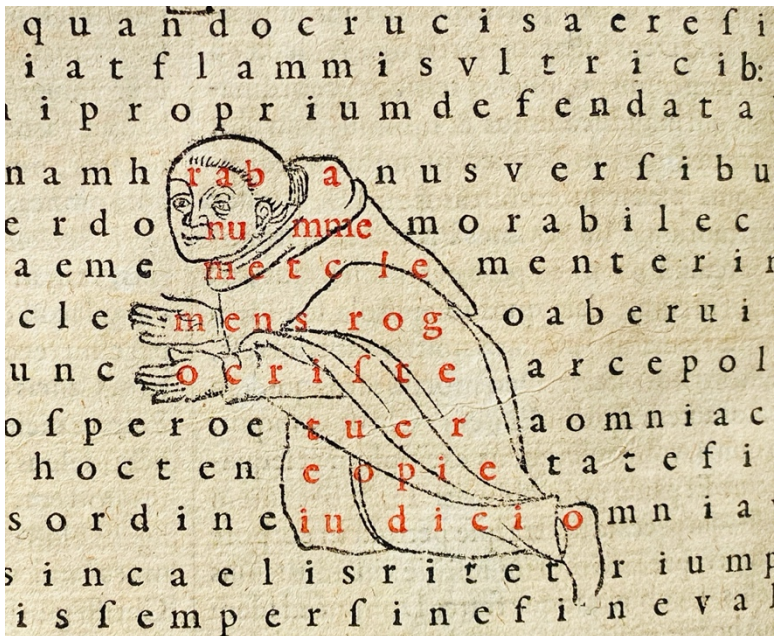


## XXVI

## 14 early books



April 2021

# XXVI

## 14 early books.



James Gray Booksellers Tel/Text (617) 678-4517

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1) 353J Alberto da Castello (ca. 1460-1522)

**Rosario della gloriosa Vergine Maria : con le stazioni & indulgentie delle chiese di Roma per tutto l'anno.**

In Venetia : Presso la compagnia de gli Vniti, 1585. \$7,800

Octavo: 15 x10.cm.

Signatures: A-Z<sup>8</sup>, Aa-Ii<sup>8</sup>.

A later edition of the first 'Rosary Book' in Italian.

This book has a wonderful

contemporary binding, recently expertly rebacked. It is of red Morocco with gilt center images and borders gilt, with angels. Certainly, these books were very popular, that said, very few copies have survived. This edition is represented on OCLC by only two copies worldwide. 1 US copy Saint Benedict/Saint John's University. (*SJU Alcuin Arca Artium Rare Book BX2163 .C37 1585*). [The authorship of the work and the woodcuts are attributable to the Dominican Friar Alberto da Castello, identified as author or editor at the authorizations of the Venecian Inquisition, given 5 April 1521. (Francesco Pisano)]

Over 150 woodcuts (including repeats) comprising almost full-page cuts (1 on t.p.) within borders. All had previously appeared in earlier editions. Ornamental and pictorial border pieces on almost every leaf.



(The wood cut on leaf 173v is upside down in the border!)  
The wood cuts represent the "Mysteries of the Rosary"

"From the beginning, publications on the Rosary came accompanied by lavish xilographic illustrations. The most striking of these can be found in the edition of the Rosario della gloriosa Vergine Maria by Alberto da Castello from 1521 which contains a wealth of illustrations. This

clearly shows that the Rosary was not just an oral recitation, but was also a contemplative prayer engaging the imagination, a combination later mirrored by the exercises of Ignatius of Loyola.

Alberto da Castello, born in the middle of the fifteenth century in Venice, joined the Dominican order around 1470 and wrote several devotional, liturgical, historical and canonical texts. In the Epistola prohemiale of his Rosario della gloriosa Vergine Maria he says that he wrote the meditations and organised the images 'accìo che gli idioti che non sanno legere habbino el modo de contemplare gli divini beneficii et de questa contemplatione ne habbino qualche frutto spirituale'. (fol. 6r. 'So that even the illiterate have a means to contemplate gifts from the divine and to receive spiritual fruits from such contemplation' (translations are mine). He states that he writes especially for the 'ignoranti, illetterati, idioti', and that a good Christian must hold the mysteries of the Rosary deep in his heart. (*Literary and Visual Forms of a Domestic Devotion: The Rosary in Renaissance Italy*. Erminia Ardissino). [ URL: <https://www.jstor.org/stable/10.1163/j.ctvbqs499.21>]





The mysteries of the rosary were introduced by Dominic of Prussia sometime between 1410 and 1439. This gave each decade of the rosary a unique quality. Each mystery leads us to ponder very specific events in the lives of Jesus and Mary and the lessons they hold for our own lives today.

There were originally three sets of mysteries: the Joyful Mysteries, the Sorrowful Mysteries, and the Glorious Mysteries.

**The Joyful Mysteries:** The Annunciation, The Visitation, The Birth of Jesus, The Presentation, The Finding of the Child Jesus in the Temple

**The Sorrowful Mysteries:** The Agony in the Garden, The Scourging at the Pillar, The Crowning with Thorns, The Carrying of the Cross, The Crucifixion,

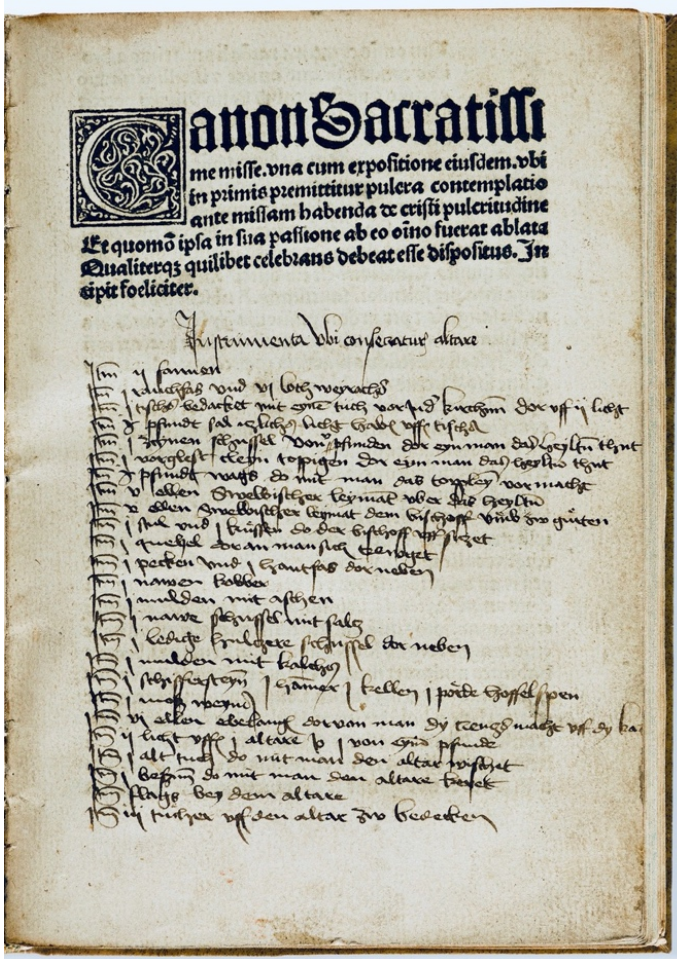
**The Glorious Mysteries:** The Resurrection, The Ascension, The Descent of the Holy Spirit, The Assumption, The Coronation of Mary as Queen of Heaven and Earth

The Rosary has a ritual aspect that individual prayers lack, and it is highly structured. It entails the recitation of 150 Ave Marias, clustered

in groups of ten, preceded by a Pater noster and the proposition of a 'mystery' upon which to meditate. This number of 150 Ave Marias seems to be designed to correspond to the 150 psalms in the Davidic psalter, which is why the Rosary is also known as the 'Virgin's psalter'. It does not consist only of repetitive prayers, however, but also entails meditations. Indeed, the Rosary created by Dominic of Prussia was a kind of meditation on the life of Christ and Mary. In his *Liber experientiarum* he 'explicitly claimed to be the first to have composed a series of fifty points on the life of Christ that were to be meditated on while reciting the Ave Marias'.

Sander 6572-6573. See: Essling 2124





2) 466I Balthasar de Porta (fl. 1487- 1499)

**Expositio Canonis Missae.**

[Leipzig : Gregorius Böttiger (aka Werman), about 1495].

Quarto: 18.5 x12.5 cm Signatures: aa-dd<sup>6</sup>, 24 of 24 leaves. Editio princeps, text in gothic letter, including a set of large caps, large woodcut initial and display face on title page, long list in a contemporary hand beneath printed title; This copy is bound in modern parchment housed in a custom slipcase.

Balthasar de Porta's Canon Missae, also contains the the proposal of the Exposition of the Eucharist before the celebration of mass . This commentary on the Mass, has verses taken from the Jesuida of Hieronymus de Vallibus, which are used in the appropriate context to illustrate or emphasize the author's meaning. We know very few facts about the life of Balthasar de Porta , a Cistercian monk who served as Provisor at the order's College (Saint Bernard) at Leipzig until about 1499. In the same years, he also published another work about Mass, the Expositio mysteriorum missae (Leipzig: Kacheloven, 1494) and a work on the heretical Bohemian Brethren, Conclusiones contra quorundam Bohemorum errores (Lepzig: Böttiger, about 1494), in which Balthasar refutes specific "errors" of the Hussite beliefs. Balthasar de Porta was Provisor of the Cistercian College of St. Bernhard in Leipzig (fl. 1487-1499).

Goff B39; H 2345\*; GfT GfT: Gesellschaft für Typenkunde des XV. Jahrhunderts. Veröffentlichungen. 33 parts. Leipzig [etc], 1907-39. 521, 522; Pell 1753; BSB-Ink B-25; GW 3216; ISTC ib00039000.

Huntington Library (2), Southern Methodist Univ, Yale University





3) 447J Jean Clérée (1450–1507) Du Chastel, Jean. ; (Editor)

PRECORDIALISSIMI ac imp[re]ciabiles de adve[n]tu d[omi]ni Sermones  
 co[m]pleti a Revere[n]do patre D. Ioan[ne] Cler[ic]o ordinis p[re]dicatoru[m]  
 g[en]eral. magistro artiu[m] ac sacre pagine doctore Parrhisi[en]si  
 aureo quide[m] ordi[n]e editi atque declamati ad dei honorem animarumque salute[m] nu[n]c  
 primu[m] in lucem emissi felicite[r] incipiunt.

(Paris ) Venundantur Parrhisiis, in vico Jacobeo, sub signo Pellicani ab **Engleberto Marnefio** bibliopola ad edem divi Yvonis commorante [1522],[ Daté d'après l'épître de l'éditeur du 4 des calendes d'octobre 1522 [i.e. 28 sept. 1522]. **Price** : \$2,800

Octavo : 16 x 10 cm. Signatures: a-g<sup>8</sup>, h<sup>6</sup>(h<sup>5-6</sup> both blank, half of h<sup>5</sup> missing and lacking h<sup>6</sup>) LXII f. Bound in original vellum limp binding with hand lettering on spine "*Cleree sermones/aVerdu DNI/1522*": name on first page "*Thomas Stevenson/Edinburgh/1836*"

John Clérée dominican friar, was very well known in the time of the kings Charles VIII and Louis XII, whose he has been the confessor. This study is based on the Quadragesimale said of Valenciennes. Clérée, always follows the rules of the scholastic *Ars Praedicandi*. Yet he is able to innovate by introducing in his sermons some dramatic dialogues. He accurately witnesses many of the difficulties and problems of the french society about 1500 :Including the increasing inequalities between rich and poor ; the heaviness of the royal fiscality and of all kinds of taxes ; the growth of the urban prostitution. As the others mendicant preachers, Clérée is very pessimist about the moral behaviour of his contemporaries. Clérée's influence has been reported by Philippe de Vigneulles. In his *Cent Nouvelles*

*"The malcontents were none other than the Questains, qualified without care for liars, relic sellers and public thieves. The message was so well received by the faithful that the hucksters were no longer successful, neither in Metz, nor in the surrounding villages \*.*

<http://catalogue.bnf.fr/ark:/12148/cb30250516h>



ICP Vol.III, 294.; See BMC VIII 134 ; FB: #62831 Locations in US Yale.

