

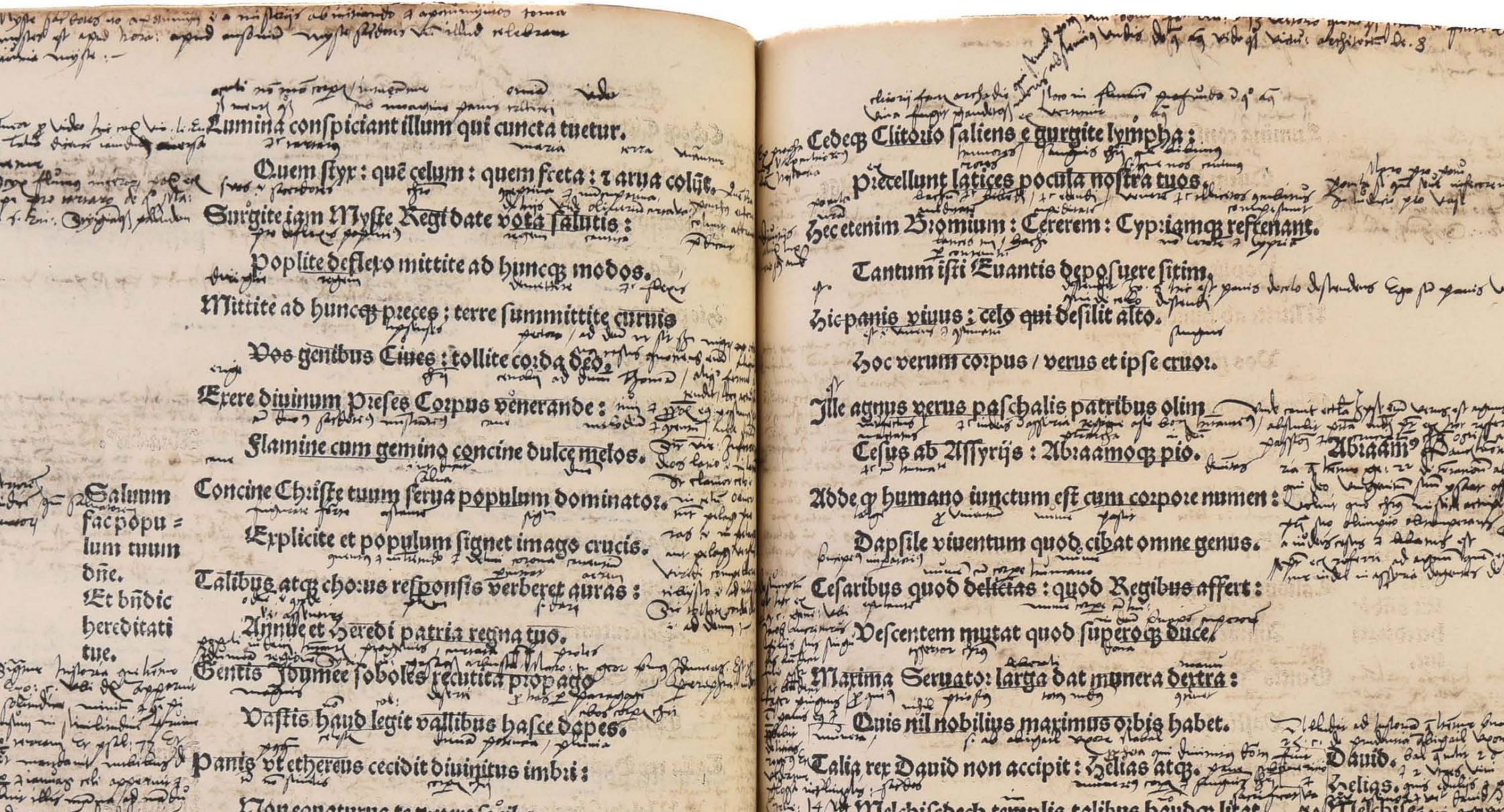
POETRY | 1506-1621

A Short List

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FIRST EDITION, BY THE FATHER OF CROATIAN LITERATURE

1. MARULUS (Marcus)

De institutione beneviviendi per exempla sanctorum.

(Venice, Francesco Consorti & Bernardino de Vitali, 10 February 1506).

Decorative woodcut initials.

8vo (162 x 115mm). [340]ff. Contemporary limp vellum with wide overlapping fore-edges which meet in the middle, sewn on three bands partially exposed, labelled in ink on spine, remains of four ties (tears at head and foot of spine, a little soiled).

£5,500

Rare first edition, located in only a handful of libraries outside Italy, of this hugely influential and much translated work by the “Father of Croatian Literature”.

The poet, Marko Marulic (Marcus Marulus Spalatensis, 1450-1524), was “the central figure of a humanist circle from Split and the most highly-praised Croatian personality of his time” (Milan Grba, British Library).

“*De institutione bene vivendi per exempla sanctorum* (‘Instructions on How to Lead a Virtuous Life Based on the Examples of the Saints’), is a collection of moral tales and anecdotes from the Old and New Testaments... During the 16th and 17th centuries it was printed in 15 known editions, giving proof of the popularity of this book” (Grba).

The work ends with the first appearance of the poem *Carmen de doctrina Domini nostri Iesu Christi pendentis in cruce* (‘Poem about the Teaching of Our Lord Jesus Christ Hanging on the Cross’) which remains Marulic’s most famous work of Latin Christian poetry. The poem is composed of 39 elegiac couplets. In the first half the Christian asks the crucified Christ of details of the Crucifixion and his incarnation, while the second half has Christ’s monologue on the pains of Hell and the Last Judgement. It was first published separately in Erfurt, 1514 by the Cistercian abbot and humanist

MARCVS

MARVLVS SPALATEN,
SIS DE INSTITVTIO,
NE BENEVIVENDI
PER EXEMPLA
SANCTO,
RVM.

Di. Gra. Michelangelo

Mar. Maruli opus de religioſe videndi institutione
per crepla ex veteri nouoq; teſtamēto collecta: ex aucto-
ribus quoq; Diuo Hieronymo p̄bitero. beato Grego.
Pont. mar. Eusebio ceſarienſe epo: Joāne Caſſiano be-
remita: nōnulliq; alijs qui vitas cōſcripſere ſanctor.

C Incipit Liber Primus.



Perere precius mihi viſum eſt
quedā que de diuinis homi-
nibus in hiſtorijs eccleſiaſti-
cis diſſuſus narrata ſunt car-
ptim collecta breuiter deſcri-
bere: vt ppoſitis euāgelicarū
virtutū id eſt ebriftiane pfecti-
onis creplis: me deſidia ad-
huc torpentē excitare: et alios
excitatos alacresq; ne laſſeſce-
rēt: magis animare: alios nō etiā reddere cautioreſ: ne tā
et ſi boni ſanctiq; ſint: facile de ſe popularib⁹ auris credāt
Quā. n. piculoſa ſit humilib⁹ Chriſti ſuis mortaliū lau-
dario tūc plane intelligente: cū relatū legerint: nō aliā ob-
cāz quodā reliq; monaſteria: vaſtaſq; penetrāſſe ſolitu-
dines: ānoſq; plurimos feris tm̄ puiaſ habitāſſe terras.
Tu igit cuius nutu cuncta regunt: ſautoz mihi adūſ
Deus: Dictante inſpire: ſcribentem adiuues: ingeniuſ
verba: manū: calamū ita moderere: vt nuſquā ab eo qd
tibi placitū fuerit: declinaſſe me argui poſſim. Tuq; fili
Dei Deus Chriſte mentē: animūq; eoz qui hec legent:
gratia tua ſic penitus confirmes: vt iſtoſ ſectatozeſ tuos
emulari cupiāt pariter et poſſint: atq; ad tui ſolius cultū
inſtāmati iſdem tādē veſtigijs ad te perueniant: quibus
illi peruenere. Sed qm̄ iſs qui te ſequi volūt: dimittenda
eſſe primum omnia precepſi: ab illis poriffimū qui in-

Henricus Urbanus and was much reprinted and translated into seven languages (Spanish, French, Italian, Czech, English, Croatian and Slovene). It was translated into English by Philip Howard (St Philip Howard), 13th earl of Arundel (1557-95) and serves as an introduction to his translation of *An Epistle in the person of Christ to the faithfull soule* by Johannes Justus Lansperger, which was secretly printed in England some time before 1595 (STC 14627). Pope John Paul II also quoted from the poem during a visit to Croatia in 1998.

Provenance: contemporary inscription on title-page 'Di fra Michel angelo' and a few early marginal notes.

Front fly-leaves and first quire coming loose, a few quires lightly browned, otherwise in good condition.

Censimento Edit 16 CNCE 24990. OCLC/USTC (US: Harvard, LoC, Princeton, St. Louis Mo, Yale; UK: Ushaw only).

M. Grba, 'Marko Marulic and the British Library' *Colloquia Maruliana* 20 (2011), pp. 197-226.

Gorana Stepanc 'Carmen de doctrina Domini nostri Iesu Christi pendentis in cruce in Baroque Translations into Croatian' *Colloquia Maruliana* 20 (2011), pp. 265-297. (249963)



Joannis Tuberini Erythropolitani

ni artium: et philosophiae doctoris Carmen ad gravem: sanctumque senatum Lipsensem: de orgijs corporis Christi publici assertoris. deque supplicationibus et (ut aiunt) processionibus: que oppido Lipsico talium sacrorum luce peraguntur.



[Handwritten Latin text in a cursive script, likely a gloss or marginal note.]

COPIOUSLY ANNOTATED

2. TUBERINUS (Johannes)

Carmen ad gravem: sanctumque senatum Lipsensem: de orgijs corporis Christi publici assertoris. deque supplicationibus et (ut aiunt) processionibus: que oppido Lipsico talium sacrorum luce peraguntur.

Leipzig, Wolfgang Stöckel, 1512.

