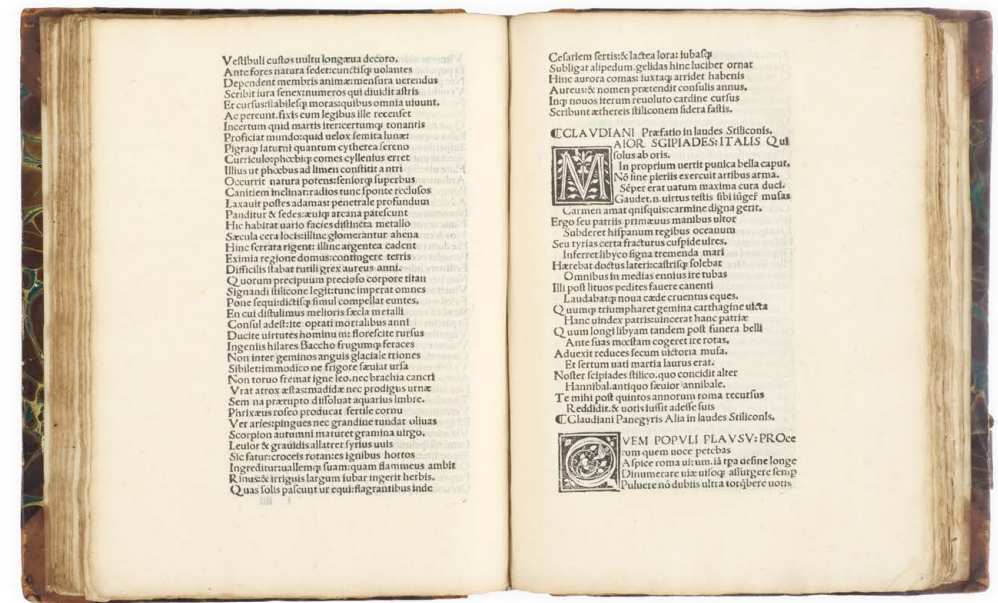
## The Kloss-Buckley-Vertue Copy

**17 CLAUDIAN; Thaddaeus UGOLETUS, editor.** Opera. Venice, Johannes Tacuinus, de Tridino, 6 June 1495.

4to, ff. [128]; a–q<sup>8</sup>; roman letter, woodcut initials, woodcut printer's device to final verso; occasional light marginal dampstaining, small marginal wormholes (some repaired) to foot of first ten leaves, to quires c–d, and to upper corner of quires p–q, last two leaves with small wormhole in text, final leaf soiled, but a good, wide-margined copy with numerous deckle edges; bound in early nineteenth-century German half calf with marbled sides; binding rubbed, most of spine detached, joints weak, small paper label to foot of upper cover; early inscription 'Venet. 1495' to head of title-page, 'eighteenth-century Latin motto inscribed around printer's device and ink scribbles to margins of d8<sup>v</sup>–e1<sup>r</sup>', nineteenth-century bibliographical notes in English to flyleaf, bookplates of Dr Georg Kloss and Bishop John Vertue to inside front cover, pencil inscription of W.E. Buckley on Kloss's bookplate (*see below*), pencil note of price 15s to inside front cover.

£3500

**A collection of late Roman poetry composed at the court of the Emperor Honorius, with notable provenance.**



The first collected edition of Claudian was printed in Vicenza in 1482, though a few individual works had appeared in print before then. The present Venice edition is a reprint of the 1493 Parma edition, which contained the first printing of the *Carmina minora*, prepared by Taddeo Ugoletto, a humanist scholar who had been librarian to Matthias Corvinus of Hungary (whom he mentions in his preface).

Claudian (late fourth–early fifth century) was a court poet whose works sought to flatter and promote his patron, the general Stilicho (d. 408), the power behind the throne of the Emperor Honorius. Although a native Greek, most of Claudian's work is in Latin, the language of the court. His verses range from standard panegyrics and political subjects to epic poetry (*De raptu Proserpinae* was the first substantial Latin epic produced in several hundred years), an *Epithalamium* for the wedding of Stilicho's daughter to the Emperor, and a poem in praise of Stilicho's wife Serena. His output provides us with substantial information about the workings of the court and its protagonists.

#### Provenance:

1. Dr Georg Kloss (1787–1854), of Frankfurt, with his bookplate and Panzer reference written on the inside front cover (as usual). He was the owner of a substantial collection of incunabula, sold at Sotheby's, 7 May 1835 (this volume lot 1097).
2. William Edward Buckley (1818–1892), with his pencilled ownership inscription, vice-president of the Roxburghe Club, sales, Sotheby's, 27 February 1893 and 16 April 1894 (this book not found in either catalogue).
3. John Vertue (1826–1900), first bishop of Portsmouth, with his bookplate to inside front cover.

HC 5372; BMC V 529; GW 7061; Goff C703; Bod-inc C-354; ISTC ic00703000.





## A Preacher's Pocketbook of Fables

**18 CYRIL, [Pseudo-, i.e. BUONGIOVANNI DA MESSINA].** *Speculum sapientie beati Cirilli episcopi alias quadrip[ar]titus apologeticus vocatus in cuius quidem proverbiiis omnis et totius sapientie speculum claret feliciter incipit.* [(Colophon:) *Cologne, Cornelius von Zierickzee*, [1506].

[bound with four others.]

Five works in one vol., 8vo; very good copies, bound in contemporary pigskin over wooden boards, roll-tooled in blind to a panel design, clasps to fore-edge, edges stained red, endguards of manuscript waste on vellum (probably from an Italian manuscript of a medical text, first half of thirteenth century); old inscription erased and deleted in ink from first title, a few contemporary annotations (*see below*). £5750

An early sixteenth-century *sammelband* collecting fables and other moralistic texts, mostly printed in Cologne, and intended as manuals for preachers.

The first work, a collection of ninety-five moral fables, has now been assigned to the authorship of Buongiovanni da Messina, a mid-fourteenth-century Dominican friar. It was first printed in Strasbourg in c. 1474 and was sometimes issued under the title *Apologi morales*. It contains fables in the style of Aesop.

The second work, a collection of moral dialogues also compiled in the mid-fourteenth century, most likely in Milan, is sometimes attributed to Nicolaus Pergamenus or the Milanese physician Mayno de Mayneriis. The text survives in two manuscript versions, of which the shorter was used for the printed editions, which appeared from 1480 onwards. The dialogues are spoken by anthropomorphic creatures and entities (such as the moon, a cloud or fire) as well as people, detailing a conflict between the protagonists and a consequent moral lesson containing extracts from both Christian and pagan authorities, from Seneca to John Chrysostom. The text concludes with a helpful list of fables by title and an index of subjects, from abstinence to wives.

The note on the title-page refers to Petrarch's praise of the solitary life, which was embraced by Gregory, bishop of Nazianzus later in life. This text was also printed by the *Retro minores* in Cologne in c. 1505; the presence of this sole Paris imprint in the volume may indicate that the Cologne imprint had sold out relatively quickly, and the earliest owner, who gave a commission to the binder not before 1510, had to source an alternative edition.

The woodcut of St Anne with the Virgin and Child in the third work also appears in Martin von Werden's edition of *Fundamentum aeternae felicitatis* (*see item 12*).

The short text *Signa quindecim horribilia*, the 'fifteen dreadful signs of the end of the work and final judgement', was designed to encourage moral behaviour in anticipation of the Last Judgement, which would be announced by fifteen signals from the heavens. Nicolas de Bayard (or Nicolaus de Byarto) was a French Dominican (*fl.* c. 1300). This short work, which is attributed to him, contains ideas for preachers listed alphabetically, from abstinence to eternal life, with advice on sermons for different times of the year. Many editions of these works were produced in the late fifteenth and early sixteenth century, often surviving in small numbers due to their heavy use.





The volume comprises:

i. **CYRIL**, [Pseudo-, i.e. **BUONGIOVANNI DA MESSINA**]. *Speculum sapientie beati Cirilli episcopi alias quadrip[ar]titus apologeticus vocatus in cuius quidem proverbii omnis et totius sapientie speculum claret feliciter incipit.* [(Colophon:) *Cologne, Cornelius von Zierickzee*], [1506].

8vo, ff. [64]; small woodcut of a bishop to title-page, woodcut Virgin and Child to title verso, full-page woodcut Crucifixion to final verso; ink stain to Hh7<sup>r</sup>; with contemporary ink annotations to 5 pp. **No copies traced outside Germany.** USTC 694256; VD16 S-8190.

ii. [Drop-head title:] *Dialogus creaturarum optime moralizatus, omni materie morali iocundo modo applicabilis.* [(Colophon:) *Paris, Philippe Pigouchet for Jean Petit, 5 June 1510.*]

8vo, ff. lxiv, [7], [1, blank]; woodcut *criblé* initials; ink note to foot of A1, 'vitam solitariam contra Petrarchi & aliorum s[e]n[tenti]am vituperans ep[iscop]o nazanzeni' (Disparaging the solitary life of the bishop [Gregory] of Nazianzus against the opinion of Petrarch and others). **OCLC finds only two copies in the US (Princeton, Wisconsin Madison).** USTC 180444; BP16 101518.

iii. *Auctoritates notabiles de castitate et moribus.* [*Cologne, Martin von Werden, c. 1505.*]

8vo, ff. [8]; woodcut of St Anne with the Virgin and Child to final verso; small hole to B2 affecting a few characters. GW 3 Sp. 56a; ISTC ia01205000; USTC 739988 & 614686; VD16 A-4035.



iv. *Signa quindecim horribilia de fine mundi et extremo iudicio ... De vita sacerdotali et virginali.* [*Cologne, Martin von Werden, c. 1500.*]

8vo, ff. [8]; A-B<sup>+</sup>; a few sixteenth-century manuscript notes on last three pages, also obscuring the line of text 'cum virgine ludere nudus'. GW M42082; ISTC is00500000; USTC 741920; VD16 S-6429.

v. [**NICOLAS de Byard**]. *Dictionarius pauperum omnibus verbi divini predicatoribus pronecessarius.* [(Colophon:) *Cologne, heirs of Heinrich Quentell, 1507.*]

8vo, ff. [184]; small wormhole to head of final two leaves with slight loss of text, waxy residue on Nr<sup>r</sup> and N2<sup>r</sup>. **OCLC finds a single copy outside continental Europe (Edinburgh); no copies traced in the US.** USTC 640715; VD16 N-1523.



## 'Spiritual Libertinism' A Heretic's Spiritual Handbook

**19 DAVIDICO, Lorenzo.** Gioiello del vero christiano ... a laude de l'altissima Trinitade. [(Colophon:) Rome, Antonio Blado, 1552.]

8vo, ff. 132; title within elaborate architectural woodcut border, four large woodcuts (depicting St John the Evangelist, St Lawrence, St Paul, and the mystery of transubstantiation), woodcut arms of the dedicatee, Cardinal Reginald Pole, printed in red and black to A2<sup>r</sup>, large woodcut initials; small paper-flaw to H6 (touching two characters but not affecting legibility), occasional light staining but overall a very good copy; modern *carta rustica*; contemporary ownership inscription to Mr<sup>v</sup> 'questo libro e de angelo diosi'.

£3500

First edition, very rare, of a vernacular spiritual handbook by Lorenzo Davidico, the controversial Barnabite cleric and inquisitor later imprisoned by the Roman Inquisition on charges of heresy.

Born in Piedmont, possibly to parents of Jewish ancestry, Lorenzo Davidico (1513–1574) moved first to Rome in 1530 and then, in 1534, to Milan to join the newly founded Clerics Regular of St Paul, or Barnabites. The new order proved controversial and attracted the attention of both the Roman Inquisition and the



Milanese authorities, and the writings of its founder, Battista da Crema (c. 1460–1534), 'would be tarred persistently with the brush of "spiritual libertinism", affinities with alumbadismo, and possible links with Protestantism' (Schutte, p. 238). Davidico drew the hostility of Church authorities both as a prolific proponent of Da Crema's ideas and as a persecutor of heretics, accusing high-ranking clergy (among them Cardinal Giovanni Morone) of philo-Protestantism; he was expelled from the Barnabite order in March 1547, despite Ignatius of Loyola's intervention on his behalf, and arrested by the Inquisition in 1555, accused of 'heretical cursing and sodomy' (*ibid.*). He remained imprisoned until 1559 when, following the death of Paul IV, a Roman mob freed the inmates of the Palace of the Inquisition; he was arrested again the following year but escaped soon after, spending his remaining years as a wandering preacher.

His *Gioiello del vero christiano*, dedicated to Cardinal Reginald Pole and divided into three parts, deals with a wide variety of spiritual and theological issues. While the first addresses themes such as patience, sins and sinners, including religious people, physicians, lawyers, merchants, and students, and five remedies against sins, in the second part Davidico discusses angels, the devil, Hell, the Last Judgement, the Church, confession, spiritual reflections for, among others, 'bad women', virgins, widows, and heretics, Christ's Wounds, and the Holy Mary. The third and last part deals again with a similar broad range of themes, including grace, free will, the Eucharist, gluttony, war against the Turks, excommunication, indulgences, and Luther's position towards the Bible.



## With the Painted Armorial of Abbot Jacob Mayer

**20 DENIS the Carthusian.** In quatuor evangelistas enarrationes admodum utiles & ab eruditissimis optimisque viris permultum desideratae ... Lyons, Barthélemy Honorat [(colophon:) Jean d'Ogerolles], 1579.

Folio, pp. [xl], 644; large woodcut Honorat device to title, large woodcut initials, woodcut typographic headpieces; some worming towards end, otherwise an excellent copy; bound in contemporary Memmingen blind-stamped pigskin over bevelled wooden boards (EBDB w004277), roll-tooled in blind to a panel design, manuscript paper label to head of spine, brass clasps to fore-edge, edges stained blue (now mostly faded); binding slightly rubbed with small scattered wormholes, one catchplate partially defective; **large illuminated armorial of Jacob Mayer dated '1603' to front pastedown** (see below), extensive seventeenth-century annotations to pp. 346–348, early inscription 'Bibliotheca Weissenauensis' and subsequent inscription 'Soc. Jesu' to title, nineteenth-century Jesuit marks of ownership (see below). £1450

Rare Lyons edition of Denis the Carthusian's fifteenth-century commentary on the Evangelists, in a contemporary Memmingen binding, from the library of the Abbot of Weissenau.



The work ends with a list of all the works by Davidico printed up to that moment, redacted by the Swiss Reformed humanist and physician Gerolamo Camuzio (c. 1515–after 1555) who had taken part with his brother Andrea and with Giovanni Beccaria, among others, in the religious colloquy between Catholics and Reformers at Locarno on 5 August 1549, and who had become a fervent supporter of Davidico after hearing him preach.

OCLC and USTC together find a single copy outside Italy, at the University of Pennsylvania; no copies traced in the UK.

EDIT16 CNCE 16088; USTC 825575; Boffito, *Biblioteca barnabita illustrata* I, p. 579; Fumagalli & Belli, *Antonio Blado* 129. See Schutte, reviewing Firpo, *Nel labirinto del mondo: Lorenzo Davidico tra santi, eretici, inquisitori*, and Marcatto, *Il processo inquisitoriale di Lorenzo Davidico (1555–1560): Edizione critica*, in *Bibliothèque d'Humanisme et Renaissance* 57, no. 1 (1995), pp. 237–239.





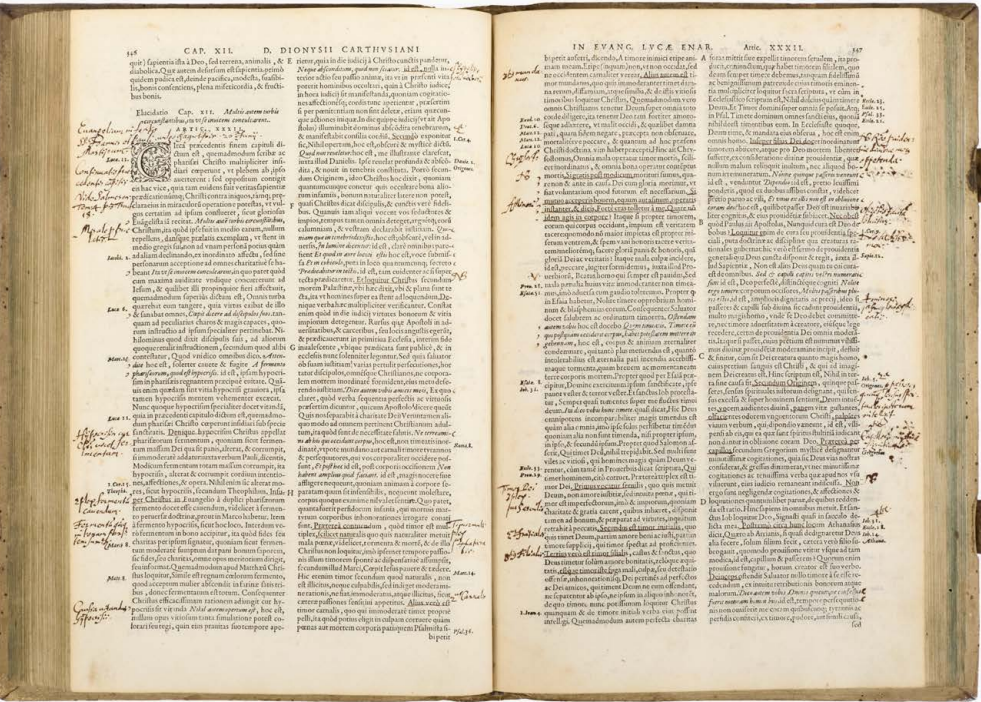
Denis the Carthusian (or Denys van Leeuwen, or Ryckel, 1402–1471), a prolific author, wrote extensive commentaries on all parts of the Bible. This volume contains his commentary on the four Evangelists, which was printed regularly throughout the sixteenth century as part of the Carthusian order's Counter-Reformation programme.

The annotations, on three pages at the start of chapter XII in the commentary on the Gospel of Luke, begin by noting that this passage is read at the feast of St John and St Peter on 26 June, 'vulgo Hagelfeir' (a Hail Celebration); these two were also considered to be weather saints. The notes mostly repeat phrases from the text with some underlining and *nota bene* markings, in particular highlighting mentions of hypocrisy and fears of various sorts.

- Provenance:
1. From the library of the Praemonstratensian monastery of Weissenau (Württemberg), an imperial abbey, with the arms of Jacob Mayer, Abbot from 1599 until 1616, elaborately painted and illuminated on the front pastedown. The abbey was dissolved in 1803.
  2. Subsequently in the Jesuit residences at Strasbourg (stamp on title) and Nancy (printed label to front free endpaper).

OCLC finds only three copies in the US (Berkeley, Loras, Mount St Mary's) and only three in the UK (Birmingham, Selwyn College Cambridge, King's College London).

USTC 156302; French Vernacular Books 65399.





## Spiritual Perfection for Married and Lay Women in Sixteenth-Century Paris

**21 [DEVOTION.]** Cy commence une petite instruction et maniere de vivre pour une femme seculiere. Comment elle se doit conduire: en pensees: parolles et oeuvres tout au long du iour pour tous les iours de la vie pour plaire a nostre seigneur Jesuchrist: et amasser richesses celestes: au proffit & salut de son ame. [Paris, Guillaume Merlin, c. 1553.]

[bound after:]

**[PICART, François.]** Extraict de plusieurs saintz Docteurs propositions dictz & Sentences contenans les graces fructz proffitz utlitez et louenges du tressacre et digne sacrement de lautel: pour ceulx qui le recoipvent en estat de grace. Paris, Guillaume Merlin, [c. 1553].

[and:]

Sensuyt une devote meditation sur la mort et passion de nostre sauveur et redempteur Jesuschrist avec les mesures mises de place en place: ou nostre seigneur a souffert pour nous: et le voyage & oraisons: du mont de calvaire. Et aussi une meditation pour l'espace d'une basse messe. [Paris, Guillaume Merlin, c. 1553.]

Three works in one vol., 8vo, Picart: ff. [28]; *Devote meditation*: ff. xxviii; *Petite instruction*: ff. [24]; each title-page within a woodcut border with woodcut Merlin device, woodcut initials (many *criblé*), *Devote meditation* with **17 woodcut illustrations depicting the life of Christ and the Annunciation**, *Petite instruction* with two woodcuts, of the Crucifixion and the Tree of Jesse (the latter full-page on the final verso), ruled in red throughout; two small marginal wormholes, but very good copies; late nineteenth-century half calf with pebble-grained cloth sides, spine lettered directly in gilt. £7500

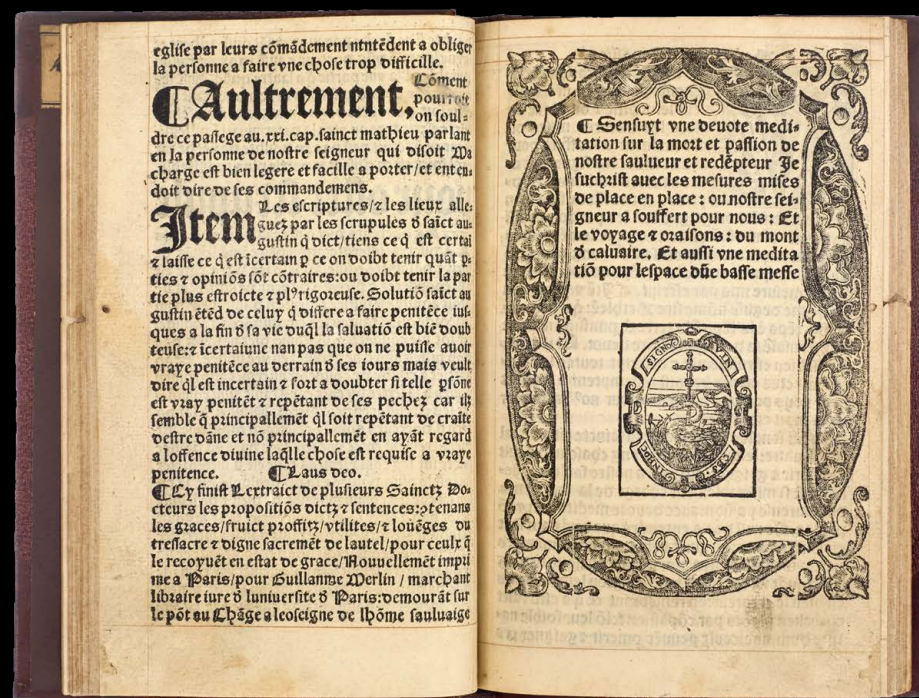
**A gathering of very rare three devotional works in French from the press of Guillaume Merlin, including a guide to spirituality and daily religious practices explicitly meant for laywomen.**

The guide is complemented by a set of extracts from the Church Fathers about the Eucharist and a work of meditations on the Passion, which are sometimes attributed to the Parisian preacher and theologian François Picart (or Le Picart, d. 1556), and are often found together, generally bound with books of hours. All texts had appeared in several printings earlier in the sixteenth century, mostly in undated editions, starting probably in the 1520s.

The *Petite instruction et maniere de vivre pour une femme seculiere* is a guide to piety that addresses the spiritual needs of contemporary lay women by closely referring to their duties and expectations in their daily lives. Written as a personal response to a lady's plea for guidance, the author maintaining throughout the direct address to this lady as 'my dear friend' and 'sister', it was possibly the work of a member of the Franciscan order (he mentions the fifteenth-century Franciscan preacher as 'our good saintly father, Brother Olivier Maillard', singling him out for praise).







The premise, set out in an exemplum pitching a theologian opposite a woman of great religious fervour, is that theologians who regard women merely as 'femmelettes' incapable of spiritual pursuits are mistaken. Spiritual perfection, consisting of perfect knowledge and pure love of God, is attainable by women no less than by men. Daily exercises of prayer, meditation, and attendance of Mass follow, in harmony with daily rhythms (rising early, specific instruction for first prayerful minutes) and duties as a wife (this foremost being the facilitation of the husband's own spiritual progress) and mother – with religious education of children taking pre-eminence, and a warning against the dangers of misplaced excessive attachment where this compromises the quest for perfect divine love. Duties owed to society at large are mentioned, too, with lines devoted to giving to the poor (and the 'poor orders'). Contemplation of the lives of saints is recommended, particularly the legends of Cecilia, Elizabeth of Hungary, Lucilla, Natalie, and Barbara.

The 'problem' of the hearing of the Mass is tackled with particular dedication. The recitation of the liturgy of the hours during Mass (a widespread practice) is deplored. Instead, women should strive to adhere to the Sacrifice of the Altar by meditating on the Passion with full emotional participation, in a structured sequence of tableaux which mirrors the moments of the Mass. The same sequencing is then applied to the days of the week; each being dedicated to the prayerful meditation of one specific moment of Christ's Passion. In the light of this insistence, the disassociation, in this volume, of two devotional guides on Passion and Eucharist from the traditional book of hours, and their association with this guide for lay women's daily devotion, is particularly eloquent, showing Guillaume Merlin's press responding to the demand of a female and lay market interested in the pursuit of personal, emotional involvement in the life of the faith rather than in the performative compliance with the set devotions of the daily hours.

**Very rare:** USTC lists just one copy of the first work, at the British Library (where it is bound with other devotional works printed by Merlin); two copies of the second and third works, one at the University Library of Amsterdam (where it is bound with six other similar works, including a book of hours, and the other two titles here present), and one in Bordeaux (similarly in a sammelband). OCLC further records a copy of the first work at the Bridwell Library, and the third work is also recorded in the Bibliothèque nationale de France; due to inconsistencies in the dating it is difficult to ascertain whether recorded copies of the titles and imprints could be this particular edition. *French Vernacular Books* records four Merlin editions of the third work (19570, 19571, 19573 and 43008).

*Picart:* USTC 2504; *French Vernacular Books* 42833; cf. Bechtel P-135 & P-136 (Merlin printings with different settings and different contents, dated to the 1570s) & IA 166.998. *Devote meditation:* USTC 88330 & 88701 (same title and collation, the first dated [1553], the second [1550]); *French Vernacular Books* 31043 & 31042; *Petite instruction:* USTC 88700 & 88331; *French Vernacular Books* 19570 & 19571.







The first part combines two psalters of the Virgin Mary (one attributed to Bonaventure) in an attempt to unify diverse devotional practices: the preface notes that in Germany they recite the psalter once a week, 'which seems little', while in France they recite it every day, 'which seems a lot' (f. [2]<sup>v</sup> trans.). Contemplative passages and prayers drawn from Bonaventure and Thomas à Kempis follow, together with meditations on Christ's Passion. There are two Marian woodcuts: a fine full-page Annunciation scene within a decorative frame to the verso of the title-page, and a small Virgin and Child at the opening of the 'Commemoratio de sex solemnitatibus beatae Mariae virginis'.

The manuscript additions are probably in the hand of the Catherine Marchant whose name is tooled on the boards. It comprises Latin and French prayers to the Virgin Mary, Christ, St James ('lux et decus Hispanie'), the Holy Cross, and Providence, as well as for the Church; a French canticle to the Sacred Heart of Jesus; and a French meditation on divine love. Some slightly later notes record sums owed by 'Madame Bascourt', 'Anne Bique', 'la femme du m[e]unier Emili Le Sage', etc.

The small manuscript fragment in the binding (from a fourteenth-century Breviary) appropriately contains a passage from Jerome on the birth of the Virgin Mary: 'Concepit ergo Anna et peperit filiam et iuxta angelicum mandatum parentes vocabant nomen eius Mariam'.

No copies traced on BP16, CCFr, Library Hub, KVK, OCLC, or USTC. We can find only a 1560 Kerver edition (48 ff.), recorded by USTC in a single copy.

## Unrecorded Marian Manual with Additional Manuscript Material

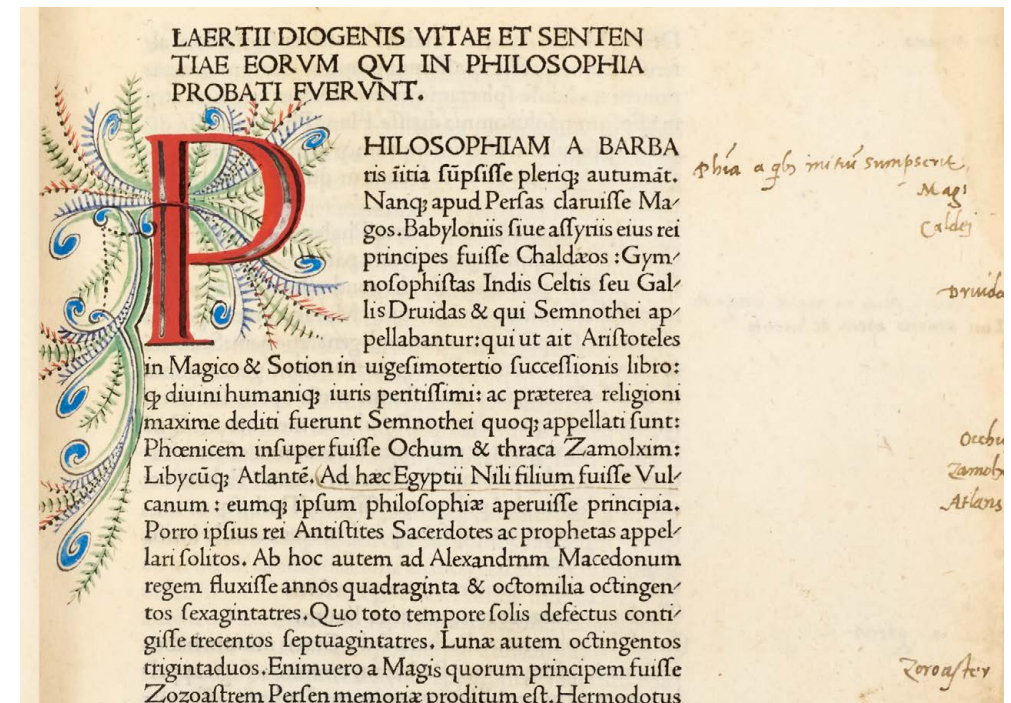
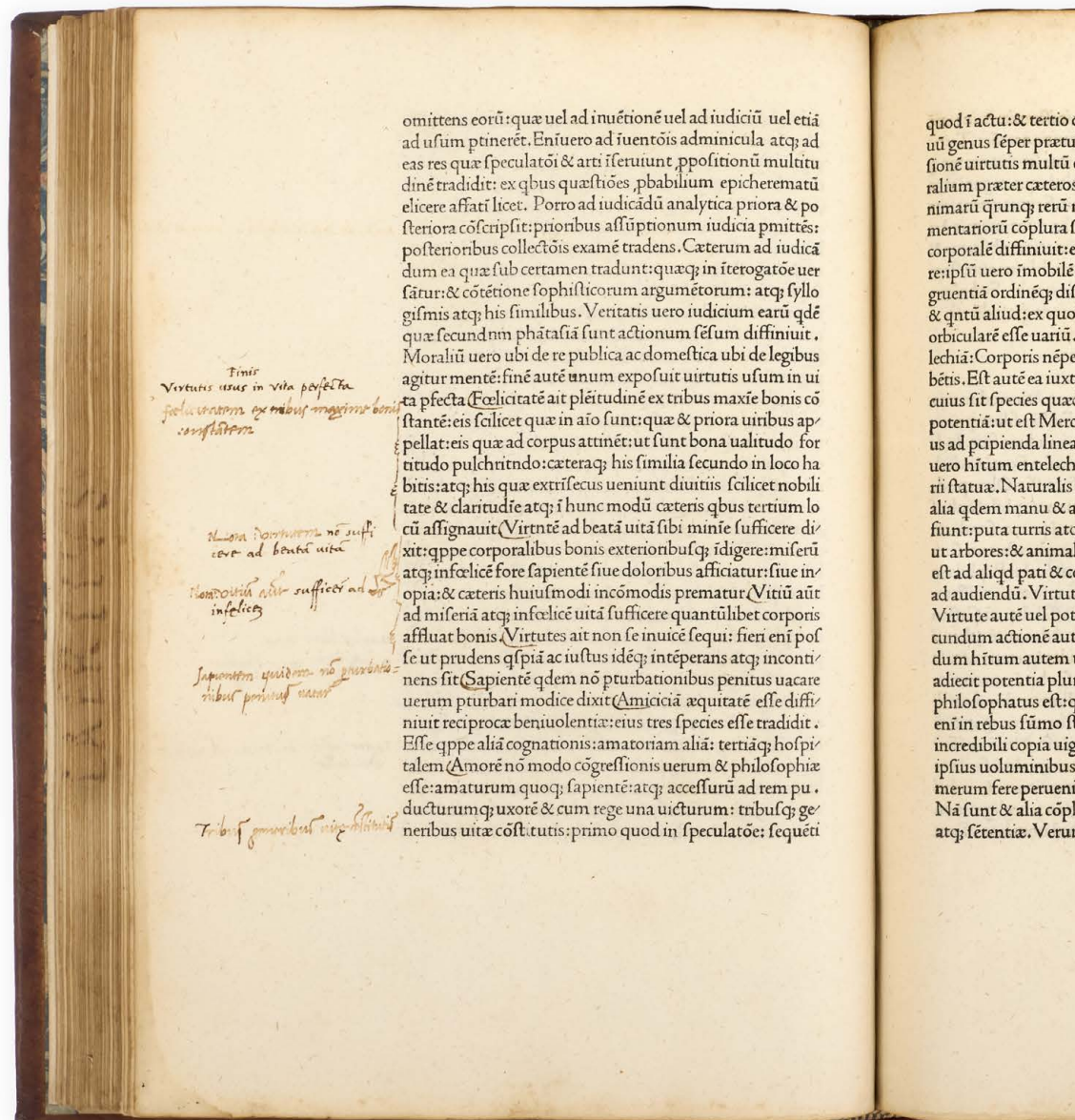
**22 [DEVOTION.]** Psalterii virginis Mariae a Sancto Bonaventura editi, ad psalterium eiusdem virginis de salvationibus angelicis coadunatio. Item devotae contemplationes et orationes Sancti Bonaventurae, ac devotissimi abbatis Thomae de Campis, ante et post communionem sigillatim dicendae. Item devota meditatio de passione domini Iesu Christi centum continens meditationes. *Paris, Jacques Kerver, 1577.*

16mo, ff. 72; printed in red and black throughout, woodcut Kerver unicorn device to title, full-page woodcut Annunciation to title verso, small woodcut Virgin and Child to f. 71<sup>v</sup>, woodcut initials, ruled in red; title leaf torn and creased at head of inner margin, occasional small marks and light stains, but a good copy; bound in contemporary calf, Crucifixion centrepiece blocked in gilt to each board, boards lettered 'CHATERINE' [sic] and 'MARCHANT' in gilt, flat spine gilt in compartments, edges gilt, sewn on 4 sunken cords, spine lined with manuscript waste on vellum (see below), traces of clasps to fore-edge; somewhat scuffed and a little shaken, chipped at head and foot of spine, pastedowns renewed; bound with 18 ff. at rear with 29 pp. of manuscript prayers in Latin and French in a near-contemporary hand, a few lines in a later hand. £4250

A seemingly unrecorded edition of this devotional and meditational manual, in a contemporary devotional binding for one Catherine Marchant, supplemented with manuscript prayers in Latin and French, probably in her hand.







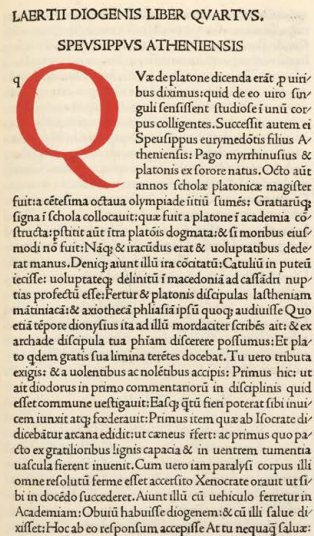
## Annotating the Lives of the Philosophers

**23 DIOGENES LAERTIUS; [Ambrogio TRAVERSARI, translator; Benedetto BRUGNOLI, editor].** Vitae et sententiae eorum qui in philosophia probati fuerunt. [(Colophon:) Venice, Nicolaus Jenson, 14 August 1475.]

Chancery folio, ff. [186] (of 187); [a<sup>10+1</sup> b<sup>10</sup> c-y<sup>8</sup> z<sup>6</sup>] (without final blank [z6]); roman letter, text in Latin with a few phrases in Greek, a few initials supplied later in red or blue, initial on [a5]<sup>r</sup> in red with marginal decoration added at the time of the binding; small hole to lower margin of quire a with old repairs, occasional light marginal staining, but a very good, wide-margined copy; late eighteenth-century red morocco-backed boards with diced russiasides, spine gilt in compartments with gilt green and tan morocco lettering-pieces, early manuscript lettering to fore-edges, marbled endpapers; a few very small wormholes to spine; traces of contemporary manuscript ink signatures and quire numbers, **early annotations in Latin with manicules to c. 161 pp.**, armorial bookplate of John Vertue (1826-1900) to front pastedown. £18,000

Second edition, a wide-margined copy, of Diogenes Laertius on the lives of the philosophers, with substantial annotations by several early readers.

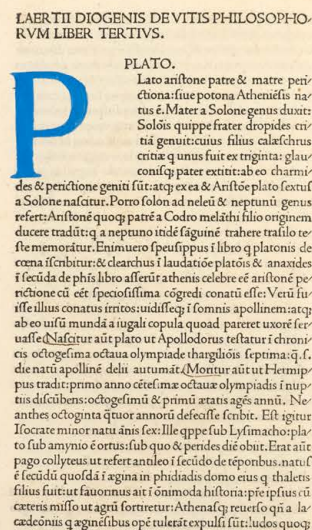




This translation by Ambrogio Traversari was completed in 1433, with a dedication to Cosimo de' Medici; it was first printed in Rome in c. 1472 by Georg Lauer, but the original Greek text did not appear in print until 1533, in Basel. Benedetto Brugnoli, the editor of the present edition, prepared several texts for Nicolas Jenson; this one was produced at the instigation of Lorenzo Zorzi and Jacopo Badoer, to whom Brugnoli addresses his dedication. As well as editing the text, Brugnoli added verse translations of about sixty epigrams, which Traversari had declared himself unable to translate correctly.

This copy contains a cancel of leaf [a]4, with the wording ‘Tabula secundum ordinem librorum’ in the fourth line, listing the contents in chapter order rather than alphabetically. The conjoint leaf to the single inserted leaf in the first quire (the second leaf of Brugnoli’s preface) is almost always removed and is not generally included in the collation.

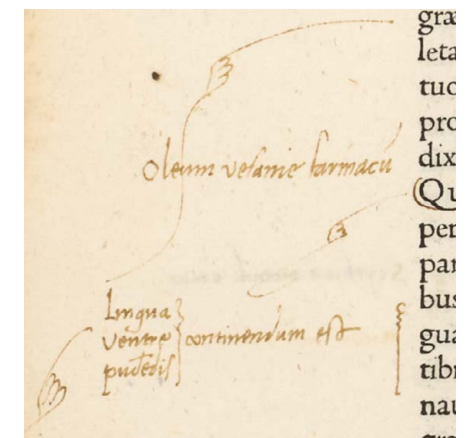
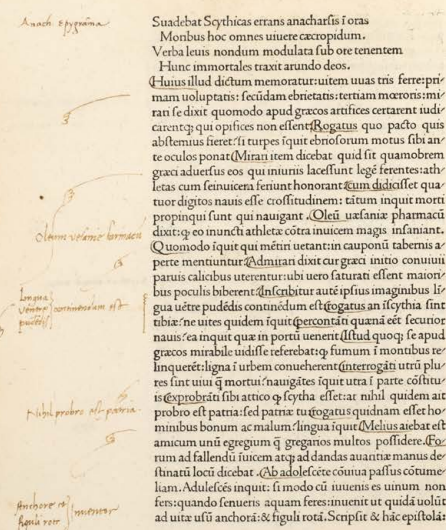
The date of the preface is only two days before the colophon date, which presumably explains its late insertion in the book; Brugnoli mentions Jenson by name in his preface.



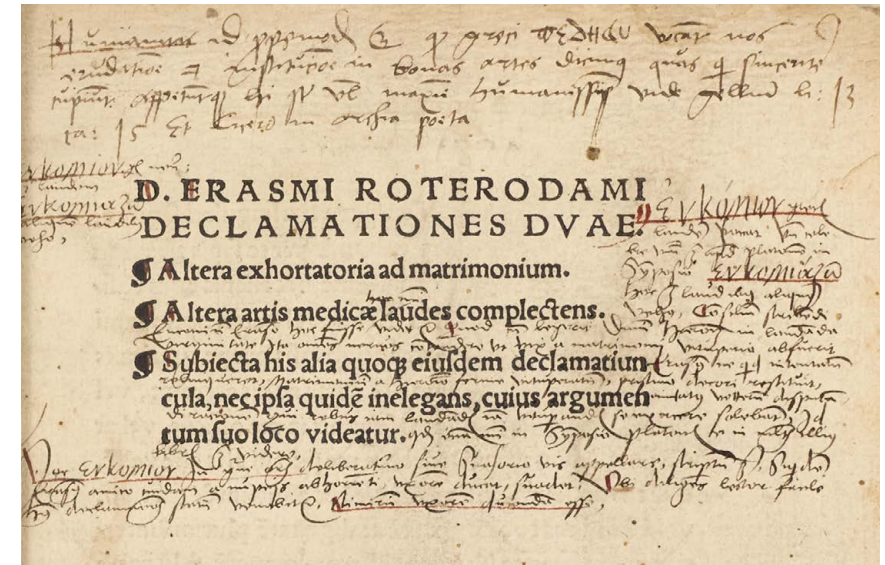
magnificus et cunctis adhibuit deo fūspus suppetantē aut  
at athenodorus i octavo deambulationi ptolemaei proferēs habuit  
admirandū et glaucōnem fūspōrē ptolemaei dicit q̄ speitū ptolemaei  
admirandū. littera q̄ apud diomydū didonāte dicit q̄ ptolemaei  
fūspōrē meminit. Euxeratiopis ē apud anōnē agraū palustia  
tema q̄ uo x̄ plato p. egregio corporis habiū cognominat  
e. Cū prius Anides ex aut̄ noie uocatus ēt uat in fūscellionis  
tradit alexander. Sunt q̄ orōis ubertatē et mūla inaudita q̄  
appellatū putent fūspōrē q̄ apla fuerit fce  
et neantes scribit ne ptolemaei in i fūmo palustia fce  
eruisse uidet fūscit et dioxarchus i primo de uis. q̄ dicit  
quod fūscit studiosū ac poemata fūscit primo q̄ dicit  
thyrsodes deide mō et tragēdiaz q̄ x̄ illi gracili fuit  
aut̄ timotheus Atheniensis libro de uis fūscit et forates  
uidet fūscit fōmniū ollis pullū bī fūscit p̄mū fūscit  
cōtinuo exurgit penis exap̄s illi a lū aduolū fūscit  
fūscit aut̄ hēdēdit. Ptolemaei cū plato bī a patre cōmū  
nō ēt hūc q̄ uidet dū dicit. phān exurgit p̄mū  
i academia dicit fē i horū q̄ iuxta collonē cōlūit. ut  
alexander i fūscellionis bī heratidū adduēt telem.  
Dēmi cū tragici certamē et fūscit aut̄ diomydiaz fce  
arū auditio fce etiamē poemata uidet dicit fce i uulcanē  
plato i dīgit op̄. hinc annū uicemū x̄tatis agra fce  
focera tē auditio. Illi dēcedet cranlo heratidū dispūcio fce  
hermogeni p̄mēdis philosophia tē aut̄ auctoritadū.  
Dēnde cū ēt annorum dū de tēgita ut aut̄ hermodorus  
negata fce et euclidē cū illi foracēt cōtū. Hinc egypt̄  
p̄fectus theodori mathematici auditio. atq̄ fce i italiam  
ad p̄thagorēs phylas atq̄ euryō cōcēsit. Ab his fce  
in egyptū ad phibetis faceret q̄ receptis q̄ euidem  
aūit una fce p̄fecti ēcātū bī morbo cōprehēsi a facer  
dotibus marina curatū fūscit abolutū q̄ fce et ptolemaei  
dixit inuadat mare cūcta uiciora mala. Sed iuxta hō  
mē agra p̄mōs mortales omēs mēdicos fce. Dēcedet

The annotations, in several different early hands, appear in the following sections: the introduction, the Seven Sages, Anacharsis, Epimenides, Anaximenes, Anaxagoras, Socrates, Xenophon, Aeschines, Aristippus, Stilpo of Megara, Plato, Bion of Borysthenes, Aristotle, Antisthenes, Diogenes, Zeno, and Pythagoras; they mostly point out phrases in the text, give reference to the source of information, or expound the text.

HC 6199\*; BMC V 175; GW 8379; Goff D220; BSB-Ink D-156; Bod-inc D-077; ISTC id00220000.







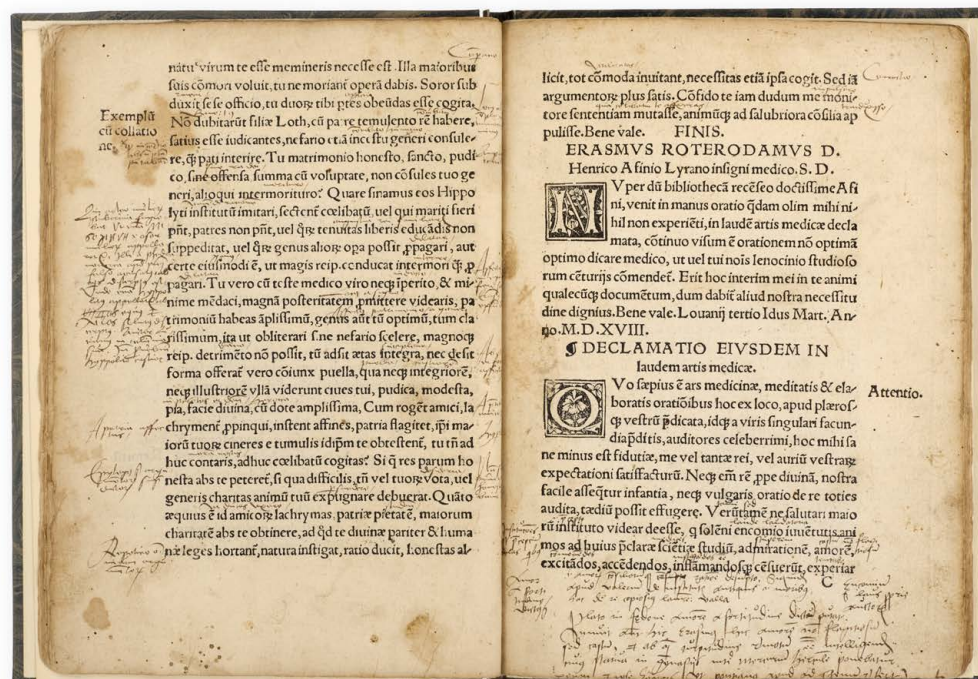
## Erasmus's Controversial Views on Marriage and Medicine

**24 ERASMUS, Desiderius.** Declamationes duae. Altera exhortatoria ad matrimonium. Altera artis medicae laudes complectens. Subiecta his alia quoque eiusdem declamatiuncula, nec ipsa quidem inelegans, cuius argumentum suo loco videatur. [(Colophon:) Cologne, Nikolaus Kaiser [for Ludwig Hornken and Gottfried Hittorp], 20 May 1518].

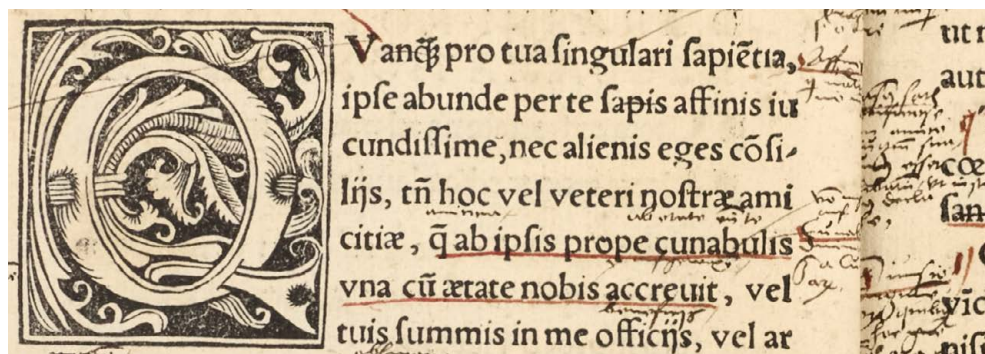
4to, ff. [21], [1, blank]; with the final blank E4; woodcut Kaiser device to title (with partial contemporary hand-colouring in red), woodcut initials; occasionally minor staining, but a very good copy; modern marbled boards; front joint neatly repaired; contemporary annotations to the first 22 pp. mostly in brown ink but with occasional red underlining and initial strokes (see below), booklabel of E. P. Goldschmidt and Company Ltd to front pastedown (with Goldschmidt catalogue clipping to rear pastedown), bookplate of Hanns-Theo Schmitz-Otto to front pastedown with his ink inventory number to rear pastedown. £3750

Second edition, substantially revised since the first edition of the same year, of Erasmus's controversial praise of marriage, with numerous contemporary annotations in Latin and Greek.

These two short works were first printed in Louvain in March 1518, containing arguments both for and against marriage in the full rhetorical style of the encomium; this second edition, however, appeared just two months later and includes only positive arguments, promoting the more controversial aspects of Erasmus's contribution to the subject. Erasmus's views on marriage, that it was primarily an expression







of intimate friendship and a path to spiritual growth and that it was in fact superior to celibacy, led to disputes with other scholars and clerics. Similarly, Erasmus's views on medicine reflect the idea of friendship and personal commitment between physician and patient (a later edition also contained support for state intervention in public health matters). The preface, addressed to the Flemish physician Hendrik van der Eynde (or Affinius), indicates that it was composed well before 1518.

The first twenty-two pages (covering the whole of the first text on marriage and the start of the second on medicine) are **heavily annotated in a contemporary hand**. The title-page annotations discuss the word 'Encomium' and its Greek etymology, and the rest of the annotations comprise interlinear glosses and extensive marginal notes, many of which discuss the rhetorical structure of Erasmus's argument. The annotator evidently has knowledge of Greek, as there are a few rhetorical terms in Greek included among the Latin annotations, as well as 'μισογυνή [sic] osor mulierum' ('misogyny, a hater of women') written on B4<sup>v</sup>. The notes at the foot of C1<sup>r</sup>, below the start of the text in praise of medicine, still seem to refer to the previous text, mentioning Lorenzo Valla (the author of *De voluptate*, a text about pleasure, which, like Erasmus, concludes against virginity and chastity) and Plato's idea of love in his *Phaedo*.

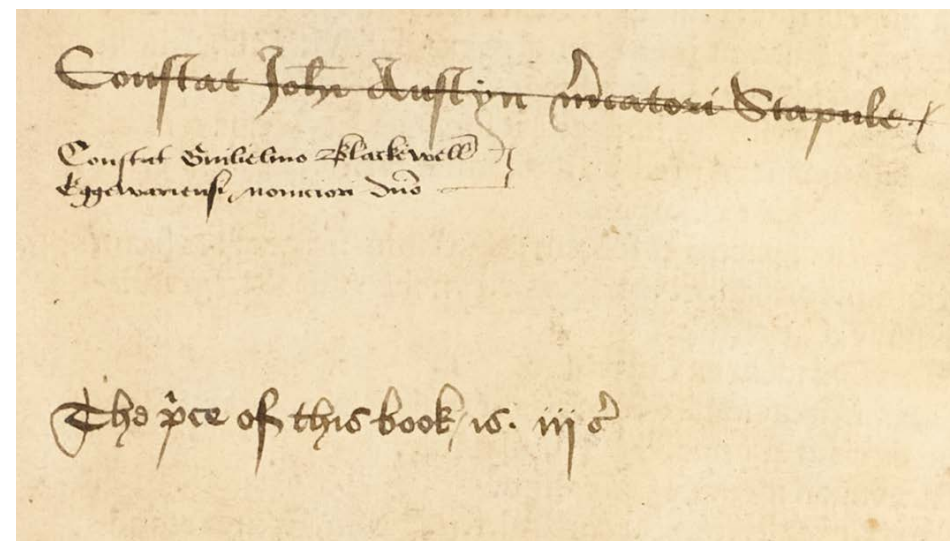
Ludwig Hornken (d. 1521) and Gottfried Hittorp (1485–1573) worked in association between 1511 and 1518, commissioning books from printers in Paris, Cologne, and elsewhere; Hittorp was a bookseller in Cologne with a shop in Paris, and Hornken's business was spread more widely, in Basel and Leipzig as well as Cologne and Paris. Kaiser's device on the title, incorporating the arms of Cologne with three rabbits beneath, has been attributed to Anton Woensam.

#### Provenance:

Hanns-Theo Schmitz-Otto (1908–1992) began collecting books at a young age but as his collection was lost during World War II he started again after the war, concentrating on Cologne imprints, contemporary writers and artists, and books with the false imprint of Pierre Marteau. Parts of his collection were given by his son to the University of Cologne library, and some items were sold at auction in Cologne in 2022.

**OCLC locates three copies in the UK (BL, Bodley, CUL) and none in the US.**

BM STC German, p. 275; USTC 626070; VD16 E 2812; Bezzel 902.



## A Poetical Pearl in England

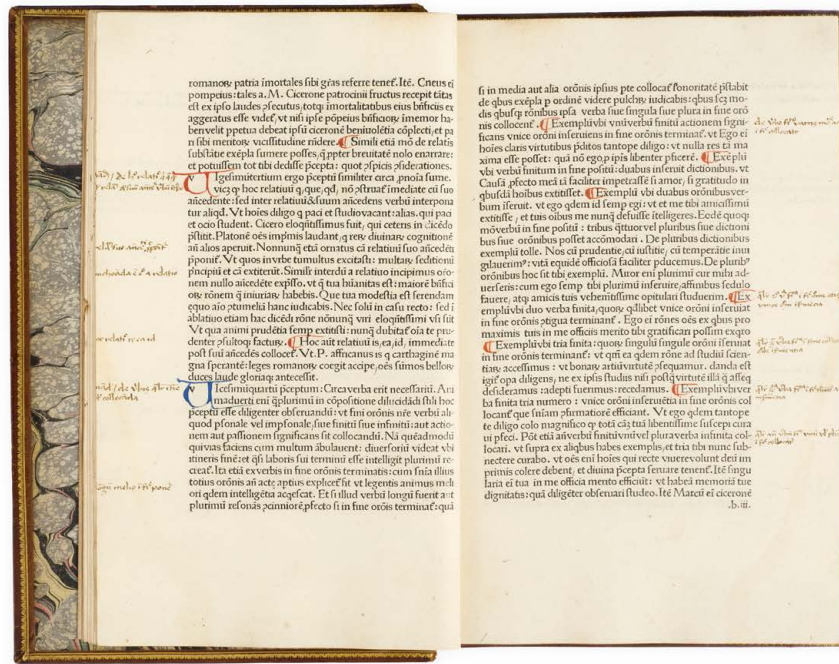
**25 EYB, Albertus de.** *Margarita poetica.* Paris, Ulrich Gering, 29 November 1478.

