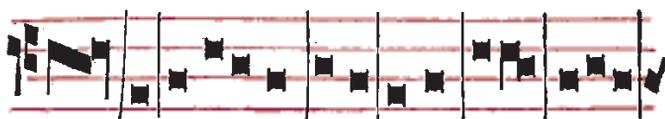


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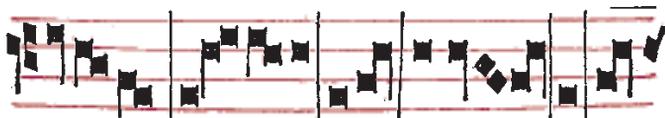
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*BOLOGNA BRESCIA COLOGNE
LYON PARIS SEVILLE VENICE*

43 Sabine Avenue • Narberth, Pennsylvania 19072

Tel 610-660-0132 • Fax 610-660-0133

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"LE PLUS RÉPANDU...LA PLUS GRANDE
INFLUENCE" — HENTSCH

Jerome, Saint, Pseudo-. *Incipit p[ro]log[us] in ordinem viue[n]di deo...ad Eustochiu[m]*. [Cologne, Printer of the *Historia S. Albani*] c. 1474. 4to (187 x 138 mm.). [60]p. Gothic type (103), 27 lines per page (uneven endings, see below), RUBRICATED THROUGHOUT, opening four-line initial in blue, thirty-eight three-line initials (one two-line) supplied in red, two long marginal flourishes for chapters without opening initial blank spaces, chapter headings underlined in red, majuscules stroked in red.

19th century marbled boards (spine chipped). \$25000.00

SECOND EDITION (first c. 1472) OF THIS ?13TH CENTURY CONDUCT MANUAL FOR NOBLE WOMEN ATTRIBUTED TO ST. JEROME. IT IS THE FOURTH PRINTED TEXT ADDRESSED SPECIFICALLY AND EXCLUSIVELY TO WOMEN (preceded by *Decor puellarum*, Alberti's *Deifira* and his *Hecatonphila*, all of 1471). In forty-one chapters it offers advice on education, personal hygiene, FLIRTING (and worse), profanity, READING SILENTLY AND ALOUD, clothing (three chapters), personal property of married women and of widows, DIET (chapters on food and wine), COPYING MANUSCRIPTS, MEDICAL CARE OF THE POOR, etc. The earliest surviving manuscript dates to the 13th century (Bobbio scriptorium, now Turin BNU G.VII.10). Within a hundred years it had spread across Europe. Of the first edition, Goff gives one location (Yale Medical School; H-185). THE PRESENT PRINTING IS NOT IN GOFF. Active ?1472-?4, this eponymous press issued some dozen works, the first six with uneven line endings (here on rectos). In excellent condition.

C 2954 (2 minor title variants); GW 12464; BMC I: 215 (Bradshaw 5); CIBN H-113 (?J. Guldenschaff); Voulliéme, *Köln* 578; ISTC ih0018530; Hentsch, *De la littérature didactique du moyen âge s'adressant spécialement aux femmes* 10; Lambert, *Bibliotheca hieronymiana manuscripta* 560.

"LE DÔYEN DES HUMANISTES FRANÇAIS" — VAN TIEGHEM
NOT IN GOFF

Gaguin, Robert. [*Ars versificatoria*. Paris, Ulrich Gering] c. 1479. 4to (212 x 140 mm.). [56] leaves. Roman type (100/1), 28-9 lines per page, initial guide letters.

Crushed brown morocco (rubbed, Belz-Niedrée), panels alike with gilt arms of François-Florentin-Achille, baron Sellière (1813-73, uppermost charges reversed, Olivier 1189), wide gilt turn-ins, gilt lettered title, all edges gilt. \$16500.00

SECOND EDITION, THE FIRST OF THE DEFINITIVE TEXT, which incorporates revisions and additions he garnered from classroom experience. In 1472 when Fichet departed the Sorbonne, Gaguin assumed his master's teaching duties and intellectual role as the leading French humanist.

