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CONTINENTAL BOOKS & MANUSCRIPTS

BERNARD QUARITCH

CATALOGUE 1437

MMXVIII

Clarissimi ac doctissimi viri fratris Anthonini de ordine predicatorum archiepiscopi Florentini. Secunda pars summe feliciter incipit.



## De contumacitate capitula draconum in

aquis. tu contumacitate capitula draconum. ps. 73. Dicit dominus Ezechiel. Anima que peccata venit ipsa morietur. De anima quidem et eius nobilitate. et de potentia eius quibus operatur. et quod habet debeat exercere. de passionibus quoque ipsius que sunt principia peccatorum. ac etiam de peccato in genere quod occidit animam. per quod homines transgrediuntur leges que ponuntur in scripturis. et in maiori morali sermones praeclaros sunt virtutes. id in hac secunda parte agitur de singulis virtutibus in periculo. per per modum predicationis. et in de per modum doctrine. Et draco quidem est diabolus. quod ut dicitur Job. et ipse est rex super omnes filios superbie. ut ipsa superbia sit vox eius. que regit et mater ponit a Gregorio. moralium. omnium virtutum. Capita draconum sunt septem vitia capitalia que oriuntur ex eis. Avaritia. Invidia. Accidia. Quorum quilibet habet suas filias. Quodlibet horum est caput draconis. sic sunt plura capita draconum. Unde dicitur. contumacitate sunt capita draconum. Sed ab uno dracone omnia veniunt. et vox superbie. procedit. et id in singulari postea dicitur. tu contumacitate sunt capita draconum. Iste est ille draco magnus et rufus. de quo dicitur Apoc. 12. quod manebat parat. ad devorandum filium mulieris amictus sole. quod draco habebat capita. et cornua. Draco est diabolus venenatus multa malitia. magnam naturam potentiam. rufus. sanguinolentus. ferus.

quia. quod circumit querens quem devoret. Nam filium virginis quem misit amictus sole. id est christum quem devorare quiescit. non valuit. Et quodlibet bonum fidelem quod est filius ecclesie designat etiam per illam mulierem. quia et unum est christum quem devorare. sed deo cooperante non valet. Sed tamen per illum draco diabolus in terram inferentem in fine mundi ut amplius non videatur. Capita. sunt septem vitia capitalia. que dicuntur mortalia que occidunt animam cum filiabus suis. et ad ipsa reducunt transgressiones. x. Exceptio. signata per cornua. x. his capitibus moder. hinc omnibus vulnerat. Et quodlibet horum vitiorum est quod dicitur lepra spiritualis que inficit et maculat animam. s. tollit deo deo gratia. id in sacra scriptura designatur per. 7. leprosum. Nam lepra superbie que aliquando ponit quod per eodem cum vana gloria per prima generalis similitudine figurat in lepra. Quia quod per superbia et presumptione cum est rex colunt omnia cum sacerdotum vitare. s. incensum offerendo in templo. propter quod leprosum effectus est. 2. Regum. 2. 6. Lepra avaritiae figuratur per lepra. Gieji. quod propter avaritiam effectus est leprosum ut per 4. Regum. 5. 7. i. g. i. cum ordinat. Leprosus luxurie significatur in lepra. Quia quod luxuria fuit Joab a David dicitur. Nam de facit de domo Joab patris fluxu semis. leprosum 7 tenes fuisse. cadens gladio. indigens pane. 2. Regum. 3. 30. etiam significatur per leprosum. Luce. 17. ga. x. fuit ipse et dicitur est eis. Ite et effectus vos sacerdotibus. quia nullum vitium ita abscondit ab hominibus sacerdotibus sicut istud. Lepra invidia significatur per lepra. Martie sacerdotis Aaton. que quod ex iudicia matrem tavit contra Moysen facta est lepra. ut dicitur. Ite. Lepra accidit significatur per lepra. Moysi quod mittens manum in sinu effectus est leprosa. Exo. 4. Sic accidit manum tenet in sinu. non operatur. Lepra ire significatur per lepra. Naaman. cui cum misisset Heliseus dicitur ut lavaret in Jordane et mundaretur a lepra. ab ipse indignus 7 iratus. ut habet 4. Regum. 5. Unde non est mundatus nisi post depositam iram. Lepra gula figuratur per quod leprosum quod manebat iuxta portam Samarie. quod accesserit ad tentorium inimicorum ad comedendum 7 bibendum. 4. Regum. 7. ga. 4. sunt mores gula per Jobem castanum. Et quod genus humanum erat infectum omnia ista lepra. habet per eum mundatum. id in figura descendente Ihu de monte. i. de celo. primo occurrunt ei leprosi que sanavit. Et habet quod dicitur



**'THE FIRST MAN [WITH] A COMPREHENSIVE VISION  
OF THE ECONOMIC PROCESS IN ALL ITS MAJOR ASPECTS'**

**1| ANTONINUS OF FLORENCE, *Saint*.** *Summa theologica* [Pars II]. [Venice, Franciscus Renner de Heilbronn, and Nicolaus de Frankfordia, 1474].

Folio, ff. 366; printed in gothic type in double columns of 52 lines, 4- to 7-line initials in red or blue, red and blue paragraph marks, first leaf with a contemporary illuminated initial, framing and decoration with a blank roundel at foot, manuscript quire signatures; **a superb, very wide-margined and crisp copy in contemporary Italian blind-stamped calf** over wooden boards, four clasps; rubbed, straps missing; very faint remains of an inscription at the foot of the first leaf, contemporary manuscript annotations in the margins in a single scholarly hand, contemporary manuscript list of contents on front free end-paper; exlibris William O'Brien, with book label on the front paste-down. £22,000

**First edition; a large, crisp copy of a rare and important incunable.** This was the first appearance of any part of Antoninus's *Summa theologica*, or *Summa moralis*, an ambitious work in four parts exploring the entire field of moral theology; this, the *Secunda*, is the part which deals with the seven cardinal vices and related matters, including simony, lawful and unlawful acquisition, restitution: it is therefore the part which includes most references to what would later become a discipline in its own right, economics.

A much-loved and respected bishop of Florence, close but not subservient to the Medici court, well acquainted with the dynamic developments of the mercantile society in which he lived, Antoninus finished writing this pastoral manual in 1459, shortly before he died; the complete set was first published in 1477. It was 'probably the first — certainly the most comprehensive — treatment from a practical point of view of Christian ethics, asceticism, and sociology in the Middle Ages' (NCE, I, 647).

Antoninus has been described by Schumpeter as 'perhaps the first man to whom it is possible to ascribe a comprehensive vision of the economic process in all its major aspects' (*History of economic analysis*, 1954, p. 95). A Scholastic of his own century, not only did Antoninus look at economics from an ethical standpoint, he was also intimately legally minded: thus, economic points are treated within the framework of contract theory. Unlike Scholastics of earlier generations, he no longer regarded trade as an undesirable, undignified endeavour; he (specifically in the *Secunda pars*, under the heading of *avarice*) built a justification of trade by looking at it as a means to an end. If trade's ultimate purpose is the pursuit of profit in its own right, then that trading activity should be regarded as reprehensible; but if the purpose of a transaction is a worthy end, such as the support of one's family in moderate accordance with one's status, or the relief of the poor, or the welfare of the community, then trade is to be regarded as a worthy and dignified endeavour.

As regards a theory of value, the only other one of the several aspects of economics which we will recall in this note, Schumpeter points out that some Medieval and Renaissance thinkers 'adumbrated with unmistakable clearness the theory of the utility which they considered as the source or cause of value' and remarks that, a century before Molina, 'St Antonine, evidently motivated by the wish to divest the relevant concepts of undesirable 'objective' meanings, had employed the unclassical but excellent term *complacibilitas* — the exact equivalent of Prof. Irving

Fisher's 'desiredness' (*ivi*, p. 98) He also ascribes to Antoninus the first clear statement of the Scholastics' main positive contribution to interest analysis, when in the *Summa* he 'explained that though the circulating coin may be sterile, money capital is not so because command of it is a condition for embarking upon business. This of course was a frontal attack on Aristotle's 'sterility of money' (*ivi*, p. 105).

Rare: 4 copies in the UK (BL, Cambridge, Dublin, Glasgow), 11 in the US (not in Harvard, or the Regenstein, or the Robbins). This is the only copy to have appeared at auction in the last 35 years.

IA00867000; Goff A867; HCR 1254; IGI 699; Oates 1659; Proctor 4160; BMC V 192; GW 2195. For the most complete list of early editions of the *Summa*, see Fr. S. Orlandi O. P., *Bibliografia Antoniniana: Descrizione dei manoscritti della vita e delle opere di S. Antonino O. P. Arcivescovo di Firenze, e degli studi stampati che lo riguardano*, Vatican City, Poliglotta Vaticana, 1961, pp. 295-305; see G. Barbieri, *Le forze del lavoro e della produzione nella "Summa" di S. Antonino da Firenze*, *Economia e storia*, 1960, 1, pp. 10-33; R. de Roover, *San Bernardino of Siena and Sant'Antonino of Florence. The two great economic thinkers of the Middle Ages*, Boston (Mass.) 1967.

#### ALDINE ARISTOTELIAN COMMENTARIES

2] [ARISTOTLE]. AMMONIUS. Ammōniou tou Hermeiou eis tas pente phōnas tou Porphyriou hypomnēma. Ammonii Hermiae in quinque voces Porphyrii commentarius, correctionibus quamplurimis, et locorum imaginibus illustratus. *Venice, apud Aldi filios, 1546.*

[with:]

*Idem.* Ammōniou tou Hermeiou eis tas tou Aristotelous katēgorias hypomnēma. Ammonii Hermiae in praedicamenta Aristotelis commentarius. Aristotelis vita. *Venice, 1546.*

[with:]

*Idem.* Ammōniou tou Hermeiou eis to tou Aristotelous peri hermēneias hypomnēma. Ammonii Hermiae in Aristotelis de interpretatione librum commentarius. *Venice, apud Aldi filios, 1546.*

Three parts in one vol., 8vo, pp. [iv], 78, [2]; 152; 188; Aldine device to titles and at end of first and third works, Porphyrian tree to f. 44r of first work, a few other small diagrams; a few small wormholes/tracks to blank margins, most noticeably to bottom corner of ff. 97-112 of third work (not touching text), a few ink stains and other light marks; very good copies in contemporary limp vellum, remains of ties to covers, title inked to spine; slight loss at fore-edge of upper cover, small tear at foot of spine, a few small wormholes and marks, some worming to endpapers; old ownership inscription to front flyleaf, crossed-through inscription in Greek to foot of title ('Iōannē tou ...'); numerous early marginalia in Greek and Latin in two principal hands. £4000

An attractive annotated copy of the first collected edition of three important commentaries on Aristotle by the 5th/6th-century Alexandrian philosopher Ammonius, pupil of Proclus and tutor to most of the important Neoplatonists of the age, published by Aldus Manutius's youngest son Paulus (1512-1574).

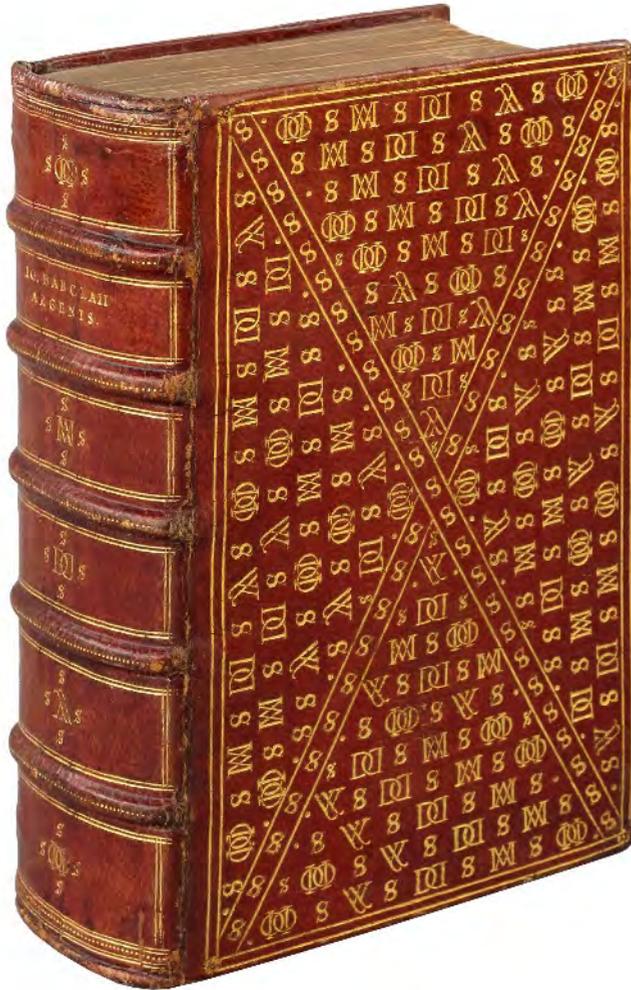


This is the first Aldine edition of Ammonius's commentary on Porphyry's *Isagoge*, and the second Aldine appearance of his works on Aristotle's *Categories* and *De Interpretatione* (first 1503).

Ammonius established a tradition of Aristotelian commentary at Alexandria continued by his students Asclepius, Philoponus, Simplicius, and Olympiodorus. 'His commentary on *De Interpretatione* was particularly important and served as a source for Stephanus and other commentators. In its translation by William of Moerbeke, this work was influential on Aquinas and thus on medieval and later Aristotelian philosophy and semantics' (*Stanford Encyclopedia of Philosophy*).

**The two Renaissance readers of this copy concentrate particularly on Ammonius' commentary on Porphyry's *Isagoge*.** Aptly, in an age of full maturity for logic and enthusiasm for science, they both relish the commentator's interpretation of Aristotle's syllogism as a tight system modelled on the science of geometry. Their remarks and highlights bear witness to a practice of technical, close reading which, by the mid-sixteenth century, had acquainted humanists with a wider range of Aristotelian commentators than the traditional Averroes, Aquinas and Albert, sharpening their logical tools and forging the synthesis between Platonism and Aristotelianism which became the mark of their era.

Adams A994, A986, A991; Ahmanson-Murphy 348, 349, 350; Renouard 135.



3 | **BARCLAY, John.** *Argenis*. Editio secunda. Paris, Nicolas Buon, 1622.

8vo, pp. [xxii], 1082, [6], with an engraved title and engraved portraits of Louis XIII and the author; woodcut initials, head- and tail-pieces; ruled in red throughout; tiny burn-holes in title and portrait of Barclay, but an excellent copy in contemporary French red morocco, covers tooled to a saltire design and with repeated double D, M, Φ and λ, and two sizes of ‘S fermé’, spine gilt in compartments, second compartment lettered direct, other compartments tooled with double letters as above and small ‘S fermés’, edges gilt, marbled paper pastedowns; slight wear to extremities. £6500

Second edition of Barclay’s widely-admired allegorical novel *Argenis*, first published by Buon the previous year, **in a striking and highly unusual contemporary binding.**

The 'S fermé' employed on the binding was commonly used to symbolize *fermesse* and fidelity. The double M may be another such pun, standing for the imperative of the verb 'aimer' (see Claude Dulong, 'Les signes cryptiques dans la correspondance d'Anne d'Autriche avec Mazarin, contribution à l'emblématique du XVIIe siècle', *Bibliothèque de l'école des chartes* 140–1, 1982, pp. 61–83). Esmerian postulated that the λ was mistakenly used by the binder for Δ, which, coming after Φ, would have been interpreted as 'fideltà' or fidelity (by the same token could not double Φ and D be *fides*?). It should be noted that French devotional bindings decorated with semés of double Ms and double Ys are known (see Needham, *Twelve centuries of bookbindings 400–600* no. 93, who suggests that 'it is possible that they stand for Maria and Jesus').

One other binding thus decorated is known: see G. Hobson, *Les reliures à la fanfare. Le problème de l'S fermé* list 11, no. 286 and diagram on p. 100 (reproducing the binding on a c. 1540 Aretino once in the Syston Park library).

*Provenance*: 'J. Regnard' (early inscriptions at head and foot of title, the one at the head followed by an 'S fermé'); probably the great bibliophile Jean-François-Paul Le Fèvre de Caumartin, with inscription 'De Caumartin de Maizy' on front and rear flyleaves; probably Madeleine-Charlotte-Émilie Le Fèvre de Caumartin, who inherited the celebrated Caumartin library, selling it in 1735 (although the present volume perhaps not sold); Jacques de la Cour, Seigneur de Manneville et de Garcelles (d. 1725), Marquis de la Cour from 1704, with bookplate (in 1693 in he had married Madeleine-Charlotte-Émilie Le Fèvre de Caumartin); the doctor and bibliophile Lucien Graux (1878–1944), with book-label; Raphaël Esmerian (1903–1976), with book-label (his sale, Paris, 8 December 1972, lot 76).

## THE POLITICS OF DEMONOLOGY

4| **BÉRULLE, Pierre de.** Traicté des energumenes, suivy d'un discours sur la possession de Marthe Brossier: contre les calomnies d'un medecin de Paris. [*Issued with:*] Discours de la possession de Marthe Brossier. *Troyes, Étienne de La Huproye, 1599.*

[*bound after:*]

**BÉRULLE, Pierre de.** Discours sur le sujet proposé en la rencontre du R.P. Gontier et du sieur Du Moulin, où est traicté de la mission des pasteurs en l'Église, sur l'article 31 de la confession de foy imprimée à Genève, du sacrifice de la messe, célébré en l'Église chrestienne, de la présence réelle du corps de Jésus-Christ en la Sainte Eucharistie. *Paris, R. Thierry, 1609.*

[*and before:*]

[**MARESCOT, Michel.**] Discours veritable sur le faict de Marthe Brossier de Romorantin, pretendue demoniaque. *Paris, Mamert Patisson, 1599.*

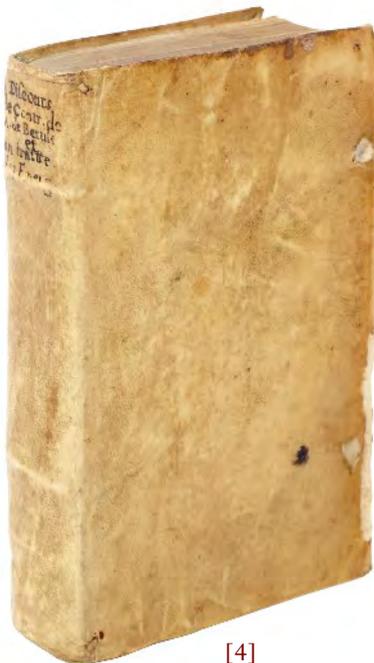
Three works in one volume, 8vo, pp. 336, [8]; ff. 83; pp. [ii], 56; pp. [vi], 48; first title lightly soiled, with a crease which preceded the printing, but a very clean, crisp volume in contemporary limp vellum, ink titling on the spine, ties perished; slightly later inscription, 'Frejevilels', on the title and front end-leaf, front paste-down inscribed in blue ink with a few notes on the author.

£4000

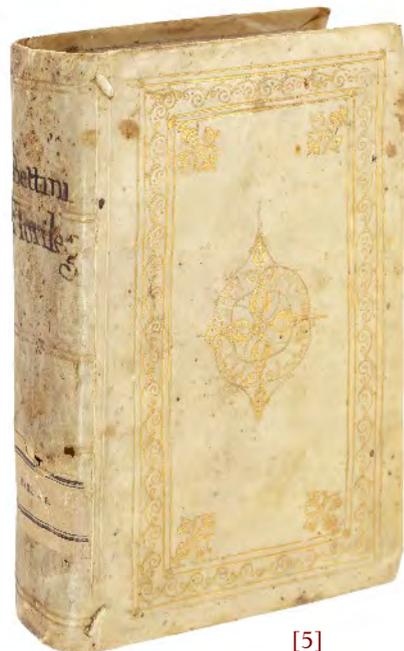
Very rare first edition of these Renaissance twin works on demonology, bound with the work they were conceived to rebutt, in strictly contemporary vellum.

The *Treatise on energumens* illuminated the ‘connection between the human kind expelled from the earthly Paradise, and the devil banished from Heaven’ (opening paragraph). Pierre de Bérulle’s demonology describes what it is that joins human kind and the devil, both banished from God’s presence: a radical solitude. Unable forever to turn to God, Bérulle writes, the devil finds a ‘retreat in man, as in a little world’. Jonathan Pearl’s research into court cases related to witchcraft in early-modern France has evidenced the link between Renaissance demonology and the questions of both jurisdiction and political relationship between the Church and the State. He sees Bérulle’s twin works as exemplary of a genre. ‘Could not we say that the innumerable treatises on demonology written in premodern Europe - starting from the late fifteenth-century *Formicarius* and *Malleus maleficarum*, and continuing to the repetitious manuals still composed during the Enlightenment - are in fact grammar books, obsessive attempts to define the idiom exchanged between these two radical solitudes?’ (J. Pearl, *The crime of crimes...*, p. 2).

‘Following the publication of Marescot’s *Discours veritable* in July 1599 [about the exorcisms practiced by the notorious Marthe Brissot], Bérulle responded with a publication that comprised two companion works - a scholarly treatise and a ‘popular’ harangue ... published without royal privilege (unsurprisingly) by an anonymous printer in Troyes. The first work, the humanist theological treatise *Traicte des energumenes*, drew upon classical and scriptural authorities and on the history of the early church to argue that demonic possession was under the exclusive jurisdiction of the church, and that therefore the King had no right to remove Brossier from public view. The second text, *Discours de la possession de Marthe Brossier...* was a rebuttal of Marescot’s account of the exorcisms of Brossier and an elaboration of the jurisdictional claims of the *Traicte*’ (*ibid.*).



[4]



[5]

OCLC lists only 2 copies of the *Energumenes* in the US (Harvard, UPenn). See J. Pearl, *The crime of crimes. Demonology and politics in France, 1560-1620*, 1999.

### VERY RARE JESUIT THEATRE

5| **BETTINI, Mario.** Florilegium, in quo eutrapeliae, sive urbanitates poeticae, dramata pastoralia, & aliquot opuscula soluta oratione collecta e lyceo, & ex alijs lucubrationes [edited by Alexander Zagarinus]. *Bologna, Ferroni, 1632.*

4 parts in one volume, 8vo, pp. [xvi], 154, [2]; 87, [1]; 143, [1]; 130, [2]; each part with divisional half-title page; with a large engraved armorial device on the general title, dedication with a large historiated initial incorporating an image of Romulus and Remus suckled by the wolf, several woodcut tail-pieces; lower corner of the first divisional title repaired, occasional browning and light foxing, but a very good copy bound in contemporary gilt vellum, sides panelled and decorated in gilt, flat spine filleted in gilt with ink titling, gilt edges; spine a little soiled. £2000

**An attractive copy of the rare first collected edition** of these Neolatin Jesuit compositions which had appeared separately from 1614 onwards. The colophons to the separate parts give printers and dates as follows: N. Tebaldini 1631, C. Ferroni 1632, C. Ferroni 1631 (both parts III and IV).

Mario Bettini taught moral, mathematics, and philosophy at Parma. Contained in this anthology are Latin verses, as well as two plays, all written for Jesuit schools, and with details on performances. Appended is a panegyric on the controversial Ranuccio Farnese, duke of Parma, who was a keen supporter of the arts. It was under his government that the famous theatre of Parma was constructed. The Jesuit Bettini 'seems to have profited from Jesuit definitions of tragicomedy and comitragedy in an interesting way' (R. Little Colie, *Shakespeare's living art*, Princeton, 1974, p. 263), often producing 'theoretical plays', 'testing the limits of mixed genre in drama'.

Sommervogel I 1426 4 (listing an edition of 1633 only); **OCLC lists a sole copy in the US** (Michigan), though NUC locates an incomplete one at Folger; 2 locations in the UK (BL, Oxford).

### ITALIAN PROTESTANT SPY IN ELIZABETHAN ENGLAND A COPY WITH AN EARLY BRITISH PROVENANCE

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

Two parts in one volume, 8vo, ff. 156, each part with its own title bearing woodcut printer's device, two further divisional titles in first part; a few early underlinings and small corrections; a very good, fresh copy in modern brown morocco, gilt, top edges stained red. £4000



**First edition.** The Italian scholar and spy Pietro Bizzari (or Bizari, 1525–c. 1586) adopted the Protestant faith, came to England and was admitted as a fellow of St. John’s College Cambridge through the patronage of Francis Russell, second earl of Bedford. In 1562 Queen Elizabeth I granted him a pension for life after he dedicated to her his ‘mirror of princes’ treatise *De optimo principe* (printed for the first time in the present work). By 1572 Bizzari was travelling throughout Europe, staying in Basel, Augsburg, Venice, and finally Antwerp where he settled. In Antwerp he acted as a foreign agent for members of Queen Elizabeth’s government, occasionally sending reports back to England.

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

‘In return for [*De optimo principe*] – essentially a collection of commonplaces on the ideal ruler, heavily influenced by Erasmian irenic principles – [Bizzari] received a pension from the crown and the living of Alton Pancras, Dorset, from Bishop Jewel of Salisbury, through the mediation of Archbishop Parker, whom Bizzari had certainly known at Cambridge. Moreover, he seems to have re-established his connection with [Francis] Russell, now earl of Bedford. In February 1564 Bedford was appointed governor of Berwick and took Bizzari north with him. Consequently, Bizzari became associated with the court of Mary Stuart, and in the hope of acquiring the patronage of the Scottish queen as well he presented to her a Latin treatise, *De bello et pace*. This is a much more original tract than the one which he presented to Elizabeth. Bizzari had

himself seen and experienced the effects of civil and foreign conflict, both in England and on the continent, and this gives urgency to his discussion of the horrors that result from war. Peace, he argues, should be the highest ambition of any ruler, since peace is Christ's message. War, by contrast, is an affront to God, causing true religion to be neglected and making resistance to the Turks impossible ... . Bizzarri also frequented the literary circles of Venice. He solicited poems in praise of Elizabeth for his first volume, *Varia opuscula*, printed by Aldus in 1565, which not only contained his earlier poems to English courtiers but also included the works dedicated to Elizabeth and Mary Stuart' (*ODNB*).

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

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

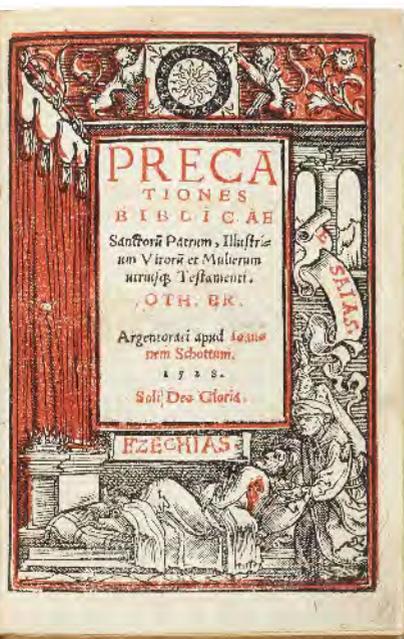
### EARLY PROTESTANT PRAYER-BOOK

7| **BRUNFELS, Otto**. *Precationes Biblicae sanctoru[m] patrum, illustrium viroru[m] et mulierum utriusq[ue] Testamenti*. *Strasbourg, Johannes Schott, 1528*.

8vo, ff. [viii], 91, [1], title printed in black and red within chiaroscuro woodcut border also printed in black and red and attributed to Hans Weiditz, woodcut on A8v, text and colophon all within wide woodcut borders of children playing, hunting and satirical scenes, trophies, grotesques, plants, animals, insects and so on (these also attributed to Hans Weiditz), woodcut device on final leaf; a few minor tears, spots and stains, but a very good copy in modern vellum with red morocco spine labels; old Quaritch description (c. 1970s) loosely inserted. **£6000**

**First edition, rare, of perhaps the most notable example of the earliest Protestant prayer-books.** Such works often comprised prayers taken directly from (or adapted from) the Bible. Brunfels's *Precationes Biblicae* appeared in the same year in German translation (*Biblich Bettbüchlein der Altvätter und herrlichen Weibern, beyd Alts und Newes Testaments*) and was translated into several other languages including English (*Prayers of the Byble*, published by Robert Redman in 1535).