Chancery folio, ff. [140] (of 142); a–r<sup>s</sup> s<sup>6</sup> (without blanks A1 and S6); roman letter, initials supplied in red and/or blue, paraphs in red and blue; first and last few leaves washed (affecting rubrication) and slightly soiled with defects in outer margin (rust holes from clasp fixings on the original binding?), repaired tear to foot of a8, other occasional light staining, otherwise a very good copy with generous margins; early nineteenth-century English diced russias with a delicate gilt fillet triple frame, the outer section with blind foliate decoration, the corners of the central section with blind fan tooling, spine gilt in compartments, edges gilt, gilt dentelles, marbled endpapers; binding slightly rubbed, joints repaired with buckram, spine rubbed and slightly chipped, paper label to foot of upper cover; early Latin annotations in ink to c. 16 pages at the start of the volume (some cropped), c. 23 manicules in red or black to last few quires, sixteenth-century English inscriptions to final verso (see below), monogrammed bookplate of Sir John Hayford Thorold and the Syston Park bookplate to front pastedown (see below). **£15,000**

**Very rare edition of a Renaissance manual on letter writing from the first Parisian press, a rubricated copy with early English provenance.**

Eyb (1420–1475) had studied at university in Erfurt, Pavia, Bologna and Padua, absorbing Italian styles of rhetoric; he composed his *Margarita poetica* in 1459, though the present printing only comprised the first section on letter writing, *Praecepta artis rhetoricae*; the other sections not included here covered oratory. The whole text was first printed in Nuremberg in 1472; this is the third Paris edition, all of which contain just this first section.





Ulrich Gering (d. 1510) set up shop in Paris with Martin Crantz and Michael Friburger in 1470, at the instigation of two Sorbonne scholars who had become acquainted with them in Basel; their partnership was prolific and lasted until 1477, after which Gering continued to print under his own name and, later, in association with others. These early Paris printers attempted to move away from the gothic lettering typical of contemporary French books; the typeface they used for the first few years of production was roman, and Gering returned to roman type when he became sole proprietor of the printshop in the later 1470s.

The Latin annotations to the first few quires partly repeat phrases from the text and partly expand on them; the word 'observandi' ('to be observed' or 'pay attention') is noted several times alongside relevant passages.

#### Provenance:

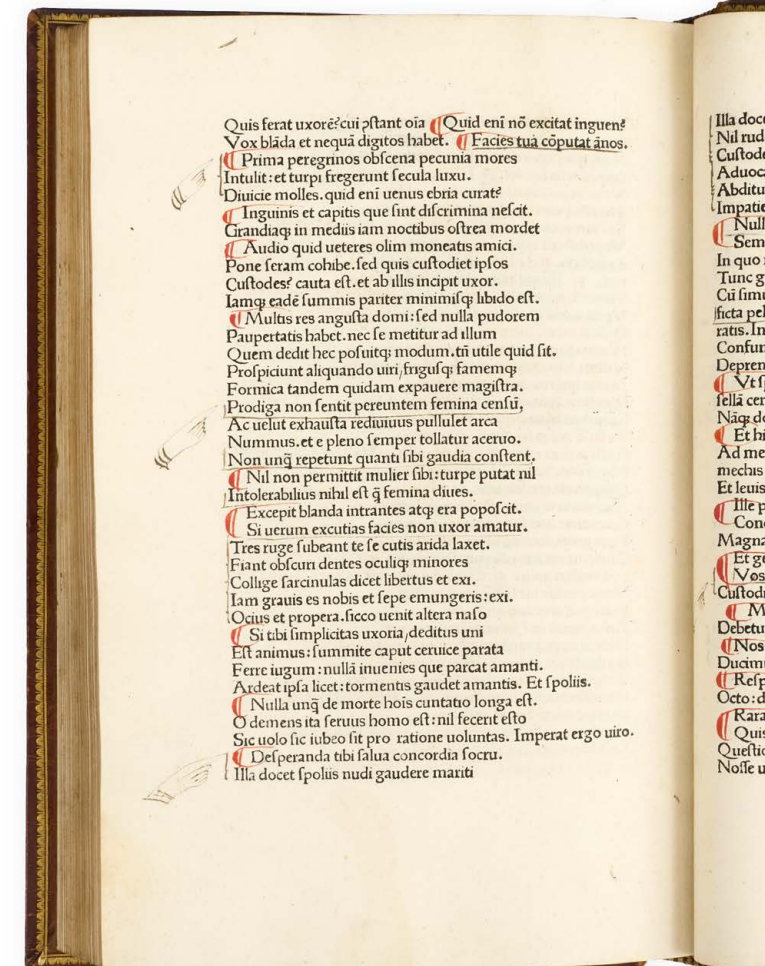
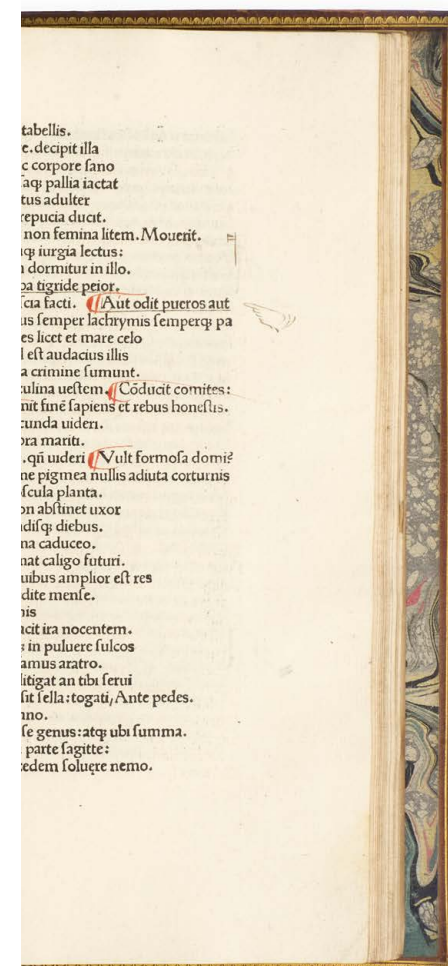
The final verso of the book contains three inscriptions in early English hands:

1. John Austyn, 'm[er]catori Stapule' (a merchant of the Staple; before 1558, the Staple trade of wool and other raw materials was based in Calais).
2. William Blackewell of Edgware (d. 1570), a member of the Company of Scriveners and a town clerk of London. There are a few Latin annotations in his hand in chapter 14, where he mentions Sallust's use of *peritia* and *scientia*, and one in chapter 22, where he comments on a phrase about friendship which is referred to by everyone, particularly judges.
3. An early purchase note, 'The p[ri]ce of this book is iii s'.

4. Sir John Hayford Thorold (1773–1831); this was lot 778 in the Syston Park sale (Sotheby's, 12–20 December 1884), where it was purchased by Bernard Quaritch for £15-5s (it subsequently appeared in Quaritch's 1888 catalogue, item 37280, £7-15s). Loosely inserted is the London bookseller William Ridler's manuscript description (written on the back of an invoice of his, dated 4 February 1891): 'A most precious morsel of antiquity ... the present is a fine specimen quite perfect, in a noble roman letter', now priced at only £4-4s.

ISTC records only eleven other complete copies: none in Germany, and only one in the US (Brown University).

HC 6821; BMC VIII 22; GW 9540; Goff E172; ISTC ic00172000.





## The Golden Fleece Legend as *Speculum Principis*

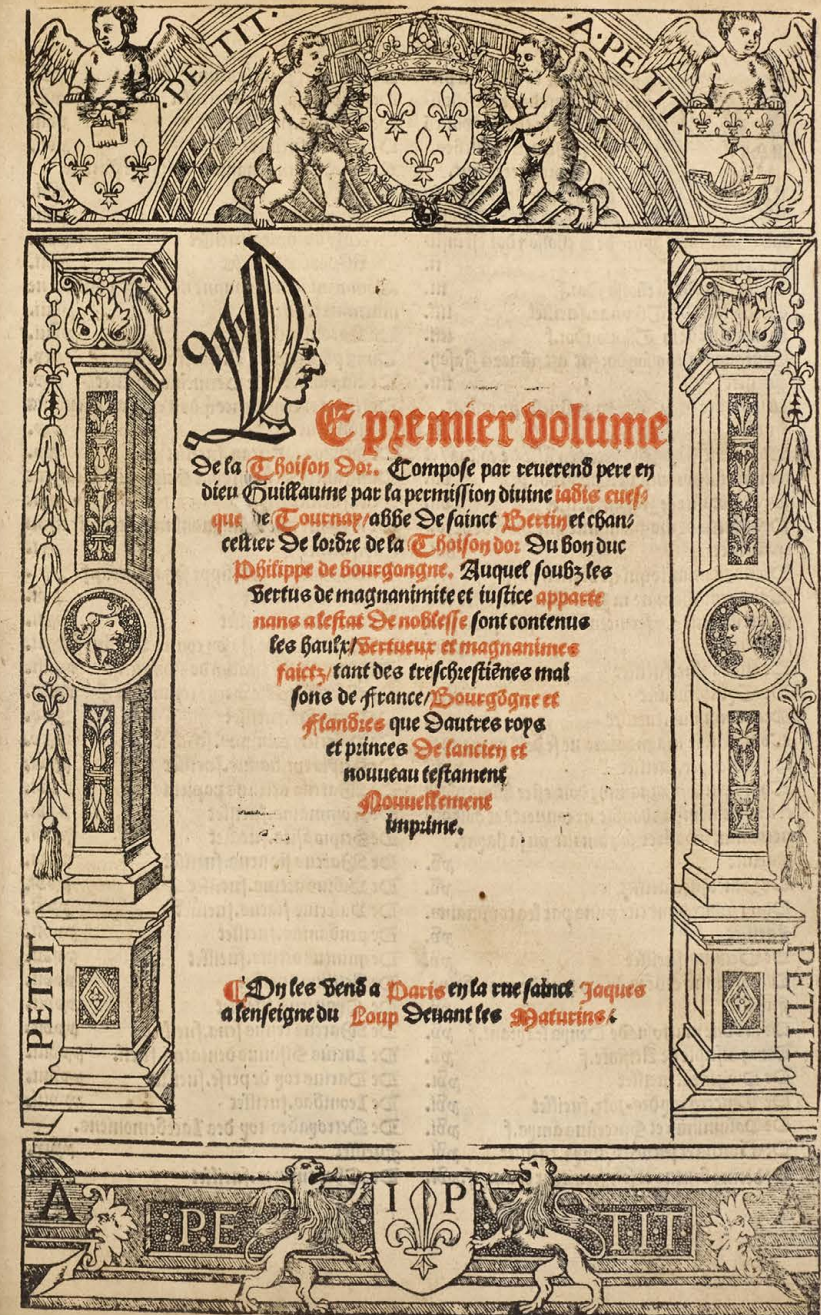
**26 [FILLASTRE], Guillaume.** Le premier [– second] volume de la Thoison dor ... Auquel sous les vertus de magnanimité et iustice appartenans a Lestat de noblesse sont contenus les haulx vertueux et magnanimes faictz tant des treschrestiennes maisons de France Bourgogne et Flandres que dautres roys et princes de l'ancien et nouveau testament. Nouvellement imprime [– Traictant de la vertu de justice et des autres vertus qui d'elle dependent et precedent]. Paris, Jean Petit [for Poncet Le Preux] [(colophon:) Troyes, Nicolas Le Rouge, 21 April 1530].

Two vols bound in one, folio, ff. I: [ii], cxxxv, II: [iv], [1, blank], 'ccxliii' (*recte* ccxliv); lettres bâtarde, title printed in red and black within architectural woodcut border incorporating Petit's name and device, woodcut illustrations (including one of the author writing at a desk to title verso, repeated on second title-page and AA1<sup>r</sup>), woodcut initials; bound in late nineteenth-century crushed red morocco by Lortic (front turn-in signed in gilt), boards gilt with a *semé* of fleurs-de-lys and saltires, spine gilt in compartments and lettered directly in gilt, edges marbled and gilt, marbled endpapers; minimally rubbed at extremities, a few faint spots, small hole at foot of front joint, but a very good copy; small modern ticket removed from rear pastedown. £9500

Rare third edition (first, 1516) of the most successful contemporary treatise on the Order of the Golden Fleece, composed by a prominent member of the order for the son of its founder, Charles the Bold of Burgundy.

Guillaume Fillastre (1400?–1473) was a Burgundian statesman and bishop in the service of Philip the Good, Duke of Burgundy, who had established the chivalric Order of the Golden Fleece in 1430. Fillastre was appointed the second Chancellor of the Order. After Philip's death in 1467, which ended Fillastre's political career, he began composing this work about the Order and the moral and theological origins of political power; only two of the projected six volumes were completed. Fillastre, an accomplished humanist, recruits heroes and exemplary men from classical antiquity, from early French history, and from the Bible to advance ideals of just leadership, magnanimity, and trust between a ruler and his subjects. 'Such a relationship implied that the rulers reigned justly and exhibited generosity, while the subjects obeyed him of their own free will and granted him financial support when need dictated it' (Schulte, p. 399). Fillastre's elegant and inventive transformation of the mythological Jason into a Christian model and his semi-historical account of French history combine to create a *speculum principis* for the dedicatee, Philip's successor Charles the Bold, who was presented with an illuminated manuscript of the treatise in 1473.

This is one of perhaps sixteen works printed by or for Nicolas Le Rouge in Troyes. Three issues of this edition exist, one with just the address of Poncet Le Preux on the title-page, as here, another including his name, and a third, recorded in a single copy at the BnF, with the name of Gilles de Gourmont. The woodcuts of Jason on A4<sup>r</sup> and on A8<sup>r</sup>, while seemingly identical, are in fact different blocks; one was previously used by Antoine Vérard, and the other by Philippe Le Noir, for their editions of Colard Mansion's translation of Ovid (see Fairfax Murray, *French* 364). The woodcut of the author in his study belonged to Guillaume Le Rouge, the cousin of Nicolas Le Rouge, and some of the smaller woodcuts were also used in books of hours by Simon Vostre.





This is one of two copies similarly bound by Pierre-Marcellin Lortic (1822–1892); the other, with the addition of coloured morocco onlays, was Lortic’s own copy and included in the posthumous sale of his library in 1894 (lot 153).

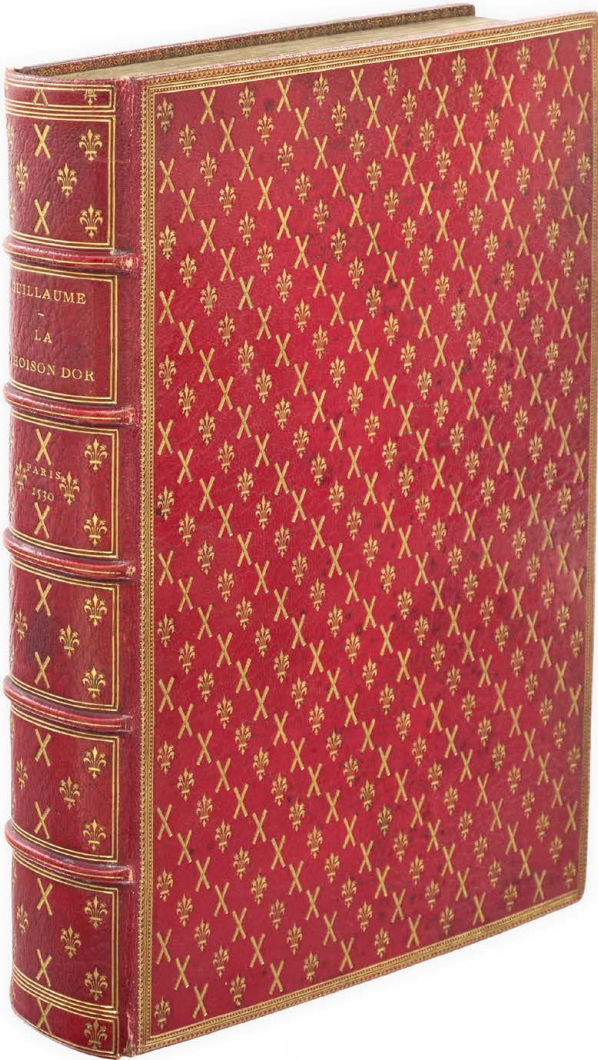
We have located only four copies of any issue in the US (Harvard, Morgan, UCLA, Williams College).

Bechtel F-96; BP16 106293; USTC 1047; *Rép. bibl. xv<sup>e</sup> siècle* 12: Troyes, Le Rouge 14. See Schulte, ‘The concept of trust in the political thought of fifteenth-century Burgundy’ in *Trust and Happiness in the History of European Political Thought* (2018).

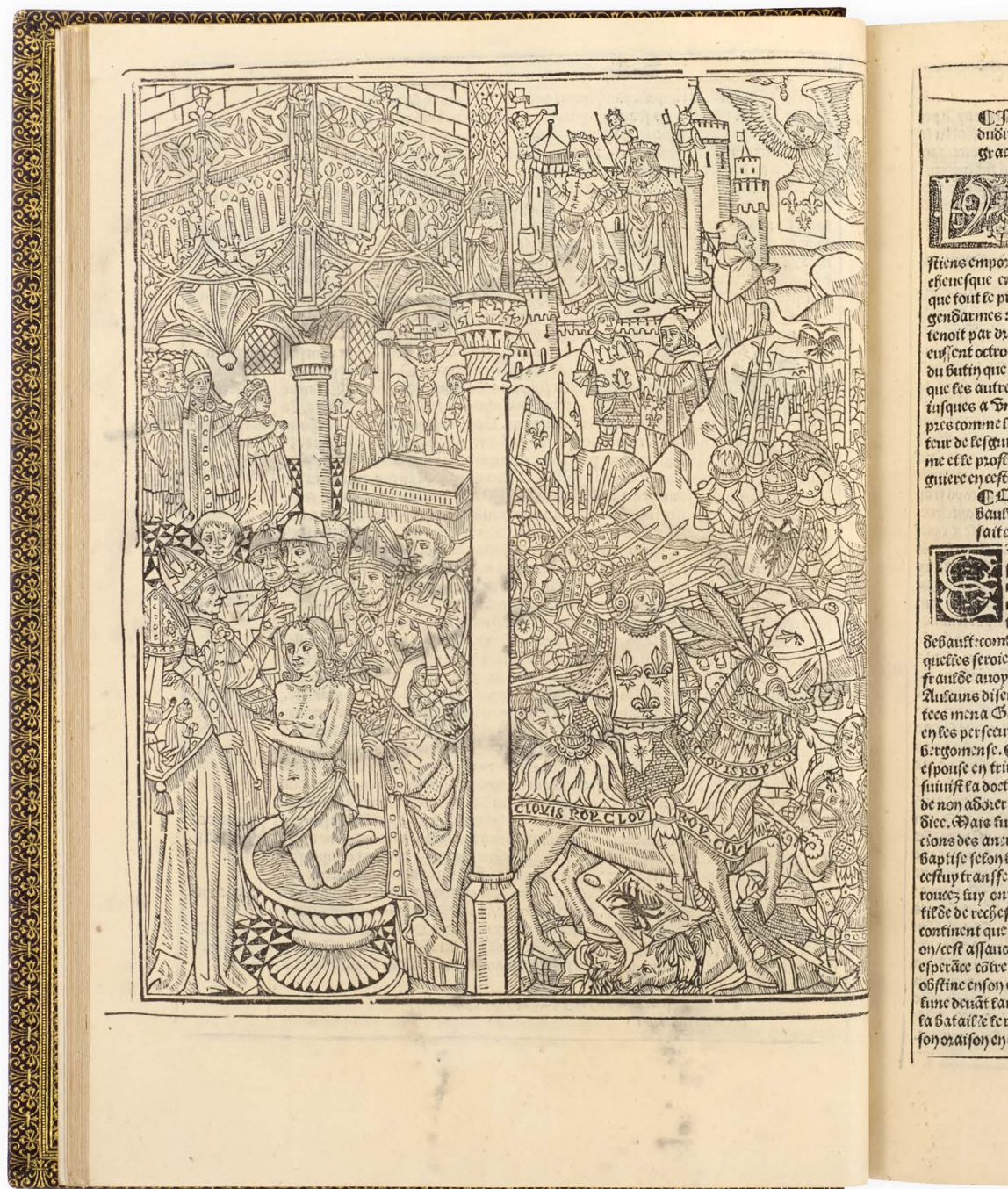
De la tholson dor  
se elles te assaillent par tēptation q̄ te viēt / car si  
tu as ppos de resister ma grace te secourra / a lors  
expetimēteras tu ta vertu / laq̄lle tu ne peulx cō  
gnoistre estre ferme ne parfaite sinō par ceste ba  
taille q̄ par resister aux tēptatids des herpies en  
nemps denfer q̄ aux tribulacids q̄ persecutids du  
mōde. Aussi beult dieu nre createur les herpies q̄  
sont les ennemps denfer estre permises au mōde  
q̄ entre no<sup>r</sup> / non pas pour amour q̄l ait a eulx / ne  
pour ioye ne pour cōsolation q̄l leur dueille ddner  
mais po<sup>r</sup> no<sup>r</sup> exerciter en vertu q̄ acq̄re merite.  
Terrible q̄ espouventable est aussi ceste voye aux  
pecheurs obstinez / car silz ne se disposēt a receuoir  
ceste grace q̄ dieu leur offre q̄ p̄ impacience ou cō  
tēpt ilz se laissent succēber ilz demourrēt en dāger  
des herpies q̄ les deuorēt et menerēt en enfer.  
Cōment Jason fut receu en liste de col  
os / et cōment il conquist la tholson dor.



qui d  
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toit nee







## The Sea of Chronicles

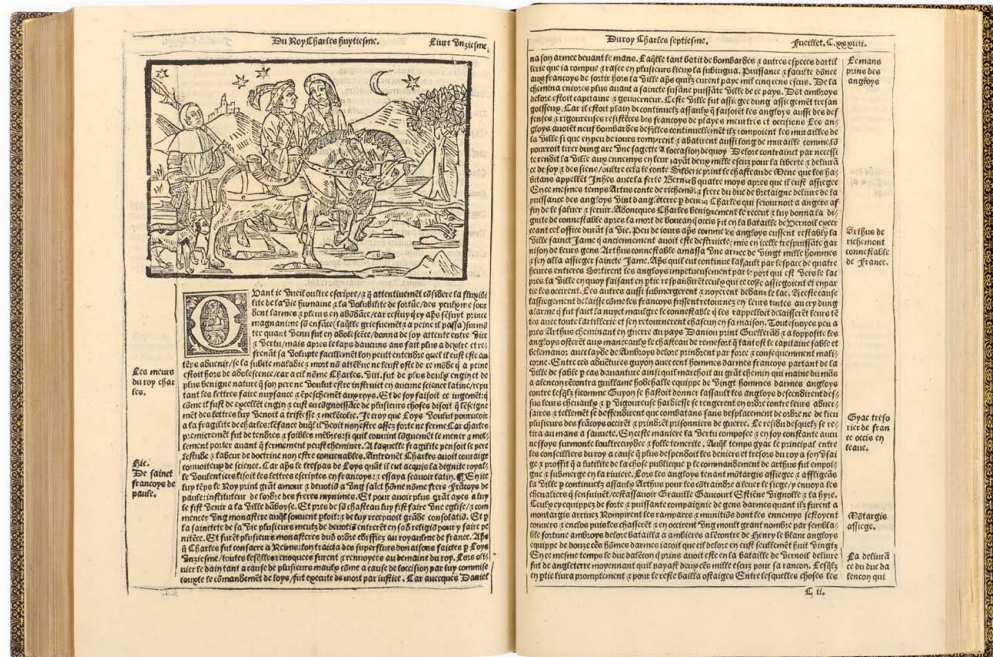
**27 GAGUIN, Robert.** *La mer des croniques et mirouer hystorial de France* jadis compose en latin ... et nouvellement traduict de latin en vulgaire francoye et hystorie par chascun livre le quel traicte la source & origine des francoys et les faitz belliqueux de tous les Roys de france ... Paris, [Bernard Aubry for] Jacques Nyverd, to be sold by Galiot du Pré, [(colophon:) 23 August 1530].

Folio, ff. [x], CCXXVIII; bifolium O1.6 misbound around quire D; lettres bâtarde, title printed in red and black within a woodcut border incorporating Aubry device, woodcut initials, full-page woodcut illustration to a5<sup>v</sup>, 16 other woodcuts (some repeated), genealogical charts on m5<sup>r</sup> and q5<sup>r</sup> containing three roundel woodcut portraits, woodcut Nyverd device to final verso; carefully washed, some light stains to a2<sup>r</sup>, else an excellent copy; twentieth-century burgundy morocco by Marcel Godillot (front turn-in signed in gilt), spine lettered directly in gilt, edges gilt, marbled endpapers. £8500

Very rare Paris vernacular edition (first 1518) of an illustrated history of the French monarchy, a seminal work of French historiography, devised as a scholarly account of France in the style of the classical historians.

Gaguin (1433–1501) was general of the Trinitarian Order and a diplomat in the service of Louis XI and Charles VIII; his chronological history of the French kings, from the origins of the French state under Clovis, was first published in Latin as *Compendium de origine et gestis Francorum* in late 1495, just





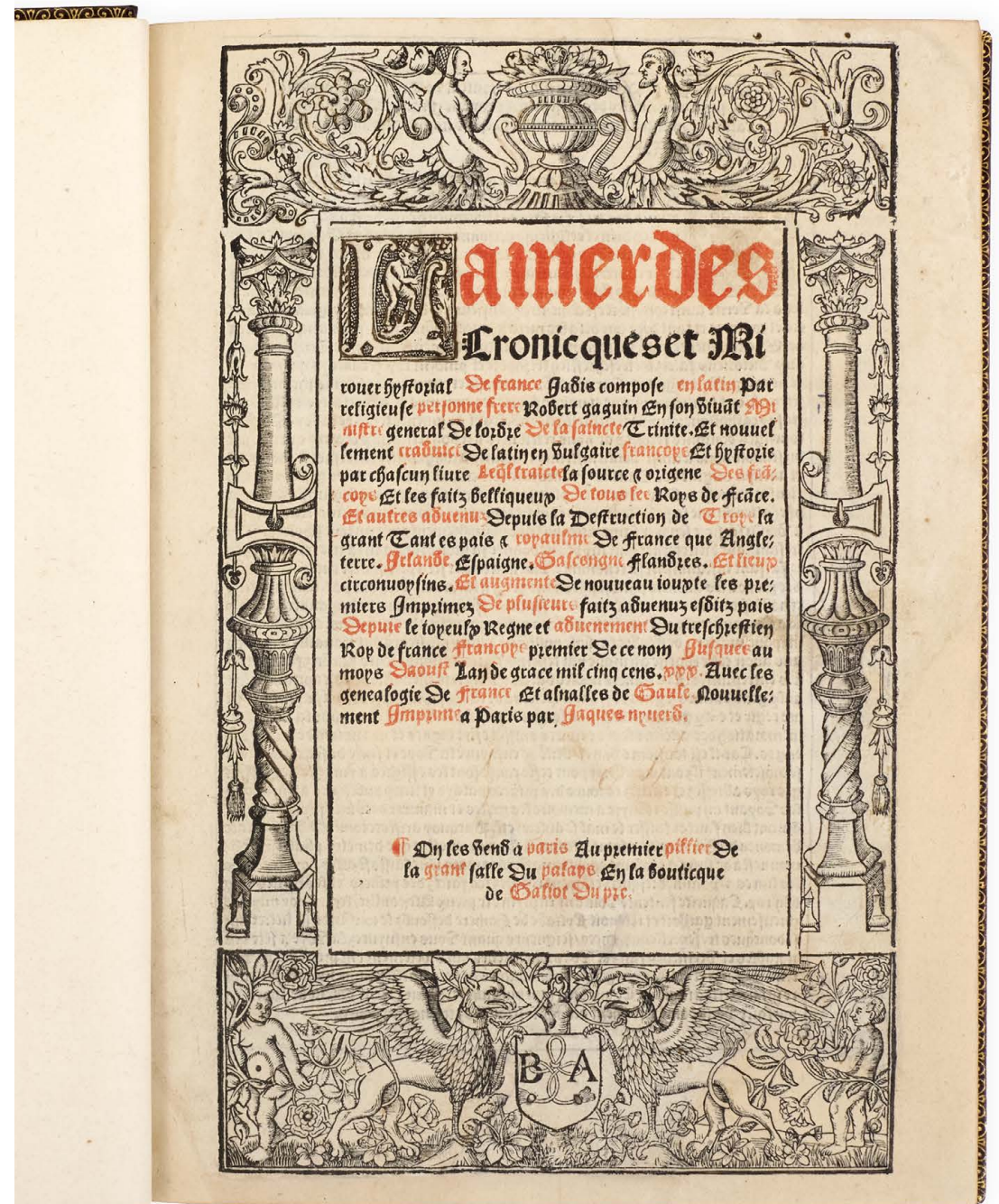
as Charles VIII began his military campaign in Italy. Gaguin added the text about Louis XII before his death, then his work was translated into French by Nicolas de La Chesnaye, and continued up to the reign of François I by Pierre Desray. Editions in French began to appear in 1518.

The text is weighted towards the Hundred Years' War and the Italian Wars, as befitting the original author's personal knowledge, and proved to be a significant source for these events for both historians and novelists. One later episode mentioned by Desray involved 'sept hommes saulvages' from a new land, named as Oran in Algeria but in fact North America; the source used by Desray talks of Oran and the seven men separately, which Desray has conflated. The title as it appears here was first used in 1518, though the text was also adapted for the book entitled *Les grandes chroniques* (Bechtel G-1).

This seems to be an unrecorded issue with Galiot du Pré's name in the imprint; other booksellers involved in the edition were Jean Frellon, Ambroise Girault, François Regnault, and Gilles de Gourmont. There was also a 1530 edition by Philippe le Noir, though with changes to the text.

We have located only two copies of any issue in the US (Harvard and Pennsylvania) and two in the UK (NLW, Rylands).

Bechtel G-13; BP16 106299; USTC 41702 (with only Nyverd named in the imprint); cf. Fairfax Murray, *French 184* (1518 edition); not in Mortimer, *Harvard French* (372 is the 4-volume *Mer des hystoires* of 1517-1518). See Masse, 'Newness and discovery in early-modern France' in *The Invention of Discovery, 1500-1700* (2011), p. 177.



## La mer des Chroniques et Ri

rouer hyffozial De france Jadis compose en latin par  
religieuse de sonne frere Robert gaguin En son diuât Ri  
nistr general De l'ordre De la sainte Trinite. Et nouuel  
lement traduite De latin en vulgaire francoys Et hyffozie  
par chascun liure Lequel traict la source & origine Des sei  
cops Et les faitz belliqueux De tous les Roys de ffrance.  
Et autres aduenus Depuis la Destruction de Troie la  
grant Tant es pais & royaumes De france que Angles  
terre. Irlande Espagne. Gascongne Flandres. Et lieux  
circonuoyfins. Et augment De nouveau ioupte les pre  
miers Imprimez De plusieurs faitz aduenus esditz pais  
Depuis le toyenys Regne et aduenement Du treschrestien  
Roy de france francoys premier De ce nom Jusques au  
moye Daoust Lan de grace mil cinq cens. xxx. Avec les  
genealogie De france Et alnalles de Gaule. Nouvelle  
ment Imprimee a Paris par Jacques nyverd.

On les vend a paris Au premier piffier De  
la grant salle Du palais En la boutique  
de Galiot Du pre.



## Editio Princeps

**28 GAZA, Theodorus.** Grammatica introductiva; De mensibus; Apollonius Dyscolus: De constructione; Herodianus: De numeris. [(Colophon:) Venice, Aldus Manutius, 25 December 1495.]

Folio, ff. [198]; [a]α-λ<sup>8</sup> a<sup>8</sup> b<sup>10</sup> AA-LA<sup>8</sup> MM<sup>8</sup>; Greek text with title and preface in Latin, large woodcut initials and headpieces; title slightly soiled and with skilful paper repair to lower outer corner, very lightly washed and pressed with a few very skilful marginal repairs, small rust hole to first three leaves (touching headpiece and one character), but a very good, wide-margined copy; nineteenth-century brown morocco by Francis Bedford (front turn-in signed in gilt), boards panelled in blind and gilt with gilt floral cornerpieces, spine gilt in compartments and lettered directly in gilt, edges gilt; very slightly rubbed at extremities; nineteenth-century armorial bookplates of William Horatio Crawford of Lakelands and John Vertue, Bishop of Portsmouth to front pastedown. **£45,000**

A beautiful example of early Greek printing, containing the *editio princeps* of the grammar of Theodorus Gaza, and one of the first texts to be printed entirely in Greek.

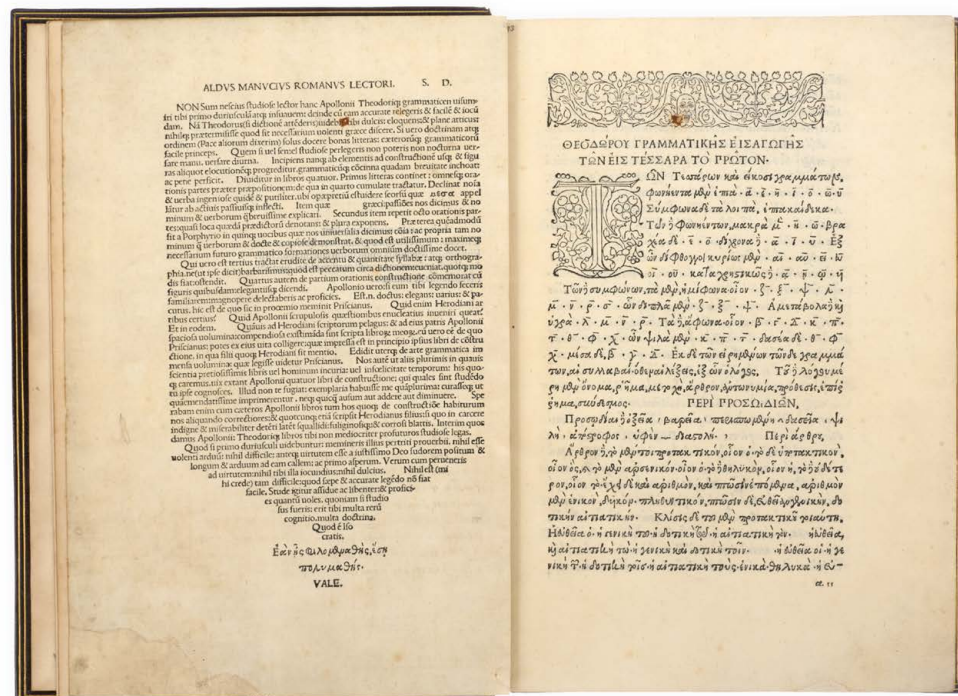
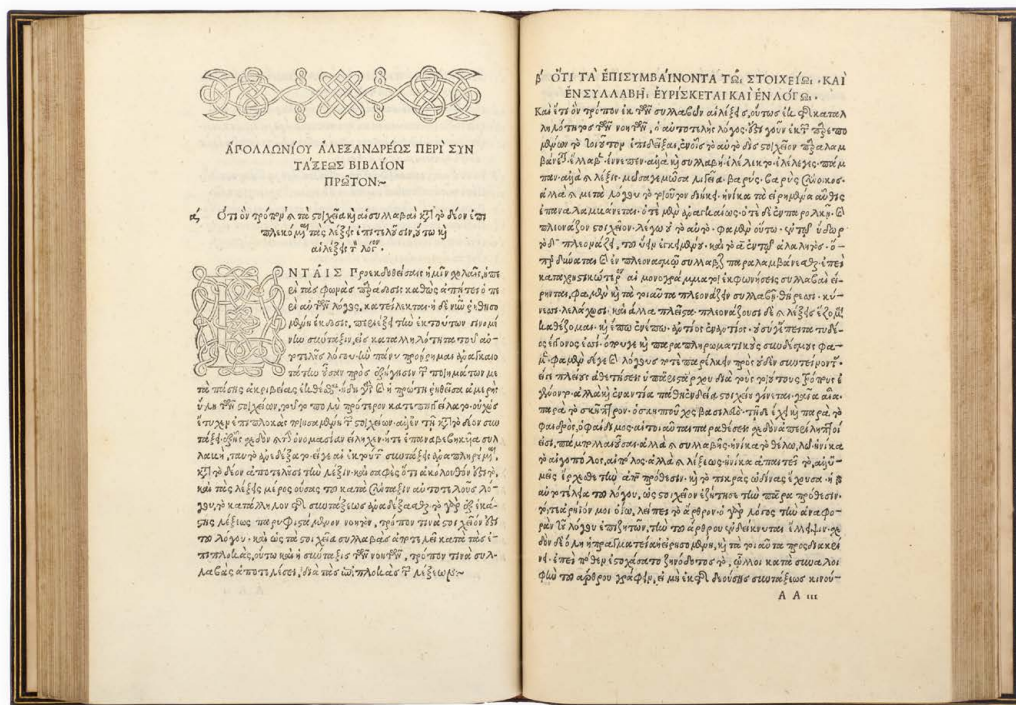
Theodorus Gaza arrived in Italy from the Byzantine Empire around 1440, teaching Greek in Mantua, Ferrara, Rome, and Naples, and translating Greek texts into Latin, in particular the works of Aristotle. He probably composed much of his grammatical treatise while teaching in Rome in the early 1450s; it was widely distributed in manuscript from the 1460s onwards, reaching England, Paris, Louvain, and Germany by the 1480s. It proved particularly successful in England, where numerous manuscripts were produced before this first printed edition.

Compared with earlier grammars, Gaza sought to simplify grammatical structures; he also arranged the text so that the simple material in the first book was then expanded in greater detail for the second. Alongside the grammar, Aldus included Gaza's treatise on the calendar as well as a work by the second-century grammarian Apollonius Dyscolus and a text on Greek numerals attributed to the second-century writer Herodian.

Unlike other Greek grammars in circulation at this time, the text was solely in Greek (except for the preface by Aldus), and it was printed in a larger format, which was reflected in its initial purchase price, higher than, say, the grammar of Constantinus Lascaris which had been issued in a quarto format earlier in 1495, with the text in both Greek and Latin. These grammatical texts were in keeping with Aldus' programme of Greek publications, designed to enable scholars to learn enough Greek themselves to read the Greek texts of Aristotle, Theocritus, Theophrastus, Athenaeus, and Aristophanes that were soon to appear from Aldus' press.

### Provenance:

1. From the library of William Henry Crawford (1815-1888) at Lakelands House, Blackrock, Cork. He 'is remembered ... for his magnificent generosity to the intellectual and cultural institutions of his native city', particularly as a benefactor of Queen's College Cork and its library (*DIB*). The sale of his own library in 1891 raised £21,254, more than any previous Irish collection. His sale, Sotheby's, 17 March 1891, lot 1329, £2 2s to Quaritch for:





2. John Gennadius (1844–1932), Greek ambassador to London and the foremost collector of Greek books; omitted from his sale, Sotheby's 28 March 1895.
3. John Vertue, Bishop of Portsmouth (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

HC 7500\*; BMC v 553; GW 10562; Goff G110; ISTC ig00110000; Aldo Manuzio tipografo 5; Botley, appendix I: 16; Renouard 4/2.

## Shakespeare Source Read by a Poet who may have Influenced him

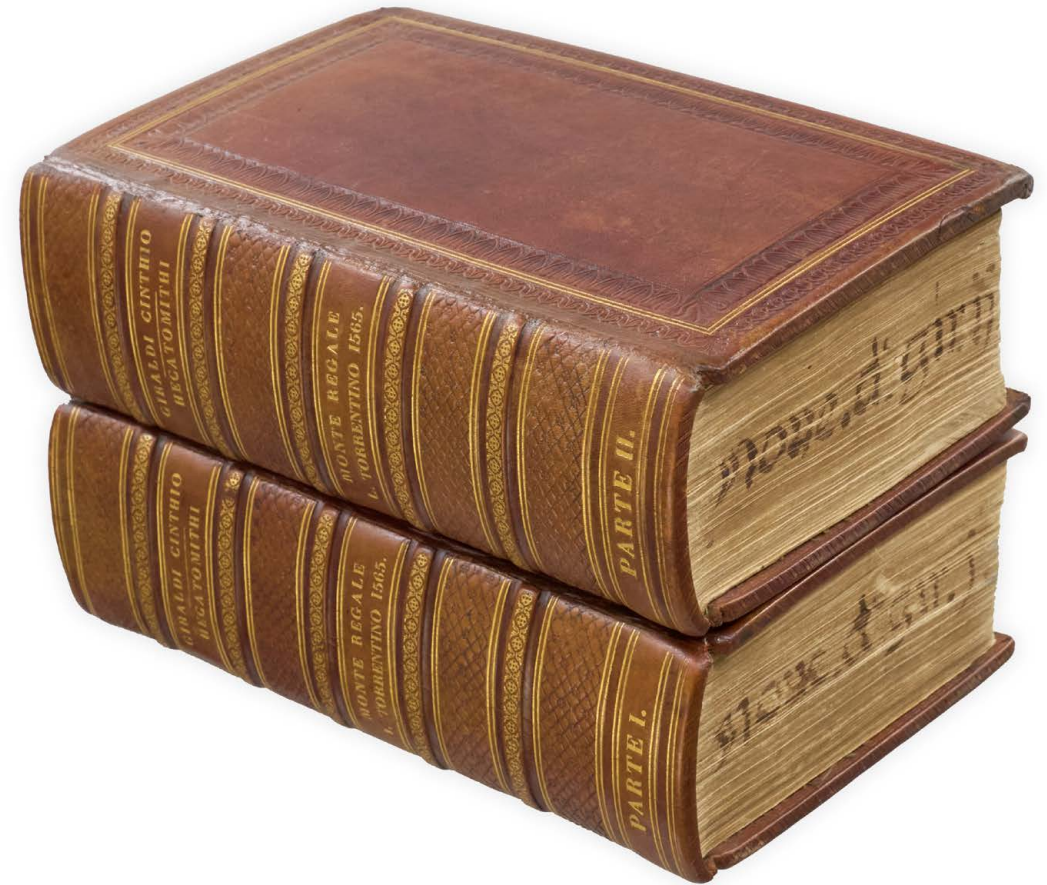
**29 GIRALDI CINTHIO, Giovanni Battista.** De gli Hecatommithi ... parte prima [– La seconda parte de gli Hecatommithi ... nella quale si contengono tre Dialoghi della vita civile]. Mondovì, Leonardo Torrentino, 1565.

Two vols, 8vo, I: pp. 14, [xvi], [2, blank], 199, [5], 201–326, [4, blank], [2], 329–486, [2, blank], [4], 489–623, [5], 625–751, [5], 753–901, [2, register, blank], II: pp. [xxii], [2, blank], 63, [5], 65–208, [32 (ff. '209–224')], [2, blank], [2], 217–317, [3, blank], [4], 321–368, [4], 369–490, [2], 493–623, [5], 625–798, [2, blank], 799–822, '815–820' (i.e. 823–828), [2, blank], [94, index, dedication, errata], [2, blank]; index bound at the end of vol. II; woodcut printer's device to title-pages, oval woodcut portrait of the author to titles verso, large woodcut initials; several quires lightly foxed, vol. I title slightly shorter and repaired with 5 characters supplied in facsimile, I ddi supplied, a few neatly repaired tears (mostly marginal, but obscuring a few characters to I (2)1<sup>v</sup>, I dd8<sup>v</sup>, and I ppi<sup>v</sup>), else a very good set; early nineteenth-century Italian russia, borders roll-tooled in blind and gilt, spines tooled in compartments in gilt and blind and lettered directly in gilt, green textile endpapers, early manuscript lettering to lower-edges; neat repairs to joints and corners; a few early manuscript marginal markings and manicules, late sixteenth-century manuscript note to old rear flyleaf of vol. II (see below), seventeenth-century inscription to vol. I title (now washed and mostly illegible, 'hoc est [...] conventus Romane medio[I]anensis frat[um] eremitar[um]– Augustini(?)'), booklabel of Giacomo Manzoni to front pastedowns, armorial bookplate of Major Bryan Palmes to vol. I pastedown.

£3000

**First edition of a collection of *novelle* providing source material for Shakespeare and other writers, with a note recording the first volume's loan to Curzio Gonzaga (c. 1530–1599), another poet believed to have inspired Shakespeare, to read on a journey from Pavia to Mantua in 1594.**

Giovanni Battista Giraldis Cinthio (1504–1573) was in the service of Ercole d'Este and Renée of France in Ferrara, writing plays for the court. On leaving Ferrara, he taught at the university of Turin until the Duke of Savoy decided to transfer the teaching of humanities to the Jesuits, at a lower cost than Giraldis annual salary. He then moved to Pavia to teach Greek and Latin oratory. Giraldis describes in his dedicatory letter to Emanuele Filiberto of Savoy how this work was thirty years in the making, representing the culmination of his ideas about literature.



'The *Ecatommithi* realizes most of all a fruitful mixture of the novelistic genre and the dialogic treatise, so that the theoretical discussion can rely on the exempla offered in the tales. These give the author the opportunity to reflect on the motivations of human behavior, to identify the roots of the societal evils, and to propose apt solutions to guide ordinary men toward proper civic conduct and rulers to the right use of judicial and political power' (*Encyclopedia of Renaissance Philosophy*, p. 1389).

Like Boccaccio's *Decameron*, the *Hecatommithi* also appeared on the 1580 *Index of Prohibited Books*, despite Giraldis self-abasing preface: the text on the second leaf of both volumes, opposite the woodcut portrait of the author, states his express desire to have written only what is acceptable to the Church authorities. The recent conclusion of the Council of Trent had reinforced Counter-Reformation doctrine within the Church; it may also be that Giraldis time at the court of Renée of France, who was suspected of Huguenot tendencies, had raised suspicions of his own sympathy for Reformation ideas, and he sought to deflect potential trouble. The book also contains an early example of an imprimatur, by the vice-inquisitor Fra Marco Cigliari.

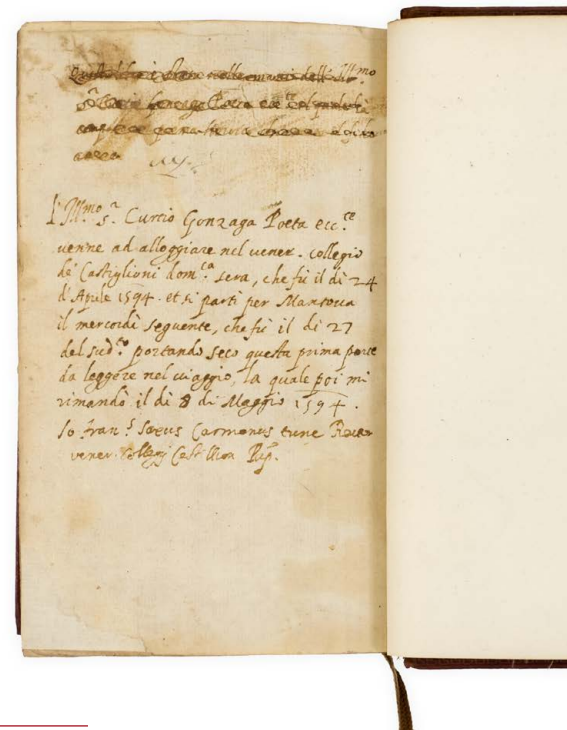
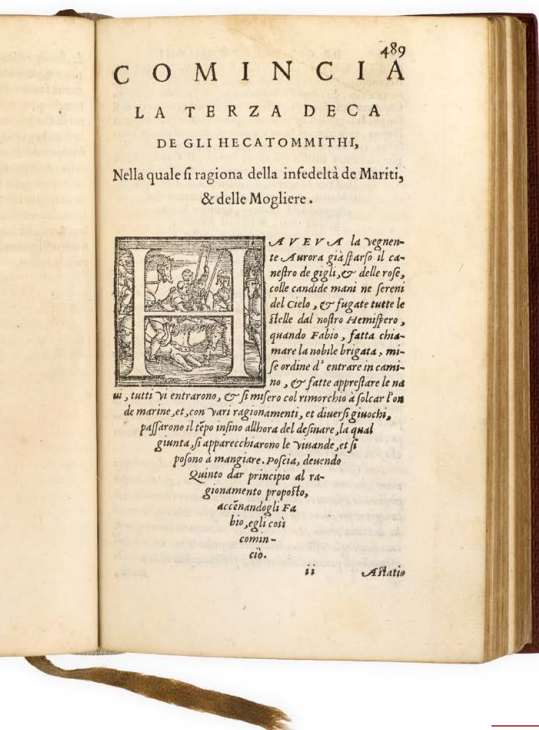


Among scholars of English literature, Giraldi's reputation rests on his *Hecatommiti* as a source for Shakespeare's *Othello*; here we find evidence of his interest to a contemporary Italian writer and fellow dramatist, Curzio Gonzaga, whose drama *Gl'Inganni* (1592) has been described as a possible source for *Twelfth Night*. Of the eleven possible sources in several Continental languages listed by Melzi, Gonzaga's play is the only one in which the main female character (Viola in Shakespeare) adopts Cesare (rendered as Cesarion by Shakespeare) as a male pseudonym.

*Provenance:*

1. Curzio Gonzaga of Mantua (1530–1599), writer and poet, first marchese of Palazzolo from 1595, borrowed the first volume from Johannes Franciscus S[axus?] of Carignano (Turin). A note at the end of the second volume explains that Gonzaga stayed at the Collegio Castiglioni (the oldest college in Pavia) on Sunday 24 April 1594, and on his departure for Mantua the following Wednesday took the first volume with him to read on the journey, which he subsequently returned to the owner in Pavia on 8 May 1594. The inscription was written a little later, as the writer states that he was at the time at the Collegio Castiglioni.
2. Giacomo Manzoni (1816–1889), bibliographer and book collector, owned a substantial library of more than thirty thousand volumes which was sold at auction between 1892 and 1894; his sale, 25 January 1893, lot 2448 ('rel en veau de Russie, dos et plats ornés, doubles en satin vert').
3. Major Bryan Palmes, of Naburn Hall, Yorkshire.

USTC 833288; EDIT16 CNCE 21271.

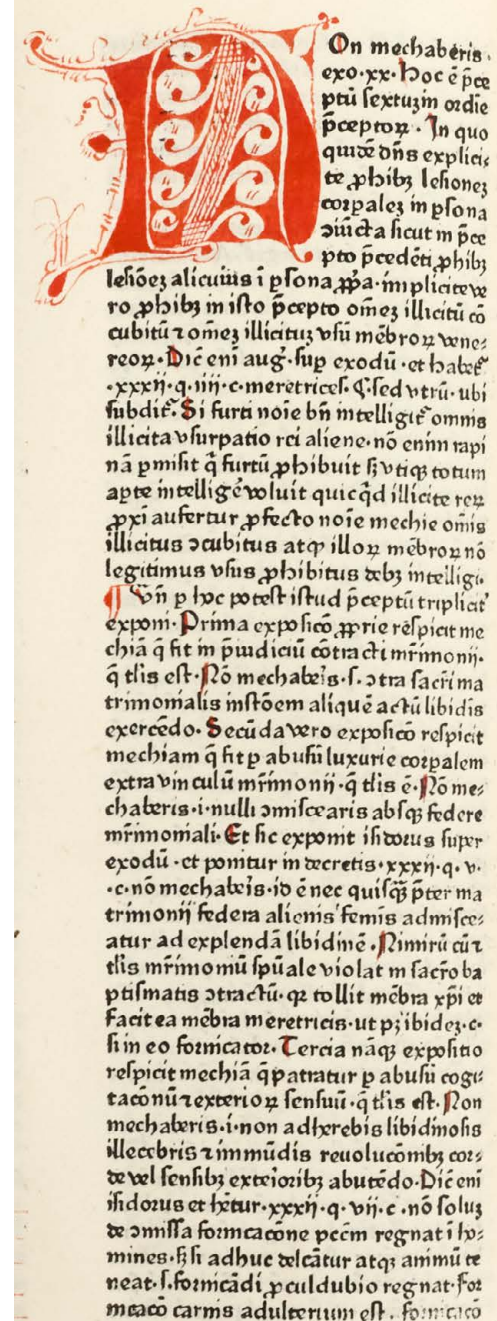


## The Syston Park Copy

30 HENRICUS de Herp. Speculum aureum decem praeceptorum Dei. [(Colophon:) Mainz, Peter Schoeffer, 10 September 1474.]

Two vols, folio, ff. [407] (of 408); [a<sup>12</sup> b–k<sup>10</sup> l<sup>8</sup> m<sup>4</sup> n–q<sup>10</sup> r<sup>4</sup> s–x<sup>10</sup> y<sup>7</sup> z<sup>10</sup> A–C<sup>10</sup> D<sup>6</sup> E–N<sup>10</sup> O<sup>6</sup> P<sup>5</sup> Q–T<sup>10</sup> V–X<sup>8</sup>] (with final blank [X8] but without preliminary blank [a1]); printed in gothic letter in two columns, *incipit* printed in red, woodcut printer's device in red below colophon, printshop rubrication comprising larger initials supplied in red and heightened with silver, a few with penwork decoration, red initial-strokes, paraphs, and underlining, final blank leaf (partially laid down) with large red ink rosette on verso, manuscript quiring and catchwords largely trimmed; light dampstain to outer margin of [a6–7], very occasional marginal marks or smudges, neat marginal repairs to [m4] and [P1], but a magnificent copy; eighteenth-century French red morocco by Luc-Antoine Boyet (attributed in the Syston Park catalogue, *see below*), spines richly gilt in compartments with gilt green morocco lettering-pieces, edges gilt, marbled endpapers, blue ribbon place-markers, traces of index tabs, offsetting from former quire guards of manuscript waste (of which some in Hebrew); spines sunned, extremities a little rubbed; contemporary or early annotations in red and brown inks to c. 6 pp. and a few scattered reading marks, seventeenth-century ink ownership inscription 'Fratrum Augustinensium Spirae' to upper margin of [a2], eighteenth-century note in French on verso of flyleaf, engraved armorial bookplate and monogram booklabel of Sir John Hayford Thorold to front pastedown, with his pencil notes (*see below*), later manuscript shelf label to front boards. £24,000

First edition of this collection of sermons based on the Ten Commandments, devised for both confessors and preachers, printed by Peter Schoeffer, Gutenberg's assistant and, after Gutenberg himself, 'the most influential individual in the early history of the printed word' (White, p. xi).