The following year he published this — his first book (3 exx. known) — on prosody and Latin metrics. "Gaguin voulait rompre avec les traditions poétiques des siècles médiévaux et renouer avec la poésie antique tout en s'appuyant sur Pétrarque" (Collard). HE PUTS MUSIC AT THE HEART OF HIS SUBJECT. "La poesia — dice il nostro autor — è così unita alla musica che senza l'una l'altra è del tutto incompleta" (Simone). Straddling the Middle Ages and Renaissance, HE HELPED BRING PRINTING TO FRANCE, AND HIS POEM ON THE NEW ART APPEARS HERE (a3^v). GW describes eleven 15th century editions: four appear in Goff (eight exx. total, the earliest is dated about 1498; G-8=G-9=GW 10450, G-10=GW 10451). Moreau records three more printings in a total of five copies (1505, 1511, 1514). Washed, some lower and a few outer margins preserve their deckle, a distinguished provenance.

HC 7421; GW 10442 (8 exx.); BMC VIII: 26 (206 x 137 mm.); ISTC ig00006830; Collard, *Un historien au travail à la fin du XV^e siècle: Robert Gaguin* 9, 59 & 65; Simone, "Robert Gaguin ed il suo cenacolo umanistico" in *Aevum* 13 (1939) 410-76 esp. 433-40; Thomson, "On the Latin Style of some French Humanists" in *Crossroads and Perspectives. French Literature of the Renaissance. Studies...V.E. Graham* (1986) 77-100 esp. 78-84.

THIS JUST IN

Curte, Jacobus de. [*De urbis Rhodiæ obsidione anno 1480 Turcis tentata.*] Venice, Erhard Ratdolt [after 18 August 1480]. 4to (199 x 143 mm.). [8] leaves. Gothic type (91), 31 lines per page.

Blue calf, spine gilt.

\$18500.00

FIRST EDITION OF THIS EYEWITNESS ACCOUNT, AMONG THE FIRST BOOKS ISSUED BY RATDOLT ON HIS OWN ACCOUNT, AND AN EARLY NEWS SHEET.

The Turkish siege of Rhodes, 24 May to 8 August 1480, ranks with the Battle of Lepanto (1571) and the siege of Vienna (1683) as symbolic Christian victories over the infidel. The numbers were grim: 70,000 Turks against 500 knights and 4000 inhabitants. Deploying the heaviest artillery then constructed, the besieging forces pounded the city's battlements for forty-eight days, particularly the easternmost, or Italian Wall, our narrator's post, which was also the site of the Turk's final assault on 28 July. Our "cheerful and rather bloodthirsty Augustinian monk Father de Curti" was in the thick of it (Brockman). He describes the divisions of the city and its provisioning, the design, strength and continuous repair of the defenses, the Turks' midnight amphibious attack on S. Nicola Tower (300 yards into the roadstead) and striking images of personal bravery — from sword-wielding friars to the Christian commander Pierre d'Aubusson.

Praised as "straight forward factual narrative" (Schwoebel) and "lively day-to-day commentary" (Brockman), Giacomo's letter to his brother Francesco in Venice closes with the wish "that you might savor this as oriental fruit", so sweet was the triumph. The last referenced date in the text is 18 August 1480, and "typographical and other evidence indicate that the book was printed not long after this" (*BMC*). In good condition, *Rodius Bellus* in an early hand at the top of the first leaf, old ms. foliation 85-92. HC *5868; *BMC* V: 283; *GW* 7860; Goff C-994 (2 exx.); *IGI* 3280 (2 exx.); *ISTC* ic00994000 (adding 3 exx.); *BSB-Ink* C-719; Schwoebel, *The Shadow of the Crescent* 122-6 & 141-2; Brockman, *Two Sieges of Rhodes 1480-1522* 65-8 & passim; Mizzi, *Le guerre di Rodi* 68-87.