Brunfels (c. 1488–1534) entered the Carthusian monastery in Strasbourg after graduating MA in 1508. In 1521 he left the monastery and the Catholic faith. He opened a school in Strasbourg in 1524 and 'soon demonstrated his interest in medicine by editing and translating various older



medical texts and by writing one of the earliest medical bibliographies, the *Catalogus* (1530) (DSB). His celebrated botanical work *Herbarum vivae eicones* appeared in 1530 and 1532; in the latter year he graduated MD at Basel.

The woodcut borders are 'evidently by Hans Weiditz, who also illustrated the same author's Herbal 1530–2, in which the artist's name is given. In one of the borders is represented a fox in monkish garb (?Tetzell) selling indulgences to several geese; the treasure-chest and papal standard (?) at back. Children's toys and noise-making instruments are shewn in another border. **This appears to be one of the earliest publications of Brunfels and is very little known**' (Fairfax Murray). The chiaroscuro woodcut title border depicts Hezekiah being healed by Isaiah.

Adams P2071; Fairfax Murray 100. **OCLC locates only two copies in the UK (British Library and National Art Library) and one in the US (Yale).** COPAC adds a copy at the Bodleian.

## INSTRUMENTAL IN THE CLASSICAL REVIVAL

8| **BUDÉ, Guillaume.** *Commentarii linguae Graecae ...* [Paris], Josse Badius, September 1529.

Folio, pp. [lx], 967, [3], wanting final blank leaf; printed in Roman and Greek letter, title-page printed in red and black, Badius's 'Prelum Ascensianum' printing-press device (Renouard no. 3) and architectural border (Renouard no. 2) on title-page, engraved initial to p. [1]; small worm track to blank lower margin of first quire (old repair to title verso) turning into pinhole thereafter,

short tear to blank upper margin of e1, small loss to blank outer margin of K1, light ink stain to p. 17, some spotting to head of p. 515, a few other occasional light marks and stains, otherwise a very good, clean and crisp copy; modern full brown calf, blind-tooled frame and foliate and floral stamps to covers, spine in compartments with gilt lettering-piece; small early ownership inscriptions to title, a few marginal annotations and occasional underlining. £3250

**First edition** of Budé's seminal study of the Greek language, dedicated to Francis I, and superbly printed by Josse Badius.

'Budé [1467-1540] was the most influential of the French humanistic scholars of the sixteenth century. He made his mark with a treatise on ancient coins and measures, which was a major authority for years to come, and he corresponded with most of the learned men of his time, amongst them Erasmus, who had the highest opinion of his talents, and Thomas More. He was held in the highest esteem by Francis I, who did so much to further the cause of humanism in France ... The 'Commentaries on the Greek Language' were a collection of lexicographical, philological and historical notes, which formed the basis of the study of the Greek language in France. A monument of the new learning, it was several times reprinted, and gave Budé the reputation which is now commemorated in the modern series of parallel texts of Greek, Latin and Byzantine authors which bears his name' (*PMM*).

Budé was appointed royal librarian by Francis I, building a library which formed the nucleus of the Bibliothèque Nationale. He was also instrumental in the foundation of the Collège de France, which after 1530 became a centre for higher studies in France and reawakened interest in classical languages and literature.

Adams B3093; BM STC French Books, p. 85; *PMM* 60; Renouard, *Badius* II, 239 (and see I, 45, 53 and 95).

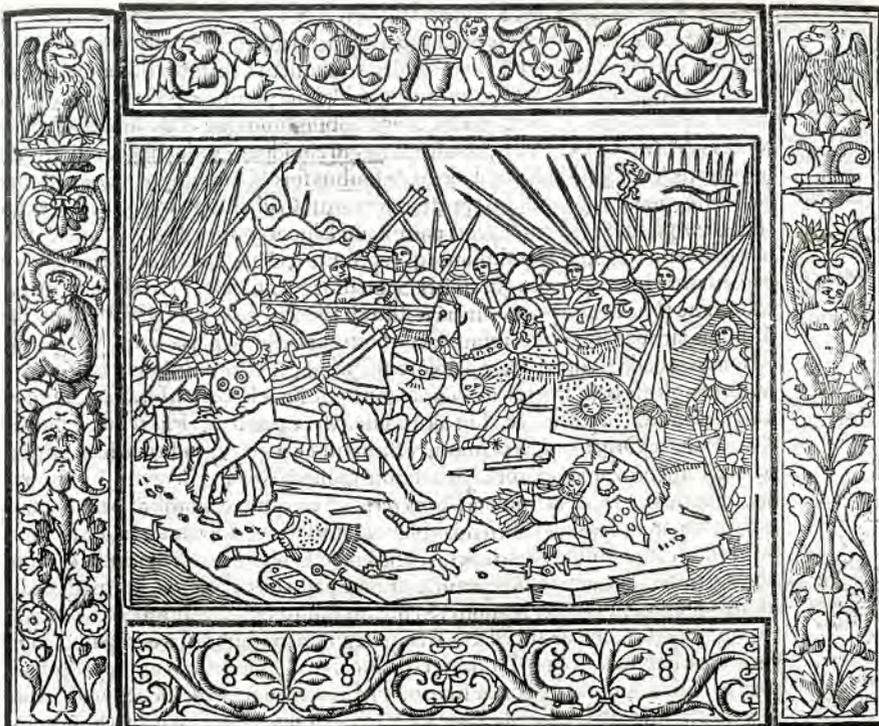
### FIRST ILLUSTRATED CAESAR PUBLISHED IN ITALY

9| **CAESAR.** Caii Julii Caesaris invictissimi i[m]peratoris co[m]mentaria seculor[um] iniuria antea difficilia et valde mendosa. Nunc primum a viro docto expolita et optime recognita. Additus de novo apostillis. Una cu[m] figuris suis locis apte dispositis. Nec non regulata tabula ... [(*Colophon:*) Venice, Agostino Zani, 17 August 1511].

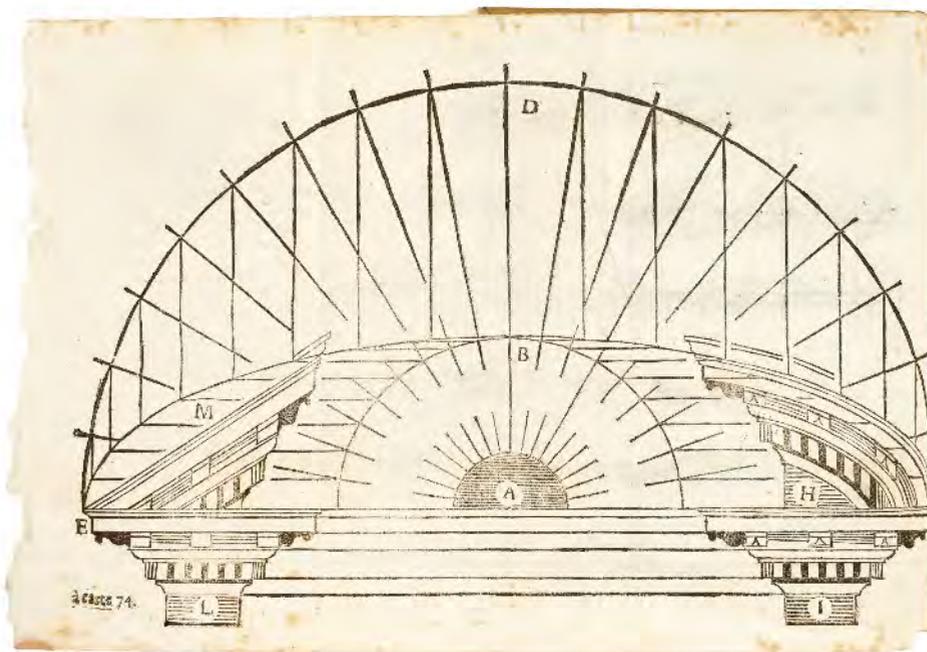
Folio, ff. [iv], 110, [8, index]; title in red, title-page with large woodcut battle scene in black surrounded by ornamental borders in red, the same woodcut on f. 1r, large woodcut of 'Lentulus' surrounded by a crowd to f. 51r (opening of *De bello civili*), woodcuts at the opening of each book, woodcut initials; occasional light offsetting, light toning to upper margins, a few small marks, discreet repairs to inner margins of first quire (slightly touching woodcut border to title and a few letters to title verso) and also to small wormholes in blank lower margins of ff. 9-20, but a very good, crisp and clean copy; rebound in 18th-century vellum, title and imprint lettered to spine in modern hand; some very faint marginal notes to first few quires, a few other early ink notes. £4000

A handsome copy of the first illustrated edition of Caesar's *Commentaries* published in Italy, adorned with charming half-page woodcuts at the opening of the *De bello Gallico* and *De bello civili* and with smaller vignette cuts at the beginning of each book. Describing Caesar's campaigns in Gaul from 58 to 52 BC, the *Gallic War*, written in lucid, unrheterical Latin, is unique as a contemporary account of a foreign war by a Roman general. While more overtly political, the *Civil War*, Caesar's account of his clashes with Pompey culminating in the battle of Pharsalus in 48 BC, is enlivened with touches of sardonic humour. This edition was edited by Lucas Panaetius 'Olchinensis', a scholar from Ulcinj, a town on the southern coast of Montenegro with close ties to Venice. Panaetius also edited works by Aristotle, Cicero, Plautus, Marsilio Ficino, and Girolamo Savonarola, which appeared in Venice in the 1510s and 1520s. The publisher of Panaetius's Caesar, Agostino Zani, illustrated the narrative with lively woodcuts reproduced from the landmark 1493 edition of Livy printed in Venice by Johannes Rubeus for Lucantonio Giunta – an interesting example of the recycling of illustrations among Venetian publishers of classical works at this time. The style of the woodcuts is what scholars now term the popular style of the 1490 Malermi Bible, characterised by lively, action-filled narrative scenes. Zani published another edition of Caesar, following the success of this one, in 1517.

BL STC Italian p. 135; EDIT16 8146; Essling 1727; Sander 1503; USTC 817475. Not in Adams. Rare: COPAC records copies at the British Library and Bodleian only; OCLC notes copies in only four US institutions (Brown University, University of Illinois, University of Texas, and UCLA).







CIA P. XVII  
 & altri ornamenti, ma non de  
 Ad ogni modo pare à me, che  
 Serlio libro 2, caite 10, per fare  
 di minor altezza, che il mezzo c  
 uire per regola anche de Remen  
 giunta il alcune propoitioni fo  
 tura, de quali è capace detta reg  
 Dunque per praticarla è neces  
 il mezzo circolo, quale farà della  
 la cui larghezza è dall' E. F. pig  
 pigliando per altezza la quinta  
 larghezza E. F., si tira poi  
 zo circolo minore perfetto B  
 de il mezzo circolo maggiore  
 parti uguali piacere tirandou  
 circonferenza al centro A.,  
 il circolo minore B.; Quart  
 dette linee prese dalla sua circo  
 altre linee per pendicolari à  
 larghezza E. F.; Quinto  
 pontali dal circolo minore B.  
 le, one lo tagliano le linee tirat  
 rezza del circolo maggiore T  
 ro A.; e queste linee oriz  
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 retti, e sopra di questi si fonda il  
 regratiosa, e gentilmente la lin  
 K 2

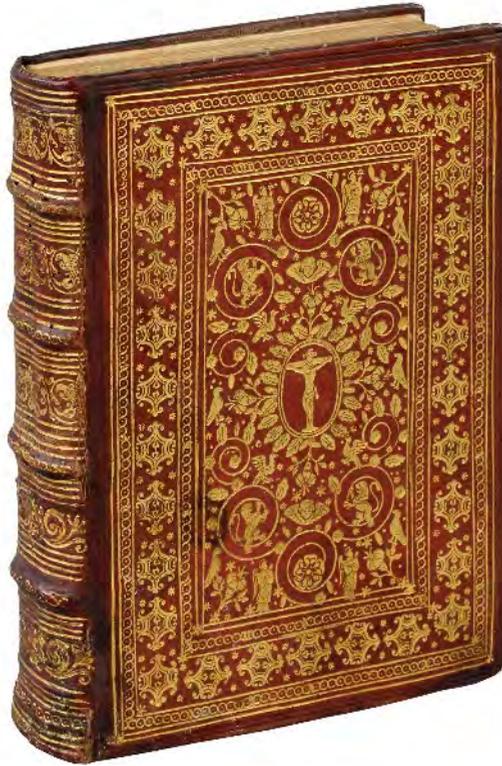
**STARK WOODCUTS 'QUITE MODERN AND VERY EFFECTIVE' (MILLARD)**

11| **CAPRA, Alessandro.** Geometria famigliare, et instruttione pratica d'Alessandro Capra architetto cremonese. Per gl'edificij nuovi, e vecchij. Cremona, Giovanni Pietro Zanni, 1671.

8vo, pp. [12], 187, [1]; charming architectural and geometrical woodcut enclosing the title, numerous architectural woodcuts throughout in the text, a woodcut folding plate, a larger leaf folded at foot, a full-page emblematic engraving; faint foxing and very light marginal staining to the title-page, but a very good copy in modern vellum-backed boards, spine preserving the original gilt lettering-piece. £1750

**First edition, rare.** 'Capra's books on architecture are among the few Italian theoretical treatises published in the seventeenth century. [The contemporary biographer Cesare] Bonacina provides a compelling image of Capra as an energetic and slightly mad scientist, whose house was an "arsenal of instruments and innovations"' (Millard). The *Geometria famigliare* is the earliest of his works, and it is also the nucleus from which the others originated. In fact two of the five parts of his later *Architettura famigliare* are lifted directly out of the three-part *Geometria*, only to be in turn cannibalized into *Architettura militare*: these borrowings apply both to text and illustrations. 'Even though the woodcuts that illustrate these books are coarse and undetailed (Capra and Bonacina mention the exorbitant expense of copperplate engraving, which the former could not afford), their starkness is quite modern and very effective' (*ibid.*).

Millard 28. OCLC finds 5 copies only (Princeton, Michigan, Newberry, Illinois, Getty). COPAC cites only Cambridge.



#### IN A CONTEMPORARY DECORATED ROMAN BINDING

12] [CARMELITES]. FANTONI, Sebastiano, *editor*. *Ceremoniale divini officii, secundum ordinem Fratrum B. Virginis Mariae de Monte Carmeli. Ad normam novi Missalis, et Breviarii compilatum. Rome, Guglielmo Facciotti, 1616.*

4to, pp. [xii], 548 (*recte* 528), [5], with an engraved title; large woodcut head-piece and woodcut initials, large woodcut printer's device on recto of final leaf; some occasional browning and light foxing, early ink inscription at foot of title resulting in erosion of paper, but a very good copy in a **contemporary Roman binding of maroon morocco**, covers elaborately gilt with a wide border containing a repeated fleuron tool and small stars, central panel with large volutes ending in rampant lions or large flowers, angel, cherub, bird and oak leaf tools, in the centre an oval with (on upper cover) the Crucifixion and (on lower cover) the Virgin and Child, spine with four raised bands, spine compartments tooled with repeated lines and containing scrolling foliage inhabited by a bird, edges gilt and gauffered, evidence of two pairs of ties; minor wear and staining, a few small wormholes in spine, small areas of restoration at corners, head of spine and occasionally elsewhere. £3800

**First edition of this comprehensive work on the Carmelite liturgy**, preserved in a charmingly decorated contemporary Roman binding. For a broadly similar binding, see Mirjam Foot, *The Henry Davis Gift* III no. 360 ('A binding made in Rome by the "Rospigliosi bindery", 1611').

*Provenance:* partially legible inscription of a Roman religious institution at foot of title; Biblioteca Vittorio Emanuele, with duplicate stamp on title; Maurice Burrus (1882–1959), acquired from Lauria in 1935.

OCLC locates no copies in the US.

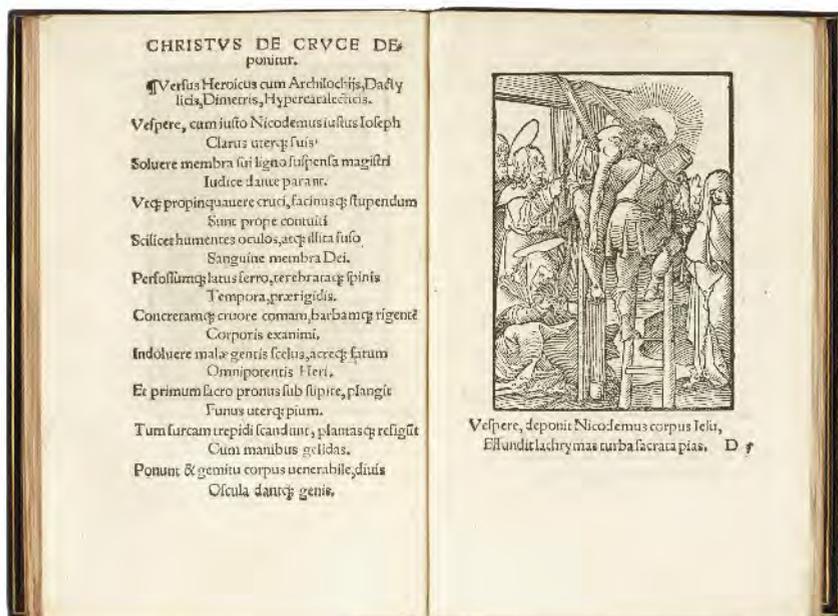
### RARE PASSION WOODCUTS

13| **CHELIDONIUS, Benedict.** Passio Jesu Chr[ist]i amarulenta, certis et primariis effigiata locis, vario carmine Benedicti Chelidonii, et tandem Christiani Ischyrii illustrata. [*(Colophon:)* Cologne, [Peter] Quentel, 1526].

Small 8vo, ff. [40], roman letter, with 37 large woodcuts of the life of Christ (one printed upside-down) by the Master N.H.; upper corners of last few leaves repaired (just touching a letter or two on final leaf), but a very good copy in dark blue morocco gilt, edges gilt, by Riviere. £4500

Extremely rare series of Passion woodcuts by the Master N.H., whose initials appear in the woodcut of Adam and Eve (f. A4r).

Benedict Chelidonius (d. 1521) was the abbot of the Benedictine monastery of Our Lady in Vienna. His verses on the passion of Christ and the life of the Virgin were first published in Nuremberg in 1511 accompanied by woodcuts by Albrecht Dürer ('The Small Passion'). The present



woodcuts, characterized by a quiet emotional intensity, are clearly influenced by those of Dürer. The cut of the Man of Sorrows seated (f. D1r) is a reversed and curtailed version of that in Dürer's Passion; Dodgson deemed it to be by a different artist. The woodcuts of the Virgin (f. B2r), the Mocking of Christ (f. C5r) and the Resurrection (f. D8r) seem to us also to be rather different in style from the rest of the series.

Max Friedländer considered that Nicolaas Hogenberg (c. 1500–1539) should be identified with the Monogrammist N.H., but this has been met with scepticism by subsequent scholars.

*Provenance:* the Irish judge and bibliophile William O'Brien (1832–1899), bequeathed by him to the Jesuit community of Milltown Park, with bookplates.

Fairfax Murray 109; VD16 S 4589, recording two copies: Cologne and Vienna; in the Vienna copy the woodcut of Christ before Pilate, inverted in our copy and in the Fairfax Murray copy, is printed the right way up. **OCLC locates only 2 copies, both in Germany.**

### THE FIRST PUBLISHED BOOK OF POETRY BY A WOMAN

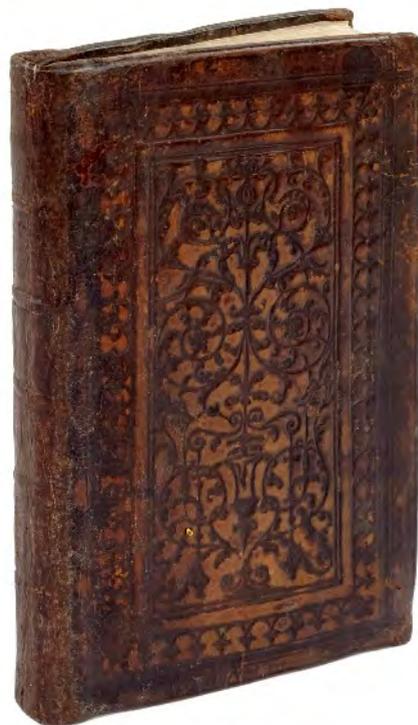
14| **COLONNA, Vittoria.** *Rime de la divina Vittoria Colonna Marchesa di Pescara. Parma, [Antonio Viotti, 1538 (date from colophon)].*

8vo, ff. [43]; italic letter, one six-line woodcut initial; small neat repairs to fore-edges and lower outer corners of a few leaves, but a very good copy in modern calf incorporating earlier covers blind-stamped with Geoffroy Tory's small 'pot cassé' panel (most likely a nineteenth-century or later forgery). £6500

**Rare first edition of the collected poems of the most celebrated female lyrical voice of the Italian Renaissance, the first book entirely devoted to the poetry of a single woman poet.** It was gathered for publication, despite the author's famed reticence, by Filippo Pirogallo, who declared in his preface that he had decided to 'satisfy the desire of many', despite knowingly going against the wishes of 'so great a Lady'.

Vittoria Colonna, wife and then widow of the Marquis of Pescara, was the most renowned Italian female poet of her time, and the only author beside Michelangelo to be honoured with the epithet 'divine'. Famously averse to publicity beyond her circle of friends, Colonna indirectly reprimanded the editors responsible for printed editions of her poems until her death. Yet this edition and those which followed within one or two years marked a turning point, both in terms of consecrating Colonna Europe-wide 'as the most authoritative poetic voice of the moment' (*Cambridge companion*) and in terms of the organization of her *rime*. From 1540 onwards, likely in response to the differentiated demands of a sophisticated market, editors emphasized the distinction between her *rime* 'amorose' (on 'earthly love') and 'spirituali' (on 'spiritual love').

'Although Colonna's literary activity spanned over twenty years, her lyrics are clearly marked by a uniform maturity of style. She achieved a highly successful balance between, on the one hand, "correct" poetic language (in which she imitated Petrarch rigorously) and content (unblemished devotion to the memory of her husband); and on the other hand a perfect harmony between



stylistic tension (always in search of a “high” linguistic register both in vocabulary and syntax) and an exploration of feelings (from the mourning of her husband to divine love and the contemplation of Christ), which excludes any trace of light-heartedness or lover’s playfulness’ (L. Panizza, S. Wood, *A History of Women’s Writing in Italy*, Cambridge, 2000, p. 38).

BMSTC Italian, p. 191; Brunet II col. 161 (note); EDIT 16 12827; Graesse II, p. 227; P.L. Ferri, *Biblioteca femminile italiana*, 118; USTC 823528. USTC / OCLC list a total of 9 copies outside Italy (4 copies in the US: Chicago, the Morgan, Yale, UCLA. 2 copies in the UK: British Library, UCL).

### *EDITIO PRINCEPS, A ‘CALVINIST’ EPICTETUS*

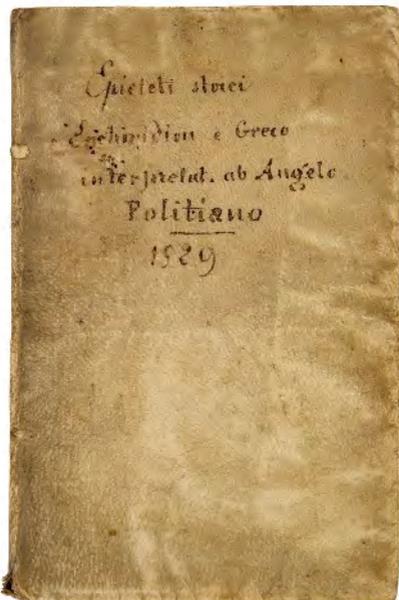
15| **EPICTETUS**, and Georg HALOANDER, *editor*. ΕΓΧΕΙΡΙΑΙΟΝ... Idem latine per Ang. Politianum. Nurenberg, Johann Petreius, 1529.

8vo, ff. [40]; light uniform toning, but a very good copy in near-contemporary limp vellum, ink titling to spine and upper cover; near-contemporary **ownership inscription on the title (the humanist Calvinist Simon Girard)**, another to the front free end-paper (Georg Muller), and a nineteenth-century inscription, ‘V. Chappuis 1839 editio paucissimis visa...’. £7750

Very rare *editio princeps* of the complete *Encheiridion*, the ‘bible of stoicism’, a text of great influence on Western philosophical and political thought, from Antiquity through the Renaissance to the Scottish Enlightenment (Adam Smith owned a copy of a later edition) and to the thought of the Founding Fathers. This edition was preceded, the year before, by a Venice-printed one which was both partial and incorrect. Ours, edited by Georg Haloander from a complete and correct manuscript for the first time, established itself as the reference edition for nearly three centuries. Angelo Poliziano’s Latin translation, here revised by Haloander and printed after the Greek text, had first appeared in 1497.

‘Epictetus’ chief concerns are with integrity, self-management, and personal freedom, which he advocates by demanding of his students a thorough examination of two central ideas, the capacity he terms ‘volition’ (prohairesis) and the correct use of impressions (chrēsis tōn phantasiōn). ... Epictetus has had significant influence ... his lucid resystematization and challenging application of Stoic ethics qualify him as an important philosopher’ (M. Graver, *Stanford Encyclopedia of Philosophy*).

*Provenance*: this book is an important material testimony to the connection between Calvinism and the resurgence of Stoicism during the Reformation era, a connection which has recently acquired prominence in scholarship. It was owned by the Calvinist humanist Simon Girard, who studied at the Protestant Reformed Geneva Academy (with Thomas Bodley, Andrew Melville, and royal tutors or counsellors Florent Chrestien and Philippe Marrix) and later became professor of Greek and Hebrew at Lausanne. It has been observed that ‘the early translators of Epictetus and other Stoic works tended to be Protestants in general, and Calvinists in particular... Calvinists were interested in Stoicism in part because of the felt affinities between the two doctrines, and by the time of the Synod of Dort, [Stoics’] arguments ... were being openly exploited for use in



theological debates by Calvinist factions. Still, we could cautiously attribute an interest in Epictetus on the part of the early Calvinists to a shared emphasis on the leading of an intense and focused inner life, rather than to any particular anxieties about the connections between Stoic fate and Calvinist predestination. ... These early editors and translators of Epictetus often commented on the ways in which Epictetan doctrine was close to that of mainstream Christianity in their prefaces or in the dedicatory letters appended to each volume. But they were always careful not to assimilate Christian and Epictetan ethics too swiftly, often pausing to indicate that the ideal life of the Stoic wise man was in fact quite literally unattainable, and that human beings required the secular philosophy of Epictetus to be completed by the revealed truth of Christian religion, which helped to correct some of the pagan errors on display in the *Enchiridion*. This stance is one we might expect, being one with close affinities to the Thomist doctrine that divine grace completes the work of nature (C. Brooke, *Epictetus in Early Modern Europe*, 1999, pp. 7-8).

VD 16, E-1606; Dibdin I, p. 512 ('of the very first rarity'); Hoffmann, II, p. 12; W.A. Oldfather, *Contributions toward a Bibliography of Epictetus*, Urbana IL, 1952, 249.