Farge \*Bibliographic register of Paris Doctors of theology 1500-1536;Pepin #385.

Taylor \*\* Soldiers of Christ . Larissa Taylor 1992 Hervé Martin : Un prédicateur au début de la Renaissance : Jean Clérée O.P. (1455-1507)

4) 458J Joannes David  
1546-1613.

**Duodecim specula deum  
aliquando videre  
desideranti concinnata.**

Antverpiae: Ex officina  
Plantiniana, apud  
Ioannem Moretum,  
1610 \$2,900

Octavo: 18.3 x 11.5 cm.  
signatures: \*<sup>8</sup> A-M<sup>8</sup> N<sup>4</sup>.  
First edition. This  
copy is bound in  
modern crushed  
levant morroco, extra  
spine and bords in  
gilt and blind by F.  
Bedford. Bound over  
the original limp  
vellum boards with a  
gilt lozenge of the  
arms of the Jesuits  
(IHS). This is a very  
clean copy with very  
vivid impressions of  
the engravings . With

the book plate of T.J. Coolidge Jr (1863-192, Harvard 1850)

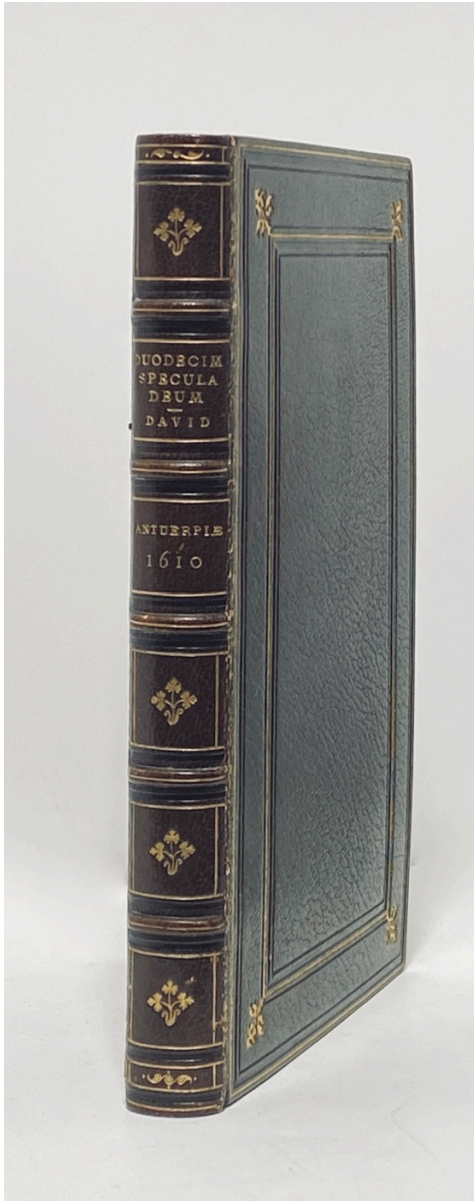












V. SPECVLVM OCVLORVM ALIENORVM.



In basilisci oculis vis bellus stulte videri?  
 Maius adulantum lumina virus habent.

- |  |   |
|--|---|
| <p>A. Oculi alieni, Specula vana laudis.</p> | <p>F. Herodes, aliena laude elatior, à Deo percussus.</p>   |
| <p>B. Rex Achab in oculis vxoris magnus.</p> | <p>G. Vana in oculis hominum complacentia.</p>              |
| <p>C. Crocodili oculi, nocentia Specula.</p> | <p>H.I.K.L. Iunonis et Iſidis pompa, non sine SPECVLIS.</p> |
| <p>D. Talis quoque parasitorum nequitia.</p> |   |
| <p>E. Adulatorum blanda perniciēs.</p>       |   |





Signed engraved title page(Theodor. Galle fecit) 12 unsigned engravings numbered I-XII wonderfully illustrated work about 12 mirrors mankind uses to try and see God. This book is structured from top left to right Emblem number



with caption, pictura with motifs lettered, then subscriptio, prose identification of the lettered motifs, In most copies the facing page with number followed by a prose conversation between Anima and Desiderus.

"The Duodecim Specula consists of twelve chapters, each prefaced by an imago, focusing on various kinds and degrees of specular image: it starts with the Everyday Mirror (speculum commune), manufactured by "human artifice" (artis opus), the surface of which philosophers use to expose human characteristics, and ends with the Mirror of Beatific Vision (speculum visionis beatificae), in whose images the 'cutting edge of the mind' (acies mentis) glimpses the radiance of divinity." (Melion, Walter, and Enenkel, Karl A. E., *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700*. Netherlands, Brill, 2011.)

DeBacker-Sommervogel vol. II col.1851 no.20;  
 Daly & Dimler corpus Librorum eblematum(CLE) J141;  
 Praz, M. *Studies in 17th century imagery*; vol. I p.313;  
 Landwehr, J. *Dutch emblem books*,134 ;  
 Funck p. 303, BCNI 5556, Bibl. Belg. D 157.

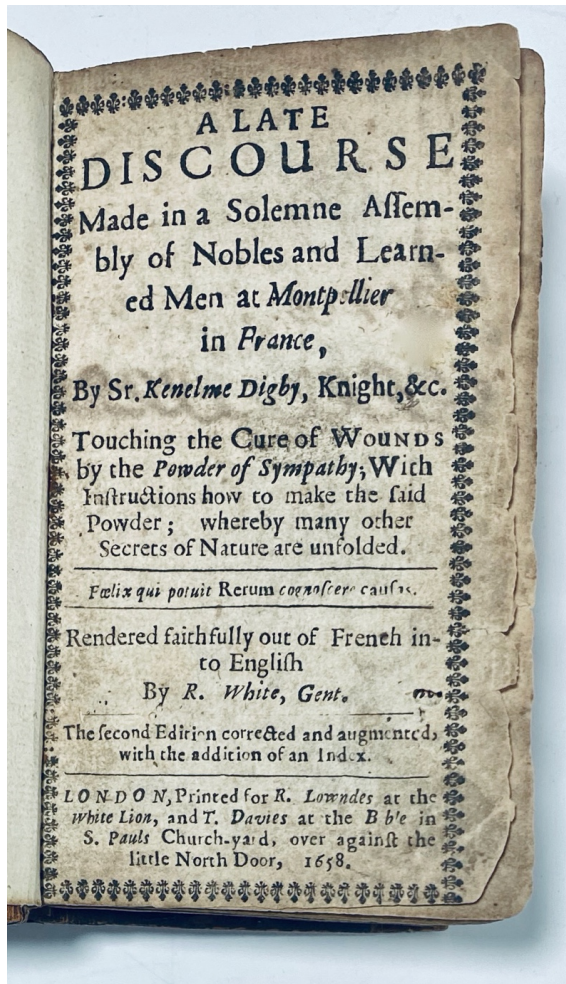
see also *The Jesuits and the Emblem Tradition: Selected Papers of the Leuven International Emblem Conference, 18-23 August, 1996.*; Hollstein 7: Galle 113-124; McGeary & Nash. *Emblem books at the University of Illinois*

The Cure of Wounds By The Powder Of Sympathy. 1658

5) 445J Digby, Kenelm, 1603-1665.

A late discourse made in a solemne assembly of nobles and learned men at Montpellier in France; by Sr. Kenelme Digby, Knight, &c. Touching the cure of wounds by the powder of sympathy; with instructions how to make the said powder; whereby many other secrets of nature are unfolded. Rendred faithfully out of French into English by R. White. Gent

{ Translation of "Discours fait en une célèbre assemblée, touchant la guérison des playes par la poudre de sympathie". }

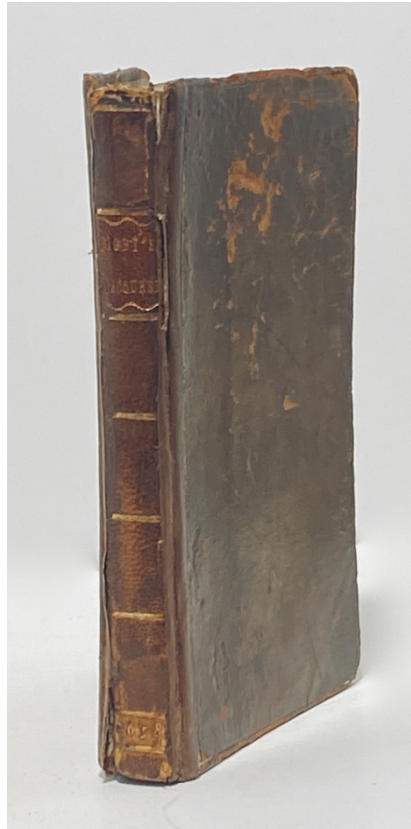


London : printed for R. Lownes, and T. Davies, and are to be sold at their shops in St. Pauls Church yard, at the sign of the White Lion, and at the Bible over against the little north door of St. Pauls Church, 1658. Price \$2,900

Duodecimo: 12.5 x 8.5 cm. Signatures: A-G<sup>12</sup> H<sup>6</sup>. Advertisement: "Books printed for, and to be sold by, Thomas Davis", p. [1] at end. The Second edition [same year as the first] corrected and augmented, with the addition of an index. This is bound in early full calf in and rebacked. with two leaves of manuscript text at the end.

¶This remarkable book is one of the most imaginative attempts to add a mechanistic development to the pharmacopeia. *The Powder of Sympathy*, is the substantive manifestation of Sympathetic magic which is based on the metaphysical belief that like affects like. But with ¶ Digby's 'discovery' of *The Powder of Sympathy* which facilitates an extra-perceptible connection between a wound and its cause; specifically rapier wounds. Expanding the concepts of healing, and for that matter weapons.

Digby's discovery is depicted in Umberto Eco's novel *The island of the day before*. Where Dr. Byrd, the scientist on board a lost ship, can tell the time at the ship's port of departure and can then calculate accurately how far they have traveled west. Byrd then uses *The Powder of Sympathy*, in the attempt to solve the problem of longitude. A dog's wound is kept open on a ship in the South Pacific. At an agreed upon hour the knife that opened that wound is touched in London. The dog howls and whimpers. The seamen then know London time, and from that they can determine longitude.



In 1687 The Royal Navy tested the notion of sympathetic powder. A dog was wounded and sent off to sea while its bandage remained in London. At a predetermined time, the bandage was to be treated with the powder and the dog was to feel the effect. After this experiment the navy did not pursue the practice.

The Duke of Buckingham testified that Digby had healed his secretary of a gangrenous wound by simply soaking the bloody bandage in a solution of the powder (possibly due to the oligodynamic effect see the Recipe below). Digby claimed to have got the secret remedy from a Carmelite monk in Florence and attributed its potency to the fact that the sun's rays extracted the spirits of the blood and the vitriol, while, at the same time, the heat of the wound caused the healing principle thus produced to be attracted to it by means of a current of air .

Wing (CD-ROM, 1996), D1435; ESTC; R27859; Zeis Index,; 40

While well represented in institutions it is not commonly on the market.

### Recipe

1. Take good English Vitriol [sulfuric acid], dissolve it in warm water, using no more water than will dissolve it, leaving some of the imperfect part at the bottom undissolved.
2. Pour it off and filter it, which you may do so by a Coffin of fine gray paper put into a Funnel, or by laying a sheet of gray paper in a sieve, and pouring your water or Dissolution of Vitriol into it by degrees, setting the sieve upon a large pan to receive the filtered Liquor.
3. When all your Liquor is filtered, boil it in an earthen Vessel glazed, till you see a thin scum upon it.
4. Set the scum in a Cellar to cool, covering it loosely, so that nothing may fall in.
5. After two or three days standing, pour off the Liquor, and you will find at the bottom and on the sides large and fair green Christals like Emerauds.
6. Drain off all the water clean from them, and dry them. Then spread them abroad, in a large flat earthen dish, and expose them to the hot sun in the Dog-days, taking them in at Night, and setting them out in the Morning, securing them from the Rain.
7. When the Sun has calcined them to whiteness, beat them to Powder, and set this Powder again in the Sun, stirring it sometimes, and when you see it perfectly white, powder it, and sift it finely, and set it again in the Sun for a day.
8. You will have a pure white Powder, which is the Powder of Sympathy.