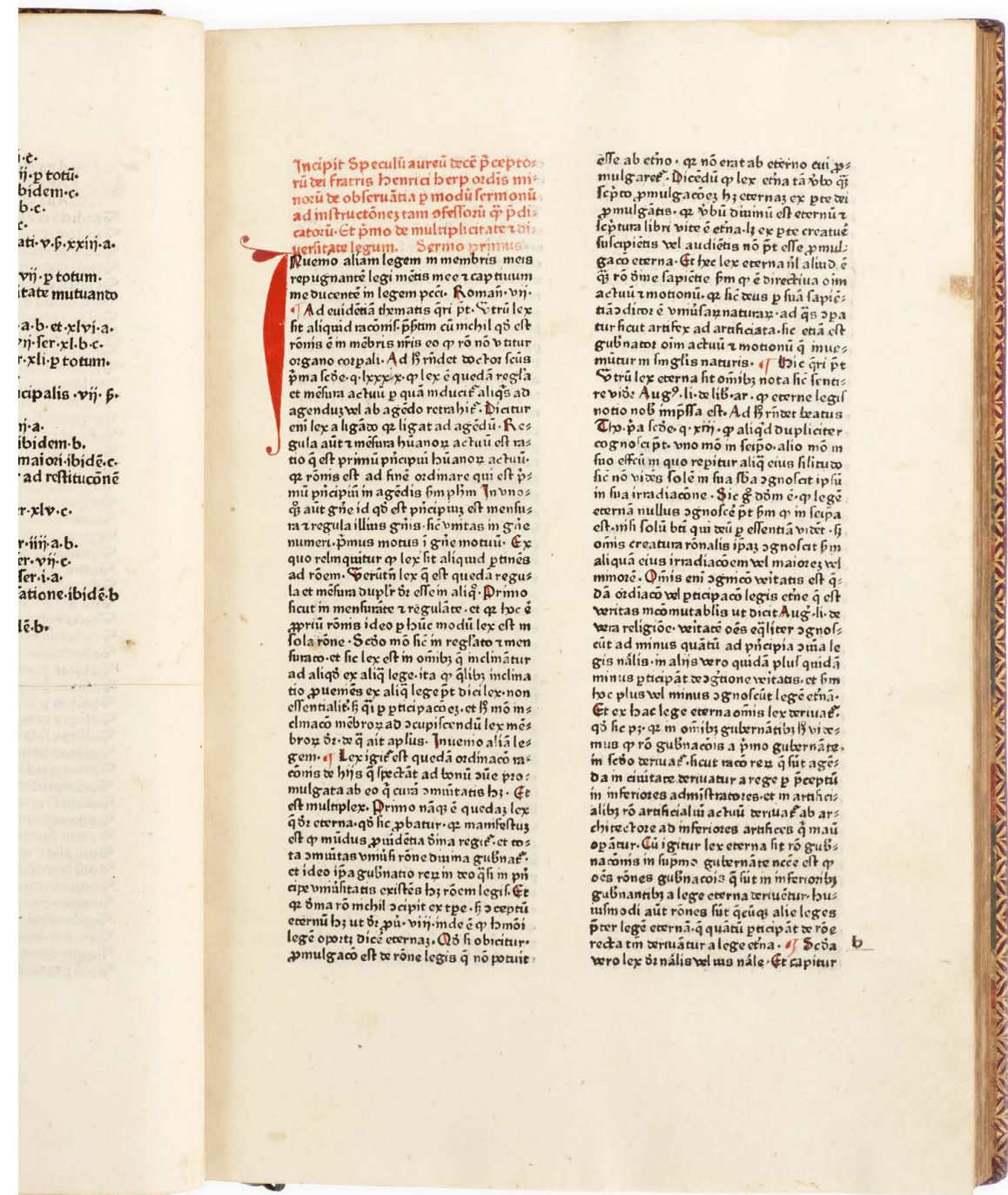
Henricus de Herp (or Herpf, 1410–1477) was a Dutch Franciscan and mystic, and a rector of the Brothers of the Common Life at Delft and later at Gouda: during his rectorship he ‘set up and encouraged the work most characteristic of the Brethren: book production. Books at Gouda were copied, illuminated, and bound, and Herp himself took part in collation’ (Ford, p. 229). This is his only work to be printed in his lifetime; a second edition was issued in 1481. Though not explicitly mystical *per se*, they ‘form the basis of Herp’s mystical theology. Obedience to the ten commandments is fundamental to progressing towards spiritual perfection. Servitude to God, obedience to His law, and rejection of vice all constitute the “active” life’ (*ibid.*, p. 231). The printer, Peter Schoeffer (c. 1425–1502/1503), began his career as an apprentice in Gutenberg’s workshop; he states in the colophon that the book was produced by the ingenious art of printing and with no ink, quill, or pen (‘imprimendi arte ingeniosa ... non atramento plumali ereaque penna cannavē’).

‘Schoeffer was the only printer whose work spanned the entire infancy of printing, from the invention of the art to the beginning of the new century ... [His] career as a printer was distinguished by many firsts. In addition to participating in the printing of the Gutenberg Bible, he and Johann Fust printed a Psalter in 1457 that was the first book imprinted with its date of publication, the first book printed throughout in multiple colors, the first with decorative initials, and the first with a colophon identifying its makers. Fust and Schoeffer later printed the first book written by a post-biblical author, the first books with a publisher’s trademark, the first dated Bibles, the first books with a printed title page, the first books set in a smaller font designed for private study, the first law books, the first book written by a living author, and what is perhaps the first printed Classical text, which included the first Greek type. Schoeffer also has been credited with the artistic and technical expertise that made Fust’s commercial success possible ... Throughout, Schoeffer’s work set standards for beauty and excellence that would profoundly influence the history of the printed word’ (White, p. xi).

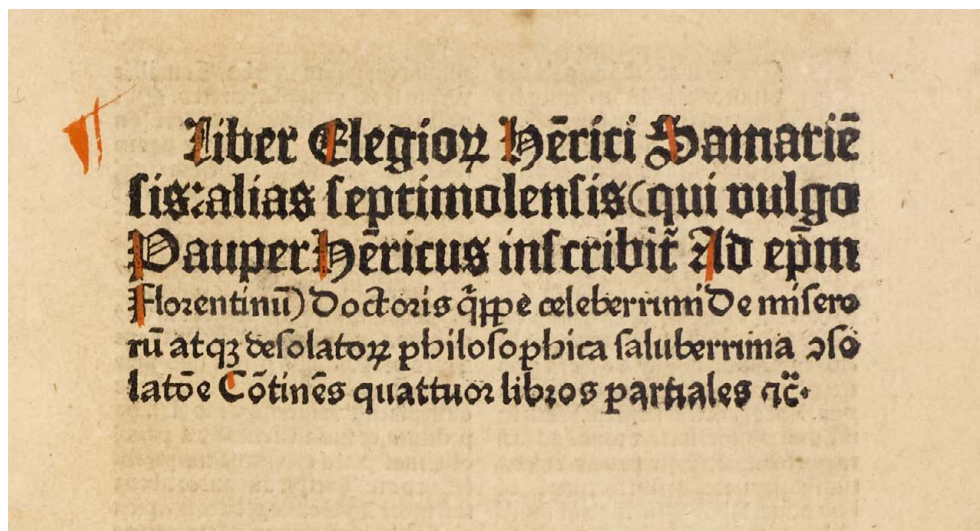
#### Provenance:

1. Seventeenth-century inscription of the Augustinians of Speyer at head of first leaf of vol. I.
2. Eighteenth-century French bibliographical notes to flyleaf stating that the copy at the Gaignat sale of 1769 (lot 341) sold for 90 francs.
3. Bought from Longman by Sir John Hayford Thorold (1773–1831), with his pencil notes to flyleaf, monogrammed bookplate, and Syston Park bookplate. The library at Syston Park, formed by Sir John Hayford Thorold and his father, Sir John Thorold (1734–1815) was notable for its extraordinary collection of incunabula, Aldines, and Greek and Latin classics, including many on vellum; when dispersed in 1884, both the Gutenberg Bible and the 1462 Fust–Schoeffer Psalter on vellum were bought by Quaritch.
4. The Syston Park sale, Sotheby’s, 12–20 December 1884, lot 915, £10 10s to Quaritch.

HC 8523\*; BMC I 30; GW 12226; Goff H39; BSB-Ink H-218; Bod-inc H-019; ISTC ih00039000; see Ford, *Christ, Plato, Hermes Trismegistus* 1.2 (1990), and White, *Peter Schoeffer, Printer of Mainz: A Quincentenary Exhibition at Bridwell Library* (2003).







## Misfortunes and Consolation

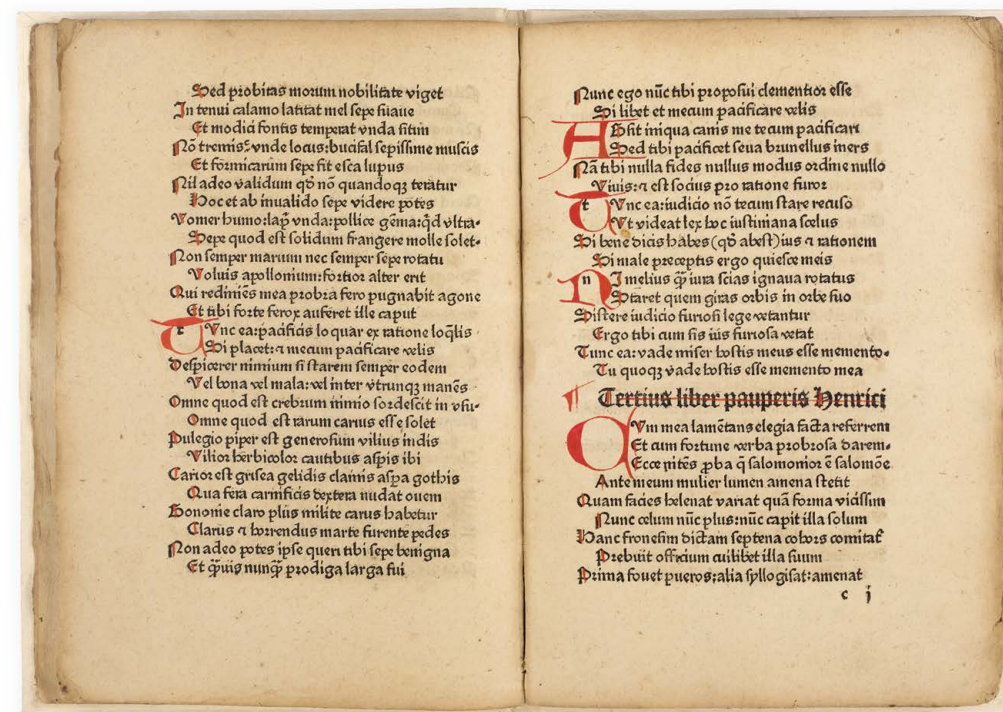
### – Read by Dante and Boccaccio

**31 HENRICUS de Septimello.** Liber elegiarum ... de miserorum atque desolatorum philosophica saluberrima consolatione continens quattuor libros partiales &c. [(Colophon:) Cologne, Retro minores (Martin von Werden?), 31 July 1497.]

4to, ff. [20]; a<sup>6</sup> b<sup>4</sup> c<sup>6</sup> d<sup>4</sup>; gothic letter, initials supplied in red with red paraphs and initial strokes; some light soiling, but a very good, wide-margined copy, outer and lower edges untrimmed; modern boards reusing a rubricated leaf (H6) from the *Schatzbehalter* (Nuremberg, Anton Koberger, 8 November 1491; Goff S306); a few quire signatures and occasional markings supplied in early manuscript, ink inventory number of Hanns-Theo Schmitz-Otto to rear pastedown. £4000

A very rare incunable edition of this poetical lament on the vicissitudes of Fortune, in the manner of Boethius, written by a poet singled out by Boccaccio as a leading light of the twelfth-century literary Renaissance. First printed in Utrecht in 1474, this is the fourth or fifth edition; all the other incunable editions are recorded in just one to four copies.

'Enrico of Settimello, a Florentine cleric, had studied at Bologna, probably in the early 1180s. Glosses to the text report that he had been employed by the bishops of Florence and Volterra because of his talent for *ars dictaminis*, a subject that he doubtless studied in Bologna. The bishop of Volterra is said to have bestowed on him the rich benefice of Calenzano as a reward for his services. However, Enrico's poem tells us that, once having enjoyed great honor and financial ease, he had lost all and had been reduced to ruin. Of the four books in regular Latin elegiac verse, the first two, containing a lament on his evil fortune and an altercation between himself and Fortune, are the most inspired' (Witt, p. 440).



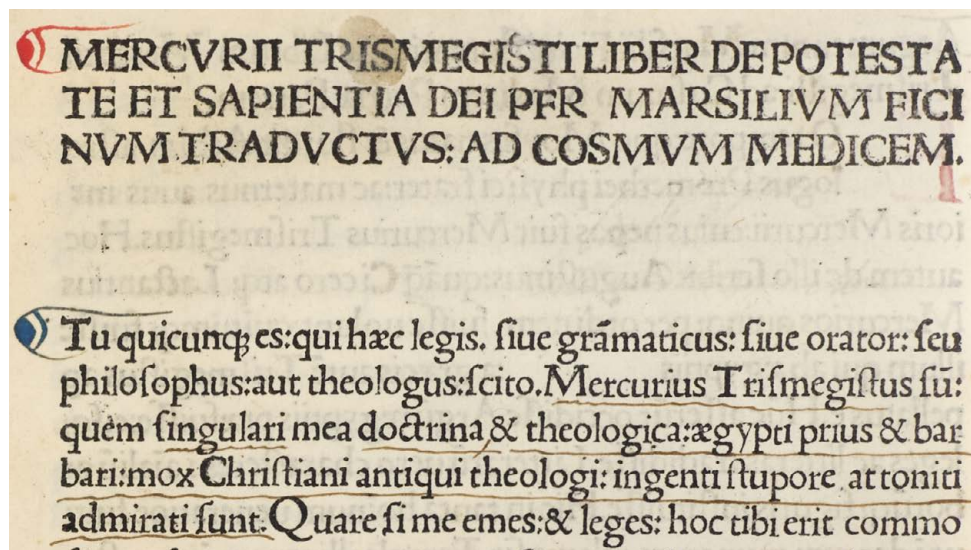
The themes in the verses echo the exile poems of Ovid, and indeed the author draws far more on classical than on Christian writers. His main influences, however, were the French poets connected with the twelfth-century poetic Renaissance, such as Walter of Châtillon, Alain of Lille, and Walter Map. Henricus's poetry was widely circulated in medieval times, influencing writers such as Dante and Boccaccio.

This is the first book to be issued by Cologne's *Retro minores* printshop, known by the address given in the colophons behind the Franciscan Minorite convent. It was active from 1497 to 1504 and may have been connected with Heinrich Quentell; it is also associated with the printer Martin von Werden, who continued the printing under his own name from 1504, though from a different address.

ISTC lists just one copy in the US (Harvard) and none in the UK. This is the only copy we have traced at auction (Sotheby's, 17–18 June 1968, bought by Breslauer).

HC 8431\*; GW 12262; Goff H49; BSB-Ink H-94; ISTC ih00049000. See Witt, *The Two Latin Cultures and the Foundation of Renaissance Humanism in Medieval Italy* (2021).





## Florentine Neoplatonism

**32 HERMES TRISMEGISTUS; Marsilio FICINO, *translator*.** Liber de potestate et sapientia Dei ... [(Colophon:) Venice, Damianus de Mediolano, de Gorgonzola, 10 May 1493.]

Small4to, ff. [32]; a-h<sup>+</sup>; roman letter (with spaces left for Greek words to be inserted), initials and paraphs in red or blue; cut a little close, but a very good copy; bound in late nineteenth-century calf, boards panelled in blind, front board lettered in gilt, spine ruled in blind, edges with traces of marbling; ink stamp of Stonyhurst College to foot of first and final pages, with shelf labels to front board and pastedown. £7500

**An attractive Venetian edition of the first Latin translation of the *Corpus Hermeticum*** (sometimes known as *Pimander*, from the name of just the first of fourteen chapters), the foundation of Hermetic Philosophy and a fundamental text of early alchemy.

*De potestate et sapientia Dei* comprises 14 treatises ascribed to Hermes, and its translation was Ficino's first work, completed in 1463 at the request of Cosimo de Medici. The Greek manuscript brought from Macedonia by Leonardo da Pistoia excited great interest, as witnessed by postponing the translation of Plato which was about to begin. While the treatises are in fact the work of different authors written at various times in the first centuries after Christ, Ficino believed, as did everyone up to the 17th century, that they were the work of the priscus theologus revealing the divine mysteries ...

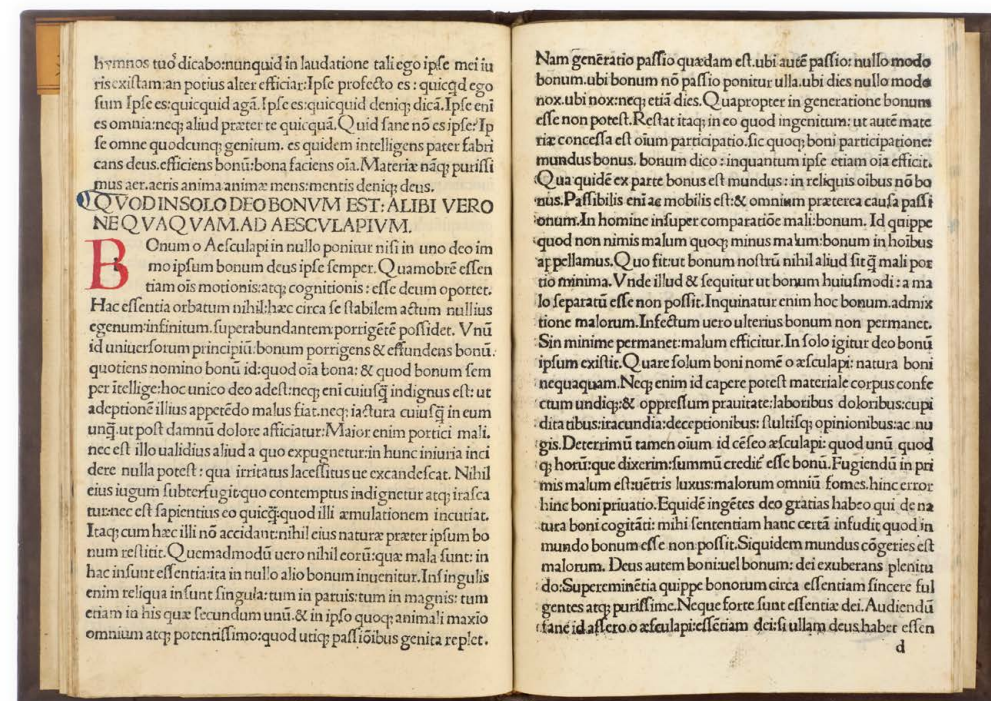
<sup>10</sup> 'Pimander is the first of fourteen treatises in *De potestate et sapientia Dei*, and it tells a story of creation similar to that in Genesis. It is in the form of a dialogue between Hermes and Pimander, the divine

"mens." Hermes, in sleep and thus with his corporal senses arrested, asks to know God. He sees suddenly in Pimander a great light, then darkness, and hears the Word: "the luminous Word issuing from the Nous (Pimander) is the son of God." The Nous creates man, allowing him to participate in divine power, and man descends to earth to join nature. Although he has taken on a mortal body, he still retains an immortality by participation in the divine. This is emphasized at the end of Pimander when Hermes asks Pimander how to live according to the mystery of God: "[you] must live a pure and holy life, rendering the Father propitious to him through filial love and uttering benedictions and hymns." Finally, at death, the immortal element of man will ascend and return to the sphere of God whence it came.

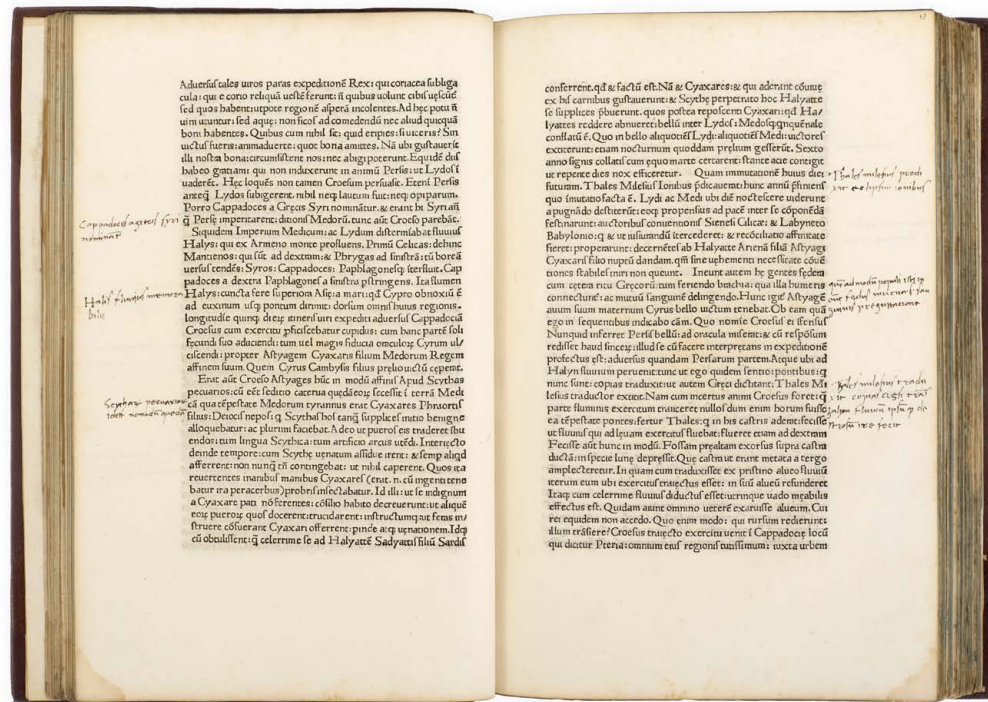
'This story provided Ficino with evidence that Hermes was indeed the "father of theology" since its account of creation had obvious parallels to Genesis, it prophesied Christianity, and it taught devotion to God in this life' (*Christ, Plato, Hermes Trismegistus, Catalogue of the incunabula in the Bibliotheca Philosophica Hermetica* I, part 2, pp. 235–7).

The first printing, by Gerardus de Lisa in Treviso in 1471, was done without Ficino's knowledge. This is probably the fifth printing of this work, though it was derived from the Treviso edition whose text suffered from numerous inaccuracies. It is quite plausible that Ficino's translation was only meant for Cosimo and that he never intended for it to be printed.

HC 8461\*; BMC V 543; GW 12314; Goff H81; BSB-Ink H-116; ISTC ih00081000.







## The Pinelli-Wodhull Copy

**33 HERODOTUS; Lorenzo VALLA, translator; [Giovanni Andrea BUSSI, editor].** [Historiae.] [(Colophon:) Rome, Arnoldus Pannartz, 20 April 1475.]

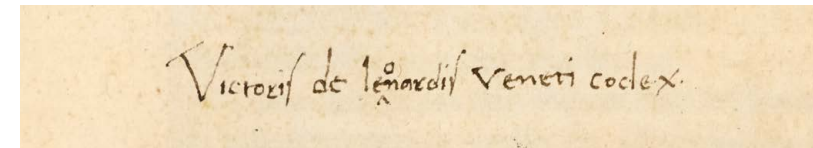
Median folio, ff. [246]; [a<sup>10</sup> b<sup>8</sup> c<sup>6</sup> d–n<sup>10</sup> o<sup>8</sup> p–r<sup>10</sup> v<sup>8</sup> x–y<sup>10</sup> z<sup>8</sup> A<sup>10</sup> B<sup>8</sup> C<sup>10</sup>], with preliminary blank [a1]; roman letter, capital spaces, large initial H to start of text added later in red and yellow; some marginal staining from washing of annotations to c. 10 leaves, small marginal dampstain to lower outer corner of first leaves, a few small wormholes to last leaves, but a very good, wide-margined copy; late nineteenth-century half brown morocco with pebble-grained cloth sides, spine lettered directly in gilt, edges stained blue, marbled endpapers, preserving eighteenth-century flyleaves; contemporary ownership inscription 'Victoris de leonardis Veneti codex' to blank [a]1, early manuscript foliation and annotations to c. 142 pp. (see below), notes by Michael Wodhull to old flyleaf (see below), armorial bookplate of John Vertue to front pastedown, ink stamps of Stonyhurst College to front and rear flyleaves with paper shelf label to front board.

£24,000

The Pinelli-Wodhull copy of the second printing of Herodotus, newly edited by Giovanni Andrea Bussi, with annotations by a contemporary owner whose name appears in the volume.

Lorenzo Valla (1407–1457) began his translation of Herodotus in the early 1450s, soon after translating Thucydides, and it was first printed in Venice in 1474; the Greek text would not appear in print until 1502.

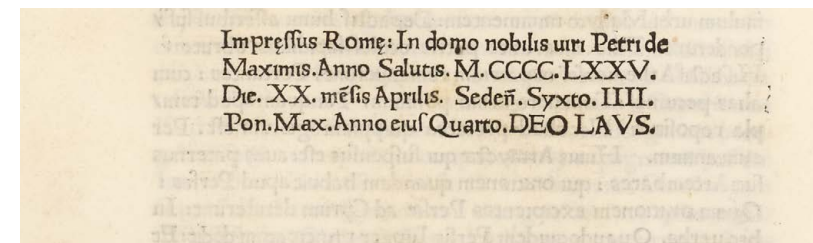
As Valla died before his translation was quite finished there is no preface from the translator; however, this edition contains a ten-line poem about the edition above the colophon, praising Herodotus, Valla, Giovanni Andrea Bussi and the skilful hands (*artifices manus*) of Pannartz. Pannartz, along with Conrad Sweynheym, produced the first printed books in Italy, and he began printing under his own name in 1474.



### Provenance:

1. Victor de Leonardis of Venice, whose annotations, in a neat contemporary humanist hand, are to the first three books (covering eighty or so leaves) that discuss the origins of the Greek states, the expansion of the Persian Empire, and Egypt; the notes indicate people or events in the text that are of interest.
2. Maffeo Pinelli (1736–1785), whose family library had been built over two centuries or more. Antonio Pinelli first established a press in Venice around 1601, notably producing books in Greek, and in 1617 he became *stampatore ducale*, a position held by the family until the end of the Republic of Venice (1797). Maffeo was not only a publisher but also an avid collector of books, coins, medals, prints, paintings and sculptures; his collections were catalogued after his death by his friend Jacopo Morelli, librarian of San Marco, and his library was sold *en bloc* to the bookseller James Edwards (1757–1816, scion of the Edwards family of Halifax) for £6000 and sent to London for dispersal by auction. Despite the capture of one of the three ships carrying the collection by pirates (who, disappointed at finding mere books instead of gold, threw the cargo overboard), the sale of the remaining books over three months realised £8,637 10s and 'marked the advent of London as a centre of the international book auction business' (*Oxford Companion to the Book*). This volume was included in the sale beginning on 2 March 1789, lot 7431 ('exemplar splendidissimum'), £1 16s 10s.
3. Michael Wodhull (1740–1816), with his acquisition notes; his sale, Sotheby's, 1886, lot 1259, £3 5s.
4. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

HC 8470; BMC IV 61; GW 12322; Goff H89; BSB-Ink H-121; Bod-inc H-055; ISTC ih00089000.





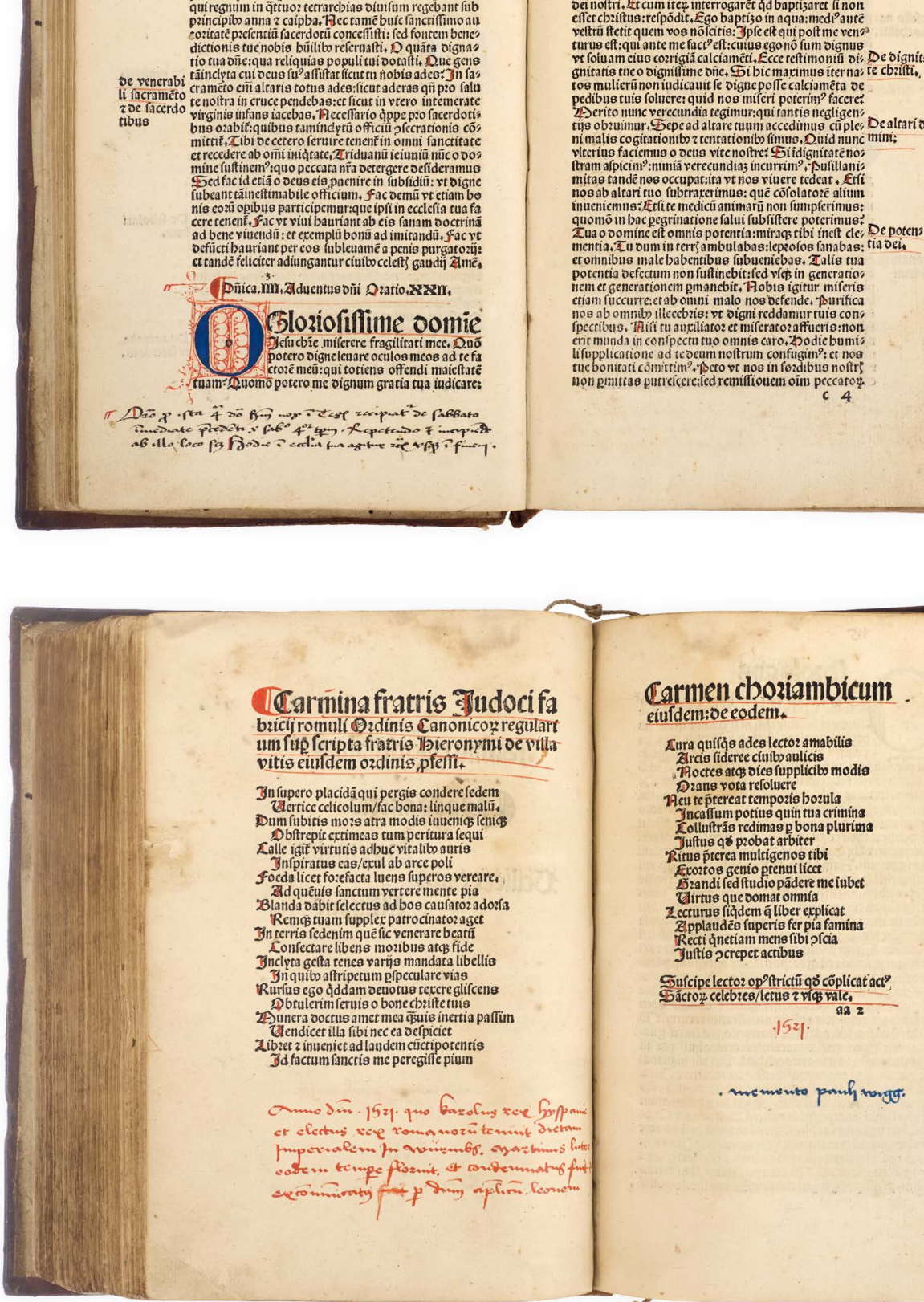
Rubricated at Tegernsee by Paulus Wigg  
With Contemporary Reference to Luther  
and the Diet of Worms

34 **HIERONYMUS de Villa Vitis.** Panis quotidianus de tempore [– de sanctis scilicet pars hyemalis estivalis]. Iste liber [i]de[o sic dictus est q[ui]a] quotidie p[er] totu[m] annu[m] [con]tinet speciale[m] oratione[m] cu[m] utilibus et eva[n]gelicis doctrinis insertis in q[ui]bus devotio et v[ir]tutu[m] dilectio faciliter hauriri poterit q[ui]a p[re]cipua dilige[n]tia o[mn]ia illa p[ro] salute viventiu[m] edita. *[(Colophon:)] Hagenau, Heinrich Gran for Johann Rynmann von Öhringen, 1509.*

Two parts in one vol., 4to, ff. I: [326], II: [304] (of 312, bound without first quire <sup>2</sup>π<sup>8</sup> containing the calendar); with blanks M8 and R8; **capitals supplied in alternating blue and red by Paulus Wigg, some with pen flourishing and infilling**, paragraph marks in blue and red, small capitals highlighted in red, underlining in red; some marginal wormholes at beginning of each part, occasional small marks, wormhole to outer margin of R8–aa5, D4.5 short at head, old marginal repair to E2, but overall a very good copy; **bound at Tegernsee in near-contemporary calf over bevelled wooden boards** (*see below*), boards roll-tooled and stamped in blind to a panel design, later paper labels to spine, fore-edge tabs, sewn on 3 pairs of cords with single kettlebands, spine lined with manuscript waste on vellum, several backfolds repaired before rubrication, quires numbered in Arabic numerals at backfolds; a little rubbed and scuffed, spine worn with losses to spine ends and some splitting to joints, wanting metal corner- and centrepieces, clasps, and catches, minor worming to endpapers; inscriptions to first title '1521', and 'HR 1524 Vital[i]s no[mi]n[e]', 'memento pauli wigg' (in blue ink) with the date 1521 to aa2' and LL6', a note signed by him 'fr[ater] paulus wigg' to Pp8', a few neat contemporary annotations in black and red ink in Wigg's hand, seventeenth-century inscription 'Mon[aste]rij Tegernsee' to first title, bookplate removed from front pastedown. £5000

First edition, bound and handsomely rubricated in 1521 at the Benedictine abbey of Tegernsee in Bavaria by the scribe Brother Paulus Wigg, whose notes refer to the Diet of Worms ('Würmbs'), Charles V, and the excommunication of Martin Luther by Pope Leo X.

The text, compiled by the Augustinian canon Hieronymus de Villa Vitis, of Rebdorf in Upper Bavaria, outlines prayers and readings for each day of the liturgical year – the 'daily bread' of the title. The pioneering and prolific Hagenau printer Heinrich Gran (d. c. 1527) primarily issued theological works – sermon collections, treatises on liturgy, pastoral theology, morality, and church history – and writings of the Church Fathers and medieval theologians. From 1497 he worked closely – as here – with the important Augsburg publisher-bookseller Johann Rynmann (d. 1522), 'one of the most significant booksellers, perhaps the most significant, from the turn of the fifteenth century' (*Deutsche Biographie, trans.*).





*Provenance:*

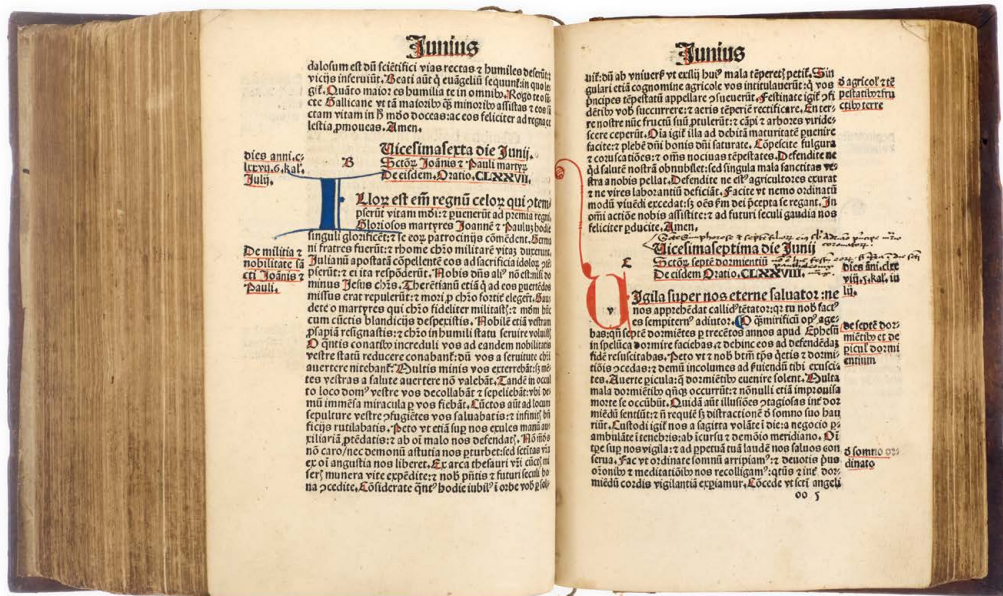
From the Benedictine abbey of Tegernsee in Bavaria. The handsome decorative initials are the work of Paulus Wigg, whose name appears in several places along with the date 1521, and who has added several annotations. The final blank has five lines of prognostics: if the weather is clear on St Paul's day, then profit will be abundant; if it is cloudy, then animals will die; snow or rain promise costly times ahead; and wind means war; while if the sun shines on the feast of St Vincent, then there will be wine. A liturgical note describing local practice at Tegernsee appears on c3<sup>v</sup>.

Remarkably, another copy of this same work (complete with the calendar to part 2) at the Bayerische Staatsbibliothek in Munich (Res/4 Asc. 466 m) was likewise bound at Tegernsee Abbey and rubricated by Paulus Wigg, bearing his name beneath the colophon and the date 1524. Several manuscripts by Wigg also survive, e.g. Beinecke MS 28 (a collection of prayers) and BSB Clm 19201 (a Psalter).

*Binding:*

The binding, with different decoration to the front and rear boards, was executed at Tegernsee Abbey. Several of the tools are identified on the Einbanddatenbank as belonging to Tegernsee, e.g. circular stamps with 'IHS' (s011177) and entwined heart-shaped flowers (s011175), and a rosette (s011178). The manuscript slips employed as spine liners have distinctive v-shaped ends, like those in the Munich copy, apparently a quirk of local practice. They are here taken from a near contemporary liturgical manuscript elegantly written in red and black.

Adams H547 (part 2); USTC 682476; VD16 H 3478.



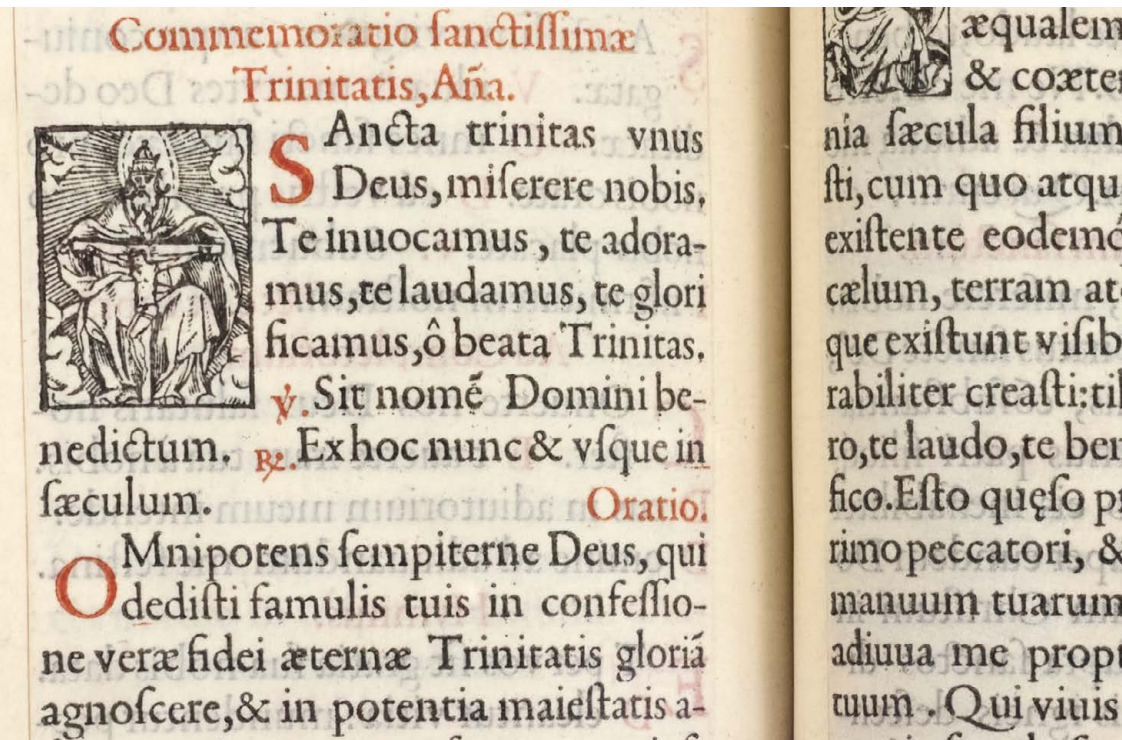


## The Plantin Hours on Vellum In a Fanfare Binding

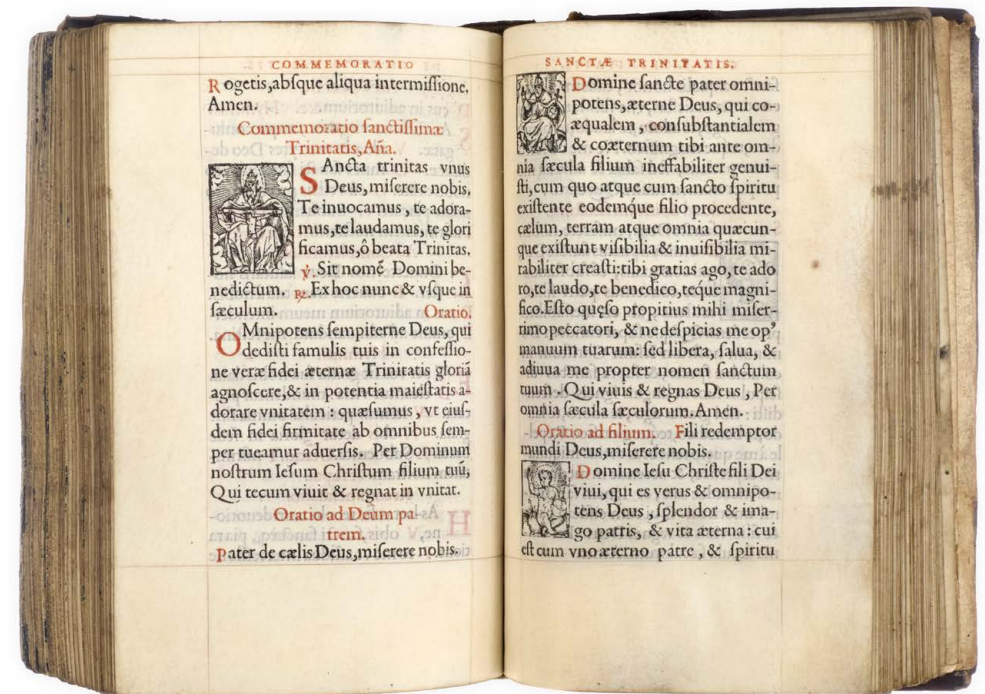
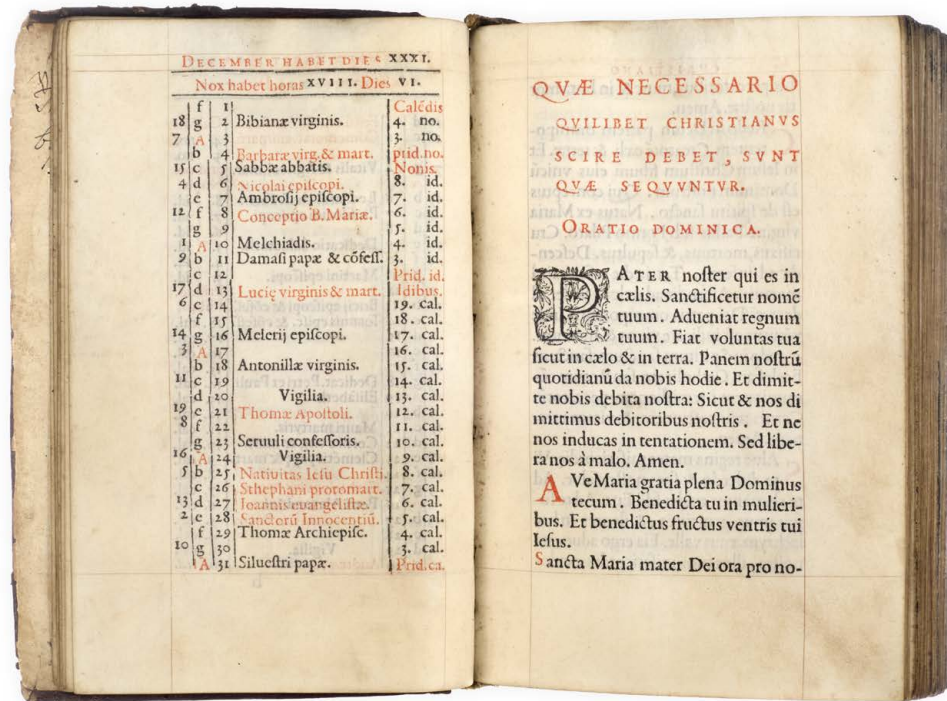
**35 [HOURS, *Use of Rome.*]** *Horae Beatissime Virginis Mariae, ad usum romanum repurgatissimae. Antwerp, Christophe Plantin, 1570.*

8vo, ff. [231] (of 232); without final blank Y8 (*see below*); **printed on vellum** in red and black, woodcut initials, small woodcut illustrations, with spaces for the 17 engravings to be pasted in (here not present), ruled in red throughout; title stained along inner margin, occasional dust-staining elsewhere, some cockling of vellum, but a good copy; **contemporary Parisian fanfare binding of tan morocco gilt**, including a small stamp of the Holy Spirit as a dove, spine with similar gilt decoration, edges gilt, sewn on 5 sunken double cords, spine lined with canvas and manuscript waste on vellum; somewhat worn with losses at extremities (particularly at head of spine), spine cocked with tears to ends of spine and joints, both hinges broken; feast day for 'Josephi, Confessoris' added in manuscript to calendar (19 March, a5<sup>r</sup>), early nineteenth-century inscription of William Tunstall to head of title-page and subsequent presentation inscription from Mrs William Tunstall to Dr Burchall to front pastedown (dated 16 March 1807), printed label 'I · BURCHALL' to title, later paper shelf label to front pastedown. **£8500**

Plantin's elegant Book of Hours in roman letter, one of six known copies printed on vellum, in a contemporary Parisian fanfare binding plausibly from the Ève workshop. This was the swansong of the Hours of the Virgin, shortly to be suppressed by a papal bull of 11 March 1571 and supplanted by the new (and shortened) Tridentine liturgy entitled *Officium Beatae Mariae Virginis*, for which Plantin rapidly obtained a papal privilege in March 1572.

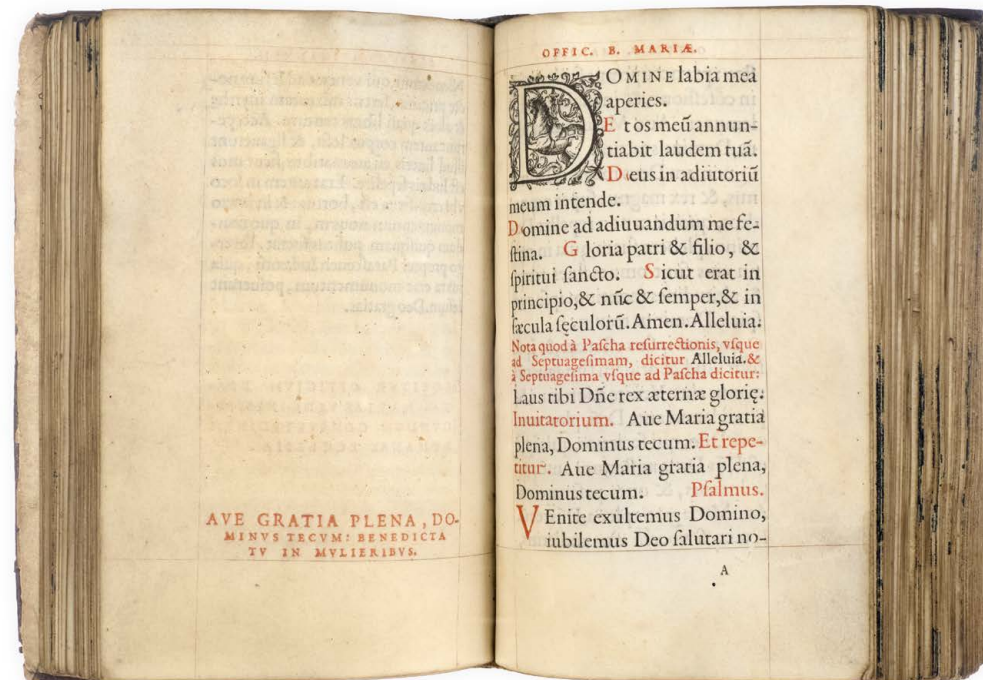






This Book of Hours was produced in four different versions, distinguishable by the engravings on the title-page and the presence of engraved borders; the vellum copies, however, do not seem to have been provided with either the engraved borders or the seventeen engraved illustrations, though some copies do have engraved illustrations on paper pasted to the relevant place, including to the final blank leaf (see Lacombe and Van Praet).

The style of binding is very similar to fanfare bindings made for Jacques-Auguste de Thou in the late 1570s and 1580s. One of the small tools is found on the spines of bindings made for Méry de Vic in the 1580s (Hobson & Culot, *Italian and French 16<sup>th</sup>-century bookbindings*, 1991, item 71), and a couple of other tools on a 1579 Liège edition of the canons and decrees of the Council of Trent (Librairie Belin, catalogue, 1914, item 100), both of which have been associated with Clovis Ève. The small stamp of the Holy Spirit as a dove was the symbol of Henri III's *Ordre du Saint-Esprit*, founded in 1578; a very similar stamp can be



seen on a binding for Henri III on a volume of statutes of his *Ordre*, dated to 1578–1579 and attributed to the workshop of Nicolas Ève (BnF Vélins 1181, digitised). Several copies of this edition are recorded in very similar fanfare bindings (such as the paper copy in the Library of Congress, digitised).

**One of six known copies printed on vellum.** The number of vellum copies is not recorded in Voet, but Van Praet lists two copies in Paris and mentions a third in the van Westreenen collection (now in the Huis van het Boek in The Hague); the British Library possesses a fourth vellum copy, and an illuminated copy on vellum was sold by Christie's on 1 October 1980, lot 77 (also in a fanfare binding).

Voet 1365 and/or 1366 (the latter mentioning a vellum copy in the BnF Vélins 1540); Bohatta 1283; Lacombe 586 (BnF Vélins 1540 again); USTC 401459; Van Praet, *Vélins du roi* 146 (two copies).



## Marriage, the Moon, a Manual for Confessors, and More

**36 [INCUNABLE SAMMELBAND.]** Sammelband of ten works. *Rome, Stephan Planck and Eucharius Silber, c. 1481–1491.*

Ten works in one volume, 4to; occasional light staining, a few small spots; nonetheless very good copies; binding retaining panels of contemporary (German or Flemish?) blind-stamped sheep, laid down on a later calf binding, boards blind-tooled to a panel design, central panel diapered with fleur-de-lys tool, outer panels with two alternating floral tools, edges stained purple; somewhat rubbed, with a few superficial cracks, tailcap chipped; early signature 'Gentonis' in a French hand at foot of annotation on final leaf verso, early sixteenth-century annotations to a further c. 27 pp. in the same hand, nineteenth-century French list of contents loosely inserted.

£25,000

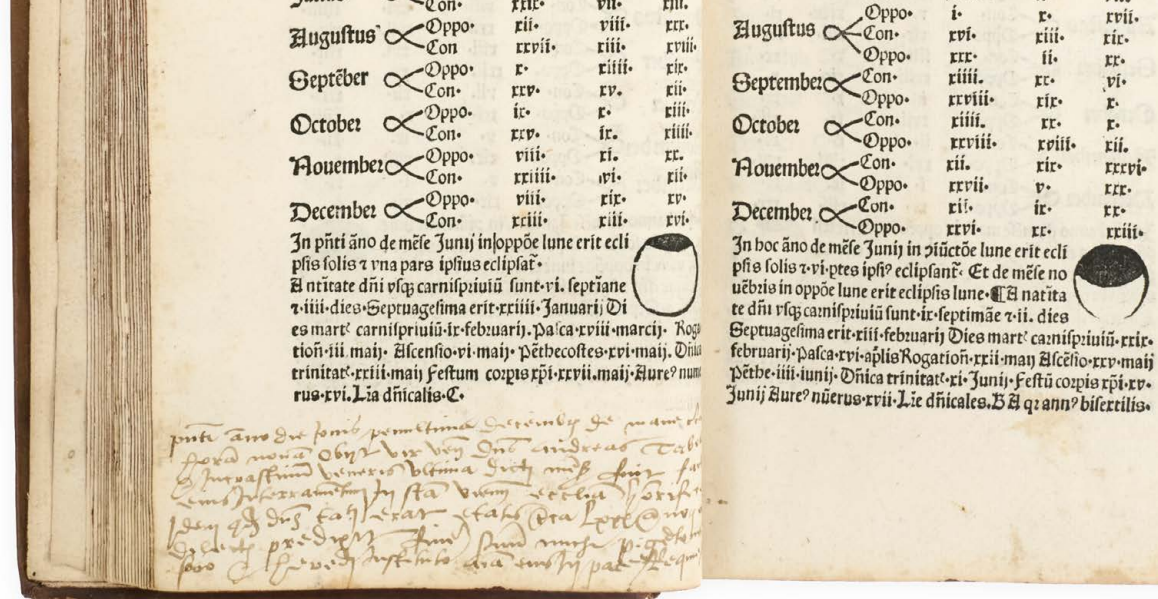
A sammelband of ten Roman incunables, nine of which printed by Stephan Planck, covering subjects from astronomy to usury, holy water to marriage, and ending with St Antoninus's manual for confessors; with annotations showing the early ownership of a scholar/practitioner of canon law or a confessor, and partially preserving its original binding.

Stephan Planck, of Passau (c. 1457–1501), began his printing career probably as an apprentice in the workshop of Ulrich Han in Rome (active from 1467), which he then took over in 1478–9. He became the most prolific printer in Rome in the fifteenth century, in particular producing works for the Curia, a practical business decision as the papal bureaucracy then formed the primary market for books in Rome.

The first item of the present sammelband, the *Lunarium* of Bernat de Granollachs (1421–1485), contains lunar tables for the years 1490–1550, indicating the phases of the moon, the dates of moveable feasts, and details of eclipses visible from Barcelona. These tables were first issued in around 1484 and reprinted in various languages (including Catalan) and in various locations in Spain and Italy, as well as Lyons, up to the 1520s. This is a reprint of the 1487 Planck edition, which was most likely the first Latin printing, though without the (then-redundant) years of 1488–9.

The other works in the volume, by authors including Aquinas, Seneca, Antoninus Florentinus, and Johannes de Turrecremata, are of practical use to canon lawyers and confessors, dealing with the Penitential Canons, the cardinal virtues and moral theology, and the sacraments. These were for the most part printed in Rome regularly in the 1470s and 1480s, indicating their utility for the workings of the Curia.

**This volume, a rare survival preserving fragments of its original binding, indicates subjects of interest to the original owner.** The annotations, spanning the entire volume in a single early hand, attest to an engagement with a wide variety of subject matter: for the most part they pick out phrases from the text or expand upon them, from usury to consanguinity to exorcism, with a note (to the first work) on the page with an almanack for 1535, about the death of Andreas Terbolan(?) on the penultimate day of December.



Comprising:

i. **GRANOLLACHS, Bernardus de.** *Lunarium* ab anno 1490 ad annum 1550. [Rome, Stephan Planck, 1490.] Ff. [33] (of 34, without initial blank), last leaf blank, gothic letter, numerous small woodcut diagrams of the moon, **early marginalia to 1 p.** ISTC ig00339000 (listing six copies: Dillingen, Munich, Västerås, Basel, Harvard, and the Vatican); Sander 3224.

ii. **ROSELLIS, Antonius de.** *De ieiuniis.* Rome, Stephan Planck, 21 January 1486. Ff. [6], gothic letter. ISTC iro0324000.

iii. **ESCOBAR, Andreas de.** *Canones poenitentiales.* [Rome, Eucharius Silber, c. 1491.] Ff. [8], gothic letter. ISTC iao0658000.

iv. **ROSELLIS, Antonius de.** *De usuris.* [Rome, Stephan Planck, c. 1488.] Ff. [6]; gothic letter. Small loss to lower margin of [a]5, not affecting text. ISTC iro0332000.

v. **ANDREAE, Johannes.** *Summa de sponsalibus et matrimoniiis.* [Rome, Stephan Planck, c. 1490.] Ff. [8]; gothic letter; marginal paper-flaw to f. [2]. ISTC iao0643000.

vi. **'SENECA, Lucius Annaeus'** [*but Martinus DUMIENSIS, Archbishop of Braga*]. *De quattuor virtutibus cardinalibus, sive de formula honestae vitae.* [Rome, Stephan Planck, 1490.] Ff. [4]; gothic letter. ISTC is00413000.

