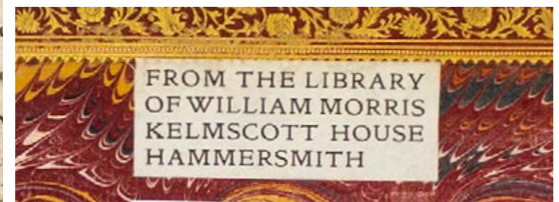
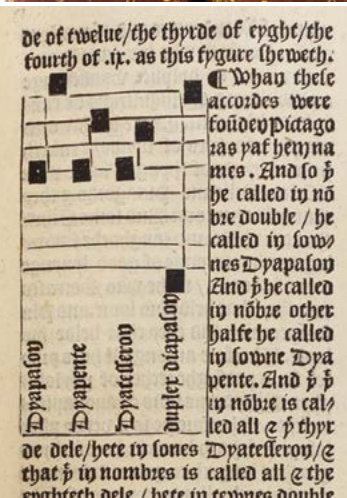
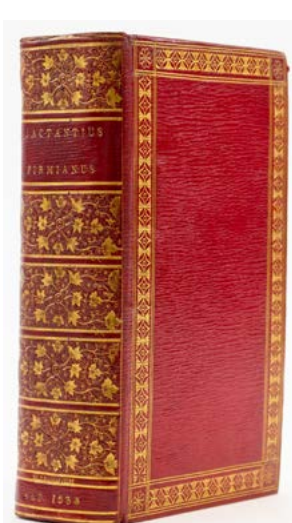
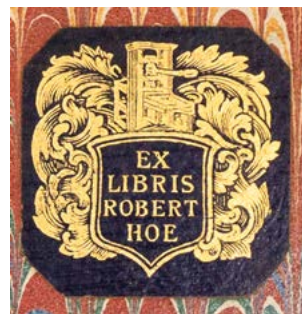
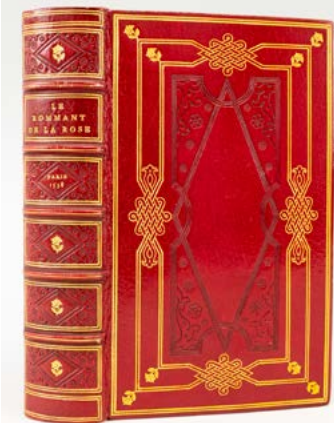


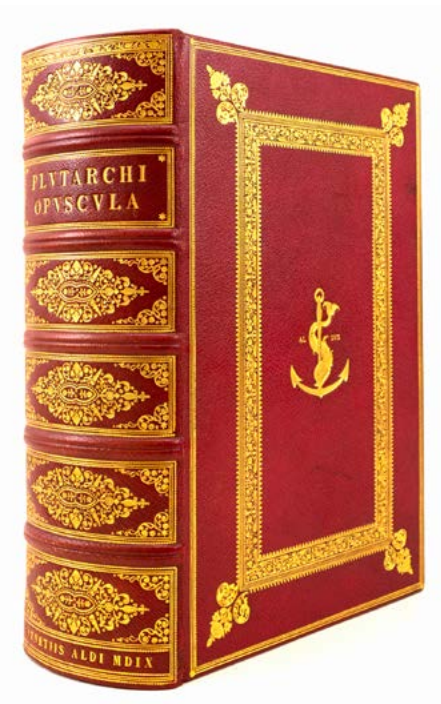
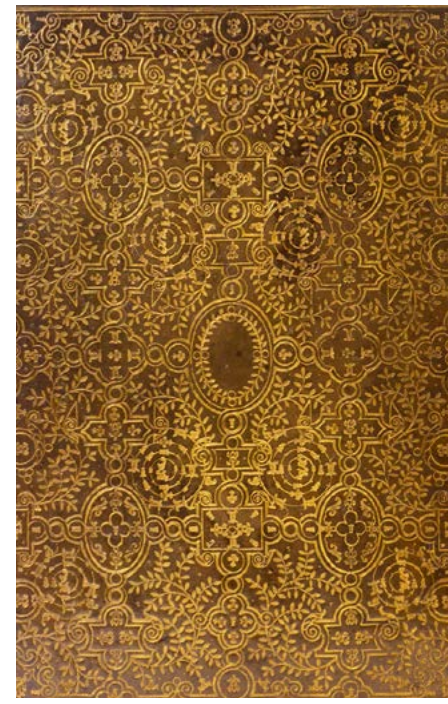
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## Catalogue 81





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## ***Catalogue 81:*** ***Early Books and Manuscripts***

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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for the photographs and layout. Essential administrative support has been provided by Tammy Opheim and Jill Mann.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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# SECTION I: MEDIEVAL MANUSCRIPT MATERIAL

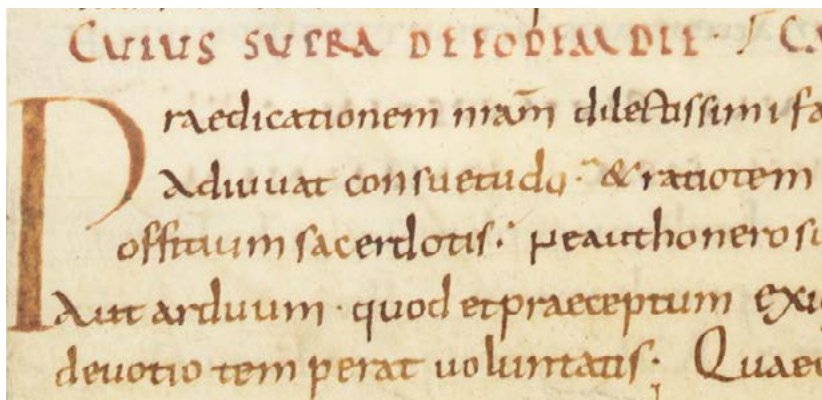
## *Magnificent Full-Page Specimens from the Ninth Century, Without Any of the Expected Defects of Repurposed Leaves*

**1** VERY EARLY VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A CAROLINGIAN HOMILIARY IN LATIN. PERHAPS THAT OF PAUL THE DEACON. (Germany, second quarter of ninth century) Each leaf approximately 305 x 205 mm. (12 x 8"). Single column, 29-30 lines in a large and extremely legible Caroline minuscule. Rubrics in red, four of the leaves with between one and three large initials in red. Text with a few contemporary corrections and erasures. Accompanied by a copy of a letter from Bernhard Bischoff dating the manuscript leaves. ♦Vellum a little toned and soiled, one leaf with an old repair to the bottom third of the outer margin, two leaves with short (two-inch) razor cuts to margins, minor folds, small stains, and other trivial imperfections, but IN EXTREMELY FINE CONDITION, the lettering clear and legible, the vellum in excellent shape, and the margins surprisingly comfortable. \$20,000-\$25,000 each

*These are nothing short of magnificent specimens and remarkable survivals, with wide borders all around, with entirely clear and distinct script, with only minimal overall dust soiling, and with strength and freshness to the vellum; the leaves present a powerful redolence of a time as far in the past as one could optimistically hope to encounter among Western manuscript artifacts in the marketplace. The script here is an outstanding example of the*







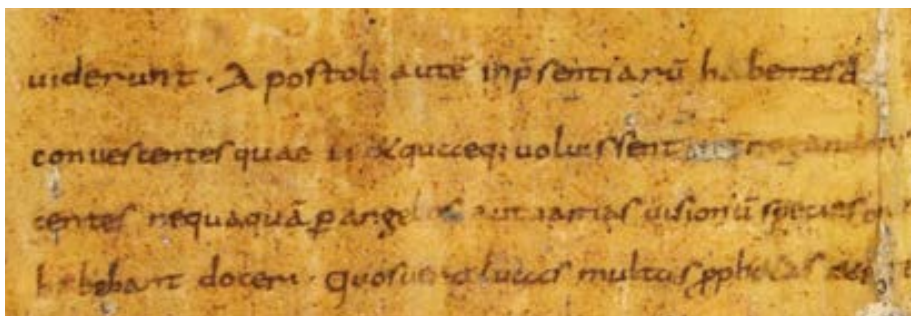
highly legible Caroline minuscule that dominated Europe in the ninth century, characterized by clear letter forms, ample spacing between letters and between lines, and very few abbreviations (the most common occurrence being “&” for “et” occurring anywhere in a word). The parent manuscript was almost certainly a Homiliary, containing sermons by various Christian authors to be said throughout the year, with the present leaves containing passages from Pope Leo I, Pope Gregory I, and Saint Ambrose, as well as readings for various feast days. (A full list of the leaves and their texts is available upon

request.) The presence of these texts suggest that the leaves might have come from a Homiliary originally composed by Paul the Deacon at the behest of Charlemagne, a version that was widely circulated throughout the Carolingian Empire in the eighth and ninth centuries. Although the scriptorium in which these leaves were produced has yet to be determined, we can say with confidence that they date to the second quarter of the ninth century due to the style of the script, and as stated in the accompanying letter by esteemed paleographer Bernhard Bischoff. Much of their history over the last 12 centuries remains a mystery, but we do know that three of the present leaves were in the possession of dealer Bruce Ferrini by 1989 (with his stock number beginning “VM”), while two others bear the stock numbers and price codes of Quaritch. All were acquired by Martin Schøyen and became part of the renowned Schøyen collection (MS 587). Very early leaves such as these often survive only because they come from manuscripts that were dismembered, with the leaves then being reused as binding scrap; when later recovered, they are typically in lamentable condition. The present leaves, by contrast, met no such fate—they have always been intact and untouched by the binder, and so show none of the staining and trimming that are almost always present with repurposed leaves from demolished manuscripts. This notably fine state of preservation is rarely seen on the market. As a consequence, these specimens are not only among the earliest leaves we have ever offered for sale, but also some of the most extraordinary survivals we have ever acquired. The fact that we have six ninth century leaves offered here (and two more as the next two items) is an extraordinary piece of good luck and is not a reflection of general availability; we have bought and sold only a handful of leaves this old (and nothing earlier) in our 45 years in the business. (ST17767)

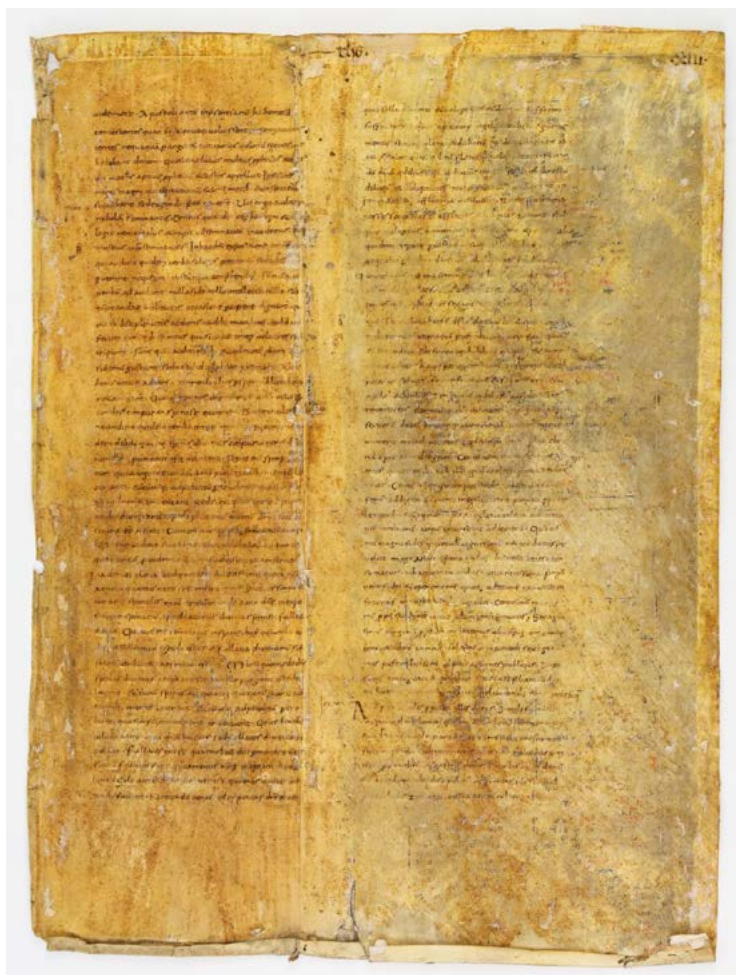
### **Leaf from a Very Early (Ninth Century) Manuscript of a Very Desirable Text (Bede)**

**2 A VERY EARLY VELLUM MANUSCRIPT LEAF RECOVERED FROM A BINDING.** TEXT FROM A COMMENTARY ON THE GOSPELS WITH EXCERPTS FROM THE VENERABLE BEDE. (France(?), 9th century) 365 x 268 mm. (17 1/4 x 10 5/8”). Double column, 47 lines in a small Caroline minuscule. With one two-line uncial initial and several smaller uncial initials. Upper corner of recto with contemporary foliation “CXIII.” ♦Recovered from a binding and thus the vellum with a couple of creases, one short tear, a few small wormholes, and some binding residue, recto somewhat browned, flecked, and abraded, but the text on this side still mostly legible; verso with one column almost entirely obscured, right column browned and roughened, though about half the text in this column still decipherable. With obvious condition problems, but the very early leaf entirely intact, with surprisingly good margins, and with one side in quite presentable condition. **\$11,000**

**Written in a small and quite neat hand, the text here shows many classic hallmarks of the Caroline minuscule script that dominated Western Europe in the ninth and 10th centuries.** Distinctive letter forms seen on the present leaf include clubbed ascenders (such as on the letters “b” and “l”), a long “s” with the shaft ending on the line, two different minuscule forms of the letter “a” (one resembling a double “c” and the other the closed form), a “g” without the closed tail, and the presence of the ampersand as a general abbreviation for the letters “et” occurring anywhere in a word (for example, “deb&” for “debet”). Termed the “integrated ampersand,” this usage is



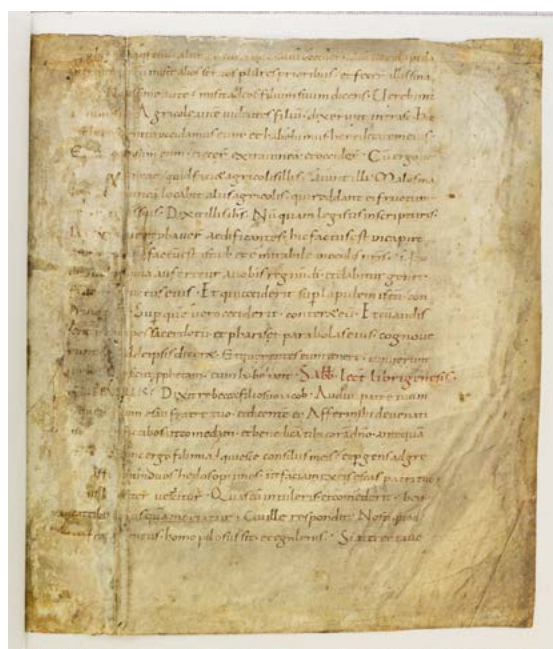




especially characteristic of Caroline minuscule manuscripts of the late eighth and ninth centuries. Recognizable passages here come from a Gospel commentary by the Venerable Bede, though it is possible that excerpts from other commentators are also present (and could be identified with additional work on the slightly less legible areas of text). Dubbed “The Father of English History,” and the only native of Great Britain to be named a Doctor of the Church, Bede (672/3-735) spent most of his life as a monk at Jarrow in Northumbria, but his writings on theology and history were widely disseminated across Europe. According to the Catholic Encyclopedia, “Bede’s influence both upon English and foreign scholarship was very great . . . . In numberless ways, but especially in his moderation, gentleness, and breadth of view, Bede stands out from his contemporaries. In point of scholarship he was undoubtedly the most learned man of his time.” For students of book history interested in the use and reuse of Medieval manuscripts, this leaf provides some intriguing physical evidence of its former life as binding material. Unlike small sewing guards that reuse manuscript scraps, this very large piece served as a lining behind a book’s cover. We can clearly see where the spine was located, including a small remnant of a leather thong still sewn into the vellum, and there are traces of printed matter stuck to the vellum that could provide an intriguing route for further study. This leaf has seen a fair bit of use and reuse over the past millennium, but it presents an excellent opportunity to acquire a very early, intact leaf (rather than a fragment) in presentable condition at an attainable price. (ST17584)

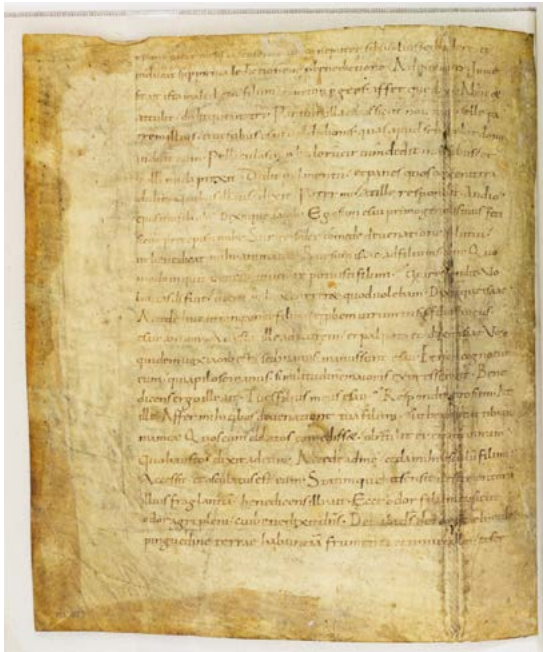
### A Ninth Century Leaf Featuring an Apparently Unrecorded Sequence of Texts, With Schab-Rosenthal-Quaritch-Schøyen Provenance

**3** A VERY EARLY VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. WITH READINGS FROM MATTHEW 21:35-46 AND GENESIS 27:6-28. (Probably Germany, third quarter of ninth century) 285 x 245 mm. (11 1/4 x 9 3/4"). Single column, 25 lines in a Caroline minuscule book hand. Tipped into a paper folder and presented in a tan cloth binding, with ink notation on spine and a small sticker on upper cover. Rubrics in red. Front pastedown of folder with the bookplate of the Schøyen collection. With several pages of typed and handwritten notes, including Bernard Rosenthal’s cataloguing and a copy of a letter from Bernhard Bischoff to Rosenthal concerning the dating of the leaf. ♦Recovered from a binding and thus with some expected browning, staining, and wrinkling, a long vertical fold through the text touching a couple letters of each line, recto with the first few words of each line roughened and somewhat obscured, a couple of other words a bit hard to make out, but the vast majority of text very legible, with fore and tail margins very ample, and, in all, quite a good specimen representing a remarkable survival. \$25,000



▲recto





▲verso

Featuring a lovely Caroline minuscule hand, this very early leaf from a Lectionary may have been made for the use of a particular church or individual, and comes with recent distinguished scholarship and provenance. Although the text here contains familiar passages from the Old and New Testaments, their juxtaposition in this context presents a bit of a conundrum: as the enclosed cataloguing explains, the story of the wicked husbandmen from Matthew followed by the story of Esau surrendering his birthright to Jacob from Genesis “is an irregular and indeed unrecorded liturgical sequence of texts and suggests that this particular collection of lections was compiled for a particular church or private chapel.” It is also possible that the Lectionary was made for the use of an individual (rather than an institution) with certain needs or preferences—perhaps a scholar or theologian, or even a Carolingian nobleman, many of whom were literate and educated. The hand here is an excellent example of the legible and elegant Caroline minuscule that dominated Western Europe in this period; distinctive letter forms include clubbed ascenders (such as on the letters “b,” “d,” and “l”), a long “s” with the shaft on the line, and the use of the ampersand as a general abbreviation for the letters “et” occurring anywhere in a word (for example, “conter&” for “conteret”). Termed the “integrated ampersand,” this usage is especially characteristic of Caroline minuscule manuscripts of the late eighth and ninth centuries. Our leaf comes with bookseller Bernard M.

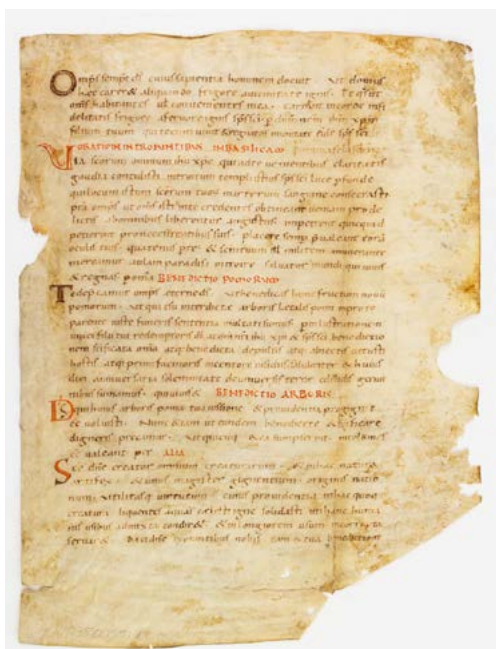
Rosenthal’s catalogue description, noting that it was “Purchased from Schab, New York, Feb. 1969.” William H. Schab was a book and art dealer in the firm of Gilhofer & Ranschburg in Vienna before fleeing Austria in 1938 and settling in New York, where he founded his own business. Also included here is a copy of a handwritten note regarding the date of the present leaf from renowned paleographer Bernard Bischoff. The leaf was also featured in Quaritch’s 1991 catalogue 1147, Bookhands of the Middle Ages, V (no. 25.5), and was until recently part of the Schøyen Collection (their MS 623). Four additional pages of cataloguing are also included here. Despite having been used as binding scrap at some point in its life, this leaf is very well preserved, with no words lost from trimming, with distinctly visible ink, and in a clear and very pleasing hand. (ST17766)

### A 10th Century Leaf with Blessings for Trees

**4 A VERY EARLY VELLUM MANUSCRIPT LEAF FROM A SACRAMENTARY OR RITUALE. TEXT INCLUDING BENEDICTIONS FOR TREES.** (Probably France or Rhineland, 10th century) Irregularly shaped,

but approximately 298 x 225 mm. (11 3/4 x 8 7/8”). Single column, 33 lines on recto (and 29 on verso) in a neat Caroline minuscule. Rubrics in red, nine two-line initials in red and/or brown, one with a light yellow wash and feathered extender, one with feathered ascender.

◆Recovered from a binding, with the verso consequently somewhat soiled and with a vertical crease obscuring a letter or two on each line, a little loss of blank vellum margin (but no text lost), other light stains and imperfections as expected, but still in remarkably good condition, the text almost entirely legible, and the recto still generally quite pleasing. \$10,000

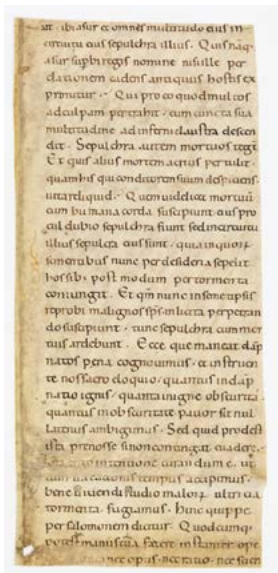


▲recto



▲verso

*Written in an attractive and highly legible Caroline minuscule, this early leaf is desirable not only for its age and script, but also for the many initials opening each separate prayer. Inked in brown and orange and sometimes tinged with yellow, these initials are reminiscent of those found in the Gellone Sacramentary (BNF Latin 12048), an eighth century manuscript with extraordinarily inventive designs incorporating animals, knotwork, and a multitude of patterns, and favoring a color palette of green, orange, yellow and brown. Although the present examples are simpler in their execution, we can see similar tendencies in terms of colors and shapes—especially in the winged designs on two of the initials here. The smaller “S” residing in the larger “D” initial on the recto, signifying the word “Deus,” is a feature that can also be seen in the Gellone Sacramentary (for example, on f. 7r). The text here probably comes from a Sacramentary, a type of manuscript containing only the words said by a priest or bishop (rather than the congregant) during Mass and other liturgical services, or possibly a Rituale, containing the services not included in the Missal or Pontifical. The text on this particular leaf includes blessings for trees. Though recovered from a binding, the damage on this leaf is far less severe than is often encountered with such specimens; the text on both sides is intact, all but a few letters are entirely legible, the margins are quite generous, and the initials have been well preserved. (ST17235)*

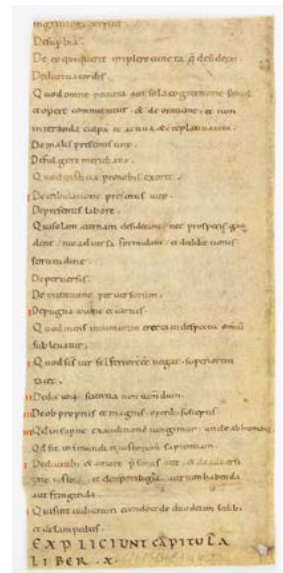


▲recto

*of behavior. The present piece was undoubtedly once part of a large and impressive manuscript that, having outlived its usefulness, was cut down to be used as binding scrap—a common recycling practice in the later Middle Ages and Renaissance. Happily, the present piece survives in very good condition (with none of the severe browning, fading, or other problems often seen in similar fragments) and includes complete lines from a single column, so that one may read this portion of the text in its entirety. (ST17585)*

**5 A FRAGMENT FROM AN EARLY VELLUM MANUSCRIPT LEAF IN LATIN, FROM POPE GREGORY I'S "MORALIA IN JOB." TEXT FROM BOOK IX (CHAPTER LXVI) AND TABLE OF CONTENTS FOR CHAPTER X. (Italy, mid-11th century) 245 x 110 mm. (9 5/8 x 4 3/8").** Recto with 33 lines from one column, in a rounded Caroline hand (verso with same number of lines but in a smaller hand). ♦Vellum a little soiled, just a couple words too faded to read, four small holes at the bottom of the fragment touching a couple letters, but in excellent condition given that it was used as binding waste, the ink especially dark and very legible. **\$2,250**

*Penned in a pleasing and very legible Caroline hand, this appealing specimen exhibits three styles of writing on a single fragment: a large, rounded main text, a much smaller and very neat script for list of contents, and two lines of majuscule letters. The text here comes from Pope Gregory the Great's "Moralia," conceived as a commentary on the book of Job and begun when Gregory was just a young papal envoy to Constantinople. It is a guide to the Christian life, written in simple, direct language which transforms the thought of Augustine into a practical manual*



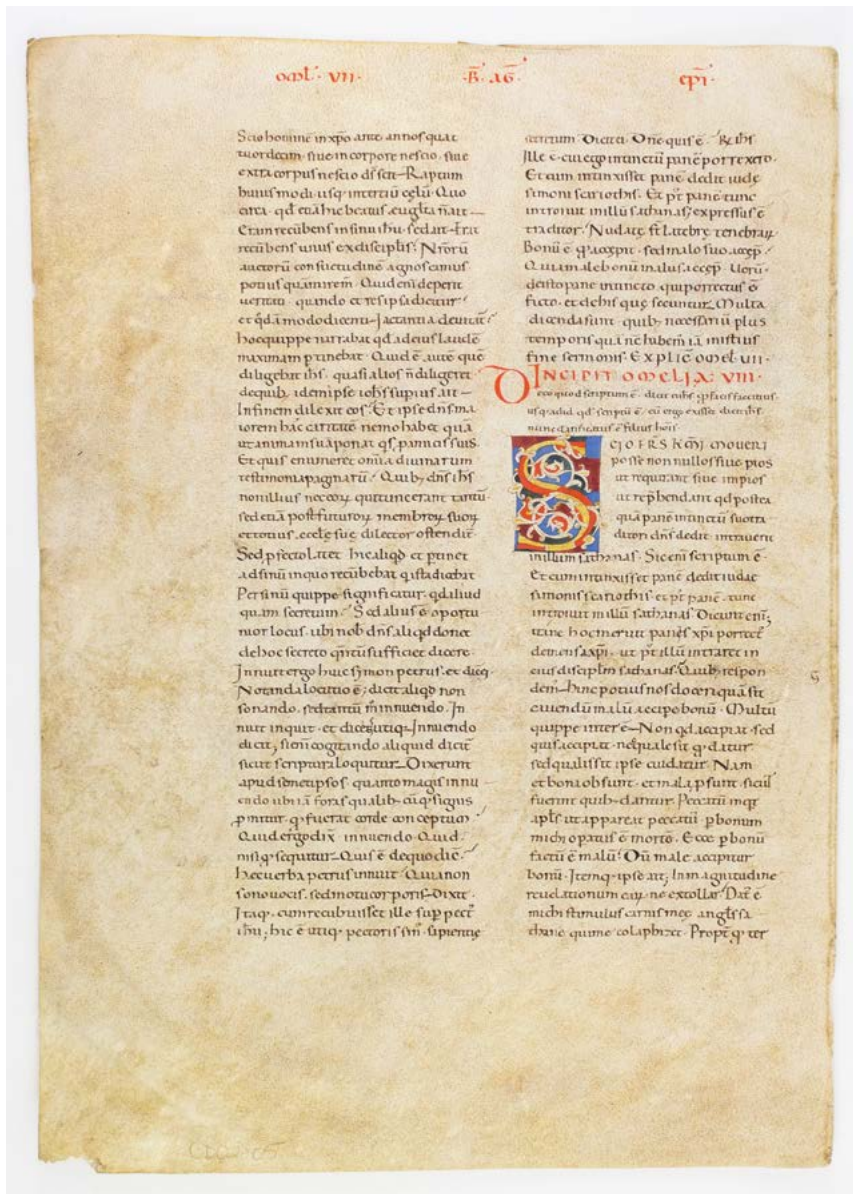
▲verso

***A Remarkable and Beautiful Survival, with Vast Margins and Two Fine Romanesque Initials***

**6 A VERY FINE EARLY ILLUMINATED VELLUM LEAF WITH LOVELY VINE STEM INITIALS, FROM A VAST MANUSCRIPT OF AUGUSTINE IN LATIN. TEXT FROM AUGUSTINE'S HOMILY ON JOHN 13:21-31. (Northern Italy, probably Tuscany, ca. 1150) 434 x 306 mm. (17 1/8 x 12").** Double column, 44 lines, in a beautiful Caroline minuscule. Running titles and rubrics in fine red uncials, WITH TWO VERY HANDSOME VINE-STEM INITIALS PAINTED IN FIVE COLORS, each measuring six lines long. ♦With the usual slight darkening because of the grain of the skin, light soiling and a few small chips to edges, but IN FINE CONDITION, very clean and without any fading or erosion to the text or paint. **\$11,000**

*The text here is from the 61st and 62nd tractate (homily or sermon) of Augustine interpreting the Gospel of John. The complete collection of tractates numbers 124 in all, but our leaf apparently comes from an abbreviated collection and so lists the present homilies as "VII" and "VIII." In these tractates, Augustine interprets the verses from John 13:21-31, in which Christ,*





after washing the feet of his disciples, gives a piece of dipped bread to Judas Iscariot, thus revealing the man who would betray him. The text on our leaf contains the entirety of tractate 61, in which Augustine seeks to clarify the events of this passage from the Gospel of John and especially the meaning of Christ's words to his disciples, as well as a brief portion of tractate 62, which primarily sets the stage for his interpretation of how and when Satan entered into Judas. Born in the ancient Roman province of Numidia in North Africa, Augustine (354-430) was steeped in the works of Plato and Cicero, and converted by the influence of his mother Monica and St. Ambrose to a life of Christian piety. The writings of this great Church Father, author of the "City of God" and the famous "Confessions," come second only to the Bible as the foundation of Catholic and Protestant belief. The strength and endurance of his inspiration can hardly be overstated: his sermons were widely read during the Middle Ages, and he later exerted great influence over the reformers Luther, Calvin, and Jansen. He wrote a very substantial number of philosophical, polemical, moral, homiletic, dogmatic, and apologetic works. The present leaf is lovely in

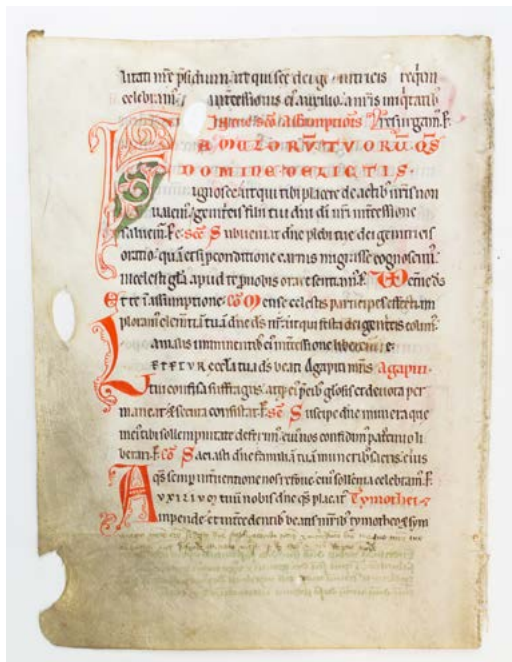
every important way—from its remarkable condition, to the stately arrangement of the text on the page, to the richly painted initials, to the large and beautifully regular hand. (CDO2205)

**7 AN EARLY VELLUM MANUSCRIPT LEAF FROM A SACRAMENTARY IN LATIN, WITH A LARGE ROMANESQUE INITIAL.** WITH TEXT FROM MASSES FOR SAINTS' DAYS IN AUGUST. (Germany, mid- to late 12th century) 290 x 217 mm. (11 3/8 x 8 1/2"). Single column, 21 lines in an attractive proto-gothic book hand. Rubrics in red, several one-line initials in red, five red initials measuring two to four lines long and with penwork embellishment, A LOVELY SEVEN-LINE WHITE-VINE INITIAL outlined in red and with a pale yellow wash along the edge, the lower half of the ground filled with green wash. Lower margins with notations in later Medieval hands. ♦A handful of original holes in the vellum no doubt from stretching the skin during processing (with the scribe writing around the flaws where necessary), a little soiling to lower outside corner, one or two negligible spots, otherwise IN FINE CONDITION, the ink unusually rich and the paint very bright. **\$9,500**

*From a Sacramentary, a service book that contained the prayers said during Mass (subsumed by the Missal in the 13th century), this early leaf was once part of an attractive manuscript of very high quality. The very large and superb "F" opens the Mass for the Feast of the Assumption, and the other readings here include Masses for Sts. Hippolytus and Cassian (celebrated on 13 August); St. Eusebius (14 August); Vigil of the Assumption of the Virgin (14 August); Assumption*







▲ verso

It is rare to find Romanesque leaves of this size and caliber in such fine condition, and the present leaf, with its beautiful, regular proto-gothic hand, exceptional white-vine initial, and several large decorative initials in red, is especially desirable. (ST17236)

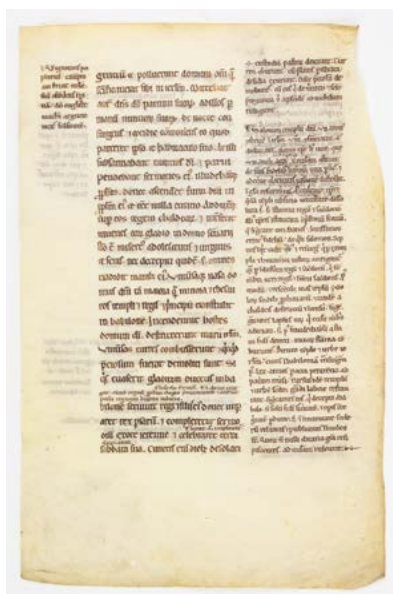
of the Virgin (15 August); St. Agapitus (18 August); and the beginning of the Mass for Sts. Timothy, Hippolytus, and Symphorian (22 August). Sister leaves from this same manuscript have previously appeared in Sam Fogg, Cat. 16, "Text Manuscripts and Documents 2200BC to 1600AD" (1995), nos. 30 and 31; Maggs Bros., European Bulletin 20 (1995), no. 37; Quaritch, Cat. 1270, "Bookhands of the Middle Ages VI" (2000), nos. 69 and 70; Sotheby's, 6 December 2001, lot 8; and Bloomsbury, 6 December 2017, lot 16. The Fogg description notes that similar initials can be seen in French, German, and Flemish manuscripts of the period, "but very few manuscripts have the special characteristics of this one." For example, the initials on the sister leaves described by Fogg contain (atypically) mauve and green as well as an "unusual . . . exterior contoured ground, which is not confined by any geometric form." This means there is no line or shape to box in or define the capital's form; rather, it appears as if surrounded by an aura or gentle shadow. Our initial contains a green ground only (no mauve) but the same unusual and attractive yellow aura.



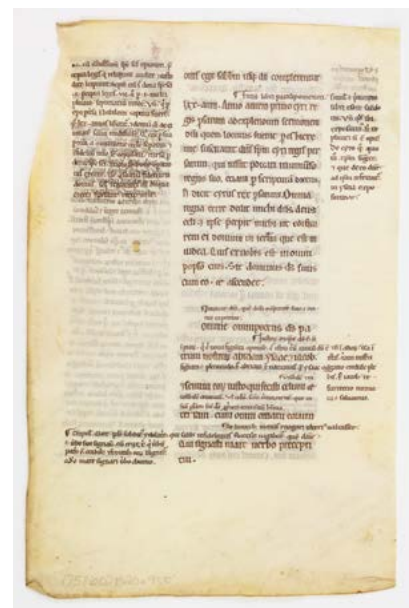
▲ recto

## 8 A VELLUM MANUSCRIPT LEAF FROM AN EARLY GLOSSED BIBLE IN LATIN. TEXT BEGINNING WITH 2 CHRONICLES 36:14. (Abbey of St.

Oyan at St.-Claude du Jura, France, ca. 1175) 245 x 158 mm. (9 3/4 x 6 1/4"). Single column of text with two columns of gloss, text column with 26 lines in a fine proto-gothic book hand. Verso with scant remnants of mounting tape in a couple of places along one edge. See Gwara, Handlist no. 77. ♦Upper margin of fore edge unevenly trimmed away (but no text lost), a dozen-and-a-half small, round wormholes (touching just a couple letters), light soiling to edges and other minor imperfections, but still IN FINE CONDITION, the vellum very clean, and the ink dark and legible. \$3,600



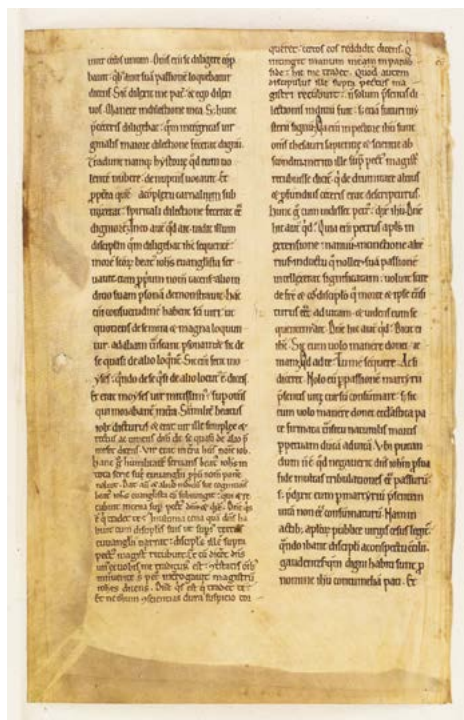
▲ verso



The most important innovation in biblical scholarship during the 12th century was the development of the "Glossa Ordinaria" to the Bible. Drawing on the whole earlier tradition of biblical exegesis, but especially that of Latin patristic writers like Augustine and Jerome, scholars working in the French cathedral schools of Laon and Paris systematized this material in an apparatus of marginal and interlinear glosses arranged around the relevant biblical passages. The present leaf, showing a particularly beautiful and regular script, is a lovely example of one such work. The biblical text, appearing in the center column, is differentiated by larger lettering, and gloss appears interlineally and in a column on either side of the main text, all in smaller lettering by the same hand. Scott Gwara notes that the parent manuscript was formerly in the Medieval library of St. Oyan at St.-Claude du Jura, a Benedictine monastery founded as the Abbey of Condat around 425 and later known as St. Oyen (after an obscure saint who served as Condat's fourth



abbot). In the 13th century it was renamed St.-Claude. By the 20th century, the manuscript was in the collection of William L. Clements (d. 1934), the bulk of which was sold by his estate between 1934-37. The manuscript was then acquired and dismembered by biblioclast Otto Ege around 1939. Gwara notes that the manuscript was incomplete by the time it reached Ege (containing only 80 leaves), but was "otherwise in excellent condition." The present leaf certainly attests to this assertion, being extremely clean, bright, and with comfortable margins. (ST17586)

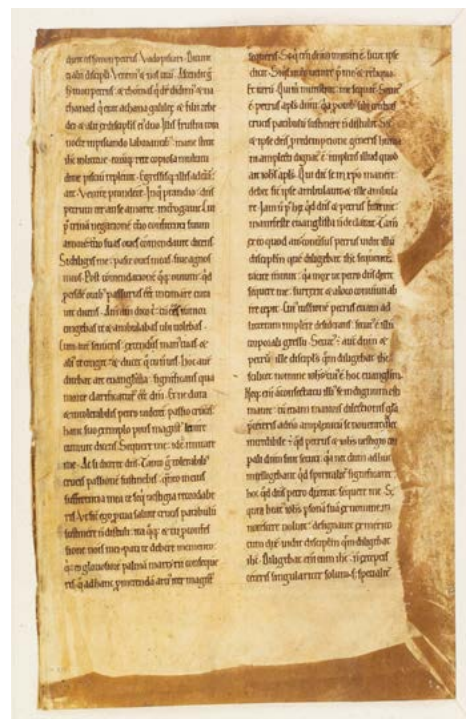


▲recto

being notable for its exceptionally neat and legible script, written with uncommonly pretty and regular letter forms by a practiced and confident hand. The Caroline tradition is apparent in certain tendencies such as the use of "&" for "et" and the lack of biting curves between letters, while a shift toward the proto-gothic can be seen in the vertical and compressed letter forms, as well as the increased use of abbreviations and ligatures. Although the present work has often been credited to Haymo of Halberstadt (due to a longstanding error in attribution reaching back to the 15th century), modern scholarship now recognizes Haimo of Auxerre, a monk at the Abbey of Saint-Germain in Auxerre (d. ca. 875), as its true author. A prominent theologian and writer during the Caroline Renaissance, Haimo produced a number of influential commentaries on various books of the Bible. The provenance on this leaf can be traced back as far as the mid-19th century, when it was auctioned at Sotheby's on 21 August 1858 (lot 119.2), sold as part of an album containing various leaves and fragments put together by Philip Bliss (1787-1857), registrar of the University of Oxford. It then went into the celebrated collection of Sir Thomas Phillipps (1792-1872), and was eventually sold by the Robinson Brothers on 24 April 1911 (lot 390.3). This leaf has previously appeared in Quartich's catalogue 1036, "Bookhands of the Middle Ages" (no. 79.5), and was most recently in the collection of Martin Schøyen (his MS 237). (ST17768)

**9 AN EARLY VELLUM MANUSCRIPT LEAF FROM A HOMILIARY IN LATIN.** WITH TEXT FROM HAIMO'S HOMILY XI ON ST. JOHN THE EVANGELIST. (England, second half of 12th century, [but before 1180]) 313 x 198 mm. (12 1/4 x 7 3/4). Double column, 32 lines in a lovely late Caroline hand (verso with some lines erased and corrected in a smaller hand). Mounted in a fine tan cloth folder between sheets of textured acid-free paper. Front pastedown with book label of the Schøyen Collection, with their shelf mark MS 237 written in ink. ♦ Recovered from a binding and thus with overall toning and soiling (recto somewhat browned from binder's glue, but almost entirely confined to three margins, and the verso virtually unaffected), other trivial imperfections, but in surprisingly good condition given its history, the very rich ink especially dark and well preserved. \$7,500

*This is an exceptionally lovely example of an early English book hand, standing at the crossroads of the Caroline and proto-gothic calligraphic traditions.* According to Thompson, "In the twelfth century the scribes seem to have vied with each other in producing the best types of book-writing of which they were capable, with the result that remarkable precision in the formation of the letters was attained, and that the century may be named as excelling all others for the beauty of its MSS." ("Greek and Latin Paleography," p. 436) The present leaf certainly lives up to this description,



▲verso

*A Vast 12th Century Bifolium with Unusually Striking Initials,  
Written out Only Shortly after Peter Lombard's Death*

**10** MOST OF AN EARLY BIFOLIUM (LATER REUSED AS PART OF A MASSIVE BINDING) WITH TWO VERY LARGE GILT INITIALS, FROM PETER LOMBARD'S MAGNA GLOSSATURA IN EPISTOLAS PAULI. (France, ca. 1180) Approximately 438 x 585 mm. (17 1/4 x 23") unfolded and at longest points. Main text in single column, up to 47 lines, in a fine proto-gothic hand; gloss in two columns, approximately 68 lines, in a smaller hand. Rubrics in red, many slightly larger than one-line initials in red or blue, TWO LARGE INITIALS IN COLORS AND BURNISHED GOLD, the central part of each measuring about 65 mm. square, with tails measuring approximately 150 mm. long, the capitals standing in adjacent columns in the center of the page, each with a different design incorporating thick swirls of gold, and acanthus and other patterns painted predominantly green, orange, blue, and pink. With the word "table" written twice on one page in ink by a later hand (undoubtedly when it was used as a binding). ♦Recovered from a binding and thus with overall darkening as well as some general staining, soiling, folds, and small holes to vellum, one leaf with significant loss of text at the top and (less severely) the bottom, its outer column just slightly trimmed away, but the other leaf quite intact, text on one side of bifolium rather scuffed and faded, but the other side much better and almost entirely legible, initials noticeably rubbed, but much of the color and gold still present; with very obvious condition issues, but on the whole a large and pleasing specimen with initials that still evoke some of the very considerable grandeur of its past. \$7,500

*From what was undoubtedly a luxuriously appointed codex of very high quality, this memorable leaf is a remarkable survival, being a bifolium that remains intact (having previously been used in a binding) and retains two wonderful initials that give us a small taste of the splendor of the original manuscript. The initials here open II Corinthians 1 and its gloss ("P[aulus] apostolus iesu christi per voluntatem Dei et thimotheus"; and "Paulus apostolus et cetera hanc item") with great fanfare; despite the inevitable loss that has occurred, we can still see how thickly the gold was*



▲recto





▲verso

applied, the choice of vivid colors, and the splendid Romanesque design elements, including small creatures nestled within the initials. Though the gold and paint are now somewhat worn, the sheer size of the double initials has obviously not been diminished with time, and their unusual parallel placement on the page makes a striking appearance. Born near Navarra and educated in the schools of northern Italy and northern France, Peter Lombard (ca. 1100-60) taught theology at Paris and in 1159 became bishop there. Besides the present commentary on the Pauline epistles, Peter Lombard also wrote glosses on the Psalms. These two works, taken together, came to be called the "Magna Glossatura," as they replaced earlier versions of this part of the "Glossa Ordinaria." It is extraordinary to think that the present manuscript, probably executed around 1180 and almost certainly before the end of the century, was nearly contemporary with the Lombard himself. (ST17237)

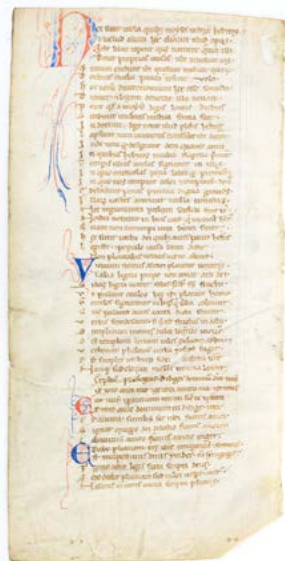
**11 A FRAGMENT OF AN EARLY VELLUM MANUSCRIPT LEAF, WITH TEXT FROM ANASTASIUS BIBLIOTHECARIUS' HISTORIA ECCLESIASTICA.** (France, late 12th century) 176 x 132 mm. (7 x 5 1/4"). Single column, 18 lines in a protogothic hand (text on one side only). Rubrics in red, "Liber" in upper margin in red. Recto and verso with scribblings by later hands, the name "Simon Pivante" clearly visible on recto, but the others illegible. ♦Recovered from a binding and thus with obvious staining, folds, and rubbing, a couple lines at top and bottom and a few other words here and there too rubbed to make out, but by and large still very legible and in a pleasing hand. \$3,500

*This leaf is primarily of interest for its content, containing a rare example of Anastasius Bibliothecarius' "Historia Ecclesiastica" of the Byzantine Church (also known as the "Chronographia tripartita"), compiled from the works of the near-contemporary Greek authors Theophanes, Nicephorus, and Syncellus. According to the Catholic*





Encyclopedia, Anastasius Bibliothecarius (ca. 810-79) “learned Greek from Greek monks, and obtained an unusual education for his era, so that he appears to be the most learned ecclesiastic of Rome in the barbaric period of the ninth century.” He earned the moniker “Bibliothecarius” from his appointment as librarian of the Roman Church, a position he held during the reign of popes Adrian II (867-72) and John VIII (872-82). It is possible that Anastasius was also the same figure elected antipope in 855 (as recorded in at least one contemporary chronology), but historians disagree on the validity of this identification. Anastasius’ work appears to be extremely rare in the marketplace. (ST17587)



**12 A VELLUM MANUSCRIPT LEAF FROM PETRUS RIGA’S “AURORA.”** TEXT FROM THE END OF THE COMMENTARY ON NUMBERS AND THE OPENING OF THE PROLOGUE FOR THE COMMENTARY ON DEUTERONOMY. (England, first half of 13th century) 235 x 117 mm. (9 1/4 x 4 1/2”). Single column, 49-50 lines in a gothic hand. Rubrics in dark brown ink, three two-line initials in red or blue with contrasting penwork, one four-line puzzle initial in red and blue, with red and blue penwork decorations and long marginal extenders. With a few contemporary corrections in a different hand, verso with scant remnants of mounting tape. Gwara Handlist no. 7. ♦Top edge trimmed, cutting into the large initial’s ascender, one corner cut away (not affecting text), a couple of wrinkles and a bit of soiling to vellum, but in excellent condition overall, quite clean and entirely legible. \$4,500

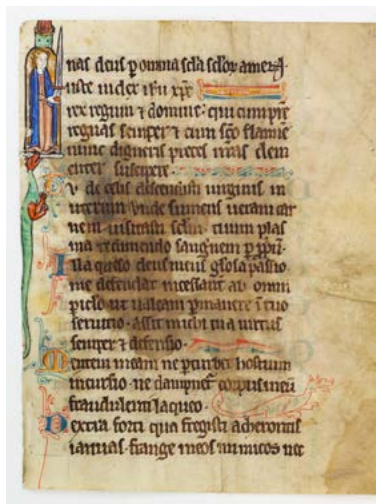
*Noticeably different in appearance from the Medieval leaves more commonly encountered on the market (such as Books of Hours, Bibles, liturgical books, etc.), this leaf features a tall, thin “ledger” format and offset initials spaced slightly apart from the rest of the line.* The text here comes from the “Aurora,” a commentary on the Bible in verse form written

in the late 12th century by French poet Petrus Riga (1140-1209), a canon of Rheims cathedral. Although little is known about the author’s life, Riga’s text became immensely popular throughout Europe and was routinely studied in Medieval universities. In fact, it is likely that the present leaf came from a manuscript intended for a student or academic, as its dimensions suggest it was made for easy transport and could even have been slipped into a pocket. In the 20th century, the parent manuscript was owned and dismembered by biblioclast Otto Ege, and leaves appeared as specimen no. 7 in his “Fifty Original Leaves from Medieval Manuscripts, Western Europe, XII to XVI Century.” Single leaves from this manuscript appear at auction very rarely. The last example we were able to track on RBH and ABPC sold at Bloomsbury in 2016 for an all-in price of £3,100. (ST18250b)



*From a Lavish Manuscript Apparently Prepared for a Wealthy Nun*

**13 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL OF DAVID AS A YOUNG MAN, FROM A PSALTER-HOURS IN LATIN.** TEXT FROM PRAYERS INCLUDING “IUSTE IUDEX IHESU CHRISTE REX REGUM ET DOMINE.” ([Flanders, Southern Netherlands, or Rhineland], ca. 1260) 177 x 133 mm. (7 x 5 1/4”). Single column, 20 lines in a bold gothic book hand. Versal initials in blue with red penwork or burnished gold with blue penwork, eight line fillers in geometric designs of red, blue, or burnished gold, recto with ONE LINE FILLER IN THE SHAPE OF A FANTASTIC CREATURE rendered in red and blue ink, and, at the upper left WITH A FIVE-LINE INITIAL FEATURING A YOUNG DAVID WITH A SWORD, A TURRET ABOVE HIM AND BELOW HIM A DRAGON WITH A LONG TAIL BITING AT HIS FEET. See: Kidd, “The McCarthy Collection,” vol. II, no. 20. ♦Vellum a bit soiled and cockled in places, an obvious stain in the center affecting a dozen lines of text (but lettering still entirely visible), inner edge of recto



▲recto

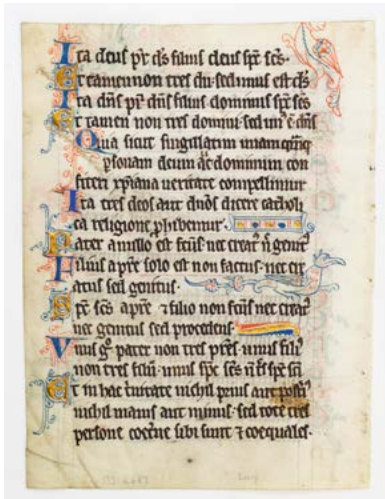




trimmed close, cutting into top of turret and edge of dragon's tail, verso with offsetting from another initial obscuring a few letters, a little chipping and rubbing to paint and gold, but a specimen of great interest nonetheless, and the decoration still quite appealing despite some condition issues. \$3,000

*From a lavish manuscript with considerable ongoing scholarly interest, this leaf from a very early Psalter-Hours contains a charming illuminated initial featuring a young David with a large sword, embellished with the image of a long-tailed dragon nipping at his heels.* Like other leaves from this manuscript, ours also contains a whimsical penwork line filler, here in the form of a dog/dragon beast with two legs and a long tail. According to a recent Christie's description, "The parent manuscript [from which this leaf comes] was of almost unparalleled luxury: it contained the Psalms, Hours of the Virgin, and Office of the Dead, and apparently had a historiated initial for every psalm, hymn, prayer, canticle, etc.—more than 200 in total—and there is evidence that it may also have had between thirty and forty full-page prefatory miniatures." Thanks to previous academic research (particularly the contributions of Peter Kidd), we know that it was likely made for a wealthy (and perhaps even royal) Benedictine nun, based on the presence of at least two collects mentioning "our abbess," as well as another rare collect asking for the intercession of St. Benedict. There is still some disagreement over the place of origin of this manuscript, and while scholarly consensus now seems to lean towards Flanders, Southern Netherlands, or the Rhineland region, arguments have also been made in favor of Eastern France, Lower Lorraine, and England. A number of leaves from this manuscript came to market in the second half of the 20th century, and a list of known leaves (not including the present two) can be found in Sotheby's catalogue entry for their lot 13 (a leaf with five initials) at their sale on 7 July 2015. (ST17238a)

### **With Whimsical Zoomorphic Interlineations, And a Highly Unusual Marginal Scene of a Hanging**



▲recto

bird's head), insignificant soiling, otherwise in excellent condition, quite clean and bright, with sparkling gold. \$4,500

*From the same manuscript as the previous item, this leaf contains three fantastic creatures (one with an extraordinary tail and two playing musical instruments), a horned cow rushing away with a small dog nipping at its heels, and a highly unusual scene that appears to depict a hanging, with the two executioners drawn in red, and the hanged person in blue, his hands tied behind his back and his feet dangling above the ground.* It is, of course, unfortunate that the top part of the execution scene has been trimmed away, but that does not change the fact that this kind of incident is almost never depicted in the margins of a Medieval manuscript and is, thus, of compelling interest. (ST17238b)

**14 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH IMMENSELY CHARMING ZOOMORPHIC LINE FILLERS, FROM A PSALTER-HOURS IN LATIN.** TEXT FROM THE ATHANASIAN CREED. ([Flanders, Southern Netherlands, or Rhineland], ca. 1260) 177 x 133 mm. (7 x 5 1/4"). Single column, 20 lines in a bold gothic book hand. Versal initials in blue with red penwork or burnished gold with blue penwork, seven line fillers in geometric designs of red, blue, or burnished gold, an additional FIVE WHIMSICAL ZOOMORPHIC AND HYBRID LINE FILLERS AND MARGINALIA rendered in blue and red, INCLUDING THREE FANTASTICAL CREATURES (two of them playing flutes, ONE A HORNED COW BEING CHASED BY A SMALL DOG), AND A SCENE INVOLVING TWO FIGURES APPARENTLY HANGING A THIRD PERSON. With two short contemporary stitched repairs (touching decoration and a couple letters of text), probably present at the time the manuscript was created. See: Kidd, "The McCarthy Collection," vol. II, no. 20. ♦ Decoration partially trimmed away at head and fore edge (with significant loss of the hanging scene figures and minor loss to musical instruments and a



▲verso

## Four Fine Leaves from a Particularly Lavish 13th Century English Psalter

**15** **ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE AND LUXURIOUSLY APPOINTED PSALTER IN LATIN.** TEXT FROM PSALMS. (Northern England, ca. 1260-70) 235 x 165 mm. (9 1/4 x 6 1/2"). Single column, 21 lines in an elegant gothic book hand. Each leaf with versal initials in blue or gold (one leaf with decorative red and blue penwork), many decorative line-enders in red, blue, or gold, EACH LEAF WITH ONE OR TWO HANDSOME THREE-LINE INITIALS IN ONE OF THREE STYLES: in burnished gold on a blue and pink ground with white tracery; painted pink or blue and filled with decorative vining on a burnished gold ground; or in burnished gold with blue penwork and red dots. ♦ Trivial imperfections, but IN VERY FINE CONDITION, the paint and ink very well preserved on smooth, clean vellum. **\$4,500 each**



*These beautifully decorated leaves feature a confident hand in a pleasing gothic script, impressive initials in three different styles, and the liberal use of a variety of line fillers, including those with complex patterns of burnished gold. The parent manuscript, which contained four very large initials and 41 smaller initials (including 15 with an animal) was offered by Les Enluminures in conjunction with Bruce Ferrini in their "Important Illuminated Manuscripts" (2000), no. 14, listed for \$1,000,000; unfortunately, Ferrini broke up the manuscript around 2002 after it went unsold. Although the manuscript had initially been attributed to northern France, ca. 1200-10, the reappearance of a single leaf with an initial inhabited by a small lion (sold at Sotheby's on 5 July 2016, lot 5) has enabled scholars to reassess its provenance. According to Sotheby's catalogue description for that leaf, "the writing 'below top line' and the ruling in ink rather than plummet indicates the second half of the century, and the closest parallels for the figure style, line-fillers, and penwork flourishing is found in Psalters from northern England such as the Evesham, Oscott, York, and Rutland Psalters (BL, Add. 44874, 50000, 54179, and 62925, respectively), all dating from c.1250 to c.1270." Their description also notes the luxuriousness of the parent manuscript: "It is clear that this was a special commission and an unusually lavishly illuminated manuscript: it is standard for Psalters to have a 1-line initial to each verse and a 2-line initial to each Psalm: here, not only does every psalm initial (and alternate verse initials and line-fillers) employ burnished gold, but the Psalm initials are 3-line." The present leaves contain the text from Psalm 43:11-44:4; Psalm 55:2-56:7; Psalm 93:13-94:10; and Psalm 135:17-137:3. All are in excellent condition and are exquisite examples of 13th century English illumination from what was undoubtedly a splendid manuscript made for a person of means. (ST17239)*

## An Immense ca. 1300 Bible Leaf with Magnificent Margins

**16** **A VELLUM MANUSCRIPT LEAF FROM AN IMMENSE BIBLE IN LATIN.** TEXT FROM DEUTERONOMY 20:5-21:17. (France, late 13th or early 14th century) 510 x 370 mm. (20 x 14 1/2"). Double column, 33 lines in a lovely gothic book hand. Running titles and chapters numbers in red and blue, one two-line initial in red with a long extender, decorated with red and blue penwork, recto with a repeating pattern of red and blue pen flourishes running down the left side of the outer column. ♦ Vellum a little worn along bottom edge (with two small



holes and a thinned area with a small tear), a couple of letters where ink has eaten through, trivial marginal spots and wrinkles, but in fine condition overall, the vellum very clean and bright, and with vast margins. **\$1,900**

*Once part of a large and elegant gothic lectern Bible, this leaf was done by a very adept scribe, and has come down to us in remarkably good condition, especially given its substantial dimensions.* In fact, it would appear that this leaf has had very little (if any) trimming since it was first made, thus retaining its unusually generous margins down to the present day. The high-quality book hand here is characterized by an angular appearance, uniform minims, and the fusion of certain letter forms (such as "do," "pe," etc.), resulting in a script that appears thick and tapestry-like on the page; the text, however, is very legible thanks to its large size and the scribe's infrequent use of abbreviations. The text here comes from Deuteronomy, the Old Testament book consisting primarily of three speeches made by Moses just before entering the Promised Land, and the present chapters deal primarily with laws related to war and certain social regulations, including murder, marrying captive women, and unruly sons. (CDO2224)



**17** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE ST. ALBANS BIBLE. TEXT FROM NUMBERS 4:16-6:10. (France [probably Paris], ca. 1320-40) 295 x 198 mm. (11 1/2 x 7 3/4"). Double column, 46 lines of text in a very pleasing gothic book hand. Headlines and chapter numbers in alternating letters of blue or gold with elaborate penwork in red or light blue, two two-line initials with long ascenders in pink or blue with white tracery and enclosing an orange and white ivy leaf, the whole on a gold ground, a vertical bar in the same colors and/or gold emanating from the initials between the columns and extending the length of the text, with ivy leaves in colors and gold branching into the head and tail margins. ♦ Trivial browning along fore edge, a clean tear from fore edge inward toward (but not quite touching text), faint marginal ink transfer in margins of recto, otherwise in fine condition, with extremely generous margins, an unblemished text, and very shiny gold. **\$1,500**

*This leaf comes from a beautifully illuminated Bible that was once in the famous English abbey of St. Albans, a center of Medieval learning in the 14th century just north of London. The manuscript was produced sometime between 1320-40 in Paris by an illuminator from the circle of Jean Pucelle, the innovative master who painted the Hours of Queen Jeanne d'Évreux in the international*

gothic style. According to James Rorimer, in his introduction to a facsimile edition of that manuscript, "it was Pucelle who made available to the North the first completely intelligible French translation of Italian developments" in illumination. The Bible from which our leaf comes was probably one of the "two fine Bibles" ("duas bonas biblias") which, according to the abbey's records, were purchased by Michael of Mentmore, abbot of Saint Albans from 1335-49. In the 20th century it was purchased by Philip Duschnes, who subsequently broke up the manuscript to sell individual leaves. For more, see C. de Hamel, "Fine Books and Book Collecting, A. G. Thomas festschrift" (1981), pp. 10-11, and A. G. Watson, "Supplement to Ker's Medieval Libraries of Great Britain" (1987), p. 51 and no. 4. (CDO2223)

**18 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BIBLE IN LATIN. TEXT FROM THE THIRD BOOK OF KINGS [i.e. 1 KINGS] 8:31-9:25. (France, 14th century) 402 x 268 mm. (15 7/8 x 10 1/2").** Double column, 50 lines in an attractive gothic hand. Running titles and chapter numbers in red and blue, one three-line initial in blue with white tracery, filled with curling pink vines on burnished gold ground, the initial with a long descender and extensions running the entire length of the column, painted pink and blue with gold bezants and gold ivy leaves sprouting into the margins, both ends terminating in sprays of painted and gold ivy and bezants. Remnants of mounting tape on recto fore edge. ♦ Vellum with a little wrinkling around the edges, top edge with a couple of very small stains, but AN EXTREMELY FINE LEAF, clean and bright with wide margins and finely preserved decoration. \$3,250

*Given the impressive size and beauty of this leaf, we can confidently assume that the Bible from which it came was commissioned by a person or ecclesiastical institution of considerable wealth and importance. And everything about the script, decoration, and design confirms that it was executed by appropriately gifted hands. The "III Reg[n]u[m]" observed in the running titles on this leaf is today known as 1 Kings, and the text here deals with Solomon's prayers to God following the dedication of his temple, followed by the Lord's second appearance to Solomon in Gabaon. The four inner and outer margins here all have neatly penned contemporaneous letters (from "a" through "h") to be used as markers that would facilitate the study of the text; likewise, we find the three letters "p," "s," and "t," presumably for "primus," "secundus," and "tertius" employed in the same way. According to Clemens and Graham, "what is most striking about both [marking] systems is that they conflict with the Bible's chapter divisions . . . [as] the letter sequences run across chapter breaks. Both systems must have been intended to assist a reader to locate passages of text, and presumably they relate to a reference work that was known to users . . . [but] that reference work has not yet been identified." (p. 190) It is also possible that the "p," "s," and "t" stand for the canonical hours prime, sext, and terce, indicating, instead, that this item had been marked up for liturgical readings. (ST18250g)*



