

SYMONDS RARE BOOKS

Highlights From Our Collection

Manuscripts, Autographs, Incunables, Books and Artworks from the
15th to the 19th Century



regi egipti et secuis eius et principibus
eius et omni populo eius: et universis ge-
neraliter cunctis regibus terre ausci-
dis. et cunctis regibus terre philistinum et
ascalonitis et gaze et accaroni et reli-
quius azoti: ydumee et moab et filijs
amon et cunctis regibus syri et univer-
sis regibus sydonis et regibus ite insu-
lay qui sunt trans mare: et dedan et the-
man et buz et universis qui accensi sunt
in romam et cunctis regibus arabie et
cunctis regibus occidentis qui habitant in
deserto: et cunctis regibus zambrim et cun-
ctis regibus elam et cunctis regibus me-
dox et cunctis qui regibus aquilonis de-
prope et delonge: unicuique contra fratrem
suum: et omnibus regibus terre que super
faciem eius sunt. Et rex selach bibit post
eos. Et dices ad eos. Hec dicit dominus ex-
ercituum deus israel. Bibite et inebria-
mini: et vomite et cadite: neque surgatis
a facie gladii quem ego mittam inter vos.
Cumque noluerint accipere calicem de
manu tua ut bibant: dices ad eos. Hec
dicit dominus exercituum. Bibentes bibe-
tis. Quia ecce in civitate in qua inuo-
catum est nomen meum ego incipio afflige-
re: et vos quasi innocentes et immu-
nes eritis. Non eritis immunes. Gla-
dium enim ego voco super omnes habita-
tores terre: dicit dominus exercituum. Et tu
prophetabis ad eos omnia verba hec:
et dices ad illos. Dominus de excelsis
rugiet: et de habitaculo sancto suo dabit
vocem suam. Rugiens rugiet super deco-
rem suum. Eleuma quasi calcanium conci-
netur adversus omnes habitatores
terre. Peruenit sonitus usque ad extrema
terre: quia iudicium dominus cum gentibus. Au-
ditas ipse cum omni carne. Impios tra-
didit gladio dicit dominus. Hec dicit dominus
exercituum. Ecce afflictio egredietur de gente

in gentem: et turbo magnus egredie-
tur de limitibus terre: et erunt inter-
fecti domini in die illa a summo terre usque
ad summum eius. Non plangent: et non
colligent neque sepelient: in herquilinio
super faciem terre iacebunt. Ululate pasto-
res et clamate: et absigite vos cinere op-
timates gregis: quia completi sunt dies
vestri ut interficiamini: et dissipatio-
nes vestre: et cadetis quasi vasa pec-
cosa. Et peribit fuga a pastoribus: et
salutatio ab optimatibus gregis. Vox
clamoris pastorum: et ululatus optima-
rum gregis: quia vastavit dominus pascu-
ros: et contulerunt arua pacis a facie ire
furoris domini. Dereliquit quasi leo umbra-
culum suum: facta est terra eorum in de-
solationem a facie ire columbe: et a
facie ire furoris domini. **XXV**
In principio regni ioachim filie iosie re-
gis iuda factum est verbum istud a domino di-
cens. Hec dicit dominus. Sta in atrio do-
mus domini: et loqueris ad omnes ciui-
tates iuda de quibus veniunt ut adoret
in domo domini universos sermones: ipse
ego mandavi tibi ut loquaris ad eos.
Noli subtrahere verbum: si forte audiant
et convertantur unusquisque a via sua ma-
la: et peniteat me mali quod cogito facere
eis propter malitiam studiorum eorum. Et
dices ad eos. Hec dicit dominus. Si non
audieritis me ut adulectis in lege mea
quam dedi vobis ut audiatis sermonem
servorum meorum: prophetarum quos ego misi
ad vos de nocte consurgens et dirigens
et non audistis: dabo domum istam sicut
sylo: et urbes habent dabo in maledictionem
cunctis gentibus terre. Et audierunt sacer-
dotes et prophete et omnis populus iherusa-
lem loquentem verba hec in domo do-
mini. Cumque compleverit iheremias lo-
quens omnia que preceperat ei dominus



Foreword

Please, take a moment to look at this fine selection of exquisite manuscripts, autographs, incunables, books and artworks from the 15th to the 19th century. Here you will find a leaf from the Gutenberg Bible (item n. 6); a mid-15th century sumptuously illuminated breviary of the Augustinian Abbey of Saint-Loup (item n. 1); an autograph poem by William Wordsworth (item n. 3) and a fine contemporary portrait of Charles Dickens (item n. 16).

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Manuscripts

1. [ANON.], *Book of Prayers in German*

Germany (Rhineland, possibly Cologne), after 1461.

£ 25,000

Illuminated manuscript on vellum. Small 8vo., 9.8 x 7.4 cm. (writing-space 6.5 x 4.3 cm.); 197 leaves (5 blanks), fols. [i-xvi]8, [xvii]7 (of 8: fol. [xvii]2 lost or cancelled), [xviii]-[xxiii]8, [xxiv]6 (of 8: 2 blanks cancelled at end), [xxv]8; two flyleaves cut from a thirteenth-century manuscript. 13 lines to a page, written in dark brown ink in a German cursive book hand; rubrics in dark red, capitals touched in red, flourished initials in red and blue sometimes with contrasting penwork; five large illuminated initials with floral borders, 8 lines high on fol. 1 (somewhat rubbed), 3 lines high on fol. 5, and 4 lines high on fols. 16 (with a parrot in border), 121 (with a peacock in border) and 147 (with deer in border); scrolling borders, in the Rhineland style of the Göttingen Model Book. Four vellum navigation-tabs. Extremities of some borders cropped, worn and rubbed especially towards beginning, bound in modern vellum over wooden boards with metal fittings and corner-pieces in a fifteenth-century style.

This book includes prayers to St. Catherine of Siena (canonised in 1461), an office for the Three Kings whose relics were in Cologne; and prayers on the Eternal Wisdom, the Passion, the Holy Sacraments, the Trinity, the Virgin, and St. Francis; prayers ascribed to Saints Bridget, Jerome and Bernard; collects for the canonical hours and offers of indulgences.





2. BREVIARY. *The Breviary of the Augustinian Abbey of Saint-Loup*

Troyes, c. 1475-80

£ 75,000

4to, 220 x 160 mm. Illuminated ms. on vellum. 152 leaves (plus 3 paper endleaves at front and back), wanting seven gatherings (revealed by catchwords) and slightly misbound (gatherings 8, 9 and 10 misbound); and thus since turn of nineteenth century at least. Collation: i-viii8, ix6, x-xiii8, xiv6, xv-xviii8, xix6, xx4, xxi2. Double column of 33 lines, capitals touched in yellow, rubrics in red. Numerous small initials in burnished gold on blue or pink grounds heightened with white penwork (some enclosing coloured foliage); hairline foliage emerging at edges and terminating in gold leaves and coloured flower-heads. Ten column-wide miniatures (each approximately 60 by 50mm.) accompanied by full decorated borders of stylised foliage and acanthus leaf sprays with gold leaves and bezants enclosing birds and insects. Staining and smudging to fol. 1 and other leaves, occasional flaking of paint else in good condition. Early nineteenth-century brown calf, gilt-tooled with frame of scrolling fern-leaf foliage and profusely gilt spine with title "Cartæ / Extractæ / Breviarii / Sti Lupi", by Pierre Courteval (of Carmes Street, Paris, where he worked from 1796 to 1836: his printed label pasted to endleaf), with blue watered silk pastedowns and doublures. Split to upper joint of binding, spots and rubbed in places.

This fine and exquisite liturgical volume was produced in the late fifteenth century by the Master of Guyot Le Peley for use in the grand Augustinian Abbey of Saint-Loup in Troyes and it is the only manuscript from this important medieval community ever recorded on the open market. Text: Breviary, with the Temporale opening with the first Sunday of Advent, and ending imperfectly with Gospel readings for the Sundays from Pentecost to Advent running to the twelfth Sunday (fols. 1r-108r); followed by the Sanctorale, opening imperfectly before the feast of St Vincent and ending just after the feast of St Clement (fols. 109r-152v). This is most probably the last manuscript codex from this important medieval library which remains in private hands, and thus the only one which could be acquired still. As noted above, the rest of the library seems to have passed directly into institutional ownership, and the vast and comprehensive Schoenberg database records no other manuscript from this library on the open market since records of auction sales began in the seventeenth century.

*Decoration: The miniatures are the work of the Master of Guyot Le Peley, named for the Troyes citizen whose commissions, along with those of his family members, would occupy the artist in c. 1475-80 (see F. Avril and N. Reynaud, *Les manuscrits à peintures en France*, 1995, pp. 186-188). They resemble most closely a miniature added by the artist to a Book of Hours now Paris, S.M.A.F., ms. 79-5 (see also F. Avril et al. *Très Riches Heures de Champagne*, Paris, 2007, pp. 144-145), depicting St Nicholas before the Le Peley family. Particularly distinctive are his very beautiful female faces, with almond-shaped eyes and high-arched brows. The borders, inhabited by birds, are those seen in two versions of Guillaume de Nangis' *Chronique des rois de France* (now Paris, BnF, Français 2598 and Baltimore, Walters Art Gallery, W.306).*

Miniatures: (1) fol. 1r, Isaiah; (2) fol. 18r, Nativity; (3) fol. 31v, Adoration of the Magi; (4) fol. 48r, Resurrection; (5) fol. 64v, Ascension; (6) fol. 76r, Pentecost; (7) fol. 115r, Presentation in the Temple; (8) fol. 121r, Annunciation; (9) fol. 132v, Assumption of the Virgin; (10) fol. 141v, Mary enthroned as Queen of Heaven.

Provenance: (1) Written and illuminated for use in the Abbey of Saint-Loup, Troyes (with rubric: "Incipit br[e]v[i]ariu[m] s[e]c[un]d[u]m usu[m] ecc[lesi]e et monasterii s[an]cti lupi trecen[sis]", and with St. Sabianus of Troyes in the Sanctorale). In about 841, the monastery was the custodian of the relics of St Lupus of Troyes, a former bishop of the town who legendarily defended the site against the incursions of Attila the Hun in the fifth century. Later the community was moved inside the town walls for safety, and converted to a monastic community in 1135 by Bernard of Clairvaux. They converted to Augustinian rule soon after and through the efforts of their scriptorium and library came to be one of the most important cultural centres of the region around Troyes. The house was suppressed during the Secularisation at the end of the eighteenth century and the opening of the nineteenth century, and the vast majority of the library of this crucial centre passed directly into municipal ownership, with the vast majority of surviving manuscripts now in the Médiathèque du Grand Troyes. The present manuscript, however, escaped, and perhaps left the community with one of its last members, being carried away by a retiring Augustinian friar. (2) It was presumably in an early and deteriorating binding at the time it left Saint-Loup, and was perhaps rebound for its first secular owner, perhaps of Paris (note named Parisian binding). (3) Maurice Burrus (1882-1959; his MS. 105), with his printed bookplate dated 1937 by "Stern GR"; acquired at auction: GiraudBadin, 3 May 1937, lot 1. Thus, this codex has most probably had only four owners in the last half millennia, and the final three of those in the last century.





Autographs

3. WORDSWORTH, William. *'Though Pulpits and the Desk May Fail...'*

Bath, 28th April 1841

£ 9,000

Autograph manuscript poem signed in a neat hand in brown ink. 227 x 180 mm, folded in half. Contained in a morocco slipcase. Excellent condition.

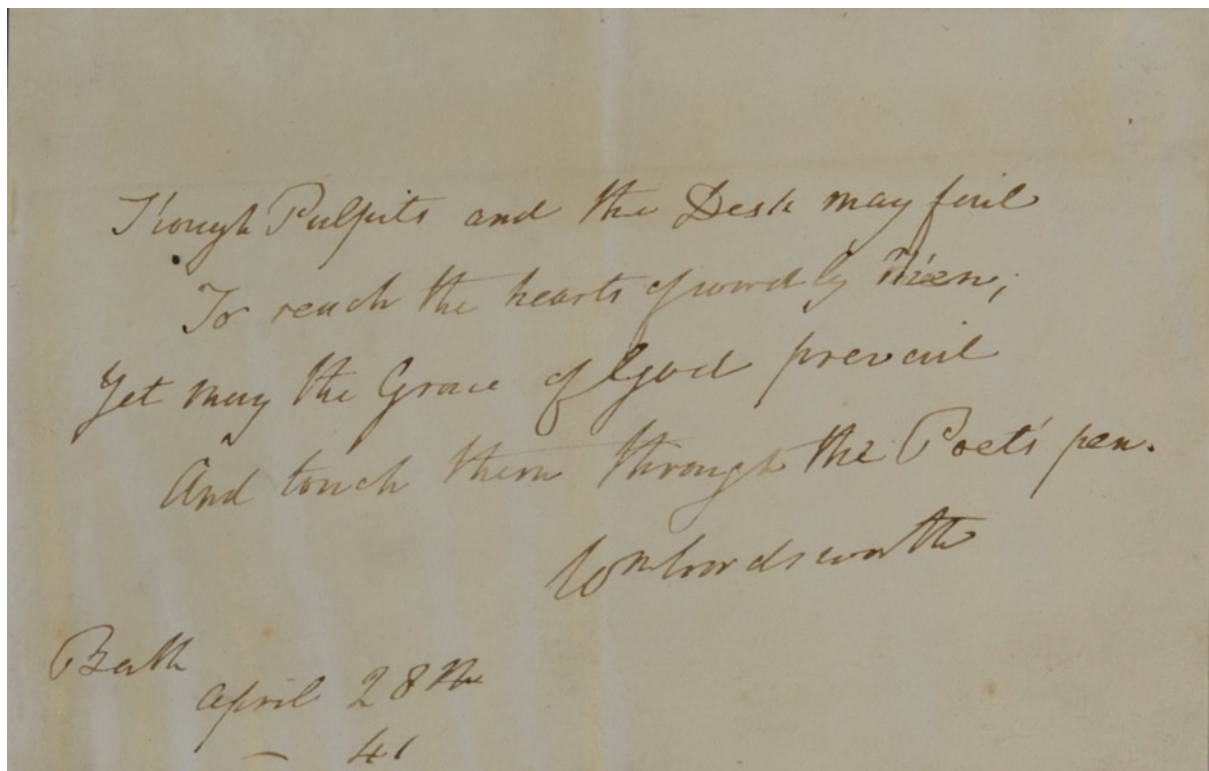
This poem was written by Wordsworth, when he was in Bath for the marriage of his daughter Dora on 11th May 1841. The poem is seen to be one of Wordsworth's statement about the role of poets in their society and in the spiritual salvation of the modern man.