How to preserve

9. Put it up in a Glass, and stop it close [seal it]. The next year when the Dog days come, and if you still have any of this Powder left, you may



expose it again in the Sun, spreading it abroad to renew its Virtue by the influence of the Sunbeams.

How to Use – the Way of Curing Wounds

10. Take some of the Blood upon a Rag, and put some of the Powder upon the Blood. 11. Then keep only the Wound clean, with a clean Linnen [sic] about it, and in a moderate Temper betwixt hot and cold, and wrap up the Rag with the Blood, and keep it either in your Pocket or in a Box, and the Wound will be healed without any Ointment or Plaster, and without any pain.

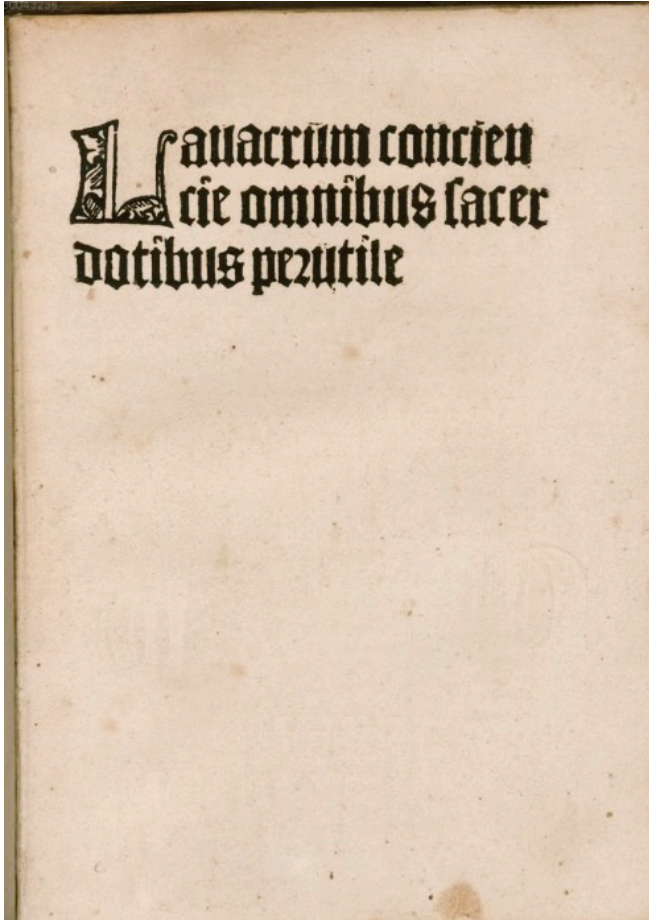
\*But if the wound is somewhat old, and hot, and inflamed, you must put some of this Powder into a Porringer or Basin full of cold Water, and then put anything into it that has been upon the wound, and has some of the Blood or Matter upon it, and it will presently take away all Pain and Inflammation.

\*\* To staunch the Blood either of a Wound or Bleeding at the Nose, take only some of the Blood upon a Rag, and put some powder upon it, or take a Basin with fresh water, and put some of the Powder into it, and bathe the Nostrils with it.

6) 448J Jacobus de Gruytrode

**Lavacrum concien** [sic] **omnibus sacerdotibus perutile**

Lyptzck [Leipzig] : Gregor Böttiger, 1495. \$18,000



Quarto :12 x 9 cm. Signatures: a<sup>8</sup> b-p<sup>6</sup> q<sup>8</sup>. [Errors in foliation: lxxxviii-xcviii foliated xc-xcviii, with xc as cxi, xciii as cxv] Blank initial spaces. ∫ Bound in half leather of the 19th century, with quite a bit contemporary marginalia. (see below)

This "Soap of the Conscience" is filled with morally instructive stories intended to keep priests faithful to their vows and safe from worldly temptations, lest they suffer the "harshest punishments" of hell. In this work he tries in numerous moral and instructive stories to prove the nullity of worldly joys. Born in Gruitrode ca. 1400-10, Jacobus van Eertwach was a Carthusian monk who served as an abbot of the prior of the Liege from 1440 until his death in 1475, during which time he produced numerous works of spiritual guidance for both clergy and laypersons.

This treatise against immorality, especially the priests, which was first printed by Anton Sorg in 1489. This work also includes short stories and some German proverbs translated into latin.

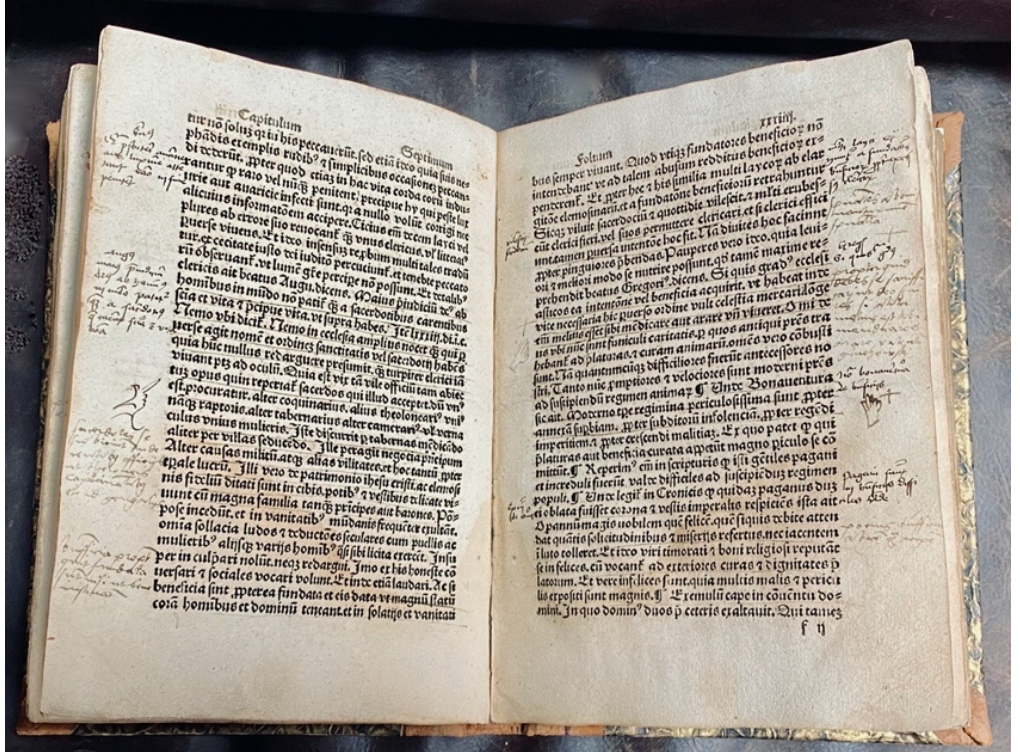
Although today the work is generally attributed to the Carthusian monk of German origin, Jacob von Gruytrode. According to Theodor Petreius, *Bibliotheca Cartusiana* (Cologne, 1609), the actual author is **Johannes Meskirchius** (Messkirch, d. 1511), a monk at the charterhouse of Güterstein near Stuttgart (for Messkirch see **R. Deigendesch, 'Bücher und ihre Schenker - Die Bücherlisten der Kartause Güterstein in Württemberg', in S. Lorenz, ed., Bücher, Bibliotheken und Schriftkultur der Kartäuser. Festgabe zum 65. Geburtstag von Edward Potkowski, Stuttgart 2002, pp. 93-115.**

ISTC il00099000 Goff L99; IBP 3382; Madsen 2157; Voull(B) 1383; Günt(L) 1205; Hubay(Würzburg) 1187; Pad-Ink 375; Wilhelmi 387; BSB-Ink L-71.050; GW 13880. **Not in Hain, BMC, STC et c.**

<https://data.cerl.org/istc/il00099000>



Copies; United States of America : 1) Library of Congress 2) Univ. of California, Law Library.



Solum

lxxvi.

p uobis miseris punit. *Eni Grego.* Cū passio xpi ad mēoz  
 etiam reducit. nihil tam difficile est. qđ nō equo aīo tollerēt  
 Augu. ait. Miles nō sentit vulnera cū ducis sui vulnera cō  
 spicit grauiora. Hoc ergo lignū crucis beato Andree suam  
 cruce dulcorabat. qui dicebat. O bona crux diu desiderata  
 rē. 7 bō Stephano lapides te quo legis. Lapides tonētes  
 illi dulces fuerūt. ¶ Serto diri qđ tā amara sustinuit pena  
 ut nos ab eterno cruciatu liberaret. vñ Bern. O hō agnos  
 ce qđ graua sunt vlnera tua p quib⁹ oportuit dñm tā ardo  
 rit vulnerari. 7 si nō essent ad mortē sempiterna. nūqđ p eo  
 dem remedio filius moreret. *Oreas* pphet a ait O mors. ero  
 mors tua. morsus tu⁹ ero inferne. Et hoc fecim ē postqđ xps  
 in cruce expirauit. statim anima ei⁹ ad infernū descendit. Et  
 p̄cs in te eos p quibus sanguinē suū sudit. Et itco adhuc  
 quotidie nō cessat ad animam clamare dicēs. O anima re  
 uertere ad me. qđ ego sum qui te tam nobiliter exauit 7 qui  
 tibi eterna beatitudine tā copiose 7 laudabiliter pparauit  
 Reuertere o anima mea cū gaudio te expectat omnes scī  
 ad tuū aduentū exultabūt omēs angeli. immo tuū reditū  
 prestulat totius trinitatis abyssus. ¶ Septimo 7 ultimo  
 diui. ut nobis celus reseraret. Tull⁹ em̄ setozū quātūm cūqz  
 sanctus ante domini passionem celozū regnū potuerat  
 introire. Dic s̄ta 7 contemplare. 7 dic deuota mente. O mi  
 teus. Si hec se ita habēt quantū ego te beo te diligere. qui  
 me cum nō eram creasti. qui me cum perierā reuocasti. quā  
 do errabā rediisti. quādo peccabam me conuisti. qñ tā  
 pene desperabaz me p̄stasti. Et hoc est qđ dicit beatus Au  
 gustin⁹. Si phas ē dicere qđ modo nihil videt mihi agere  
 te. nisi ut saluti anime mee p̄t̄cat. 7 ita eū totum ad cur  
 sodiā meam vitco occupatū. quasi oim aliorū oblit⁹ mihi  
 soli vacare velit. Quib⁹ verbis recordat beatus Bern. dicēs.  
 Audite fratres mirū sed verū. Aīa teū vidēs nō sec⁹ vitce  
 quā si sola videt ab eo. Quia ppter dic̄ et intimo amore cor  
 n ij

*Grego  
enī pōtō  
aug⁹  
quō nō p̄t̄  
volūc  
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7) 465J HORATIUS Flaccus,  
Quintus

**Opera. Comm: Antonius  
Mancinellus: Add: Pseudo-  
Acron: Pomponius  
Porphyrio: Christophorus  
Landinus. Ed: Antonius  
Mancinellus**