**Unusual Iconography, Expressive Detail, and Outstanding Skill As a Painter, All Provided by a Student of the Boucicaut Master**

**19 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE MASS OF ST. GREGORY, DONE BY THE MASTER OF THE HARVARD HANNIBAL. TEXT OPENING THE PASSION ACCORDING TO ST. JOHN. (Paris, ca. 1415-20) Leaf: 160 x 110 mm. (6**



1/4 x 3/8"); Frame: 232 x 185 mm. (9 1/8 x 7 1/4"). Recto with three lines, single column, in a gothic book hand (verso not inspected due to frame). Mounted in a wooden frame. Recto with a three-line initial in blue on gold ground embellished with ivy leaves, A HALF-PAGE MINIATURE DEPICTING THE MASS OF ST. GREGORY, the recently crucified Christ depicted emerging from a tomb supported by an angel and surrounded by the Arma Christi, St. Gregory kneeling at the corner of the image, the text and miniature framed by thick bar borders of pink, blue, and gold on three sides, all SURROUNDED BY A FULL BORDER of hairline vines, gilt ivy leaves and bezants, and a few colorful flowers and acanthus. ♦A little faint smudging in top and bottom borders, very small (scarcely noticeable) area of blue background retouched (not affecting the figures), but A BEAUTIFUL LEAF, the colors bright and the detail in the miniature very well preserved. \$18,000



*Featuring carefully realized detail, intriguing iconography, and artistry that shows a very high degree of skill, this is an important and early example of the work of the Master of the Harvard Hannibal.* The subject of the present work is a

well-known story about the sixth century Pope Gregory (ca. 540-604), commonly known as St. Gregory the Great. According to legend, Gregory was saying Mass when one of his deacons expressed a doubt in the doctrine of Transubstantiation, whereby the communion bread actually becomes the body of Christ. Gregory prayed to God for a verifying sign, whereupon Christ appeared in the guise of the Man of Sorrows, clad in a loincloth and displaying the bloody wounds he incurred during the Crucifixion. Most Medieval miniatures depict Gregory kneeling before an altar as he says Mass, accompanied by one or more deacons or assistants who bear witness to the miraculous event. In a notable departure from this norm, the present miniature depicts the saint alone at the edge of the picture plane; in place of the chalice, host, and altar that would normally occupy the center of the scene is a considerable, open tomb from which a larger-than-life-size Christ emerges. With blood still rushing from his wounds, he places one hand on the edge of the tomb to steady himself while an angel supports him from behind. Christ's expression conveys both physical and mental pain as he struggles to support his own bodyweight; the angel who assists him spreads his



wings protectively around the body of Christ, while looking down at Gregory with a sorrowful expression knitted into his brow. The fine detail work seen in the figures' faces, the angel's wings, and the careful delineation of each slender finger is also carried over into more than a dozen objects crammed into the spaces in and around the tomb (the rope is especially remarkable in the representation of its detail). Known as the "Arma Christi," or "Instruments of the Passion," these objects are meant to symbolize Christ's suffering. Seen here are: the cross, nails, and hammer that were used to crucify Christ, the ladder used in the Deposition, the disembodied hand symbolizing the one which slapped Christ's face, the dice used by soldiers to see who would claim his seamless robe, a lantern used by the soldiers who arrested Christ, the 30 pieces of silver from Judas' betrayal, a purple robe used in the mockery of Christ, and other items that appear as part of the Passion narrative. It is also interesting to note that although a St. Gregory miniature usually appears at the beginning of the Hours of the Cross, the Penitential Psalms, or before the Seven Prayers of St. Gregory, here, rather unusually, it opens a reading from John chapter 19 (beginning "In illo tempore adprehendit Pilatus Iesum

et flagellavit"), describing the events of the Passion. This miniature can be attributed to an artist known as the Master of the Harvard Hannibal, so-named for a splendid miniature painting of the "Coronation of Hannibal" prefacing a Livy in the Harvard College Library. Active from about 1415-30 in Paris (and later possibly Rouen), it is believed that our illuminator was a pupil of the Boucicaut Master, with whom he is thought to have collaborated on several manuscripts, both secular and religious. The present miniature would probably have been executed early in his career, and while it certainly shows the influence of his teacher, it also reveals certain stylistic tendencies that would become staples of the Master of the Harvard Hannibal's more mature work, such as his preference for rich colors, heavy molding of the faces, and interest in decorative details. With its clever composition, meticulous detail work, and emotive figures that engage the viewer, the present miniature is not only a beautiful work of art, it also documents the precocious talent of an emerging master early in his professional career. (ST17763)

## 20 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF A BURIAL SCENE. TEXT FROM THE OFFICE OF THE DEAD. (France (probably Paris), ca. 1440) 181 x 125 mm. (7 1/8 x 5"). Single column, verso with 16 lines in a gothic book hand. Rubrics in red, line ends in blue and pink with white tracery and central gilt bezant, seven one-line initials in gold on pink and blue ground with white tracery, one three-line initial in blue with white tracery, filled with red and blue ivy leaves and on gold ground, WITH A HALF-PAGE MINIATURE DEPICTING A BURIAL SCENE in a thin arch-topped gold frame, WITH A FULL BORDER of hairline vines, gilt bezants and ivy leaves, colorful acanthus, and flowers, densely arranged around gold and painted bars. Lower fore-edge corner of recto with a small blue ink stamp of the library of Count Nicholai Alexandrovich Kushelev-Bezborodko. ♦ Inner margin a little small near bottom (but without loss), slight smudge at the foot of the burial shroud, but IN VERY FINE CONDITION, the color and detail beautifully preserved. \$7,500



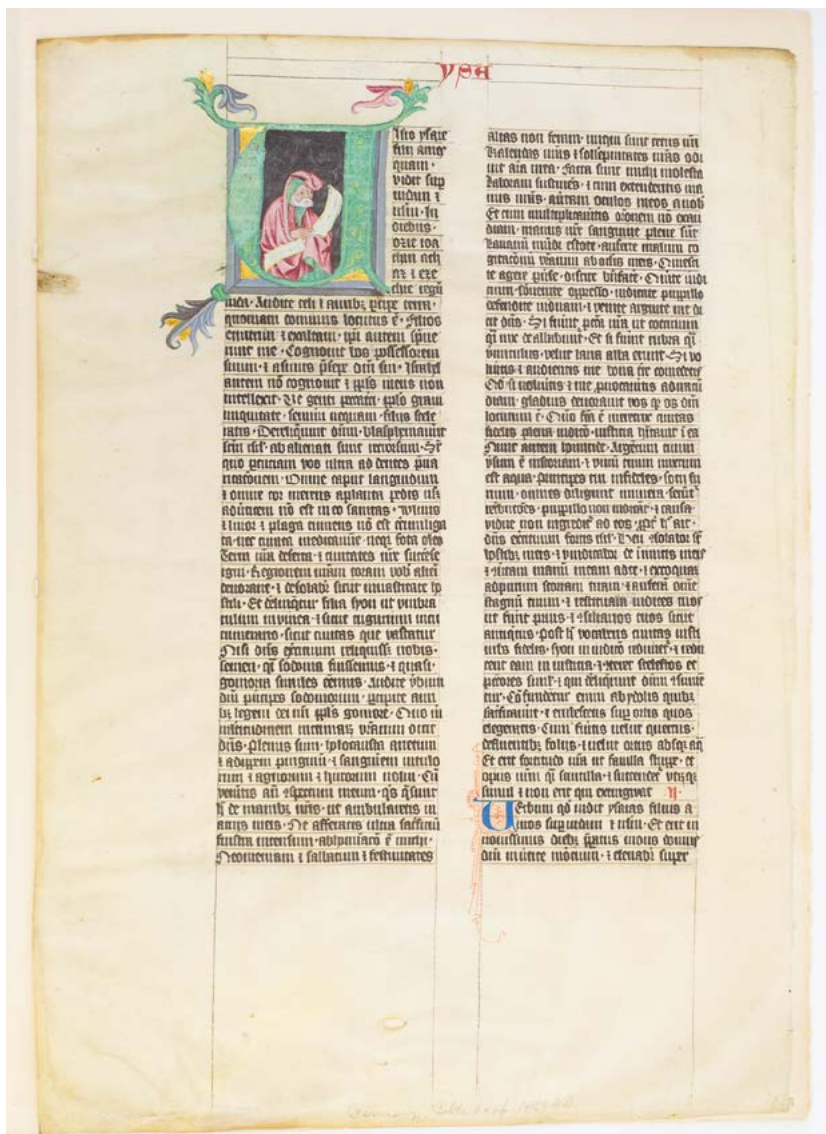
*Apart from those relatively few copies with illustrated calendars, the miniatures found in Books of Hours are almost entirely devoted to retrospective Bible scenes that are obviously outside the experience of the illuminator; it is only in the present kind of scene at the beginning of the Office of the Dead that we can see a contemporaneous image that would have come directly from the Medieval experience.* The present scene represents the final stage of the funerary event, in which the body is actually laid to rest in the ground (this being preceded by the funeral procession, Requiem Mass, prayers, Absolution, and the procession into the graveyard). Though the corpse would have been encased in a coffin during the aforementioned rites and processions, it was customary to bury the dead in only a shroud (in the present example, the artist has even thought to show the stitching along the length of the shroud). Three groups of people, each serving a different function, appear in this miniature: in the foreground are two laborers lowering the body into an earthen grave, a small group of mourners in black cloaks stand behind them at the right, and a duo of clergy members stand to the left, with a young boy, holding a processional cross at their side. One of the clergymen, presumably the priest, wears a blue cope (donned prior to administering Absolution to the deceased) and holds a manuscript codex containing the Rites for Burial. Though the faces have all been painted without much modelling, the artist manages to express a surprising amount of emotion on each

visage: the mourners and clergy appear sorrowful with downcast eyes, the laymen are solemn yet pragmatic as they attend to their task, and the small boy, the only one looking upward, observes the scene with quiet curiosity. It is interesting to note that the somber character of the miniature is at odds with the riot of colorful and beautifully rendered decoration in the borders, reminding us that the manuscript from which this painting came was a luxury object. Apparently the parent manuscript was owned in the 18th century by "Mr Jourdan Secrétaire de Mgr l'ancien Evêque de Limoges Precepteur des Enfants de France"; by the 19th century it was part of the library of Count Nicholai Alexandrovich Kushelev-Bezborodko (1834-62), a Russian senator and art collector who built a world-class collection of art and sculpture. After his untimely death, much of his collection went to the Imperial Academy of Art's newly formed Kushelevskaya Gallery (and later became part of the Hermitage and Pushkin museums). It appears that the manuscript was sold at Christie's on 7 December 1988, lot 22 (imperfect, with only three miniatures), and again at Sotheby's on 5 December 2000, lot 61, and was broken up sometime thereafter. (ST17240)

*With a Fine Historiated Initial Featuring Isaiah,  
On a Leaf that Resembles the Gutenberg Bible*

## 21 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM LARGE LECTERN BIBLE, WITH AN HISTORIATED INITIAL OF THE PROPHET ISAIAH. TEXT FROM END OF ECCLESIASTICUS AND THE PROLOGUE AND BEGINNING OF ISAIAH. (Bohemia, ca. 1450) 446 x 313 mm. (17 5/8 x 12 3/8"). Double column, 48 lines on recto (and 47 on verso) in an attractive gothic book hand. Mounted in a cream-colored card window folder ruled in red ink. Rubrics in red, running titles in red or blue, one two-line initial and two three-line initials in red or blue with contrasting penwork, A LARGE (70 x 65 mm.) INITIAL ENCLOSING THE PROPHET ISAIAH wearing





pink and green robes and holding a scroll, the figure set against a black ground with delicate silver tracery, the initial painted green with white and yellow tracery, and gold highlights at the corners, the initial in a gray beveled frame with gray, green, and pink extenders with gold dots at the tips. Recto foliated with "38" in ink on recto; a couple of naturally occurring holes in lower margin, small darkened spot where the leather tab used to mark the beginning of the book of the Bible (here as elsewhere in the manuscript) has been removed. Gwara Handlist no. 150. ♦Green paint on the initial a bit rubbed on one side and lightly chipped in a few places, fore edge margin with a little wrinkling, but IN FINE CONDITION overall, the vellum clean and bright, the ink dark and legible, and the figure of Isaiah very well preserved. \$12,500

*This handsome leaf comes from an impressive Lectern Bible probably produced by the workshop of the Prague Hexameron, and shows intriguing aesthetic affinities with the Gutenberg Bible.* Produced in the same decade that witnessed the "birth of print," our manuscript leaf, with its thickly penned minims, angular letter forms, and compressed text, is an excellent example of the gothic textura script that Gutenberg sought to imitate with his typeface; furthermore, the overall dimensions of our leaf, as well as its two-column layout, its spacing, and its text justification, are all closely paralleled in the 42-line Bible. While it would be impossible to prove that this particular manuscript had any influence on Gutenberg,

it does epitomize the type of work the printer was trying to emulate: a Bible produced on a grand scale, characterized by beautiful proportions, and meant to be seen and appreciated. Above all, this leaf stands out for its prominent historiated initial featuring the prophet Isaiah dressed in pastel pink and green robes, the colors complemented by the green initial infilled with black. Though Isaac wears a white beard and looks rather stooped in posture, there is a sharpness expressed in the prophet's visage, and his eyes seem shrewdly to assess the text that appears to the right of the initial. The preference for pastel colors, heavy draping, and crisply defined features, as seen here, are characteristic of the workshop of the Prague Hexameron, a group of Czech illuminators whose name derives from an illuminated copy of Ambrose's Hexameron now at cathedral library of St. Vitus in Prague. The parent manuscript would have almost certainly consisted of three volumes, of which we know the second volume (containing Proverbs to Malachi) was formerly owned by William B. Gourley (d. 1935), and purchased by biblioclast Otto Ege at Christie's on 4 November 1936. Ege then dismembered the manuscript and sold the individual leaves. A sister leaf from this same volume, with an initial depicting the Prophet Jeremiah, was formerly in the Schøyen Collection and sold at Christie's in July 2019 (lot 453), and other leaves with historiated initials appear in the collections of the Art Museum of the Rhode Island School of Design, Oberlin College, Berea College, and Randolph College. (ST17582)





**22 A LARGE VELLUM MANUSCRIPT LEAF FROM A GOSPEL LECTIONARY IN LATIN. TEXT WITH READINGS FOR SUNDAYS AFTER PENTECOST.** (Bohemia (perhaps Prague), ca. 1450) 425 x 318 mm. (16 3/4 x 12 1/2"). Double column, 36 lines in a bold gothic book hand. Capitals struck in yellow, rubrics in red, six blue or red initials measuring two or more lines in height. ♦A hint of soiling in upper margin, a very light stain running down the right column on the verso (but not obscuring any words and not visible from recto), otherwise in fine condition, the vellum very bright and with wide, clean margins. \$450

*This sizeable leaf features a robust and dynamic book hand: with its angular contours and many serifs, the script makes a particularly bold appearance on an otherwise modestly decorated page. The parent manuscript was undoubtedly a large Gospel Lectionary—a liturgical book containing short excerpts from the Gospels to be read throughout the Christian year—and the present leaf contains text from Romans, Mark, Matthew, Jeremiah, and Thessalonians. (ST16379-212)*



**23 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF FROM A BOOK OF HOURS, WITH A SMALL ROUNDEL MINIATURE DEPICTING THE LABOR OF THE MONTH.** TEXT FROM THE MONTH OF MARCH. (France (possibly Rouen), mid-15th century) 173 x 130 mm. (6 3/4 x 5 1/8"). Single column, 16 ruled lines, text in a gothic book hand. Text in gold, blue, and dark pink, "KL" in blue with white tracery on a gold ground decorated with dark pink baubles and leaves and with a floral spray extension, both sides with panel border composed of densely packed acanthus, flowers, and hairline vines with gold bezants, WITH A SMALL ROUNDEL MINIATURE at the bottom depicting the labor of the month (Pruning) set on a panel of flowers, hairline vines, and gold bezants. With numbering to the left of the golden numbers and a few calendar entries in a later hand. ♦Light soiling to vellum, a few small smudges in the borders, a little paint transfer affecting a couple lines of text and margins of the verso, but these issues all very minor, and on the whole in fine condition with a particularly well-preserved miniature with rich, uneroded paint. \$2,900

*With lovely panel borders and a particularly charming roundel miniature showing the labor of the month, this leaf likely comes from a high-quality manuscript made for a person of means. Though miniatures depicting the labors of the month are often illustrated with just a single person performing the task, here we are treated to two laypeople—a man and a woman—working together to prune and break ground in their field. The man appears to be carrying an axe for trimming branches, while the woman carries a long stick to loosen dirt for spring plantings. The names*





of several saints have been added to the calendar by a later hand, though it would appear that they were erroneously placed in March: St. Hugh belongs on 9 April, Pope Leo on 11 April, and St. Tiburtius on 14 April. While almost all of these feast days are commony found in Books of Hours of this period, Hugh (Bishop of Rouen) is slightly unusual, suggesting that the manuscript may have been made in, or at least ended up in, Rouen. (ST17245-04)

## 24 VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ALPHABETICAL DICTIONARY OR GRAMMAR IN LATIN. TEXT FROM LETTERS "S" AND "T." (France, mid-15th century)

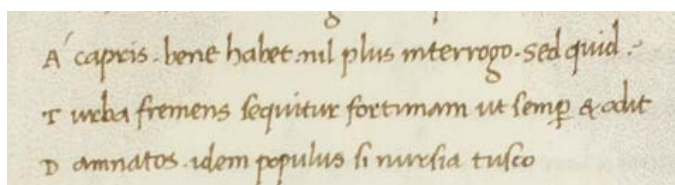
Each leaf measuring approximately 338 x 246 mm. (13 1/4 x 9 1/2"). Double column, 52 lines in a cursive script. Capitals struck in yellow, many paragraph marks alternating red and blue, several two-line initials in red or blue, the latter with red penwork decoration. ♦One side of each slightly yellowed, one leaf with small wormhole and a wrinkle obscuring a couple of words, a few minor marginal spots, but the leaves VERY CLEAN AND IN FINE CONDITION overall. \$500 each

*These leaves are excellent examples of a cursive script that prioritized speed of writing, using numerous abbreviations and ligatures to make the work of the scribe go faster. Probably from a dictionary or grammar (or a combination of the two) made for a student, the words here are arranged in alphabetical order, along with a brief definition of each word and its Latin declensions. Though it shares similarities to a work like Balbus' "Catholicon," we have thus far been unable to find the source of the text; however, the presence of page numbers within the entries*



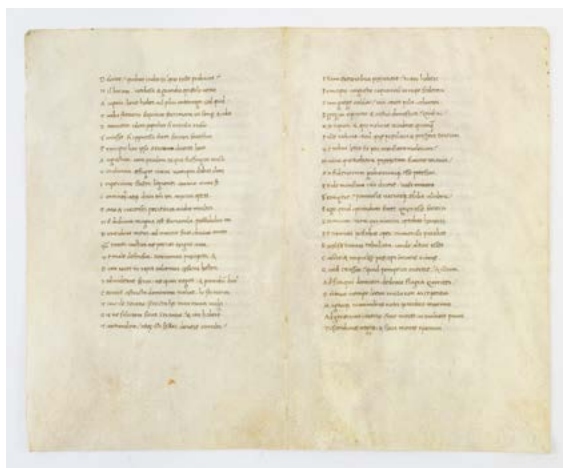
*suggests that it may have been some kind of concordance corresponding to a more voluminous work. The scribe has also used some clever visual tools to help organize the information presented here: capitals are struck in yellow, there are numerous paragraph markings in alternating colors, and larger letters (some with penwork decoration) draw the eye to the important openings on the page. Such markings would have been extremely useful to readers trying to find their way around an information-rich text such as this. There is plenty of room for further study here, and both the size of these leaves and their attractive condition make them excellent candidates for teaching and private collections alike. (ST16379-210)*

### *An Exceptionally Beautiful Humanistic Script Admonishing Us To Be Careful What We Wish for*



## 25 A VELLUM MANUSCRIPT BIFOLIUM FROM A COPY OF JUVENAL'S "SATIRES." TEXT FROM SATIRE X. (Italy, mid- to late 15th century)

Each of the two leaves measuring 187 x 115 mm. (7 1/4 x 4 1/2"). Single column, 22 lines in an attractive humanistic hand. ♦Recto



of the first leaf with a little light staining in outer and lower margins, otherwise in fine condition, the vellum clean and bright, and the margins remarkably generous. **\$2,500**

**Containing one of Juvenal's best-known satires, this bifolium, composed of two consecutive leaves, features a small and exceedingly neat humanistic book hand surrounded by vast margins.** Written in the second century A.D. and composed of 16 poems in dactylic hexameter, the "Satyrae," mocking Roman vices and corruption, was a favorite text among the elite of the Italian humanist period. Satire X deals with the folly of human desire, and the misfortune that people can unknowingly invite into their lives by wishing for supposedly "good" things such as power (inviting death and destruction), beauty (temptation and fornication), or long life (illness and impotence). Examples of humanistic script—in any

state, let alone the fine condition seen here—are highly sought after and not easy to acquire, and the present leaf is particularly desirable as an intact bifolium containing a secular text. (CDO2225)

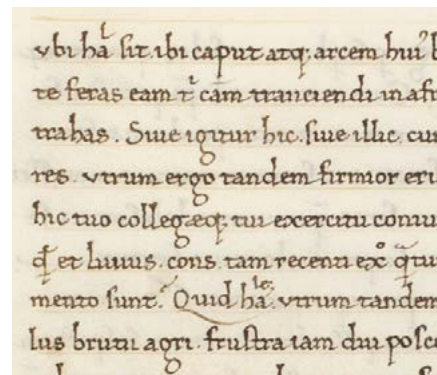
### ***In the Beautiful Humanistic Hand of the Scribe to King Alfonso II of Aragon***



**26 A VELLUM MANUSCRIPT LEAF FROM LIVY'S "AD URBE CONDITA."** TEXT FROM BOOK 48, END OF CHAPTER 42 AND BEGINNING OF 43. (Italy (probably Naples), ca. 1450-60) 222 x 158 mm. (8 3/4 x 6 1/4"). Single column, 24 lines in a handsome humanistic script. Matted in cream card stock. Gwara Handlist 39. For the scribe, see: B. L. Ullman, "The Origin and Development of Humanistic Script," pp. 96-98. **◆IN EXCEPTIONALLY FINE CONDITION. \$3,500**

**Remarkably well preserved and written in a very attractive Italian humanist script by Giacomo Curlo, this leaf contains text from Livy's monumental history of ancient Rome.** Throughout the Renaissance, Livy (first century B.C.) was revered as the premier source for Roman history, and his account of the rise of Rome from humble beginnings and its triumphs in the Punic Wars was central to historical and political thought. Based on the earlier Caroline minuscule that dominated Western Europe between approximately 800 and 1150, Italian humanist script is elegant and extremely legible, being characterized by neat lettering, few abbreviations, and generous spacing between both letter forms and lines. The present leaf is attributed by A. C.

de la Mare to the scribe Giacomo Curlo of Genoa, who is known to have produced at least two manuscripts for Cosimo de Medici, and held the title of "scriptore" to King Alfonso II of Aragon for 12 years (1446-58). The parent manuscript, quite possibly made for the royal library of Alonso II, met an unfortunate fate in the 20th century when it was acquired by biblioclast Otto Ege, who dismembered and dispersed many of the leaves. The remaining fragment, consisting of 240 leaves, was purchased by the Bodleian in 1984. Our leaf (evidently one of those dispersed by Ege) was recently in the collection of Martin Schoyen (their MS 1647). A search on RBH and ABPC finds just one other leaf like ours at auction, which sold at Bloomsbury in 2017 for £1,860 all in. (CDO2226)



### ***Immensely Decorative and Powerfully So Because of Their Size***

**27 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE AND EXTRAVAGANTLY DECORATED BOOK OF HOURS IN LATIN.** TEXT FROM NONES AND VESPERS. (Southern Netherlands (probably Bruges), ca. 1450-70) 242 x 170 mm. (9 1/2 x 6 3/4"). Single column, 18 lines in a gothic book hand. Each leaf with rubrics in red, several one-line initials in blue with red penwork, or gold with



purple penwork, two or three two-line initials in gold on blue and dark pink ground with white tracery, one four-line initial painted blue or pink with white tracery and filled with intricate knotwork design and flowers on a gold ground, text on recto surrounded by a "U"-shaped gold and pink bar and A COLORFUL FULL BORDER densely decorated with acanthus leaves, flowers, and a small bird. ♦ Vellum perhaps a shade less than bright, very faint rumpling, but IN VERY FINE CONDITION, the gold and paint especially bright and beautifully preserved. \$1,950 each



*These exceptionally pretty leaves come from a sumptuously illuminated Book of Hours obviously made for a person of means. The*

*vibrantly colored borders, composed of intricately entwined acanthus and flower motifs, and dotted with sparkling bezants, are very skillfully done and surely among the most dynamic and appealing we have offered. The decoration in the borders would be impressive to begin with, but the proportions of the leaves they embellish add a powerful reinforcement to the pleasure here; Books of Hours almost never come close to this size. (ST17242)*

### *With Supererogatory Exsanguination*

**28** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTRAORDINARILY LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE CRUCIFIXION. TEXT FROM THE HOURS OF THE CROSS. (France (probably Besançon), 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials and one two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in pink with white tracery, filled with trefoils painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with acanthus and flowers, recto with A HALF-PAGE MINIATURE OF THE CRUCIFIXION in an arch-topped gilt frame, Christ in the center of the composition with the mocking inscription "I N R I" ("Iesus Nazareus Rex Iudaeorum") on a banner above him, the Virgin standing on the left and St. John on the right, the landscape behind them filled with hills and trees under a tessellated sky, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, strawberries, and flowers, the text and image further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦ Virgin's robe a little mottled and chipped, minor chipping elsewhere, borders with slight smudging to some of the hairline vines, small marginal stain, but, in all, in excellent condition, with wide margins, with the colors very bright, and the miniature well preserved. \$8,500



*Opening the Hours of the Cross (a shorter text that is sometimes found in addition to the Hours of the Virgin), this touching miniature of the Crucifixion is richly painted and features a particularly emotional depiction of Christ, his head slightly bowed with an expression of pain. Blood flows freely from his wounds, partly merging with the orange in the sky and partly forming rivulets at the base of the cross. This exsanguination stands in contrast to the more typically restrained indications in other Crucifixion scenes and serves to emphasize the cruel suffering of the execution. His mother stands to the left in a blue cloak, hands knitted together and with a look of weary resignation on her face; to the right stands St. John, whose lips are slightly parted as he looks directly at the crucified Christ as if searching his face for signs of life. Our artist has made an unusual choice for the background, with the lower two thirds devoted to a naturalistic landscape with many hills and trees, and the sky entirely tessellated with squares of red, blue and gold. While the Virgin and*





St. John are both firmly situated within the earthy realm, the body of Christ occupies both spaces, perhaps emphasizing his dual nature as both human and divine. This and the next three items can be localized to the Franche-Comté region in eastern France, and they are closely related (if not directly attributable) to an atelier specializing in Books of Hours made for the Use of Besançon and most likely situated in that city (see Avril and Reynaud, p. 197). The similarities are especially apparent in the figures' faces, which are slightly puffy in appearance and have distinct, slit-like eyes. As noted by Avril and Reynaud, the unnamed master of this atelier was deeply indebted to the Master of Morgan 293, a talented Burgundian illuminator active in the second quarter of the 15th century, whose name derives from a particularly lovely Book of Hours made for the Use of Besançon. In fact, there are certain consonant details between this miniature and the Crucifixion in the Morgan manuscript: Christ's position and physicality are nearly identical, as is the pattern of blood as it moves down the cross, and both artists create a division in the landscape, with the Morgan artist using gold rather than tessellation for his sky. Whoever the artist responsible for the present miniature, the work here is clearly accomplished, both quietly powerful and an excellent representation of a distinct regional style. See next three items for other miniatures from this same manuscript. (ST17060Z)

### *The Murderer David in Penitent Supplication, but With His Hefty Sword (Atypically) in Full View*

**29** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTRAORDINARILY LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF KING DAVID IN PRAYER. TEXT FROM THE SEVEN PENITENTIAL PSALMS. (France (probably Besançon), 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials in burnished gold on dark pink and blue ground with white tracery, one three-line initial in pink with white tracery, filled with trefoils painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with a red and gold acanthus, recto with A HALF-PAGE MINIATURE OF KING DAVID IN PRAYER in an arch-topped gilt frame, King David on one knee with an open book in front of him, a harp behind him, a large sword at his side, his hands together in prayer, and his head gazing upward at a golden medallion in the sky inhabited by an image of the Lord, the encounter set in a landscape of trees, small hills, a river (highlighted with silver paint), and two walled structures with turrets in the distance, the whole



SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, strawberries, and flowers, the text and image further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦ Borders with slight smudging to some of the hairline vines, a hint of darkening to (ample) blank margins, otherwise in very fine condition, the colors rich and the miniature very well preserved. \$9,500



*From the same manuscript as the previous item, this is a vibrant image depicting a regally appointed King David in prayer, with beautiful composition and rich painting in a style similar to the work of the Master of Morgan 293. Traditionally, David is credited as the author of the Psalms, and these seven "Penitential Psalms" in particular are associated with atonement for his sins, including adultery and murder. Dressed in a cloak trimmed with gold, and garments lined with ermine, our earthly king is pictured on bended knee in front of an open prayerbook, his hands together in prayer and his head turned sharply toward the sky where the visage of God emerges from the*



heavens. While David is commonly shown accompanied by his harp, as here, it is unusual for him to be depicted carrying a sword during his penitence—let alone one as distinctive and prominently placed as that seen here. Given its large size, we can surmise that this must be the sword of Goliath, given to David after his victory over the giant. All his gold and finery stand in sharp contrast to his surroundings, consisting of a rugged landscape with a silvery river running through the middle of the composition, set a good distance from the walled city that appears far on the horizon. For more information about the parent manuscript and its regional style, see previous item. (ST17060Y)

### *A Nativity Scene Exhibiting Great Tenderness and Involving a Remarkably Plush Bed and a Warming Cloth about To Ignite*



**30** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTRAORDINARILY LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE NATIVITY. TEXT FROM PRIME. (France (probably Besançon), 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-ends in dark pink and blue highlighted with a gilt bezant, several one-line initials and two two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in pink with white tracery, filled with trefoils painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with painted flowers, recto with A HALF-PAGE MINIATURE OF THE NATIVITY in an arch-topped gilt frame, the Virgin nursing the Christ child on a red mattress under a large open-air structure, Joseph on the right warming a white cloth over a fire, the heads of a cow and an ass poking over a green fence, SURROUNDED BY A LUXURIANT FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, and flowers, the text and image further framed by a "U"-shaped line of gold, extending the full height of the miniature. ♦Miniature with a little erosion and flaking to the white

paint (not at all noticeable unless examined very closely), two minor smudges of no consequence, vague yellowing to two small areas in tail and fore margin, but in overall fine condition, the paint and gilt quite bright, the margins very ample, and the detail extremely well preserved. \$9,500

*With a lovely palette, attractive composition, nearly immense proportions, and a delightful sense of narrative, this splendid leaf, from the same Book of Hours as the previous two items, opens the hour of Prime with the Nativity and does so with some charming departures from the expected scene.* For one thing, the artist has provided the Virgin with a large, plush mattress covered in bright red fabric, as she contentedly nurses her newborn son. Nothing rustic about this Virgin's bed, despite its presence in an open-air stable with close proximity to manure. (As the Mother of God, the Virgin deserves to be comfortable, and although this depiction is certainly not unprecedented, it deviates from the normal tableau, which typically shows her kneeling or standing in the night's cold.) Then, in a very rarely seen and immensely charming moment, Joseph stands nearby, drying a large piece of fabric over the heat of a fire—no doubt meant to wrap the naked baby in its absorbed warmth. His attention, however, is focused not on the task at hand, but on his wife and her child, making for a doubly tender moment (at the same time, the cloth seems to be getting uncomfortably close to the flames!). For more information about the parent manuscript and its regional style, see item #28. (ST17060AA)



### *The Tender Moment Showing Mutual Recognition of Momentous News*

**31** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTRAORDINARILY LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE VISITATION. TEXT FROM LAUDS. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines



in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials and one two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in blue with white tracery, filled with a flower and trefoils painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with a few painted flowers and leaves, recto with A HALF-PAGE MINIATURE OF THE VISITATION in an arch-topped gilt frame, the Virgin dressed in muted red with a dark blue cloak, Elizabeth dressed in bright red with a white headcloth, the two women surrounded by a landscape of trees and small hills, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, strawberries, and several different kinds of flowers, the text and image further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦Abrasion at the top of the leaf with about an inch of loss at the very top of the miniature (touching the sky and frame), the Virgin's blue cloak with a little mottling and flaking, large initial beneath miniature partially smudged and abraded, other minor imperfections, but still a powerfully attractive leaf despite its flaws, with wide margins, bright colors, and strong emotional appeal. \$5,500

*From the same manuscript as the previous three items, this leaf contains a touching depiction of the Visitation, showing the tender moment when the Virgin meets with her older cousin Elizabeth and discovers that they are both with child. Elizabeth's advanced age is suggested by her stooped posture and the intricately wrapped cloth tied around her head and chin; in contrast, the youthful Virgin, who is noticeably pregnant, stands tall and statuesque, with her golden locks flowing down her back. The Virgin takes Elizabeth's hand and holds it over her swollen belly as the two kinswomen gaze into each other's eyes in mutual recognition of momentous news. This scene offers substantial emotion and special charm, with a fine outdoor setting studded with rolling hills, distinctive trees, and, a rushing stream (unusually) highlighted with silver. For more information about the parent manuscript and its regional style, see item #28. (ST17060X)*



*With Very Lively Inhabitants, and among the Most Attractive Small Hours Leaves We've Owned*

**32** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. WITH FINELY EXECUTED PANEL BORDER FEATURING DELIGHTFUL ZOOMORPHIC INHABITATION. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines of text in a very fine gothic book hand. Rubrics in red, two two-line initials in blue on a burnished gold ground and infilled with ivy leaves in blue, orange, and white, WITH A PANEL BORDER ON EACH SIDE, THE RECTO BORDER INHABITED BY A ROOSTER, WHO IS THREATENING A YELLOW SNAIL, AND THE VERSO BORDER BY A CAT-LIKE CREATURE WITH SEVEN HUMPS, the remarkably charming residents placed amidst a tangle of acanthus leaves, flowers, buds, thistles, fruit, and other vegetation painted in brushed gold, blue, green, pink, and other colors. ♦A very few minor smudges on vellum, but IN EXTRAORDINARILY FINE CONDITION, the gold sparkling, the paint uneroded, and the vellum almost entirely clean and fresh. \$1,250



*This leaf comes from a beautifully executed little Book of Hours done by very sophisticated artists whose illumination in general—and zoomorphic inhabitation in particular—is extremely charming. The borders here are the source of considerable delight, containing delicately*





painted flowers and acanthus, and featuring a belligerent rooster, an imperilled snail, and a reptilian cat nestled within the panels. Leaves from this group are certainly among the most attractive and delightful small Book of Hours leaves we have ever offered for sale. Please check our website for additional offerings from this manuscript at various prices. (ST17769n)



**33** A LOVELY VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH CHARMING CREATURES IN THE BORDER. TEXT FROM THE BEGINNING OF THE OFFICE OF THE DEAD. (France or Low Countries, ca. 1460) 120 x 85 mm. (4 3/4 x 3 3/8"). Single column, 17 lines in a fine bâtarde hand. Matted. Rubrics in red, 10 one-line initials in gold with purple penwork, or blue with red penwork, one four-line initial in blue on pink ground framed with gilt and infilled with pink and blue ivy on gold ground, recto WITH A FULL BORDER consisting of brushed gold and blue acanthus, strawberries, and blue flowers with green leaves, the ground stippled with black dots, the text framed by a gold bar at the bottom and right sides, filled with pink and blue vines, WITH A FEATHERLESS BIRD EMERGING FROM A SNAIL SHELL AND A BUSHY-TAILED BEAST WITH THE HEAD OF A WOMAN INHABITING THE BORDERS, each painted with pale gray and flesh tones. ♦Fore-edge trimmed quite close (just slightly grazing border near the bottom), a couple of small smudges and hint of thumb-soiling, otherwise in fine condition, the paint fresh and the gold sparkling. \$650

*In opposition to its somber text containing the prayers to be said for the dead, this leaf has convivial border decoration that includes two fantastic beasts: one with the head and neck of a woman on the body of a portly beast with two legs and a bushy tail, and another that looks like a plucked chicken emerging from the shell of a snail. Both creatures crane their necks to look toward the fore edge, as though waiting for the reader to turn the page. The predominantly gold and blue color palette is quite pleasing, and is nicely offset by the bright red strawberries, incipit text, and initial penwork decoration. (ST17769o)*



### *With Historiated Initials Featuring Crucifixion Wounds In the Disembodied Side and Feet of Christ*

**34** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH UNUSUAL HISTORIATED INITIALS FEATURING THE WOUNDS OF CHRIST. TEXT FROM HYMNS TO THE PASSION OF CHRIST. (Bruges, ca. 1465) 193 x 145 mm. (7 5/8 x 5 3/4"). Single column, 21 lines in a gothic book hand. Rubrics in red, one two-line initial in gold filled with blue on pink ground, WITH THREE LARGE HISTORIATED INITIALS: ONE FEATURING AN OVAL-SHAPED PIECE OF FLESH WITH A GASH IN THE CENTER, AND TWO WITH CHRIST'S DISEMBODED FOOT, SHOWING THE PUNCTURE WOUND FROM THE CRUCIFIXION, each initial in pink or blue with white tracery, filled with dark pink and thin gilt lines and dots, four wavy blue rays radiating from behind each appendage, all within a thin gilt frame, both sides with a three-quarter border consisting of hairline vines, gold bezants, and a few colorful flowers. ♦Vellum a shade less than bright, faint marginal rumpling, trivial paint transfer on one initial, BUT IN FINE CONDITION, the initials richly painted and extremely well preserved. \$6,500

*From a manuscript probably produced in Bruges for the English market, this leaf contains arresting initials that direct the viewer's attention to the wounds endured by Christ during the Passion. According to Roger Wieck, Passion Cycle images enjoyed a particular vogue in 15th century Dutch, Flemish, and English Books of Hours, including those that were exported to England. In the present example, the strikingly unusual imagery includes the wounds of the left and right foot, as well as the spear injury to Christ's side, depicted as an oval piece of flesh with a laceration across the center. The parent manuscript containing the present leaf sold at Christie's on 15 November 2006 (lot 16), the description*



for which gives us additional information about the book's contents and provenance: it was made for the Use of Sarum, included a calendar with the English saint Thomas Becket and Popes Gregory and Silvester (with their names crossed out, indicating that it was in England through at least the time of the Reformation), and contained an early ownership inscription of a woman named Bridget Lowe with a Middle English inscription on the pastedown. Christie's also attributed the parent manuscript to the workshop of William Vrelant, with miniatures possibly by his chief assistant, the Master of the "Vraie Cronique Descocce." They note that this work is "of higher quality than many of the works that satisfied the English demand for Netherlandish illumination" and that it "demonstrates why Vrelant appealed to the great bibliophiles of the Burgundian Netherlands." Vrelant was the leading purveyor of books of private devotion in Bruges during the third quarter of the 15th century, and his prominent position among Flemish illuminators of the time is indicated by the considerable number of manuscripts illustrated in his manner by other miniaturists both in Bruges and in nearby cities in Flanders. Similar examples to the present leaf can be found in intact Books of Hours at the Philadelphia Free Library (MS Widener 3) and the Huntington (HM 1086)—both of which were produced in Flanders or the Netherlands around the same time as the present work. This leaf surpasses both of these examples in terms of excellence of the artistic hand and attention to detail. For another leaf from the same manuscript, see next item. (ST17243b)



***With Unusual and Arresting Historiated Initials,  
Including Two Disembodied Hands Showing the Stigmata***

**35** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH UNUSUAL HISTORIATED INITIALS FEATURING THE WOUNDS OF CHRIST. TEXT FROM HYMNS TO THE PASSION OF CHRIST. (Bruges, ca. 1465) 193 x 145 mm. (7 5/8 x 5 3/4"). Single column, 21 lines in a gothic book hand. Rubrics in red, WITH THREE LARGE HISTORIATED INITIALS: ONE WITH A PORTRAIT OF CHRIST WEARING THE CROWN OF THORNS, AND TWO WITH DISEMBODIED HANDS SHOWING THE STIGMATA, each initial in pink or blue with white tracery, filled with dark pink or blue with thin gilt lines and dots, hands with wavy blue rays radiating from behind the appendage, all within a thin gilt frame, both sides with a three-quarter border consisting of hairline vines, gold bezants, and a few colorful flowers. ♦ Margins with a little light soiling, BUT IN FINE CONDITION, THE PAINT OF THE INITIALS ESPECIALLY RICH AND WELL PRESERVED. \$7,500



*From the same manuscript as the previous item, this leaf also contains a memorable set of initials: a portrait of Christ wearing the Crown of Thorns, his gaze fixed directly at the viewer, and in separate initials, his left and right hands appearing disembodied and displaying the stigmata. (ST17243a)*

**36** AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF AUGUST. (Northern France (probably Rouen), ca. 1470) 180 x 117 mm. (7 x 4 5/8"). Single column, 18 lines, text in a bâtarde hand. Text in red, blue, and gold, two-line "KL" in shell gold on blue and red ground, both sides with panel border composed of flowers and ink dots, WITH TWO SMALL MINIATURES, each centered in the middle of the panel borders, featuring the labor of the month (Threshing) and the zodiac sign (a young woman for Virgo). ♦ Vellum a bit soiled and slight wrinkling in margins, small area of rubbing at bottom of the Virgo miniature, but in excellent condition overall, the fine details in the miniatures well preserved. \$2,750





*Situated among the flowers of the panel borders here are two small but charming miniatures depicting the labor of the month, "Threshing," and the zodiac sign for August.* According to Roger Wieck, far fewer than half the Books of Hours of the period contain illustrated calendars, "even in manuscripts with otherwise lavish cycles of miniatures"; when they do appear, they are invariably charming, as is the case here. In the threshing scene, a young layman brings down his grain flail (two hinged pieces of wood, the longer one called a helve, and the other a beater, joined by a thong) in an effort to separate the grain, while neatly gathered bushels of straw appear just behind him. On the verso we see a representation of Virgo as a young woman holding, appropriately, two long stalks of grain in her hands. The rich palette used in these miniatures allows the delicate gold highlighting on the harvested crop and garments to shine through, adding a fine sense of detail to each image. For additional calendar leaves from the same manuscript, see next two items. (ST17245-09)



**37 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF JULY.** (Northern France (probably Rouen), ca. 1470) 180 x 117 mm. (7 x 4 5/8"). Single column, 18 lines, text in a bâtarde hand. Text in red, blue, and gold, two-line "KL" in shell gold on blue and red ground, both sides with panel border composed of flowers and ink dots, WITH TWO SMALL MINIATURES, each centered in the middle of the panel borders, featuring the labor of the month (Reaping) and the zodiac sign (a lion for Leo). ♦ Vellum faintly soiled along the fore edge, small paint smudge on recto border, but these issues quite minor, and the leaf in excellent condition overall. \$2,750



*Situated among the flowers of the panel borders here are two small but charming miniatures depicting the labor of the month, "Reaping," and the zodiac sign for July, Leo.* On the recto we see a layman binding up wheat with stalks as tall as he is; on the verso, Leo is represented as a rather moody lion, executed with a sense of three-dimensionality (and a charming degree of whimsy). The darker palette used in these miniatures allows the delicate gold highlighting on the lion's mane and the stalks of wheat to add a fine sense of detail to each image. For additional leaves from the same manuscript, see the previous and next items. (ST17245-10)



**38 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF SEPTEMBER.** (Northern France (probably Rouen), ca. 1470) 180 x 117 mm. (7 x 4 5/8"). Single column, 18 lines, text in a bâtarde hand. Text in red, blue, and gold, two-line "KL" in shell gold on blue and red ground, both sides with panel border composed of flowers, strawberries, and ink dots, WITH TWO SMALL MINIATURES, each centered in the middle of the panel borders, featuring the labor of the month (Stomping Grapes) and the zodiac sign (a woman holding scales of justice, representing Libra). ♦ Vellum very slightly soiled along the fore edge and cockled in places, panel border with one tiny hole, but in fine condition overall, the miniatures especially well preserved, the vellum mostly quite bright, and the gold sparkling. \$3,250



*Situated among the strawberries and flowers of the panel borders here are two small but charming miniatures depicting the labor of the month, "Stomping Grapes," and the zodiac sign for September.* On the recto we see a layman inside a massive wooden barrel, thigh-high in purple fruit and

gripping the rim as he struggles to find his balance; on the verso, Libra is represented as a statuesque young woman holding a very large set of scales. The dusky palette used in these miniatures allows the delicate gold highlighting here (for example on garments and the grape barrel) to add a pleasantly warm glow to each scene. For additional leaves from the same manuscript, see the previous two items. (ST17245-11)

***With an Unusual—and Particularly Engaging—Combination of the Nativity and Annunciation to the Shepherds in the Same Miniature***

**39** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A DUTCH BOOK OF HOURS, WITH A VERY FINE MINIATURE OF THE NATIVITY BY THE MASTERS OF THE DELFT HALF-LENGTH FIGURES. WITHOUT TEXT, BUT PROBABLY OPENING PRIME. (Delft, ca. 1470) Leaf: 172 x 115 mm. (6 3/4 x 4 1/2"). Frame: 242 x 190 mm. (9 1/2 x 7 1/2"). In an attractive wooden frame. A FINELY PAINTED MINIATURE OF THE NATIVITY within an arch-topped compartment, the parents of the Christ Child kneeling before him as he lies on the ground outside the stable, Joseph (uncharacteristically) supporting himself with a cane in his left hand and holding a long burning candle in his right, two diminutive angels in attendance, the head of an ass sticking out of the stable window in the background to the left, AND, IN THE RIGHT BACKGROUND, A CHARMING DEPICTION OF THE ANNUNCIATION TO THE SHEPHERDS, ALL OF THIS BENEATH A VERY DETAILED ARCHITECTURAL CANOPY suspended in the sky, AND THE WHOLE WITHIN A FULL BORDER of acanthus leaves and other foliage and flowers in reds, blues, greens, yellows, and brushed gold, along with very many small burnished gold ivy leaves and buds on hairline stems, a small stag in the bottom border and a large delicately shaded angel, who mirrors the Virgin's pose, in the left border (verso blank). ♦A hint of soiling to edges of vellum, but IN VERY FINE CONDITION, without any paint erosion, with the colors rich and true, and with the burnished gold still shimmering. **\$18,000**



***Notable for its attractive color scheme, fine craftsmanship, and unusual composition, this vibrant leaf was produced by a talented artist belonging to the stylistic group known as the Masters of the Delft Half-Length Figures.*** The lack of text and blank back of this leaf clearly suggest that it was produced as a singleton intended for insertion in a Book of Hours, and its subject matter indicates that it would have faced the opening for the third hour of the day, Prime. The present depiction of the Nativity is out of the ordinary in that it is combined with another scene, the Annunciation to the Shepherds, a subject that usually begins Terce in the Hours of the Virgin. It is a testament to the artist's ingenuity and compositional skills that he has managed to incorporate these two scenes so seamlessly; in fact, rather than pulling focus from the main subject celebrating the birth of Christ, this secondary scene adds additional interest to the picture and amplifies the storyline. Though the Annunciation to the Shepherds takes place at a distance from the Nativity, we immediately grasp their connection and can see how arrival of humanity's savior was felt far beyond the manger. It is also interesting to note how much the artist has emphasized the figure of Joseph. Not only does he take up as much space as the Virgin, but the candle and cane he holds frame the Christ child and communicate a strong suggestion of a protective parent (the Virgin is doing her part by praying hard, but she is more passive). In addition to its engaging subject matter, there is a high level of artistic achievement here, including delicately molded figures, impressively detailed architectural elements, and a lovely color palette. The elegant hand seen in this miniature manifests a quiet sophistication that distinguishes this artist as a particularly

talented member of his circle. Active from about 1450-80, the Masters of the Delft Half-Length Figures were named by James Marrow after the angels and other figures whose upper bodies are typically found emerging from a cloud within the borders. Although the present leaf uncharacteristically contains a full-length angel in the border, it shares other stylistic similarities, such as the elaborate architectural canopy hovering over the main composition; and it particularly resembles the work of the



artist of Keble College MS 77, an illuminator described in "The Golden Age of Dutch Manuscript Illumination" as "one of the more articulate of the group" whose "figures are more fully modelled and his palette . . . deeper and brighter" than that of his contemporaries. Because of the complexity of the subject matter and the high level of artistic accomplishment seen here, this leaf was probably part of an elaborate Book of Hours produced in response to an important commission. For another leaf by the same workshop, see next item. (ST17765)

***An Extremely Memorable Depiction of the Maw of Hell, Bad Complexion and All,  
From the Accomplished Workshop of the Masters of the Delft Half-Length Figures***



**40** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A DUTCH BOOK OF HOURS, WITH A VERY FINE MINIATURE OF THE HARROWING OF HELL BY THE MASTERS OF THE DELFT HALF-LENGTH FIGURES. PROBABLY FROM THE OFFICE OF THE DEAD. (Delft, ca. 1470) Leaf: 175 x 122 mm. (6 7/8 x 4 3/4"); Frame: 250 x 195 mm. (9 3/4 x 7 3/4"). No text on recto or verso. In an attractive wooden frame. A FINELY PAINTED MINIATURE OF THE HARROWING OF HELL within an arch-topped compartment, the mouth of hell depicted on the left with a fiery red interior and five people emerging from it, the figure of Christ on the left, holding a cross on a long staff and half-clothed in a pink and blue robe, the background with a castle in the distance, ALL OF THIS BENEATH A VERY DETAILED ARCHITECTURAL CANOPY suspended in the sky, AND THE WHOLE WITHIN A FULL BORDER of acanthus leaves and other foliage and flowers in reds, blues, greens, yellows, and brushed gold, along with very many small burnished gold ivy leaves and buds on hairline stems, a small stork in the bottom border and a large delicately shaded angel in the left border. ♦Left margin trimmed very close to decoration (just escaping loss, and the other

three margins ample), mild darkening right at fore and tail edge (but not reaching into borders), otherwise IN FINE CONDITION, the colors rich and true, and the burnished gold still shimmering. \$18,000

*From the same manuscript as the previous item, the subject of this leaf is one infrequently depicted in Books of Hours: the Harrowing of Hell appears as a full-page miniature in only three of the 119 prayer books described by Roger Wieck in his "Time Sanctified" (and three others contain a Harrowing depiction inside an initial). Christian theological tradition tells us that after his crucifixion, Christ went to liberate souls from Limbo—a location inhabited by those barred from entry into Heaven because they died before the Redemption. In our scene, Christ, wrapped in a regal cloak and carrying a long staff, his hands and feet still bleeding from the wounds he received on the Cross, reaches into an absolutely wonderful Hellmouth to extricate Adam and Eve and other naked souls, while the recently deceased and original saint, John the Baptist, still clad in an animal skin garment, waits patiently for his turn to emerge. The great maw of Hell as depicted here has bulging eyes, a distended snout, thickly matted hair, and a bad complexion; his gaping mouth, punctuated by sharp gray teeth, glows red hot, and one can tell from the creature's expression that he is loath to comply with this rescue of souls. In addition to its compelling subject matter, there is a high level of artistic achievement here, including delicately molded figures, impressively detailed architectural elements, and a lovely color palette. For more about the workshop responsible for this miniature, see previous item. (ST17764)*



**41** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE LITANY. (France, second half of 15th century) 220 x 162 mm. (8 5/8 x 6 3/8"). Single column, 13 lines in a gothic book hand. Line enders in pink and blue with white tracery and central gilt bezant or other shape, all but one line with a one-line initial in gold on pink and blue ground, both sides with a three-quarter border composed of hairline vines, gold bezants and ivy, a few colorful acanthus and a couple of small flowers. ♦A couple small, faint



stains in verso border, trivial spot or two in the margins, but IN ESPECIALLY FINE CONDITION, very clean and bright and with ample margins. \$1,100

*Composed of a list of saints' names followed by an abbreviation for "Oro pro nobis" ("Pray for us"), leaves from the Litany always have a striking appearance, owing to the fact that nearly every line will start with a colorful illuminated initial. The present case is no exception, and the addition of delicate borders that look as though they were spun by a spider make it all the more desirable. The condition here is quite appealing. (ST17245-13)*

## 42 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE CALENDAR OF A BOOK OF HOURS, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF AUGUST. (France (probably Rouen), second half of 15th century) 162 x 117 mm. (6 3/8 x 4 5/8"). Single column, 17 ruled lines, text in a bâtarde hand. Text in gold, blue, and red, "KL" in scrolling white letters on a gold ground with small blue and red blossoms, both sides with panel border of acanthus, flowers, small ink dots, and gold bezants, WITH TWO SMALL MINIATURES showing the labor of the month (Threshing) on recto, and the zodiac sign (Virgo) on verso. ♦ Small wrinkle in lower margin just touching the lower edge of the miniatures, trivial smudging, but IN VERY FINE CONDITION, the vellum especially clean and bright, the paint quite rich, and the miniatures extremely well preserved. \$3,250

With clean, white vellum, small but appealing miniatures, and attractive lettering and decoration, this is a desirable example of a calendar leaf from a high-quality Book of Hours likely made in Rouen. According to Roger Wieck, far fewer than half the Books of Hours of the period contain illustrated calendars, "even in manuscripts with otherwise lavish cycles of miniatures"; when they do appear, they are invariably charming, as is the case here. In the lower margin of the recto is a small miniature depicting the typical labor for August, "Threshing," in which a young layman brings down his grain flail (two hinged pieces of wood, the longer one called a helve, and the other a beater, joined by a thong) in an effort to separate the grain, while neatly stacked unprocessed clumps of straw appear just behind it. On the verso we see a representation of Virgo as a young woman holding, appropriately, a long sheaf of grain in her hand. While most of the feast days that appear in the calendar are typical for the period, the inclusion of St. Sauveur (i.e. Transfiguration Domini) on 6 August is characteristic of a calendar for the use of Rouen, suggesting that the parent manuscript may have been produced in that place or the region around it. (ST17245-02)



## 43 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE CALENDAR OF A BOOK OF HOURS IN LATIN, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF JANUARY. (France, second half of 15th century) 176 x 125 mm. (7 x 5"). Single column, 18 ruled lines, text in a bâtarde hand. Rubrics in red, "KL" in shell gold on light pink ground, BOTH SIDES WITH FULL BORDERS, each composed of two branch-like baguettes and two panels decorated with acanthus, flowers, ink dots, and gold bezants, the verso also with two dark pink squares, one with the initials "R. A.," recto WITH TWO SMALL MINIATURES, one showing the labor of the month (feasting—ini this case, just a man sitting down to dinner), and the zodiac sign (Aquarius) in the form of a child emptying a vase. Recto with several lines of writing within the calendar and in the margins in a slightly later hand, noting that these Hours are for the Use of Paris, and possibly mentioning the name "Buffot" or "Bussot" (but otherwise the text very difficult to make out due to additional markings

Recto with several lines of writing within the calendar and in the margins in a slightly later hand, noting that these Hours are for the Use of Paris, and possibly mentioning the name "Buffot" or "Bussot" (but otherwise the text very difficult to make out due to additional markings





purposefully(?) trying to obscure the meaning). ♦Light rubbing and soiling (as is often the case with January leaves, being bound at the beginning of the manuscript), vellum slightly wrinkled in places, a couple of small wormholes touching letters, but still very good overall, with nothing approaching a fatal condition issue. \$1,600

*The labor of the month for January involves far less backbreaking work than the rest of the year: in the present example, the not-so-laborious task of "Feasting" is illustrated with a man sitting at a table, holding a glass of wine with two plates in front of him, and a fireplace behind him. In a separate miniature on the same side (recto) is Aquarius, depicted as small child turning out a vase. On the verso, the letters "R A" appear prominently in the border decoration, indicating the probable initials of the original owner (or perhaps the names of two newlyweds, if the manuscript from which this leaf comes was intended as a marriage gift). A later owner used a blank area of the recto with no feast days to record a gift inscription to a Francois du Pin(?) from Michel Buffot(?) in Paris in the year 1608. Although January leaves are often in worse shape than the other months, owing to the simple fact that they appear at the very beginning of the manuscript, where they are usually not well protected, the present example remains more than presentable (and with intriguing possibilities for provenance research). (ST17245-03)*



## 44 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF FROM A BOOK OF HOURS, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF AUGUST. (France (probably Paris), ca. 1480) 182 x 127 mm. (7 1/4 x 5"). Single column, 18 lines, text in a gothic book hand. Text in blue, pink, and gold, four one-line initials in gold on pink and blue ground, two-line "KL in blue with white tracery on a gold ground and decorated with pink and blue ivy, recto with A PANEL BORDER COMPOSED OF TWO MINIATURES depicting the labor of the month (Threshing) and the zodiac sign (a young woman for Virgo), verso with a panel border featuring acanthus and flowers on alternating patches of bare vellum and shell gold ground ♦Vellum a bit soiled and just faintly darkened, two quite small (natural?) holes just touching the frame of bottom miniature and panel border (but of no consequence), otherwise a very pleasing leaf and on the whole quite well preserved with attractive coloring and sparkling gold. \$2,750



*This is an attractive illustrated calendar leaf from a high quality manuscript, with good-sized and appealing miniatures showing the labor of the month and the zodiac sign for August in the outer margin. According to Roger Wieck, far fewer than half the Books of Hours of the period contain illustrated calendars, "even in manuscripts with otherwise lavish cycles of miniatures"; when they do appear, they are invariably charming, as is the case here. In the threshing scene at the top, a young layman brings down his grain flail (two hinged pieces of wood, the longer one called a helve, and the other a beater, joined by a thong) in an effort to separate the grain, while a neatly gathered sheaf sits in the background. Below this scene is a representation of Virgo as a young woman holding, appropriately, a long stalk of grain in her hand. We have two other sister leaves from the same calendar (see next two items), and it is interesting to note that the same young man seems to be pictured toiling away in each labor of the month; although his clothing changes from season to season, his features and distinctive hat never do. (ST17245-08)*



## 45 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF FROM A BOOK OF HOURS, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF MARCH. (France (probably Paris), ca. 1480) 182 x 127 mm. (7 1/4 x 5"). Single column, 18 lines, text in a gothic book hand. Text in blue, pink, and gold, four one-line initials in gold on pink and blue ground, two-line "KL in blue with white tracery on a gold ground and decorated with pink and blue ivy, recto with A PANEL BORDER COMPOSED OF TWO MINIATURES depicting the labor of the month (Pruning) and the zodiac sign



(a Ram for Aries), verso with a panel border decorated with acanthus and flowers on alternating patches of bare vellum and shell gold ground ♦ Vellum a bit soiled in places, a couple small marginal wormholes, trivial paint transfer from opposing pages, light rubbing on ram's legs, but none of these issues severe, and on the whole a very attractive leaf, well preserved and with sparkling gold. \$3,200

*From the same manuscript as the previous item, this leaf shows the labor of the month and the zodiac sign for March in the outer margin. In the lower miniature is a large, white ram, representing Aries; the top miniature, showing the typical labor of "Pruning" depicts a young layman at work in a field of spikey bushes, wielding a small, scythe-like tool in his hand as he trims away one of the longer branches. For another leaf from the same manuscript, see next item. (ST17245-07)*



**46** AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF FROM A BOOK OF HOURS, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF OCTOBER. (France (probably Paris), ca. 1480) 182 x 127 mm. (7 1/4 x 5"). Single column, 18 lines, text in a gothic book hand. Text in blue, pink, and gold, five one-line initials in gold on pink and blue ground, two-line "KL in blue with white tracery on a gold ground and decorated with pink and blue ivy, recto with A PANEL BORDER COMPOSED OF TWO MINIATURES depicting the Labor of the Month (Sowing) and the Zodiac sign (a scorpion for Scorpio), verso with a panel border decorated with acanthus and flowers on alternating patches of bare vellum and shell gold ground ♦ Vellum lightly soiled in places, a handful of small marginal spots, but IN FINE CONDITION, the miniatures especially well preserved and the gold sparkling. \$3,500

*From the same manuscript as the previous two items, this leaf shows the labor of the month and the zodiac sign for October in the outer margin. In the lower miniature is a scorpion in a pleasant outdoor setting; the top miniature, showing the typical labor of "Sowing," depicts a young layman at work sprinkling seeds—appearing here as tiny dots of gold—into a freshly plowed field (the alternating rows of light and dark showing the artist's excellent sense of perspective as they recede into the distance). (ST17245-05)*



**47** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE MASS OF ST. GREGORY. TEXT FROM THE SEVEN PRAYERS OF ST. GREGORY. (Angers, France, late 15th century) 150 x 105 mm. (5 7/8 x 4 1/8"). Single column, verso with 14 lines in a gothic book hand. Four one-line initials and three two-line initials in painted gold on burgundy or blue ground, with AN ARCH-TOPPED MINIATURE OF ST. GREGORY KNEELING AT AN ALTAR, the vision of Christ supported by an attendant appearing before him, surrounded by A FULL BORDER CONTAINING colorful acanthus, flowers, and strawberries, as well as a butterfly, a winged hybrid creature, and TWO MONKEYS PLAYING BAGPIPES AND A SHAWM, all on a painted gold ground. ♦ Miniature and border with just a hint of soiling, verso with a small stain over a few lines of text, but still in excellent condition, the colors and details very well preserved. \$5,500





*Full of interesting details and with amusing border decoration, this miniature depicts an important Medieval legend from the life of Pope Gregory the Great. As our miniature narrates, St. Gregory (ca. 540-604) was saying Mass when one of his deacons expressed a doubt that the communion bread really became the body of Christ. Gregory prayed to God for a sign that the doctrine of Transubstantiation was true, whereupon Christ appeared in the guise of the Man of Sorrows, clad only in a loincloth and displaying the bloody wounds on his hands, feet, and side. In the scene here, we see the very moment when Christ appears upon the altar, his weakened body supported by an attendant. St. Gregory, clad in white robes with pink and blue chasuble, holds a large communion wafer and gazes adoringly at the holy apparition, gratified that God has answered his prayer so dramatically. The artist has provided a number of fine details to help set the scene and define the space, including an open book from which Gregory reads, his papal crown beside it, a ladder leading up to the pulpit behind them, a window showing a darkened exterior, and an enormous paschal candle held by one of the pope's attendants. In the borders around the miniature are a butterfly, a whimsical beast, and two delightful ape-like creatures playing a bagpipe and a shawm (a type of woodwind instrument shaped like an elongated trumpet). Miniatures of St. Gregory's Mass usually appeared at the beginning of the Hours of the Cross, the Penitential Psalms, or, as here, before the Seven Prayers of St. Gregory. This particular text consists of short prayers addressed to the crucified Christ, and is associated with indulgences for forgiveness of sin. The present leaf apparently comes from an imperfect Book of Hours sold at Sotheby's on 5 December 1995 (lot 52), and was purportedly made for a young woman in the Angers region of western France. (ST17241)*

**48** **INDIVIDUAL ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH PANEL BORDERS FROM A BOOK OF HOURS IN LATIN.** (Northeastern France, probably Arras, late 15th century) 146 x 95 mm. (5 3/4 x 3 3/4"). Single column, 15 lines in a bâtarde hand. Rubrics in red, one- and two-line initials in brushed gold on a red or blue ground, EACH PAGE WITH A VERY PRETTY ILLUSIONISTIC PANEL BORDER, with realistic fruits and flowers or intricate strapwork designs in colors on a brushed gold ground; one leaf with a FULL ILLUSION BORDER. Headlines written in French in a (17th century?) calligraphic hand. ♦Excellent specimens, generally clean and smooth, with ample margins, charming decoration, and much shining gold. \$275 each