POINTING POINTERS

PREVIOUSLY UNKNOWN WORK ON
HUMANIST EDUCATION

Ciceromanus, Antonius. *Antonij Ciceromani ad Johannem fratre[m] suauissimu[m] de arte pu[n]ctuandi prefatio.* [Lyon, Jean Du Pré] c. 1493. 4to (177 x 129 mm.). [4] leaves. a⁴ (\$2,3). Gothic type (64), 41 lines per page, initial guide letters (later supplied in red).

Vellum over flexible paper boards, gilt title & imprint on front cover. \$12000.00

Only Edition, unrecorded dialog on punctuation by the otherwise unknown Ciceromanus. HE WROTE FOR THE TYRO, WHO COULD THUMB THROUGH THE BOOKLET WHILE HE COPIED OUT HIS LESSONS. Anxious and uncertain, our student queries his teacher about the six primary marks of punctuation: colon, comma, virgule, question mark, parenthesis and period. The professor's responses explain the shapes, definitions and proper usage of these signs and THEIR EFFECTS ON TEXTS READ SILENTLY AND ON THOSE READ ALOUD. Short and sweet, the elucidative examples comfortably fit the young boy's world (e.g. "Rex francie vocat Karolus."). I have assigned the book to Du Pré (fl. 1486-95) on typographic grounds; though, the 20-line measure here is 64 (not 63). Scholderer notes "Books of grammar and of edification form the staple of his [Du Pré's] authenticated output" (*BMC* VIII: lvi).

"The spread of reading...affected interpunctuation. As long as the main method of communication was oral (the preacher...town-crier...proclamation...poet...) accents and emphases were tonal; they needed not to be written down. This changed when more and more people began to read for themselves; periods, commas, question and exclamation marks were necessary to make clear the meaning of the text" (Hirsch).

ISTC reveals only three works in the field — the Scopesus (4ff.; 1497/9; 4 exx. known, none in U.S.), the pseudo-Petrarch (5ff. containing five tracts; edd. 1493 and c. 1500; 13 exx. total, 1 in U.S.) and the one-page *De arte punctandi* by Johann Heynlin (de Lapide). This last appeared twenty-three times: once in the Barzizius *De orthographia* (1471; 7 exx. (6 defective), 1 in U.S.), twice in the pseudo-Petrarch and twenty times prefacing Reuchlin's *Vocabularius breuiloquus*.

Is the "Most Sweet Brother John" addressed in the present work Heynlin, who taught at the Sorbonne 1466-74? Was Ciceromanus his disciple? Blank lower outer third of the first leaf gone (supplied with old paper), dusty, pen trials on final recto and verso.

Haebler, *Typenrepertorium der Wiegendrucke* II: 254,11; Claudin, *Histoire de l'imprimerie en France au XV^e et au XVI^e siècle* III: 490-1; Hirsch, *Printing, Selling and Reading 1450-1550* 136; see Parkes' *Pause and Effect: An Introduction to the History of Punctuation in the West* (1992).

DONNYBROOK OF DOCTORS & POETS
UNRECOGNIZED MEDICAL INCUNABLE

Augustinus Moravus. *Dialog[us] in defensionem poetices.* Venice, [Paul Fridenperger or Bernardinus Benalius] 24 March 1493. 4to (203 x 161 mm.). [16] (of 18) leaves (lacking errata & conjugate blank — ?issued later). Gothic type (85), 33 lines per page, woodcut Lombardic L.

Boards.

\$5400.00

ONLY EDITION OF THIS EARLY WITNESS TO CZECH HUMANISM. After studying astronomy, law, medicine and the humanities at Padua, Augustinus published this treatise on the value of poetry in daily life just prior to his appointment as chief secretary to King Ladislas II in Budapest. With “Laelius pleading the case of medicine and physicians, the author defending poetry, and Vallarius making fun of their debate” (Lencek), much of the argument turns on medical knowledge — courses at Bologna, the plague, mercenary practitioners, astrological medicine, public sanitation and female sex drive. Augustinus assembled “a most valuable library of books and manuscripts, largely compiled from Italian humanist sources” (Lencek), now the core of the Olomouc Public Library. He also produced a letter writing manual and two astronomical prognostications.