**16| EPIPHANIUS.** Του αγιου Επιφανιου επισκοπου Κωνσταντειας της Κυπρου, κατα αιρεσεων ογδοηκοντα επικληθεν Παναριον ... D. Epiphanii Episcopi Constantiae Cypri contra octoginta haereses opus eximium, Panarium sive capsula medica appellatum, et in libros quidem tres, tomos vero septem divisum ... Omnia graece conscripta, nuncq[ue] primum in lucem edita. *Basel, [Johann Herwagen, 1544].*

Folio, text in Greek, pp. [vi], [ii, blank], 543, [1]; woodcut printer's device on title and on verso of final leaf; some very light oxidation on first and last few leaves, but an excellent, crisp copy in near-contemporary blind-stamped German pigskin, covers decorated using three roll tools of which one bears the initials 'P M' (see Haebler I p. 303 nos. 1 and 4), lower cover with a central stamp of the anointing of David within an oval (Haebler I p. 303 III), central gilt arms of the city of Nuremberg (incorporating the arms of the Baumgartner family) in centre of upper cover and, below, the monogram 'BLA' stamped in blind, two clasps; lightly soiled and rubbed, scratch on lower cover, traces of paper labels in compartments of spine, gilt arms oxidised (presumably due to a high silver content). £5000

*Editio princeps* of the Greek text of Epiphanius's great compendium of heresies, in a particularly attractive and well-preserved contemporary pigskin binding.

Epiphanius (310–403) followed the monastic life in Egypt as a young man before returning to his native Judaea to found a monastery at Besanduk. 'In 367 his reputation for asceticism and learning brought about his nomination as Bishop of Constantia (Salamis) the metropolis of the Island of Cyprus. For nearly forty years he fulfilled the duties of the episcopate, but his activity extended far beyond his island. His zeal for the monastic life, ecclesiastical learning, and orthodoxy gave him extraordinary authority ... . [He] composed (374–7) the "Panarion" or "Medicine chest", i.e. a stock of remedies to offset the poisons of heresy. This work is divided into three books comprising in all seven volumes and treating eighty heresies. The first twenty heresies are prior to Jesus Christ; the other sixty deal with Christian doctrine ... . Sometimes his ardour prevents him from inquiring carefully into the doctrines he opposes. Thus, on his own avowal,



he speaks of Apollinarianism on hearsay. At Constantinople he had to acknowledge the Origenist monks whom he opposed that he was not acquainted with either their school or their books, and that he only spoke from hearsay. There is, however, in the “Panarion” much information not found elsewhere’ (*Catholic Encyclopedia*). A Latin translation was published the previous year.

*Provenance:* Nuremberg city library, with circular armorial bookplate on title and arms on upper cover of binding. From 1578 to 1586 the warden of the city library was Hieronymus Baumgartner (1533–1602), who seems to have had all the volumes in the library stamped with the city’s arms (incorporating those of his own patrician family).

Adams E250; VD16 E 1643 and E 1650.

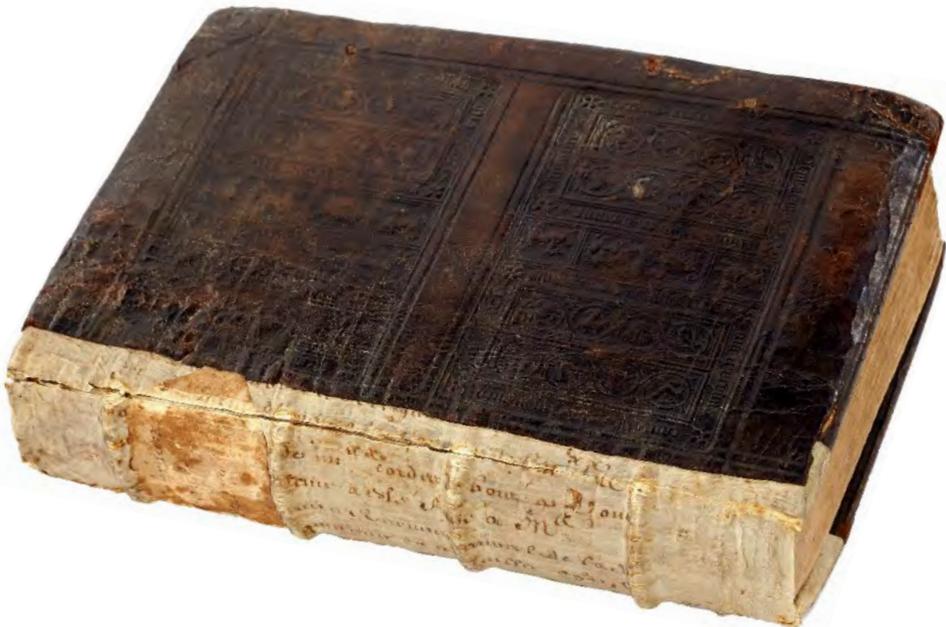
17| ERASMUS, Desiderius. *Moriae encomium nunc postremum ab ipso autore religiose recognitum*. Basel, [Froben, July] 1522.

8vo, pp. 408, [16]; title within a fine one-piece allegorical woodcut boarder signed 'IF' (i.e. Jakob Faber), four-piece woodcut borders on the verso of the title and the recto of a2, large printer's device on the verso of the final leaf by Ambrosius Holbein, woodcut initials; light waterstaining to the early and last few leaves, but a very good copy, in contemporary Flemish panel-stamped calf, rebaked with seventeenth-century vellum waste, each cover with two panels of animals in foliage separated by a central animal frieze of three dogs and a porcupine, the panels with legends 'De profundis / clamavi ad te domine / domine / exaudi vocem meam' and 'O[mn]ia si perdas / fama[m] servare memento / qua semel / amissa nul[l]a reuisio erit', both pastedowns from a fair fourteenth-century vellum leaf from Comestor's *Historia scholastica*; panels a little worn in places; seventeenth century monastic inscription placing this book in a Franciscan foundation in 1638.

£6750

**A large and unsophisticated copy, preserved in its first binding of Flemish panel-stamped calf, of a fine early edition:** a reprint of the Froben edition of March 1515 which had been composed under Erasmus' supervision.

Included here are not only the *Commentary* (attributed to Gerhard Lister, corrector at the Froben press, but partially Erasmus' own work) and Erasmus' supplementary *Epistola apologetica ad Martinum Dorpium*, but also Seneca's satire *De morte Claudii Caesaris* (then only recently discovered) and Synesius' *Praise of baldness*.



Erasmus' *Praise of Folly*, his most enduring work, written during his stay in England in the house of Thomas More (there is a deliberate pun in the original title *Moriae encomium*) 'is a brilliant, biting satire on the folly to be found in all walks of life. Neither kings nor princes, popes nor bishops are spared, and it is a constant wonder that in that age of authority he remained unscathed. Whenever the threat of tyranny was in the air, Erasmus's work was read; Milton found it "in every hand" at Cambridge in 1628. It is still read today' (*PMM*).

Adams E396; Bezzel 1313; Van der Haegen p. 123; for the binding: S. Fogelmark, *Flemish & related panel-stamped bindings...* pp. 33-42, pl. VI. USTC 676454 lists a single copy in US institutions (Chicago), 2 in the UK (both in Oxford).

### ANTI-LUTHERANA

**18| FISHER, John.** Sacri sacerdotii defensio contra Lutherum. *Cologne, [Hero Fuchs for] Peter Quentel, 1525.*

8vo, ff. [68] (last leaf blank), gothic letter except for title and index, large woodcut on title of the royal arms of England supported by two putti, large and small woodcut initials; **contemporary annotations, markings and underlinings throughout in red ink, the date '1526' added in the same hand at the end of the text**; small worm-track in first three leaves, just entering edge of woodcut arms on title.

[bound after:]

**RUPERT, of Deutz.** De divinis officiis libri XII. [*Cologne, Frans Birckmann,*] 1526.

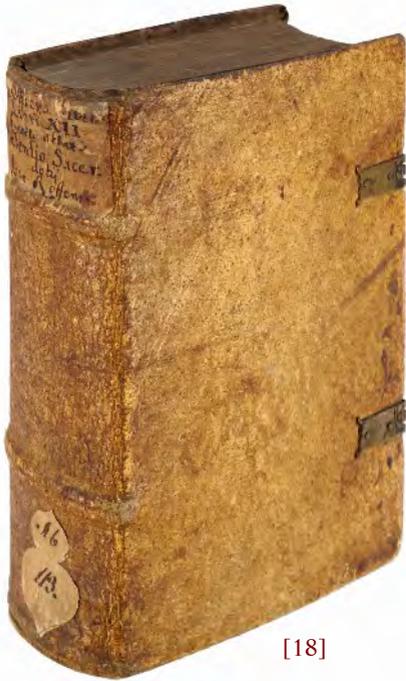
8vo, pp. [xlii], [iv, blank], 590, [2, blank], gothic letter, several large woodcut initials; a few annotations in the same hand as those in the Fisher; small worm-track in upper outer corner of first two leaves, just touching a few letters on verso of title.

Together two works in one volume; contemporary pigskin, covers blindstamped to a diaper design, two functioning clasps; soiled and slightly rubbed, later paper labels at head and foot of spine.

£2750

I. John Fisher's defence of the priesthood against the attacks of Luther. This is one of three editions to appear in 1525; of the three, that dated June 1525 (VD 16 F1240) is probably the first – its errata have here been corrected. The present edition contains a dedicatory epistle from the Dominican Johannes Host von Romberch to Arnold von Tongern not found in the earlier edition.

'Fisher, who devotes the first section of his *Defensio* to the patristic sources, then turns to the Greek tradition in support of the mystical power of the priesthood. His use of Damascene, Gennadius, Cyril, Chrysostom, Gregory Nazianzen, Basil, Eusebius, Origen, Ignatius, Polycarp, ps.-Dionysius, Philo, and [ps.-]Clement, while obviously a product of almost uniquely deep learning, complements the Latin tradition ... Fisher is able to present an historical argument, for example by weaving a catena of patristic interpretations of the figure of Melchizedek, which defends the order of priesthood in a way that presents the reformers' objections to ordination as anachronistic for locating the origins of the sacrament in comparatively recent history' (Ralph



[18]



[19]

Keen, 'The Fathers in Counter-Reformation theology in the pre-Tridentine period', in I. Backus, ed., *The reception of the Church Fathers in the West from the Carolingians to the Maurists*, 1997, vol. 2, pp. 701–44, pp. 731–2).

II. First published in folio earlier the same year by the same publisher. Rupert's exegesis and theology, deeply concerned with such crucial questions as the nature of the Eucharist, the problem of evil, freedom and divine will, permeated medieval Western thought; his discussion on the mystery of the altar became central in Luther's and Zwingli's critique of the doctrine of the Sacraments.

*Provenance:* Ritter von Waldauf'schen library in Hall (Tyrol), with stamp on title of first work in volume and large engraved bookplate.

I. Adams F547; VD 16 F1238. OCLC records five locations in the US (Pierpont Morgan, Pontifical College Josephinum, Princeton Theological Seminary, Saint Bonaventure University, and United Library). II. VD 16 R3783.

## THE PORTUGUESE ARISTOTLE

19| **FONSECA, Pedro da.** *Institutionum dialecticarum libri octo. Cologne, M. Cholinus, 1586.*

8vo, pp. [xvi6], 557, [27]; wormhole through the textblock, mostly unobtrusive, else a very good copy in contemporary blind-tooled pigskin over wooden boards, clasps lacking. £550

Early and uncommon edition (first published 1564) of a popular handbook of dialectic and rhetoric by the renowned ‘Portuguese Aristotle’, the Jesuit philosopher and theologian who planned the ‘Cursus Conimbricenses’.

VD 16 F 1832; USTC 662653.

## DISPUTED TERRITORY

20| **[FRANCE and ITALY].** A collection of manuscript and printed material pertaining to French territorial ambitions in Italy. [*C. 1557–c. 1630*].

(i) ‘La ragione che pretendi il Re di Francia sopra lo stato di Milano, per via che parentado’, manuscript in Italian on paper, a single sheet, folio (340 x 222 mm), in a late sixteenth-century Italian hand; sometime folded, edges slightly dust-soiled, numbered ‘166’ in a later hand at foot.

(ii) Text beginning ‘Nel tempo quasi che'l Re Carlo viii. di francia andò in Italia ...’, manuscript in Italian on paper, a single sheet, 4to (274 x 196 mm), in a late sixteenth-century Italian hand; numbered ‘167’ in a later hand at foot.

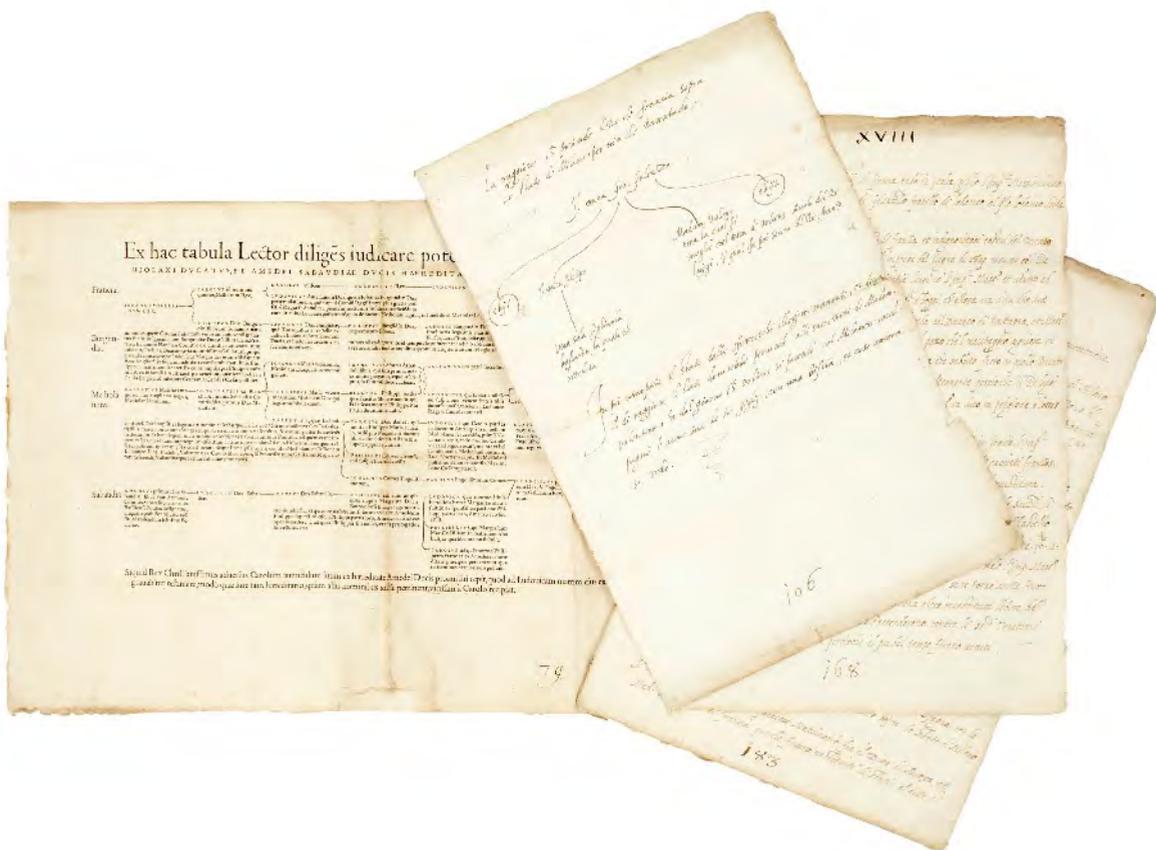
(iii) The same text as item (ii), manuscript in Italian on paper, a single sheet, folio (340 x 220 mm), in a slightly later hand than item (ii); sometime folded, numbered ‘168’ in a later hand at foot.

(iv) Printed dynastic table, ‘Ex hac tabula lector dilige[n]s iudicare potest, ad quos Burgu[n]diae, et Mediolani Ducatus, et Amedei Sabaudiae Ducis haereditas pertineat’ [Paris, Robert Estienne, 1537], large oblong 4to (296 x 445 mm); folded, strengthened on verso where once folded down centre, numbered ‘79’ in manuscript at foot.

(v) ‘Nell’Abboccam[en]to di March uccino á Cales fu trattato per li deputati ut infra’, manuscript in Italian on paper, folio (340 x 222 mm), ff. [2], in a late sixteenth-century Italian hand; numbered ‘XXII’ at head of first leaf in a later hand and foliated ‘183’ and ‘184’ at foot.

(vi) Text beginning ‘Regnava pacificamente nel Regno di Napoli ...’, manuscript in Italian on paper, a single sheet, folio (340 x 220 mm), written by the same hand as item (v); numbered ‘196’ at foot in a later hand.

(vii) A copy of the Peace of Regensburg (or Treaty of Ratisbonne, 13 October 1630), manuscript in Latin on paper, folio (315 x 215 mm), pp. [8], written in a mid-seventeenth-century Italian hand; foliated ‘443’ to ‘446’ at foot in a later hand; damp-stained, damaged and crudely repaired with loss of some text on all leaves, paper still fragile.



All items evidently once bound into a larger volume and (with the exception of the printed table) loosely stitched together; in a modern maroon cloth portfolio. *Together* £1200

**A collection of memoranda concerning French ambitions in the Italian peninsula during the sixteenth and early seventeenth centuries.**

The first four items deal with the intricate hereditary problem posed by Duchy of Milan. Established by the Visconti family, the Duchy passed to the *condottiero* Francesco Sforza and his family in 1450, but in 1494 the throne was usurped by Ludovico il Moro, uncle of the legitimate heir. As a result, Louis XII of France successfully marched against Ludovico, claiming the ducal title on account of the marriage contract between Valentina Visconti and his grandfather, Louis I, Duke of Orleans.

Milan subsequently changed hands several times between the French Kings and the Sforza family supported by the Holy Roman Emperors. In 1535 it was captured by Charles V and attached to the Spanish Empire.

As outlined in item (vi), the French monarchy also had some claim to the Kingdom of Naples, since this had been ruled for twenty years in the thirteenth century by the Anjou family. The kingdom was disputed between France and Spain, the latter winning control over it first in 1503 and then, more lastingly, in 1555. By then, after more than half a century, the Italian Wars were coming to an end. The conference of Marck in the late spring of 1555, recounted in item (v), was the first step towards this, leading to the Truce of Vaucelles in 1556 and, eventually, to the Peace of Cateau-Cambrésis in 1559. The latter agreement effectively ended any French hopes of expansion into Italy, although dynastic claims continued to be made. For instance, they were put on the table as terms of negotiation at the Peace of Regensburg in 1630; see item (vii).

The printed dynastic table (iv) appears to be taken from the *Exemplaria literarum*, a collection of propagandistic writings in favour of Francis I's bold foreign policy published by Robert Estienne in Paris in 1537; however, it is possible that the table circulated independently as a *placard*.

*Provenance:* Sir Thomas Phillipps, from his MS 21133.

### THE STRONGEST REFUTATION OF GROTIUS' MARE LIBERUM

21| **FREITAS, Seraphim de.** De iusto imperio Lusitanorum Asiatico ... Ad Philippum IIII. potentissimum Hispaniarum, & Indiarum monarcham. *Valladolid, Hieronymus Morillo, 1625.*

8vo, ff. [viii], 190, [28]; title printed in red and black and with central woodcut arms of Spain, small initials, running titles; tiny puncture on the title-page, paper flaw to X8 leading to a tear with loss of a couple of letters, the occasional minor spot, but a very good copy, crisp, in contemporary vellum, flat spine with ink titling. £17,000

**First edition of the strongest justification of Portugal's imperial claims in the East Indies in the face of the attack of Grotius's *Mare liberum*.** 'The international debate on the sovereignty of the sea inspired by Grotius's *Mare liberum* provoked the most important ideological counter-definitions of the European overseas empires of the early seventeenth century' (D. Armitage, *The ideological origins of the British empire*, p. 109).

Freitas's treatise is a powerful refutation of *Mare liberum* of Grotius, who took it very seriously, although he was not able to reply to it himself. 'Unlike Grotius, Freitas does not consider the right to free trade and navigation derived from the law of nature as being an overriding principle of the law of nations. From this he draws the weighty conclusion "that the sovereign has the right to refuse admission of foreigners to his territory or commerce and to forbid his subjects trade and intercourse with them", and he emphasizes that Grotius is wrong in ignoring this right' (C. H. Alexandrowicz, *An introduction to the history of the law of nations in the East Indies*, 1967, pp. 50–1).

'Grotius and Freitas appeared as the classic witnesses of legal issues relating to the East Indies in the early seventeenth century. Both classified East Indian rulers as sovereigns in the meaning of the law of nations and both opened to them the doors of the universal and natural family of nations. The controversy between the two writers revealed significant similarities and differences in their

DE  
IVSTO IMPERIO  
LVSITANORVM  
ASIATICO.

Auctore Doctore **Fr. Seraphino de Freitas** Lusitano in Pinciana  
Academia Vespertina in sacris Canonibus Cathedra ar-  
tecessore è Merce narijs minimo.

Ad Philippum IIII. potentissimum Hispaniarum, & Indiarum Monarcham.

*Non quereus te sola decet, nec laurea Phœbis;  
Fiat & ex cœtera cinica nostratibi.*



Cum Priuilegijs Castellæ, & Lusitanæ.

Vallisoletæ: Ex Officina Hieronymi Morillo, Almæ Vniuersita-  
tis Typographi. Anno M, DC, XXV.

views. Grotius relied on the freedom of commerce for Europeans in the East Indies ... Freitas relied on the right of the Portuguese to spread the Christian faith and civilization in the East' (*ibid.*, p. 229).

Alden 625/88; Azevedo 1325; Innocêncio XIX 357; ter Meulen & Diermanse p. 212; Palau 94957. Eight American institutional locations: Yale, Congress, Lilly, Harvard, James Ford Bell, New York Public, Catholic University of America, Stanford.

## MUSIC AT THE COURT OF MORITZ, LANDGRAVE OF HESSE

22| **GEUCK, Valentin, and MORITZ, Landgrave of HESSE-KASSEL.** *Novum et insigne opus continens textus metricos sacros: festorum, dominicarum, et feriarum ... Liber primus [–secundus] motetarum festalium, octo vocum. Sexta vox. Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1603–4.*

Two parts, small 4to, ff. 18 (last blank); 28 (last blank); each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece.

[bound with:]

**OTTO, Georg.** *Opus musicum novum, continens textus evangelicos, dierum festorum, per totum annum ... Liber primus [–secundus] motetarum octo vocum. Sexta vox. Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1604.*

Two parts, small 4to, ff. 26 (last blank); 55; each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece.

Together four parts bound in one volume; excellent copies bound in contemporary German brown morocco stamped in gilt (oxidised, presumably due to a high silver content), **arms of Moritz, Landgrave of Hesse stamped in centre of upper cover with '6-VOX' stamped above, arms of Moritz's second wife Juliane of Nassau-Dillenberg in centre of lower cover**, gilt edges; slightly rubbed, a few minor scratches and digs, ties lacking, neatly rebacked preserving original spine.

£8000

First editions. An evocative volume bound for Moritz, Landgrave of Hesse, uniting the sixth voice part of eight-part motets by two important composers employed at his court, and including his own compositions.

Moritz, Landgrave of Hesse (1572–1632), known as 'Moritz der Gelehrte' (Moritz the Learned), studied music under Georg Otto (1550–1618), who had been Hofkapellmeister at Kassel since 1586. Under Moritz's patronage as landgrave from 1592, Otto established a flourishing 'Kassel school' of composers, including Heinrich Schütz, Christoph Cornet, Valentin Geuck and the landgrave himself.

'Otto's reputation rested as much on his compositions as on his services to the musical establishment at Kassel. He cultivated a conservative, harmonically orientated polyphonic style heavily dependent in both form and expressive content on his chosen texts. Much of his output consists of introits and motets that relate to the sequence of Gospel readings for the church year and offer a valuable contribution to the Proper of the Mass' (*New Grove*).

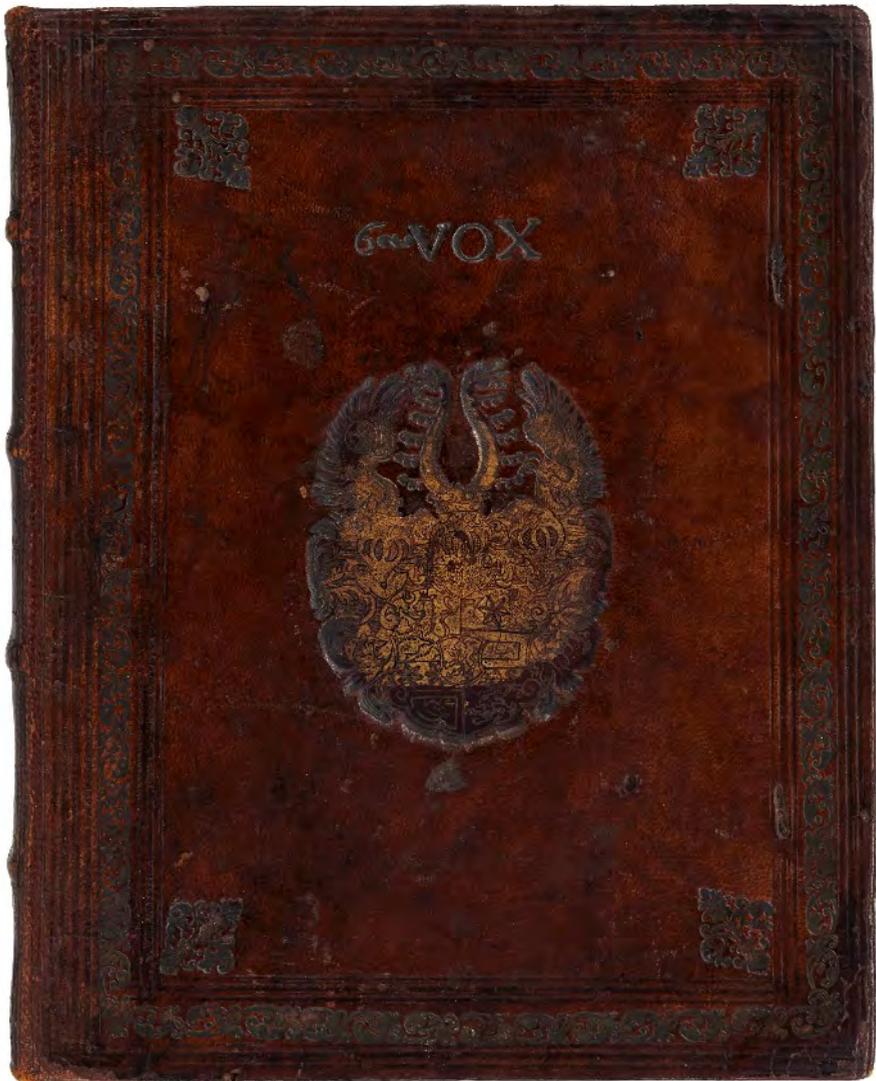
Valentin Geuck (1570/2–1596) was a treble in the Hofkapelle at Kassel by 1585, becoming a tenor in 1588.

'In 1594, the landgrave made him his valet. The landgrave ... held him in high esteem and not only encouraged him to compose but after his untimely death completed some unfinished works and was instrumental in getting some of his music printed. The texts of the *Novum et insigne opus* are paraphrases in tetrastichs by Landgrave Moritz of the Gospels for the Sundays and festivals of the church's year. Some 60 motets by Geuck survive and bear witness to his great

promise. They are closely related in style to those of Georg Otto: they are in a smooth, predominantly harmonic idiom, with natural word-setting and expressive declamation' (*New Grove*). Nineteen of the motets in Geuck's two books here are by Moritz, displaying his rather conservative style.

A further book of motets by both Geuck and Otto appeared in 1604.

*Provenance:* Margaret Thomas (juvenile inscription 'Margreat Thomas' in an eighteenth-century hand on rear pastedown); subsequently in the library of the Barons Harlech.



I. BUC p. 372; RISM G 1745 and G 1746, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg and Vienna; VD17 75:708634Q and 75:708731X, giving one location only (Nuremberg). II. BUC p. 749; RISM O 276 and O 277, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg, Vienna and Wrocław; VD17 75:708721R and 75:708722Y, giving one location only (Nuremberg).