Four lines thus:

*"Though Pulpits and the Desk may fail
To reach the hearts of worldly Men;
Yet may the Grace of God prevail,
And touch them through the Poet's pen".*

Wordsworth
Bath
April 28th
-41

Bibliography: Ryan, R. *The Romantic Reformation*, Cambridge University Press. 1997.



4. CROWLEY, Aleister. *View of the Tyrrhenian Sea from Thelema Abbey.*

Cefalù, 20th March to 21st April 1921.

£ 22,000

Charcoal drawing, ca. 51 x 34 cm. View of the Tyrrhenian Sea, probably from the hill behind the abbey of Thelema, Cefalù, Sicily, 1921. Signed with Crowley's phallic initial A, the number 17 and the astrological symbol of Aries. According to the Thelemic calendar, the year 1921 was the 17th year of the Aeon of Thelema. Therefore, these symbols allow dating this work between March 20th and April 21st.



5. STERNE, Laurence; FOSCOLO, Ugo (tr.). *Viaggio sentimentale di Yorick lungo la Francia e l'Italia*. Traduzione di Didimo Chierico [i.e. Ugo Foscolo]

Pisa, Giovanni Rosini, 1813.

£ 9,500

FIRST ITALIAN EDITION, 8vo, PRESENTATION COPY FROM FOSCOLO TO GIOVANNI LESSI, inscribed on half-title "A Giovanni Lessi/ Ugo Foscolo/ Candidamente Dona/ Firenze MDCCCXIII", engraved portraits of Sterne and "Didimo Chierico" (Foscolo), uncut in nineteenth century vellum, spine gilt with red morocco title label.

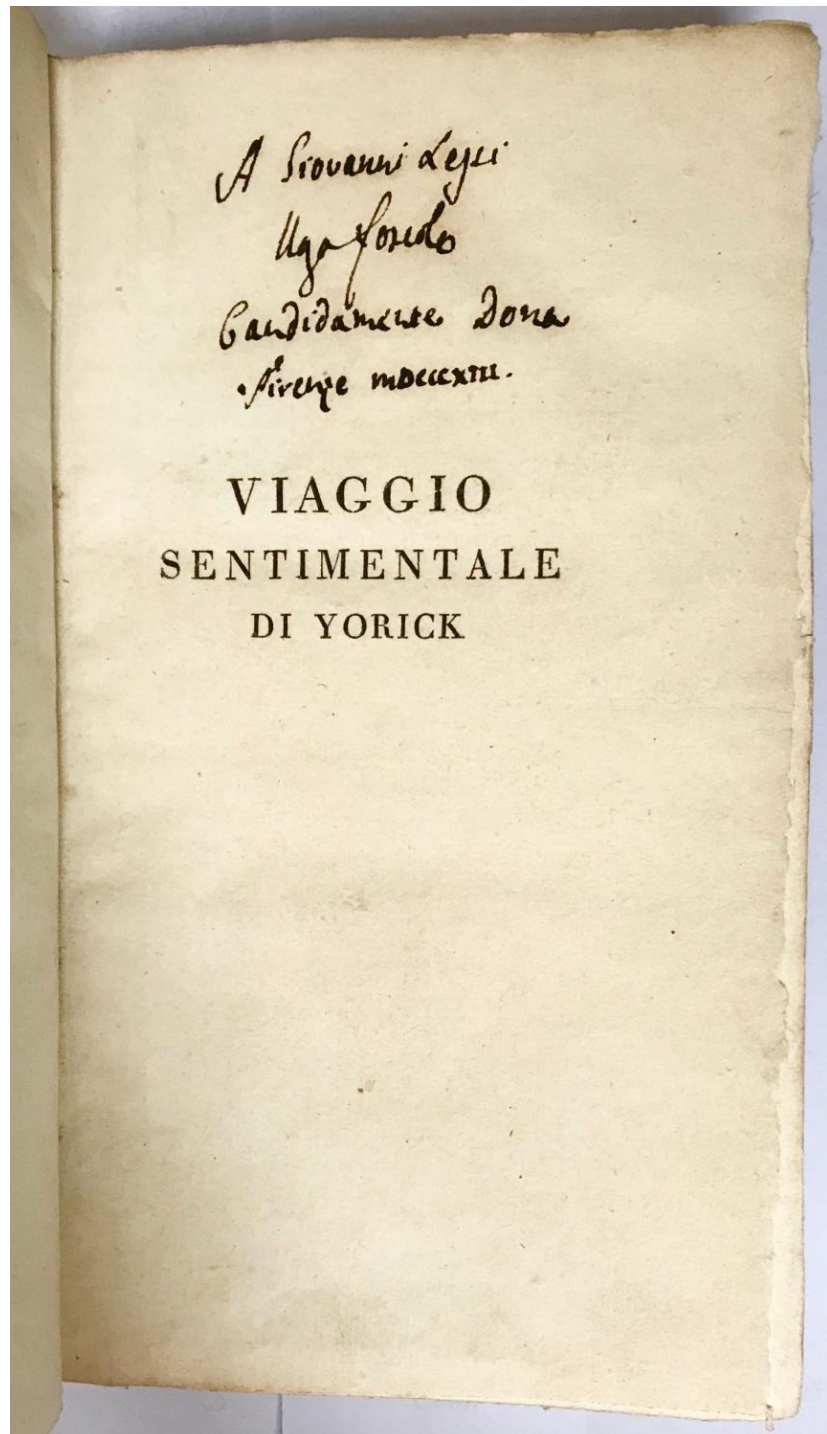
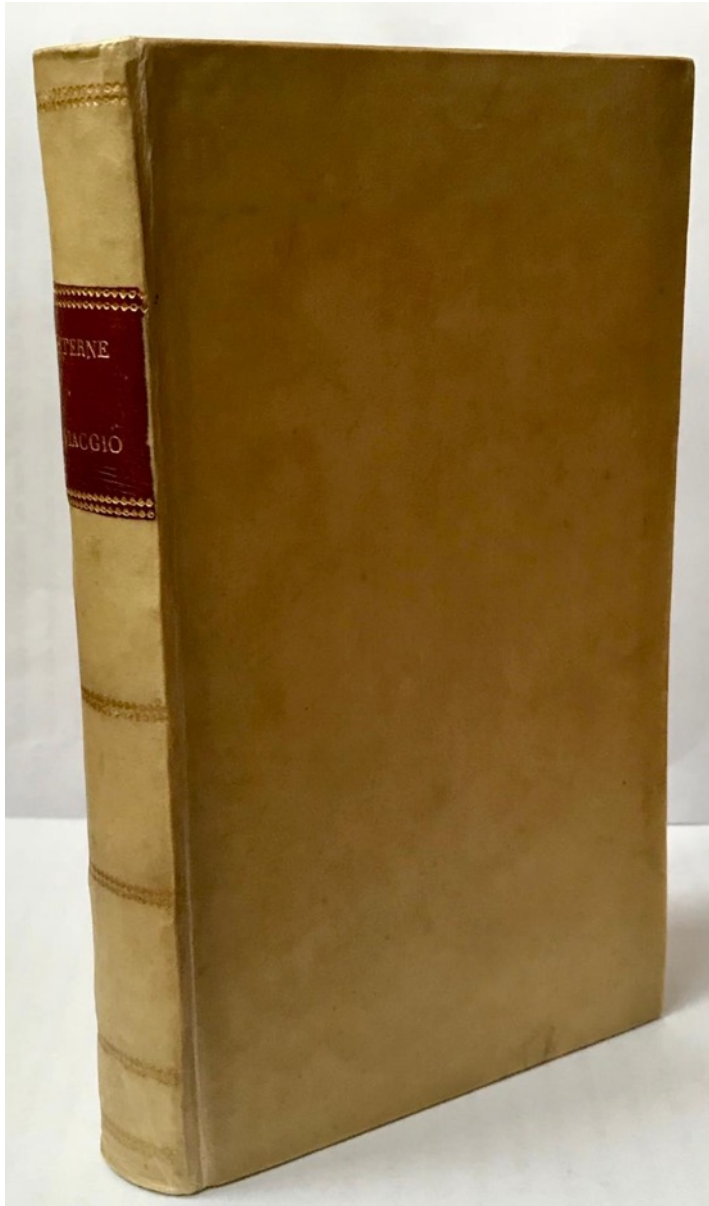
Ugo Foscolo, pen name of Niccolò Foscolo, (1778 – 1827) was a poet and a novelist, whose poems articulated the feelings of many Italians during the turbulent times of the French Revolution, the Napoleonic Wars, and the restoration of Austrian rule. Foscolo's poems rank among the masterpieces of Italian literature. Born of a Greek mother and a Venetian father, Foscolo was educated at Spalato (now Split in Croatia) and Padua and moved with his family to Venice in about 1793. There, he was introduced to the most important literary circles of the city. In 1797, the performance of his tragedy Tieste made him famous to a national level. Foscolo's early enthusiasm for Napoleon, proclaimed in his ode 'A Bonaparte liberatore' (1797), quickly turned to disillusionment when Napoleon ceded Venice to Austria in the Treaty of Campo Formio (1797).

Foscolo's very popular novel 'Ultime lettere di Jacopo Ortis' (1802) contains a bitter denunciation of that agreement and shows the author's despise of Italy's social and political situation. Some critics consider this 'romanzo epistolare' as the first modern Italian novel. When the Austrians and Russians invaded Italy in 1799, Foscolo joined the French side. Made a captain in the Italian division of the French army after the defense of Genoa in 1800, he had commissions in Milan, Bologna, and Florence, where he found time to get involved in many love affairs. Finally, Foscolo was sent to serve in France (1804–06). During that period he translated some classical works and Sterne's 'Sentimental Journey', into Italian whilst writing odes and sonnets.

The dedicatee of the present copy was Foscolo's friend Giovanni Lessi (1743–1817), a man of letters and a professor, who contributed to promoting Foscolo's version of the Iliad. In 1807, Foscolo returned to Milan and established his literary reputation with 'Dei Sepolcri', a polemic and patriotic poem against Napoleon's decree of forbidding tomb inscriptions. In 1808, the poem won the chair of Italian at the University of Pavia for its author. When the chair was abolished, Foscolo moved back to Milan. Satirical references to Napoleon in his tragedy 'Aiace' (first performed 1811) again contributed to lifting suspicion on him from the authority. In 1812, he moved to Florence, where he wrote 'Ricciarda' and most of his highly acclaimed, unfinished, poem 'Le Grazie' (published in fragments 1803 and 1818; in full in 1822).

In 1813, Foscolo returned to Milan. Napoleon fell the following year, the Austrians returned to Italy, and Foscolo, refusing to take the oath of allegiance, fled to Switzerland and then to England in 1816. In London, Foscolo supported himself by teaching and writing commentaries

on Dante, Boccaccio, and Petrarch for *The Edinburgh Review* and *The Quarterly Review*. He died in poverty. In 1871, with great national ceremony, his remains were moved from England and interred in the church of Santa Croce, in Florence.



Incunabula

6. BIBLIA LATINA. A leaf from the Book of Jeremiah.

Mainz, Johann Gutenberg et Johann Fust, 1455.

£ 95,000

Royal folio (369 x 256mm). Single leaf, on thick paper; 42-lines, double column; type: 1:140G. Bull's head watermark. Two initial 'I's, book headers and chapter numbers rubricated in alternating red and blue ink. Capitals highlighted with red strokes. Rubricator's guidelines in black-brown ink to upper blank margins in a neat German hand. Minimally dusty, very minor spotting to upper blank margin, tiny interlinear hole (f. 83r, lines 16-17); faint fading caused by the mount in the frame covering the outer margins by about 1 cm. Housed in a beautiful blue morocco-backed slipcase; gilt title and date.