The *Defensio* belongs to a clutch of nine unsigned books, issued 1493-4, sharing a common type and the CHARACTERISTIC QUIRE SIGNING AT THE TOP RIGHT OF THE PAGE. Of this group the Moravus is the earliest in date, the only humanist text and the only bearing an address. A good copy (a few tiny worm trails in the blank margin, three lower inner corners lightly stained), with the 17th century signature of physician Petrus Tröy.

Sturm, *Biogr. Lex. z. Gesch. d. böhm. Länder* I: 32 “einer der bedeutendsten Vertreter des mährischen Humanistenkreises”; Lencek, “Humanism in the Slavic Cultural Tradition” in *Renaissance Humanism* ed. Rabil II: 360-1; H *11613; C 4361; GW 3057 (as the Regensburg HofB ex.); BMC V: 378; Goff A-1371; IGI 1068; ISTC ia01371000.

BEAUTIFUL SPANISH MUSIC INCUNABLE
IN A DECORATIVE EARLY BINDING

Processional, Dominican Order. *Liber processionum secundum ordine[m] fratru[m] predicatorum.* Seville, Meinhard Ungut & Stanislaus Polonus 3 April 1494. 4to (193 x 136 mm.). [i blank], [112], [1 blank] leaves. PRINTED IN RED & BLACK WITH MUSIC THROUGHOUT, Gothic type for choral text, six 4-line staves per page, 5- & 8-line floriated white-line woodcut initials (some guide letters), an Ungut & Polonus device on penultimate verso (Vindel, *Escudos* 20).

BLIND STAMPED BROWN CALF OVER WOODEN BOARDS (tips & crown & base of spine neatly repaired), panels alike with outer & inner borders of a medallion & vine roll, central rectangle with acorns in corners & daisies above & below an oval half-figure portrait of a saint (front) & the cross of Calatrava (rear), crowned lion in spine compartments, brass clasps, one catch, lightly yellow edges. *See illustration.* \$60000.00

First Edition, THE FIRST SPANISH BOOK WITH PRINTED MUSIC OF WHICH A COMPLETE COPY HAS SURVIVED AND A JEWEL OF SPANISH TYPOGRAPHY. It is preceded by the 1491 Seville *Antiphonal* (GW 2066; Paris BN def.) and the *Orense Missal* of 3.II.1494 (Haebler, *Bib. ibérica* 437; Madrid BN def., BCap def., Orense AHP 5ff. only). The text was prepared for publication by Joachim Turrianus, Didacus Magdalenus and Johannes de Yarza. The music incorporates MANY TRADITIONAL LOCAL TUNES: MEYER-BAER CONSIDERS IT A TREASURE TROVE OF POPULAR MEDIEVAL MUSIC.

The binding's overall decor and the Cross of Calatrava on the rear panel (used by the Spanish knightly order since 1158) suggest German craftsmen working on the Iberian peninsula about 1530. Three or four ms. initials and a single measure of music were neatly added in the 18th century, confirming this copy was then still in use. In good condition (lower blank inner margin of first five leaves soiled and anciently guarded, loss of a few letters on one page). This colophon varies from that given in *BMC* with "CCCC" in lieu of "cccc".

HC *13380; *BMC* X: 39; ISTC ip00997000; Haebler, *Bib. ibérica* 557 "raro"; Haebler, *Gesch. des span. Frühdruckes* 383-4 & reprod.; Kurz, *Handbuch der iberischen Bilddrucke des XV. Jahrh.* 305; Lyell, *Early Book Illustration in Spain* 66 & figg. 49-50; Meyer-Baer, *Liturgical Music Incunabula* 233; Krummel & Sadie, *Music Printing and Publishing* 26; *MGG* 7: 441.