## A CAPUCHIN IN CONGO

**23| GIOVANNI FRANCESCO DA ROMA.** Breve relatione del successo della missione de Frati Minori Capuccini del serafico P. S. Francesco al regno del Congo e delle qualità, costumi, e maniere di vivere di quel regno, e suoi habitatori ... *Rome, Sacra Congregatione de Propaganda Fide, 1648.*

4to, pp. [iv], 88; woodcut device of the Sacra Congregatione de Propaganda Fide to title, woodcut initials; a few small marks; a very good copy in 19th-century black morocco, elaborate blind-stamped panel and gilt fillet border to covers, spine gilt in compartments, marbled endpapers; small loss at head of spine, some rubbing to extremities. £5500

Rare first edition of this important account of the Kingdom of Congo in the mid seventeenth century by the Capuchin missionary Giovanni Francesco da Roma. 'This description of the kingdom of Congo equals, and in certain respects surpasses the much better known accounts of Pigafetta-Lopez (1591) and of Cavazzi (1687). Giovanni Francesco da Roma is the only one of these authors to provide an eye-witness account of the city of São Salvador [M'banza-Kongo], since Pigafetta had revised the memoirs of Lopez, and Alamandini those of Cavazzi, who, moreover, never visited São Salvador himself. The greater part of the work comprises a lively and fascinating description of Congolese civilisation in the mid seventeenth century' (translated from W.G.L. Randles in *Annales Économies, Sociétés, Civilisations*, 1968, p. 225).

As Giovanni da Roma here explains, he and five other Capuchin missionaries were first selected by Pope Urban VIII to undertake a mission to the Kingdom of Congo in 1640. With the Dutch invasion of Angola and the outbreak of the Second Portuguese War, however, the project was suspended, and it was not until 1645 that Giovanni da Roma eventually set sail from Spain.

The first part of the *Breve relatione* is an account of his journey and his subsequent encounters with the Dutch, the Portuguese, and the native population, including King Garcia II (ruler between 1641 and 1661). The second part comprises a description of the Kingdom, including information on its geography, rivers, climate, agricultural produce, domestic and wild animals; on native dress, the introduction of the Christian faith, house construction, native arts and industry; and on local customs, care for the sick, dance and music, the royal court, and weapons used in combat. The work went through numerous editions, and was translated into French, Spanish and German.

Founded by Gregory XV in 1622, the Sacra Congregatione de Propaganda Fide began printing in 1626, remaining active until 1907.



USTC 4021319. Scarce: present in only a handful of UK and US institutional libraries; this the only copy to appear in auction records.

### CATHOLIC REFORMATION

24| **GIUSTINIANI, Paolo.** Trattato di ubedientia con una pistola del medesimo a Marc'Antonio Flaminio. *Venice, S. Nicolini da Sabbio, 1535.*

8vo, ff. [2]-104 (bound without a1, blank); with woodcut printer's device on title and a double-page woodcut with red and black typography; the odd spot, but a very good copy, in a later binding employing a leaf from a liturgical manuscript; numerous contemporary ink corrections to the text, a few of which have been cropped in the margins during the binding process, long seventeenth century manuscript note in Italian to the front free end-paper, old stamp (a Camaldolese foundation, Todi) on the title-page. £750

Only edition of this important work by one of the most active and influential promoters of radical change in pre-Tridentine clergy: a humanist monk, a Venetian patrician reformer of the Camaldolese order, Paolo Giustiniani (1476-1528). The subject of a well-known biography by Jacques Leclercq, Giustiniani renounced his inherited wealth and privileges to seek God in the solitude of hermitic life, until his death, brought about by the plague. His *Treatise on obedience* is a long meditation on the fifth chapter of St Benedict's Rule. Though published at a time when the Venetian branch of the Camaldolese order navigated turbulent waters in the ever-deteriorating pact between hermits and coenobites, the tract soars well above particular dissension to point to a more general reform of the mores and discipline of the Church. It effectively amplifies the daring chapter devoted to Church reform in Giustiniani's and Quirini's *Libellus ad Leonem X* (1513), a text of capital importance in sixteenth century religious history.

EDIT 16 CNCE 21377. OCLC records no copies in the US or UK.

### *EDITIO PRINCEPS OF ANY PART OF ST JOHN'S GOSPEL*

**25] GREGORY OF NAZIANZUS.** [Carmina, in Greek and Latin]. [*Colophon:*] Venice, Aldus Manutius, June 1504].

4to, ff. [234] (complete with 2 leaves of index at beginning and 2 leaves of emendations at end); Greek and Latin on facing pages, initial spaces with guide letters, large woodcut Aldine device to OO4v; occasional light damp-staining to margins (most noticeable towards end), some light foxing to margins of a few pages, a few light marks and stains; a very good copy with wide margins in late 18th-century vellum, title inked to spine; a few marks and small holes; foliated in ink; some early marginal corrections to the Greek text and a few to the Latin; 16 lines of Greek verse in near contemporary hand on front free endpaper headed 'Sotades eis ten acharistian'; biography of Gregory from Jerome's *De viris illustribus* elegantly written in near contemporary hand to verso of second leaf. £6500

**First edition of the poetical works of St Gregory of Nazianzus, featuring the first appearance of any significant portion of the New Testament in the original Greek.**

The third and final volume in Aldus Manutius's series of *Poetae Christiani Veteres* (following earlier volumes published in January 1501 and June 1502), the *Carmina* is an eccentric and intriguing piece of book production. Aldus printed the Greek and Latin versions of Gregory's poems separately so that the reader could use them independently or interleaved together. When interleaved, however, there remained two facing blank pages in the middle of each combined quire, which rather than leave blank Aldus decided to fill. The text he chose was the Gospel of St John in the original Greek and in the Latin Vulgate, each double spread ending with the following direction to the potentially confused reader: 'Quaere reliquum in medio sequentis quaternionis' (Find the rest in the middle of the following quire). By the end of the volume, Aldus had printed the first five and most of the sixth chapter of the Gospel, and he promises at the end of the index to supply the rest, in the same manner, in his planned Latin translation of Nonnus to accompany his 1501 Greek edition. In fact this project was never realised, and the substantial Gospel fragment contained in this volume is all that ever appeared.



St Gregory, one of the four great fathers on the Eastern Church, wrote these mainly religious poems, which include hymns, epigrams, elegies, and an autobiographical sketch, in his later years as a recreation; they are ‘occasionally delicate, graphic, beautiful’ (*Enc. Brit.*).

Adams G1142; Ahmanson-Murphy 84; Renouard 46.4.

### POST-INCUNABLE ROMANT DE LA ROSE

26] **GUILLAUME DE LORRIS, Jean de Meung, and Jean Molinet.** Cest le Romant de la Rose, moralise cler et net. ... [Autrement corrigie & amende quil n'estoit par denant, co[m]me il appert clerement en divers passaiges & chapitres (colophon)]. [*Colophon:*] Lyon, Guillaume Balsarin, 1503].

Small folio, ff. [4], iiiii-cliiii (a4 blank, omitted in foliation); lacking 3 leaves (ff. J1-2, dd4); 137 out of 140 woodcuts, comprising 1 large cut on iiiii r. (Bourdillon, page 133) and many small cuts (including around 70 repeats) in the text, all but 2 copied (by tracing or transfer) from the second Lyons series (see Bourdillon, *infra*), many initials, including grotesque and ornamental ones, large calligraphic L (Claudin, v. 3, p. 537) on iiiii r., printer’s device on cliiii v.; waterstaining throughout, a few outer margins reinforced, large repair involving the upper outer quarter of d1, smaller repairs to b3-4 (touching woodcut), c1, aa2 (touching woodcut); **an interesting copy, bearing multiple contemporary pen annotations, many manuscript captions or comments added to the woodcuts,**



several instances of pen trial and even calculations in the margins; bound in eighteenth-century mottled sheep, panelled spine decorated in gilt with gilt lettering-piece; bookplate of Robert Barclay, Bury Hill (1751-1830). £7000

**A very early and rare edition of Molinet's prose version of *Le Roman de la Rose***, which had first appeared in an undated (but datable to 1500) Vérard edition.

One of the most popular works of medieval French literature, *Le Roman de la Rose* influenced much of the literary output of the Middle Ages and 'was enjoyed by poets such as Chaucer, Gower, Dante and Petrarch. Begun in c. 1225-40 and completed by c. 1270-7, the poem is an allegorical dream vision about love, in which a young man endeavours to possess the rosebud with which he has become enamoured. The text is attributed to two authors, its first 4,058 lines being the work of Guillaume de Lorris, and the remaining 18,000 lines composed by Jean de Meun, an early 14th century Parisian writer and intellectual. Written in Middle French in octosyllabic rhyming couplets, the poem is important for being the first example in French of both a sustained first-person narrative and of narrative allegory' (Glasgow).

The series of woodcuts in this edition has been described as 'Liii' (Lyons, third) by F. W. Bourdillon (1974): it is the recutting of the second Lyons series, and it is the set which was used for two Lyons editions and then 'exported' to Paris, where it was re-employed and imitated.

Bourdillon Y; Brunet III, 1176; Baudrier vol. 12 p. 60; Gueltlingen vol. 1 p. 25 no. 2; USTC 30256. Rare edition: OCLC cites only the New York Public Library as a location, though the Rosenthal copy is at Congress, and BL and Oxford only in the UK. USTC provides a total count of 9 copies including the British ones.

## MONSTERS TAKE OVER THE WORLD

27| **GRAZZINI, Anton Francesco.** *La guerra de mostri d'Antonfrancesco Grazini detto il Lasca. Al padre Stradino. Florence, Manzani, 1584.*

4to, pp. 14, [2, blank], misnumbered; printed in italics, large historiated woodcut initial, woodcut Medici arms on the title; a little light foxing, but a very good copy in nineteenth-century red morocco gilt., £2000

**First edition, 'rarissima' (Poggiali).** The 'War of the monsters' is an allegorical burlesque poem which appears to be the nucleus of what would have been a larger work, which Grazzini never published. An army of monsters (some four-legged and exceptionally fast-running, some part-pig, part-bull, part-griffin, some serpent-like, in all about twenty 'species') and miniature people wages war against the gods, and eventually takes hold of the heavens and control of the earth. Forty-four stanzas in *ottava rima* are here deployed not in their original earnestly heroic metric function, but to convey a half-burlesque, half-mocking tone: a choice that has been revived especially in modern English verse.

'Exceedingly rare edition, which is often missing in the most celebrated and complete collections' (transl. from Poggiali, 338). Razzolini 548 ('rarissimo'); see Gamba 532; Parenti 277. OCLC records 3 copies in the US (Harvard, Yale, Folger).



## GLASSMAKING, CRYSTALS, ALCHEMY

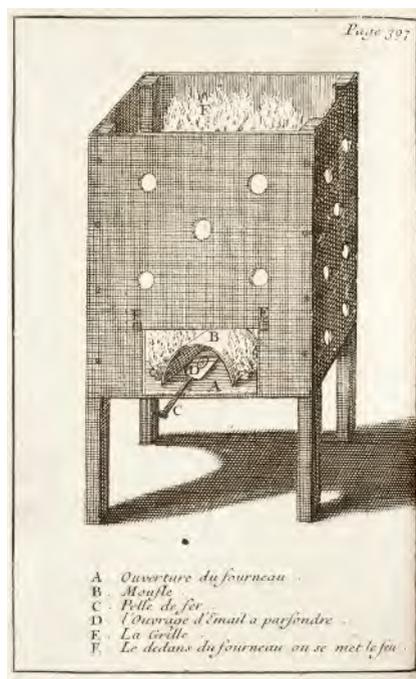
**28| HAUDICQUEUR DE BLANCOURT, Jean.** De l'art de la verrerie. Où l'on apprend a faire le verre, le cristal, et l'email. La maniere de faire les perles, les pierres précieuses, la porcelaine, et les miroirs. La méthode de peindre sur le verre et en email. De tirer les couleurs des métaux, minéraux, herbes et fleurs. Paris, Jombert, 1697.

8vo, pp. [xvi], 602, [6]; with 8 engraved plates, one of which is double-page, another folding, woodcut printer's device on title; a very good copy, in contemporary full calf, panelled spine decorated in gilt (a little rubbed and faded); repairs to the spine extremities and to the lower outer portion of the upper cover. £1100

First edition of this early and comprehensive treatise on glass manufacture, enamelling, precious stones, pearls, porcelain and jewellery, and on the preparation of colours from metals, minerals, and plants. Notions from alchemy, like that of the philosopher's stone, are often alluded to in the text. Indeed, the author was a student of chemistry and alchemy, who, accused in 1701 of falsifying titles of nobility, would spend the rest of his life in jail; his papers are preserved at the Bibliothèque royale, Brussels.

'The volume contains an account of the making of crystal mirrors in France ..., round which there hangs altogether so curious a history' (Ferguson). The illustrative apparatus, consisting of eight plates, shows tools, kilns and furnaces appropriate to a variety of cases.

Duncan, *Bibliography of glass*, 5804; Duveen 281; Ferguson I, 367-8; Wellcome, III, p. 223.



## GREEK SPEECH TECHNIQUES FOR RENAISSANCE ORATORS

**29| HERMOGENES.** Hermogenis Tarsensis rhetoris acutissimi De ratione inveniendi oratoria, libri IIII. Latinitate donati, & scholis explicati atque illustrati a Joanne Sturmio. [*With:*] Joan. Sturmii scholae in libros IIII Hermogenis de inventione MDXX. [*(Colophon:)* *Strasbourg, J. Rihelius, 1570*].

2 parts in 1 vol., 8vo, pp. [xxxii], 231, [9]; [440]; separate title-pages, printer's device on titles, the first part printed in Greek and Roman types; second part paginated in manuscript; a good copy in contemporary calf; rebaked, hinges reinforced; ownership inscription 'Mitford. 1809' with a note regarding Sturmius in Mitford's hand on the front free endpaper, and ownership inscription 'Robert Montagu 1862' to the front paste-down (see below). £950

**First edition edited and translated by the Czech humanist and jurist Jan Kocin.**

Hermogenes' work on oratory and rhetoric had been brought to the attention of the Renaissance public by Manutius' edition. The Greek's articulation of the art of speech greatly elaborated on the traditional threefold subdivision of styles, outlining such categories as clarity (understood as purity and distinctness), grandeur, rapidity, ethos and gravity: each in turn subjected to specifications.

*Provenance:* John Mitford (1781-1859), scholar and clergyman. At his vicarage in Benhall he formed an extensive library, 'the most valuable library to which I ever had access' (Bernard Barton, in *Literary correspondence*, 64). Mitford was an indefatigable student of the Greek and Roman classics. '[His] collections were dispersed after his death by Sotheby and Wilkinson ... the sale producing £1029 19s' (*ODNB*).

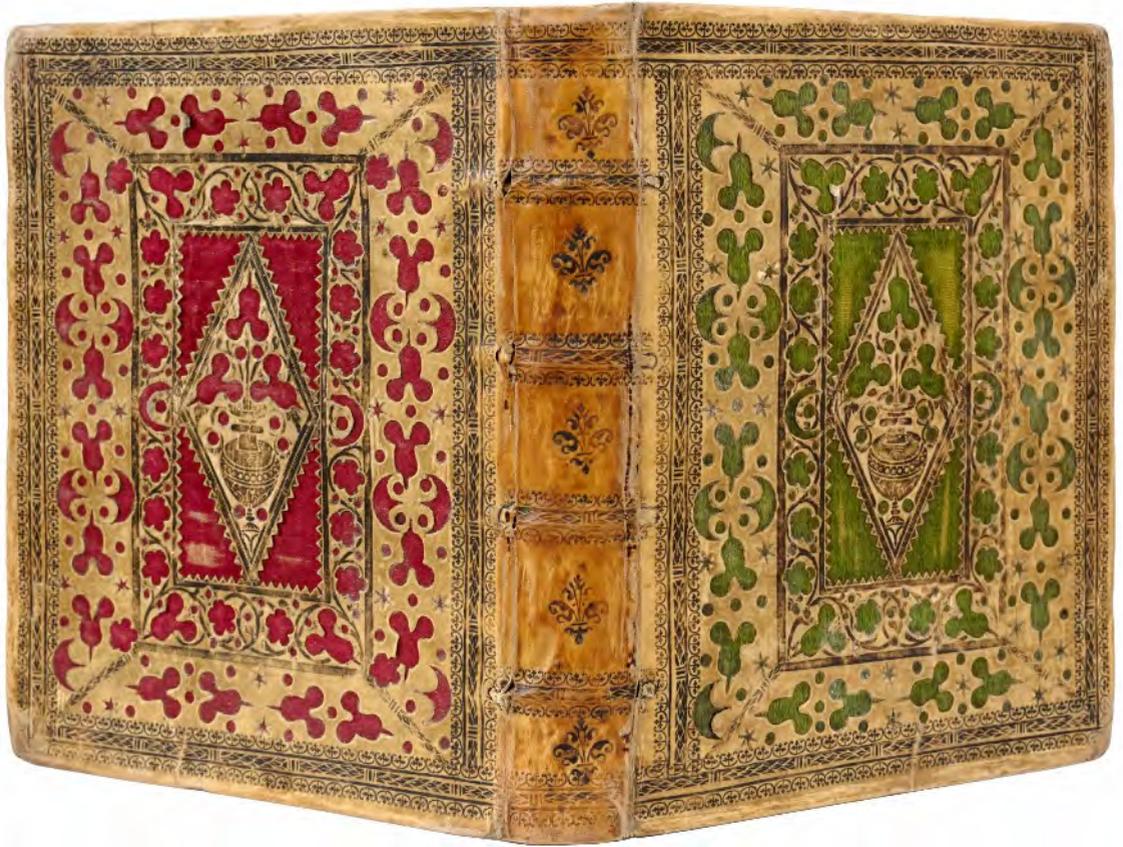
USTC 662194; VD 16 H 2473.

## PIERCED VELLUM BINDING

**30| HESSE-CASSEL, Moritz, Landgrave of.** Davidis regii prophetae Psalterium, vario genere carminis latine redditum. *Schmalkalden, [Michael Schmuck, 1590]*.

4to, ff. [149], woodcut arms on title, large woodcut arms on verso of final leaf; occasional very light spotting, but a very good copy in a contemporary binding of vellum decorated in silver (now oxidized) and elaborately pierced to reveal contrasting silk underlays (green silk on upper cover and red silk on lower), spine decorated with fleurons in compartments, edges gilt and gaufered; minor wear, splits in upper joint, spine darkened, ties missing, but in remarkably good condition; preserved in a green morocco box. £15,000

**First edition of Moritz, Landgrave of Hesse's verse translation of the Psalms, elaborately bound for presentation in pierced vellum, probably by the Schmalkalden binder Hans Bapest von Erfurt.**

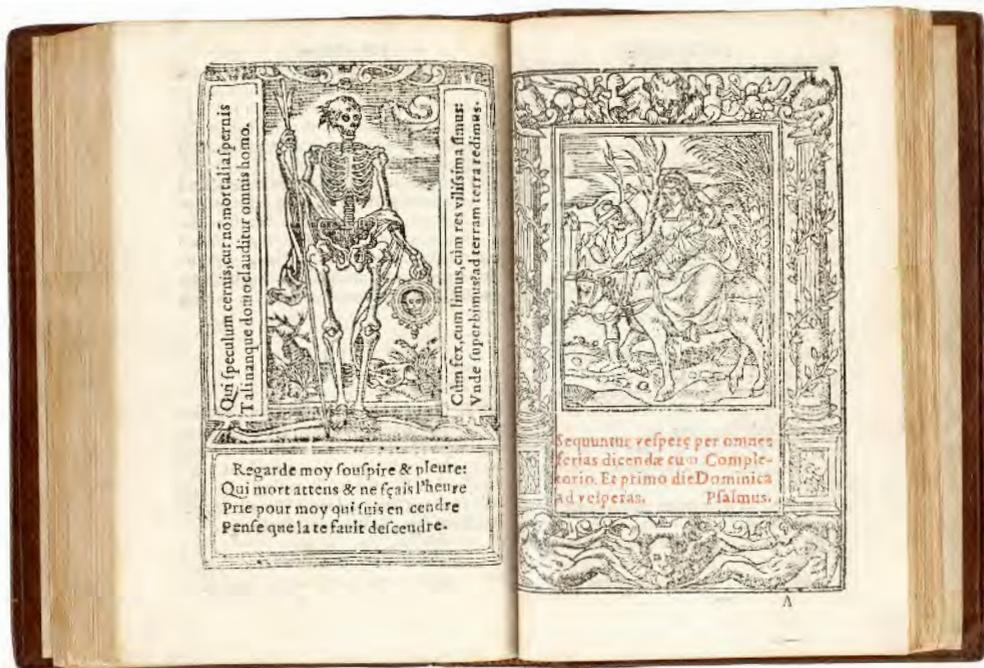


Pierced vellum bindings are extraordinarily rare. A substantial proportion of those known from this period are found on copies of the second edition of this work (Schmalkalden, 1593): six are known, all clearly by the same workshop (these include Bodleian, 4o A 111 Th.BS, British Library BL C27e7 and the three illustrated in L. Bickell, *Bucheinbände des XV. bis XVIII. Jahrhunderts aus hessischen Bibliotheken*, Leipzig, 1896, pl. 29).

Our example appears to be **the only copy of the first edition so bound, and the only copy to have contrasting silk underlays.**

*Provenance:* Susan Morgan (eighteenth-century ownership inscription on front flyleaf); Walter Ashburner (1864–1936), with his ownership inscription on title noting that it was given to him by Mary Lewellin; Maurice Burrus (1882–1959), acquired from Lauria in 1938.

Adams B 1477; VD16 B 3256. See also Nixon, *Broxbourne Library* pp. 105–7.



### UNRECORDED

31 | [HORAE, Use of Amiens]. Heures Nostre Dame à l'usage d'Amiens toutes au lo[n]g sans riens requérir. Paris, for Guillaume Merlin, [1562–1569].

Three parts in one volume, 16mo, ff. 120; [32]; [8]; roman letter; first two parts printed in red and black throughout, title within woodcut border and bearing woodcut printer's device, almanac for 1562–1573 on verso; first part with 13 large woodcuts (one repeated) within ornamental woodcut borders (ten different designs, three of which are repeated), a further large woodcut of Death (f. 120v), and five small woodcuts, second part with one large woodcut (a repeat of the Flight into Egypt cut in the first part) within ornamental woodcut border (a repeat of the one on f. 35r), third part with fifteen small woodcuts (two bearing the initials 'G. M.');

repaired wormhole in blank lower margin of title, repaired tear in two leaves leaf (F3 and F4, without loss), light dampstain at foot of gutter of a few leaves, but generally in excellent condition; late nineteenth-century morocco preserving the covers of the original Parisian binding of calf ruled in blind, corner fleurons stamped in gilt, with the printer Guillaume Merlin's gilt device (with motto 'IN HOC SUGNO VINCES') in centre of covers; minor wear and some staining.

£15,000

Unrecorded: a charming small Book of Hours for the use of Amiens, preserving the covers of the original Parisian publisher-bookseller's binding, and with early English provenance.

The first part, comprising the Horae, bears a colophon dated 1562 stating that it was printed by Nicolas Bruslé for Guillaume Merlin. The second part, containing readings for Vespers and Compline, is undated but is similarly printed in red and black, using the same font as the first part. The third part, 'Les quinze effusions de sang de nostre sauveur & redempteur Iesuchrist', is printed in black only and bears a colophon dated 1569 naming Guillaume Merlin as the bookseller.

The subjects of the twelve large woodcuts are as follows: the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Coronation of the Virgin, the Crucifixion (repeated), Pentecost, David with his Harp, and Job. Two of the cuts (Pentecost and Job) are rather archaic in style and both incorporate an oval framing device within their rectangular format. The remaining ten woodcuts and the sophisticated borders are elegant and uniform in style; the borders in particular, with their combination of strapwork, architectural elements, caryatids, satyrs, putti, and various animals (snails, turtles, barking dogs, and so on), are reminiscent of the work of Jean Cousin. We have been unable to trace other Books of Hours (or indeed any works at all) in which these woodcuts and borders are also found, although it would be rather unusual if they were not also used elsewhere, whether in works published by Merlin or by other Parisian publisher-booksellers.

Georges Colin records three different versions of Guillaume Merlin's device on a total of six bindings (of which two are now destroyed). The present device, Colin's tool 'C', is found on the lower cover of a *Hortulus animae* printed by Henri Coipel for Merlin in 1569–70 and now



Bibliothèque Mazarine Rés. 23. 889. It was also once on a binding of an *Heures a lusaige de Rome* printed by Jean Amazeur for Merlin in 1553 (Amsterdam, Universiteitsbibliotheek 2508 H 22), but the binding was destroyed when the volume was rebound sometime between 1927 and 1975; see G. Colin, 'Les marques de libraires et d'éditeurs dorées sur des reliures', in *Bookbindings and other bibliophily. Essays in honour of Anthony Hobson*, ed. D. Rhodes, 1994, pp. 77–115 at pp. 98–9. The purpose of such 'publisher's bindings' has been debated, but Goldschmidt's view remains the most plausible: 'a publisher would probably bind a few copies in his own bindings, or have them bound with his distinctive mark, to keep them on view in his shop and also to sell to purchasers who did not prefer to see to the binding themselves' (E. P. Goldschmidt, *Gothic and renaissance bookbindings*, 1928, vol. I p. 264).

*Provenance*: 'Margaret Paige' (early seventeenth-century inscription in a juvenile hand on rear fly-leaf); pen-trials in a later seventeenth-century hand on front fly-leaf include the words 'I am the Duke of Norfolke and shall bee attende[d] ...'.

Not found in Bohatta, Lacombe, Pettegree *et al.* or any of the other standard reference works and databases.

**32| [HORAE, Use of Paris].** Hore in laudem beatissime virginis Marie: secundum consuetudinem ecclesiae parisiensis. [(Colophon:) *Paris, Simon du Bois for Geoffroy Tory, 22 October 1527*].

8vo, ff. [140], gothic letter (lettre bâtarde), initials and rubrics printed in red, title printed in red and black, Tory's 'pot cassé' device on title and on verso of final leaf; with 12 large woodcut illustrations from 13 blocks, the Annunciation consisting of two blocks on facing pages, each page (except for privilege and colophon) within a woodcut border of flowers, insects, animals and other ornaments, using 48 vertical, 25 lower and 17 upper blocks in various combinations; title lightly soiled, but an excellent, fresh copy in mid-nineteenth-century English brown morocco blind-stamped to a gothic design, vellum pastedowns, edges gilt, by Hayday; minor wear, short crack at head of lower joint; from the library of Marcel Jeanson (1884–1942), with bookplate. **£35,000**

**A fine, uncoloured copy of this unusual and beautiful Book of Hours** published by the humanist bookseller and designer Geoffroy Tory. **The woodcut borders and Italian-influenced illustrations appear here for the first time.**

'Every page is enclosed in a charming border composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts, insects, etc., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a coat-of-arms or a device, personal or otherwise' (Fairfax Murray).

Among the arms and devices in the lower borders are those of François I; his mother Louise de Savoie; Henri d'Albret, King of Navarre, and his queen Marguérite d'Angoulême (sister of François I); and Tory's own 'pot cassé'.

**H**ocium deus omnium conditor: a redemptor: animabus famulorum famularumque tuarum remissionem cum ceterorum tibi peccatorum: Et indulgentiam quam semper optauerunt: pijs supplicationibus consequantur. Qui uiuus et regnas deus: per omnia secula seculorum. Amen. Requiescant in pace. Amen.