A remarkably clean, well-margined and rubricated leaf from the 1455 Biblia Latina – the first substantial European book to be printed with movable types and the symbol of the printing revolution. This Bible was produced in the course of five years, from 1450 to 1455, at the workshop of Johann Gutenberg and Johann Fust in Mainz, Germany. Each of the two volumes featured over 300 leaves of text in double column, the majority of which has 42 lines per page. Only 64 copies (several of which fragmentary) have survived out of approximately 158 to 180 originally produced, a quarter of which were probably printed on vellum. These copies all required the addition of initials and book headers by the hands of rubricators. In 1455, the then papal legate, and future Pope Julius II, wrote to the Cardinal Juan de Carvajal that he had seen quires from the Bible exhibited by Gutenberg in Frankfurt: "The script is extremely neat and legible, not at all difficult to follow. Your grace would be able to read it without effort, and indeed without glasses. [...] buyers were said to be lined up even before the books were finished".[1]

The present leaf features a section from the Old Testament of St Jerome's Vulgate: Jeremiah 25:19 to 27:6, mentioning the Seventy Years of Captivity of the tribe of Judah, Jeremiah being threatened with death and God's command that the tribe of Judah serve King Nebuchadnezzar of Babylon. The leaf has been identified as vol. II, quire 9 (leaf 3), fol. 83; the Bull's Head (type I or II) watermark suggests this was a first setting.

*This leaf – one of the 'Noble Fragments', so named by the book collector A. Edward Newton (1864-1940) – comes from an imperfect copy once in the Mannheim library of Carl Theodor von Pfalz-Sulzbach (1721-94), Electoral Prince of Palatinate and later Bavaria. In 1803, the copy was transferred, with Carl Theodor's other books, to the Royal Library of Munich. It was thence sold as a duplicate in 1832 and purchased by Robert Curzon, Baron Zouche (1810-73). Next sold at Sotheby's in 1920, the copy was acquired by Joseph Sabin and, subsequently, by the bookdealer Gabriel Wells. Wells removed the eighteenth-century binding with the gilt Palatine arms and subdivided the copy into smaller fragments or individual leaves. He sold these separately (several with initials replaced in facsimile), the great majority bound in gilt dark blue morocco and accompanied by A. Edward Newton's bibliographical essay, 'A Noble Fragment: Being a leaf of the Gutenberg Bible'. Many are now preserved in institutional libraries [2] (see White, *Editio Princeps*, p. 135). In the past few years, individual leaves, rather*

than longer excerpts, have been offered for sale. The 'Noble Fragments' are the closest a dedicated bibliophile can get to acquiring of this monument of Western printing.

H *3031; BMC I, 17; GW 4201; Needham P-18; Goff B-526.

[1] E. M. White, *Editio Princeps: A History of the Gutenberg Bible* (2017), p. 135

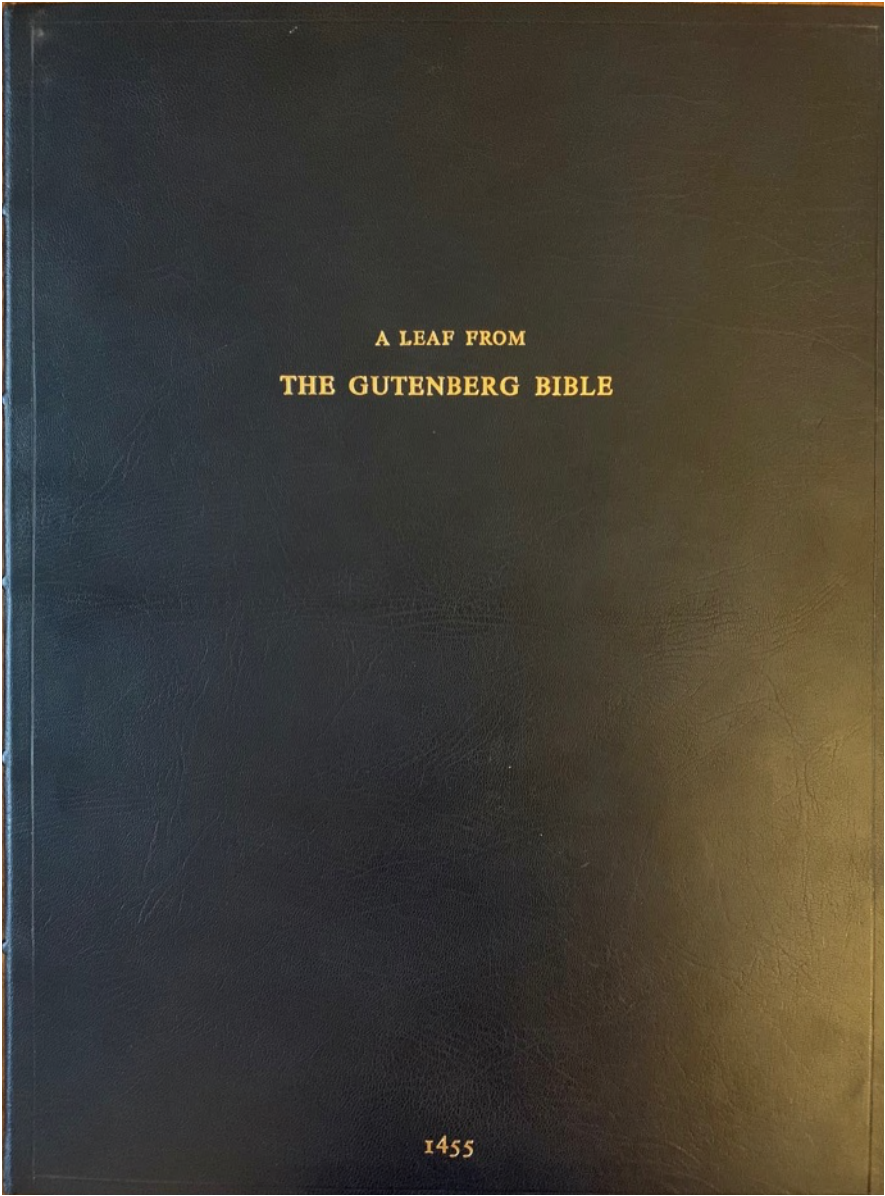
[2] M. Davies, 'Juan de Carvajal and Early Printing' on *The Library* XVIII, 3 (1996), p. 196.

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larum que sunt trans mare: et dedan et the-
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in romam et cunctis regibus arabie et
cunctis regibus occidentis que habitant in
deserto: et cunctis regibus zambri et cun-
ctis regibus elam et cunctis regibus me-
dorum et cunctis que regibus aquilonis de-
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culum suum: facta est terra eorum in de-
solationem a facie ire columbe: et a
facie ire furoris domini. **XV**
In principio regni ioachim filie iosie re-
gis iuda factum est verbum istud a domino di-
ctum. **H**ec dicit dominus. Sta in attritu do-
mus domini: et loqueris ad omnes ciui-
tates iuda de quibus veniunt ut adoret
in domo domini universos sermones: quia
ego mandavi tibi ut loquaris ad eos.
Noli subtrahere verbum: si forte audiant
et conuertant unusquisque a via sua ma-
la: et peniteat me mali quod cogito face-
re eis propter malitiam studiorum eorum. Et
dices ad eos. **H**ec dicit dominus. Si non
audieritis me ut abuletis in lege mea
quam dedi vobis ut audiantis sermonem
seruorum meorum: prophetarum quos ego misi
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dotes et prophete et omnis populus iheremi-
am loquentem verba hec in domo do-
mini. Cumque complexerit iheremias lo-
quens omnia que preceperat ei dominus

ut loqueretur ad uniuersum populum: appropinquauerunt enim sacerdotes et prophetae et omnis populus dicens. **Morte moriamur. Quare prophetauit in nomine domini dicens: sicut sylo erit domus haec et urbs ista desolabitur eo quod non sit habitator. Et congregatus est omnis populus aduersus iherusalem in domo domini. Et audierunt principes iuda uerba haec: et ascenderunt de domo regis in domum domini: et sederunt in introitu porte domus domini noue. Et locuti sunt sacerdotes et prophetae ad principes et ad omnem populum dicens. Iudicium mortis est uiro huic: quia prophetauit aduersus ciuitatem istam sicut audistis auribus uestris. Et ait iheremias ad omnes principes et ad uniuersum populum dicens. Dominus misit me ut prophetarem ad domum istam et ad ciuitatem hanc omnia uerba que audistis. Nunc ergo bonas facite uias uestras et studia uestra: et audite uocem domini dei uestri: et penitebit dominus mali quod locutus est aduersum uos. Ego autem ecce in manibus uestris sum: facite michi quod bonum et rectum est in oculis uestris. Verumtamen scitote et cognoscite: si occideritis me sanguinem innocentem tradetis contra uosmetipsos: et contra ciuitatem istam et habitatores eius. In ueritate enim misit me dominus ad uos: ut loquerer in auribus uestris omnia uerba haec. Et dixerunt principes et omnis populus ad sacerdotes et ad prophetas. Non est uiro huic iudicium mortis: quia in nomine domini dei nostri locutus est ad nos. Surrexerunt ergo uiri de senioribus terre: et dixerunt ad omnem cetum populi loquentes. Michaeas de moraschim fuit propheta in diebus ezechie regis iuda: et ait ad omnem populum iude dicens. **Hec dicit dominus exercituum. Syon quasi ager arabitur: et iherusalem in****

aceruum lapidum erit: et mons domus in excelsa siluarum. **Numquid morte condemnauit eum ezechias rex iuda et omnis iuda? Numquid non timuerunt dominum et deprecati sunt faciem domini: et penituit dominus mali quod locutus fuerat aduersum eos? Itaque non faciamus malum grade contra animas nostras. Fuit quoque uir propheta in nomine domini urias filius semiei de carchiarim: et prophetauit aduersus ciuitatem istam et aduersus terram hanc iuxta omnia uerba iheremie. Et audiuit rex ioachim et omnes potentes et principes eius uerba haec: et quesierunt rex interficere eum. Et audiuit urias et timuit: fugitque et ingressus est egiptum. Et misit rex ioachim uiros in egiptum helnathan filium achobor et uiros cum eo in egiptum. Et eduxerunt uriam de egipto: et adduxerunt eum ad regem ioachim et percussit eum gladio: et proiecit cadaver eius in sepulchris vulgi ignobilis. **Agitur manus archan filii saphan fuit cum iheremia ut non traderetur in manus populi et interficerent eum. XXXVII** In principio regni ioachim filii ioseph regis iuda factum est uerbum istud ad iheremiam a domino dicens. **Hec dicit dominus ad me. Fac tibi uincula et catenas et pones eos in collo tuo: et mittes eas ad regem edom et ad regem moab et ad regem filiorum amon et ad regem tyri et ad regem sydonis in manu nuntiorum qui uenerunt iherusalem ad sedechiam regem iuda: et principes eis ut ad dominos suos loquantur. Hec dicit dominus exercituum deus israel. Hec dicitis ad dominos uos. Ego feci terram et hominem et iumenta que sunt super faciem terre in fortitudine mea magna: et in brachio meo extento: et dedi eam ei qui placuit in oculis meis. Et nunc itaque ego dedi omnes terras istas in****



7. GRITSCH, Johannes [pseudo-; Gritsch, Conradus]. *Quadragesimale*

[Ulm], Johann Zainer, [14]76.

£ 24,000

Royal folio (405 x 275mm). 269 leaves (of 271, without blanks). Gothic letters, double-column text of 50 lines. Exquisite and extremely rare decorative woodcut border on the first leaf of text, very uncommon in printed version as this sort of foliation in early printed books was usually illuminated or rubricated by hand. Numerous fine and sumptuous 10-line printed initials at the beginning of each sermon. Smaller 3-line initials in the last section of the book. The opening border as well as the decorative printed initials have not been coloured, as was customary for other copies of the same work. Manuscript corrections to the misnumbering of the early numerical quiring printed in the centre at the head of the leaves. A few marginalia throughout. Early inscription at the top left corner of the upper pastedown regarding the influence of the moon over sea levels; and the unfortunate conjunction of Jupiter and Mars according to Albertus Magnus (see, *Philosophia Pauperum*, XXV). Early handwritten title in ink to the fore edge. Watermarks featuring a bull's head and a flower clearly visible on both pastedowns (cf. Briquet 14871-5). Some very small wormholes evenly scattered on first and final leaves, not affecting the text, and negligible soiling and thumb marks on page margins. Bound in contemporary Landshut blind-stamped pigskin over thick wooden boards [EBDB w000032]. Front cover magnificently decorated with tools showing deer, dragons, rampant lions and floral motifs on four concentric panels divided by double-fillet ruling. Minor loss of leather to foot and lower edge. Rear cover with a different floral decorative pattern. Spine in five compartments with four raised bands covering thick double sowing supports. Catches, metal centre- and corner-pieces have been removed, whilst the original clasps are still present. Despite the loss of most metal embellishments, the binding is remarkably well-preserved and the rich tool work is in near perfect condition. Faded name of the author inscribed on centre of front cover. This copy is incredibly fresh, clean, still crisp, and considerably wide-margined.

This popular collection of sermons in Latin was written by the Franciscan preacher Konrad [Conradus] Gritsch between 1440 and 1444. However, his book was published under the illustrious name of his brother, Johann [Johannes] (1409 – 1475), a famous preacher from Basel, who distinguished himself for his knowledge of canon law, natural science and exegesis.