*This group of leaves represents an unusual opportunity to acquire a part of a charming 15th century prayer book with considerable gold and diverting illusionistic decoration for very little money. (ST17769m)*



**49** **AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE VISITATION. TEXT FROM LAUDS.** (Paris, ca. 1500) 163 x 113 mm. (6 1/2 x 4 1/2"). Verso with 17 lines in an elegant gothic book hand. Matted. Line-enders in pink and blue with small gold bezants, six one-line initials and one two-line initial in gold on pink and blue ground, one three-line initial in blue with white tracery, filled with colorful ivy leaves on a burnished gold ground, WITH A HALF-PAGE ARCH-TOPPED MINIATURE OF THE VISITATION, featuring the Virgin dressed in blue robes and Elizabeth in orange and red robes with a grey and white headpiece, the two women greeting each other in an outdoor setting in front of a tall building, SURROUNDED BY A FULL BORDER of colorful acanthus, flowers, berries, and a griffin-like creature, all on painted gold ground, the verso with a panel border of acanthus and flowers on bare vellum and painted gold ground. ♦A



couple miniscule chips to the women's skin (mostly on Elizabeth's face and hands), but hardly noticeable without a magnifying glass, and otherwise IN VERY FINE CONDITION, the paint bright and fresh and the gold sparkling. \$6,750

*This skillfully painted and very well-preserved miniature closely resembles the work of Jean Pichore, a major figure among Parisian illuminators of the period.* The painting depicts the traditional scene associated with the hour of Lauds, a tender moment in which the pregnant Virgin meets with her older cousin Elizabeth, who is also with child. In the present depiction, Elizabeth presses her palms together in prayer while the Virgin touches her own swollen belly with one hand and gestures toward Elizabeth's stomach with the other. Both women appear serene, and the joy of their meeting is enhanced with the sedate surroundings of a courtyard, a clear blue sky, and tiny flecks of gold that seem to rain down from the sky to bless the happy scene below. The careful rendering of features, delicate use of gold highlighting, and the overall precision with which the figures and surroundings are executed all indicate an artist with very considerable skill and point to, at the very least, a talented follower of Pichore or member of his workshop. The Pichore style was often imitated by his contemporaries, but the

quality of the painting here deserves special mention. Everything is clean and quiet, and magnification, rather than exposing inadequacy, emphasizes the deftness of the artist. (ST17917)

### *The Moment of Doom, Featuring the Original Apple Server*

**50 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING ORIGINAL SIN.** FROM A PRAYER BOOK, POSSIBLY A ROSARIUM, IN GERMAN. (Germany, early 16th century) 165 x 113 mm. (6 1/2 x 4 1/2"). WITH A CHARMING MINIATURE SHOWING ADAM AND EVE IN A WALLED GARDEN, an apple tree with a serpent wrapped around its trunk situated in the center, Eve taking a bite out of an apple and Adam reaching out his hand, all within a thick, gilt arch-topped frame, a blank billowing banner tinted green in the lower margin. Recto with old mounting residue along edges and what appears to be the remains of a (contemporary?) initial in red, as well as a few words written in a 19th century hand (illegible except for the word "Bamberg.") ♦ Vellum lightly soiled, minor scuffing to, gilt frame partly flaked, miniatures apparently with small areas of paint loss, old repair(?) to the sky (with some overpaint), but despite these condition issues, the leaf with a good deal of charm stemming from its appealing subject matter. \$3,000



*This unusual miniature illustrates one of the most iconic and recognizable episodes in all of the Old Testament: the moment when Eve takes a bite of an apple from the Tree of Knowledge, and seals the fate of all mankind.* Coiled



around the tree is the devil in the form of the serpent, making direct eye contact with Eve, while Adam stands to the left and holds out his hand, apparently asking his partner to give up the fruit before she dooms the human race (and gives snakes a bad name forever). Although the scene takes place within the safety of a walled garden, an open archway and a dirt path leading away from Eden foretell the outcome of the events that have just been set into motion (and, in fact, the next item, a sister leaf to our miniature, shows Adam and Eve leaving by this same opening). The rustic but quite charming scene was probably produced by a provincial workshop to accompany a prayerbook—possibly a Rosary (or Rosarium), a rare type of manuscript with an extended miniature program accompanying prayers all beginning "Ave Maria" or "Pater Noster." Although the back appears to be blank, a very faint initial indicates that there was once text here, and UV light reveals eight lines apparently in German (most of which, unfortunately, are illegible). The blank banderole underneath the miniature could possibly indicate that this image came first in the original book. There is no doubt that this miniature has a great deal of appeal no matter what, but



there is much here that could benefit from further study, beginning with the question of to what extent the work is finished (the underdrawing seems to be visible in places) and to what degree it has been damaged and/or later improved upon. For a sister leaf from this same manuscript, see next item. (ST17244a)

### *An Infrequently Seen Medieval Depiction of the Expulsion of our First Parents*



**51 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING THE EXPULSION.** FROM A PRAYER BOOK, POSSIBLY A ROSARIUM, IN GERMAN. (Germany, early 16th century) 165 x 113 mm. (6 1/2 x 4 1/2"). WITH A CHARMING MINIATURE SHOWING ADAM AND EVE BEING EVICTED FROM THE GARDEN OF EDEN BY A SWORD-WIELDING ANGEL, set within a thick gilt arch-topped frame. ♦ Vellum lightly soiled and toned, gilt frame, sky, and figures with some rubbing and flaking (particularly to the Adam and the angel, revealing some underdrawing), but despite some condition issues, the leaf with a good deal of charm in its depiction of appealing and infrequently seen subject matter. \$2,250

*From the same manuscript as the previous item, this leaf contains a miniature depicting the Expulsion of Adam and Eve from the Garden of Eden.* As they leave the safe confines

of their garden, Adam brings his hands together in a sign of contrition, and Eve glances back one more time before leaving Paradise forever. Behind them, an angel in a long white robe and with colorful wings holds a menacingly long sword horizontally in the air, pointing the way out through an arched portal in the wall, a dirt path leading them away from Eden. Given the unusual nature of the depiction here, this miniature presents considerable opportunity for fruitful further study. For more information about the parent manuscript, see previous item. (ST17244b)



**52 FIVE VELLUM MANUSCRIPT LEAVES AND ONE BIFOLIUM, OFFERED AS A GROUP.** FROM VARIOUS BOOKS OF HOURS AND LITURGICAL BOOKS. (France and Italy, 15th century) Sizes range from 78 x 55mm. (3 x 2 1/8") to 195 x 135 mm. (7 5/8 x 5 1/4"). **Six items total.** Four of the items attractively matted. ♦ The flyleaf a little soiled (as expected), the miniature leaf lightly stained and soiled, but the other examples in fine condition. \$850

*Offering an attractive array of formats, scripts, and decorative styles from the 15th century, this group, explained in the following list, would make an excellent addition to any teaching or personal collection.*

1. A leaf from a miniature-sized Book of Hours (France: mid-15th century), with two one-line and two two-line gilt initials.
2. A flyleaf from a Badia service book bearing stenciled letters (Florence: ca. 1500), with a contemporary inscription on the verso: "Iste liber est congregatiouis Sancte lustiue ordinis Sancti Benedicti, deputatus in Monasterio Sancte Marie sive Abbatie Floren' est," indicating that it belonged to the Congregation of Santa Giustina, a reform congregation which the Benedictine abbey of Santa Maria (otherwise known as the Badia Fiorentina) had joined in the 15th century; the large stenciled letters on this flyleaf do not spell out anything—rather, they appear to have been lettering trials.
3. A leaf with musical notation from the same Badia service book as the previous item (Florence: ca. 1500), with the procession for Psalm Sunday; this leaf is entirely in manuscript (not stenciled, as is the case with the flyleaf) in an extremely neat and pleasing hand.
4. A leaf from a Breviary in Latin (Italy: mid-15th century), with penwork decoration.
5. A bifolium from a small Book of Hours in Latin (France: Late 15th century), with two gilt initials.
6. A calendar leaf from a Book of Hours, with text from October (France, mid- to late 15th century), the "KL" in gold, each side with a three-quarter border of flowers, acanthus, and gilt bezants. (ST16379-076)



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## SECTION II: COMPLETE MANUSCRIPTS

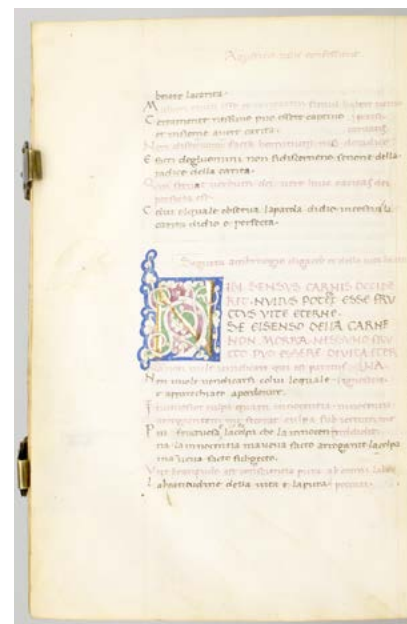
### *A Beautifully Decorated Humanistic Diglot Manuscript, Apparently Compiled for a Wealthy but Not Well-Educated Aristocrat*



**53** A BEAUTIFULLY DECORATED AND DATED HUMANIST ILLUMINATED VELLUM MANUSCRIPT IN ITALIAN AND LATIN. NOTABILIT ET SENTENTIE DI QUATTRO DOCTORI: GERONIMO, GREGORIO, AGUSTINO ET AMRUGIO. (Italy [Florence], colophon dated 1456-57) 268 x 187 mm. (10 1/2 x 7 3/8"). 176 leaves, COMPLETE, single column, 31 lines alternating red ink for Latin and dark brown ink for Italian translation, in a very fine humanist hand. Contemporary Italian panelled calf over wooden boards, cover with mitered frame of blind rules, inner arabesque roll frame, and central panel diapered in ogival compartments formed by interlacing semi-circular rope tools, raised bands, original clasps replaced with modern hardware, edges gilt and gaufered with chevrons and flowers, expertly rebaked to style. Paragraph marks in red or blue, initial letters of each sentence in contrasting color to main text, running titles in red, 10 ORNATE WHITE VINE INITIALS, the first two very large and extending quite far down the page, the letters burnished gold and skillfully linked with white vines against a pink and green background outlined with blue and further decorated with clusters of white dots (the drawing of a crowned female head in the margin of one page). Front endleaf with 17th or 18th century signature of Eduardo Lopez, dated colophon on final page, rear pastedown with a 19th century English price code in pounds and shillings. ♦ Front joint cracked (but no looseness), leather with a few small wormholes, binding with general wear and significant (careful) restoration, but still retaining much of its original appeal; red ink not infrequently faded to varying degrees (though never illegible), a few light scuffs or thumb smudges on the title and the occasional leaf, otherwise in thoroughly excellent condition, entirely fresh, quite clean, and with ample margins. \$125,000

*This beautifully crafted work contains a dated but unpublished text that was compiled for the private edification and elevation of an unknown patron*

*obviously with considerable means, clearly with a desire to attain greater understanding, and apparently without the classical learning typically needed for ready access to it.* The manuscript contains excerpts from five books of the Bible (Isaiah, Jeremiah, Job, Psalms, and Proverbs) as well as various texts written by four of the Latin Church Fathers. These include Jerome, "Epistles" (ff. 46r-130v) and "Homilies on Ezechiel" (ff. 130v- 53r); Augustine, "City of God" (ff. 135r-140r) and "Confessions" (ff. 140v-146v); Ambrose, "De Iacob et Vita Beata" (ff. 146v-150r); and Cyprian, "Ad Donatum" (ff. 150v-151r). Each excerpt is presented in the original Latin followed by the Italian translation in contrasting ink, making this not only an object of great interest from a scholarly standpoint, but also aesthetically very pleasing to look at. While the compiler of the text remains anonymous, the manuscript has recently been identified as a sister copy of Rossi MS 88 at the Accademia Nazionale dei Lincei, and MS 335 of the Biblioteca Riccardiana, (both of which manuscripts are without dates). The Riccardiana MS can be placed at the Dominican convent of San Marco in Florence by the mid-16th century at the very latest. Given this early association, it seems quite possible that the editor here would have been connected to the convent in some significant way. The Riccardiana manuscript is notably smaller than the present one, and its more modest dimensions would have been suitable for an inmate at the convent. By contrast, the larger, more opulent version seen here (and in the Rossi MS) would have been more appropriate for the use of a wealthy patron. The convent of San Marco did not lack for illustrious connections and was itself an important center for art and culture in the Medici-ruled Florence of the 15th century. Its status was in no small way bolstered by the

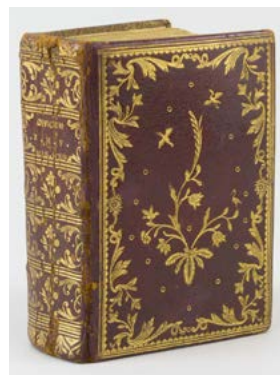




efforts of the great patron of the arts Cosimo il Vecchio de' Medici (also known as "the elder"), who not only kept a cell on the premises, but also took it upon himself to renovate the aging structure. Among the notable artists who contributed to its renewal were the sculptor and architect Michelozzo (d. 1472) and painter Fra Angelico (d. 1455); it was also the site of the first public library in Florence. The Medici connection is further evident in the Rossi MS, which contains an ownership inscription of a senior Medici court official. Being a match for our copy in both size and lavishness, it is entirely possible that the manuscript offered here was destined for similarly noble hands. The fact that our text appears both in Latin and the vernacular further indicates an original owner whose birth may have been high but whose education might not have included the exacting Latin study of the ecclesiastic (in any case, the diglot text is an unusual feature of the manuscript, whoever owned it). The materials and decoration of our binding indicate an Italian origin. The binding design here is identical to that on a manuscript of the "Libellus contra Legem Saracenorum" (a refutation of Islam) dated 9 April 1442, (Sotheby's, 18 June 1991, lot 82) which had a partially-effaced early ex-libris inscription suggesting a Milanese owner. With an interior that has retained its freshness and visual appeal, including a fine hand, skillfully designed glittering initials, and wide margins, this particular manuscript provides both an excellent specimen of the Italian Humanist period and a testament to this extraordinary time with its extraordinary patrons. (ST13058)

### *Exuberantly Decorated and Illuminated with Miniatures by Francesco di Antonio del Chierico*

## **54 A LOVELY LITTLE ITALIAN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ROME.** (Italy [Florence], ca. 1470) 125 x 85 mm. (5 x 3 1/4"). 246 unnumbered leaves, COMPLETE; single column, 11 lines, in an elegant gothic rotunda script. Contents: Calendar (f. 1r); Hours of the Virgin, "secundum consuetudinem Romane curie," with Matins (f. 13r), Lauds (f. 27v), Prime (f. 46r), Terce (f. 52v), Sext (f. 59v), None (f. 65v), Vespers (f. 71v), and Compline (f. 83v); Office of the Dead (f. 113r); Seven Penitential Psalms (f. 189r); Litany (f. 208r); Hours of the Cross (f. 223r); 15 Gradual Psalms (f. 229r). Very pretty 18th century red morocco, elegantly gilt, covers bordered by plain and decorative rules enclosing a panel with large central floral spray, two birds perched on its leaves, this surrounded by tiny gilt circles and two more birds in flight and framed by gracefully twining foliage; smooth spine divided into panels by triple gilt fillets, the panels with floral sprig centerpiece and volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Rubrics in red, numerous one-line initials in red or blue, frequent two-line initials in blue with delicate red penwork or burnished gold with blue penwork, six three- or four-line illuminated initials in blue, green, pink, magenta, and burnished gold, one large (35 x 45 mm.) illuminated initial in colors and gold from which emanates a full floral border with many gold bezants, hairline vines, and a putto, FOUR LARGE HISTORIATED INITIALS beginning the Hours of the Virgin (depicting the Madonna and Child), Office of the Dead (a scythe-wielding skeleton), Office of the Holy Cross (the Man of Sorrows), and the Seven Penitential Psalms (David with his harp), ALL WITH EXCEPTIONALLY ELABORATE FLORAL BORDERS FEATURING MEDALLION PORTRAITS, PUTTI, AND MUCH BURNISHED GOLD. Front pastedown with engraved bookplate of Marie-Louise-Élisabeth d'Orléans, Duchesse de Berry (1695-1719); first page with ink stamp of "Monseigr. le Prince de Condé, Gouv. de Bourgogne et Bresse"; last page with ink stamp of École Royale Militaire de Soreze; second page and last page with unidentified armorial stamp of a bishop; two other unidentified ink stamps. ♦One-inch crack at head of rear joint, general minor rubbing to spine and edges, but the binding entirely sound, still quite lustrous, and generally well preserved; trimmed close, with very slight loss at fore edge of full borders (and trivial loss at top and bottom), script somewhat faded on half a dozen pages, occasional minor thumbing, otherwise A BEAUTIFUL WORK INTERNALLY, the vellum fresh and bright, the colors vivid, and the paint and glistening gold intact. **\$110,000**





*The production of a highly desirable artist favored by European royalty, this work boasts an abundance of noble associations, with a small but dazzling decorative program to match. The delicate pink-tinged molding of the figures, the presence of decorative putti and birds, and the exuberant borders make this the unmistakable work of Francesco di Antonio del Chierico (1433-84), a precociously talented illuminator and goldsmith working in Florence during the height of its golden age. Chierico received major commissions from the time he was in his early twenties, counting among his patrons Cosimo, Piero, and Lorenzo de' Medici, as well as Federico da Montefeltro, Duke of Urbino, who constructed one of the greatest libraries of the Italian Renaissance (complete with its own scriptorium). With the help and connections of the bookseller Vespasian Bisticci, Chierico's fame spread quickly throughout Italy and into neighboring countries. Other known patrons included the King of Naples (Alfonso of Aragon), King Matthias Corvinus of Hungary, and King Louis XI of France, among others. Thus, it is hardly surprising that while the script, decorative patterns, and illustrations all indicate that this Book of Hours was executed in Florence, the rest of its known provenance is French. Although this work contains no obvious clues that might indicate the identity of the original patron, other markings reveal its distinguished ownership history, beginning in the early 18th century. The first known owner, the (especially fertile)*



*Duchesse de Berry, was born at Versailles and lived a short but scandalous life, having incurred no fewer than six pregnancies by various men at the time of her death at 23 (Voltaire was famously imprisoned for talking about her transgressions in the presence of a police informant). Later, our manuscript fell into the possession of Louis-Joseph de Bourbon, Prince de Condé (1736-1818), a staunch supporter of the monarchy who barely escaped the Reign of Terror and the fate of his less fortunate Bourbon relatives. Even without the knowledge of its lofty provenance or the reputation of the artist, one can plainly see the high level of aesthetic achievement here in the impeccable application of paint in the intricate borders, the beautifully convincing depiction of human and angelic bodies, and the faultless balance in design and color. Installed in some of the most prestigious collections in the world (the British Library, the Getty, the Walters, etc.), Chierico's work continues to be vigorously collected. (ST12989)*

### *A Very Scarce Example of a Complete Early Processional, In Fine Original Pigskin by a Well-Known Ulm Binder*

**55 A COMPLETE VELLUM MANUSCRIPT PROCESSIONAL IN LATIN.** (Bavaria or Germany, ca. 1470) 185 x 125 mm. (7 3/8 x 4 7/8"). [56] leaves, COMPLETE. Single column, with six staves of musical notation composed of four-line staves and a line of text underneath, or a mixture of staves and several lines of text, all written in an angular gothic book hand. CONTEMPORARY ALUM-TAWED PIGSKIN OVER BEVELLED WOODEN BOARDS BY JOHANNES HAGMAYER, covers with several sets of three-line blind rules and tools consisting of rosettes, roosters, eagles, and owls, central panel on upper cover containing a palmette tool enclosed by a mandorla with a flower tool in each corner, panel on lower cover with an "X" shape surrounded by four owl tools, raised bands, fore edge with single brass clasp and catch plate. Rubrics and staves in red, numerous one-line black and/or red initials at the beginning of verses, first page with a slightly larger than two-line "P" in red and filled with filigree designs. Front pastedown with contemporary manuscript notes in Latin by Franciscan Brother Johannes Dillingen dated 1478 (see below), followed by an additional note in German but in the same hand, giving information about the arrangement of the volume's contents; front flyleaf with note of ownership of the Dominican Klosterkirche Maria Medingen and an additional illegible note in German in the same hand. For the binding: EBDB tools: s000768; s000773; s000778; s000782; s000783; s000784; s000790; s0001918; workshop: w000017; Kyriss 46; Schwenke-Schunke II, p. 262. See also: Husby, "Another 'per me': A Richenbach Binding Discovered in the Huntington Library" in *The Papers of the Bibliographical Society of America*, Vol. 105, No. 3 (2011), p. 307. ♦ Binding with some general light soiling and a couple small stains, upper cover with one small hole in the center and spine with a few tiny wormholes, paper pastedowns with a few minor worm trails, a couple of vellum leaves showing some wrinkling,



occasional minor stain or drop of candle wax, a two-inch marginal tear to one leaf, but on the whole AN APPEALING, UNSOPHISTICATED ITEM IN A REMARKABLE STATE OF PRESERVATION, the binding entirely sound and with clear impressions of the tools, and the contents clean and bright throughout. **\$59,000**



*Still in its original Medieval binding, with endpapers bearing contemporary inscriptions telling us about its early life, this is a superb example of a completely unsophisticated manuscript of a sort infrequently seen for sale, and one that is little changed from the days it was first put to use.* The manuscript is composed of prayers and music to accompany liturgical processions throughout the year, beginning with a song for Palm Sunday. Made to be portable and given simple decoration, this manuscript would have been well suited for the personal use of a member of a religious community, and evidence here points to its belonging to persons from more than one order. According to an early note on the front pastedown, from at least 1478 it was in the possession of a Franciscan friar and cantor calling himself Johannes of Dillingen, who says that he has corrected this “little book” as best he can, and that no one ought to attempt to change anything unless that person be an expert in the service of the order, or has been a cantor for more than six years. It seems unusual that his additional note about what the manuscript contains is not in

Latin, but in German; this possibly suggests he is taking into consideration a second, less educated audience that would need the vernacular to understand how to use the book. It is also unusual that, in addition to his notes at the front of the volume, Brother Johannes has signed “dillingen” in the margins of several pages where he edited or added content. We know from the front flyleaf inscription that at some point early on, perhaps even from the time of its creation, this manuscript belonged to the Dominican sisters of Maria Medingen—a convent formally founded in 1246 and located just a few miles from Dillingen, in a Bavarian town midway between Stuttgart and Munich. It is not entirely clear which owner came first, though perhaps Brother Johannes’ editorial changes suggest that he was adapting for subsequent use in his own Franciscan community a processional originally made for Dominican nuns. The binding here is of great interest. We know it was made by Johannes Hagmayer of Ulm (active 1470-87), based on the presence of eight different tools identified in the German database of blind-stamped bindings, Einbanddatenbank [EBDB] (see identification numbers above), which finds 16 incunabula and one manuscript bound by Hagmayer in German libraries. The Morgan Library holds a 15th century German devotional manuscript on paper bound by him, the catalogue record noting that it “chiefly was purchased for its binding.” (Morgan Library MS M.793) In a study of Ulm-area binders of the late 15th century, Husby notes that of the five binderies in Ulm identified by gothic bindings expert Ernst Kyriss, only Hagmayer’s stood out for its unique tools. Fortunately, the binding shows no signs of repair and even retains the original clasp and catch plate; it is in especially remarkable condition, given that it seems to have been used with some regularity. The contents are in an equally impressive state, and the presence of small drops of wax located on the occasional vellum leaf is a palpable and rather charming reminder of the setting in which the manuscript would have been employed. Early processionals are quite scarce on the market, especially complete and in well-preserved original bindings. (ST16378)



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OR  
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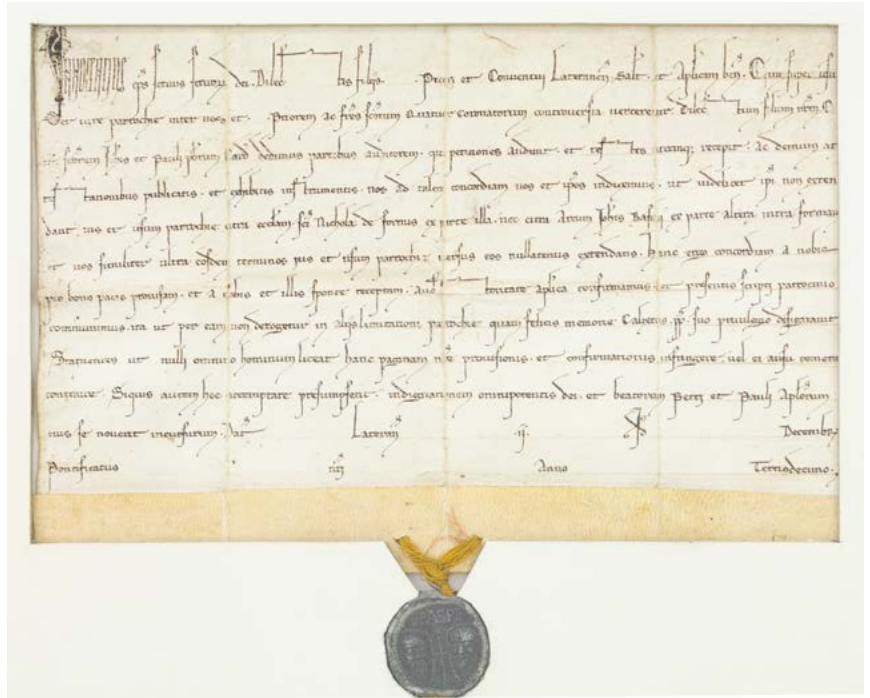


## SECTION III: DOCUMENTS

### *An Excessively Rare Example of a Papal Bull from Innocent III, The Most Important Man in Europe during his Reign (1198-1216)*

**56** (PAPAL BULL ON VELLUM). POPE INNOCENT III. SETTLING A BOUNDARY DISPUTE BETWEEN THE MONASTERY ATTACHED TO THE LATERAN PALACE AND THE PRIORY OF SANTI QUATTRO CORONATI. ([Rome], 2 December 1210) 206 x 293 mm. (8 1/8 x 11 1/2"). 12 lines in a papal documentary script. Attractively framed. Lead bulla suspended on silk threads. ♦Very light rubbing to ink in places, one horizontal and three vertical creases (each with a tiny hole where the folds meet), lead seal showing a bit of wear around edges and to protuberances of the faces, but these faults all quite minor, and on the whole an excellent specimen. **\$25,000**

*Beautifully preserved and with the original lead bulla still attached, this document, issued by one of the most powerful popes of the Middle Ages, resolves a dispute between the monastery attached to the Lateran Palace and the priory of Santi Quattro Coronati (Four Holy Martyrs). The two groups seem to have been in conflict over their respective parish boundaries and the inclusion or exclusion of certain churches (and therefore the tithes and legal dues stemming from those churches) within their particular networks of influence. According to this bull, the cardinal priest of Sts. Peter and Paul was charged with hearing their petitions; based on his report, Pope Innocent III decrees that the boundaries of the priory's parish will extend to the church of St. Nicholas "de formis" on one side, and the arch of John the Baptist "intra formis" on the other side (with "de formis" and "intra formis" possibly referring to their relative position to certain aqueducts in the city). The*



*document also notes that it does not alter parish boundaries as formerly defined by Pope Calixtus II (r. 1119-24). The present item falls into a category of papal documents known as "litterae solemnes" (comprising solemn letters and simple privileges). Though somewhat shorter and less formal than the so-called "Great Bulls," which were very large and included many marks and signatures for authentication, "litterae solemnes" still followed strict rules in terms of format and appearance, and included a lead seal displaying the pope's name on one side, and the visages of Sts. Peter and Paul on the other, as here. (For a full overview of papal bulls and their various formats, see Clemens & Graham, "Introduction to Manuscript Studies," pp. 230-36). Innocent III (born Lotario dei Conti di Segni, 1160 or 1161-1216) was considered the most powerful person in Europe during his reign (1198-1216), having done much to consolidate the power of the Holy See and exert influence over the affairs of nations near and far. Notably, he proclaimed the supremacy of the church over secular authority, launched the Fourth Crusade (which ended in the sacking of Constantinople), presided over the Fourth Lateran Council, excommunicated King John of England and nullified the Magna Carta, and vigorously suppressed heretical sects such as the Cathars. Papal bulls issued by Innocent III seem to be of the utmost rarity on the market; we could find just one other example recorded by ABPC and RBH as sold in the past 100 years, going for a hammer price of €9,000 (\$10,999) in 2013. (ST16379-036)*

### *A Mid-13th Century Papal Bull, with its Bulla in Fine Condition*

**57** (PAPAL BULL ON VELLUM). POPE ALEXANDER IV. A PAPAL MANDATE REGARDING A DISPUTE BETWEEN TWO BISHOPS. (Viterbo, 2 January 1259) 184 x 270 mm. (7 1/4 x 10 1/2"). Single column, 12

lines in a papal documentary script. WITH THE ORIGINAL LEAD SEAL AND HEMP TIES ATTACHED. Verso with several notations in later hands, recto with the name of the pope written at the top of the document in a later hand. ♦A hint of overall soiling, a small dampstain affecting a few words (but not destroying legibility), a few vertical horizontal and vertical creases as expected, but all these imperfections quite minor, and the LEAD SEAL IN ESPECIALLY FINE CONDITION, with very little wear, and the relief work very well preserved. **\$11,000**

*In fine condition and retaining its original lead seal and ties, this papal bull, issued by Alexander IV, addresses a petition made by Bishop Seguntinus regarding the benefice of a village called (in the vernacular) Quinquéviga (possibly Quinquenga), in the diocese of Toledo.* It appears that this benefice had formerly belonged to Seguntinus, but had been reassigned, either to or by a different bishop named Palentinus, and this left Seguntinus without enough money to properly supply his mensa, or table. The pope orders that the schoolmaster, the deacon, and the archdeacon of Colera bring this matter to a resolution. Born Rinaldo Conti, Alexander IV (d. 1261) came from a powerful family that included the illustrious popes Innocent III and Gregory IX. Alexander IV's reign (1254-61) was known especially for three things: his efforts to reunite the Eastern and Western churches (including a failed attempt at a crusade against the Tartars), the institution of the Inquisition in France, and the continuation of his predecessor's policies of persecuting the surviving descendants of Emperor Frederick II. A great friend to the Franciscan Order, Alexander also attested to the truth of St. Francis of Assisi's stigmata, and canonized St. Clare, co-founder of the Poor Clares. The Papal Bull takes its name from the lead seals, called "bullae," that were issued with official documents of the papacy as a way of ensuring their authenticity. Apart from the rare Solemn Privilege (like Innocent III's famous granting of England in 1214 to his involuntary vassal King John), there are three other categories of Papal Bulls: Simple Privileges (also called Solemn Letters), Letters of Grace (which confirm privileges and rights), and Mandates (the present item being from this final type, differentiated by its use of hemp ties as opposed to silk). The present example includes an especially well-preserved seal with very sharp relief, and without the severe edge wear often seen in other specimens. Bulls issued by Alexander IV are uncommonly seen for sale. (ST17758)

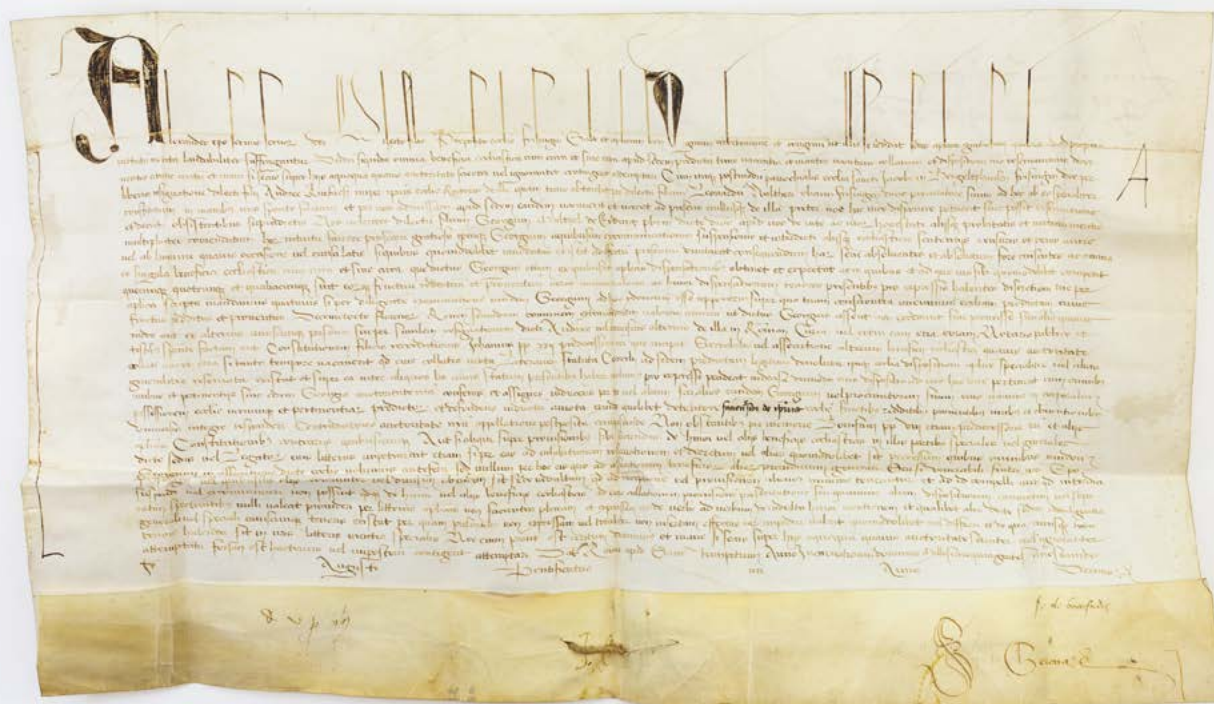


### ***Issued by a Sordid Borgia Pope***

**58 (PAPAL BULL ON VELLUM). POPE ALEXANDER VI.** A PAPAL MANDATE ISSUED TO THE OVERSEER OF A GERMAN CHURCH. (Rome, 10 August 1502) 305 x 513 mm. (12 x 20 1/4"). Single column, 29 lines in a papal documentary script, plus signatures at bottom. First line of text much larger and with elongated letters and calligraphic flourishes. WITH THE ORIGINAL LEAD SEAL AND HEMP TIES ATTACHED. Verso with several ink notations in different contemporary and later hands, recto with a long ink line in one margin and the letter "A" in the other, both by a later hand. ♦Several folds to vellum as usual, one-inch tear near where the hemp tie is attached, a couple of small holes in the large "A" at the top of the document, seal a little worn around edges and to the contours of the faces, but overall in excellent condition with no major issues, the vellum especially clean and bright. **\$4,500**

*Issued to the overseer of a church in Frilingen (probably modern Freilingen) in Germany, this bull orders the return of the vacated ecclesiastical seat and benefices of the church of St. James in Hergelzhausen, in the diocese of Frilingen, to two people.* The church's rector, Andrew Kuefuehlz[?] is to receive the position and things that once belonged to Leonard Walter, the procurator, while George Maltzel of Erding, a priest of the same church, is to receive the provisions and annual rents pertaining to the church. This is a mandate bulla (for the types of papal bulla, see previous item). A member of the powerful Borgia family, Rodrigo Borgia (1431-1503) served as vice-chancellor to five successive popes before being elected to the papacy in 1492, taking the name Alexander VI. One of two Borgias to ascend to the papacy (the other was Callixtus III, who died after just three years as pope), Alexander held his own among a notorious family known for scandal. He led a sordid





personal life—he was accused of participating in an orgy when he was a cardinal, and openly admitted to fathering several children by his mistresses—and his reign was characterized by acts of nepotism and promoting his own family's interests above all else—especially with matters related to foreign policy. However, he was also known as a patron of the arts (having commissioned work by Raphael, Michelangelo, and Pinturicchio), adopted a rather tolerant attitude toward Jews during this period, and succeeded in cracking down on crime in Rome. (ST17895)

### ***A Bull from Pope Leo X Authorizing the Sale of Indulgences, Sent Seven Years before He Excommunicated Luther***

**59 (PAPAL BULL ON VELLUM). POPE LEO X. ADDRESSED TO HOLY ROMAN EMPEROR MAXIMILIAN I, GRANTING LICENSE FOR THE CELEBRATION OF THE EUCHARIST AND ISSUING OF INDULGENCES AT THE CHURCH OF ST. MARY'S.** (Rome, 9 November 1514) 535 x 740 mm. (21 x 29"). Single column, 31 lines in a papal documentary script, with several signatures below. First line of text much larger and with elongated letters and calligraphic flourishes, the first initial being the largest and most decorative, with scrolling acanthus emanating from the initial and encircling four different flowers, all done in ink, extending about three quarters of the text column. WITH THE ORIGINAL LEAD BULLA INTACT, ATTACHED WITH ORIGINAL SILK CORDS. Verso with several faded notes in ink in different hands. ♦Two horizontal and three vertical folds, a bit of wear to edges of lead seal and protuberances on faces, silk cord a little worn but very secure, other very minor imperfections, but extremely clean and generally very well preserved. **\$12,500**

***Issued by Pope Leo X to Holy Roman Emperor Maximilian I, this is a large and attractive bull, written out by one Brother Bernard, that grants a license for the celebration of the Eucharist and the issuing of indulgences.*** The license is intended for the church of St. Mary in a town called "Swatz" located in the diocese of Bolzano-Bressanone in northern Italy near the Austrian border, an area of the South Tyrol that was then under Maximilian's control. The bull stipulates the particulars of how the sacrament was to be observed (on Thursday, or even daily if desired, without a veil, with a procession to the church of St. Peter outside the walls of Swatz, and so on). There may have been a prior excommunication in place, which this license, in any case, suspends. Pope Leo X (1475-1521) was born Giovanni di Lorenzo de' Medici, the second son of Lorenzo de' Medici, the powerful banker, statesman, and patron of the arts. During his reign (1513-21), Leo spent lavishly and authorized the sale of indulgences, as indicated here, to help pay the debts being constantly accrued by the papal treasury. According to the Catholic Encyclopedia, "the large treasure left by [Leo's predecessor] Julius II was entirely dissipated in two years." The sale of indulgences was, of course, the main fuel that ignited the Reformation, a movement that gained special momentum with



the posting of Martin Luther's "Ninety-Five Theses" issued in 1517. Four years later, Leo excommunicated Luther. The size of the present item, as well as the elaborate first line, lack of abbreviations in the text, and presence of silk ties tells us that this document is a very important Solemn Letter (see item #57 for more information about the different classifications of bulls). Like other documents of this type, ours has several authenticating signatures, but, as usual, it lacks the pope's rota and monogram, which are usually found only on papal bulls of the highest order. (ST17193)

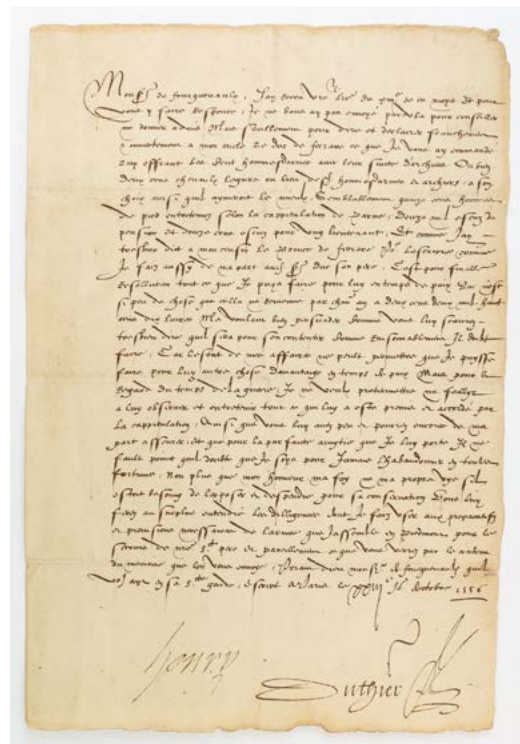
### **A 16th Century French Signed Royal Letter Sent to his Diplomat-General that Will Cause the Abrogation of a Treaty**

**60 HENRI II, KING OF FRANCE.** SIGNED LETTER ADDRESSED TO RAYMOND DE FOURQUEVAUX, WRITTEN DURING THE ITALIAN WAR OF 1551-59. (France: 23 October 1556) 305 x 205 mm. (12 x 8"). Single column, 29 lines in a lovely cursive hand. SIGNED BY HENRI II AND JEAN DU THIER (Secretary of State for Foreign Affairs) in bottom margin. Verso addressed to the recipient, with additional notes in a different contemporary hand. ♦Paper gently toned, edges slightly worn and with a couple small chips, light creases from folding (as expected), verso with a little soiling, but in unusually fine condition, the paper clean and crisp and generally in an excellent state of preservation. **\$6,500**

*This letter draws us into the middle of the Italian Wars (also known as the Habsburg-Valois Wars), the complicated political and religious struggles and switching alliances among France, Spain, and Italy that lasted for 65 years, beginning at the end of the 15th century. The present message from Henri II to Raymond de Fourquevaux informs the king's diplomat-general of plans to help defend the Papal States against the recent Spanish invasion under the Duke of Alba. The*



consequences of joining the fray to help defend Pope Paul IV against Spain were significant: France's intervention would break the 1556 treaty of Vaucelles, in which a truce was established between Henri and King Phillip II of Spain, ending many years of aggression between the two countries. As indicated in this letter, the pretext for breaking the treaty resided in Henri's allegiance to his uncle, the Duke of Ferrara, who, with Pope Paul IV, was fighting the Spanish (at least until he made a separate peace agreement in 1558). King of France from 1547 until his death, Henri II (1519-59) was heavily involved in the various skirmishes and shifting alliances that made up the Italian War of 1551-59. He was also known for his particularly harsh treatment of Huguenots, as well as raising Mary, Queen of Scots at his court in the hope that a marriage to his son would ensure a French claim to the Scottish throne. Henri died following a jousting tournament in celebration of the marriage of Philip II to his daughter, Elisabeth of Valois. (The conflict between Henri and Philip had subsided sufficiently enough three years after the time of our letter for the Spanish king to marry Elisabeth following the death of his first wife, "Bloody" Mary Tudor of England.) Despite the talents of royal surgeon Ambroise Paré, one of the fathers of modern surgery, the king expired on 10 July 1559—just a little over three months after the signing of the Peace of Cateau-Cambrésis, which marked an end to the Italian Wars. Raymond Beccarie de Pavie, Baron de Fourquevaux (1508-1574) served diplomat-general to the King of France in Italy from 1550-1557. He also served as Master of the Pantry, Magistrate to Toulouse, and



Governor of Narbonne, as well as Ambassador to Spain under Charles IX, and was the author of a treatise on warfare, "Instructions sur le fait de la guerre," first published in 1548. Fourquevaux seems to have been a skilled soldier and diplomat who was loyal to Henry and trusted by the King; other extant letters between the two even include the use of ciphers to pass along the most sensitive information. (CRS2201)

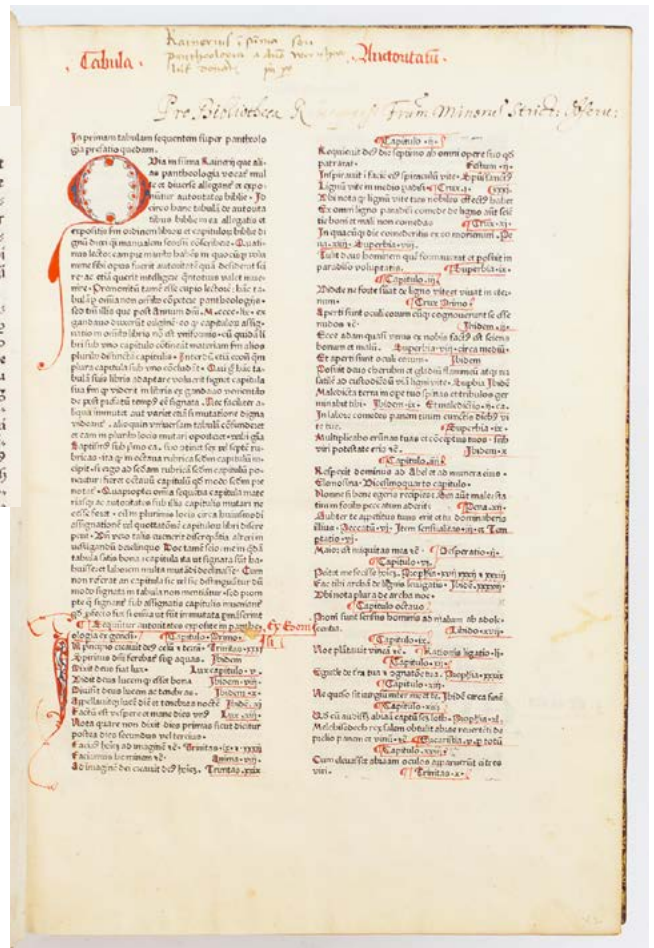
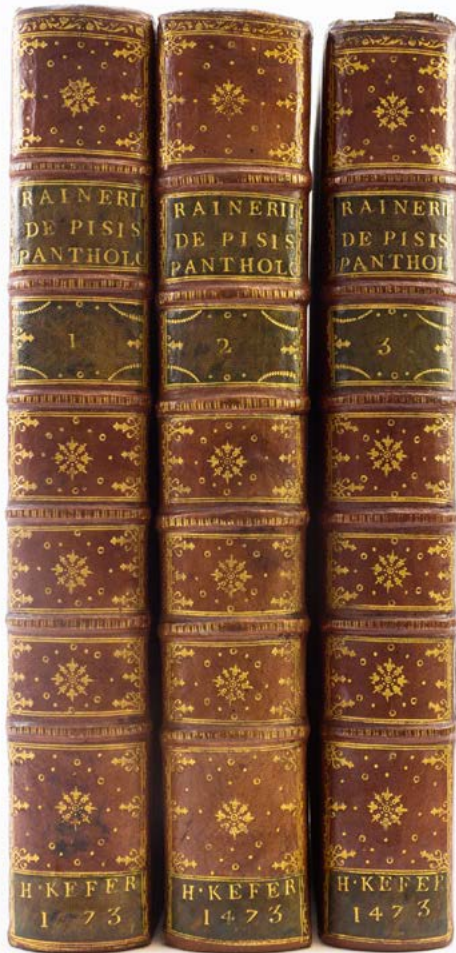
CONTINUE SCROLLING TO GO TO SECTION IV. INCUNABULA  
OR  
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↵

## SECTION IV: INCUNABULA

*A Very Rare—and Outstanding—Copy of the Editio Princeps of One of the Most Momentous Undertakings by a 15th Century Printer*

**61** **RAINERIUS DE PISIS.** *PANTHEOLOGIA, SIVE SUMMA UNIVERSAE THEOLOGAE.* (Nuremberg: Johann Sensenschmidt and Heinrich Kefer, 8 April 1473) 398 x 270 mm. (15 5/8 x 10 5/8"). **Textually Complete.** [861] leaves (of 865; without initial blank in volume I and last three blanks in volume III). Double column, 57 lines, gothic type. **Three volumes.** Edited by Jacobus Florentinus. EDITIO PRINCEPS. Impressive 18th century red morocco, gilt, covers framed by thick and thin rules, raised bands, spine compartments with centerpiece medallion of lancet tools surrounded by circlets and dots, two green morocco labels, turn-ins with gilt floral roll, marbled endpapers, all edges gilt. ATTRACTIVELY RUBRICATED THROUGHOUT, capitals struck with red, headlines, paragraph

marks, and chapter numbers in red, numerous three-line initials in red or blue, many with flourishes, each alphabetical section opening with a large puzzle initial in red and blue, end of the third volume WITH THE SIGNATURE OF THE RUBRICATOR, (and/or owner) "FABIANUS RIPING"; heraldic drawing of a shield supported by an angel on the final blank of volume I. Early ink owner inscription of Wernher Luf at start of each volume, along with notation that the volumes were donated by him to the Franciscans of Rouffach (in Alsace); flyleaf of volume I inscribed "M. Wodhull July 16th 1792" (bought at the sale of the books of Cardinal Etienne-Charles de Loménie, comte de Brienne, conducted in Paris, 1791-92); rear pastedowns with bookplate of Lord Wardington. Goff R-5; BMC II, 405; ISTC ir00005000. See also, Rhodes, "Notes on the Bibliography of Rainerius de Pisis" in "The British Library Journal," vol. 22, no. 2 (Autumn



1996), p. 238; Scholderer, "Problems of Early Nuremberg Typography" in "Fifty Essays" (Amsterdam, 1966), pp. 237-39.

◆ Spines softly sunned, boards with minor chafing or shallow scratches, spine of volume III with shallow chip at head, other trivial signs of wear; insignificant spots or smudges to a very few leaves, but AN EXCEPTIONALLY FINE COPY OF THIS GRAND WORK, the handsome and imposing bindings showing little wear, and the leaves clean and fresh, with ample margins. \$95,000





*One of the great publishing ventures of the 15th century, this is the first appearance in print of an important work by a 14th century Dominican scholar, setting forth the key precepts of scholastic theology in alphabetical order.* Described by Rhodes as “one of the longest books ever composed in the Middle Ages” and thus quite a challenge to circulate in manuscript form, the “Panthologia” was the perfect candidate for the new printing technology. Though composed by the Italian Rainerius of Pisa (d. ca. 1350) more than a century earlier, the work was not printed until undertaken by Johann Sensenschmidt, the first printer in Nuremberg, with the assistance of Heinrich Kefer, one of Gutenberg’s servants (and a witness in the lawsuit between his master and Johann Fust). Rhodes speculates that a manuscript copy had found its way into the hands of Nuremberg humanist, bibliophile, and author Hartmann Schedel and thus into print via

his influence and connections. The publication was an ambitious undertaking; although Sensenschmidt had been printing in Nuremberg since 1469 and had produced 19 titles, “Panthologia” was, according to Scholderer, “more than twice as large as any book which had hitherto left his press.” It was such a momentous event that the printer issued one of the earliest publisher’s broadsides advertising its forthcoming appearance. Trained in Mainz, Sensenschmidt came to Nuremberg with the backing of a wealthy patron, Heinrich Rumel, a doctor of laws and scion of a prominent family. He operated a workshop there until about 1490, producing around 50 titles, according to ISTC. The present set was donated to a Franciscan monastery in Alsace and was apparently acquired by Loménie de Brienne (1727-94), the worldly French cardinal and finance minister to Louis XVI. According to Sotheby’s catalogue for the Wardington sale, “the Loménie de Brienne collection was extremely rich in incunabula,” and both the date and the elegance of our bindings suggest the cardinal was the owner who commissioned them. In order to raise money to save himself from the Reign of Terror, the cardinal began to sell his library off in 1791, and this book was listed in the catalogue issued by Parisian bookseller De Bure in 1791-92. Our set was purchased in 1792 by Michael Wodhull, a wealthy English book collector and translator whose friends included Thomas Frognall Dibdin and Richard Heber. It eventually found its way to the prestigious Wardington library begun by the British banker John William Beaumont Pease, 1st Baron Wardington (1869-1950), who was especially interested in Medieval manuscripts and incunabula. His son Christopher Henry (“Bic”) Beaumont Pease, 2nd Lord Wardington (1924-2005) continued adding to the library; Sotheby’s disposed of the collections in four auctions held in 2005-06 that brought in £17,309,862 (\$31,698,481). This was a record for any related group of book sales in London. Copies of our first appearance of “Panthologia” rarely sell at auction: apart from a fragment, the only ones we could trace since 1979 were a copy lacking two text leaves and another apparently complete textually but with one volume “broken.” (Lhi21132)

### *A Handsomely Rubricated Copy of the Second Dated Edition Of Gregory’s “Moralia,” and the Printer’s Rarely Seen Second Book*

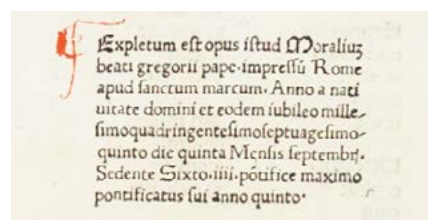
**62** **GREGORIUS I, POPE.** MORALIA, SIVE EXPOSITIO IN JOB. (Rome: Apud Sanctum Marcum [Vitus Puecher], 5 September 1475) 445 x 318 mm. (17 1/2 x 12 1/2”). **Textually Complete.** [364] leaves, of 366



(**lacking the first leaf**, as well as final blank leaf). Double column (four columns in register), 58 lines, roman type. In a very convincing binding of original thick wooden boards and a new pigskin spine with a vertical row of alternating stamps in blind showing a stag inside a lozenge and a griffin inside a circle, thick raised bands, apparently original vellum label on front board (later paper label on back cover), lacking clasps and catches. Rubricated throughout: nearly 100 four- to six-line initials in red, and FOUR SIX- TO NINE-LINE INITIALS IN DECORATED BLUE WITH ELABORATE RED PENWORK. Front pastedown with the bookplate of the library of the Capuchins at Bergamo; first leaf, facing page of openings to major divisions, and final leaf with round and quartered stamp enclosing the initials “S M A V” (the monastery of Sancta Maria Annunziata in Varese), isolated very neat brief marginal

notes in a 15th century hand. Goff G-428; BMC IV, 64; ISTC ig00428000.

◆First folio with large paper repair (approximately 7 x 5 inches) at upper right, obscuring most of 32 lines of one column of index on both sides, much smaller





loss on next two leaves of index (a total of perhaps 40 words or numbers partly affected on those two leaves); small, neat repairs at very bottom margin of final two quires (well away from text), minor wax stain at fore edge of a few leaves, other trivial imperfections, but, except for the text loss in the three index leaves, in excellent condition, the text—printed on thick, textured paper—quite fresh, bright, and clean, and printed within extraordinarily ample margins; and the artfully renewed binding with no significant wear. **\$15,000**

*Although somewhat defective at the beginning, this impressive volume is desirable as an extremely rare and very tall copy (30 mm. taller than the British Museum copy) of the second book to be produced by an early Roman press, and the second dated edition of a major work.* The latest of the Latin church fathers and the first monk to be elected pope, Gregory the Great marks the transition from late antique to Medieval theology. His “Moralia,” conceived as a commentary on the book of Job and begun when he was a young papal envoy to Constantinople, is a guide to the Christian life, written in simple, direct language which transforms the thought of Augustine into a practical manual of behavior. The press that identifies itself as “apud S. Marcum,” or “by Saint Mark’s,” was apparently headed by the elusive Vitus Puecher, to whom ISTC assigns 19 books, mostly secular and on legal topics,





issued between 1475 and 1478. While it would be nicer to have an entirely complete copy of this edition, the book is rarely found that way in the marketplace: ABPC and RBH locate just three copies of this edition at auction in the past 40 years, two of these also missing the first leaf, and the other having paper repairs to a2, resulting in loss of text. (Lhi21133)

## *An Impressive Early Basel Incunabular Bible: Giving Ocular, Tactile, and Even Auditory Pleasure*

**63 BIBLE IN LATIN. BIBLIA LATINA.** (Basel: Bernhard Richel, 8 September 1477) 425 x 305 mm. (16 3/4 x 12"). **Textually Complete.** 524 leaves (of 526, lacking only the two blank leaves). Double column, 50 lines and headline, gothic type. **Two volumes.** With additions by Menardus Monachus. FINE NEW BLIND-RULED PIGSKIN OVER ORIGINAL BEVELLED WOODEN BOARDS BY COURTLAND BENSON (invoice with his letterhead containing a detailed account of the rebinding laid in), covers with two outer frames, central panel with a diapered field including rose stamps at the angles of the diapers, thick double raised bands over the original sewing, remnants of leather tabs in second volume, titling in blind on spines, new endpapers. Each volume contained in a very substantial and attractive double-wall drop-back buckram box, the sides of which are recessed in order to accommodate the original replaced pigskin covers. Numerous four- to 10-line initials (and some others as large as 16-line), attractively hand painted in the first volume and appearing as colored woodcut capitals in the second: THE TWO VOLUMES TOGETHER CONTAINING A TOTAL OF MORE THAN 100 of these OFTEN DECORATIVE LARGER INITIALS, the rubricated initials sometimes with decorative penwork (a few with slightly later coloring or ink illustration, including the addition of Adam and Eve in brown ink to the initial at the start of Genesis), THE WOODCUTS CAREFULLY HAND PAINTED IN AS MANY AS FOUR COLORS, (a few of the smaller initials also colored, and the tables at the rear of the second volume with minor rubrication, including eight inked initials with small color historiation). Both







volumes with 17th century ownership inscription of the Capuchins of Eystadt (Eichstätt) at bottom of first page of text, second volume with duplicate stamp of the Munich Library at top of first text leaf. Printed in red and black, with marginal notations in ink in several early hands. Goff B-553; BMC III, 737; ISTC ib00553000. ♦ One leaf with expertly repaired chip in lower corner with loss of two or three letters in five lines, several leaves at front and back of each volume repaired at gutter (without loss), intermittent

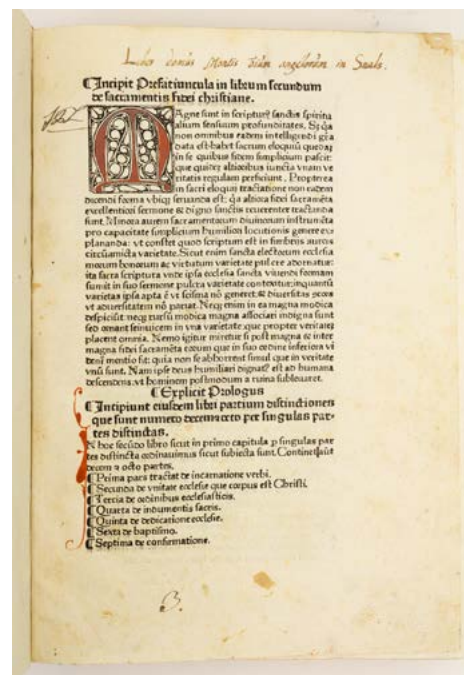
dampstaining at edges (generally minor, but a little darker in a few quires and spreading further into the text on occasion, a few other minor defects, but still A VERY PLEASING COPY, the thick paper fresh, the impressions of the type deep and sharp, the margins ample, and the expert sympathetic bindings unworn. \$25,000



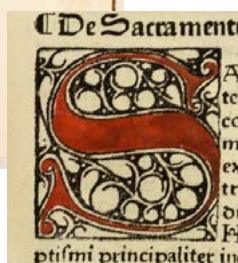
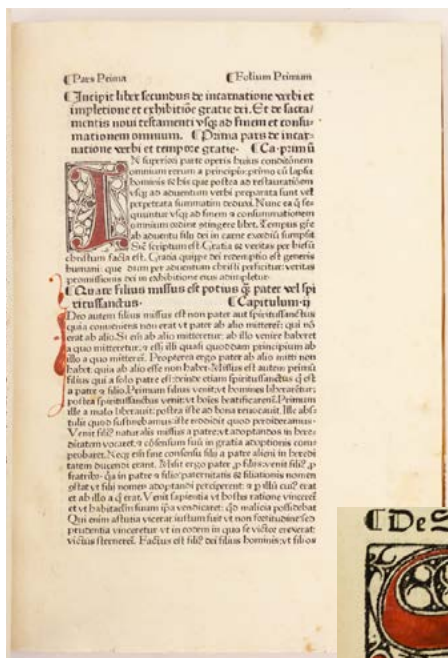
*This is an extremely appealing copy of an incunabular Bible by the third Basel printer (after Berthold Ruppel and Michael Wenssler), and the first in that city to use woodcut initials, which appeared originally in his "Spiegel Menschlicher Behältnis" of 1476 and which are found here in our second volume. According to BMC, Bernhard Richel (d. 1482) is mentioned as a printer in Basel as early as 1472, but he did not gain citizenship there until August of 1474, the year in which his first dated book (and the first book with a date to be printed in Basel) appeared. Hain and Pellechet note that the woodcut initials appear only in some copies (the Library of Congress copy, like ours, has them just in the second volume), and it seems plausible, as has been suggested over the years, that more than one printer may have been involved in producing such a massive book. The later (probably 16th or 17th century) additions to the rubrication are both a plus and a minus: the ink drawings are quaint without being of significant aesthetic benefit, but the painting of the woodcut initials is rather pleasing, being done with a broader range of colors than those of the 15th century and with an admixture of gray to keep the coloration well short of inappropriately bright. These volumes are a delight for both the eyes and fingers: the typeface has the exotic look of the early, open gothic faces (lacking in refinement, but attractively vigorous), and the leaves are made of paper so thick and with such a remarkably rugged texture that turning the pages becomes a significant tactile and even auditory experience. All of the cover decoration of our newly bound volumes has been done to match that found on one of the four original covers now inset on the sides of the folding cloth boxes. The bindings and the boxes have been done with considerable skill, and they give the feeling of great strength. This is a rare edition in the marketplace: ABPC and RBH find a volume containing Genesis through Psalms that sold in 1988 for £2,200 (\$3,914) hammer and one other textually complete copy (but ex-library and "broken, waterstained, wormed, and with some leaves torn or worn") that sold in 1980 for \$4,800 all in. (Lhi21140)*

### With Zainer's Handsome Woodcut Initials Throughout

**64 HUGO DE SANCTO VICTORE.** [The second part of] *DE SACRAMENTIS CHRISTIANAE FIDEI*. (Augsburg: Günther Zainer, about 1477) 285 x 210 mm. (11 1/4 x 8 1/4"). **Textually Complete.** 5 p.l., 136 leaves (lacking only the initial blank). **FIRST EDITION.** 19th century Continental painted boards, paper spine label. With 18 printed maiblumen initials (eight or nine lines high), all hand-painted in red, many additional three-line initials also painted in red (over guide letters). With a late 16th century ownership inscription at head of text from the Carthusian monastery of Schnals in the south Tyrol near the Austrian border; brief marginal annotations in a neat early hand on about 20 leaves. Goff H-536; BMC II, 325; ISTC ih00536000. ♦ Corners bruised, edges of boards slightly worn, a few nicks or gouges in paper covering, but the binding perfectly sound and more than satisfactory; one lower margin defective (because of paper flaw?) with no text affected, scattered minor foxing, a few trivial spots, but A VERY FINE COPY INTERNALLY, with THE TEXT REMARKABLY FRESH AND BRIGHT, and printed on leaves with spacious margins. \$9,500

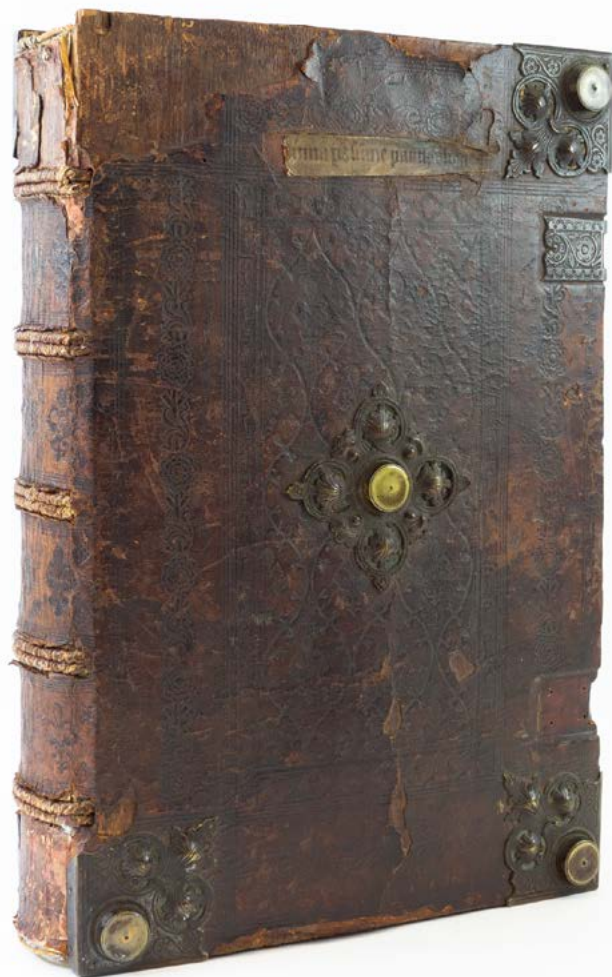






*This is the first printing of any part of Hugh of St. Victor's influential treatise on dogmatic theology, "De Sacramentis Christianae Fidei," the most important work among the more than 50 treatises, commentaries, and sermon collections attributed to him, and the first important Medieval theological summa to be written.* It is also a fine example of early printing, done on good paper with grand margins by the first printer in Augsburg. The work in its entirety is divided historically into two parts, and it is apparent that this second part was chosen to be printed by itself because it is the section dealing with the Christian era. It is also apparent that the two parts of Hugo's treatise circulated separately in the Middle Ages, as evidenced by the presence of manuscript copies of one part or the other by itself (e.g., Bibliothèque Nationale MS. lat. 2920, a late 12th or early 13th century copy of the second part, and MS. lat. 3009, a 13th century copy of the first part). Thought to be a Saxon by birth, Hugo (ca. 1078-1141) entered the Augustinian monastery of St. Victor in Paris in 1115 and spent the rest of his life teaching and writing there. His mystical philosophy, as promulgated through his writings, earned for him renown and influence beyond that of St. Bernard, and the mysticism of the school of St. Victor, for which he was responsible, clearly prevailed over the school of Abelard in the 12th century. The Catholic Encyclopedia says that "his systematizing of the dogmatic works of the patristic age into a coherent body of doctrine was one of the great accomplishments of Medieval thought." (ST16379-097)