**¶** Sequuntur sigille mortuorum.  
*Et despectus. a. Placido. Placitus.*

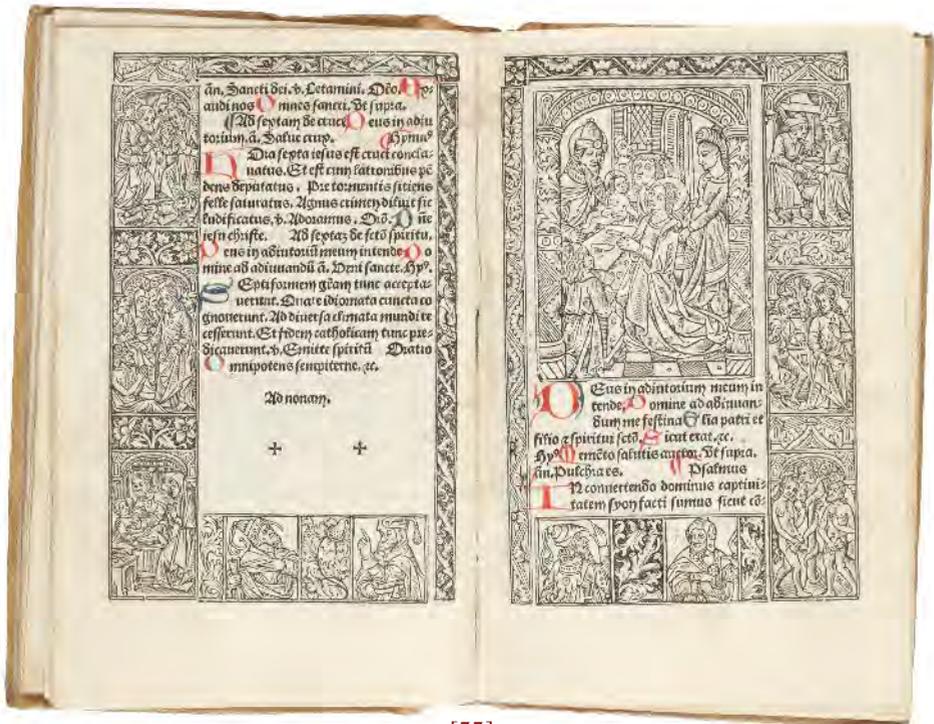


**D**ilexi quoniam exaudiet dominus uocem orationis mee.  
**Q**uia inclinauit aurem suam mihi: et in diebus meis inuocabo.  
**R**ecumbederunt in dolores mortis: et pericula inferni inuenierunt me.

As suggested by A. W. Pollard, both borders and illustrations were probably intended to be filled in by an illuminator. They constitute the first use of the style 'à la moderne' mentioned in the privilege in Tory's 1525 Book of Hours. Mortimer considers the 1525 Hours more successful artistically, but notes the equally experimental nature of the present work: 'the black king in the Adoration of the Magi and the black horse in the Triumph of Death offer another link with the Italian woodcut, specifically with the Florentine cut of the 1490s, where black ground or the black figure with white detail provides dramatic contrast to the clear line and areas of white. This particular technique represents a departure from the line-for-line transfer of a preliminary drawing into an exploration of the creative possibilities of the woodblock itself'.

Eleven of the illustrations broadly resemble those of the 1525 Hours, but two (the Shepherds and the Tiburtine Sibyl predicting the birth of Christ to the Emperor Augustus) are new subjects.

Bohatta 330; Fairfax Murray 279; Lacombe 364; Mortimer 304 (with notes on the sources for the blocks). See A. W. Pollard, 'The Books of Hours of Geoffroy Tory', in *Bibliographica* I, pp. 114–122.



### ONLY EXTANT COPY

**33| HORAE, B.M.V., Use of Rome.** *Paris, Etienne Jehannot, 20 October 1497.*

8vo, ff. [92] (a–KL<sup>s</sup>, m<sup>3</sup>), without the final (presumably blank) leaf, gothic letter, printed on paper, 26 lines to a full page, woodcut printer's device on title, cut of the Anatomical Figure on f. 2r, and with four large and 11 smaller metal cuts, several nine-line metal cuts of saints, each page (except ff. 1r and 2v) within a woodcut historiated border; large and small capitals supplied in red and blue throughout; some light soiling, a few old notes and scribbles in margins, some slight offsetting towards end, but generally in very fresh condition; eighteenth-century Spanish limp vellum; rubbed, rear free endpaper renewed. £15,000

**Apparently the only known copy of this edition, printed on paper and in excellent condition.** BMC VIII pp. 195–6 describes a very similar edition by Jehannot dated 21 August 1497. However, 'the change to a signature-alphabet of majuscules at quire C suggests that it may be composite'. No similar edition is recorded in Bohatta or Lacombe.

The almanac comprises the years 1488–1508. The large woodcuts depict the martyrdom of St. John, the Betrayal, the Annunciation, and the Virgin and St. Anne. The eleven metal cuts depict the Crucifixion, the Holy Ghost, the Nativity, the Annunciation to the Shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, King David at prayer, Death carrying off a pope, and the Trinity. The borders illustrate three scenes apiece of scriptural history, some with a criblé ground. The oblong borders at the foot of each page represent two sages or prophets apiece.

**Horae of this date printed on paper are rare.**

*Provenance:* Convent of San Norberto, Valladolid, with ownership inscription at head of front free endpaper; Agustín Maldonado y Carvajal, Marqués de Castellanas (1837–1909), with his inscription on front free endpaper, dated from Salamanca 24 October 1886, presenting the book to Mariano Rampolla (1843–1913) then Apostolic Nuncio to Spain and later Cardinal-Priest of Santa Cecilia in Trastevere and candidate for the papacy; Edmée Maus (1905–1971), with book label; Van Gendt (Amsterdam), 22 March 1978, lot 1738; Christie's Amsterdam, 18 June 1982, lot 465.

GW 13200 (this copy); ISTC ih00389800.

### ONLY ONE OTHER COPY RECORDED IN INSTITUTIONS

**34| HORAE B.M.V., Use of Rome.** *Ces presentes heures a lusaige de Rom[m]e ... Paris, Philippe Pigouchet for Simon Vostre, 15 April 1504 [almanac for 1502-20].*

8vo, ff. [90]; gothic letter, printed on paper, 26 lines to a full page, large device of Philippe Pigouchet on a 1r, woodcut of anatomical figure to a2r, 15 near full-page cuts, woodcut historiated and decorative borders composed of multiple blocks framing text throughout, capitals supplied

in red and light blue (faint), paragraph marks in red; very occasional light foxing, light damp stain to blank lower margins in places, very occasional small marks, small closed tear to upper margin of i4, otherwise a very good, crisp copy in nineteenth-century black morocco by H. Duru, gilt panels to covers with central circular devices lettered 'Heures a lusaige de Rome' on upper cover and '1504' on lower cover, gilt lettering and tooling to spine, gilt turn-ins, marbled endpapers, gilt and marbled edges; a little wear to joints and corners; bookplate of Merlin D'Estreux de Beaugrenier and gilt leather label of Louis H. Silver to front pastedown. £8000

**A very rare Pigouchet-Vostre Book of Hours.** The fifteen near full-page woodcuts depict the Martyrdom of St John, the Betrayal, the Tree of Jesse, the Visitation, the Crucifixion, Pentecost, the Nativity, the Adoration of the shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Death of the Virgin, David and Bathsheba, the Last Judgement, and the Trinity.

Bohatta 787; BP16 100413; not in Lacombe. No copies on COPAC; only the Bayerische Staatsbibliothek copy on OCLC.

#### THE CONNECTION BETWEEN PSYCHOLOGY AND PHYSIOLOGY

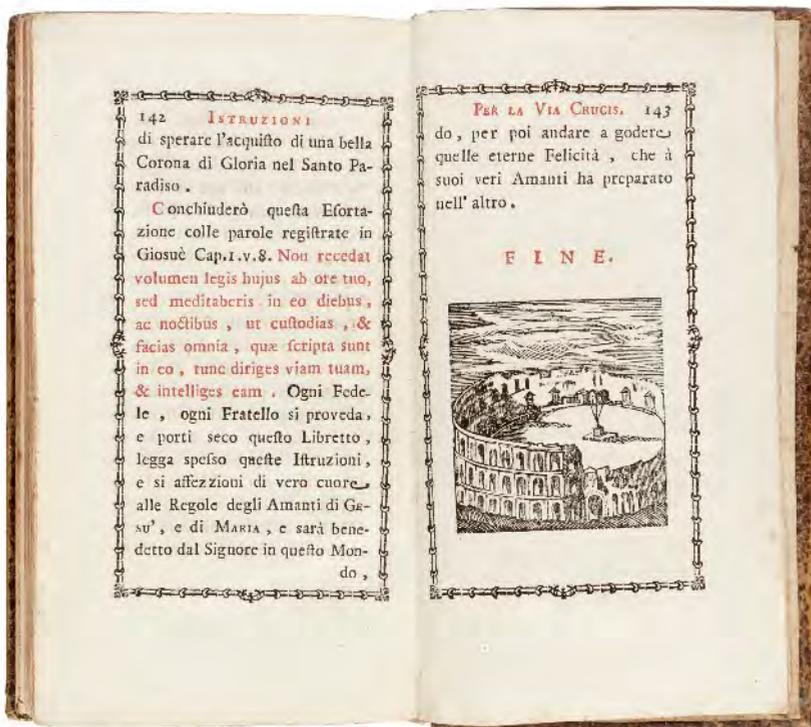
**35| HUARTE DE SAN JUAN, Juan.** Examen des esprits propres et naiz aux sciences. *Paris, Jacques Villery, 1619.*

12mo, pp. 607, [5]; with woodcut vignette on the title, small woodcut initials and typographical head-pieces; contemporary ownership inscription on the title-page trimmed during the binding process, but a very good copy in eighteenth-century calf-backed boards, flat spine filleted in gilt with contrasting lettering-piece; front hinge cracked but holding, spine end chipped. £900

**Rare edition of 'the first attempt to show the connection between psychology and physiology'**, first published in its original version in Spanish in 1575. It was soon subjected to censorship, and published amended and enlarged in 1594, but this French translation by Chappuys first came out in 1580, thus propagating the original version.

It was the great number of translations that granted the *Examen* huge dissemination and importance throughout Europe: it influenced Cervantes' creation of the Don Quixote character, it was studied by Montaigne and later Montesquieu, and direct or indirect influence has been traced in as wide an array of intellectuals as Francis Bacon, Pierre Charron, Immanuel Kant, Noam Chomsky, Johann Wolfgang von Goethe, David Hume, Friedrich Nietzsche, Francisco de Quevedo, Jean-Jacques Rousseau, Arthur Schopenhauer, Jakob Thomasius, and Gotthold Ephraim Lessing.

See Garrison-Morton 4964.



### STATIONS OF THE CROSS IN THE COLOSSEUM

**36| LEONARDO DA PORTO MAURIZIO.** Metodo pratico della ven. archiconfraternita degli amanti di Gesù, e di Maria per fare il santo esercizio della Via Crucis nell'anfiteatro Flavio detto il Colosseo ... Nuova edizione accresciuta di sacre figure, inni, canzonette, istruzioni e sommario delle indulgenze ... *Rome, nella stamperia del Giunchi, 1773.*

12mo, pp. xxiv, 143, [1, blank], with 16 engraved plates; printed in red and black within frames, engraved vignette of the Virgin to half-title, woodcut initials and tail-pieces, woodcut of the Colosseum to p. 143; occasional light marks, small stain to corner of plate facing p. 73; very good in contemporary vellum sprinkled black, remains of paper ticket at foot of spine; slight bowing to boards. £550

Handsome illustrated edition of this work on the devotion of the Stations of the Cross, or Via Crucis, by the Italian Franciscan preacher and ascetic writer Leonardo da Porto Maurizio (1676-1751). Leonardo, who was canonised in 1867, was extremely active in promoting the spread of the devotion of the Via Crucis, erecting stations in no fewer than 572 locations throughout Italy while on his different missions, including, most famously, in the Colosseum at Rome in 1750, for the Roman Jubilee.

The plates comprise a frontispiece portrait of Leonardo ('grande propagatore della Via Crucis'), images of the fourteen stations of the cross, and a depiction of Mater Dolorosa, alongside contemplative text, prayers, songs and hymns. The second part, entitled 'Istruzioni utili, e necessarie per il santo esercizio della Via Crucis' (from p. 95), covers the origin of the Via Crucis, its growing popularity, the establishment of the station in the Colosseum, indulgences relating to various other stations, **and ends with an exhortation to the faithful to practice devotion of the Stations of the Cross.**

**Only the National Library of Scotland copy on COPAC. OCLC finds US copies at Concordia Theological Seminary, Harvard, Newberry, and SDSU.**

### LUTHER'S ECONOMICS

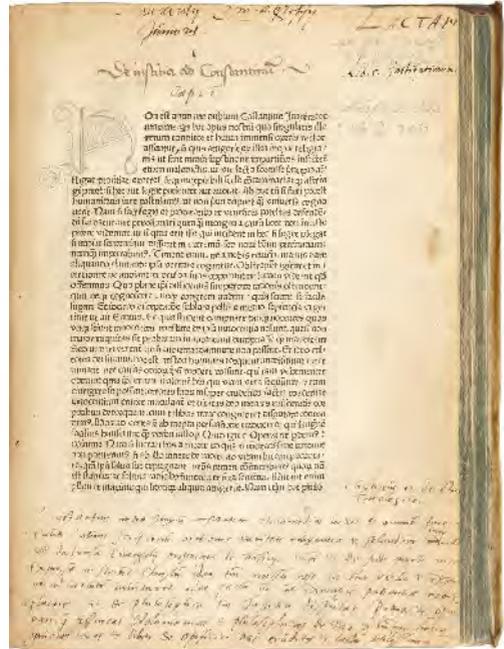
**37| LUTHER, Martin.** Von Kauffshandlung und Wucher. *Wittenberg, [Hans Lufft], 1524.*

4to, ff. [36]; title printed within elaborate allegorical woodcut border; closed tear and marginal chip to the title-page effectively and discreetly repaired, title reinforced at gutter, minor worm-hole throughout (not impairing legibility) light waterstain to the initial three leaves, else a clean, crisp copy in recent marbled wrappers. **£8000**

**First edition, very rare,** of Luther's *Treatise on trade and usury*: the first appearance of the part on trade published with a re-issue of his 'Long Sermon on Usury' which had first been published in 1520. 'Luther's "Treatise on Trade and Usury" is of considerable significance for understanding Luther's ethics, and of great interest to the economic historian inasmuch as it includes keen observations on the business practices of the early sixteenth-century. Luther's frame of reference was of course that of the Middle Ages. He held to the long scholastic tradition, which, following Aristotle, taught that money does not produce money. He agreed with the canonists, who for years had taught that usury is something evil. In common with the vast majority of his learned contemporaries, he knew very little about economic laws. Of the far-reaching economic revolution that was transforming Germany from a nation of peasant agriculturalists into a society with at least the beginnings of a capitalistic economy, he had no conception whatsoever. Its obvious manifestations, high prices and growing disparity in wealth, were to him nothing more than the results of the greed and avarice of sinful men, a judgment consistent with his own personal indifference to money and wealth, other than as means of subsistence and something to be shared with less fortunate brethren' (W. Brandt in his edition of *Luther's Works*, 45, p. 233).

**Luther shows particular acumen** when, in the last section of the Usury part, he identifies the Zinskauf (or Rentenkauf) practice (a 'buying of income' contract which presented what was effectively a loan as a sale, a predecessor of the mortgage loan) as an infringement of the secular law against usury, arguing that the generation of interest in the process clearly went against the principle whereby 'nummus non parit nummum' ('money does not produce money', and correspondingly, normatively, money should not produce money).

Benzing 1940. Not in Goldsmiths' or Kress.



**MACROBIUS AND THE FIRST BOOK PRINTED IN ROSTOCK,  
WITH NOTABLE PROVENANCE**

**38] MACROBIUS, Ambrosius Theodosius.** In somnium Scipionis libri II. Eiusdem Saturnaliorum libri VII. Ex vetustissimis manuscriptis codicibus recogniti & aucti. [Edited by Joachim Camerarius]. *Basel, Hervagius, 1535.*

Folio, pp. [40], 334, [2], Greek and roman letter, printed diagrams in text **including a world map**; printer's device on title and verso of last leaf.

[bound with.]

**LACTANTIUS.** Opera. *Rostock, Brothers of the Common Life, 9 April 1476.*

Second part only, i.e. fols. 106-204 (wanting the final blank), comprising Books 5-7 of the *Divine Institutes* and two smaller works, *De ira dei* and *De officio dei*, plus a piece by Jerome on Lactantius, and Latin verses by Venantius Fortunatus; printed in roman letter, with capital spaces.

Two works in one volume, folio, in early seventeenth century German vellum; nineteenth century bookplate of Matthew Robson, Monkwearmouth; from the Pottesman collection. **£6000**

1. Edited by Joachim Camerarius; **an important edition of Macrobius** in which Camerarius restores the Greek words, phrases, and quotations in Macrobius' text and prints them in the original Greek. In this, as he explains in his introduction, he was helped by the humanist scholar,

Justin Gobler of St. Goar (d. 1567). On the recto of the final leaf the printer states that the book was too late to meet the deadline of the spring Frankfurt book fair, and this delay has enabled him to add a few extra *errata*.

Shirley, *The Mapping of the World*, no. 13, note, writes that the outline of Africa has been updated according to modern concepts.

2. **The earliest printed book with a date from Rostock**, probably absolutely the earliest. The printers were the Brothers of the Common Life, or Michaelisbrüder, at their House of the Green Garden at St Michael's (*Domus viridis orti ad Sanctum Michaelem*), the only fifteenth-century press of the Hanseatic town on the Baltic. The lengthy colophon states that printing was completed on 9 April 1476. There exist copies with colophon printed in red ink, such as in the British Library IB.10203 case, and others, such as ours, with colophon printed in black. A collation between the BL copy and ours carried out by Dr Martin Davies has established that the black-printed colophon was added at a second stage, after the poetic text of Venantius Fortunatus above it had been printed off; this conclusion, however, does not imply that the black-printed colophon copies should represent a second state of the edition throughout, since there are clear stop-press corrections in the BL copy which are uncorrected in the Quaritch copy: the sheets of both corrected and uncorrected states were probably mixed together indiscriminately.

*Provenance*: The Macrobius is inscribed on the title-page: 'Julius Guilielmus Zingravius comparavit Basileae pro .3. bacionibus'. The *Batz* was a billon coin, widely diffused in south Germany, Austria and Switzerland, and equivalent to a double-*Plappart* (a *Plappart* was equivalent to a schilling at Basel). The price paid was therefore something like six Basel shillings. **The owner was Julius Wilhem Zingref of Heidelberg** (1591-1635), a German patriot and prolific author (*Emblemata*, German *Apophthegmata* and *Facetiae*) who died prematurely of the plague. There is a considerable body of literature on him.

**Much less studied is the 'Laurentij Zinckreffij Junioris'** who writes his name on the first page of the Lactantius, **showing, incidentally, that the copy was very likely imperfect when he acquired it**. Laurentius Zingref (1541-1610) was the father of Julius Wilhelm. Awarded the degree of *Magister philosophiae* in 1565, he taught mathematics in Paris c. 1566, eventually taking a doctorate in law at the University of Orléans in 1570: like his son Julius Wilhelm, he was a juriconsult, and he returned to Heidelberg as legal adviser to the Calvinist Elector of the Palatinate, Friedrich III. Laurentius was fond of humanistic learning and music, and a bibliophile. At Paris he had friendly relations with the publisher André Wechel, *bibliopola notissimus*, and took a large quantity of books from him in exchange for a debt (unfortunately dumped in the Rhine near Bacharach by an incautious carrier). In the present book, Laurentius makes a number of annotations, for example the five marginal interventions noting Lactantius's views on sexual relations on the pages marked in modern pencil 83-85. There are earlier hands too (a large gothic, 'monkish' script writing headings, etc.) and several later hands, one of which gives notice of an untraced sale for £2 10s. of a copy in London, 1764, on the recto of the rear flyleaf: 'In Catalogo Londinensi a. 1764 Lactantii editio Rostockensis a. 1476 literis initialibus coloratis corio Turcico aestimatur 2<sup>li</sup>. 10 sch.'

HC 9812; BMC II 566; Goff L7.



ON VELLUM, WITH 104 FLORIATED INITIALS  
A MASTERCLASS IN MONOCHROME DECORATION

39] [MANUSCRIPT PRAYER BOOK]. Recueil d'exercices et prieres choisies. France, 1710.

Manuscript on vellum; 8vo, pp. [2], 1-112, [2], 113-152; uniformly written in an early-eighteenth century calligraphic hand in brown ink, 20 lines to a page; 104 floriated initials, three illustrations of religious scenes, the third not included in the pagination and probably a singleton, two large illustrated floral endpieces, title within elaborate cartouche; in very good condition, bound in contemporary polished red morocco, gilt inner dentelles, green watered silk doublures, marbled endpapers, two green silk page-markers; boards and edges slightly rubbed; initials 'FAR' and 'PPF' flanking central monogram 'MDS' on title, later wax seal with initials 'LE' at foot, armorial bookplate of F. Malfillatre (Professor of Law at Reims at the end of the 18<sup>th</sup> century) on first free endpaper. £3750

A beautiful and exquisitely executed manuscript prayer book on vellum from the early eighteenth century, with three full page illustrations and over one hundred different figurative floral initials.

lus de Dieu intercedent pour nous pecheurs envers le Seigneur, afin que nous obtenions d'être secourus exaucez, et sauvez par lui qui étant Dieu, vit et regne dans la Trinité parfaite; dans tous les siècles des siècles.

γ. Les justes vivront éternellement.  
 ρ. Et leur recompense est dans le Seigneur.

*Prière.*

ieu tout-puissant & éternel qui êtes la couronne et la gloire des Saints, nous vous supplions qu'en considération de ce grand nombre d'intercesseurs, qui prient pour nous, vous repandiez sur nous avec abondance les richesses de votre miséricorde, que nous vous demandons

par Jésus-Christ vôtre Fils & nôtre Sauveur.

*Comme la Loi de Dieu est la règle de la conduite du Chrétien, il la doit toujours avoir gravée dans le cœur par la charité, se la repasser souvent dans son esprit, afin de s'y conformer dans les occasions. C'est pourquoi il est à propos de répéter de temps en temps, avec attention et respect les Commandemens de Dieu se vus de l'Eglise.*

*Les Commandemens de Dieu.*

- 1  N seul Dieu tu adoreras, et aimeras parfaitement.
- 2  Ieu en vain tu ne jureras, n' autre chose pareillement.
- 3  Es Dimanches tu garderas, en servant Dieu devotement.
- 4  Es Pere et Mere honoreras, afin que vives longuement.

The manuscript is a collection of devotions, including the adoration of the sacrament and the Mass, advice about devotional reading practices, and penitential prayers.

The quality of the calligraphy, in the style of Jean-Pierre Rousselet, is superb – each letter formed crispy and precisely – and is matched by the quality of the decoration. Three full-page illustrations punctuate the manuscript; the first depicting a priest, flanked by two altar boys, celebrating Mass before a painting of Christ in the Garden of Gethsemane; the second showing Christ on the cross against a stark black background; and the third showing King David kneeling, repentant, before a sword-wielding angel as Jerusalem burns. Two half-page drawings, one a bouquet fastened with a ribbon, the other a twisting design of a rose and two other flowers, finish the manuscript and close the section of prayers against vices, but the most striking elements are the 104 intricately designed floral initials, seemingly drawn from life. The initials, varying in size and studded throughout the work, have been executed with a wealth of imagination and skill, each differing subtly from the others. The calligrapher, rather than being limited by the monochromatic colour scheme, has seized the opportunity to display the full range of his techniques, using pointillé, delicate cross-hatching, careful shading and line-work, and washes of ink to create the immense variety of motifs.

## TWO RARE AND EARLY PINELLI IMPRINTS

**40| MARGOUNIOS, Maximos.** Ευχολογιον, εκ πολλων ων προτερον ειχε σφαλματων οτι μαλιστα ανακαθαρθεν. [(Colophon:) Venice, Antonio Pinelli, 1602].

4to, ff. [iv], 240 [recte 250], [1], text in Greek, printed in red and black throughout, title within elaborate woodcut border; closed tear in title (repaired without loss), light dampstain in first few leaves, paper flaw in f. [iv] touching a few letters, small hole in f. 26, paper flaw in f. 28.

[bound with:]

**SEVEROS Gabriel.** Του ταπεινου μητροπολιτου φιλαδελφειας Γαβριελ ... Συνταγματιον περι των αγιων και ιερων μυστηριων. Venice, Antonio Pinelli, 1600.

4to, ff. [iv], 60, text in Greek, woodcut printer's device on title, woodcut headpiece, with a full-page woodcut of the Crucifixion on verso of f. [iv]; faint dampstain in a few leaves, small marginal tear at head of f. 3.

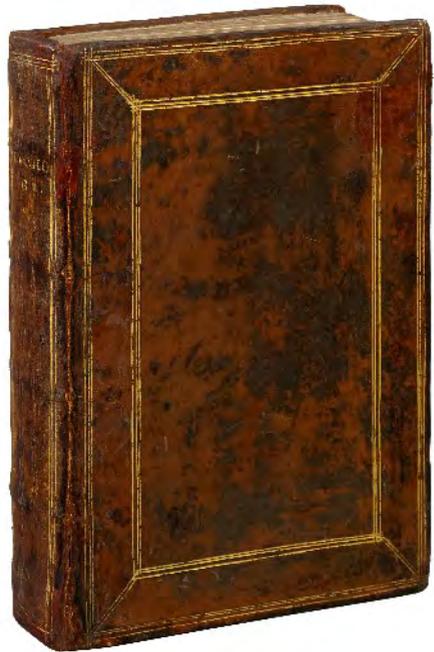
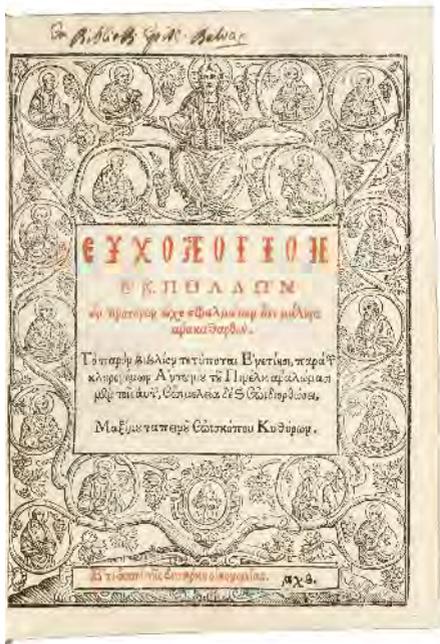
Together two works in one volume, excellent copies in early seventeenth-century French calf, covers and flat spine panelled in gilt, spine lettered in gilt, edges gilt; slightly rubbed, neat repairs to spine and edges. £7500

I. **First edition** of Maximos Margounios's important version of the Euchologion, one of the principal liturgical books of the Orthodox Church. Bishop of the Island of Kithira (Cythera), Margounios (1549–1602) was one of the greatest Greek theologians and poets of the sixteenth century. As part of his reform of Russian liturgical books (one which ultimately led to schism), the pro-Greek Patriarch Nikon of Moscow used Margounios's *Euchologion* as the basis for many of the emendations in his 1655 Moscow *Sluzhebnik*.

II. **First edition** of this treatise on the sacraments by Gabriel Severos (1540–1616); **very rare**. 'A native of Monemvasia, Severos was a well-connected and well-educated man who had studied in Padua and went on to be consecrated Metropolitan of Philadelphia in 1577. He attained a certain scholarly fame, being gratefully acknowledged by the English Hellenist Sir Henry Savile for his assistance in Savile's magnificent 1612 edition of the complete works of Chrysostom ... His own sacramental theology is ... an adaptation to Byzantine use of a distinctly Latin and Aristotelian approach. In [the present work], Severos insists on the sevenfold taxonomy of the sacraments and interprets the mysteries in terms of form, matter, and causality. He also goes further than [George] Lapithes (as reproduced in the replies of Jeremiah) in embracing the term "transubstantiation" and in speaking of the indelible character of the sacraments of baptism, ordination, and chrismation. It is beyond doubt that Severos's views on the sacraments were shaped to some extent by his reading of Aquinas, whose work he possessed in a manuscript copy once owned by Gennasios Scholarios' (Marcus Plested, *Orthodox readings of Aquinas* pp. 145–6).