Magnificent title woodcut, repeatedly used by Stöckel as a printer's mark from 1507, depicting a 'Wild Man' holding the coat of arms of Leipzig in his left hand.

4to (215 x 155mm.) 8 leaves (8v blank). Modern boards, black morocco lettering-piece on upper cover.

£2,750

A heavily annotated copy of the first (and only?) edition of Tuberinus' poem, filled with interlinear glosses of individual words and longer marginal notes. Extremely rare: we can trace no copies in US libraries and only one copy in the UK at Cambridge.

A most interesting social document addressed to the civil government of Leipzig but encompassing all aspects of civic and religious involvement in the celebration of Corpus Christi, one of the major feasts of the Catholic church, in an important German city on the eve of the Reformation.

The 140 lines of the poem discuss the Last Supper celebrated by Christ and his twelve disciples with versification of the words of consecration. Music is invoked with various instruments, and the presence of young men with torches and white robes, as well as painted banners and baskets of lilies, roses, and violets. The various grades of Leipzig clergy and school officers, magistrates, doctors and masters of the university, judges and others are mentioned, along with their position in the procession. Also mentioned is the prince of Saxony (see below). The verses are very humanist in style and full of obscure references; in addition to the text

Ductet in sacris Lipsensibus illa secundas
 Partes: Stentorea carmina voce carat
 Liniger o rector impensum: ludi atq; magister
 Ludi mge
 Hunc tereti ferula tu moderare gregem
 Vestibus in niuis iuvenes succedite onusti
 Roboribus pictis: flammivomacq; face
 Ordine succedat longo inde caterva studentum:
 Qui trisdam Sophiam: Castalidesq; colunt
 Lipsica quos studijs Academia nutrit honestis:
 Virtute: ingenij multijugisq; bonis
 Passibus hos equis cleri sacer ordo sequatur
 Personet argutis carmina leta morbis
 Murice inardescat Cyro, subdet simul auro
 Multo sic palanis aureus atq; calix
 Ite superstitio Sali quos ludit inanis
 Ite procul valeant armaq; vestra sacra
 Tenarias colitis lacus sub imagine Martis
 Sanguinet: mentes proh tenet erro: iners
 Mamurum amittis: pede ter: pulsatis humumq;
 (Credite) stantia est: hanc dubiusq; furo:
 21ij

of the poem (written in elegiacs) there are a few printed marginal notes, some of one or two words, others much longer, which emphasise civic and religious involvement.

A number of such Christian school texts were printed in Leipzig, all small quartos, generally of a few leaves, the text set so that dictated glosses and commentary could be added easily. It is not exclusively found in Leipzig printing, but it is a remarkable feature of such from the end of the fifteenth century to about 1520.

Tuberinus, or rather Beuschel, is described as 'Erythropolitanus', i.e. from Rothenburg in Lower Saxony, through which flows the river Tubar. Beuschel matriculated at Leipzig in 1496/7, became Dean of the university in 1512-13, and seems to have died by early July 1522. He was the editor of a small number of humanist texts, including an edition of the Aeneid, and author of Latin verses, one set published in November 1518 celebrating the enthronement of Johann von Schleinitz (1470-1537) as Bishop of Meissen. Beuschel's *Musithias de caelitibus et sacris historiis in Musas novem digesta* of 1514 is a collection of over 43,000 verses, dedicated to Duke George of Saxony, and includes in book I (Clio Symphonia 18) a reprint of this text, but without the marginal printed material (ff. xxxix – xliiiv).

VD16 B2375; the Munich copy has the date at end 1512 in manuscript.

See *Deutscher Humanismus 1480-1520: Verfasserlexikon/ herausgegeben von Franz Josef Worstbrock I*, 183-190.

The only copies that we have been able to locate outside Germany are at Strasbourg and Cambridge. (247754)

A FASCINATING SAMMELBAND, WITH THE RARE POEM, THE ALEXANDREIS

3. GAUTIER DE CHATILLON (Phillipe)

Alexandri Magni regis Macedonum vita.

Strasbourg: Reinhard Beck, 1513.

Title within fine one-piece chiaroscuro border in red and black by Hans Wechtlin (c. 1480/85-1526), ornamental initials from several sets (last leaf with marginal and neat internal tear).

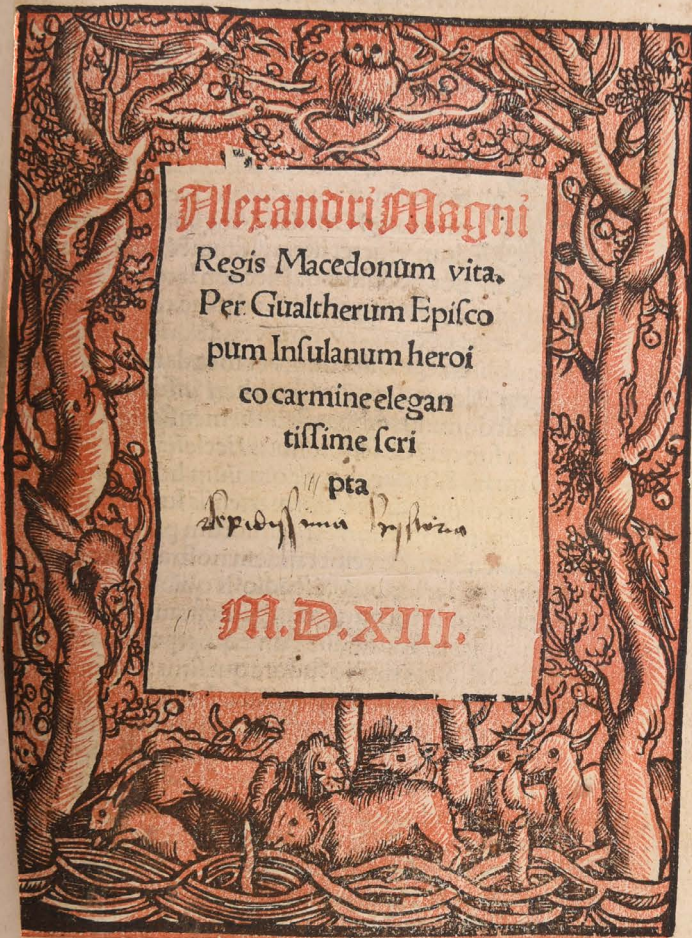
Alexandreis: [106]ff. [Bound fifth with 7 other rare works; for further details, please enquire]. 8 works in one volume, 4to (209 x 150mm). Contemporary German half pigskin over wooden boards, tooled in blind with various flower-head tools, spine lettered in ink, label at foot (lightly wormed, mostly affecting upper cover, clasp missing); modern cloth case.

£11,000

A fascinating early 16th-century collection of rare editions of largely literary and secular texts, including the 12th-century epic poem on Alexander the Great, the *Alexandreis* by Walter of Châtillon, illustrated with an early chiaroscuro title-border by Hans Wechtlin.

No doubt originally collected together and bound for a humanist scholar, who wrote 'Lepidissima hystoria' ['a most witty story/history'] on the title of the *Alexandreis*, in 1789 the sammelband was bought by the noted German antiquary and bibliophile Joseph von Lassberg. At this time he was completing his studies at Strasbourg and Freiburg before entering into the life-long service of the Fürstenberg family; he sold his library of over 12,000 books and manuscripts to the Court Library at Donaueschingen shortly before his death.

The first edition of the *Alexandreis* (Rouen c. 1487-90, ISTC ig00048300) is extremely rare and known in only eight copies; this second edition is also very rare with VD16 recording only eight copies while OCLC records only four copies in US libraries. Walter of Châtillon's work drew principally on the biography of Curtius Rufus and influenced subsequent Alexander romances of Ulrich von Eschenbach and Rudolf von Ems, it was also referenced by Chaucer in the *Wife of Bath*. 'One of the high achievements of twelfth-century literature.





... In artistry and intelligence it loses nothing by comparison to the first flowerings of European vernacular literature' (Townsend, *The Alexandreis*, 1996). "The triumph of rhythmic verse must not be interpreted as an eclipse of traditional poetry. The latter on the contrary, was more abundant than ever and became more varied. A master of the rhythmic strophe such as Walter of Chatillon was equally as good as versifier of the hexameters of the *Alexandreis* for which the romantic history of Quintus Curtius furnished him with the essentials." (Hélin, *Medieval Latin Literature*). This great poem of the 12th century found the immediate approval of the poet's contemporaries, and it established his reputation as "one of the most important figures among the secular poets of the Middle Ages" (Raby, *Medieval Latin Verse*).

Also included are Gresemund's poem on the mutilation of a crucifix by an actor; the life of Constantine the Great, translated from the Greek by the great German humanist, Johannes Reuchlin, letters by classical authors Symmachus and Pliny the Younger (with four leaves replaced by contemporary manuscript), and the literary forgery of letters attributed to Sultan Mehmed II by Laudivius Zacchia.

Provenance: contents written in an early hand inside front-cover, repeated in an 18th-century hand (Lassberg's?); inscription deleted from first title. Inscribed on fly-leaf "Lasperg Filius. Die 25 Januarii 1789", i.e. Baron Joseph Maria Christoph von Lassberg (1770-1855) with each work numbered (101-108) on title-pages in his hand and his shelf-marks at foot of spine and inside front cover; shortly before his death sold to the Fürstenberg Court Library at Donaueschingen which was only dispersed in recent decades.

A few wormholes, occasional light dampstain, more prominent at upper corners of final two works.

Alexandreis: VD16 G3848. Schmidt, *Repertoire bibliographique Strasburgensis*, Beck no. 11.

OCLC (US: Chicago, LoC, Harvard, Yale only). (246209)

For a full description of all items in this sammelband, please enquire.

comprole el p. Melchior de vellido, pa la casa profesa de la comp. de ihs de seyll

✠
Aluari Gomez Thalichri
stia ad beatissimum
Patrem Hadria
num ex Cardi
nali Dertosa
no Pontifi
cem maxi
mum.