FIRST ILLUSTRATED POCKET ARS MORIENDI

NEITHER EDITION IN GOFF

Ars moriendi. *Tractatus de arte bene viuendi beneq[ue] moriendi.* Paris, Guy Marchant 31 July 1494. 8vo (143 x 91 mm.). [iv], [84]p. Gothic type (76 text, ?200 headings), 27 lines per page, THREE FULL-PAGE WOODCUTS (91 x 47 mm. & 70 x 52 mm.), A REBUS MARCHANT WOODCUT TITLE DEVICE (Polain, *Marques* 131a; Schenck, *Das Bilderrätsel* 21 & Abb. 28).

CONTEMPORARY BLIND STAMPED CALF DECORATED WITH SMALL TOOLS (restored), panels alike with a daisy bouquet outer border, gilt ruled central rectangle with three vertical rows of a smaller daisy tool, plain edges.

With:

?**Nicolaus de Lyra.** *Preceptorium de lira.* [Paris, Pierre Levet for himself & Michel Le Noir between 11.IIX.1495 & 6.VII.1496]. 8vo. [xiv], [122]p. Gothic type (65 text, ?180 & 100 headings), 32 lines per page. \$24000.00

Ad I: This book of consolation for the dying offers dogma, prayers, four poems and two prose meditations. It remains "AN IMPORTANT SOURCE FOR STUDY OF...POPULAR DEVOTION OF THE LATE MIDDLE AGES" (*Cath. Enc.* I: 852). Six other copies are known, of which three are defective. THIS EDITION IS NOT IN GOFF. In fine condition, a dozen scattered uncut lower margins, bookplate of the Bibliotheca Hermetica Philosophica.

ISTC in00145300 (England 3 exx. (1 def.), France 2 (1 def., lacking cuts), Italy 1 (def., lacking cut)); HC 1845 (no mention of cut on a1^v); GW 2609 (no mention of cut on a1^v, minor textual variants); CIBN A-597 (-2ff. both with cuts, minor text variants); IGI VI: 883-A; Pellechet 1347.

Ad II: *Pro instructione simplicium* begins the Wolfenbüttel manuscript (2839): "IN ERSTER LINIE DEM GLÄUBIGEN VOLKE ZUR BELEHRUNG"(Stroick). This explanation of the Ten Commandments had broad popularity in Latin, Low German and Dutch to the early 16th century. It was attributed to Heinrich von Freimar (d. 1354) in mss. and to Nicolaus de Lyra (d. 1349) in print. The BN 16ff. fragment bears Le Noir's device in a state that dates the edition. ISTC records four copies including this, NONE IN NORTH AMERICA. In fine condition, a half dozen deckle edges.

ISTC in00145300 (France 2 exx. (1 def.), Italy 1); CIBN N-85; IGI 6842 & Tav. XXXV; Pellechet 8367 (8290); Stroick, *H.v.F. Leben, Werke* 37-42 B.II.4; see H 10400-7 & Zumkeller's *Mss. v. Werken d. Autoren d. Augustiner-Eremitenordens* 325.

"AN IMPORTANT DOCUMENT" — DSB

Michael Scotus. [*Expositio super auctorem sphaerae cum questionibus.*] Bologna, Giustiniano da Ruberia 16 September 1495. 4to (202 x 146 mm.). [80]p. Gothic type (80, shoulder notes 108), 38 lines per page, floriated white-line woodcut initial, initial guide letters, space left blank for a diagram, a woodcut Ruberia device on final verso (Kristeller 15).

Half blue morocco & marbled boards, spine gilt, all edges gilt.

\$14000.00

EDITIO PRINCEPS. A standard astronomy text for four centuries, Michael's commentary on Sacro Bosco was composed about 1231. "From the closing references to Paris in the commentary...it would appear to have been delivered there in the form of lectures, although the *titulus* of the printed editions represents it as composed at the request of Frederick II" (Thorndike, *Sphere*). Mathematician, physician and scholar at the Hohenstaufen court, Michael defines and explains the terrestrial globe, eclipses, colures, the Arctic circle, rising and setting of stars, the transmutation of matter and the orbits and movements of the planets in twenty-eight *lectiones*, inserting the odd fabulous tale to hold his readers. HE INTRODUCED ALPETRAGIAN ASTRONOMY TO THE LATIN WEST, and his translations from the Arabic greatly influenced the present work. A nice copy, some lower margins uncut, etched bookplate of OZUR on front pastedown.

