



INCUNABLES
XII Illustrated

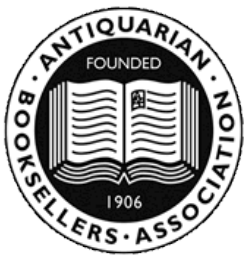
SOKOL
BOOKS

TWELVE ILLUSTRATED INCUNABLES

One of the reasons why incunabula have always been so highly prized is that they are rarer than later books. There were far far fewer editions printed in the C15 than the C16 (and so on) and the print run of each edition was generally smaller.

Most incunables are pure text, sometimes they may be ornamented, either by the printer or more often by hand but proportionately very few carry diagrammatic or pictorial illustration.

We thought it would be fun to put together a little selection of those that do. We hope you enjoy it.



**SOKOL
BOOKS**



1. ATTAVANTI, Paulus, Florentinus. *Breviarium totius iuris canonici*.

Memmingen, Albrecht Kunne, 1486

£4,750

Folio. ff. (v) 2-129 (*4 a10 b-n8 o10 p8 q5), lacking q6 blank. Gothic letter, double column, ms. initials in red, rubrication throughout, attractive contemporary woodcut portrait of author in his library to recto of first fol. Scattered worm holes, light water stain towards gutter of first few gatherings, minor marginal spotting, red ink marks from initials in a few places, lower outer blank corner of fol. 89 torn, recto of first and verso of last a bit soiled, second leaf strengthened at gutter. A very good, large copy in contemporary south German calf, rebounded with overlaid original spine, lacking centre- and cornerpieces, traces of one clasp and chain holder, blind-stamped to a triple blind ruled cross-hatched design with fleurons and lozenges framing double-headed eagles and four-tailed creatures, raised bands, vellum label with title and casemark heightened in red to upper cover, also (rubbed) to spine, a bit wormed and worn. Early circular armorial paper bookplate ('Bib: Nor') of City of Nuremberg Library, with small abrasion, to blank section of portrait leaf.



The woodcut image of Paolo Attavanti in his library on the first fol., bearing the acronym 'M[agister] P[aulus] F[lorentinus] o[r]d[inis] S[ancti] S[piritus]' is the first author portrait ever to appear in a printed book. It first appeared in the 1479 edition of this text, published by Leonardus Pachel and Ulrich Scinzenzeler. 'The head of the Magister with the expressive neckline in his austere plainness is reminiscent of the simplicity of [the Lombard painters] Foppas and Zenales...the character of Lombard art is clearly visible in the design' (Kristeller, 'Die Lombardische Graphik der Renaissance', 28).

Excellent, well-margined copy of this masterful manual of canon law. Paolo Attavanti (1445-99) was a Florentine preacher, theologian and 'doctor in utroque iuris' (canon and civil law). He was a valued member of the humanist circle of Lorenzo de' Medici, which included the philosopher Marsilio Ficino. A prolific writer of hagiographic and historical works, and a commentary to Dante's 'Divine Comedy'. This legal manual for practitioners was designed to make the consultation of canon law 'easier, speedier and pleasanter'. Canon law was the legal system of the Roman Catholic Church, regulating the rights and duties of individuals, property, crime, trials, etc. The thorough index of the 'Breviarium' refers the reader to hundreds of subjects, from purgatory, penance and the images of saints to practical questions like procedures for the election of bishops and the duration of a father's punishment across generations. Fundamental in canon law was the code of behaviour for religious, including whether they were allowed to bear weapons and their duty to avoid all kinds

of theatrical spectacles. Judicial regulations covered all phases of trials and explained, for instance, that no criminal accusations could be accepted from excommunicates, actors, heretics, heathens and Jews. Strict regulations on marriage were crucial as aristocrats and princes often infringed them by marrying a close relative or having illegitimate children. The 'arbor consanguinitatis', which occupies an entire page, illustrated the degrees of kinship whereby individuals were too closely related to be granted leave to marry. The annotator of this copy was interested in these issues as he highlighted sections on the illegitimate offspring of priests, bishops and popes.

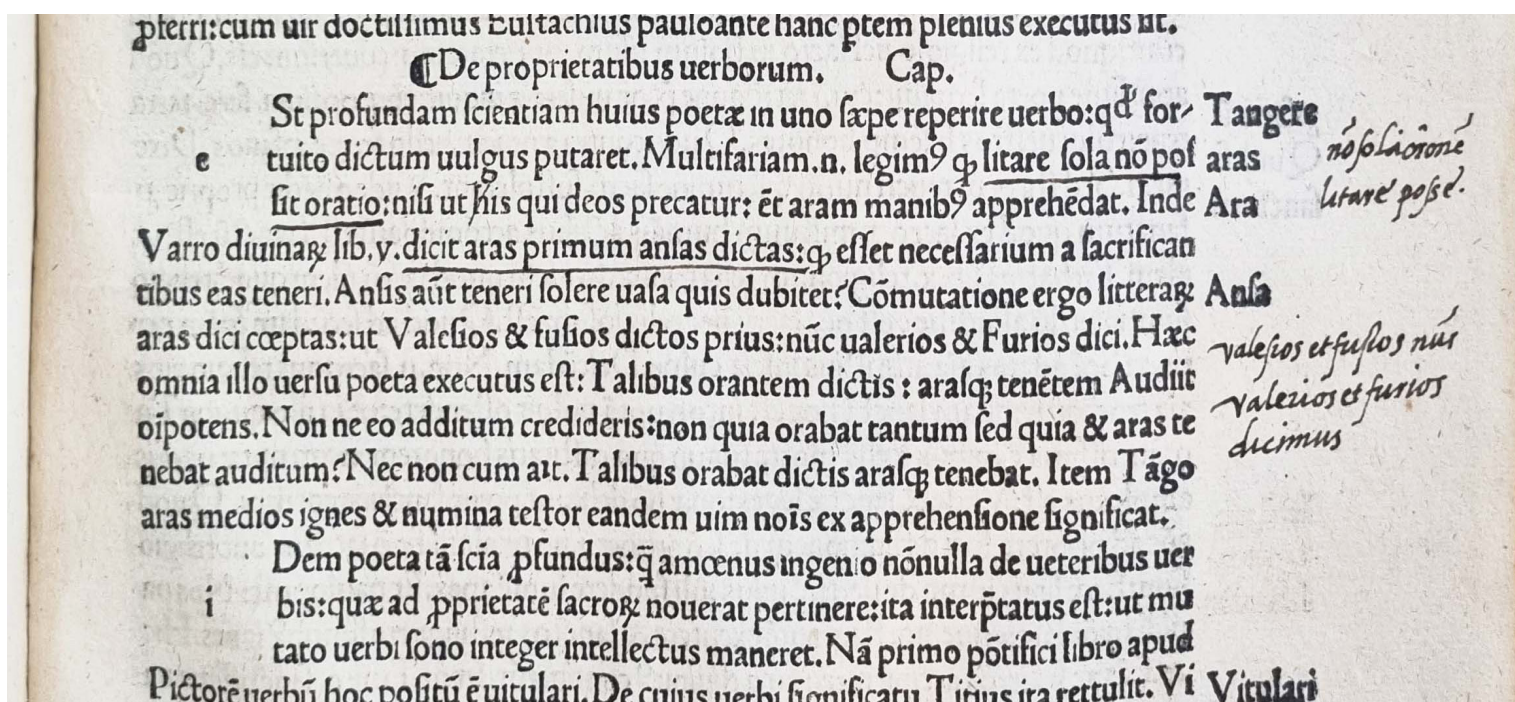
BMC II, 604; GW M30141; Goff P180; H 7161*; Kristeller, *Die Lombardische Graphik der Renaissance*, 38 (1479 ed.).

2. MACROBIUS. In Somnium Scipionis expositio.

Florence, per Zanobi Pignoni, 1622 [but 1624].

£8,500

Folio. 2 parts in one, separate registers, ff. XXXVI; LXXXVI. Roman letter, occasional Greek, double column. Decorated initials in different series. 7 ½-page or smaller woodcut diagrams, ½-page woodcut map of the climatic zones. Title and next a bit finger-soiled to outer margin, small clean tear to fore-edge repaired to fols II-IV, intermittent small light water stain to upper blank margin, ink stain to gutter on final ll., outer blank margin spotted, few ll. just toned, occasional slight marginal foxing, light ink splash to K5-6. A very good, well-margined copy in contemporary vellum over boards, lacking ties, early title inked to spine and fore-edge, ms 'Emptus est Macrobius compluti arge[n]teis nummis quattuor et dimidio anno a virgineo partu M D XVI. Quo Car[dina]lis Do[minicus] Fran[cis]cus Simo[ni?]des collegioru[m] complutensiu[m], fundator, in coelu[m] scindens terras deseruit: cuius anima coelitibus associate deo eternu[m] fruetur. Petrus Vasquus' to blank verso of last leaf.



A very good copy, with contemporary Spanish provenance, of this attractive incunabular edition of two of the most influential works of late antiquity – the first being ‘the most satisfactory and widely read Latin compendium on Neoplatonism that existed during the Middle Ages’ (DSB).

Macrobius (fl. early 5thC) was a poet probably born in Greek-speaking areas of the Roman Empire. ‘Somnium Scipionis’, part of Book VI of Cicero’s ‘De Republica’, recounts the dream vision of the Roman general Scipio Aemilianus, two years before the fall of Carthage in 146BC. Visited in his sleep by his late grandfather Scipio Africanus, he is foretold his future and given a ‘mystical’ overview of the Earth from the heavens, its climatic zones, and the workings of the celestial spheres and planets, with Stoic discussions of the nature of the soul, the gods and virtue. Macrobius’s Neoplatonic commentary to Cicero’s text contributed to its enormous success through the middle ages down to the Renaissance, with hundreds of extant mss. Of particular interest, to the likes of Dante and Chaucer, were his theories of music, astronomy and the interpretation of dreams, i.e., how to determine which were predictive of events, and which were not, as well as the cosmographical information he provided, with ‘lengthy excursuses on Pythagorean number lore, cosmography, world geography and the harmony of the spheres’ (DSB). Ms and printed copies quickly absorbed the visual aids of medieval cartography, with the presence of diagrams and, as here, a woodcut map illustrating the climatic zones Scipio Aemilianus sees in his dream. The map in this edition shows the Red Sea, Ethiopia, Europe, India, the Ocean and, in the south, ‘Temperata Antipodum nobis incognita’, i.e., today’s Australia and Antarctica. Organized in the guise of a conversation during the holiday of the Saturnalia, Macrobius’s ‘Saturnalia’ is a treasure trove of information on antiquity, based on a variety of ancient sources and authorities. Among the hundreds of topics discussed are the Roman calendar and its festivities, religion, rhetoric, luxury, sumptuary laws and ancient authors, such as Vergil, whose Homeric influence is also analysed.

These were eminent university textbooks for centuries. ‘Among the roughly 150 manuscripts recorded by Destombes dating from 1200 to 1500 AD nearly 100 contain a simple map illustrating Macrobius’s theories’ (Shirley 13). The early owner, Pedro

Vasquez, purchased it in Alcalà de Henares ('Compluti') in 1516. A similar inscription – where he signed himself 'Hispaniensis Catholicus' – is also present in a student edition of Apuleius and Stadius, printed by Pincius, now at the Univ. of Seville Library. Vasquez was most likely a student in Alcalà. In our inscription, he records the death, in the year he bought this book, of the benefactor Cardinal Domingos Francisco Simodes or Simonides [i.e., Simoes or Simois] of the 'collegia complutensia', i.e., the conglomeration of colleges which formed the kernel of the University of Alcalà from 1512. He also records the price of the book, most probably unbound – 4 ½ silver coins (i.e., pesos). Among the professors at the time was the mathematician Pedro Ciruelo.

ISTC im00013000; Goff M13; HC 10430*; Sander 4075; Essling 1232; BMC V 499; BSB-Ink M-5; GW M19705. R. Proctor, The Printing of Greek in the C15 (1900); Shirley 13.