BE



EXTREMELY RARE - NO COPIES IN US LIBRARIES

4. GOMEZ (Alvar), of Ciudad Real

Thalichristia ad beatissimum patrem Hadrianum ex Cardinali Dertosano Pontificem maximum.

(Alcalá de Henares, Arnald Guillen de Brocar, April 1522).

Woodcut initials.

Sm 4to (208 x 152mm). [4], ccvi, [2]ff. Roman letter; title, printed marginalia and errata in gothic letter. 18th century Spanish marbled calf, flat spine ruled in compartments, red morocco gilt label, r.e., blue marbled endpapers.

£6,500

Extremely rare first edition of this important product of Spanish humanism, with the distinguished English provenance of Richard Heber, the Britwell Court Library and JPR Lyell: no copies located in UK or US libraries.

Alvar Gómez's neo-latin poem in 25 cantos is dedicated to Pope Adrian VI, with a preface by the most influential Spanish humanist of the time, Antonio de Nebrija (1444-1522), who calls Gómez the 'Christian Virgil'. In his poem Gómez was able to combine both classical form and Christian zeal: "As a true humanist, the pupil of Peter Martyr was convinced of the importance of poetry and latin style; nevertheless like Nebrija he did not want to express Christian truth in pagan vestment. His Thalichristia, a version of the Evangelists which imitated the style of Vergil, followed, according to Nebrija's prologue, Pico della Mirandola's theologia poetica in combining poetry and religion. Alvar Gómez, however, rendered it into a Christian content whereas Pico's way into poetry had been syncretistic." (Biersack, 2019).

Alvar Gómez (1488-1538), a native of Guadalajara was, as well as an accomplished Latinist, a soldier in his youth who had fought in the wars of Naples (1504), Florence (1512) and the battle of Pavia (1525). In 1516 he was a page to the future emperor Charles V in the Burgundian Court,

ALVARI GOMEZ THALICHRISTIA Fo.i.
ad beatissimum patrem Hadrianum ex cardina-
nali Dertofano pontificem maximum.

LIBER PRIMVS.



V mihi digna deo genitrix pulcherrima nato
Virgo decor caeli: generis custodia nostri
Virgo parens: cuius fructu radiante relecti
Terga dedere doli frustrataq; cantibus æra
Tu mihi: nam summi te circum munera doni:
Te vitalis amor circum: pax aurea circum

Inuocatio ante
propositionem
imitatione Ho-
meri.

Te fedet: & niueæ complenda ad iussa cateruæ
Te circum: siue astra velis: seu tartara miris
Immutare nouis: nihil est tam grande: quod ipsa
Non queat: infernas que sola & foemina turmas
Destruit: in caelis arcana latentia magnis
Diuitias vitamq; potes radiosq; superni
Luminis & nostro charites infundere cantu.
Nec mihi phœbeas æterna in carmina chordas
Sit labor aut tripodes mellitaq; phocidis antra
Querere nec lycias hederis serpentibus oras.
Iam deus arcanum patefecit nomen & omni
Trinus in orbe sonat. solitis non fraudibus vllum
Cyrneus amon agit. Syrtes adiuisse loquentes
Et solem & cæco rutilantia sidera somno
Frustrificumq; marem: placatam fletibus isin
Sat sit: & argiui lustrasse oracula mopsi.
Sat phitios seruasse dolos infandaq; cæcis
Orgia luminibus scelerate tradere genti.
Sat draco pherphates violato sanguine: fatq;
Thesimophoris texisse nefas: absorptaq; bina
Numina: fat genitum diuino semine taurum.
Sat quoscumq; fero subuexerit orpheus antro.
Sat iam dictus hislas puer: & latonia delos:
Saturnusq; latens: stygiæ pia zona dianæ
Sat que sita: sacris & apollinis infula tædis.
Hæc pereant quicumq; colunt. iam vera salutis
Nuntia seraphicas repetunt ad carmina vires.
Iam pater empyreæ terregenæ intulit aule:
Cherubica humanas & tollit ad organa linguas
Tu modo paulinos æstus sanumq; furorem

Irridet vanita
tes poetarū gen-
tilium.

Arcanus nomē
scæ & indiuidue
trinitatis.

Pherephate. p
serpina.

Thesimophoria
sacrificia greca
nocturna. apud
romanos sacra
bone dec.

Sysphole.

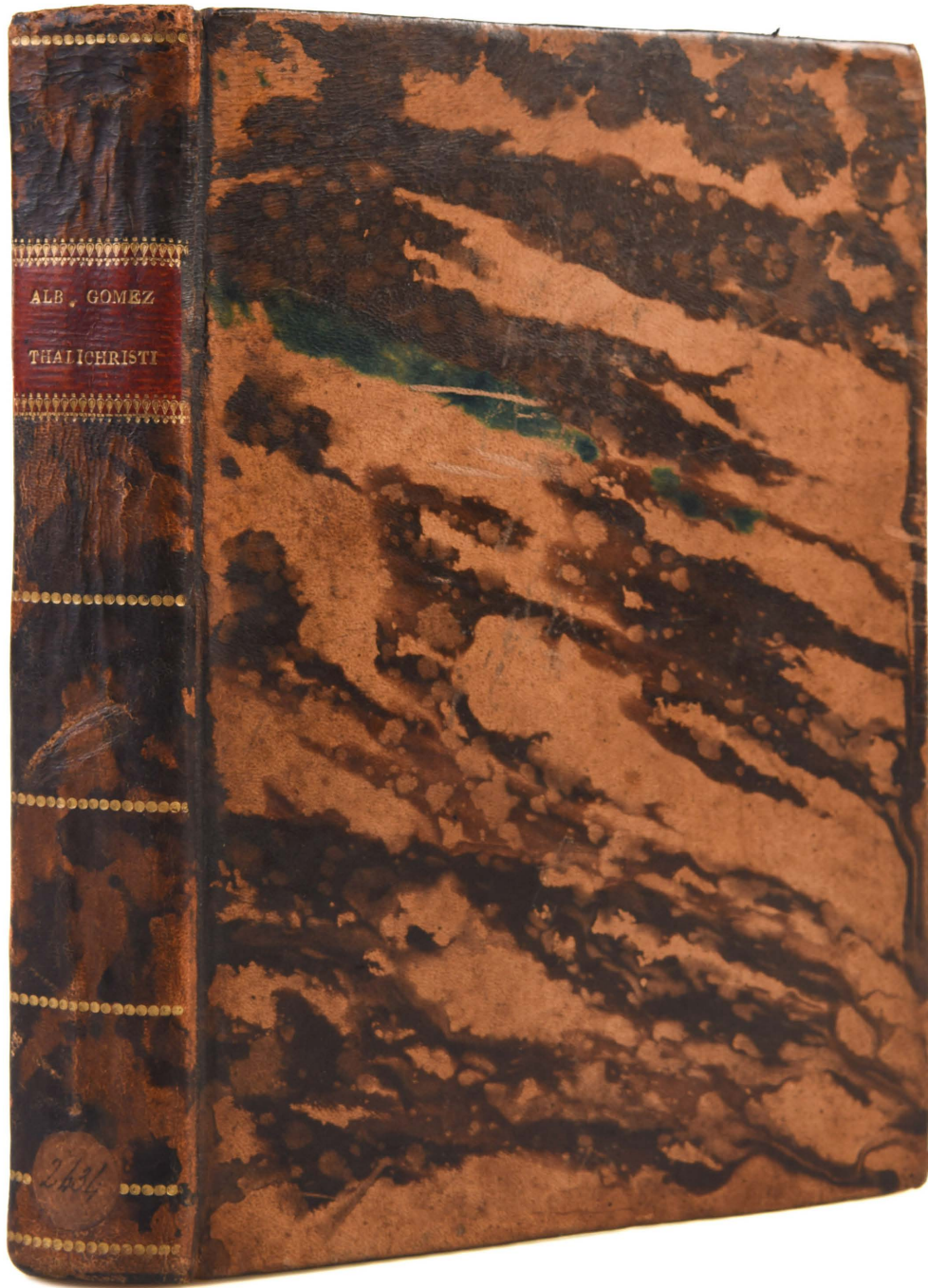
a

where he must have seen Erasmus repeatedly, and in 1530 he was part of the Spanish entourage in Bologna for Charles V's coronation. In 1516 he had sent Erasmus a letter under the pseudonym Alvarus Nemo (EP 506) enclosing a poem. Erasmus later praised his poem on the Order of the Golden Fleece (De militia velleris aurei) with a short poem (Reedijk poem 105) which was posthumously published with Alvar's work at Toledo in 1540 (see: Contemporaries of Erasmus II, pp. 117/8).

It is beautifully printed in Guillen de Brocar's fine roman type. Brocar was one of the most important of the early printers in Spain, perhaps most notable for the Complutensian Polyglot version of the Bible in Hebrew, Aramaic, Greek, and Latin (1514-17) - Lyell also owned a copy of this landmark work (see below).

Provenance: 'Melchior de Vattid [Valladolid?]', with his inscription at head of title-page 'la casa profesa de la compa. de ihs de Sevilla' and Jesuit circular stamp.

The Heber copy with 'Bibliotheca Heberiana' stamp on fly-leaf, lot 2434 in part two of his sale, described as 'rare'. A founder member of the Roxburghe Club, **Richard Heber (1773-1833)** amassed a huge collection of around 150,000 books which filled at least eight houses in Britain and the Continent. A single copy of a desired book was not enough, he is famously quoted as remarking, "No gentleman, can be without three copies of a book, one for show, one for use, and one for borrowers." His library was auctioned over 216 days between 1834 and 1837 with three additional sales on the continent. "The English sales brought in £56,774, with those on the continent adding some £10,000, so that the



total amount of all the sales came far short of the estimated £100,000 originally paid by Heber.." (Oxford DNB).