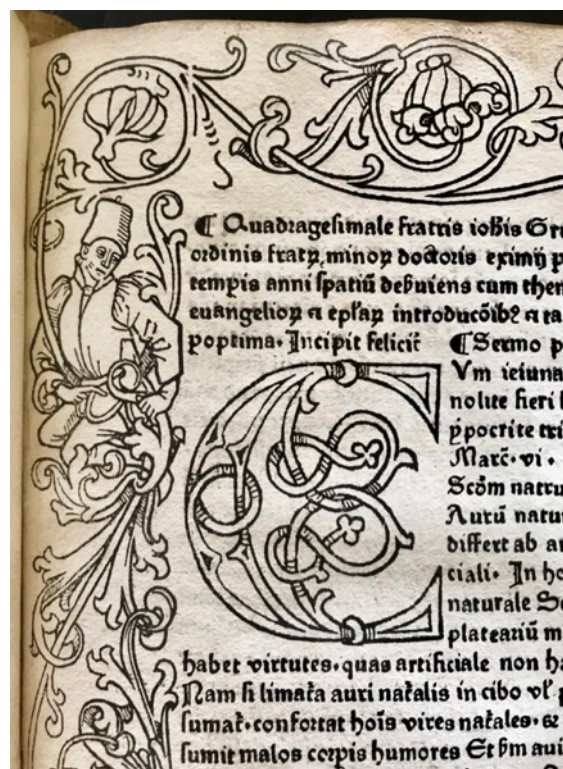
This is the third of twenty-four incunabular editions of this work, the second published by Johann Zainer from Ulm. Compared to Zainer's first edition, there are very few changes to the text or in the general outlook of the book. Gritsch's sermons were meant to guide the faithful through fasting and meditations of Lent, providing them with practical advice that were taken from the Bible and other secular sources including Ovid. The text is accompanied by an index with an interesting reference system that makes use of both numbers (referring to the Sundays within one year) and letters, dividing each sermon into smaller sections. This mnemonic device

is duly described in the preface. The index is followed by fifty sermons in Latin regarding Lent (from 27a to 252b); a list of sacred readings for the main festivities of the year (from 253a to 268b) and a final list of meditations, with the unusual explicit at colophon, in which the date format is shortened to '76', hence omitting the millennium and the century.

The splendid decoration of this book also appeared in other books printed by Johann Zainer's workshop and it was praised by William Morris as being one of the finest examples of woodcut decoration of the fifteenth century: "It should here be said that, apart from their pictures, the Ulm and Augsburg books are noteworthy for their borders and letter decoration. The Ulm printer, John Zainer, in especial shone in the production of borders. [...] A very handsome border (or half-border rather), with a zany in the corner, is used frequently in J. Zainer's books, e.g. in the 1473 and 1474 editions of the *Rationale* of Durandus, and, associated with an interesting historiated initial O, in Alvarus, *De planctu Ecclesiae*, 1474. There are two or three other fine borders, such as those in Steinhöwel's *Büchlein der Ordnung*, and Petrarch's *Griseldis* (here shown), both of 1473, and in Albertus Magnus, *Summa de eucharistiae sacramento*, 1474."

In the two editions of this particular work produced by Zainer, the usual jester of the border is skilfully substituted with a doctor sporting a tall hat instead of the jester's pointed one. As also recorded by Morris, this kind of printed decoration was rapidly dismissed in favour of new Renaissance layouts, making such decoration a true rarity. Furthermore, most of these borders and initials were often heavily painted. This book displays an exceptional state of preservation, which allows observing these decorations in their original, untouched state. Although the provenance of this book is uncertain, the lush decoration of the covers from the nearby city of Landshut also testifies of the high quality of this commission.

BMC II, 524; ISTC ig00491000; BSB-Ink G-392; W. Morris, 'On the Artistic Qualities of the Woodcut Books of Ulm and Augsburg in the Fifteenth Century' in *Bibliographica: Papers on Books, Their History and Art*, 1893; A. Munith, 'Jean et Conrad Grütisch de Bâle. Contribution à l'histoire de la predication franciscaine au XVme siècle', Freiburg 1940.



8. (a) [ANON.] *Quadragesimale viatoris*. [with] (b) RAMPIGOLLIS, Antonius, and BINDO DE SENIS. *Aurea Biblia, sive Reportatorium aureum Bibliorum*. [with] (c) CHAIMIS, Bartholomaeus de. *Confessionale sive Interrogatorium and Interrogationes faciende infirme morienti*.

(a), (b) [Augsburg, Monastery of SS. Ulrich and Afra, c. 1475]. (c) [Nürnberg], Friedrich Creussner, 1477.

£ 20,000

Folio (311 x 205 mm). 3 works in 1 volume: ff. 48, blank, 116, blank, 111. Gothic letter from different sets of types. Capital spaces with large 6-line rubricated initials at the beginning of each work and paragraphs starting with 3-line rubricated initials. Entirely rubricated throughout with occasional underlining, strokes, attractive schematic diagrams and manichulae, also in red ink. Very occasional short manuscript notes on margins (among these, early numerical quiring in red marking the first leaf of a few initial gatherings). Some light marginal foxing and mild spotting at beginning and end. Two original contemporary parchment tabs separating the works. Early handwritten titles to fore- and lower edge of text-block. Early ms. inscription to head of first printed leaf: "Ex conventu Fr[at]um min. reform. Bolsanensium" and bookplate of the Franciscan Friary of Bolzano, South Tyrol (Italy). Bound in contemporary blind-stamped calf over thick wooden boards, bevelled at central part of both hinges. Front cover decorated with four concentric panels divided by three-fillet borders, each one filled with geometrical or floral motifs. The outer border shows interlaced cartouches inscribed with the name of the Virgin Mary. Rear cover with floral motifs and decorative arrangement of a different kind. No catches, only original metal clasps, probably cut from a unique piece of metal, etched with the name of the Virgin and flowers. Lacking bosses. Spine head refurbished, loss of leather at foot. Spine with remains of abraded library paper labels with ink lettering, split joints, four raised bands with double sewing supports visible and still holding the boards tightly together. An extraordinarily well-preserved copy in its original binding suggesting strong connections with the cult of Mary. The leaves are clean and wide-margined. A magnificently rubricated copy.

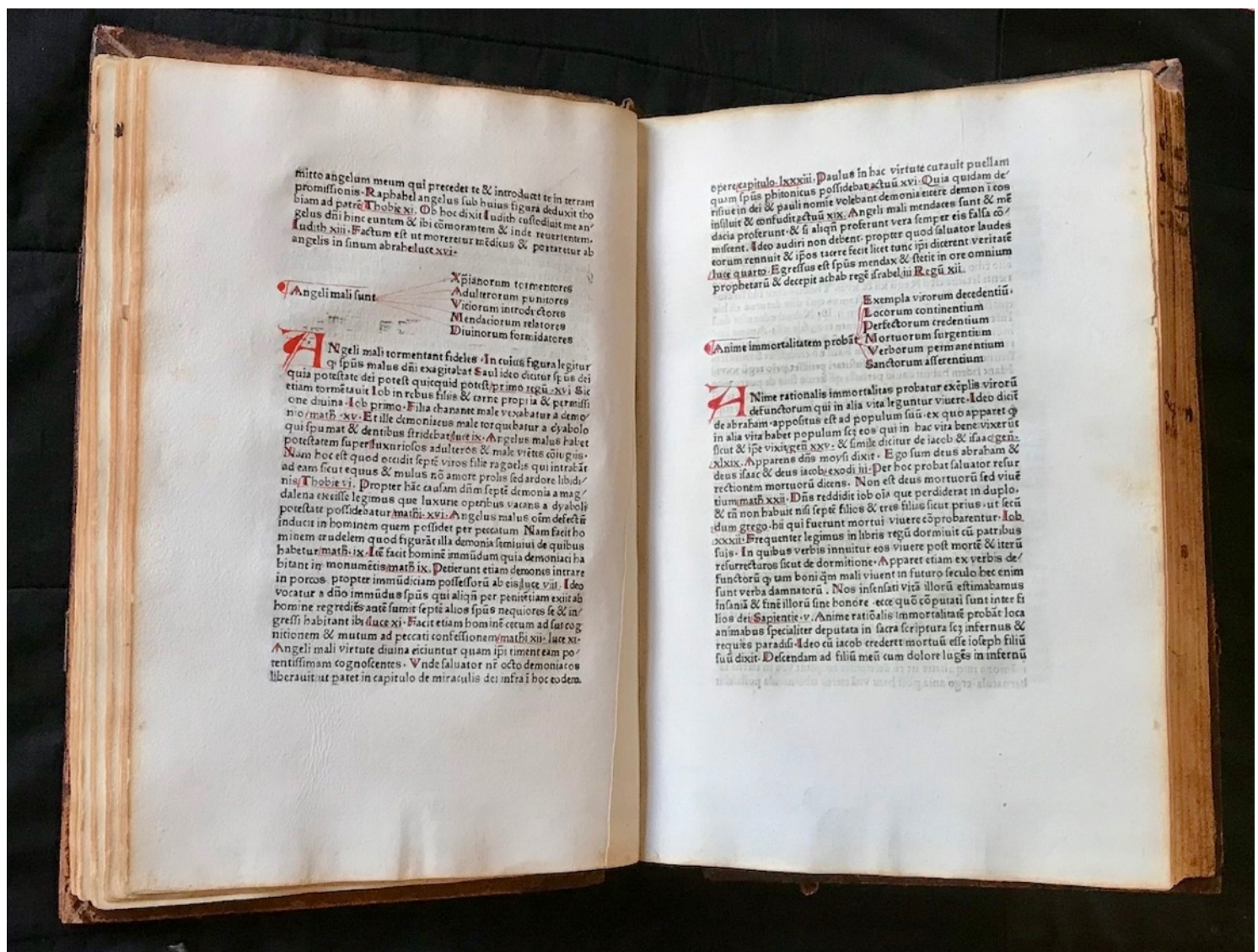
This volume brings together three early editions of Franciscan texts of the 15th century dealing with Christian morality.

The "Quadragesimale" is an anonymous work and the earliest of only two editions recorded on ISTC. It was meant to be an aid for the faithful while enduring the observance of Lent, which originally involved fasting, abnegation and a strict discipline of prayers for forty days before the Easter Sunday. On the day of Easter, which symbolises the Resurrection and the Glory of Christ, fasting is traditionally over. By commenting on and making reference to the bible and other religious texts, this work provides explanations to the spiritual "traveller" (viator) who must imitate the example of Christ during his last days before the Crucifixion. It gives edifying help and advice, encouraging the believer during the harsh penance. This "Quadragesimale viatoris" is rare. The present edition has not been on the open market for more than forty years.

The second work was written by the monk Antonius Rampigollis, of the Order of Augustine Hermits in Naples, and Bindo de Senis. It is a famous compendium of virtues and vices found in the Christian Bible, which are listed in alphabetical order and fully expounded through diagrams and biblical references. A short prologue precedes the text. The rubrication of this work, with its curious schematic lists and simple diagrams, is outstanding. Rampigollis distinguished himself at the Council of Constance in 1418 by his disputations against the Hussites. He also wrote, for the use of the novices of his order in the monastery at Naples, another work that later, during the Reformation, was strongly censored by Antonius Possevinus. It was listed in the Index of Forbidden Books and was printed several times in Paris and elsewhere.

The third work is a treatise on the confessional and a guide to the administration of the last rites to dying people, according to their age, profession and social status by the Milanese monk Bartholomaeus de Chiamis, who was a pre-eminent figure in the Franciscan convent of S. Maria degli Angeli.

1) ISTC iq00001000; BMC II 340; Goff Q-1. 2) ISTC ir00013000; BMC II 340; Goff R-13. 3) ISTC ib00156000; BMC II 448; Goff B-156.



9. TAULER, Johannes, Meister ECKHART. *Sermon des grosz gelarten in gnade[n] erlauchte[n] doctoris Iohannis Thauleri predigerr ordens. Weisende auff den neheste[n] waren wegk. yn geiste czu wa[n]dern durch uberschwebe[n]den syn. Vnuoracht vo[n] geistes ynnige[n] worva[n]delt i[n] deutsch ma[n]che[n] me[n]sche[n] zu selikeit. [with] [MERSWIN, Rulman], Hystoria Thauleri.*

Leipzig, Conrad Kachelofen, 17 March 1498.

£ 23,000

FIRST EDITION. Quarto. 290 leaves: 281 numbered leaves (ff. I – CCLXXXI); 8 unnumbered leaves (title-page and index). Gothic letter. Two 36-line columns. 8-line opening title on upper half of first leaf; 7-line capital space with a large rubricated initial at the beginning of the first sermon, several 3-line capital spaces with small printed guide-letters throughout. Completely rubricated with numerous painted Lombard initials, which were added on top of the printed guide-letters in bright red ink. Some occasional offsetting of red ink. Occasional marginalia in an early hand. Bound in contemporary blind-stamped pigskin over wooden boards, spine with three low-raised bands covering thick double sewing supports. Original brass clasp and catch, closing on the left board, both decorated with etched sphinxes. Geometrical frames on covers, lines arranged in a hatched or lozenge design within central panels, and imperial eagles tooled within the four-square sections at the corners. A nicely rubricated and clean incunabulum; only two small repairs to blank foot margins of title and second leaf. A fine copy.