L2959

LI. .II.

XXX

ambitu suæ flexionis imitat: oëm terrã quadrifidã diuidit: & singulas ut supradiximus habitatoes faciut insulas. Nã inter nos & australes hoies meãs ille p calidã zonã totãq; cingens & rursu uerticib; regiois extrema sinibus suis ambiens binas in superiore atq; inferiore terræ superficie insulas tacit. Vnde Tullius hoc intelligi uolens non dixit: ois terra parua quædã est insula: sed ois terra quæ colit a nobis parua quædã est isula quia & singulae de quattuor habitatioibus parua quædã efficiunt insula: oceano bis eas ut diximus ambiete. Oia hæc ante oculos locare pöt descriptio substituta. ex qua & nostri maris originẽ quæ totius una est: & rubri atq; idici ortu uidebis. Caspiumq; mare unde oriatur inuenies: licet nõ ignorem esse nullos q; ei de oceano ingressum uigent. Nec dubiu est: i illã quoq; australis generis temperatã mari de oceano similiter influere Sed describi hoc nostra attestacione nõ debuit: cuius situs nobis incognitus p̄seuerat. Quod at dixit nostra habitabilem angustã uerticib; latiore: in eadem descriptioe poterimus aduertere. Nã quãto longior est tropicus circus septemtrionalis circo. rãto zona uerticibus q̄ lateribus angustior est: q̄a summitas eius in arcu extremitate breuitate cõtrahit. Deductio aut laterum longitudine tropici ab utraq; pte distendit. Deniq; ueteres oëm habitabilem nrãam extetã clamidi similem esse dixerunt. Itẽ q̄a ois terra i qua & oceanus est ad quẽuis cælestem circulum quasi cætron puncti obtinet locu: necessario de oceano adiecit: Qui tñ rãto noie q̄ sit paruus uidet. Nam licet apud nos atlanticu mare licet magnu uocet: de cælo tñ dispicientibus non pöt magnum uideri: cum ad cælum terra lignu sit & punctu: qd diuidi nõ possit in ptes. Ideo at terra breuitas tam diligenter asseritur: ut paruipendendum ambitum famã



3. PLUTARCH. *Vitae*.

[Venice, Bartholomaeus de Zani, 1496].

£17,500

Chancery folio. 306 x 296mm. ff. [1], 1-145, 1-144, a-r8 s10, A-S8, 62 lines per full page, type 80R2. First text leaf within woodcut border with heads within roundels, grotesques, putti and blank shield, ½-page woodcut of Theseus and the Minotaur/Eurytus, decorated initials and ornaments. Title and handful of ll. a bit finger-marked at margins, crossed-out early ms ex-libris to title, 2 small worm holes to upper blank margin of first 3 gatherings, intermittent slight mainly marginal foxing, heavier to last 3 ll., small oil stain at blank foot of i4-7, ink splash to lower outer blank corner of Q5-8. A very good, well-margined copy, on good-quality paper, in contemporary northern Italian quarter goatskin over bevelled wooden boards, lacking clasps, border with blind roll of tendrils, blind-stamped fleurons and roundels to central panel, raised bands, compartments cross-hatched in blind with small blind-stamped circles, C16 paper label, few scattered worm holes to boards, with loss to fore-edge of upper, joints and tail expertly repaired. Modern bookplate to front pastedown, and ms 'A Barber 72a' to fly, faded early ms ownership inscription at foot of a2 (final 'lxxxij' legible), 'lxxxij' inked to lower edge (early shelfmark?), few C16 ms marginalia.

The handsome contemporary binding reprises a typically northern Italian style c.1500 (e.g., Bib. dell'Archiginnasio 16.B.I.9 and 16.C.II.13).

A very good, well-margined copy of this beautifully printed edition of Plutarch's 'Lives' – the fifth overall. 'A close reprint of Ragazzo's 1491 edition; the cut of Theseus and the Minotaur [...] is printed from the block first used by Ragazzo, but the border differs' (BMC V, 433). As frequent in Venice at this time, the same woodcuts and borders often circulated among different printers; the present also appears in 1490 and 1492 editions of Petrarch (Hind II, p.504). 'Vitae', by the Greek philosopher Plutarch (46-119AD), greatly influenced Renaissance 'mirrors for princes' and was used for moral instruction. It was also the key source for Shakespeare's 'Julius Caesar', 'Antony and Cleopatra' and 'Coriolanus'. The work provides 67 parallel biographies highlighting the virtues, vices and deeds of renowned Romans and Greeks, including Pericles, Theseus, Cicero, Demosthenes, Romulus and Homer, the last being Charlemagne. As in the first 1470 edition, each biography was translated by a different humanist, e.g., Guarino Veronese, Lapo Fiorentino, Leonardo Aretino, etc. The present edition includes several biographies additional to the original 48. The additions are late medieval pastiches, e.g., the life of Scipio and Charlemagne, the latter marked as 'edited', not translated, by the humanist Donato Acciaiuoli. The C16 annotator – a careful reader – corrected several typos and highlighted interesting passages in the lives of Tiberius, Artaxerxes, Aratus and Pyrrhus.



A very attractive incunable.

ISTC ip00834000; Goff P834; HC 13130*; Essling 595; Sander 5782; BMC V, 432; GW M34488. Not in Dibdin or Moss. A.M. Hind, *An Introduction to a History of Woodcut* (1935).

L3786b



THESEI VITA PER LAPVM FLORENTINVM EX PLVTARCHO GRAECO IN LATINVM VERSA.



QUAEADMODVM IN ORBIS TERRAE SITV DESCRIBENDO historici solent: ut ad quae ipsi cognitione aspirare non possunt: extremis tabularum partibus supprimentes quibusdam adiu-
 ciunt locos esse vastos arenosos & caelo terrae penuriam aquarum aut limum insuperabilem: aut montem stiticum: aut astrictum frigore pontum: ita & nobis in hac uirorum collatione perpetua reg-
 historia quantum probabili oratione assequi potuimus: de his quos supra memo-
 rauimus uicis tempora percurrentibus uere licuit affirmare. Quae uero antiquiora
 ac uetustiora sunt: tragica & monstruosa poetae & fabulosi regis scriptores occupant:
 nec ultra fidem ullam nec certitudinem praeseferunt. Cum igitur Lycurgi legum la-
 toris & Numae regis res gestas litteris madauerimus: haud ab re fuerit ad Romu-
 lum orationem conuertere: quando historia ipsa ad eius tempora quae prope accessi-
 mus. Sed mihi diu cogitanti huic uiro (ut inquit Aeschilus) quis conueniret: quem
 illi opponerem: quis dignus secum in comparatione coniugi: uisum est tandem
 faciendum esse: ut a quo celebrata Athenensium ciuitas amplificata est eum cum

Inuenerunt
 1530
 1534

4. BRANT, Sebastian. *Stultifera navis*.

Basel, Johann Bergmann, de Olpe, 1497.

£32,500

4to. ff. 159, wanting final blank. Gothic letter. T-p with superb half-page woodcut of Ship of Fools, another 117, full-page or smaller, portraying the Fools in their various satirical occupations, handsome woodcut printer's device to verso of X4. T-p and margins of first two ll. a little soiled, small expert repair touching a handful of letters (couple partly supplied in ink on verso of t-p), upper and outer edge of first two gatherings a trifle frayed, intermittent light oil stain towards upper margin, small clean tear from outer edge of e8 just touching two words, annotations removed from first leaf of Registrum. A very good copy in early C19 crushed green morocco, sympathetically rebaced with onlaid spine, blind tooled to a panel design, title gilt-lettered to covers, raised bands, spine tooled in blind. Bookplate of S.H. Hodgson (1832-1912) and Rugby School (Hodgson bequest) to front pastedown, the odd C16 editorial annotation.

Stultifera Navis.



Marragonice pfectionis nunq̄
 satis laudata Nauis: per Sebastianū Brant: vernaculo vul-
 gariq̄ sermone & rhythmo/ p̄ cūctorū mortaliū fatuitatis

A landmark of early printing, with superb woodcut illustrations partly attributed to the young Dürer, as well as with early references to Columbus's discoveries and, for the first time in this first enlarged Latin edition, a poem on the Ottoman threat. A German humanist from Strasbourg, Sebastian Brant (1458-1521) completed his studies at Basel. There, until 1500, he published his major works, the most renowned of which, 'Das Narrenschiff', in 1494. The humanist Jakob Locher translated it into Latin as 'Stultifera navis' in March 1497, adding four woodcuts and—in this fifth and first enlarged Latin edition—also a new poem by Brant, 'De pereuntibus'. 'Stultifera navis' is a powerful satirical poem. In a ship laden with one hundred fools, steered by fools to the fools' paradise of Narragonia, Brant satirizes all the weaknesses, follies and vices of his time.

Composed in popular humorous verse and illustrated by a remarkable series of woodcuts—of which 75 are now attributed to the young Dürer—the book was an immediate success' (PMM 37). The nautical theme was probably strengthened under the influence of contemporary debates on voyages of exploration and the vanity of seeking knowledge of God's creation. Most famous is the chapter on the 'inquisition of geographical regions', or the foolishness of those who want to measure the earth, illustrated by a fool's-capped figure holding a compass. It also mentions Columbus's recent discoveries, which had first appeared in print in his letter to Ferdinand and Isabella of 1493, reprinted by Bergmann, Brant's Basel publisher, in 1494. The verse states that Ptolemy, Pliny and Varro were all wrong, and the 'terra' that was previously 'incognita' was now revealed; these Western Hesperides now belonged to King Ferdinand. Brant's new and final poem, 'De pereuntibus', deals with the Ottoman threat, and bears a separate t-p with figures engaged in foolish activities and a diagrammatic horoscope. After foreseeing a nefarious planetary conjunction on 2 October 1503, he bemoans the dangers in which Christianity has been cast by the Turks' 'irruptio' and argues for the support of the Emperor Maximilian in his fight against them. A lavishly illustrated important work and a fascinating edition.

PMM 37 (1494 ed.); Goff B1090; HC 3750*; ISTC ib01090000; Alden 497/5; Church 13 (first Latin ed. of March 1497); HARRISSE, Additions, 5 (first Latin ed. of March 1497). Not in BMC XV or Sabin. Göllner does not mention it in the C15 section of his introduction.

K168

XXVII

De potatoribus & edacibus.
Paupertatis onus vix Ganeo præterit ille
Noctes atq; dies qui bibit atq; vorat:
Illius ingluuies: crapula: immoderata voluptas
Rerum: animæ interitû: corporis atq; facit.



De epulo nibus
 Cû ad æquales bi-
 bitur pot? ille pl?
 laudat q; plures i
 ebriat: & calices
 fecundiores ex =
 haurit. Potores
 bibuli mediâ de
 nocte phalerni.
 Oderût porrecta
 negatè pocula. E
 brietas & mêtis in
 ducit exiliû: & li-
 bidinis puocat i-
 centiû. Nô esset
 hodie seruitus: si
 ebrietas no fuissz
 Fecûdi calices qz
 nô fecere desertû

Hic etiâ naues fatuorû scandit: & amplas
Contrahit antennas manibus/longosq; rudentes:
Noctes atq; dies vinum qui ingurgitat ori.
Ft farcit stomachum dapibus victuq; guloso.

c.a. crapula
de vi. & ho.
cle.
Horati? i epla
xxxv. dif. lex
d. iiii / no di.