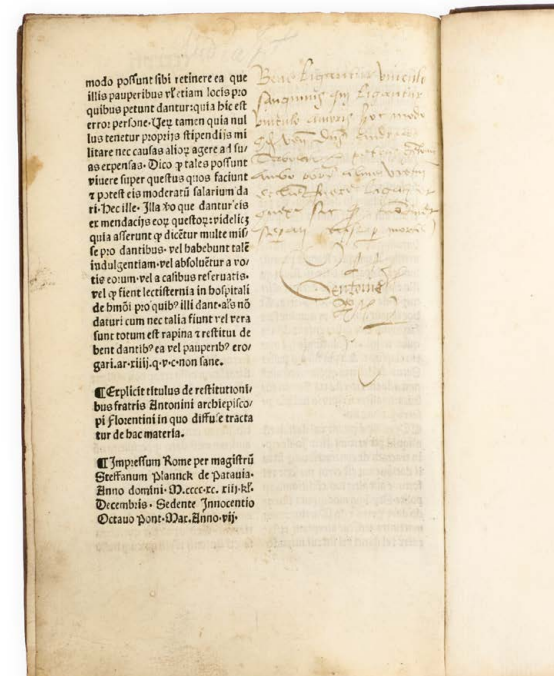
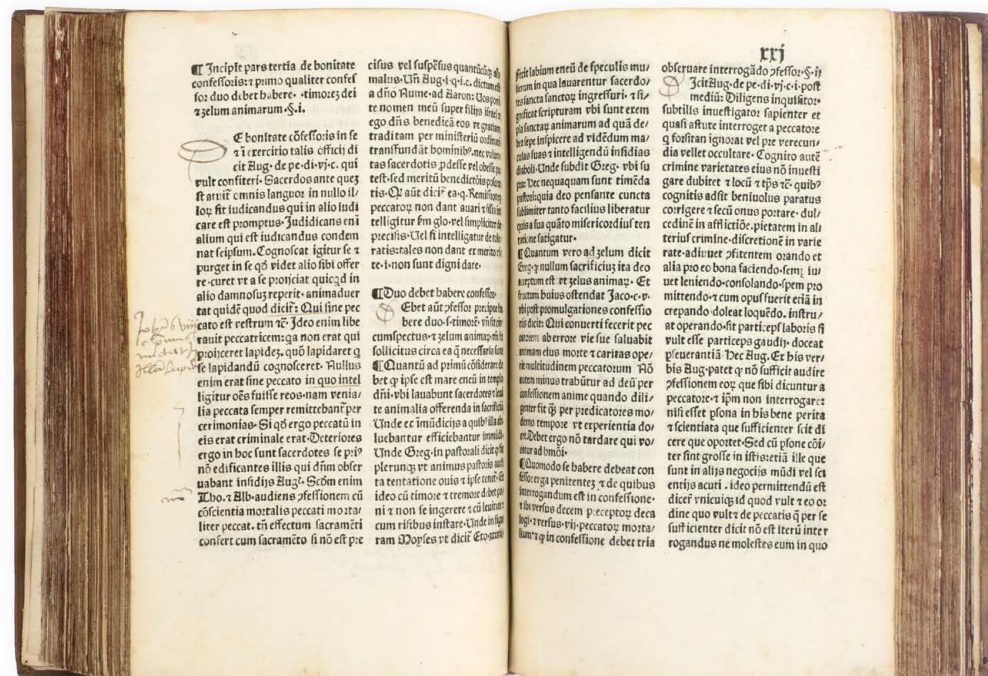
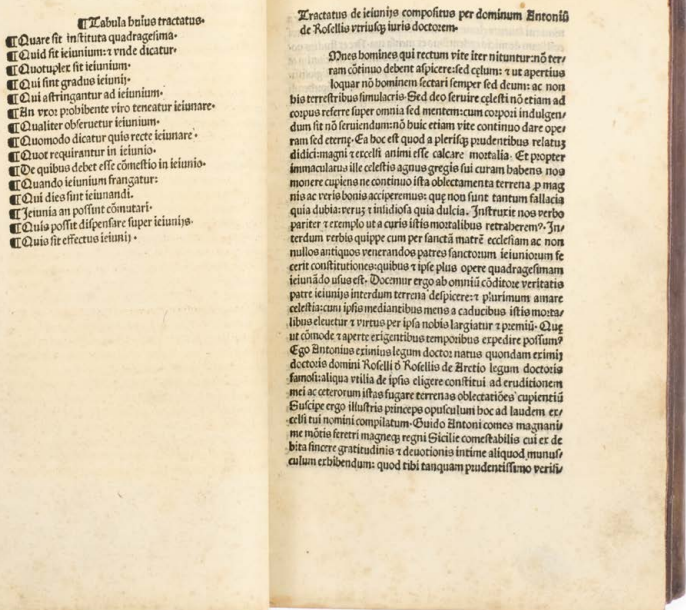
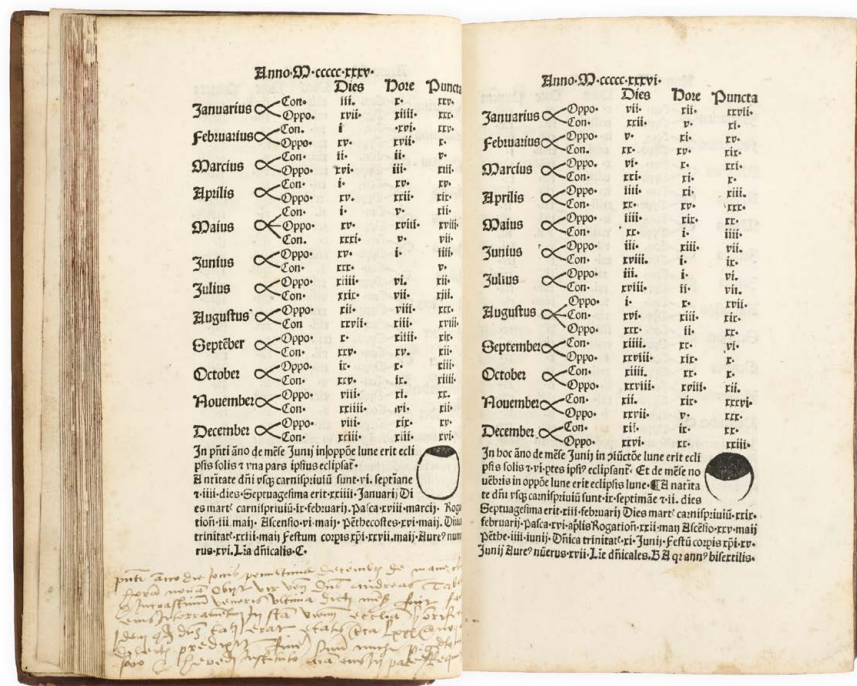
vii. **TURRECREMATA, Johannes de.** *De efficacia aquae benedictae.* [Rome, Stephan Planck, c. 1481–1487.] Ff. [10]; gothic letter. ISTC it00511000.

viii. **THOMASAQUINAS.** *De articulis fidei et ecclesiae sacramentis.* [Rome, Stephan Planck, c. 1488.] Ff. [12], gothic letter. ISTC it00279000.

ix. **DEFECTUS IN MISSA OCCURRENTES.** [Rome, Stephan Planck, c. 1490.] Ff. [6]; slight loss to lower corner of final leaf, some staining to first leaf not affecting legibility. ISTC id00130000.

x. **ANTONINUS FLORENTINUS.** *Confessionale: Defecerunt scrutantes scrutinio. Titulus de restitutionibus.* Rome, Stephan Planck, 19 November 1490. Ff. 143 (of 144, without final blank), gothic letter, some deckle edges; closed tear to f. xxxix, staining to f. xvii. ISTC iao0824000.







## The First Delft Printshop: Jerome Read in England

**37** [JEROME, *Saint.*] *Obitus beati iheromini.* [Delft, Jacob Jacobszoon van der Meer, (colophon:) 27 October 1486].

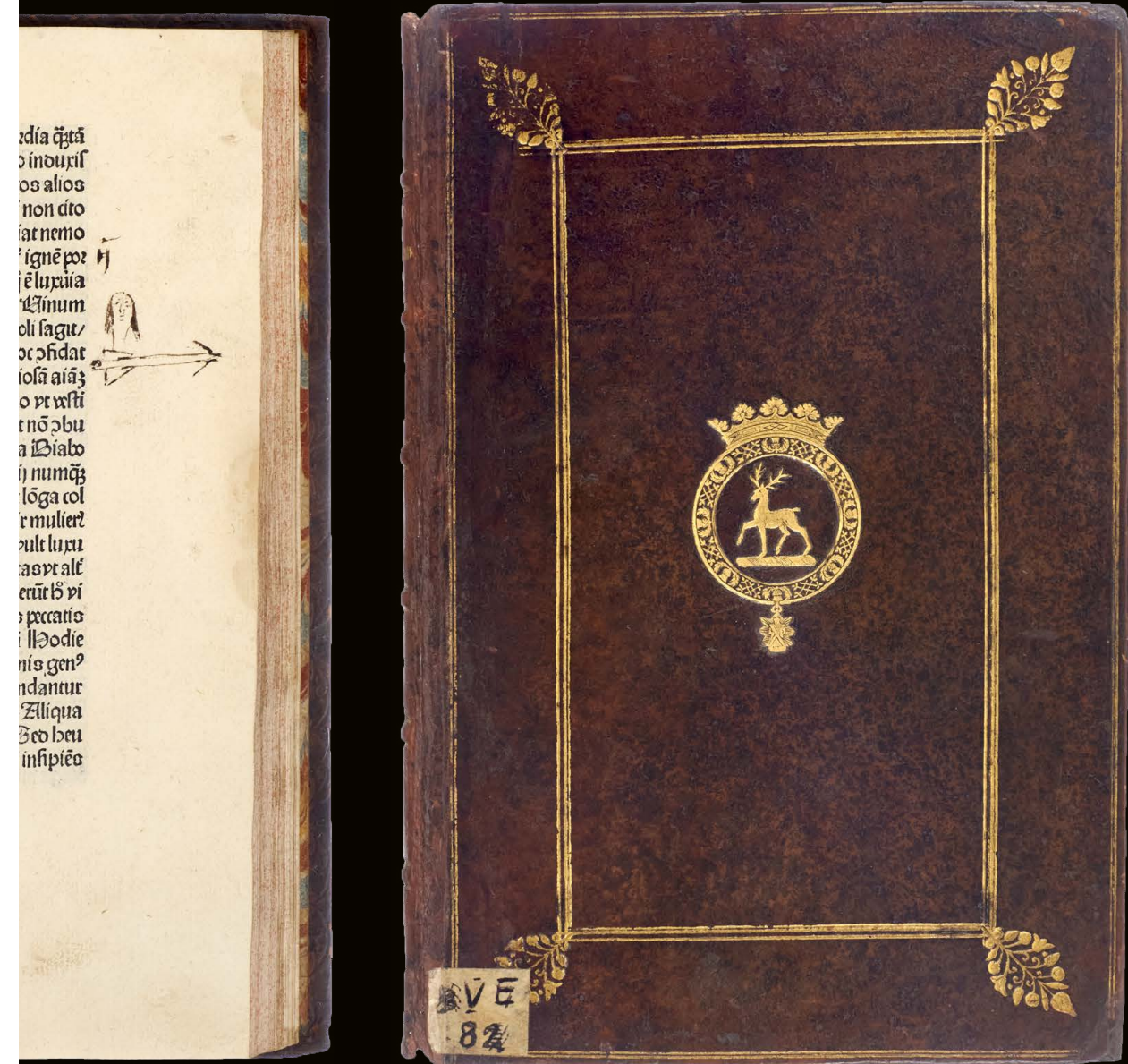
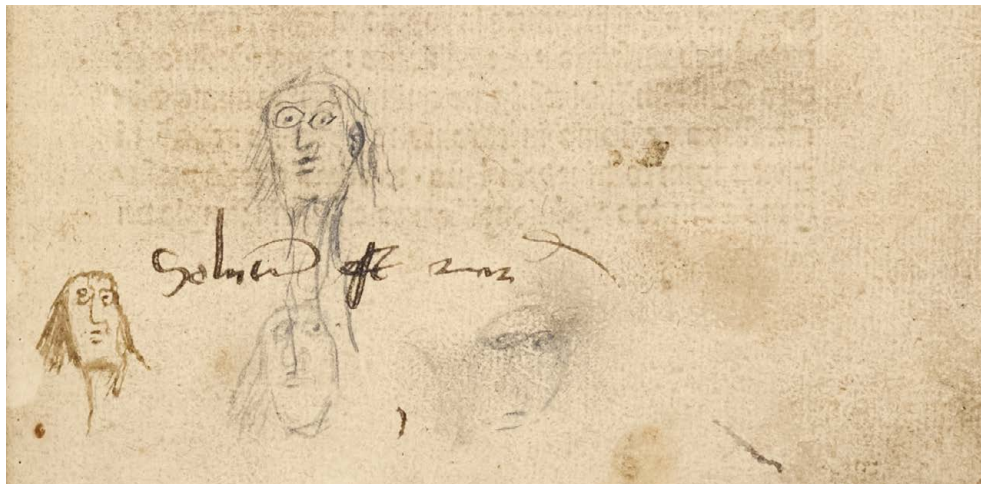
4to, ff. [75]; a<sup>6</sup> b<sup>7</sup> c–i<sup>8</sup> k<sup>6</sup> (b1 blank, cancelled); gothic letter, first initial added in a later (?sixteenth-century) hand in brown ink on a foliate ground, other smaller initials in brown ink; first few leaves slightly soiled, slight staining to inner upper corner of first few quires, but a very good copy; early eighteenth-century English mottled calf, boards panelled in gilt with badge of Charles, 4<sup>th</sup> Duke of Buccleuch (BAR stamp 3) later blocked in gilt, edges speckled red, marbled endpapers; rebaked to style with spine lettered directly in gilt, corners slightly bumped and neatly repaired; first leaf with small sketches of a head, other early manuscript notes, underlining, sketches, flourishes, and manicules to c. 10 pp., early inscription 'Ricardi Wyott' below colophon with two lines of Latin text (see below), armorial bookplate of John Vertue to inside front cover, small paper shelf label to front board.

£22,500

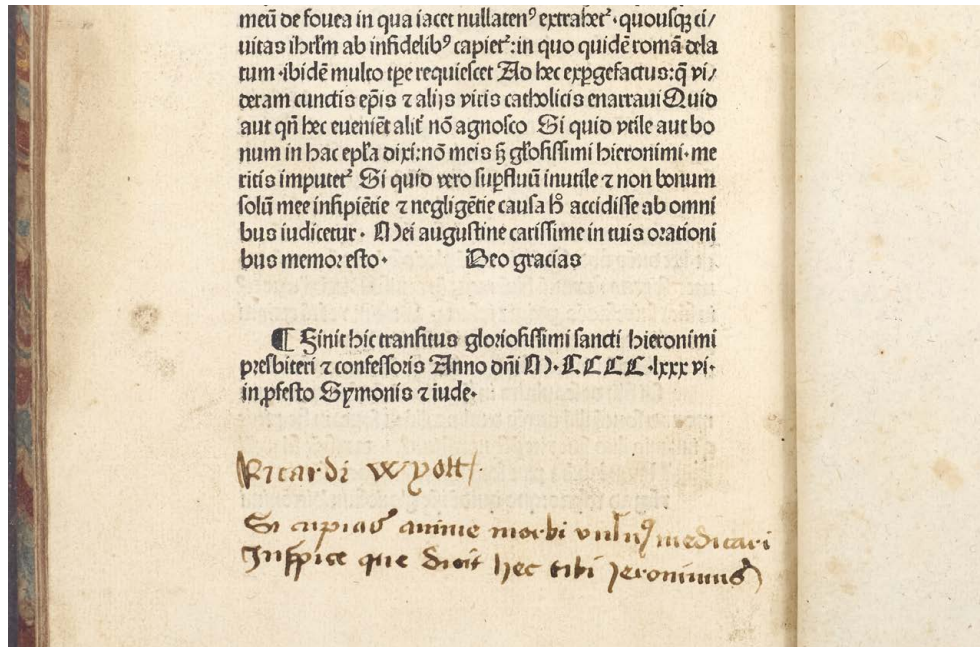
**Rare incunable edition (first printed in Cologne, 1470), from the first printshop in Delft, of a devotional account of the life of St Jerome; a copy with early English provenance.**

Jacob Jacobszoon van der Meer established his printshop in 1477, initially working in partnership with Mauricius Yemantszoon before continuing alone from 1480 until 1487; from 1488 his typographical material was in the possession of Christian Snellaert.

This devotional text on the life and passing of St Jerome sees the thirteenth-century *Life of Jerome* augmented by three apocryphal letters, purporting to be by Eusebius of Cremona, Cyril of Jerusalem, and Augustine of Hippo. This group of texts was widely circulated in Latin and vernacular languages from the early fourteenth century onwards, surviving in more than four hundred manuscripts.







#### Provenance:

1. One of this copy's earliest owners appears to have been an Englishman, Richard Wyott, who pens his name at the end and adds a distich of exhortation to the reader:

Si cupias anime morbi vulnus medicari  
Inspice que dicit hec tibi Jeronimus

*If you desire to be cured of the wound of a diseased soul  
Consider what Jerome says of this to you.*

A Richard Wyot was master of Christ's College, Cambridge in 1506, rector of Wigan until 1519, dying in 1522. He seems to have had connections with Thomas Linacre, who took over his Wigan living in 1519.

2. Charles William Henry Montagu Douglas, 4<sup>th</sup> Duke of Buccleuch (1772–1819).

3. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC records two copies in the US (Morgan, Yale) and only three in the UK (BL, CUL, Ushaw). We have not traced any copies of this edition at auction since 1938.

HCR 6722; Campbell 710; BMC IX 19; GW 9452; Goff Suppl. H243a; ILC 1190; ISTC ih00243500.

## Twice-Censored for Spanish Sensibilities

**38 JEROME, *Saint*.** Opera ... per Marianum Victorium Reatinum ex manuscriptis codicibus multo labore emendata, & ab innumeris erroribus vindicata. [Louvain, Servatius Sassenus for] Antwerp, Christophe Plantin, 1579 [–1578].

Ten parts bound in four vols, folio; bound without the dedication I [\*]3–4 (see below); vols I–III continuously paginated and registered with a single title, quires VI Aaa–Ccc<sup>8</sup> Ddd<sup>6</sup> misbound after vol. V; general title printed within an elaborate copper-engraved border, copper-engraved frontispiece printed to half-title verso (by Johannes Saedeler after Crispijn van den Broeck), woodcut Plantin devices to titles, woodcut initials and ornaments; quire IV <sup>\*</sup> detached and frayed at fore-edge, first 3 ff. of vol. I frayed at lower outer corner, ink stain to upper margin of quires I H–L and to lower outer corner of quires IV P–Q, paper-flaw to I T2 (affecting a few characters), a few short marginal tears, browning and occasional dampstaining elsewhere; contemporary Spanish vellum, spines lettered in manuscript with a flower drawn at foot, fore-edges lettered in manuscript within cartouches and with flowers at head and foot, remains of ties to fore-edges, endpapers watermarked with hands surmounted by a star or a flower (the latter recorded in Piccard, vol. 17: Hand und Handschuh 1171, dated Madrid, 1573–1574) and with the letter M; a few minor stains, spines a little faded, some endpapers and hinges loose; manuscript censorship note 'Expurgado conforme al Indice de 1632' to vol. IX title. £1750

**Monumental first Plantin edition of the works of St Jerome, bound in contemporary Spanish vellum with decorated fore-edges and expurgated in accordance with the Index of 1632.**







Plantin's Jerome was based on the Roman edition of Paolo Manuzio (1565–1572), with the extensive commentary by Mariano Vittori, Bishop of Rieti, intended to replace the (heretical) Basel edition produced by Erasmus in 1516, by then on the *Index of Prohibited Books*. The edition was undertaken jointly by Plantin and by Arnold Mylius of Cologne, who paid two thirds of the costs of printing, which was carried out for them by Servatius Sassenus of Louvain.

The present set is bound in contemporary Spanish vellum with handsome fore-edge decoration, a practice common in early modern Spanish libraries (most notably the Escorial). The Spanish provenance, however, has caused two campaigns of expurgation: the book's dedicatee, Archduke Matthias, was governor of the Spanish Netherlands against the will of Philip II, causing Plantin to remove the dedication from copies shipped to Spain (as here); and, despite the publishers' pious intentions, the work fell afoul of a later version of the *Index* issued by Cardinal Zapata and a note to the title-page of the final volume records that it was 'expurgated in conformity with the *Index* of 1632' (*trans.*), with two lines of text obscured in the index.

STCV 12926067; USTC 407801; Voet 1333 (variant B).



## George Dunn's Copy of an Early Speyer Imprint

39 JEROME, [Pseudo-]; [Thomas DORNIBERG, editor]. Aureola ex suavissimis salutiferisque floribus ... Jeronimi ad fabre contexta. [Speyer, Printer of the 'Gesta Christi', c. 1472].

Chancery folio, ff. [42]; a-d<sup>8</sup> e<sup>10</sup>; gothic letter, contemporary rubrication, initials in red or blue, underlining and initial-strokes in red, heading on a2<sup>r</sup> and chapter title on e5<sup>r</sup> in penwork cartouches, red ink quire numbering (from 6 to 10); a very good copy in nineteenth-century German half sheep-backed boards with marbled sides; somewhat worn with splits along joints; old ink shelfmark 'fol. I 30' to front free endpaper verso, letterpress booklabel (by the Kelmscott Press) of George Dunn to front pastedown. £5750

Second edition of this set of monastic rules extracted from the writings of St Jerome, one of the earliest books printed in Speyer. It is also one of the earliest examples of a printed book bearing a list of contents (absent in the first edition), demonstrating editorial concern for the practical needs of readers.

The text, sometimes attributed to Lupus de Oliveto (with the title *Regula monachorum ex epistolis S. Hieronymi excerpta*), was first printed in Nuremberg in around 1470. Its chapters cover poverty, chastity, and obedience, but also the perils of the solitary life and those of city life, abstinence from meat, and the fear of the Last Judgement.

The present second edition was prepared by Thomas Dorniberg of Memmingen (d. 1497), who was closely involved with the first printers in Speyer, quite plausibly working as a corrector; in particular he was responsible for producing

Perfectum autem esse nolle de-  
linquere est. Vbi autem ego nunc sum  
non solum quid agatur in patria  
sed an ipsa prius persistat ignoro  
ymmo nec michi creditur unde an-  
gulus homini cotidie expositus  
fide quasi sine fide renatus sum.

De laudibus & utilitate  
heremi Caplm. viii.

**Q**uid igitur agis tu frat-  
ter in seculo. qui maior  
es mundo. Paupertatem times. bea-  
tos paupes Christus appellat. La-  
boze terzeris. sed nemo a letia si-  
ne sudoribus coronabitur. De ci-  
bo cogitas. sed fides famem non  
timet. super nudam metuis humum  
exesa ieiunys membra collidere.  
Sed dominus tecum iacet. squalidi cas-  
pitis horret inculta cesaries. Sed  
caput tuum Christus est. infinita here-  
mi vastitas terret. sed tu pedy-  
sum mente deambula. Quociens  
cumque illuc mente ostenderis. ro-  
ciens in homo non eris. O deser-  
tum Christi floribus vernans. O solit-  
udo in qua illi nascuntur lapides.  
De quibus in Apocalypsi. ciui-  
tas magni regis extruitur. O  
homo familiaris deo gaudens. et

Ad que etiam et illud apostoli.  
Non sunt condigne passionis  
huius temporis ad futuram glo-  
riam que reuelabitur in nobis.  
Cur enim timido animo cristis-  
anus es. filius enim hominis  
non habet ubi caput suum reclinet.  
Et tu amplas porticus & ingen-  
cia rectorum spacia metiris. et  
hereditatem expectans seculi.  
cubens Christi esse non poteris. Nul-  
lus dos amat heremum. corpus assue-  
tum tunicis. lozice onus non fert.  
Caput opertum lintheo. galeam  
recusat. Mollem ocio manum. du-  
rus exasperat capulus. sed cur  
inquis pergis ad heremum. videlicet  
ut te non audiam. non videam  
ut tuo furore non mouear. ut  
tua bella non paciar. ne me cas-  
piat oculus meretricis. ne for-  
ma pulcherzima ad illicitos dus-  
cat amplexus. Respondebis hoc  
non est pugnare. sed fugere.  
Ista in acie. aduersarius armatus  
obfiste. ut postquam viceris co-  
roneris. Fateor imbecillitatem  
meam. nolo spe pugnare victo-  
rie. ne perdam aliquando vi-  
cto-riam. si fugero gladium des-  
uitaui. si stetero. aut vincen-  
dum michi est. aut cadendum

Quid  
mirt  
stut  
est  
res  
vinc  
fugi  
est  
rest  
tam  
moz  
rati  
Me f  
Sec  
sti. in  
quam  
ritu.  
cia  
cozo  
nis  
ra t  
care  
qui  
me  
stei  
que  
der  
bit  
Id  
pfa  
rib  
tus

Flores Jeronimi

**E**ratres karissimi non  
queo que mente con-  
cepi ore proferre. sermonem & cor-  
dis leticiam lingua non explicat.  
Hoc autem non solum ego pacior  
qui cupio narrare que sentio.  
sed etiam ut et vos mecum paciamini  
plus exultantes in conscientia.  
quam in eloquio proferentes. Cum  
itaque nichil est Cristiano felicius  
cui promittuntur regna celorum.  
Nichil laboriosius qui de vita cot-  
tidie piclatur. Nichil eo forcius  
qui vincit dyabolum. Nichil imbe-  
cillius qui a carne supatur. Vtri-  
usque rei exempla sunt plurima.  
Iatro credidit in cruce. & statim  
meretur audire. Amen dico tibi  
hodie mecum eris in paradiso.  
Iudas de apostolat? fastigio in  
predicationis tartarus labitur. & nec  
familiaritate coniunx. nec intincti-  
one buccelle. nec ostuli gratia fran-  
gitur. ne quasi hominem tradat  
que filium dei nouerat. Nos quibus  
parua dimissimus. grandia possi-  
demus. Centuplicato fenore Christi  
promissa redduntur. Nec dici-  
mus non tam tibi quam alyis sub  
tuo nomine. ut prima te fili fronte



some of the earliest indexes to be found in a printed book. This book contains a list of contents on the verso of the first leaf, designed, as Dorniberg states at the end of his preface, so that 'the order and the subject matter can more easily be found' (ar<sup>r</sup>, trans.).

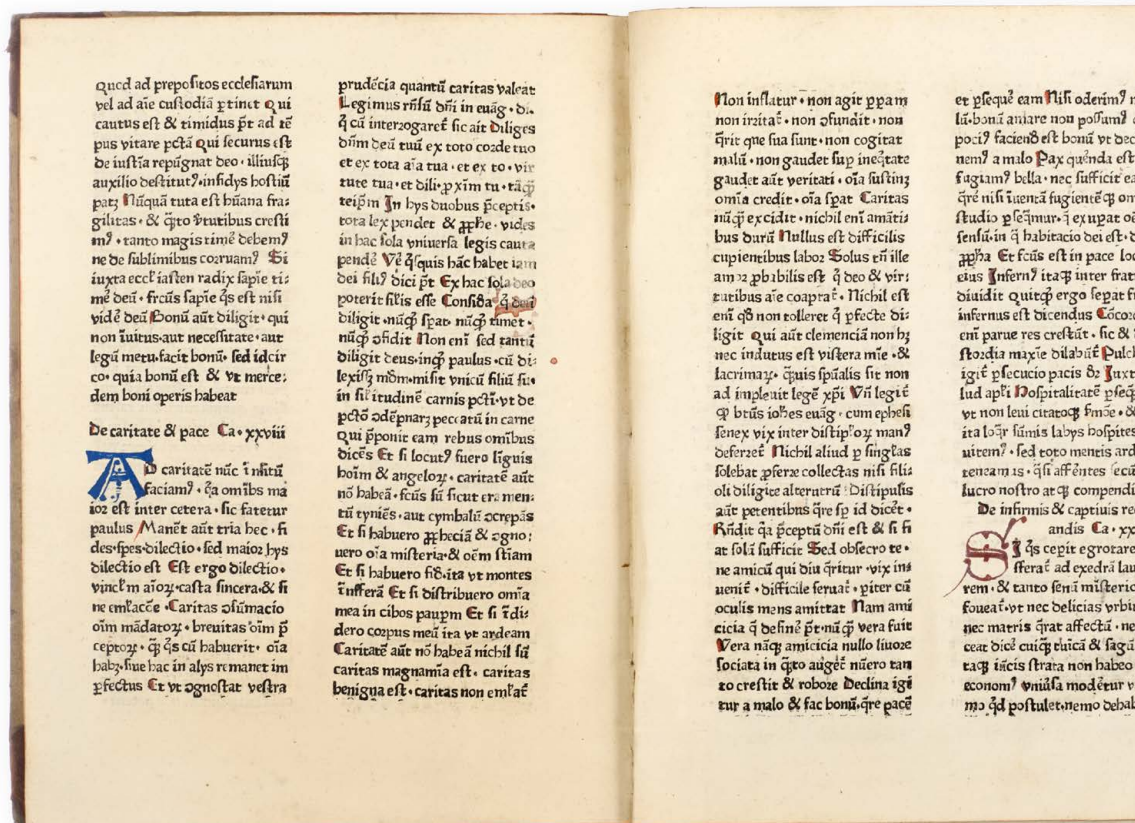
The anonymous printshop now referred to as the printer of the 'Gesta Christi', active in 1472 and 1473, was the second to be established in Speyer, shortly after the first, which began printing in 1471. Only fourteen books are known from this press.

*Provenance:*

George Dunn (1865–1912) of Woolley Hall, near Maidenhead, was the owner of a substantial library, particularly rich in incunabula and medieval manuscripts; his second sale, Sotheby's, 2–6 February 1914, lot 1189 (£4 to Weyhe of Salzwedel).

ISTC records five institutional copies in the US (Bryn Mawr, Harvard, BYU, and two copies in the Library of Congress) and only two in the UK (BL, Rylands).

HC 8586\*; BMC II 482; GW Mo7949; Goff H155; BSB-Ink L-294; ISTC ih00155000.



## Justinian Newly Translated A Medici Copy in Red Velvet

**40 JUSTINIAN; Francesco SANSOVINO, translator.** L'institutioni imperiali del sacratissimo prencipe Giustiniano Cesare Augusto ... Con l'ispositione fedelmente cavata da gli scrittori in questa materia. Et con isomarii posti a ciascun titolo i quali contengon la materia del testo. [(Colophon:) Venice, Bartolomeo Cesano], 1552.

4to, ff. [iv], '173' (recte 175), [1, blank]; woodcut portrait of Sansovino to title-page, woodcut initials; very minor worming to first 5 ff., occasional slight staining to upper margins with press-pin holes throughout, else an excellent copy; contemporary Italian red velvet over boards with the impression left by an elaborate embroidered design in gold thread (traces still present), evidence of ties to edges, edges gilt and gaufered, sewn on 3 tawed thongs; velvet worn at spine and edges, slight fraying at extremities, small loss to upper pastedown; ink stamp of the Biblioteca Magliabechiana, Florence, to title with 'MD' duplicate stamp; housed in a modern drop-backed folding box. £6000

First edition of this translation, a large-paper copy in a magnificent contemporary Italian red velvet binding, almost certainly for presentation to the dedicatee, Cosimo I de' Medici.

Francesco Sansovino (1521–1586) studied law at Padua and was a prolific author and translator, as well as a printer, poet, and political theorist. This is the first edition of his translation of the *Institutiones* of the Emperor Justinian, part of the *Corpus Iuris Civilis*, written 'per tentar di ridur le leggi nella nostra lingua'.

INSTITVTIO  
IMPERIALI  
SACRATISSIMO PRE  
VSTINIANO CESARE AVGV  
DOTTE IN VOL  
M. FRANCESCO SANSOV  
Con l'ispositione fedelmente cauata da gli  
scrittori in questa materia.

Et con i sommarii posti a ciascun titolo i quali  
contengon la materia del testo.



egio del santissimo S.N. Giulio T  
ll' Illust. Sig<sup>ria</sup> di Venetia per annu  
M D L I I.



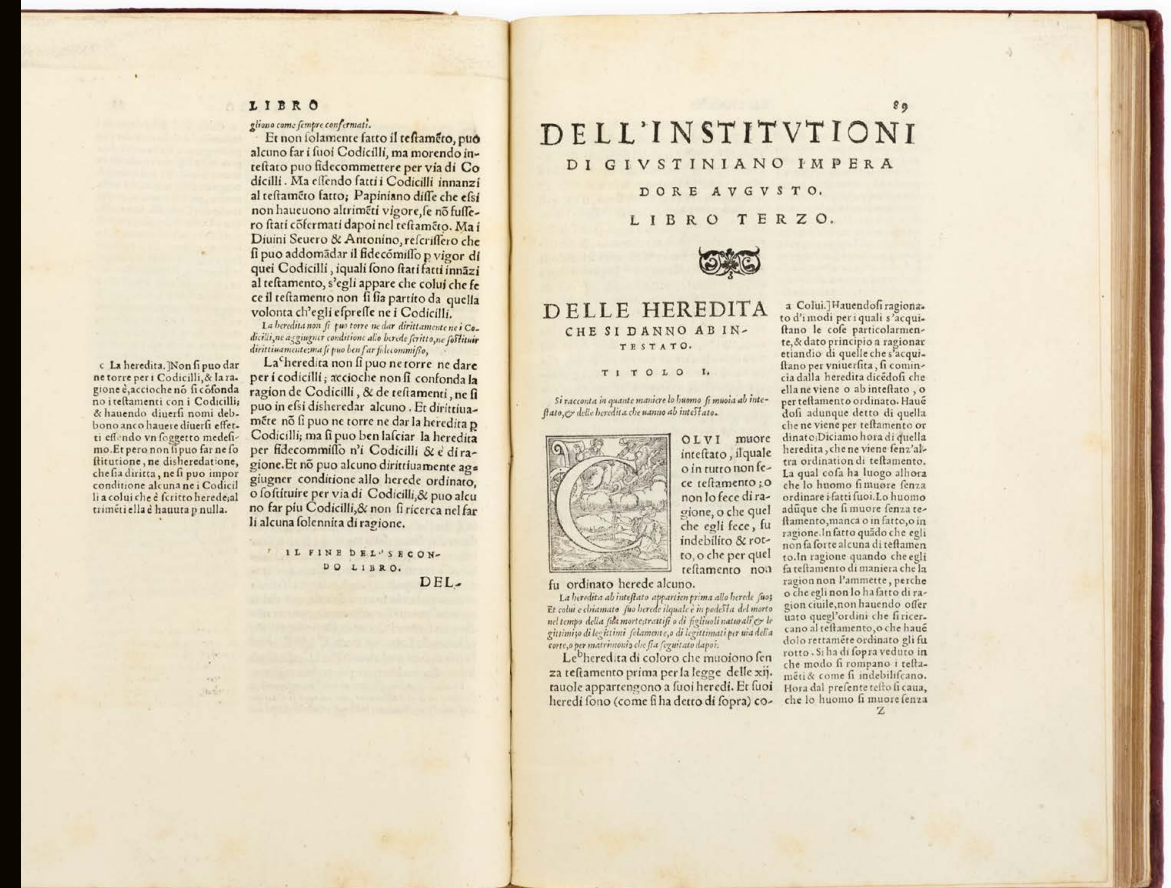


## Provenance:

1. Plausibly Cosimo I de' Medici (1519–1574), the Grand Duke of Tuscany, the work's dedicatee. Cosimo's son and successor, Francesco de' Medici (1541–1587), owned another of Sansovino's works bound in 'teletta d'oro e seta pagonazza, con teste dorate, nastre pagonazze' (cloth of gold and purple silk, with gilt edges, purple ties), as recorded in the inventory of the Villa d'Artimino in 1609, and a copy of Sansovino's 1581 *Venetia citta nobilissima* – dedicated to Francesco's wife, Bianca Cappello (1548–1587) – was bound in red silk (see Sotheby's, 29 November 2016, lot 93).
2. A number of printed books from the Medici's Bibliotheca Laurenziana were given in 1783 to the Biblioteca Magliabechiana, established by the bequest of Antonio Magliabechi in 1714 as Florence's first public library.

OCLC finds only one copy in the US (Berkeley), to which Library Hub adds only three in the UK (BL, Christ Church Oxford, Rylands).

EDIT16 13497; USTC 803544.





## Chivalry Illuminated: a Royal Commission?

41 [LA VIGNE, André de, and Octavien de SAINT-GELAIS.] Le vergier d'honneur nouvellement imprimé a Paris. De l'entreprise et voyage de Napples. Auquel est compris comment le roy Charles huitiesme de ce nom a banyere desployee passa et rapassa de iournee en iournee depuis Lyon iusques a napples et de napples iusques a Lyon. E[n]semble plusieurs aultres choses faictes et composees par reverend pere en dieu monsigneur octovie[n] de saint Gelais evesque da[n]glolesme et par Maistre Andry de la vigne secretaire de monsieur le duc de Savoye avec aultres. [Paris, Pierre le Dru and Jean Petit, 1503.]

Folio, ff. [209]; without final blank P6; printed in lettre bâtarde, numerous woodcut illustrations, some full-page, woodcut initials, with an additional four vellum leaves bound at front, the first blank, the second containing a miniature of an elaborately dressed knight on a richly caparisoned horse charging with his sword raised, within a full illuminated border inhabited by flowers, birds and lettering on banderoles, with a coat of arms at foot, illuminated initial containing the same coat of arms, followed by four pages of manuscript verse in a French humanistic bookhand with illuminated initials on blue or red grounds and red and blue gilt line fillers, the final verso blank; a beautiful copy bound in nineteenth-century green morocco gilt by Koehler, covers gilt-tooled in period style to an interlaced cartouche (found on fine mid-sixteenth century Parisian bindings), spine similarly gilt-tooled in compartments and directly lettered in gilt, edges gilt; extremities very slightly rubbed.

£120,000

Extremely rare first edition of the *Vergier d'Honneur*, a celebration of the expedition of Charles VIII to Italy; a remarkable copy preceded by three leaves of illuminated manuscript containing unrecorded verse and a spectacular miniature of a knight on horseback.

The numerous woodcuts include an illustration of the author in his study on the verso of the title-page, scenes of battles, courts, and sea journeys, episodes of martyrdom and the Crucifixion, hangings and funerals, and a full-page woodcut (repeated several times) of Charles on horseback arriving at a castle and being presented with a book. Some of the woodcuts of people contain banderoles with varying letterpress captions (or no caption at all), and the figures are often arranged in different combinations to fit the text.

The printed text describes the momentous battle of Fornovo (6 July 1495), with allegorical interpretations, followed by a poetic anthology of verses, ballads, and acrostics, an epitaph of the king (who died in 1498), and a morality play. While the text is ascribed to the churchman, poet, and translator Octavien de Saint-Gelais (1468–1502), it is more likely that the greater part of it was composed by André de La Vigne (1470?–1526?), secretary to the queen of France, in support of Charles's Italian expedition, in which he himself had taken part. Saint-Gelais was the author only of the 'Complainte et epitaphe du feu roi Charles dernier trespasé' (M2–N4). Parts of the text had been printed in Angoulême in the late fifteenth century (surviving in fragments only), where Saint-Gelais was archbishop, which explains the 'nouvellement imprime a Paris' stated on the title-page here. The typeface is that of Pierre le Dru, and some of the illustrations were also used by Antoine Vérard. Le Dru also printed a quarto version shortly afterwards (Bechtel V-55).







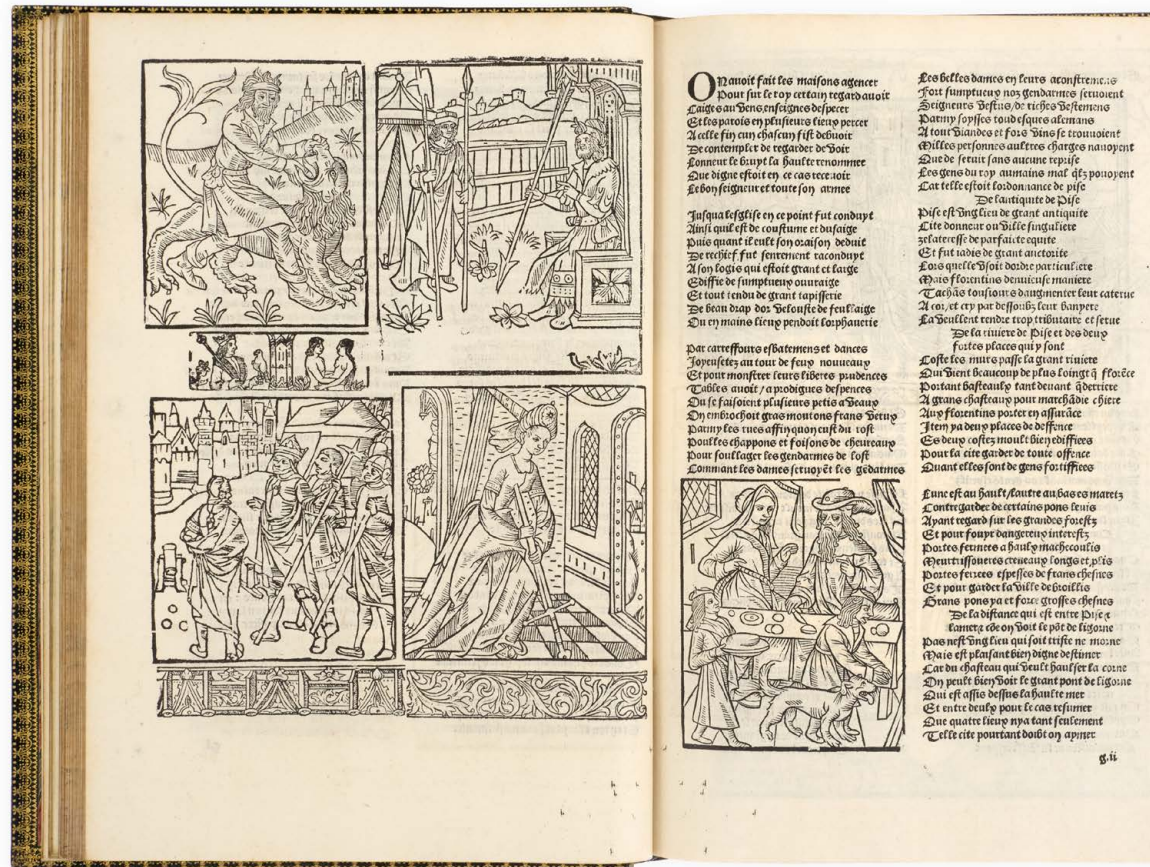
Vostre grant bruit den parler men amme  
Et mellement de leexploit magnanime  
Que fustes lors qui est menarrable  
Lheur defournoue entous cas vous sublime  
Et la victoire du camp pusillanime  
Des bourgeois vous fait estre capable  
De recepuoir lun des fleurs notable  
De la couronne qui fut lors acceptable  
pour doner ceulx qui furent en lapresse  
Dun bruit dun nom dune gloire admirable  
Dont ie vous dis comme chief honorabile  
Le parampne de royalle noblesse

**E**c des Rommans les uilles les cesars  
Les septions hanibal et ses ars  
Les affricains et les rudes pompes  
Ou des gregois achiles et ses ars  
Eussent este ce iour enles bazars  
pour voir illec tant de testes coppes

Tant de personnes de mort enuoloppes  
Le ne croy point que bien tost descampes  
Neussent leurs suytes par qlque fuyte expresse  
Mais si bonie ordre tustes de voz espes  
Que fustes dit apres leurs equippees  
Le parampne de royalle noblesse

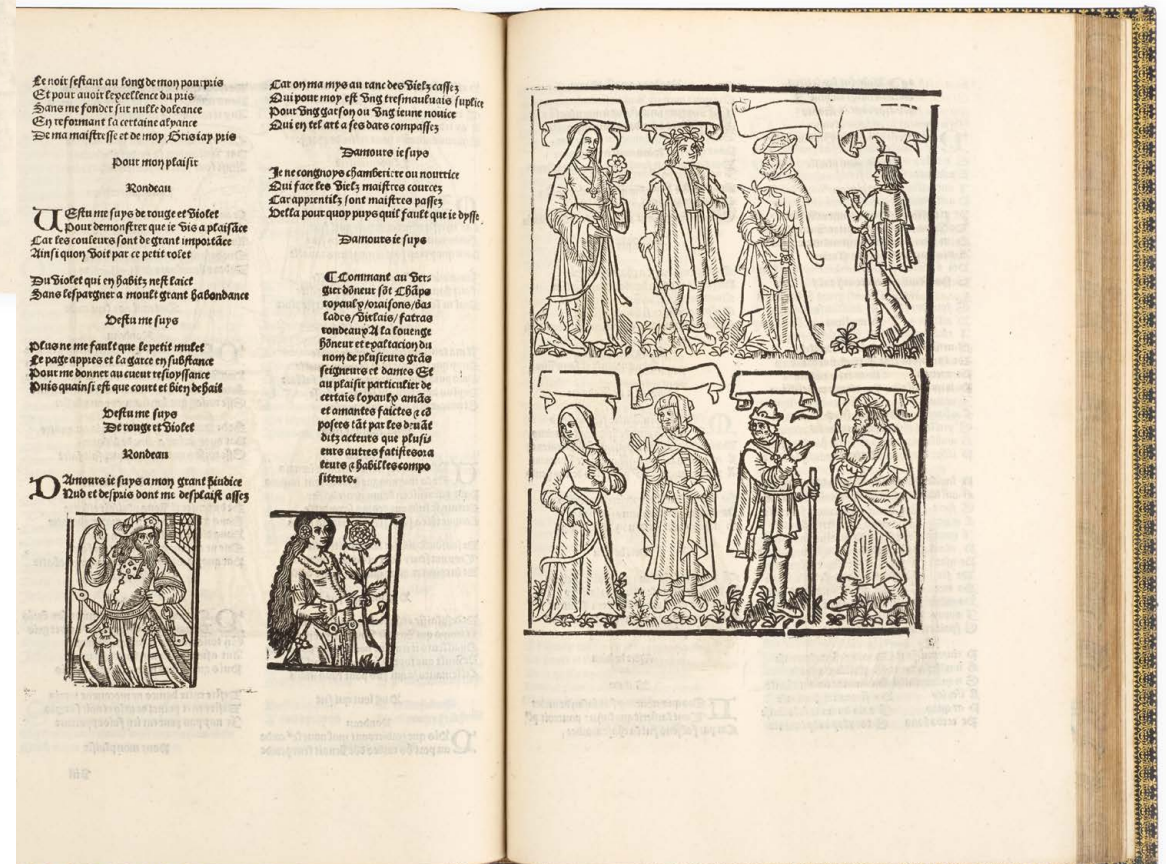
**E** prince et seigneur fil vous plaist encluire  
Vous esbattre et pource le vous liure  
Car en maintz lieux vous pourcez vir lachesse  
Du hault triumphe soubz lequel voules viure  
Dont de vous dire selon droit puis poursuyre  
Le parampne de royalle noblesse





The manuscript verse exhibits many of the rather ostentatious traits associated with the group of French poets known as the 'rhétoriqueurs'. It may plausibly also be the work of La Vigne, traditionally considered one of their number (as is Saint-Gelais). It comprises six stanzas of varying length (11, 12, 12, 12, 12, and 6 lines respectively), each with a comparably rich rhyme scheme. The first stanza begins by praising the addressee as 'Hault et puissant vray chevalier d'honneur' and refers to his 'virginale humblesse / Le hault tresor damour en amouree'. The second stanza is boldly alliterative ('Pareil aux preux per sans per imperant / Patron piteux des pers proche parant / Prise par tout par postillation [...]'), while the third refers to 'le bon roy charles' and the 'bon voyage de napples ou sans cesse vos haults exploits fistes si bien sentir'. The fourth lauds the addressee's role in the battle of Fornovo itself ('L'heur de fournoue en tous cas vous sublime / Et la victoire du camp pusillanime [...]'), while the fifth seems to make specific reference to the grimmer aspects of the campaign: 'Pour voir illec tant de testes coppees / Tant de personnes de mort enveloppees [...]' (following a preliminary skirmish on 1 July the Italian League's soldiers had withdrawn with many enemy heads fixed on their spears or hanging from their saddles). The sixth stanza enjoins the 'prince et seigneur' to disport himself in the following book ('sil vous plaist en ce livre vous esbatrez'). All six stanzas are unified by the same concluding line: 'Le paranimphe de royalle noblesse'.

To whom is this verse addressed? Clearly the man in question was a participant in the Italian campaign who particularly distinguished himself at the battle of Fornovo. 'Paranimphe' had the literal meaning of 'best man of the bridegroom' at a wedding, so perhaps the dedicatee had played a part in the wedding ceremony of Louis XII and Anne of Brittany (Charles VIII's widow) which took place in Nantes on 7 January 1499. The arms depicted on f. 2 appear to be those of the counts of Brienne, and the addressee was also apparently a prince. One possible candidate is Louis de Luxembourg-Saint-Pol (1467-1503), duc d'Andria e di Venosa, principe d'Altamura and comte de Ligny et Vanquerre, whose father Louis de Luxembourg (1418-1475) had carried the title of Comte de Brienne (amongst others). The younger Louis had become Comte de Ligny in 1475 and had participated in Charles's Italian campaign, where the celebrated Chevalier de Bayard (Pierre Terrail, known as the 'le chevalier sans peur et sans reproche') had fought under his command. Furthermore, the comte de Ligny appears among the list of witnesses in the marriage contract of Louis XII and Anne of Brittany (BnF, Fonds français 2832, f. 102; see Morice, *Mémoires pour servir de preuves à l'histoire ecclésiastique et civile de Bretagne*, vol. 3 (1746), cols. 813-5). Louis died on 31 December 1503, making it just possible that this exceptional volume was presented to him before his death.





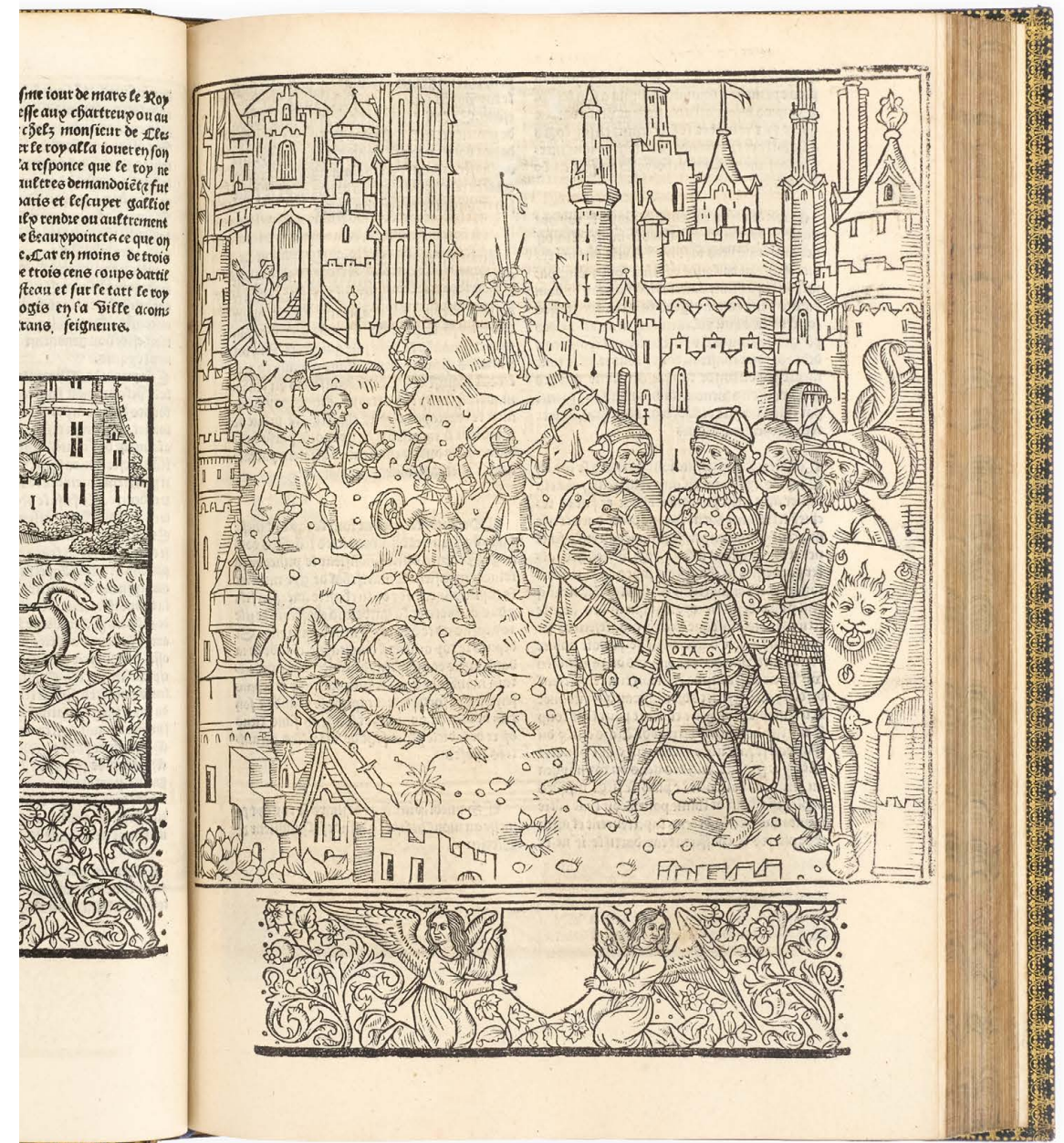
Everything about the manuscript points to a commission at the very highest level of the French court. The French humanistic script here is very close to that found in, for example, Bodleian Library MS. Douce 92, a copy of *Brief recit des roys de France* probably commissioned by Louis XII's adviser Cardinal Georges d'Amboise c. 1510 and containing miniatures attributed to Jean Pichore (fl. 1492–1520). The miniature and border illumination, with its angry birds, endearing frog, and stylised acanthus and flowers set against speckled shell gold or parti-coloured grounds, may also be attributed to the large workshop of Pichore, one of the most sought-after Parisian illuminators of the early sixteenth century. Compare, for example, Octavien de Saint-Gelais's own Breviary, datable to c. 1494 (see König, *Das Brevier des Dichters Octovien de Saint-Gelais. Versuch über das Phänomen Jean Pichore in Paris 1490–1520*, 2014).

Only six other copies of the *Vergier d'honneur* are recorded. One of the copies in the Bibliothèque nationale de France has a variant title-page, with a woodcut of the French royal arms below the title.

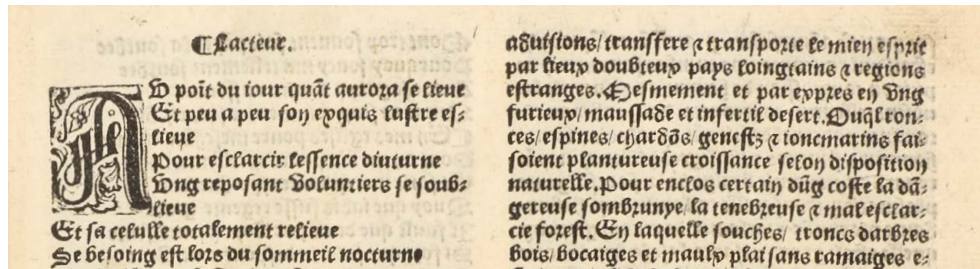
*Provenance:*

1. Possibly Louis, Comte de Ligny (1467–1503, see above).
2. *Catalogue of Exceedingly Choice Books ... the Property of an Eminent Collector ... from Paris* (Leigh, Sotheby, & Co., 24 May 1848, lot 156).
3. Bought at the Sotheby's sale by Joseph Lilly for £12-5s, and subsequently sold by him for £16-16-0.

USTC 57041 (five copies only, four of which in France and one at the Library of Congress, although the latter copy apparently collates differently); ISTC il00106500 (adding the Walters Art Museum); MacFarlane, *Vérard* 280; Bechtel, *Gothique françaises* V-54; *French Vernacular Books* 47177.