This is the first printed edition of the Sermons of Johann Tauler (c. 1300 – 1361), one of the great Rhineland mystics of the fourteenth century. He was educated in the Dominican convent of Strasbourg, where Maister Eckhart was giving lessons in theology in the same years. After completing his studies, he returned to Strasbourg and started his career as a preacher for the Dominican convents of the city. As a result of the tensions between the papacy and the Emperor Louis IV, the Dominicans were forced to leave Strasbourg and Tauler found refuge in Basel. Here, he became acquainted with the 'Friends of God' (Gottesfreunde), a movement of priests and laymen for the spiritual renewal of the Church. Their teachings were taken from Eckhart's sermons and other mystics' such as Henry Suso and Mechthild of Magdeburg and they were deeply influenced by the Beghard movement, which was later regarded as heretic.

*This book collects the complete sermons of Tauler, including four sermons by Maister Eckhart, also printed for the first time.[1] The sermons are followed by an account of Tauler's life probably written by Rulman Merswin (c. 1307 – 1382), the leader of the Friends of God.[2] In this short biography, the anecdote of the learned man's conversion to the more experiential spirituality of the Friends of God by the mysterious "Layman from the Oberland" is told for the first time. This will be later repeated in Merswin's autobiography *The Story of the First Four Years of a New Life*. Tauler's teachings remained popular throughout the fifteenth century and his undogmatic approach to spirituality was later taken up by Martin Luther. His writings are widely considered to be one of the best achievements in German prose of the fourteenth century. His sermons encouraged the faithful to find God's presence within*

themselves rather than looking outwards. He further implied that the adoption of a perfect lifestyle could lead to experiencing unity with God in this life.

HC *15346; GW M45246; BMC III, 628 (IA. 12345); Goff T-48; BSB-Ink T-62; ISTC it00048000.

[1] Cf. GW, M45246 [2] Cf. A. Chiquot, Jean Tauler et le "Meisters-Buoch" (Strasbourg, 1922)





10. PLINY THE ELDER; BEROALDO, Filippo sr. (ed.) *Naturalis Historiae Libri XXXVII*.

Parma, Andreas Portilia, 8th July 1481.

£ 60,000

Royal Folio. (40.2 x 28.1 cm.), A8 B6 C-E8 F6 G-H8 I-L6 M-Y8 Z6 &4 a-f8 g6 2a-2d8 2e6, lacking blanks at beginning and end. Roman letter in two sizes. First page of text (A2r) with a very large contemporary lavishly illuminated initial "L" (liquid gold and vivid green, blue and purple colours: a Venetian atelier?), spanning the width of 15 lines of text, without taking into account the extensive marginal foliation; at the foot of the same page, an illuminated heraldic shield, unidentified (noble Florentine family of Acciaiuoli? a rampant lion, slightly erased, within a shield at the centre of a laurel wreath on a shell-like blue background with two intertwined cornucopias containing fruits and plant leaves). C1r also carries an illuminated initial from the same time. Some light foxing, spotting and staining, particularly to margins, light scattering of wormholes towards beginning, mended snag to bottom margin of last leaf of text, owner's inscription almost completely removed from sig. a4r and very faded old stamp on recto of rear endpaper. A very good, clean and wide-margined copy, many pages of remarkable freshness, in early vellum (soiled, ties removed, top joint mended). Early shelf mark in ink on verso of initial blank. Contemporary or early marginalia in two hands, especially on the first page of the text.

A perfect copy of the third Parma edition of Pliny's Natural History. In his work on natural science, Pliny discusses geography, ethnography, anthropology, human physiology, zoology, botany, mineralogy, sculpture and painting. As "a purveyor of information both scientific and non-scientific, Pliny holds a place of exceptional importance in the tradition and diffusion of culture" (DSB).

This book was illuminated for an aristocratic owner and includes early annotations by two different hands. The first belonged to a scientist commenting on natural phenomena; the second hand drew notes of a philological or historical nature. Chapter 10 of Book 28 dealing with the obtainment of medicines from animals, shows the interest in this topic by one of the owners, who left plenty of annotations about this subject. At bb8r (Book 35) is a reference to the humanist Lorenzo Valla (1405-1457), concerning Pliny's arguments regarding the deceptive power of painting in relation to birds.

The editor of this incunable is Filippo Beroaldo the Elder, who was a teacher in humanities at the University of Bologna and an editor of classical texts. Beroaldo normally edited works for the Bolognese publisher Ugo Ruggeri.

BMC VII, 937; BSB-Ink P-604; Goff P 793; Hain 13094*; HC 13094; ISTC ip00793000; Oates 2573; Rush Hawkins 339.

CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBER PRIMVS.

CAIVS PLYNIVS SECVNDVS NOVOCOMENSIS. T. VESPASIANO SVO SALVTEM.

PRAEFATIO.

IBROS NATVRALIS HISTORIAE NO-
uitum camoenis quiritum tuorum opus natum apud
me proxima foetura licentior epistola narrare con-
stitui tibi iucundissime imperator. Sit. n. haec tui
praefatio verissima dum maximo cōsuecit in patre
Nancq; tu solebas meas eē aliquid putare nugae.
Vt obicere moliar Catullū conterraneum meū.
Agnoscis & hoc castrēse uerbum. Ille. n. (ut scis)
pmutatis prioribus syllabis duriculū se fecit.
q; uolebat existimari a ternaculis tuis & famulis.
Simul ut hac mea petulantia fiat quod proxime nō
fieri questus es in alia procaci epistola nostra ut in
quædā acta exeam. Sciantq; oēs q; ex æquo ter-
cum uiuat imperium Triumphale & cēsorium ius
exeatq; cōsul ac tribunitiæ potestatis princeps. Et
qd his nobiliss fecisti: dum illud patri pariter & eqstri ordini praestas praefectus praetorii eius
omniaq; haec reipu. Et nobis quidē qualis in castrēsi contubernio? Nec quicq; mutauit in te
fortunæ amplitudo in iis: nisi ut pdesse tantundē posses: ut uelles. Itaq; cum cæteris in uenera-
tione tui pateant omnia illa: nobis ad colendum te familiaris audacia sola superest. Hanc igit
tibi imputabilis & in nostra culpa tibi ignosces. Perficiui faciē: nec tñ pfecti. Quando alia uia oc-
curris ingens. Et longius ēt submoues ingenii fascibus. Fulgurat in nullo unq; uerius dicta uis
eloquentiæ tribunitiæ potestatis facundia. Quando tu ore patris laudes tonas? Quanto fra-
tris amas? Quantus in poetica es? O magna fecunditas animi. Quemadmodum quoq; fratrem
imitareris excogitasti. Sed haec q; posset intrepidus aestimare? Iubiturus ingenii tui iudicium
praesertim laesitum? Neq; n. similis ē conditio publicantium: & nominatim tibi dicantium.
Tum possem dicere: qd ista legis imperator? Humili pulgo scripta sunt: agricolarū opificū tur-
bae: deniq; studioꝝ ociosis. Quid te iudicē facis. Cum hanc operā condicere: nō eras in hoc al-
bo. Maiorē te sciebam q; ut descensurum huc putare. Præterea ē quædam publica ēt eruditō-
rum reiectio. Vti illa & M. Tullius extra omnē ingenii aleam politus. Et quod miremur per
aduocatū defendit? Haec doctissimum omnium Persium legere nolo. Lelium Decimū uolo
Quod si hoc Lucillius q primus cōdidit stili natum dicendum sibi putauit. Si Cicero mutuādum
praesertim cum de repu. scriberet: quāto nos causatius ab aliquo iudice defendimur? Sed haec
ego mihi nunc patrociniā ademi nūciationē. Quamplurimum refert fortia: aliquis iudicē an-
eligit. Multumq; apparatus interest apud inuitatū hospite & oblatum. Cum apud Catonē il-
lum ambitus hostē: & repulsi tanq; honoribus ineptis gaudentes: flagrantibus comitibus pecu-
nias deponerent candidati: hoc se facere p innocentia: qd in rebus humanis summum esset pfi-
tebant. Inde illa nobilis M. Ciceronis suspiratio. O te felicem. M. Porcia quo rem improba
petere nemo audeat. Cū tribunos appellaret. L. Scipio Asiaticus inter quos erat Gracchus hoc
attestabat: uel infimo iudice se pbari posse. Adeo summum quisq; causae suae iudicē facit quē-
cunq; eligit. Vnde puocatio appellat. Te quidē in excellissimō humani generis fastigio posu-
tum summa eloquentia summa eruditione praeditum religiose adiri ēt a salutatibus scio. Et ideo
impressa praeter cæteras subit cura: ut quae tibi dicant condigna sint. Vex & diis lacte rustici
multaq; gentes supplicat: & mola tñ falsa litant: q non habent thura. Nec ulli fuit uitio deos
colere quoquomodo posset. Meae qdem temeritatē accessit hoc quoq; q leuioris operae hos
tibi dedicauit libellos. Nam nec ingenii sunt capaces: qd aliquin nobis perq; mediocre erat.
Nec admittunt excessus aut orationes: sermones ut aut casus mirabiles: uel euentus uarios nō
alia iucunda dictu ac legentibus blanda. Sterili materia res natura: hoc est uita narrat. Et haec
sordidissima sui parte: ut plurimae res aut rusticis uocabulis: aut externis: immo barbaris cum
honoris praefatione ponendis. Præterea iter ē non trita auctoribus uia: nec qua pegrinari ani-
mus expetat. Nemo apud nos quidē qui attentauerit. Nemo apud graecos q unus omnia ea tra-
stauerit inuenitur. Magna pars studioꝝ amoenitates quaerimus. Quae uero tractata ab aliis di-
cunt immensae subtilitatis obscuris res tenebris praemunē. Iam omnia attingenda quae graeci
cieyclopædias uocant: & tamen ignota aut incerta ingenii facta. Alia uero ita multis pditas
ut in fastidiū sint adducta. Res ardua: uetustis nouitatē dare: nouis auctoritatem: obsoletis ni-

non sicut boni quo pacto sitas quom ab expeditio
solomon rediret semper patetisponi ang fuit
xii se exat. Triumphauit cu poul magi
rom gossit: eadem colliga et in tabulata
tufate et in septem consulatus fuit.

Festina tempus quo pecudum que
res parere consueuerunt.

Conterraneum castrēse uerbu apper
li q in castris uisitatū quam co
per q raro uerum sopro res uerit

exant est in alio textu alioq libro
in acta enter est actonū pulcherrimū
auctoritatē aduersi.

P. affectus ptoxy cum ap imp. obtinuit
locū quē tribunus celestis ap uerget
magr equitū ap dictatore.

Domitiani intelligit quom potestā pā
dictū fuisse scribit Suetō

Conditor. denūciatio
In tabula alba mēsa iudici et coacta
proferunt alioq magratū se debent
quo ab omnis plogi possit

Candidati duodecim milia dragmarū
uñ contulerunt sponsonē facta in qui
largitionē fuisse fieri depheuat ac
sentū amittunt. Arbutū catonē
eliquunt.

De scipioni asiaticū quo pacto in treuū
prouenit et a semp. geandis in mē
carcerē prohibitus ob pceden libe car
Antiochū qui qstū mali diuina fu
damnat. Vnde ualeriu

Præterea est pōe et
longe uocato ac alio
cuius opis inuocatio



16th century

11. EMSER, Hieronymus (tr et ed.). *Das new Testament durch hochgelerten Hieronymum Emser seligen verteutschet.*

Freiburg, Stephann Graff, 1551.

£ 26,000

8vo. Gothic text, glosses in Italic. Title-page, ff. 16, 399 (=407), 7; lacking initial blank. Woodcut vignette on title-page and before acknowledgements showing Christ at the Column with the Instruments of the Passion; and the editor Emser kneeling before him, with his coat of arms at his feet. Between Jesus and the theologian, a cartouche with a motto combining two verses from the Book of Psalms (n. 118 and 26): “iniquos odio habui, lege[m] aut[em] tua[m] dilexi. Odi[vi] eccla[siam] malignantium, etcu[m] impiis no[n] sedebo”. Several charming woodcuts by Anton Woensam of Worms: four portraits of the evangelists and others for the epistles. Decorated initials in 3 sizes, the largest ones particularly beautiful. Capital spaces with guide-letters, many printed manicae and side-notes. Printer’s mark on colophon; without the final blanks, a few marginal repairs in first quire, some waterstains at beginning and light spotting at end. Bound in contemporary blind-stamped pigskin over bevelled wooden boards, later metal clasps, remains of leather tabs. Upper joint split at head, tail of spine slightly defective and some light stains. An excellent and clean copy of this scarce edition.