Venice: Doninus  
Pincius 14[9]5 [i.e. 1505], 5  
Febr. \$7,500

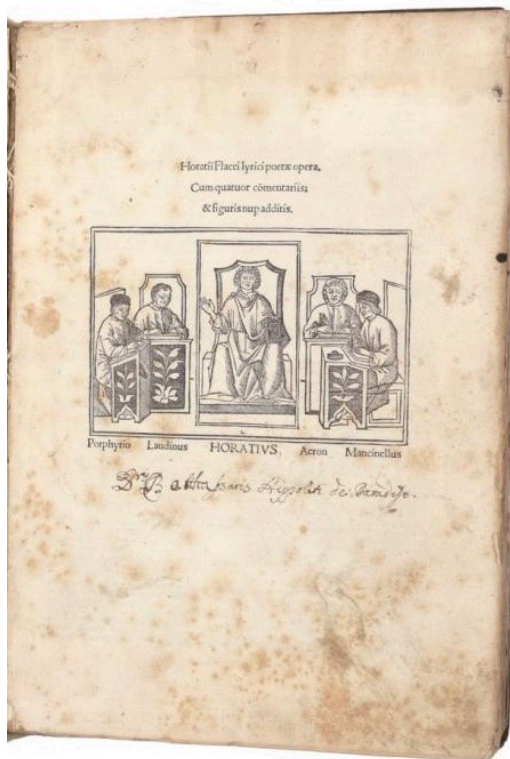
Folio : 31.5 x 21 cm,  
signatures: a<sup>10</sup>, b-z<sup>8</sup>, & <sup>8</sup>, f<sup>8</sup>,  
i<sup>8</sup>, A-F<sup>8</sup>, G<sup>6</sup>. 266 + [4] leaves,  
including final blank, 63  
lines (of commentary  
surrounding text) and  
headline, roman letter, title  
with large woodcut vignette  
and 27 woodcut illustrations in the text. Beautiful woodcut initials.  
Later (17th c.?) signature "*Dni Balthassaris Hippoliti de Paradiso*" on title.  
Some browning and soiling, a few leaves with damp staining. Bound in  
Contemporary wooden boards, spine rebacked with vellum, lacking  
clasps. (restored)



The **Britannica** states " The Satires often exalt the man, who is the creator of his own fortune and does not owe it to noble lineage. Horace develops his vision with principles taken from Hellenistic philosophy: metriotes (the just mean) and autarkeia (the wise man's self-sufficiency). The ideal of the just mean allows Horace, who is philosophically an Epicurean, to reconcile traditional morality with hedonism. Self-sufficiency is the basis for his aspiration for a quiet life, far from political passions and unrestrained ambition. In the 30s BC his 17 Epodes were



also under way. Mockery here is almost fierce, the metre being that traditionally used for personal attacks and ridicule, though Horace attacks social abuses, not individuals. The tone reflects his anxious mood after Philippi. Horace used his commitment to the ideals of Alexandrian poetry to draw near to the experiences of Catullus and other poetae novi (New Poets) of the late republic. Their political verse, however, remained in the fields of invective and scandal, while Horace, in Epodes 7, 9, and 16, shows himself sensitive to the tone of political life at the time, the uncertainty of the future before the final encounter between Octavian and Mark Antony, and the weariness of the people of Italy in the face of continuing violence. In doing so, he drew near to the ideals of the Archaic Greek lyric, in which the poet was also the bard of the community, and the poet's verse could be expected to have a political effect. In his erotic Epodes, Horace began assimilating themes of the Archaic lyric into the Hellenistic atmosphere, a process that would find more mature realization in the Odes.



The unique charm of Horace's lyric poetry arises from his combination of the metre and style of the distant past—the world of the Archaic Greek lyric poets—with descriptions of his personal experience and the important moments of Roman life. He creates an intermediate space

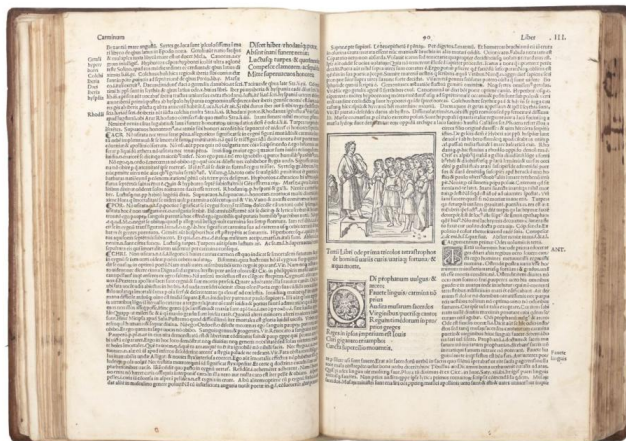


between the real world and the world of his imagination, populated with fauns, nymphs, and other divinities.

He denounces corrupt morals, praises the integrity of the people of Italy, and shows a ruler who carries on his shoulders the burden of power. Other Augustan themes that appear in Horace's lyric verse include the idea of the universal character and eternity of Roman political dominion and the affirmation of the continuity of the republican tradition with the Augustan principate. At some stage Augustus offered Horace the post of his private secretary, but the poet declined on the plea of ill health. Notwithstanding, Augustus did not resent his refusal, and indeed their relationship became closer.

If this continuous relationship with the literary tradition is borne in mind, together with certain other factors that preclude wholly direct expression, such as the political autocracy of the time and Horace's own detached and even evasive personality, then it does become possible, after all, to deduce from his poetry certain conclusions about his views, if not about his life. The man who emerges is kindly, tolerant, and mild but capable of strength; consistently humane, realistic, astringent, and detached, he is a gentle but persistent mocker of himself quite as much as of others. His self-portrait is also a confession of an attitude that descends from melancholy to depression. Some modern critics believe that he may have been clinically depressed."

<https://www.britannica.com/biography/Horace-Roman-poet>



Ref. Goff H457; Hain 8892; Graesse III, 348; Sander 3457; GW XI Sp.754a.

The printer is often misrecorded as Philippus Pincius. Doninus Pincius worked ca. 1502-1506. The uncertainty of the date of printing stems from the misprinted colophon '**Anno a natiuate Domini.M.CCCCV.**' Of the 26 woodcuts used probably 7 were expressly cut for this work, the others having been originally used for the 1490 Bible, the 1493 Livy and, according to Sander, the remainder for a 1505 Virgil 'qui nous est restée inconnue'. It is this last fact that causes him to date the book 1505.

Scarce. (BMC V 496)

Claremont Colleges, Honnold Library (*stolen 1986/87*)

Princeton Univ., Firestone Library

Univ. of California, Bancroft Library



8) 462J William Lawson

A new orchard and garden: or the best way for planting grafting and to make any ground good for a rich orchard: : particularly in the north and generally for the whole common-wealth as in nature reason situation and all probability may and doth appeare. With the country-housewifes garden for herbs of common use: their virtues seasons profits ornaments variety of knots models for trees and plots for the best ordering of

grounds and walks. As also the husbandry of bees with their severall uses and annoyances. All being the experience of forty and eight yeares labour and now the second time corrected and much enlarged.

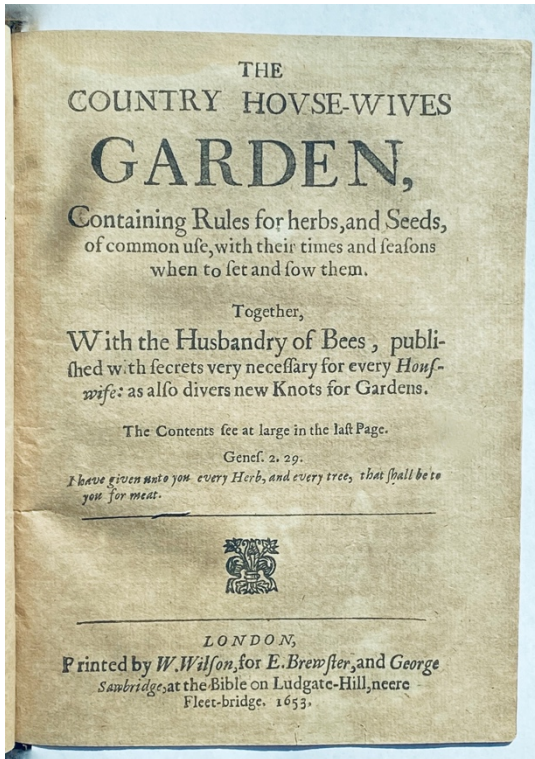
London : printed by W. Wilson, for E. Brewster, and George Sawbridge, at the Bible on Ludgate-Hill, neere Fleet-bridge 1653

Price \$ 1,900

Quarto, 18.5 x 14 cm. signatures: A-N<sup>4</sup>O<sup>2</sup> Bound in 18th century quarter calf.

Written in 1626, this was one of the first books ever published in the English language on the subject of fruit growing. Included are old fashioned insights into planting and managing orchards, as well as gardens. A truly interesting read. "Lawson wrote a two-part work, *A New Orchard and Garden, Or the best way for Planting, Grafting, and to make any pound good for a Rich Orchard; particularly in the North Parts of England*, London, 1618, dedicated to Sir Henry Belaysye. The second part was entitled *The Countrie Housewives Garden*, bearing the date 1617. He claimed it was the result of 48 years' experience and observation only. Another edition appeared in 1622, with a chapter by [Simon Harward](#), on the "Art of Propagating Plants". It was incorporated with [Gervase Markham's](#) *A Way to Get Wealth*, 1623, 1626, 1638, 1648, etc., to 1683, and was periodically enlarged." WIKIPedia





Wing; L731; Wing (2nd ed., 1994);  
A4238; Madan; 2223; Madan;  
2224





9) 352 I) NOWELL, Alexander (1507-1602). William WHITAKER (1548-1595), translator into Greek

Christianismou stoicheiosis. [In Latin]: Christianae pietatis prima institutio

London: John Day, 1578.

Price: \$3,800

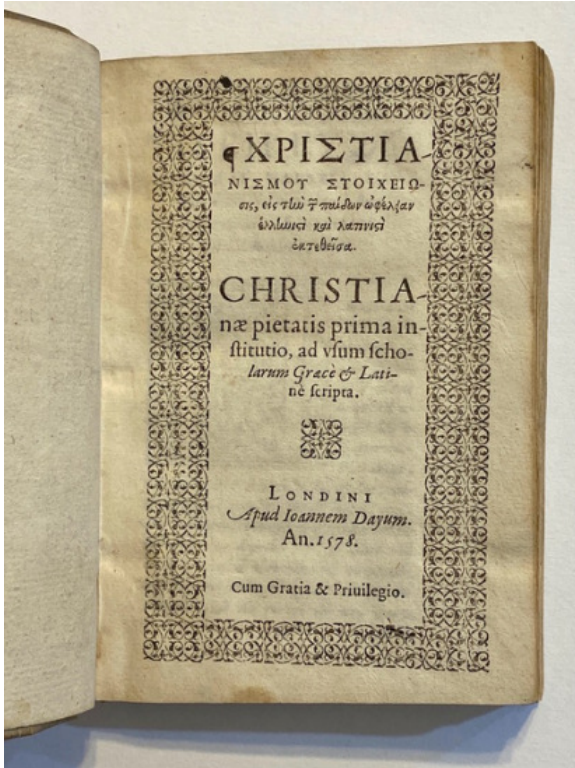


Octavo. Collation: A-Q<sup>8</sup>  
 (lacking two leaves: Q<sup>7-8</sup> at end containing final portion of Latin text, Errata and John Day's coat of arms). Text in Greek and Latin on facing pages. Title-page surrounded with typographical ornaments, 10-line initial "H" on A2r, elaborate typographical ornament on A5 (repeated on final leaf). Contemporary vellum, traces of two alum-tawed leather ties at the fore-edge, later manuscript lettering on spine  
 A fresh copy of an Early

English Catechism printed by John Day, in Latin with a Greek translation. As is well known, the Catechism became one of the principal vehicles for teaching the young in Elizabethan England. This copy has a 16th-century ownership inscription; and is preserved in contemporary vellum: on the blank

leaf opposite the titlepage is ink offsetting from the typographical borders, likely an indication that this binder's leaf has been in situ since the book was printed. If that is correct, the inescapable conclusion is that is the original binding (the title in MS on the spine was added later).