William Henry Miller (1789-1848) of Britwell Court with his purchase note in pencil from the Heber sale; sold at Sotheby's 31 July 1917 'Property of a Gentleman' but his descendant Sydney Richardson Christie-Miller, lot 512 to the booksellers Davis & Orioli, who had moved from Florence to London in 1913.

James Patrick Ronaldson Lyell (1871-1948), his circular bookplate inside front cover with presumably his bibliographical notes in red and blue ink on a separate sheet tipped to the front free endpaper.

One or two small marginal wormholes at beginning and end but generally a very good, crisp copy.

Martín Abad, *Alcalá de Henares*, no. 100. Palau 103913.

Ref: Martin Biersack, "The Adoption of Humanism in Catholic Spain (1470-1520)" in *Reformation & Renaissance Review*, vol 21, 2019, pp. 27-46.
For Guillen de Brocar see FJ Norton, *Printing in Spain 1501-20* (1966), pp. 33-48.

IB 9625 (locates only 8 copies; two are outside Spain at Paris BNF and Perugia Biblioteca Comunale Augusta). (247378)

FIRST USE OF COLINES' NEW ITALIC TYPE

5. LUCANUS (Marcus Annaeus)

Civilis belli libri X.

Paris, Simon de Colines, 1528.

Woodcut printer's device on title page, white on black woodcut initials with crible grounds. Italic type.

8vo (154 x 102mm). 156ff. Contemporary London blindstamped calf [Oldham tool 946/SW.b (3)] over flexible boards made from sheets from an incunable edition of Aristotle's *Physics* - see below - fore-edge title (spine neatly restored with upper and lower panels renewed, though splits remain to upper joint, lacking pastedowns and flyleaves, later ties).

£4,750

A surprisingly rare first Colines edition of the *Pharsalia*, and the first to use his newly cut italic type, 'a splendid English-sized chancery italic which easily rivals the best of the Italian designs' (Vervliet). This copy is found in a contemporary London binding which uses a sheet (or sheets) from a Venetian incunable edition of Aristotle's *Physics* as binder's waste.

A beautifully printed volume, made distinctive by the first use of Colines' elegant new italic type. As Vervliet explains, 'Mainly used for a series of classical and neo-Latin poetry, Colines introduced in 1528 a new italic in the chancery style, ostensibly inspired by the Arrighi and Tagliente italics of 1524 (Johnson-Morison, 1924, 41). It is a very elegant face. Even more than his romans, it reveals Colines' mastery as a punchcutter and designer.'

Having taken over the workshop, and married the wife of Robert Estienne after his death, Colines (c.1480-1546) produced octavo volumes like this one primarily for the consumption of students, a purpose that the clarity of the type here speaks to.

Lucan's *Civil War*, or *Pharsalia*, was his epic on the wars between Caesar and the forces of the Republic under Pompey, and subsequently Cato. Colines' text

mo/ no
M. ANNEI LUCANI CIVILIS BELLII LIBRI X.



Henricus Welfonus

PARISIIS
Apud Simonem Colinaem

1 5 2 8

Henricus W

Willelmus de Roussy de la

Excipiet gaudente polo, seu sceptrā tenere,
 Seu te flammiferos Phœbi transcendere currus,
 Telluremque nihil mutato sole timentem.
 Igne vago lustrare iuuat tibi numine ab omni
 Cedetur: iurique tuo natura relinquet
 Quis deus esse velis: ubi regnum ponere mundi.
 Sed neque in arctoo sedem tibi segeris orbe:
 Nec polus aduersi calidus qua vergitur austris:
 Unde tuam videas obliquo sydere Romam.
 Ætheris immensi partem si presseris vnā:
 Sentiet axis onus: librati pondera cæli
 Orbe tene medio. pars ætheris illa sereni
 Tota vacet, nullæque obstant à Cæsare nubes.
 Tunc genus humanum positus sibi consulat armis,
 Inque vicem gens omnis amet: pax missa per orbem
 Ferrea belligeri compescat limina Iani.
 Sed mihi iam numen, nec si te pectore vates
 Accipiam, Cyrrhæa velim secreta mouentem
 Sollicitare deum, Bacchumque auertere Nyssa.
 Tu satis ad vires romana in carmina dandas.
 Fert animus causas tantarum expromere rerum,
 Immensumque aperitur opus, quid in arma furentem
 Impulerit populum, qui pacem excusserit orbi.
 Inuida fatorum series, summisque negatum
 Stare diu: nimioque graues sub pondere lapsus:
 Nec se Roma ferens, sic quum compage soluta
 Sæcula tot mundi suprema coegerit hora,
 a. iij.

is based on the 1493 edition produced at Venice by Simon Bevilaqua, and incorporates corrections and amendments made by the Aldine Press in their 1502 edition. The epic as it stands is unfinished, interrupted by Lucan's suicide (in 65 A.D.) on the orders of the Roman government following his involvement in an unsuccessful conspiracy against Emperor Nero.

The exposed sheet used on both front and back boards is from the July 1496 Latin edition of Aristotle's *Opera* printed in Venice by Johannes and Gregorius de Gregoriis, de Forlivio, for Benedictus Fontana (ISTC ia00966000), a fragment of folio 48 verso from the third (fourth?) tract of Book 7 of the *Physics*, chapters 27-30. It is likely that there are more sheets beneath.

Fittingly, given Colines' intention that this be used as a schoolbook, there are several early inscriptions on the title page that give the sense of this volume having passed through the hands of several English schoolboys in the sixteenth and seventeenth centuries (from top): '... vermis et non homo' ('I am a worm and no man'); 'Jhon Tomson tempore tabescit' (John Tomson or Thomson, 'time flies'); parallel with the spine, the statement of ownership 'Harrisius me Jure tenet'; 'Henricus Welfettus', Henry Welfett or Welford, his name in full and below 'henrH W'; and at the foot, 'Willliam[?] Keronsey's boke'. The signature and initials of Henry Welfett can be found at various points. There is student marginalia to the beginning of the first book, dropping off after the first few pages, as expected.

First few leaves a little soiled, some light dampstaining.

Adams L1569. BMSTC (French), p.290. Renouard (Colines), 125. Moreau III, 1548. Not in Schreiber.

K. Amert, 'Intertwining Strengths: Simon de Colines and Robert Estienne', *Book History* 8 (2005), 1-10. H.D.L. Vervliet, *The Palaeotypography of the French Renaissance* (Brill, 2008), 63-96 and 'Simon de Colines, punchcutter 1518-1546' in *De Gulden Passer Jaargang* 81 (2003), pp. 115-169.

(OCLC: in US only Brigham Young, Columbia, Chicago, Illinois, Michigan, St. John's). (247440)

ADDRESSED TO 'LOVERS OF TUSCAN POETRY'

6. ALIGHIERI (Dante)

Rime di diversi antichi autori toscani in dieci libri raccolte.

(Venice: G.A. & fratelli da Sabio, 1532)

Title within a woodcut frame, individual title to separate books printed on verso of leaves.

8vo (148 x 100mm). ff. 148. 18th-century Italian vellum, red morocco label (minor chipping to label, neatly repaired, worming to spine, not touching text block).

£1,500

A corrected edition, from the press of the da Sabbio brothers in Venice, of the seminal Giunta anthology of 1527 (see Pettas, 219), complete with the original general preface by Bernardo Giunta addressed to 'young men who are lovers of Tuscan poetry'.

The first, 1527 edition of this collection by Bernardo Giunta - now known colloquially as the *Giuntina di rime antiche* - was the first of a significant trend established by the Giunta press, that of the scholarly anthology of poetry (Pettas, pp.39-40). Prior to this, anthologies had circulated in manuscript - Lorenzo de Medici commissioned one such collection, the *Raccolta Aragonese* - but this was the first to appear in print (see Fondation Barbier-Muller).

The anthology contains sonnets and canzoni by Dante, along with poets of the dolce stil novo and the Sicilian and Bolognese schools. Based on several incomplete manuscripts procured by Bardo Segni, Giunta compares the establishment of the texts as being similar to the work of an archaeologist, digging in Rome. The section devoted to Dante contains the Rime, and the poems of the *Vita nuova* (the full text of which was not published until 1576).

Occasional sporadic staining, but a good copy.

CNCE 32312; Sander 6489. (227363)



RIME DE LA

DIVA VETTORIA COLONNA

da Pescara Inclita Marchesana,

Nuouamente aggioutoui, XXIIII. Sonetti spiritali, & le sue Stanze,

Et uno Triompho de la croce di Christo
non piu stampato con la
sua Tauola.



IN VINEGIA M. D. XLIIIII.

RARE EARLY EDITION OF VITTORIA COLONNA'S POETRY

7. COLONNA (Vittoria)

Rime de la diva Vettoria Colonna.

Venice: Bartolomio detto l'Imperador, Francesco Vinitiano, 1544.

8vo. 53, [1]ff. Nineteenth-century blue carta rustica binding stitched with fibrous twine, spine with turquoise sticker with 'Rime di Vittoria Colonna' stamped in black, overlapping edges (headcaps worn, minor rubbing and wear).

£2,500

Rare early edition of the poetry of renowned sixteenth-century intellectual, writer and reformer Vittoria Colonna (1490-1547), printed in her lifetime.

Born into a powerful Roman family in 1490, Vittoria Colonna's fame as a poet came later in her life, after the death of her husband in 1525. An important figure in Renaissance intellectual circles in the early sixteenth century, she was 'the first secular woman to achieve a high level of literary status in Italy for vernacular production, and her example opened the way for subsequent women writers to publish in all manner of genres. ...She resisted a second marriage and devoted her later years to religion and literature, producing some of her most striking visual poetry in the years before her death.' (Brundin, 'Vittoria Colonna').