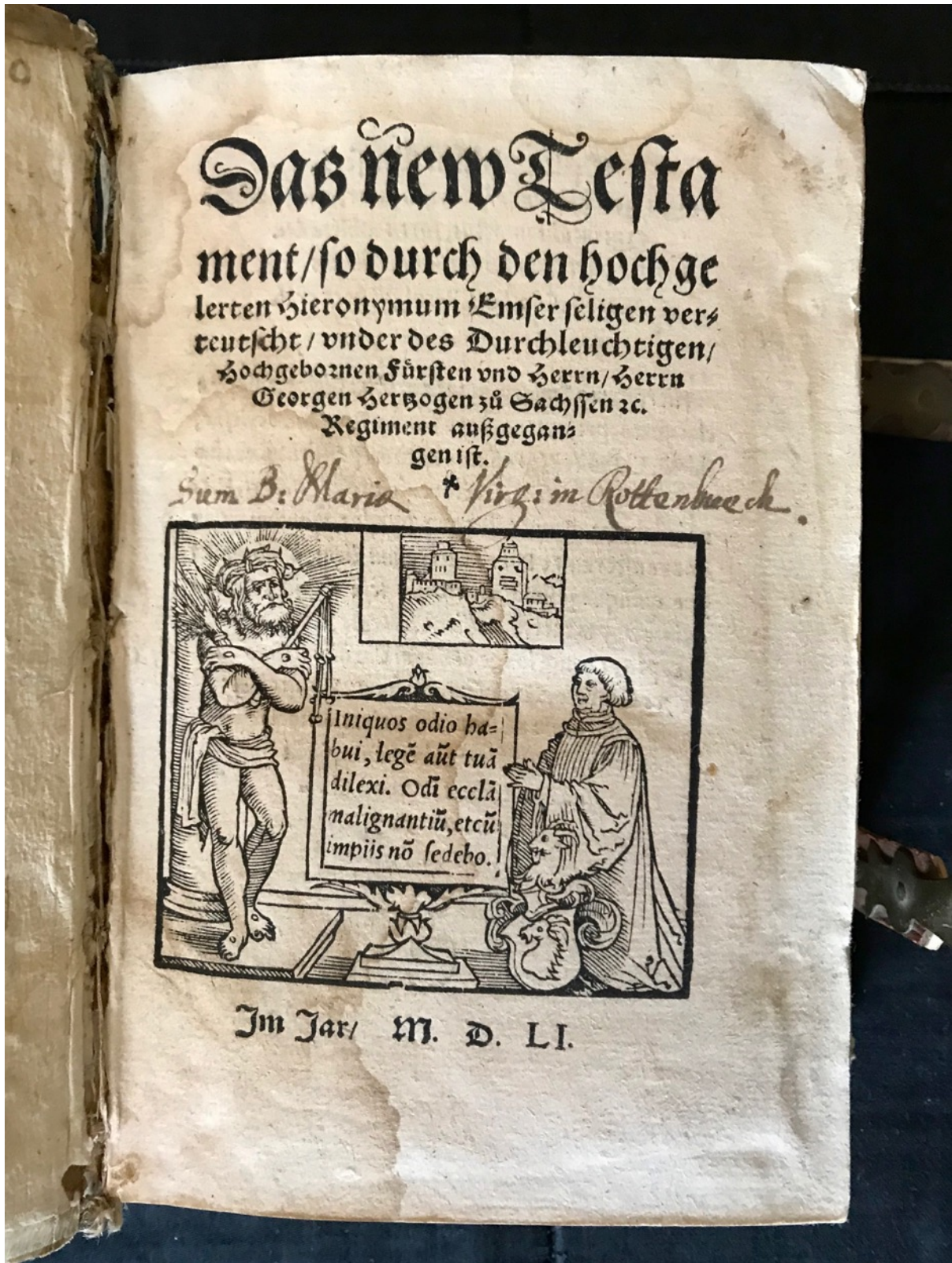
Born of a prominent Ulm family, Hieronymus Emser (1478-1527) was the most ardent literary opponent of Luther’s “pestilential heresy”, as Protestantism is defined in the introduction to this volume. The controversy between Emser and Luther exploded in 1519, after Luther’s dramatic defense of the reformed ideas at the theological debate that took place in Leipzig the same year. With unprecedented acrimony, the two theologians attacked each other for many years in public as well as in print. On many occasions, Luther referred to Emser as the ‘Leipzig Goat’ (from Emser’s coat of arm, pretentiously exhibited in all his publications, including this one); to which his opponent replied by addressing Luther as the ‘Wittenberg Bull’. In order to counter the fast-spreading success of Luther’s vernacular Bible, the Catholic Duke of Saxony, George ‘The Bearded’, encouraged the theologian Emser to undertake this translation of the New Testament into German. Emser compared Luther’s ‘September Testament’ (1522), which was his first translation of the Gospels from Greek, with the Reformer’s 1527 translation of the whole Bible in order to prove his inconsistencies. The present book is a rare edition of Emser’s work, which was first published in 1527.

The beautiful woodcuts contained in this book are the work of Anton Woensam, a painter and graphic artist from Worms specialising in Biblical scenes. Forty-five paintings and over 500 woodcuts are attributed to him. However, his most notable achievement is an enlarged view of the city of Köln from the River Rhine, where he showed his remarkable skills. Woensam’s woodcuts depict the four Evangelists (cf. Merlo 1016, 338-341) the suffering Saviour, worshipped by the priest Emser (cf. Merlo 1014, 330), and the authors of the Apostolic Letters.

The decoration of the binding equally displays remarkable tooling. The central panel of front and rear covers is divided in four smaller compartments by double-fillet rulings, whereas the outer borders are beautifully decorated with medallions featuring four different profiles of

Roman emperors. Contemporary tabs divide the textblock in smaller sections for an easy consultation. This copy has been held at the Library of the Church of the Birth of Mary of Rottenbuch (Bavaria), as inscribed on the title-page; and it was later purchased by Otto Schäfer for his library in Schweinfurt.

VD 16 B 4446. Very rare. Not in Darlow & Moule or Adams. ABPC/RBH list just one copy in auction records





12. HENRY VIII, *Copia originalis littere ad Leonem X de pace et federe per eum et Francorum regem.*

[Rome: Marcello Silber, after 12th August 1514].

£ 15,000

Quarto, 4 unnumbered leaves, including final blank. C19th green morocco gilt, inner dentelles. Ex libris R.B.. A fine copy.

*A political letter from Henry VIII to Pope Leo X of Rome, written by the King when he was only 23 years of age; it is a rare piece of printed diplomatic correspondence from the last decades of England as a Catholic monarchy. It seems to be the third of the Henry's letters to be printed. This type of Rome publication concerning the King of England would become unknown after the Reformation. The letter concerns the peace concluded 7 August 1514 between Henry VIII and Louis XII, which included a marriage between Mary Tudor, sister of the King of England, and Louis XII. Mary became King Louis's third wife. The negotiations followed the English invasion of France in 1513, during which the king had personally taken part in sieges against Therouanne and Tournai and at the battle of Guinegate. One purpose of a French alliance, for Henry, was to counter the power of his father-in-law, the king of Aragon, with whom there were political frictions (about the peace treaty the King writes: 'I have not mentioned a single thing to the truly most serene King of Aragon because he greatly enjoys dealing with his affairs by himself' *). The marriage took place on 9 October 1514, but peace with France ended in 1515 with the death of Louis XII and the accession of Francis I.*

A very rare publication, particularly in the trade: this is the only copy recorded at auction since 1975. Institutional holdings of this book are few: we have located two copies on the continent (Bibliothèque Nationale and Venice Marciana) and three in Britain (two in the British Library and one in the Bodleian Library at Oxford). OCLC WorldCat notes three in the U.S. (Yale, Harvard and New York Public Library).

BM/STC Italian 233. Tinto 181. Shaaber H156. Not in Adams.

282
Copia originalis littere Serenissimi Regis Anglie ad Sanctissimum dominum nostrum dominum Leonem Papam. X. misse: de pace ac federe per eum et Christianissimum Francorum Regem noviter inita.

282
Beatissime Pater: Post multas variasque disceptationes atque altercationes inter Serenissimi Francorum Regis Oratores apud nos et nostros Consiliarios ultro citroque habitas/divino tandem munere / & Sanctitate uestra duce atque auctore arma per nos pro ista sancta Sede sumpta deposuimus / & terra marique pacem ac fedus cum eodem Francorum Rege equis & honorificis / tam uestre Sanctitati / quam nobis conditionibus iniuimus. Nam uestram ante omnes Sanctitatem / istamque sanctam Sedem / ac universam eius ditionem / & nominatim Bononiam in hac pace & federe comprehendimus. Complexi etiam sumus sacrum Imperium / & Illustrissimum dominum Principem Castellae / atque illis Annis hinc ad tres menses inchoandum dedimus ad animi sui sententiam declarandum / utrum in hac pace & federe esse uelint / nec ne. At uestre Sanctitati diem nullam praescripsimus. Nullum praeterea non studium & operam adhibuimus / nec quicquam obmisimus / ut Ducem quoque Mediolani eadem pace ac federe complecteremur. Verum id obtinere nulla ratione potuimus. De Serenissimo uero Rege Aragonum / quoniam is res suas ex se ipso agere magis

18th century

13. ZOCCHI, Giuseppe. *Vedute delle Ville, e d'altri Luoghi della Toscana*

Florence: Giuseppe Bouchard, 1757.

£ 20,000

Third edition (second Bouchard). Oblong folio (41 x 60 cm; engraved sheet: 39.5 x 58 cm). Engraved pictorial title with allegorical scene and 50 numbered plates. Title repaired to verso but also at foot of recto just encroaching on plate-mark; slight traces of damp; some staining on t-page otherwise generally clean pages; light brown stain vertically across centre of all plates. Ex-libris and stamp of Rugby School on first flyleaf; documents and correspondence related to former owners included. Modern half calf over marbled boards; very slight wear. A fine, clean and crisp copy.

Magnificent work on the villas and country houses of Tuscany. The work was first published in 1744 and Bouchard's first edition in 1754 with this edition appearing three years later. The engravings are by a range of different artists: Benedetti, Berardi, Carboni, Corsi, Duflos, Filosi, Franceschini, Giampiccoli, Marieschi, Mogalli, Monaco, Morghen, Muller, Parr, Piranesi, Seuter and Wagner, all after Zocchi.

Giuseppe Zocchi (c. 1711–1767) was an Italian painter and printmaker active in Florence and best known for his vedute of the city. The villas depicted include Villa di Poggio Imperiale, Villa di Monte Gufoni, Villa La Cecina and the Careggi Villa. Some of thre plates also show the gardens and surrounding Tuscan countryside, including views of the Arno for example.

Millard, Italian Books, 169; Berlin Katalog 2701; R.M. Mason, Giuseppe Zocchi, Firenze 1981. Hind, Piranesi 75.





J. J. Tocchi del.

Villa della Luna delli S. Mar. Guadagni

D. Bruschi sculp. J. C. Vignati sculp.

42.



La Real Villa detta il Poggio Imperiale

J. C. Vignati sculp.

1.

14. BLOCH, Marcus Elieser. *Ichtyologie, ou Histoire Naturelle, Generale et Particuliere des Poissons. Avec des figures enluminees, dessinees d'apres nature* [Parts I-VI]

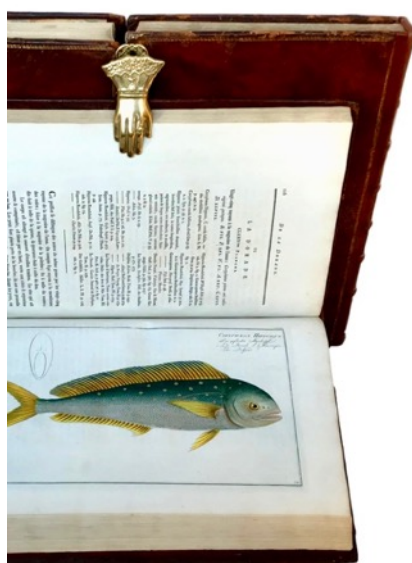
Berlin, Chez l'auteur, & Chez Francois de la Garde, Libraire, 1785-1788.

£ 39,000

FIRST FRENCH EDITION. Folio (leaves ca. 46 x 28 cm; binding ca. 47.5 x 29.5 cm). Parts 1-6 bound in 3 volumes, half-title and title to each part, with elaborately engraved vignette illustrating fishing scenes for each title by D. Berger after F.C.W. Rosenberg. Complete, with 216 fine hand-coloured engraved plates, occasionally heightened with gold, silver and bronze pigments to reproduce the shiny reflective scales of fish. In clean condition, crisp and with good margins. Bound in contemporary full Russia with Greek key gilt border decoration to outer edges; skilfully re-backed, gilt decorated spines. Marbled end-papers. An excellent copy.

Marcus Elieser Bloch (1723-1799) was a German doctor and naturalist. This is a remarkable copy of the first six parts of his masterpiece on ichthyology (the science of fishes), which Brunet defined "the most beautiful that we have about that part of natural history". First published in German in a quarto edition, this much larger and finer second edition of Bloch's work was translated into French by J.-C. Laveaux. Nissen described it as "the finest illustrated work on fishes ever produced. The plates, by a variety of artists and engravers, are outstandingly coloured, and are heightened with gold, silver, and bronze to produce the metallic sheen of fish scales." The engravings were based on drawings from the author's own collection, which included around 1,500 items. His was among the most extensive collections of illustrations devoted to fishes in private hands at the time. The second 6 parts (7-12) of this monumental set in 12 parts containing a total of 432 plates were finished in 1797. This work can be considered complete because of the mention of the "sixth and last part" on the title-page of the sixth part, which was published in 1788. This is an outstandingly beautiful copy of a classic study of taxonomy.