"This (says Ames) is a curiously printed book, equal to the Stephens', and has the same coat of arms at the end [lacking in this copy],



The Catechism of 1577 ... Herbert has been entirely indebted to Ames for his description of this rare little book; of which I never saw or heard of a copy" (Dibdin, *Typographical Antiquities*, 2024). Of this edition, we have been able to trace only two other copies that have appeared on the market, namely: Christie's NY 2003, and Maggs Catalogue 901 (1966). Provenance:

William Hamer (contemporary signature: "William Hamers") -- we have been unable to identify this early English book owner but it has a Nathan Comfort Starr (armorial bookplate),

ESTC S113382. STC 2nd ed. 18728. See: Foster Watson, *The English Grammar Schools to 1660: Their Curriculum and Practice*, 2019.



10) 442J Guillaume Pépin 1467?-1533.

Sermones quadraginta : de destructione Ninive hoc est iso[mn]is generis  
vitiu[m] / autore fra[tre] Guillermo Pepin sacre theo[logie] professore  
optime merito.

Parisiis apud Claudium Chevallon sub Sole aureo, in via ad divum  
Jacobu[m].

Cum gratia et privilegio in biennium MCCCCCXXV (1525.)

Price \$4,500

Octavo: 16 x 10 cm.

Signatures: [-]<sup>4</sup>, a-z<sup>8</sup>, A- T<sup>8</sup>

Second Edition. (First published in 1512, this edition is not listed in Farge \* This is a beautiful little book, in a small size textura type with many abbreviations and ligatures; text printed in double columns.

Colophon: Apud inclyta[m]  
Parisio[rum] Lu[ci] tetia[m], in  
edib[us] Claudij Cheual[loni], sub  
i[n]signi Solis aurei, in[ter] via ad  
diuu[m] Jacobu[m]: anno  
d[omi]ni M.ccccxxv. me[n]se  
Septem[bris]. Bound in later green  
morocco.



Perhaps the fullest of all pictures of the relations between ecclesiastic and peasant, is to be found in that course of sermons On the Destruction of Nineveh which the Dominican Guillaume Pépin, Doctor of Theology, preached in the convent of his Order at Evreux in 1524,



and dedicated to the Bishop of Lisieux . He is bitter against the new Lutherans ; but on almost every page he warns his hearers that society cannot go on indefinitely on its present lines ; he takes as his text Jonah iii , 4 : " Yet forty days , and Nineveh shall be destroyed . " There is little to choose morally between the tyrannous rich and the oppressed poor . The Jews were forbidden to eat certain unclean birds of prey ; these typify men who live by rapine , and such are almost all knights and squires ( nowadays ] ; for they are not content with their own revenues but rob the poor peasants . Not only do they seize victuals in sufficiency , but after excessive gluttony they despoil the peasants of all that they can get in garments or in money , so that the poor say they would not be worse treated by our enemies , if these were among us . Nor are these mad dogs restrained by the princes or their lieutenants or captains Such tyrants give the poor man ' s crops as pasture for their horses ? . "

\*\*

Moreau, B. ICP n° 883; Marque n° 4 de Berthold Rembolt au titre ;  
marque n° 2 de Claude Chevallon au verso du feuillet [-] 4 (cf. P.  
Renouard, "Marques", n° 958 et 176).

\*Bibliographic register of Paris Doctors of theology 1500-1536 James K.  
Farge 1980 Pepin #385.

\*\* Soldiers of Christ . Larissa Taylor 1992

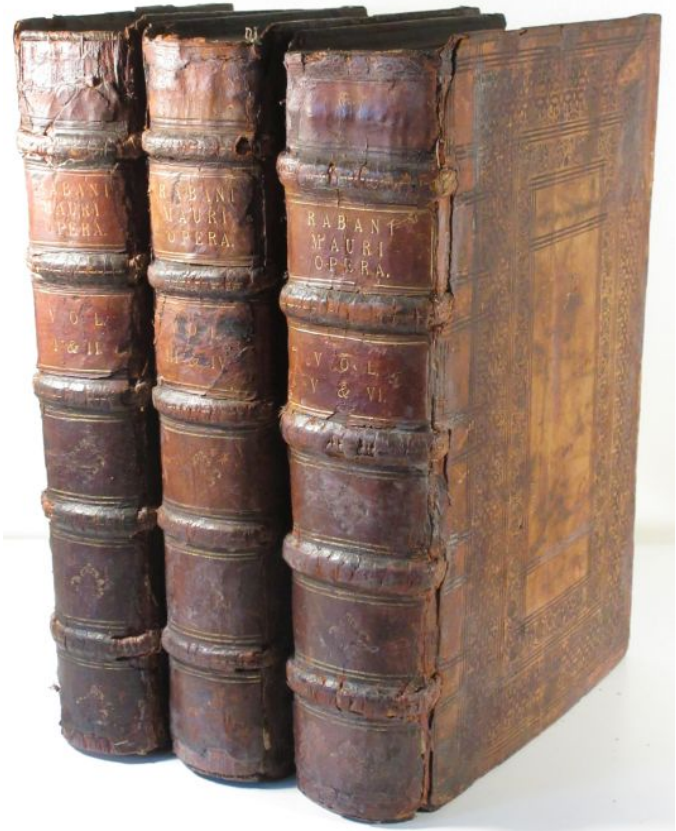
<https://firstsearch.oclc.org/WebZ/FSFETCH?fetchtype=holdings:entityholdingsortpage=normal:holdinglimittype=default:next=html/holdings.html:bad=error/badfetch.html:format=FH:numrecs=1:resultset=9:recno=5:entitylibrarycount=3:sesionid=fsap05pxm1-1680-kkiff586-n9sr6c:enttypagenum=15:0>

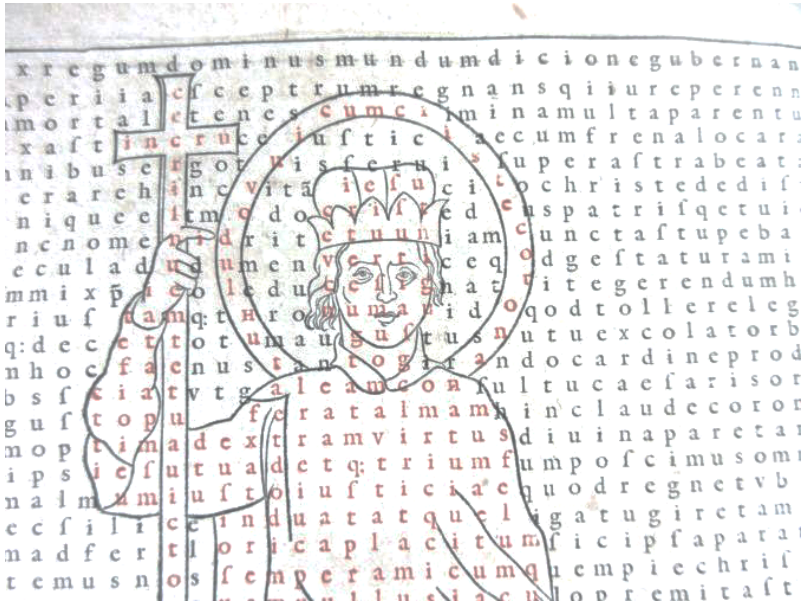
11) 464J  
 Rabanus  
 Maurus;  
 Hrabani Mauri;  
 Archbishop of  
 Mainz, 784?-856  
 Trithemius,  
 Johannes,; 1462-  
 1516. Pamèle,  
 Jacques de  
 Joigny de,; 1536-  
 1587. Henin,  
 Antoine de,;  
 1555-1626.  
 Colveneere,  
 George,; 1564-  
 1649.

*Magentii H-  
 rabani Mauri ex  
 abbate Fuldensi,  
 archiepiscopi  
 Sexti  
 Moguntini,  
 Opera, quae  
 reperiri*

*potuerunt, omnia, in sex tomos distincta. Collecta primum industria  
 Iacobi Pamelij Brugensis s. theol. licentiati, canonici & archidiaconi, &  
 postmodum designati Episcopi Audomarensis ; nunc vero in lucem  
 emissa cura R.mi Antonij de Henin, Episcopi Iprensis ; ac studio &  
 opera Georgij Colvenerij s. theol. doctoris, & regij ac ordinarij in  
 Academia Duacena professoris, collegiatae S. Petri praepositi ; ac  
 dictae Academiae Cancellariae.*

Coloniae Agrippinae : Sumptibus Antonii Hierati, sub signo Gryphi:  
 1626-1627 \$7,500





6 folio volumes bound in 3: 30 x 19 cm.

Signatures:

- t.1:  $\neq$ ,  $\neq\neq$  a-d<sup>6</sup> A-Y<sup>6</sup> Z<sup>4</sup> 2A-2E<sup>6</sup> 2F<sup>8</sup>;
- t.2:  $\pi^2$  ( $\pi$ 1 blank) A-2P<sup>6</sup> 2Q<sup>4</sup>;
- t.3:  $\neq^2$  A-2T<sup>6</sup> 2U<sup>8</sup> (2U8 blank);
- t.4:  $\pi^2$  (  $-\pi$ 2) A-2N<sup>6</sup> (2N6 blank);
- t.5:  $\pi^2$  A-3P<sup>6</sup> 3Q<sup>8</sup> 3R-3X<sup>6</sup> 3Y<sup>8</sup>;
- t.6:  $\pi^2$  A-2D<sup>6</sup> 2E<sup>4</sup> 2F<sup>2</sup> (  $-\pi$ 2). (Collates complete)

Pagination:

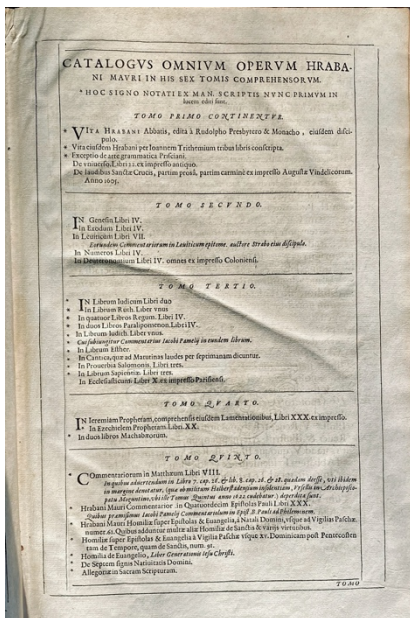
- t.1: [12], 15, [49], 348 p
- t.2: [4], 463, [1] p.
- t.3: 4, 514 [i.e.518], [2] p.
- t.4: [2], 429, [3] p.
- t.5: [4], 823, [1] p.
- t.6: [4], 334 p

Tome 1 has added engraved title-page dated 1626 and letterpress title-page dated 1627; t.2-6 dated 1626.

¶ This set is bound in original stamped full leather over wooden boards with 5 massive original cords at the spine, gilt labels in compartments, an impressive opera. This rarely occurs in the market place on average once every 50 year.

First edition of the works of Maurus including a life of Rabanaus Maurus by Rudolf of Fulda.