### *A Splendid Example of Magnificent 15th Century Book Illumination*



**65** **RAINERIUS DE PISIS.** PANTHEOLOGIA, SIVE SUMMA UNIVERSAE THEOLOGIAE. (Nuremberg: Anton Koberger, 12 February 1477) 489 x 343 mm. (19 1/4 x 13 1/2"). **Textually Complete.** [277] leaves (of 278: including the initial blank and four medial blanks, but lacking one medial blank). Double column, 57 lines, gothic type. **Volume I, of three.** The Fourth Printing. **VERY STRIKING CONTEMPORARY BLIND-TOOLED CALF** over thick wooden boards, front cover featuring central panel of ogival diapering with enclosed fleurs-de-lys, (back cover more simply decorated with panel frames enclosing rosettes and the same fleurs-de-lys stamps), **NINE** (of 10) **ORIGINAL ORNATE BRASS BOSSES** at corners and center, remnants of clasps, original vellum title at top of central panel of front cover, double raised bands, spine panels stamped with rosettes and fleurs-de-lys, four rawhide tabs as text markers, later leather strip running up the middle of each pastedown (apparently to lend strength to boards). Capitals struck in red, paragraph marks in red or blue, a great many two- to four-line initials (mostly three-line) in red or blue, 55 FINE SIX-LINE DIVIDED INITIALS in red and blue with elaborate infilling in pink and greenish blue, TWO SIMILARLY EXECUTED VERY ELABORATE 12-LINE INITIALS WITH CONSIDERABLE MARGINAL EXTENSION, AND THREE BEAUTIFUL ILLUMINATED INITIALS: A 10-LINE AND A 12-LINE MODELLED "C" IN VIOLET, BOTH ON A CHASED BURNISHED GOLD GROUND DECORATED WITH INCISED SWIRLING FOLIAGE OR CHARMING FLOWERS, ONE OF THE INITIALS

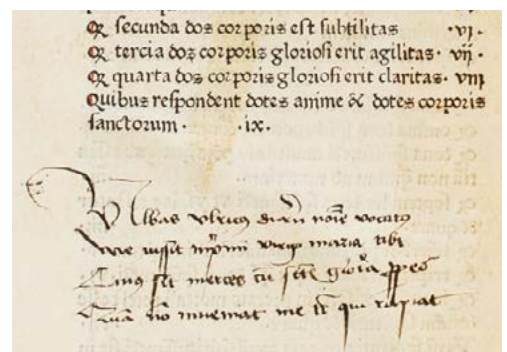
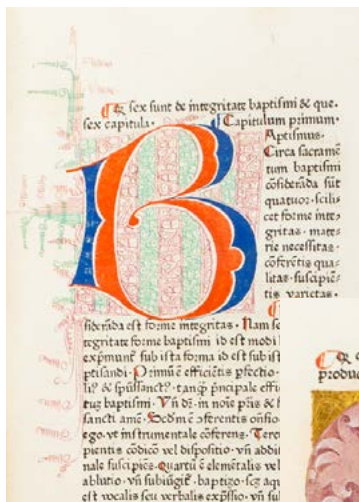


WITH GREEN TENDRILS EXTENDING INTO THE MARGIN; AND A MAGNIFICENT 14-LINE MODELLED "M" IN BLUE AND SIX OTHER COLORS ON A SHIMMERING GOLD GROUND INCISED WITH FLOWERS AND WITH ELEGANT SCROLLING FOLIAGE EXTENDING DOWN THE LENGTH OF THE LEFT MARGIN AND ACROSS THE TOP AND BOTTOM MARGINS, the bottom margin with a shield (showing a black ram) dangling on an iron pin from the tendril, THE WHOLE DRAMATICALLY EXECUTED WITH VERY GREAT SKILL, USING AT LEAST EIGHT RICH AND LOVELY COLORS AND GOLD. Initial blank and lower margin of final leaf with a quatrain in a contemporaneous hand, perhaps the rubricator's (Abbot Ulricus of Durham?). Upper margin of first text leaf with 17th century monastic inscription. Goff R-8; BMC II, 413-14; ISTC ir00008000. ♦Leather missing from top and bottom spine panels and at upper corner of front cover (where boss is missing), a dozen other small areas of leather loss on covers, as well as along a significant portion of edges of the thick boards, vellum label partly defective and curling a little, bands exposed, some scuffing; obviously with important external defects, but an imposing book in its original 15th century binding that makes a dramatic impression and that is still entirely sound and very pleasing. Final quire and two or three other leaves with minor dampstain, a few other trivial imperfections, but A SUPERB COPY INTERNALLY, THE LEAVES EXTRAORDINARILY FRESH, CLEAN, AND BRIGHT, THE TEXT PRINTED ON VERY THICK TEXTURED PAPER, AND WITH VAST MARGINS. \$35,000



*This is a beautifully illuminated Koberger edition of the work described in item #61 above. The present volume, containing the first part of the text, opens with a lengthy index of passages from the Old and New Testaments that will receive elucidation in this book, and then a list of all the alphabetical topics to be*

*covered, A to Z[ealot]. Then the main text continues, beginning with disquisitions on absolution, abstinence, and accidia (sloth or depression, a frequent problem for monastics) and ending with the entries for the letter "d," including a discussion of the gifts of the Holy Spirit. Though we have only the first of three volumes, what is here is an imposing example of a book from the 1470s with its grand contemporaneous binding and magnificent illumination. The binding can be localized to Nuremberg because it has the same floral frame as used on Kyrris 112, and typographically the book is*



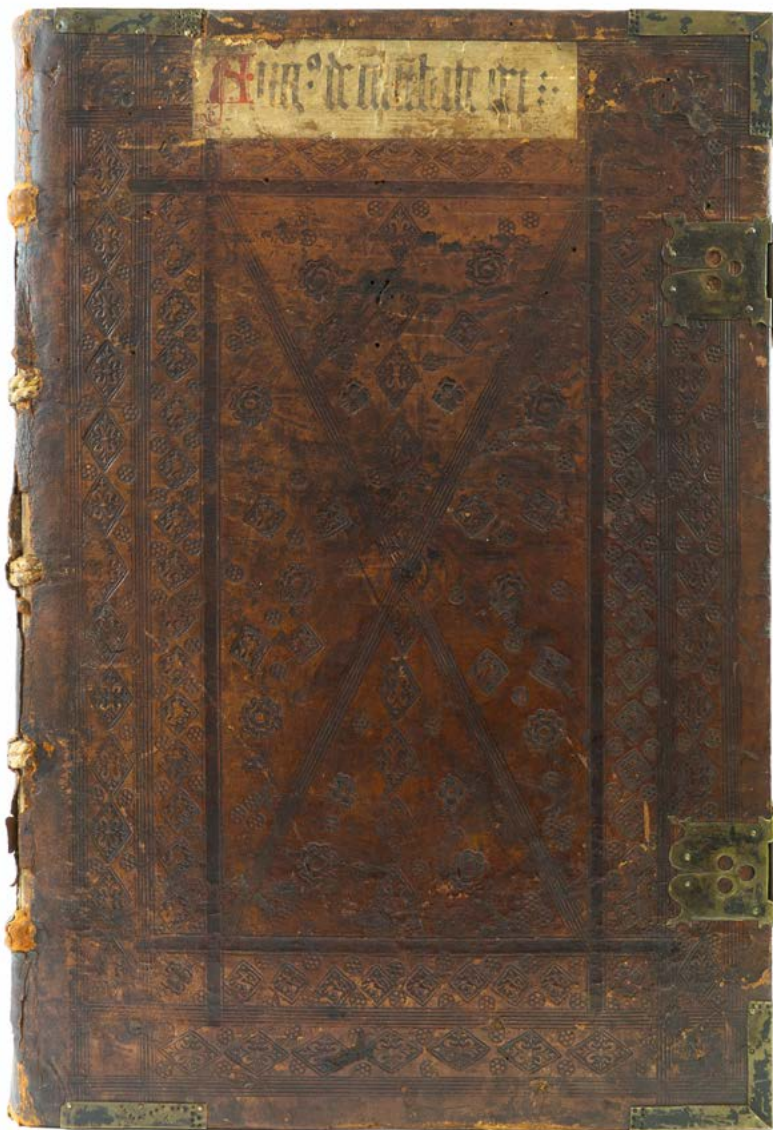


distinguished by the fact that it represents the final use of the Koberger type 115, the first typeface confidently ascribed to him, and generally considered to be the most desirable. Finally, our copy has margins of special amplitude: the height of the leaf here is 473 mm., compared to the British Museum copy, which measures 417 mm. (Lhi21015)

### *The Fine Schøyen Copy of the 1479 Wenssler and Richel "City of God"*

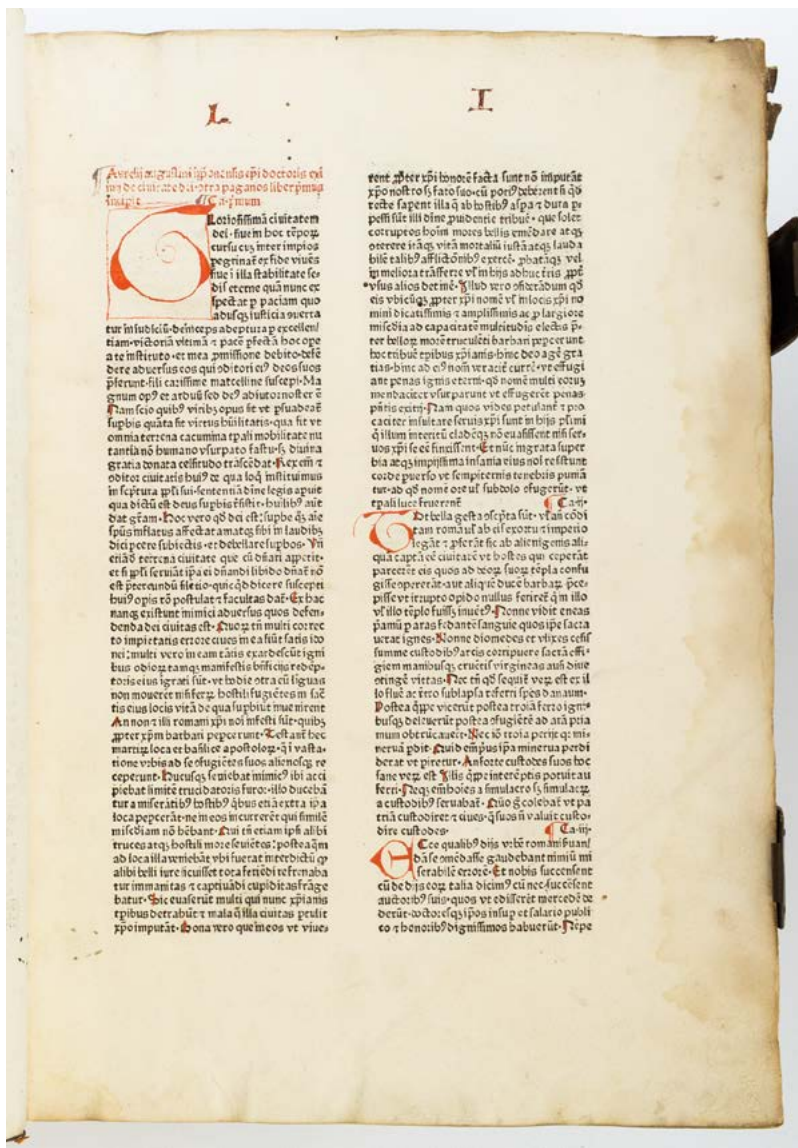
**66** **AUGUSTINUS, AURELIUS.** *DE CIVITATE DEI*. (Basel: Michael Wenssler [and Bernhard Richel], 25 March 1479) 498 x 335 mm. (19 1/2 x 13 1/4"). **Textually Complete.** 247 leaves (of 248, without initial blank). Double column, 56 lines of text, 73 lines of commentary, gothic type. At end of commentary, **28th quire (6 leaves) bound before 27th quire (8 leaves).** Commentary by Thomas Waleys and Nicolaus Trivet. Third Edition with this Commentary. Contemporary German blind-stamped calf over wooden boards, boards with two frames featuring lily, stag, and rosette tools enclosing a central panel divided by diagonal rules into quadrants decorated with stag, hound, rose, lily, and rosette stamps, contemporary vellum title label lettered in red and black at head of front board, spine panels with central lily stamp surrounded by rosettes, brass corner guards, original brass catch plates and clasps, straps renewed, rear board with leather patch where chain attachment once was, inner covers with wooden boards and cords exposed, rear board with remnants of paper manuscript pastedown and the wood retaining traces of its ink writing in red and black. Capitals struck with red, paragraph marks and headlines written in red ink, numerous one- to eight-line initials in red. Printed in red and black. Front inside cover with small bookplate of the Schøyen Collection. BMC III, 726; Goff A-1241; ISTC ia01241000. The Schøyen Collection sale, Sotheby's New York, 12

December 1991, lot 3 (this copy). ♦ Joints worn away for the most part, with bands exposed where they meet the spine, the leather with other general minor wear, but the contemporary binding pleasing, still holding together on intact cords, and offering a revealing glimpse of 15th century book construction. First page and last page somewhat soiled, the former also with faint brown stain (apparently from fixative used to stabilize the paint used here for rubrication) running down the center of the leaf (not affecting legibility), a few additional trivial imperfections, otherwise AN ESPECIALLY FINE COPY INTERNALLY—the leaves clean, fresh, and bright, with vast margins, and so thick they rumble when you turn them. **\$65,000**



*This is a handsome early Basel printing of St. Augustine's celebrated "City of God," that great intellectually sprawling defense of Christianity against the charge that it brought about the collapse of Rome in the fifth century. Born in the ancient Roman province of Numidia in North Africa, St. Augustine (354-430) is counted second only to the Bible as the foundation of Catholic and Protestant belief. The strength and endurance of his inspiration can hardly be overstated: his sermons were widely read during the Middle Ages, and he later exerted great influence over the reformers Luther, Calvin, and Jansen. He wrote a very substantial number of philosophical, polemical, moral, homiletic, dogmatic, and apologetic works. First issued by Sweynheym and Pannartz in 1467, "City of God" takes its name from the author's characterization of all history*





as the struggle between the City of God (i.e., good, personified by devout Christians) and the Earthly City (evil, personified by pagans and other non-believers), the conflict to be resolved on Judgment Day, when the residents of the City of God will be granted immortal life, and their foes will be damned for eternity. Begun shortly after the sack of Rome in 410 and occupying some 13 years in composition, “Civitate” is Augustine’s longest and most influential work. It is remarkable in its elaborate structure and wide ranging in the strategies and fields of inquiry it employs in the name of Christian vindication, with appeals drawn from cosmology, psychology, political thought, theory of history, and much more. Moreover, apart from its central apologetic thrust, the book, in the words of Britannica, is replete with “devout utterances and aspirations of a great soul,” along with “the charm of personal disclosure” that has “never ceased to excite admiration in all spirits of kindred piety.” The present printing is the third edition with this commentary, and is taller than those issued by Mentelin (not after 1468) and Schoeffer (1473), suggesting that it may have been intended for use as a refectory book, to be read aloud in a monastery while the monks were taking their meals. The commentary is by two respected Dominican scholars from Oxford: erudite classicist Nicholas Trevet [Trivet] (ca. 1257 - after 1334) wrote the commentary for books 11–22, and theologian Thomas Waleys (fl. 1318–49) did that for books 1–10. In this edition, the commentary is printed following the main text, rather than surrounding it, as in later versions. Originally from Strassburg, Michael Wenssler (ca. 1445–1512?) matriculated at the University of Basel in 1462, and issued the first book from his press 10

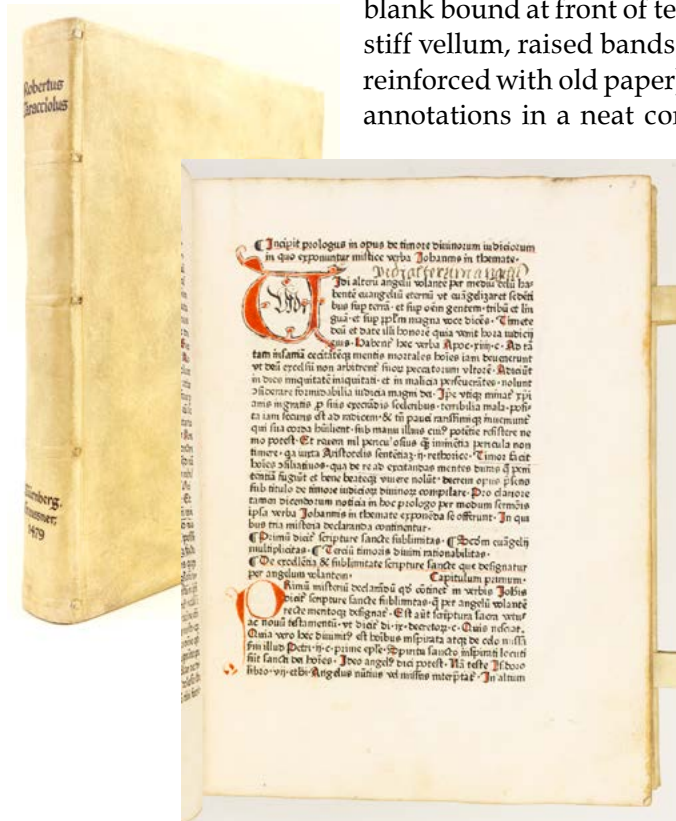
years later. He was one of the first three printers at work in the city, where he operated a press that employed as many as 30 people and produced more than 150 works. Financial problems led him to flee the city in 1491, and he was subsequently found printing in Lyon, Mâcon, and Cluny. Wenssler was apparently assisted in this project by fellow Basel printer Bernhard Richel, as the 10th quire and the first few leaves of the 11th quire are printed in one of Richel’s types. The fine, thick paper here, the attractive layout and vast margins, the rubrication, the solidly constructed binding—even the out-of-sequence arrangement of the penultimate quires—make this a wonderful exemplar of incunabular book production. The tools used on our binding do not appear in Kyriss or Schwenke-Sammlung, and could not be located in a search of EBDB. However, two are similar to Schwenke’s Hirsch 33 and Hund 42, assigned to Wolfgang Herolt of Erfurt; Lillie 282, used by a Leipzig bindery; and Lillie 333, found on bindings by a Wurzburg workshop. This edition does not appear often in the marketplace: ABPC and RBH record no other copy sold at auction since this volume was purchased in the Schøyen Collection sale in 2002, and only one other seems to have been sold at auction in the past 30 years—a copy in later calf at Sotheby’s on December 1, 1993 (lot 20), fetching a handsome hammer price of £48,800 (\$72,732). (Lhi21112)





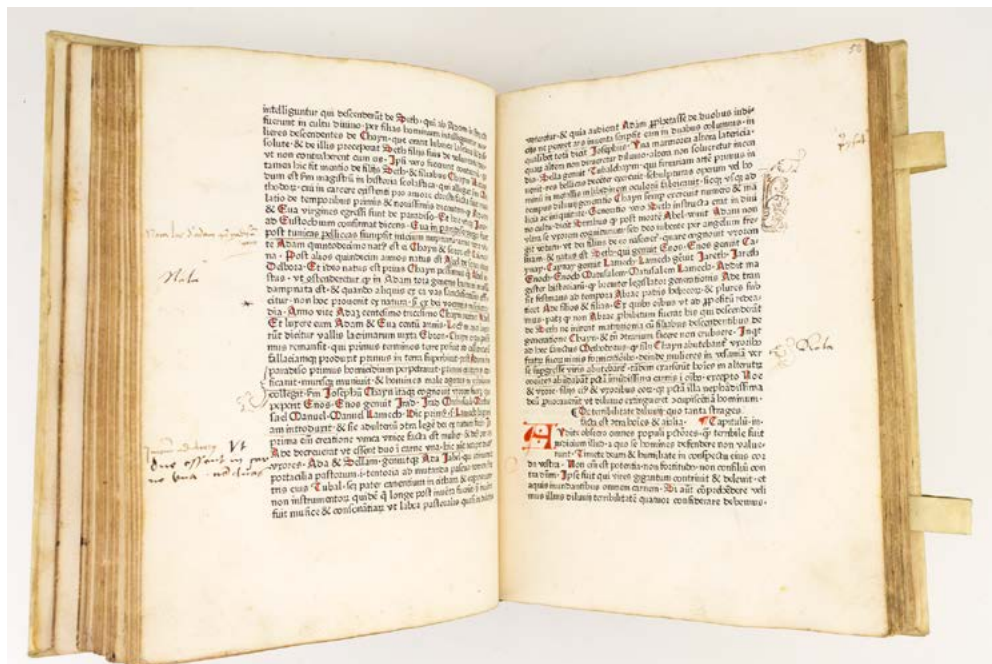
(11 1/4 x 8 3/8"). **Textually Complete.** [125] (of 126) leaves (lacking initial blank, final blank bound at front of text). Single column, 36 lines in gothic type. Modern period-style stiff vellum, raised bands, title hand-inked on spine, two strap closures (hinges expertly reinforced with old paper). Rubricated in red, hand-painted initials in red. With frequent

annotations in a neat contemporary hand, sometimes with manicules or a decorative design. Goff C 186; BMC II, 451; ISTC ic00186000. ♦ Minor soiling to vellum, infrequent trivial stains or thumbing to the text, but A FINE COPY—very clean, bright, and fresh, with comfortable margins. \$8,500



*This is an extensively rubricated copy of a collected edition of sermons significant because they comprise the words of a living 15th century author.* Robertus Caracciolus (1425-95) was the most celebrated preacher in Italy during the last four decades of his life. Called a "second Paul," the "new Paul," and the "prince of preachers," he was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time, according to the Catholic Encyclopedia. First printed in 1473, the sermons here deal largely with the fear of divine justice as the consequence mankind must expect for disobeying God's laws. Caracciolus' effectiveness and popularity as a preacher can be explained partly by the clarity of his approach: he makes use of lists, naming, for example, three or four topics—sins, penalties, God's gifts—and then expanding on each one. He also employs the effective

rhetorical device of repetition, using such phrases as "Fear God" numerous times in one section. It is easy to imagine other clerics studying his work as much for technique as for content—and the contemporary annotations here indicate extensive examination. Spending his entire career in Nuremberg, printer Friedrich Creussner appears to have issued books from 1472-99, but was most active between 1477-79. Our copy has pleasing hand-painted initials and rubrication, and the early scholar who made notes in the margins also occasionally indulged his artistic side with a decorative flourish. (ST16379-086)

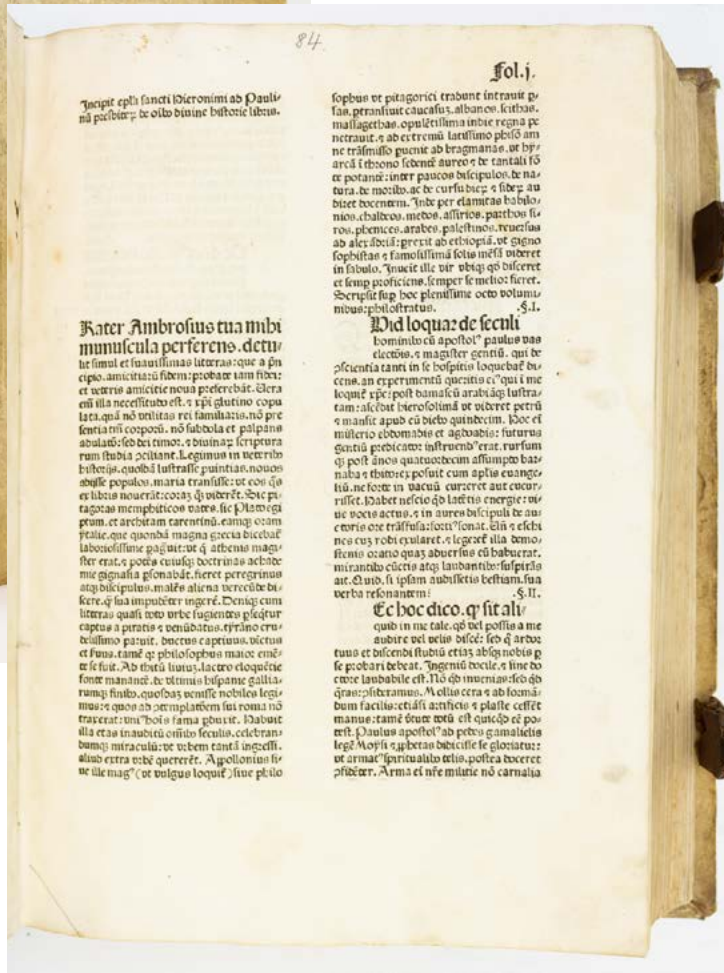


¶ Tractatus de morte Clarissimi in sacra theologia Magistri fratris Roberti Caraccioli S. L. titio ordinis minorum feliciter explicit. Impressus Nuremberge per Antiericum Crausner incola ciuitatis eiusdem. Anno dñi. M. CCCC. LXXIX.



## The Donaueschingen Copy

**68 BIBLE IN LATIN.** *BIBLIA LATINA.* (Nuremberg: Anton Koberger, 14 April 1480) 402 x 280 mm. (15 3/4 x 11"). **Complete.** 1 p.l., i-cxxclxi [461], [6] leaves. Double column, 51 lines and headline, gothic type. With additions by Menardus Monachus. Contemporary German pigskin over half-bevelled wooden boards, covers roll-tooled in blind, raised bands, two ink-lettered vellum spine labels, two apparently original clasps. Front free endpaper with inscription of Graf Schweikhard von Helfenstein dated 1578; spine with small gilt numbered vellum label of the House of Fürstenberg Court Library in Donaueschingen. Goff B-568; BMC II, 418; ISTC ib00568000. ♦ Pigskin a little soiled and chafed, wood exposed at the corners, but the binding otherwise in remarkable condition, completely sound and very appealing. Blank recto of first leaf glued to front free endpaper (done many years ago to fix a



*prominent family of artisans who was undoubtedly the most prosperous printer of his age. He established his press in Nuremberg in 1472 and quickly became one of the most prolific printers in*

*the business, outstripping Schoeffer of Mainz by 1480. He produced about 200 works by 1500, including the most famous illustrated work of the era, the "Nuremberg Chronicle." By Copinger's count, Koberger published 16 editions of the Bible (15 in Latin and one in German) between 1475 and 1501. The present edition is the sixth to be printed in Nuremberg and the last of five to contain the abstracts of the books of the Bible written by Menardus; future Koberger Bibles would include extensive commentary that increased the length of the work to several volumes. Koberger also produced numerous philosophical and theological works on as many as 24 presses under his own supervision; although most Koberger books have Nuremberg imprints, he had books (including three editions of the Bible) printed for him at several other locations. His business was not confined to printing; he was also a wholesaler with sales outlets from Paris and Lyon to Budapest and Warsaw. This "king of booksellers" handled all the major scientific works of the period and dominated the book trade in Europe. Our copy was once part of the*

*paper flaw in the center of the leaf), opening quires (through Deuteronomy) with vague rumpling at top right because of damp, a few leaves at the end with very faint marginal dampstain, otherwise A FINE, FRESH COPY of an impressive book, the thick leaves very clean and bright, with large margins, and with a rumbling sound when being turned.*  
**\$18,000**

*This is a pleasing copy of the last of the incunabular Royal folio Bibles issued by Anton Koberger (ca. 1440/1445 - 1513), a former goldsmith from a*

Anno incarnationis dñice. Millesimo quatuorcentesimo octuagesimo. Mai vero h. octauodecimo. Insigne veteris noui testamenti opus, cum canonico euangelistarumq; concordantie. In laudem et gloriam sancte ac indiuidue trinitatis. Inmemoriae virginisq; Marie impressum. In opido Nurnbergi. per Antonium Koberger p[ri]nti opidi incolam industria cuiusq; diligenti sine fabrefactum. finit feliciter.





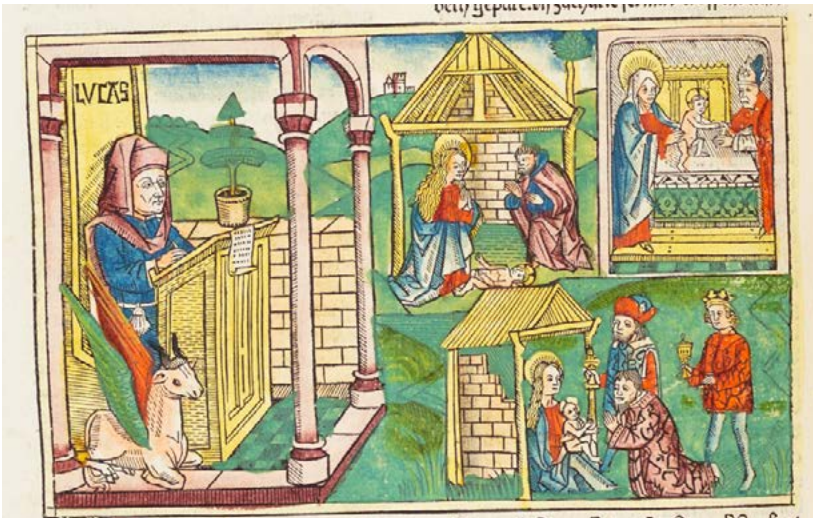
large and valuable library of Count Schweikhard von Helfenstein (1539-99), a German noble who served the Holy Roman Empire as President of the Imperial Chamber Court and as Imperial Governor of Tyrol. It was later acquired for the great Court Library of the princes of Fürstenburg, built up over the centuries and especially rich in Medieval manuscripts and incunabula. The library was housed at the Fürstenburg castle at Donaueschingen from 1723 until it began to be dispersed in the late 20th century. The 19th century princes Karl Egon II and his son Karl Egon III expanded the collection considerably by acquiring the 11,000-volume library of the scholar Joseph Maria Christoph Freiherr von Laßberg (1770-1855) in 1855. In 1994, the family sold 400 incunabula from the library in an auction at Sotheby's that made £3.5 million. (Lhi21124)

**A Fine Contemporary Copy with All that Makes the Book So Celebrated: the Publisher's Binding and 109 Large, Memorable Hand-Colored Woodcuts**

**69 BIBLE IN GERMAN. "KOBBERGERBIBEL."** (Nuremberg: Anton Koberger, 17 February 1483) 415 x 290 mm. (16 3/8 x 11 1/2"). **Complete** (except for one flyleaf). Text in double column, 50 lines, gothic type. **Two volumes.** The Ninth German Bible. Excellent contemporary Nuremberg "Koberger Publisher's" binding by the so-called Schedel Meister, featuring blind-stamped calf over thick wooden boards, upper covers with two frames, the outer one decorated with rosettes connected by leaf-wrapped staffs, the inner one stamped with repeating floral sprig lozenges, these frames enclosing a central panel with blind-tooled vines forming ogival compartments, each of these containing a botanical stamp, both volumes titled in blind at head of outer frame; lower covers with similar outer frame, inner frame with repeating griffin stamp,







central panel with either botanical (volume I) or double-headed eagle (volume II) stamps, covers with intricately tooled brass corner- and centerpiece bosses, raised bands, original brass clasps and catches with newer leather straps, (spine of first volume restored ca. 1900, with newer endleaves). Capitals struck with red, more than 1,000 three-line Lombard initials in red, blue, or green, hundreds of slightly larger initials in red, blue, or green, some with penwork extensions, dozens of six- to eight-line initials in red and blue, some with pink and green penwork infilling, volume II opening with two six-line initials in blue or pink with white tracery on a background of delicately etched burnished gold, with acanthus leaf extensions,

and 109 WOODCUTS BEAUTIFULLY COLORED BY A CONTEMPORARY HAND. Rear pastedowns with book label of Alexander Schippan. Goff B-632; BMC II, 424; ISTC ib00632000. For the binding: Schunke/Rabenau 11, 205; Kyriss 11, Tafelband 117. ♦Thin vertical crack to spine of volume II, minor crackling or chafing to leather, other insignificant external wear, but the contemporary volumes handsome, sturdy, and well preserved. Inner margin of the opening five folios of the first volume expertly renewed without loss of text, the next 60 leaves with expert repair at the bottom of inner margin, occasional faint dampstains, smudges or small stains to margins, other trivial imperfections, but A VERY FINE COPY, the text clean, fresh, and bright, the margins ample, and the hand coloring extremely rich. **\$175,000**







This is a memorable copy of one of the most attractive and important German incunabula, found here in a contemporary binding commissioned by the publisher, the text embellished with many hand-painted initials, and with more than 100 large, striking, and brilliantly hand-colored woodcuts. Called in German the "Kobergerbibel" after its publisher, it was the ninth Bible to be printed in the German language. While Koberger (1440-1513) is closely associated with the illustrated "Nuremberg Chronicle," his Bibles are equally evocative of the incunabular era. And this ninth German Bible is generally acknowledged as the printer's second most celebrated and beautiful book—and by a wide margin when it appears, as here, with its most desirable attributes. The woodcuts are by the "master of the Cologne Bible" and were clearly influenced by Dürer's biblical illustrations. In the extraordinary half-page woodcut of the Creation, a circle of approving angels encloses the vast deep of the ocean teeming with sea monsters, within which is the round, verdant island of Eden, from which God gently raises Eve by the hand from the side of sleeping Adam. While this may be the most well-known image in the work, there are many illustrations with great appeal, especially when found, as here, with skillful contemporary coloring. Having stood up well over the years, the colors here are exceptionally rich, very opaque, and applied with delicacy. The bindings are of a type known as "Verlagseinbände." While Koberger did not have his own bindery, he did employ several Nuremberg bookbinders to cover volumes in a distinctive style referred to (in English) as "Koberger Publisher's bindings." The very pleasing bindings here are the work of the Schedel-Meister, so called for the bindings he







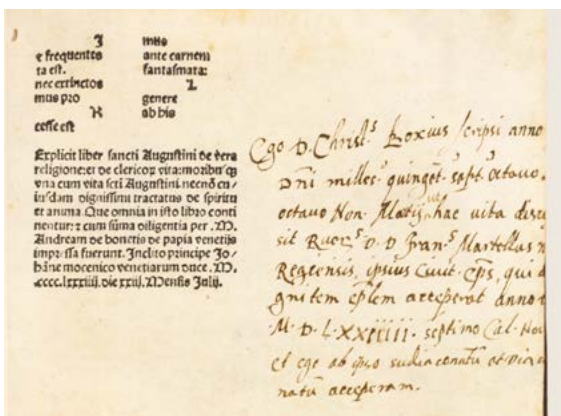
regularly executed for Koberger's most famous production. They can be identified by his rosette, griffin, and staff/leaf stamps. The decorative initials in volumes I and II are the work of two different artists. Those in the second volume are more graceful and elaborate, and that volume also contains the one illuminated initial. This set has a distinguished provenance: it was formerly in the Austrian library of Ernst-August, King of Hanover, Duke of Cumberland, and Duke of Brunswick-Lüneburg (1771-1851), and subsequently in the collection of German bibliophile Dr. Alexander Schippan (1889-1975). While Koberger Bibles appear at auction from time to time, copies that are complete, well-preserved in original Nuremberg bindings, and with handsomely colored woodcuts are rare. ABPC lists only one—the Pfeiffer copy sold at Sotheby's in 1980 for a hammer price of 23,000 (\$55,000)—that is comparable to the present item. (Lhi21136)

**70 AUGUSTINUS, AURELIUS [ST. AUGUSTINE OF HIPPO]. OPUSCULA.** (Venice: Andreas de Bonetis, 23 July 1484) 215 x 150 mm. (8 1/2 x 6"). **Textually Complete.** [287] leaves (of 288; lacking blank a1; final leaf L4 mounted on tab). Text complete. Double column, 42 lines of text in gothic type. Modern dark brown calf, raised bands, new endpapers. In a brown linen clamshell box. Tail margin of a2 with initials "D i B" beneath a cross, large ink library stamp with crossed keys and sword and "I H S" monogram of the Jesuit order; tail margin of d8v with ink signature of Christophorus de Boxiis; occasional ink marginalia; note by Christophorus on final leaf dated 1578 (see below). Goff A-1217; BMC V, 361; ISTC ia01217000. ♦ A touch of shelfwear to edges of boards, intermittent minor marginal foxing, occasional small stains, but an excellent copy, the text clean and fresh, the sympathetic binding pleasing. \$6,500

*This is an attractive copy of an early printing of what is here designated as Augustine's "shorter" texts, but including such significant works as the "Confessions," in which the author gives an account of his conversion to Christianity by St. Ambrose in*



385. The collection contains seven other authentic writings by Augustine, including the "Enchiridion," or handbook on faith, hope, and love written for Laurentius, which is the earliest theological textbook for laymen. Also included is "De Vera Religione," an early apologetic tract written shortly after Augustine left Milan and returned to Tagaste, his birthplace in north Africa. There are, in addition, 16 pseudo-Augustinian works in the present volume, and a life of the saint by Possidius Calamensis. Andreas de Bonetis of Pavia began printing in Venice ca. 1480; this is the ninth of 18 titles attributed to his press by ISTC, all issued between 1480 and 1486. On the final leaf, former owner Christophorus de Boxiis has noted that he wrote "Dominus Christus Proximus" for Francesco Martelli, bishop of Reggio Emilia, who died on 9 March 1578, adding that Martelli had been installed as bishop in 1575, and had ordained Christophorus as a deacon. (ST16379-104)



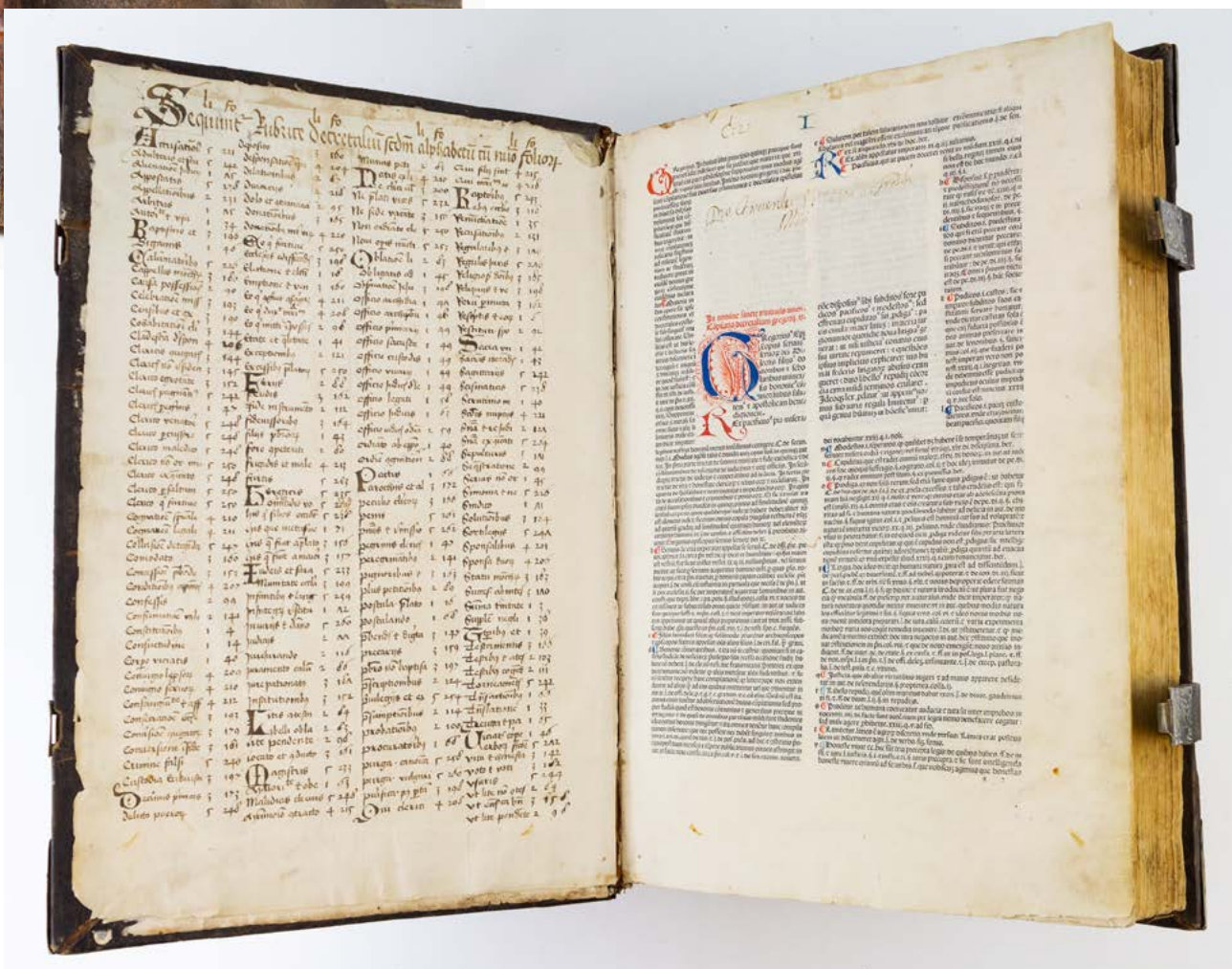
*The Fürstenberg Copy of an Imposing Volume Printed in the Widely Imitated "Letra de Tortis"*

**71 GREGORIUS IX, POPE. DECRETALES CUM GLOSSA.** (Venice: Baptista de Tortis and Franciscus de Madiis, 7 September 1484) 455 x 295 mm. (18 x 11 1/2"). **Complete.** [278] leaves, including first and last blanks. Double column, 83 lines of commentary surrounding text, gothic type. Contemporary brown pigskin over bevelled wooden boards, decorative brass bosses at center and corners of boards, remnants of paper title labels to head of front





board and to top spine panel, raised bands, rebacked preserving most of original backstrip (but with the new joints and small portions of two bands a slightly different color), two brass catch plates and clasps with original straps, rear pastedown of vellum from old manuscript (side showing blank, but writing on other side just visible), two holes at head of rear board where chain was once attached. Headings and paragraph numbers in red or blue, numerous two- to five-line initials in red or blue, often with decorative flourishes or extensions, eight-line opening initial in blue, filled and surrounded with decorative red penwork, printer's device printed in red in colophon. Incipits printed in red. First and last blanks with manuscript alphabetical index of contents in two contemporary hands, handwritten folio number at head of most leaves, upper right corner of rectos with contemporary ink notation of the contents of the opening, a couple of leaves with very neat early interlinear glosses. Front pastedown with ex-libris of Hans Fürstenberg. Goff G-458; BMC V, 323; ISTC ig00458000. ♦Leather on boards varying in color (perhaps because of preservative?), a little residue of brass polish around bosses, a scattering of tiny wormholes near joints, occasional trivial thumbing or other internal imperfections, but A VERY ATTRACTIVE COPY of this imposing book—clean, fresh, and bright internally, in a sturdy binding with its original hardware. \$29,500





Once chained, likely in a monastic or cathedral library, this is a wonderful example of an incunabulum with contemporary handwritten additions that made the information inside more accessible to users. A librarian or other scholar numbered the folios, made a neat alphabetical list of the subjects covered, and added a note to the upper right corner of each recto listing the incipits for the sections that appear on that page and the one facing it. Such tools were innovative at a time when many printed books had neither page numbers nor a table of contents. Pope Gregory IX's decretals (i.e., authoritative decisions by a pope on matters of canon law) were compiled by the Catalan canonist Raymond of Peñafort in 1230-34 in order to update, complete, and supersede the six previous collections, the first of which was made by Gratian around 1150. Gregory's was the first complete and authoritative collection of papal decretals, and it persisted as the fundamental source of canon law until the 20th century. Born Ugolino di Anagni, Gregory IX (before 1170-1241) was from the noble family of the counts of Segni and a nephew of Innocent III. After a long career as a diplomat for the papacy, Gregory was elected pope in 1227 at an advanced age; his time wearing the tiara was marked by harsh conflicts in general, and especially with his ambitious rival, the Holy Roman Emperor Frederick II, whom he excommunicated on slender grounds relating to unsatisfying performance as a crusader. Canon law books like the present text were one of the specialties of Baptista de Tortis (fl. 1481-1532), one of the most successful printers of the incunabular era and someone who had a long, productive, and profitable career in Venice. From 1481-84, de Tortis primarily printed editions of the classics, beginning with Cicero, and a few grammars, but in the second half of 1484, he discovered that there was a more lucrative trade to be had in law books, and became one of the first publishers to specialize in jurisprudence. The names of Justinian and law professor Bartolus de Saxoferrato dominated his author list, along with editions of papal decretals and the commentaries that sought to elucidate them. Whereas many 15th century printers faced financial hardship producing 500 copies of their titles, de Tortis was able to sell 2,000 large-format copies of his numerous editions, with demand spurred by his reputation for extreme accuracy, so critical in legal volumes. Our printer is especially well known





for the very readable round gothic face used here, which found favor with early Spanish printers; their books were printed in "letra de Tortis" for generations. Our copy comes from the collection of Hans (or Jean) Fürstenberg (1890-1982), a bibliophile of refined discrimination who assembled one of the great collections of the 20th century and whose books were noted for their outstanding condition. (Lhi21016)



lower cover with three small holes to leather and light dampstain along gutter and head and tail edge, but the restored binding quite sound and retaining its antique charm. Perhaps a dozen leaves lightly browned, other isolated trivial imperfections, but A FINE SPECIMEN, CLEAN, FRESH AND BRIGHT INTERNALLY, with wide margins and attractive rubrication. **SOLD**

Written in the 13th century by Dominican priest and grammarian Johannes Balbus (d. 1298), the "Summa Grammaticalis quae Vocatur Catholicon," or "Catholicon," was a dictionary created to aid in biblical interpretation. Containing a prefatory grammatical treatise, the work became a standard reference book in the later Middle Ages partly because a significant number of its entries contain more general encyclopedic information. It was

**72 BALBUS, JOHANNES. CATHOLICON.** (Nuremberg: Anton Koberger, 21 August 1486) 420 x 280 mm. (16 1/2 x 11"). [321] (of 328) leaves (**lacking xx6, yy1-4** [entries for Sigena through Somnium]; first and last blanks). Contemporary blind-stamped calf over wooden boards, covers with three concentric frames surrounding central panel, all decorated with round or rhombus stamps, hand-lettered paper title label on upper cover, raised bands, recently rebacked to style preserving most of original backstrip, original brass catches, replacement straps and clasps. Paragraph marks in red, capitals struck with red, two- or three-line hand-painted red or blue initials, opening page of text with one 10-line and one eight-line puzzle initials with elaborate penwork infilling and graceful extensions running the length of the columns. Goff B-28; BMC II, 430; ISTC ib00028000. ♦Front cover somewhat cracked and rubbed,

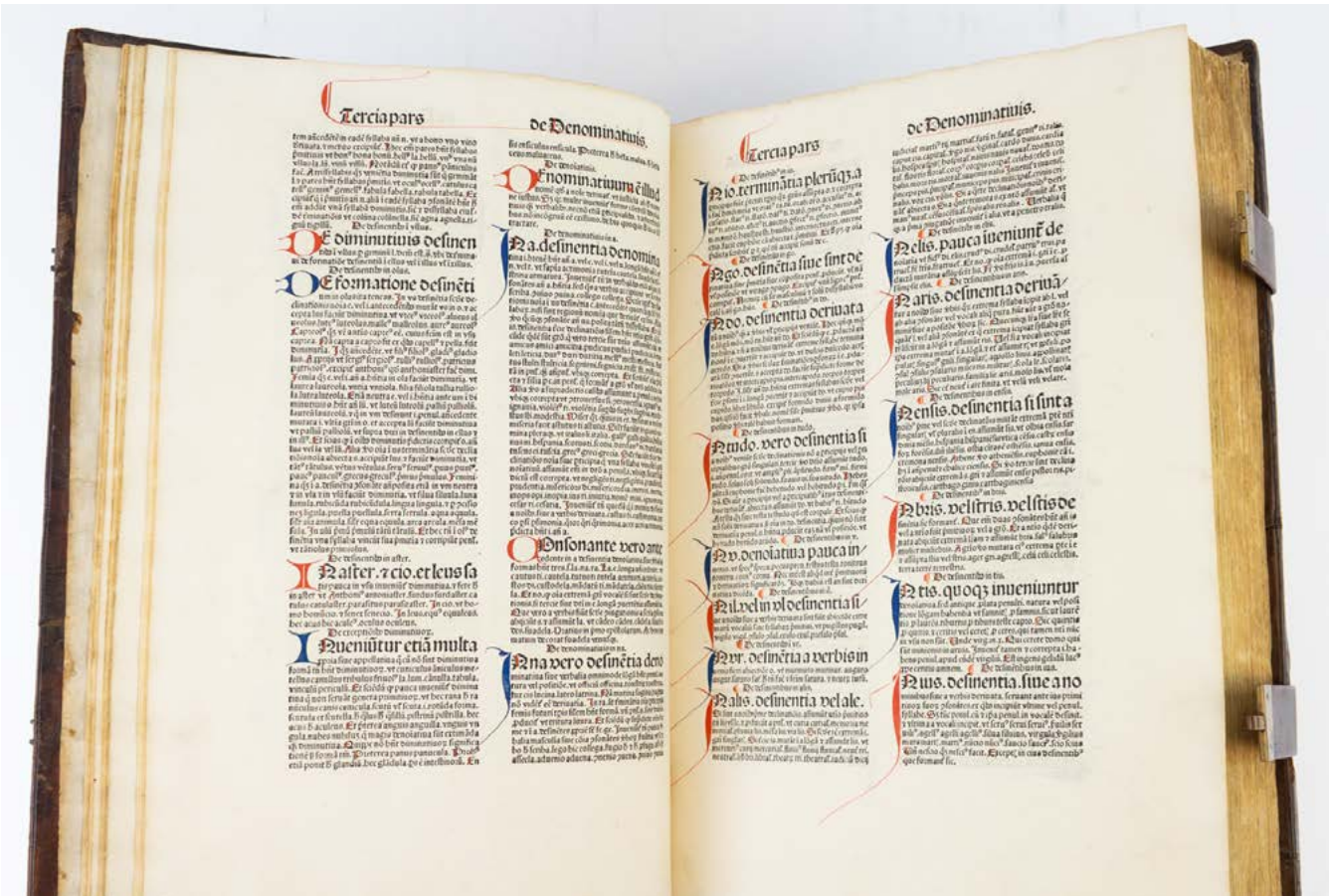




among the first books to be printed, originally being issued by the Mainz press of Gutenberg or Fust & Schoeffer, ca. 1460. Anton Koberger issued his first edition of the work (the sixth printing overall) in 1483; the present copy is his second printing. (For more on Koberger, see item #68.) Although our copy lacks five text leaves, it is appealing because of its contemporary binding and especially because of its internal condition and handsome rubrication. (ST17756)

## With Fleeing Stags and Hebrew Sewing Guards

**73** **GUILLERMUS PARIENSIS**, Attributed to, but by **[HEROLT, JOHANNES]**. **POSTILLA SUPER EPISTOLAS ET EVANGELIA**. (Ulm: Conrad Dinckmut, 1486) 275 x 190 mm. (11 x 7 1/2"). **Complete**. [212] leaves, including first blank. Double column, 37 lines, gothic type. Contemporary Austrian blind-stamped pigskin over wooden boards by Art Wien Jagdrollen-Meister (Viennese Hunting Roll Master, EBDB w002500), covers with diapered central panel of quatrefoil tools (EBDB m001929) enclosed by frames of quatrefoils alternating with finials (EBDB m002224), a wattle roll (EBDB r001315), and a hunting roll (EBDB r001013); raised bands, spine panels with palmette stamps, pastedowns from a printed legal text, hinges reinforced with strips cut from a 14th-century Hebrew Talmud, vellum quire guards, (lacking bosses and straps, old repairs to head and tail panels). Capitals struck with red, numerous three- to six-line initials in written in red. Recto of first blank with contemporary Latin inscription in red and brown ink, and 1775 ink ownership inscription of logic professor R. P. Gold; verso of first blank and blank verso of final leaf with extensive (17th century?) annotations; recto of a2 inscribed "Collegii societatis Jesu Burghusii 1646"; occasional marginalia in several early hands. Goff G-681; BMC II, 535; ISTC ig00681000. For the binding: Haebler II, 247, 2; EBDB workshop w002500; EBDB rolls r001013 and r001315; EBDB stamps m001929 and m002224. ♦ Binding a bit soiled and with a number of tiny wormholes, four patches of worm damage causing minor loss to head and tail



Clarissimus is codex a plerisque prosodia ceteris 70 catolicorum nicipatus a fratre Joanne iannensi fan- cti dominici pfessione multorum fidedignorum aucto- ribus nominus 7 suo studio infimul laboriose collectus 7 dominici gregis curā gerentibus non modo utilia ve- rāctiam pncessarius multarumq; theologicarum philosophicarumq; (condonatis etiā principalibus) quæstionibus nodos soluit studiose admodum utilia im- mēto vifas. Impēfis antbonij koburger Purenberge est cōsummatas. Anno chiftiane salutis. Millesimo- quadringentesimo octuagesimo sexto duodecimo ka- lendas Septembriæ.





of joints and adjacent area on front board, pastedowns, a flyleaf, and one text leaf at front and back with stains (and a couple small holes) from rusted hardware, four leaves with light dampstains covering a third of the page (significant without being severe), other trivial imperfections, but still quite an appealing copy, clean and very fresh internally, in a sturdy binding with considerable antique appeal. **\$8,500**

*This Ulm edition of the popular reference guide for preachers comes in a contemporary binding by the Viennese Hunting Roll Master workshop, active in Vienna from 1490-1516. The "hunting roll" depicting a fleeing stag that gave the workshop its name is prominently featured here, along with three other tools found on their bindings. First printed in 1472, the text's "Postilla" provided useful interpretations of those excerpts from the New Testament specified for the Gospel and Epistle readings used in Mass on Sundays and holy days throughout the Church year, and*



*was widely consulted by clergy preparing sermons. The author explains in his preface that he has culled his material from many churchmen, including Augustine, Ambrose, Gregory I, Jerome, the Venerable Bede, and Hugo de Prato Florido. Much the least well known of this group, Hugo was a Dominican who died in 1322, and whose "Sermones Dominicales super Evangelia et Epistolas" was published in about 1480 by Greyff. Long attributed to 15th century French Dominican friar William of Paris, the present book is now believed to be the work of the great Dominican preacher Johannes Heroldt (d. 1486), described by the Oxford Encyclopedia of the Middle Ages as "one of the foremost figures of the new Dominican spirituality of 15th century Germany, combining pastoral aims with mystical spirituality." The fourth printer in Ulm, Conrad Dinckmut issued his first book in 1482, and was active until 1498, when financial troubles forced him*



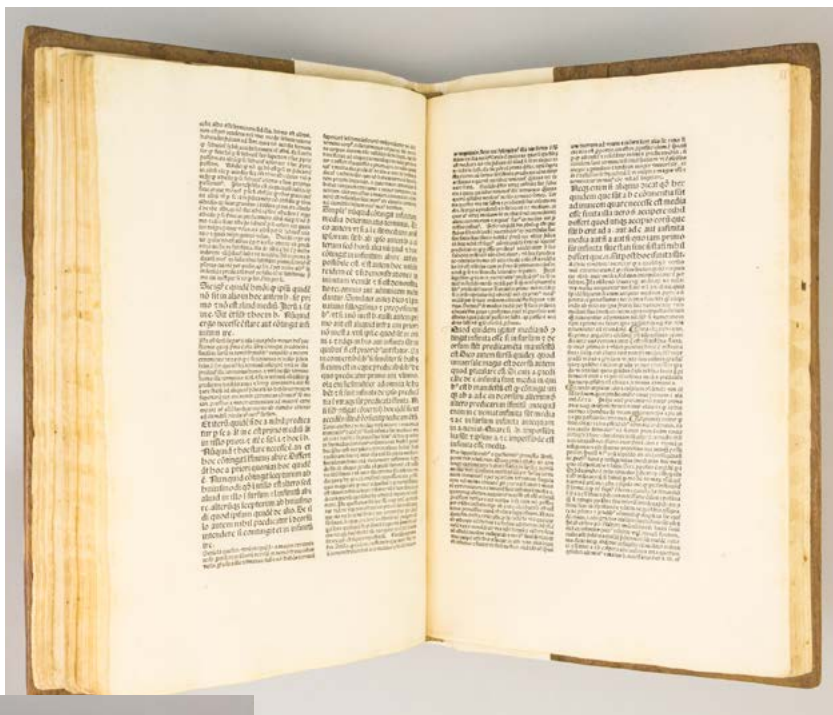
to sell and leave the city. The neat underlinings, marginalia, and annotations in our copy were likely done by the Jesuits of Burghausen, Bavaria, whose inscription on the first page is dated 1646. (ST18221)



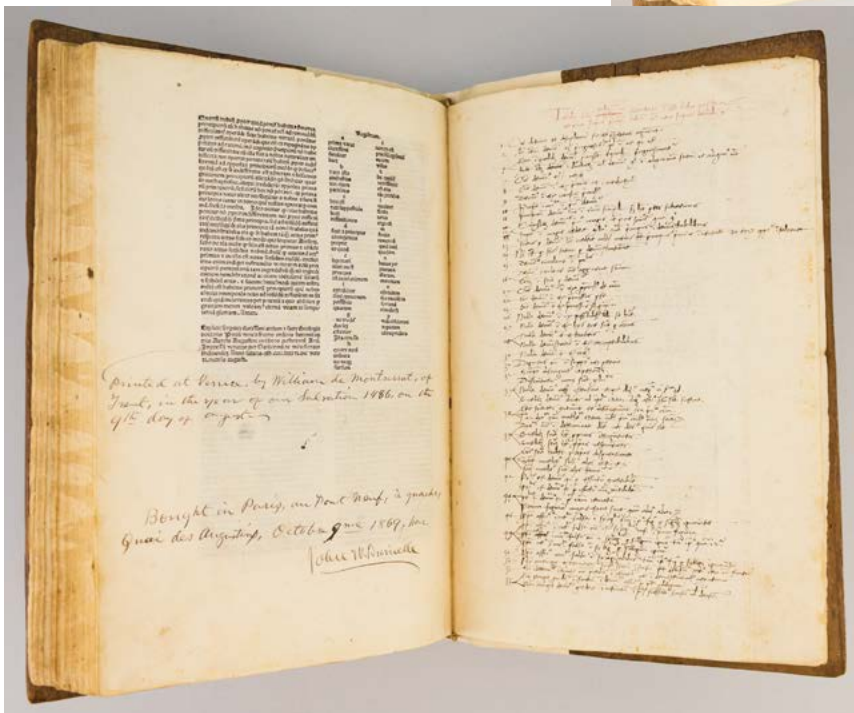




**74 PAULUS VENETUS. EXPOSITIO IN LIBROS POSTERIORUM ARISTOTELIS.** (Venice: Guilelmus Anima Mia, Tridinenensis, 11 August, 1486) 327 x 216 mm. (12 7/8 x 8 1/2"). **Textually Complete.** 116 (of 118) leaves, lacking initial and terminal blanks (two additional leaves tipped in at the back containing a manuscript table of contents in a late 15th or early 16th century hand). Double column, 70 lines of text in gothic type. Original oak boards backed by modern white pigskin, raised bands, remnants of clasps. Lacking original pastedowns. In a marbled paper folding box backed with green morocco. Neat, brief contemporary marginalia by two hands in red and black, mostly confined to the first 50 leaves (one of these hands probably by the creator of the "Tabula" at the back); 19th century English ink ownership inscriptions by John W. Puricelle (or Duricelle) at front and back, the latter translating (with errors) the colophon and documenting the



purchase of this volume in Paris on Quai des Augustins on 9 October 1869. Goff P-214; BMC V, 410; ESTC ip00214000. ♦Rear board with thin five-inch crack starting at head, opening leaf with shallow chip at fore edge, first gathering slightly thumbled, occasional minor foxing or ink smudges, otherwise an excellent copy, the binding scarcely worn, and the leaves generally clean and still crisp enough that they crackle when you turn them. **\$9,500**



*The first work independently printed by Anima Mia, this is an important commentary on Aristotle's "Posterior Analytics" by the leading logician of the Middle Ages.* Scholastic philosopher Paul of Venice (1368-1428) was an Augustinian hermit and the period's foremost authority on Aristotle, producing seven expositions on the philosopher's works. Here, he discusses a portion of the great treatise "Organon" that examines how we demonstrate truth and define the nature of things using logic. The Latin text of Aristotle's work, translated by Jacobus de Venetia, is also included. This commentary was first printed by Venetian Theodorus de Reynsburch in 1477, and ours is the third of five incunabular editions (all printed in Venice) listed by Goff. Our printer identifies himself in the

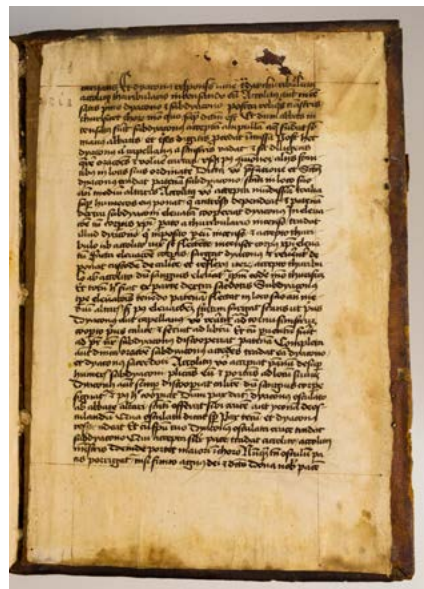


colophon as “Guiliermus de monteferrato tridinenses” (i.e., William of Trino, a municipality in the Duchy of Monferrato in the Italian Piedmont region). But he also called himself Anima Mia (“My Soul”) and is identified that way by Goff and BMC. Active from 1485-99 and first noted by BMC as the partner of Antonello di Barasconi in 1485, he appears here for the first time under his sole imprint. He produced just over 30 works, mostly on his own, issuing texts in a variety of fields including theology, grammar, logic, scholasticism, the classics, and science intended for an unusually wide range of humanist and student readers. The original oak boards have held up over the centuries, and the lack of trimming to the marginal annotations confirms that the wide margins have not been disturbed. All editions of this work are rare in the marketplace: until a copy sold for a hammer price of £8,500 (\$11,847) in 2021, none had appeared at auction since 1984. (ST12263)

**75 CARCANO, MICHAEL DE. SERMONARIUM DE POENITENTIA PER ADVENTUM ET QUADRAGESIMAM.** (Venetiis: Nicholai Franckfort [Nicolaus de Frankfordia], 11 December 1487) 230 x 150 mm. (9 x 6"). **Complete.** 2 p.l., 221, [1] leaves (final blank; quire F bound out of order but complete). Double columns, 50 lines in gothic type.