H *14555; BMC VI: 849; Goff M-550; Klebs 900.1; ISTC im00550000; Houzeau & Lancaster 1713; DSB 9: 361-5; Thorndike, *Michael Scot* 36-8; Thorndike, *The Sphere of Sacrobosco* 21-3 & 248-342; Haskins, *Studies in the History of Medieval Science* 272-98; Sarton, *Intro. to the History of Science* II/2 581.

SUPERB HUMANIST SAMMELBAND

Horace. *Horatius cum quattuor co[m]mentarijs.* Venice, [Philippus Pincius for] Benedictus Fontana 16 February 1495 [=n. st. 1496]. Folio (315 x 210 mm.). [ii], CClyii [r. 258], [4] leaves. Roman type (100 text, 80 commentary) with scattered Greek, 62 lines of commentary per page, shoulder notes, 3- to 10-line black- & white-line floriated woodcut initials, four column alphabetic subject index, fine large woodcut device on final recto (Kristeller 212).

Contemporary Strassburg binding of alum-tawed pigskin over wooden boards (Kyriss shop 147), panels alike, outer borders of vine & flower, central rectangle of two repetitions of foliage roll flanking two repetitions of naked male & female roll, chased brass clasps & catches, brass catch braces with chased designs, 18th century ms. lettered paper spine label, ms. titles on fore-edge.

With:

Persius. *Persius cum tribus comentariis [sic].* Venice, Joannes Tacuinus 4 November 1499. Folio. LXIII, [1 blank] leaves. Roman type (108 text, 84 commentary), shoulder notes, 60 lines of commentary per page, FINE UNSHADED TITLE WOODCUT OF THE AUTHOR LECTURING AS HIS COMMENTATORS WORK AT THEIR DESKS, Tacuinus' geometric white-line woodcut device on penultimate verso (Kristeller 326).

With:

Juvenal. *Iuuenalis cum commento.* [Reggio Emilia, Franciscus de Mazalibus] 1503. Folio. [vi], 137 leaves. Roman type (104 text, 80 commentary), scattered Greek, shoulder notes, initial guide letters (two floriated white-line woodcut initials), text opening with WOODCUT OF A SATYR CHASING SCHOLARS, SHAKING A BOOK AT THEM. \$18000.00

Ad I-III: THE COMPLETE WRITINGS OF THREE CLASSICAL AUTHORS preserved in a fine, localized contemporary binding. Typographically harmonious, these three volumes brace their text — in large heavily leaded Roman fonts — with commentaries on three sides. For Horace these are the 5th century pseudo-Acron, the 3rd century Porphyrius and 15th century humanists Christophoro Landino and Antonio Mancinelli. Persius appears here for the first time with the notes of Giovanni Britannico, Bartolomeo Fonti and Giovanni Bonardi. The Juvenal, with the second appearance of Britannico's commentary, was unknown to Schweiger. All are in beautiful condition (two bifolia lightly foxed). From the Fürstenberg library.

Ad I: HC *8893; BMC V: 496; Goff H-758; IGI 4889; ISTC ih00458000; Flodr, *Incunabula classicorum* 190,29; Schweiger I: 389.

Ad II: HC *12744; Goff P-362; IGI 7511; ISTC ip00362000; Flodr 236,41; Essling 796; Sander 5565; Schweiger II: 706.

Ad III: Essling 787 & reprod. II: 235; Sander 3732.

BONA BRESCIA BOOSTER

Theophilus, Brixianus [= **Ottaviano Bona**]. *Carmen de vita solitaria et civili* [and eight short poems]. Brescia, Bernardino de Misintis [after 30 September] 1496. 4to (193 x 134 mm.). [38] leaves. a-d⁸ e⁶ (e6 *not* blank; see below). Roman type (102/3), 30 lines per page, initial guide letters.