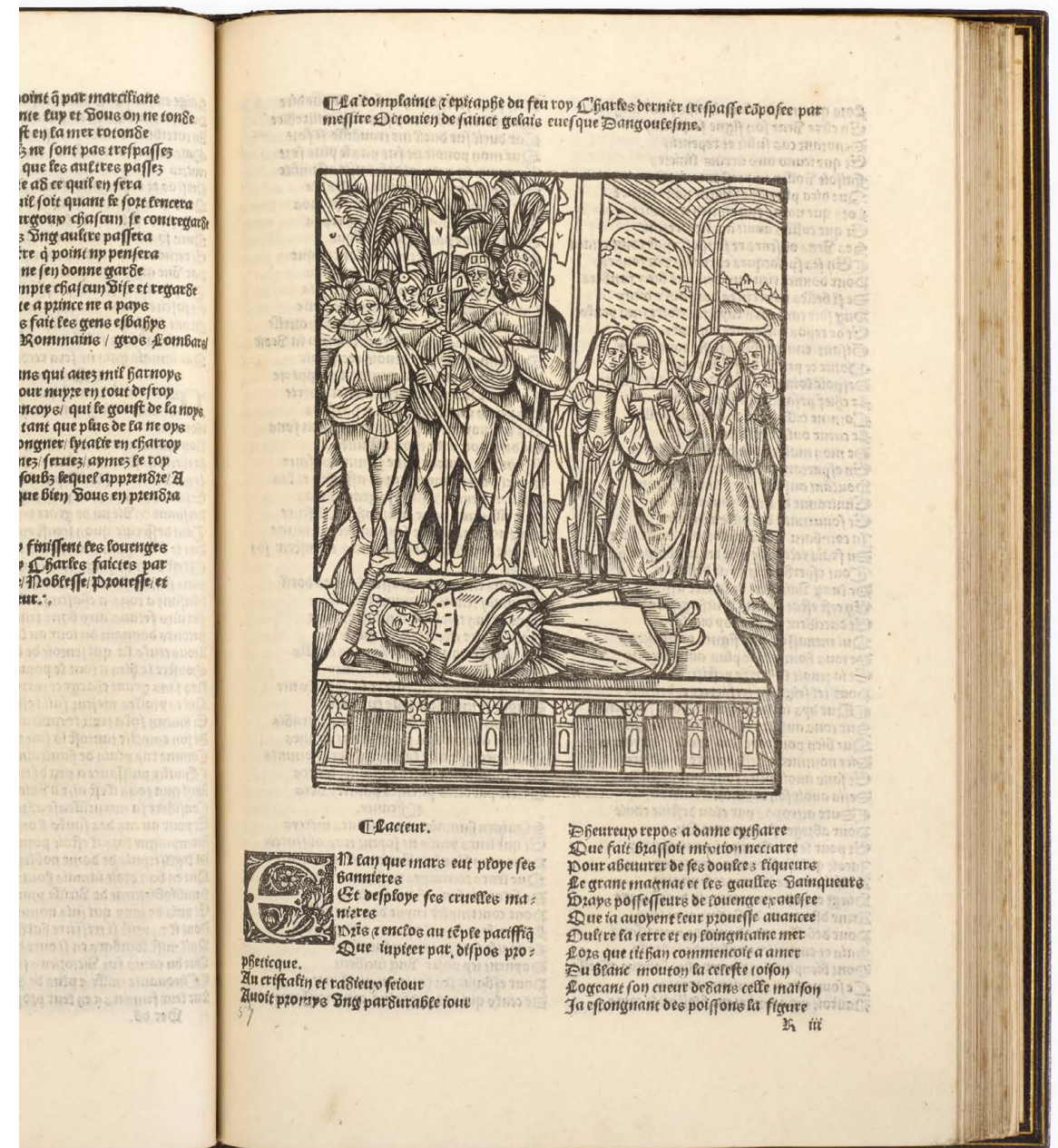
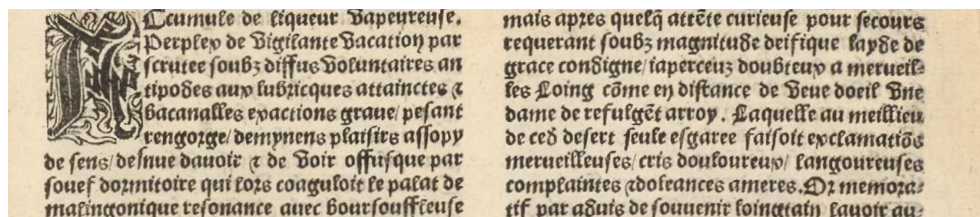


## George Dunn's Copy

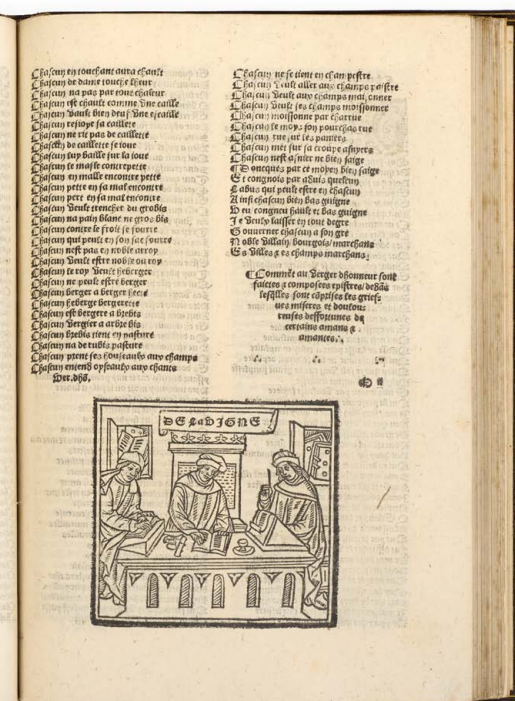
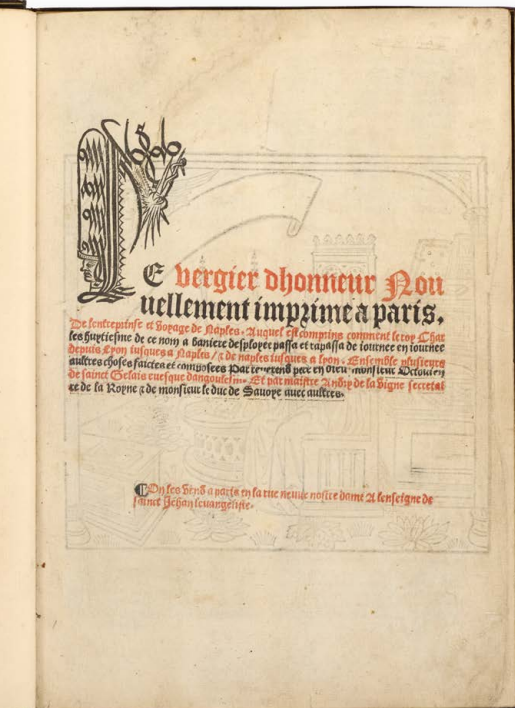
**42 LA VIGNE, André de.** Le vergier dhonneur nouvellement imprime a paris. De lentreprinse et voyage de Naples. Auquel est comprins comment le roy Charles huytiesme de ce nom a banier desployee passa et rapassa de iournee en iournee depuis Lyon iusques a Naples, & de naples iusques a lyon. Ensemble plusieurs aultres choses faictes et composees Par reverend pere en dieu monsieur Octovien de saint Gelais evesque dangolesme Et par maistre Andry de la vigne secretaire de la Royne & de monsieur le duc de Savoye avec aultres. [(Colophon:) Paris, Philippe le Noir], [1521–22].

Folio, ff. [128]; title printed in red and black, text printed in double column in lettres bâtarde, 6 woodcut illustrations (one full-page depicting the author in his study surrounded by books (though with plants on the ground), and an angel holding an empty banderole; a scene of battle; the funeral of a king, used twice; a scene with three scribes and the letterpress heading DE LA VIGNE; and a knight and a lady in a wood), woodcut initials, woodcut device of Michel Le Noir [Renouard 620] to final verso; very neat repairs to title verso and to outer margins of first quire, minor wormhole in text of quires T-X (with some repairs affecting text), a few small repairs to final leaf, but a very good copy; nineteenth-century brown morocco by Francis Bedford (front turn-in signed in gilt), boards panelled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt; booklabel of George Dunn to front pastedown (see below), later bookseller's ticket of William Salloch (Ossining, NY) to rear pastedown. £9500

George Dunn's copy of a rare early edition of the *Vergier d'honneur*, a reprint of the 1512 edition by Jean Petit and Jean Frellon.







The distribution of copies was divided between Le Noir, the widow of Jean Jehannot, and Petit; all copies contain Le Noir's colophon but are differentiated by the printer's devices and the address of purchase on the title-page. Following the printing of the first edition in 1503 (see previous item), which seems to have taken place on the initiative of André de La Vigne (1457–1527), secretary to the Queen of France, La Vigne sought to control other (and therefore 'unauthorised') Paris printings: in 1504 he filed a successful lawsuit to prevent Michel le Noir, Philippe's father, from publishing the text, which is generally considered to be the first lawsuit in France by an author seeking to control the use of his writings. Michel le Noir died in 1520; this book would therefore have been one of Philippe's earliest printings, still using his father's device.

Unsurprisingly, William Morris also owned a copy of a Philippe le Noir edition of this text; his copy had a woodcut border with the cross of Lorraine on the title-page, which is now ascribed to c. 1525 (Bechtel V-60). Both le Noir editions contain *repères*, 'Le ver. dhō' or 'Ver. dō', printed at the foot of the left-hand column on most of the signed leaves; this feature is more usually seen in Parisian Books of Hours from this date, to identify the diocesan use.

#### Provenance:

1. J. Pearson & Co., catalogue no. 71 (1891), item 532, priced at £8 15s.
2. George Dunn (1864–1912), with his letterpress booklabel printed by the Kelmscott Press, his pencil notes about the printer's device to the flyleaf, dated January 1901, and his price code 'vλv' (or 'γλν'). His extensive library was sold by Sotheby, Wilkinson, & Hodge in several sales between 1913 and 1917; his sale, 6 February 1914, lot 1569 (£21 to Quaritch).

We find only one copy in the UK (BL) and two copies – albeit both of a different issue – in the US (Huntington, Virginia).

BP16 104516; USTC 20778; Bechtel, *Gothiques françaises* V-59; cf. Fairfax Murray, *French* 496 (first edition).



**43 [LANSPERGER, Johannes Justus;] Serafino ACETI DE' PORTI, translator.** Pharetra divini amoris, tradotto in volgare per Don Seraphino da Bologna canonico regolare, et ultimamente stampato, et con diligentia rivisto et emendato, con molte salutifere cose aggio[n]te, et gran numero di orationi latine divotissime, contiene in se documenti, regole et instructioni utili et necessarie ... Venice, Paolo Gherardo [(colophon:) Comin da Trino], 1549.

8vo, ff. [12], 323, [1], 324–545, [6]; title within composite woodcut border with woodcut vignette of the Crucifixion, woodcut initials, ten large woodcuts in the text (one repeat); closed tear to title-page neatly repaired, marginal paper-flaws to ff. 323 and 375, neat marginal repairs to last two leaves, occasional light marks, a little creasing to some corners, otherwise a very good copy; contemporary brown morocco over wooden boards, boards panelled in blind and gilt, gilt centrepieces and fleur-de-lys cornerpieces, two brass catches to fore-edge (clasps perished), spine tooled in gilt and blind, edges gilt and gauffered, front pastedown and spine lining of fourteenth-century manuscript waste on vellum; a little worn at extremities with small losses to spine, rear joint cracked at head, some minor worming, rear pastedown removed; seventeenth-century ownership inscriptions to front endpapers 'S. Salvatoris Contis [...]' and 'Marianna Luigia Cislago', a few early annotations to first leaves.

£1500

Third Italian edition, considerably enlarged, of this important devotional compendium, with a series of fine woodcuts illustrating Christ's Passion.

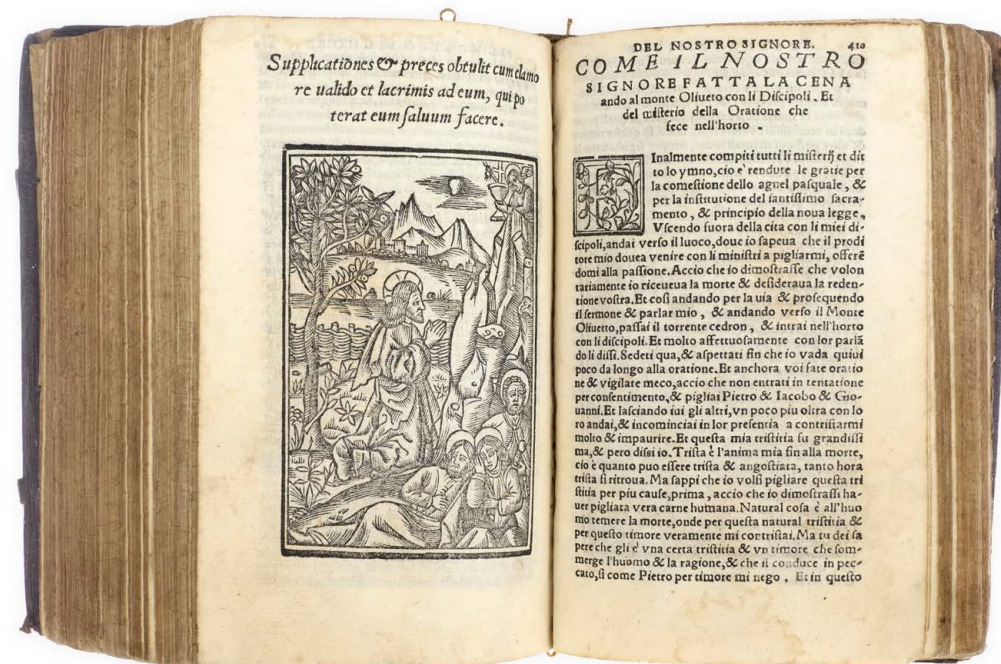


Johannes Lansperger (1489–1539) was a Carthusian monk at Cologne, who had studied philosophy and theology. In 1530 he became prior of the charterhouse of Vogelsang near Jülich and also acted as preacher and confessor to the court of John III, Duke of Cleves. Owing to ill health, in 1535 he renounced all his offices and retired to the charterhouse of St Barbara. Lansperger's writings share with the devotio moderna movement an intense contemplation of the life of Christ. His *Pharetra divini amoris* ('Quiver of divine love') was first published in the original Latin in 1532, with a fuller edition following the next year. This Italian translation by the Canon Regular of the Lateran, Serafino Aceti de' Porti (1496–1540), first appeared in 1547, from the Venetian press of Paolo Gherardo; such was its success that Gherardo issued an enlarged edition the following year, and then this edition, even larger still, in 1549.

The first two parts here comprise extensive advice and rules on the spiritual life. Then comes a section on Christ's Passion, illustrated with a series of striking woodcuts depicting the entry into Jerusalem (f. 364<sup>r</sup>); the Last Supper (f. 395<sup>v</sup>); Christ washing the disciples' feet (f. 399<sup>v</sup>); the agony in the garden (f. 409<sup>v</sup>); the betrayal (f. 416<sup>v</sup>); the flagellation (f. 427<sup>v</sup>); Christ falling with the cross (f. 433<sup>r</sup>, a repeat of the woodcut to f. 324<sup>r</sup>); the Crucifixion (f. 436<sup>v</sup>); and the Pietà (f. 449<sup>r</sup>). The final part comprises a long selection of prayers. The attractive title-page includes depictions of the Crucifixion and of five saints, including St Lawrence and St Sebastian.

OCLC records only three copies in the US, all incomplete (Buffalo & Erie County Public Library, Chicago, Wisconsin-Madison); Library Hub finds only two in the UK (BL, Rylands).

EDIT16 CNCE 47795; USTC 837309.



## Dutch Devotion: Morality for the Layman in the Vernacular

44 [LAURENTIUS, *Frater*; Jan van BREDERODE, *translator*.] [Summe le roy of des conincs summe]. [(Colophon:) Haarlem, [Jacob Bellaert], 31 May 1484].

4to, ff. [199] (of 200); a-r<sup>s</sup> [r]<sup>s</sup> f<sup>s</sup> s-y<sup>s</sup> (without initial blank a1); textura letter, large woodcut printer's device to final leaf, first initial in blue with red penwork decoration, other initials in red, red paraphs, underlining, and initial-strokes; small losses to a2 and old repairs to lower outer corners of quires a-d (occasionally affecting a few characters), old repairs to lower outer corners of ii-6, c. 20 leaves strengthened along inner margin, final leaf laid down, but a good copy; bound in late nineteenth-century calf, spine tooled in compartments in gilt and blind and lettered directly in gilt, marbled endpapers; very slightly rubbed with a few slight scuffs, corners a little bumped; eighteenth-century note in Dutch to verso of old front flyleaf, armorial bookplate of John Vertue (1826–1900) to front pastedown, paper shelf label to front board.

£40,000

Rare early edition in Dutch (first Delft 1478), preceding the first edition of the original French text, of what is perhaps the most significant treatise on Christian morality for the laity from the later thirteenth century. This edition was produced in the first printshop in Haarlem.

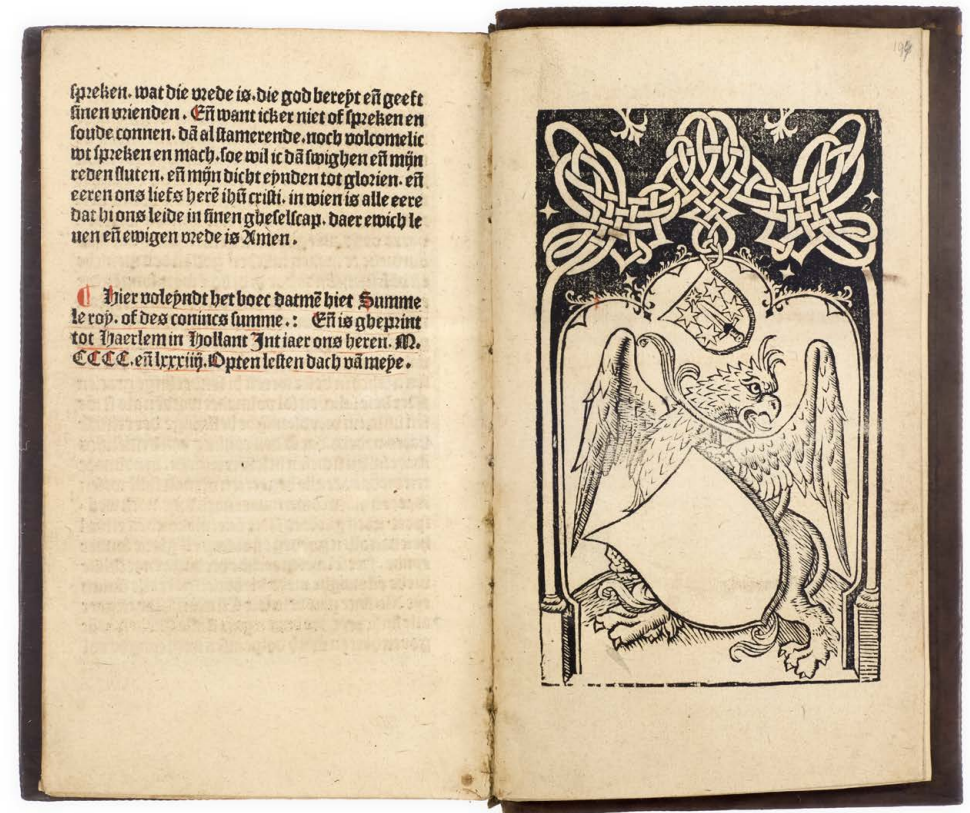
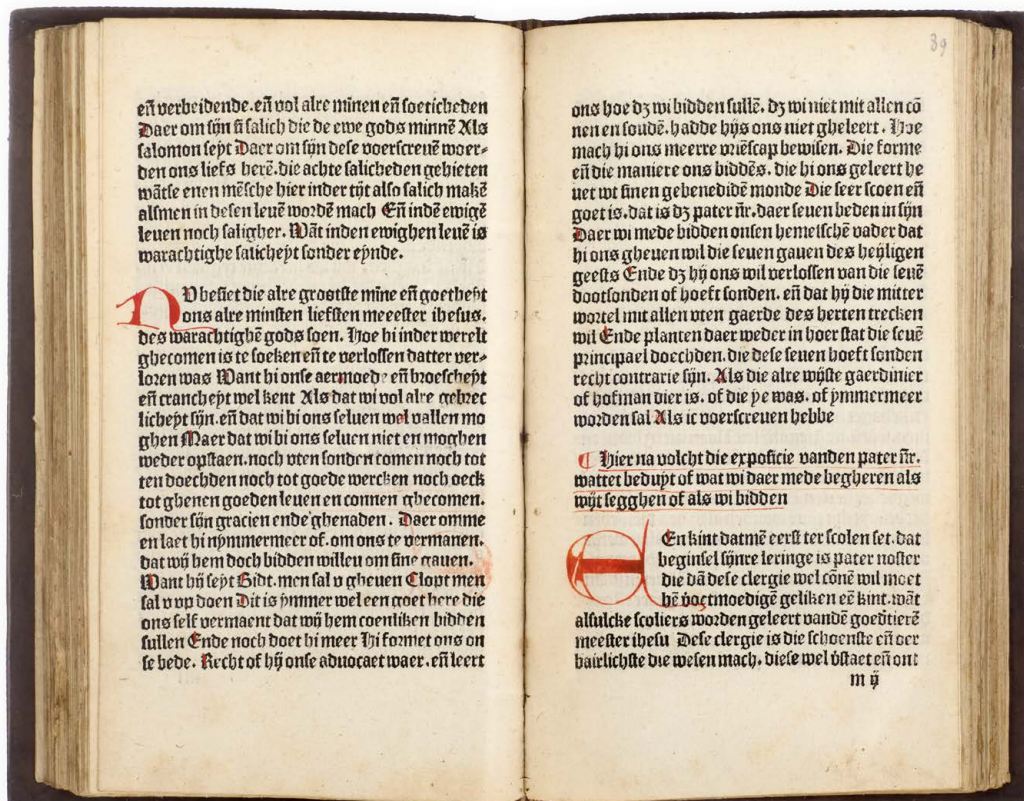




The author, also known as Laurent d'Orléans, was a Dominican priest and confessor to Philip III of France, for whom he composed this vernacular treatise of Christian moral behaviour in 1279. His *Somme des vices et vertus* aimed to encourage the reader to examine their sins in detail in preparation for confession; after two sections on the Ten Commandments and the Creed, Laurent describes the vices and virtues along with the seven deadly sins; to conclude, he sets the seven heavenly virtues against the seven deadly sins. Unusually, he drew on contemporary secular and chivalric literature as well as the more usual Christian and biblical sources, another indication that he was writing for the laity, not for fellow clerics.

The translation was partly by Jan van Brederode, and partly by an anonymous translator; this is the fourth Dutch printing, after editions in Delft (1478 and 1482) and Hasselt (1481). It was subsequently translated into English by William Caxton and printed in Westminster in c. 1486, though the original French text was first printed by Antoine Vérard in only c. 1488.

Jacob Bellaert was the first printer in Haarlem, active between 1483 and 1486; he had previously worked for Gerard Leeu in Gouda, whose output similarly focused on illustrated works in the Dutch vernacular. Bellaert is known to have printed sixteen books in Dutch and two in French, including several translations of works that were in circulation at the Burgundian court, including Guillaume de



Digulleville's *Pelerinage de la vie humaine* and Raoul Lefèvre's *L'Histoire de Jason* and *Recueil des histoires de Troie*. The latter two were printed in both Dutch and French by Bellaert, and he may have done some translation himself; this provides another connection with William Caxton, who was simultaneously producing his own translations of these works (probably from both French and Dutch versions) for the English market. Caxton, however, seems to have found a larger market for his works than Bellaert, who ceased production after just a few years, likely because Haarlem did not provide a sufficient number of buyers for his more expensive books.

The rubrication was most likely carried out in the printshop, as it is identical to the rubrication found in other copies of this edition.

ISTC lists only eighteen holding institutions, of which only one in the US (Brown) and three in the UK (BL, Bodley, CUL).

HC 9952; BMC IX 114; GW M17243; Goff L90; ILC 1413; BSB-Ink L065; Bod-inc L-048; ISTC il00090000; see de Bruijn, *Vernacular books and their readers in the early Age of Print (c. 1450–1600)* (Leiden, 2023), p. 229 ff.



## A Spanish Livy in Augsburg

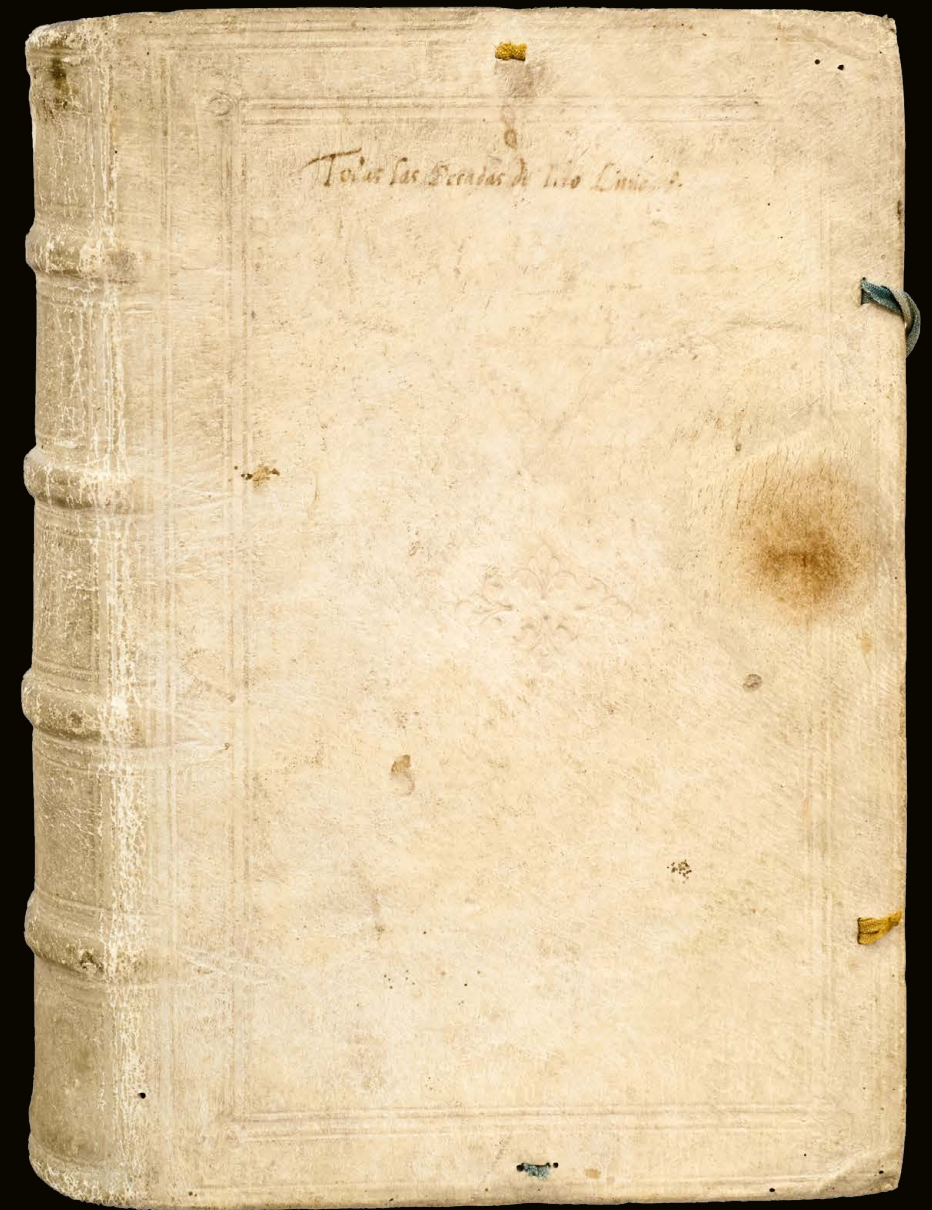
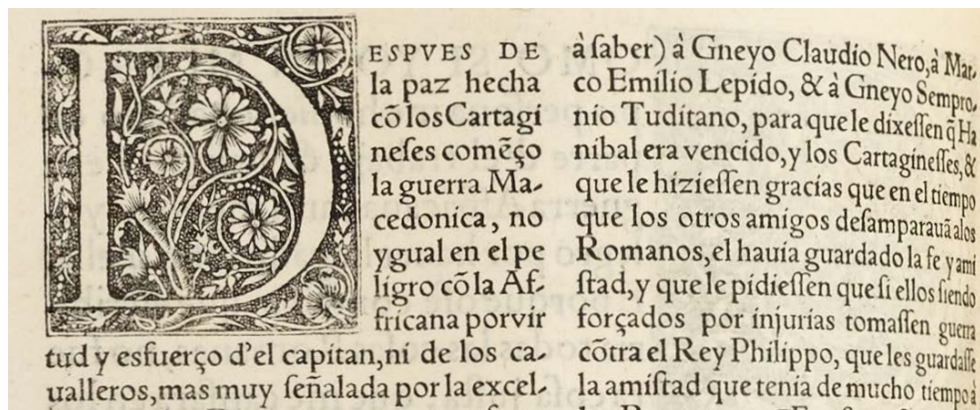
**45 LIVY; [Pedro DE LA VEGA, *translator*].** Todas las decadas de Tito Livio paduano, que hasta al presente se hallaron y fueron impressas en Latin, traducidas en Romançe Castellano, agora nuevamente reconocidas y emendadas, sobre la vieja translaçion, y añadidas de mas libros. [(Colophon:) Cologne [*i.e. Antwerp?*], Arnold Birckmann], 1553.

Folio, ff. [iv], 'DCVII' (*recte* 610), LXXXV-CIII, [1]; a3 and V4 blank; large woodcut of the Spanish royal arms to title-page, woodcut initials, woodcut printer's device to final leaf verso; a few small wormholes to first few leaves, small losses to outer margin of H5 and to lower outer corner of eee2, nonetheless a very good copy; bound in contemporary Augsburg pigskin over pasteboard, composite blind-tooled centre-piece of 4 fleurs-de-lys to each board, blind fleuron corner-pieces, 'Todas las Decadas di Tito Liuius P.' in contemporary manuscript to front board, four pairs of ties in alternate blue and yellow ribbons (largely perished); binding a little rubbed, corners bumped, small chip to headcap, a few minimal wormholes.

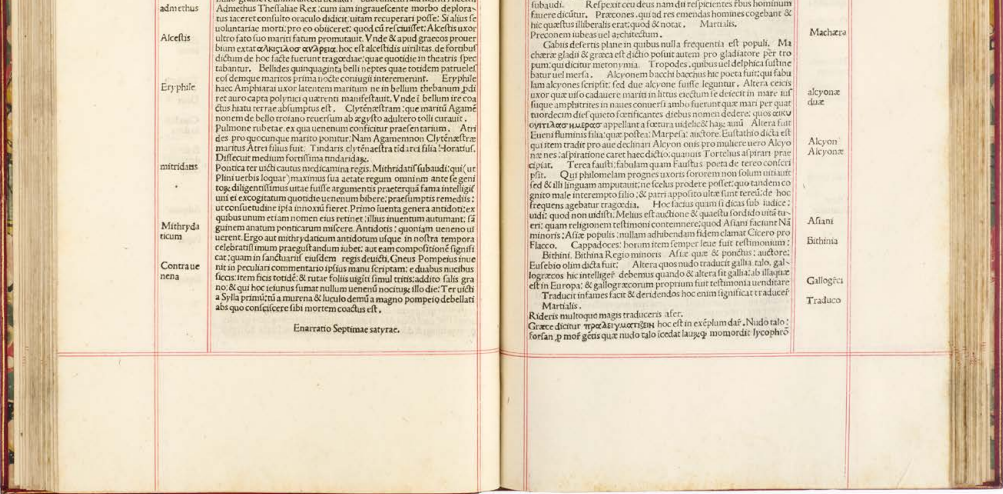
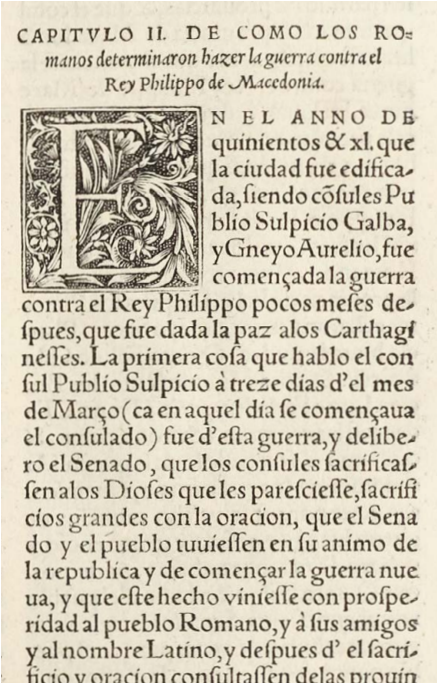
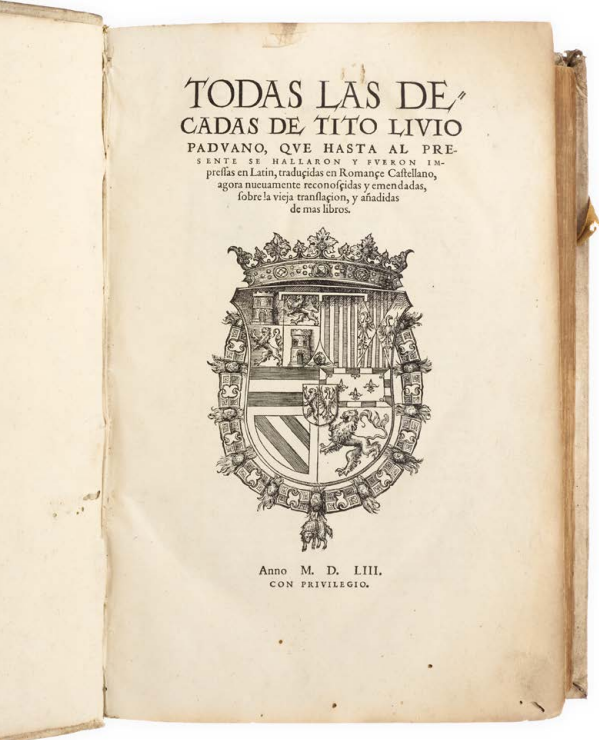
£3500

A handsome copy of Livy's *History* in Spanish, containing the surviving books as well as Florus's *Epitome*, in a contemporary Augsburg binding produced by a bindery in the service of the Fugger family.

The translation of Livy's *History* by the Hieronymite monk Pedro de la Vega (d. 1541) first appeared in 1520 with a dedication to Charles V, printed in Zaragoza by Jorge Coci, whose press had a close relationship with de la Vega's monastery in the same city. It was subsequently revised by Francisco de Enzinas (d. 1552), with the addition of his version of books 41-45, not included in the 1520 printing. A reformer, de Enzinas had studied in Louvain at the Collegium trilingue and had also published translations of Lucian, Plutarch, and the New Testament, the last of which landed him in prison; the false Cologne imprint of the present edition was presumably to avoid further problems with the Spanish authorities in the Low Countries.







# Wodhull's Merula, bound by Maria Wier

46 MERULA, Giorgio. Enarrationes Satyrarum Iuvenalis. Treviso, Bartholomaeus Confalonierius, [not before May] 1478.

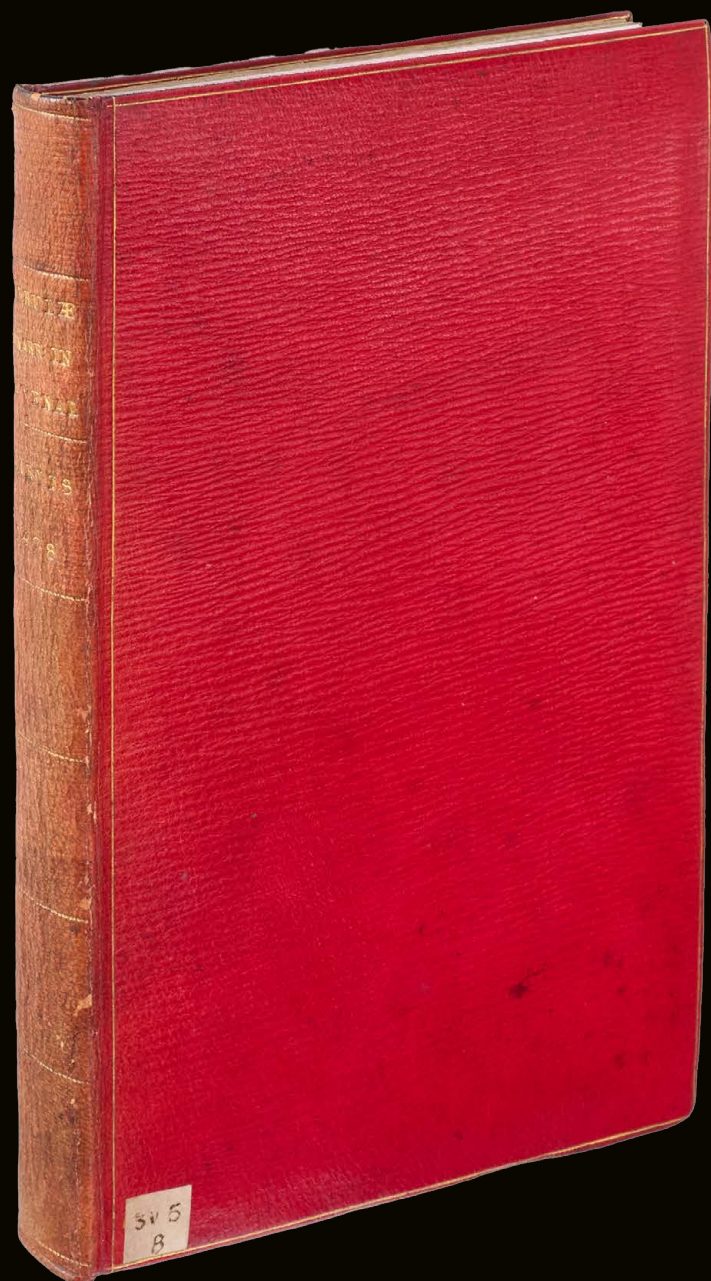
Chancery folio, ff. [122]; A<sup>4</sup> a-o<sup>8</sup> p<sup>6</sup>; roman letter with a few words in Greek, ruled in red throughout, mostly with a double-ruled frame, first and last leaves with a quadruple frame; re-margined at time of binding at head throughout the volume and at the outer margin of first 7 ff., otherwise a very good copy; late eighteenth-century English red straight-grained morocco by Maria Wier in the style of Roger Payne, single gilt fillet border, flat spine lettered directly in gilt with narrow gilt bands, edges gilt and gauffered to a lattice design, marbled endpapers, green ribbon place-marker; a few very minor stains, spine a little faded, two tiny wormholes to lower cover; purchase notes of Michael Wodhull to flyleaf (details of the price erased and rewritten) dated 17 March 1780, and at the end the date when he finished reading, 17 August 1804, bookplate of Bishop John Vertue to front pastedown, small shelf label at foot of upper cover. £6500

The first book printed by Bartolomeo Confalonieri da Salò in Treviso, Michael Wodhull's copy, bound and ruled for him by the London binder Maria Wier.

Many of Wodhull's books were bound in this simple and elegant style; helpfully Wodhull often noted the name of the binder as well as the cost on the flyleaf of his books, though in this case the relevant name seems to have been erased. Numerous bindings were made for him by Roger Payne, who had later worked in some sort of partnership or arrangement with Maria's husband Richard (d. 1792). The Wiers spent time in the south of France in the 1770s, binding and repairing books for Count Justin MacCarthy Reagh, and afterwards Maria is known to have worked in Edinburgh, repairing books at the Record Office (Foot, *Studies in the History of Bookbinding* (1978), pp. 100–102). The 1886 Wodhull sale catalogue attributes this binding to her.

Giorgio Merula (1430–1497) was responsible for the editing of significant classical texts for Venetian printers in the 1470s; his notes on the *Satires* of Juvenal, however, became part of a polemical philological feud with other scholars, including Poliziano and Calderini, which was typical of the early years of





print. This is one of two editions from 1478, the other printed in Venice by Gabriele di Pietro, which is considered to have been issued somewhat earlier in the year; the Venetian edition also included Merula's attack on Calderini's commentary on Martial, which is not included here. At the time Merula was teaching in Venice at the Scuola di San Marco, and he dedicated this work to Federico da Montefeltro, Duke of Urbino. Bartolomeo Confalonieri da Salò produced just four or five works in Treviso before relocating to Venice, as did many of the early Trevisan printers. BMC notes the similarity of his types with Gabriele di Pietro, which might suggest that the two 1478 editions of Merula's work were part of a collaboration between the two printers.

*Provenance:*

1. Antoine Benjamin Morin d'Hérouville was in Italy as part of the Danish embassy to the courts of Sicily and Naples between 1763 and 1771. His 'large and curious library, collected chiefly in Italy' was sold by Leigh & Sotheby from 9 March 1780 onwards, lot 1624, to 'Woodhull'.
2. Michael Wodhull (1740–1816), purchased at Leigh's auction for £0-1-0, with a substantial £2-12-6 paid for the 'mending, ruling & binding'. His library was sold in London on 11 January 1886, lot 1732, where the binding is attributed to 'Mrs Weir'.
3. John Vertue (1826–1900), first Catholic bishop of Portsmouth.

HC 11091\*; BMC VI 893; GW M22913; Goff M502; BSB-Ink M-339; Bod-inc M-201; ISTC im00502000.

## A Very Late Medieval Binding

**47 OVID; [Philipp GUNDEL, *editor*].** Fastorum libri sex diligentissime recogniti. Addito calendario Romano venerandae vetustatis, nunquam antea impresso. [(Colophon:) Vienna, Hieronymus Vietor and Johann Singriener for Leonhard Alantsee, 3 October 1513.]

[bound with:]

—. De tristibus libri quinque denuo revisi. [(Colophon:) Vienna, Hieronymus Vietor and Johann Singriener for Leonhard & Lukas Alantsee, 22 October 1513.]

Two works in one vol., 4to, *Fasti*: pp. [xvi], 167, [1, blank], *Tristia*: pp. [120] (of 128, bound without C3–6); woodcut initials, full-page armorial woodcut to 18<sup>v</sup>; stains to pp. [x–xi] and occasional light marks elsewhere, paper-flaw to upper margins of 14 and 16, very small wormhole to upper margin of first 4 leaves, but generally bright, clean copies; bound in late seventeenth- or eighteenth-century sheep-backed bevelled wooden boards, sides two-thirds covered and roll-tooled in blind, spine gilt in compartments with gilt red morocco lettering-piece, recesses to fore-edge for clasps, endbands woven in blue and white; slight worming to leather, very small chip to tailcap; early ink marginal and interlinear annotations and reading marks to c. 27 pp., modern booklabel to front pastedown. £2750

First and only editions, very rare, of two post-incunable Ovid recensions by Philipp Gundel, printed in Vienna, curiously bound in a strikingly archaic eighteenth-century binding.

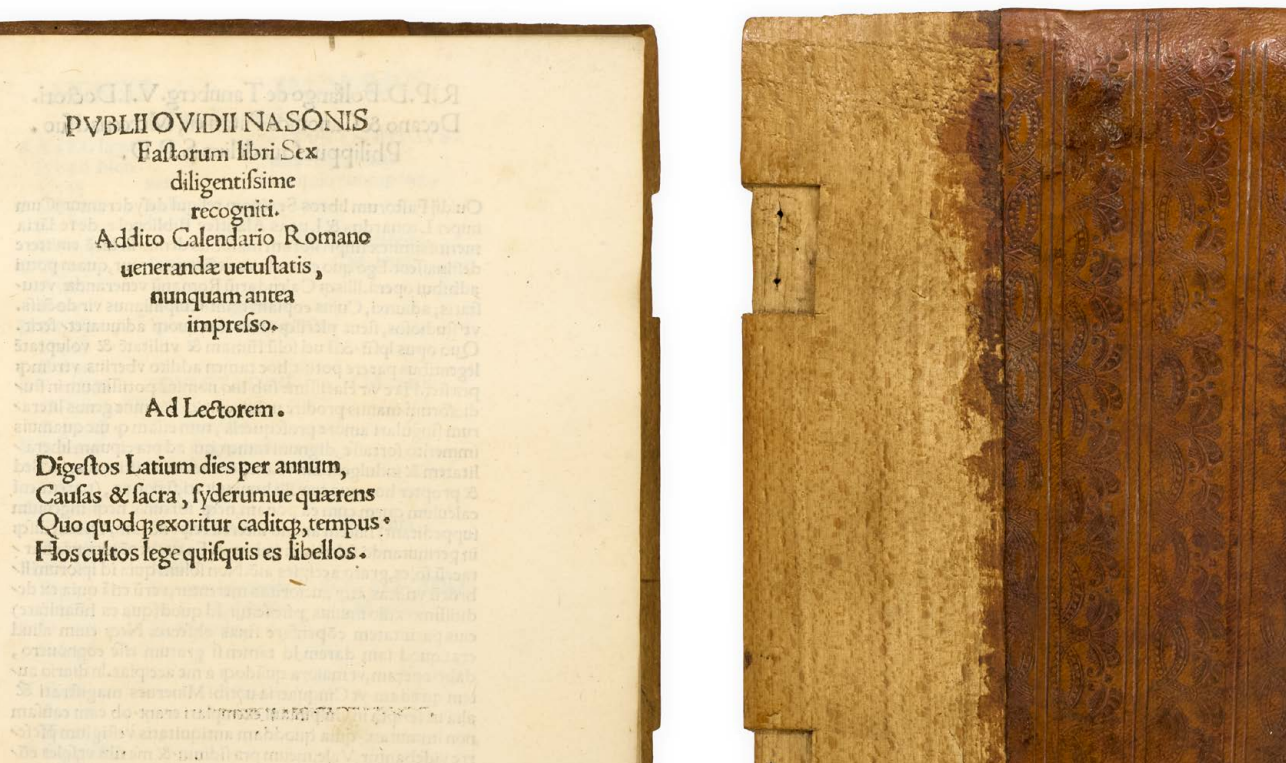
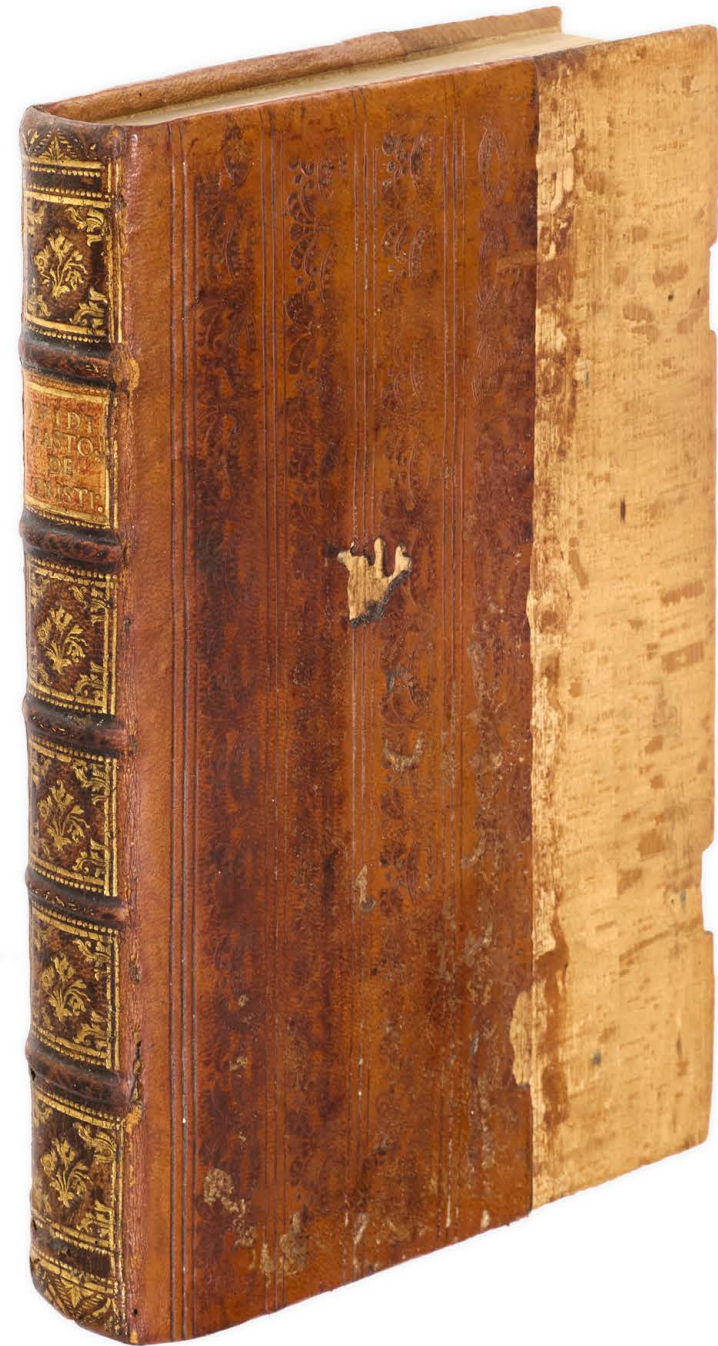


The 1513 *Fasti* and *Tristia* are among the earliest works of the young Philipp Gundel (1493–1567), subsequently Professor of Poetry and Rhetoric at Vienna from 1518, of Law at Krakow from 1521, and later a Minister at the Austrian court. Alongside an *Ars amatoria* edited by Joachim Vadian and a *De Ponto* by Ludwig Restio, and a *Heroides* by Sebastian Winderl, the Gundel editions form an ambitious project to print Ovid's works, newly edited by humanist scholars at the University of Vienna and published across 1512 and 1513 by the brothers Leonhard and Lukas Alantsee (d. 1518 and 1523). Probably born in Augsburg, the Alantsees established themselves as the leading booksellers in Vienna, notable for engaging not only local printers (as here) but also printers as far afield as Basel, Nuremburg, Strasbourg, and Venice.

The binding of the present copies, with thick wooden boards bevelled on the inside and partially covered with leather, simply roll-tooled in blind, shows a striking consistency with the bindings of the fifteenth and early sixteenth centuries; the tooling of the spine, however – alongside the five thin sewing supports with a long tail, the plough-cut edges, the endpaper construction, and the pronounced rounding – reveal it to be a binding of the late seventeenth or eighteenth century. This is likely evidence of a remarkable continuity of binding practices within monastic libraries, tempered by stylistic influences from the secular world.

OCLC records one copy of the *Fasti* in North America, at Yale, and none of the *Tristia*; no copy of either work traced in the UK.

USTC 688827 and 2215725; VD16 O-1607 (Berlin, Budapest, Freiburg, and Vienna) and O-1689 (Berlin only); Denis 95 (*Fasti* only); Graesse V, pp. 78–79; see also Denis, *Wiens Buchdruckergeschichte bis 1560*, pp. xix–xxii. Not in Adams; not in Brunet; not in Dibdin, *Introduction*; *Tristia* not in Denis.





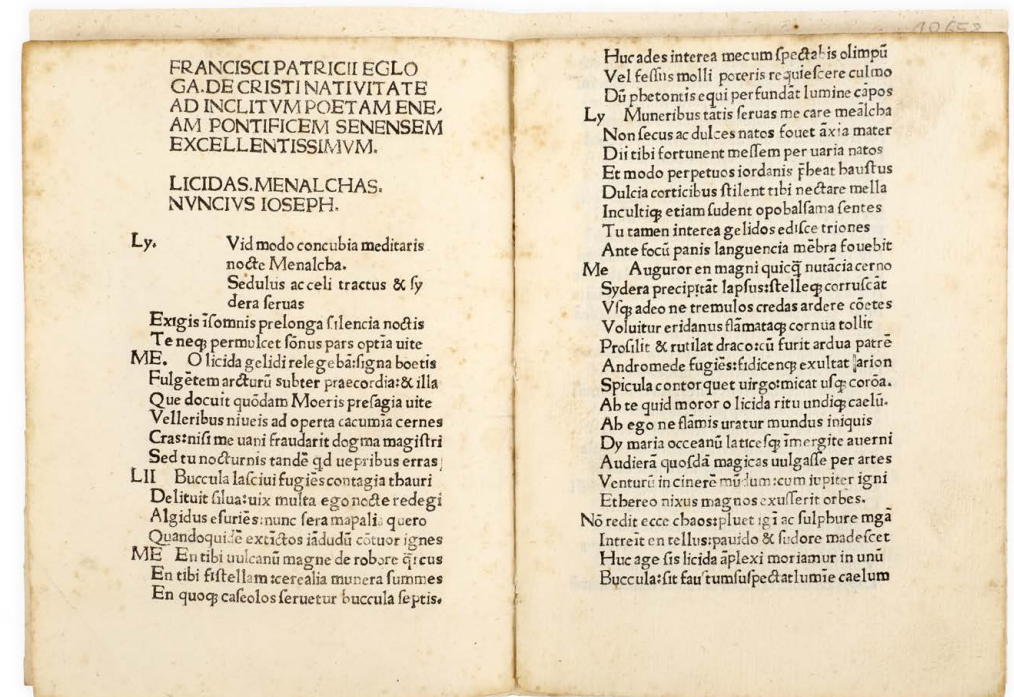
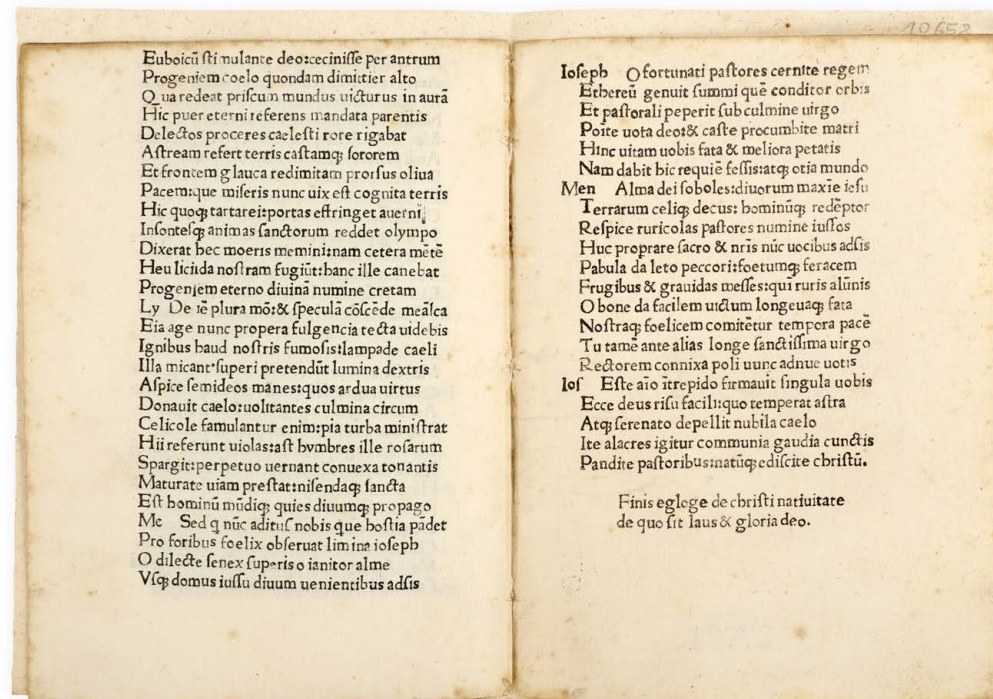
## Paduan Printing of Patrizi's Pastoral Poem

**48 PATRIZI, Francesco.** Egloga de Christi nativitate ... [Padua, Printer of Lucianus (H 10276), c. 1482.]

4to, ff. [4]; roman letter, four-line initial space at start of text; cut a little close at head, light marginal foxing; sewn into modern paper wrappers. £4500

Extremely rare first edition of Patrizi's pastoral poem on the birth of Christ, the first work of his to appear in print.

Francesco Patrizi (1413–1494) has been called 'the greatest political philosopher of the fifteenth century, and the principal exponent of the "virtue politics" of Renaissance humanism' (Harvard Patrizi Project), yet he was also the author of a substantial quantity of Latin letters and poetry (he composed at least forty-one poems and 345 epigrams). Patrizi had studied under Francesco Filelfo at the University of Siena before entering public life as a diplomat for the Republic of Siena; he later became a priest and was appointed governor of Foligno in the Papal States as well as bishop of Gaeta. He composed this poem in March 1460 and dedicated it to Pius II, who had become pope in 1458.