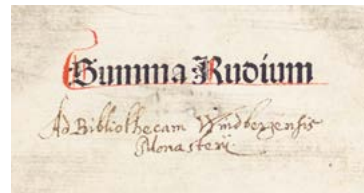
Contemporary Venetian blind-stamped calf over thick wooden boards, covers ruled in blind and stamped with leafy and floral tools, raised bands, hand-lettered vellum label, brass catch plates (straps lacking), pastedowns of 15th century paper manuscript leaves (older repairs to head and tail of spine). Opening of text with pleasing 16-line penwork initial by an amateur hand. Recto of first leaf with titling in a contemporary hand; head of second leaf with early ownership inscription partially removed. Goff C-196; BMC V, 336; ISTC ic00196000. ♦ Two small holes to leather on spine, showing bands and boards beneath, covers rather scratched and abraded, other general wear to the binding, about half the leaves with just barely perceptible dampstaining to the top quarter of the page (extending to half a leaf in a couple of quires), but still a pleasing contemporary copy, the binding entirely solid, and the text quite clean, crisp, and bright. **\$9,500**

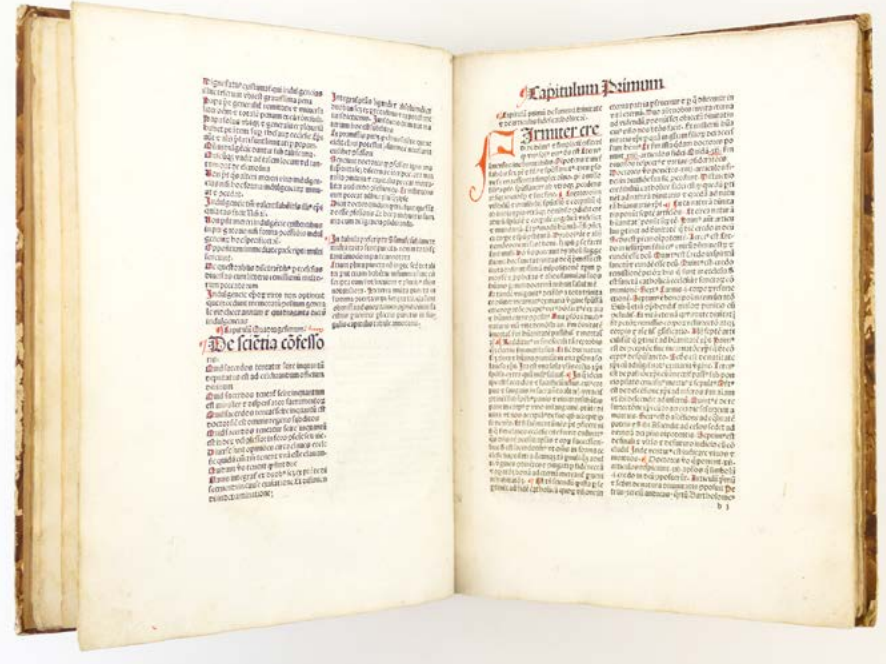


*This attractive volume in a contemporary binding contains a collection of sermons by one of the few 15th century authors to have his works printed during his lifetime. First published in 1476, the sermons on penitence here were produced by a popular preacher from an aristocratic Milanese family, Franciscan brother Michael de Carcano (1427-84). He delivered sermons over a period of nearly 30 years in most of the major cities of northern and central Italy, including Florence, Milan, Mantua, Bologna, Venice, and Perugia. His homilies were noteworthy in that they touched on social themes such as the establishment of hospitals and were on occasion the cause of public disorder, a fact that led to our preacher's being banished from both the duchy of Milan and the Venetian republic. BMC suggests that Nicolaus de Frankfordia was more a publisher than a printer, first providing financial backing to Venetian printer Franciscus Renner from 1473 to 1477, and later owning, if not operating, a press in his own name from 1481 to 1489. (ST13639)*

**For Unlearned Priests**

**76 SUMMA RUDIIUM.** (Reutlingen: Johann Otmar, 1487) 280 x 205 mm. (11 x 8"). **Textually Complete.** [71] leaves (lacking final blank; quire “i” bound before quire “h”). Double column, 46 lines plus headline in gothic type. Early 20th century brown marbled paper boards. Housed in (slightly worn) marbled paper slipcase. Attractively rubricated in red, numerous two- and three-line initials in red. Title with early ink ownership inscription: “Ad Bibliothecam Windbergensis Monasterii”;





occasional neat contemporary marginalia. Goff S-861 (variant of); not in BMC; ISTC is00860800. ♦Extremities a bit rubbed, boards a little chafed, but the binding solid. Title page somewhat soiled, with a couple of short wormtrails (these also affecting margins of next few leaves to a lesser extent), c3 with a two-inch clean tear into fore edge of tail margin, well away from text, two leaves lightly browned, isolated trivial marginal stains or thumbing, but an excellent copy, internally clean and fresh with ample margins. \$8,500

*This is the rarest of three closely related editions of this compendium of ecclesiastical doctrines published by Otmar in the same year.* BSB-Ink records our printing as a variant to Goff S-861. It has

printing on sheet 9 (b1), which Hain 15172 lists as blank. The text is a manual of theology and pastoral practice, divided into 40 short chapters. It is a rudimentary version of the "Summa Confessorum" intended for priests who were not particularly well educated. Our copy was once in the library of Windberg Abbey in Lower Bavaria, a Premonstratensian monastery founded in the 12th century. ISTC finds just six copies of this edition in libraries, none in North America or the UK, while ABPC and RBH list only five copies of any edition at auction in the past 45 years. (ST17495)

## 77 TURRECREMATA, JOHANNES DE. GLOSA PSALTERII. [EXPOSITIO SUPER TOTO PSALTERIO].

(Strassburg: [Printer of the Jordanus von Quedlinburg (i.e., Georg Husner)], 3 October, 1487) 305 x 216 mm. (12 x 8 1/2"). **Complete.** [92] leaves (the last leaf blank). Double columns, 92 lines of text in gothic type. Once fine and still pleasing contemporary blind-stamped Venetian mahogany morocco over wooden boards, covers with foliate frame enclosing large knotwork cross, remnants of four brass clasps (two on the fore edge, one each at head and tail), former (ninth or 10th century?) vellum manuscript pastedowns removed, leaving vestiges of writing

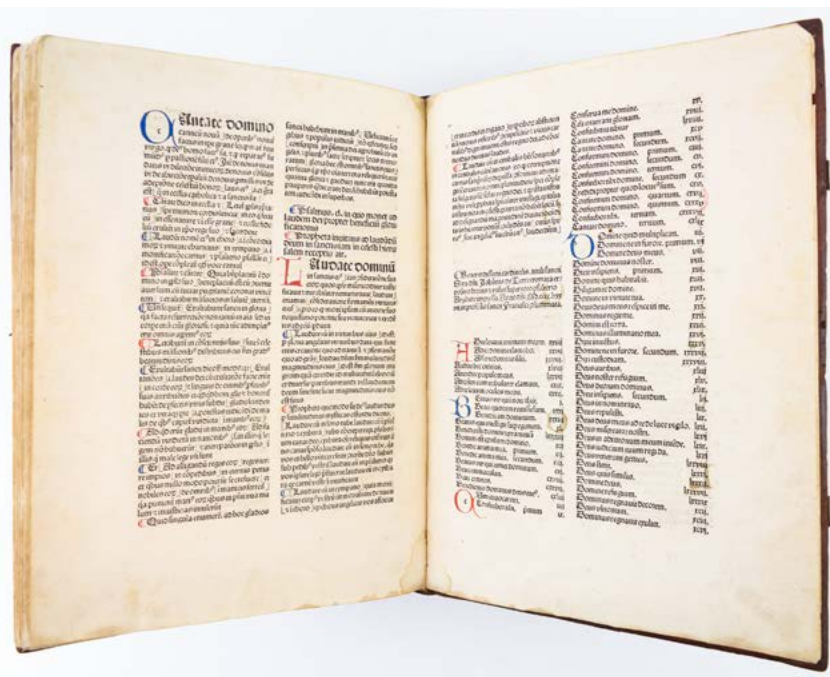


in a Carolingian hand (spine repaired and worming and abrasions on the covers recently and expertly filled in, with original binding decoration replicated by Courtland Benson). In a green cloth clamshell box. WITH A LOVELY ILLUMINATED OPENING INITIAL in colors on a burnished gold ground. Ownership inscription of "D. Barnabe à Parma" dated 1644 on title page, with three other inscriptions (relating to the book's purchase?) below it. Goff T-532; BMC I, 136: ISTC it00532000. ♦The carefully restored binding with some general moderate wear, but now solid and with much of its original appeal recovered. First three leaves with small, narrow stain to fore edge, a7 with half a dozen small ink stains to text, intermittent minor foxing and browning (never noticeable), last five gatherings with tiny round wormhole in text, final two quires with small, faint dampstain at head and tail of inner margin, but none of these defects significant, and an excellent copy internally, the leaves clean and fresh, the margins ample, and the illumination with rich colors and sparkling, intact gold. \$24,000

*This is a very attractive folio edition of a book on the Christian significance of the Psalms, one of the major writings of Johannes Turrecremata (Juan de Torquemada, 1388-1468), a Spanish Dominican monk who attended several church councils, who became a cardinal in 1439, and who was known for*



**his charity.** Our printer is a figure of perplexing historical untidiness. Georg Husner is known to have been a goldsmith who married a citizen's daughter in Strassburg in 1470. We know further that he printed and signed his books in their colophons from 1473-79 and then again intermittently from 1493 on. But for reasons that have never been fully understood, books—like the present item—that are easily recognized as coming from his workshop between 1479 and 1493 do not contain his (or any other) name in their colophons. Within this period (and extending to 1499), there is an important grouping of Husner books, very similar typographically, the first one of which was the sermons of Jordanus of



Quedlinburg, printed in 1483. As is the case with the present volume, Proctor has designated these editions as having been produced by the "Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)." This second Husner edition is quite rare: Goff locates only one copy (at the Library of Congress), ABPC lists none at auction since 1975. This copy is not only well preserved in a period binding, but is also embellished with a lovely illuminated initial. (ST12111)

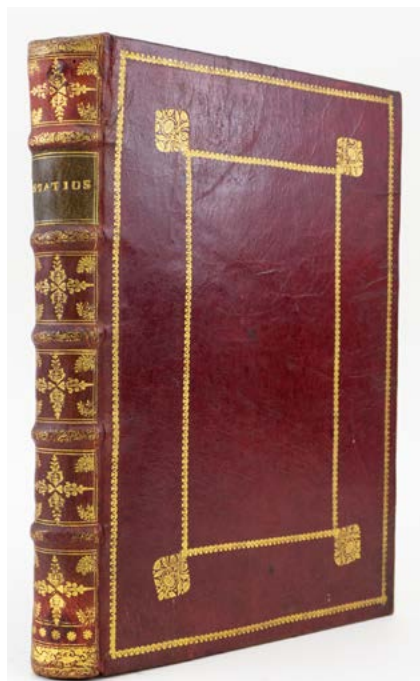
**78 CARACCIOLUS, ROBERTUS. SERMONES QUADRAGESIMALES DE PECCATIS. [and other works].** (Venice: Andreas Torresanus, de Asula, 27 September, 1488) 225 x 152 mm. (9 x 6"). **Complete.** [1], 2-191, [1] leaves (first and last blank). Double column, 49 lines, gothic type. **FIRST EDITION.** Contemporary blind-stamped calf,



covers with multiple frames formed by thick and thin blind rules, central panel framed by ropework design highlighted with fleur-de-lys stamps and containing three large rosettes, raised bands, remnants of two clasps, pastedowns of repurposed earlier manuscript. Front pastedown with donation bookplate of Manhattan College (the Brother Julian F. S. C. Collection) and with book label of Kenneth Rappaport. Goff C-160; BMC V, 309; ISTC ic00160000. ♦One-inch triangular chip to head of spine, front joint cracked (but nothing loose), other minor signs of wear to the leather, but the binding still sound and not displeasing. Offsetting from binder's glue to first and last few leaves, small cluster of wormholes to text of first gathering affecting a few single letters, additional trivial imperfections, otherwise A FINE COPY INTERNALLY, especially clean and fresh. **\$10,000**

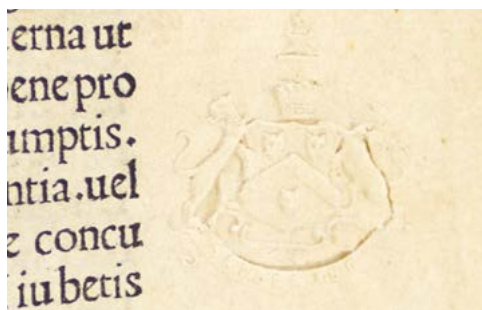


*In a pleasing Italian period binding and with connections to two famed printing houses, this attractive specimen of Venetian printing contains a collection of sermons from was one of the first authors in history to see his printed writings become bestsellers.* (For more on Caracciolo, see item #67, above). This compendium of his preachings includes Lenten sermons on sin, sermons on Saints Bonaventure and Bernardino, a sermon for the feast of the Annunciation and another in praise of the saints, and Caracciolo's letter to John of Aragon. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) inherited some of the master's types following his death in 1480. Torresanus' daughter married fellow printer Aldus Manutius in 1500, and Andreas took over operation of the Aldine Press after his son-in-law's death in 1515. (ST13007)

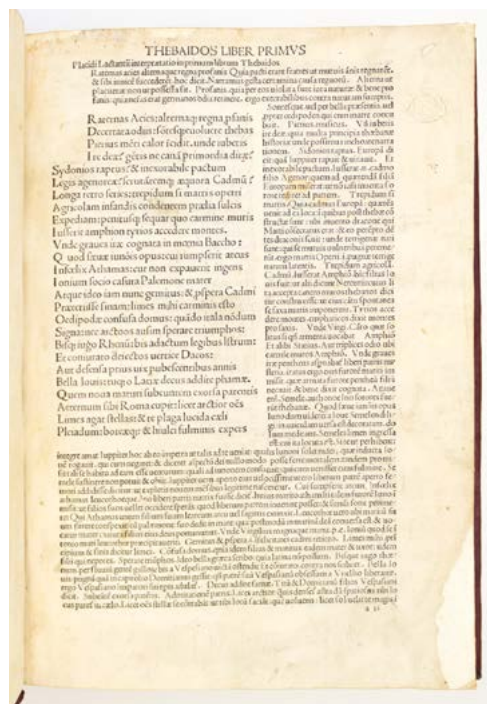


**79 STATIUS, PUBLIUS PAPINUS. OPERA. [and] OVID. SAPPHO PHAONI.** (Venice: Jacobus de Paganinis, 24 December 1490) 310 x 215 mm. (12 1/4 x 8 1/2"). **Textually Complete.** [208] (of 210) leaves (lacking first and last blanks; outer bifolium of gathering H bound reversed). Double column, 44 lines of main text, 61 lines of commentary, in two sizes of roman type. With commentaries by Lactantius, Mataratius, and Calderinus. Second Edition. Pleasing 17th century crimson morocco, gilt, covers panelled with decorative rolls and oblique floral spray cornerpieces, raised bands, spine compartments with central four-pointed star formed by lancet tools, leaf frond cornerpieces, green morocco label, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of the Earl of Macclesfield's North Library; fore margin of first two leaves with embossed Macclesfield stamp. Goff S-692; BMC V, 456; ISTC is00692000. ♦ A little cracking to leather, a sprinkle of small dark spots to boards, a couple faint stains to spine panels, extremities lightly rubbed, text lightly washed and pressed, isolated minor marginal smudges, but A FINE COPY, clean, fresh, and bright in a solid, well-preserved binding. **\$11,500**

*This is the attractive Macclesfield copy of the second edition of the complete works of the first century B.C. Greco-Roman poet Statius, best known for his epics composed during the reign of Domitian.* It was reprinted "with considerable elegance" (in Moss' opinion) from Octavianus Scotus' first collected edition. Although the epics "Thebaid" and the unfinished "Achilleid" were standard texts in the Medieval school curriculum, Statius' occasional poems, the "Sylvae," faded from popularity in the seventh century until their rediscovery by Poggio Braccolini in the early 15th. Statius' own continuing fame is perhaps best reflected in Dante's placement of the ancient author in Purgatory, working towards salvation. The works here are each accompanied by humanist commentaries, as



well as the disputed text of Ovid's letter of Sappho to Phaon, often found accompanying the "Sylvae" in early editions. A few bibliographers have reported a 1475 edition of the complete works, but Dibdin declares it "entirely fictitious." The Jacobus de Paganinis imprint is very rare: Goff lists just four books, issued 1490-92; the present work is the earliest. The internal condition of this attractively bound volume is remarkably fine, as is typical of most of the books from the distinguished library of the Earl of Macclesfield. (ST17606)







80

**EPHREM SYRUS. SERMONES.** ([Freiburg im Breisgau: Kilianus Piscator (Fischer), not after 1491]) 293 x 203 mm. (11 1/2 x 8"). **Textually Complete.** [19] (of 20) leaves (lacking final blank). Double column, 52 lines in gothic type. Modern dark brown full calf, raised bands, gilt titling. Rubricated in red, paragraph marks and three- to four-line initials hand-painted in red or blue. BMC III 693; Goff E-44; ISTC ie00044000. ♦ Spine sunned to a lighter brown, a touch of rubbing to extremities, but the binding sound and not without appeal; a couple of minor stains, other trivial imperfections, but A FINE, FRESH COPY internally, clean and rather bright, with ample margins. \$6,000

*One of the first books to be printed in Freiburg, this is a selection of six sermons from fourth century theologian, saint, and Doctor of the Church Ephrem the Syrian, three of these printed here for the first time.* Penning commentaries, homilies, and hymns, Ephrem (ca. 306-73) exerted a wide influence on the doctrine and the liturgies of the Greek and Latin churches, with many manuscripts of his writings surviving into Medieval times. The sermons here examine remorse, penitence, spiritual struggles, God's judgment, the kingdom of heaven, and the supreme happiness of the soul. This is the first printing of the second, third, and fifth sermons. Printer Kilian Fischer is considered by BMC to be the earliest printer in Freiburg, with his first (undated) work appearing

around 1490. His earliest book to bear a date was printed in 1492; the dating of the present item is based on the rubrication date written in a copy at the University of Tübingen. ISTC attributes 19 works to Fischer's Freiburg press, with the present work the second to be issued. BMC notes that Fischer removed to Basel before 1497, at which time he purchased citizenship in that city and printed a Sion breviary there. (ST15095)

### **The First Printing of the First Treatise by the "Most Fertile" Writer Produced by the Brothers of the Common Life**

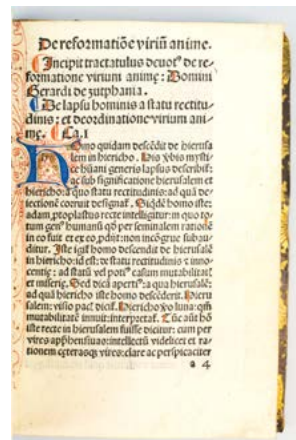


81

**GERARDUS DE ZUTPHANIA. DE REFORMATIONE VIRIUM ANIMAE.** ([Basel: Johann Amerbach], 1492) 145 x 100 mm. (5 3/4 x 4"). **Complete.** [60] leaves. Single column, 27 lines of text (including headline) in gothic type. FIRST EDITION. Pretty 18th century marbled calf, covers with double gilt-rule border enclosing frame of floral tools, raised bands, spine gilt in compartments with volute centerpiece and curling cornerpieces, black morocco label, marbled endpapers, all edges gilt. Woodcut frontispiece of Adam and Eve, one four-line maiblumen initial with marginal extension the length of the page, hand-painted red and blue paragraph marks and initials. Front pastedown with the bookplate of Bibliotheca Philosophica Hermetica; front free endpaper with 19th century bibliographical note; a few marginal annotations in ink. Goff G-171; BMC III, 755; ISTC ig00171000.

♦ Joints and extremities a bit rubbed, boards tending to splay just slightly, but the binding solid and the gilt still glistening; one leaf with short repaired marginal tear, small (ink?) stains to a couple of margins, isolated corner creases, otherwise a fine copy, quite clean, fresh, and bright internally. \$9,500

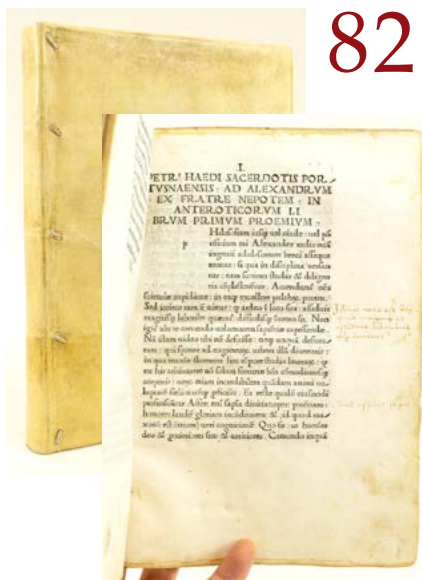
*Beginning with a charming full-page woodcut of Adam and Eve in the garden partaking of the tree of knowledge, and featuring a prominent maiblumen initial, this is the first appearance of the inaugural treatise by Gerard Zerbolt of Zutphen, described by Post (in "The Modern Devotion") as "the most fertile and the most successful writer the Brothers [of the Common Life] ever produced."* Zerbolt (1367-98) was an early member of the "Devotio Moderna" and served as librarian to the Brethren of the Common Life in Deventer. Despite his lack of university training, he "was remarkable for his absorption in the sacred sciences and his utter



oblivion of all matters of merely earthly interest." (Cath. Ency.) Here, Zerbolt outlines how one can redeem the soul from its fallen state, moving to higher and higher levels through "self knowledge, repentance, combat of sin, mortification, the practice of humility and obedience." (Post) The "Devotio Moderna" helped pave the way for the religious reform movements of the 15th and 16th centuries, in particular with its emphasis on the importance of every person developing a personal relationship with God, as Zerbolt details here. According to Pollard, our printer Amerbach (1430-1513) issued his first book from a Basel establishment in 1478, and in his career printed about 100 incunabula, all in Latin and mostly works on theology or Bibles. He was the first printer in his city to use roman type. He also used several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Amerbach printed other works related to the "Devotio Moderna," including Thomas à Kempis' "Meditationes" and Zerbolt's "De Spiritualibus Ascensionibus," of which he presented 14 copies each to the Basel Charterhouse in 1488/89. This book rarely appears for sale and no incunabular edition has been seen at auction since 1975. (ST13006)



## The Only Incunabular Printing of a Work Examining Sexual Attraction, Marriage, and Related Issues like Fashion and Grooming



82

**HAEDUS, PETRUS.** ANTEROTICA, SIVE DE AMORIS GENERIBUS. (Treviso: Gerardus de Lisa, de Flandria, 13 Oct. 1492) 215 x 150 mm. (7 7/8 x 5 7/8"). **Textually Complete.** 6 p.l., 97 leaves (without final blank). Single column, 25 lines, roman type. FIRST EDITION. New unlettered limp vellum in the style of the period. Front pastedown with bookplate of José Lorenzo Cossío. With numerous marginal annotations in two different early hands. Goff H-2; BMC VI, 885; ISTC ih00002000; V. Schulderer, "A Fleming in Venice," in "Fifty Essays", pp. 113-126. ♦ Intermittent dampstains to edges, intruding into tail margin of first quire (but well away from text), occasional minor foxing, thumbing, or small stains to margins, but an excellent copy internally, generally clean, fresh, and rather bright with generous margins, and in a perfectly suitable retrospective binding. **\$12,500**

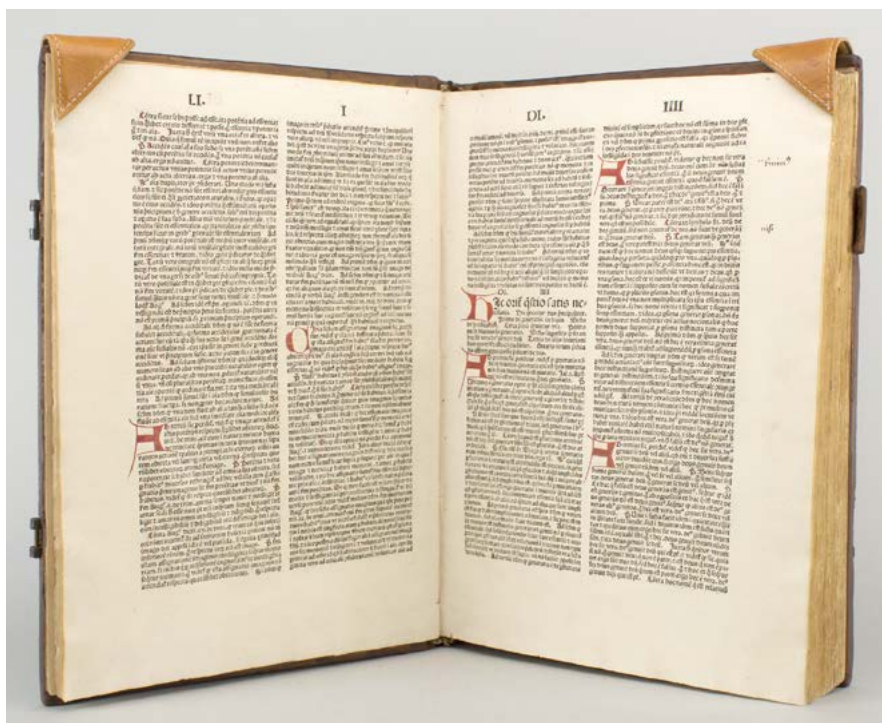
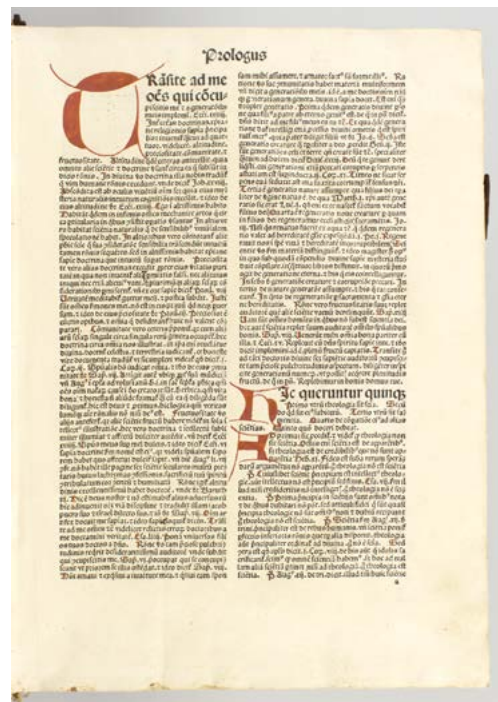
*Written as advice for the author's nephew, a college student, this philosophical treatise on the types of love is particularly concerned with the dangers of erotic passion.* It takes the form of a lively discussion between the author, who is a priest, and two members of his intellectual circle, one a poet who makes the case for the beauties and pleasures of love, and the other a priest who warns against the consequences of

indulging in carnality. The "conversation" encompasses representations in art of love, sexual attraction and desire, the state of marriage and the relations between the sexes, and forays into peripheral concerns like fashion and personal grooming. Our copy offers the intriguing opportunity to examine the reactions of at least two contemporary readers whose comments appear in the margins. Little is known of Haedus (1427-1504), other than that he was born Pietro Cavretto, served as a priest, and wrote an earlier book ("Amores") in reaction to being rejected by his beloved; it is not surprising that one disappointed in romance would compose a work entitled "against the erotic." The author was friends with the printer here, Gerardus de Lisa, who had immigrated to Italy from Flanders. V. Schulderer, who made a study of Gerardus, notes that his roman type is "a quite original face, with its wealth of curves and serifs, and its greatly prolonged ascenders and descenders, which gives his volumes a flavor of fine printing, admirably consonant to their small bulk and format." The Lisa printing is the only one done in the 15th century and is not commonly encountered. (ST15623)



*Extremely Rare Copy, Attractively Rubricated,  
Of an Early Thomistic Commentary by Aquinas' First Student*

**83 THOMAS AQUINAS**, Attributed to, but by **HANNIBALDUS HANNIBALDIS**. *SCRIPTA AD HANIBALDUM EPISCOPUM SUPER QUATTUOR LIBROS SENTENTIARUM*. ([Basel]: Nicolaus Kesler, 1492) 318 x 229 mm. (12 1/2 x 9"). **Complete**. [154] leaves, the last blank. Double column, 66 lines and headline in gothic type. **FIRST EDITION**. Early, perhaps contemporary, calf over wooden boards, covers simply ruled in blind, brass catches and clasps (with remnants of apparently original thongs), rebaked with modern calf, raised bands, new (not unsuitable) endpapers. Printer's device in colophon. Capitals struck with red, and hundreds of attractive three- to 11-line initials hand painted in red. Occasional early ink marginalia; original pigskin sectional tabs on three leaves. Goff T-329; BMC III, 770; ISTC it00329000. ♦ Original sides slightly crackled, scuffed, and abraded, corners and edges a little worn, but the binding solid, retaining some of its period feeling, and entirely serviceable. One opening with small areas of staining in lower margin and extending slightly into the text, a few leaves with very faint browning (where painted initials have been sealed with fixative?), one of these with a bit of a splash, very trivial marginal worming in final four leaves, otherwise a really excellent copy internally, the text fresh, clean, mostly bright, and printed within very comfortable margins. **\$14,000**



*Written by a student of Thomas Aquinas, this is the first and only printing of an excessively rare commentary on the famous "Sentences" of Peter Lombard, and it represents one of the earliest examples of Thomistic writing done by a follower.* Born in Rome as the nephew of Cardinal Richard (1239-74), Hannibaldus de Hannibaldis (d. 1272) entered the Dominican Order at Santa Sabina in his home city. Subsequently, he went to Paris, where he became the first official theology student of Aquinas. While in Paris, he lectured on Lombard's "Sentences" and then assumed the position of master in the chair for foreign Dominicans when Aquinas relinquished it after leaving Paris in 1259. Although he maintained a friendship with Aquinas until his own death, Hannibaldus' commentary here (which also contains excerpts from Pope Innocent V and Saint Bonaventure) departs in significant ways from early Thomistic positions. Our author also

eventually left Paris to return to Italy, where he became a cardinal and died in Orvieto. Peter Lombard's "Sentences" is the most important theological work of the 12th century. Topically arranged, the work summarizes past learning about Christian doctrine by quoting authorities (these are the "sentences" that give the book its name) and attempting to resolve textual disagreement by dialectical analysis. As a source collection that continued to spark discussion, the "Sentences" enjoyed great success as a theological textbook until the 17th century and inspired numerous commentaries like the present one, as well, of course, as those of Aquinas and Luther. Thomas Aquinas (ca. 1227-74), who is considered, with Augustine, the most influential theologian in the history of the Western Church, sought always to demonstrate that reason and revelation are compatible sources of truth,

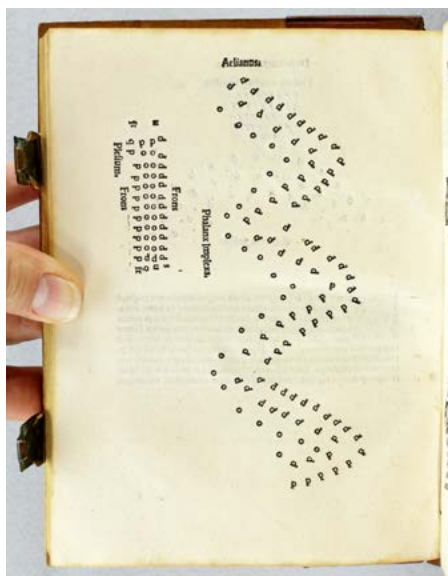
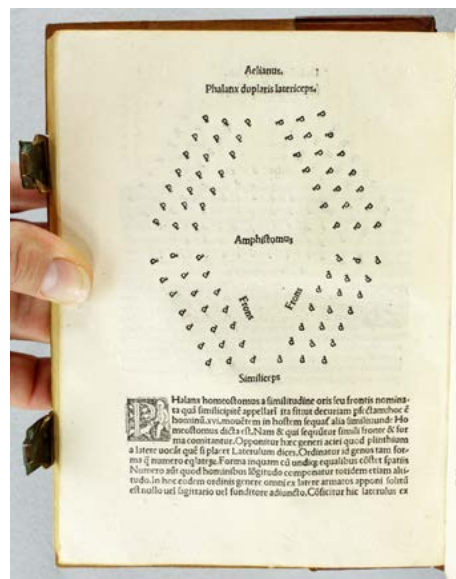
and his books are no less important to philosophy than to theology. Our printer Nicolaus Kesler studied at the University of Basel and worked for Bernhard Richel before setting up shop for himself. Between 1486 and 1510 he published theological works, including a Bible of 1487 with innovative chapter summaries. The numerous meticulously formed initials here, with their sharply contrasting thick and thin lines, are a reflection of the care and importance felt to be appropriate both for the text and for the physical object used to convey it. This is an extremely rare book on the market: just three copies have sold at auction since 1975, according to ABPC and RBH, the most recent copy selling for £11,000 (\$14,527) hammer in 2018. (ST12562)

## *A Contemporary Copy of the First Appearance of Perhaps The Most Important Military Texts Printed in the 15th Century*



**84** **VEGETIUS RENATUS, FLAVIUS, et al. SCRIPTORES REI MILITARIS** (works by five Roman and Greek military authors). [Bound with] **HERODIANUS. HISTORIA DE IMPERIO POST MARCUM**. (Rome: Eucharius Silber, 1494; Bologna: Bazalerius de Bazaleriis, 1493) 225 x 155 mm. (8 3/4 x 6"). **Complete.** [104] leaves, single column, 40 lines in roman type; [64] leaves, single column, 38 lines in roman type. **Two separately published works bound in one volume.** The first work edited by Johannes Sulpitius Verulanus; Herodianus translated into Latin by Angelus Politianus. **FIRST EDITION** of the first work. Excellent contemporary calf-backed wooden boards, contemporary ink titling on upper board, leather on boards tooled with vine of rosettes, raised bands, original brass and leather clasps. In a new cloth clamshell box. First work with decorative woodcut initials throughout and several typographical diagrams of troop formations in the text. Front pastedown with book label of Kenneth Rapoport; title page of first work with two heraldic shields drawn in red ink by an early hand, final page with outline drawing of one of the eschutcheons. Goff S-344; BMC IV,

116; ISTC is00344000. Goff H-87; BMC VI, 834; ISTC ih00087000. ♦Half-inch chip from head of spine, small chip from tail, light dampstain to leather, other minor external imperfections, but the original binding quite solid and generally very pleasing. Minor worming to pastedowns, to margins of first three leaves, and to last two leaves (affecting a half dozen words in all), four gatherings with unobtrusive small brown stains at gutter, titles faintly dusty, other trivial imperfections, but A VERY FINE, EXTREMELY FRESH COPY, the contents quite clean and crisp, with deep impressions of the type. **\$20,000**



*Offered in an unrestored contemporary binding of considerable appeal, this is the first printing of a famous collection of works on the Roman military system and methods, usually listed under "Vegetius," the 4th century imperial bureaucrat whose "De re Militari" is the chief treatise in the group.* The text also includes the "Strategemata" of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor of Britain from 74-78; "De Instruendis," a work on tactics by Aelianus (2nd century A.D. Greek); the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus; and "De Optimo Imperatore," the Latin translation of "Strategikos," a comprehensive guide to being a good general by the Greek Platonic philosopher Onosander (1st century A.D.). This collection was bound by the original owner of our volume with the third edition of a Roman history by the Greek historian Herodian of Antioch (ca. 170-240). Written about events during the author's own lifetime, this colorful history in eight books covers the period from the death of Marcus Aurelius in 180 to the beginning of the reign of Gordianus III in 238. The author apparently used Thucydides to some extent as a model, both in the outline of the work and in its style, which Photius compliments as being "clear, vigorous,



and agreeable." Our edition comprises the first printing of the graceful and fluent Latin translation of the text done by the preeminent 15th century Italian classicist and poet Angelo Poliziano (1454-94). Roman printer Eucharius Silber was a clerk from Würzburg who set up his press in the sunnier clime of Italy in 1480, and continued printing there until his death in 1509, when he was succeeded by his son Marcellus. He surpassed his most immediate rival and fellow émigré Stephan Planck in both quality and quantity of work, producing around 200 incunabula, some of them running to editions as large as 1,500 copies. He specialized in large octavo copies of Latin classics, typified by the present item. Bazalerius de Bazaleriis began printing in Bologna in 1480, moved briefly to Reggio (1488-89), came back to Bologna and printed there until 1495, and finally removed permanently to Reggio. The Herodianus is one of a number of works he reprinted, apparently by agreement, after the editions of Plato de Benedictis. (ST12535)

***A Dutch Incunable on a Secular Topic Printed in the Author's Lifetime,  
The Text Quite Rare in Any Edition***

**85**

**NIGER, FRANCISCUS.** ARS EPISTOLANDI FRANCISCI NIGRI VENETI DOCTORIS CLARISSIMI. (Deventer: Jacobus de Breda, 31 July 1494) 212 x 140 mm. (8 1/4 x 5 1/2"). **Complete.** xlii leaves. Single column, 37 lines, gothic type. Modern half vellum over yellow paper boards, brown morocco label, one vertical and two horizontal red-inked lines on the vellum. Printer's device with monogram of Christ and emblems of the four Evangelists on title page. BMC IX, 68; not in Goff; ISTC in00243200. ♦ Minor soiling to binding, occasional minor marginal stains, other trivial imperfections, but A FINE COPY, the text quite clean and crisp, and the inoffensive binding in perfectly acceptable condition. **\$16,000**



*This is a rare Deventer edition of the guide to letter writing by Venetian humanist and grammarian Francesco Negri, a text that remained one of the most popular manuals on epistolography for a century after its first appearance in 1487. Fine epistolary style was considered an essential mark of education and good breeding in the Renaissance, and this practical handbook offers instruction on composing letters for all situations, from personal to professional, including love letters and notes of sympathy as well as formal letters of introduction, congratulation, and persuasion. The first section sets out the necessary parts of such letters, and offers examples of ideal letters (many from Cicero). This is followed by a list of rules for writing various sorts of letters. For example, a letter of recommendation should begin by praising the person to whom it is addressed, then the person being recommended, before a request is*

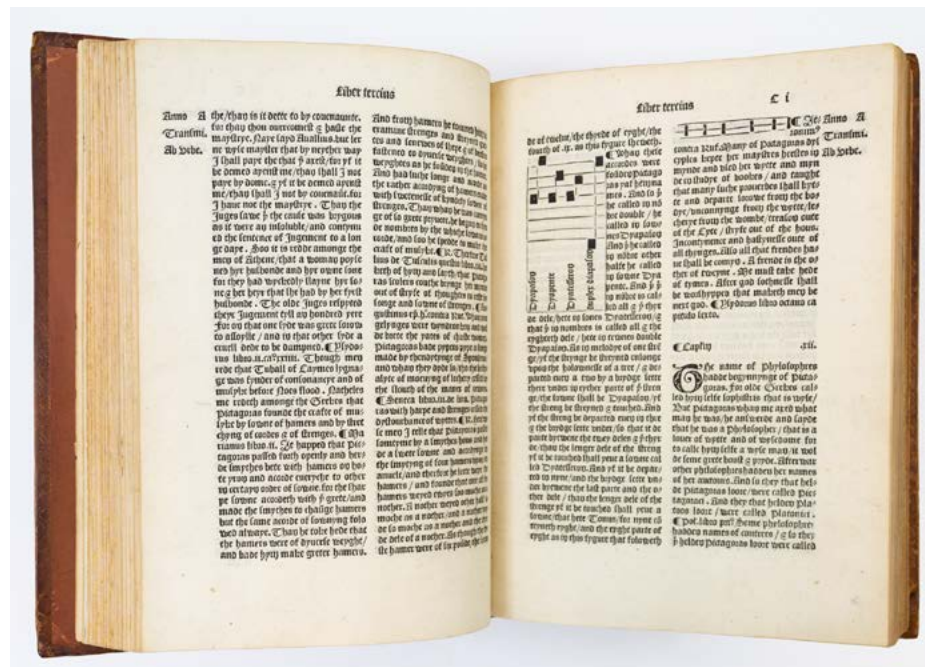
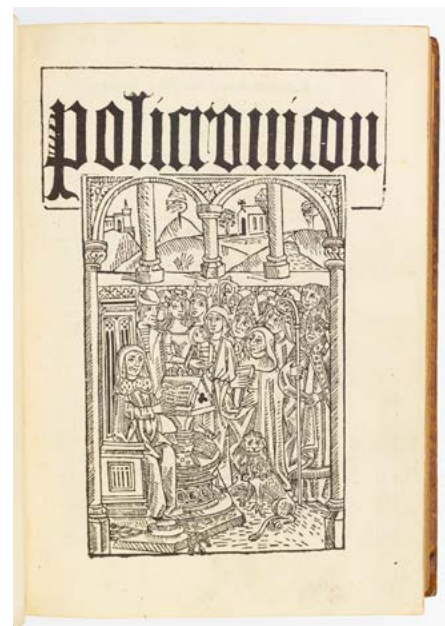
*made (for employment, lodging, training, etc.), ending with an offer of some sort of recompense to the addressee. One of Negri's recommended closing phrases—the rather extreme promise of “perpetuam servitutem” [“perpetual servitude”]—lingers on in the “I remain your obedient servant” closing often used in 18th and 19th century epistles. Negri (1452-1523) was a teacher of grammar and rhetoric who served as tutor to the children of the Duke of Ferrara, Alfonso I d'Este, and his wife, Lucrezia Borgia; he is noteworthy as an author from the incunabular period who got to see his works printed in his own lifetime. Our edition was issued by the second printer in Deventer, Jacobus de Breda [Jacob van Breda] (fl. 1485-1518), who became a citizen there in 1483. In “Post-Incunabula and Their Publishers in the Low Countries,” Hendrik Veroliet suggests that de Breda trained with the first printer in that city, Richard Pafraet, as the latter's types were used for de Breda's earliest efforts. The two printers both catered almost exclusively to the educational market (de Breda's press was just steps from one of the leading schools in town, run by humanist Alexander Hegius), producing classical texts and numerous works by Italian humanists like Negri. While there were quite a few printings of “Ars Epistolandi,” copies from all of these editions are very rare, since this is the kind of book that would have been quickly and thoroughly worn out through repeated hard use. ISTC and OCLC do not locate a copy of the present edition in North America. Incunabular edition of the work are rare in the marketplace: ABPC and RBH find no other copy of this edition at auction since the 1930s, and just four copies printed before 1500 are recorded since 1951. (ST14931)*

## *A Substantial English Incunable, and the First Printed English Book with Musical Notation*



**86** **HIGDEN, RANULPHUS.** *POLYCRONICON*. (Westminster: Wynkyn de Worde, 13 April 1495) 275 x 194 mm. (10 3/4 x 7 1/2"). **With the main body of the text complete:** 1 p.l. (facsimile aa1 title page), I-CCCxlvii, [1] (facsimile?) leaf with printer's device, [35] leaves (consisting of fols. cc6-hh5 of the Table, usually bound at front of work; lacking blank hh6 and also **lacking 13 preliminary leaves:** aa2-8, bb1-6 (consisting of Proheme and the first part of the Table). Double columns, 41 lines in black letter type. Translated by John Trevisa. With the continuation for years 1357-1460 by William Caxton. Second Edition. Recent period-style blind-stamped calf by Courtland Benson. With woodcut initials, woodcut title page (in facsimile), and printer's device (probably facsimile). Recto of n5 with musical notation. **ALL INSTANCES OF THE WORD "POPE" OR RELATED TERMS AND ALL MENTIONS OF ST. THOMAS OF CANTERBURY**

CAREFULLY STRUCK THROUGH IN INK BY AN EARLY HAND; occasional neat ink marginalia by a contemporary user. Front pastedown with bookplates of Robert Barclay of Bury Hill, Ross Winans, and the Fox Pointe Collection. Goff H-268; BMC XI, 195; ISTC ih00268000; Pforzheimer 490; STC 13439; ESTC S106488. ♦ First page of text a little soiled, occasional minor soiling or thumbing



elsewhere, V8 with a very expertly repaired oblique tear from the bottom of the leaf halfway up the page (no loss of legibility), cc1 with smaller tear repaired with equal skill, X6 with one-inch triangular repair in fore margin, affecting a total of perhaps eight letters, final text leaf with shoulder note and a handful of words at the top of both sides mounted (but not in facsimile), other trivial imperfections, but an extremely appealing textually complete copy—almost entirely smooth, clean, and fresh, with excellent margins, with rich impressions of the type, and without any of the leaves being soft or brittle at the edge. **\$165,000**

*This is a desirable copy of the most influential chronicle in 14th and 15th century Britain and the first book published in England to contain printed music.* Written in the 1320s by Benedictine monk Ranulf Higden (ca. 1299-1364) of Chester, this universal history was translated into English in 1387, and first printed by William Caxton in 1480. According to DNB, the work "offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based upon medieval tradition, but with a new interest in antiquity, and with the early history of Britain related as part of the whole." The work was originally divided into seven parts (for the seven days of creation in Genesis), and





ended coverage of events in 1342. John Malvern (d. ca. 1414) added a final book covering the years 1348-81; this addition was translated by Caxton and added to his 1482 edition, along with his own continuation of the history to the year 1460. Caxton was succeeded in 1491 by his foreman (and former apprentice) Wynkyn de Worde (ca. 1455? - 1534/5), who took over the lease on Caxton's print shop in Westminster and operated there until his remove to Fleet Street in 1500. A number of the books he printed there were, like this one, new editions of popular Caxton titles. DNB notes that Wynkyn was a more astute businessman than Caxton, and liked to add special features to his books to distinguish them and make them more attractive to buyers. Here, for the first time in England, he has printed music with moveable type, the notation made up from printers' quads and rules. Caxton, in his 1482 edition of Higden, had left a blank spot for the music to be added by hand. While Caxton brought printing to England, Wynkyn de Worde popularized it. DNB says that "Wynkyn's various qualities need emphasizing: after Caxton's death he had sufficient vision to embark on a new publishing policy; to imitate his former master might have led to financial ruin. He was personable enough to get on with patrons from many classes and to run a heterogeneous household. No evidence of his involvement in litigation has been found. He was willing to give his helpers the credit they deserved, and he did not ignore their contribution as Caxton did. He probably knew several languages, and there is no reason to underestimate

his learning and acumen. Previous assessments fail to give him due credit for his achievements." Former owner Robert Barclay (1751-1830) was a successful English brewer, a keen botanist and gardener, and a philanthropist whose causes included the abolition of slavery. American inventor Ross Winans (1796-1877) was one of the first multi-millionaires in the United States, thanks to the success of his locomotives and other railroad-related creations. Our copy was later in the distinguished collection of early English books amassed by Howard and Linda Knohl for their library at Fox Pointe Manor. Copies of our 1495 edition are less common in the marketplace than the 1482 printing; of the nine copies that have appeared at auction in the past 45 years, only one (sold in 1977) was complete. Three of the other copies were missing more than 50 leaves, and all had some sort of repairs. A copy like the present example—with the main text intact, unwashed and unpressed, and in pleasing condition—would be very difficult to find. (ST17801)

**87 (BIBLE IN LATIN). DE LYRA, NICOLAUS. BIBLIA LATINA CUM POSTILLIS NICOLAI DE LYRA ET EXPOSITIONIBUS GUILLELMIBRITONIS. [PART III: ISAAH-2 MACCABEES].** (Nuremberg: Anton Koberger, 1497) 360 x 235 mm. (14 x 9 1/4"). **Complete.** CCCXVII, [1] (blank). Double column, 71 lines of commentary surrounding text, gothic type. **Part III, of four.** Fourth Koberger Edition. Contemporary blind-stamped German pigskin over wooden boards, central panel of covers diapered in ogival compartments containing a floral sprig, raised bands, one (of two) brass clasps. Paragraph marks in red and blue, numerous three- to five-line initials in red or blue, and 14 WOODCUTS, four of these full-page. Front pastedown with 1622 ink ex-libris inscription of Jos. Hartman. Goff B-619; BMC II, 433; ISTC ib00619000. ♦ Binding with darkened patina that comes with age, general wear to bands, edges, and corners, leaves a bit browned right at the edge, occasional minor stains or smudges (mostly to margins), Y7 lacking lower fore-edge corner (not affecting text), but quite an excellent copy nevertheless, the text generally clean and fresh, and the binding entirely solid and still appealing. **SOLD**

*In an unsophisticated contemporary binding, this is a pleasing volume from a Koberger Bible enriched with the influential commentary of Nicolaus de Lyra (1270-1349) and with more than a dozen woodcuts.*





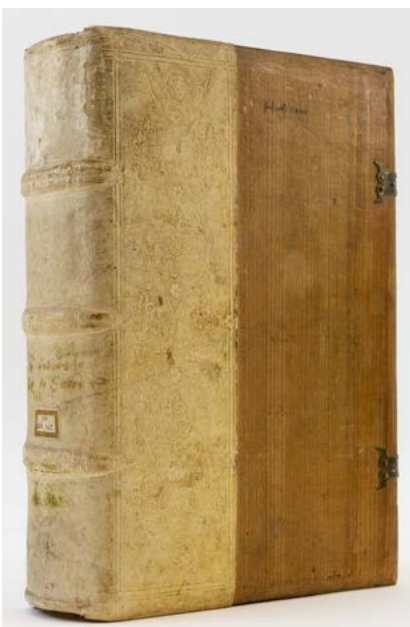


A French Franciscan theologian, Nicolaus devoted his scholarly life to his extensive interpretation of Scriptures, described by Britannica as "a leading manual of exegesis. The importance of the Postillae lies in its emphasis on a literal, rather than a mystical or an allegorical, interpretation of Scriptures. Some scholars claim that the work had an important influence on Martin Luther." The "Postillae" were first



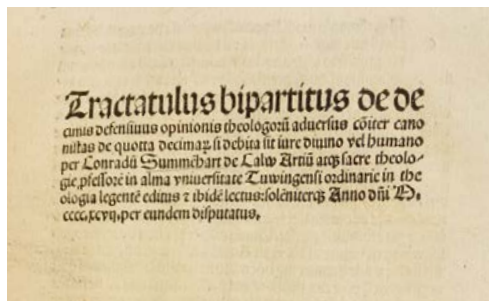
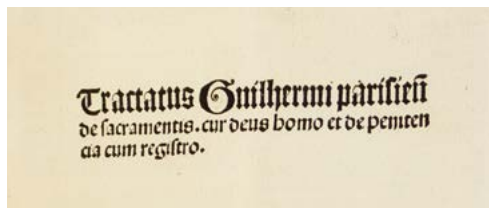
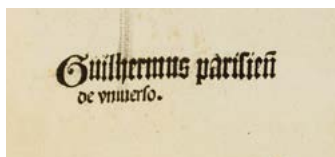
printed by Swenheym & Pannartz in 1471; Koberger issued an edition in 1481, and his first Bible printed with the commentary surrounding Scriptures appeared in 1485. The present volume is from Koberger's last incunabular edition. The woodcuts here were created for Koberger's 1481 "Postillae"; those in the present volume are concentrated in the book of Ezekiel, and depict that prophet's dramatic visions of God and of the building of a temple. The latter topic is addressed in several woodcuts of building plans, diagrams, and designs, while the meaning of Ezekiel's visions is unpacked in Nicolaus' extensive commentary. (CDO2212)

### Three First Printings in Fine 15th Century Pig, Including the Wide-Ranging "On the Universe," with Discussions of Medieval Magic and Pseudo-Science



**88** (INCUNABULAR SAMMELBAND). GUILLERMUS ALVERNUS [WILLIAM OF AUVERGNE]. DE UNIVERSO. [and] DE SACRAMENTIS. [bound with] SUMERHART [or SUMMENHART], KONRAD. TRACTATULUS BIBARTITUS DE DECIMIS. (Nuremberg: Georg Stuchs, 1497; Hagenau: H. Gran, 1497) 300 x 195 mm. (11 3/4 x 8"). **Complete.** [1 title page], cl [110] leaves; [4], cxxxii [132] leaves; [1 title], XXXIX [39], [1], 1 blank leaves. **Three separately published works in one volume.** EDITIO PRINCEPS of first two works; FIRST EDITION of third work. Contemporary blind-stamped half pigskin over wooden boards by the Benedictine monastery in Weingarten (Kyriss workshop 34; EDBD w007757), raised bands, contemporary (faded) ink lettering and later (19th century?) library label on spine, one (of two) brass clasps. Front cover and front pastedown with ink signature "Hochraut." Goff G-717; BMC II 470; ISTC ig00717000. Goff G-723; BMC II 470; ISTC ig00716500. Goff S-865; BMC III 685; ISTC is00865000. ♦Pigskin a little soiled, three shallow scratches to rear wooden board, occasional faint marginal dampstains, otherwise only trivial imperfections—AN ESPECIALLY FINE COPY, clean, fresh, and bright with wide margins, in a very well-preserved unsophisticated period binding. **\$35,000**





**This beautifully preserved sammelband contains the first appearances of three important works by scholastic theologians.** According to the Stanford Encyclopedia of Philosophy, William of Auvergne, Bishop of Paris (ca.1180/90 - 1249) “was one of the first wave of thinkers in the Latin West to engage with the writings on natural philosophy and metaphysics by Greek, Islamic and Jewish thinkers that had recently become available in Latin translation.” While concerned about the danger these “heathen” texts posed to Christianity, “he recognized their philosophical value and, though often confused about their meaning, incorporated their teachings into his own thought.” DSB considers William “the first great scholastic, setting the stage for Alexander of Hales, Albertus Magnus, and their disciples.” The present volume begins with two of the seven parts of William’s magnum opus, “Magisterium Divinale et Sapientiale.” “De Universo” (“On the Universe”) addresses the nature, origins, and future of the corporeal universe as well as the theological question of Providence, or God’s governance of it. DSB notes its importance to the history of cosmology, describing it as “an intermediary between the early medieval writings on cosmology of Isidore of Seville and Bede and the great encyclopedias of Vincent of Beauvais and Albertus Magnus later in the century. . . . It is of considerable value for its accounts and critiques of medieval magic and so-called experimental science.” Ziegenfuss considers William “the first scholastic to develop a cosmology independent of theology.” In “De Sacramentis,” William addresses the seven Sacraments of the Catholic Church: Baptism, Confirmation, Eucharist, Reconciliation (also called Penance),

Anointing of the Sick, Matrimony, and Holy Orders. The section on Matrimony is of particular interest for the insight it provides on Jewish, Islamic, and Christian marriage in the Middle Ages, as William examines the differences in the institution itself and its ceremonies in the various faiths. The final text here is the first published work of Konrad Sumerhart (ca. 1458-1502) and one of the first printed works on the practice of tithing, or donating one-tenth of one’s income to the church. A professor of theology at the University of Tübingen and a specialist on economic ethics, Sumerhart argues here that there is no obligation to tithe based on divine law—a controversial view, as tithes sustained religious organizations at all levels. The book was issued by the first printer in the Alsace town of Hagenau, Heinrich Gran (fl. 1489-1523), who produced more than 213 titles, most of them works of theology. Our volume was bound at the Imperial Abbey of Weingarten, a Benedictine community founded in the 12th century that had also produced fine illuminated manuscripts. All three works are very rare in the marketplace: ABPC and RBH record just one other copy of the editio princeps of “De Universo” at auction since 1975, and it was incomplete; no other copies of “De Sacramentis” or the Sumerhart work have been offered at auction during that time. Apart from its content, this is a handsome 15th century volume in remarkable contemporary condition. (ST18231)



**89** **MEDIAVILLA, RICHARDUS DE [RICHARD OF MIDDLETON].** COMMENTUM SUPER QUARTO LIBRO SENTENTIARUM PETRI LOMBARDI. ([Venice]: Bonetus Locatellus, for the heirs of Octavianus Scotus, 17 December 1499) 210 x 150 mm. (8 1/4 x 6"). **Complete.** 26 p.l., 331, [1] leaves. Double column, 54 lines plus headline in gothic type. Edited by Franciscus Gregorius. Contemporary Venetian calf, covers panelled in blind, center panel with four lozenges stacked vertically, (clumsily) rebaked in calf (ca. 18th century), remnants of paper label with ink lettering. Woodcut criblé and strapwork initials, woodcut printer’s device on final leaf. Title page with near-contemporary ink inscription at foot, “Iste liber est francisci [text struck through, but indicating early Franciscan ownership]; front pastedown with letterpress book label of William Reynolds and modern ink owner inscription of D. L. Cumming; occasional neat ink marginalia in a contemporary hand. Goff M-426; BMC V, 452; ISTC im00426000.