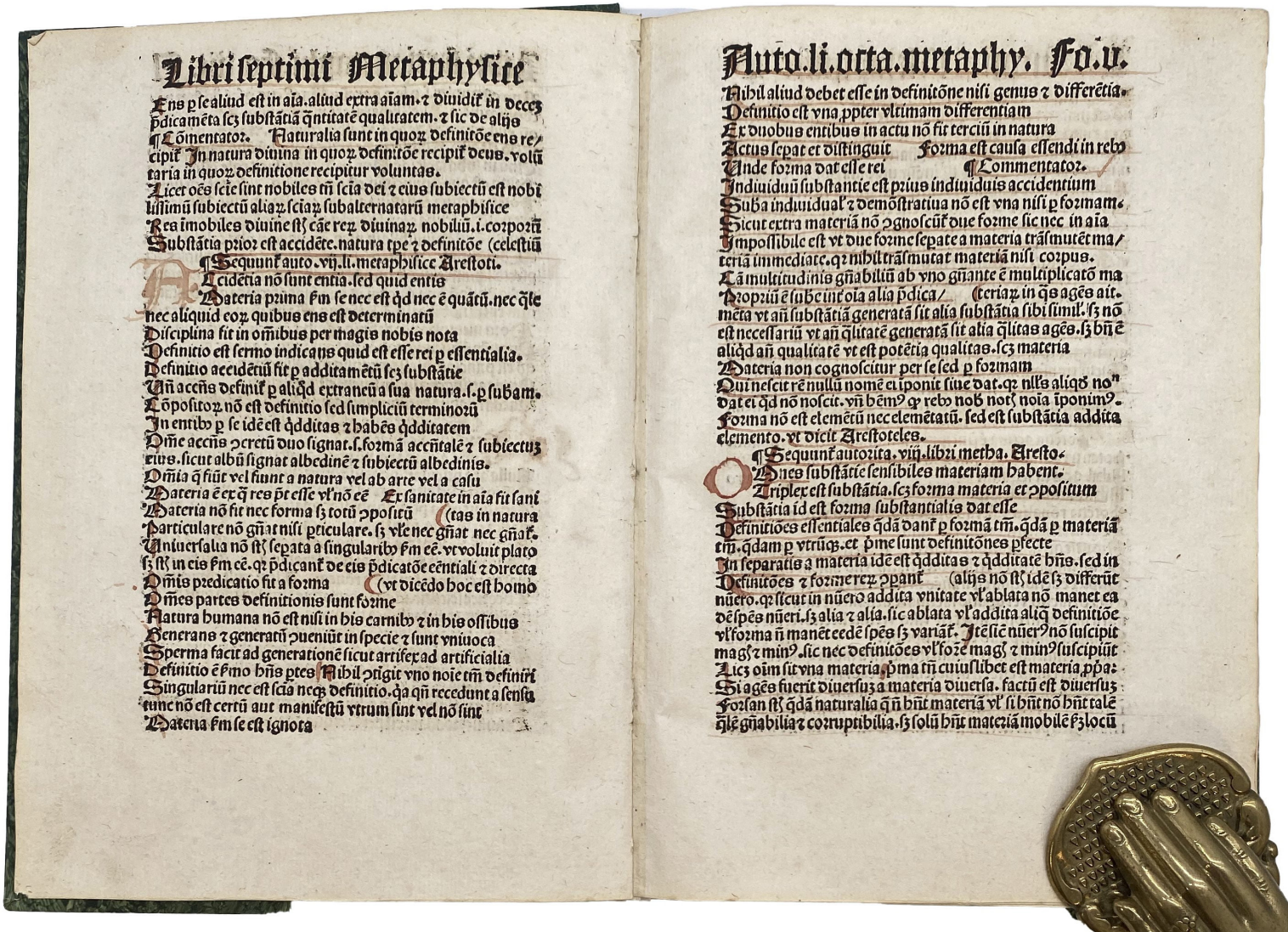
haintz Nar



Inueterata meę dementia crassa senectę:
Non solitos linquit mores: vitam ve prioren



4to, ff. 53 (unnumbered, missing final blank). Gothic letter, rubricated initials. Charming 'accipies' woodcut (depicting a master and four pupils) on t-p, with contemporary colouring. T-p very slightly dusty, light age yellowing, a few ink smudges to blank margins of 2 ll, rare contemporary marginalia in Latin and German, in red and brown ink, different hands, red ink underlinings. A very good copy in modern paperboards. C20 bookplate of the Bibliotheca Philosophica Hermetica (Amsterdam) to front pastedown, contemporary ms. "oro otto releuer no(n) reueler oro otto" to t-p, early monogram 'N.S.' and small drawing of a cross in red ink cartouche to verso of last.



Rare incunable edition of this popular Medieval anthology, first printed c. 1480. 'Auctoritates aristotelis' (also known as 'Parvi Flores') is a florilegium, that is a compendium of important extracts (auctoritates = authoritative passages) from other works – in this case, classical and medieval philosophical treatises. It was composed between 1267 and 1325 by Johannes de Fonte (fl. 1300), lector of theology at the Franciscan convent of Montpellier. This compilation, which enjoyed great success in Germany, was used for education in universities and monasteries. It contains excerpts from Aristotle and sayings drawn from Plato, Porphyry, Seneca, Apuleius and Boethius. The first section focuses on logical works, the second is concerned with natural philosophy, metaphysics and ethics.

A very interesting and rather unusual feature of this volume is that the rubricator, who coloured the title page, decorated all the initials and provided useful paragraph marks, also added brief annotations in red ink. These marginalia mostly consist in single words, such as 'nota' or 'considera', pointing the attention to key passages underlined. This indicates the decorator was an interested reader with a good understanding of the text. At the end, the colophon is ornamented with a nice red-ink frame, below are the initials "N.S.", probably those of the reader-rubricator.

The manuscript inscription "oro otto releuer no(n) reueler oro otto" on the title page in black and red ink in two different hands, is a very curious and rare palindrome (the first two words should be inverted). Interestingly, we were able to find only three other occurrences of this sentence, and all three are manuscript inscriptions appearing on 15th century codexes that belonged to Otto Ebner (C. Vindobonensis palatinus 3332, C. Latinus Monacensis 18513b, 6948). Ebner (fl. 1453-1484, d. after 1491) was chaplain at the Heilig-Geist-Spital in Munich, writer, and owner of a small library. On a codex he inscribed: "Otto oro releuer, non reueler oro Otto, Otto tenet mappam madidam mappam tenet Otto". It appears that he enjoyed palindromes containing his name – which is also a palindrome – and used to write them on his books. It is highly probable that volume also belonged to him.

From the important library of the Dutch businessman and book collector Joost R. Ritman (b. 1941), Bibliotheca Philosophica Hermetica, Amsterdam.

USTC 739985; ISTC ia01196000; GW 02827; Goff A1196; BMC C15 Vol I, p. 289. On Ebner see: R. Sprandel, Zweisprachige Geschichtsschreibung... (1993). USTC, ISTC and Worldcat record only two copies of this edition in the US (Trinity College and Univ. of Pennsylvania).

L3853

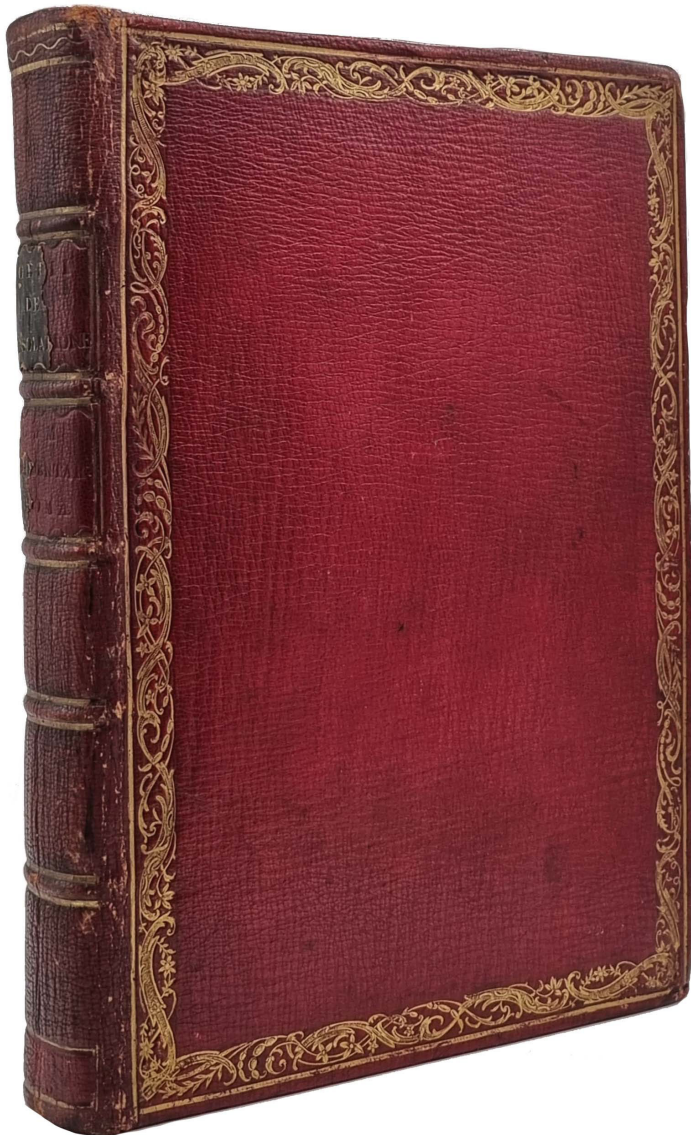


6. **BOETHIUS.** *De consolatione philosophiae.*

Cologne, Heinrich Quentell, 31 Oct. 1493

£17,500

4to, 199 x 141mm. ff. 192 unnumbered ll., ¶6 A6 a-i6 k8 l-z6 []6 A-E6 F4. Gothic letter, main text (in larger type 7:80G) surrounded by commentary (in smaller 6:63G). Large woodcut of Boethius lecturing to disciples to t-p, author's engraved portrait (C17) by de L'Armessin pasted as frontispiece to fly. Few outer edges untrimmed, old repair to extreme lower outer blank corner of t-p and last 4 ll., uniform light age yellowing, first gathering and 2 ll. slightly browned, t-p and last verso (blank) a trifle dusty, little nick to outer edge of C2. A very good, well-margined copy in late C18 English straight-grained crimson morocco, marbled eps, covers bordered with gilt roll of interlacing fleurons and tendrils, raised bands, compartments single gilt-ruled, gilt-lettered green morocco labels (defective), inner edges gilt, a.e.g. Late C18 armorial bookplate (Joly family?) pasted over Philip van Swinden's, c.1780, to front pastedown, another (C19) of Reginald Cholmondeley, Condover Hall, to ffep, numerous late C16 marginalia (the odd one just trimmed, affecting perhaps a letter) in brown ink throughout, a few late C15 interlinear or marginal notes in Germanic hand.



A very good, well-margined copy, in a charming C18 English binding, of this exquisitely printed incunabular edition of Boethius's 'De consolatione philosophiae', including the famous commentary assigned to Thomas Aquinas, but probably written by the Oxford Dominican Thomas Waleys (1287?-1350?). With its extensive reader's annotations spanning nearly a century, this copy provides a remarkable snapshot of Renaissance Boethian scholarship. Rebound in the late C18, it has surprisingly retained generous outer margins and the odd untrimmed outer edge.

One of the most influential early Christian philosophers, Boethius (477-524AD) was a Roman politician in the service of Theodoric, King of the Ostrogoths. He probably studied in Athens where he became fluent in Greek and acquainted with important Hellenic philosophers. Imprisoned by Theodoric for high treason, he famously wrote 'De Consolatione philosophiae' in 523-24, eventually leading to his execution. This milestone of Western philosophy reflects on the negative turn of events in Boethius's hitherto very successful career. In a fictional dialogue, Lady Philosophy consoles him, as they discuss the evanescent nature of worldly fame and riches, virtue, the ills of fortune, human folly, passion, hatred, free will, justice and predestination, with Boethius's Christianity heavily tempered by Hellenism. Waleys's commentary was one of the most successful and most reprinted. Boethius's work was taught at grammar schools for its elegant Latin and educational content, and lectured on at universities for its philosophical value.