Brunet, I, 974; Nissen ZBI 416; Wood, p. 244; Dance, p. 56.



Doeri,
Arabic.

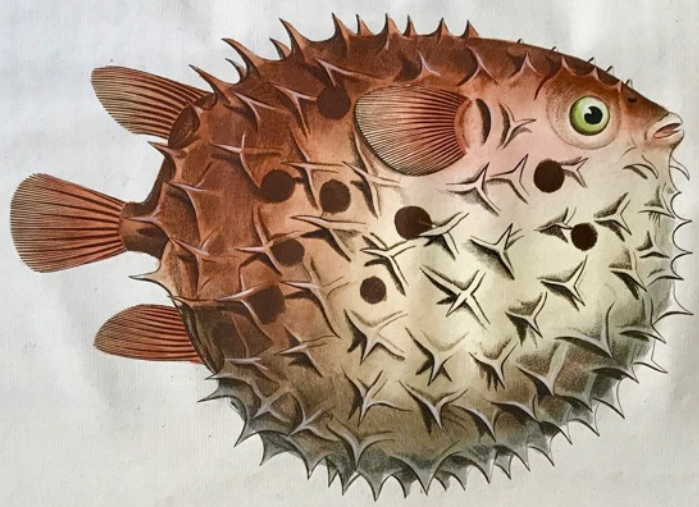
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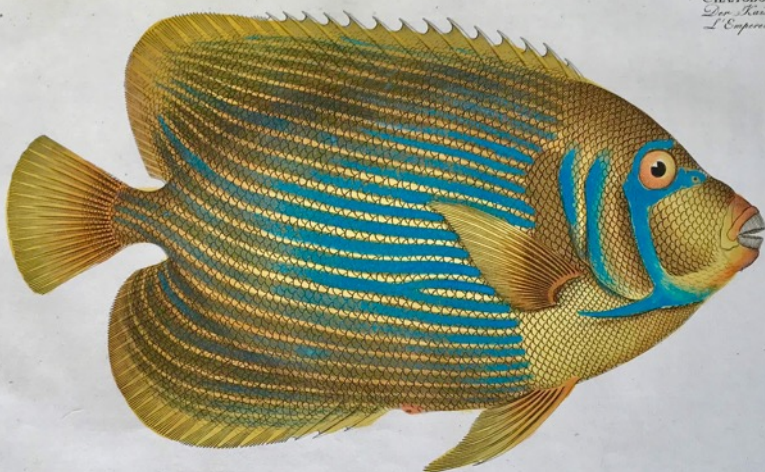
23. 24
147. § 9. 10.
6. p. 20 n. 13. 14
tab. 33. fig. 10.

III.

Diodon orbicularis
Die Stachelkugel.
L'Orbe-hirifaux.
The prickly Ballfish.



CHATODON IMPERATOR
Der Kaiserfisch.
L'Empereur du Japon.



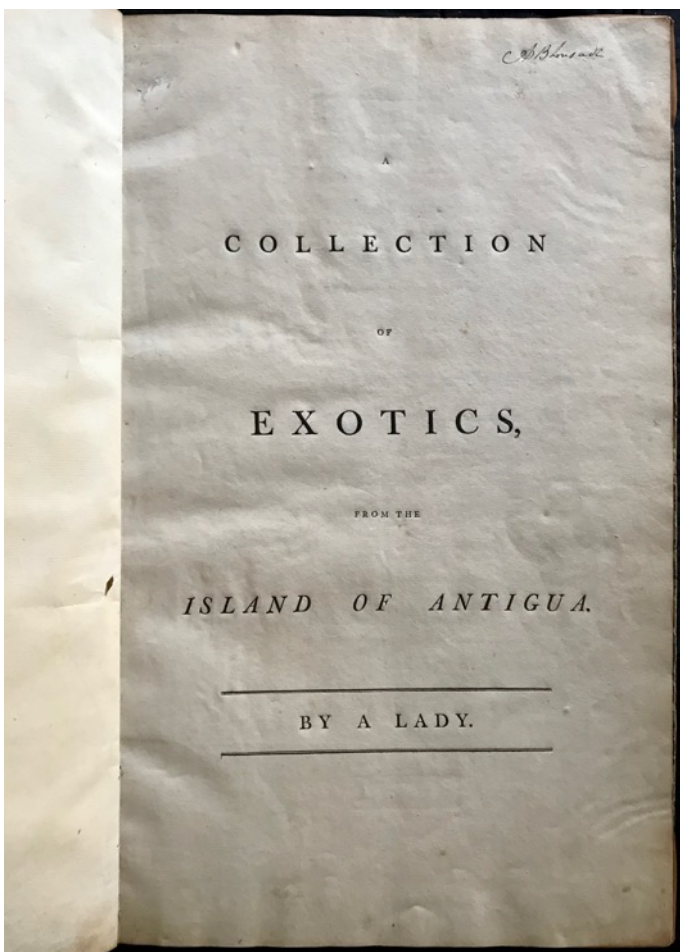
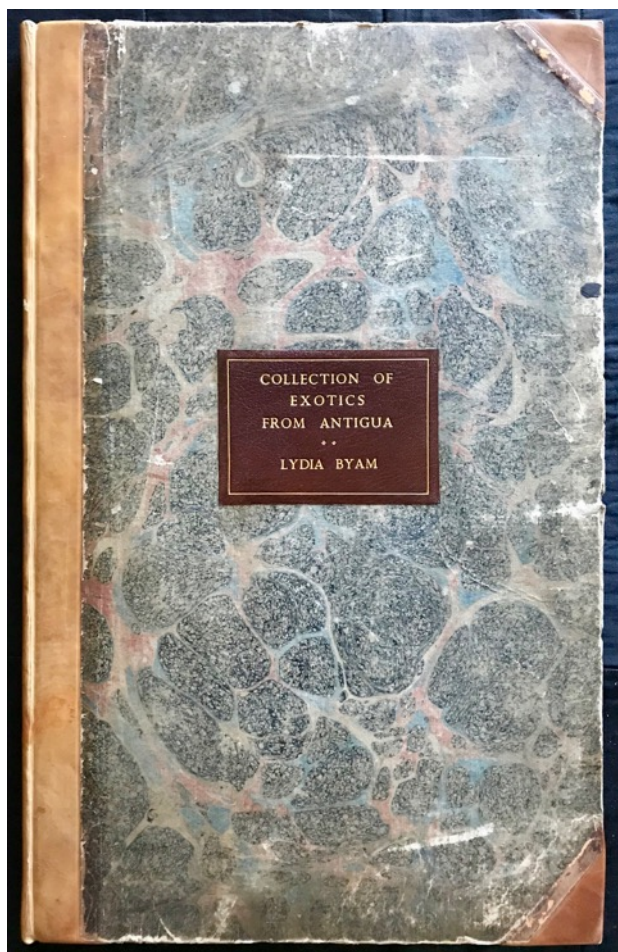
15. [BYAM, Lydia]. *A Collection of Exotics, from the Island of Antigua. By a Lady.*

London, 1797.

£ 18,000

FIRST EDITION. Large folio. 5 unnumbered leaves comprising title and dedication, plus 12 fine hand-coloured botanical unsigned aquatint plates, title slightly soiled. Modern half-calf and contemporary marbled boards. The Robert de Belder copy (Sotheby's, London, 1987). A fine copy.

Very rare botanical book from the library of Robert de Belder, creator of one of the greatest collections of botanical books in the world and founder of the Arboretum Kalmthout in Belgium. Lydia Byam was the elder sister of the Governor of Antigua, William Gunthorpe. This work was printed again in 1798 and 1799. The scarcity of complete copies in this good condition of this work could be seen in that – of the two copies in the Natural History Museum – one lacks 7 out of 12 plates; while the other has trimmed margins and a broken binding (our copy is well-margined). There are no other known institutional holdings in Britain, and we know of only one copy of the second edition (at the Wellcome Library). OCLC WorldCat lists three locations only of the present printing in the US (National Tropical Botanical Garden, Hamilton College Library, New York Public Library). No further copies RLG. Hunt 749: "One of the rarest of American floras; not listed by Pritzel, Jackson, Dunthorne, Nissen or Great Flower Books...The charming delicately engraved plates are an example of good representations of American flora which in some instances antedate the earliest colour plates of these subjects listed by Pritzel and Stapf".





19th century

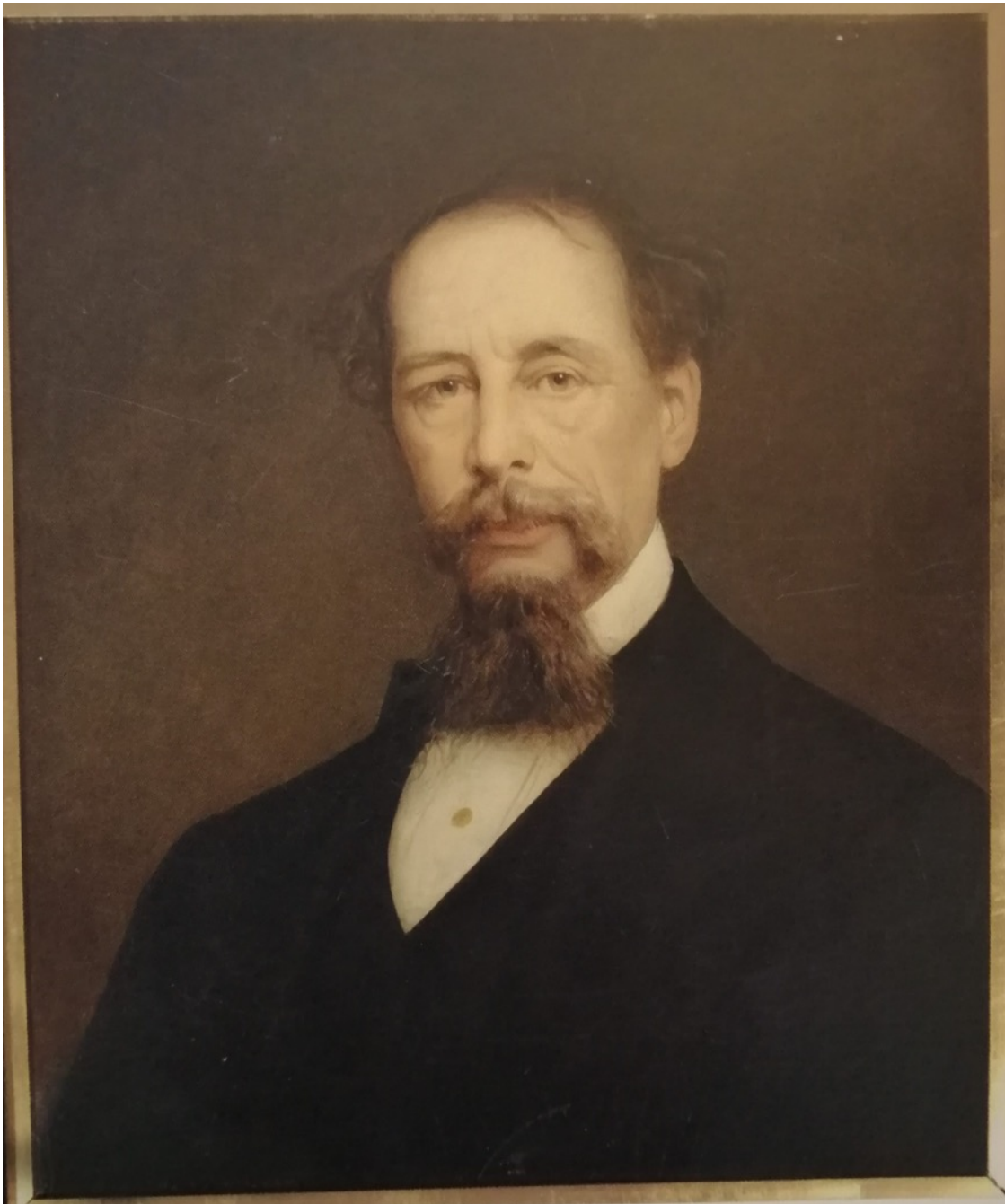
16. [After WATKINS, John], *Portrait of Charles Dickens*.

London (?), c. 1861

£ 40,000

Oil on canvas, 48.5 x 59 cm. A fine contemporary portrait of Charles Dickens from a photograph by John Watkins, which was taken in 1861. Although the attribution of this painting is unknown, the high quality of the painting, together with the accuracy of details such as the colour of the novelist's eyes, points to a distinguished artist of the time.

This portrait of Dickens was exhibited in 2012 at the Bodleian Library for the bicentenary of Dickens' birth. A photograph of this painting is in the National Portrait Gallery in London. See: G. Kitton, Charles Dickens and His Illustrators (1888). Id., Charles Dickens by Pen and Pencil (1890).



17. [INSTITUTION ROYALE des JEUNES AVEUGLES], *Notice Historique sur l'Institution Royale des Jeunes Aveugles*.