◆Edges of boards somewhat wormed/gnawed, one-inch crack to head of rear joint, front joint a little rubbed, spine creased, first quire a little loose, ten quires slightly proud, occasional minor ink stains or faint marginal dampstains, first and last couple of leaves with worming near edges, but still a pleasing—because contemporary—copy, and clean, fresh, and mostly rather bright internally. **\$4,800**

**First printed in 1474, this commentary on the “Sentences” of Peter Lombard is the major work of Franciscan monk, theologian, and scholastic philosopher Richard of Middleton (ca. 1249 - ca. 1308), written between 1285 and 1295.** It is not known if Richard was of French or English origin—Middleton Stoney in Oxfordshire, Middleton Cheyney in Northamptonshire, and the French towns of Menneville, or Moyenville, have all been suggested as his birthplace—but it is known that he received his Masters of Theology from the

University of Paris in 1284. According to the Oxford Dictionary of the Christian Church, his commentary on the “Sentences” is “notable for its clarity and precision.” The Encyclopedia of Medieval Philosophy tells us, “Richard’s metaphysics and theory of cognition are largely Aristotelian, whereas his natural philosophy tends to follow the more eclectic trends of his Franciscan confrères. . . . His most distinctive doctrines are that degrees of a quality can be construed in quantitative terms, and that substantial forms admit of degrees, a view that he uses to explain how material substances are composed of the four elements.” Bonetus Locatellus printed this work for the heirs of Octavianus Scotus, for whom he worked almost exclusively until the publisher’s death on Christmas Eve, 1498. Locatellus began printing for Scotus in the 1480s; his name first appeared in the colophon of an edition of “De Civitate Dei” published in 1486-87, but Haebler believes Scotus may have been employing him as early as 1482. Locatellus continued to print for Scotus’ heirs and other patrons through the first decade of the 16th century, and he continued to use the types seen here until the end of the 15th century. He issued a large number of incunables, probably numbering closer to 200 than 100, consisting largely of texts for university use. (ST17630)



**90 (LEAF BOOK - INCUNABULA, PETER SCHOEFFER). LEHMANN-HAUPT, HELLMUT and CHARLES McCURRY. TWO ESSAYS ON THE DECRETUM OF GRATIAN. (Los Angeles and San Francisco: Printed by Saul and Lillian Marks at the Plantin Press for Zeitlin & Ver Brugge and Bernard M. Rosenthal, 1971) Book: 500 x 340 mm. (19 3/4 x 13 1/2"); Leaf: 483 x 330 mm. (19 x 13"). [9] leaves of text, including colophon. No. 17 OF 193 COPIES.**





Vellum-backed marbled paper boards (lacking the original slipcase). Facsimile of original colophon printed in red with device and blue paragraph flourish. Printed in red and black. WITH AN ORIGINAL LEAF PRINTED ON VELLUM BY PETER SCHOEFFER AT MAINZ IN 1472. ♦Variations in grain of the vellum on the spine, but the book in mint condition; short slit to fore edge margin and a touch of dust-soiling to edge, but THE VELLUM LEAF IN FINE CONDITION—quite fresh with excellent margins. \$3,000

*This is a very attractive production containing a fine vellum specimen from one of the most important printers of the 15th century, a person with direct ties to Gutenberg who was active for virtually the entire incunabular period.* Our copy contains a very handsome leaf, printed in red and black in four columns (text in the middle columns, flanked by narrower columns of commentary) and embellished with hand-painted headlines and paragraph flourishes as well as hand-painted initials of various sizes in red or blue. The main text is set in Schoeffer's 1462 "Bible type," generally considered to be his most beautiful and important typeface. The leaf has very ample margins that show clearly all four pinholes, left behind by the printer's pins (called "points") that held the sheet in place while it was being imprinted. (According to BMC I, xv, the presence of four pinholes dates the leaf before the

second half of 1474, when the printer began to secure his sheets with two points only.) The two short essays making up the text here are useful commentaries on the printer himself and on the origins, substance, and

## TWO ESSAYS ON THE DECRETUM OF GRATIAN

By Hellmut Lehmann-Haupt  
and Charles McCurry

Together with an Original Leaf

Printed on Vellum by

PETER SCHOEFFER

at Mainz in 1472



ZEITLIN & VER BRUGGE  
LOS ANGELES

BERNARD M. ROSENTHAL, Inc.  
SAN FRANCISCO

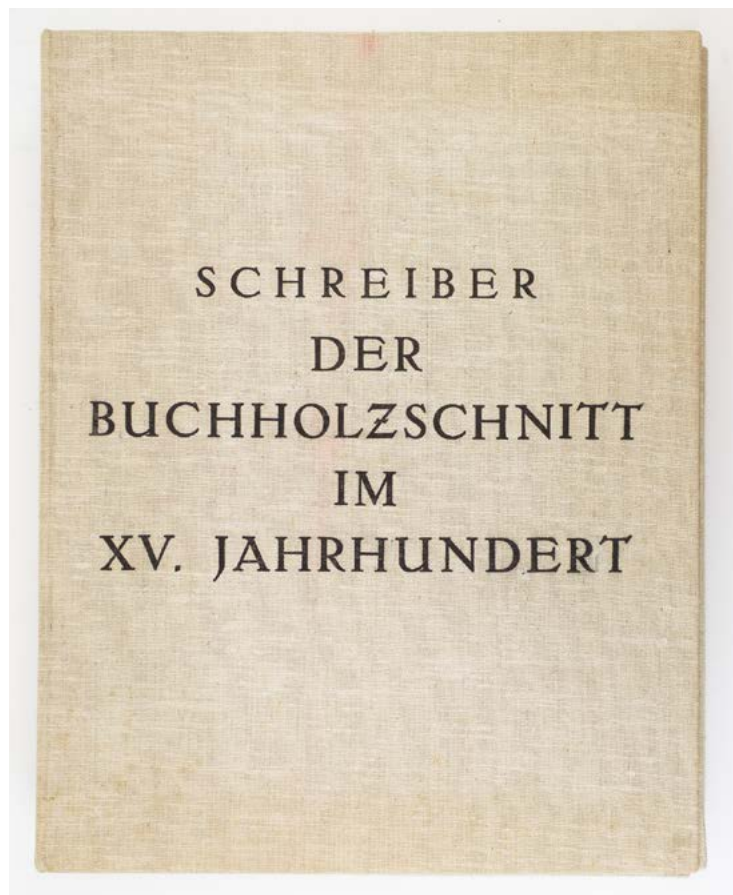
1971

significance of Gratian's "Decretum," the foundation of Roman church law for more than five centuries. Schoeffer (ca. 1425-ca. 1502) was the son-in-law of Johann Fust, who financed and later took over the press of Gutenberg. Schoeffer managed the press for his father-in-law, ran it after Fust died (ca. 1466), and continued to produce books from it until the first years of the 16th century. (ST15605)

***A Very Attractive Collection of 55 Incunabular Leaves,  
All with Woodcuts, 32 with Hand Coloring***

**91 (LEAF BOOK - EARLY PRINTING, WOODCUTS). SCHREIBER, WILHELM LUDWIG. DER BUCHHOLZSCHNITT IM 15. JAHRHUNDERT IN ORIGINAL-BEISPIELEN.** (München: Weiss & Co. Antiquariat, 1929) 480 x 375 mm. (19 x 14 3/4"). With an 87-pp. volume of commentary in German. No. 21 OF 50 SETS (issued with accompanying German text); there were also 50 with accompanying English text. Loose as issued in a linen-covered chemise, titling in black on front cover. Commentary volume in original paper wrapper. WITH 55 LEAVES FROM INCUNABULA issued by German, Swiss, Dutch, Czech, and Italian presses, ALL WITH ONE OR MORE WOODCUTS, 32 OF THESE HAND-COLORED. ♦Front cover of commentary volume with thin, six-inch brown stain along head edge, but the volume otherwise clean and fresh, the leaves with occasional browning or minor staining, but excellent specimens overall, the hand coloring often quite attractive. \$27,500

***Arranged according to the city in which they were printed, this is a wonderful collection of 55 incunabular leaves, all illustrated with woodcuts.*** The group includes important early images large and small, with 32 of them hand painted, often with brilliant, memorable color. Although every leaf here is of interest, there are some leaves that deserve special mention: the 1471 Zainer printing of "Heiligenleben" (the earliest leaf included); a number of leaves from herbals, Bibles, and lives of the saints; leaves representing two different editions of Brant's "Stultifera Navis," a Basel 1500 edition of Aesop, and the celebrated 1499 Aldine "Hypnerotomachia Poliphili." A full-page woodcut from Koberger's "Schatzbehalter" ("Treasure Book," 1491) shows Korah, Dathan, and Abiram being swallowed up by the Earth for their rebellion against God, while Moses and Aaron pray, as God sends fire to destroy the rebels. Among the hand-painted woodcuts are several that are outstanding both for the composition of large, complex images, and for exuberant coloring. These include Pharoah's daughter rescuing the baby Moses, as well as the adult Moses with the burning bush, both from the German Bible printed by Koberger in 1483; a view of the city of Perugia in







Schedel's "Weltchronik" (1493); and another Schedel leaf depicting the martyrdoms of the Apostles Andrew and Thomas. The 55 specimens included here would serve very well either as a final capstone in an advanced collection or else an outstanding nucleus for a beginning collector of illustrated incunabular leaves. Several of the books represented are difficult to obtain, and most of the ones that can be procured are very expensive. (ST17493)



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## SECTION V: 16TH CENTURY BOOKS

**92 (POST-INCUNABLE). ALBERTUS MAGNUS. OPUS TRIPARTITU[M] PROFUNDISSIMU[M].** (Cologne: [Heirs of] Heinrich Quentel, 1503) 286 x 205 mm. (11 1/4 x 8"). 12 p.l., I-XXXVIII [37], [82] leaves (last blank). Double column, 52 lines, gothic type. FIRST EDITION. 19th century dark green pebble-grain morocco, neatly rebacked, covers blind-stamped in 16th century style, raised bands, brown morocco label, marbled endpapers and edges. Numerous six- to 10-line woodcut initials, some inhabited. Front pastedown with engraved armorial bookplate of George J. R. Gordon, Esq. VD16 A 1358; USTC 610610. ♦Corners and other extremities somewhat worn, front board with thin two-inch scratch and two small abrasions, title page lightly soiled and with a couple small marginal ink stains, otherwise fine—especially clean and fresh internally, printed with very spacious margins, and in a solid binding. \$3,000

*This is a well-preserved copy of three theological works by the greatest scholar of his age, St. Albertus Magnus (ca. 1200-80), printed in the city where he taught for much of his career. An intellectual giant, prolific commentator, and active teacher and preacher, Albert (1193?-1280) was the most widely read man of his time, and he may be the Western world's greatest purveyor of knowledge that was not his own. He was the first to see the great value*

for theology in Greco-Arabian science and philosophy, and he took as his aim to make the whole of this knowledge, and especially the works of Aristotle, available to the West. St. Thomas Aquinas was his student and disciple. The three "very profound" works here are discussions of the Mass and the Sacrament of the Eucharist, followed by a collection of the saint's sermons. The book was produced by a family of printers whose presence in Cologne stretched from 1479-1556. Heinrich Quentel, who printed a very wide range of works from 1479-1501, was especially prolific even late in his life: the British Museum Catalogue lists no fewer than 25 books assigned certainly or conjecturally to the penultimate year of his operation. Although he occasionally published classical works, Quentel clearly had a predilection for theology and metaphysics that his heirs continued. This work seems to be both rare and desirable in the marketplace: we were able to trace just four copies sold at auction since 1917, two defective and two bound with another work; the most recent copy brought €580 in 2006, despite lacking two leaves, being heavily stained, and being sold without privilege of return. (ST16379-143)





**93 (POST-INCUNABLE). PETRARCH. LIBRORUM FRANCISI PETRARCHAE IMPRESSORUM ANNOTATIO [WORKS].** (Venetiis [Venice]: Simon Bevilacqua, 15 July 1503) 320 x 215 mm. (12 1/2 x 8 1/2"). [494] leaves. Double column, 62 lines, roman type. With a life of Petrarch by Girolamo Squarciafico. Third Edition of the Collected Latin Works. 17th century marbled sheep, raised bands, spine heavily gilt in compartments with central floral spray, marbled edges. Architectural woodcut frame on A1, printer's device in colophon, three- to seven-line hand-painted initials in red and blue throughout. Front pastedown with bookplate of Viscount Mersey / Bignor Park; occasional contemporary ink annotations. Cornell University Library, Catalogue of the Petrarch Collection, pp. 3-4; Essling 1385; Sander, "Livre à figures italien" 5592; Adams P-774; EDIT16 CNCE 33849. ♦Gilt on spine a little rubbed, shallow chips to head and tail of spine, joints cracked, bands exposed at juncture with joints, but the boards very soundly attached, three-inch piece of leather cut away from rear board at lower fore-edge corner, exposing the board beneath, other corners rubbed to boards, leather pitted (from acid treatment that produced marbling),

but the binding still with considerable antique appeal despite these defects. Isolated trivial stains or smudges to margins, but A FINE COPY INTERNALLY, ESPECIALLY CLEAN, FRESH, AND BRIGHT. \$3,500

*This is a pleasing copy of an early edition of Petrarch's Latin works, first printed in 1496 and considered to be foundational documents of humanism.* A scholar as well as a cleric, Petrarch (1304-74) made great contributions to Classical scholarship, uncovering "lost" manuscripts hidden away in monastic libraries. According to Britannica, his studies in the area lead to his "mission as a stubborn advocate of the continuity between Classical culture and the Christian message . . . By making a synthesis of the two seemingly conflicting ideals—regarding the one as the rich promise and the other as its divine fulfillment—he can claim to be the founder and great representative of the movement known as European humanism." The present collection includes some of his most important works: the epic "Africa," glorifying the heroic exploits of Scipio Africanus during the Second Punic War; the "Secretum," an examination of his life and beliefs inspired by Augustine's "Confessions" and written in the form of a dialogue between himself and a figure representing that saint; and his books of letters, some written to contemporaries and others to Classical heroes long dead, such as Cicero and Virgil. There are also moral biographies of illustrious men from history ("De Viris Illustribus"), contemplations on solitude ("De Vita Solitaria"), an account of his travels ("Itinerarium"), and even a complaint about the French ("Invectiva contra Gallum"). While the contents leaf lists "Bucolicum Carmen" a few spaces below the title here, that work was printed independently on 7 July 1503 and is listed separately by Goff (P-370) as well as by a number of library catalogues. Copies of this work are found bound both with or without it. Printer Simone Gabi (ca. 1450 - ca. 1518) chose the sobriquet "Bevilacqua" ("water drinker") despite (or because of?) a reputation for being inordinately fond of wine. He began printing in Vicenza in 1487, then moved to Venice in 1491, where he was very active for a dozen years (and then printed during a period of decline in Venice and elsewhere until 1515). Our copy was previously owned by Charles Clive Bigham, 2nd Viscount Mersey (1872-1956), diplomat, Liberal politician, and member of the Roxburghe Club. (ST16379-111)



*The First Illustrated Edition of a Collection of Legends and 1,589 Hagiographies, With More than 230 Woodcuts, and in a Contemporaneous English Binding*

**94 (POST-INCUNABLE). NATALI, PIETRO. CATALOGUS SANCTORUM & GESTORUM.** ([Venice]: Bartolomo Zanni for Luca Antonio Giunta, 1506) 330 x 215 mm. (13 x 8 1/2"). 4 p.l., 275, [1] leaves (final blank). Double column, 58 lines, gothic type. Edited by Antonio Verlo. First Illustrated Edition. Early 16th century English blind-stamped calf over thick wooden boards, covers framed by blind rules and floral roll (Oldham FL a[4]), central





panel divided into quadrants by diagonal rules, each compartment with pineapple tool (Oldham B5), rebacked apparently preserving most of original backstrip, two brass catches (three neat restorations to edges). Title page with Giunta device, frontispiece with architectural woodcut border (from the 1491 Dante) enclosing four small woodcuts (David with his harp, the Annunciation, the Last Judgment, a deathbed scene), the same border enclosing the text on facing page, which opens with a large woodcut initial, and WITH 234 COLUMN-WIDTH WOODCUTS in the text (including repetitions), THE OPENING PAGES AND ABOUT A THIRD OF THE SMALLER WOODCUTS WITH CONTEMPORARY HAND COLORING. With two leaves from an incunabular edition(?) of sermons bound in at rear (sermons for the feasts of St. Mark and Holy Cross). Front pastedown with ex-libris of Clifford Rattey and book label of "Mr. Dormer." Adams N-43; STC Italian, p. 462; Essling 1510; EDIT16 CNCE 39199; ISTC in00006000; USTC 844286. See A. M. Hind, "An Introduction to a History of Woodcut," pp. 465 ff. For the binding: Oldham, "English Blindstamped Bindings," plate XLIII, roll FL. a(4) #707. ♦Occasional minor marginal stains, other trivial imperfections, but A FINE COPY, clean and very fresh, and the restored binding extremely pleasing. \$15,000



*In a contemporary English binding, this is an extensively illustrated edition of a collection of legends about saints, biblical figures, and Christian heroes and martyrs, first printed in 1493. The woodcuts are quite imaginative while being realistic in detail, with the figures garbed in 15th century attire. There are vivid depictions of martyrdoms, including one using an early version of a guillotine. Many of the woodcuts, including those signed with an initial "b," first appeared in the renowned Malermi Bible printed for Giunta by Giovanni Ragazzo; others come from the 1494 printing of Voragine's "Golden Legend" by Matteo Capsaca. The text is the most important writing by Italian bishop and humanist Pietro Natali (ca. 1330 - before 8 March 1406), being composed between 1369 and 1372. Divided into 12 books (for the 12 Apostles) it contains 1,589 hagiographies. It was popular through the end of the 17th century,*

*by which time its historical accuracy had come into doubt. Lucantonio Giunta (1457-1538) ran one of the most important and successful publishing businesses in Europe in the late 15th and early 16th centuries. He began publishing in Venice in 1489, and issued 410 titles in his lifetime, mostly employing other typographers and printers to do the presswork. According to Oldham, the roll and stamp used on our binding appear together on London-bound volumes bearing imprints of 1492, 1494, and 1506-27; consequently, it is likely our work acquired its binding not many years after it issued from the press. (ST16379-058)*



*Produced by the First Printer in Hagenau,  
And Issued by the First Non-Printing Publisher*



**95 (POST-INCUNABLE). PELBARTUS DE TEMESWAR. TERTIUS LIBER ROSARII THEOLOGIE AUREI.** (Hagenau: Heinrich Gran for Johann Rynmann of Augsburg, 1507) 300 x 205 mm. (11 3/4 x 8 1/8"). [165] leaves (lacking final blank). Double column, 57 lines, gothic type. FIRST EDITION. Contemporary German blind-stamped pigskin over bevelled wooden boards, front cover with frame and central diapered area with round floral and banner stamps, rear boards diapered with stag and acorn stamps, evidence of corner and central bosses, since removed, raised bands, ink titling on spine. Capitals struck with red, paragraph marks and three- to seven-line initials hand painted in red. Front pastedown with bookplate of the Abbey of Andechs; early ink ownership inscription of the Abbey on title page. VD16 P1160; USTC 696152.

◆ Pigskin on front cover a uniform milky brown (corners and center of boards much lighter due to removed bosses), first and last leaves with minor marginal soiling, final quire with a couple of short cuts to head margin of leaves (well away from text), otherwise quite a fine copy—clean, fresh, and bright internally, with excellent margins, and in a scarcely worn, attractive, unsophisticated binding. **\$3,000**

*This is the third volume of a four-part theological encyclopedia by the Hungarian Franciscan scholar Pelbartus of Temesvar, printed in Hagenau between 1503 and 1508. Intended for students, the work is arranged according to the four books of the "Sentences" of Peter Lombard, the standard theological text in the Middle Ages; our third volume covers book III of "Sentences," on Christology. After graduating from the University of Krakow, Pelbartus (1430-1504) joined the Franciscan order and gained renown as preacher, travelling though France, Switzerland, and Germany. He returned to Buda in 1483, to spend the rest of his life teaching and preaching at the abbey there. The "Rosarium" came about as a pedagogical aid based on his experience as an instructor. Pelbartus draws heavily on the Scotist school of*

thought in this work, quoting from Duns Scotus, Guillaume of Vaurouillon, Peter of Aquila, and Francis of Meyronnes. Our printer Heinrich Gran (d. 1523 or 1524) introduced printing to the town of Hagenau, near Strassburg, around 1489. Between 1497 and 1514, he is known to have printed 27 works (including this one) for Johan Rynmann of Augsburg, considered to be the first non-printing publisher. Preferring to concentrate on sales and distribution, Rynmann hired various pressmen to work for him, publishing almost 200 books but printing none. Gran and Rynmann were the primary suppliers of printed books to Hungary in the late 15th and early 16th century. As the colophon indicates, our volume was sent from its Alsatian press to the Bavarian distributor in Augsburg, and was likely bound in that city. An early ink inscription on the title page notes that this book belonged to the library of the Monastery of Sts. Nicolas and Elisabeth in Andechs, a Benedictine Abbey founded in 1455. The later engraved armorial bookplate of the Abbey on the front pastedown indicates our book resided there for some time, probably until the secularization of the Abbey in 1803. Because the four parts of our first edition of this work were published separately and several years apart, they are rarely found as a complete set. We were able to find just one such copy (bound with another work) in RBH and ABPC, which otherwise listed only a very few stray volumes. (ST16379-084)



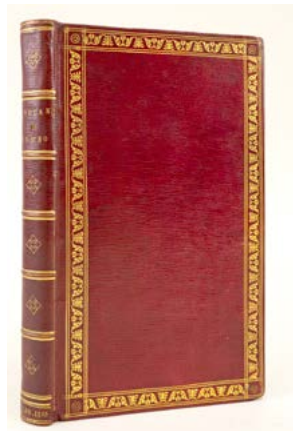
**96 (POST-INCUNABLE). BONAVENTURE, Attributed to.** POMUM CRUCIS S. BONAVENTURE. (Venetiis [Venice]: P[er] Simone[m] de Lue[re], 1508) 162 x 108 mm. (6 1/2 x 4 1/4"). [76] leaves (final leaf blank). Double column, 38 lines, gothic type. Contemporary blind-stamped calf, smooth spine, no pastedowns or endleaves (lacking clasps). With two small woodcut initials. Title printed in red and the letters arranged in the shape of a cross; inside of upper cover with old ink library marking; leather turn-in with ink ownership inscriptions beginning "ego . . ." (but the rest difficult to decipher); first page (title) and last leaf (blank) with extensive early notes. STC Italian, p. 103; EDIT16 CNCE 31805; USTC 800135. ♦ Leather somewhat abraded and wormed, other signs of use, first quire starting to loosen, but the binding still secure and with significant antique charm; minor marginal worming, occasional trivial smudging and the faintest of dampstains, but the vast majority of the contents surprisingly clean and bright. **\$950**



*Erroneously attributed to Bonaventure, this extraordinarily rare text is a commentary on Matthew chapters 26 & 27, in which the Apostle relates the events of the Passion. Though obviously subjected to some use over the years, the binding has protected the contents surprisingly well, and additional interest can be found in the extensive notes and early inscriptions written by previous owners. We could not find much information about our Venetian printer, Simon de Luere, but we do know that he was active from about 1489-1519 and often worked for Andrea Torresano (for whom, see #98, below). We were unable to trace any copy of any edition of this work sold at auction. (ST16379-093)*

### *An Exaltation of the Italian Language and an Exploration of Platonic Love, Wrapped in Red Morocco*

**97 (POST-INCUNABLE, ALDINE IMPRINT). BEMBO, PIETRO.** GLI ASOLANI DI MESSER PIETRO BEMBO. (Venegia [Venice]: nelle case d'Aldo Romano e d'Andrea Asolano, 1515) 170 x 100 mm. (6 3/4 x 3 7/8"). 129, [1] (blank) leaves. Single column, 30 lines, italic type. Second Aldine Edition. ATTRACTIVE EARLY 19TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with gilt floral border, bands very slightly raised, compartments with delicate gilt floral motif or gilt lettering, gilt turn-ins, all edges gilt. With Aldine printer's device on title and final page. Lowry, "World of Aldus Manutius," pp. 155-58; Kallendorf 122; Renouard 1515:5; Adams, B-579; EDIT16 CNCE 4988. For a detailed discussion of the different states of the first Aldine edition, see C. H. Clough, "Pietro Bembo's Gli Asolani of 1505" in *Modern Language Notes*, vol. 84 (1969), pp. 16-45. ♦ Just a hint of rubbing to joints and extremities, tiny separation at foot of spine, a couple of short, shallow scratches to lower cover, but the very pretty binding extremely well preserved; title a little foxed, an occasional breath of foxing elsewhere, other very trivial imperfections in the text, but A FINE COPY INTERNALLY, the contents uniformly clean and bright. **\$5,500**



*This is an important literary work written by a major Renaissance figure, intended to raise the status of the vernacular back to the exalted levels of Dante, Petrarch, and Boccaccio. Pietro Bembo (1470-1547) was a cardinal, poet, and scholar whose greatest influence was on the development and standardization of the Italian language. Convinced that the vernacular was the equal of Latin as a literary medium, he was able, through the example of his own writings, to rescue Italian from the disordered stylistic eclecticism of his day. The present text is one of his most famous works, a dialogue on Platonic love, reflecting the notions promulgated by humanist philosopher Marsilio Ficino (the dialogue occurs near the court of Caterina Cornaro in Asolo, hence the name "Gli Asolani," or "People of Asolo").*



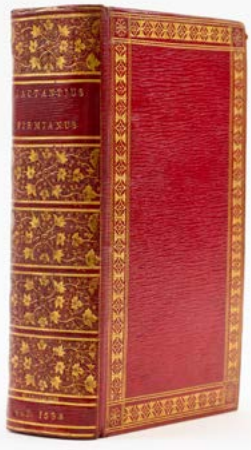
Speaking of the first Aldine edition of 1505, Lowry says it is a “fascinating glimpse of high society, an important literary experiment, a popularisation of Ficino’s theories of love, and an edition which commands attention because of the personalities concerned, and because of its connection with political developments in Rome and Ferrara.” Early editions of this work are also of interest for Bembo’s dedication to Lucrezia Borgia, Duchess of Ferrara, a woman whose romantic alliances included an affair with our author—or at least a notably passionate correspondence (300 years later, Lord Byron would call their missives “the prettiest love letters in the world”). But as Clough notes, this dedication is only present in some copies of the first edition—either it was suppressed for political reasons (possibly owing to Bembo’s desire to distance himself from the court of Ferrara), or the text was delivered to Aldus after he had already begun printing the work. However, it appears in all copies of our second Aldine edition, printed a decade later. Of interest for its content, use of language, and position in the world of Renaissance printing and politics, our copy is also desirable for its lovely condition and handsome binding. (ST15919)



**98 (ALDINE IMPRINT). ASCONIUS PEDIANUS, QUINTUS. EXPOSITIO IN III. ORATIONES M. TVLLI CIC[ERONIS] CONTRA C. VERREM [and other orations].** (Venetiis: In Aedibvs Aldi, et Andreae Asvlani Soceri, 1522) 171 x 102 mm. (6 3/4 x 4"). 12 p.l., 282, [1] leaves. Edited by Franciscus Asulanus. First Aldine Edition. Contemporary brown calf, covers with double gilt rule border, raised bands, spine gilt in compartments with central fleuron, gilt titling. Aldine anchor device on title and final leaf. Renouard 96:8; Schweiger II, 17; STC Italian, p. 59; Brunet I, 523. ♦ Covers with a dozen small areas of abrasion or lost patina from insect activity, tiny wormhole to rear joint, corners and edges just a bit rubbed, but the binding quite solid and not without appeal. Tiny wormhole to upper outer corner of most leaves (not affecting text), but AN EXTRAORDINARILY FINE COPY INTERNALLY, the text unusually bright as well as entirely smooth, clean, and fresh. **\$3,200**

*This collection of commentaries on various Ciceronian orations is the best-known work of the first century writer Asconius, the most important ancient commentator on Cicero.* These commentaries were discovered by Poggio Bracciolini, a Florentine delegate to the council of Constance, in the monastery of St. Gall in 1416. The manuscript had numerous gaps and illegible portions, apparently the result of the wretched conditions under which it was stored. Smith says, “Indeed the account given of the place where the monks had deposited their literary treasures is sufficient to account fully for such imperfections, for it is represented to have been ‘a most foul and dark dungeon at the bottom of a tower, into which not even criminals convicted of capital offences would have been thrust down.’” The work was first printed in 1477 in Venice and was issued twice more (in Florence in 1519 and Paris in 1520) before this Aldine imprint. In the words of Harry George Fletcher III in his “New Aldine Studies,” our editor Franciscus Asulanus (Italian name: Gian Francesco Torresani, of Asola) “was largely responsible for the regular operation of the Press after Aldus’ death” in 1515 until at least mid-century; “he sought, as part of this, to do much of the editing himself, with predictable results for one without Aldus’ skills in scholarship and in choosing editors.” Franciscus found himself in his position because he was the brother-in-law of Aldus, who in 1505 had married Franciscus’ sister Maria. This union not only brought together the Aldus and Torresano families, but also united two great printing firms, since Franciscus’ father, Andrea, had purchased the press of Nicholas Jenson, surely the greatest name in 15th century Italian printing. After 1505, the names of Aldus and Torresano appeared, as here, on Aldine title pages, and after 1515, Andrea, Franciscus, and another brother, Federico, conducted the firm’s business while Aldus’ offspring were still young. The three earlier editions of Asconius are all quite rare. The present copy is unusually fresh and bright, with no signs of actual use. (ST12693)





**99 (ALDINE IMPRINT). (BINDINGS - BOZERIAN JEUNE). LACTANTIUS, LUCIUS COELIUS FIRMIANUS. DIVINARVM INSTITVTIONVM LIBRI SEPTM. [and] TERTULLIANUS, QUINTUS SEPTIMUS FLORENS. LIBER APOLOGETICVS [ADVERSVS GENTES] CUM INDICE** (Venice: In Aedibvs Haeredvm Aldi, et Andreae Soceri, 1535) 165 x 98 mm. (6 1/2 x 3 7/8"). 16 p.l., 328, [12] leaves (last two blank); 47, [45] leaves. Edited by Onorato Fascitello. Second Aldine Edition. ELEGANT 18TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN JEUNE (stamp-signed at foot of spine), covers framed by mirrored-tulip roll, daisies at corners, smooth spine in compartments with branches of ivy radiating from a central anular dot, all on the signature Bozerian mille-point background, turn-ins with Greek key roll, marbled endpapers, vellum flyleaf at front and back, all edges gilt. Woodcut Aldine device on title page and verso of last leaf. Four leaves with traces of old ink annotations. Ahmanson-Murphy 243; Renouard 113:2; Kallendorf 254; Adams L-22; Brunet III, 736. ♦Spine perhaps slightly darkened (though difficult to tell because of the abundance of gilt hiding most of the leather), a hint of rubbing to extremities, perhaps pressed (though apparently not washed) at time of binding, but all of these just trivial imperfections; A VERY FINE COPY—clean, bright, and fresh, in an especially attractive binding that shows very little use. \$4,800

*Beautifully bound by one of the great French binders of the late 18th and early 19th centuries, this is a lovely copy of the Aldine edition of Lactantius and Tertullian, two of the ablest defenders of the faith in the early centuries of Christianity.* Lactantius (ca. 260-340), a teacher of rhetoric with an elegant flow of words (whence perhaps his name, "Milky," derives), was converted late in life to Christianity. His "Divine Institutions" presents the new religion as the most logical of creeds, drawing on the arguments of Stoic philosophy and aimed at an audience of educated pagans. The work was written during the Great Persecution, but references added by Lactantius to Constantine indicate that he lived to see the legalization of Christianity. Our volume also contains several shorter works by (or said to be by) Lactantius: "De Ira Dei," on the anger of God, a refutation of Epicureanism; "De Opificio Dei," on the handiwork of God, concentrating on the marvels of the human body and soul; and a poem, "Phoenix," describing the mythical bird, a work falsely attributed to our theologian. Lactantius was much admired in the Renaissance for his style, and he was one of the earliest authors to be printed, first appearing in an edition issued by Sweynheym and Pannartz in 1465. Our Aldine edition also includes the "Apology" of Tertullian (b. 150), the North African lawyer turned Christian defender, one of the earliest explanations of Christian belief and practice, containing valuable information on the simple ceremonies and organization of the primitive church. The Aldine press first published an edition of Lactantius and Tertullian in 1515, but Renouard says that our second edition is much improved because the text here has been revised by the editor Fascitelli after examining several manuscripts in the Benedictine monastery at Monte Cassino. François Bozerian, generally called Bozerian jeune, was active in Paris from just after the turn of the century until 1818, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). The Bozerian workshops produced many fine bindings for clients that included the emperor Napoleon I, as well as leading bibliophiles of the day. (ST18237)



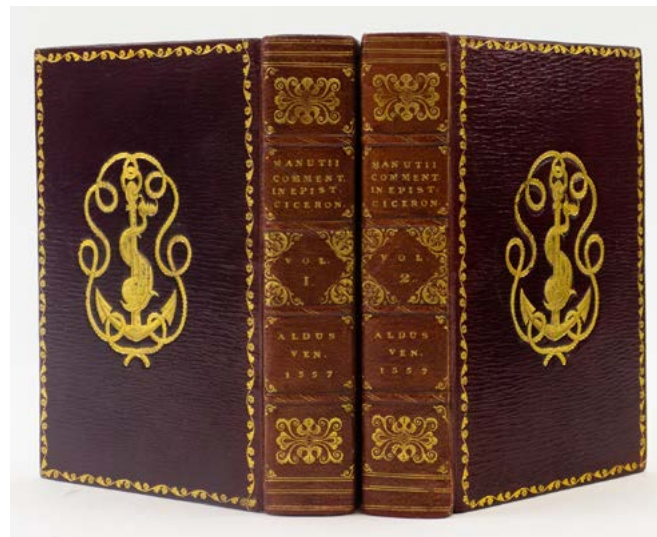
**100 (ALDINE IMPRINTS). MANUTIUS, PAULUS [MANUZIO, PAOLO]. COMMENTARIUS IN EPISTOLAS M. TULLII CICERONIS AD M. JUNIUM BRUTUM & AD Q. CICERONEM FRATREM. [bound with] IN EPISTOLAS CICERONIS AD ATTICUM.** (Venice: Aldus cum privilegio Pontificis & Seantus Veneti, 1557) 143 x 95 mm. (5 5/8 x 3 3/4"). 10 p.l., 144 leaves; 4 p.l., 132 leaves; 133-432 leaves. Two separately printed works bound continuously in **two volumes**. Edited and with commentary by Paolo Manuzio. FIRST EDITION of the first work; Third Printing of the second. APPEALING 19TH CENTURY MAROON STRAIGHT-GRAIN MOROCCO, GILT, BY R. STORR OF GRANTHAM (his ticket on rear pastedown), covers framed by cresting floral roll, Aldine dolphin-and-anchor device at center, raised bands, spine panels at head and foot with arabesque ornament, other panels with gilt lettering, that with volume number framed by foliate cornerpieces, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Aldine device on title pages. Front pastedowns with armorial bookplate of Syston Park and monogram label of "J H T" (John Hayford Thorold); front free endpapers with book label of Edwin Beresford Chancellor. Ahmanson-Murphy IIIa, 442, 441; Renouard 171:10, 9; Adams M-466, M-460; EDIT16 CNCE 28028, CNCE 28030; USTC 840469,



840471. ♦Backstrips slightly sunned, just a hint of wear to spine ends and front joints, text apparently pressed (but not washed), first page in each volume and final leaf of second volume a little soiled, other minor defects, but a fine and attractive set, clean and fresh internally, and the bindings with lustrous leather and bright gilt. \$2,000

*Produced by the learned son of printer Aldus Manutius, these Ciceronian letters with Manuzio's scholarly commentary were bound for a distinguished collector by an excellent provincial English artisan.*

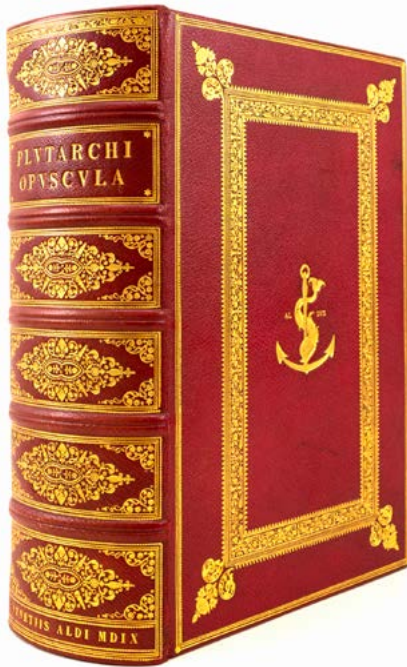
While his famous father Aldus had specialized in the publication of Greek works, Paulus (Paolo Manuzio, 1511-74) was drawn more to the Latin authors and developed a lifelong devotion to the works of Cicero. In 1533, when he took over the family press, Paolo published two volumes of Cicero's works, the treatises on oratory and the "Epistolae Familiares," a collection of letters to friends and family. Our volumes contain additional Cicero letters. The first volume collects those to his younger brother, the soldier Quintus Tullius Cicero, and to Marcus Junius Brutus, the Roman politician who was the most famous of Julius Caesar's assassins. The volume is the first edition of these letters with commentary by Paolo Manuzio, who had begun to expand his publications of Cicero's opus by analyzing the texts and shining the light of his erudition on the difficult textual and historical problems of Cicero's orations and letters. Renouard praised the "great merit" of Manuzio's commentaries. The second volume here contains letters to Cicero's dear, lifelong friend Titus Pomponius Atticus (110-32 B.C.). More than 800 genuine letters from Cicero to various persons are extant, but the largest group of letters to a single correspondent are those addressed (during the period 68-44 B.C.) to Atticus. Unlike his other letters, those written to Atticus were never intended for publication, and are much more personal in nature. According to the Oxford Companion to Classical Literature, these are the "most interesting" of Cicero's epistles because they "throw a vivid light on Cicero's own character. They show him to have been a man of mercurial temper, impressionable, irresolute, and vain; but fundamentally honest, intelligent, affectionate, and amiable." Dividing his time between business and study, Atticus oversaw a contingent of slaves who copied books that he either sold or put into his own library, and he was frequently consulted for advice, comment, and editorial assistance by Cicero and by other authors prior



to the publication of their literary works. The "Letters to Atticus" were not originally circulated until the middle of the first century A.D., long after both men were dead. Cicero's letters to Quintus, Brutus, and Atticus were rediscovered when Petrarch found copies of manuscripts in Verona in 1345. They joined the corpus of Cicero's orations and letters which were to have so much influence on rhetoric, composition, and the study of history for centuries to come. Established by Sir John Thorold around 1775 and expanded by his son John Hayford Thorold 40 years later, the Syston Park library in Lincolnshire "was so large and so excellent" as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library's books are well known for their consistently fine condition. Based in nearby Grantham, binder Robert Storr (fl. 1840-42) is described by Ramsden as a binder for Syston Park, and his work here demonstrates that not all fine binders were based in London. Found in the collections of John Roland Abbey, Isabella Stewart Gardner, and other distinguished libraries, Storr bindings are consistently well made and pleasing, even if they are not always elaborately decorated. (ST17919)

*The Exceptionally Beautiful Botfield Copy of the First Appearance of Plutarch's "Moralia," Covering Newlywed Advice, Flatterer Detection, and Much More about Greco-Roman Society*

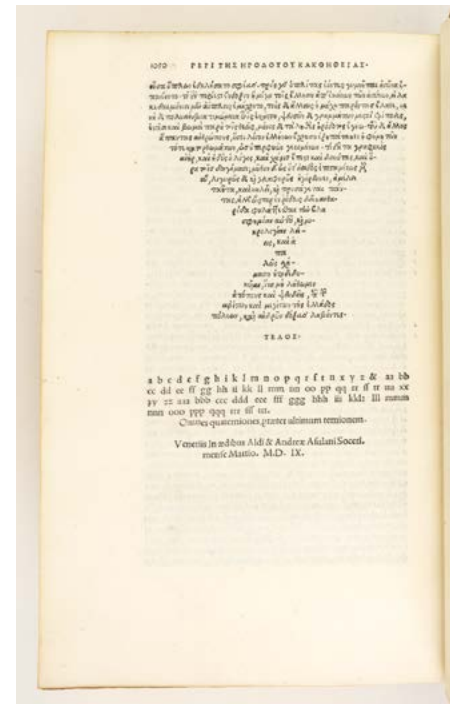
**101** (ALDINE IMPRINT). PLUTARCH. OPUSCULA LXXXXII. (Venetiis [Venice]: In aedibus Aldi & Andreae Asulani Soceti, March 1509) 295 x 185 mm. (11 3/4 x 7 1/4"). 8 p.l., 1050 pp., [1] leaf. With a preface in Greek by editor Demetrios Doukas. EDITIO PRINCEPS. Stately 19th century red pebble-grain morocco, gilt, covers



with plain and dot rule border, frame of floral and dogtooth rolls, oblique floral cornerpieces, central panel with Aldine dolphin-and-anchor device at center, raised bands, spines luxuriantly gilt in compartments with complex floral mandorla at center, curling cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. In red morocco-lipped slipcase. With Aldine printer's device on title and final page. Ahmanson-Murphy I, 84; Kallendorf 92; Renouard 55:1; EDIT16 CNCE 37429. ♦Upper cover with short dark line and a couple of small smudges, extremities lightly rubbed, leaves lightly washed and pressed in keeping with bibliophilic fashion at time of binding but AN EXTRAORDINARILY BEAUTIFUL COPY—ENTIRELY CLEAN, FRESH, AND BRIGHT INTERNALLY—IN A MOST ATTRACTIVE 19TH CENTURY BINDING. \$35,000

*This is the outstanding Botfield copy of the first appearance in print of Plutarch's "Moralia" or "Moral Philosophy," a collection of essays dealing with such diverse topics as fortune, exile, animal intelligence, health, advice for newlyweds, the education of children, benefitting from one's enemies, the value of having few or many friends, how to recognize a flatterer, and many other topics which give scholars insight into Greco-Roman society and obscure cults. The value of the collection is enhanced by the fact that Plutarch borrows liberally from lost Greek works, some of*

*which would otherwise be unknown to us. While lesser-known than the author's "Parallel Lives" of the Greeks and Romans, the moral essays formed nearly half of his output, and were highly influential on later essayists, including Montaigne and Pope. Perhaps the person most singly responsible for bringing down to us the literary treasures of antiquity, Aldo Manuzio (born Teobaldo Manucci, commonly called by his Latin name Aldus Manutius, 1449-1515) established his press in Venice in 1494, produced a long list of classical works, especially of Greek authors and often in first edition, and began in 1501 a series of portable editions of Latin, Greek, and Italian classics that brought widespread popularity in Italy to works that even those of modest means could afford. When Aldus died, virtually all of the important works from classical Greek had been published, and he himself had been responsible for 27 first editions as printer and often as editor as well. The present first edition was edited by Greek scholar Demetrios Doukas, with assistance from Erasmus and Girolamo Aleandro. The attractive binding celebrates our printer, incorporating his famous dolphin-and-anchor device into the design. The work was likely done for former owner Beriah Botfield (1807-63), Member of Parliament, naturalist, bibliographer, and bibliophile. He collected early printed and color plate books, which he bequeathed to the Marquess of Bath. The book resided in the library at Bath's Longleat estate until death duties forced his heirs to send many possessions to auction. Our copy appeared at Christie's in June 2002, when it fetched a hammer price of £15,000 (\$22,260). (ST16646)*



### *An Outstanding Copy of an Aldine from the Fine Library of Andrew Fountaine*

**102 (ALDINE IMPRINT). QUINTILIAN.** INSTITUTIONUM ORATORIARUM LIBRI XII DILIGENTIUS RECOGNITI MDXXII. INDEX CAPITUM TOTIUS OPERIS. (Venetiis [Venice]: In aedibus Aldi, et Andreae Soceri, 1522 [1521]) 222 x 136 mm. (8 3/4 x 5 1/2"). 4 p.l., 230 leaves. Second Aldine Edition. HANDSOME 18TH CENTURY BROWN DICED RUSSIA, GILT, covers framed by unusual cresting floral roll, oblique fleurons at corners, raised bands, spine compartments with gilt elephant emblem of Sir Andrew Fountaine (see below), gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (near-invisible repairs to joints). With Aldine dolphin-and-anchor device on title and last page. Ahmanson-Murphy 168; Renouard 93:14; Kallendorf 184; Adams Q-56; EDIT16 CNCE 54149; STC Italian, p. 546; Brunet IV, 1025. For the binding: University of Toronto database of British Armorial Bindings, <https://armorial.library.utoronto.ca/stamp-owners/FOU002>, Stamp #4. ♦Tiny, unobtrusive scratch near

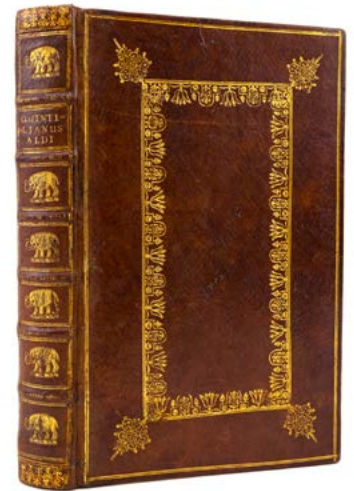


head of front board, trivial marginal smudging to first, last, and four other leaves, tiny wormhole to tail margin, extending to half-inch trail on two quires, but A BEAUTIFUL COPY, remarkably clean, fresh, and bright internally, with ample margins, and the binding lustrous. \$4,500

*Bound for a prominent connoisseur, this is a very lovely copy of a work that exerted considerable influence on humanist and Renaissance educational views.* A rhetorician of Spanish origin living in Rome, Quintilian (ca. 35 - ca. 95 A.D.) was a respected teacher in Rome, where his pupils included Pliny the younger and the grandnephews of Emperor Domitian. After his retirement, he wrote this treatise as a manual for educating an orator, from early childhood through young adulthood; a complete manuscript of the work was discovered by Poggio Bracciolini, and it first appeared in print in 1470. The first Aldine

printing was issued in 1514; our printing was done in 1521, according to the colophon and Renouard, although the title page is dated 1522. The bulk of the volume covers the matter and manner of oratory, while the first two books

(of 12) contain important early comments on the theories of education; the final two books constitute a critical history of earlier classical literature, in which Quintilian ranks authors in their respective disciplines, setting Homer and Virgil at the top of Greek and Latin literature, respectively. The work was a bestseller in the Renaissance because, as the Oxford Companion to Classical Literature points out, "Quintilian's conception of the purpose of education—to produce not a pedant but a man of high character and general culture—was in harmony with that of the humanists of the 16th century." Former owner Sir Andrew Fountaine (1676-1753) was a well-travelled, Oxford-educated collector of antiquities. He served as Vice-Chamberlain to Princess (later Queen) Caroline, as tutor to William, Duke of Cumberland, and as Master of the Mint, in which position he succeeded Sir Isaac Newton. Books from Fountaine's library are invariably very well preserved, and this one is in an exceptionally fine state, with its untouched text remarkably fresh and bright. (ST16215f)

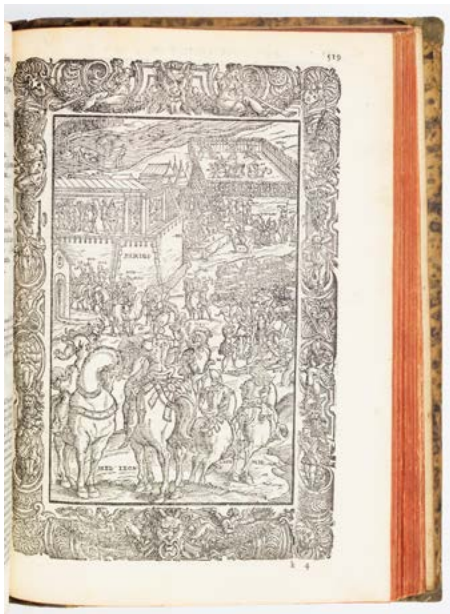


**103 ARIOSTO, LODOVICO.** ORLANDO FURIOSO [and] I CINQUE CANTI. (Venezia: Vincenzo Valgrisi, 1568) 257 x 178 mm. (10 1/8 x 7"). 8 p.l., 654 pp., [16] leaves (index). **Two (continuously paginated) works in one volume.** Edited by Girolamo Ruscelli. Inoffensive 19th century Italian calf over paper boards, flat spine with gilt titling. With woodcut historiated initials, headpieces, full-page architectural title border with a portrait of Ariosto and the Valgrisi device, and WITH 51 FULL-PAGE WOODCUTS WITHIN BORDERS (46 for "Orlando Furioso," five for "I Cinque Canti"). Front pastedown with bookplates of Albert Hooper, Jules Pardonneau of Tours, and James William Ellsworth. Graesse I, 198; Mortimer Italian 29 (citing the 1562 edition). ♦Corners quite worn, joints and edges somewhat rubbed, but the binding solid and perfectly adequate; very top of title page frame trimmed away, blank corner of one leaf restored, bottom half of one engraving with very faint yellowing, intermittent minor foxing of no consequence, other trivial imperfections, but an excellent copy internally, with fresh leaves and pleasing impressions of the woodcuts. \$3,000

*This is the great sprawling romantic epic by Ariosto (1474-1533), 50,000 lines long, 26 years in the making and refining, and one of the most influential works of literature ever produced (among those writers indebted to Ariosto being Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley).* The story of "Mad Orlando" takes place against the background of the war between Charlemagne and the Saracens, when Orlando, one of Charlemagne's finest knights, neglects his duty out of love for the pagan princess Angelica. When she falls in love with a Saracen and elopes, Orlando goes mad, and is only restored to sanity when another knight flies to the moon in Ezekiel's chariot and obtains a magic potion to break the spell. Our copy







comes from the Venetian printer Valgrisi, the first to add full-page illustrations to the work in his edition of 1556, this enhancement meant as a stratagem to outsell rival publisher Gabriele Giolito's editions. The fascinating woodcuts, full of intricate detail, depict a number of scenes at once, and Mortimer tells us that "the upper part of the block often becomes a map, offering . . . a tour of the canto." In any case, each of 51 cuts has more than enough action and detail to reward protracted viewing. There were a number of 16th century printings of Ariosto (Valgrisi himself printed it at least half a dozen times between 1556 and 1586), and repeated use of the woodblocks means that the strength of impressions from copy to copy and even from canto to canto within a copy will vary significantly. While this variation is evident

to some extent in the present volume, the great majority of the cuts are rich, and even the least-strong impressions here are excellent. While "Orlando Furioso" is certainly available in one early edition or another, the vast majority of copies have now perished from avid use or have been left noticeably injured, and finding an agreeable copy is not very easy. (CMA2201)



**104** **ARRIANUS, FLAVIUS.** DE REBUS GESTIS ALEXANDRI MAGNI REGIS MACEDONUM LIBRI OCTO. (Lyon: Sébastien Gryphe, 1552) 121 x 78 mm. (4 3/4 x 3"). 419 [i.e., 421], [3] (blank) pp. Edited by Bartholomeus Facius. Pleasing contemporary limp vellum, covers with gilt-rule frame, gilt coat of arms at center, smooth spine divided into panels with gilt rules, each panel with annular dot at center, ink lettering at head of spine. Adams A-2012; USTC 151082. ♦ Spine a little soiled, a couple of shallow chips to tail edge of boards, intermittent light dampstain to lower quarter of leaves, isolated mild browning, but an excellent copy, the text clean and fresh, and the pleasing original binding well preserved. **\$950**

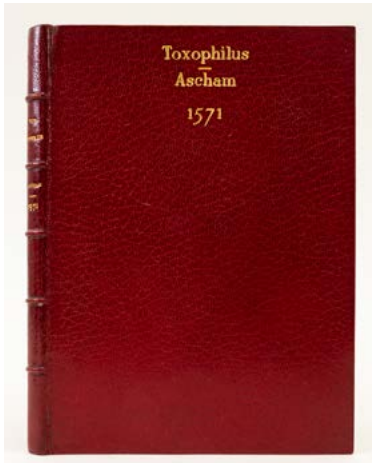
*An attractive copy of a Gryphius edition, this is a version of Alexander's quest to conquer the known world that stands out because Arrianus used Ptolemy's contemporary first-hand account and, in Dorey's words, "showed considerable critical judgement in evaluating his material."* After studying with the Stoic philosopher Epictetus in his youth, Flavius Arrianus served the Roman Empire as a soldier, consul, and governor before retiring to write his "Dissertations" (based on studies with Epictetus, and a main source of our knowledge of that Stoic's teachings). He also produced books on history, hunting, and military strategies. Sandys called Arrian "the modern Xenophon, who, with his 'chameleon-like' style, imitates Herodotus and Thucydides as well as Xenophon and Ctesias." Sebastian Gryphe, or Gryphius (1492-1556) was a





German humanist printer who had trained in Venice. From 1525 until his death, Gryphe produced a long series of editions of classical authors in Lyon, mostly in small formats like the present one, designed for use by university students. This edition is rarely seen for sale, and our copy is particularly appealing because of its original gilt-decorated vellum binding. (ST16215e)

***In Exemplary Vernacular Prose, the Definitive Early Work on Archery,  
And “the Standard Authority on Physical Training as Part of a Gentleman’s Education”***

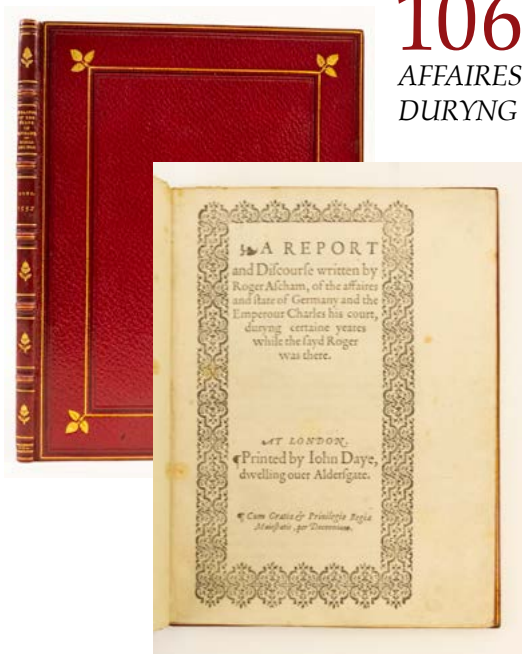


**105** **ASCHAM, ROGER. (ARCHERY).** TOXOPHILUS, THE SCHOLE, OR PARTITIONS OF SHOOTING CONTAYNED IN IJ. BOOKES.... PLEASAUNT FOR ALL GENTLEMEN, AND YOMEN OF ENGLAND FOR THEIR PASTIME TO READE, AND PROFITABLE FOR THEIR USE TO FOLOWE BOTH IN WARRE AND PEACE. (London: Thomas Marshe, 1571) 186 x 132 mm. (7 1/4 x 5 1/4"). 4 p.l., 63 leaves (without final blank). Second Edition. Appealing Jansenist crimson crushed morocco by Riviere & Son (stamp-signed on front turn-in), gilt lettering to upper cover and spine panels, raised bands, densely gilt turn-ins, marbled endpapers, all edges gilt. Title page with allegorical wood-engraved frame containing printer's initials, historiated woodcut initial at opening of text. With a diagram of the contents of Book II. Printed in black letter. Cockle 9; STC 838; ESTC S100277. ♦A touch of wear to head of front joint, leaves lightly washed and pressed (as customary at the time of binding), one page with faint ink stains, but an extremely pleasing copy, the text clean and still fresh, and the binding tight and lustrous. **\$8,500**

***First printed in 1545, this treatise on archery is, in DNB’s words, “remembered specifically as the standard authority on physical training as an essential part of a gentleman’s education.”*** Ascham (1515-68) became proficient in archery during his youth and took up the sport again while teaching at Cambridge, where he suffered recurrent bouts of illness (probably malaria). Other Fellows at the university disdained physical activity as unworthy of a scholar, so Ascham penned what is considered “the first learned defence of a pastime,” dedicating it to his fellow enthusiast Henry VIII in a successful attempt to gain much-needed royal patronage. Constructed as a Ciceronian dialogue between Philologus (lover of study) and Toxophilus (lover of the bow), the work maintains that a man need not neglect physical fitness in order to excel at scholarship. Also, as DNB observes, it is “a model of English vernacular prose writing in terms of both style and organization of subject matter.” According to Pforzheimer, “Not only is this the most renowned work on the subject of archery in English or for that matter, in any language, but its publication marked the beginning of the decline of the prejudice in favour of Latin as the literary language of Englishmen for original compositions.” One of the most learned Englishmen of the period, Ascham left an unfulfilling career at Cambridge to become tutor to the future Queen Elizabeth in 1548-50, reading both Latin and Greek authors with her. He desired to travel, however, and was appointed by Elizabeth’s brother Edward VI to be secretary to Sir Richard Morysin, ambassador to Emperor Charles V (see next item). For the final 15 years of his life, Ascham served as Latin Secretary to Mary and then Elizabeth, a post of considerable importance, since nearly all of the diplomatic documents of the time were in Latin. Despite his proficiency in that tongue, his written works were among the first in English to be unencumbered with excess Latinity and Gallicisms. “His native English,” said Disraeli, “is critical without pedantry and beautiful without ornament.” Early editions of this work are rare: the first is almost unobtainable (the last copy at auction sold for \$32,000 hammer), and the half dozen other copies of our second edition sold in the past 30 years were in significantly less appealing condition than the present item. (ST15845)



*First Printing of an Extensive Commentary on the Affairs of Europe  
By one of the Most Learned Men in Elizabethan England*



**106 ASCHAM, ROGER. (16TH CENTURY EUROPEAN AFFAIRS).** A REPORT AND DISCOURSE WRITTEN BY ROGER ASCHAM, OF THE AFFAIRES AND STATE OF GERMANY AND THE EMPEROUR CHARLES HIS COURT, DURYNG CERTAINE YEARES WHILE THE SAYD ROGER WAS THERE. (London: Printed by Iohn Daye, dwelling over Aldersgate, [1570?]) 186 x 140 mm. (7 1/4 x 5 1/2"). 3 p.l., 33 leaves. FIRST EDITION. Attractive 19th century red morocco by Francis Bedford (stamp-signed on front turn-in), covers framed by gilt and blind rules, gilt acorn and oak leaf tools at corners, raised bands, spine panels with gilt acorn at center, gilt titling, turn-ins ruled in gilt, all edges gilt. Woodcut ornamental border on title page, woodcut initials and tailpiece. Printed in black letter. Pforzheimer 14; STC 830; ESTC S100282. ♦Very thin crack at top of front joint down to first band, one small dark spot to lower board, leaves pressed and probably washed, endpapers a little foxed, but still AN ATTRACTIVE COPY, the fine decorative binding solid and pretty, and the text quite clean and WITH REMARKABLY WIDE MARGINS. \$4,800

*This is a firsthand account of events at the German court during the later years of Emperor Charles V's reign, recorded by one of the most learned Englishmen of the period, Roger Ascham (1515-68), serving*

*at the time as secretary to England's ambassador, Sir Richard Morysin. He reported on his experiences in Germany in the form of a letter to courtier John Astley, shedding intriguing light on the complicated European politics of the day and English perceptions of them. The work further documents Ascham's observations on the state of affairs and the leading personalities of Germany, including Marquis Albert of Brandenburg and Duke Maurice of Saxony, and it discourses on Italian politics, the Turkish menace, and the religious controversies then being aired at the Council of Trent. (For more on Ascham, see previous item.) Francis Bedford was perhaps the most successful London bookbinder of the 19th century, and the execution of his elegantly traditional decorative bindings is consistently of the highest quality. Often, as a concession to the bibliophilic fashion of the age, Bedford bindings contain texts that are washed and/or pressed; sometimes, these texts emerge from the process with an overall grayness and a considerable loss of strength in the leaves, but the ink in the present item still contrasts strongly with the paper, and, although the text cannot be described as especially crisp, neither is it limp. (ST15630)*

*A Scarce, Attractive Copy, with Intriguing Early Provenance,  
Of a 16th Century Astronomical Work by an Author Convicted of Sorcery*

**107 (ASTRONOMY AND COSMOGRAPHY, EARLY). BAROZZI, FRANCESCO.** COSMOGRAPHIA. (Venezia [Venice]: Gratosio Percacino, 1585) 175 x 112 mm. (6 7/8 x 4 3/8"). 68 p.l., 349, [31] pp. FIRST EDITION. Contemporary calf covers laid onto later boards, upper cover with gilt supralibros of Jacob Conrad Praetorius von Perlenberg at center, his initials in gilt above it and the date "1586" below, lower cover with gilt olive wreath centerpiece, new spine with raised bands in 16th century style, panels with gilt rosette at center, later (19th century?) endpapers. Printer's device on title page, woodcut historiated initials, numerous woodcut charts, diagrams, and geometrical figures in the text, and three folding plates. Title page with ink ownership inscription of Praetorius dated 1586; verso of title with later (18th century?) inscription of Joannis Ferruit; b5v with name inked out in Preface; pp. 45, 83, and 257 with printed correction slips carefully pasted over errors in the text. Thorndike VI, 154-55; Adams B-247; EDIT16 CNCE 4262; USTC 812370. ♦Mild crackling and a couple of minor stains to leather on boards, gilt on supralibros a bit rubbed, but the restored binding quite sound and lustrous. Title page lightly soiled and with neat repair to fore edge and corner, a couple of small marginal





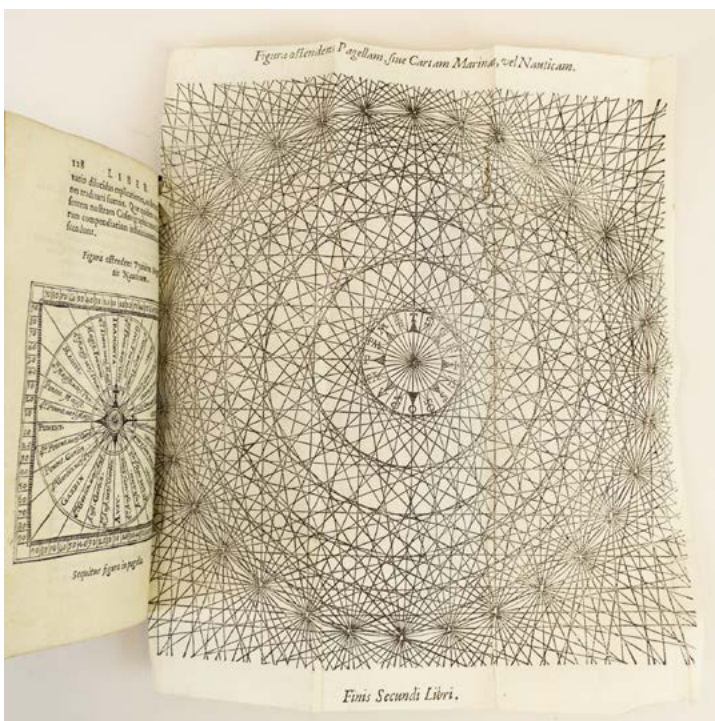


stains and short tears (from paper flaws), otherwise quite a pleasing copy internally, clean and fresh, with the folding plates remarkably well preserved. **\$9,500**

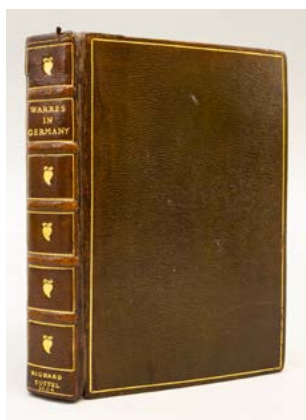
*This introduction to cosmography based on the geocentric universe of Ptolemy and on the 13th century work of the monk and astronomer Johannes de Sacrobosco was written by a Venetian aristocrat and humanist who ran afoul of the Inquisition for practicing magic.*

Barozzi (1537-1604) begins this work by explaining the geometry that underpins astronomical calculations. He then discusses astronomy, geography, and meteorology, including forecasting weather. Thorndike observes that he recorded "84 'errors' [in Sacrobosco's work] . . . largely . . . matters of definition and order of treatment rather than astronomical mistakes or cosmographical sins." Notably, he summarily rejects Copernican heliocentrism as a "false opinion." Barozzi studied mathematics at the University of Padua and later lectured there on the topics covered in "Cosmographia," but his considerable personal fortune made it possible for him to work as an independent scholar, with no need to rely on academic posts or patronage for income. He translated

a number of classical authors, including Euclid, Hero, and Archimedes, and produced other original works on mathematics. What attracted the attention of the Inquisition was not the books he wrote but the books he owned: works on magic and the occult. In 1587, he was tried and convicted for apostasy, heresy, and practicing sorcery, the latter including conjuring spirits and causing a torrential downpour in Crete. Because he was able to pay his penance in silver rather than blood, he avoided prison by donating a large sum for church crosses and by keeping holy water in his study to ward off supernatural manifestations. Like Barozzi, original owner Jacob Conrad Praetorius von Perlenberg (ca. 1550 - ca. 1640) was a wealthy nobleman who had studied at Padua (after receiving his degree in Frankfurt in 1574). It is possible he even had the opportunity to hear Barozzi lecture. According to the Swedish national digital heritage platform Alvin, Praetorius travelled widely in Europe and the Orient, collecting books along the way. In 1586-87 he purchased the library of French astronomer Antoine Mizauld. His collection was acquired by Cardinal von Dietrichstein and later removed to Sweden. ABPC and RBH record six copies of this work sold at auction since 1982, all with unfortunate defects. A clean, fresh copy like the present volume with the bonus of a contemporary binding and intriguing early provenance is a very opportune find. (ST15653)



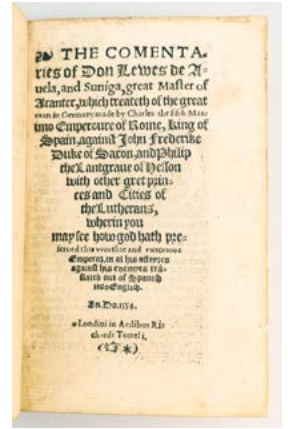
## *On the Schmalkaldic War between Catholics and Lutherans, Issued the Year Bloody Mary Married Philip II of Spain—an Excessively Rare Copy*



**108** **ÁVILA Y ZUNIGA, LUIS DE.** THE COMENTARIES [sic] OF DON LEWES DE AUCLA, AND SUNIGA, GREAT MASTER OF ACANTER, WHICH TREATETH OF THE GREAT WARS IN GERMANY. (London: In aedibus Richardi Totteli, 1554) 142 x 92 mm. (5 1/2 x 3 5/8"). [160] leaves (final two blank). Translated from the Spanish by John Wilkinson. First Edition in English, First Issue. 19th century olive brown straight-grain morocco, covers with gilt rule border, raised bands, spine compartments with gilt turnip tool, gilt titling (inexpert repairs to front joint and head of spine). With woodcut initials. Front pastedown with engraved bookplate of the Fox Pointe Collection Library of Dr. and Mrs. H. R. Knohl. STC 987; ESTC S100247 (both citing 1555 imprint). ♦Covers a little scratched, joints and extremities a bit rubbed, short tear to head of spine, text with occasional minor stains or smudges, mostly marginal, otherwise an excellent copy, generally clean and very fresh internally, in a sound and pleasing binding. **\$12,500**

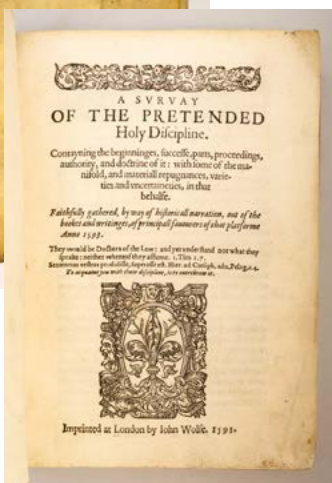
*Apparently unrecorded by STC, this is the exceedingly rare 1554 original state of the first printing of the first English translation of a history of the Schmalkaldic War.*

First issued in Spanish in 1550, this history was written by a man who had fought for Charles V in the 1546-47 war between the Holy Roman Emperor and an alliance of Lutheran princes known as the Schmalkaldic League. Ávila's account was admired for the elegance of its language and style, but has been criticized by later historians for its bias in favor of the emperor. It was extremely popular, being translated into French, Italian, German, and Latin soon after its initial appearance. The English translation did not appear until the Catholic Mary I had ascended the throne and had married the king of Spain. In his essay "Culture under Mary and Philip," historian Alexander Samson observes that the present work was one of the few vernacular translations to come out of the Anglo-Spanish court, and notes that "it is a telling choice, this time commemorating the emperor's struggle against his rebellious Lutheran subjects in the Holy Roman Empire. . . . The analogy between the religiously diverse German lands and England was all too apparent." The collation of our copy exactly matches that recorded by ESTC and OCLC, but where those copies have "An. Do. 1555" printed on the title page just before the place of publication, ours has "An. Do. 1554." This is an excessively rare book: except for our copy, neither RBH nor ABPC lists any copy of any English edition except the George D. Smith copy (dated as ours), sold at Anderson Galleries in 1921. The present volume comes from the Fox Pointe Collection of Howard Knohl, who in the 1980s began collecting English language first editions from before 1700, amassing a library of more than 4,000 titles, one of the largest privately owned collections in this area. (ST14938)



***An Excellent Contemporary Copy of a Book by the Archbishop of Canterbury,  
Once Owned by the Brother of the Previous Archbishop of Canterbury***

**109 [BANCROFT, RICHARD].** A SURVAY OF THE PRETENDED HOLY DISCIPLINE. CONTAYNING THE BEGINNINGES, SUCCESSE, PARTS, PROCEEDINGS, AUTHORITY, AND DOCTRINE OF IT: WITH SOME OF THE MANIFOLD, AND MATERIALL REPUGNANCES, VARIETIES AND VNCERTAINETIES, IN THAT BEHALFE. (London: John Wolfe, 1593) 193 x 145 mm. (7 5/8 x 5 3/4"). 4 p.l., 464 pp., [1] leaf (lacking final blank). FIRST EDITION. Contemporary limp vellum, flat spine with faded ink titling, yapp edges, pastedowns lifting to reveal remnants of green silk ties. In a modern blue linen clamshell box. Printer's device on title page, woodcut initials. Front flyleaf with early ink signature of George Whitgift (see below), with a slightly later "ex dono" added before his name in a different hand, which has also inscribed the motto "Sum columbini et amicorum" twice. STC 1352; ESTC S100667. ♦ Vellum somewhat soiled, with a few creases to edges, persistent but small and pale stains to tail edge of leaves (never offensive), occasional rust spots or insignificant small stains, otherwise quite a fine copy—clean, fresh, and rather bright, with generous margins, in a sound, unsophisticated contemporary binding. **\$9,500**



***This is an important anti-Puritan work defending the Church of England's ecclesiastical hierarchy, written by the man who would oversee the production of the King James Bible.***

Future Archbishop of Canterbury Richard Bancroft (1544-1610) shows himself here to be a staunch defender of the Anglican Church establishment against the Puritans' attacks on the position of bishops and their arguments for scriptural supremacy. "Survay" is an extended version of his famous 1589 sermon at Paul's Cross, which Britannica considers "the first statement of the 'divine right' of episcopacy in Anglican apologetics." He defends the episcopacy as both scriptural and historical, and denounces the reformers' rejection of bishops. Bancroft became bishop of London in 1597, and in this position fulfilled many of the duties of the ailing Archbishop of Canterbury, and upon the archbishop's death, succeeded him as senior primate of the Anglican Church. In that position, he was responsible for setting the doctrinal and liturgical guidelines for translators of the King James Bible, overseeing that project. The earl of Clarendon credited Bancroft with rescuing the Church of England "out of the hands of the Calvinian party, and . . . the unruly spirit of the Non-conformists." The present copy once belonged to George Whitgift, brother of Bancroft's mentor and predecessor, Archbishop of Canterbury John Whitgift (1530-1604). In addition to this desirable early provenance, our volume's unsophisticated original binding and crisp internal condition make it particularly enticing. (ST14970)



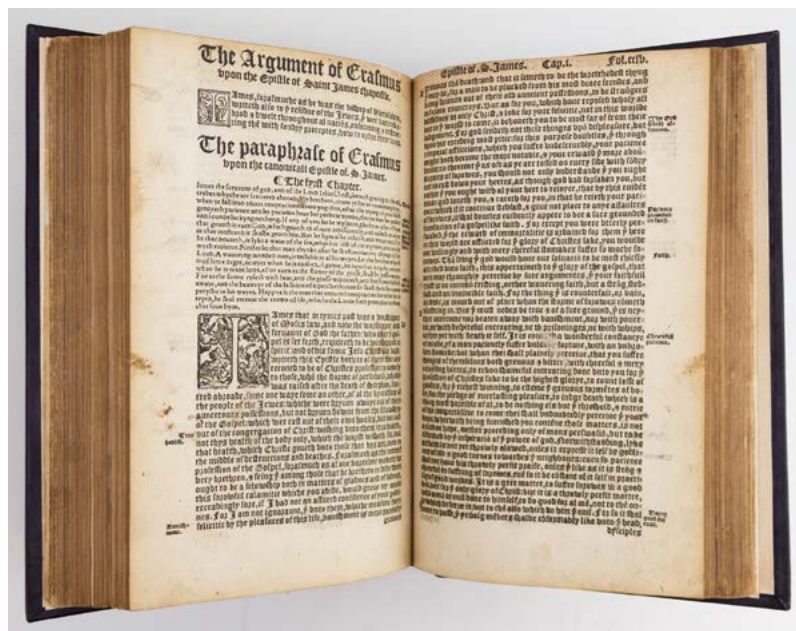
*A Very Rare, Textually Complete Copy of Erasmus' "Paraphrases" in English*