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

*Provenance:* the cathedral library of Beauvais, with early ownership inscription 'Ex Biblioth. Episc. Belvac[ensis]' at head of title of first work.



I. COPAC records three copies only (Bodleian, Chetham's and University College Oxford). OCLC adds copies at Amsterdam and Berlin. II. CNCE 20078. COPAC records copies at the British Library, Chetham's, and several in Oxford. OCLC adds copies at Erfurt and Rome.

**'PRINCEPS NON EST LEGIBUS SOLUTUS'  
A PRINCE IS NOT EXEMPT FROM THE LAW**

41| **MARIANA, Juan de.** De Rege et Regis Institutione Libri III. *Toledo, Pedro Rodriguez, 1599.*

[bound with:]

**MARIANA, Juan de.** De ponderibus et mensuris. *Toledo, Tomas Guzman, 1599.*

Two works in one volume, 4to, pp. [viii], 446, [10]; [viii], 192; in the first work woodcut arms of King Philip III, the dedicatee of the work, on the title-page, and historiated woodcut initials and tailpieces; in the second work large woodcut Jesuit emblem on the title-page, text within woodcut border, historiated woodcut initials and tailpieces; occasional light browning and foxing, but two very good copies bound together in eighteenth-century stiff vellum, panelled spine, three morocco labels lettered and dated in gilt; preserving the original green silk bookmark; contemporary ownership inscription on the first title: 'Assistentiae Hispaniae, et Canariae P. substituti' (the Jesuit priest responsible for the Hispanic district), later long manuscript bibliographical note in Italian on the front end-paper, engraved bookplate of the Law Society of England and Wales.

£7000

The first edition, and the only one to be published uncensored, of Mariana's fundamental *De Rege*, one of the most momentous works of political thought in Western culture. In it Mariana states that **the king, though endowed with authority above his subjects, is not above the secular, natural and divine laws**. When a king oversteps the mark of his lawfully legitimate powers, he becomes a tyrant. This distinction leads Mariana to the framing of his notorious justification of tyrannicide, which was construed by many contemporaries as a denial of the divine right of kings, and, in the event, as a proof that the Jesuits were responsible for the assassination of Henri IV of France. Not surprisingly, the work was banned by the French parliament and all copies sentenced to be burned. It is consequently very rare in first edition.

The book had been commissioned by the Archbishop of Toledo, Juan García de Loaysa, as a *mirror of princes*, for the education of his pupil, the young king Philip III. As a practical guide for a princely ruler, the *De Rege* 'discusses practical questions of administration, such as taxation, poor relief, and military policy; and gives sound advice as to how a ruler may retain the good will of his subjects. The general tone of the book is distinctly Machiavellian' (R. G. Gettell).

*De ponderibus* is a systematic study of Greek, Roman, Hebrew and Spanish coins, measures and weights, an important prelude to Mariana's later *De monetae mutatione*, the tract on money which contains one of the earliest formulations of the concept of inflation – and which led to the 73-year-old Mariana's condemnation to life imprisonment (commuted to a year's confinement in a Madrid convent). *De ponderibus* and *De rege* appeared together in later editions, but with the undesirable passages in the *De rege* censored.



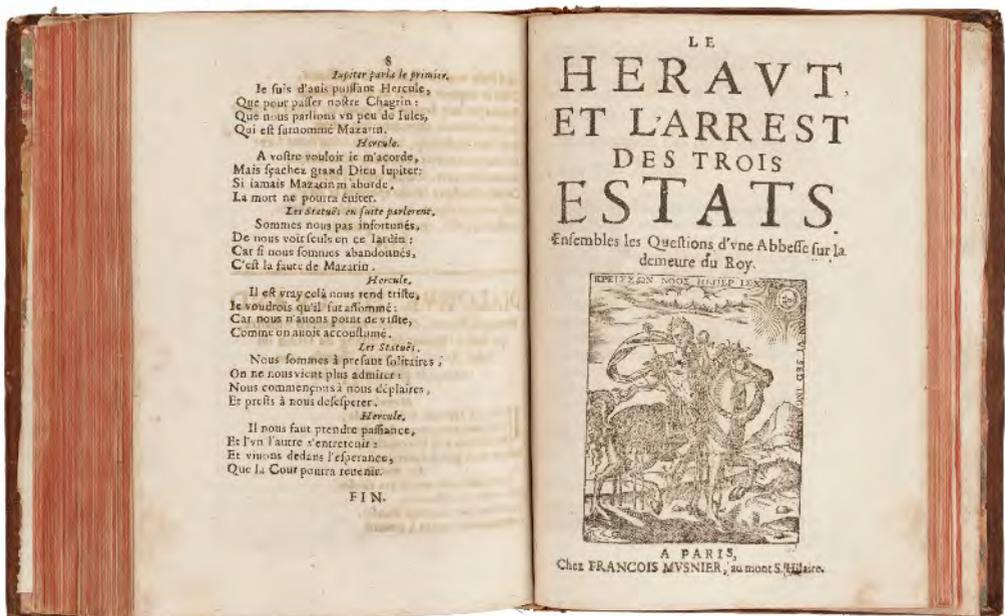
Palau 151713 ('uno de los libros más atrevidos que se han publicado'); STC Spanish, p. 127; Sommervogel V, 557 ('rare'). Colmeiro 265; Goldsmiths' 290; Kress 214; Palau 151724; STC Spanish, p. 127; Sommervogel V, 560; not in Einaudi or Matsuda.

42] [MAZARINADES]. 'La Mazarinade ou collection d'un grand nombre de satyres de différents auteurs, contre le Cardinal Mazarin et ce qui s'est passé sous son ministère. Le tout en vers burlesques'. Paris, 1648-1649.

75 items in one vol., 4to (the last item 8vo), pp. [724] in total; contemporary manuscript title to flyleaf and three-page manuscript index at end; woodcut vignettes to titles, some woodcut initials and head-pieces; occasional light browning and foxing, a few light damp-stains to corners, else very good in contemporary mottled calf, spine gilt in compartments with red morocco lettering-piece, red edges, marbled endpapers; extremities a little rubbed, a few small worm holes to covers; oval armorial ink stamp 'Bibliothèque de Monr. Le Baron de Damas' to title of first work.

£2500

An impressive collection of Mazarinades published in Paris in the years 1648 and 1649 during the *Fronde Parlementaire*, including several items not found on COPAC or in US libraries. Key figures of the Fronde covered by the contents, besides Cardinal Mazarin, queen Anne of Austria and Louis XIV, include Louis de Bourbon, Prince of Condé, Armand de Bourbon, Prince of Conti, François de Vendôme, Duc de Beaufort, and Pierre Broussel, while the subject matter spans Condé's victory at the battle of Lens, the Peace of Rueil, and the execution of Charles I of England.



The collection opens with *La gloire familiere ou la description populaire de la bataille de Lens* (1648), described by Moreau as ‘très rare’ and of which we can find no copy in UK libraries and only one in the US. Likewise for *La plainte du palais royal sur l’absence du roy, avec un dialogue du grand Hercule de bronze, & des douze statues d’albâtre, qui sont à l’entour de l’estang du jardin* (1649), ‘vers rares mais détestables’ according to Moreau. The final item is an apparently very rare edition of the *Agréable recit de ce qui s’est passé aux dernières barricades de Paris* (1649), ‘l’une des pièces les plus spirituelles et les plus amusantes de la Fronde’ (Moreau), of which we can trace no copies outside France.

*Provenance:* from the library of Ange Hyacinthe Maxence de Damas de Cormaillon, baron de Damas (1785-1862), the French general and Minister of War and Foreign Affairs who accompanied Charles X into exile following the July Revolution of 1830.

*A full list of contents is available on request.*

### THE MASS EXPLAINED TO *CONVERSOS*, ONE OF TWO COPIES KNOWN

**43| MORENO, Francesc Juan.** Arte para fructuosamente oyr missa, llamada Escuela christiana ... Hay en la fin una breve y sumaria recollection de los cient misterios. [(Colophon:) Valencia, n. p., 18 February] 1544.

8vo, ff. 109, [7]; gothic letter; woodcut border to the title, woodcut vignette featuring a priest at the altar celebrating Mass with a server, some four-line woodcut initials, running titles; title-page heavily remargined affecting the edges of the woodcut border and approximately 1mm of two edges of the woodcut on the verso, some marginal repairs to wormholes; gently washed and recased with new endpapers in its own contemporary vellum binding, ink titling to spine, preserving ties; some annotations as well as pen trials in a sixteenth-century Spanish hand in the margins. £6500

**One of only two copies attested worldwide, only edition, of a work on the liturgy of the Mass, its rites and its meanings, conceived as a guide for neophytes, particularly the converted Jews.** Many references throughout the text and particularly in the prologue point to the author’s intent to draw on Judaeo-Christian culture; indeed, although very few sources refer to Joan Moreno, he is known to have held the chair of Hebrew at the Valencia faculty of Theology in 1544-5. Moreno’s illustrations of all the moments of the Mass, including not only the words and chants but also the priest’s gestures, his symbolic vestments and the altar’s apparel, methodically link the liturgy with the Old Testament, offer historical, linguistic and theological explanations, and provide spiritual remarks.

The work is dedicated to ‘S.ra Monfort’, a wealthy widow member of the Valencian ruling classes. While scholars rely on plenty of documentation witnessing the fact that in the Kingdom of Valencia feelings of hostility and suspicion remained pervasive in the attitude of inquisitors towards Jewish *conversos* in the mid decades of the sixteenth century, **this unknown work speaks in more inclusive tones.** Aristotle and Homer (via Strabo) are in fact the first two *auctoritates* whom Moreno invokes as guides in his endeavour: in a thoroughly humanistic-sounding declaration of intent,

he calls to the reader's mind the value of reason and understanding illuminating human action, and at the same time the poverty of the human condition, 'scattered like leaves on the earth'. Integration of *conversos* into Christianity, thus, for Moreno rests primarily not on the formation of a suspicious and inferior class of quasi-Christians, but on the appeal to the universally human experiences of powerlessness in the face of adversity, and reason as a guiding light.

USTC 346718; Palau 181886 (mentions seeing a single copy, with the Barcelona bookseller Fontdevila); S. Díaz, XV, 2948 (cites Palau, without direct view of any copy); no copies held in Iberian libraries, not in the Hispanic Society or apparently any other institution worldwide apart from the Bayerische Staatsbibliothek.

### THE CANON OF THE MASS

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

4to, pp. [24]; two capital spaces completed in red ink, red paragraph marks, capitals highlighted in red, incipit and explicit underlined in red; a few small light marks to last page, otherwise a very clean and crisp copy; modern light brown half calf over lighter orange brown cloth boards, spine with gilt-lettered red morocco label, place and date direct gilt lettered to foot, sprinkled edges, 66 blank leaves following the text; a little early underlining and marginal marking in ink, early inscription to blank recto of last leaf ('valete in pace et in Christo dno nostro'), bookplate of Ken Tomkinson (loose). £3500

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

Odo (?1060-1113, also known as Odo of Tournai) was a philosopher and theologian, and a teacher of great repute, who served as abbot of St Martin's, Tournai, and later as bishop of Cambrai. His *Expositio* is a careful analysis of the canon of the Mass and of much interest on Eucharistic presence and Eucharistic sacrifice. Odo is clear that at the moment of consecration the elements become the body and blood of Christ, and there are important passages in connection with prayers in the Mass making supplication that the offering be accepted like those of Abel, Abraham, and Melchizedek, and be borne to the altar on high. Odo is also known for his treatise on original sin, *De peccato originali*, and for his *Disputatio contra Judaeum*.

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

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

Omar Tiberiadis Astronomi Preclarissimi liber de nativitatibus  
z interrogationibus.



HELLENISTIC ASTROLOGY VIA MIDDLE PERSIAN AND ARABIC

45| OMAR TIBERIADES ('Umar ibn al-Farrukhān al-TABARĪ). Omar Tiberiadis astronomi preclarissimi liber de nativitatibus et interrogationibus. Venice, Giovanni Battista Sessa, 1503.

4to, ff. 32, roman letter, with a large allegorical woodcut on title representing Jupiter, Mars, Saturn and other astronomical bodies, several printed charts, a woodcut table (f. 30v), woodcut initials, and woodcut printer's devices at foot of title (Zappella 602) and beneath colophon (Zappella 277); title and verso of final leaf slightly dust-soiled, inner margin of title a little stained, some light foxing, trimmed rather close at head, but a good copy in modern red morocco.

£7500

**First edition** of Omar Tiberiades's influential astrological treatise, edited by the renowned astrologer and mathematician Luca Gaurico (1475–1558); **extremely rare**.

In its original Arabic, Omar's treatise is essentially a translation, with later interpolations, from the Middle Persian translation of the original Greek of Dorotheus of Sidon's *Pentateuch* (late first century AD). It is therefore one of our best sources for the study of Hellenistic astrology. As the title of Dorotheus's work suggests, it is divided into five books (Omar's third book in fact incorporates the final three of the *Pentateuch*), the first four dealing with natal astrology and the fifth with electional and inceptional astrology (katarchic astrology).

'Together with Messahalāh, the Persian astrologer 'Umar ibn al-Farruḥān aṭ-Ṭabarī belonged to the earliest generation of astrologers active in Baghdad in the first decades of the Abbasid empire. Omar was involved in drawing up the horoscope for the foundation of Baghdad in 762, and apparently continued to have good relations to the court. He still lived in 812. Of his various astrological writings, at least two were translated into Latin: the first is the *Kitāb al-Mawāḥid* ("On Nativities"), a work in three books with some appendices, which was translated by John of Seville in the first half of the twelfth century ... Second, Hugo of Santalla in the twelfth century translated the *Muḥtaṣar masā'il al-Qayṣarānī* ("Abridgement of the Caesarean(?) Interrogations"), a book of 138 chapters on astrological judgements; this translation was split up and incorporated into two compilatory works, the *Liber trium iudicium*, and its expansion, the *Liber novum iudicium*, dating from the mid-twelfth century' (D. N. Hasse, *Success and suppression. Arabic sciences and philosophy in the Renaissance*, 2016, p. 396). The fourth book in the present edition, a treatise called *De interrogationibus* (ff. 19–29) is in fact a translation by Salio of Padua of an abbreviated version of Omar's *Iudicia*. It describes techniques for calculating astrologically favourable days for many activities, including conception and birth, travel and voyages, fishing and hunting, waging war, political ventures, avoiding theft, and so on. A section on mercantile matters is concerned with methods for determining optimal times for pricing commodities and for buying and selling.

The large title woodcut, in a curiously mannered style, shows Jupiter enthroned between and above Saturn and Mars amidst clouds and beneath the sun and moon. At the feet of each figure are shown the two zodiacal signs over which he presides.

Adams O171; Essling 1378; Sander 5181; Wellcome 4625. COPAC records copies at the British Library, Cambridge (Corpus and Trinity), and Christ Church Oxford. OCLC records four copies in the US (Arizona, Cleveland, Illinois, and The College of Physicians of Philadelphia) and adds the Wellcome in the UK.

### GOOD SAMARITAN DRAMATIZED

**46| PAPEUS, Petrus, and ERASMUS of Rotterdam.** Petri Papei Samarites Comoedia De Samaritano Evangelico. Additum est Carmen bucolicum per D. Eras. Roterodamum. *Cologne, Johann Gymnich, 1539.*

8vo, pp. [64]; large woodcut printer's device on the title and on the final blank; upper margin of a few leaves trimmed close, but a very good copy in recent paper wrappers. **£2750**



[46]



[48]



[47]

Rare edition of an exemplary Neolatin drama, the first to adopt the parable of the Good Samaritan as its subject matter. Performed in June 1537 in the Latin school of Meenen, Flanders, where Papeus was Headmaster, the play was first printed in Antwerp by Montanus only a couple of months before this edition. Our edition, in addition, contains the text of Erasmus's *Carmen bucolicum* (first published the year before, with the commentary of Alardus Amstelredamus), very likely on the advice of Alardus himself, who was then living in Cologne.

'The *Samarites* by Petrus Papeus offers an effective blending of gospel narrative and ancient Roman comedy, combining the manner of Plautus and Terence with the didacticism of medieval allegory and morality plays and the poetic diction of Renaissance humanism. In the *Samarites* they are the ingredients that present both moral and doctrinal teachings related to the gospel parables of the Prodigal Son and Good Samaritan. Papeus' work is an excellent example not only of the early modern school play, but also of the shifting conceptions of drama in Europe at that time' (D. Nodes, *Parables on a Roman comic stage*, Brill, 2017, blurb).

'This [...] five-act play, originally written for a school in Flanders, then part of the Spanish Netherlands, is inspired by two parables: the Prodigal Son (Luke 15) and the Good Samaritan (Luke 10). Following an exegetical tradition of the time, Papeus connects these two stories by assuming that the Prodigal Son is the unfortunate traveler rescued by the Good Samaritan. *Samarites* devotes its first four acts to the Prodigal Son's seduction by Gulo (Appetite) and Hedylogus (Sweet-Talk) acting on behalf of the Devil, which leads to the Son's rebellion against his father Megadorus (Great Giver) and his departure from Jerusalem for Jericho, where he hopes to meet the meretrix Sarcophilia (Flesh-Lover), despite the good counsel of the Son's tutor Eubulus (Good Counsel). Only in Act 5 do the priest, the Levite, and the Good Samaritan enter the stage. The Samaritan (allegorized as Christ) entrusts the wounded Prodigal Son to the Innkeeper (allegorized as the Pope) until the Samaritan's planned return. Thus ends the play. This fusion of the two parables changes the message of both: It shows us the motivation for the traveler's departure from home, which is just a given in the original parable, and it eliminates the Prodigal Son's repentance and return to his father's house, replacing those plot elements with freely given divine grace and salvation' (M. Riley, *Review of 'Parables on a Roman Comic Stage: Samarites - Comoedia de Samaritano Evangelico (1539) by Petrus Papeus'* by D. Nodes, Bryn Mawr Classical Review, 2017.12.32).

**47| PEIL, Johann.** Tabula processum seu ordinem ultimi divini et criminalis iudicii exhibens. *Cleves, Gerhard Versteegen, 1625.*

Small 4to, pp. [iv], 82, with 11 engraved plates and a folding letterpress table; without the five-leaf German appendix 'Ein geistlich Lied' (see below); some browning and foxing, particularly towards end, title backed at time of binding, one plate and final leaf strengthened at inner margin, light stain in margin of one plate; early nineteenth-century English straight-grain dark blue morocco gilt, edges gilt and gaufered. £1800

**First edition of this strange and rare treatise on the Apocalypse and the Last Judgement, illustrated with dramatic plates** by Gillis van Scheyndel.

It is the first book printed at Cleves in the Lower Rhine region of northwestern Germany. At the head of each plate appears a letter (or letters) which serve as a key to the relevant part of the text.

The present copy is without the five-leaf 'cantic Germanica' announced on the title, which has its own German title-page 'Ein geistlich Lied von dem Procesz des jüngsten Gerichts' dated 1625 and is not obviously related to the Latin treatise which precedes it.

*Provenance:* probably George Spencer-Churchill (1766-1840), Marquess of Blandford and later fifth Duke of Marlborough (see sale catalogue of the Whiteknights library, Evans, 26 June 1819, lot 3335, in 'blue morocco'); Henry White (1761–1836), clergyman and friend of Samuel Johnson, with his ownership inscription dated 14 July 1819 on front free endpaper; Sir Thomas Phillipps, with his characteristic pencilled inscription 'MHC' on front pastedown (adjacent to a partly erased pencil inscription apparently reading 'Puttick' and price); subsequently in the library of the Barons Harlech.

Brunet IV 469; Graesse V 186 ('ouvrage bizarre'); VD17 23:631970D (recording two copies: Göttingen and Wolfenbüttel). OCLC records five copies only: Amsterdam (two), the British Library, the Huntington, and Utrecht.

### FREE WILL, OR WHEEL?

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

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

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

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

VD 16 P 2993. OCLC finds 5 copies in Europe; none in the UK and none in the US.



‘DOUX GLOU GLOU’  
LOVE AND WINE

49] [POETRY and SONGS]. A manuscript collection of poems and songs on love and drinking. [France, early 18th century].

Manuscript on paper, in French and occasional Italian, oblong 8vo (115 x 165 mm), ff. [52], neatly written in brown ink in two principal hands, with a few later additions, engraved decorative border to each page (to 4 different designs), doodles to two pages; small loss to bottom inner corner of f. [43] (not touching text), a few ink marks; very well preserved in c. 1680 red morocco, gilt frame with corner fleurons and border to covers, spine gilt in compartments, gilt turn-ins and edges, marbled pastedowns; a little worn and marked; an attractive volume. £1400

An attractive manuscript collection of *poèmes* and *chansons* on the themes of love and drinking, apparently compiled in the early eighteenth century in a handsomely bound blank book from the 1680s, its compilers evidently *amateurs* of amorous and occasionally bawdy verse, as well as of wine.

The majority of the content comprises short verses on love – frequently set in a pastoral milieu and presenting lovers as shepherds and shepherdesses – exploring themes including the suffering lover, love as the enemy of serenity, infidelity and jealousy, falling into and out of love, and the beauty of a lover’s eyes (and teeth). There are some delightful passages: a shepherd so madly in love with Celimene that he is incapable of looking after his sheep (and himself); the lover of Iris suddenly finding her ‘moins ieune et moins belle’ and turning his affections to Phyllis; and a bawdier poem recounting the amorous adventures of the young lovers Colette and Colinet. Several of the pieces can be traced to 17th-century printed collections of verse and song: *Recueil des plus beaux vers qui ont été mis en chant* (Paris, 1661), *Livres d’airs de différents auteurs* (Paris, 1678), and *Nouveau recueil des plus beaux vers mis en chant* (Paris, 1680). Another can be found in the 1703 *Brunetes ou petits airs tendres* and some appear to be airs from operatic works of the period. But **many we have not been able to trace in printed form.**

Verses on the subject of food and wine include praise for ‘la bonne chere et le bon vin’, a drunk lover boasting how wine makes his eyes sparkle, table-thumping choruses such as ‘beuvons insqu’au dernier soupir’, and the wonderfully evocative line ‘doux glou glou de la bouteille’.

The volume was at one time (late 18<sup>th</sup> century?) in the possession of one Auguste Roland, whose name appears in a few places. He has added his unequivocal opinion beside a few of the amorous verses, variously dismissing the writer as a ‘cochon’, a ‘crapaud qui a barbouillé sur ce cahier’, and a ‘bardot’.

## WITH MUSIC AND DIRECTIONS FOR CEREMONIES

50| [PROCESSIONAL, Dominican use]. Processionariu[m] ordinis fratru[m] predicatorum rursus recognitus, et multis orationibus adauctum. [(Colophon:) Venice, Lucantonio Giunta, 21 April 1509].

Small 8vo, ff. [iv], 147 (final leaf of text mis-numbered ‘119’), without the final blank leaf; gothic letter, printed in red and black throughout, title printed in red and with small woodcut of St. Dominic printed in black at head, woodcut printer’s device below title, with four full-page woodcuts, eight smaller woodcuts (some repeated) and 17 historiated woodcut initials (some repeated), music in black on four-line staves printed in red; occasional light soiling and a few stains, minor worming in first two leaves slightly affecting first full-page woodcut, small wormhole through most of volume (affecting text but not legibility), some headlines slightly shaved, fore-margin of one leaf cut away and replaced with blank paper (not affecting text); nevertheless a good, crisp copy preserving the original gilt and modestly gauffered edges, in modern blind-stamped brown morocco in imitation of contemporary Venetian work, upper cover lettered ‘PROCESSIONAR.’ in gilt and with three ropework lozenges stamped in gilt on each cover; extremities slightly rubbed. £4000

postens in cadelabris. **C** Itē añas vel rñsoria no  
 tata ad introitū ecclie debet incipe q facit officium  
 cātoze ei deferēte: vel cātoz ipse. si min⁹ idone⁹ fue  
 rit ad incipiēdū. Itē ille vel illi q incipiūt illd qd dñs  
 cātari i choatiōe pcessiōis: incipiēdo vultū debēt  
 vertere ad altare. Qui vero cātāt versus i pcessiōe  
 vertere debēt vultū ad crucē. **L**uz āt insimul incipi  
 unt aliqd vel cātāt: cātozes vel alij frēs debēt stare  
 in medio quē. **C** Ubi vero paucitas fratꝝ fuerit  
 notabil: pōt minni de solēnitate isra notata i pces  
 siōib⁹ z in alijs: vel ex toto pōt dimitti pcessiō si cō  
 petēter fieri nō pōt pp paucitatē fratꝝ: z i choro le  
 gi pūt vl cātari si plato visū fuerit. **D**e istatiōis  
 quoz loco pōt plar⁹ aliter ordinare q̄s notatū fuit  
 fra de p̄silio fratꝝ discretoz: cū ei visū fuerit ex  
 dire. **D**e pcessiōe in dñica in ramis palmar.

**O**minica i ramis palmar finita bñdictione  
 ramoz: cātoz ramū p̄ori offerēs i cipiāt añas  
 Pueri hebreoz tollē. z quē ipas z aliā. **P**ueri he  
 breoz vestimēta. a cātoze iā  
 piēdā psequat cantādo z  
 repetēdo ipas pnt necesse  
 fuerit oū rami distribuif.



**P**ueri hebreoz tū tollē

tes ramos oli uaz obuiauerūt domo clamātes z di  
 centes osanna in excelsis. **P**ueri hebreoz tū vestimē  
 ta p̄fernebāt in via z clamabāt dicētes osanna filio  
**D**uz su  
 pradite  
 antipho  
 ne cātan  
 tur sacri  
 sta ra  
 mos distribuāt: p̄mo m̄stris: deide fratrib⁹: inci  
 piens in dextero choro a supiorib⁹: z aliter frater  
 cui ipse inmerit in sinistro: postmodū fratrib⁹ con  
 uersis. **C** ū rami distribuunt accoliti ad sacri  
 stiaz cūtes cereos afferāt: z ad evāgelii accēdant  
 Interim etiā ille q script⁹ est ad crucē p̄pare se in a ii

**An attractive and very rare Dominican Processional.** This is the service book which provided the music, spoken texts, and directions for festival processions, at the altar, in the choir, or elsewhere inside and outside the church.

The full-page woodcuts depict the arms and celebrated figures of the Dominican Order (f. [ii]r, first used in the edition dated 9 October 1494); a procession, bearing the monogram 'N' (f. [iv]v, also first used in the 1494 edition); the elevation of the Host (f. 82v) and the Crucifixion (f. [110]v).

Essling 752; Sander 5904. OCLC records three copies only (Munich, National Art Library and Trento). EDIT 16 adds a copy at Florence.

## THE 'FRENCH CICERO' IN DEFENCE OF THE JESUITS

51| [RICHEOME, Louis]. *La vérité defendue pour la religion catholique. En la cause des Jesuites, contre le Plaidoyé d'Antoine Arnaud, par François des Montaignes. Toulouse, Veuve de Jacques Colomiez, 1595.*

8vo, pp. 287, [17]; woodcut device to title; a few light spots and marks, small tear to title fore-edge, light creasing to corners of first few leaves, short tear to foot of E7; but a very good copy in late nineteenth-century vellum, blue spine label lettered in gilt (slightly chipped), yapp edges; boards a little bowed, a few marks; notes in 17th-century hand to foot of p. 258-9, ownership inscription of D. Rosset to title, bookplates of Jean-François Sacase (1808-84) and M. Riviere to front pastedown. £1500

**First edition** of Richeome's vindication of the Jesuits against the charges made by Antoine Arnaud in his famous defence of the University of Paris in 1594. Richeome (1544-1625), known as the 'French Cicero', was one of the leading French Catholic controversialists of his age and played a crucial role in overcoming prohibitions against the Jesuit order in France. In *La vérité defendue* he constructs a history of the Society of Jesus from its foundation, highlighting its achievements in education and the work of Jesuit missions in Japan, the Far East, America, and Brazil. The work was translated into Latin the following year.