Paris, Institution Royale (i.e., Nationale) des Jeunes Aveugles, 1817

£ 15,000

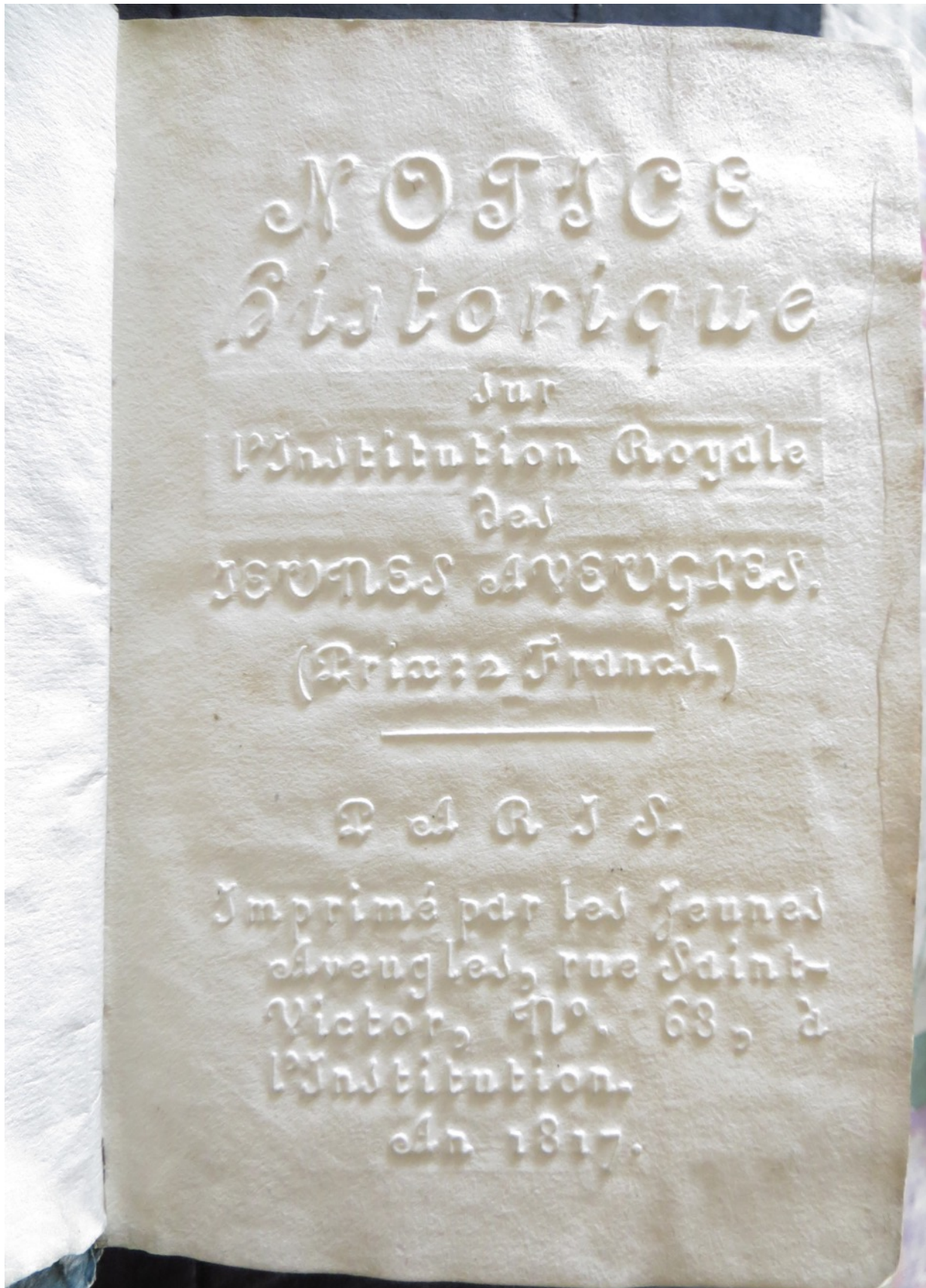
FIRST EDITION. 8.vo. 32 pages, including title-page. Printed with embossed Italianate type on thick paper doubled by glueing two leaves together. Handwritten note '4172' on p. 5. A clean copy with only some browning to the last page and some (inevitable) soiling due to thumb marks. Original hardback covers with blue marbled paper over boards. Label to foot of spine with shelf number inscribed therein. Some wear at top front right corner and to lower edge, but overall in excellent conditions.

The Royal Institute of Blind Youth of Paris was the first institute in the world to be specifically founded with the intention of providing the blind with equal access to education and a real possibility of developing their working skills. It was founded in 1785 by Valentin Haüy (1745 – 1822), a court interpreter and linguist. After witnessing the humiliation of a group of blind people by the crowd during a city festival, he was determined to give them an opportunity to improve their lives. He then met the young beggar François Lesueur, who became his first student. In order to teach Lesueur to read and write, Haüy invented the system of embossed letters, which was used in this copy. This system was based on the idea of substituting sight with touch through the creation of a special font and printing technique, which would enable him to print on both sides of the page, whilst keeping the necessary relief for tactile recognition. The results of his techniques were so brilliant that he received the official endorsement of the Royal family and the financial support of the Philanthropic Society to open the Institute. Besides teaching them to read and write, the Institute aimed to offer its students training on manual works such as spinning and letterpress. A special place was occupied by the teaching of music, in which many of the former students later excelled.

The present publication explains in details the pedagogical aim of the Institute and the different classes that the students were required to take. This exemplar might have been used in one of the public demonstrations that the Institute routinely organised to promote its activity. After the Revolution, the Institute returned to be a royal institution and was therefore housed into the former seminar of Saint-Firmin. Haüy, who was politically involved in the Revolution and had to flee because of his status of 'terrorist', returned to Paris in the same year this book was published. Only two years later, in 1819, a young boy who lost his sight for an accident at the age of four started to attend Haüy's school. He was Louis Braille (1809 – 1852), the inventor of the Braille alphabet, a much easier reading system in continuous use until today.

This 'Notice Historique' is the earliest publication of this kind to survive and is the first book to be printed especially for the use of the blind. There are only six copies of this first issue in public libraries worldwide and no other known copy is currently available on the private market. This copy pre-dates an 1819 edition of this same work – with the indication of the infamous Director Sebastien Guillé as the author of the text on the title-page -, which has been sold at auction in 2006 as a first edition.

BLL01002773918; Bibliothèque Diderot de Lyon 1R 139264; OCLC 8451757; Weygand, Z., *Vivre sans voir, les aveugles dans la société française du Moyen-Age au siècle de Louis Braille*, Paris, 2003.



18. AUDUBON, John James; HAVELL, Robert (engr.) *White-Crowned Pigeon, Columba Leucocephala* (Plate CLXXVII).

London: 1833

£ 14,000

106 x 83 cm. Hand coloured aquatint from the original Double Elephant Folio Edition of *Birds of America*. Engraved, printed and coloured by R. Havell, London, 1833.



19. TOMASHKEVICH, I.R.; AXELRODE, M.B. *"The Great Way": Views of Siberia and the Siberian Railway*.

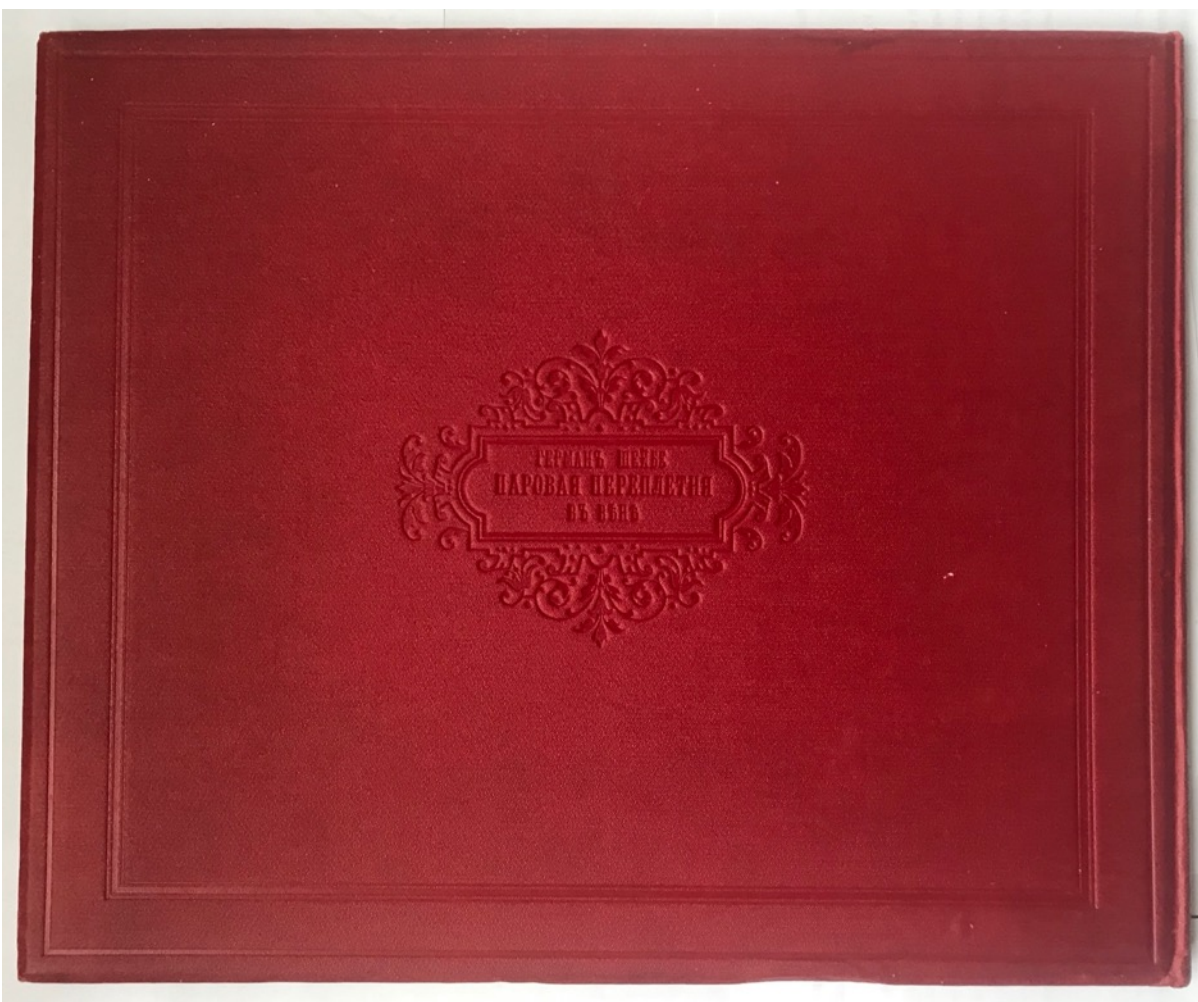
Krasnoyarsk: I.R. Tomashkevich and M.B. Axelrode and Co., 1899

£ 5,000

Photo album (30x36cm), pp. (iv), 124 [= ill.]. Cyrillic type. Translation of subtitle: "Issue No. 1: From the river Ob to the river Yenisei and Tomsk branch. 124 views of the most important railroads, buildings, cities, villages, views of foreigners and scenic areas adjacent to the line. etc., with a description of them, compiled by V. A.; photos by Tomashkevich". In a crimson buckram binding, beautifully illustrated on front cover in colours, with gilt title. Embossed gilt lettering to spine. Double blind panels and central tooling on rear cover. Only some very light spotting on initial three leaves. A perfect copy.

125 years ago, in 1891, works for the Trans-Siberian Railway began. Today, this legendary train line is still considered one of the greatest infrastructure projects in the history of mankind. A railway across Eurasia not only made the East closer but also contributed to the foundation of many cities, without which it is impossible to imagine Russia. It only took about 25 years to complete the railway.

Created in Krasnoyarsk by I. R. Tomashkevich and M. B. Axelrode, this photo album was meant to proudly advertise and promote this difficult engineering enterprise. This reportage fostered the new policies of the ruling class aiming to unify Russia culturally, as pointed out by the scholar Mikhaylova Natalia in "Confectionery trade cards from the series 'The views of Siberia and the Siberian railway' as part of mass visual culture of the late 19 early 20 century Russia" in ART&CULT, No. 18, 2-2015: "This method of memorialization of a large state-sponsored construction project had foreign analogues: in the late 1860s an album "Great West Illustrated" devoted to the construction of the Pacific railroad was published in the United States. However, the significance of the Tomashkevich-Axelrode album for its time was far more profound than just publishing the documents on Trans-Siberian Railway. It played an important role in promoting this ambitious construction project, both in Russia and abroad. The album was presented at the Exposition Universelle of 1900 in Paris and, along with the famous panoramas of P. Piasecky, was meant to shape a visual image of a new large-scale Russian undertaking in European audience. [...] A world's fair in Paris was widely covered in the press of the period, and the Russian public was well informed about the exhibits presented in the Russian pavilion that were dedicated to the construction of the Trans-Siberian Railway. It is likely that the album by Tomashkevich-Axelrode had a high cultural status".



Conditions of Sale

Books can be returned for any reason within two weeks. All prices are net and do not include postage and packing. Invoices will be rendered in GBP. Title does not pass to the purchaser until the invoice is paid in full. Major credit cards accepted.