The present volume is the eighth edition of Colonna's poetry. Her compositions circulated in manuscript and collected editions of her Rime were issued - seemingly without her endorsement - in print in her lifetime and in multiple editions after her death. Though the first collected edition was printed in Parma (Antonio Viotti, 1538), one of her sonnets was printed alongside those of Pietro Bembo in 1535 (Venice: Nicolini da Sabio) and several were printed in 1537, in a volume celebrating the lingua *tosca* (Naples, 1537) (Crivelli, pp.69-70).

CNCE 14913. Adams 2397. BMSTC (Italian), 191. Brunet II, 161.

A.Brundin, 'Vittoria Colonna', in *Oxford Bibliographies: Renaissance and Reformation* [open access]. T. Crivelli, 'The Print Tradition of Vittoria Colonna's Rime', in *A Companion to Vittoria Colonna Vol. V* (Brill: 2016), pp.69-139.

OCLC/USTC: Cornell, BPL, Princeton, Williams, Yale. UK: BL, NLS, UCL. (249790)

RARE POCKET EDITION OF OVID

8. OVIDIUS NASO

[Opera] Metamorphoseon libri XV.

(Bound with:) Fastorum lib. VI. Tristium lib. V. De ponto lib. IIII. (And:) Amatoria. Quorum indicem sequens continet pagella.

Lyon, Godefroy & Marcellin Beringen, 1547.

Printer's 'Bona fide' device (Silvestre no. 4) on each title-page, final two parts with 'Sine fraude' ring device (Silvestre no. 2) on final leaf, woodcut initials, printed in italic throughout.

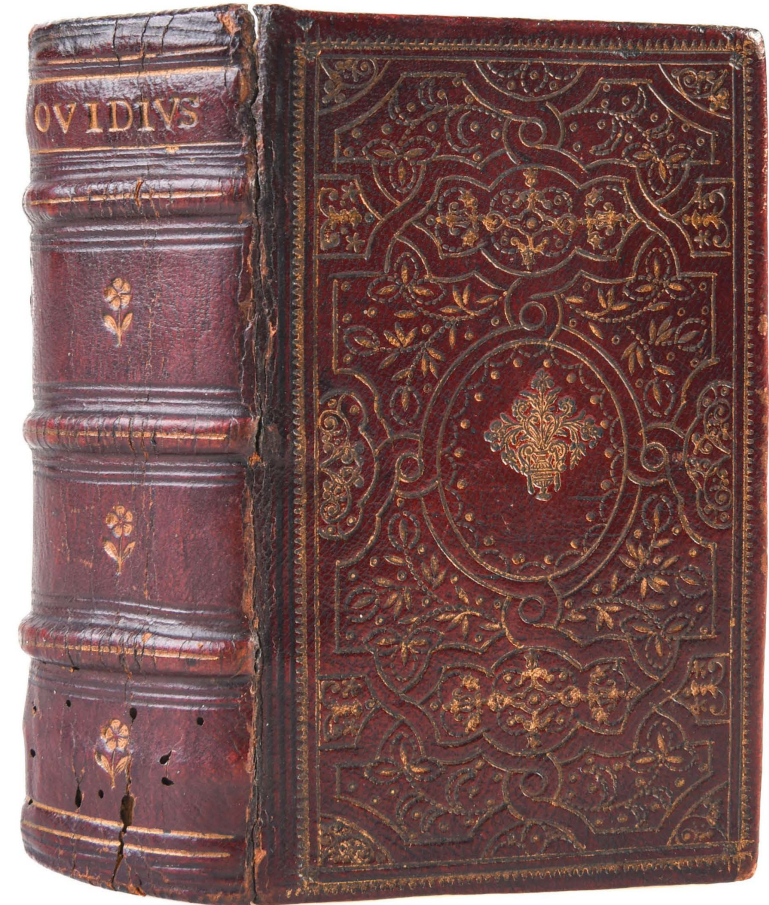
3 parts in one vol. 16mo (125 x 77mm). 453pp. [1]f; 431pp; 421pp. [1]f. 19th century red morocco, covers richly gilt in the fanfare style of the late 16th century, spine with raised bands and lettered 'OVIDIUS' in gilt with a fleuron in each compartment, plain edges.

£2,500

Rare Lyon pocket edition of the complete works of Ovid, printed in a fine italic described by Baudrier as the 'petite cursive de Robert Granjon'; no complete copies in UK or US libraries.

The printers Godefroy and Marcellin Beringen were brothers of German origin who began printing at Lyon c. 1544. Godefroy was a humanist in the circle of Etienne Dolet (see Baudrier III, pp. 31-35). Gryphus published an edition in the same year with the same pagination (see Baudrier VIII, p. 216).

The binding is a very good 19th-century pastiche of the late 16th-century French fanfare style, although the largely undecorated spine with raised bands and lettering is more reminiscent of a mid-16th-century French binding.



Baudrier III, pp. 44/5 (Fastorum only). See also Hendrik Vervliet, *The Palaeotypography of the French Renaissance* (2008), p. 326. Sybille von Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle*, 14 vols (Baden-Baden, V. Koerner, 1992-2010), X p. 44:34 & 45:35.

(OCLC: *Metamorphoses*: University of Toronto. USTC adds in France the Sorbonne, Paris, and Médiathèque Municipale, Roanne). *Fastorum*: BNF Paris, Stadtbibliothek Solothurn (USTC adds Médiathèque Louis Aragon. Le Mans). (247821)

42
IL PETRARCHA
CON L'ESPOSITIO:

NE D'ALESSANDRO

VELLUTELLO

Sir John Hope
DI NOVO RISTAMPATO

CON PIV COSE VTILI

in uarij luoghi aggiunte.

Pinkie House
Non poner tua speranza, ma sicuro



In queste uanità che ogniun desia

Scorgi il camin, ch' al sommo ben i'ruia.

IN VENETIA AL SEGNO
DELLA SPERANZA.
M D L.

92

ATTRACTIVE POCKET PETRARCH

9. PETRARCH (Francesco)

Il Petrarca, con l'espositione d'Alessandro Vellutello; di nouo ristampato con piu cose utili in varij luoghi aggiunte.

Venice: 'al segno della speranza', 1550.

Large woodcut device to title depicting 'Hope', ornamental initials.

8vo (160 × 91 mm). [viii], 316, [9]ff (including final blank leaf). Seventeenth-century continental brown morocco, triple blind fillet on covers, spine with five raised bands, richly gilt in compartments, red morocco label lettered 'Petra/cha' over two lines (slightly rubbed and darkened).

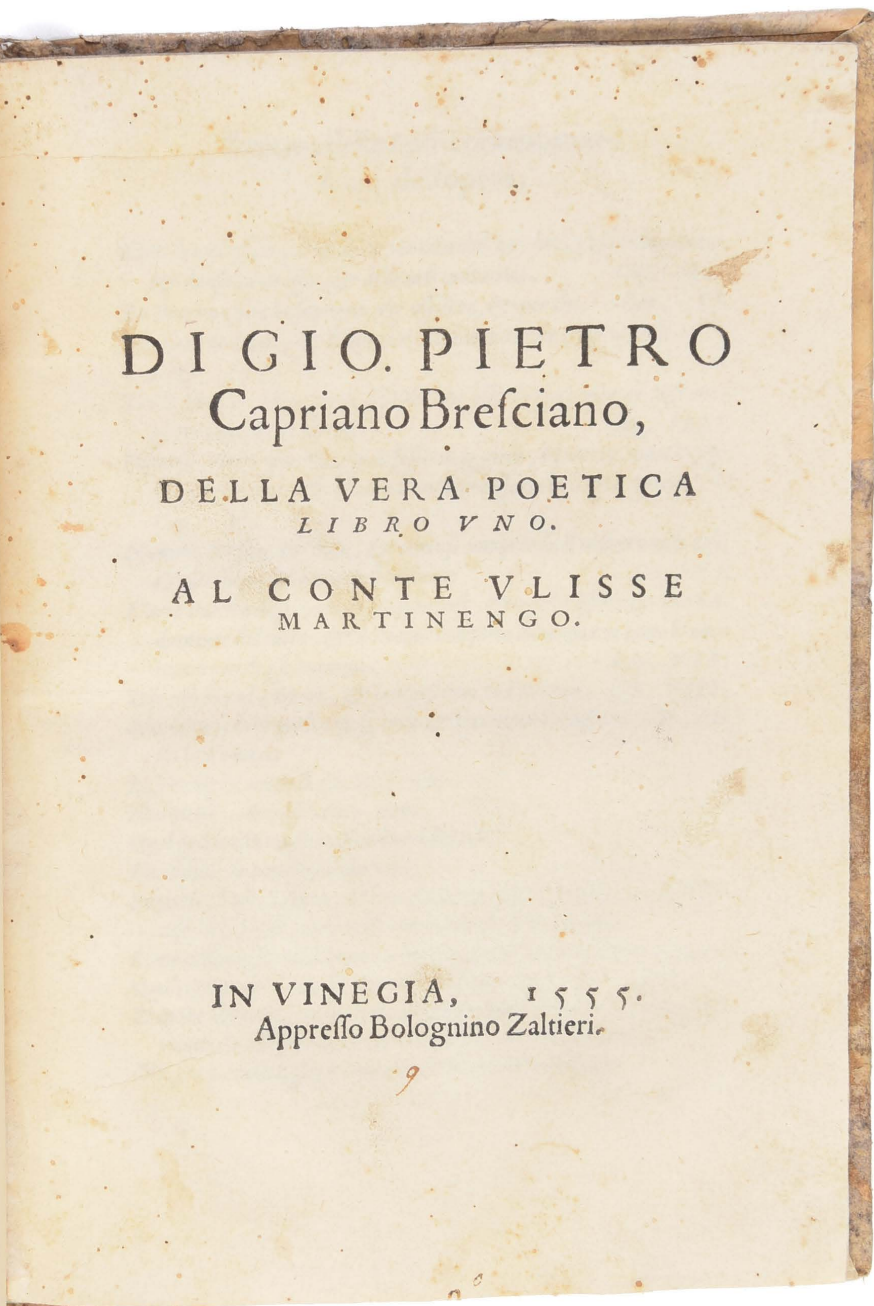
£1,250

A very attractively bound, mid-16th-century Venetian pocket edition of Petrarch.