The eclogue is firmly based on Virgil's *Eclogue* IV, in which the birth of a child and the restoration of the Golden Age was regularly interpreted as a foretelling of the advent of Christ. The verse dialogue here is between the shepherds Lycidas and Menalchas, who are alarmed at the appearance of portents in the sky and given reassurance by an angel; the poem concludes with a welcome from Joseph at the stable door. The heralding of a Golden Age was a theme appearing regularly in fifteenth-century Italian neo-Latin poetry, from Francesco Filelfo onwards, partly as a response to the numerous political troubles and traumas within the Italian peninsula, and occasionally to flatter various rulers or potential patrons.

Just five works have been associated with this particular Paduan printshop, all short works in Latin, one of which is dated 2 January 1482. The typeface has been linked with Leonardus Achates, active in both Padua and Vicenza, and the author of two of the five works was Paduan. Printing at Padua started in the 1470s, but by this time the dominance of Venetian printing was clear, though there were still close links between the university and the Venetian printers, many of whom had shops in Padua.

ISTC records only twelve copies, of which only one in the US (Newberry) and three in the UK (two in the British Library, one in Glasgow).

H 12471\*; BMC VII 926; GW M29826; BSB-Ink P-42; ISTC ip00155000.



## The Pirckheimer–Arundel Copy

**49** **PAULUS de Castro.** *Super primo, secundo et tertio libro Codicis.* Venice, [Andreas Torresanus, de Asula], 30 June 1487.

Large folio (425 x 277 mm), ff. [198], a-e<sup>8</sup> A-B<sup>8</sup> C<sup>14</sup> D<sup>10</sup> (quire D misbound) E<sup>6</sup> F-I<sup>8</sup> K<sup>6</sup> L<sup>10</sup> M-O<sup>8</sup> P<sup>6</sup> Q-S<sup>8</sup> T<sup>10</sup>; gothic letter in double columns, capital spaces; some scattered wormholes at beginning and end of volume (these mostly marginal), some light dust-soiling on f. [2]<sup>r</sup> and some minor foxing on f. [198]<sup>v</sup>, light staining in a few upper margins, but a very good, crisp and wide-margined copy; in nineteenth-century purple roan-backed boards, spine gilt; minor wear and fading, small paper label at foot of upper cover; three bookplates to front pastedown (*see below*). £12,500

Rare second edition of Paulus de Castro's commentary on the first three books of the *Codex* of Justinian, from the library of Dürer's closest friend Willibald Pirckheimer.

Paulus de Castro (c. 1360/62–1441) was professor of law at Avignon, Siena, Padua, and Florence and ranks, along with his teacher Petrus Baldus de Ubaldis, as one of the most prominent Italian jurists of his time. He left important commentaries (*lecturae*) on the first four books of the Justinian Code as well as on the sixth and seventh books. The present *lecturae* were first published in Modena in 1483 (only five complete copies recorded). The *lecturae* on the fourth, sixth and seventh books were published in 1489, 1477 and 1483 respectively, and Andrea Torresani printed the series in 1495 in four volumes.

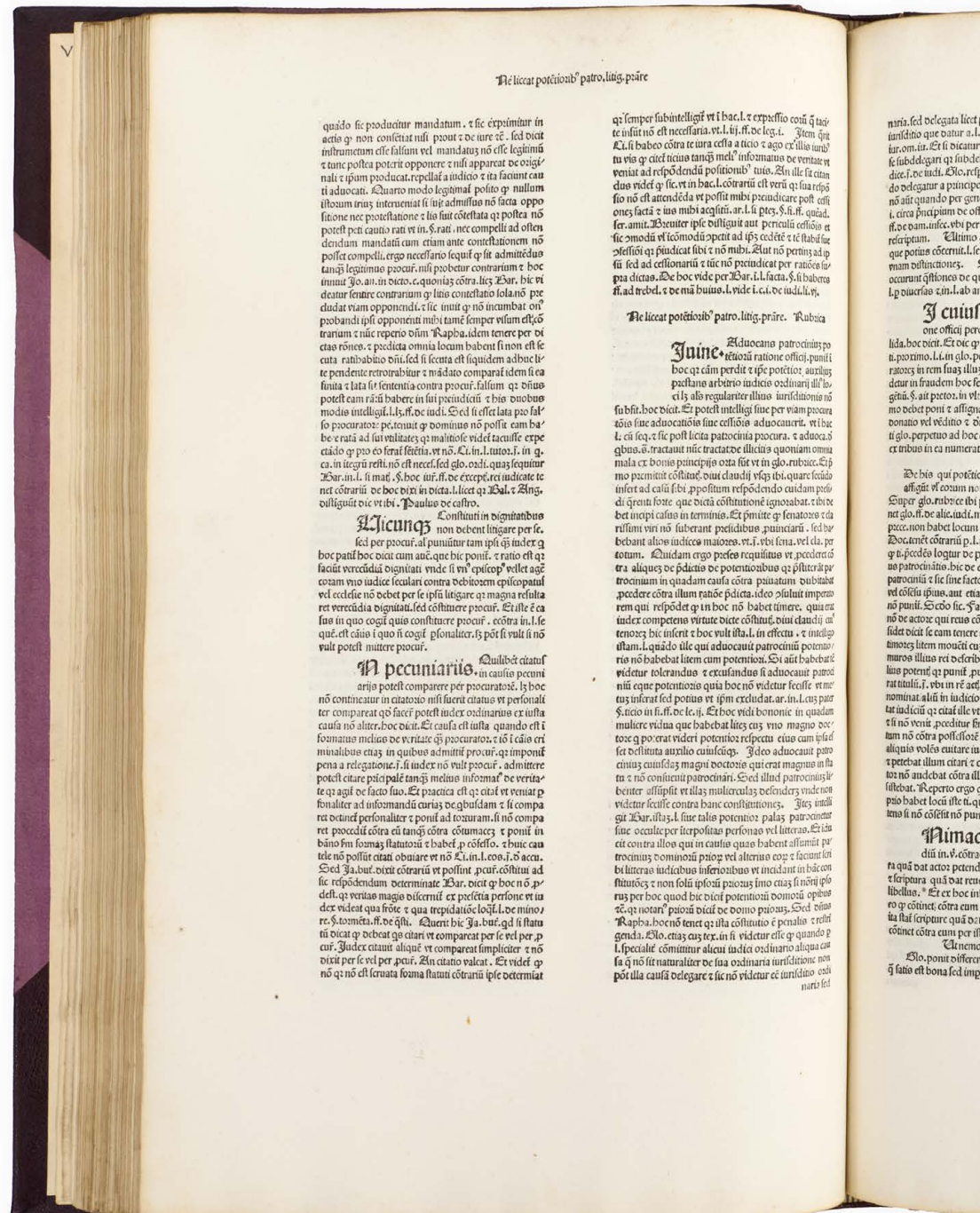
*Provenance:*

1. The German lawyer and humanist Willibald Pirckheimer (1470–1530), a close friend of both Albrecht Dürer and Erasmus, **with his large woodcut armorial bookplate designed by Dürer** (transferred from previous binding). The present bookplate is the variant with the three lines of inscription (in Hebrew, Greek and Latin) above the image, printed from a separate block c. 1502.

2. Pirckheimer's descendant Willibald Imhoff (1518–1580), thence by descent to Hans Hieronymus Imhoff (b. 1569), who in 1636 sold Pirckheimer's library to:

3. Thomas Howard, Earl of Arundel, Duke of Norfolk (1585-1646), whose library in 1667 became part of the 6<sup>th</sup> Duke of Norfolk's gift (at the diarist John Evelyn's instigation) to the Royal Society.

4. The Royal Society, with 'Nullius in verba' bookplate (transferred from previous binding) on front pastedown and with their sold stamp on verso of last leaf, almost certainly among the books sold by them to Bernard Quaritch in 1873.





5. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.  
6. Stonyhurst College, with stamp on f. [2]<sup>r</sup> and verso of final leaf.

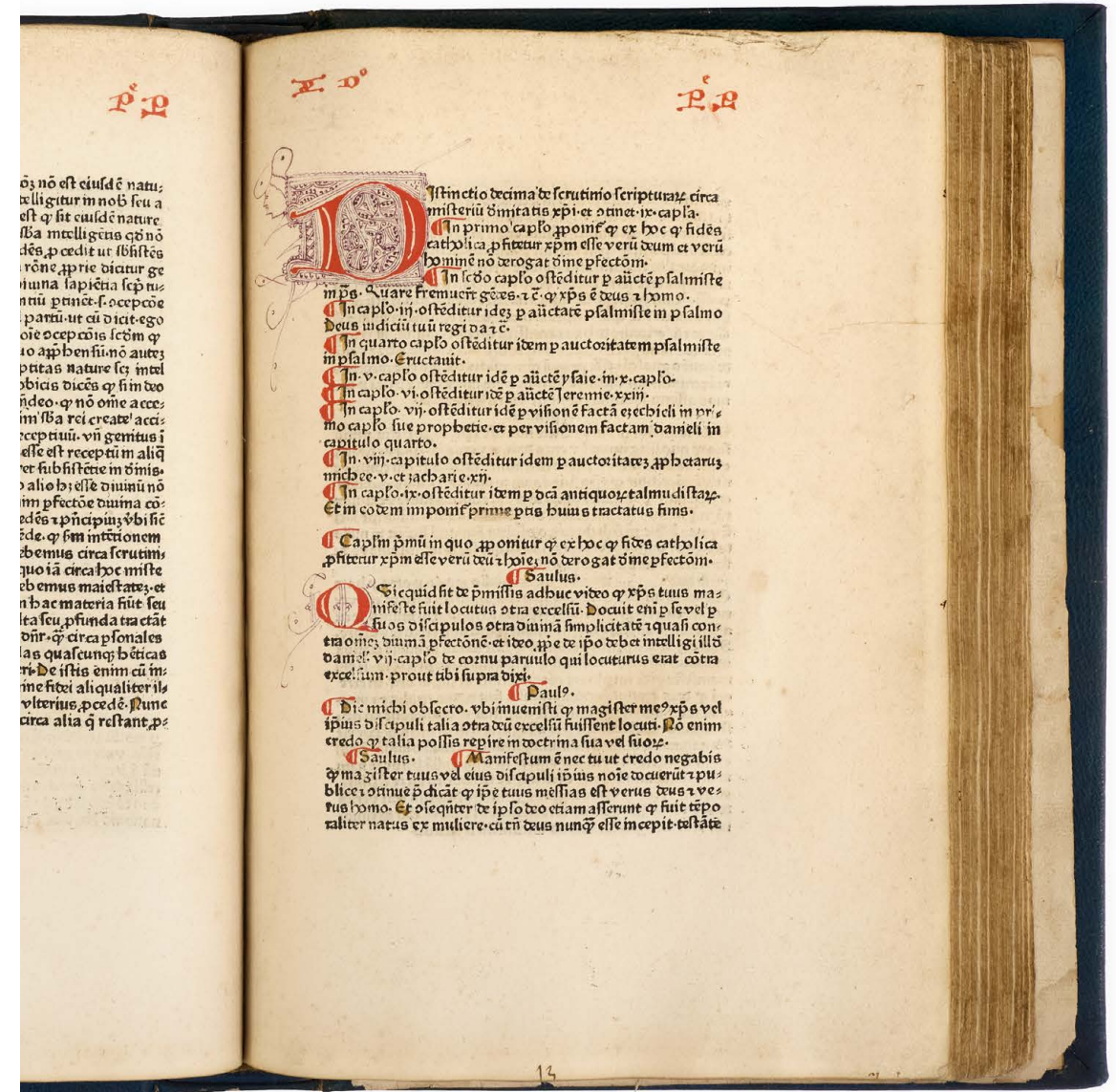
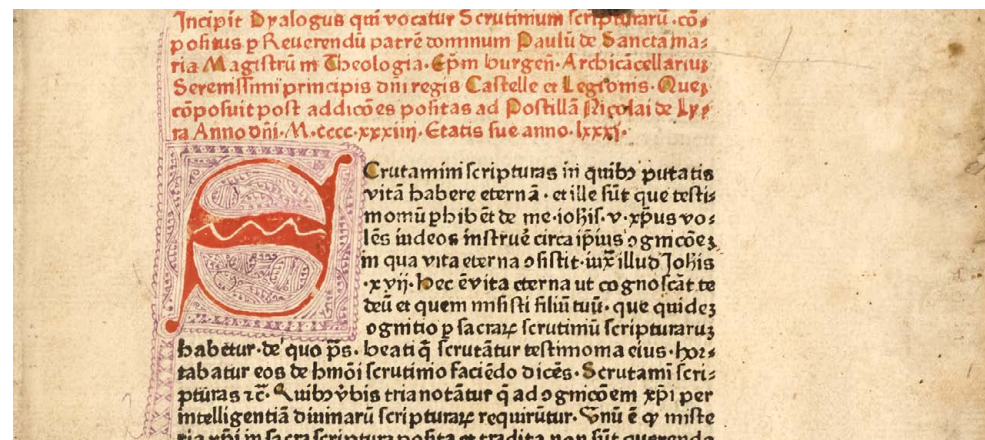
H 4600\*; BMC V 309; GW M29995; Goff P-163 (one copy only); ISTC ip00163000 (recording only one other copy in the UK, at the British Library, and only one in the US, at Harvard).

## The Origin of Christian Hebraism

**50 PAULUS de Sancta Maria.** *Scrutinium scripturarum.* [(Colophon:) Mainz, Peter Schoeffer, 7 January 1478.]

Chancery folio, ff. [217] (of 218); [a-b<sup>10</sup> c<sup>12</sup> d-k<sup>10</sup> l<sup>8</sup> m-r<sup>10</sup> s<sup>12</sup> t-x<sup>10</sup> y<sup>6</sup>] (without final blank [y6]); gothic letter, first heading and colophon printed in red, woodcut printer's device in red below colophon, initials supplied in red with purple penwork decoration and marginal extensions, red paraphs and manuscript headlines, yellow initial strokes, traces of manuscript quiring and ink notes for the rubricator (see below); [a]1 dust-stained and frayed at fore-edge, some scattered staining, final leaf dampstained with chip to fore-edge; bound in late nineteenth-century blue pebble-grained morocco over wooden boards, Schoeffer device blocked in gilt to front board, spine lettered directly in gilt; spine somewhat sunned; early ink inscription to [a]1<sup>r</sup> (deleted in ink), contemporary marginal annotations to a few pages, armorial bookplate of John Vertue (1826–1900) to front pastedown. £12,500

Fifth edition (first Strassburg, not after May 1470), the first published by Peter Schoeffer in Mainz, of this influential treatise of Christian Hebraism cited by Erasmus, Thomas More, Luther, and Reuchlin, among others, by the Spanish converso bishop Paulus de Sancta Maria (c. 1351–1435). Our copy retains the printer's instructions to the rubricator.





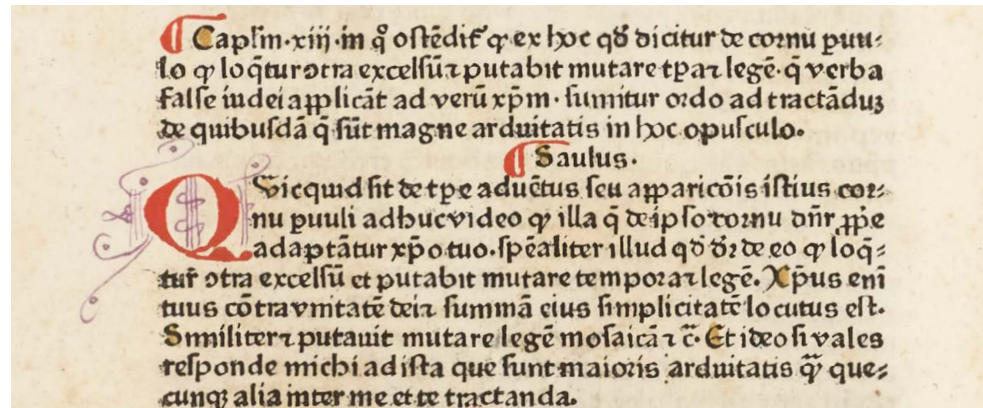
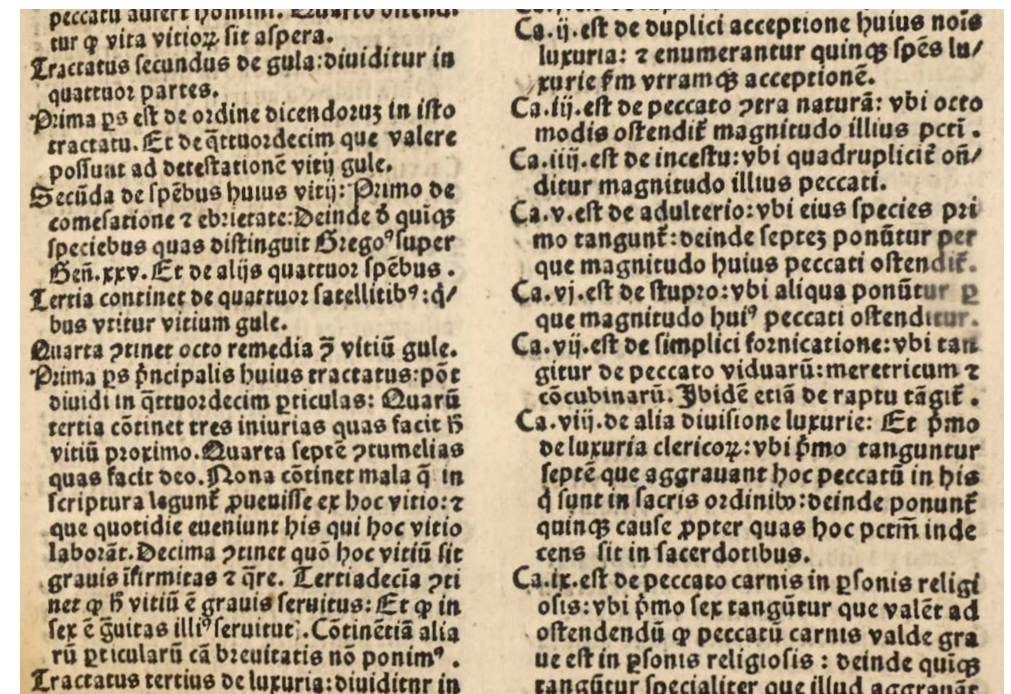
## Innovative Catalogue of Sins and Virtues – Read by Dante and Chaucer

**51 PERALDUS, Guilelmus.** Summarium summe virtutum et vitiorum per figuras. [(Colophon:) Basel, Johann Amerbach, 1497.]

4to, ff. [xiv], 174, 142; π<sup>14</sup> aa<sup>8</sup> bb<sup>4</sup> a-x<sup>8</sup> y<sup>6</sup> A-R<sup>8</sup> S<sup>6</sup>; gothic letter, text in double columns; small wormholes in first few leaves, occasional light marginal soiling or staining, small holes in final leaf, but a very good copy; bound in contemporary south German blind-stamped pigskin over wooden boards, holes in boards from five bosses (now lacking), paper label (chipped and faded) to spine, remains of two clasps including nails to front board from the catchplates, first and last quires guarded in manuscript waste on vellum (late thirteenth-century, from an unidentified theological work, in a German book hand), leather index tabs, sewn on 3 double cords pegged in; extremities slightly rubbed; contemporary purchase note 'Constat 5 [-?]' to turn-in of front board, ink inventory number 'N: 262' to inside front board, a few contemporary annotations in quire B, seventeenth-century inscription of the Capuchin convent of Landshut to title-page and second leaf.

£4250

Early edition (third complete) of Peraldus's widely influential thirteenth-century manual of vices and virtues, whose classification of moral traits permeated the medieval literary tradition from Dante's representation of sloth and avarice to Chaucer's treatment of vices in his *Canterbury Tales*.



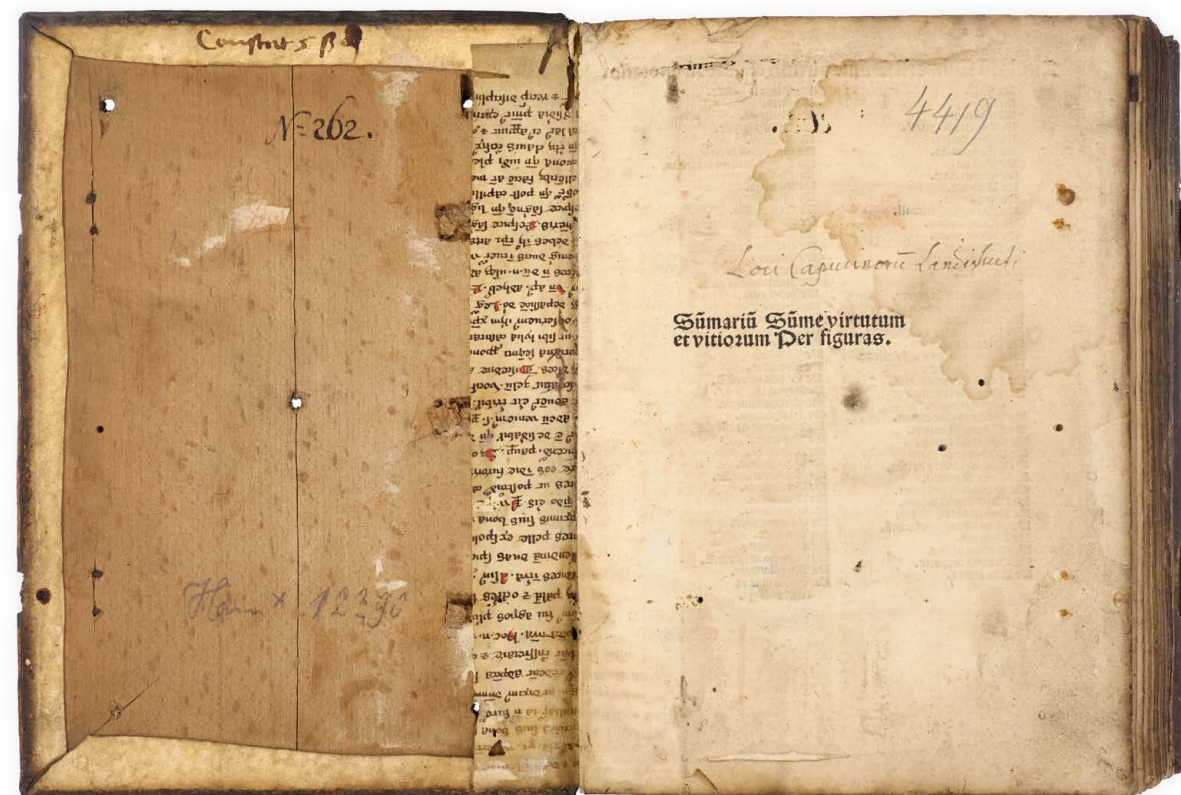
Originally a rabbi and scholar named Solomon ha-Levi, Paulus de Sancta Maria (or Paulus Burgensis) converted to Christianity just before the 1391 series of massacres of Jews in Spain and became instrumental in the proselytising of Spanish Jews, eventually being appointed Bishop of Burgos in 1415.

His dialogue *Search of the Scriptures* (a title taken from John 5:39, which begins 'Scrutamini scripturas') recruits not just the Hebrew Bible but also the Talmud and other Jewish texts and pits the Christian Paul against the Jewish Saul. Paul expounds the idea that Jewish conversos should be proud of their Jewish heritage because of the obvious trajectory from Judaism towards Christianity, while also utilising quotations from the Talmud to support Christianity against Jewish beliefs. Although filled with views which were used by Alfonso de Spina, Geromino de Sante Fé, and other Spanish writers hostile to the Jews, this work of polemic also acted as a conduit for the rabbinic tradition: 'Its introduction of rabbinic esotericism provided its Latin-reading audience new historical and theological grounds for the integration of rabbinic authority within Christian scholarship and history. In doing so, it embodied what could be considered a distinct "converso voice," which challenged the customary religious boundaries between Judaism and Christianity' (Yisraeli). It was a text used by Johann Reuchlin in the early sixteenth century to justify the preservation of sacred Hebrew texts, against those who would have had them all destroyed.

This edition is a page-for-page reprint of the two earlier Strasbourg editions by Johann Mentelin of c. 1470 and c. 1474. As this is a tall copy retaining some deckle edges, we are afforded an insight into the modes of interaction between printer and rubricator: traces of tiny instructions in ink indicating the headlines for the rubricator appear at the top of several leaves, as well as tiny letters in the margins for the decorated initials, and some manuscript signatures. The penwork decoration for several of the initials incorporates sketches of a man's head in profile facing left. The rubricator has also corrected the text on the first page of chapter XV, where the names of the characters (Magister and Discipulus) were transposed in the printing.

HC 10766; BMC I 34; GW M29976; Goff P205; BSB-Ink P-48; Bod-inc P-048; ISTC ip00205000. See Yisraeli, 'From Christian Polemic to a Jewish-Converso Dialogue: Jewish Skepticism and the Rabbinic-Christian Traditions in the *Scrutinium Scripturarum*' in *Medieval Encounters* 24 (2018), pp. 160–196.





Peraldus (Peyraut, Perrault, or Paraldus; 1190–1271), a Dominican of Lyons, composed his treatises on vices and on virtues in around 1236; they appear separately in the medieval manuscript tradition, and while the first appearance in print was just of the treatise on virtues (printed in Basel in c. 1475), subsequent printed editions contained both.

‘Peraldus’ interest in the education and reformation of both the individual soul and the collective souls of Christian society permeates the *Summa on the Vices*. Though the work serves a very practical purpose as a handbook for homiletic pedagogy, its practicality does not foreclose its wider reach. Peraldus took an innovative approach to ordering the sins, varying their sequence from what had become a more well-established arrangement. Though Peraldus’ list begins in the sins of the flesh, as had the early monastic lists of eight capital vices, it ends with envy, wrath, and the sin of the tongue, the last of which Peraldus includes, he says, because “this sin remains after the other sins.” ...



'But its treatment of the vices extended far beyond the boundaries of the Order of Preachers; it determined the form and content not only of many Latin treatises on the seven deadly sins and contrary virtues for confessors and preachers, but also of just as many vernacular texts on the vices, including the *Fiore di virtu*, the *Somme le roi* ... and many others. Its influence extended to a number of other genres, as well: encyclopedias (such as Brunetto Latini's *Li livres dou tresor*), or penitential manuals such as Heinrich von Langenstein's *Erchantnuzz der sund*, or the work of poets like Dante Alighieri and Geoffrey Chaucer. It was, in fact, so essential that by the fifteenth century Jean Gerson, when he was chancellor of the University of Paris, observed that **the loss of all the books in the world could be tolerated if only Peraldus' *Summa on the Vices* (and his treatment of the virtues) would survive**' (Newhauser, 'Pride, the Prince, and the Prelate: Hamartiology and restraints on power in William Peraldus' *Summa de vitiis*', in *La pathologie du pouvoir: vices, crimes et délits des gouvernants* (2016), pp. 241–243).

The same two stamps appear on a binding now in Stuttgart (on a Venetian imprint from 1484) which has been assigned to the workshop 'Blüte Frei ii a' in southern Germany (EBDB w003613), though very similar tools were in use across Germanic lands at this date.

*Provenance:* The Capuchin convent in Landshut (Bavaria) was founded in 1610 and dissolved in 1802.

HC 12390\*; BMC III 758; GW 12055; Goff P86; BSB-Ink G-525; Bod-inc G-333A; ISTC ip00086000.

## Petrarch in White Calf

**52 PETRARCH, Francesco.** Li sonetti canzone triumphhi del Petrarca con li soi commenti non senza grandissima e vigilantia et summa diligentia correpti et in la loro primaria integrita et origine restituti noviter in littera cursiva studiosissimamente impressi. [(Colophons:) *Venice, Gregorio de' Gregori, May 1519; – Venice, Bernardino Stagnino, June 1519.*]

Two parts in one vol., 4to, ff. I: 158, II: [vi], 63, 86–184; lacking II ff. 64–85; large woodcut initials, with 5 full-page woodcut illustrations (of 7, without the Triumphs of Death and Fame); small wormhole to first few leaves, old repairs in gutter to quires L and M obscuring a few words of text, occasional foxing; **bound in contemporary Milanese white calf over wooden boards, most likely by the Christina of Denmark Binder (see below)**, boards richly gilt to a panel design, spine gilt in compartments, vestigial ties, edges gilt and gauffered to a ropework design; rebacked in sheep with spine piece partially relaid, endpapers renewed, a few small wormholes in spine, textblock cracked in places; old inscriptions washed from titles and final leaf (the last dated '1696'), white leather gilt armorial booklabel of John Roland Abbey and engraved booklabel of Charles van der Elst to front pastedown; housed in a brown cloth box, spine lettered in gilt. £4000

Early Venetian edition of the vernacular verses of Petrarch in a very fine and unusual Milanese binding of white calf, from the celebrated library of John Roland Abbey.







The text of Petrarch's collection of lyric poems (now called the *Canzoniere*) and six poetical allegories of triumphs (*Triumphs*) is reprinted from the 1513 Stagnino edition, disregarding the revisions made by Bembo for Aldus' 1501 edition. The extensive commentary for the *Canzoniere* is by Francesco Filelfo, completed after his death by Girolamo Squarzacico for the 1484 Venice edition, together with a dedication and a life of Petrarch attributed to the fourteenth-century Antonio da Tempo; this was the commentary used for all editions of the *Canzoniere* until 1525 (Richardson, *Print Culture in Renaissance Italy*, p. 35; the 1501 Aldine octavo edition prepared by Pietro Bembo had no commentary). Like the Aldine editions, this is printed in *littera cursiva* (in two sizes, the smaller size used for the commentary), as announced on the title-page. The text is accompanied by full-page woodcuts depicting the Triumphs of Love (+6°), Chastity (FF8°), Time (VV6°), and Divinity (YY3°), originally cut for the 1508 Stagnino edition, and by a landscape scene in which Petrarch, with books in his lap and at his feet, is crowned by Apollo (A3°), originally cut for the 1513 edition.

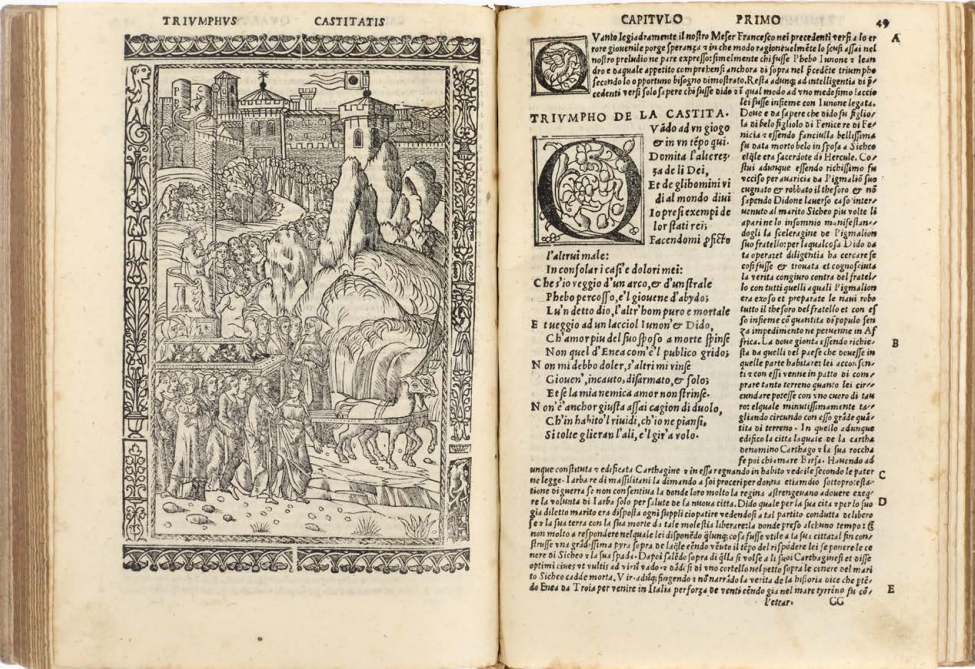
The elegant white calf binding, with distinctive tools of crossed palm and laurel branches and floral cornerpieces, can be attributed to the Christina of Denmark Binder. An 'excellent binder' active in Milan during the Sforza restoration in the 1520s and '30s, he is named for the wife of Francesco Sforza, Duke of Milan, for whom he made several bindings (Hobson, p. 343). The attractive border is composed of a repeated 'Raffaellesca' tool, so-called for its origin in Raphael's *Logge Vaticane* (see Macchi); while there does not seem to be a direct connection to bindings made for Jean Grolier or to his library, the 'Raffaellesca' border stamp and the vase of flames stamp also appear together on a copy of the *Hypnerotomachia Poliphili* bound in Milan for a friend of Grolier's, the French treasurer Florimond Robertet (now attributed by Hobson to the Putti Binder of Milan, *op. cit.*, p. 334).

Provenance:

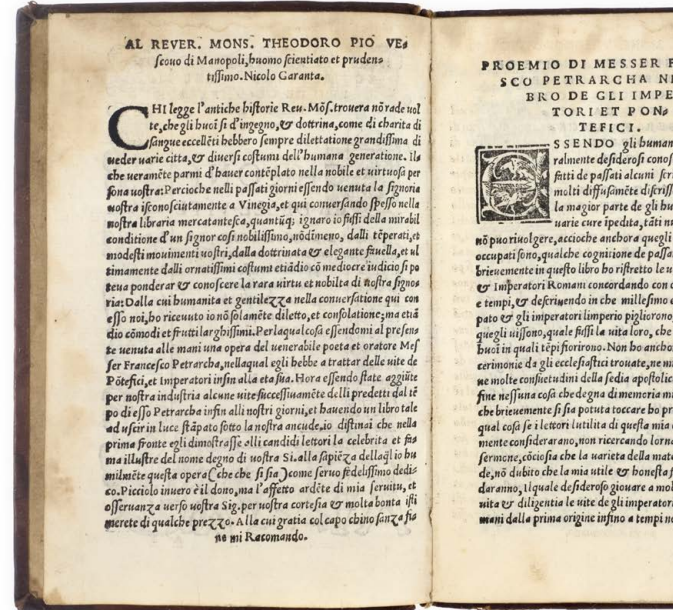
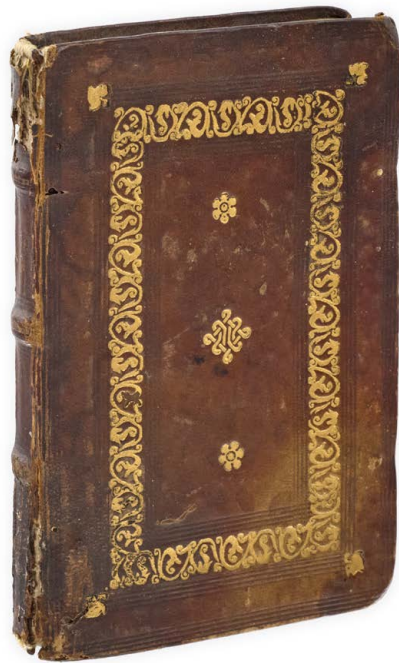
1. John Roland Abbey (1894–1969), with his inventory number 'J.A. 2779' and acquisition date '25.2.1946' to rear free endpaper; his third sale, Sotheby's, 21 June 1967, lot 2083 ('fine contemporary Milanese binding'), to Maggs.

2. Charles van der Elst (1904–1982), whose library was sold in Monaco in 1985 and elsewhere.

USTC 847804; EDIT16 CNCE 26940; Sander 5621; Biblioteca Petrarcesca Reiner Speck 201; not in Mortimer, *Harvard Italian*; Macchi, *Dizionario illustrato della legatura* (2002). See Hobson, *Decorated Bookbindings in Renaissance Italy outside Rome & Venice* (2025), pp. 343–351.





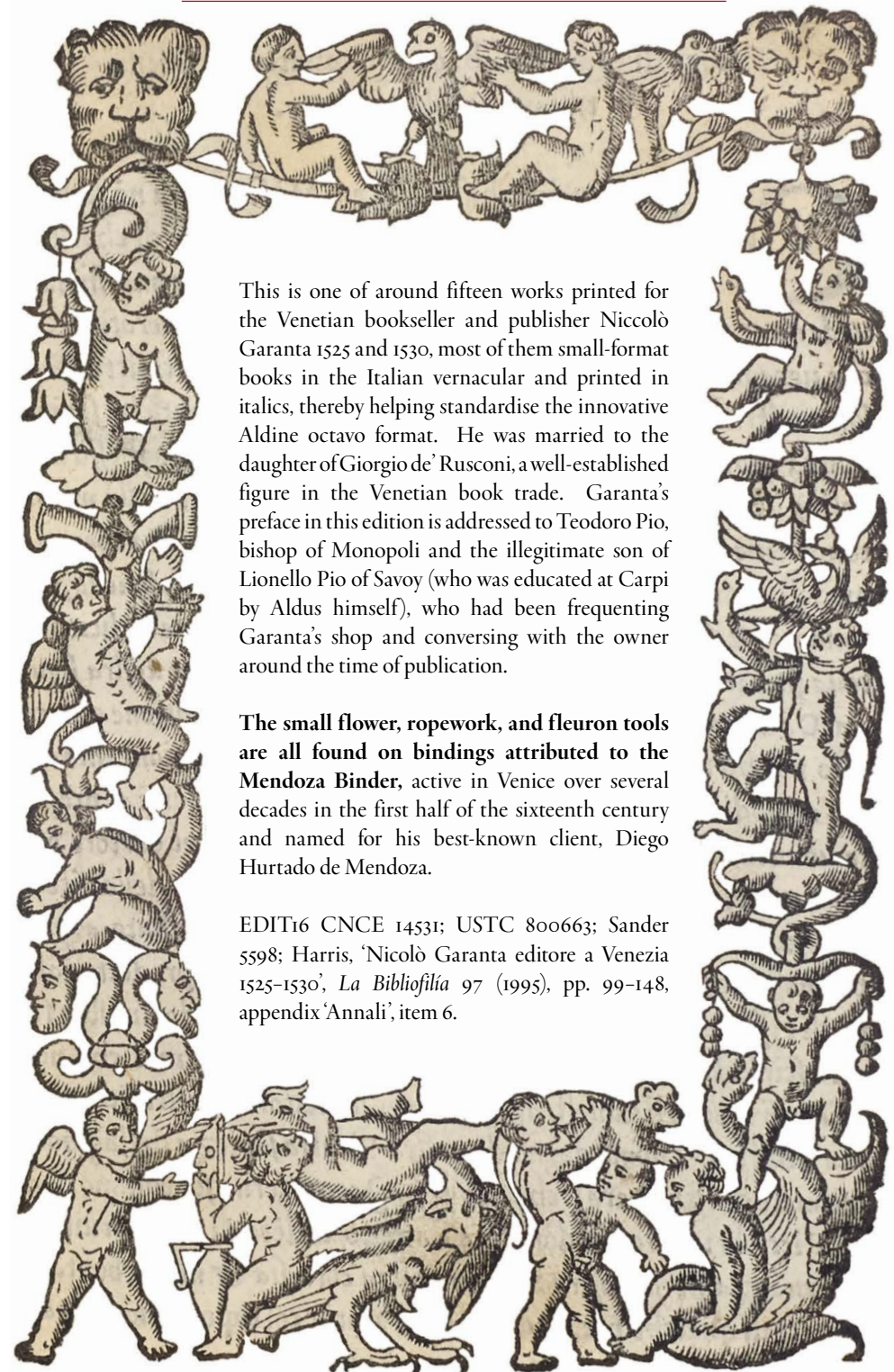


## Pseudo-Petrarch's Rulers of Empire and Church

**53 PETRARCH, [Pseudo-].** *Chronica delle vite de pontifici et imperatori romani* composta per M. Francesco Petrarca alla quale sono state aggiunte quelle che da tempi del Petrarca insino alla eta nostra mancavano. [(Colophon:) Venice, Gregorio de' Gregori [for Niccolò Garanta], September 1526.]

8vo, ff. '120' (recte 118), [2]; title within woodcut border, woodcut initials, woodcut Garanta dolphin device to final verso; slight dampstaining to first few quires, but a very good copy; **handsomely bound in contemporary Venetian calf, probably by the Mendoza Binder**, boards panelled in gilt, spine ruled in gilt and blind, edges stained blue, vestigial ties to fore-edge, sewn on 3 split tanned thongs; a little stained and worn, spine chipped with losses at head and tail and short cracks to front joint, corners bumped, free endpapers removed. **£1500**

**An attractive pocket edition of a history of popes and emperors spuriously attributed to Petrarch.** It is more likely, however, a loose adaptation of the thirteenth-century chronicle of Martinus Polonus given a late fifteenth-century Florentine makeover at the hands of the San Jacopo a Ripoli press, where it was first printed in 1478. The fiction of Petrarch's authorship is carried through beyond the title, in a false explicit coinciding with the end of Petrarch's life, before a 'continuation' section bringing the text up to the time of printing. The text spans rulers from Julius Caesar to Clement VII, arranged chronologically, and the volume is provided with a convenient index of names, albeit without distinguishing between people of the same name. Some copies of this edition, unlike ours, lack some printed foliation in quire L (Harris, p. 130).

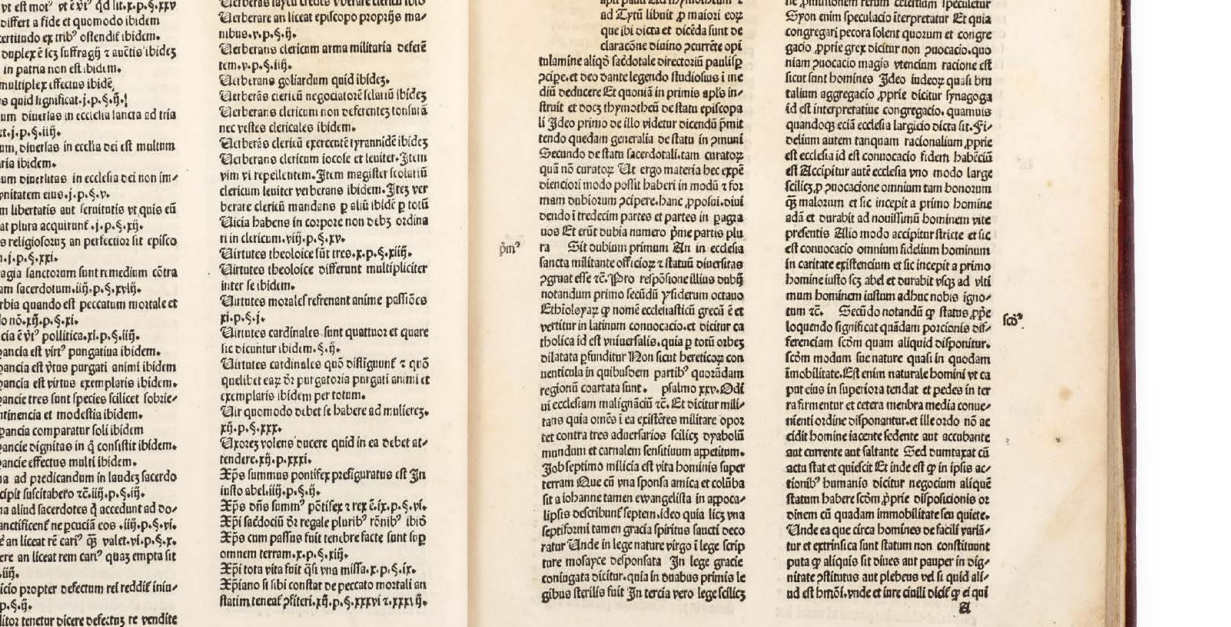


This is one of around fifteen works printed for the Venetian bookseller and publisher Niccolò Garanta 1525 and 1530, most of them small-format books in the Italian vernacular and printed in italics, thereby helping standardise the innovative Aldine octavo format. He was married to the daughter of Giorgio de' Rusconi, a well-established figure in the Venetian book trade. Garanta's preface in this edition is addressed to Teodoro Pio, bishop of Monopoli and the illegitimate son of Lionello Pio of Savoy (who was educated at Carpi by Aldus himself), who had been frequenting Garanta's shop and conversing with the owner around the time of publication.

**The small flower, ropework, and fleuron tools are all found on bindings attributed to the Mendoza Binder**, active in Venice over several decades in the first half of the sixteenth century and named for his best-known client, Diego Hurtado de Mendoza.

EDIT16 CNCE 14531; USTC 800663; Sander 5598; Harris, 'Niccolò Garanta editore a Venezia 1525-1530', *La Bibliofilia* 97 (1995), pp. 99-148, appendix 'Annali', item 6.





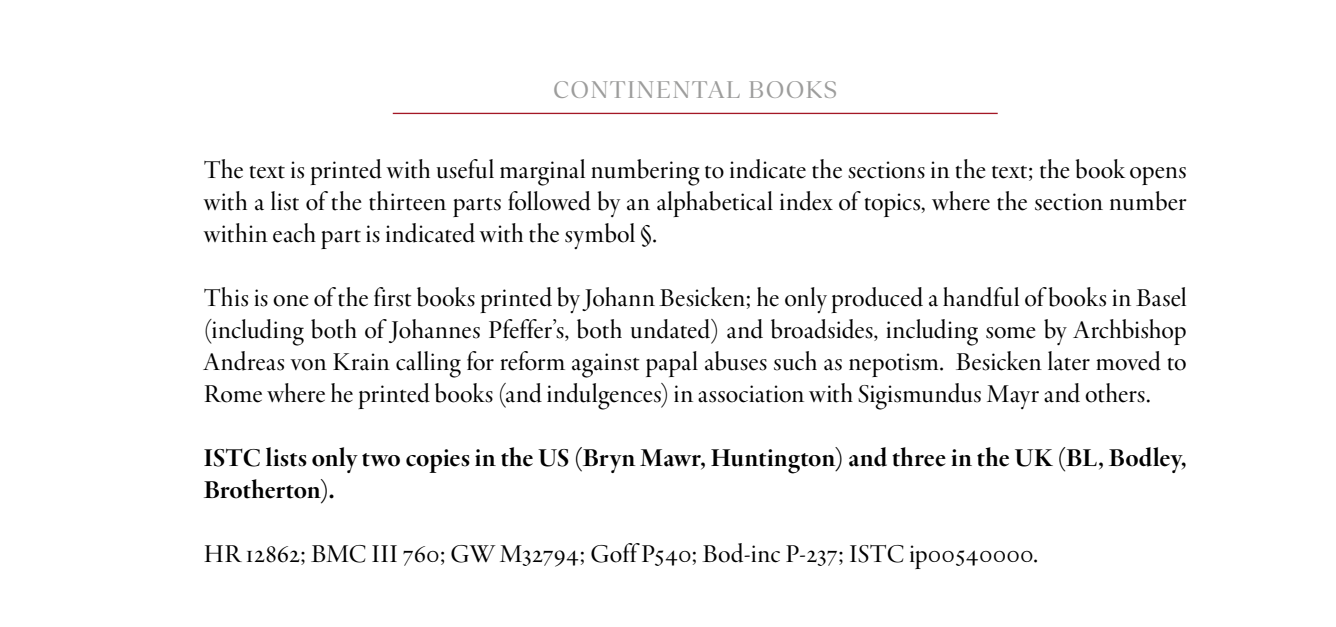
## First and Only Incunable Edition

54 PFEFFER DE WYDENBERG, Johannes. [Directorium sacerdotale.] [Basel, Johann Besicken, after 20 December 1482.]

Chancery folio, ff. [104]; \*A<sup>10</sup> B-F<sup>8</sup> G-H<sup>6</sup> I-L<sup>8</sup> M-N<sup>6</sup>; gothic letter, double column; a few small stains to \*r (blank) with two small chips at fore-edge, 3 small wormholes to first leaves, occasional light foxing, nonetheless a very good copy; eighteenth-century dark red sheep, spine gilt in compartments and lettered directly in gilt, edges speckled red, marbled endpapers; a few small stains and scuffs, neat repairs at extremities; old ink inscription washed from head of A1, a few early annotations (washed but still legible), nineteenth-century armorial bookplates of John Peacock and of John Vertue (1826-1900) to front pastedown. £6500

First and only incunable edition, very rare, of a guide for priests written by the first theology professor at the University of Freiburg, provided with a helpful system for locating passages in the text.

Johannes Pfeffer (1415-1493), of Weidenburg, studied in Heidelberg before becoming the first professor of theology at the University of Freiburg in 1460. This guide for priests was based on his lectures regarding the epistles of Paul to Timothy and Titus; it is one of only two works of his to be printed (the other being a treatise on indulgences). The *terminus post quem* for the printing is provided by the date of completion at the end of the text, which is given as 20 December 1482.

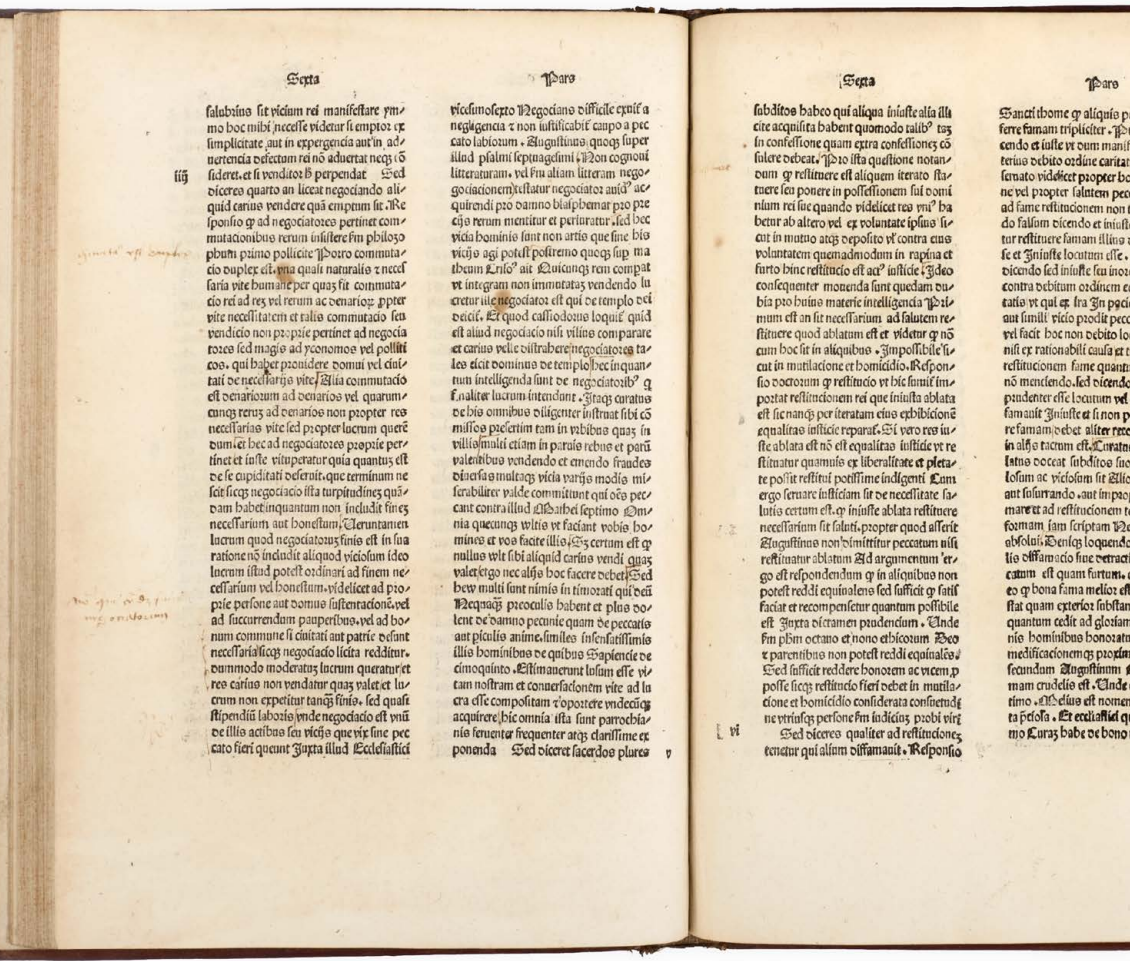


The text is printed with useful marginal numbering to indicate the sections in the text; the book opens with a list of the thirteen parts followed by an alphabetical index of topics, where the section number within each part is indicated with the symbol §.

This is one of the first books printed by Johann Besicken; he only produced a handful of books in Basel (including both of Johannes Pfeffer's, both undated) and broadsides, including some by Archbishop Andreas von Krain calling for reform against papal abuses such as nepotism. Besicken later moved to Rome where he printed books (and indulgences) in association with Sigismundus Mayr and others.

ISTC lists only two copies in the US (Bryn Mawr, Huntington) and three in the UK (BL, Bodley, Brotherton).

HR 12862; BMC III 760; GW M32794; Goff P540; Bod-inc P-237; ISTC ip00540000.





## The Sunderland Copy

**55 PIUS II, *Pope* (Enea Silvio PICCOLOMINI); Nicolaus DE WYLE, *editor*.** [Epistolae familiares; De duobus amantibus Euryalo et Lucretia; Descriptio Urbis Viennensis.] [Reutlingen, Michael Greiff, not after 1478.]

Chancery folio, ff. [215] (of 216); [a-c<sup>10</sup> d<sup>8</sup> e-s<sup>8/10</sup> t<sup>10</sup> v<sup>8</sup> x-y<sup>10</sup> z<sup>8</sup> A<sup>6</sup>] (without final blank [A6]); roman letter; very slight ink stains on first few leaves, old marginal repairs to [a8], [h6], and [m], marginal paper-flaw to [h2], two small wormholes to upper margins of last few quires, small marginal tear to last two leaves, otherwise a very good copy; early eighteenth-century English red morocco plausibly by Thomas Elliott (see *provenance*, below), gilt Harleian-style border, spine gilt in compartments and lettered directly in gilt, fore-edges with small manuscript title 'Eneas Silvius in epi[sto]lis' (edges untrimmed from previous binding), marbled endpapers; joints cracked, spine a little faded, endcaps chipped; early notes to ar (blank) including the title and an ownership inscription in a German hand ('Her[r] hans vo[n] stürg[?]', a few manuscript annotations and underlinings with manicules in red or black ink, early manuscript signatures, Quaritch's Sunderland Library bookplate and armorial bookplate of John Virtue to front pastedown, early twentieth-century paper shelf label to front board. £12,500

First combined edition of Pius II's personal correspondence, his best-selling epistolary erotic novel the *Tale of Two Lovers*, and his *Description of the city of Vienna*, which appears here in print for the first time.

The *Epistolae familiares*, first printed in 1470, here in their fourth edition and mostly composed before Piccolomini's papacy, modelled the humanist use of the epistolary genre, addressing a range of recipients (friends, scholars, princes) with literary, political, moral, and religious discussions, uniting personal narrative with public instruction. Their printing was often combined with the enormously popular, pioneering epistolary erotic *Tale of Two Lovers*, which had also been composed by Piccolomini before taking holy orders, had first appeared in an edition of 1467–70, and enjoyed very many editions throughout the fifteenth century. Set in Siena and alternating letters with dialogue, this stylistically innovative novella frankly explored adulterous love, with associated passionate longing and dangers, joining classical with medieval motifs of erotic poetry and rhetoric.

Printed here for the first time is Piccolomini's *Description of the City of Vienna* (ff. 213<sup>v</sup>–215<sup>r</sup>), which dates from his time there as ambassador on behalf of the Council of Basel, in 1438. He notes Vienna's large size, the wealth and prosperity of its population, and its general sense of liveliness and solidity, whilst taking issue with the 'backwards', non-humanistic, overly scholastic methods of its University, compared with the intellectual, architectural, and artistic modernity of Italian cities and centres of culture.