Old stiff vellum (recased), ms. lettering on top & bottom edges.
\$6500.00

First Edition of this humanist bucolic dialog in hexameters between a knight and a hermit on the virtues of public and private life — the joys of offspring, the temptations and pitfalls of love, the dangers of cupidity and folly, pleasures of wine, serenity of contemplation.... In enumerating sensual attractions, OUR SOLDIER PRAISES THE LOCAL GAME, FISH, VEGETABLES AND FRUITS that grace Brescian tables and the beauty of the surrounding countryside. Despite their differing views, the interlocutors share the rhetoric and imagery of pagan antiquity, and draw their examples from THIS SOPHISTICATED VOCABULARY, IN WHICH GREEK LEARNING FIGURES PROMINENTLY. The opening *Carmen erotematicon* is PARTLY AUTOBIOGRAPHICAL, while among the concluding pieces are nine sapphic hymns by Bona and A LETTER BY PRINTER MISINTIS ON THE ORTHOGRAPHIC PRACTICES OF HIS SHOP.

Though folded according to Misintis' signing, the texts of the final quire of this copy are discontinuous (though complete). Apparently the pages of the inner forme were incorrectly positioned in the chase, an error the pressman would have recognized on perfecting the first sheet and hanging it up to dry. Accordingly, the present example may be unique. A good copy (upper margin of two leaves trimmed close), old ms. foliation in upper right corner.

HC *15489 = HC(*Add*) *3991 (e6 bl.); BMC VII: 990 (182 x 125, e6 bl.); Goff T-154; IGI 9507; BSB-*Ink* B-648 (Hartmann Schedel's ex.); ISTC it0015400; Janauscheck, *Bib. Bernardina* 196 (e6 bl.); Brunet V: 797 "assez rare".

LICKED THUMBS & FURROWED BROWS
OR IDLE PENS & DAY DREAMS?

Pseudo-Cicero. [*Synonyma. De differentiis. Barth. Fatius. Synonyma et differentiaē*]. Venice, for Georgio dei Rusconi's Partners & Manfredo de Bonellis 12 December 1500. 4to (199 x 142 mm.). [24] leaves. Roman type (83), mostly in four columns, 42 lines per page, floriated white-line woodcut initials, TITLE IN SINGLE BLOCK ARCHITECTURAL WOODCUT FRAME WITH NUDE MALES HOLDING TORCHES IN SIDE NICHES, GROTESQUES FLANKING CRUCIFIED CHRIST ABOVE & PUTTI RIDING DRAGONS BELOW.

Full red morocco, blind ruled panels with gilt corner fleurons, gilt turn-ins, gilt lettered spine title, all edges gilt; in a slipcase.

\$6600.00

This bipartite synonym list circulated to the 1520s as *Cicero Veturi*. Each of the 960 main entries (350 rudimentary, 608 more advanced) has from one to thirty-five associated words. Next comes an anonymous tract on the distinctions among words of similar form or meaning (*differentiaē*), and the book closes with explanations of 200 synonym pairs by the philosopher, poet, ambassador, royal historian and ducal tutor Bartolommeo Facio (c. 1405-57). Because THE LEXICAL ENTRIES BEGIN ON THE TITLE, even the most hurried buyer had no doubt of the book's contents — shrewd *and* economical marketing. Three of the five incunable editions containing these three works belong to one family, while ONLY THE ?ALDINE (GW 7036) AND THAT OFFERED HERE SHARE THE PRESENT SULPITIANUS RECENSION. The elegant title woodcut appeared once before (21.VII.1500 = Essling 192 = ISTC ie00095000, 2 exx. known). In good condition (outer and upper title border rules restored), twelve lines of ms. notes on final verso dated 1527.

H *5357; GW 7037; BMC V: 506 (199 x 141); Goff C-692 (1 ex.); IGI 2985 (1 ex.); ISTC ic00692000 (7 exx.); Flodr, *Incunabula classicorum* 124,360; Essling 1237; Sander 2662.