The text of this edition is that first assembled in 1525 by Alessandro Vellutello, the Lucchese editor best known for his 1544 illustrated Dante. It opens with Vellutello's account of Petrarch's life, followed by the *Sonetti e Canzoni*, the *Triumphs* and the additional *Rime*, all with Vellutello's copious marginal glosses. The Venetian printer 'al segno della speranza' was active from 1544-88, based first in Santa Maria Formosa and then in San Giuliano; Censimento states that up to the 1570s this was most likely Giovanni della Speranza.

Provenance: early continental armorial bookplates to front and rear, with traces of another removed. 19th-century inscription on title-page of the Scottish aristocrat and politician **Sir John Hope** (11th baronet; 1781-1853) Pinkie House (East Lothian, Scotland). Slight soiling to lower portion of ff. 3r and 6v, lower fore corner of final blank torn away.

CNCE 47373. BMSTC (Italian), p.504. (239416)



SOLE EDITION OF CAPRIANO'S LITERARY CRITICISM

10. CAPRIANO (Giovanni Pietro)

Della vera poetica libro uno. Al Conte Ulisse Martinengo.

Venice: Bolognino Zaltieri, 1555.

8-line woodcut initial opening first chapter.

4to (240 x 143mm). [24 (unnumbered)]ff. Contemporary vellum laid down over renewed boards, refreshed endpapers (vellum marked and holed, newer vellum repairs to edges and corners of lower board).

£2,500

The uncommon, sole edition of Brescian humanist and philologist Giovanni Pietro Capriano's (1520-80) critical treatise on Italian poetry. He examines the poetic form and considers the works of Homer and Virgil, the compositions of Petrarch, the components of a good poem, 'et molte altre cose importantissime' about the form.

With this work Capriano contributed to the late stages of the long-running debate in the Renaissance, over the definition of art, the *paragone*. "Capriano divides the imitative arts into two classes, the noble and the ignoble. The former appeal to the noble senses of seeing and hearing and have durable products, such as poetry, painting and sculpture, the latter for which no examples are given appeal to the three lower senses and produce no lasting works" (Kristeller, p. 510, n. 92).

This work is dedicated to Count Ulisse Martinengo (1545-1570); though only a boy at the time of Capriano's dedication, Ulisse was unusual in converting to Protestantism during the Reformation, and becoming a Calvinist preacher.

Ink spatter to title page, minor worming to fore edge of d3-f2, repaired to f1, not touching text.

CNCE 9265. P. O. Kristeller, 'The Modern System of the Arts: A Study in the History of Aesthetics I', *Journal of the History of Ideas*, 12 (4), Oct. 1951, 496-527.

OCLC/USTC: US: Cornell, Harvard, Huntington, Indiana, Newberry, Pennsylvania, Yale. Canada: Thomas Fisher. UK: BL, University of Manchester. (247472)

MARTIAL'S EPIGRAMS, STRIPPED OF OBSCENITIES FOR A YOUNG AUDIENCE

11. MARTIAL (Marcus Valerius)

Epigrammata Paucis.

Romae: in aedibus Societatis Jesu, 1558.

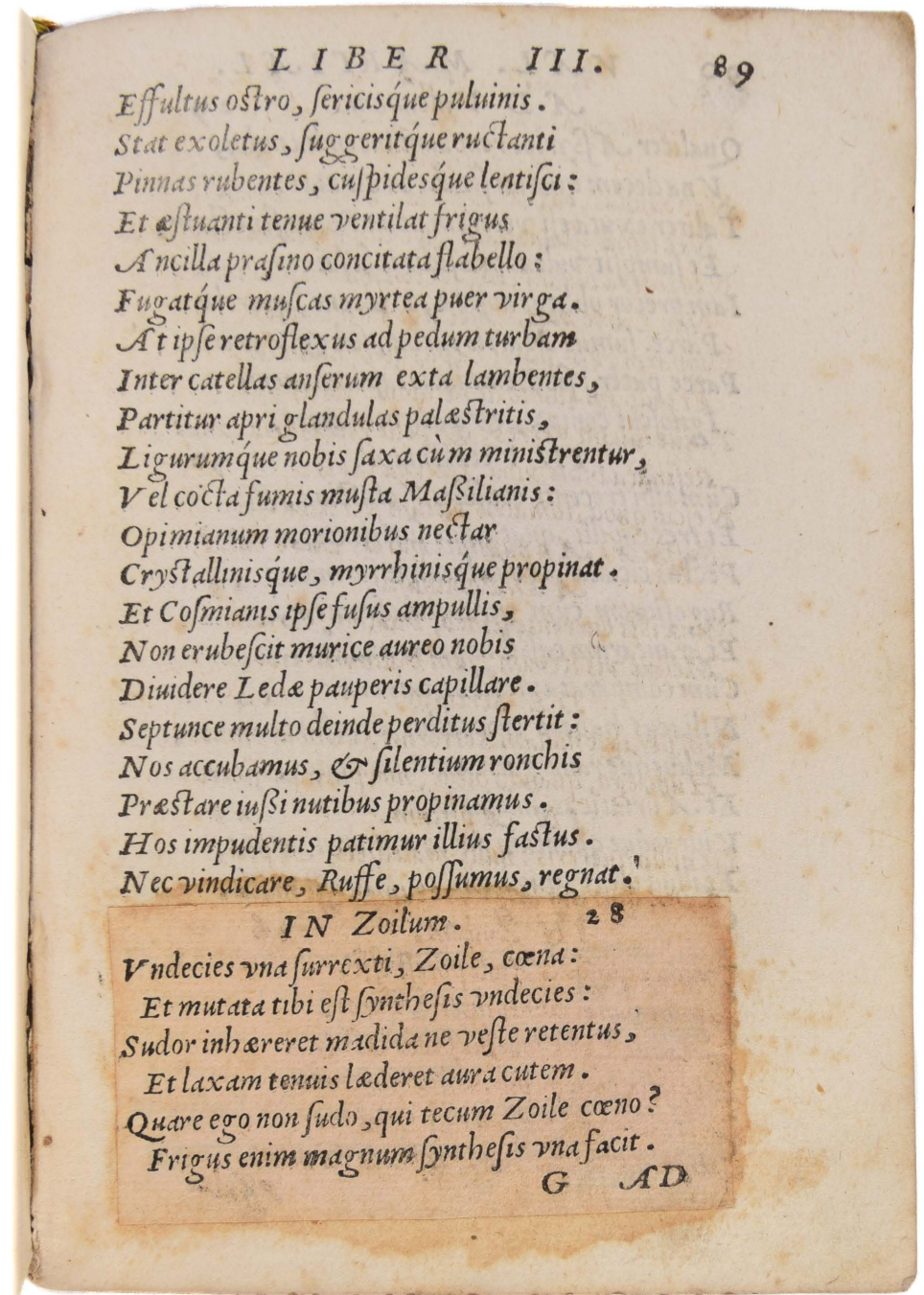
Woodcut Jesuit 'IHS' device on title-page, initials.

8vo (153 x 102mm). 344pp. Contemporary limp vellum, spine with upside-down paper label at foot with 'Martialis Opera' shelf number '81' in manuscript, edges with 'IO AMO IL PROFETA SIMEONE MIO AMI CUIMO [I]' in manuscript at foot, 'NICOLA BURGHI' at head (lacking ties, vellum stained, worming to spine).

£4,500

Rare first edition of the first Jesuit edition of a classical author. As the title suggests, Martial has been expurgated for a juvenile audience: "The Epigrams, only a few of which have been rejected or changed without damage to the Latin, stripped of every sort of obscenity and raised above every distasteful form of language."

The present copy has a cancel slip pasted over the bottom six lines of text on p.89; of the eight we have found institutionally in the US, only two mention the presence of this slip, that at UCLA (z233.i8 m365E 1558) and Folger (200-299q). Two digitised copies in Italian institutions - at the Biblioteca Casanatense and the Biblioteca Nazionale Centrale, available via google books - also have it. Comparison of the present copy with another without the cancel slip present, reveals that the text obscured here by the slip matches that in the other copy, in turn indicating that the text was originally printed incorrectly, and the amendment pasted in after printing, presumably in the print shop.



M. VALERII
MARTIALIS

EPIGRAMMATUM

*Paucis admodum vel reiectis, vel
immutatis nullo Latinitatis
damno, ab omni rerum
obscoenitate, verbo-
rumque turpitudi-
ne vindicata.*



Romæ, in ædibus Societatis IESV

1558

Ex libris Clauis Magyali 1461.

This is one of the earliest Jesuit school books, edited by the French Jesuits André des Freux and Emund Auger at the request of Ignatius Loyola, to serve the growing number of Jesuit schools. Des Freux, one of only two Jesuits present at the founder's death in 1556, had been charged by Ignatius to compose a work on Latin style and a Latin Syntax, and also expurgated editions of Martial, Horace and Terence. From these authors only this edition of Martial's Epigrams was published in 1558; it was one of the first books printed at the Collegio Romano, the first press operated by the Jesuits, and went into 18 editions. A close reading of the text reveals that not only was it expurgated, but it was also rearranged, seemingly arbitrarily; to give one example, the excerpt printed on the cancel slip (line 28, p.89) 'In Zoilum...' is ordinarily found in Book V.79, not III.28.