Adams D329; Sommervogel VI, 1816. Rare: OCLC records only three copies (Cambridge University Library, Folger Shakespeare Library, College of the Holy Cross).

## UNAM SANCTAM CATHOLICAM

52| SANDER, Nicholas. *De visibili monarchia ecclesiae, libri octo. Louvain, Reinerus Velpius for John Fowler, 1571.*

Folio, pp. [xii], 844, [14]; woodcut printer's device on title and on verso of final leaf, woodcut historiated and floriated initials, woodcut head- and tail-pieces; light dampstain in lower outer corner of a few leaves, minor ink-splash on verso of 3S2, but very good copy in contemporary blind-stamped pigskin over wooden boards dated 1572, from the workshop of Freidrich Ziegler in Augsburg, decorated with figurative rolls showing biblical figures and the Virtues (Haebler II 510 1 and 3); slightly rubbed, soiled and scratched, lacking clasps. £2500

**First edition of Sander's polemical defence of the Roman Catholic Church and Papal authority.**

Published shortly after the papal bull *Regnans in excelsis*, Sander, despite opposition from other English Catholic exiles, here reprints and defends the bull, and the subordination of all temporal authorities to the Papacy. The first six books set out the basis for the Catholic Church's organisation along monarchical, rather than democratic or oligarchic, lines, and address the primacy of St Peter in the early church. Book seven presents parallel chronologies of the *civitas dei* (the Catholic Church and Holy Roman Empire) and the *civitas diaboli* opposite a detailed account of historical events.

Sander (c. 1530–1581) ‘was unique among English Catholics in holding a resistance theory that saw the world as one church under a single head, the pope, whom other rulers were bound to obey. His view was singled out for particular attention by the English government in the “bloody questions” of 1581 put to suspected priests. *De visibili monarchia* also contained an English martyrology, drawing on lists similar to those in his report to [Cardinal] Morone, with similar inaccuracies. The book’s central argument was the divine establishment of papal monarchy. Sander made a somewhat more original point by structuring his argument round St Augustine’s two cities, renamed the city of God and the city of the devil; the constant struggle between them Sander represented graphically by facing-page treatment of their histories. The work rested on wide reading, Sander showing no concern for possible heterodoxy on other matters of doctrine if a writer defended papal primacy. Thus Pole figured prominently; Sander narrated his role in the reconciliation of England, taking his account from Andras Dudic’s biography of Pole, published in 1563. The work’s final book attempted to name Antichrist as a specific individual in order to refute the protestant identification of him with the papacy. Sander tried to disseminate his book to British Catholics, sending a copy to William Maitland of Lethington, for instance, but it was intercepted’ (*ODNB*).

*Provenance*: the Regensburg theologian Ignatius Plebst (d. 1695), with bookplate; the theologian Johann Sigismund Zeller von Gleinstetten (1653–1732), with bookplate.

Adams S288; Allison & Sanders 1013; Shaaber S21.

### COMEDIAS DE LISBOA

**53] [SPANISH PLAYS].** Doze comedias las más grandiosas que hasta aora han salido, de los mejores, y mas insignes poetas. *Lisbon, Officina Craesbeeckiana for João Leite Pereira, 1652.*

8vo, ff. [ii], 242; small paper flaw in two leaves (A2 and E3, slightly affecting a few letters), a few minor stains, but a very good copy in late eighteenth-century English speckled calf; extremities rubbed, two corners bumped. £3750

**Extremely rare first edition** of this collection of Spanish plays, the fourth in an important series of five published by Craesbeeck in Lisbon between 1646 and 1653.

Printed here apparently for the first time are Luis Vélez de Guevara’s moving historical drama *Reinar despues de morir*, Cristóbal de Monroy y Silva’s *Embidias vencen fortunas*, Antonio Coello y Ochoa’s *Lo que puede la porfía* and Pedro Rosete Niño’s *Errar principios de amor*. The other plays in the volume are: Pedro Calderon’s *El principe constante* and *Lances de amor, y fortuna*, Diego Jiménez de Enciso’s *La mayor hazaña del Emperador Carlos Quinto*, Guillén de Castro y Bellvis’s *El conde alarcos* and *El perfecto cavallero*, Juan Pérez de Montalbán’s *Lo que son juizios del cielo*, Lope de Vega Carpio’s *La batalla del honor*, and *El exemplo mayor de la desdicha*, given here to Lope de Vega but more likely to be by Antonio Mira de Amescua.

Both in Spain and Portugal, the mid-seventeenth century saw a move away from the publication of collections of plays by single authors and towards compilations of plays by various authors, as here. In one sense Craesbeeck’s series of Spanish plays is curious for having been issued during



**First edition of a rare - and in parts graphically striking - treatise on political science** conceived as a comprehensive riposte to Machiavelli's *Prince*. Ciro Spontone (1552-1613) wrote his 'anti-Machiavelli' whilst serving as secretary to the Duke of Mantua Vincenzo I Gonzaga, with whom he would, in 1601, take part in the Hungarian war against the Turks.

Having already tried his hand at *mirrors of princes* theory nine years earlier with a work entitled 'La corona del Principe', which made ample use of iconic metaphors to illustrate the virtues of the ideal ruler, with the *Dodici libri del governo* Spontone adopts a more severe, comprehensive and theoretically structured approach to the science of statecraft. He explores it in all its implications: from royal prerogatives and obligations to the structure and domains of ministries, of governing and legislative bodies, of executive and policing institutions, to the classification of the people, the preserving of peace, the circumstances which lead to war and the possible consequences of war.

His description is perhaps at its most effective and prescriptive in the initial 'table': **ten pages given over to a graphic representation of the concepts, domains and actors of statecraft and the relations between them.**

EDIT 16 52255; USTC 857390-1-2. Rare outside Europe: OCLC records only 3 copies in the US (Brigham Young, Congress, Huntington).

### THE 'MOST LEARNED ROMAN CATHOLIC OF HIS TIME'

**55| STAPLETON, Thomas.** Vere admiranda, seu, De magnitudine Romanae ecclesiae libri duo. *Antwerp, Plantin-Moretus, 1599.*

Small folio, pp. [viii], 110, [1], with large engraved printer's device on title; woodcut tail-piece and initials; lightly toned, but a very good copy in contemporary limp vellum lettered in ink at head of upper cover, edges sprinkled with alternating bands of red and blue, remains of ties; minor soiling and staining, remains of paper labels on spine; from the library of the Minorite Friars, Graz, with old ownership inscription and stamps on title. £750

**First edition**, posthumously published. The 'most learned Roman Catholic of his time' (Wood), Thomas Stapleton (1535–1598) was destined for a promising academic career before the death of Queen Mary; in exile under Elizabeth he became one of the most skilful of Catholic controversialists. A history of the achievements of the Church of Rome from its earliest days, *Vere admiranda* is less overtly polemical than Stapleton's earlier works.

The title alludes to the newly converted Justus Lipsius, whose scholarly work on the greatness of ancient Rome, *Admiranda, sive, De magnitudine romana*, had been published in 1598.

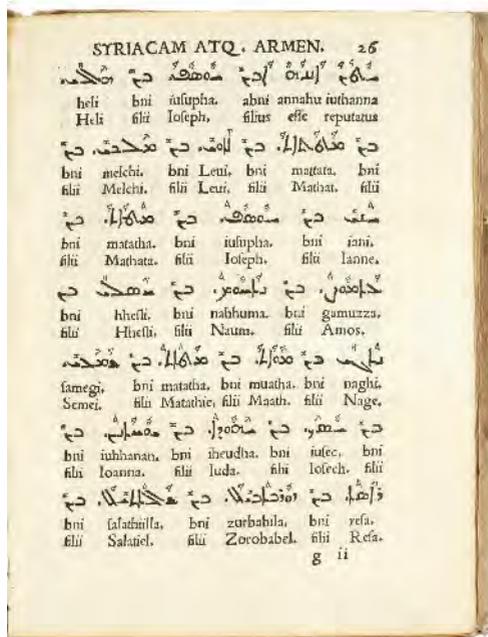
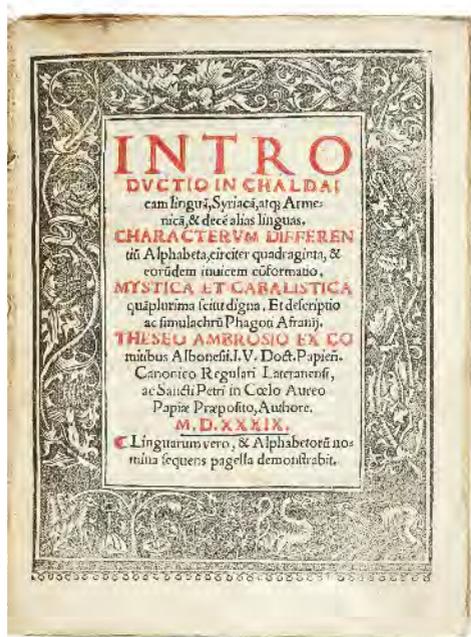
Adams S1664; Allison & Rogers, *Counter-Reformation I* 1163. USTC locates copies at Atlanta and Harvard in the US.

## THE EARLIEST WORK TO CONTAIN PRINTING IN SYRIAC TYPE

**56] [SYRIAC]. AMBROGIO DEGLI ALBONESI, Teseo.** Introductio in Chaldaicam linguam, Syriacam, atque Armenicam, et decem alias linguas. [(Colophon:) Pavia, Giovanni Maria Simonetta, March 1539].

4to, ff. 215 (without the final blank), title printed in red and black within an ornamental criblé woodcut border, text in Latin with passages or characters (some printed in red) in Syriac, Armenian, Samaritan, Arabic, Coptic, Cyrillic and Ethiopic, numerous characters added in manuscript in spaces provided within the text (many spaces left blank, as often); two illustrations in the text; light dampstain in gutter at beginning of volume, light dampstaining and occasional spotting or staining elsewhere, a few quires browned due to paper quality, but a good, unsophisticated copy in seventeenth-century carta rustica, title lettered in ink in gothic letters along lower edges; slightly stained and rubbed, binding slightly loose. £7500

**First edition, first issue, of Ambrogio's work of comparative linguistics.** An introduction to Syriac and Aramaic, it is the earliest work to contain printing in Syriac type – Guillaume Postel's *Linguarum duodecim* of 1538, sometimes credited as the first book to include printing in Syriac, employs woodcut letters for the 'exotic' types. There are also short notices on many other eastern languages, the characters of some of which have been supplied by hand for lack of suitable types (in some copies these characters have not always been added; in the present copy only those characters on ff. 11–12 have been filled in, in red ink).



Ambrogio (1469–1540), a priest from Pavia, was the first European scholar to acquire a knowledge of Syriac, having received tuition in Rome by Elia bar Abraham, a Maronite monk who came to Rome in 1515 as a delegate to the Lateran Council. Ambrogio in turn passed his knowledge of Syriac to Johann Albrecht von Widmanstetter.

The only passage of Arabic is printed using Syriac characters (ff. 25v–27v, the first instance of printing in so-called *Karshuni*). Ambrogio's efforts to obtain Arabic type from the Venetian printer Alessandro Paganino are recorded in an exchange of letters with Guillaume Postel whom Ambrogio had met in Venice in 1537, printed here as an appendix (ff. 194v–200v). Paganino's Arabic type had been used for the first printed edition of the Qur'an (Venice, 1537/8) and, until the discovery of the only known copy of that edition, in 1987, Ambrogio's correspondence with Postel was the principal source of information concerning it. Furthermore, the copy rediscovered was Ambrogio's own, with his interlinear translations; f. 84v of the *Introductio* contains a transcription from this Qur'an.

'Albonesi claims to have done everything he could to convince Alessandro Paganino to sell his material, and the deal was about to be concluded when he learnt that Postel had published *Linguarum duodecim* ... which to a great extent anticipated his still unpublished *Introductio*, and in which various oriental languages were in fact printed or engraved. The Arabic type was never purchased, and it is for this reason that this short exchange of letters was printed as part of the *Introductio*: seeing himself brilliantly anticipated by the young Postel, Albonesi tried to ensure his fame for posterity as the first among oriental scholars, demonstrating that his original advantage in the field was indisputable ... Nevertheless we find no bitterness, rather there is benevolence in Albonesi's conclusion that the elders should accept and admire the success of the young' (Angela Nuovo, 'A lost Arabic Koran rediscovered', *The Library*, vol. 12, no. 4, pp. 273–292, pp. 290–91).

The *Introductio* is highly unusual for having been dictated by Ambrogio to his printer, described on ff. 140–141. Printing began in Ferrara but was interrupted when Ambrogio took up a post in Pavia. As a result, copies vary in the setting of certain signatures. The present copy, an early issue, agrees with the copy cited in Mortimer in having a colophon dated March 1539 (other copies are dated April 1539) and the later setting of signatures i–p. It differs, however, in containing the (probably) earlier setting of signatures q–z (according to Mortimer possibly a remnant of the unfinished Ferrara edition) and the (probably) later setting of signature Y.

Dedicated to Ambrogio's uncle Afranio, **the *Introductio* is also of musicological significance on account of its description of the 'phagotus'**, a sort of sophisticated bagpipe devised by Afranio and played by him at a banquet in Mantua on 21 November 1532. The instrument is described and illustrated on ff. 178–9.

*Provenance*: 'Joannis Prasca', seventeenth-century inscription on title; Bartolomeo Maria Prasca, with his inscription 'Ad ornatum Bibliothecae Prascanae, cuius curator Bartholomeus Ma[ria] Prasca ... Finarii anno domini 1757' on front pastedown. The Prascas were a prominent Genoese family with an outpost further along the coast in Finale Ligure (Finarium in Latin).

Adams A957; Mortimer 20; *Philologia Orientalis* 240; Sander I 319.

THE PRINTED EQUIVALENT OF 'THE SOUTH-WESTERN SPIRE OF THE CATHEDRAL OF CHARTRES'

57] THOMAS AQUINAS. Secunda secunde sancti Thome de Aq[ui]no ordinis predicato[rum] novissime recognita, q[uam] pluribusq[ue] utilissimis appostillis in margine appostitis insignita. [(Colophon:) Venice, printed by Giorgio Arrivabene for Ottaviano Scoto, 30 September 1513].

[with:]

Tertia pars summe sancti Thome de aquino cum concordantiis marginalibus. [(Colophon:) Venice, Pincio, 24 April 1512].

Folio, I: ff. [6], 200 [recte 198]; printed in double columns, with numerous six- and four-line woodcut initials throughout, printed shoulder notes, running titles, manuscript rubrication; printer's device on the last leaf; a very clean, appealing copy; II: ff. 220, [6]; printed in double columns, with numerous six- and four-line woodcut initials and numerous manuscript red initials throughout, printed shoulder notes, running titles, manuscript rubrication; a little browning and some light marginal waterstaining to the last few leaves, but also a clean and appealing copy; bound in contemporary blind-stamped calf over wooden boards, panelled spine with a vellum lettering-piece lettered in ink, panelled sides with a central asterisk fillet motif providing arrangement for numerous circular stamps featuring 'm', 's', rosettes, lilies and eagles, and rectangular stamps featuring fleurs de lys; catches and clasps partly preserved, joints cracked but holding, spine extremities chipped, some surface scratching and rubbing; ink off-setting from early paste-downs, no longer present, on the verso of the boards; a very attractive volume.

£9500



Questio

I

2

Angelici et diuini doctoris sancti Thome de agno-  
ceditis pdicatorz tertia ps sume in Theologia feliciter  
incipit. Questio prima de conuenientia incarnationis.

Qua saluato:



noster dñs Jhesus xps te  
ste angeio pplm suū sal  
uūm facies a pctis corū  
uīa ueritatis nobis in se  
ipso demōstrauit: p qua  
ad bitudinē imortalis  
uite resurgēdo puenire  
possūmus: necesse est ut  
ad psumationes totius  
theologici negotij post  
siderationem vltimi fi  
nis hūane uite q virtū-

tū ac vicioz: de ipso qdē saluato: ac beneficijs ei⁹ huma  
no generi pstitis nostra p̄sideratōe sublesequar. ¶ Circa  
qua p̄ p̄sideratū occurrit de ipso saluato: Sed de sa  
cramentis eius qbus salute p̄sequimur. Tercio de fine im  
mortalis uite: ad quam p̄ ipsam resurgēdo puenimus.  
¶ Circa p̄ p̄suplex p̄sideratio occurrit. Prima ē de ipso  
incarnationis mysterio f̄z q̄ deus p̄ nra salute factus ē  
hō. Scda de his que per ipm saluatoz nrm: deit deum  
incarnatū sunt acta et passia. ¶ Circa p̄ tria p̄siderada  
occurrunt. Primo qdē de puenientia incarnationis xpi.  
Secdo de mō vniōis vbi incarnati. Tercio de his q̄ cōse  
quunt ad hanc vniōe. ¶ Circa p̄ q̄ritur ser. Primo  
vtrū pueniēs fuerit deū incarnari. Secdo vtrū fuerit neces  
sariū ad rep̄tationē gñis hūani. Tercio vtrū si nō fuisset  
pctm seu hō pctōz: deus incarnatus fuisset. Quarto vtrū  
pncipaliter fuerit incarnari ad tollēdū originale pctm q̄  
actualē. v̄ vtrū pueniēs fuerit deū incarnari a p̄m̄ mūdī.  
v̄ vtrū eius incarnatio differri deberet vsq̄ a finē mūdī.  
¶ Circa pueniēs fuerit deū incarnari. ¶ Art. 1.



Primum sic pcedit. ¶ Circa q̄ non fue  
rit pueniēs deū incarnari.

nes. Potētia v̄o siue p̄tus infinita: qz nihil maius q̄ deū  
fieri hoīem. ergo conueniens fuit deū incarnari.

Rūdeo  
v̄dm: q̄ pueniēs ē vniōis rei illō qdē cō.  
pcti sibi f̄z rōne p̄p̄e n̄c: sicut hōi cōue  
niēs ē rōcinari: qz hō puenit sibi m̄q̄tū ē rōnalis f̄m n̄as  
sua: ipsa at̄ n̄a dei ē bonitas: vt p̄ p̄ Dionys. i. c. d. di. no.  
¶ Cū q̄qd p̄tinet ad rōnē bonitatis pueniēs ē deo. Perit at̄  
ad rōnē bonitatis vt se alijs cōicet: vt p̄ p̄ Dionys. 4. c. de di.  
¶ Cū ad rōnē sumi boni p̄tinet q̄ summo mō se cōicet  
creature: qdē qdē marie fit p̄ hō q̄ n̄as creatā sic sibi p̄uin  
git vt vna p̄ fiat ex trib⁹: v̄bo: aia: et carne: sicut dicit aug.  
13. d. trini. v̄m manifestū ē q̄ pueniēs fuit deū incarnari.

Ad primum  
ergo dōs: q̄ incarnationis mysteriū nō  
est impletū p̄ hō q̄ deus sit a suo sta  
tu aliq̄ nō imutat: in quo ab eterno nō fuit: h̄ p̄ hō q̄ nō  
nō mō creature se vniūt: vel pot̄ ea sibi. Et ar: pueniēs  
vt creatura: q̄ f̄m rōnē sui mutabilis est: nō sp̄ eodē mō  
se h̄cat: et iō sicut creatura inceptū eē cū p̄us nō eēset: ita  
pueniēt cū p̄us nō eēt vniūta deo in p̄sona postmodū  
ei fuit vniūta. ¶ Ad 1<sup>m</sup> dōs: q̄ vniūta deo vniūta p̄sona  
nō fuit pueniēs carni hūane f̄z p̄dōnē n̄c fuit: qz h̄ erat  
sup̄a dignitatē ipsius: pueniēs t̄m fuit deo f̄m h̄m̄ta ex  
cellētia bonitatis eius: vt sibi eā vniūt p̄ salute hūana. ¶ Ad 2<sup>m</sup>  
¶ Ad 3<sup>m</sup> dōs: q̄ q̄libz alia p̄dō: f̄m quā creatura q̄cūq̄  
differat a creatore: a dei sapia est in futurā: et ad dei bonita  
tē ordinata. de. n. pp̄ sua bonitatē cū sit icreat̄ immobilis:  
et icozpētis. p̄durit creaturas mobiles et cozpēas. Et s̄m̄  
malū pene ad dei iusticiā ē introductū pp̄ gliaz dei: ma  
lū iō culpe cōmittit̄ p̄ recessū ab arte dñe sapie et ab or  
dine dñe bonitatis. et iō pueniēs eē potuit assumere n̄am  
creatā mutabilē cozpēa et p̄sensitū subiectā: nō at̄ pue  
niēs fuit ei ass̄m̄ malū culpe. ¶ Ad 4<sup>m</sup> dōs: q̄ Aug.  
ridet ad volūntatē in eplā. Nō h̄z h̄ xpiana doctrina: qz  
ita sit deus in suis carni hūane: vt cura gubernade vni  
uerfitatis vel d̄seruerit: vel amiserit: vel ad illō cozpū  
lū q̄si Sct̄s trāstulerit. Hoīum. n. est ille sensus nihil nisi  
cozpoza valētū cogitare. Deus at̄ nō mole: f̄z v̄tute ma  
gnitū ē v̄m magnitudo virtutis ei⁹ nullas in angusto fen

q. p̄ma  
ad 1<sup>m</sup>  
Rūo  
p̄ncip.  
3. dif. 1.  
q. 1. ar.  
tū. 2.  
3. c. 40.  
49. 53.  
54. 55.  
op. 2.  
c. 5. 7. 6  
op. 3.  
c. 20. 7.  
208.  
30. 16.  
12. 11.  
ad 5<sup>m</sup>  
3. dif. 1.  
q. 1. ar.  
tū. 1.  
p̄m̄.  
¶ Ad 2<sup>m</sup>  
¶ Ad 3<sup>m</sup>  
¶ Ad 4<sup>m</sup>  
¶ Ad 5<sup>m</sup>

**Two very rare post-incunables:** early Venetian editions, together in their first binding, of the *Secunda Secundae* and the *Tertia* parts of Thomas Aquinas's *Summa theologiae*, arguably the most pervasively influential philosophico-theological work of the Middle Ages.

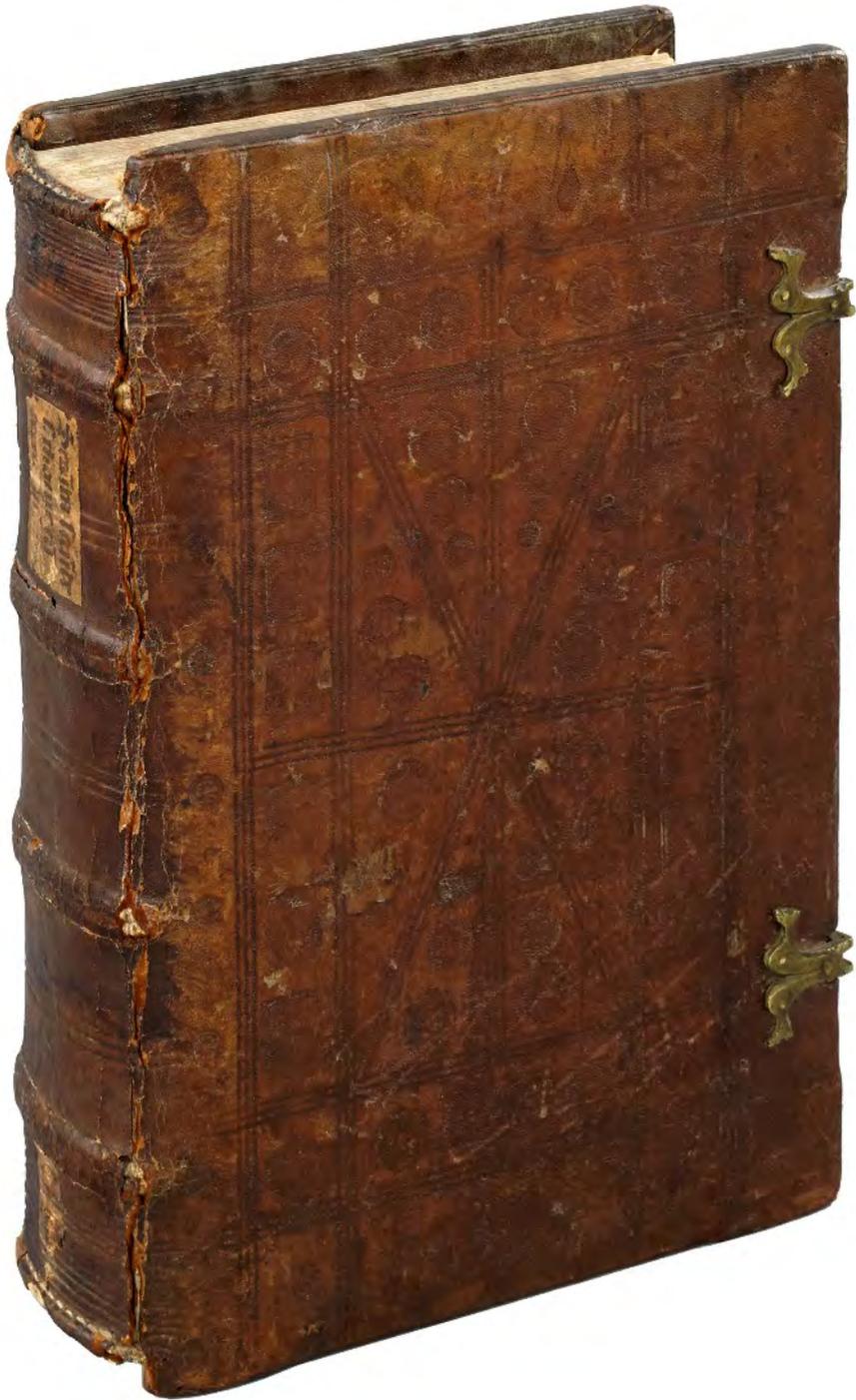
The work of Aquinas in 'baptising' secular philosophy into the Christian faith and so reconciling reason with revelation was of incalculable value. 'Aquinas held that knowledge came from two sources: the truths of Christian faith and the truths of human reason. ... Reason is the source of natural truth, which the heathen philosophers Plato and Aristotle (especially the latter) have systematized, and which if correctly analysed can be seen manifest in the appearing world' (*Printing and the Mind of Man*). The *Summa* offered an encyclopaedia of all of man's knowledge, from God to the universe and nature to man: his nature, and his faculties of intellect, will and passions. Its Aristotelian logical rigour and far-reaching organic remit ensured the *Summa's* towering presence in the Western canon for centuries. As Schumpeter remarked, '*Summa Theologica* is in the history of thought what the south-western spire of the Cathedral of Chartres is in the history of architecture'.

The *Summa* is divided into three parts, first published at different dates by different publishers. No collected edition was published until 1485. The first part treats of the nature, attributes and relations of God, including the physical universe; the third part, which was completed according to Aquinas's plan after his death, deals with Christ (the rare edition bound in this volume contains - as customary - only the text completed by Aquinas himself).

*Pars Secunda* was devoted to man in society, and to the study of ethics; while the first sub-part (*Prima Secundae*) dealt with the principles and the final end of human actions, the second sub-part (*Secunda Secundae*) treated morality more practically, and, as a useful 'manual of ethics' covering most kinds of human interaction, from an early stage was copied then printed separately and frequently.