*“Hrabanus was a skilled scholar and prolific writer. He wrote many commentaries on Scripture, works on clerical practises, and an encyclopaedic text De Rerum Naturis (On the Nature of Things), which drew heavily on*



*the [Etymologies](#) of Isidore of Seville (b. c. 560, d. 636).*

*Hrabanus also composed a work known as [De Inventione Linguarum](#) (The Invention of Languages), which presents the Hebrew, Greek, Latin and runic alphabets as well as a brief explanation of the origins of each language.*

*Another of Hrabanus' works is the poem [De Laudibus Sanctae Crucis](#) (In Praise of the Holy Cross). This elaborate work comprises a set of verses where the words both embody and celebrate the cross, drawing on an Antique tradition of arranging words and phrases within figures. The poem and its images were widely*

*circulated throughout the medieval period, and many copies survive from England and on the Continent.*

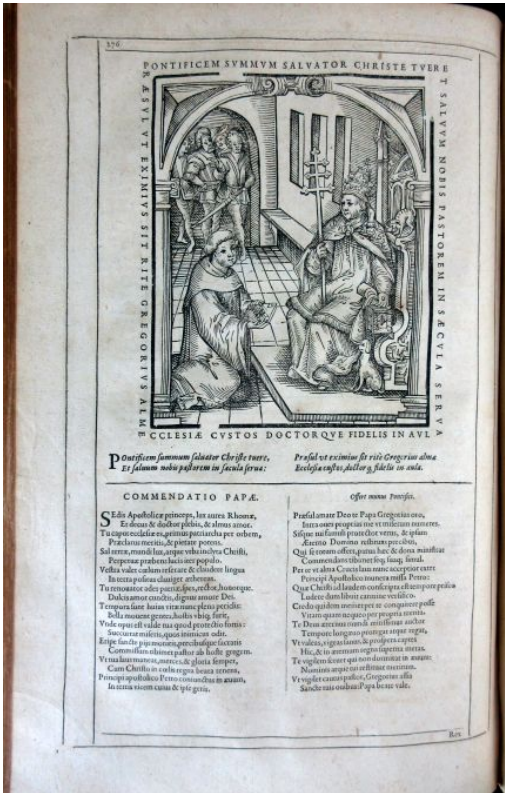
*Hrabanus' large volume of work, and his reputation as a great scholar and teacher, has caused him to become known as the praecceptor*

*Germaniae (Teacher of Germany).” <https://www.bl.uk/people/hrabanus-maurus>*

*“His voluminous works, many of which remain unpublished, comprise commentaries on a considerable number of the books both of canonical and of apocryphal Scripture (Genesis to Judges, Ruth, Kings, Chronicles, Judith, Esther, Canticles, Proverbs, Wisdom, Ecclesiasticus, Jeremiah, Lamentations,*



Ezekiel, Maccabees, Matthew, the Epistles of St Paul, including Hebrews); and



various treatises relating to doctrinal and practical subjects, including more than one series of Homilies. Perhaps the most important is that *De institutione clericorum*, in three books, by which he did much to bring into prominence the views of Augustine and Gregory the Great as to the training which was requisite for a right discharge of the clerical function; the most popular has been ... *De laudibus sanctae crucis*. Among the others may be mentioned the *De universo libri xxii.*, *sive etymologiarum*

*opus*, a kind of dictionary or encyclopaedia, designed as a help towards the historical and mystical interpretation of Scripture, the *De sacris ordinibus*, the *De discipline ecclesiastica* and the *Martyrologium*. All of them are characterized by erudition (he knew even some Greek and Hebrew) rather than by originality of thought. In the annals of German philology a special interest attaches to the *Glossaria Latino-Theodisca*.

**The first nominally complete edition** of the works of Hrabanus Maurus was that of Colvener (Cologne, 6 vols. fol., 1627). The *Opera omnia* form vols. cvii.-cxii. of Migne's *Patrologiae cursus completus*. The *De universo* is the subject of *Compendium der Naturwissenschaften an der Schule zu Fulda im IX. Jahrhundert* (Berlin, 1880).

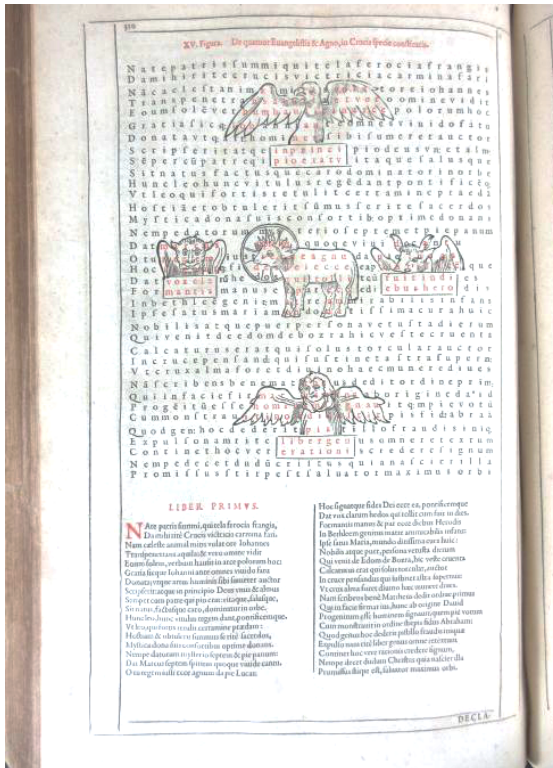
Lives by his disciple Rudolphus and by Joannes Trithemius are printed in the Cologne edition of the *Opera*. See also Pertz, *Monum. Germ. Hist.* (i. and ii.); Behr, *Gesch. d. romischen Literatur im Karoling. Zeitalter* (1840), and Hauck's

article in the Herzog-Hauck Realencyklopedie, ed. 3." *Encyclopedia Britannica*. 1911

[https://theodora.com/encyclopedia/h2/hrabanus\\_maurus\\_magnentius.html](https://theodora.com/encyclopedia/h2/hrabanus_maurus_magnentius.html)

"The Encyclopaedy – De Rerum Naturis

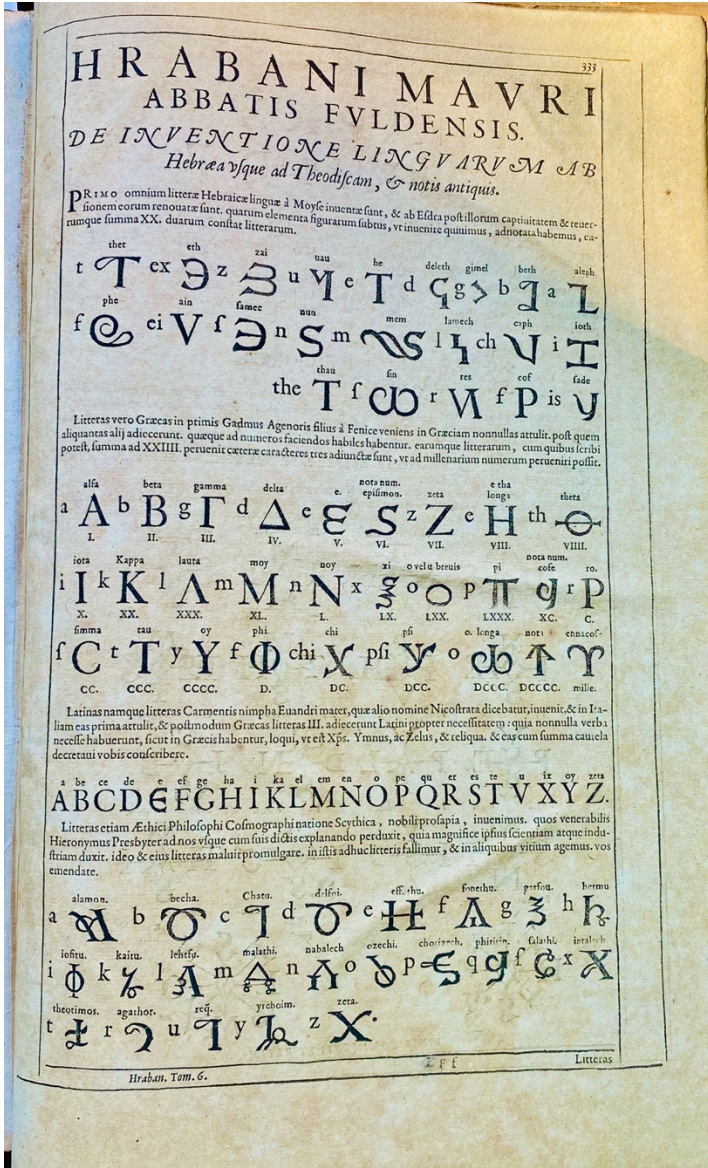
Apart from *De Laudibus sanctae crucis*, probably Rabanus' most successful work was his encyclopaedia *De rerum* which, based on the *Etymologiae* of Isidor of Seville, places man (with his anatomy and diseases), the stars and the plant kingdom in a cosmic context. Accordingly, the structure of the work is not based, like the *Isidoros*, on the system of the *septem artes liberales*, but takes its starting point from the Supreme Good, the Creator God, and treats things in descending order according to their position within the hierarchy of the cosmic order *naturis* in 22 books, . Their extensive handwritten tradition extends from the 9th to the 15th century and includes several illustrated copies, the oldest of



which is the famous 11th century copy from Monte Cassino. The first incunabulum edition was printed by Adolf Rusch appeared in Strasbourg shortly before 1467. The work served primarily as an aid to Bible exegesis. Whether the illustrations can be traced back to Rabanus is disputed, but not unlikely. According to a communication from the diocese of Mainz, the Mainz scholar Franz Stephen Pelgen discovered another manuscript fragment of the 9th century from this work in the Martinus Library in Mainz at the end of June 2011."

<http://scihi.org/encyclopaedia-rabanus-maurus/>

The De inventione linguarum (The Invention of Languages) presents the Hebrew, Greek, Latin, and Runic alphabets as well as a brief explanation of each language's origins.

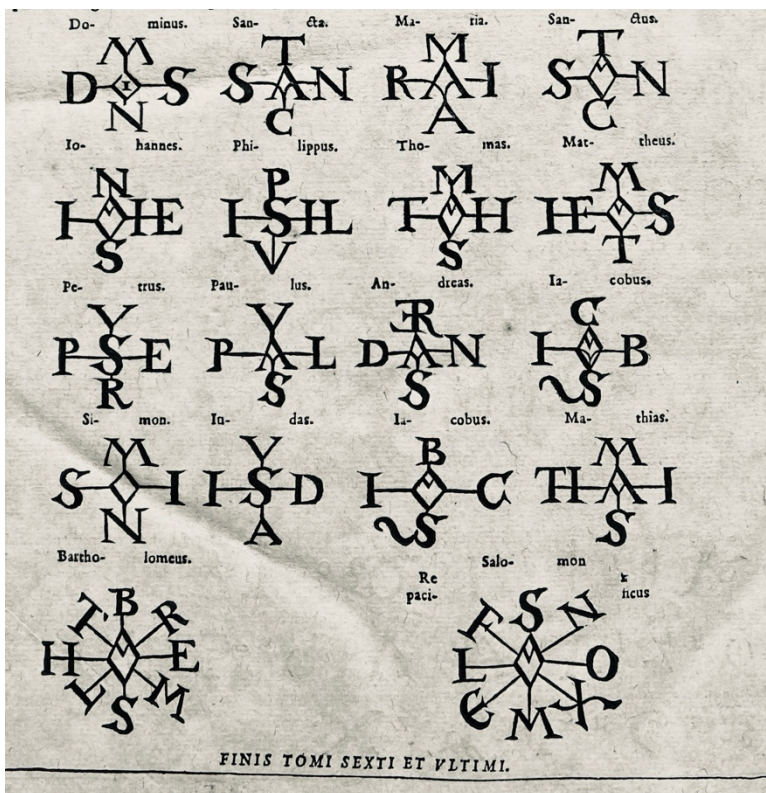




(Not identical to VD17 1: 047076S (prefix there "Magnentii H-Rabani Mauri Opera", without a comma) publication date on volumes: 1626.)