The late C15 annotator provided, as often required of students, interlinear paraphrases for sections of Books I-III –

paraphrase being 'an aspect of pedagogy handed down from Classical Antiquity, which spans grammatical and rhetorical construction' (Love, p.129). He provided synonyms of most words or phrases, seeking to follow the original meaning whilst slightly altering the lines, as well as clarifications (e.g., 'philosophi' for 'Anaxagore'). He also added the odd marginal note, e.g., a reference to Cicero. The late C16 scholarly annotator, well-acquainted with Greek, cross-referenced interpretations from Nicolaus Crescius's 1513 edition, with one instance of criticism of the latter attributions, Johannes Murmellius/Agricola's commentary ([1514]; Basle, 1570) and the Lyon edition of 1581. (In his first reference to them on the t-p he also specified the book format.) Among his interests were Boethius's prosody, on which he noted the meaning of the metre 'Alcmanium' from Murmellius, as well as Platonic, Epicurean and Stoic doctrines. He also quoted from Ovid, Boethius's original Greek, and Ficinus. He crossed-out a repetition of two words – probably the compositor's oversight – and a couple wrongly-spelled or misread.

Rev. Philip van Swinden was appointed preacher at the Dutch Chapel in St James's by the Bishop of London, in 1773. Reginald Cholmondeley (1826-96) inherited Condover Hall, Shropshire, in the 1860s; among his guests in the 1870s was Mark Twain.

ISTC ib00797000; Goff B797; HC 3384* = 3385; Voull(K) 263; BMC I, 278; BSB-Ink B608; GW 4556. R.C. Love, 'The Latin Commentaries on Boethius's De consolatione', in A Companion to Boethius in the Middle Ages (2012), pp.75-134.

1702
VI 524
Tho. Aquin. Sac. XIII.

Tomus secundus auctoris beati Thome Aquinatis

Boetii viri celeberrimi de consolatione Philosophie liber cum optimo commento beati Thome.

Amicus Marci Dorothei Boetii Palatii Ordinaris viri clarissimi & illustri

Coloniam

edidit Barthelemyus Luchensis Anno MDCCLXXII (1772) commentariis illustratis a Henrico Schone A.C. 1770.



Allesfani gemenda
ni caritas fames
Bernardus G.C. 1772
agnatus, ut hic videtur
17. 99. 100. d. Belgas.
& 1772. addit
En Boetius ille, qui So
phiam
Infirmis hylas esse
Amicus
& dicitur nimis dicitur
Sensit de dedit
Dumque iudicium
Boetianus yll
cuius partem
Theodori Palatii
Ludovicus ad Alx.
Munich 1772
in 12

Anno 1772 per Henricum Schone

This copy was in two northern Italian convents, one of Augustinian Hermits, the other, Dominican, probably located in Piacenza. The earlier (cursive) annotator – Anselmo Vincetini – was interested in the intellect, glossing a passage, in the commentary to 'De anima', with detailed references to interpretations by the medieval Augustinian philosopher Egidio Romano, mentioned by Gaietanus. In 'De sensu agente', he glossed two sections on the interaction of the active sense and the soul, with references to the theories of Agostino Nifo. The slightly later annotator glossed passages in Book I on the difference in the soul and intellect of humans and animals, and the 'accidents' of knowledge and perception,

ISTC dates this to 23 December 1493, following the colophon date 'decimo kal. Januarias 1493', GW suggests 1492. This depends on the reference system, the date in 1493 according to the Julian or 1492 according to the Gregorian calendar.

L4011

Secundus

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nō est per se causa imutatio tactus: licet accidat per accidens: s; motus p̄ximū per se t̄z medij extrinseci q̄ aialis tāgen- tis est obiectū tāgibile: it̄z qd̄ t̄ aial non mediat aliud mo- uēs p̄ se p̄ximus. ¶ Intelligēdū sc̄do q̄ cōmētator mouet p̄ se dubiū Themistū t̄ Alexandri qd̄ faciēbāt Ari. i hoc q̄ dixit: tactū n̄bīl sentire nisi p̄ mediū extrinsecū dicēs. Di- cunt. n. q̄ nos t̄i cōcēserimus q̄ tangibilia nō p̄prehendū- tur in aqua: t̄ in aere nisi mediātibus istis. s. aqua t̄ aere: qd̄ possumus dicere in cōprehēsiōe qualitātū tangibilis in istis duobus medijs: quasi dicant ipsi: q̄ q̄litates tāgibiles aeris: t̄ aque: cōprehenduntur per tactū absq̄ cōcursu me- dy extrinseci. Et huic r̄idens cōmētator dicit: q̄ oē aial qd̄ innatū est esse in aqua: aut aere: non sentit aliq̄ qualita- tes calidi aut frigidi: in eis: si fuerit in simplicitate quā d̄nt habere: qd̄ ē locus eius naturalis: t̄ locus est similis locato: vt declaratū est in sermonibus vniuersalibus: t̄ iā declara- tū est q̄ sensibile p̄trariū est ante passionē: t̄ cū ita sit aial n̄ sentit calozē: aut frigus in aere: aut i aqua: nisi qm̄ cū eis ad- miscent̄ corpora calida aut frigida. Illa ergo corpora sunt alia ab aqua t̄ ab aere n̄ali: t̄ post subdit. Et si aer t̄ aqua cō- tinētēs aialia haberent qualitātē p̄trariā: tunc ipediret cō- p̄hēsiōne qualitātū cōtrariā: ab aialibus. Et p̄pter hoc qd̄ diximus non est opinādū aquā calefieri dū fuerit aqua pura: neq̄ q̄ aer infrigidet̄ dūz est aer purus: s; hoc accidit p̄pter corpa admixta cū eis calida aut frigida: ita q̄ frigi- ditas est accidens inseparabile aq̄: sicut caloz igni. ¶ Duo principaliter hic dicit cōmētator: in hoc cōmento. P̄ximū est: q̄ q̄ aer t̄ aqua sunt loca n̄alia aialū: t̄ locus naturalis est similis suo locato t̄ eius p̄seruatiuus. Ideo aer t̄ aqua nō agunt in aialia p̄ suas qualitates p̄mas: qz si sic tūc per eas impedirent̄ aialia a cognitione excellentiā: alioz tangibi- liū: sed si aialia i aere vel aqua existētia sentiunt calozē: vel frigus: nō sentiūt tales qualitates que sunt aeris vel aque: s; sūt in quibusdā corporibus aeri vel aque cōmixtis: sicut si exalationes aque cōmiscant̄: t̄ vapores aeri: t̄ qualita- tes illoz corporū sentiunt̄ per aerem vel p̄ aquā tāq̄ p̄ me- diū. ¶ Secūdū etiā impugnat̄ p̄mo: qd̄ aqua ip̄a rema- nētē simplici t̄ pura nō p̄t calefieri: qz frigiditas est ei⁹ p̄- pria passio: t̄ sicut aer ip̄o remanente puro nō potest infrigida- ri: t̄ ita de alijs: qd̄ caliditas est p̄pria passio ei⁹: t̄ si ad actū aqua appareat calida vel ignis frigidus: hoc ē per admixtio- nē corporū calidoz cū aqua: vel frigidoz cū igne: t̄ tale ag- gregatū nō est aqua pura: vel ignis purus: s; apud vulgum sic denominet̄. ¶ Dec tamē dicta impugnat̄ Albert⁹: t̄ p̄- mo p̄mū: qm̄ qualitates elemētōz sunt simplices: vel saltē i excellentiā: qualitates aut̄ mixtoz t̄ maxime aialū sunt refracte: t̄ ad mediū reducūt̄ (vt p̄s) ex libro de generatio- ne. ergo seq̄ q̄ aer t̄ aqua habēt qualitates p̄trarias quali- tatibus aialū: t̄ p̄ n̄is habent ea alterare: t̄ possunt per ta- ctūz ab eis senti. Nec est v̄z q̄ locus naturalis alicuius nullo mō habeat ip̄s alterare: sed minus alterat̄ q̄ loc⁹ p̄e- ter naturā. Secūdū etiā impugnat̄ p̄mo: qz aqua calefacta nullo cōpore ab ea recedere infrigidat̄ ex n̄a eius propria: qd̄ nō esset nisi eadē aqua esset mō calida: mō frigida absq̄ admixtiōe corporū calidoz. ¶ Sc̄do nisi ignis pur⁹ absq̄ tali admixtiōe posset infrigidari: t̄ aqua pura calefieri: tūc inter elementa nō posset esse alteratio: t̄ per n̄is nullū ele- mentum posset immediate ex altero generari: p̄tra Aristō. secūdū de generatione. Dicit ergo qd̄ nō est verus: q̄ tactus nō sentiat nisi p̄ mediū extrinsecū: vt videt̄ innuere cōmē- tator: sed nō sentit corpus constans quin concurrat mediū extrinsecū: t̄ hoc dicit Ari. voluisse tenentes h̄c viā: dum dicit: dūz t̄ molle per altera sentimus t̄. S; Joānes Jan- donus supplet̄ t̄ moderat̄ ista dicta cōmētatoris dicēdo p̄ p̄mo: qz cōmētator vult q̄ aer: vel aqua: s; mō ē locus natu- ralis alicuius aialis: s; qualitates adeo p̄pinq̄s t̄ siles qua-

litatib⁹ illi aialis: q̄ ab illis nō patit̄: neq̄ eas fēit. ¶ P̄- secundo dicit: q̄ aqua pura illa puritate quā oēs habere: s; mō q̄ est locus naturalis aialis: non p̄t ip̄a remanētē sic pura calefieri: caliditate cognoscibili p̄ tactū illius aialis: t̄ simi- liter suo mō dicat̄ de aere. Utz aut̄ aqua pura ip̄a remanētē pura t̄ absq̄ cōmixtiōne alicui⁹ corporis calidi: secū pos- sit calefieri: t̄ pari modo ignis infrigidari: dicit ad hunc lo- cum non spectare. Et ex his solut̄ vult posse ad argumenta superius inducta: q̄ qualiter verum sit: subtiliter cōsiderā- tis industrie relinquatur. Cōmenti. CXVI.



Admo at̄ videt̄ caro t̄ lingua sic a- qua: t̄ aer ad visum t̄ auditū: t̄ ol- p̄batū se habent: sic habere ad sensi- tiū sic illoz vniq̄q̄: ip̄o at̄ sensiti- uo tacto: neq̄ ibi: neq̄ hic fiet vtiq̄ sensus: vt si q̄s ponat̄ corp⁹ albū in oculum vlti- mū. Quare t̄ māifestū q̄ mēs sit tangibilis sen- sitiū: sic enī vtiq̄z accidet̄ qd̄ qd̄ ē in alijs. Appo- sita. n. media sup̄ sensitiū nō sentiunt: sup̄ autēz carne posita sentiunt: q̄re mediūz tactū ē caro. ¶ Hic determinat̄ de medio intrinsecō: t̄ p̄ seip̄s tactus dicēs: q̄ oīno aut̄. i. v̄r videt̄ caro q̄tū ad tactum: t̄ lingua quātū ad gustū: sic se habere ad sensitiū tactus t̄ gust⁹: sic aer t̄ aqua se h̄nt ad visum: auditū: t̄ olp̄batū (t̄ supple) v̄r deit̄ tactus t̄ gustus sic se habere ad suū sensibile sicut vni- quodq̄ illoz. s. visus: auditus: t̄ olp̄bat⁹ se h̄z: nā ip̄o sensi- tino tacto. s. mediate a sensibili: neq̄ ibi. s. visū: auditū: t̄ ol- fatū: nec hic. s. tactū: t̄ gustū fiet vtiq̄z sensus: vt si q̄s ponat̄ corp⁹ albū in oculū. i. sup̄ oculū vltimū. i. mediate: nō vide- bitur corpus albū: quare manifestū est: q̄ sensitiū tangibi- lis. i. organū tactus sit intus: qz neruus est t̄ nō caro. Un̄ in tactu idē accidit sicut in alijs sensibus. Nā in alijs sensibus apposita super sensitiū non sentiunt: sed super carnem po- sita sentiunt aialia per tactum: quare sequit̄ q̄ caro nō est organū tactus: sed mediū. ¶ Intelligēdū q̄ sicut aer t̄ aq̄ sunt media per se t̄ necessaria in tribus p̄imis sensibus: ad hoc vt sentiat̄ vt prius ostensum est: t̄ hoc inest eis non per naturam p̄p̄iam alicuius illarum trium sensibus: sed p̄ na- turas eis cōes: vt dicit cōmētator: ita caro: t̄ lingua: sūt me- dia per se t̄ necessaria: tactus: t̄ gustus: quibus indiget̄ vt eo- rum sensibilia sentiāt. Aer vero t̄ aqua respectu tactus t̄ gu- stus: sunt solum media per accidens.