The German origin of this edition reflects Pius II's importance and influence on contemporary German lands, following his time spent there. The editor, Nicolaus de Wyle (c. 1410–1479), was a municipal official in Nuremberg and then Esslingen; he was a correspondent of Piccolomini in the 1450s and they met in person at court in Vienna. He translated the *Tale of Two Lovers* into German (first printed c. 1477–1478) and had this selection of letters by Piccolomini printed in either Reutlingen or Esslingen (current scholarship favours Reutlingen).











In finē ps cantici da:  
uid. **Q** Propheta  
christi aduentū annū:  
ciat. inimicorū eius  
supbiā gprimendā. et  
de eius assumptōe in  
celos **Psalmus lxxvij.**

**E**rgat deus et  
dissipetur inimi  
ci eius: et fugiant qui  
oderūt eū a facie eius  
**S**icut deficit fumus  
deficiant: sicut fluit ce  
ra a facie ignis sic pe  
reant peccatores a fa  
cie dei

**E**t iusti epulentur et  
exultent in conspectu  
dei: et delectentur in  
leticia

**Q**uātate deo psalmū  
dicite nomī eius: iter  
facite ei qui ascendit  
super occasum: domi  
nus nomen illi

**I**llūia dñe vultum  
misericordiā nobis  
nemq; largire. **Pe**

**Q**uim istius nois sc  
aduertere. qz dum fin  
apponitur. Significat  
nale principii. sicut ip  
Ego principii. **H** D  
ligentiā mentis signif  
ci est (vt iam dictum e  
voce cantari

**Q**uētit apbā resurr  
dissiparentur aduersa  
inestimabilis pena mi  
cie fugiant. cuius vbi  
Qui oderunt eum. eo  
pertinacia constiteran

**Q**uēmus est ex flamm  
li. tenebrosa cōglobat  
licur. tñ p inane tenu  
cunt fumiferas action  
supbia faciente consum  
sua elatōe deficiāt. S  
reunt pctōres a facie  
a facie ignis consumitu  
fumi posse penit. qu  
di sūt. h a facie dei toll  
ab igne soluat. natur  
mollescant a pcti duri  
vt saluentur

**H** Epulētur iusti: qui  
cia. et qui vicia nō hñ  
Exultēt in cōspctū dei  
ste metuūt. ipi? muni  
gaudeāt. In leticia qz  
nullo fine claudendā.

**Q**uātate em dñe. qu  
ro sp et fideli aio cōtu  
opa facit que ille pcep  
vīa purificata ppatē  
troire. Qui ascēdit sup  
et victor remeavit ex  
nomē illi. vt nemo du  
torē et deū. quē iudei  
dendū putabant

The Benedictine monastery of Sankt Stephan in Würzburg had its own bindery, active between around 1485 and 1516 (the monastery was dissolved c. 1803). The elegant printing, with the text of the Psalter in a distinctive large font to allow space for Bruno's extensive commentary alongside it, is ascribed to Georg Reyser, who was the printer for the diocese of Würzburg from 1479; he also produced liturgies for the use of Würzburg, almanacks, and other official publications. The bishop of Würzburg at this time was Rudolf von Scherenberg, a long-term incumbent of the episcopal throne, from 1466 until his death in 1495; he was an active administrator who consolidated the finances of the diocese and, in particular, sought to standardise the liturgy.

This commentary is attributed to Bruno of Würzburg (c. 1005–1045), a Franconian nobleman appointed as bishop in 1034; it is an assembly of extracts from commentaries written by the Church Fathers as well as Bede, and in particular by Cassiodorus. In common with other eleventh-century commentaries on the Psalms, it contains anti-Semitic interpretations of numerous passages, which were subsequently used to inflame anti-Jewish feeling; in 1488 Rudolf expelled the Jews from his diocese.

#### Provenance:

1. Frederic Perkins (1780–1860) of Chipstead Place, Kent, brother of the bibliophile and brewer Henry Perkins (whose collection included two Gutenberg bibles and several books printed on vellum). Frederic's library was sold at Sotheby's on 10 July 1889 (lot 282, sold to Ridler).
2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

HC 4011\*; BMC II 571; GW M36219; Goff P1046; BSB-Ink P-832; Bod-Inc P-510; ISTC ip01046000.



# The Aldine Greek Psalter

57 [PSALTER.] Justinus DECADYUS, *editor*. Ψαλτηριον. Venice, Aldus Manutius, [not after 1 October 1498].

4to , ff. [150];  $\alpha$ - $\theta^8$   $\iota^6$   $\kappa$ - $\nu^8$   $\omicron$ - $\upsilon^8$ ; Greek text printed in red and black, woodcut initials and headpieces,  $\alpha_3^r$  and  $\kappa_1^r$  within woodcut borders (very slightly shaved), text on  $\iota^r$  in its first setting with manuscript correction erased (*see below*); title-page and final verso dusty, first two leaves with very small wormhole,  $\alpha_2$  with small paper-flaw to inner margin and short split to backfold,  $\alpha_3$  with neatly erased inscription at head resulting in a small hole, light staining to  $\iota^r$ , small flaw to final leaf with neat repair to blank verso, nonetheless a good copy; early nineteenth-century russia tooled in gilt and blind, spine gilt in compartments and lettered directly in gilt, edges gilt; upper joint neatly repaired, tailband lacking, spine and corners a little rubbed; inscription '6 [...] in catalogo Edwards 1794' to front free endpaper verso, armorial bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882), to front pastedown.

**£45,000**

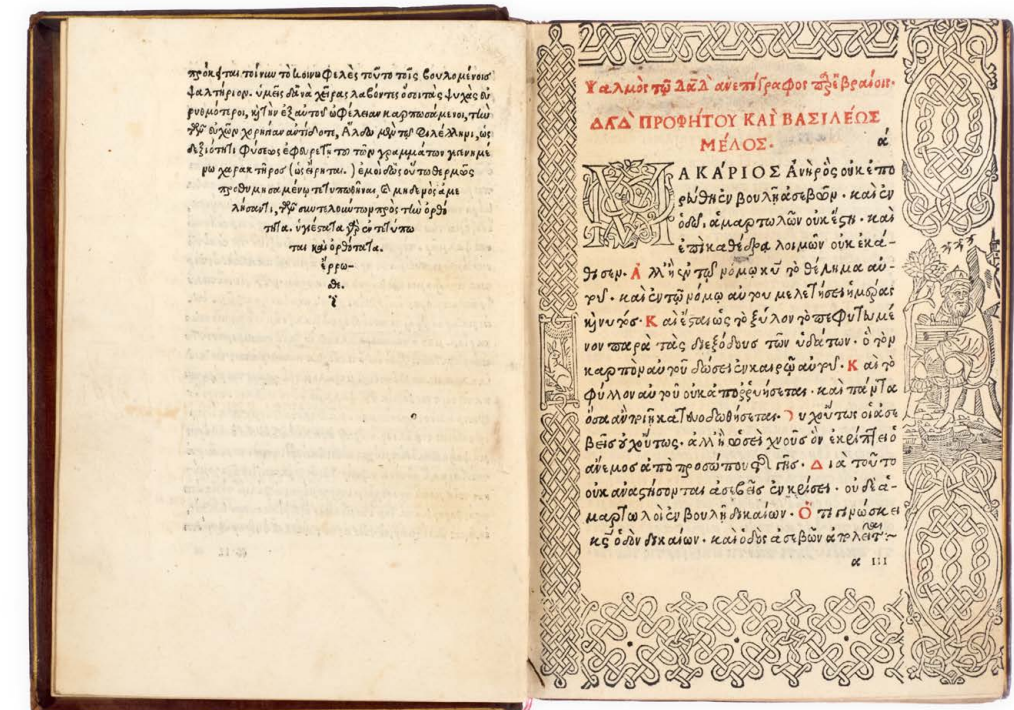
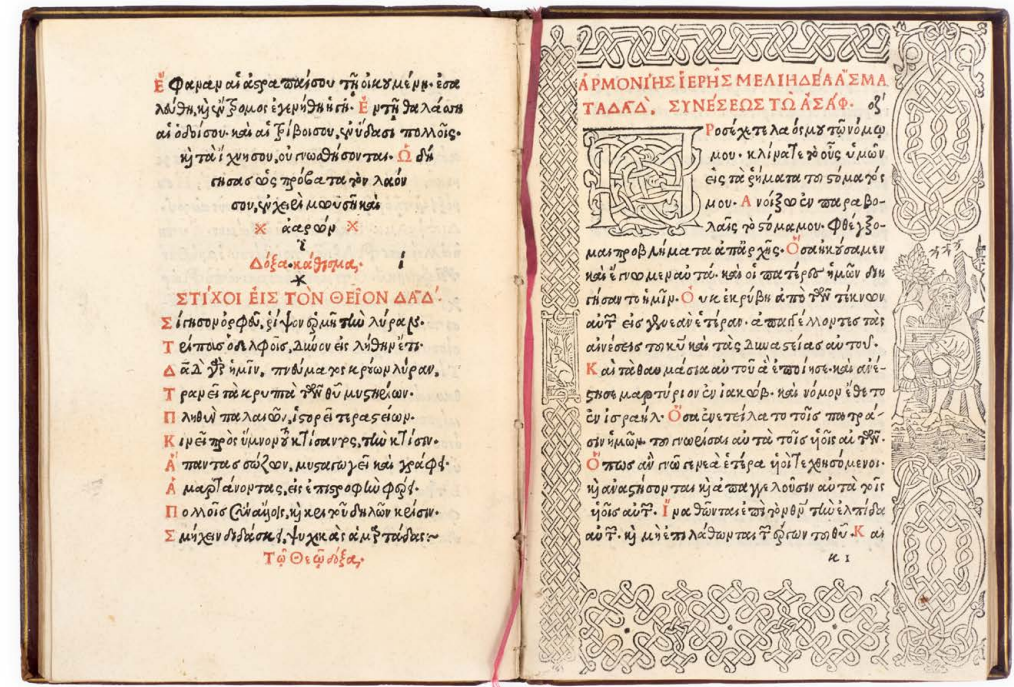
The elegant first Aldine printing of the Greek Psalter, following two earlier and plainer editions of 1481 and 1486, which had employed much simpler Greek typefaces with fewer ligatures and contractions.

The editor, the Corfiote Justinus Decadyus, addresses his preface to ‘the Greeks in Hellas’, indicating that the book was aimed at native Greek speakers as well as humanist scholars; the preface also mentions further liturgical Greek printing planned by Aldus. The *terminus ante quem* is provided by the inclusion of this work in Aldus’ advertisement of Greek books for sale, dated 1 October 1498, though the printing may have taken place as early as 1496.

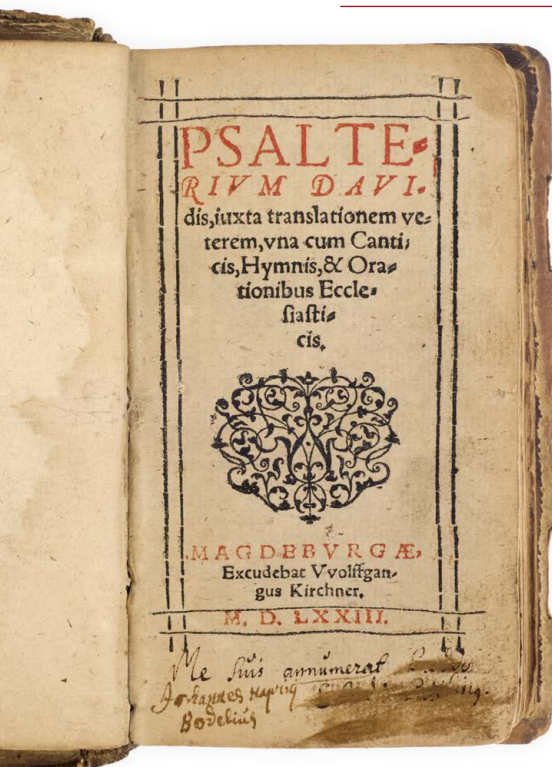
The text was originally misprinted with a line of text omitted from the top of leaves  $\mu^r$  and  $\rho^r$ . The mistake in quire  $\iota$  was noticed part-way through printing, with the text then added in manuscript at the head of the page on the sheets already printed and the remaining sheets reset with the text on the top two lines in a slightly smaller font; this copy belongs to the first state, though the manuscript text has now been erased. The missing line of text on  $\rho^r$  was seemingly not noticed before copies were distributed (Della Rocca de Candali, ‘Lost in transition: a significant correction in Aldus Manutius’s Psalterion (1496/98)’, in *The Library*, 7<sup>th</sup> series, 23 (2022), pp. 155–179, *appendix*, copy no. 108).

The 1794 catalogue of the bookseller James Edwards (1757–1816) does indeed contain a copy of this edition, item 2608, but in an old blue morocco binding.

HCR13452; BMC v 563; GW M36248; Goff P1033; ISTC ipo1033000; UCLA 29; *Aldo Manuzio tipografo* 29; Legrand I, 11; Renouard, p. 260, no. 8.







## Unrecorded and Annotated

**58 [PSALTER.]** Psalterium Davidis, iuxta translationem veterem, una cum canticis, hymnis, et orationibus ecclesiasticis. *Magdeburg, Wolfgang Kirchner, 1573.*

[bound with:]

**[MAGDEBURG, Hiob.]** Catechesis seu capita doctrinae sacrae cum brevi explicatione d. Mart. Lutheri. Graece et Latine. Hiobo Madeburgensi interprete. [(Colophon:) Wittenberg, Johann Krafft, 1565.]

Two works in one vol., 12mo; *Psalterium*: ff. '196' (recte 194), [9], [1, blank], title in red and black within double ruled frame with large ornament, woodcut initial; marginal paper-flaw to lower outer corner of D3; *Catechesis*: ff. [31] (of 32, wanting title leaf), text in Greek and Latin, woodcut initial; browned, occasional light marginal dampstaining, a few ink marks; otherwise good copies in contemporary blind-stamped tawed sheep over bevelled wooden boards, two brass catches, sewn on 3 double cords, bound with additional blanks at front and rear; very worn, losses to fore-edge and corners of front board, clasps wanting; circular dial drawn to front pastedown (once evidently with a volvelle), 11 pp. of seventeenth-century manuscript notes to blanks at front (first two blanks removed) and 5 pp. in a different hand to blanks at end, several erased or partially erased inscriptions, subsequent ownership inscriptions of Johannes Haquini Bodelius (see below).

£2250

Unrecorded sixteenth-century German editions of a Psalter and a Lutheran catechism, bound with several leaves of seventeenth-century notes.

The *Psalterium* is reset from Wolfgang Kirchner's earlier edition of 1562 (VD16 ZV 33936). The Psalms are followed by various canticles, hymns (that by Sedulius on Christ's nativity here with marginal annotations), prayers, and litanies.

The Greek and Latin catechism on the Ten Commandments, the Apostles' Creed, and the Lord's Prayer, with Luther's notes, is the work of the philologist, Protestant theologian, and cartographer Hiob Magdeburg (1518–1595), who taught at Freiberg, Meissen, and Lübeck. We have traced no other Krafft editions of the work; it most closely resembles the 1565 edition published in Nuremberg by Ulrich Neuber and the heirs of Johann Vom Berg (VD16 L 5262).



The annotations to the blanks at the front of the volume comprise notes, clearly made by a priest, for readings and preaching on Trinity Sunday, on various subsequent Sundays, and on the feast of St Bartholomew. Several German prayers to Jesus appear on the blank leaves at the end.

*Provenance*: Johannes Haquini Bodelius (d. 1696) studied at the university of Helsinki before serving as a priest in the Swedish diocese of Kalmar.

Neither edition traced on OCLC, VD16, or KVK.



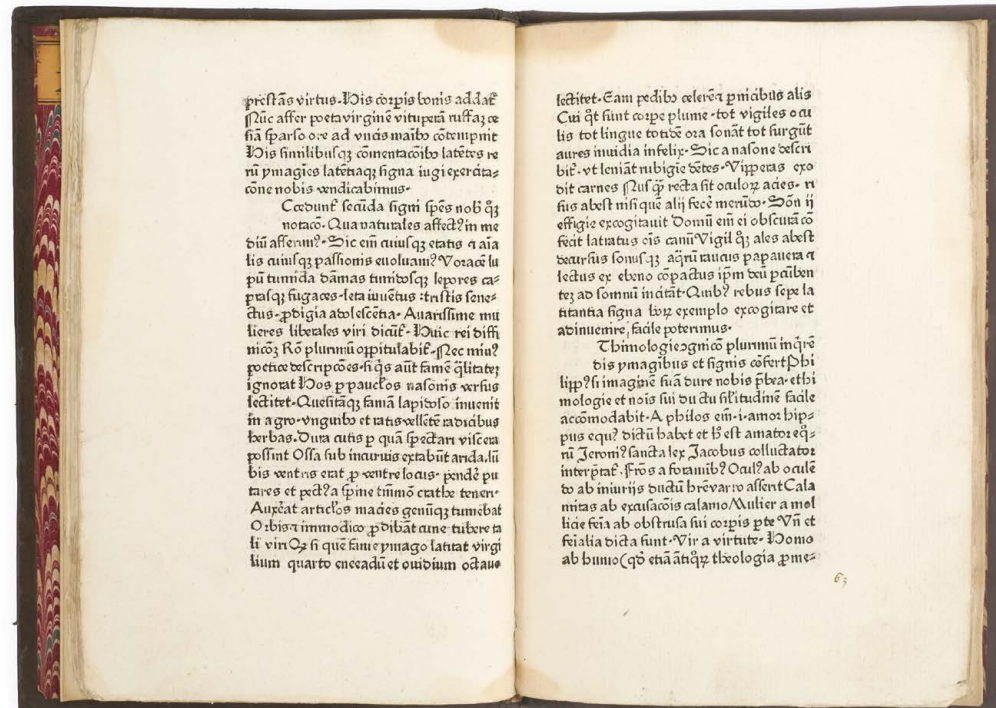
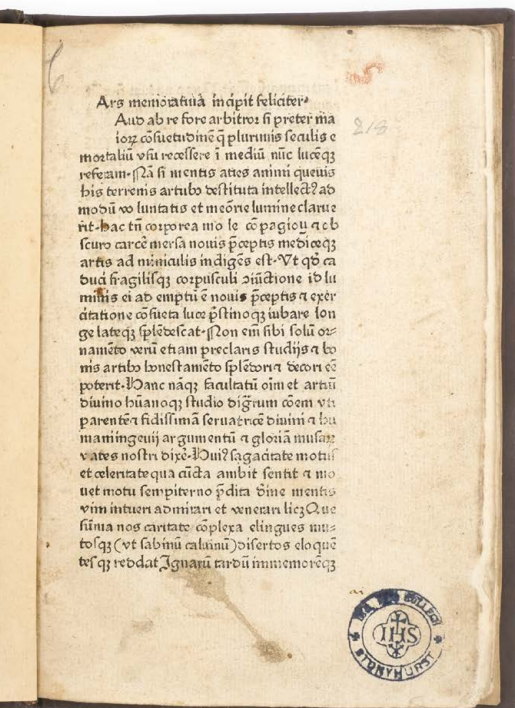
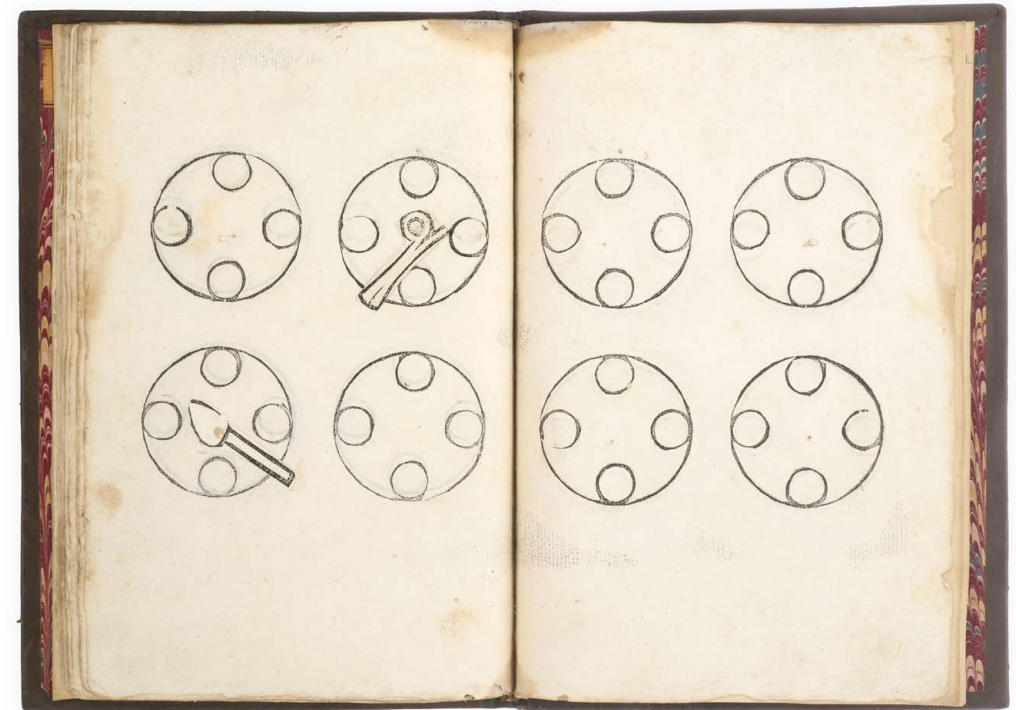
## Memory in Motion

**59 [PUBLICIUS, Jacobus.]** *Ars memorativa.* [Cologne, Johann Guldenschaff, c. 1481.]

4to, ff. 20 (of 22); [a<sup>8</sup> b<sup>6</sup> c<sup>2</sup> d<sup>6</sup>], lacking [c<sup>2</sup>] (2 ff. of mnemonic grids); comprising [28] pp. of text in gothic letter and [12] pp. of woodcut diagrams, each with 4 blank woodcut roundels, **2 roundels to penultimate leaf retaining woodcut volvelles**; some slight staining, mostly to [a1]<sup>r</sup>, [b6]<sup>v</sup>, and [d1]<sup>r</sup>, a few small tears to diagrams where pointers have been lost, but a good, wide-margined copy; late nineteenth-century calf, front board lettered in gilt; early manuscript quiring, ink stamp of Stonhurst College to [a1]<sup>r</sup> and [b6]<sup>v</sup>. **£18,000**

**First illustrated edition, with moving parts, of the first general treatise on the art of memory to be printed.**

Jacobus Publicius was an itinerant scholar and poet of the mid to late fifteenth century, who taught in Salamanca, Erfurt, Leipzig, Cologne, and elsewhere. It is likely that this tract was printed to accompany his lectures, which would account for the variety of printing locations: from Toulouse, to Cologne, to Venice. Publicius seems to have trained as a physician, which would explain the medical aspects of memory training that appear in his text, for example urging readers to avoid 'noxious odours which damage the brain. We value aromatic things as if they contribute to our intelligence' (*trans.*).



The *Ars memorativa* appeared in print around twelve times in the fifteenth century: four as standalone editions, five alongside other works on memory or health, and three as part of a longer work by Publicius, his *Ars oratoria*, *ars epistolandi et ars memorativa*, which was printed perhaps most elegantly by Erhard Ratdolt in Venice. **This Cologne edition is considered the first edition with surviving illustrations.** The forty-eight roundels were designed to have woodcuts of objects attached to them to create a visual mnemonic alphabet, the majority coinciding with those of the Venetian edition of 1482 (forty-two circular woodcut initials without moving parts); they comprise animals, tools, people, and household objects. Our copy retains two of these moving parts, depicting what appear to be a pair of scissors and a paintbrush, respectively. While most editions name Publicius as the author, he is not mentioned here.

**ISTC lists eleven copies, only one of which in the US (NYPL).**

Hain 13549; HCR 1824; Proctor 1225; BMC I 256.1A; GW M36437; Goff P1094; CIBN P-692; Bod-Inc P-535; ISTC ip01094000. See Luis Merino Jerez, 'Jacobus Publicius's *Ars memorativa*: An Approach to the History of the (printed) Text', in *AUC Philologica* 2020, no. 2 (2020), pp. 85–105.



## Presented to the Grand Duchess of Tuscany

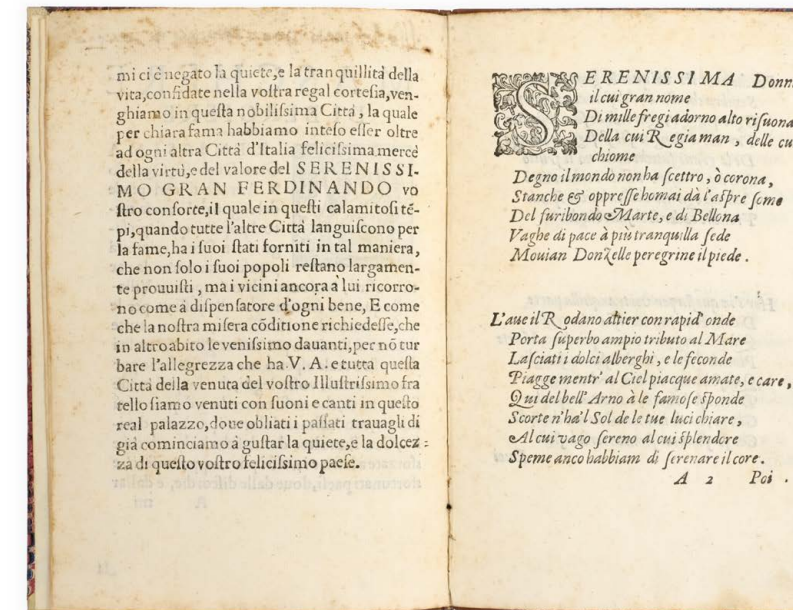
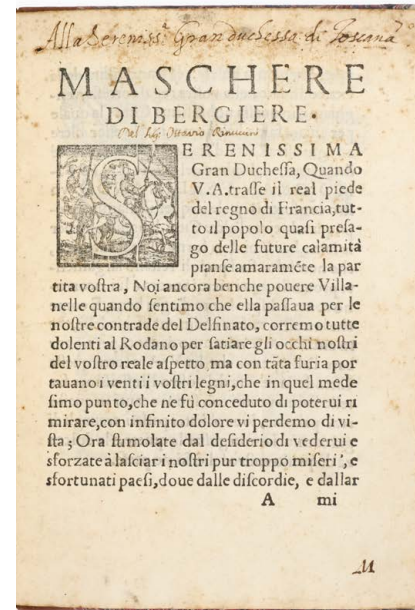
**60 [RINUCCINI, Ottavio, librettist.]** [*Drophead title: Maschere di bergiere.*] [*Colophon: Florence, Giorgio Marescotti, 1590.*]

4to, ff. [4]; two woodcut initials, woodcut tailpiece; lightly creased where folded, light marginal foxing, but a very good copy; bound in late nineteenth-century calf-backed boards with marbled sides and vellum tips, spine gilt in compartments and lettered directly in gilt; contemporary presentation inscription (apparently not in Rinuccini's hand) to the Grand Duchess of Tuscany 'Alla Sereniss[im]a Granduchessa di Toscana' to head of f. [1]<sup>r</sup>, eighteenth-century manuscript addition of the author's name below the title, old manuscript foliation '70-73' to outer upper corners. **£8000**

**Extremely rare first edition of Rinuccini's *Maschere di bergiere*, one of the earliest recorded stage performances by a female court musician in Florence, a dedication copy inscribed to Christina of Lorraine, Grand Duchess of Tuscany.**

Written by Ottavio Rinuccini (1562–1621) as a court entertainment, the *Maschere di bergiere* ('Ballet of the Shepherdesses') was first performed in 1590, the year after the marriage of the dedicatee, Christina of Lorraine to Ferdinando de' Medici. Danced and sung by the soprano Lucia Caccini (*née* Gagnolanti), it is one of the earliest records of a female court musician giving stage performances in Florence, which followed Ferrara in the use of the *concerto di donne* (Treadwell, p. 181, note 359). Lucia was the first wife of the composer and singer Giulio Caccini, and while the composer of the music of the *Maschere di bergiere* is not known with any certainty, most scholars have attributed it to Caccini due to evident analogies with his other music.

"The 'plot' of the *Maschere di bergiere* has a group of French country-girls fleeing their country, now torn apart by war, and coming to Florence to plead for sanctuary. This *mascherata* is clearly divided into two sections. The first (lines 1–48) is a lament addressed to Christine of Lorraine and a call for peace and honor to reign again. Needless to say, this is quite in line with the new direction given by Ferdinando I to Florentine foreign politics, which sees Florence more involved in French affairs, leading to Ferdinando's key role in bringing peace to France and Henry Navarre to the throne' (Chiarelli).



'In the second part (lines 49 onwards), the "bergiere" address themselves directly to the men in the audience, in a defense of *rustica beltà*: this shift is signalled in the text with the assertion that Florence is governed by Love, while France is apparently governed by Mars. And if *mascherate* of this period are mainly concerned with literary topoi rather than with dramatic or theatrical situations, the *Maschere di bergiere* is representative in this respect as well, with its last section resembling a puzzle of literary topoi. The praise of humble, natural beauty is presented by way of the pastoral topos, of the contrast between the woods, where natural beauty resides, and the city, home to proud and artificial beauty. Opposition between the humble beauty of the *villanelle* and the conceited beauty of the *dame di corte* is also a typical topos of courtly literature. And the passion for make-up, expensive clothes, and jewels had offered an easy target for any satire against Florentine women since Dante' (*ibid.*).

The printer, Giorgio Marescotti, was active in Florence from the 1550s, eventually taking over the print shop of the heirs of Lorenzo Torrentino and becoming the first printer of music in Florence. He produced many of the programmes and accounts of the wedding celebrations of Ferdinando and Christina, and would publish many of Rinuccini's works, including the *Dafne* in 1600.

**USTC and OCLC list one copy only, at the Bibliothèque nationale de France; not found in ICCU, EDIT16, or Library Hub.**

USTC 870248; Melzi, p. 167. Not in Gamba (see p. 567); not in Watanabe-O'Kelly & Simon. See Chiarelli, 'Before and After: Ottavio Rinuccini's *Mascherate* and their relationship to the operatic libretto', in *Journal of Seventeenth-Century Music* 9, no. 1 (2003), and Treadwell, *Restaging the Siren: Musical Women in the Performance of Sixteenth-Century Italian Theatre*, PhD dissertation (2000).



Fighting Cocks and Dragons

61 [SERMONS.] [Sermones sensati.] [(Colophon:) Gouda, Gerard Leeu, 20 February 1482.]

Chancery folio, ff. [202] (of 212); A<sup>8</sup> B–C<sup>6</sup> a–z<sup>8</sup> [et]<sup>8</sup>, lacking quire z<sup>8</sup> and preliminary and final blanks A1 and [et]8; gothic letter, large woodcut initial on a1<sup>r</sup> containing the contemporary inscription ‘Michael Brogel’ (the rubricator?) in red ink, red paraphs, underlining and initial strokes; neat repairs to A2<sup>v</sup> (affecting one word), skilfully repaired paper-flaw to b5 just touching text, light stain on e8, blank lower margin of t5 and blank outer margin of v5 excised, final quire lightly soiled with a few small wormholes (some repaired); contemporary Netherlandish blind-stamped calf over wooden boards, boards panelled in blind and tooled with a small dragon, two fighting cocks, a leaf, a fleur-de-lys, a palm leaf(?), and a larger outlined leafy tool, brass catches to fore-edge (clasps perished); rebacked and recorned in calf, somewhat worn and scuffed with small wormholes, endpapers renewed; contemporary annotations in brown ink to c. 10 pp. (see below), armorial bookplate of John Vertue to front pastedown. £8500

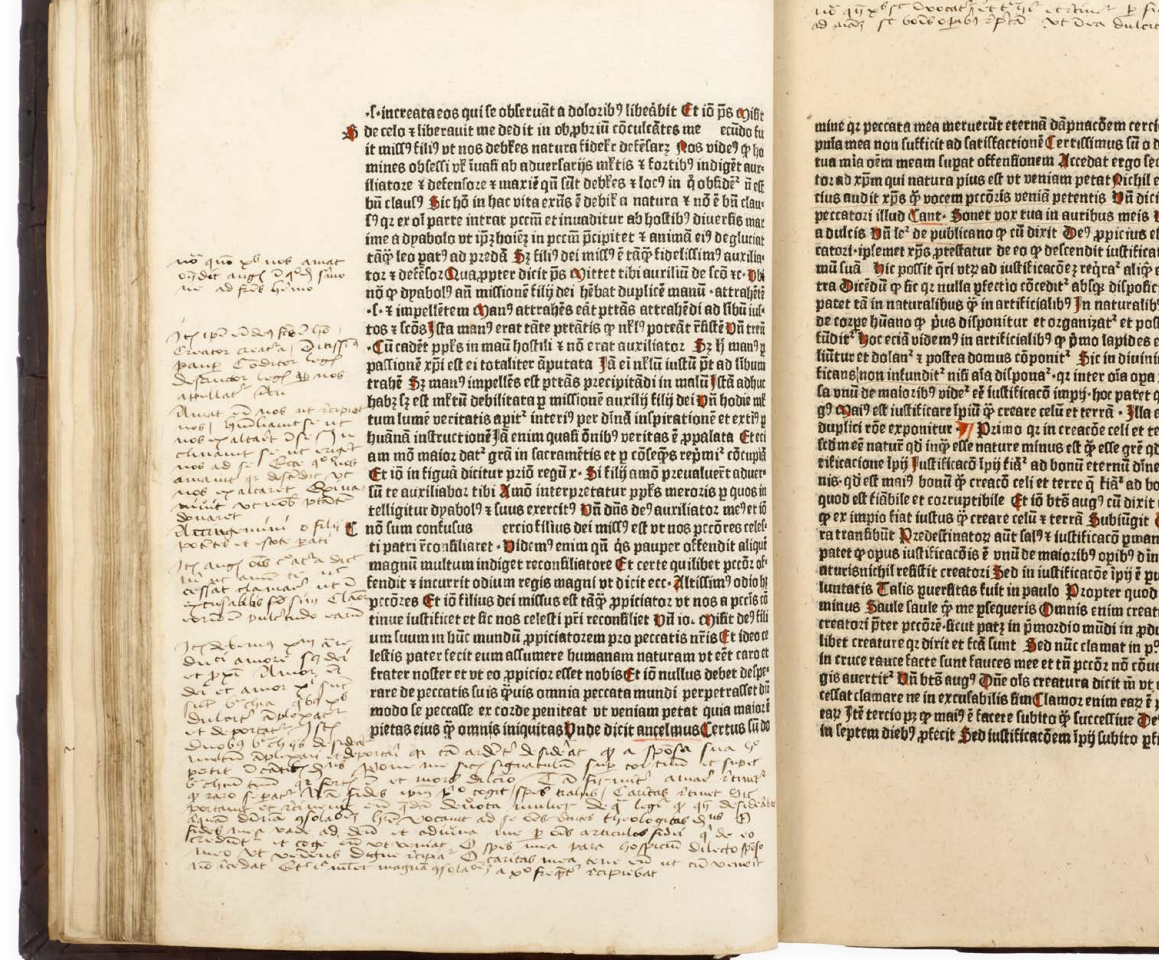
First and only incunable edition of a rare homiletic compilation, in a strictly contemporary Netherlandish blind-stamped binding, from the abbey of Berne.

This collection of fifty-nine sermons was named from a verse in Ecclesiastes, which is quoted several times at the start of the text on a1. The rubrication is particularly helpful in the first two quires, where the summaries of the topics within the sermons have been linked with red lines to make them easier to read. The annotations include manicules and short notes, though a few pages (c1<sup>v</sup>–c2<sup>r</sup>, n4<sup>r</sup>, y7<sup>v</sup>) contain longer and more detailed comments, many of which (beginning ‘non’) seem to disagree with the text.

There are two variants of this printing recorded; this is the variant with the marginal letters printed in quire a, and the word ‘cunctis’ (not ‘multis’) in the colophon (identified as issue BZ in the literature).

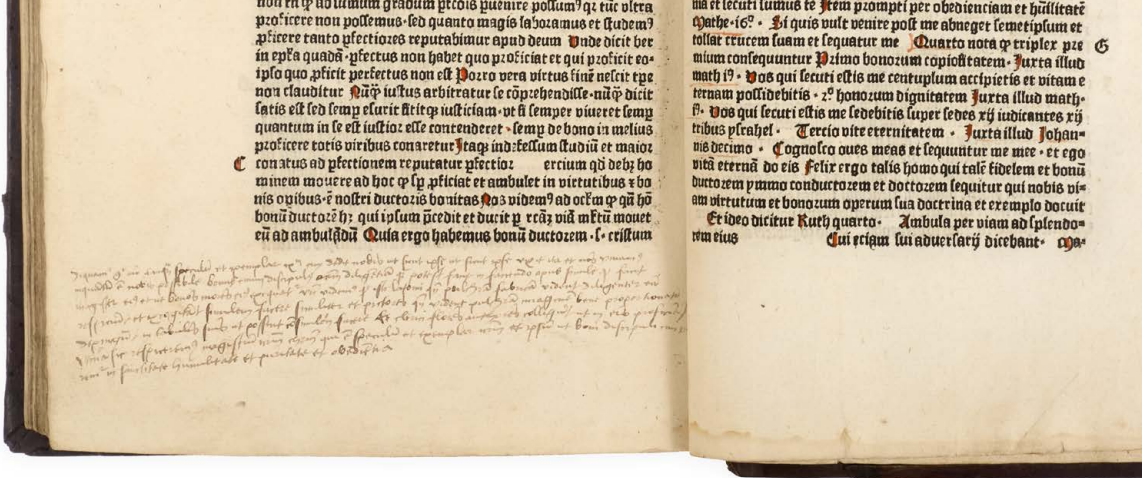
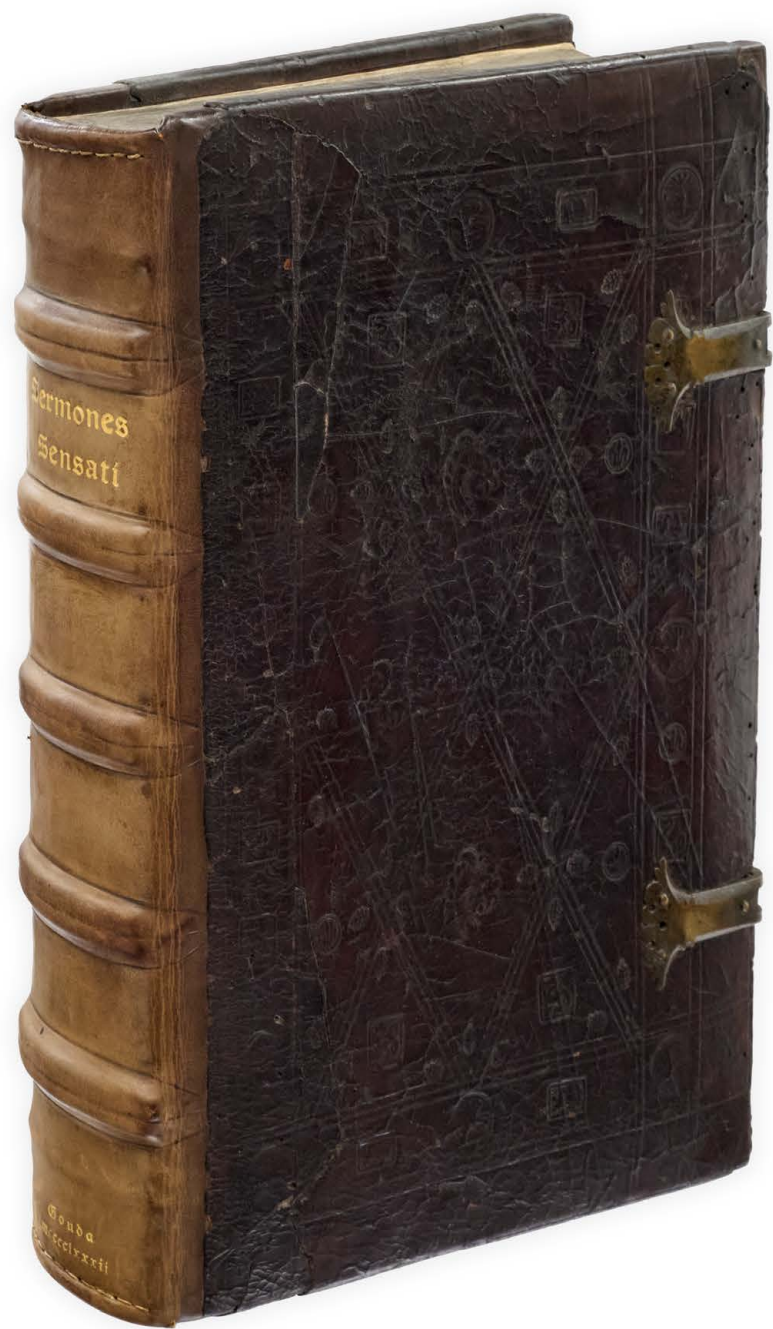
The fighting cocks, dragon, and fleur-de-lys tools on the binding are illustrated in Foot, figs. 13.2 number 3 (p. 152), 13.4 number 3 (p. 154), and 13.6 number 1 (p. 157); they are all found together on a Netherlandish binding with early Brussels provenance (British Library IB.49502). The close connection between Johannes de Westfalia in Louvain (the printer of the other text originally bound in this volume; see provenance below) and the Oxford book trade in the early 1480s led to the imitation of Netherlandish book stamps like these in Oxford bindings by the Rood and Hunt binder, as described by Foot. For another Johannes de Westfalia imprint with contemporary English connections, see item 6.

Provenance:  
1. The Premonstratensian abbey of Berne, in the diocese of Utrecht, founded in 1134 (and still active today). Their library was sold at auction on 13 December 1887: *Catalogue d'une précieuse bibliothèque provenant d'une ancienne Abbaye* (Leiden, J.W. van Leeuwen, 1887). This book was lot 120, where it was bound with Thomas de Chabham, *Liber poenitentialis* (Louvain, Johannes de Westfalia, c. 1483–1485) in a contemporary stamped calf binding. The abbey was plundered and burned during the Eighty Years’ War, its goods confiscated at the end of the Thirty Years’ War, followed by several more forced moves. Since 1857 its home has been in Heeswijk, near s’Hertogenbosch.



**M**videris lenstatū euigila ad illū  
Ecce 1<sup>o</sup> Cū pcellus iste a sen  
laris ad itelligibilia se extēdat  
ut sic ex magis notis ad minus  
nō pcedat & p cōsequēs iuisibili  
a dei p ea q̄ facta sūt intellcā pl  
piciā<sup>2</sup> Idcirco ut a notiozi deno  
mine<sup>2</sup> Iste pcell<sup>9</sup> p̄t dīci lenstat<sup>9</sup>  
Dū si videris lenstatū euigila ad  
illū In q̄ quidē verbo p̄mo infi  
nuat<sup>2</sup> illi<sup>9</sup> pcellus materia sub  
iectua cū p̄mittit<sup>2</sup> Si videris  
lenstatū p q̄ scribit<sup>2</sup> Ecce 2<sup>o</sup> In labijs lenlati inueniet<sup>2</sup> grā p̄do i





2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC records only five copies in the US (LoC, Harvard, Huntington, Newberry, Walters Art Museum).

C 5376; BMC IX 34; GW M41752; Goff S442; BSB-Ink S-325; Bod-inc S-183; ISTC iso0472500. See Foot, 'Influences from the Netherlands on bookbindings in England during the late fifteenth and early sixteenth centuries' in *Studies in the history of bookbinding* (1993), pp. 146–163.

Exceptionally Rare *Editio Princeps*

62 [SIDONIUS APOLLINARIS; Decimus Magnus AUSONIUS.] [Epistolae et carmina; – Caesares]. [Utrecht, Nicolaus Ketelaer and Geerardus de Leempt, not after 1474.]

Chancery folio, ff. [149] (of 152); [a-k<sup>10</sup> l-o<sup>8.10</sup> p<sup>10</sup> q<sup>6</sup>] (lacking [a]1–3, the first leaf a blank); gothic letter, initials supplied in red following printed guide letters, red paragraphs, traces of yellow initial strokes; perhaps washed with a few red initials fainter, a few small wormholes at lower corner and at end (of which many neatly repaired), [02.9] misbound within [03.8], [09] neatly repaired at fore-edge, else a very good copy; nineteenth-century crushed dark brown morocco by W. Pratt (front turn-in signed in gilt), boards roll-tooled in blind to a panel design in the style of an early sixteenth-century binding, spine blind-tooled in compartments and lettered directly in gilt, edges gilt; very slight rubbing at joints; Joseph Lilly catalogue clipping pasted to front pastedown (priced £7 17s 6d), armorial bookplates of William Horatio Crawford and of John Vertue to front pastedown, early twentieth-century paper shelf label to front board.

£9500

Rare *editio princeps* of the poems and letters of Sidonius Apollinaris whose correspondence provides us with first-hand information about the final years of the Western Roman Empire.



**A**ldio quod lectitandis epistolis meis voluptuosam patientiam inpendas. Magnum hoc est et literarum viro convenientissimum cum studiis ipse maximis polleas ea et in alijs etiam numina complecti. sed ex hoc ipso con-  
summatissima tibi gloria reponderatur. Nam satis eminet ingenij propter meritis: qui fuerit fautor alieni. Commendo iudicium necessarium meum virum religiosum et levitice dignitatis quam nuper indeptus est accommodatissimum. Cui meis e pugillaribus transferre que uiseras non vacans. per quam provincia fuit. hic vobis aliquid neuiarum munusculi vice detulit. quoniam que tua sanctitas. semper gratia litteras meas munera putes. Interea necessitatem prefati portitoris insinuo. quem traxit isto negotij obozti biper tita condicio. Si quidem hac diffinitione perrexit. ut aut ineat litem. aut adeat hereditatem. Nam patrueli paterno celebi intestatoris defundo: per agnationis prerogatiuam succedere parat. nisi tamen ceptis fastidiosus obuiet. Contra quas tamen cunctas difficultates solus post operis christi supplicii tuo sufficis. cuius confido quod si meruerit persona gratiam: consequetur causa victoriam.

Sidonius nymphidio suo salutem.

**L**ibrum de statu anime tribus voluminibus illustrem. Mamer-  
tus claudianus peritissimus christianorum philosophus. et  
quorumlibet primus eruditum totis sectate philosophie membris  
artibus partibusque comere et excolere curauit. nouem quas vocauit mu-  
sas. disciplinas aperiens esse non feminas. Namque in paginis eius vigilat  
lector iueniret. veriora nota camenarum quam propria de se sibi paruit nu-  
cupatione. Illic enim et grammatica diuidit et oratoria declamat. et aris-  
metrica numerat. et geometrica metit. et musica ponderat. et dialectica  
disputat. et astrologia pronoscit. et architectoria struit. et metrica mo-  
dulat. In lectiois nouitate letatur. exortatur maturitate. repleti recen-  
da transferendaque ut videras petisti. ut petieras impetrasti sub spon-

sione cite  
commodat  
si displicui  
tua celerit  
membrana

**P**ar  
fre  
quid officii  
verecundie  
improbis  
tempore bi  
trepido pr  
est aliud si  
tui solliciti  
auerfi diue  
bus impiet  
sere suspici  
velle atque  
vos valeti  
sus vi febr  
simo tante  
pulsus doce  
sterilis arb  
folijs. Quo  
modum sed  
cipiat ad a  
dicauim. e  
vos deicepe

**Q**uia cur ipse impidit. nemusum profectus. vestra  
ad aduentum desideria perducam. Reddo causas rebus tar-  
dia. nec moras meas prodere moror. Reddo causas rebus tar-  
cibi quocumque. Inter agros amenissimos. humilissimos dominos fer-  
roculum et appollinarem. tempus voluptuosissimum exegi. prebi-  
orum his iura contermina. domicilia vicina. Colles edibus su-  
tacio. lassas precitem. nec sufficit equitatio. quibus interiecta gel-  
perioz. exercebantur iuniori. et obliuioni. Archetum et insam.  
celebrata poetarum carminibus. iuga. censas. Vni domui plana  
patencia. Alteri in nemorosa prospectus. Sed nichilominus dis-  
similia suis. similiter oblectat. quamque de predictorum quid nunc

felicia patrum familias. hic cetero latius eloqui nobilitant. hic  
quoniam volumina: quoniam audientia seruati in causa dispa-  
ribus tibi paritate. Nam similis sciencie viri. hic angustius. hic  
natio. hic oratio. hic prudentius. lectitabantur. Quos iure ad-  
mantius origenes. turranio ruffino. interpretatus sculo fieri nostre  
spectatibus ipsebat. pariter. Et prout singulis cordi diuersa ren-  
senra sermocinabatur. Cur a quibusdam prothomistis tamque se-  
uus cauenduz tradatos improbaretur. Quas sic et ad verbum  
sententiamque translatus. et nec apud phedronem. Sic platonis neg-  
tulus. theophrontem. Sic demostenis in vsum regulamque romani ser-  
monis exscripterint studio. hinc dum nostrum singuli quique per li-  
buerat. occupabant. Ecce et ab archimarchero aduocato. qui tempus

Sidonius Apollinaris, (c. 430–c. 485), the Roman senator, imperial official, and bishop from southern Gaul, models his work explicitly on the correspondence of Pliny the Younger, similarly adapting and revising it for publication. In the fifth-century context of the decline of the Western Roman Empire, and particularly as a member of the Gallo-Roman elite, Sidonius adopts a sophisticated, densely allusive literary style to assert his identity as a Roman aristocrat, typifying, in his writing as well as his career, the transition from imperial to ecclesiastical high-ranking official. The text was based on a late twelfth-century manuscript in the Vatican (Vat. Lat. 1661), which can partly explain the series of seemingly random letters that appear in the explicit for the *Epistolae*, which has been copied letter by letter from the source manuscript without comprehension.

There should be some explanation as to why the *editio princeps* of this late antique author from southern Gaul, whose writings were supplied by a manuscript now in the Vatican, should have appeared in northern Europe. Lotte Hellinga has traced the connections between a deacon in Utrecht, Willem Hees, who had studied in Italy in the mid-fifteenth century and owned a substantial collection of books, and the early printers in Utrecht. Another plausible link is the diplomat Antoine Haneron, who went to Rome as part of a Burgundian delegation in the 1460s, returning to Utrecht with books he obtained there. Hellinga postulates that they were 'the initiators behind the production of the group of humanist texts that appeared in print in Utrecht around the year 1470, the result of a fortunate convergence of experience and shared interests' (Hellinga, p. 285). The date of printing has been assigned on the basis of the typeface and a rubrication date of 1474 in the copy in The Hague.

#### Provenance:

1. William Horatio Crawford (1815–1888); his sale, Sotheby's, 17 March 1891, lot 2916.
2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC lists only two copies in the US (Huntington, Williams College).

HC 1286\*; BMC IX 7; GW M41999; Goff S493; BSB-Ink S-377; Bod-inc S-194; ISTC 1000493000. See Hellinga, 'Prelates in print' in *Incunabula in Transit: People and Trade* (2018).

Nunc per videras equitate suae? Silabas suis celer atque metro scribi  
co creber cecini citatus rarus cambio.  
Nec recordari quo quanta quondam scripserim primo iuuenis calo-  
re. unde para maior: vitia taceri posset et abbi.  
Nam senectutis propioris metha quicquid extremis sociamur annis  
plus pudet siquid leue fuisse etas nunc reminisci.  
Namque horrescens ad epistolam trahuli cultum genus omne cure ne-  
reus cantu petulantior sum reus adu.  
Nec puter solui per amena dicta fenna sic artis phalarisq. iungam  
clerice quid maculet rigorem fama poete.  
Denique ab quo ius epigramma post hac non ferat prout tenerosq. metro  
vel graui nulli cito cogar ex hinc promere carmen.  
Per sequutoz nili sollicitam dicam questioz. meritozq. celum martires  
mortis precio penale premia vite.  
Et quibus primum michi pallat homo minus. qui colosanam tenuit  
carbena de gradu summi capitolioz precipitatu.  
Quem negatoz iouis ac minerue et crucis christi bona cōstitentem  
iuxta ad tauri latu inuagati plebs furibunda.

**C**um iuuenem super astra iouem natura locaret.  
Suscipiretq. nouus regna vetusta deus.  
Certaure sui venerari numina nomen.  
Disparibus mox per cecidere siphos  
Nars clangente tuba patrio preconi dixit  
Laudauitq. sono fulmina fulmineo.  
Archbas et architenos fidebz strepui sonozio.  
Dicitur hic cithare pulsibus ille lire.  
Casta liouis chorus vario modulamine plausu  
Carminibus. canna. pollice. voce. pede.  
Sed post celicolos et mebiotria fertur.  
Cantica semideum sustinuisse deus.  
Tuc fannia diatres satirizq. mimallones apte  
fuderunt lepidum rasticum turba melos  
Alta cicuticenes liquere mena panes.  
Doloz chelium placuit fistula rauca ioui.  
Dios inter chiron ad pletha sonantia salens  
Flectit inepta sui membra facies equi.



## Unrecorded Parisian Grammar Annotated by an English Schoolboy

**63 SULPIZIO DA VEROLI, Giovanni.** *Quinta recognitio atque additio ad Grammaticen Sulpitianam cum textu Ascensiano in quo plurimis locis praesertim de syllabarum quantitate et de figuris et praeceptis orthographiae illustrato emuncto atque aucto: nullo prorsus utili detracto.* Paris, François Regnault, [(colophon:) 9 April 1513].