**110 BIBLE IN ENGLISH. ERASMUS, DESIDERIUS. THE PARAPHRASES OF THE NEW TESTAMENT.** (London: By Edwarde Whitchurche, 1551-52) Volume I: 330 x 210 mm. (13 x 8 1/4"); Volume II: 302 x 195 mm. (11 7/8 x 8"). **Lacking 12-leaf index at end of volume II, otherwise complete. Two volumes.** Second Edition of

the first volume; FIRST EDITION, later printing(?) of the second volume. Newly and skillfully restored and rebound (the first volume with original blind panelled covers and new matching spine, the second volume newly covered using sympathetic roll tooling), unadorned spines with thick raised bands. Housed together in an attractive new substantial morocco-backed, gilt-titled folding cloth box. Elaborate woodcut title frames, large and small historiated and decorative woodcut initials. Text in roman type, commentary in black letter. Bottom margin of second title

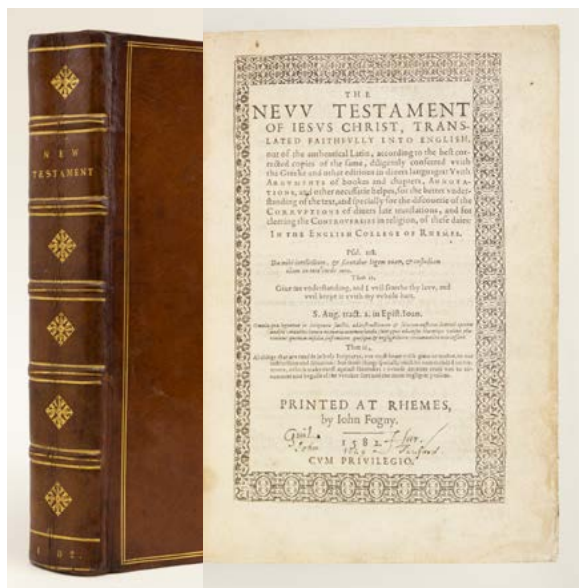
page inscribed "Thomas Willoughby me jure tenet Divi Johannis alumnus. 1668"; a few marginal pen trials and flourishes to first couple of leaves of text. Berkowitz 202; Cf. Darlow & Moule 46 (note); STC 2866; ESTC S123046. ♦Original boards slightly rubbed and marked, but the bindings now skillfully restored and generally quite pleasing. Title pages backed and rather soiled, early leaves in both volumes slightly frayed and soiled, table at back of first volume with minor marginal dampstaining (growing slightly darker at very end), second volume with browned edges, with a few quires at the back noticeably soiled, and with headlines in perhaps half the gatherings partly trimmed. Notwithstanding these obvious (and expected) flaws, the texts of both volumes generally agreeable, and the text of the first volume surprisingly fresh and clean. \$75,000

*This is a rarely seen, surprisingly well-preserved copy of an early English printing of Erasmus' paraphrases to the New Testament. After translating and editing the Testament, Erasmus wrote paraphrases in Latin between 1517 and 1524 for all books except the Apocalypse. The work was universally applauded, and in England a translation of them was ordered during the reign of Edward VI, with funds supplied by Catherine Parr, the sixth, last, and surviving wife of Henry VIII. Among the translators were Miles Coverdale, Leonard Coxe, Thomas Key, John Olde, Nicholas Udall, and the young Princess Mary (later to be queen), who translated most of the paraphrase on the Gospel of John. (A paraphrase of Revelation was added in Edmund Alen's translation from the work of Leo Juda.) An injunction was issued in Edward's name ordering that the English "Paraphrases" be placed beside the Bible in all churches. According to*



Berkowitz, "The Edwardian reformation was still in a moderate phase, and its doctrinal stance as well as literary judgment is reflected in [this] order, which functionally placed Erasmus' 'Paraphrases' on a par with the Great Bible." Our second volume seems to be a variant of the versions of Erasmus' "Paraphrases" described in Darlow & Moule; it is dated 1552, which matches the second printing, but it has its own foliation, as did the first printing of 1549 (in the second printing, the foliation is continuous between volumes). Given their difference in size, the two volumes offered here obviously comprise a married set, but finding any copy of Erasmus' "Paraphrases" in English that is even substantially complete is very difficult, let alone finding a set in decent condition. Just one complete copy is listed in ABPC since 1975, and that was sold "with all faults." RBH finds two complete or near-complete copies of the second volume by itself in the past 25 years, one of these moldy and also lacking the 12-leaf index wanting here, and one in wretched condition, sold "as is." (Lhi21085)

## **An Unusually Well-Preserved Copy of the First Edition of the First English Translation of the Roman Catholic Bible**



**111 BIBLE IN ENGLISH. (THE RHEIMS NEW TESTAMENT).** THE NEW TESTAMENT OF IESUS CHRIST, TRANSLATED FAITHFULLY INTO ENGLISH, OUT OF THE AUTHENTICAL LATIN . . . IN THE ENGLISH COLLEGE OF RHEMES. (Rheims: Jean de Foigny, 1582) 235 x 160 mm. (9 1/4 x 6 1/4"). 14 p.l., 745, [27] (tables, glossary, and errata) pp. Translated by Gregory Martin, with William Allen, Richard Bristow and William Reynolds as revisers. FIRST EDITION IN ENGLISH of the Roman Catholic version of the New Testament. Early 19th century English diced rusia, gilt fillet border on covers, spine panels with gilt fleuron centerpiece, gilt titling, turn-ins with gilt chain roll, marbled edges and endpapers (very expert repair to a short portion at head of front joint). Title page with early inscription at foot: "Guil. Har." (very likely indicating the name "William Harvey"); marginal notes in the same hand on pp. 320 and 392, pointing out some inconsistencies in the footnotes; title also with 1849 owner signature of John Fairford; last page inscribed (in a different early hand) "Ei debes quod habes cui debes quod es," a slight adaptation of St. Ambrose's commentary

on Luke 18:20 ("Honor thy father and mother"), meaning "To the one you owe all you have, to the other you owe all you are"; below that another inscription, noting that "W P" finished reading the text on 29 June 1745; the latter hand may be responsible for manuscript notes on pp. 375 and 465. Herbert 177; Pforzheimer 68; STC 2884; ESTC S102491. ♦ Joints lightly worn, spine with slight vertical crease, a few tiny nicks and very light scratches to boards, but the pleasing binding solid and the leather lustrous. Title page very lightly discolored, small tears in the margins of two leaves (M3-4; neatly repaired without affecting the text), but these defects quite minor, and, in all, AN UNUSUALLY FINE, CLEAN COPY. \$24,000

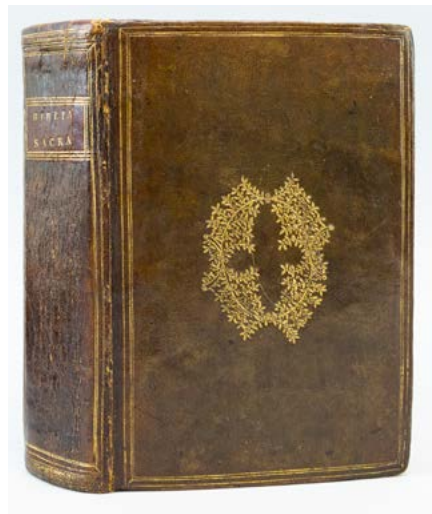
**Unlike the vast majority of famous 16th and 17th century British Bibles, which are typically subjected to frequent use, this is an especially well-preserved and appealing copy of the first printing of the first Roman Catholic Bible in English.** Translated between September 1578 and July 1580 by Gregory Martin (1542?-82), the Rheims New Testament borrowed freely from earlier English versions, particularly Coverdale's diglot of 1537, but Herbert tells us it "adheres very closely to the Latin . . . and [it] exerted a very considerable influence on the [King James Bible] of 1611, transmitting to it not only an extensive vocabulary, but also numerous distinctive phrases and turns of expression." According to Pforzheimer, the Rheims translation was "issued by the Roman Church only as a last resort in order to provide its communicants, who insisted on a vernacular text, with a version not distinctly Protestant both in translation and in marginal comment." DNB notes that "The appearance of a Catholic Bible in English undermined traditional protestant criticism that the Roman church kept scripture out of the hands of the laity. Instead protestant theologians such as Thomas Cartwright, William Whitaker, and William Fulke attacked the credentials of the translators and denounced their work as filled with error. Despite such criticism, revised versions of Martin's translation remained extremely popular throughout the English-speaking world for nearly four hundred years." Much controversy arose from the extensive scathing commentary attacking Protestant interpretations of the scripture, added to Martin's work by Richard Bristow; William Fulke was provoked to respond at length. Although the title



page of our copy bears the intriguing inscription "Guil[laume] Har[vey]," chances are that it did not belong to the famous man of medicine (1578-1657), whose discovery of the circulation of the blood transformed medical science; attested examples of his signature show striking differences in the formation of the letters. No matter who the early William Harvey with an interest in Catholic scripture was, his copy of this important edition of the New Testament has come down to us in particularly attractive condition. (ST15940)

### *The Olschki Copy of a 16th Century Bible Profusely Illustrated by Salomon, Holbein, and Others*

**112 (BIBLE IN LATIN).** BIBLIA, AD VETUSTISSIMA EXEMPLARIA NUNC RECENS CASTIGATA. (Venetiis [Venice]: Hieronymus Polus, 1587) 213 x 146 mm. (8 3/8 x 5 5/8"). 12 p.l., 1126 pp. ESPECIALLY PLEASING CONTEMPORARY CALF, covers with gilt French fillet frame and oval wreath of olive branches, the center of the wreath in the shape of a cross, flat spine ruled in gilt, red morocco label. Title page with elaborate wood-engraved frame, text profusely illustrated WITH 600 WOOD ENGRAVINGS depicting scenes from scripture, after Holbein, Bernard Salomon (le Petit Bernard), and others (a handful of these a bit indistinct). Front pastedown with ex-libris of Leonis S. Olschki. Adams B-1093; STC Italian 93. Not in Darlow & Moule. ♦A little wear to joints and extremities, spine a bit crackled, separation at hinges (but no looseness), occasional minor browning or foxing, otherwise in remarkably fine condition, the text clean and crisp, and in a still-lustrous, entirely solid, unsophisticated original binding. **\$6,800**



*This is a very well-preserved, handsomely bound, and lavishly illustrated edition, with distinguished provenance, of the Louvain Bible, first printed in Venice in 1578. Our edition contains 600 wood engravings illustrating the text, ranging from portraits of prophets, saints, and evangelists to dramatic scenes from the histories of the Old Testament and the life of Christ, and ending with an imaginative Apocalypse cycle. Many of these are the work of Lyonnaise artist Bernard Salomon (1506-61), known by the sobriquet "Le Petit Bernard" for his small engravings rich with detail. Others are based on the biblical woodcuts of Hans Holbein. The binding here is likely French; the flat spine with just one large gilt-framed panel and the olive branch decoration on the covers is characteristic of late 16th century and early 17th century French work. The exceptional condition here is typical of books from the collection of Leo Samuel Olschki (1861-1940), scion of a family of Prussian Jewish printers, whose interest in printing history led to his becoming a celebrated*

*antiquarian bookseller, author, founder of the journal "The Bibliophile," and publisher of works in the humanities. (ST14247)*



### *With Distinguished Provenance, Including the Female Bibliophile For Whom it Was Bound and, later, Andrew Fletcher of Saltoun*

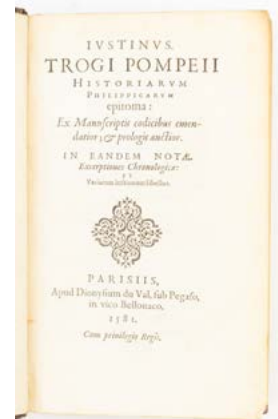
**113 (BINDINGS - 16TH CENTURY, ARMORIAL).** JUSTINUS, MARCUS JUNIANUS. TROGI POMPEII HISTORiarum PHILIPPICARUM EPITOMA. [and] IN JUSTINI HISTORIAS NOTAE ET EXCERTIONES CHRONOLOGICAE. (Paris: Dionysus du Val [Denis Duval], 1581) 181 x 112 mm. (7 1/4 x 4 3/8"). 8 p.l., 337, [19] pp.; 123, 104-162, [2] pp. With scholarly notes by Bongarsius [Jacques Bongars]. HANDSOME CONTEMPORARY DARK BROWN CALF, covers with double gilt-rule border, strapwork cornerpieces with heraldic symbols (double-headed eagle, rampant lion) within the compartment formed by straps, large oval wreath at center containing the gilt supralibros of Charlotte de Brisard Tiville, raised bands, spine panels with small heraldic device at center, gilt lettering (old repair to tail of rear joints). Rear pastedown with 17th century signature of A. Fletcher (i.e., Andrew Fletcher



of Saltoun—see below). Adams J-737; Dibdin II, 138 (“rare and valuable . . . in any form a very scarce book”); Brunet III, 321 (“Edition peu commune et très recherchée à cause des notes de Bongars”); USTC 170575. For the binding: Pearson, “Les Femmes Bibliophiles: Catalogue of a Collection of Books Bound by Famous Binders for Royal and Distinguished Ladies from Marguerite de Valois to the Empress Eugénie” (1919), p. 2. ♦Leather faintly scratched and eroded, corners a little rounded, paper at front hinge separated (but the binding entirely solid), a couple of gatherings lightly browned, additional very minor defects, otherwise fine, the text very fresh and clean, and the book quite attractive in general. \$5,500

*This is an important edition of a valuable text, offered here in a binding with outstanding provenance.* Praised by scholars and sought-after by collectors, this is the first printing of the Bongars edition of Justin’s epitome of Philipian history, compiled from eight different manuscript sources. Described by Ebert as “scarce and greatly prized” and by Dibdin as “rare and valuable,”

it is enhanced with annotations, variant readings, and chronological tables by French scholar Jacques Bongars (1554-1612). In the second century, the historian Justin prepared an abridgement, or epitome, of Trogus’ expansive history of the kings of Macedonia, prepared in the age of Augustus. Our only consecutive narrative covering the Hellenistic age so neglected by other extant texts, this useful work first appeared in print ca. 1470, and was quickly recognized as an essential text for Classical history. Certain figures such as Philip of Macedon and Lysimachus of Thrace would be virtual blanks to us without Justin. In its abridged form, Justin’s history is less a summary of the important historical events than a collection of what seemed most intriguing, instructive, or generally worthy of being known. Described by Pearson as a woman who “formed a splendid library,” the bibliophile for whom this volume was originally bound was Charlotte de Brisard Tiville, wife of Charles Brisard Tiville (d. 1603), an advisor to the Parliament of Paris. Our copy was later owned by Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a collection of over 6,000 volumes, the largest private library in Scotland. Fletcher kept a meticulous manuscript catalogue of his books, and the library remained largely intact until the 1960s. (ST18139)

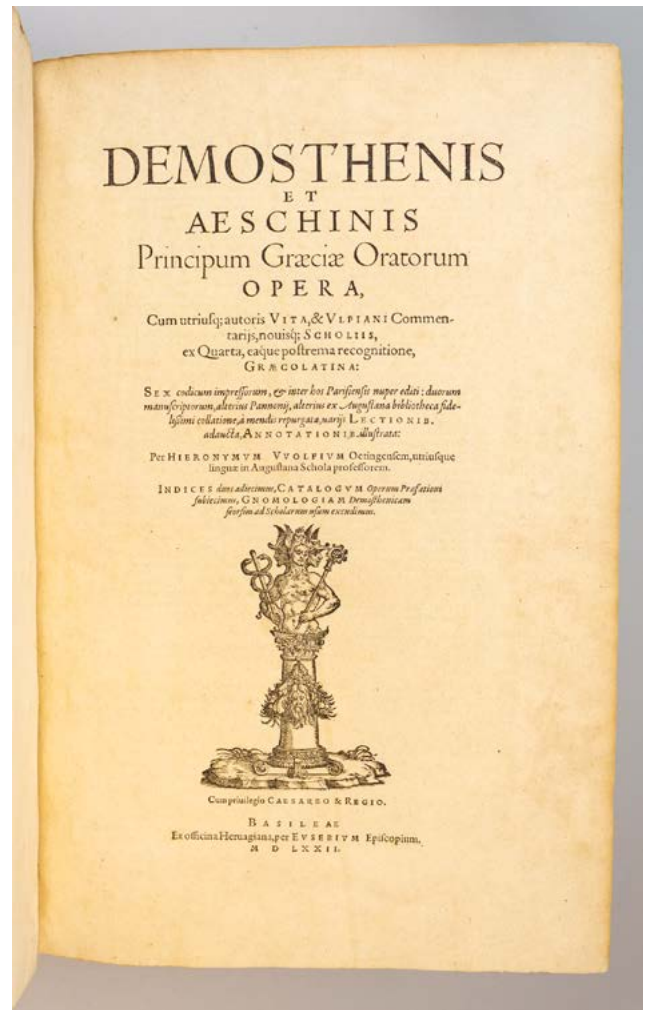
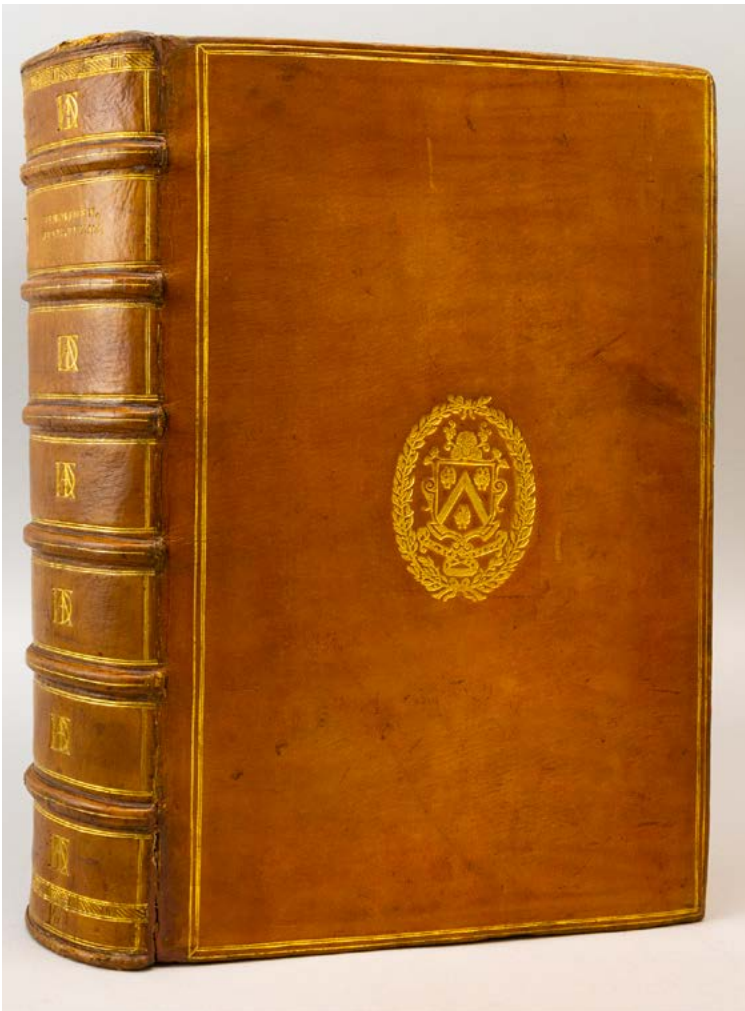


### *An Imposing Volume with Orations as Celebrated as Homer’s Epics, And Provenance of Great Distinction*

**114** (BINDINGS - 16TH CENTURY, DE THOU). DEMOSTHENES. DEMOSTHENIS ET AESCHINIS PRINCIPUM GRAECIAE ORATORUM OPERA. (Basileae: Ex officina Heruagiana, per Eusebium Episcopium, 1572) 385 x 250 mm. (15 1/4 x 10”). 18 p.l., 744 pp., [16] leaves; 368 pp.; 218 pp., [13] leaves. Edited by Hieronymus Wolf and Vincentius Opsopäus. IMPOSING CONTEMPORARY CALF, COVERS WITH GILT FRENCH FILLET BORDER, CENTRAL COAT OF ARMS OF JACQUES AUGUSTE DE THOU (as a bachelor) within a laurel wreath, raised bands, spine gilt in double-ruled compartments with de Thou’s cipher at center (older repairs to front joint and to two-inch tear on front cover). Printer’s device on title and final pages. Dibdin I, 478. ♦Front joint with three-inch crack at tail, a little fraying at head of spine, a few minor marks to cover, but the binding still sturdy, the leather lustrous, and the gilt bright. Leaves a shade less than bright (due to paper quality), with a dozen or so quires a little browned, isolated paper defects to margins, additional trivial imperfections, otherwise a fine copy internally, clean and fresh with comfortable margins. \$12,500

*This Latin and Greek edition of the works of Demosthenes and Aeschines, fourth century B.C. Greek orators and rivals, comes from the illustrious collection of French historian, bibliophile, and statesman Jacques-Auguste de Thou, who assembled one of the greatest libraries of his day.* Our binding bears the arms and cipher used by de Thou as a bachelor; after his marriage in 1587, he combined his arms with those of his wife in his supralibros and incorporated her initials in the cipher. Demosthenes (384-322 B.C.) was as famous an orator in the ancient world as Homer was a poet, and though he wrote no books, his many speeches had considerable political importance in his time, were recorded and collected, and have been much analyzed by generations of students of language and rhetoric. Often printed, as here, with the works of Demosthenes were the three extant orations of Aeschines (ca. 390-314 B.C.). He was the arch-enemy of Demosthenes, and one can see in Aeschines’ public life and orations a concerted attempt to discomfit his rival. In his oration “Against Ctesiphon,” for



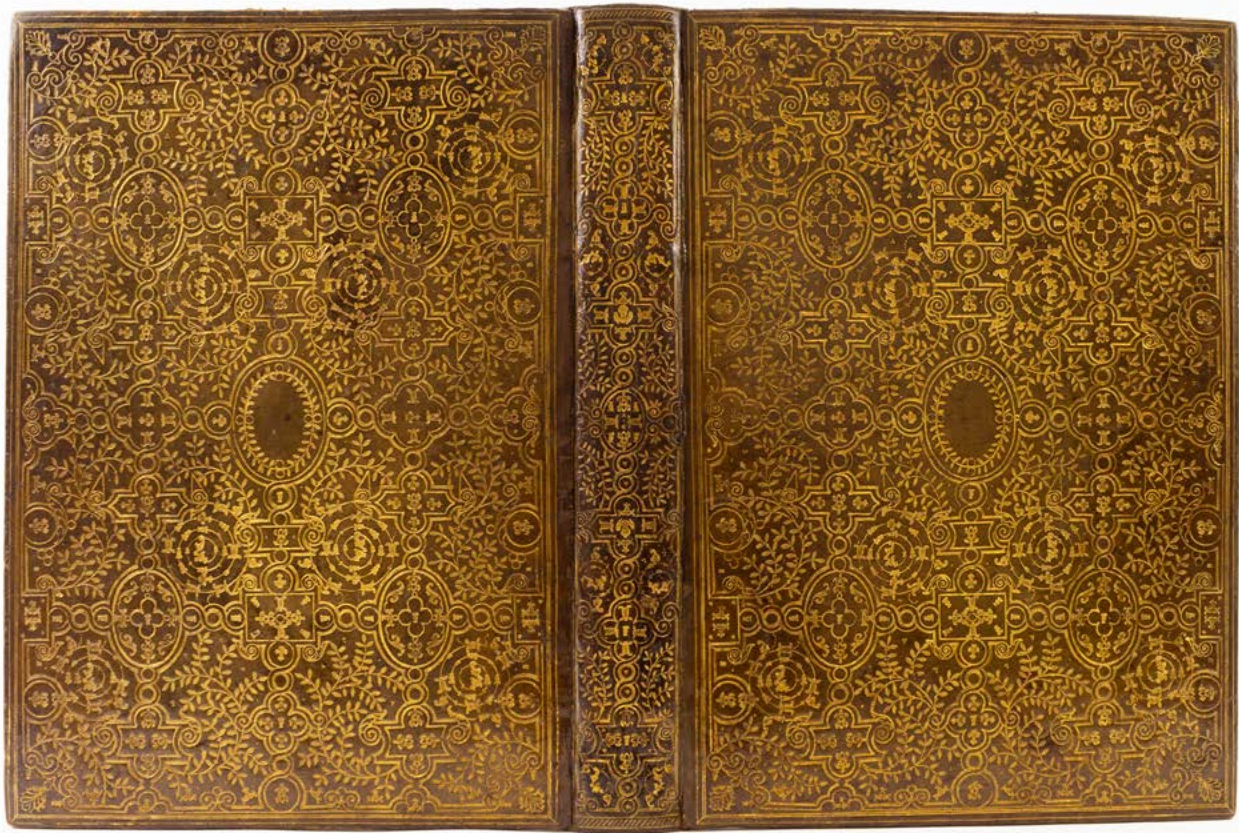


example, Aeschines argues that a crown intended for Demosthenes to honor his services to Athens ought not to be awarded. As an orator, he was possessed of a learned and impassioned eloquence, but, in comparison with Demosthenes, he lacked taste, judgment, and moral authority. A pupil of Melanchthon and a major scholar of the period, Hieronymus Wolf (1516-80) came to prominence, according to Sandys, with his editions of Suidas, of Isocrates (beginning in 1570), and of Demosthenes. For the text here, he relied on a manuscript in the Augsburg Library, the codex Augustanus primus. Jacques-Auguste de Thou (1553-1617) served French kings Henri III and Henri IV, negotiated the Edict of Nantes (one of the earliest decrees of religious tolerance in Europe), and produced a history of contemporary France noted by modern historians for its scientific and detached approach, but condemned in his day for its objective view of Protestantism. A devoted bibliophile and scholar, he amassed a library of more than 9,000 volumes by the time of his death. Bindings from his collection continue to be very actively sought after. (ST14214b)

***An Outstanding Fanfare Binding in Equally Outstanding Condition,  
Confidently Attributable to the Doreur à la Première Palmette***

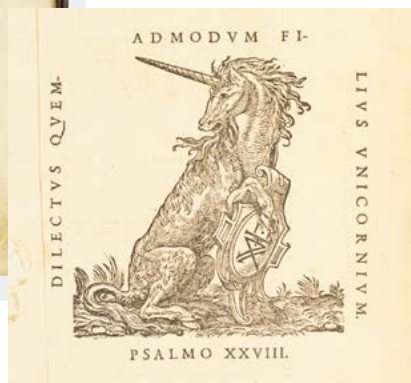
**115** (BINDINGS - 16TH CENTURY, FANFARE, DOREUR À LA PREMIÈRE PALMETTE). MISSALE ROMANUM. (Paris: Jacques Kerver, 1578) 355 x 245 mm. (14 x 9 1/2"). 34 p.l., 234, 43 leaves, 19, [1] pp. MAGNIFICENT CONTEMPORARY CALF, ELABORATELY GILT À LA FANFARE, BY THE DOREUR À LA PREMIÈRE PALMETTE, covers densely gilt with intricately interlacing strapwork, emanating from a central oval containing a laurel wreath, to form oval, lobed, or rectangular compartments connected by circles and cruciform ornaments, these enclosures filled with small tools, the spaces between the strapwork compartments filled with sweeps of olive branches and spirals of flowering vines, smooth spine similarly decorated, all edges gilt (apparently, we are told, with discreet restorations to very top of joints and corners, but, if true, then performed with remarkable facility). In a (slightly worn) custom green morocco box designed to look like a book. Title page with woodcut of Sts. Peter and Paul, printer's unicorn device on final page, numerous three- to eight-line historiated initials, 260 small





woodcut vignettes, and three full-page (or nearly so) woodcut scenes. Final leaf with neat removal of small marginal note (perhaps of ownership). Front pastedown with Art Deco-style ex-libris of Lucien Dhuy (engraved by Kupka) and engraved bookplate of Maurice Burrus. Weale Bohatta 1218; USTC 170453. For the binding: Hobson 1970, p. 27 (fig. 17), 28 (fig. 26) and p. 59-61 (fig. 49b). ♦ A couple of small, faintly darkened spots on rear board, text very lightly and uniformly toned throughout, other minor imperfections (only) internally. A compelling copy, THE ARRESTING BINDING LUSTROUS, SCARCELY WORN, AND GLITTERING WITH GOLD. \$45,000

*This is a breathtakingly complex fanfare binding that can be confidently attributed to a gilder Hobson describes as "the most considerable among the royal group."* Dubbed the Doreur à la Première Palmette (Gilder of the First Palmette) for one of his distinctive tools (Hobson fig. 26, p. 28), this binder was active in Paris from 1560-87, and was one of the few gilders capable of producing designs as intricate as that seen here. In addition to the signature palmette tool that appears at the outer corners of our boards, our binding incorporates another tool used only by the Doreur à la Première Palmette, a round strapwork compartment topped with a feather-like flourish (Hobson fig. 49b). This is used on the sides of the cover frame here







and on Hobson binding 55a (Plate XX), a binding done by our gilder for J.-A. de Thou that bears a more than passing resemblance to our "Missale." Hobson lists 44 bindings attributable to this gilder. Whereas the majority of fanfare bindings appear on smaller books, our tall volume provided an especially large canvas for First Palmette's inventiveness, resulting in an exceptionally rich creation. Printed by a leading Parisian workshop, the large Missal within these stately covers was no doubt used to celebrate Mass in some equally elegant setting, whether a wealthy diocesan seat or the private chapel of a noble family. It is certain that our volume was more recently in the renowned collection of Maurice Burrus (1882-1959), an Alsatian tobacco magnate and distinguished philatelist who amassed an impressive library of outstanding bindings. (ST17853)



*In a Lovely Strapwork Binding Like those that  
Charmed Jean Grolier and Thomas Wotton*

**116** (BINDINGS - 16TH CENTURY, GROLIERESQUE STYLE).  
CICERO, MARCUS TULLIUS. EPISTOLAE AD ATTICUM,  
BRUTUM, & Q. FRATREM. (Lugduni (Lyon): Sébastien Gryphe, 1548)  
128 x 74 mm. (5 x 3"). 784 pp., [24] leaves (final blank). SUPERB  
CONTEMPORARY BROWN MOROCCO ORNATELY PAINTED AND  
GILT IN A STRAPWORK STYLE, covers framed in black morocco, central  
panels stippled in gilt and with intricate interlacing black, gray, and red  
morocco strapwork surrounding an onlaid black morocco oval with gilt  
coat of arms at center on the upper cover and an oval containing gilt  
lettering on lower cover, smooth spine stippled in gilt and inlaid with black  
morocco guilloche design at head and tail, with intertwined black and gray  
morocco foliage, ALL EDGES GILT, GAUFFERED, AND PAINTED with  
a similar entwined design. In a modern chemise trimmed in brown calf  
and lined with kid, in a matching morocco-lipped slipcase. Printer's griffin device on title page. Baudrier VIII, 225.



◆ Joints a little rubbed, four small black ink spots to gilded fore edge, occasional mild browning, and minor smudges, other trivial imperfections, but A CHARMING COPY IN AN ESPECIALLY WELL-PRESERVED STATE, quite clean





and fresh internally, in a binding with its paint almost entirely intact (and atypically so).  
\$9,500

*This pocket-sized scholarly edition of Cicero's most personal letters was printed by a leading workshop in Lyon and then beautifully bound in the emerging entrelac style, probably in that city or in Paris. Apropos to the present volume, Nixon notes in his work on 16th century gold-tooled bindings that in the mid-1500s, "printers in Lyon were specialising in the small octavo or duodecimo, which was often very handsomely*

*bound in gold-tooled calf with painted interlaces." For many years, it was assumed that these books had been bound in the city of their printing, but further research has determined that many were covered in Paris, where the bibliophiles Jean Grolier and Thomas Wotton kept several ateliers busy producing bindings in the entrelac style. The workmanship here is worthy of the library of an important collector, and the coat of arms on the cover suggests the binding was done for a patron of some standing (though we have been unable to identify the arms). For more on the contents and the printer here, see items #100 and #104 above, respectively.) While many early printed editions of Cicero can be found, few volumes have the combination of excellent printing, brilliant binding, and appealing condition seen here. (ST18043)*



**117 (BINDINGS-16TH CENTURY, JEHAN NORVIN[S]). (ESTIENNE IMPRINT). PALLADIUS, RUTILIUS TAURUS. DE RE RUSTICA LIBRI XIII. [bound with] PHILIPPUS BEROALDUS, ET AL. ENARRATIONES VOCUM PRISCARUM IN LIBRIS DE RE RUSTICA. IN XIII COLUMELLAE ANNOTATIONES. [bound with] VETTORI, PIETRO. EXPLICATIONES SUARUM IN CATONEM, VARRONEM, COLUMELLAM CASTIGATIONUM. [bound with] TACITUS, CORNELIUS. IN P. CORNELIUM TACITUM ANNOTATIONES. [bound with] FERRETTI, EMILIO. IN CORNELII TACITI ANNALIUM LIBROS ANNOTATIUNCULAE. (Paris: Ex officina Roberti Stephani, 1543 (first three works); Lyon: Sebastian Gryphe, 1542, 1541) 180 x 108 mm. (7 1/8 x 4 1/4"). 186, [6] pp.; [84] leaves; 70, [2] leaves; 363, [1] pp.; 52 [4] pp. EXCELLENT CONTEMPORARY BLIND-STAMPED CALF BY JEHAN NORVINS (his name incorporated in central panel), covers framed by thick and thin blind rules, central panel stamp with two vertical columns of cresting curved lines, their cusps topped by an acorn with a flower sprouting from its head, binder's name, "Jehan + Noruis" stamped in a narrow compartment just below, the whole enclosed by a decorative frame with a wyvern on each side between branches of**

flowers and acorns, a floral spray at top of frame and a branch with acorns at bottom, oblique artichoke ornaments at each corner, raised bands, early 15th century manuscript fragments used as pastedowns (neat older repairs to head and tail compartments of spine, skillful restorations to corners). Estienne printer's device on title page of first two works; Gryphe's "Virtute duce, comite Fortuna" griffin device on title pages of last two works, and two different large griffins on final page of his works. Front pastedown with armorial bookplate of Mr. J. C. Bijsterbos and ex-libris of Charles v. d. Elst; front flyleaf with ex-libris of "J-J. S. Bibliophile"; title page with two early owner inscriptions in ink: "Sum ex libris Edzardi Eschij Frisij Laerani anno [15]97" and later "R. Futsinghe." First three works: Renouard 55:2; Adams P-111; USTC 14089; Adams M-1358; USTC 140879; Adams V-676; USTC 140891; Fourth work: Baudrier VIII, 164; USTC 140457; Fifth work: Baudrier VIII, 164; USTC 122640. For the binding: Foot, Henry Davis Gift III, 11; Goldschmidt 131 and Plate XLIX; Gruel I, 37; British Library Database of Bookbindings shelfmark Davis323. ♦Calf with a little crackling near edges of boards, joints lightly rubbed, but the carefully repaired binding







still quite pleasing, with no substantial wear and with the panel stamps in clear, sharp relief. Front flyleaf with top inch cut away, Z5 in fourth work with three-inch closed tear into text (no loss), isolated faint marginal dampstains or small spots, other trivial imperfections, but internally very fresh and clean throughout. Quite a pleasing volume. **\$8,500**

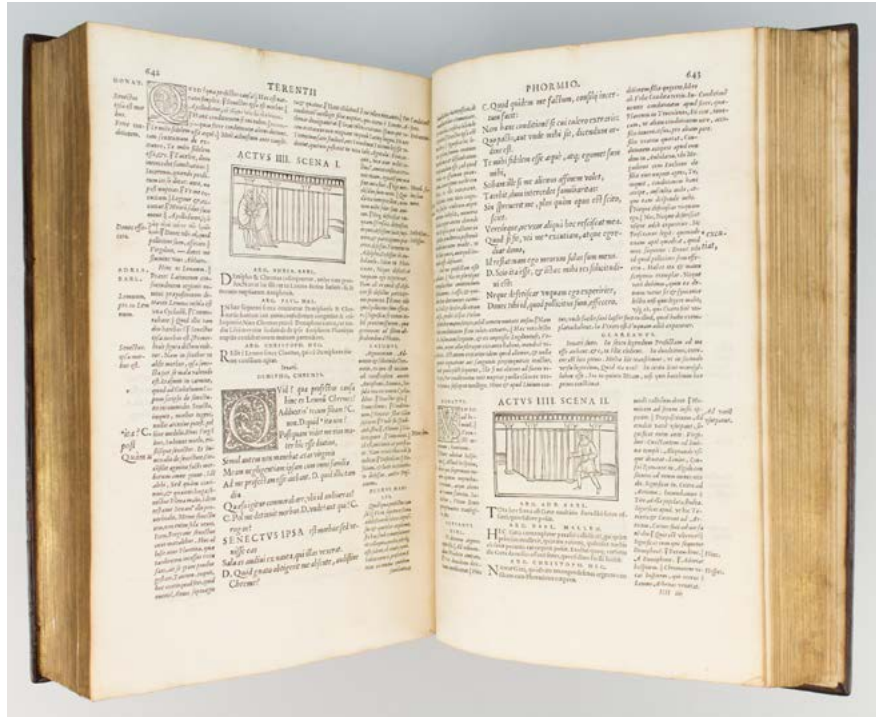
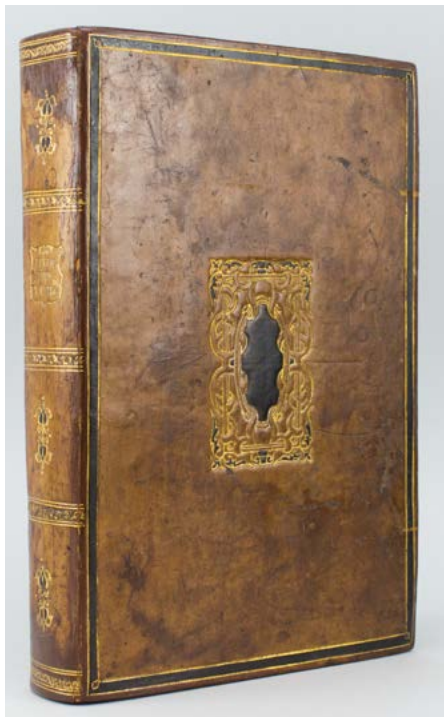
*This elegant **sammelband** of Classical writings and commentary from two distinguished presses was assembled by a 16th century collector and handsomely bound by a contemporary Louvain binder.* According to Goldschmidt, Jean Norvins (Gruel calls him "Norvis," the spelling on the panel stamp), was active about 1525 to 1545; Hobson notes that the binder began his career in Paris but moved to Louvain in the 1530s. The manuscript fragments used as pastedowns here discuss dogs and hunting, and may come from a 15th century copy of Aristotle's "De Progressu Animalium." According to the British Library Database of Bookbindings, our acorn-design panel is "the only panel stamp attributed to this binder," and has only been found on about a dozen volumes. The latest publication date on any of those works was

1542, a year earlier than the first three titles that appear here, all from Robert Estienne's series of Roman works on agriculture. First in our volume is the principal work of the 4th century A.D. agronomist Palladius. Sometimes titled "Opus Agriculturae," his "De Re Rustica" is divided into 14 parts, the first a general introduction to farming, followed by 12 parts outlining the farming and husbandry tasks for each month of the year, and concluding with a poem on grafting. The next two titles are books of commentary on agricultural writings by Romans Cato, Varro, and Columella by noted humanist scholars Georgius Merula (1430-94), Filippo Beroaldo (1453-1505) and Pietro Vettori (1499-1585), and a brief discussion by Aldus Manutius (ca. 1449/52-1515) on the number of hours of daylight and darkness throughout the year. These three books are generally found bound together, but in varying order, and Renouard considers all of them to be one work. From the Lyon press of Sebastien Gryphe, the final two works in our volume contain commentaries on the "Annales" of the great Roman historian Tacitus (ca. 55 - ca. 117) by some of the leading humanist scholars of the day: Beroaldo, who had edited the 1515 first collected edition of Tacitus; Beatus Rhenanus (1485-1547), who edited the Froben edition of Tacitus and created the detailed thesaurus of Tacitus' vocabulary included here; and two Italian jurists, Andrea Alciato (1492-1550) and Emilio Ferretti (1489-1552). Our copy was once owned by Dutch bibliophile Johannes Christiaan Bijsterbos (1814-98) and then by Charles vander Elst (1904-82), president of the Société Royale des Bibliophiles et Iconophiles de Belgique. (ST17803)



### ***A Large-Format Mid-16th Century Painted French Calf Binding with Strapwork***

**118** (BINDINGS - 16TH CENTURY, PAINTED CALF). **TERENCE.** P. TERENTII AFRI POETAE LEPIDISSIMI, COMOEDIA. (Parisiis: Apud Ioannem de Roigny, 1552) 325 x 210 mm. (12 3/4 x 8 1/4"). 1 p.l. (title), 776 pp., [20] leaves (last blank). [Collates as in Adams and Schweiger]. Attractive contemporary calf over thick pasteboards, covers with painted black and gilt rule frame, center of both boards with large, elaborate rectangular strapwork ornament in black and gilt, flat spine divided into panels by gilt rules and cresting roll, three spine panels with black and gilt ornament (similar to those on the covers), one panel with gilt titling inside an escutcheon, all edges gilt (the joints, edges, and portions of the spine at top and bottom very expertly renewed). Numerous fine "crible" and other decorative initials and 145 WOODCUT SCENES measuring approximately 2 x 3" (some of the cuts repeated). Front pastedown with "HB" book label of Heribert Boeder; title page with ink inscription of Johann Adolph Freitag dated 1653 and with library stamp of the College of Notre Dame, Villefranche sur Saone. Adams E-1033; Dibdin II, 470; Hoffman II, 68-69; Mortimer 512; Schweiger II, 1060. ♦Spine slightly faded and discolored in spots, color of the cover leather a bit uneven, two pages with ink stain touching (but not obscuring) a word of text, isolated rust spots, but a very pleasing copy, the text unusually fresh, clean, and bright, and the carefully restored binding completely solid and certainly pleasing. **\$5,500**



This is a large-format illustrated printing of the “Comedies,” bound in a more restrained version of the painted entrelac bindings in vogue in 16th century, a binding tall and dignified enough to suit its contents. Dibdin describes this as “a most excellent edition” that contains “almost all the valuable treatises upon the author up to the period of its publication” and notes that “it is of rare occurrence.” (There were two issues of this 1552 edition; our colophon, dated to 17 Calendas Decembris, Anno 1551, indicates that we have the first.) Terence’s six extant plays, the ancestors of drawing room and modern situation comedies, feature crusty fathers, rebellious sons, and impertinent slaves whose machinations solve the playwright’s intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal. The text of the plays, in large and attractive italic type, is surrounded here by the commentary (in smaller italic) of Donatus (fourth century A.D.) and others. Each scene is preceded by a woodcut depicting the actors on a curtained stage. While very simple in composition, these are animated and frequently amusing. According to Mortimer, our text and scholarly apparatus are mostly reprinted from Girolamo Scoto’s Venice edition of 1545, and the scene cuts “are extremely close copies of the Italian blocks used by Scoto.” (ST12878)

### Phony “Ancient” Authors Fabricated by the Author And Corroborated by Unearthed Fake Artifacts

**119** (BINDINGS - 16TH CENTURY, PECKING CROW BINDER). **BEROSUS THE CHALDEAN**, Attributed to, but by **GIOVANNI NANNI**. **BEROSI SACERDOTIS CHALDAICI, ANTIQUITATUM LIBRI QUINQUE: CUM COMMENTARIIS IOANNIS ANNII VITERBENSIS.** (Antwerp: [Printed by Johannes Grapheus for] Heirs of



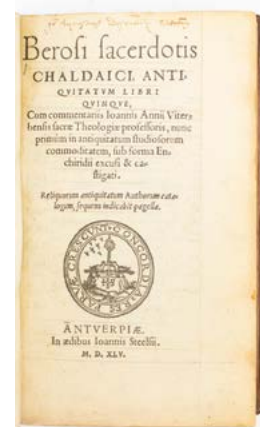
Joannes Steels, 1545) 171 x 114 mm. (6 3/4 x 4 1/2”). [8], 300 leaves. **CONTEMPORARY CALF BY THE PECKING CROW BINDER**, covers with blind-ruled frame, oblique gilt fleur-de-lys cornerpieces, and the binder’s signature gilt stamps—a hand clutching a spray of flowers, with a bird perched on top—at the center; raised bands, later but well-chosen endpapers, ink titling to fore edge (expertly rebacked in the style of the period, with simple blind and gilt decoration; corners neatly restored). In a modern brown cloth clamshell box. Printer’s device on title page. Front pastedown with later pasted-on manuscript note regarding the forgery; title page with contemporary ownership inscription of Fr[ater] Augustinus [illegible]; first and last page with shallow (and scarcely visible) blind stamp of the (now defunct) Theological Institute of Connecticut. Adams B-788. For the binding: Nixon, “Sixteenth Century Gold Tooled Bindings” 17; Foot, “The Henry Davis Gift” I, 129-38; Miner, “History of Bookbinding, 525-1950 A.D.” 258-60. ♦ Covers a little marked and with minor staining (a narrow inner strip of upper board somewhat darkened and crackled because of rebacking), text printed on



inferior stock (and so with overall faint browning), otherwise an excellent example with only insignificant defects, the carefully restored binding sound and pleasing, and the text fresh and clean. **\$7,800**

*This is an early printing of an elaborate and influential literary forgery, offered here in a binding by the celebrated Parisian Pecking Crow Binder, favored by some of the greatest bibliophiles of the period.*

The Italian Dominican Giovanni Nanni, generally known as Anniius Viterbiensis (ca. 1432-1502), came to prominence after preaching and then publishing a series of sermons in which he interpreted the Book of Revelation to predict a Christian victory over the threatening Turks. But the work that brought Nanni his greatest fame—and infamy—was the present book, first published in 1498. Produced at a time when scholars were becoming heroes for discovering and publishing unknown ancient manuscripts, the collection purports to be translations of lost works of several ancient writers, with commentary by Nanni. However, these “ancient” works were composed by Nanni himself, who went so far as to fake stone inscriptions in ancient languages and to bury them near his hometown of Viterbo, to be excavated and “discovered.” He was intent on proving that Viterbo and the surrounding region of Etruria had been founded by Noah himself after the flood, and that the area’s Etruscan civilization was thus more ancient and influential than Greece or Rome. He ascribed his fraudulent works to real authors, and Nanni’s fake history ironically had great influence on the methods of later scholars: reliance on chronology, contemporary inscriptions, and official records superseded unquestioning acceptance of the accounts of ancient authors. According to Foot, the Pecking Crow workshop was active in Paris during the first half of the 16th century, though most bindings with this particular decoration were done between 1535 and 1550. The “bird pecking at grain” tool was first noted by Dorothy Miner in the exhibition catalogue she prepared for the Walker Art Gallery in 1957, and is heraldic in origin. The bird is combined with a tool called a dextrocherium, because its floral spray is held by a right hand (from the Latin “dexter” [right] and the Greek “cheiros” [hand]). The tools appear singly in other, more elaborate, bindings from the workshop (e.g., Miner 258 and 259), but are most famously seen together, as here. The patrons of our Pecking Crow Binder could hardly have been more illustrious, as they included Jean Grolier, Thomas Wotton, Marcus Fugger, and the French king François I. (ST12429b)



### *A Fine Monogrammed Binding from an Organized Scholar's(?) Library*



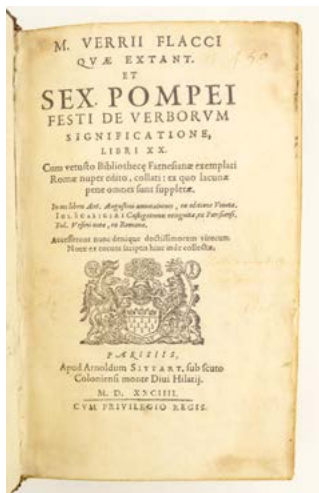
**120 (BINDINGS - 16TH CENTURY, SCHOLAR'S BOOK). VERRIUS FLACCUS, MARCUS and SEXTUS POMPEI FESTUS. M. VERRII FLACCI QUÆ EXTANT.**

ET SEX POMPEI FESTI DE VERBORUM SIGNIFICATIONE. (Paris: Arnold Sittart, 1584; [Heidelberg]: Peter Santandrea, 1583) 178 x 111 mm. (7 x 4 3/8"). 14 p.l., cccix pp., [13] leaves (last blank); lxxv, [10], ccxvi, [22] pp.; [2] leaves, 84 pp.; [1], 1-196, [18] pp.; 62 pp.

**Two works, in several parts, bound in one volume.** With annotations and commentary by Antonio Augustin, Joseph Scaliger, and Fulvio Orsini. Pleasing contemporary calf, covers with central gilt wreath of olive branches, raised bands, spine panels gilt with cipher “D C G” at center flanked by a palmette and a vegetal trefoil, gilt titling, bottom panel with “OD” and “I8” on either side of the cipher. Printers’ devices on the title pages, decorative woodcut initials and headpieces. Front pastedown with what appear to be early library shelf markings; one page with neat early marginalia. Adams V-590 and F-390. ♦Covers slightly marked, spine with a bit of superficial crackling (and with one short crack in the middle of bottom panel), the text with faint browning and isolated minor soiling, a few leaves with long, shallow creases (not affecting legibility), otherwise in excellent

condition, the binding solid and without significant wear, and the leaves generally clean, fresh, and smooth. **\$2,500**

*This glossary of recondite Latin words and phrases was no doubt bound for a contemporary bibliophile with an extensive library.* The “OD” and “I8” at the bottom of the spine appear to be the indication of a shelf location—not something frequently encountered on spines of this period. This designation and the location notation on the front pastedown that clearly relates to it (“Arm. 0. Tab 4. Loc. 18”) suggest a library of some complexity and an educated owner who believed in careful organization. While we have not been able to identify “D C G,” (s)he would seem also to have been a person of taste and good sense. The binding is attractively decorated while still being practical for scholarly use. The work itself has gone through a number of changes of fortune. The story begins when Verrius, who lived in the time of Augustus, compiled a valuable work,



full of information on everything from grammar to mythology. Unfortunately, his text has been largely lost; the authentic fragments fill only the first few leaves of our volume. His work was epitomized by Festus, a ca. third century scholar, but Festus was not a very good epitomizer and, to make matters worse, all of his entries have been lost up to the letter "M." Luckily, an epitome of the epitome from "A" to "Z" had been made by Paul the Deacon in the eighth century. Valuing the handbook for its information on the writing of correct Latin, Renaissance scholars went to work on this puzzle in the 15th century, and a first version of Paul was published by Zarotus in Milan in 1471. Later scholars published Festus, and the great French classicist Joseph Scaliger (1540-1609) was largely responsible for bringing definitive order out of chaos. His scholarly edition reconstructs the work of Festus as far as one can, filling in the gaps caused by missing pages in the manuscript with conjectures and rectified material from Paul. (ST15026)

*In Fine Painted Leather by "the Emblematic Figure of Bookbinding in Paris" from 1540-75, A Key Contributor to the Flowering of Lavishly Decorated Bindings of the French Renaissance*

**121** (BINDINGS - 16TH CENTURY, CLAUDE DE PICQUES). **DIONYSIUS AREOPAGITA.** [Title in Greek, then:] OPERA QUAE EXTANT. (Paris: apud Guillaume Morel, 1562) 172 x 106 mm. (6 3/4 x 4 1/4"). 14 p.l., 484 pp., [30] leaves. Greek and Latin paraphrases by Georgius Pachymeres and Scholia by Michael Sygkellus. ELEGANT CONTEMPORARY BROWN MOROCCO, GILT, INLAID, AND PAINTED BY CLAUDE DE PICQUES, covers with gilt French fillet border, central inlaid black morocco oval enclosed by strapwork painted green and red, this surrounded by swirling gilt vines bearing hatched leaves, blooms, and Picques' distinctive "bat" (or "butterfly") tool, two slits for ties (now lacking), raised bands, gilt spine compartments semé with pyramids of three dots, ALL EDGES GILT AND GAUFFERED in an elaborate floral design. With printer's devices on title page and final page. Front pastedown with evidence of bookplate removal; title page with ink ex-libris of Margaret Edwards[?]. USTC 153374. For the binding: Foot, Henry Davis Gift I, pp. 170-182, Plate II.13.A; British Library Database of Bookbindings shelfmarks c66b7 and Davis394; Nixon, "Sixteenth Century Gold-Tooled Bindings in the Pierpont Morgan Library, pp. 35-39, 72-80. ♦Minor rubbing along front joint (with thin half-inch crack at head), small, very shallow abrasions to inlaid ovals on covers, paint with superficial losses, but A FINE COPY, the binding lustrous and unusually well preserved, and the text beautifully white and fresh. \$8,500



*This collection of writings by the sixth century mystical theologian Dionysius the Areopagite was bound by one of the most important and influential French bookbinders of the 16th century.* Claude de Picques (ca. 1510 - 1574/78)



had an illustrious clientele: he bound books for Jean Grolier, he was chosen as binder to Queen Catherine de' Medici in 1553, and he was binder to kings Henri II and Charles IX for two decades. The British Library has a copy of our 1562 Dionysius Areopagita bound for Charles IX that also features the characteristic "bat" or "butterfly" tool of Picques' atelier (Foot, Davis Gift I, p. 179, note 14; BL shelfmark c66b7). According to the Bibliothèque Nationale's "Reliures" database, Picques was "the emblematic figure of bookbinding in Paris from the years 1540 to around 1575" and was responsible for the flowering of lavishly



decorated bindings in the French Renaissance, including the earliest examples of the fanfare style. In addition to being the Royal Binder, he also bound books for noted bibliophiles Markus Fugger, Thomas Mahieu (Maiolus), and Marc Laurin. The works in our volume were intended to achieve a synthesis of Christian dogma and Neoplatonic thought, and the Italian humanist Marsilio Ficino testified that Dionysius was the supreme embodiment of the fusion of Platonism and Christianity. The works contain a complete theology, describing the Celestial and Ecclesiastical hierarchies in great detail and providing a symbolic and mystical explanation for all creation. The book exerted a great influence in Medieval and early Christian theology as well as in the literary works of, among others, Dante, Spenser, and Milton. (ST18044)



**Remarkably Well Preserved and Obviously Cherished  
By its 16th Century Owners and their Descendants**



**122 (BOOKS OF HOURS - PRINTED).** A PRINTED BOOK OF HOURS ON VELLUM, IN LATIN AND FRENCH. USE OF ROME. (Paris: Gillet Hardouin, 1516 [calendar covering the years 1516-27]) 197 x 120 mm. (7 3/4 x 4 1/2"). 104 leaves. FINE CONTEMPORARY BLIND-TOOLED CALF, covers with multiple rules and floral rolls, raised bands, gilt lettering in two compartments, skillfully rebacked in the style of the period, four brass clasps and catch plates (possibly renewed), original vellum endleaves. In a vellum clamshell box. WITH 23 VIGNETTES AND 16 FULL-PAGE METAL CUTS within architectural borders, BEAUTIFULLY ILLUMINATED IN COLORS AND GOLD BY A CONTEMPORARY HAND. Front pastedown with engraved bookplate of "J. R. P.," rear endleaves with genealogical information in an early hand. The coloring of one of the vignettes left unfinished.