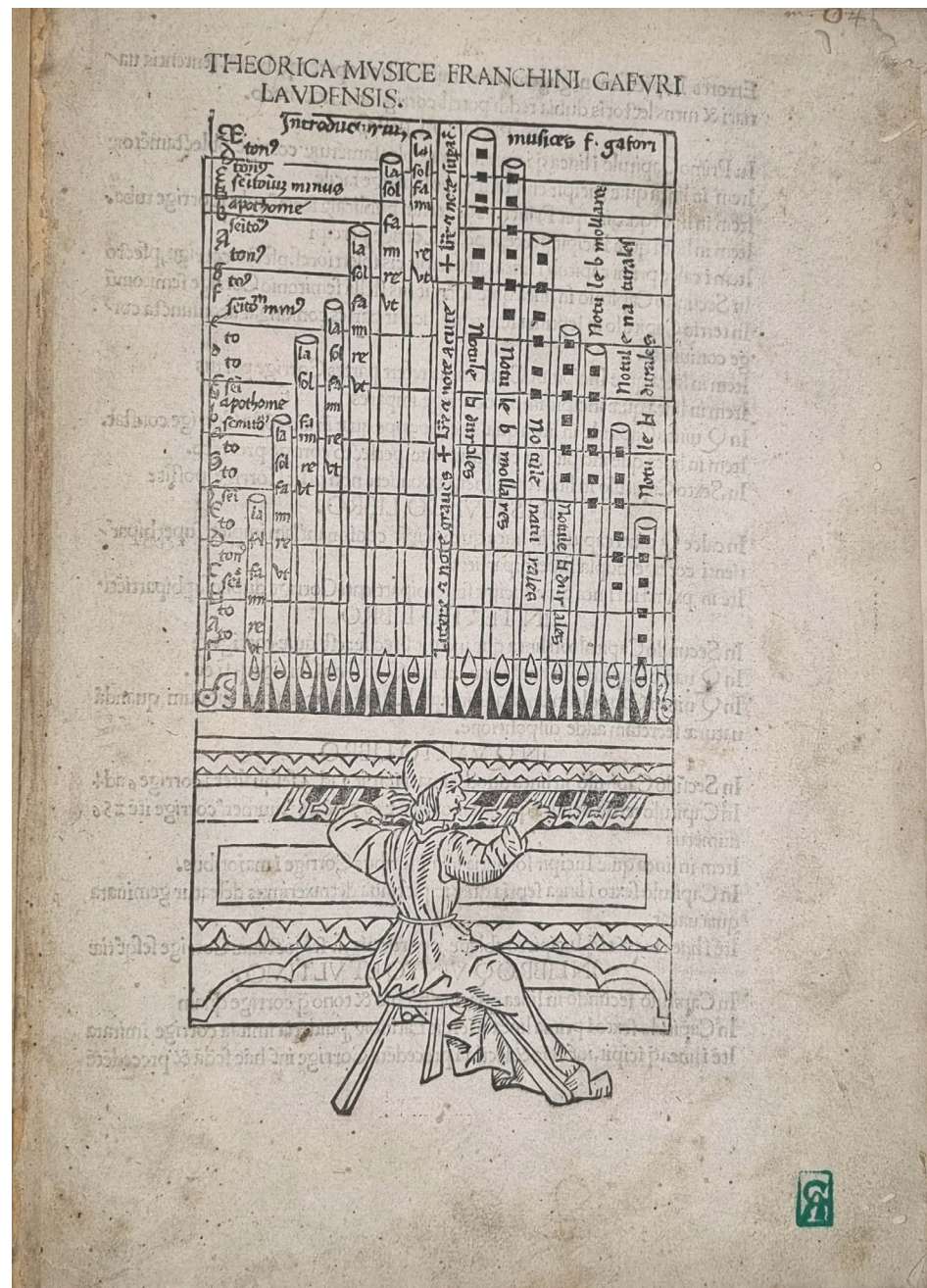
Subitatur v̄z sensibile positiū supra sensus faciat sensationes. Arguit̄ q̄ sic: p̄mo de visu: qz aliq̄ p̄cipit vaporē existētes in oculo: t̄ oculo cōpresso videt̄ fulgor in eo existens. t̄ mediante speculo visus videt̄ oculum in quo est. t̄ visus videt̄ aerem illuminatum vsq̄ ad visum: quare t̄. ¶ Secundo arguit̄ de auditu qui per- cipit sibi illum in aure. ¶ Tertio arguit̄ de olfactu qui per- cipit odorem realiter peruenientem vsq̄ ad ip̄m. ¶ Quar- to arguitur de gustu febricitantis: qui dulcia t̄ reliqua alte- rius saporis iudicat amara: qd̄ non ex alio videt̄ p̄tingere: nisi qz a sapore proprii organi ip̄m percipiēdo impedit̄ q̄ p̄- ceptione alioz saporū. ¶ Quinto arguit̄ de tactu: qm̄ cale- facta carne que est mediata organo tactus: p̄cipimus illius caliditate. Similiter dū neruus p̄ugit̄ dolorose sentit pun- gentem: s; sit sibi immediatus: t̄ ita de alijs. ¶ Ad hoc du- biū dicit̄ Cōmē. p̄m. i. i. 6. q̄ in oib⁹. s. sensib⁹: cū sup̄ ip̄s senties fuerit positiū ip̄s sensibile nō sentiet̄ oīno: aut si sentiet̄ ma- le sentiet̄. ¶ Alij aut̄ dicūt̄ simplr̄ q̄ nullo sentiat̄. t̄ hoc tri- bus de causis declarat̄ Egidij. ¶ P̄ria ē: qz organū sensus difficili⁹ recipit̄ ip̄ressiōes q̄ mediū: t̄ qz genatio vniuersa ē facili⁹ t̄ habilior q̄ genatio equoca: cū gnatio sp̄s i sp̄s sit

8. GAFURIUS, Franchinus. *Theorica musicæ*.

Milan, Philippus de Mantegatiis, Cassanus, for Johannes Petrus de Lomatio, 15 Dec 1492.

£75,000

Small folio. 68 unnumbered ll., [*]4 a8 b-i6 k8. Roman letter. Handsome woodcut t-p of musician at the organ, full-page woodcut divided into 4 scenes showing Iubal, Pythagoras and Phylolaus playing instruments, several full-page or smaller woodcut diagrams on notation and music theory. T-p and blank verso of last dusty, latter ink spotted, t-p and last two ll. strengthened at gutter, upper outer blank corner slightly holed, few small marginal worm holes to first and last few ll., very light oil stain to lower outer corner of large figurative woodcut, small water stain at lower gutter of last four ll. A very good, crisp copy, on thick paper, in a C14 (probably German) rubricated vellum gradual leaf over boards (C20), a bit dust-stained. C20 bookplate of Alfred Cortot and tiny monogram WH to front pastedown, Cortot's small initials stamped to lower margin of t-p, the odd C16 annotation and contemporary to verso of final leaf.



A very good copy, of illustrious provenance, of this ground-breaking work for the history of printed music. This second edition was revised and more complete than that of 1480. The t-p displays one of the most famous early music woodcuts, one of the earliest depictions of the organ; the four woodcuts of Pythagoras are 'the first to portray him as a musician' ('History', 76).

Franchinus Gaffurius (Francesco Gaffori, 1451-1522) was an Italian music scholar and composer. A Benedictine monk and priest, he became 'maestro di cappella' in the Duomo at Milan in 1484, which hosted one of the most renowned choirs in Europe, patronised by the Sforza family. In addition to writing church compositions for his choir, he also published on the theory and practice of music, and the harmony of instruments.

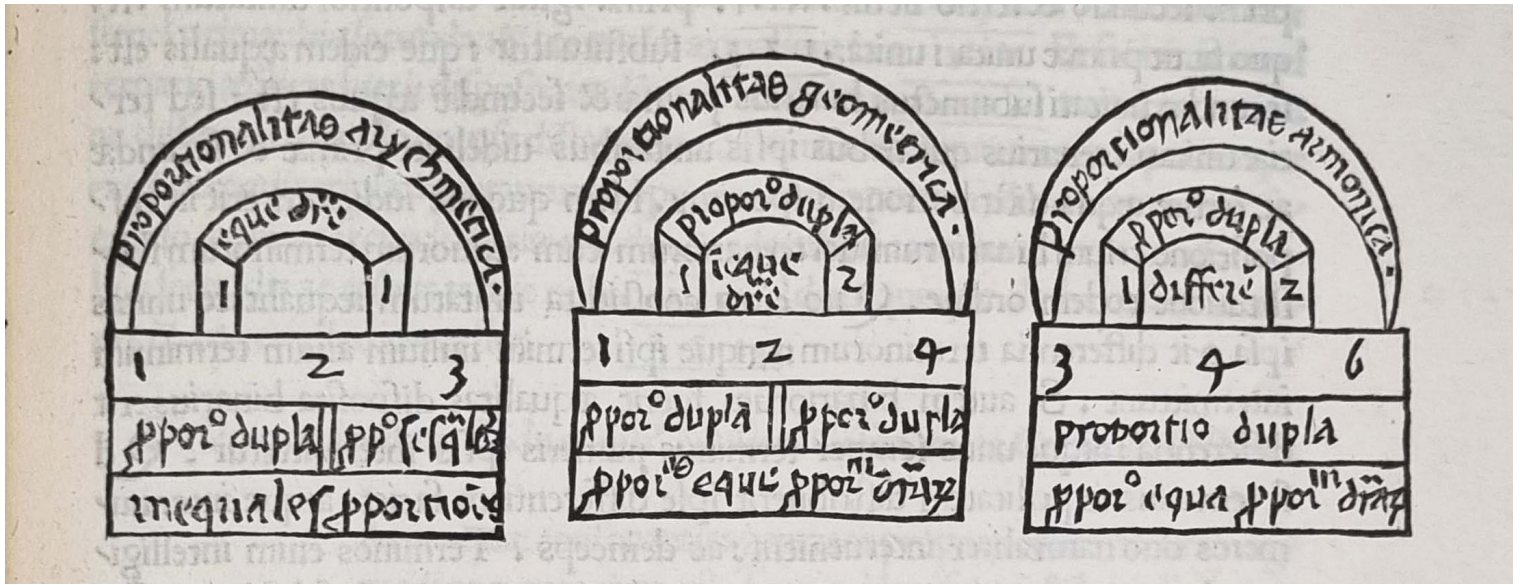
'Theoria' begins with a general section on the benefits of music and the difference between celestial, human and instrumental music. From the second part onwards it is solely devoted to musical mathematics, as at the time music was correctly considered closely related to mathematics and geometry. Gaffori was heavily inspired by the ancient Greek tradition, by which all music intervals are established around set ratios—a system illustrated with woodcut diagrams of proportions. Using the ratios of Pythagoras (himself portrayed in four handsome woodcuts) as well as Greek notation (diapason,

diapentes, etc.) as a starting point, Gaffurius discusses consonances—with long analyses on the mathematical proportions, their definition, types (including the 'superparticulares', containing fractions)—tones and semitones, the invention and disposition of sounds along strings, intervals and the application of syllables to notation. The staffs with letters and notation reproduced at the end were produced with wood blocks, 'so cut that the lines of the staff and the shapes of the notes stood out in relief, [...] locked in the form with the letterpress, and the whole page was easily printed in one impression' (Kinkeldey, 'Music', 100-1).