- [1] Charlemagne and the Birth of the European Idea, SciHi Blog
- [2] Alcuin of York – Architect of the Carolingian Renaissance, SciHi
- [3] De rerum naturis: (lat.) in Bibliotheca Augustana
- [4] about Rabanus Maurus in the Deutsche Digitale Bibliothek
- [5] Works written by or about Rabanus Maurus at Wikisource
- [6] Herbermann, Charles, ed. (1913). "Blessed Maurus Magnentius Rabanus" Catholic Encyclopedia. New York: Robert Appleton
- [7] Rabanus Maurus at Wikidatat

<https://vimeo.com/showcase/3181752/video/323855725>

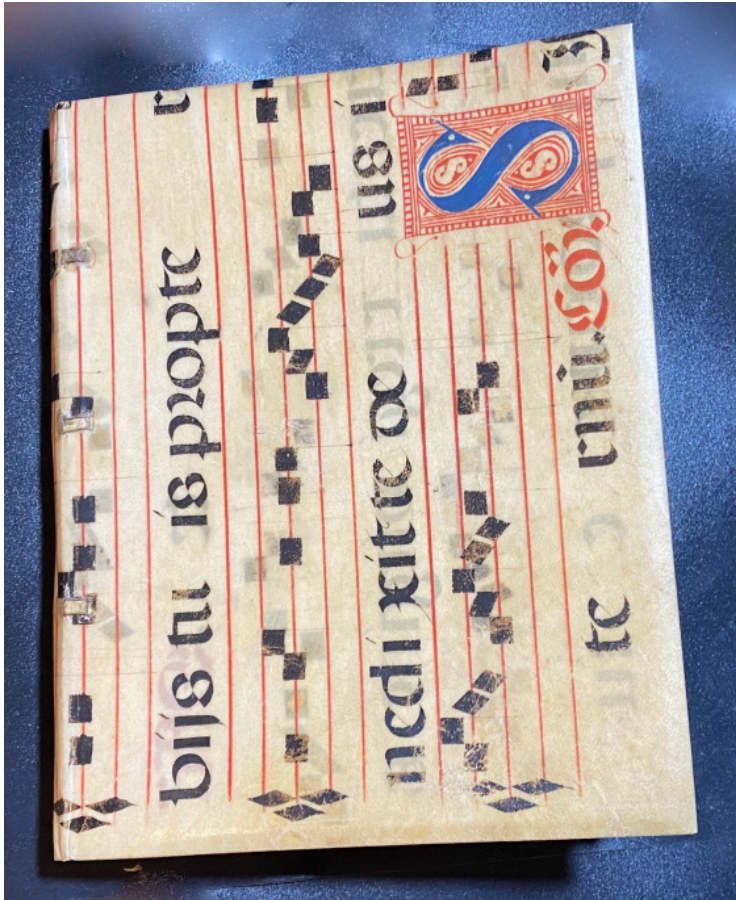




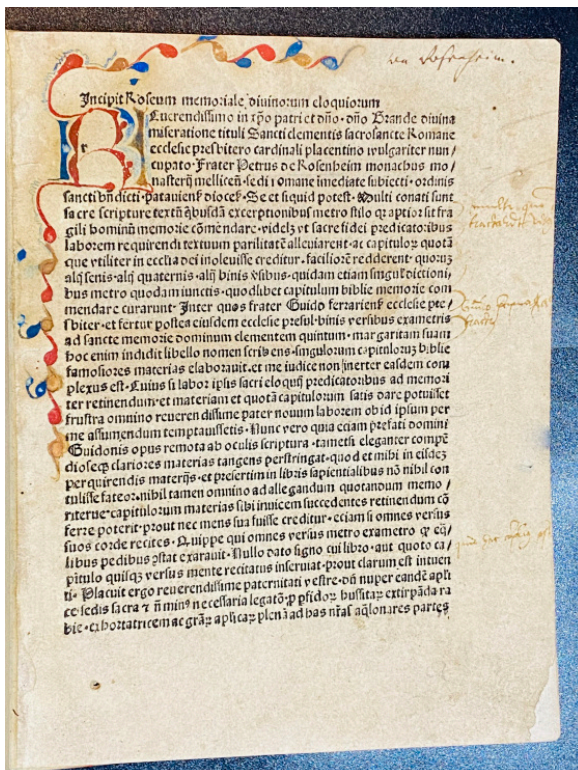
12) 367J Rosenheim, Petrus de Rosenheim. (1380-1432).

Incipit Roseum memoriale divinatorum eloquiorum

[Köln] : [Southern Germany : n.pr., about 1480-90?] or [Cologne? : n.pr., about 1483] or [Ludwig von Renchen?], 1483 Deutschla, ca. 1480. Price \$13,500



Quarto 19 x 15.5 cm. signatures: ( a-f<sup>8</sup> ) [1-68]. [48] a1 blank and lacking. First Edition. Text in one column, 32 lines. Type: 80G. Initials painted in red, rubricated in red ink throughout . First edition . ¶Gothic script, rubricated, red and blue hand-painted initials, 92 unnumbered pages. A very good copy, old repair to the first blank leaf, a few spots, pale stain at the lower blank corner of the first quires. Rubricated and initials supplied in red and blue. First Edition. This copy is bound in a simple vellum binding from an antiphonal leaf. Gothic script, rubricated, red and blue.

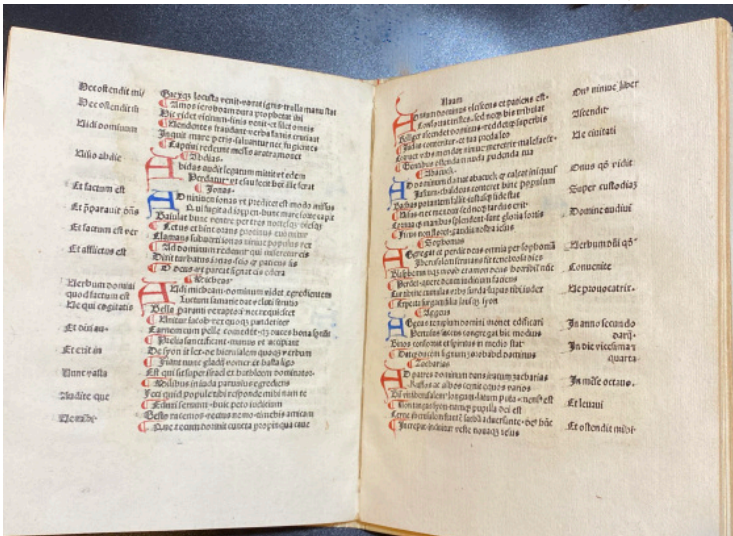


¶ This is one of the earliest printed books on the *ars memorativa* or mnemotechnics the rare first edition of the Roseum memoriale

composed by the German Benedictine monk Petrus of Rosenhaym (Upper Bavaria), written between 1423 and 1426 for Cardinal Giulio Branda di Castiglione. Petrus of Rosenhaym composed numerous treatises, sermons, and verses: the *Roseum memoriale* is surely his most famous work, enjoying wide popularity during the fifteenth century and first half of the sixteenth century.

¶ Each couplet commences with a different letter in the order of the alphabet (omitting K, X, Y, Z, but including vowel I). These letters correspond to the numbers that appear on the cuts, and together form a method of memorizing the events of the Scripture as told by each of the Evangelists. It is a poem composed of 1,194 verses followed by an epilogue of seventy-three hexameters, in which every chapter of the Bible (excluding the Psalms) is summed up in a distich. The mnemotechnic method here employed is extremely complex: the hexameters of each section of the summary form an acrostic of the letters of the alphabet.

¶ Based on Latin verses about Holy Scripture, it uses characteristic couplets (distiches) to express the main content of all chapters of the Old and New Testament.



¶ This was a highly popular and broadly used manual, its copies could be found in almost every European church after the invention of the printing press it was printed in several different locations. This early medieval incunable has not been clearly dated (This edition) researchers attribute it to the Upper Rhine region sometime between 1480 and 1483. . After 1423, he was appointed 'cursor biblicus' and 'magister studentium'. Dated by Goff and IGI about 1483 "The edition is assigned by Proctor to the printer Ludwig von Renchen, active in Cologne from 1483 to ca. 1495, while ISTC gives Southern Germany between 1480-1490 and GW tentatively suggests Oberrhein, 1483.

ISTC ir00336000; Goff R336; BMC I 312; ; GW M32724; Polain(B) 3128; IBE 4559; IGI 7668; IBP 4380; Sajó-Soltész 2676; Madsen 3549; Borm 2134; Hubay(Würzburg) 1704; AmBCat 199; Walsh 492; Oates 867; Pr 1517; BSB P-362; Van der Haegen II,2:16,4?; Young 278.



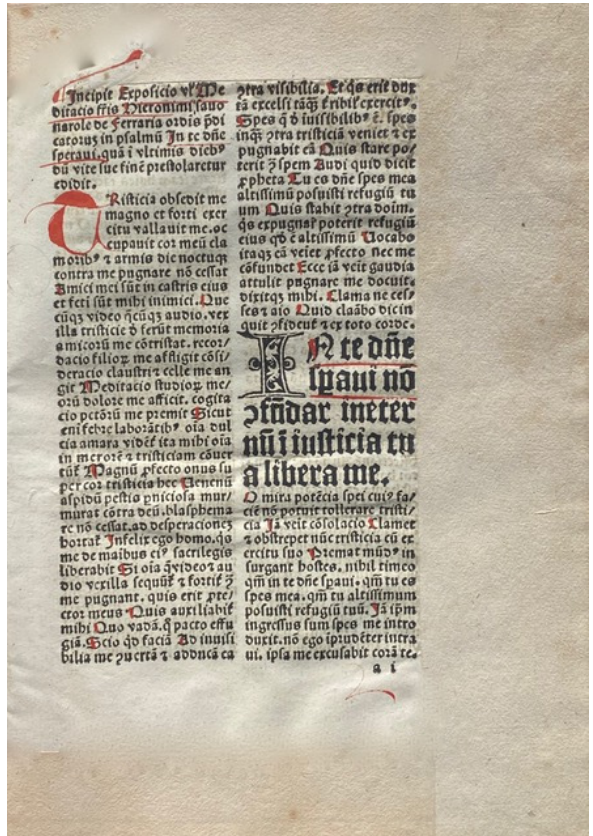
13) 440J Savonarola, Girolamo, 1452-1498

Incipit Expositio v[e]l  
Meditatio f[rat]ris Hieronimi  
sauonarole de Ferraria  
ordi[ni]s p[rae]dicatorum in  
psalmu[m] In te d[omi]ne  
speravi. qua[m] i[n] vltimis  
dieb[us] du[m] vite sue  
fine[m] prestolaretur edidit.

(Expositio in  
psalmum XXXI In te  
domine speravi). N.pl.,  
n.d. (prob. the ed.  
Magdenburg, Moritz  
Brandis), after  
1500, Price: \$6,000

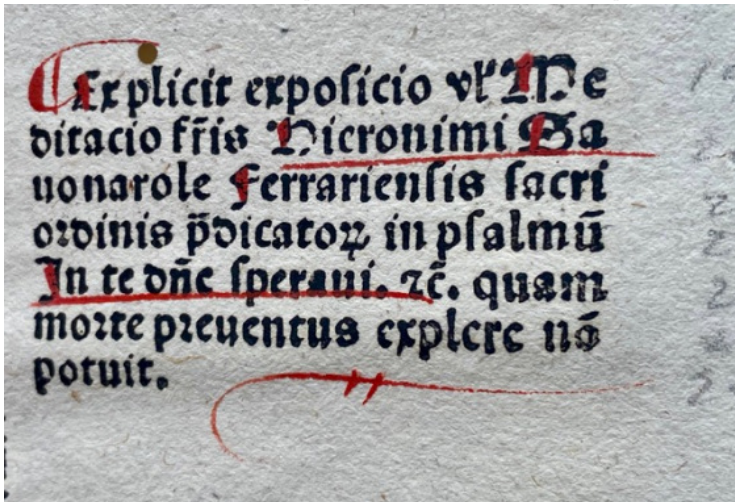
Quarto: 20 x 15 cm.

Signatures, a<sup>4</sup>, b<sup>4</sup>. (8) lvs., rubricated in red, modern boards.[\*] - First leaf w. incipit with outer remargined ; a few tiny wormholes throughout (mostly in blank margins). Hieronymus Savonarola (1452-1498) In te Domine speravi. The Dominican preacher wrote this text while in prison in Florence in 1498, charged with heresy, and having been found guilty was burned at the stake in that year. He was a Catholic and a critic of the luxurious lives of the rulers, the Medici



family, of the Florentian people and the corruption in the Catholic Church. His sermons resulted in the downfall of the ruling Medici family. Pope Alexander VI excommunicated him. " Savonarola , after his first " examination " nearly amonth of quiet in the little prison , which, after all, was notless spacious or comfortable than his cell. This resting timethe victim employed in a manner befitting his characterand life. He wrote two meditations , one on the Miserere(5 1st Psalm) and the other on the 31 st Psalm, in which hepoured out his whole heart in communion with God. Withthe right hand which had been spared to him in diabolicalmercy that he might be able to sign the false papers whichwere intended to cover him with ignominy, he still had itin his power to leave a record of that intercourse with hisheavenly Master in which his stricken soul found strenghand comfort. Between the miserable lies of the notary Ceccone,over which those Florentine nobles in the palace werewrangling ; and the stillness of the little prison hung highin air over their heads, where a great soul in noble trustyet sadness approached its Maker, what a difference!"