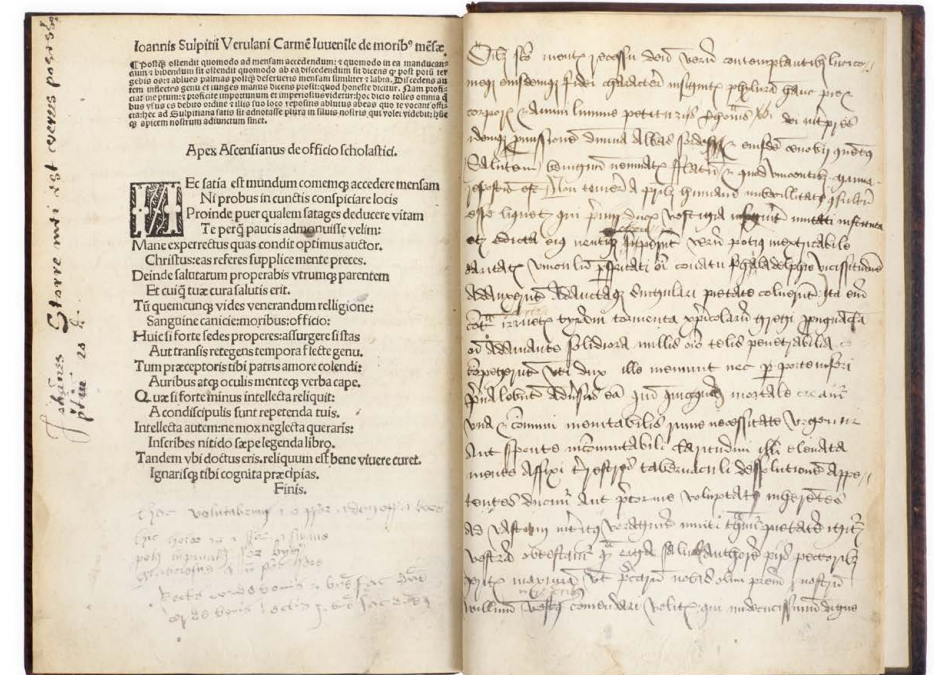
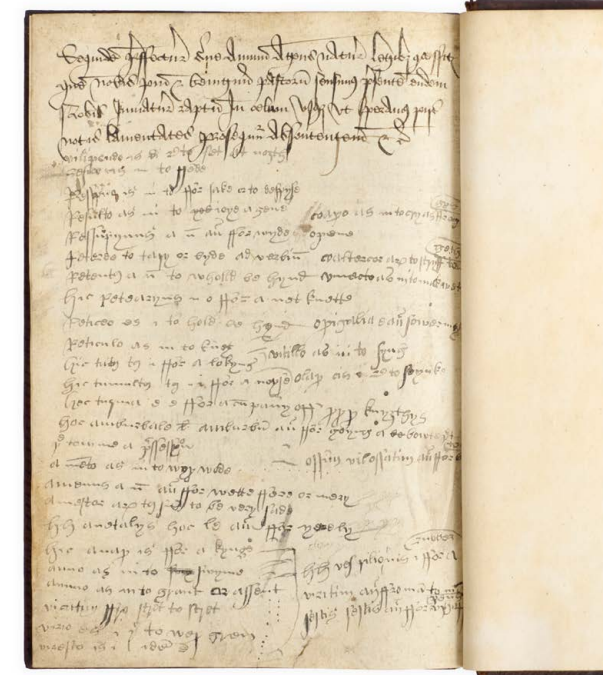
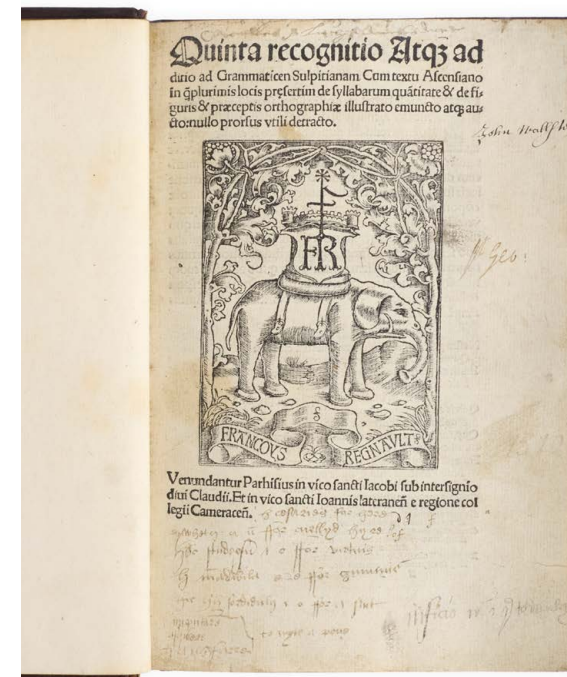
4to, ff. [168];  $\pi^4$  a-h<sup>8</sup> i-m<sup>8/4</sup> A-D<sup>8</sup> E<sup>4</sup> F-G<sup>8</sup> H-I<sup>6</sup> R<sup>6</sup> V<sup>6</sup>, with final blank V<sup>6</sup>; woodcut printer's device to title, woodcut initials; title-page a little toned, small paper-flaw at foot of final blank V<sup>6</sup>, but a very good copy; nineteenth-century calf, tooled in blind to period style, spine blind-ruled in compartments with gilt red morocco lettering-piece, edges speckled red; upper joint split; early ownership inscription 'John Wallsted' to title, **sixteenth-century annotations in Latin and English** to title and verso, final text page, final blank, and several pages of text (some washed), seventeenth-century inscription of John Storre to final verso; late nineteenth-century paper shelf labels to front board and pastedown. £7500

An unrecorded edition of this compilation of grammatical tracts composed in the late fifteenth century by Giovanni Sulpizio da Veroli, this copy with Latin and English notes by a sixteenth-century English schoolboy.

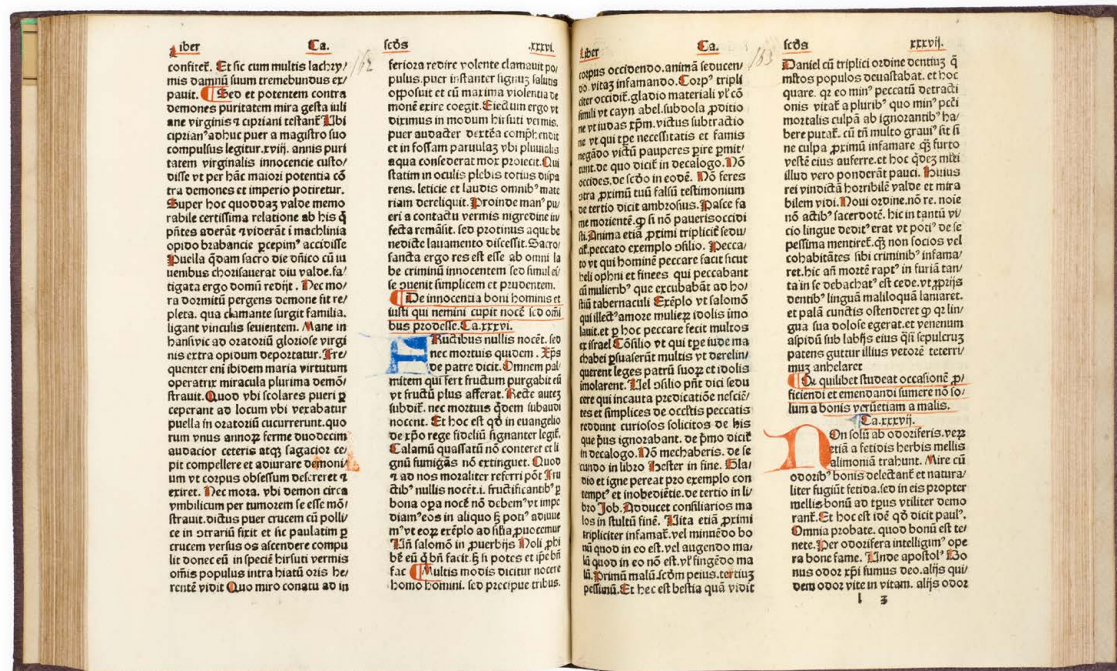
Sulpizio (c. 1440–c. 1506) taught in Perugia (where his grammar was first printed c. 1475) and Urbino before moving to the University of Rome. The *Quinta recognitio* includes his treatises on the parts of speech, metrics, stylistics, and letter writing, as well as his verse rules on good table manners. He intended his work to follow on from the elementary grammars of Donatus and Priscian, though he was dismissive of the *Doctrinale*, a medieval grammar of Alexander de Villa Dei. This version prepared by Jodocus Badius (known as the *textus Ascensianus*) contains a versified grammar which Badius thought would make it easier to understand Sulpizio's prose. This is one of several editions printed in Paris in the early sixteenth century in the version by Badius (which first appeared in 1502); the 1511 edition was split between several booksellers including Wynkyn de Worde in London, who also printed it himself in 1514. One of Sulpizio's pupils in Rome in the 1490s was William Lily, whose own grammar from 1532 contains borrowings from Sulpizio, and this presumably resulted in the production of several earlier English printings of the text, from 1494 onwards.

The near-contemporary annotations in Latin and English, with extensive notes at the beginning and end, appear to be by an English schoolboy learning Latin. On the title-page we find, for example, 'sordidulus ... for a slur'; and at the end, 'potus lupinatus for byer [beer]', 'vilipendo ... to set at nought [nought]', 'tumultus ... for a noyse', and 'vicatim from stret to stret'. The final leaf also carries a handsomely written Latin letter addressed to 'all those contemplating the true God with a saintly retiring of the mind'.

No copies traced in CCFr, KVK, OCLC, or USTC. For a later Regnault edition dated 20 March 1514, see USTC 181492 and Renouard, *Ascensius*, Sulpitius 9.







## Bees as Moral Guidance

**64 THOMAS of Cantimpré.** Bonum universale de proprietatibus apum. [Cologne, Johann Koelhoff, the Elder, c. 1478-1480.]

4to, ff. [133] (of 134); [a-q<sup>8</sup> r<sup>6</sup>] (without initial blank a1); gothic letter, initials, paraps, and underlining in red or blue; cut somewhat close at head, recto of first leaf soiled with small repair at head, slight marginal staining to first few leaves, some soiling and staining elsewhere (heavy on [fr]<sup>v</sup> and [f2]<sup>r</sup>), some blue initials faded, otherwise a good copy; early nineteenth-century roan-backed boards with pebbled cloth sides with narrow gilt border, flat spine with gilt bands and blind-stamped fleurons, edges speckled red; binding a little rubbed, joints cracked at head and foot; mid-nineteenth-century inscription on flyleaf of Frederick Harvey, ink stamps of Stonyhurst College on first and final leaves, small shelf label at foot of upper cover.

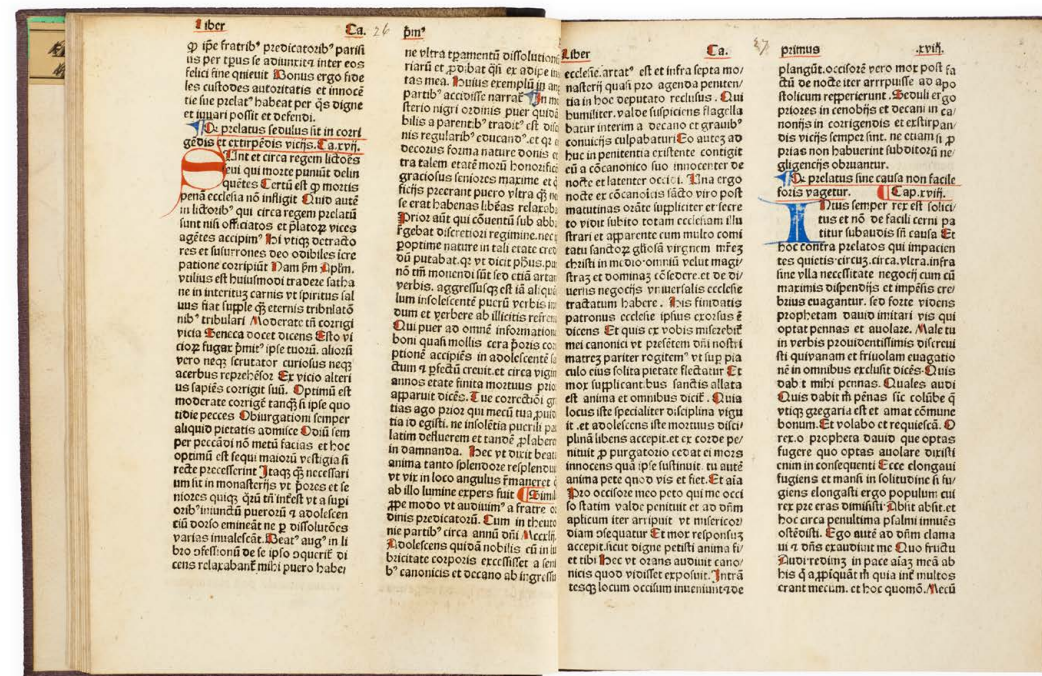
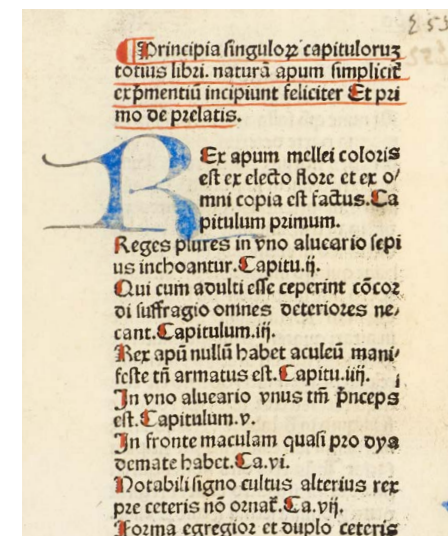
£6000

Second edition of this manual of moral theology structured around the behaviour of bees.

Thomas of Cantimpré (1201-1272) was a Flemish Dominican preacher and the author of numerous hagiographical works. In this popular treatise of moral theology, composed in the 1260s, he used the nature and habits of bees to provide a framework for moral lessons to both the higher clergy and the laity, based on the hierarchical social structure and constant business of bees. As well as religious concerns, he also mentions various aspects of (medieval) life, from drunkenness, gaming and hunting, to usury, sex, and conflict between Christians and Jews.

'We can draw extensively from the *Bonum universale* as a mirror of everyday life (but also the history of mentality), at least as perceived by Thomas, who responded to many different problems, or sins according to his opinion, in his society with stern warnings, though not without detailing what he had observed or been told as a confessor ... Classical Greek and Latin sources, biblical text, hearsay accounts, and personal observations intricately merge in the shaping of the *Bonum universale de apibus*, though ... bees hardly matter and only serve as metaphors with which the author structured his text' (Classen, 'Medieval everyday life reflected through the lens of a Dominican author: Thomas of Cantimpré's *Book of Bees* as a source of cultural, legal, social and material history', in *Mediaevistik* 35 (2022), 165-187, pp. 167-168).

HC 3644\*; BMC I 223; GW M46647; Goff T347; BSB-Ink T-330; Bod-inc T-197; ISTC it00347000.





## Devotional Duo

**65 [THOMAS à Kempis.]** Ioanni Gerson vulgare deuota operetta della imitatione di Iesu Christo ... Florence, Antonio Miscomini, 22 July 1493.

[bound with:]

**BERNARD of Clairvaux, attributed.** [Sermoni vulgari deuotissimi di Sa[n]cto Bernardo Abbate di Chiaravalle necessari al ben vivere ridotti in lingua Toscana.] Florence, Lorenzo Morgiani and Johannes Petri for Piero Pacini, 27 January 1495.

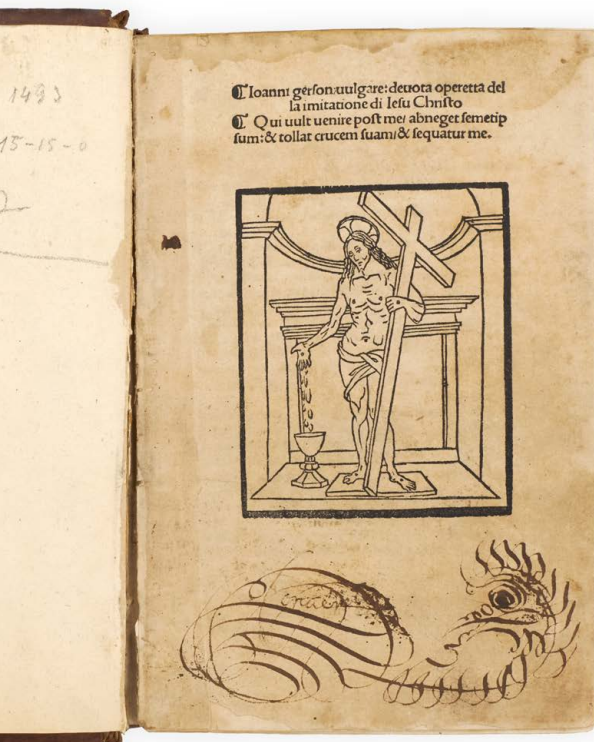
Two works in one vol., 8vo; *Imitatio*: ff. [78]; woodcut of Christ to title-page, woodcut printer's device to colophon; small chips to lower edge of title-page, dampstain at head of first few leaves, first two quires loose, inner margins strengthened throughout, occasional foxing and browning, calligraphy in form of bird at foot of title; *Sermoni*: ff. CXX, bound without the first four leaves of preliminaries; woodcut initials, three woodcut devices to colophon; occasional foxing especially to last leaf, small wormholes to last leaf; bound in early nineteenth-century calf, in the style of a sixteenth-century binding with covers decorated in blind to a panel design, three raised bands to spine roll-tooled in gilt, two brass clasps and catches; some wear to extremities, a few wormholes.

£5750

Uncommon editions of two classic Latin devotional texts rendered into Italian.

One of the most influential works of Christian literature after the Bible, the *Imitatio Christi* was long attributed to Jean Gerson but is now generally ascribed to the German-Dutch ascetical writer Thomas à Kempis (c. 1380–1471). 'The purpose of this famous manual of spiritual devotion is to instruct the Christian how to seek perfection by following Christ as his model. The book is divided into four parts. The first two contain general counsel for the spiritual life, the third deals with the interior dispositions of the soul, and the fourth with the sacrament of the Holy Communion' (*Oxford Dictionary of the Christian Church*).

The *Imitatio* circulated in manuscript from 1418 with the Latin *editio princeps* being printed at Augsburg by Günther Zainer in 1473. Editions in various vernaculars swiftly followed: in Catalan (1482), German (1486), Spanish (c. 1488), and French (1488). An Italian translation was first published in Venice by Johannes Rubeus in 1488, with another version appearing in 1491 in a Florentine edition by Antonio Miscomini.

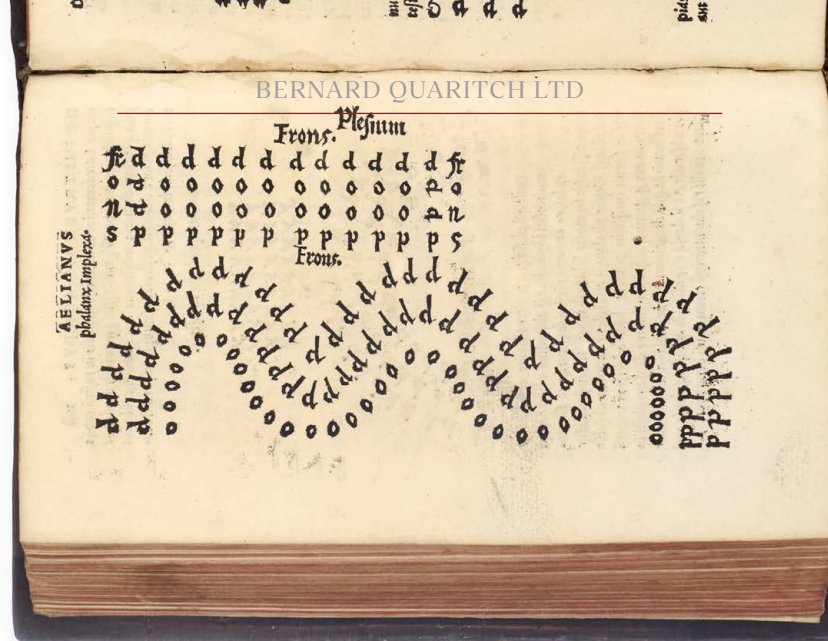


Ours appears to be the first Miscomini edition with a woodcut to the title, depicting the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup.

The second work is an Italian translation of the *Modus bene vivendi in Christianam religionem* attributed to Bernard of Clairvaux, a popular and frequently printed guide to living a good Christian life often produced in editions aimed at female religious communities. An Italian translation was first published by Bernardinus Benalius at Venice c. 1494; the rendering here differs very slightly but is by the same translator. Our copy is missing the preliminaries i.e. the translator's preface to his daughter Laura (a nun), with an opening woodcut, and the table of contents.

*Imitatio*: BMC VI 642; Bod-Inc T-114; Goff I52; ISTC ii00052000. ISTC records three copies in the UK (BL, Bodleian (imperfect), St John's College Cambridge) and five copies in the US. *Sermoni*: BMC VI 683; Goff B418; Bod-Inc B-206; ISTC ib00418000. ISTC notes three copies in the UK (BL, Bodleian (imperfect), Cardiff (imperfect)) and eleven copies in the US.



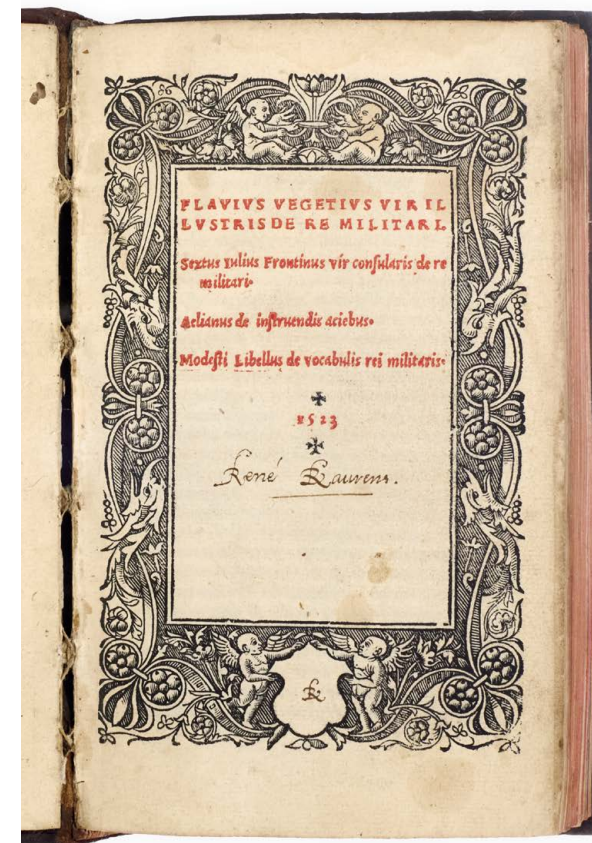


## Aldine Imitation: The Art of War

**66 VEGETIUS RENATUS, et al.**  
Flavius Vegetius ... de re militari. Sextus  
Iulius Frontinus ... de re militari. Aelianus  
de instruendis aciebus. Modesti libellus  
de vocabulis rei militaris. [Lyons,  
Guillaume Huyon,] 1523.

8vo, ff. [8], 135, [1, blank]; title in red within woodcut  
border, several woodcut diagrams towards the end,  
a few passages in Greek; a few light marks to title,  
one minor wormhole to last third of volume, small  
abrasion to f. 110 touching a few characters, but a  
very good copy; bound in contemporary dark brown  
French calf, boards panelled in blind, edges stained  
red, sewn on 4 split tawed thongs; rubbed, neat  
repairs to head and foot of spine and to corners; early  
ownership inscription to title 'René Laurens' and  
initials 'RL'; housed in a red cloth slipcase and with  
gilt morocco lettering-piece. £1500

Early and scarce Lyons Aldine imitation of this  
compendium of ancient texts on warfare.



The volume begins with Vegetius's *Epitoma rei militaris*, a discussion of ways to improve Rome's flagging military prowess, including reviving old-fashioned legions and reducing the use of barbarian mercenaries. 'The most systematic treatment to have survived from Antiquity of a subject that retained practical and educational interest long after the arrival of gunpowder in the West ... Written in elegant and markedly rhythmical Latin, with few lapses from lucidity, by a highly placed civil servant with a bee in his bonnet, it was among those secular works of Antiquity that medieval readers most often copied, excerpted, and translated' (Reeve).

Filippo Beroaldo's edition of Sextus Julius Frontinus' *Strategemata* follows, 'a manual of Greek and Roman strategy for the use of officers, in four books, in the first three of which he discusses techniques of military command using examples from the past and the contemporary campaigns of Domitian in Germany' (OCLC). The third text is a Latin translation of Aelianus's Greek treatise on the tactics of the Hellenistic hoplite phalanx, here with numerous diagrams illustrating different battle line formations, from wedges to waves.

The printing of this volume is attributed to Guillaume Huyon, reusing the earlier type of Balthazar de Gabiano. No sooner had Aldus Manutius begun issuing his pioneering octavo classics in 1501 than counterfeit editions started to appear in Lyons, printed in a copy of the Aldine type, from 1502. Aldus's attempts to put a stop to these activities, which included the publication of a *Monitum* warning readers of errors, as well as petitions to Venetian and Roman authorities, were fruitless, and piracy in Lyons (and in Venice itself) persisted well after his death. *For another Lyons-printed imitation Aldine, see item 11.*

### Provenance:

1. Perhaps René Laurens de La Barre (d. 1628), Rouen politician and translator.
2. Georges Heilbrun, 'Catalogue 45: Le premier caractère italique en France' (Paris, [1976]), item 30.

OCLC records six copies in the US and five in the UK. USTC 145587; Baudrier VII, 166; *French Vernacular Books* 90154; Renouard p. 316/60; Shaw, 'The Lyons Counterfeit of Aldus's Italic Type', no. 38; UCLA 1173; von Gültlingen III p. 117: 26.



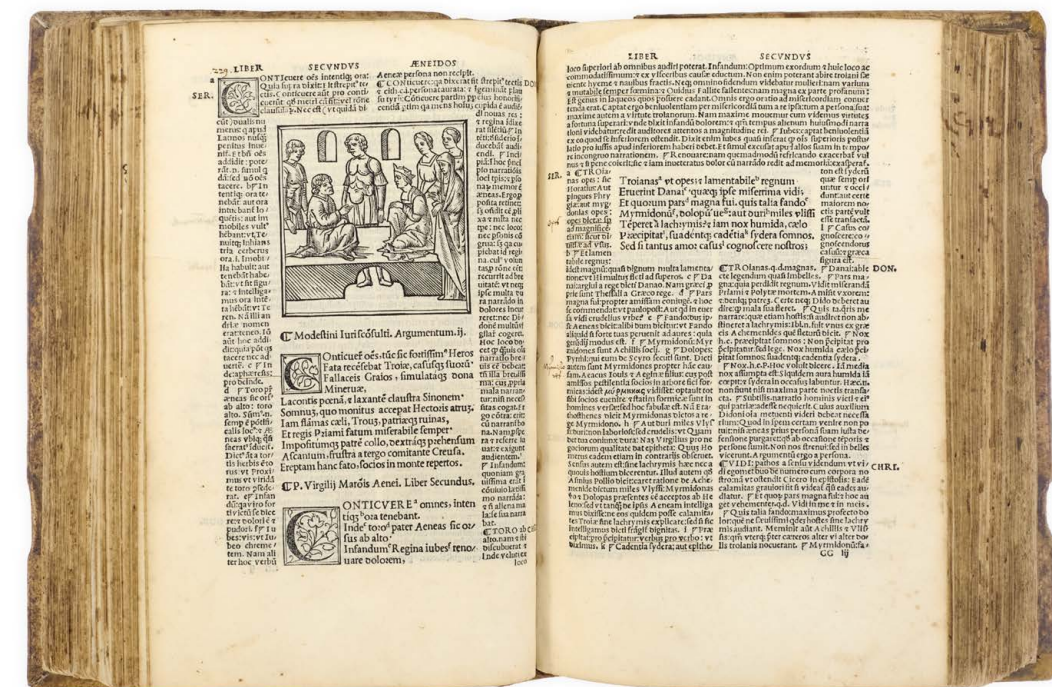
# Virgil Illustrated and Indexed

**67 VIRGIL.** Publii Vergilii Bucolica, Georgica, Aeneis cum Servii commentariis accuratissime emendatis, in quibus multa quae deerant sunt addita, Graecae dictiones, et versus ubiq[ue] restituti. Sequitur Probi celebris grammatici in Bucolica et Georgica commentariolus non ante impressus. Ad hos Donati fragmenta, Christophori Landini, et Antonii Mancinelli commentarii. [(Colophon:) Venice, Bernardino Stagnino, 30 June 1507.]

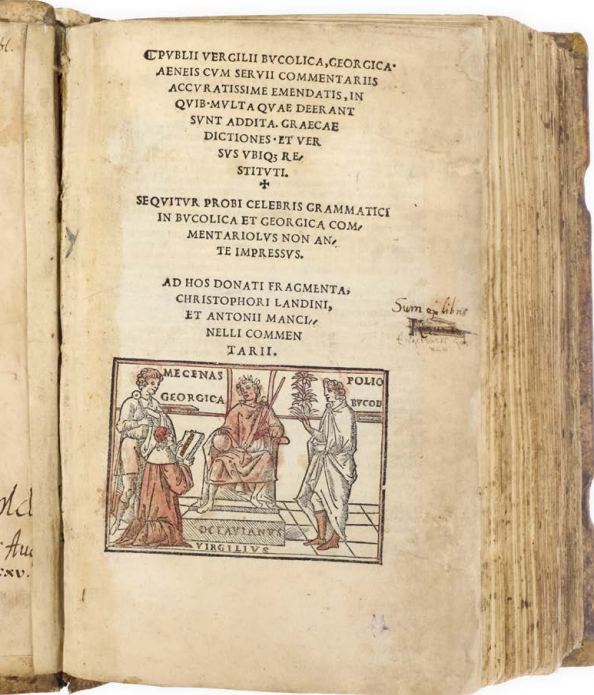
4to, ff. [492]; text surrounded by commentary, occasional passages in Greek, woodcut to title-page (partly hand-coloured in red) and 17 woodcut illustrations in-text (some partly hand-coloured in red), woodcut initials, woodcut printer's device to final leaf; title laid down on tissue with a few marginal repairs, marginal tissue repair to upper outer corner of a2, leaf AA1 (opening of *Aeneid*) supplied from another annotated copy and remargined, lower outer corner of II1 repaired with a few words neatly supplied, occasional small marks and light dampstaining, small marginal wormhole to last few leaves, but a very good copy; sixteenth-century blind-tooled pigskin over wooden boards, vestigial clasps to fore-edge, fore-edge lettered in manuscript, vellum endguards, sewn on 3 double cords laced and pegged, bound with 6 blanks at rear; somewhat rubbed, a few small neat superficial repairs, headband lacking; brief marginalia to most pages in an early sixteenth-century hand, 13½ pp. manuscript index in the same hand to last leaf and following blanks dated at end 'finis 1525 in adventu domini', some underlining; eighteenth-century ownership inscriptions 'Sum ex libris Engelbardi Gassneri' (to title) and 'J.C. Bernhold Altdorphi 31 Aug. MDCCXXXV' (to front pastedown), modern collector's bookplate to front pastedown.

£7500

Illustrated edition of the works of Virgil, edited by the Venetian humanist Giovanni Battista Cipelli (1478–1553, known as Egnazio), a copy annotated by an early sixteenth-century Virgilian indexer.







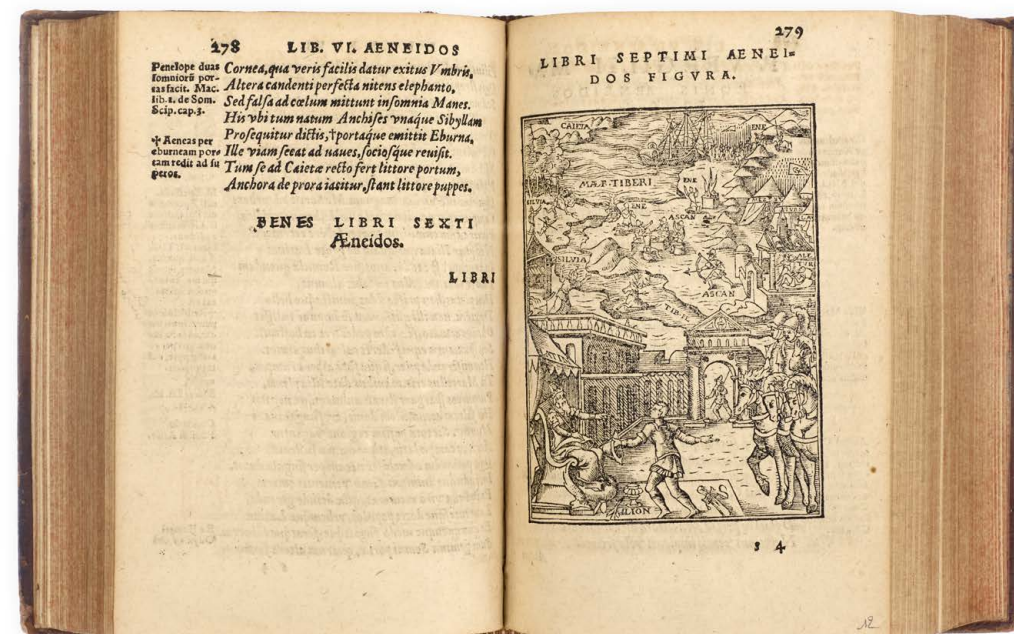
The text of the *Eclogues*, *Georgics*, and *Aeneid* is here accompanied by the ancient and Renaissance commentaries of Servius, Probus, Donatus, Cristoforo Landino, and Antonio Mancinelli. The title-page features a woodcut of a kneeling Virgil presenting the *Aeneid* to Octavian. Attractive vignettes open each book of the *Georgics* in keeping with the subject matter of each, that to book 4, for example, depicting beekeeping. Those to the *Aeneid* include scenes of Aeneas and Dido, Aeneas sailing past Circe's island, the council of the gods, and Aeneas's armour.

The annotations in this copy primarily flag up words and passages of interest in the text and commentary; these are then collected in a remarkable manuscript index covering thirteen and a half pages at the end, running from 'Abydum' to 'zona coeli', and dated 'Advent 1525'. The index entries – including, for example, 'amor', 'Caesar', 'Ganges', 'labyrinthus', 'Musae nomina', 'Proserpina', 'religio', 'Sybilla', and 'Venus' – have corresponding folio numbers matching those supplied by the annotator to the verso of each leaf. The marginalia to the prefatory matter also identify passages of interest e.g. on Virgil's critics ('obtretractores Virgilii') in Donatus's *Life of Virgil*. An attempt has also been made at the opening of the *Aeneid* to provide a structural analysis and summary of the work.

*Provenance*: the ownership inscription is perhaps that of Johann Gottfried Bernhold (1720–1766) who served as professor of history at the university of Altdorf in Switzerland; his father, Johann Balthasar (1687–1769) was professor of theology and Greek at the same university.

Only one copy traced in the UK, at Cambridge.

EDIT16 CNCE 48252; USTC 862675; Adams V 459; Essling 55; Sander 7652.



## A Protestant Illustrated Virgil

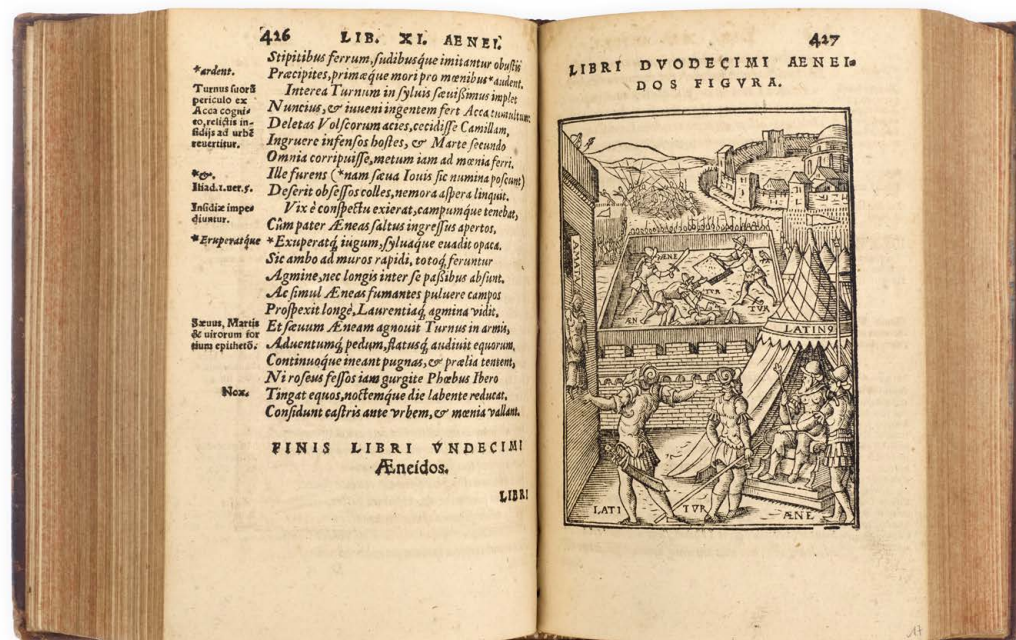
**68 VIRGIL.** Opera, D. Philippi Melancthonis & aliorum doctissimorum virorum Scholiis, Annotationibus & novis Argumentis illustrata ... Adiectis etiam Figuris egregie depictis, una in Bucolica, singulis vero in singulos Georgicorum & Aeneidos libros. *Zurich, Christoph Froschauer, 1573.*

8vo, pp. [xvi], 740, [20]; woodcut printer's device to title, 18 full-page woodcut illustrations throughout, woodcut initials, the word 'FINIS' at the end of the index amended in manuscript to 'BENES'; title very slightly browned, final leaf torn at outer margin (with loss of a few characters) and laid down, otherwise a very good copy; bound in seventeenth-century speckled calf, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled red, marbled endpapers; extremities and joints rubbed, headcap chipped; old inscriptions washed from title.

£1750

A rare illustrated Virgil, containing the three major works and the spurious minor texts, edited by Philipp Melancthon, Étienne Dolet, and other Protestant scholars.





Virgil was one of the main authors studied at school, and Melanchthon's short commentary (printed in the margins of the main text) proved the most popular of the sixteenth century. He framed the *Aeneid* as a guide to the rewards of virtue and the condemnation of vice, ending his preface with 'ad mores formandos in genere totum poema' (the whole poem is for the shaping of morals in general).

This was a very popular version, issued by Froschauer several times in the 1560s and 1570s, page-for-page reprints using the same woodcut illustrations. Copies of this work with the same commentaries were often censored in Catholic territories, whereas these Zurich editions could freely proclaim their sources.

**All Froschauer editions are very rare outside Germany. Of this edition we find only one copy in the UK (CUL) and one in the US (Folger).**

USTC 6388700; VD16 V 1376; Craig Kallendorf, 'Uncommon commonplaces: Melanchthon's Vergil commentary and the paradox of popularity' in *Vergilius* 65 (2019), pp. 99–124, this edition listed as LW1573.5 in the appendix of editions of Melanchthon's commentary.



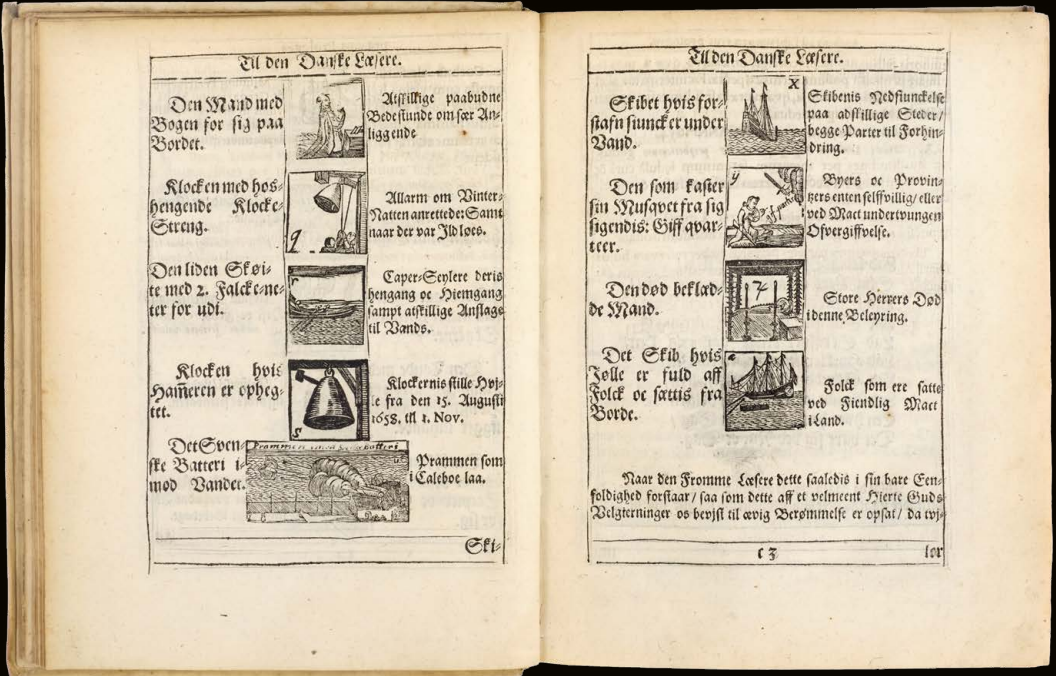
## Sticker Book Siege of Copenhagen

**69 [WALLENSBECH, Henrik Madsen.]** H. M. W. Σχεδῶριον privatum quod cum singulari gratia & privilegio, S: R: Mayest: ex petitione multorum publici fit juris Diarium polemicum metricum Latino-Danicum Obsidionis Havniensis inclytæ & invictæ Danorum metropolis ab octavo die Mensis Aug: Anni 1658 ad primum diem Mensis Jun: 1660. Bellica gesta sigillatim exhibens. Eller en Daglig Tegnebog indehollandis den Himmel-frelste Kongelige Stads Kiøbenhaffns Beleirings Idretter fra den 8 Aug: Aar 1658 til den 1 Jun: Aar 1660. *Copenhagen, Daniel Eichhorn for Christian Cassubius, 1660.*

4to, pp. [36], 24, [4], 25–54, [4], 55–85, [1, blank], [4], 87–116, [4], 117–147 [1, blank], 149–336, [4], 337–374, [2], without the two folding leaves of engravings (here cut and pasted in to the text, *see below*); bound without the first two leaves (half-title and dedication), as often; text in Latin and Danish, woodcut initials and headpieces, numerous small woodcut illustrations (including two of a commemorative Danish Krone on p. 227), numerous small copper-engraved illustrations pasted in (occasionally covering some printed text); light toning to edges of first few leaves, occasional offsetting, one engraving on p. 58 partly torn away, but a very good copy; bound in contemporary vellum over thin wooden boards, yapp fore-edges; a few light stains to binding, front pastedown detaching; eighteenth-century acquisition notes of H. C. Hersleb to front endpapers (*see below*), modern bookplate of the artist Sunil Saigal to front free endpaper verso. £950

First edition of a printed diary recording in verse the events of the Siege of Copenhagen in 1658–1660, containing numerous vignettes to be pasted in by the owner according to an alphabetical key.





The attack on Copenhagen by the Swedish army was an episode towards the end of the Northern War (1655–1660) between Sweden and Poland-Lithuania, also involving neighbouring powers. Charles X of Sweden was aiming to expand Swedish territory across all of Denmark and viewed the destruction of Copenhagen as the way to achieve this; by early 1660 he was dead and his son sought to end the conflict.

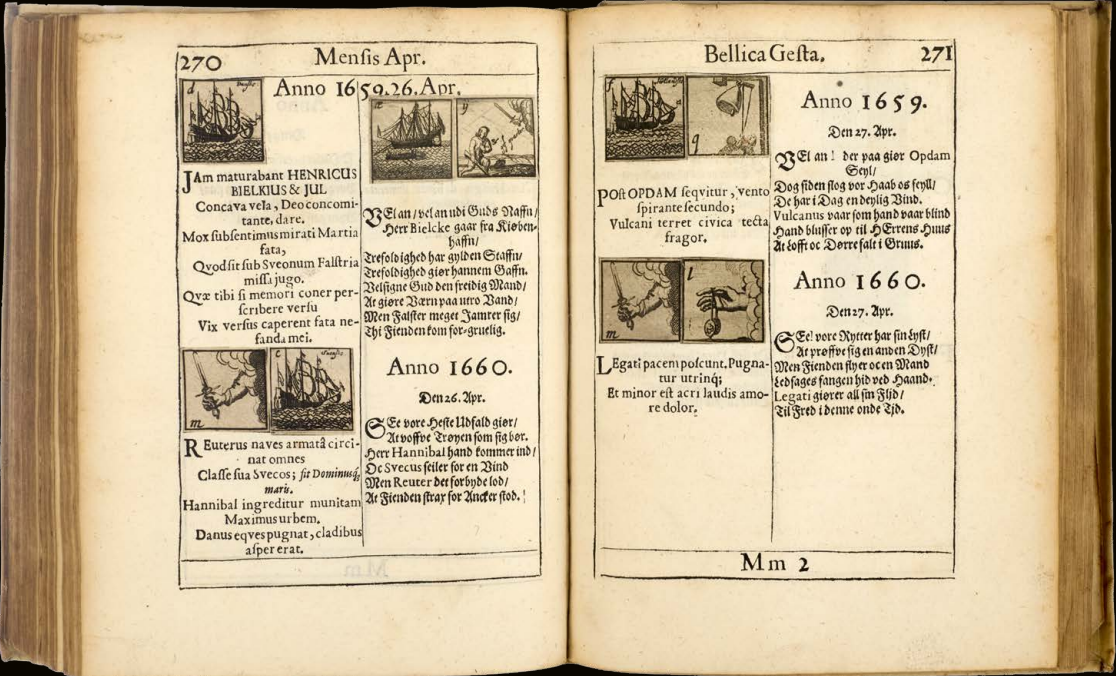
The author, Wallensbech (c. 1630–1662), was a priest and a hospital chaplain; he had (fortuitously) obtained improved premises for the sailors' hospital just before the siege began. His literary style is somewhat idiosyncratic, ending his Latin preface with an exhortation addressed to his little book to go out into the world and inhabit the libraries of learned men.

The illustrations depict ships, explosions, supplies, and people; the preliminary leaves contain a description and explanation of each of the illustrations, identified by a letter. The engraved and woodcut illustrations contain identical scenes, so perhaps the woodcuts were poorly made and did not last all the way through the printing; in this copy, the quires printed with woodcuts are the four preliminary quires, quires A and Gg, and the final section, quires Oo–Bbb. The text for each diary entry is in both Latin and rhyming Danish verse; each month has an introductory section which explains the action with letters or symbols to connect to the daily entries.

Some copies are recorded with the engraved illustrations still on the sheets from which they were designed to be cut out and pasted to the relevant place in the text. Comparison with other copies shows variation in the number of woodcut and engraved illustrations, and also some inconsistency in the placing of the engravings. This copy does not contain any gaps where a printed guide letter, indicating where an engraving should be placed, is showing.

Provenance:  
Hans Christopher Hersleb (1722–1788), from Copenhagen, was a judge and mayor of Copenhagen from 1772. It seems quite plausible that he was the owner of this volume, particularly given his interest in the history of Copenhagen; his chronicle of events from his own lifetime was published posthumously. A subsequent note records that the book was obtained from Hersleb in 1781.

Bibliotheca Danica III, col. 158.







## A Sumptuous Fan Binding

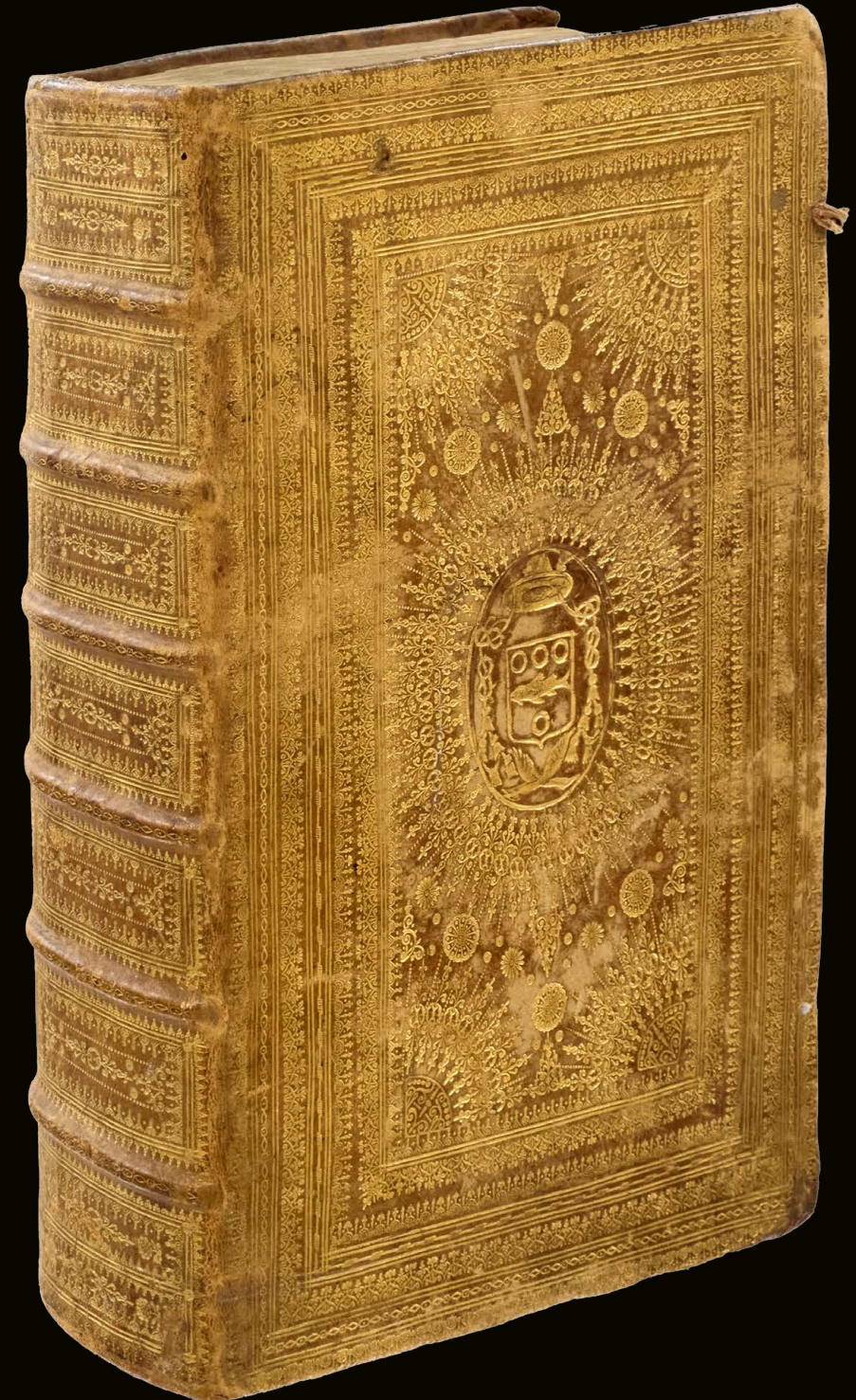
**70 XENOPHON.** Ξενοφώντος τα ευρισκόμενα. Xenophontis ... quae exstant opera, in duos tomos divisa: Graece multo quam ante castigatius edita, adjecta etiam ad marginem scripturae discrepantia: Latine tertia nunc cura ita elucubrata, ut nova pene toga prodeant ... Opera Ioannis Leunclavii Amelburni ... Paris, 'Typis Regiis, apud Societatem Graecarum Editionum' [i.e. Antoine Estienne], 1625.

Two parts in one vol., folio, pp. I: [viii], 647, [1, blank], II: [2], 651-1013, [100 (cols '1014-1213')], [1, blank], [70, index]; text printed in Greek and Latin in parallel columns, woodcut Estienne device (Schreiber 25) to title-page, woodcut initials, head-, and tailpieces; occasional light marginal staining, occasional light browning, closed tear to Bbb4 just touching text, marginal paper-flaw to upper outer corner of Lll2, nonetheless a very good copy; bound in **contemporary French sheep richly gilt à l'éventail**, central arms of Jacques Raoul de La Guibourgère gilt *aux petits fers*, spine richly gilt in compartments, remains of red and blue silk ties to fore-edge, edges gilt; a little rubbed, corners bumped, small wormhole to front pastedown; seventeenth-century prize inscription to front flyleaf (*see below*), modern ink stamp 'Sassy' to title and p. 99. **£2250**

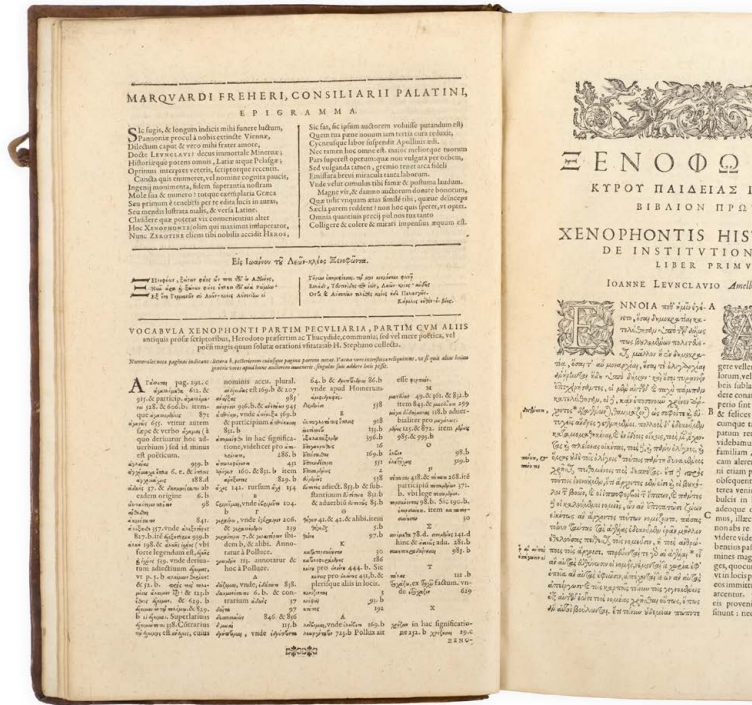
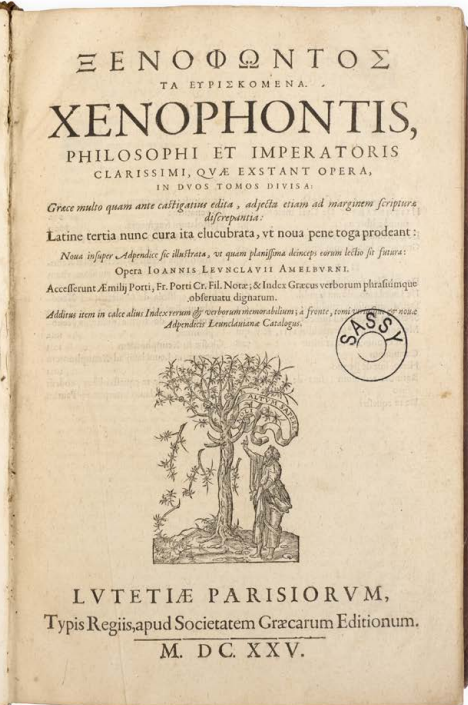
A finely printed edition of Xenophon by the last of the Estienne printing dynasty, in an elaborate gilt *éventail* binding with the arms of the Bishop of Saintes and later presented as a school prize by the Jesuit college of La Flèche.

This edition of the complete surviving works of Xenophon was prepared by Antoine Estienne, using the Latin translation by Johannes Leunclavius and notes by both Leunclavius and Aemilius Portus. Previous Estienne editions of Xenophon had been produced by Henri Estienne (1561 and 1596), whose annotations 'offer the first comprehensive attempt to collate the readings, translations, and conjectures of previous editors' (*Catalogus translationum et commentariorum* VII, p. 82), though this led to disputes with Leunclavius. The notes by Aemilius Portus, partly based on the work of his father Franciscus, previously appeared in the 1594 Frankfurt edition of Xenophon.

A lengthy inscription to the front flyleaf records that the book was awarded on behalf of Jacques Raoul de La Guibourgère (1589-1661), Bishop of Saintes, as a prize in Latin oratory for one Jacobus Boessy,







a pupil at the Jesuit Collège Henri-IV of La Flèche. The Collège had been established by Henri IV in 1603, becoming one of the most substantial and prestigious educational establishments of seventeenth-century France; rhetoric was taught in the lower school of humanities. Prizes were established in many subject areas to encourage competition, and were usually a classical text; Xenophon, chosen here, was one of the authors specified in the Jesuit curriculum for students of rhetoric, in particular his *Cyropaedia*, on the life and education of Cyrus the Great.

The inscription is not dated but must have been written during the episcopacy of La Guibourgère at Saintes, from 1630 until his translation to La Rochelle in 1648. He was a keen promoter of the education of the clergy, following the precepts of the Council of Trent, and a friend of Vincent de Paul. A Jacques Boessy is recorded as rector of Plestin (Brittany) in 1676.

*Binding:*

The tools used here are found also on two other volumes bound for La Guibourgère (Christie's, *The Library of William Foyle*, 7 November 2000, lot 169) and on a binding likely for Henri de Boudéan, comte de Parabère (Hobson, *Thirty Bindings*, p. 44 and pl. 19). Similar *éventail* bindings were made by the Parisian binder Le Gascon in the 1630s (see *Reliures françaises du XVII<sup>e</sup> siècle: chefs-d'oeuvre du Musée Condé* (2002), item 5).

USTC 6027767; Schreiber, *The Estiennes* 285.







*Omnia subieci sub pedibus  
eius.*



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