From the library of Alfred Cortot (1877-1962), famous Franco-Swiss pianist and conductor, especially praised for his interpretations of musical classics of the Romantic era.

Goff G6; Sander 2982; Kristeller 161; BMC VI 785; GW 10437; ISTC ig00006000. D.E. Smith, History of Mathematics (New York, 1958); O. Kinkeldey, 'Music and Music Printing in Incunabula', PBSA 26 (1932), 89-118.

K181



supradit. s. sol tono excedi: postremo primam illam sexti rythmi sillabam. f. la ab ipsa quita integro toni intervallo recedere d. pexit. His tantum sex sillabis tres ipsas diatesarum spes quas singulis tetrafonis Musici celebrant mira quodammodo & naturali ac pene divina dispositione operae hedit: quo fit ut quaeque septem sunt discreti soni septem ipsi litteris attribuerentur: has tantum sex sillabas sonantibus cordis duxerit applicandas. Ea. n. his & acuminis & gravitatis modulata dimensio si labis discernit: qua & litteris ipsis Musici distribuerentur. oibus ite uocalibus: quo quaeque dici possunt ualeant ipsa modulatione deduci: sex ipsae sillabae annotari nolent: quippe quae hac deductione uariatae: ut re mi fa sol la. Huius quidem hymni octavi & modulationem licet litteris primitus annotatum ipsi sillabis imprimamus hoc modo.

Ut re re mi re re re ut re mi mi

Ut queant la xis re so na re fi bris

mi fa sol mi re mi fa sol la sol fa

mi ra ge sto rum famuli tu orum

sol la sol fa sol la sol la fa sol la

sol ue po lu ti labii reatum

Sol fa re ut re

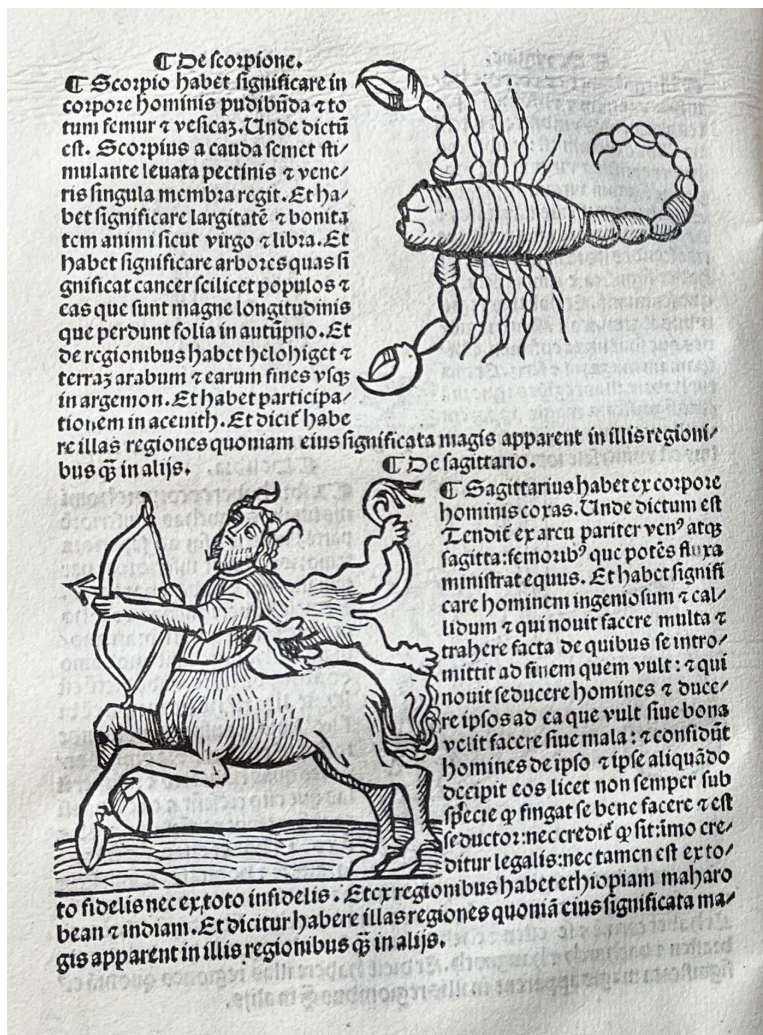
Sante lo ann es

9. **BONATUS, Guidus.** *Decem tractatus astronomiae.*

Augsburg, Erhard Ratdolt, 26 Mar, 1491.

£45,000

FIRST EDITION, first issue. 4to. 1 work in 2 vols. I: ff. [224]; II: ff. [183]. Gothic letter. Large printer's device in red and white, a total of 183 woodcut constellations, zodiac signs or horoscope diagrams, decorated initials and ornaments. I: very light water stain to lower blank margin of first half, a few very small worm holes to first two gatherings; II: tiny mainly interlinear worm holes to initial ll., light water stain to lower blank margin, stab hole to outer blank margin of last 4 ll., last leaf starting but sound. An exceptional, crisp copy, on thick high-quality paper, in contemporary South German or Austrian quarter goatskin over wooden boards, single clasps, original wooden pegs, double blind ruled, blind-stamped lozenges and fleurons, raised bands, blind-stamped rosettes to spine compartments, early paper label with ms title to upper boards, traces of paper label to spine, small loss at head of spines, a little worming, vertical cracks to surface leather. Contemporary ms 'His codex guidonis donatus est p[er] Reverendum dom[inum] Abbatem Gregorium Monasterij Campililiorum [Lilienfeld] venerandi(?) p[re]sbitero Paulo Mellias Mo[na]st[er]ij Cellerano. Pars prima' to first title, C15 ms 'Pars secunda', 'scripsi 1618' and '(?) Monasterij Mellicensis [Melk] hunc librum', A108 faded at head of first leaf of II. In two folding boxes.



Remarkably good, crisp copy, in two vols, of the first edition of this very handsome, illustrated work on astronomy, and much easier to read and use in this unusual two-volume format. The early provenance, and probably the binding, can be traced to the wealthy Austrian monasteries of Lilienfeld and Melk. The most famous astrologer of the C13, the Friar Minor Guido Bonatti, from Forlì, worked for major figures like Frederick II, Holy Roman Emperor, and Guido da Montefeltro, and for several civic governments including Florence. He famously features in Dante's 'Divine Comedy', residing in hell as a punishment for his astrological practices. Written in 1277, 'Liber Astronomiae' – his most famous work – was a standard textbook until the early C16. This first edition is illustrated with nearly 200 handsome woodcuts of planets and constellations. Divided in 6 parts, it begins with a defence of astrology and the principle that astrologers need not be expert astronomers, as well as an introduction to judicial astrology, the properties and aspects of the stars, planets and the zodiac, and the 12 Houses. Part II introduces the theory of the positions, attractions and movements of the planets for devising horoscopes. Part III goes into the detail of horoscope calculations, focusing on each of the 12 Houses and providing 'judicia' for a variety of events such as breastfeeding, conception, the building of churches, buying and selling, theft, hunting, etc. Part IV discusses the Revolutions of the planets and astrological predictions of future events, with chapters on comets and the significance of their tail. Part V focuses on nativities, and how the planets influence the body and mind of

individuals, as shown in their horoscope, as well as their lives (e.g., number of children, time of marriage or death, etc.). Part VI discusses weather forecasts, especially rains, through astrological predictions, as 'astrology was as close as it got to science concerning weather forecast, well into the C18' (Cantamessa). A very attractive copy.

A 14-leaf Registrum, with a separate title and prefatory letter, here not present, was produced during printing and is frequently absent (e.g., two of the three BL copies). Its presence is now commonly taken as indicating a later issue.

ISTC ib00845000; Goff B845; HC 3461*; GfT 604; BMC II 384; GW 4643; Cantamessa 969 (2nd ed.); Riccardi I/1, 148-149 ('rarissimo'); Houzeau-Lancaster 4160.



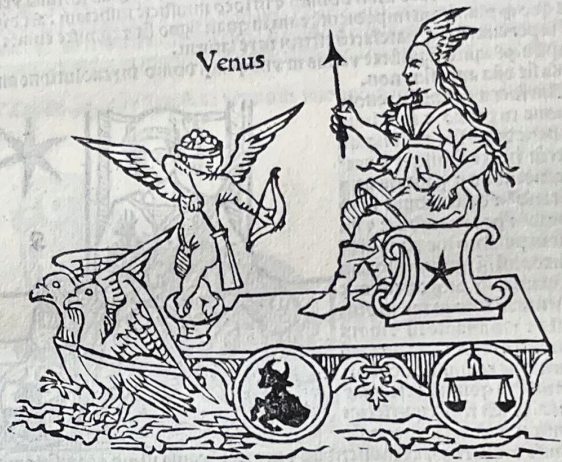
super inimicos suos et casum honoris eorum in ciuitatibus illis. Et dicit et si fuerit in tauro vel eius triplicitate erit apparitio euentuum eorum que dixi ex partibus meridici ex ciuitatibus quibus presuerit ipsum signum et hoc quod est eius ex substatina terre semis et arborum. Et dicit et si fuerit in geminis vel ex triplicitate signi apparitione eorum que dixi ex euentibus in partibus occidentis et in omnibus que sunt eius ex rebus altis. Et dicit et si fuerit in cancro vel ex triplicitate erit apparitio eorum ex euentibus in partibus septentrionis ex animis malibus quibus significant per ipsum. Et dicit et opus in re solis in aspectu planetarum ad ipsum erit sicut opus in re saturni in hoc ex bono vel malo equaliter. **Caplin. 95.** quid significet sol in vnaquaque domo in reuolutione annorum natiuitatum et annorum mundi atque in natiuitatibus siue sit dominus anni siue non.

Quam sol fuerit in aricte seu in mundo in primo signi principatu et sublimitate atque magnitudine rerum natiuitatis et in reuolutione: similiter et in reuolutione annorum mundi signi statum et augmentationem boni in ciuium reuolutione: si qua reuolutus fuerit annus nisi contra opem reuolutus saturni et mars vel alter eorum et ipse malignus existens. **Et** si fuerit in secundo signi dilectionem inter homines et decens esse ipsorum erunt tamen aliquae turpitudines oculorum. **Et** in tercio signi mutationem ex vna regione in alias et per illius regionis perficiet res suas et suos subiectos in bono et in bona parte: similiter et natus res suas ex parte regis. **In** quarto autem signi laudem inter homines et sublimitatem eorum atque honorem et apparebunt res que diu steterant occultate nec apparuerant: et signi etiam inuentionem thesaurorum siue ipsorum acquisitionem seu acquisitionem causa propter filij mutabit suum statum et que reuerbis a populo: et reuerbunt populares maiores se et honorabunt eos: etiam erit gaudium causa donationum. **In** sexto vero significat infirmitates ac detrimenta causa seruorum et aliorum que significant per septem domum et que inuidebunt rustici seu ignobiles maioribus se: similiter et nato. **Et** in septimo significat contrarietatem que accidet virgo a nobilibus siue magnatibus seu regibus. Eadem similiter accidet nato. **In** octauo significat depressionem diuitum et magnatum seu nobilitum atque potentum eorum: magis diminutionem et mortem ac inproperium. **In** nono significat bonam dispositionem animi hominum erga se in cogitationibus placabilibus deo atque in his que ad fidem spectant.



In decimo significat honorem regum atque ipsorum exaltationem et eorum gloriam atque profectum. **In** undecimo significat gaudium et leticiam huiusmodi causa amicorum et mutue dilectionis inter se et rerum de quibus habet fiducia boni: similiter accidet nato ex his et bonum ex magnatibus qui sunt infra reges. **In** duodecimo vero significat diminutionem atque depressionem diuitum et magnatum nobilium quoque et eorum mortem: eorumque dignitatem ablationem: et iniurias eis illaturas ab ignobilibus: et significat contrarietates que accident nato ex inimicis suis et etiam ex alijs et magis a viliibus quam a magnatibus.

Caplin. 97. de venere cum fuerit domina anni quid significet.