[E. H. PEROWNE, D.D. 1900 ]



Savonarola writes at the last bit written, a quite heartfelt passage” “  
“BURN away Thy face from my sins, and blot out all tnyne iniquities.  
Wherefore, Lord, regardest Thou my sins ? Why numberest Thou them  
?Why considerest Thou them so diligently ? Knowest Thou not that  
man is as a flower of the field ? Where-fore lookest Thou not rather on  
the face of Thy Christ ? Alas, wretch that I am, why see I Thee angry  
with me ? I confess I have sinned, but do Thou in Thy good ness have  
mercy upon me : turn away Thy face from my sins. Thy face is Thy  
knowledge ; turn a way therefore Thy knowledge from my sins. I mean  
not that knowledge which consists in simple apprehension, wherewith  
Thou seest all things at all times, but the knowledge which consists in  
approval and disapproval, whereby Thou dost approve the actions  
of the just, and by disapproving dost condemn the sins of the wicked.  
Take not such knowledge of my sins as to impute them to me ; but turn  
away Thy face from my sins, that through Thy mercy they may be  
blotted out. Regard, Lord, the soul which Thou hast created, regard Thy  
likeness which Thou hast formed. For Thou didst create it in Thine  
image, and I poorwretch have overlaid it with the likeness of the  
devil.” (Translated by Perowne.)

Under torture Savonarola confessed to having invented his prophecies  
and visions, then recanted, then confessed again.- In his prison cell in  
the tower of the government palace he composed meditations on  
Psalms [51](#) and [31](#). On the morning of 23 May 1498, Savonarola and two  
other friars were led out into the main square where, before a tribunal  
of high clerics and government officials, they were condemned as  
heretics and schismatics, and sentenced to die forthwith. Stripped of  
their Dominican garments in ritual degradation, they mounted the  
scaffold in their thin white shirts.

Each on a separate gallows, they were hanged, while fires were ignited below them to consume their bodies. To prevent devotees from searching for relics, their ashes were carted away and scattered in the Arno .

Scapecchi, P. *Cat. Savonarola*,; 87 (Catalogo delle edizioni di Girolamo Savonarola (secc. XV-XVI) possedute dalla Biblioteca nazionale centrale di Firenze) Girolamo Savonarola, *Prison Meditations on Psalms 51 and 31 Tr.*, Ed. John Patrick Donnelly S.J. (Milwaukee, Marquette University Press, 1994).

Goff (suppl.); S-206a; BMC 15th cent.; II 601; [GW M40482](#) ; Hain-Copinger; 14412; Reichling; 1384; Audin de Rians, E. Bib.,; 138; ISTC No.is00206500. <https://data.cerl.org/istc/is00206500> United Kingdom British Library (IA.10973) United States of America. Yale add ??? US,TX SMU





14) 402J Schott, Gaspar Schott (1608-1666)

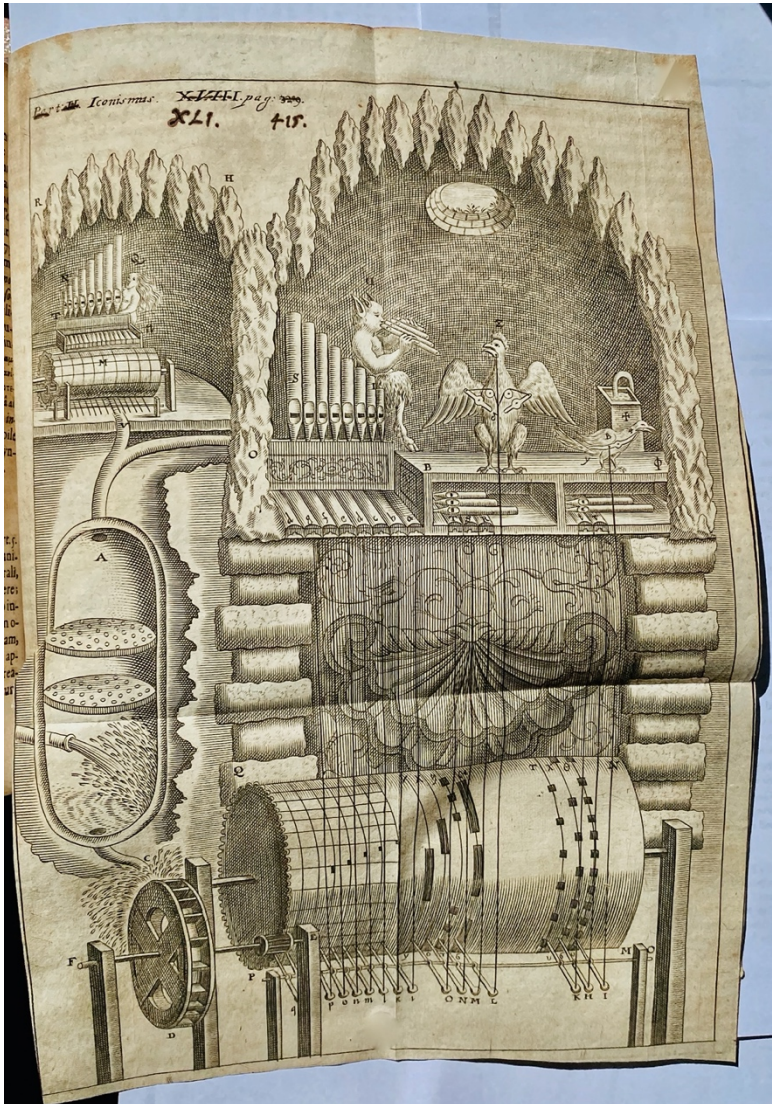
**Mechanica Hydraulico-Pneumatica Ad Eminentiss: S.R.I. Principem Ioannem Philippum Electorem Mogunt: Auctore. P. Gaspare Schotto. Soc. Iesu.**

Wurzburg: Henricus Pigrin for J. G. Schönwetter, 1657.

Quarto 20.5 x 16 cm. signatures: [12, #<sup>4</sup>, #<sup>4</sup>, #<sup>4</sup>, o<sup>2</sup>, A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aaa-Rrr<sup>4</sup>. First and Only edition of Schotts' first work. It is bound in original speckled calf. Spine Gilt . This copy has an engraved frontis depicting numerous examples of 'mechanica hydraulico-pneumatica.'(see above) There are in addition over forty (46) engravings illustrating the mechanical; inventions in the text, including eight foldout leaves. Bookplate "Ludovicus De Puget, Patricius Lugdunenis "inside cover, note of possession on the first leaf. Sign of wear at the binding, some browning and foxed pages, but a good specimen.¶ "Gaspar Schott, German physicist, born 5 February, 1608, at Königshofen; died 12 or 22 May, 1666, at Augsburg. He entered the Society of Jesus 20 October, 1627, and on account of the disturbed political condition of Germany was sent to Sicily to complete his studies. While there he taught moral theology and mathematics in the college of his order at Palermo. He also studied for a time at Rome under Athanasius Kircher. He finally returned to his native land after an absence of some thirty years and then spent the remainder of his life at Augsburg engaged in the teaching of science and in literary work. Both as professor and as author he did much to awaken an interest in scientific studies in Germany. He was a laborious student and was considered one of the most learned men of his time, while his simple life and deep piety made him an object of veneration to the Protestants as well as to the Catholics of Augsburg. Schott also carried on an extensive correspondence with the leading scientific men of his time, notably with Otto von Guericke, the inventor of the air-pump, of whom he was an ardent admirer. He was the author of a number of works on mathematics, physics, and magic (CE XIII:589)."

The present volume deals with machines driven by hydro-pneumatic means. Schott reports on von Guericke's vacuum pump, which von Guericke himself did not publish an account of until 1673. Sommervogel vol. VII col. 940; STC German S-1246; Norman 1910;

Baillie, Clocks and Watches, I p.51; Dibner p.67; Wheeler Gift 142; Eitner IX, 66. Wheeler Gift 142. DSB XII, 210. Dünnhaupt 3.





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Litteras quippe, quas venur Marcomanni, quos nos No dmannos vocamus, infra scriptas habemus: à quibus origines, qui Theodisam loquuntur linguam, trahunt. Cum quibus carmina sua incantationeque ac diuinationes significare procurant, qui adhuc paganis ritibus inuoluntur.

a. f. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z. w.
a. f. b. i. r. h. e. c. h. g. i. b. a. g. a. l. e. h. i. t. g. i. l. e. l. a. g. a. m. a. n.
a. f. b. i. r. h. e. c. h. g. i. b. a. g. a. l. e. h. i. t. g. i. l. e. l. a. g. a. m. a. n.
n. o. c. h. i. l. p. e. r. e. c. h. o. n. s. e. h. i. c. f. u. g. i. l. e. c. e. e. h. u. r. h. a. l. e. c. h. h. u. y. s. i. z. i. a.

A.V.C. Augustus. G.M. bonæ memoriæ. D.M. domus mortui. E.P.M. epistolam misit.
F.R. forum. G.C.S. Gaius Caesar. I.M.P. Imperator. R. kalendas. I.A.N. Ianuarius. M.C.S.
Marcus Caesar. N.C. Nero Caesar. O.O.P. Oppidum. P.R.S. praefex. Q.T. Quintinus. R. Rex.
S.N. Senatus. T.B. Tiberius. V.A.L. Valerius. X. Xynodus. Y.M.N. Ymnus. Z.E.N.
Zenonius. L.R. locus religiosus. G.M. Comes.

Istiusmodi genus descriptionis Noxæ Casaris appellatur, quod cum litteris, quæ antiqua manus appellatur, perficitur: cum quis Romanorum in ædificijs, parietibus, vel in vtriusbus, aut in monumentis faxis ob memoriam sui inueniret, que aliquid litteris commendare scilpando curauerat, eas cum punctis & titulis obligat, ne statim quis ignarus legere possit, vt supra in paucis ostensum est.

A E I O Y.
N C P T V R S. S B. N F. C. R C H.
S L. R. S. Q. M. R T R S.

Genus vero huius descriptionis tam quod supra cum punctis V. & vocalibus, quam subus cum alijs vocalibus, quam solum est informatum consistitur, fertur quod sanctus Bonifacius Archiepiscopus à Martyr ab Anglijs veniens hoc arte scribibus nostris demonstraret, quod tamen non ab illo in primis cepit esse, sed ab antiquissimis vltis creuitur compertum.

B.F.K.P.X.

KBRXS. X.P.P. PPRTKS. TKRP. KNSBR. SBFFKRP. BRCHKTFNENS. SCFPTRP. RFGNK.
XTDFCSX. EXPF. FELICITER. A.

Litteræ enim monogrammatice scriptæ nonnullis in locis inueniuntur, ubi pictura cum musco in pariete imaginis aut in velis, vel alicubi aliter facta fuerit, ibi eorum nomina cum congerie litterarum, vnum caracterem pictores facere solent, quod monogramma dicitur, quorum significatio subus per pauca adnotata monstratur.

Diagram showing monograms with labels: Do-miaus, Sa-n-ct-a, Ma-rii, Sa-n-ctus, Io-hannet, Phi-lippus, Tho-mas, Mar-theus, Pe-trus, Pa-ulus, Ao-dreas, Is-cobus, Si-mon, Io-das, I-s-cobus, Ma-thias, Bartho-lomeus, Re-paci, Sa-lo-mon, X-ristus.

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