From the founding of the first school at Messina in 1548 there had been demands for specific textbooks for use in the schools and des Freux's books were composed to meet this immediate demand. André des Freux, or Frusius, was born at Chartres c. 1502. He was well educated and was for many years a priest at Thiverval, near to Paris, but travelled to Rome to seek membership of the newly founded Society of Jesus. Shortly after his admission in 1541 he became secretary to Loyola and contributed to the establishment of the Society at Parma, Venice, and many towns of Italy and Sicily. He was the first Jesuit who taught the Greek language at Messina, and he also gave public lectures on the Holy Scriptures in Rome. In a letter to Fr. Domenech of 1548 on the men he was sending to Messina, Ignatius said of des Freux, "He is a universal genius, deeply versed in arts, in theology, in Scripture; and eminent in Latin, Greek and



Hebrew. Though he is a rhetorician, he has a special gift for poetry. In fact, I know of no one here whose muse so combines learning with piety and facility". One of his most enduring works was his *Poemata*, posthumously published (Cologne, 1582) and later edited by Scaliger, containing epigrams against the heretics, amongst whom he placed Erasmus. He was appointed Rector of the German College at Rome shortly before his death, which occurred on the 25th of October 1556, three months and six days after the death of Loyola.

Provenance: 1. Ownership rhyme in Italian written on inside front cover in C17th(?) hand, warning against the book being loaned or stolen: 'prestato esser non voglio/rubato esser non voglio/et se piacesse ad alcuno/vadia a comprarne uno' i.e. 'I do not want to be lent, I do not want to be stolen, if you would like a copy, go and

buy one yourself'. Similar warnings can be found, added both in manuscript by readers and in print by printers, in other early Italian works. 2. Name 'Nicolaus de Burghis' written on inside rear cover (repeating name written on lower edge of textblock) erased in pen. 3. 'Ex libris Cleryii Aloysii Mazzelli, 1801' inscribed on title page.

A little dampstaining and foxing, especially in first 100pp.

De Backer-Sommervogel I, 631,1. CNCE 34324.

OCLC/USTC: USA, only 8 copies listed (Loyola & Newberry Chicago, Boston College, U North Carolina, UCLA, Folger, Gleeson Library SF, College of the Holy Cross MA) UK: BL, Trinity College, Cambridge. (249883)

I CANTICI.
DEL BEATO IACOPONE
DA TODI, CON DILIGEN-
ZA RISTAMPATI,
CON LA GIONTA DI ALCVNI
DISCORSI SOPRA DI ESSI.
ET CON LA VITA SVA,
NVOVAMENTE POSTA
IN LVCE.



IN ROMA
APPRESSO HIPP. SALVIANO.
NEL M. D. LVIII.

HANDSOME VOLUME OF CELEBRATED RELIGIOUS POET

12. JACOPONE da Todi

I cantici... con la gionta di alcuni discorsi sopra di essi. E con la vita sua nuovamente posta in luce.

Rome: Ippolito Salviano, 1558.

Roman letter, printer's device on title-page and verso of last leaf.

4to (202 x 130mm.) [12], 142, [6]ff. 20th-century brown morocco, g.e. **£1,850**

A rare edition, fourth in all, with few copies located outside Italy.

This edition follows those of 1490, 1514 and 1556. Jacopone da Todi (Jacopo Benedetti, 1230-1306) was originally a notary but suffered a nervous and spiritual crisis on the death of his wife in 1268. A Franciscan friar, he was a powerful voice of the religious movement of the late 13th century; his Italian poems were printed first in Florence in 1490 (ISTC ij00214000).

Giovanni Battista Modio (fl. second half 16th cent.), a Calabrian follower of St. Philip Neri, writes of Jacopone's poetry that whilst the exterior may seem hard it is 'full of spiritual food which is both joyous and nourishes him who eats of it'. Following 102 canti is an index, a table of contents (as in the 1490 edition), an additional index of obscure or dialect words, and a short note on difficult passages.

Modio's life is addressed to Caterina de Ricci (1522-1590), at the time a nun in the monastery of S. Vincent at Prato, and where her personal sanctity and close observance of the decrees of the Council of Trent were famous. She was canonised in 1746 by Pope Benedict XIV.

Provenance: bookplate of Charles K. Meek (1885-1965 ODNB), anthropologist and colonial administrator (cf. Oates 2356 for a Savonarola, 1495 in Cambridge UL once belonging to him).

Staining to leaves, closely trimmed in places. Repair to upper blank margin f.92, 141. Washed.

CNCE 30714. Adams J53, Brunet III, 485. Gamba, 579.

OCLC/USTC: US: Harvard (Berenson), Huntington. UK: BL, Bodleian, Cambridge. Canada: Thomas Fisher Toronto only. (227367)

CLEMENT
MAROT.



A LYON.
PAR JEAN DE TOURNES.
M. D. LXXIII.

**UNCOMMON EDITION IN CONTEMPORARY BINDING,
WITH WASTE VELLUM SPINE LINING**

13. MAROT (Clement)

[Oeuvres].

Lyon, Jean de Tournes, 1573.

Fine portrait of Marot on title-page with the legend L.M.N.M. "La mort n'y mord" and 22 woodcut illustrations by Bernard Salomon (blocks a little worn), typographical frame surrounding title of second part.

2 parts in one vol. 16mo. [13]ff, 597, [1]pp; 314pp, [1]f. Contemporary calf, panelled in blind with triple fillet border, fleuron cornerpieces and central ornament, spine with four raised bands, remains of label in second compartment, quire guards/spine lining of waste manuscript (extremities bumped, neat repairs to head and foot of spine, traces of worming at head).

£1,250

An uncommon edition of Marot's work in a contemporary binding; only two copies located in US libraries.

This edition is based on that first published by de Tournes in 1553, with some textual changes and the inclusion of the medallion with Marot's portrait on the title page, found for the first time in the 1558 edition. According to Cartier, the portrait is very similar to one owned by Marot's collaborator, Théodore de Bèze. It has been attributed to Bernard Salomon, who was responsible for the woodcuts that appear in Ovid's *Metamorphosis* in the second part.

A prolific and influential Renaissance poet, Marot employed many different forms, from epigrams to allegorical poetry and classical translation. The first part of this volume contains his poetic works; the second is his translation of classical works. Court poet to Margaret of



Navarre and Francois I, his influence extended to Elizabethan England, notably evident in the work of Edmund Spenser. Early Tournes editions of Marot's work are scarce.

Waste manuscript fragments from a French glossed Bible are here used as quire guards; the text of the fragment at the lower joint indicates that the fragment is from Genesis 4:23, '...quoniam occidi virum in vulnus meum, et adolecentum in livorem meum.'

Loss, possibly of repairs, at outer edge of pp.105, 107, 107 with repairs to lower and outer margins touching text in one place, minor worming (repaired) at head of some leaves in first part, minor waterstains.

Cartier, De Tournes, no. 558. Mayer, C.A. Bibliographie des éditions de Clement Marot publiées au XVIe siècle. No. 221.

OCLC/USTC: US: Harvard, Library Company Philadelphia. UK: BL, Manchester, Oxford, Queens Belfast. (227393)

OEUVRES
POÉTIQUES DE
MELLIN
DE
S. GELAIS.

* *
* *



A LYON,
PAR BENOIST RIGAUD,

M. D. LXXXII.

Avec permission.

ATTRACTIVE LITTLE VOLUME OF POETRY

14. SAINT-GELAIS (Melin de)

Oeuvres poétiques.

Lyon: Benoit Rigaud, 1582.

Text printed in italic letter, woodcut on title-page of woman at fountain, arabesque ornaments.

16mo (115 x 66mm.) [32(last leaf a blank)], 295, [1]pp. Late 17th-century (c. 1700) red morocco, spine gilt in compartments, gilt edges.

£1,500

A scarce edition, with only one copy located in US libraries and two in the UK.

The lengthy preface by Antoine de Harsy (d. 1607, of the Lyonnese printing family), dated 1 July 1574 introduces 'ce beau fruit postume' of the poems, in various styles, of Melin de Saint-Gelais (1491-1558). An earlier edition (1574) had been published by de Harsy, of which this is an almost exact copy.

Mellin de Saint-Gelais (1491-1558) born illegitimate, rose to prominence at the court in the reign of François I, becoming his librarian at Blois, and holding many benefices. He seems to have begun to cultivate French poetry after 1530 and his sojourn in Spain, but is really a 'poète d'occasion', much admired as well as criticised by the Pléiade poets. He was himself a considerable musician and many of his poems were set to music by others, Arcadelt and Lassus among them.

Tiny rust hole on leaf affecting a couple of letters on recto (p. 109), and ink stains on p. 111 slightly affecting a couple of words.

Brunet V, 46. Tchemerzine V, 609. Baudrier III, 372.

OCLC/USTC UK: BL, Bodleian. USA: Virginia only. (228189)

MICHAELIS
HOSPITALII
GALLIARVM CAN-
CELLARII EPISTOLA-
RVM SEV SERMONVM
LIBRI SEX.



LVTETIÆ,
Apud Mamertum Patiffonium Typographum
Regium, in officina Roberti Stephani.
M. D. LXXXV.
CVM PRIVILEGIO.

FIRST EDITION, BEAUTIFULLY PRINTED BY ROBERT ESTIENNE

15. L'HÔPITAL (Michel de)

Epistolarum seu sermonum libri sex.

Paris, Mamert Patisson, in officina Roberti Stephani, 1585.

Large Estienne device on title-page, large ornamental woodcut initials and woodcut headpieces.

Folio. [2], 381, [1]ff. 18th century speckled calf, triple gilt fillet on covers, gilt fleuron too at corners, spine gilt in compartments (head of spine chipped, edges rubbed).

£2,000

First edition of this collection of poems and epistles in Latin verse by the notable humanist Michel de L'Hôpital, to whom Ronsard had addressed his long Pindaric ode.

The work is beautifully printed in the large italic types of the Estienne press by Mamert Patisson. After marrying the widow of Robert Estienne II, Patisson had taken charge of the press in 1575, and became royal printer in 1578.