Quam venus fuerit domina anni et ipsa boni esse ac bene disposita significat bonam dispositionem ac bonum esse mulierum tam adultarum quam puellarum tam corruptarum quam virginum similiter et eunuchorum. Et si fuerit domina anni et domina ascendens fuerit libera ab impedimentis et a malis significat

10. **HYGINUS.** *Poeticon Astronomicon.*

Venice, Erhard Ratdolt, 1485

£16,500

4to, 56 unnumbered ff, a-g8. Roman letter. Woodcut floriated initials, full page woodcut of 'Sphaera Mundi' on verso of first l., 47 woodcuts depicting constellations, zodiac signs and allegories of the planets. Intermittent marginal foxing, a few lower outer corners slightly soiled, wormhole to blank margin of final 10 ll, small tear from lower gutter of last not affecting text. A very good, wide margined copy in contemporary calf over boards, covers blind ruled to a panel design, first and third borders with small circular stamped tools, diaper roll with flowers in second border, roll of leaves in fourth, central panel with knotwork centrepieces and small circular tools. Spine with blind ruled raised bands, cross-hatched decoration in compartments, very thin layer of leather later superimposed on spine and joints, worked in blind to match the original decoration. Later leather clasps, flower-shaped brass anchor plates, lacking metal bosses at corners. Early small ink sketch of a hedgehog to lower corner of a1 (recto); ms. correction to the caption of diagram on verso – this appears on other copies and it was possibly made in the printer's workshop. 8 ms. lines from the Italian opera (melodramma) 'Mutio Scaevola' (1665) and 6 from 'Il Maurizio' (1687) on verso of last, probably late 17th century. Bookplate of Colonel Philippe Milon (1908-1992) to front pastedown.



Handsome and splendidly illustrated copy of the third edition of Hyginus' Poeticon Astronomicon, in a fine contemporary Italian binding. In particular, the same small circular tools and elegant knotwork centrepieces appear on bindings made in Venice between the end of the 15th and beginning of the 16th century (see: De Marinis I, n. 370 and II, n. 1716). Another interesting connection between this copy and Venice is represented by the two ms. notes at the very end: the two operas quoted were written and first presented in this city. Interestingly, the first two verses read: 'pupille amate / vezzose stelle', which translates into 'beloved eyes / charming stars'; it is possible that the writer was inspired to copy these words by the astronomical topic of this book.

The Poeticon Astronomicon is an extremely fascinating combination of a manual of astronomy and a book on Roman and Greek mythology. In the preface, Hyginus states that he wants to explore constellations and planets more deeply than his predecessor Aratus. The first book describes the celestial sphere and its circles, the second tells the myths connected to 42 constellations, 5 planets and the milky way, the third presents the shapes of each constellation and the fourth is concerned with their position and connections with the zodiac signs. Identified with the Roman historian Gaius Julius Hyginus (1st

century BC) during the Renaissance, the author follows Ptolemy's Almagest (II century BC) so closely – listing stars in the same order – that modern scholars tend to attribute the Poeticon Astronomicon to a more recent homonymous writer (c. II century BC).

The splendid woodcuts were commissioned by the printer Erhard Ratdolt to the Italian engraver Hyeronimus De Sanctis (15th century) and to the German artist Johannes Santritter (15th century) for the first illustrated edition of 1482. They are the first printed illustrations of the Greek constellations. There are dynamic pictures of all constellations, each overlaid with images from the Greek mythological tradition, as well as personifications of the Sun, Moon, Venus, Mercury, Jupiter, Saturn, and Mars, all equipped with chariots pulled by animals of allegorical significance. Some of them resemble the iconography found in manuscripts, while others are quite unique: for instance, Orion is unusually depicted as a knight in medieval armour. Although

the positions of the stars in these images have little to do with those described by Hyginus or with their actual location, these woodcuts served as fundamental templates for the grand star atlases of the 17th and 18th century.

This copy is from the important library of Philippe Milon, a French colonial officer, ornithologist, traveller and bibliophile.

USTC 994235; ISTC ih00561000; Cantamessa N. 3866; Sander II 3473; Essling 286; Houzeau-Lancaster 1029; Goff H-561.

L3705

Cor. Huius una ala est ad circumductionem huius circuli: qui arcticos uocat: contingens extremum pedem sinistrū eius: qui engonalin uocat. Sinistrā autē habet alam paululū extra circulū estiuū pene coniungens pedibus pegasi: estiuus autē circulus rostrū eius a reliquo corpore diuidit. Cauda iungit extrema cū capite cephei. Hic cum uirgine & chelis occidens: prius capite q̄ reliquis membris deuenit ad terram: exoritur autē cum capri / corno. Hic habet in capite stellam clare lucentē unam. In collo alteram pari fulgore. In utrisq; penis quinas. Supra caudā unā, oīno habet stellas. xiii.



Cygnus

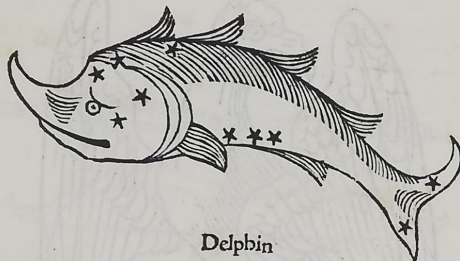
Cepheus a tergo minoris arcti cōstitutus includit arcticō circulo a pedib⁹ ad pect⁹: ut p̄ter humeros & caput eius nihil occidere uideat: nec longe abest a flexu draconis quē capite primū efficere uideat. cepheus autē manib⁹ utrisq; p̄iectis figurat tanto distidet interuallo a pedib⁹ arcti minoris quātū spaciū inter pedes cephei uideat. Hui⁹ caput scorpione exorto occidere: cū sagictario exoriri uideat. Hic autē habet ī capite stellas duas. In manu dextera unā. In cubito obscurā unā. In sinistra manu & i humero singulas. In dextero humero unā. In zona quē medium eius diuidit corpus tres stellę clare uident. In latere dextro obscurā unā. In sinistro genu duas. In utrisq; pedibus singulę. Supra pedes stellę. iiii. Hic totus oīno stellarū numerus. xix.



Cepheus

d 3

Delphin nō longe ab Aquilę signo figurat: in curuatione caudę nouissimę equinoctialis circuli circumductione tangit: capite prope contingens equi pegasi rostrū. Hic exoritur cum sagictarii posteriore parte. Occidit autē cum uirgo exorta est a capite. Habet autē in capite stellas duas. Supra caput ad uerticē duas alias. Ad ea quę in uentre uelut penę uident habet stellas tres. In scapulis unam. In cauda duas. Itaq; omnino sunt stellę numero decem.



Delphin

Equus arcticū circulū spectās pedib⁹ estiuo orbe niti: extremo ore caput delphini t̄gere uideat: aq̄riū manū dextrā ceruici sua cōiūgēs & utrisq; piscibus clausus quos in duodecim signis postea demon / strabimus. Huius in stellis corpus apparet usq; ad

umbilicū deformatum. Qui occidit cū pisce de duobus primis qui supra tergum eius est fixus. Exoritur cum Aquario toto & pisce cū quo occidit: & manu aq̄arii dextra. Hic habet in rostro stellas duas singulas. In capite unam. In maxilla unam. In utrisq; auribus singulas. In cervicib⁹ quattuor obscuras. sed maxime lucet quę capiti p̄xima apparet. In humero claram unam. In pectore unam. In scapilio unam. In umbilico nouissimā unā quę andromedę uocat. In genibus utrisq; singulas. In utrisq; pedibus singulas. Ita sunt omnino numero decem & octo.



Equus

11. SACROBOSCO, Johannes de. [with] REGIOMONTANUS, Johannes. [and] PURBACH, Georg. *Sphaera mundi*. [with] *Contra Cremonensia deliramenta*. [and] *Motus planetarum*.

Augsburg, Erhard Ratdolt, 26 Mar, 1491.

£45,000

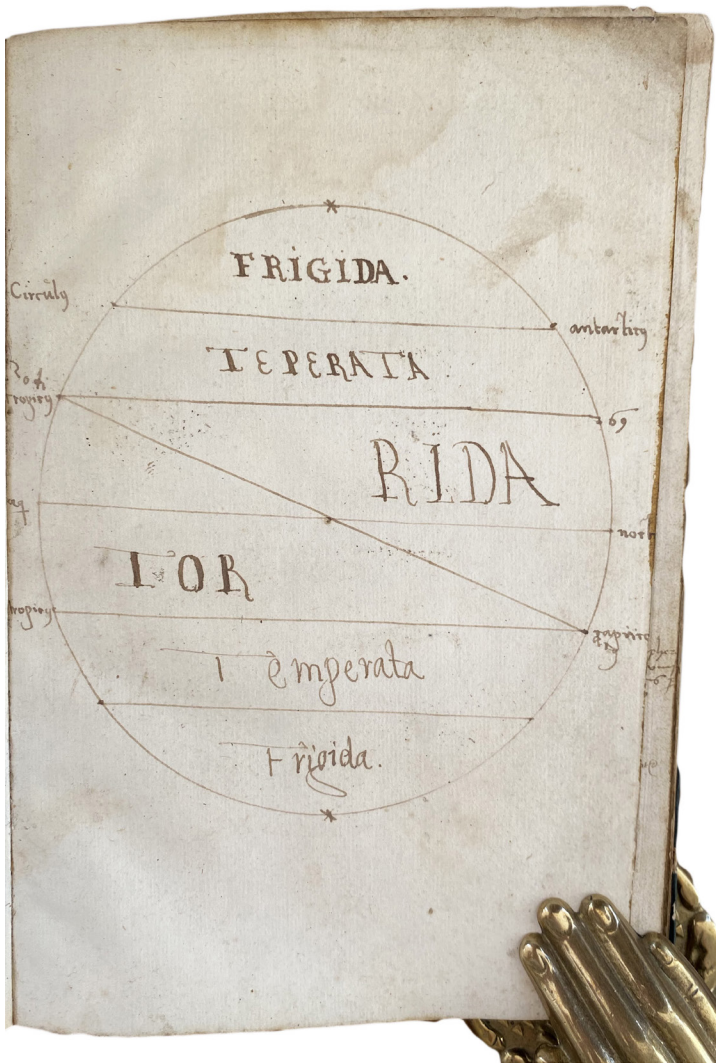
FIRST COLLECTED EDITION. 4to, 190x140mm. 3 works in 1, continuous signatures, ff. 60, a-g8 h4. Gothic letter, title at head of a2 recto in red. Large woodcut 'sphaera mundi' to a1 verso, several ½-page woodcut diagrams: 1 of heavenly spheres (a2 verso), 1 of eclipses (c1 verso) and 29 of 'theoricae' (7 in green or yellow original colouring), 6 small woodcut diagrams, large ms diagram of climatic zones inked to a1 blank and copious interlinear ms annotations in an early C16 Germanic hand to first 2 gatherings, decorated initials. Few ll. just toned, fore-edge of a1 trimmed, mainly marginal finger-soiling to first few ll., minor water stain at upper blank gutter of first 4 gatherings, first two ll. strengthened at gutter. A very good, well-margined copy in C19 vellum over paper boards, extremities a bit rubbed.