It is the *Secunda Secundae* which attracts interest on the part of historians of economics: because much of late-medieval economic knowledge, theory and discussion was drawn around the *Summa*, and since many disputes as late as the 1600s still quoted its chapters, Thomas Aquinas' text stands as an unfailing reference, in particular, his pronouncements on the legitimate nature of private property (II, 2, quaest. lxxvi art. 2), on the nature of just price (II, 2, quaest. lxxvii art. 1), and on the much-discussed issue of interest (II, 2, quaest. lxxviii). Aquinas's examination of economic relations includes the formulation of a theory of value that, according to Schumpeter, 'lacked nothing but the marginal apparatus', touching upon – albeit in a scattered fashion – all essential aspects, including production and labour, demand, trade, the notion of scarcity and the economic functions of the State. After Schumpeter, leading historians of economics have illuminated aspects of Scholastic economic thought starting from Aquinas: among others, Emil Kauder, Raymond de Roover, Bernard Dempsey, Murray Rothbard, Alejandro Chafuen, Jesús Huerta de Soto and Bertram Schefold.

I: Not in Adams or Panzer. OCLC finds only 4 copies worldwide, of which 1 in US and none in the UK (Illinois, Radboud, Barcelona, Lyon), ICC adds 3 copies in Italy. II: Adams A1426; EDIT 16 34933; USTC 859425 (6 copies in Italy, 1 in Spain, 1 in UK at Cambridge, none in US)



ΘΟΥΚΥΔΙΔΗΣ.  
THUCYDIDES.

*Ex Bibl. R. de Sardomel. n. d. c. l.*



58] **THUCYDIDES.** [De bello Peloponnesiaco]. [(Colophon:) Venice, Aldus, May 1502].

Folio, ff. [122], without blanks AA8 and OP4; introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early 19th-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; slight scuff to spine; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining. £25,000

**A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance.** The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614-1667), merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, 3rd earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher's recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

"Thucydides set himself the highest standards of accuracy. "As to the actions of the war", he says, "I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them." This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to "those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past". It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, "a possession for ever". This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him' (*Printing and the Mind of Man*, 102).

Ahmanson-Murphy 57; Renouard pp. 33-34.



[59]



[60]

### VERY RARE SACRED DRAMA

59] **TURAMINI, Bernardino.** L'infeccondità feconda d'Anna santissima madre della madre di Dio. Sacroscenica. *Roma, Guglielmo Facciotti, 1628.*

12mo, pp. 119, [1]; woodcut vignette on title, woodcut initials and typographical ornaments; small wormhole to the upper inner margin of the last few quires, not touching text, otherwise a very good copy in contemporary vellum, ink titling to the spine. £550

**Only edition, very rare,** of a sacred drama based on the biblical character of St. Anne, mother of the Virgin Mary. The author exploits the dramatic potential of the apparent oxymoron which had been long associated with the figure of St. Anne as a particular understanding of the notion of 'immaculate conception'.

'According to Epiphanius it was maintained even in the fourth century by some enthusiasts that St. Anne conceived without the action of man. This error was revived in the West in the fifteenth century. (Anna concepit per osculum Joachimi.) In 1677 the Holy See condemned the error of Imperiali who taught that St. Anne in the conception and birth of Mary remained virgin (Benedict XIV, De Festis, II, 9)' (*Catholic encyclopedia*).

OCLC finds no copies outside Italy. Allacci 447; not in Clubb or Regenstein, not in Piantanida.

60| **TURAMINI, Bernardino.** *L'Agnese vincitrice dell'Età, di Natura, e de' Tiranni.* Tragisacroscenica. *Viterbo, A. Discepolo, 1629.*

12mo, pp. 143, [1]; woodcut Medici arms on the title-page; a very good copy in contemporary vellum, ink titling to the spine. £400

Only edition, very rare, of a sacred drama set in late Antique Rome, featuring the story of the virgin martyr Agnese, and dedicated by the author, who had been born in Siena, to Caterina Medici, Duchess of Mantua and Governor of Siena.

Allacci 16; not in Clubb or Regenstein, not in Piantanida. OCLC and ICCU find 2 copies in Italy (Rome, Florence) only.

### SECULAR TURKISH SONGS

61| **[TURKISH SONGS]. [ZAKHARIA KHANENDEH]. CHOURMOUZIOS CHARTOPHYLAX, editor.** Βιβλος Καλουμενε Ευτερπε. *Istanbul, Typographia tou Kasaros, 1830.*

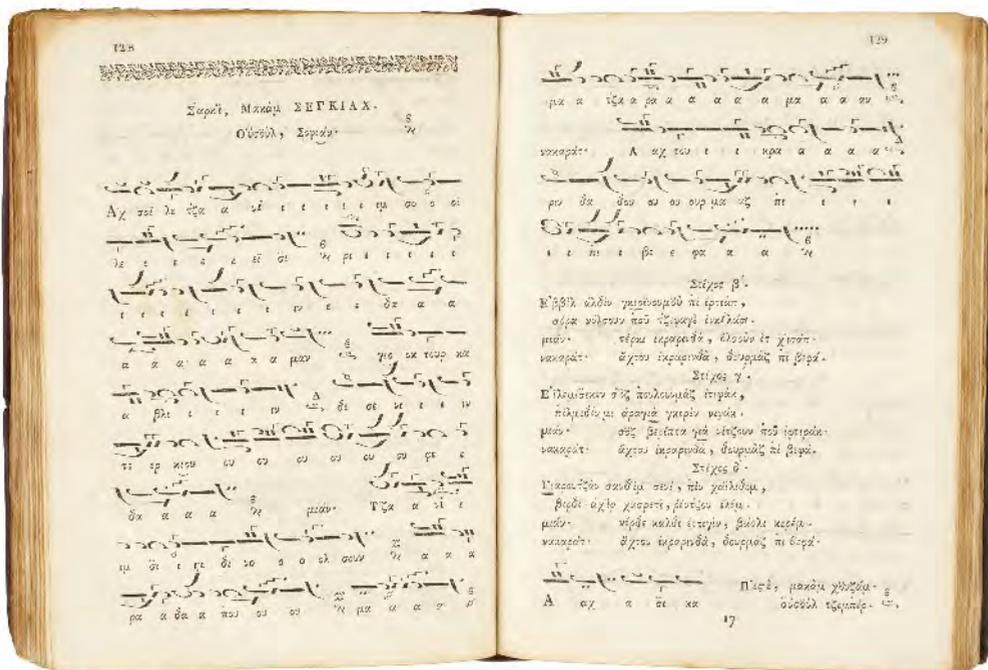
Small 4to, pp. [iv], 260 (mis-numbered '259'), Greek text with musical notation in Chrysanthine neumes; several early pencil corrections or annotations in the musical scores; some light staining in first few leaves, tip of upper corner of title repaired, repaired tear in inner margin of one leaf (pp. 189–90, not affecting text); contemporary Near Eastern dark brown leather, gilt; upper cover neatly repaired at fore-edge, front inner hinge strengthened. £5000

**Very rare first edition of *Euterpe***, an important collection of Turkish secular songs incorporating several compositions by Zakharia Khanendeh, one of the greatest figures of classical Near Eastern music. The lyrics of his songs are in Ottoman Turkish, the language of refined music in eighteenth-century Istanbul; in the present work they are transliterated into Greek.

Zakharia, whose dates are unknown but who seems to have died towards the end of the eighteenth century, came from a wealthy Istanbul family of Greek-speaking Christians who were involved in the fur trade. He composed over a hundred pieces of secular music, some of which have come down to us via oral tradition. The majority of his works, however, have been preserved in Byzantine notation, either in manuscripts or in nineteenth-century publications.

Current thinking suggests that a collection called *Euterpe*, probably containing only a few pieces, was created by Zakharia, but that in time the composers Stavrakas Byzantios and Theodoros Phokaeus interpreted them according to the 'New Method' of Byzantine notation (Chrysanthine neumes), enriching the collection with additional pieces. These latter works include works by composers who flourished later than Zakharia as well as several unidentified compositions.

Chourmouzos Chartophylax (c. 1770–1840), who revised and corrected the collection, was a prolific composer and a key member of the Patriarchate Committee for the reform of Byzantine music notation. He is mostly known for his meticulous efforts to transcribe the complete patrimony of Byzantine and Post-Byzantine chant into the New Method.



Not in the British Library. OCLC locates just two copies (New York Public Library and Princeton).

### CUNCOLIM MARTYRS

62| **VALIGNANO, Alessandro.** Advis de la bien heureuse mort de cinq religieux de la Compagnie de Iesus, & d'aucuns autres seculiers, qui ont esté tuez pour la foy, par les payens, aux Indes Orientales, l'an 1583. *Paris, Thomas Brumen, 1584.*

8vo, ff. 14, [1 (blank except for type ornament to recto)], without the final blank; engraved vignette to title, head-piece; very faint damp stain to upper margins, small loss to lower blank inner corner of f. 14 and loss to lower portion of final leaf (neither touching text) both neatly repaired; a very good copy in contemporary limp vellum, remains of ties to lower cover; spine reinforced with paper, some cockling and a few marks. £5500

**Very rare first edition in French** of the letter sent by the Italian Jesuit missionary Alessandro Valignano (1539-1606) in late December 1583 to Claudio Acquaviva, the Society's Superior General, reporting on the deaths of five Jesuit missionaries in the village of Cuncolim in the district of Salcete in Goa, west India, including Rodolfo Acquaviva, Claudio's nephew and superior of the Salcete mission. The work was published in Latin and Italian in the same year. Accompanied by Alphonsus Pacheco, Peter Berno, Anthony Francis, and Francis Aranha, Acquaviva travelled to Cuncolim to erect a cross and select ground for building a church. The local population was

understandably hostile to the Jesuits after earlier punitive expeditions to destroy their shrines and temples, in which Pacheco and Berno had played an active part, and on 15 July 1583 Acquaviva's party was set upon by the Hindu villagers and killed with scimitars, spears, arrows, and lances, their bodies being cast into a well. The Portuguese layman Gonçalo Rodrigues and fourteen native Christians were also killed.

For over two centuries Goa was the major training centre for Jesuits received and educated in the Far East and the principal reception centre for recruits from Europe. The martyrdoms reported in the *Advis* did nothing to stem the number of European Jesuits travelling to India, which increased decade by decade until the late 1620s.

BM STC French p. 241; Sommervogel VIII, 404; Streit *Bibliotheca Missionum* IV, 1031; USTC 12214. Only the British Library and New York Public Library copies recorded in the UK and US. We have traced no copies in auction records.

### MODERN GREEK

**63| VLACHOS, Gerasimos.** Θησαυρος της εγκυκλοπαιδικης βασειως τετραγλωσσος. *Venice, ex typographia ducali Pinelliana (i.e. Giovanni Pietro Pinelli), 1659.*

4to, pp. 28, 688, [116]; mostly Greek letter, printed in double columns, large engraved Medici arms at head of second leaf, woodcut ornaments; a very fresh copy in contemporary Italian vellum gilt, red edges. £2000

**First edition of what is evidently the first dictionary of modern Greek.**

Dedicated by Gerasimos Vlachos (1607–1685), Abbot and teacher, a native of Crete (the printer/proof-reader Arsenios Kaloudes was also a Cretan monk: see pp. 24 and 688) to Ferdinand II, Grand Duke of Tuscany, its entries are in then current, i.e. modern, Greek, accompanied by Latin and Italian translations, together with synonyms and cognate words in both classical and modern Greek. While the main entries receive no grammatical extension, the synonyms and cognate words are usually given, if nouns, their genitive form and, if verbs, their future and aorist forms.

The thesaurus is followed by indices in Latin and Italian giving the page numbers on which Latin and Italian words may be found, so that the book becomes in effect a dictionary out of those two languages into Greek, as well as being in the thesaurus proper a dictionary out of Greek into those two languages. Vlachos's book must have proved useful, especially during Venetian possession of the Ionian islands. It was reprinted in Venice in 1723, and again in 1801 at Jannina. The preliminaries comprise a flattering dedication and a number of flattering poems to the Medici family who, as Vlachos writes, preside over Florence which gave Greeks such a warm-hearted welcome.

OCLC records ten copies, of which two in the UK (Cambridge, National Library of Scotland) and one in the US (Harvard).

DEN NIEUWEN VERBETERDEN

# Lust-hof/ Gheplant vol uytgelesene/ eer-

lycke/ Amoreuse ende vrolijke ghesanghen/ als Mey/ Bruylofts/ Tafel/ ende Nieu  
jaers- liedekens/ met noch verscheyden tsamen- sprekinghen tusschen Vryer en Vryster.  
Vertiert met seckere Copere Figuren die opre Liedekens accorderen.

Item is noch hier achter tot een besluyt by ghevoeght, een Bruylofts Bancket/ versien niet  
dan met slichtelijcke Tafel ende Bruylofts Liedekens; alles op goede mate ende voyfen  
ghestelt van verscheyden experte Componisten, noyt te voren ghedruckt,  
Den vierden druck ghebeter.



Amstelredam, by Dirck Pietersz. in die vyttre Persse by die oude Brugghe aent VVater.

## THE NEW IMPROVED PLEASURE-GARDEN

64] [VLACQ, Michiel, Jacob STAM, Karel van MANDER, Joost van den VONDEL, and others]. Den nieuwen verbeterden lust-hof, gheplant vol uytglesene, eerlijcke, amoreuse ende vrolijke ghesanghen, als Mey, bruylofts, tafel, ende nieu jaers liedekens, met noch verscheyden tsamen-spreekinghen tusschen vryer en vryster. *Amsterdam, Dirck Pietersz. Pers, [c. 1610].*

Two parts in one volume, oblong 4to, pp. [viii], 96; 24; printed in civilité, roman and gothic letter, each part with its own title bearing the same large engraving after David Vinckboons depicting outdoor music-making and feasting; nine column-width engravings in the text; some very light browning and marginal soiling, but a very good copy in modern vellum. £8000

Fourth edition of this **charming and rare Dutch songbook**. First published in 1602, it was revised for subsequent editions *c.* 1604 and in 1607. The content of the present edition, published *c.* 1610, follows that of 1607 but was printed using a different civilité type. Among several significant additions introduced in the 1607 edition were the first published poems of the Dutch poet and playwright Joost van den Vondel (1587–1679), namely ‘Dedicatie aan de jonkvrouwen’ (‘Dedication to the maidens’), ‘De jacht van Cupido’ (‘Cupid’s hunt’) and ‘Oorlof-lied’ (‘Valedictory song’).

Nieu liedeken op de voys, ghelijck het selfs begint,  
En diefe niet en weet, magh sien dat hyte vint.

43

Vryer.

**D**iefy Becker die ick houde  
Jouckvrou wilt die waachten//wel.  
Vrijster.

Dat ick sulck niet doey en woude  
Sout ghy my verachty snel?

Vry. Megh ick lief tot gheenytijt/  
vrijst. Ghy toont Jonghmay wat ghy zijt  
vry. Wdienae?

vrijst. Megh doorwaer

vry. Moght het weesyn/

vrijst. Sou u set der salty swaer.

vry. Saeght ghy lief miij treurich herte  
Hoet wy u in pijn/16.

vrijst. Lustigh Jonghmay hebde suete  
soeck u medecijne//siet/

vry. Lief ghy kon dit doey waese God/

vrijst. Jonghmay driift niet my gheyt spot

vrii. Waer my teet

vrijst. Doet gheyt eet/

§ 3

Sulck



These poems 'are full of classical mythology and mild eroticism in line with the latest literary trend ... [They] also mark the commencement of years of cooperation between Vondel and publisher Dirck Pietersz. Pers, who was launching a career of his own in publishing with new editions of the anthologies *Emblemata amatoria* and *Den nieuwen verbeterden lust-hof*. The texts and illustrations had been purchased from the list of works owned by the widow of publisher Hans Mathysz., who had died young. But as the title suggests, *Den nieuwen verbeterden lust-hof* was a thoroughly revised version. The anthology, which initially comprised works by second-rate rhetorician poets, had been expanded by Pers to include twelve songs by major writers including Pieter Cornelisz. Hooft and Karel van Mander, as well as the three aforementioned poems by Vondel' (Mietke B. Smits-Veldt and Marijke Spies, 'Vondel's life' in J. Bloemendal and F-W. Korsten, eds., *Joost van den Vondel (1587–1679)*, 2012, pp. 51–83, pp. 52–3).

Although without music, most of the poems here are preceded by a rubric giving the popular melody to which they were to be sung: 'Passomezo Cicili', 'Tant que vivray', 'Alemande lonnette', 'Fortuyn Anglois', and so forth.

*Provenance*: the art dealer and bibliophile Vincent van Gogh (1866–1911), cousin of the artist, with his bookplate (presumably transferred from previous binding).

Scheurleer I p. 137; Simoni V211. Carter & Vervliet (p. 108, no. 309) cite an edition dated 1608, but we have been unable to verify the existence of such an edition. OCLC records nine copies of the present edition, of which only five appear to contain the second part as here (Amsterdam, Erfurt, Glasgow, National Library of Sweden and The Hague).

### 'ONE OF THE PRINCIPAL SOURCES FOR MEDIEVAL HISTORY' (POTTHAST)

65| **WIDUKIND, of Corvey.** *Rerum ab Henrico et Ottone I Impm. gestarum libri III.* Basel, Johannes Hervagen, 1552.

[bound with:]

**SAXO GRAMMATICUS.** *Danorum historiae libri XVI ... Des. Erasmi Roterodami de Saxone censura.* Basel, Johan Bebel, 1554.

Two works in one volume, folio; *Widukind*: pp. [xxviii], 394, [2]; woodcut printer's device on title and on verso of the final leaf, woodcut initials; *Saxo Grammaticus*: pp. [xxxii], ff. 189, [1]; woodcut printer's device on title and on verso of final leaf, first leaf of text within an elaborate border of metal-cut ornament (the horizontal borders by Hans Holbein the Younger, the vertical borders by the Master I. F.), woodcut initials; a 13-leaf fragment from *Germanicarum rerum quatuor celebriores vetustioresque chronographi* (Paris, Jacques du Puy, 1566), containing Pseudo-Turpin's *Historia Karoli Magni et Rotholandi*, bound between the two works; lightly washed, a few neat marginal repairs, but very good copies in English olive morocco of c. 1830, covers panelled in gilt, upper cover lettered in gilt 'WITICHINDI SAXONIS HISTORIA &c.' and 'BASILEAE M. D. XXXII.', vellum endleaves, gilt edges, by Charles Lewis, with his circular leather label; lightly rubbed, a few small scrapes. £4250

I. **First edition of 'one of the principal sources for Medieval history'** (Potthast), the *Res gesta Saxonicae* of Widukind (c. 925–973), a Saxon historian at the Benedictine Abbey of Corvey, his text edited and annotated by the Ulm reformer Martinus Frecht.

'Unlike the earlier chroniclers, he did not connect the beginning of his account with the time of the Roman Empire, but commenced with the primitive history of his nation. He relates with much enthusiasm the tribal sagas, tells of his heathen ancestors in their battles with the Franks, and describes the introduction of Christianity. After this, he shows how, after they became Christian, the Saxons conquered all other nations, including the Franks, in the reign of Henry I, maintained the supremacy victoriously, in spite of the revolt of various tribes, during the reign of Otto, and finally ruled all Christendom. His work has become a very popular one ... [and] is of great value, because it is often the sole authority for the events mentioned, and because it describes persons truthfully and reliably' (*Catholic Encyclopedia*).

II. Second edition (first, Paris 1514) of Saxo's *Danish history*, the principal source of the story of *Hamlet*.

On the title page of this edition is a 5-line commendatory blurb by Erasmus beginning 'In Daniam navigare malo, quae nobis dedit Saxonem Grammaticum, qui suae gentis historiam splendide magnificeque contexuit. Probo vividum et ardens ingenium ...'. We have not been able to locate



66| WILLIAM, of Auvergne. Opera [edited by Petrus Danhauser]. [Nuremberg, Georg Stuchs, after 31 March 1496].

Folio, ff. [iv], 248, [30], gothic letter in double columns, capital spaces with guide letters; a few small wormholes in margins of first three leaves and in last forty leaves (one in text, legibility not affected), small section of outer margin of one leaf torn away (gg2, not affecting text), repaired tear in one leaf (a8, without loss), occasional very faint spotting or browning, but generally a very crisp, large copy in contemporary blind-stamped pigskin over wooden boards by 'Ramin', covers ruled with crossed and intersecting fillets, the interstices stamped with double-headed eagle medallions, Maria banners and rosettes (see Kyriss 60, figs. 4,8 and 9), spine with three raised bands, original brass clasps and catches, contemporary paper title label pasted at head of upper cover, chain-staple mark at head of lower cover; soiled, extremities rubbed, a few small wormholes. £5250

Collected edition of works by William of Auvergne, **the majority printed here for the first time.**

William of Auvergne (c. 1180–1249) was the most important of the pre-scholastic philosophers. He was familiar with al-Farabi, Avicenna (whom he criticized), Avicbron ('the noblest of the philosophers'), Averroës, and Maimonides; and he was perhaps the first to display an intimate acquaintance with Hermes Trismegistus. 'He represents the first generation of Paris masters to make a wide use of Aristotelian, Islamic, and Jewish thought in the years immediately preceding the establishment of the friars' schools. William was the first great master of the new age' (David Knowles).

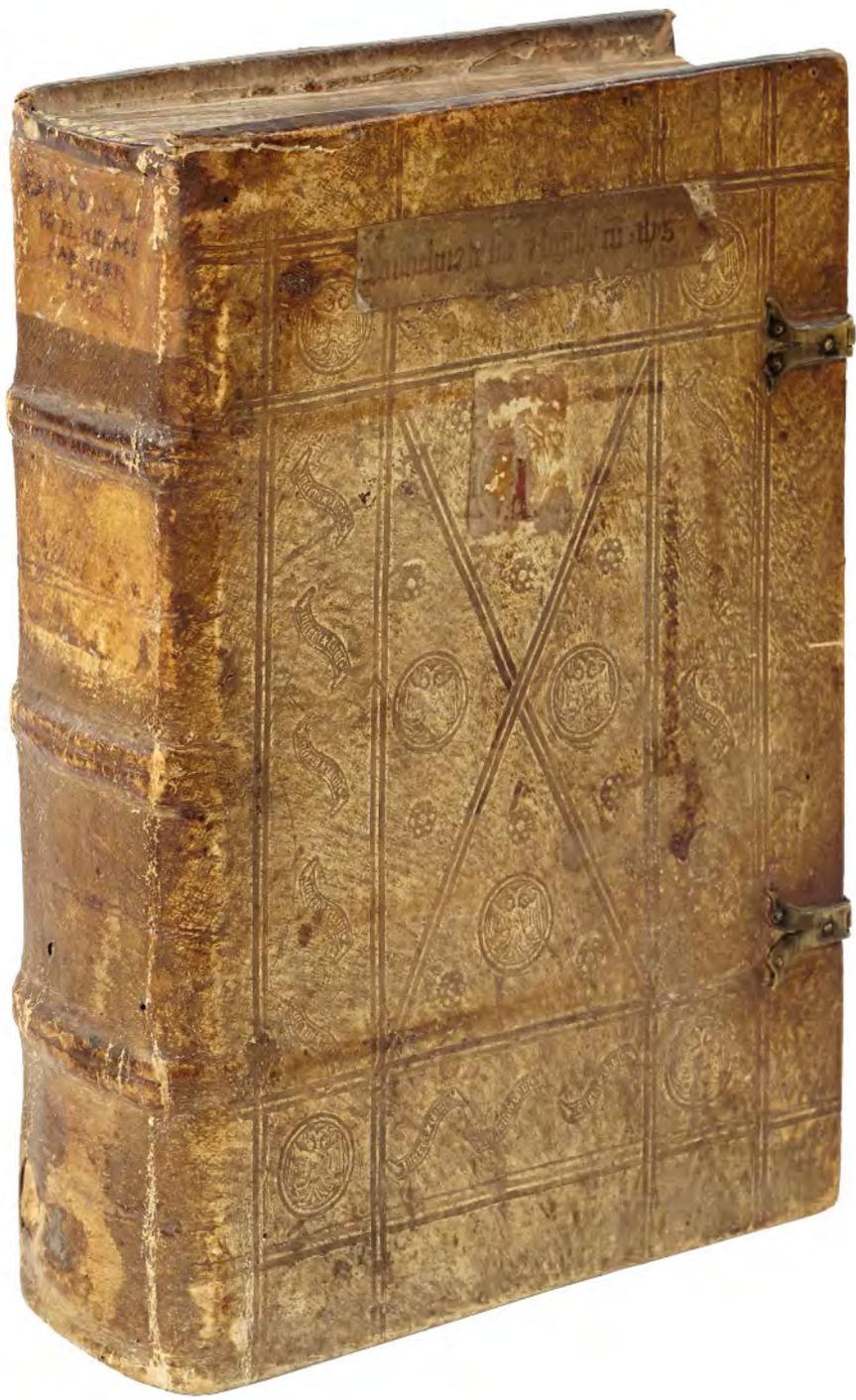
Printed here for the first time are William's *De virtutibus*, *De moribus*, *De vitiis et peccatis*, *De temptationibus et resistentibus*, *De meritis*, *De retributionibus sanctorum* and *De immortalitate animae*. Only *De fide et legibus* seems to have been published previously (Augsburg, Zainer, not after 1476). The Nuremberg printer Georg Stuchs published two further volumes of William's works (one of which comprises his *De universo*) around the same time (in fact probably shortly after) the present volume.

Thirty-two lines from leaf k6v, col. 1, were used to support l1v during printing and have been accidentally inked, as in all other copies examined.

The tools used on the present binding are those used on bindings sometimes also stamped with the name 'Ramin'. Of a 'Ramin' binding in his collection, Goldschmidt writes: 'I am not in a position to suggest an explanation of the name Raminus (or Raminc) very clearly and prominently stamped on the front cover. I cannot even be positive whether it is meant for a person's name or a place name ... . The style of the binding suggests that it had its origin very near the Dominican convent of Wimpfen in Hessen, where it seems to have been acquired in 1525 or soon after; it resembles both in material and technique the bindings from the Frankfurt Dominican convent and other monastic bindings from Central Germany' (E. P. Goldschmidt, *Gothic and Renaissance bookbindings* no. 43).

*Provenance*: undeciphered contemporary ownership inscription at head of title; Bamberg, Dominican Convent (seventeenth-century ownership inscription on a2r).

HC \*8300; GW 11862; BMC II 470; BSB-Ink G-474; Bod-inc G-296; Goff G-708.



## RENAISSANCE TRAGEDY IN THEORY AND IN PRACTICE

67| ZINANO [or ZINANI], Gabriele. L'Almerigo. Tragedia. Reggio, Ercoliano Bartoli, [1590].  
[issued and bound with:]

ZINANO, Gabriele. Discorso della tragedia. Reggio, Ercoliano Bartoli, 1590.

2 works in 1 vol., 8vo, pp. [x], 191, [1]; [iv], 29, [1]; dedication dated 15 October 1590, the second work with separate title-page and pagination but continuous register; woodcut printer's device on titles, head- and tail-pieces, initials; a very good copy, in nineteenth-century deep-green half calf, flat spine filleted and lettered in gilt, marbled boards; old ownership stamp to the title, contemporary inscription (illegible), ownership inscription of the Boston civil engineer Henry Ward Poole (dated 1859). £400

**First edition of this Renaissance tragedy in five acts accompanied by the author's essay on the theory on the tragic genre.** Zinano, or Zinani, did not produce drama only: three of his best-known works are in fact political essays detailing the prerogatives of various components of a Republic. The *Almerigo* puts into practice what the theoretical essay outlines as a new aesthetic for the playwright: the two principal elements of dramatic success, Zinano states, are the plot (the inventiveness and originality of which must strive to move the audience by taking the action away from simple 'truth') and the diction of the actors, whose rendition has to emphasize the 'pathetic' and moving elements.

*Provenance:* Henry Ward Poole (1825–1890) was an American surveyor, educator and writer on and inventor of systems of musical tuning. He was brother of William Frederick Poole, librarian of the Boston Athenaeum.

Allacci 34; Biblioteca Modenese V 427; Clubb 886; Regenstein 640.





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