After serving with Emperor Charles V and in the papal court, L'Hôpital (1505-73) returned to Paris in 1534 and became chancellor in 1560; however, his policy of toleration during the violence of French religious wars proved a disaster and he was dismissed in 1568. He was acquainted with nearly all the important political, ecclesiastical and literary Parisian figures of the day and each of the pieces in this volume is addressed to one of these, including Jean du Bellay, Charles, cardinal of Lorraine, Adrien Turnèbe, Marguerite de Valois, André Tiraqueau, Salmon Macrin, etc. L'Hôpital made no attempt to circulate his verse, but after his death, his friends Pibrac, J. A. De Thou and S. de Sainte-Marthe collected together the Latin poetry and it was finally published by the author's grandson and dedicated to Henry III.

Provenance: From the Macclesfield library with North Library bookplate and blind stamp.

Small blank portion torn (with inscription?) from blank upper margin of title.

Renouard p.186, 3. Schreiber, 259.

OCLC/USTC: Folger, Harvard, Illinois, LoC, N. Carolina, Pennsylvania, Texas, Yale. (239460)

Im Frauenzimmer

Wirt vermeldt von allerley schönen Kleidungen vnd Trachten

der Weiber/hohes vnd nidere Stands/wie man fast an allen Orten geschmückt vnd gezieret ist / Als Teutsche / Welsche / Französische / Engelländische / Niderländische / Böhmische / Ungersche / vnd alle anstossende Länder. Durchaus mit neuen Figuren gezieret / dergleichen nie ist außgangen.

Jetzt und erst durch den weitberühmbten Jost Amman
man wonhafft zu Nürnberg gerissen.

Sampt einer kurzen Beschreibung durch den wolgelehrten
Thrasibulum Torrentinum Mutisariensem allen ehrliebenden Frauen vnd Jungfrauen zu ehren in Rheimen verfasst.



M. D.

LXXXVI.

Getruckt zu Franckfurt am Mayn in Verlegung
Sigmund Feyerabends.

FEMALE DRESS ILLUSTRATED BY JOST AMMAN, WITH ACCOMPANYING VERSE

16. AMMAN (Jost); LAUTENBACH (Conrad)

Im Frauenzimmer Wirt vermeldt von allerley schönen Kleidungen unnd Trachten der Weiser.

Frankfurt: Sigmund Feyerabend, 1586.

Title printed in red and black, woodcut of armoured woman on title page, arms of dedicatees Johannes Pythan and his wife Catherine Lochmenin on recto of following leaf, 122 half-page woodcuts of women in different costume in text, final leaf with printers device on verso.

4to (130 x 183mm). [119]ff. Eighteenth-century English panelled calf, spine with red morocco label in second compartment with 'Habits' gilt-lettered, marbled endpapers, speckled edges (earlier repair to length of upper joint, sympathetic repair to upper joint, wear to extremities).

£9,500

First edition of this wonderfully illustrated book of womens costume and dress, with 122 woodcuts by prolific woodcutter and illustrator, Jost Amman (1539-91).

"Published simultaneously in Latin with the title *Gynaecium*, or 'ladies chamber', this work comprises 122 woodcuts by Jost Amman and moralistic verse by Conrad Lautenbach encouraging virtuous women to be obedient and chaste. The illustrations provide a social commentary as they include women of all types and stations, from the empress to a Roman streetwalker. Half the series focuses on German speaking regions, but costumes from Italy, France, Spain, England, Hungary, Turkey and even one from Peru [described by Lautenbach as an island off the coast of India] are also included" (Catalogue, *In The Library: Jost Amman and Sixteenth-Century Woodcut Illustration* (NGA, Washington, Sept. 2017); open access).

Ein Engeliſche Frau von London.

Wann ein Weib gehet auß dem Hauß
Ihre Geſchafft zu richten auß/
Zu London ober die Strassen/
Schmücket ſie ſich allermassen/



Wie diſes Weib gemahlet iſt/
Dem an ſchöne gar nichts gebrift/
So iſt ſie ſonſt ſtattlich geziert/
Am Leib wol proportionirt.

X

The broad social and geographical scope of this work is extraordinary, and both Amman's woodcuts and the accompanying verse by Conrad Lautenbach offer telling glimpses of societal norms, expectations and hierarchies in this period. The woodcut series begins with an opulently dressed and crowned Empress, and moves steadily through society, to European queens and princesses; duchesses, noblewomen and burgers' wives of both continental territories and the Germanic states, of varying degrees of wealth; to nuns, maids, a midwife and even Roman and Turkish courtesans. None of the woodcuts are repeated, and women of a similar station or occupation - and a full range of ages - are depicted engaging in different activities, and under varying circumstances. One maid carries pails of milk, while another hurries to church in her 'new clothes', carrying her stool and mantle. There are women in bridal dresses from Frankfurt and Schleswig, and a woman in mourning clothes. Amman's woodcuts are highly detailed: keys hanging at the girdles of burgers' wives indicate their position, in charge of the running of a household; a devout lady from Augsburg holds a rosary and a prayerbook - even evoking the textures of different fabrics. Furs, brocade, lace ruffs, and even lightweight, almost sheer material for the summer months in Venice, are all deftly illustrated here.

Provenance: Armorial exlibris of John Towneley Esq. with motto 'Tenes le Vraye', 'hold to the truth' on front pastedown; **John Towneley (1731-1813)**, of the historic Towneley family of Lancashire, known for their extraordinary collection of manuscripts including the magnificent Towneley Lectionary, lavishly illuminated

Ein Franckfurter Magd/so in die
Kirchen gehet.

Wann sich ein Franckfurtische Magd
Bisweilen in die Kirchen wagt/
Vor eiteler grosser Andacht/
Die jhr ist kommen in der Nacht/



Legt sie jhr neuwe Kleider an/
Vnd rüstet sich bald auff die Bahn/
Nimpt Stul vnd Mantel an den Arm/
Vnd bitt/dasß sich Gott jhr erbarm.
£

by Giulio Clovio for Cardinal Alessandro Farnese in the mid sixteenth-century, now at the New York Public Library (NYPL, Mss Col 2557). A passionate collector of books, John Towneley lived much of his life in London - the family seat, Towneley Hall passing to him late in life, after the deaths of his brother and two nephews - and was especially interested in early illustrated books and English topography. Much though not all of his collection, separate to that at Towneley Hall, was sold on his death by his son in 1813-14; however, the present volume remained in the family library and was sold in the large sale of the family's collection at Sotheby, Wilkinson & Hodge's, 1883. This volume Lot 133, 'Catalogue of the Towneley Library', Part I Monday 18 June, 1883. Described thus: 'fine impressions of the elegant woodcuts of Female Custom by Jost Amman. Very scarce. Mr Beckford's copy sold for £10.' One of two works listed in this catalogue with Amman's woodcuts, the other being the Latin edition of this work printed in the same year, the *Gynaecium*, wanting title, bound in vellum.

Title page browned and stained, leaves thumbed.

VD16 L727. Brunet I, 233.

OCLC/USTC: UK: BL, Wellcome. US: Chicago, Folger, Getty, NGA Washington, Texas, Yale. (250091)

A RARE EDITION OF DE LA VEGA'S SECULAR POETRY

17. DE LA VEGA (Garcilasso)

Principe de los Poetas Castellanos.

Madrid: Luis Sánchez, 1622 (1621).

12mo (100 x 65mm). 2 parts in one volume. ff.[8 (last leaf blank)], 116; 87, [1]. Contemporary Spanish limp vellum, yapp edges, lettered on spine, remnants of green silk ties (slightly loose in binding).

£4,500

A rare edition of the secular poetry of courtier and soldier-poet Garcilaso de la Vega.

This edition contains 37 of de la Vega's sonnets, followed by 5 canciones, 2 elegies, the 'epistola a Boscan,' 3 eclogues, letras castellanas (including one in prose), a poem in Latin addressed to Ferdinando de Acuna, and an index.

Born in Toledo, Garcilaso de la Vega (1501?-1536) entered the court of Charles V at a young age and spent much of his life as a soldier on the Holy Roman Emperor's campaigns in various theatres across Europe. His poetic legacy is significant; for generations he represented the ideal courtly poet-soldier (resembling Philip Sidney, in England) and was instrumental in introducing Italian literary forms and metres into Spanish literature, from the sonnet to ottava rima (octavas reales). His secular verses were hugely popular.

De la Vega's poems first appeared in print posthumously, in 1543, with those of Juan Boscàn Almugaver (1487? -1542?). The 1543 Barcelona and 1544 Medina del Campo editions were in 4to; thereafter most of the editions were in 12mo format, as here. The first separate edition of his work would seem to be that published in Madrid in 1570, followed by a 12mo of 1581 (Salamanca: Lucas Junta (Giunta)). This was reprinted in Madrid in 1600, in Naples in

1604, and by Juan de la Cuesta in Madrid in 1612.

The editor of this critical edition was Tomás Tamayo de Vargas (ca. 1589- ca. 1641) a noted man of letters, also born in Toledo. His life of Garcilaso makes frequent mention of later Spanish poets who honoured de la Vega's memory, and his learned commentary in the second part is replete with parallels from Roman poets (Ovid, Horace, Valerius Flaccus, Plautus and others) and other classical sources. There are also references to contemporary scholars and their work, alongside the inclusion of contemporary poets. Present here are the verses of Portuguese Camoens and Lobo; the diplomat, poet and collector Diego Hurtado de Mendoza (1503-75) from Spain; and Italian poets and writers Petrarch, Bembo, Tasso and Trissino. Also present are 'las Rimas Christianas de Madama Gabriela' (f.81), likely Gabrielle de Coignard of Toulouse (d. 1594).

A few leaves with minor marginal damp-stains, small tear in f. 57.

Palau 354699. See A. Gallego Morell, *Garcilaso de Vega y sus comentaristas: obras completas del poeta acompañadas de los textos integros de los comentarios...* (Madrid, 1972) and other publications by the same.

[OCLC: US: UC Berkeley, Newberry, Kansas, Pennsylvania, Thomas Fisher, UCLA. UK: Birmingham]. (246839)