Very good, well-margined and handsomely illustrated copy of the first edition of this important collection on Ptolemaic astronomy intended for students, and the most widely used of the early modern period. Johannes de Sacrobosco (or Holywood, 1195-1256) was a monk and astronomer who taught at Paris. His ground-breaking works were extremely influential in the medieval period; they focused on astronomy and mathematics including the Hindu-Arabic numeral system, a study of the shortcomings of the Julian calendar (anticipating C16 debates) and his treatise 'Sphaera mundi'. First published in 1472, it was reprinted dozens of times in Europe throughout the C15. It discusses the earth in relation to the geocentric Ptolemaic universe, touching on subjects including its physical composition, geometrical realization, its (as it were) sphericity, the revolution of the heavens and the zodiac in relation to sunrise and sunset, the meaning of zenith and climate zones. Johannes Regiomontanus (Müller von Königsberg, 1436-76) studied at Leipzig and Vienna, devoting himself to commentaries on ancient texts on arithmetic and astronomy. He established the first astronomical observatory in Nuremberg. His work argues against the 'deliramenta' of Gherardus Cremonensis's Ptolemaic 'Theorica Planetarum', written in the C12 and the most important manual of astronomy used in Faculties of Arts. Structured as a dialogue between two scholars, it concerns calculations

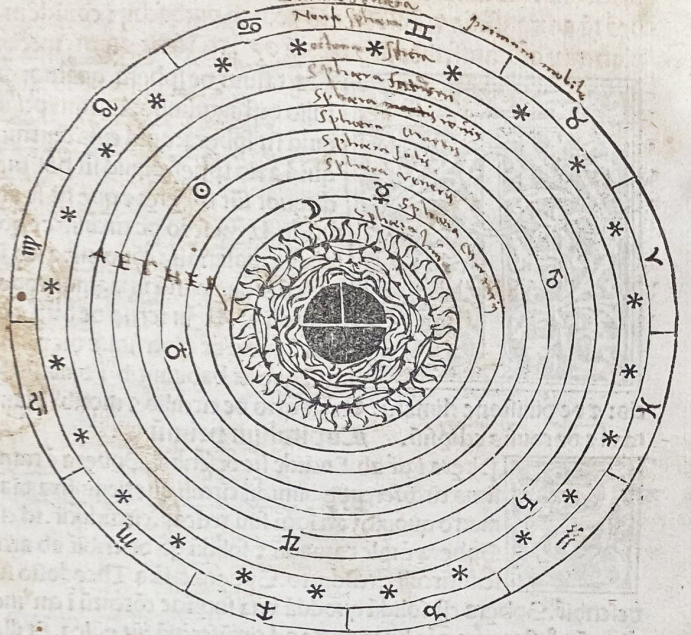


relating to very specific points of the Ptolemaic system, e.g., epicycles and longitude, with the help of geometrical diagrams. The last work—'Theoricae novae planetarum'—was written by Georgius Purbach (von Peuerbach, 1423-61), an Austrian astronomer and mathematician, acquainted with Regiomontanus. It is a clear introduction to the Ptolemaic universe which discusses the sun and moon, theories of the polar axis and astronomical connections between the moon and the motions of other planets. The early C16 annotator of 'Sphaera mundi' was probably one of the 'novicii adolescentes' (young students) to whom the works were addressed. He applied sundry learning techniques, which shed light on the teaching of astronomy: the typically medieval and early modern interlinear paraphrasis (the rewriting of a concept using synonyms, e.g., 'ascensu' for 'ortu'); marginal glosses (e.g., the astronomical concept of 'annus bisextilis', a clarification of the meaning of 'opposition' for the zodiac); and the clarification of sources (e.g., the specific book in which Euclid discusses the geometrical 'sphaera'). A most interesting copy.

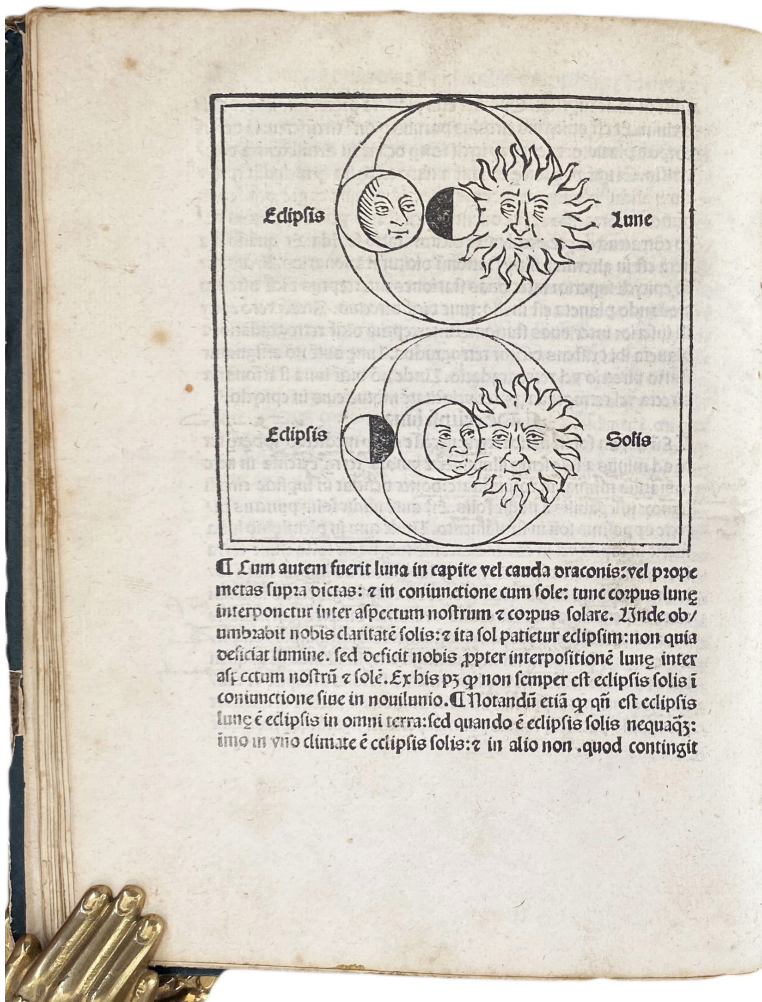
ISTC ij00405000; GW M14652; BMC V 286: 'some of the diagrams are painted yellow and green'; Goff J405; HC 14110* = H 14102; Essling 258; Sander 6661; Houzeau-Lancaster 1641; Graesse VI, 209; Cantamessa 6967.



z in septem sphaeras septem planetarum: quarum quedam sunt maiores quedam minores: secundum quod plus accedunt vel recedunt a firmamento. Unde inter illas sphaera saturni maxima est. Sphaera vero lune minima: put in sequenti figuracione continetur.



♈ Aries	♎ Libra	☾ Liberes aspectuū	♄ Saturnus
♉ Taur⁹	♏ Scorpis	☉ Coniunctio	♃ Iuppiter
♊ Gemini	♐ Sagittari⁹	* Sextilis	♁ Mars
♌ Cancer	♑ Capricorn⁹	△ Trinus	☉ Sol
♍ Leo	♒ Aquarius	□ Quartus	♀ Venus
♎ Virgo	♓ Pisces	♁ Oppositio	♁ Mercuri⁹
♏ diaci	♈ Caput	♁ Cauda	☾ Luna



propter diversitatem aspectus in diversis climatibus. Unde Virgilius elegantissime naturas utriusque eclipsis sub compendio tetigit dicens. Defectus lune varios solisq; labores. Ex predictis patet quod cum eclipsis solis esset in passione domini: z eadem passio esset in plenilunio: illa eclipsis solis non fuit naturalis: immo miraculosa contraria nature: quia eclipsis solis in nouilunio vel circa debet contingere. Propter quod legitur Dionysium ariopagitam in eadem passione dixisse. Aut deus nature patitur: aut mundi materia dissolvitur. (Opusculū Sphaericū Joannis de sacro busto explicitū est.

¶ Cum autem fuerit luna in capite vel cauda draconis: vel prope metas supra dictas: z in coniunctione cum sole: tunc corpus lune interponitur inter aspectum nostrum z corpus solare. Unde obumbrabit nobis claritatē solis: z ita sol patietur eclipsim: non quia deficiat lumine. sed deficit nobis ppter interpositionē lune inter aspectum nostrū z solē. Ex his patet quod non semper est eclipsis solis in coniunctione siue in nouilunio. ¶ Notandū etiā quod quāvis eclipsis lune ē eclipsis in omni terra: sed quando ē eclipsis solis nequaquā: imo in vno climare ē eclipsis solis: z in alio non. quod contingit

12. **MOLITOR, Ulricus.** *De laniis et phitonicis mulieribus.*

[Cologne], [Kornelius von Zierikzee], [1497/99]

£97,500

4to., 22 unnumbered ll. A-C⁴, D⁶. Gothic letter, 34 lines to full page, rubricated throughout. Seven to page woodcuts all in strong contemporary handcolouring, a three lines of contemporary Latin ms. at head of t-p, light early underlining, very occasional contemporary marginalia. Lower and outer margins a bit thumb and ink marked, the odd marginal splash or spot, a very good well margined copy on thick paper in soft crushed morocco C20th. Modern annotations to pastedowns and book label to fly, Menno Hertzberger's pictural label to front pastedown.



An uncommon edition of this exceptionally important text, very rarely in contemporary colouring, which has established the iconography of witchcraft in Europe until the present day. First printed about 10 years earlier with a very similar series of cuts, it is one of the earliest printed works on witchcraft and contains the first ever illustrations of witches. These vigorous iconic representations, here even more forceful for being rendered in high colour, of the hags around the cooking pot, flight by broomstick, transmuting into animals, sexual relations with men and demons, are now part of the historic 'memory', adopted by Hollywood, of the greater part of the western-world. Even the more sedate cut of the three witches eating beneath a tree is immediately recognisable. It was used and referred to again and again and its most celebrated verbal depiction of course is in Shakespeare's Macbeth. Divided into nine short chapters composed in the form of a conversation between the author, the dedicatee the Archduke Sigmund of Austria and his minister Conrad Schatz, they deal respectively with the nine questions concerning witches and their harmful powers posed at the beginning of the volume. Whether by spells they could harm children, spread disease, bring on tempests, fly through the air, give birth to monsters, etc. and concluded that to a certain extent they could. "The first tract on witches to be illustrated, 1489-94, was written by the lawyer Ulrich Molitor from Constance in 1484. He actually argues against the

persecution of witches because he was sceptical of the value of confessions under torture. He did, however, believe that they were heretics and should be punished with death. In the illustrations, the witches are not characterised by any special dress or undress, implying that all women were capable of being witches. They look like ordinary housewives except in the 'Flight to the witches' Sabbath, when they are changed into animal shapes. Although the text speaks of the witches' evil activities being a figment of their imagination, delusions inspired by the devil, the illustrations portray the effects of their malignant and harmful magical spells as real enough, e.g. a witch shooting at a man who tries to jump away, or witches making a brew, using a rooster and a serpent as ingredients, whilst hailstones come crashing down from the sky. Molitor certainly believed in the reality of their sexual intercourse with the devil." 'Picturing women in late Medieval and Renaissance art' by Christa Grössinger.

The ms note briefly describes the dialogue and its participants, referring to Molitor as 'Chancellor'. He was appointed Chancellor of the Tyrol by Sigismund in 1494 and it is likely in a local hand.

GW 25163. ISTC im00800000. Fairfax Murray II 299 "probably the first of the five editions of this book by this printer (all undated and only one signed...)

Thirteen copies or fragments are known; only at Harvard, Yale, Morgan & Huntingdon in the U.S.



Ulricus. Quid tibi dignissime princeps videretur **Sigismū**
duſ. q̄ non **Ulricus.** Quo hoc asseris motiuo **Sigismūduſ**
Dicit enim in decreto in. c. episcopi. xxvi. q. v. vbi inquit textus
 Quisquis ergo credit posse fieri aliquā creaturam aut in melius
 aut in deterius immutari aut transformari posse in aliquā specie
 aut similitudinē. nisi ab ipso creatore qui omnia fecit. hec textus
Conradus. Lanoni namqz aduersari nō intendo **Sed** q̄ apud
 hystoriographos me legisse memini recitare curabo. **Quid** igit̄
 apud **Virgilium** dicitur. qui in bucolicis egloga octaua recenset

Ulricus dicit in ep̄. sigismūduſ ad Sigismūduſ auct̄. de Conradus dicit
 et dicit et mediator
 phitonissa et n̄. fū. m̄. t̄. t̄. q̄. q̄. n̄. p̄. f̄. t̄. t̄. n̄.

III. De lanis et phitoniciſ mu

lieribus ad illustrissimum principem domnū **Sigismundū**
 arciducem auitric tractatus pulcherimus



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