◆Extremities and raised bands with a little rubbing, minor (and very well done) repairs to a few places at the corners and edges, but the extremely attractive binding completely sound and pleasing. One miniature with faint creasing (mostly touching the robes of two figures), a few miniatures with insignificant paint erosion, the occasional marginal blemish, otherwise IN VERY FINE CONDITION THROUGHOUT, the text and decoration fresh, and the margins wide and very clean. \$35,000



*From its elaborately decorated binding to its finely executed and brightly painted scenes of the life of Christ and the Virgin to its intriguing provenance, the present volume provides several sources of pleasure. While the most famous examples of the private collections of prayers known as Books of Hours were manuscript versions commissioned by persons of great wealth, mostly during the 15th century, the popularity of what has been called the "Medieval bestseller" did not wane after the invention of printing. In fact, the advent of movable type made Books of Hours more affordable and widely available than ever. No matter the comparison with other examples, the present volume is distinctive in its beautiful and well-preserved contemporary coloring, which is uniformly rich throughout the volume. The painter was clearly a talented illuminator, with a high degree of sensitivity for color and detail. His deft use of shadow to create contours and to mold faces and musculature gives each scene a strong sense of vitality. The detail work in particular speaks to the quality of this production: one can distinguish the individual hairs on the hoary beard of David, tiny droplets of blood trickling down the body of Christ, and the carefully rendered facial expressions of most*



figures. The present work is not only a tantalizing reminder of the power of a good illuminator, but a particularly fortunate survival. Although the coat of arms on the title page remains unfinished, the numerous 16th and 17th century genealogical annotations on the rear endpapers, noting births, deaths, and marriages, tell us that it was in the possession of (and possibly commissioned by) the Mechtild family of Guelders (a duchy that occupied parts of present-day Netherlands and Germany). The unsoiled miniatures would suggest that this book was rarely opened, but it is equally possible that it was just handled with extraordinary care; in fact, the meticulous annotations suggest that it was treasured by the family that owned it, acting as both an object of devotion and a repository for the most important events of their collective lives. (ST13118)



*With 84 Extremely Charming Original Painted Borders Containing Imaginative Outdoor Scenes*

**123 (BOOKS OF HOURS - PRINTED).** A PRINTED BOOK OF HOURS ON VELLUM, IN LATIN AND FRENCH. USE OF ROME. (Paris: Germain Hardouyn, 1533 [with Calendar covering 1520-32]) 207 x 125 mm. (8 1/8 x 5"). 92 (of 96) unnumbered leaves (**without A1, C8, D8, and I1**). Remnants of green brocade over old (perhaps contemporary) thin wooden boards. WITH 12 SMALL MINIATURES AND 17 LARGER ONES (five of the latter full-page, and the others from a half to two-thirds of a page), ALL COLORED BY A CONTEMPORARY HAND (**lacking a miniature on each of three missing leaves**); ALSO WITH EVERY PAGE (except those featuring a larger miniature) ENCLOSED BY A HAND-PAINTED DECORATIVE OR INHABITED FRAME, the frames always in pairs, with a conventional border of plants, fruits, and geometric shapes on one page and on the opposite page a border constituting an original painting of an outdoor scene, always containing humans and/or animals, MANY OF THE INHABITED FRAMES OF IMMENSE CHARM, even if essentially naïve in style. Front free endleaf with (illegible) early ink inscription. Not in Adams or Brunet. ♦ Binding quite worn but still (remarkably) sound, and not without a certain antique charm. A bit of worming to endleaves, front free endleaves slightly loose, margins somewhat thumbed from devout use, paint occasionally rubbed or smudged without loss to decoration, last gathering with light dampstain to lower fore-edge corner (not affecting borders), other lesser defects, but an excellent specimen despite its imperfections, the text generally clean and consistently fresh on creamy vellum, and the richly colored decorations very well preserved, with paint intact. \$45,000







*In addition to containing 29 miniatures of various sizes supplied by the publisher, this is a well-loved Book of Hours of very great charm because of its special added feature—what amounts to 84 original paintings in the form of distinctive borders depicting delightfully imaginative outdoor scenes.* However quaint they may appear next to the work of the Limbourg brothers, these frames are remarkably diverting, showing as they do grotesques cavorting with woodland creatures, birds, or fearful humans; dogs dancing on their hind legs to the accompaniment of musicians with drums and pipes; animated hunts featuring hounds, archers,

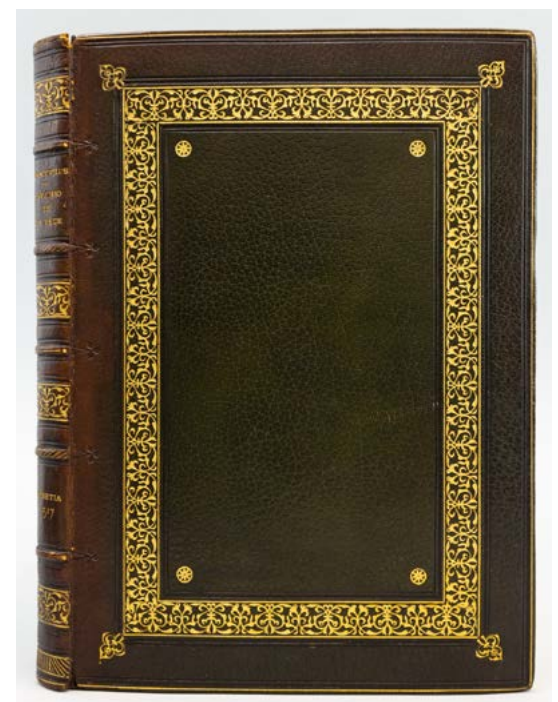


fleeing rabbits, graceful doomed deer, and fierce wild boar; a woman baking bread; a woodsman by a bonfire; a man charming a snake-like creature by playing a horn; a woman shearing sheep; shepherds serenading their flocks with bagpipe tunes; a rooster confronting a fox; St. Jerome and his lion, and so on. The miniatures enclosed by these borders are themselves of considerable interest, being richly hand colored and lavishly heightened with gold,



but their conventional elegance is outshone by the lively, whimsical frames, whose homespun immediacy forges a strong connection between us and the past. We are irresistibly drawn to speculate about the person for whom this was created—no doubt a seriously devout believer, as the book's signs of use indicate, and someone in touch with the elemental dimensions of life. This printed Book of Hours is rare: copies seem to have appeared at auction just three times in the last 50 years. More importantly, in 40 years of bookselling, we have never seen original painted compositions of this sort comprising the borders, as here, in any Book of Hours, manuscript or printed. (ST12863)

**124** [CARACCIOLUS, ROBERTUS]. SPECHIO DE LA FEDE. (Venetia: Stampato per Maistro Piero de Quarengis Bergomascho, 1517) 305 x 215 mm. (12 x 8 1/2"). 155 leaves (lacking the final blank). VERY PLEASING OLIVE BROWN MOROCCO BY LEIGHTON (stamp-signed on front pastedown), covers panelled in an antique style, with gilt and blind rules and a broad and intricate gilt foliate border, gilt trefoils as cornerpieces in outer panel, small gilt circular floral cornerpieces in inner panel, raised bands flanked by blind rules terminating in trifoliate leaves on both covers, spine panels repeating the gilt foliate border from the cover, gilt-ruled and decorated turn-ins, all edges gilt. Elaborate woodcut border on title and following leaf, decorative woodcut initials, FINE WOODCUT VIGNETTE OF THE MARRIAGE OF THE VIRGIN (amidst an elaborate woodcut frame) ON TITLE PAGE, LARGE WOODCUT SHOWING CARACCIOLI PREACHING preceding first sermon, AND 42 SMALL WOODCUT VIGNETTES IN THE TEXT. Isolated old (17th century?) marginalia. Front flyleaf with the pencilled signature of the well-known bookseller and author Alan G. Thomas. Essling 836; Sander 1709. ♦Only slight wear to joints and corners, spine faded (as always) to brown, a few superficial scratches and two small abrasions to lower cover, otherwise the bright and appealing binding in excellent condition. Six-inch tear artfully repaired in one leaf (readability just slightly affected), trivial losses due to a couple of holes in other leaves, occasional light stains, faint browning, smudges, and marginalia, but a very fresh and generally pleasing copy internally nevertheless. \$2,900



*The final product of the Quarengis press, this is a beautifully produced edition of Caraccioli's "Mirror of the Faith," a collection of 45 vernacular sermons intended for the unlearned as well as the learned. Bishop of Aquino and later of Lecce, Caraccioli (1425-95) was the most celebrated*





preacher in Italy during the last half of the 15th century. Called a “second Paul” and the “prince of preachers,” he was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time. This is one of his most important works, with sermons on such topics as the mysteries of Christ, the glories of the Virgin, the heroism of the saints, the role of guardian angels, the truth of the Christian faith in the face of accusations from the infidels, and so on. Essling indicates that the solemn and delicate title woodcut is taken from the Bible of 21 April 1502, and the historically interesting preaching scene is from an earlier edition of Caracciolus printed in that same year. Sander, citing Rappaport, notes that some copies of the work instead have a vignette of St. George slaying the dragon on the title page and also a Florentine version of the preaching scene, which he considers inferior to the woodcut here, ours being in the pure Venetian style within a “magnificent” historiated border. The present collection first appeared in 1495 and was printed again in 1505; all editions of the work are very rare. (ST16379-023)



**125 CICERO, MARCUS TULLIUS. CICEROES THREE BOOKES OF DUETIES TO MARCUS HIS SONNE, TURNED OUT OF LATINE INTO ENGLISH, BY NICHOLAS GRIMALDE.** (London: Rycharde Tottell, 1574 [colophon dated 1575]) 138 x 90 mm. (5 3/8 x 3 1/2"). 16 p.l., 168 leaves. Translated by Nicholas Grimald. Later (18th century?) tree calf, rebaked to style by Blair Jeary, raised bands, red morocco label. Title page with attractive wood-engraved border, woodcut initials. With parallel columns of English (in black letter) and Latin (in roman type) text. Front pastedown with (18th century?) inscription noting the book was printed in the 16th year of Queen Elizabeth's reign; front flyleaf with signature of R. R. Bloxam dated 1819 (possibly Rugby schoolmaster Richard Rouse Bloxam, 1765-1840) and bookplate of the Fox Pointe Collection; title page with early ink signature of Robert Coribankes(?). Brüggemann, p. 501; Moss I, 307; Schweiger I, 232; STC 5284; ESTC S122028. ♦Mild soiling and browning to first and last leaves, occasional faint (mostly marginal) dampstains, torn corner of H7 neatly (and rather charmingly) repaired with two wax dots to margin, other trivial imperfections, but still a pleasing copy, the text clean and fresh, and the expertly restored binding firm and not without appeal. \$6,500

**This is a celebrated English translation of “De Officiis” [“On Duty”], Cicero’s manual on the virtuous life, addressed to his son who was studying philosophy in Athens.** Written in the last year of the statesman’s life, the work maintained its hold on the minds of the educated through the Enlightenment, becoming a sort of behavior manual for the European gentleman. Cicero uses the four cardinal virtues—Forethought, Courage, Moderation, and Justice—as a framework for his precepts, and reminds Marcus to lead a life of active service as well as philosophical contemplation, and to aim at the common good rather than the personally profitable. A poet and dramatist as well as a classical scholar, translator Nicholas Grimald[?] (1519-62) was an Englishman of Italian origin and a cleric who shifted with the perilous times from Protestantism to Catholicism under Mary. He is best remembered for his contribution of some 40 poems to “Tottel’s Miscellany” of 1557, but his classical scholarship was highly esteemed as well. “De Officiis” was first translated into English by Robert Whittington and published in 1534; according to Brüggemann, our Grimalde version first appeared in 1553. Early editions in English are not exactly rare, but attractive copies are hard to come by. (ST15631)



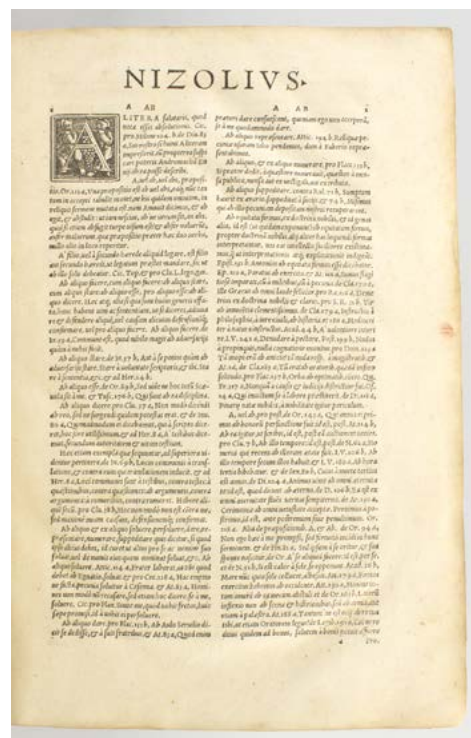


**126 (CICERO). NIZOLIVS [MARIUS]. NIZOLIVS SIVE THESAURUS CICERONIANUS.** (Basileae: apud Ioannem Hervagium, 1559) 333 x 216 mm. (13 1/8 x 8 1/2"). 8 p.l., 3096 columns [misnumbered; actually 2192 columns, or 1096 pp.], [6] leaves. Contemporary blind-stamped pigskin over substantial bevelled wooden boards, covers with concentric frames formed by thick and thin rules and three decorative rolls, one featuring sheaves of grain, one with medallions and foliage, and one with four portraits (the Madonna and Child, David, Isaiah, and Paul), the latter signed with the initials "MB" and dated 1553; raised bands, ink titling on spine, lower third of spine painted red with library shelf location in black, remnants of two clasps. With printer's device on title page and in colophon, and with historiated woodcut initial. Front pastedown with ink inscription "Approbatus ['Approved by censor'] / 1578"; title page and introduction with printer's name and editor's name scratched out in ink, presumably by the censor (the obliterated words helpfully written in by a subsequent user); title page with ink ownership inscription of the Jesuit College in Innsbruck, dated 1563. Not in Adams or Schweiger. For the binding: Haebler I, 60. ♦ Thin eight-inch crack to the middle of front joint, general rubbing and a few scratches to boards and extremities (wood exposed at corners), leaves a shade less than bright, with occasional minor tears, browning, stains, or foxing, but still an excellent copy, the text generally quite clean and fresh, and the pleasing contemporary binding with no fatal defect. \$2,500



*First published in 1535 under the title "Observationes in Ciceronem" and appearing in its present form in 1548,*

*this massive work of erudition doesn't function like a modern thesaurus to find alternatives to pedestrian words or to help avoid repetition, but rather as a dictionary of words used by Cicero in his works. "Iuba," for example, might stump some scholars, but Nizzoli is standing by to tell us (in Latin, of course) that "iuba" is the hair that hangs from the necks of horses. Then, after the definition (as in the case of all the other words), Nizzoli quotes phrases from different works of Cicero in which "iuba" appears. To create such a work required an extraordinary effort, and the title page tells us that the augmenting of it by a fourth part was itself a Herculean labor. Like his beloved Cicero, Mario Nizzoli (1498-1566) was a humanist philosopher, and went so far as to denounce Saint Thomas Aquinas and other scholastics for their "monstrous ideas and barbarous [and of course un-Ciceronian] language." The names of our printer Johan Hervagen and our editor, the Italian Protestant theologian Celio Secondo Curio (1503-69), have been blacked out by the censor, perhaps a Jesuit displeased with their Protestant affiliations. Haebler suggests that our binder, "M.B.," is from Wittenberg, although he hesitates to identify him as the Wittenberger Matthias Bethinichen. (ST11836)*



*One of the Most Elegantly Illustrated Books Ever Printed, Featuring a Renaissance Dream-World that "Carries the Interdependence of Word and Picture into a New Dimension"*

**127 [COLONNA, FRANCESCO]. (ALDINE IMPRINTS). LA HYPNEROTOMACHIA DI POLIPHILLO, CIOÈ PUGNA D'AMORE IN SOGNO. DOU' EGLI MOSTRA, CHE TUTTE LE COSE HUMANE NON SONO ALTRO CHE SOGNO: ET DOVE NARRA MOLT' ALTRE COSE DEGNE DI COGNITIONE.** (Venetia [Venice]: in casa de' Figliuoli di Aldo, 1545) 310 x 212 mm. (12 1/4 x 8 3/8"). [234] leaves. Second Printing. Modern dark brown crushed morocco, raised bands, gilt titling to spine, gilt-ruled turn-ins, leather hinges, marbled endpapers, top edge gilt. With Aldine device on title page and final page, and 170 WOODCUTS, nine of which are full-page (count includes tablets with typeset text within, as per Mortimer). Mortimer 131; Sander 2057; Essling 1199; Adams C-2414; Kallendorf 302; Renouard 133:14; EDIT16 CNCE 12823; USTC 823513. See also: John Harthan, "The History of the Illustrated Book" pp. 80-82; and

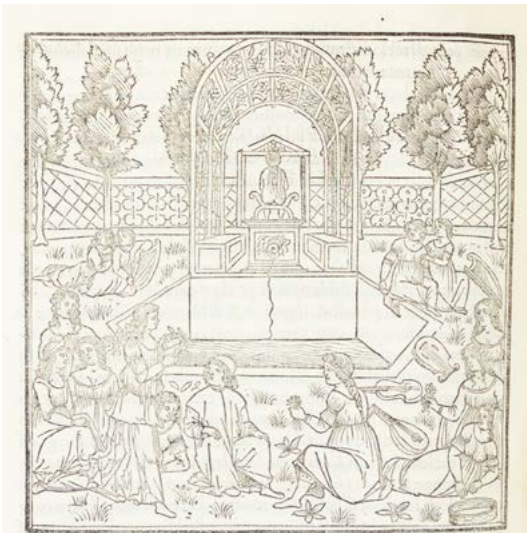


Martin Lowry, "The World of Aldus Manutius," pp. 120-25. ♦ Title page with faint discoloration in two small marginal spots (to remove indications of ownership?), one leaf in last gathering a little browned, final three leaves (including colophon) with repair to fill small worm trail, occasional quite trivial spots to margins; in all other ways, A VERY FINE COPY—the text remarkably clean, fresh, and bright, the margins especially generous, and the binding unworn. \$90,000

**A masterpiece of Renaissance book production, this is one of the most beautiful printed works ever created, being especially desirable for the refinement of its illustrations, extraordinary design, and thoughtful interaction of word and image.** "Poliphilo's Strife of Love in a Dream," as it is often translated, is a complex allegorical romance that follows the love-sick Poliphilo as he pursues the object of his desire, Polia, through a dream world rich with architectural forms and antique splendors. Written in an unusual hybrid of Latin and Italian, the text is usually credited to the Dominican monk Francesco Colonna (1443/4-1527) due to the presence of an acrostic, formed by the first letter of each of the 38 chapters, spelling out "POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT" ["Brother Francisco Colonna desperately loved Polia"]. Though connected to the monastery of San Giovanni e Paolo, Colonna apparently lived outside the monastery walls and was something of a miscreant. Martin Lowry describes him as "a more than usually vicious character, who had twice been called before the highest authorities of his Order and once expelled from Venice on so many charges that the senior members of his community had also been held under threat. . . . [He] accused several of his superiors of sodomy, then retracted and was himself accused and convicted of seducing a young girl." Although scholars disagree about the literary merits of Colonna's erotic tale, its story and dream-world setting provided the perfect stimulus for the artistic imagination. Often arcane and mysterious, the images include ruins, obelisks, temples, and other architectural delights, strange artifacts and bits of masonry bearing inscriptions, much Christian and pagan symbolism, and various ceremonies, rituals, and processions. The artist/engraver of this work is anonymous, though the quality of the illustrations has led scholars to suggest major artists such as Andrea Mantegna, Gentile Bellini, and even Raphael as possible candidates. Recent scholarship now favors Venetian miniaturist Benedetto Bordon, based on the presence of a "b" on two of the illustrations. As Lowry notes, "the illustrator, whoever he was,



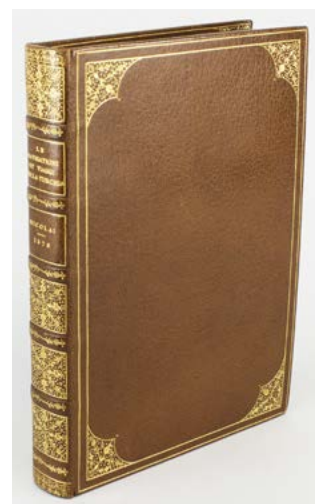




produced a masterpiece which towers above any contemporary and carries the interdependence of word and picture into a new dimension. Arches, temples, vases, sculptures, inscriptions, [and] chariots were traced out as the writer had described them, not only with expertise but with a kind of zest which gave the completed whole both its brilliance and its danger." The 1499 original edition done by Aldus Manutius had been a financial disappointment (probably due to the expense of the book as well as the relatively small audience to whom it would have appealed), but the work enjoyed a renewed surge of popularity when the present 1545 reprint by Aldus' son Paulus appeared. The original wood blocks are reused in our second printing (with the exception of six that had to be recut due to damage, as per Mortimer). The earlier printing is now extravagantly expensive, and our second edition, while costly, provides a page-for-page reprint with a very much reduced price tag. (ST18158)

### *The First, Finest, and Most Influential Early European Study of Turkish Costumes*

**128 (COSTUMES). NICOLAY, NICOLAS DE. (BINDINGS - 19TH CENTURY).** *LE NAVIGATIONI ET VIAGGI NELLA TURCHIA.* (Antwerp: Willem Silvius, 1576) 201 x 144 mm. (8 x 5 3/4"). 8 p.l., 328 (i.e. 408), [30] pp. (lacking final blank). Translated by François Flory. First Edition in Italian. **QUITE APPEALING LATER 19TH CENTURY HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT,** covers with gilt fillet border and delicately tooled cornerpieces, spine richly gilt in compartments tooled in the style of Bozerian, with floral tools emanating from a central circlet on a densely stippled ground, gilt titling, turn-ins ruled in gilt with floral corner tooling, marbled endpapers, all edges gilt. Engraved printer's device on title and 60 **FULL-PAGE COSTUME WOODCUTS** by Assuerus van Londerseel after Nicolay. Front pastedown with bookplate of James Cowan; front free endpaper with bookplate of Allan Heywood Bright (see below). Colas II, 2203; Hiler, pp. 656-57; Blackmer 1196 (1580 ed.); Adams N-251. ♦Pressed and perhaps lightly washed (but with plenty of strength to the paper and the illustrations), approximately forty percent of the gatherings with small, inoffensive stain at lower outer corner, one leaf with candle wax spot, final leaf slightly soiled, otherwise a fine copy with only the most trivial imperfections, the text consistently fresh and clean, and the attractive retrospective binding very bright and entirely unworn. **\$9,500**



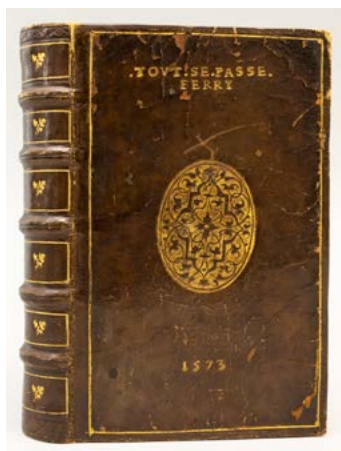
*This is a really excellent copy of a work that Colas says represents the finest and most influential introduction to Turkish costume, not to mention the first study of its kind to appear in Western Europe.* This first edition in Italian



reprises (in slightly reduced form) the copperplate engravings of Louis Danet, which appeared in the first edition, published in Lyon in 1567. The Royal Geographer to Henri II, Nicolas de Nicolay, Seigneur d'Arfeville & de Belair (1517-83), was ordered by his king to join a number of other scholars on an embassy to Istanbul and to complete a thorough survey of the trip and places visited. The resulting report includes detailed descriptions and intricate engravings of some of the earliest portrayals to reach the West of the inhabitants of Algiers, Tripoli, the Barbary Coast, Turkey, Greece, Persia, and Armenia. Nicolay depicts the clothing of numerous occupations (soldiers, merchants, lawyers) and social strata (slaves, ladies, paupers) along with descriptions of cuisine, manners, city life, and bathing customs. The handsome binding is unsigned, but the design and delicate gilt embellishment of corners and spine

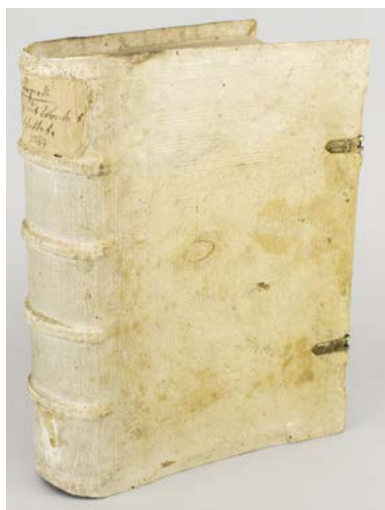


compartments suggests that it might have been done by someone like Tout. Previous owner Allan Heywood Bright (1862-1941) was a businessman and Liberal MP for Oswestry. Building on his family's long history of collecting, Bright specialized in esoteric and particularly rare books. His library sold for nearly £5 million at Christie's in 2014. While this book is not extraordinarily rare, it seldom appears in the kind of desirable condition seen here. (ST13029)



**129 (COUNTER-REFORMATION). (BINDINGS - CENTRE-PIECE). DU PRÉAU, GABRIEL. L'ENCHIRIDION, OU ABRÉGÉ ET SOMMAIRE DE L'INSTRUCTION EN LA SCIENCE DE DIEU, DU FIDÈLE CHRESTIEN, EN FORME DE DIALOGUE.** ([Paris]: Michel de Roigny, 1567) 170 x 107 mm. (6 3/4 x 4 1/4"). 16 p.l. (last blank), 456 [i.e., 453], [1] pp. FIRST EDITION. Original dark brown calf "centre-piece" covers with central gilt oval of Islamic design, the motto "Tout se passe" and the name "Ferry" above the oval and the date 1573 below, laid onto newer period-style spine and edges, raised bands, spine compartments with gilt leaf sprig. Front pastedown with earlier auction description pasted on. USTC 61029. ♦Leather somewhat dry and cracked, joints and extremities a bit rubbed, one corner bumped, but the binding sound and not without appeal. Flyleaves a little loose, leaves slightly browned at edges, occasional marginal stains, final quire with light brown stains to fore-edge margin (not affecting text), otherwise an excellent copy, generally clean and fresh. **\$1,750**

*This attractively bound and rare work by French scholar and zealous opponent of the Reformation Gabriel Du Préau sets forth the essential doctrines of the Catholic Church in the form of a vernacular dialogue that would be easily accessible to the layperson.* Du Préau (1511-88), also known by the Latin name Prateolus, was the author of a number of theological works supporting Catholic teachings, most notably a widely-read classification of heretics, "De Vitis Lectis et Dogmatibus Omnium Hereticorum." The binding here is a style popular in the late 16th century, distinguished by the presence of a medallion with a design inspired by Islamic art. We have not been able to identify the "Ferry" whose motto and name appear on the covers, but a late 19th century dictionary of French heraldry mentions the motto appearing on a book that bore the date 1572. The 1901 Book Prices Current records the auction of such a book, a French guide to civil law for non-lawyers. Perhaps the person for whom they were bound was a prosperous bourgeois, educated enough to have a personal library, but not scholarly enough to read Latin. This is one of the rarer works by Du Préau, with USTC and OCLC finding just four copies (two in France, two in the Netherlands), and none at auction since at least 1975. The book seems to be absent from the market: we could find no record of any auction sale on either RBH or ABPC. (ST15015)



**130 (COUNTER-REFORMATION). RUPERT OF DEUTZ. VON DEM SIG DES WORTS GOTTES.** (Dillingen: Sebald Mayer, 1567) 208 x 160 mm. (8 1/4 x 6 1/4"). 26 p.l., 416 leaves. Translated by Nicolaus Hug. First German Edition. Contemporary blind-stamped pigskin over bevelled wooden boards, inner medallion roll with Julius Caesar, Ovid, Cicero, and Virgil, outer roll with King David and Christ, raised bands, later paper label with manuscript title, original catch plates and anchor-plates, remains of thongs (two small contemporary patches to boards). With full-page woodcut of the Apocalypse showing the Queen of Heaven and the Beast. Title page printed in red and black, and with ink inscription in a 17th century hand: "Ex bibliotheca Wisensteig, de[?] 1626." VD16 R 3806. ♦Significant splaying to front board, small patch of worming to lower cover, pigskin a little soiled, one-inch closed tear to front free endpaper, mild foxing to title page and six other pages, other trivial defects, otherwise an excellent copy, quite clean and crisp internally, in a sturdy binding. **\$3,500**



Featuring a dramatic full-page woodcut of the Apocalypse, with the Queen of Heaven standing triumphant as Archangel Michael spears the Beast, this is Rupert of Deutz's account of the war between God and Satan (with God's assured victory), translated into German and presented for a Counter-Reformation audience. Rupert (ca. 1075 - ca. 1129) was Abbot of Deutz and a major figure in Medieval scriptural commentary. First appearing in Latin as "De Victoria Verbi Dei" in 1123-24 and printed in that form once in the 15th century, our work puts the cosmic battle in the context of a commentary on the 12 minor prophets, and how they prefigure the accounts of the end times in the New Testament. The Apocalypse was a popular theme among Catholic officials, who saw the Protestant Reformation as potentially world-ending; this fact would account for the printing of the present work in the 1560s. This edition was produced at Dillingen, a center of the Counter-Reformation in Germany, by Sebald Mayer (active 1540-76), whose workshop was devoted to Counter-Reformation publications; with his son Johann, they produced nearly 800 titles. This is a rare book: OCLC lists only six copies, all in Europe, and no copies have appeared at auction in 40 years. (ST13022)



### *The First Printing in English of "Christian Natural Philosophy," An Attempt to Reconcile Genesis with Scientific Knowledge*



**131 DANEAU, LAMBERT.** THE WONDERFULL WOORKMANSHIP OF THE WORLD: WHEREIN IS CONTEINED AN EXCELLENT DISCOURSE OF CHRISTIAN NATURALL PHILOSOPHIE . . . SPECIALLY GATHERED OUT OF THE FOUNTAINES OF HOLY SCRIPTUR. (London: [Printed by John Kingston] for Andrew Maunsell, 1578) 189 x 134 mm. (7 3/8 x 5 1/4"). [4], 87, [1] leaves (with foliation errors, but complete). Translated from the Latin by Thomas Twyne. First Edition in English. Retrospective half pigskin over marbled boards, raised bands, red morocco label. Title with woodcut ornament, head- and tailpieces, many decorative initials. Printed in black letter. Front pastedown with Macclesfield bookplate for the South library; title with inscription in ink "Dulcius ex ipso fonte bibuntur aquae" ["Sweetly the waters have been drunk from the fountain itself"]; a couple of contemporary annotations in ink (one slightly shaved); numerous marginal readers' marks in ink and pencil. STC 6231; ESTC S105155. ♦Paper a shade or two less than bright, title somewhat soiled, a dark stain affecting the upper corner of ff. 24-28 (touching text but all is legible); still, an overall very good, clean copy in a pleasing new binding. \$8,500

This is the first appearance in English of Daneau's 1576 "Physica Christiana," the foundational work of "Mosaic physics," which attempted to reconcile the account of creation in Genesis with scientific knowledge of the natural world in order to create a "Christian natural philosophy." Though obviously theological in origin, "Christian Physics" is nevertheless substantially a work of natural history, generally adopting the Aristotelian worldview then prevalent. The first of two parts is a disquisition on creation, a long Socratic dialogue on the meaning of the opening chapters of Genesis. The second part, which occupies a good deal more than two-thirds of the volume, is a broader treatise on nature, including discussion of such things as light and shadow, meteors, the rainbow, thunder, precious stones, glass, gold, various trees, stars and planets, fish, birds, elephants, foxes, and many more topics. A Calvinist theologian forced into itinerancy because of his incautiously expressed opinions, Daneau (1530-95) produced a considerable number of books, mostly commentaries on the Bible and controversial works written against Lutherans and Catholics alike. Our copy has a couple of curious contemporary marginal annotations. On the verso of fo. 2, at the beginning of the second chapter, someone noted "Five / [s]peciall / [copie?] s of na- / [tu]rall phi- / [lo]sophye." And at the head of fo. 39 (mis-numbered 40) recto is the inscription "Sr. Walter Rawley Laureatus poeta May 4 anno reg. Eliz. 39 anno dom. 1598." There is nothing in Raleigh's biography that can account for his being mentioned as poet laureate in 1598; in that period, he was occupied in naval pursuits against the Spanish armada. It has been suggested that our copy was once owned by scholar and translator Andrew Hartwell (1553-1606), a bibliophile who

sometimes used the Latin motto on the title page and marked passages in his books with the floret-like squiggle seen here on ff. 3-12. The book was later in the great library of the earls of Macclesfield. The present work is rare: ABPC and RBH locate just one other copy at auction in the past 40 years. (ST15632)

**Trying to Retain Students' Attention in 16th Century Perugia,  
But (Given this Volume's Doodles) Apparently Not Winning the Battle**

**132** (EDUCATION, RENAISSANCE - RHETORIC). SAXUS, CHRISTOPHORUS. RHETOR, EX VARIIS RHETORIBUS AC ORATORIBUS TAN DILIGENTER FORMATUS UT BENEDICENDI SCIENTIA IN PUERILIBUS ETIAM ANNIS IN OMNI CAUSSARUM GENERE RECTE, FACILE ET CITO ADDISCI POSSIT. (Perusiae [Perugia]: ex officina Andreae Brixiani, 1563) 210 x 155 mm. (8 1/4 x 6"). 4 p.l., 78, [4] leaves. SOLE EDITION. 19th century vellum-backed pink marbled paper boards, smooth spine, black morocco label, remnants of paper (shelf?) label at foot of spine, newer endpapers. Printer's device on title page. With Greek inscription in ink on title page, occasional ink marginalia, and with a page of inked notes written in Latin in an early hand on blank verso of final leaf. Leaf \*3r with an inexpert but endearing pen-and-ink drawing of a rider on a galloping horse below the dedication, with some pencilled embellishments around it; A4r with an ink-drawn small face in one margin. EDIT 16 CNCE 23145; Gehl, "Advertising or fama?: local markets for schoolbooks in sixteenth-century Italy" in Costas, ed., "Print Culture and Peripheries in Early Modern Europe" (2012). ♦ Corners a little bumped, boards lightly chafed, title page a bit soiled and browned, four leaves affected by the same small burn hole (a handful of words partially obscured), another leaf with very small damage from ink burn-through, occasional faint foxing or minor ink stains, but still a pleasing copy, the binding perfectly satisfactory and the interior with no major defects, the historical charm of the annotations compensating for any blemishes they cause. \$950



*This is the first and only printing of a scarce textbook on rhetoric by a Perugian professor of the subject, charmingly decorated and annotated by an early pupil.* In the 16th century, the market for textbooks tended to be regional. Schools and teachers wanted works produced by local scholars and printers, a preference Gehl relates to their earlier reliance on manuscripts, shared and recopied by the teachers who used them. He notes that "Perugia . . . had a particularly lively market for learned books that lasted from the early days of printing right into the 17th century," and local professors were a ready resource for publishers like Andrea Bresciano. In the present work, Saxus (ca. 1499-1574), a pupil of the great Perugian humanist Francesco Maturanzio (1443-1518), outlines the principles of persuasion, giving examples of the various rhetorical devices and modes, citing classical sources. According to Gehl, our author "was an innovator . . . [who] made a serious attempt to facilitate learning by catering to the limited attention span of students and by including teaching tips to grammar masters." We have evidence of what he was up against in regard to the former in the doodles of a prior owner of this text, who was apparently dreaming of galloping away from the classroom on a trusty (if seemingly headless) steed. On another page, the face of a master or fellow student peers critically from a margin. But some attention was paid, as shown by the notes at the end of the book. Saxus' writings never managed to break into the major markets of Rome and Venice, but continued to be printed after his death in Florence and Perugia, where, Gehl says, "he could be considered a regional celebrity" whose former students used his textbooks to teach their own classes. We could trace just one copy of this work in auction records. (ST16379-038)





*An Exceptionally Well-Preserved Copy of the First Printing  
Of an Early and Influential Portable Herbal, with Excellent Period Coloring*



**133 EGENOLPH, CHRISTIAN.** HERBARUM IMAGINES VIVAE. DER KREUTER LEBLICHE CONTRAFAYTUNG. (Frankfurt: Christian Egenolphus, 1535) 197 x 127 mm. (7 3/4 x 5"). 40, [4] leaves. **Part I, only, of two.** FIRST EDITION. Modern printed paper boards with blue floral pattern. WITH 226 BOTANICAL WOODCUTS, ALL WITH BEAUTIFUL CONTEMPORARY HAND COLORING. Two leaves with pencilled marginalia. Nissen BBI 2344; Fairfax Murray 196; Pritzel 2626 (1536 printing); Adams H-293. Not in Hunt. ♦A couple of minor marginal stains, otherwise AN EXTREMELY FINE COPY, clean, crisp, and bright with saturated colors, in an unworn binding. **\$32,500**

*This is an outstanding copy, with notably pleasing hand coloring, of printer Christian Egenolph's first small format—and thus extremely practical—herbal, one of the most important and now highly sought-after early editions of its kind. The text that appears here, in addition to the title and index, is the name of each plant, given in Latin (in roman type) and German (in gothic type). The woodcuts show us the entire plant, from roots*

*to bloom, and from two to five specimens are artfully arranged on each page. There are familiar garden flowers (rose, iris, violet, columbine), medicinal and culinary herbs (St. John's wort, rosemary, rue, mint), gourds and fruits, grains, and such potential intoxicants as wine grapes, hops, and cannabis. A second part of "Herbarum" with 65 woodcuts appeared in 1536; our first edition had proved so popular that it had sold out by then, and Egenolph found it necessary to print new copies to accompany part II. Egenolph [or Egenolff] (1502-55) was not a botanical writer, but had studied the humanities before entering the printing trade. He opened his Frankfurt workshop in 1530, and published about 400 volumes over the next quarter century, most of these popular vernacular works, many of them illustrated. The botanical cuts here are based on*



*the illustrations by Weidlitz used in Brunfels' 1530 herbal, published by Johann Schott of Strassburg. Egenolph planned to use these woodcuts in a 1533 edition of Eucharius Rosslin's "Kreutterbuch," but Schott filed a lawsuit for plagiarism and succeeded in seizing the blocks. Undeterred, Egenolph ordered more woodcuts of the same design—those used here and in later editions of his herbals and those of his heirs. The printer's daughter Magdalena married Adam Lonicer, an employee of the press, who became director of the firm after Egenolph's death and produced a number of noted botanical books. Herbals tend to be heavily used books, and the present copy is remarkably free of the stains, thumbing, and tears that so often afflict such works. Only five other copies of our book seem to have appeared at auction in the past 40 years. (ST12751)*

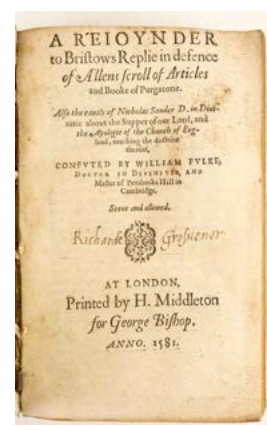
*An Excellent Copy of a Very Rare 16th Century Polemic,  
“Conspicuous for the Virulence of its Invective”*



**134 (ENGLISH REFORMATION). FULKE, WILLIAM.** A REJOYNDER TO BRISTOWS REPLIE IN DEFENCE OF ALLENS SCROLL OF ARTICLES AND BOOKE OF PURGATORIE. ALSO THE CAUILS OF NICHOLAS SANDER D. IN DIUINITIE ABOUT THE SUPPER OF OUR LORD, AND THE APOLOGIE OF THE CHURCH OF ENGLAND, TOUCHING THE DOCTRINE THEREOF. (London: Printed by H. Middleton for George Bishop, 1581) 168 x 110 mm. (6 5/8 x 4 1/4"). 4 p.l., 792 pp. Contemporary flexible vellum, yapp edges, flat spine with ink titling, front hinge reinforced with paper. Title page with early ink inscription of Richard Grosvenor; front pastedown with engraved armorial bookplate of Grosvenor's descendant, Hugh, Duke of Westminster (dated 1884); front free endpaper with bookplate of the Fox Pointe Collection. STC 11448; ESTC S112728. ♦ Vellum somewhat soiled, small chip to head of rear cover, a little soiling to title page, isolated faint foxing or small rust spots, but an unusually clean and fresh copy internally, in a serviceable binding with antique appeal. \$4,800

*This is an infrequently seen polemical treatise from the English Reformation addressing theological arguments over Purgatory and transubstantiation, one of 21 such works Fulke (1528-89) produced to refute Roman Catholic attacks on the doctrines of the Church of England.*

According to DNB, "Fulke conceived the project of answering all works of controversy written in English by papists since 1558 and of doing so by the technique of exhaustive rebuttal, answering every point, large and small, made in the writings of his opponents. . . . Fulke was well equipped for this role by his vast erudition, especially in patristic literature, and his command of biblical and classical languages, as well as his painstaking concern for accurate detail and the rules of logical argument." During the last decade of Fulke's life, "no year passed without the appearance of one or more books [by him] in defence of Protestantism, and in confutation of the church of Rome. His language was unmeasured, and even in that age, he was conspicuous for the virulence of his invective against his opponents. His learning was, however, extensive and sound, and he was an able master of controversy." Our copy resided in the Grosvenor family library at Eaton Hall for more than 200 years, and later passed into the Fox Pointe Collection of Howard Knohl, who in the 1980s began collecting English language first editions from before 1700, amassing a library of more than 4,000 titles, one of the largest privately owned collections in this subject area. This is a rare book: ABPC and RBH find no other copies at auction since 1975; ESTC and OCLC locate just two copies in North American libraries. (ST15633)



*The First Printing of the Most Influential Ancient Greek Poetic Text of the Renaissance*



**135 (ESTIENNE IMPRINT). ANACREON.** [Title in Greek, then:] ANACREONTIS TEIJ ODAE. [bound with] ANACREONTIS TEIJ ODAE LATINAE FACTAE. (Lutetiae [Paris]: Apud Henricum Stephanum, 1554; Paris: Apud Thomam Richardum, 1555) 198 x 135 mm. (7 3/4 x 5 1/4"). 4 p.l., 110 pp., [1] leaf (blank); 24 leaves. **Two separately published works in one volume.** First work: Translated and edited, with notes and commentary, by Henri Estienne. Second work: Translated by Helias Andreas [Élie André]. First work: EDITIO PRINCEPS; Second Work: First Complete Latin Translation. Fine retrospective reddish-brown goatskin in the style of the period, French fillet frame on covers, raised bands, spine compartments formed by double gilt rules (endpapers raised, exposing laced-in boards, as an imitation of an antique binding). Estienne device on title page of first work; Richard's device on title of second. First work: Renouard 115:1; Schreiber 139; Dibdin I, 258; Adams A-1001; Brunet I, 250. Second work: Schweiger I, 26; Adams A-1002. ♦ Recently and very expertly washed and resized, some leaves with very faint browning, otherwise bright and fresh as well as entirely clean, in a convincing new period-style binding. \$7,500



*The first book to be published by Henri Estienne, the initial work here is the original printing of an important collection of classical lyric poetry, described by Dibdin as “a beautiful and rare edition.”* According to Schreiber, this collection of Greek poems written in imitation of the sixth century poet Anacreon “became the most influential ‘ancient’ Greek poetic text during the Renaissance, and Estienne’s editio princeps virtually caused a poetic revolution.” One of the greatest of the scholar-printers of the 15th and 16th centuries, Henri Estienne (1528 or 1531-91) found these poems in two old manuscripts, compiled the collection, and did the Latin translation. The work became the first project released under Henri’s imprint by his father Robert’s press; Schreiber believes the presswork was done by Guillaume Morel rather than by Henri himself, as it used three sizes of Claude Garamond’s lovely and renowned “greco du roi” type. The second work here includes additional odes not in the Estienne edition, and is thus the first complete Latin translation of the “Anacreontia.” It is a rare work: OCLC finds just two copies in North America, while ABPC and RBH record three copies, all bound, as here, with the 1554 Estienne. (ST16215g)

### *The Best Early Edition of Callimachus, Bound with Estienne’s Apollonius, the Fine Syston Park Copy*

**136 (ESTIENNE IMPRINT). APOLLONIUS OF RHODES.** [Title in Greek, then:] ARGONAUTICON LIBRI IIII. [bound with] **CALLIMACHUS OF CYRENE.** HYMNIS (CUM SUI SCHOLIS GRAECIS) & EPIGRAMMATA. EUISDEM POEMATUM DE COMA BERENICES, À CATULLO VERSUM. ([Geneva]: Excudebat Henricus Stephanus, 1574, 1577) 255 x 180 mm. (10 1/8 x 6 3/8”). 4 p.l., 240 pp.; 8 p.l., 72, 134 pp. First work with Henri Estienne’s textual notes on and analysis of the epic; both with Greek scholia. FIRST EDITION of the Epigrams of Callimachus. Pleasing 18th century olive brown morocco, covers with triple gilt fillet border, raised bands, spine gilt in compartments with central floral sprig surrounded by small tools, flower cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (older repair to head of rear joint). Printer’s devices on title pages, woodcut headpieces and decorative initials. Front pastedown with armorial Syston Park bookplate and monogrammed book label of John Hayford Thorold; front free endpaper with bookplate of Stephen Winkworth, front flyleaf with ink presentation inscription to Winkworth as a wedding gift from L. and F. Campbell, dated April 7, 1895; flyleaf also with earlier notation at head edge: “L’archer’s copy.” First work: Renouard 141:1; Schreiber 188; Schweiger I, 38; Dibdin I, 275; Brunet I, 348-49; Graesse I, 164. Second work: Renouard 145:3; Schweiger I, 75; Dibdin I, 367; Graesse II, 17. ♦ Joints a bit worn, two small abrasions to lower board, one page of first work with printing flaw affecting half a dozen lines, occasional mild marginal foxing, but A VERY APPEALING COPY, clean and fresh in a sound, attractive binding. \$5,500



*Praised by Schreiber as “a very important and beautifully printed edition,” this is the scholarly Estienne printing of a four-book epic based on the voyage of Jason and the Argonauts, first composed when Apollonius (ca. 295 - ca. 215 B.C.) was still a youth in Alexandria.* Smith gives special praise, among other things, to the poet’s development of the

“beautifully drawn” character of Medea, saying that “the gradual growth of her love is described with a truly artistic moderation.” Whether owing to the enmity of other poets or to the poem’s being as yet unripened, “it did not meet with the approbation” of the public. Apollonius left Alexandria for Rhodes, one of the great centers of Greek literature and scholarship at the time. There, he revised his epic poem, which was greeted with great acclaim among the Rhodians; when he returned to his birthplace, his revision was warmly received as well, and “he at once rose to the highest degree of fame and popularity.” (Smith) The second part of the present volume contains what Dibdin says is the first genuinely critical edition of the extant works of Callimachus (ca. 305 - ca. 240 B.C.), perhaps the most distinguished scholar poet of the Alexandrine period, and the teacher and bitter rival of Apollonius. Legend says that Callimachus produced as many as 800 volumes (nearly all of them lost) in many genres, and he was most noteworthy as the proponent of perfection within a small-scale medium. (His feuds with Apollonius centered upon his contention that writing epics was inappropriate for the age.) Smith says that his hymns “are more overloaded with learning than any other poetical production of

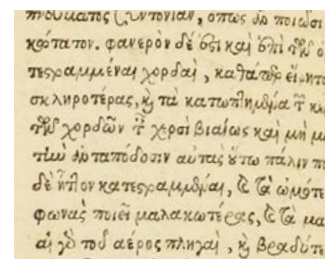
[his] time," and the dazzling erudition and polish in his epigrams and elegies had a profound effect on Propertius, Catullus, and many poets in succeeding generations. Appearing here are the six extant hymns of Callimachus, with Greek scholia, a life of the poet, a Latin translation, other variant texts, and additional scholarly apparatus. In addition, and appearing here for the first time in print, are 33 of the author's epigrams and other fragments. Ours is a much more complete edition than any previous one, including the first by Henri Estienne, which appeared in 1566, and no significant improvements in the present text were made for well over 100 years. For more on the Syston Park library and John Hayford Thorold, see item #100, above. (ST162150)



**137 (ESTIENNE IMPRINT). [PSEUDO]-ARISTOTLE. [and] THEOPHRASTUS.** [Title in Greek, then:] ARISTOTELIS ET THEOPHRASTI SCRIPTA QUAEDAM. (Geneva: Ex Officina Henrici Stephani, 1557) 172 x 105 mm. (6 3/4 x 4 1/8"). 4 p.l., 17-168 [i.e., 152] pp. (mispaginated but complete). Edited by Henri Estienne. Simple but appealing 18th century tan calf, covers with triple gilt fillet border, smooth spine divided into panels by plain and dotted gilt rules, gilt starburst centerpiece, gilt titling, marbled endpapers. Printer's device on title page. Renouard 116:3; Schreiber 142; Dibdin II, 500; Hoffmann I, 287-88; Hoffmann III, 524; USTC 450450. ♦ Joints and extremities lightly rubbed, minor offsetting from turn-ins to endpapers and flyleaves, leaves with a touch of browning to head edge, isolated small marginal spots or minor smudges, but still an extremely pleasing copy, clean and fresh internally, in a well-preserved binding. \$3,750

*Rarely seen in the marketplace, this collection of Greek texts printed in the exquisite Estienne "grecs du roi" type includes four parts: the 23 "Characters" of Theophrastus, along with that author's essay on the senses and perception; the pseudo-Aristotle "De Mirabilibus Auscultationibus" ["On Marvellous Things Heard"]; and an essay on*

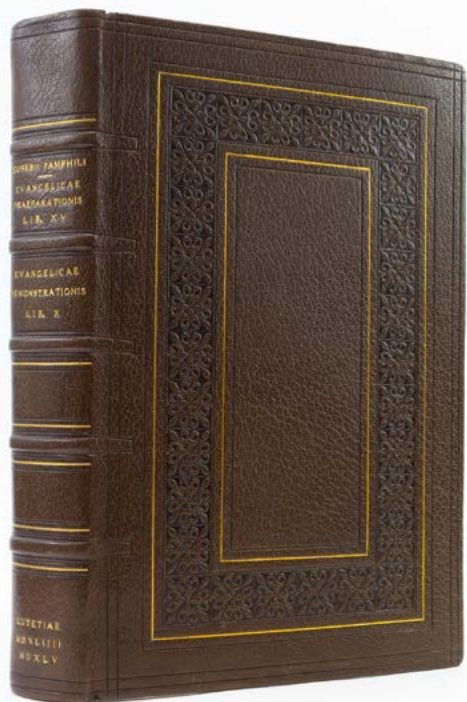
*springs, rivers, and pools by the first century A.D. Greek philosopher Sotion. In "Characters," Theophrastus (ca. 371 - ca. 287 B.C.) delineates such human foibles as gossiping, grumbling, and boasting, while the text once attributed to Aristotle is a series of anecdotes about inexplicable phenomena in the natural world, a genre of Classical literature known as paradoxography. The Classical texts are followed by the critical notes of Henri Estienne (1528 or 1531-91), who rivaled Aldus Manutius in combining publishing with scholarship. In discussing this work, Dibdin says, "whatever H. Stephen did is worth consulting." Henri also contributed to the typography used here, the smallest size of the "grecs du roi" cut for his father Robert by Claude Garamond—it is based on the Greek script written by the precocious Henri when he was 10 years old. (ST16215j)*



*The Handsomely Bound Kalbfleisch Copy of a  
"Gigantic Feat of Erudition," in an Estimable 16th Century Edition*

**138 (ESTIENNE IMPRINTS). EUSEBIUS CAESARIENSIS. (BINDINGS - THE FRENCH BINDERS).** [Title in Greek, then:] EUSEBII PAMPHILI EVANGELICAE PRAEPARATIONIS. bound with [Title in Greek, then:] EUSEBII PAMPHILI EVANGELICAE DEMONSTRATIONIS LIB. X. (Lutetiae [Paris]: Robert Estienne, 1544, 1545) 340 x 222 mm. (13 1/2 x 8 3/4"). 498, [2] pp.; 138, [2] pp. **Two separately printed works in one volume.** EDITIO PRINCEPS of both works. HANDSOME DARK BROWN CRUSHED MOROCCO BY THE FRENCH BINDERS (front turn-in stamp-signed with the firm name; rear turn-in stamped "H. Hardy Relieur 1939 G. Pilon Doreur"), covers with blind-tooled frame enclosed by gilt and blind rules, raised bands flanked by gilt and blind rules, gilt titling, turn-ins with gilt- and blind-ruled frame, blind circular stamp at corners, leather hinges, edges gilt on the rough. In a brown linen slipcase. Printer's device Schreiber B2 on title page of each work and device Schreiber 10 on verso of final leaf of second work, woodcut headpieces and decorative initials. Front pastedown with morocco bookplate of Charles Kalbfleisch; recto of rear free endpaper with Kalbfleisch's pencilled notes recording purchase from Chiswick Book Shop in 1937 and binding in 1939; occasional modern pencilled marginal cross-references to other pages. Renouard 59: 11 & 12; Schreiber 78; Mortimer French 220; Adams E-1087, 1082. ♦ One gathering with small, faint dampstain just at bottom of the leaves. In all other ways, AN EXCEPTIONALLY FINE COPY, the text remarkably fresh and bright, with leaves that crackle when you turn them, and in an unworn sympathetic binding. \$5,500





*Handsomely bound for an important bibliophile, these editiones principes of two key works by the scholar known as the “Father of Church History” were the first books to be set in Claude Garamond’s stately “grecs du roi” type, commissioned by Robert Estienne. Appointed the Royal Printer in Greek by King François I, Estienne (1503-59) embarked on a project to print books from the Greek manuscripts in the king’s library at Fontainebleau. Garamond based his Royal Greek type on the script of Cretan calligrapher Angelo Vergecio, and Schreiber tells us “these cursive Greek types are universally acknowledged as the finest ever cut.” Estienne printed nine Greek editiones principes, which Schreiber says “left an indelible mark on . . . classical scholarship.” According to critic and historian Arthur Tilley, “the exquisite beauty of these types, together with the good quality of the paper and ink, makes the Greek books printed by Robert Estienne and his successors among the most finished specimens of typography that exist.” Described by the Catholic Encyclopedia as “a gigantic feat of erudition,” Eusebius’ “Preparation for the Gospels” is valued as a repository of information on paganism, preserving many extracts from classical authors that would otherwise be lost to us.*

*A friend and adviser of the emperor Constantine, Bishop Eusebius of Caesarea (ca. 260 - ca. 340) wrote this work to persuade learned and*

*pious (but heathen) readers hesitating to embrace Christianity that the truth is manifest in Scripture, while the pagan schools incessantly contradict one another. The first half of the work systematizes pagan religion and mythology as well as the doctrines of the philosophical schools and goes on to recognize the similarities of Platonic and Christian beliefs. In the second work, Eusebius demonstrates the ways Christ fulfilled the Old Testament prophecies and explains how Mosaic Law is superseded by the teachings of Jesus. The French Binders consisted of Henri Hardy, Leon Maillard, and Gaston Pilon, all (as one would expect) native Frenchmen brought to the states by Country Life Press just after the First World War. According to an early advertisement in “Publisher’s Weekly,” the press opened the bindery “with the purpose of bringing together distinguished members of the craft to afford them opportunity to work under the most advantageous conditions.” The French*

*Binders worked out of Garden City, New York, as indicated by their signature on the front turn-in. They received commissions from the discriminating American collector Charles C. Kalbfleisch (1868-1943) to provide fine bindings for some of his early printed books, including other Estienne imprints. Kalbfleisch focused on acquiring early printing, fine illustrations, and beautiful bindings for a library that would embody, in his words, “The Arts of the Book.” His books are known for their consistently fine state of preservation, and the present volume lives up to his high standard, being unusually clean, fresh, and bright inside and out. (ST17301)*



### *A Fine Copy of the First Printing of the 16th Century’s Most Complete Account of Agriculture and Horticulture*

**139 (ESTIENNE IMPRINT). STEPHANUS, CAROLUS [ESTIENNE, CHARLES].** PRAEDIUM RUSTICUM. (Lutetiae: Apud Carolum Stephanum, 1554) 178 x 114 mm. (7 x 4 1/2"). 648 pp., [24] leaves. FIRST EDITION of this Collection. FINE PERIOD FRENCH CALF, covers with blind-ruled borders and attractive gilt chain roll frame with fleuron cornerpieces pointing obliquely outward, ornate central arabesque, raised bands flanked by plain gilt rules, spine panels with small gilt fleuron, apparently original green morocco label. Title page with printer’s device. Front pastedown with bookplate of the Cholmondeley Library. Renouard 106:5; Schreiber 134; Hunt 69;



Pritzel 2746; Simon 223; STC French, p. 155. ♦ A little wear to joints and extremities (three corners rubbed, one of them with loss of its leather tip, half-inch cracks at head of the joints, shallow chip out of top of backstrip), title page with a hint of soiling, isolated minor marginal spots or smudges elsewhere in the text, but still A LOVELY CONTEMPORARY COPY with ample margins, the binding solid and without any serious condition problems, and VERY FINE INTERNALLY, the text unusually fresh, clean, smooth, and bright. \$6,800

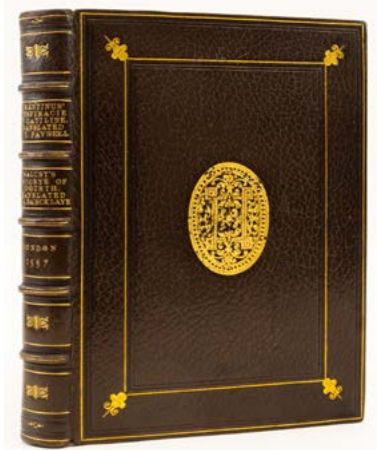
*As Schreiber says, our volume contains the “first edition of this collection which represents the most complete account of agriculture and horticulture in the 16th century.”* The seven works it includes were intended for an audience of young persons and readers having little experience with plants and gardens. “De re Hortensi Libellus” [“A Little Book on Gardening”] undertakes to teach children the Latin names of plants and trees (French terms are also included) and how to identify them; “Seminarium, et Plantarium Fructiferarum,” also for children, covers fruit trees and planting from

seeds; “Sylva, Frutetum, Collis,” a continuation of the previous work, covers other categories of trees as well as herbs and spice bushes; “Arbustum, Fonticulus, Spinetum,” for the amateur gardener and landscapist, discusses shrubs, water plants, and thorn hedges; “Pratum, Lacus, Arundinetum” treats of fields, lakes, and reedy plants; “Ager” covers fields and grains in much the same way as the “Pratum”; and “Vinetum” is a children’s book on wine growing, first published in 1537. In addition to writing on botany and agriculture, Charles Estienne (1504-64) was a physician and the author of medical works. He was also the head of the celebrated Estienne family publishing business from 1551-61, but the house did not prosper under his direction, and he died in debtors’ prison. The binding here seems as if it could have come from the library of a scholar who wanted attractive books sturdily bound. The fact that the volume’s structural integrity and visual appeal have both lasted far longer than the original owner is something to be particularly glad about in the present day. (ST12027)



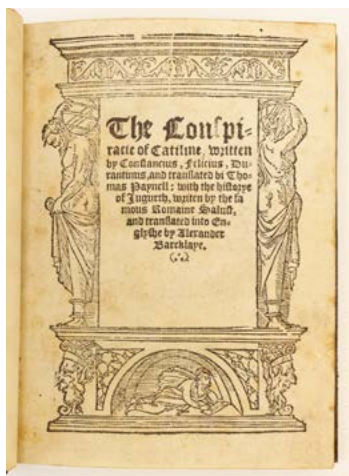
*An Important Early English Translation,  
With Distinguished Provenance, and of Considerable Rarity*

**140 FELICIUS DURANTINUS, CONSTANTIVS.** THE CONSPIRACIE OF CATILINE, WRITTEN BY CONSTANCIUS FELICIUS DURANTINVS, . . . WITH THE HISTORIE OF JUGURTH, WRITTEN BY THE FAMOUS ROMAINE SALVST. (London: Jhon Waley, 1557) 190 x 138 mm. (7 1/2 x 5 1/2"). 4 p.l., lxxxvii [87], [1] (blank) leaves; 5 p.l., lvii, lvii-cxx [120] leaves. Translated by Thomas Paynell (Constantinus) and Alexander Barclay (Sallust). Second Edition; First Combined Edition. Excellent 19th century crushed brown morocco, gilt, by W. Pratt (stamp-signed on front turn-in), covers with central oval arabesque enclosed in gilt-rule frame with fleurons at corners, raised bands, panels with gilt ornament, gilt titling, gilt-ruled turn-ins, all edges gilt. Printed in black letter. Front pastedown with Aldenham House bookplate; front free endpaper with ink inscription of Henry H. Gibbs [later Lord Aldenham], St. Dunstons (1860) and bookplate of the Fox Pointe Collection. Pforzheimer 363; STC 10752; ESTC S101906. ♦ Trivial loss of gilt to arabesque centerpieces, a hint of shelfwear to lower edge of boards, leaves lightly pressed (as was the custom at time of binding), mild foxing to first and final leaves, occasional minor (printer’s) smudges or small marginal stains, but an excellent copy, clean and crisp, in a pleasing binding. \$15,000



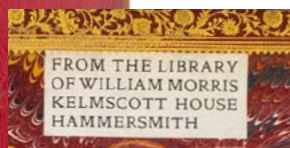
*This is a mid-16th century edition of the first English version of two significant events documenting the moral decline of the Roman Republic, based on the accounts of the historian Sallust (86-35 B.C.).* The first is the 63 B.C. attempt by a former soldier and unsuccessful candidate for consul, Lucius Sergius Catilina (108-62 B.C.), to overthrow the republic by force; the second is the war with the North African king Jugurtha, who in 112 B.C. had bribed Roman officials in order to usurp the throne of Roman ally Numidia. Italian humanist and law student Costanzo Felici of Castel Durante reworked Sallust’s account of the Catiline Conspiracy to emphasize the role of Cicero in discovering and denouncing the plot and in preparing the city’s defenses,





diminishing the role played by Julius Caesar in Sallust's account. The work was translated into English by Thomas Paynell in 1541, who cleverly drew parallels between Catiline's much-deserved destruction and the rightful punishment meted out to those who rebelled against King Henry VIII. The 1522 Barclay translation of Sallust's "Jugurthine War" included in the second part of our volume was the first English translation of a classical Roman author to be done directly from the Latin, rather than from a French translation. Our volume has been in two distinguished collections of early English books: that of Roxburghe Club member Henry Hicks Gibbs, first Baron Aldenham (1819-1907), and the Fox Pointe Collection of Dr. and Mrs. H. R. Knohl. This edition is quite rare in commerce: just one other complete copy is recorded at auction by ABPC or RBH in the past 40 years. (ST15629)

**The 1525 English Printing of Froissart, from the Library of William Morris, Who Had Begun a Kelmscott Edition of the "Chronicles" at the End of his Life**



**141 FROISSART, JEAN. (MORRIS, WILLIAM, HIS COPY). CRONYCLES OF ENGLANDE, FRANCE, SPAYNE, PORTYNGALE, SCOTLANDE, BRETAINE, FLANDERS: AND OTHER PLACES ADIOYNYNGE.** (London: [R. Redman, ca. 1535] and Wyllyam Myddylton, [1542]; Rycharde Pynson, 1525) 320 x 224 mm. (13 1/8 x 9 3/4"). [332], [334] leaves (with some facsimile, see below). **Two volumes in one.** Second Edition of volume I; FIRST EDITION of volume II. Attractive 19th century red crushed morocco by W. Pratt (stamp-signed on front turn-in), covers with gilt French fillet border and floral cornerpieces, raised bands, spine elaborately gilt in compartments with corner volutes and large, ornate fleuron centerpiece, wide turn-ins with scrolling gilt floral vine, marbled endpapers, all edges gilt. Woodcut borders on title page, verso with large woodcut coat of arms of Henry VIII, foliated and historiated woodcut initials. Front pastedown WITH THE BOOK LABEL OF WILLIAM MORRIS, KELMSCOTT HOUSE as well as

the old armorial bookplates of William Horatio Crawford and James W. Ellsworth and the modern bookplate of Harold Douthit. STC 11396.5 & 11397; ESTC S121320 & S126450. ♦ A little rubbing to joints and bottom edges, covers faintly soiled and with trivial scratches, but the very decorative binding entirely solid and certainly pleasing. Title leaf washed and pressed, upper right corner of title and next leaf (encompassing approximately 3.5 x



2.5" of text) with some very artful replication (involving printed facsimile or, more likely, inlaid portions of another copy), about the bottom third of the penultimate leaf with the same kind of replacement, first gathering with narrow restoration at inner margin, some other margins with small, neat repairs (crossing the text on four leaves), the final leaf in excellent facsimile, using Marsh's colophon from the second edition of 1563, numerous tiny wormholes to the last quarter of the text (trivial worming elsewhere), the repaired leaves no doubt washed, and the text perhaps (but not definitely) pressed. Significant condition issues, but the vast majority of the text extremely clean, fresh, and smooth, with very good margins, and the book rare and desirable enough to encourage forgiveness of its defects. **\$25,000**

*This is an attractively bound copy of a very early printing in English of Jean Froissart's essential European history, and a volume that has an extremely interesting connection with the modern private press movement. "Chronicles" is the principal source of our knowledge of all but the final phases of the Hundred Years War between England and France. Froissart (1337 - ca. 1410) was born the year hostilities commenced and began his chronicle when only 20, eventually continuing it to the year 1400. A poet turned cleric due to disappointed love, Froissart adored chivalrous action even when it led to disaster, and he paints unforgettable pictures of such events as the battles of Poitiers and Crécy, and the rebellion of Wat Tyler. The provenance here is of great interest. The three lesser-known owners whose bookplates appear at the front were substantial collectors, but it is, of course, the appearance of the book label of William Morris (1824-96) that makes this volume resonate with importance outside the intrinsic interest of its intellectual content. Designer, author, aggressive socialist, and founder of the Kelmscott Press, Morris is said by Paul Needham to have "possessed a library of higher quality than any other major English literary figure." Moreover, Morris greatly admired Froissart, and Berner's translation in particular, so much that he intended to publish—and in the last stages of his life began to print—the "Chronicles" as a companion to the Kelmscott Chaucer. In his "Ideal Book," Morris said that "you cannot have a better text than old Berners'. It's fine old English, and . . . no book that I could do would give me half the pleasure I am getting from the Froissart. I am simply reveling in it. It's such a noble and glorious work, and every page as it leaves the press delights me more than I can say." Just 16 pages of the Kelmscott Froissart were printed (and given to personal friends) before Morris' death. Although the present copy has been sophisticated, the work has been done with the greatest skill, and the rarity of the book as well as the outstanding provenance and association here provide a significant counterbalance to the condition defects one almost invariably finds with a black letter chronicle printed in England in the first half of the 16th century. (Lhi21120)*



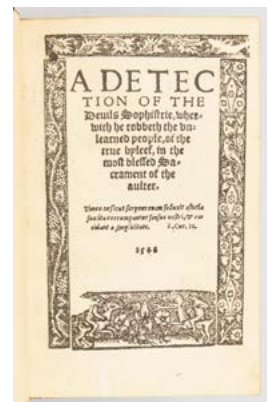
### **The Britwell Court Copy of an Important English Reformation Polemic**



**142 GARDINER, STEPHEN.** A DETECTION OF THE DEVILS SOPHISTRIE. (London: Jhon Herforde, 1546) 159 x 105 mm. (6 1/4 x 4 1/4"). xxxii, [4], xxxiii-ccxxxiii [i.e. cxxxii], [1] leaves. FIRST EDITION. 19th century full brown crushed morocco by W. Pratt, covers with gilt supralibros of Christie-Miller, raised bands, gilt titling, turn-ins densely gilt with floral roll, all edges gilt (front joints expertly repaired). Front pastedown with morocco bookplate of Sinclair Hamilton. STC 11591; ESTC S102827. ♦Spine lightly and uniformly sunned to tan, leaves perhaps pressed and washed, but still quite an agreeable copy, especially for a cheaply made English book from this period, the leaves consistently clean, fresh enough, and showing virtually no signs of use, and the binding solid and bright. **\$9,500**

*This is the Christie-Miller copy of quite a rare work from the English Reformation, penned by a bishop whom DNB describes as "one of the giants of Tudor politics."*

According to DNB, "Gardiner published a series of English polemics," the second of which was the present work "in defence of the real presence in the Eucharist. . . . During the reign of Edward VI the Eucharist became Gardiner's principal theological preoccupation. . . . Among the English statesmen of the sixteenth century, only Wolsey, Cromwell, Cecil, and perhaps Walsingham exceeded him in stature. Few other politicians of the age had a career of comparable duration. Gardiner was a figure of the first





rank for almost thirty years, surpassing the records of his first patron, Wolsey, and his great rival, Cromwell. Moreover, as the leading English religious conservative of his time, Gardiner bulks large in political, intellectual, and ecclesiastical history. He enjoyed a European reputation as a theologian, second only to Fisher among his English contemporaries." This copy once graced the Britwell Court library, which De Ricci says was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci's words, "literally bought by the cartload." He was a major buyer at the Heber sales, which featured much early English literature. The books were kept at Miller's Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby's, bringing in more than £500,000. Later owner Sinclair Hamilton (1884-1978) was a lawyer, book collector, and preeminent authority in the field of early American book illustration. (ST13573)

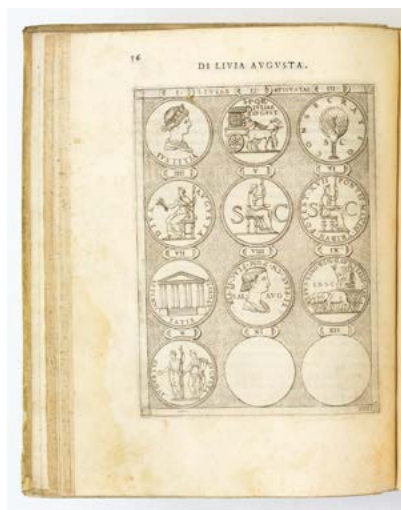
### *Busts of Roman Imperial Women*

## 143 (ILLUSTRATED BOOKS, EARLY). (NUMISMATICS). VICO, ENEA.

LE IMAGINI DELLE DONNE AUGUSTE INTAGLIATE IN ISTAMPA DIRAME; CON LE VITE, ET IPSOSITIONI DI ENEA VICO, SOPRA I RIVERSI DELLE LORO MEDAGLIE ANTICHE. LIBRO PRIMO. (In Vinegia [Venice]: Appresso Enea Vico Parmigiano et Vincenzo Valgrisio, 1557) 221 x 168 mm. (8 5/8 x 6 5/8"). [16], 208 [of 212], [4] pp. (lacking leaves N1 and S4, both with a full-page illustration, but only one with text). FIRST EDITION, Second Issue (with Roman numerals on illustrations). Contemporary stiff vellum, smooth spine with ink lettering, speckled blue edges. With engraved title page, woodcut initials, 61 (of 63) FULL-PAGE ENGRAVINGS, several smaller in-text woodcut illustrations, final leaf with printer's device on verso. Front free endpaper with (slightly torn) 18th century bookplate of Gespare Negri, Bishop of Novigrad and Pore, Croatia. Two of the effigies crossed out in pen (as opposed to pasted over with paper—see Mortimer). Cicognara 3057; Mortimer (Italian) 532; Adams V-633; EDIT16 CNCE 54071. For the Artist, see Benezit XIV, 275. ♦ Vellum with slight wear and soiling, but the binding entirely

sound and certainly pleasing; a few signatures

with light marginal dampstains (more noticeable on last couple signatures, with the stains just touching edges of text and images), light finger soiling in many margins, other minor imperfections, but still quite a good copy of a scarce work, the contents bright and fresh, and with nothing approaching a fatal issue. \$2,500



*This is an especially pleasing numismatic work, containing an array of handsome engravings depicting the busts of Roman imperial women, based on antique coins or medals that display their likenesses. The illustrations here not only provide accurate representations of the objects themselves, but display them in beautiful and monumental ways: all but a few examples are presented within elaborate architectural frames incorporating*

*sculpture, grotesques, putti, garlands, and other antiquarian motifs inspired by classical art and mythology. This and imaginative work was produced by Enea Vico (1523-67), who studied with Tommaso Barlacchi in Rome and who seems to have specialized in antique subjects, numismatics, and costumes. Among his most notable patrons were Cosimo d'Medici, Alfonso II, Duke of Ferrara, and the sculptor Baccio Bandinelli (1493-1560), a rival of Michelangelo. According to Benezit, the present "important work 'Images of the Women of Augustus' appeared in several editions," but it is our first printing "which won him the most acclaim." (CDO2217)*

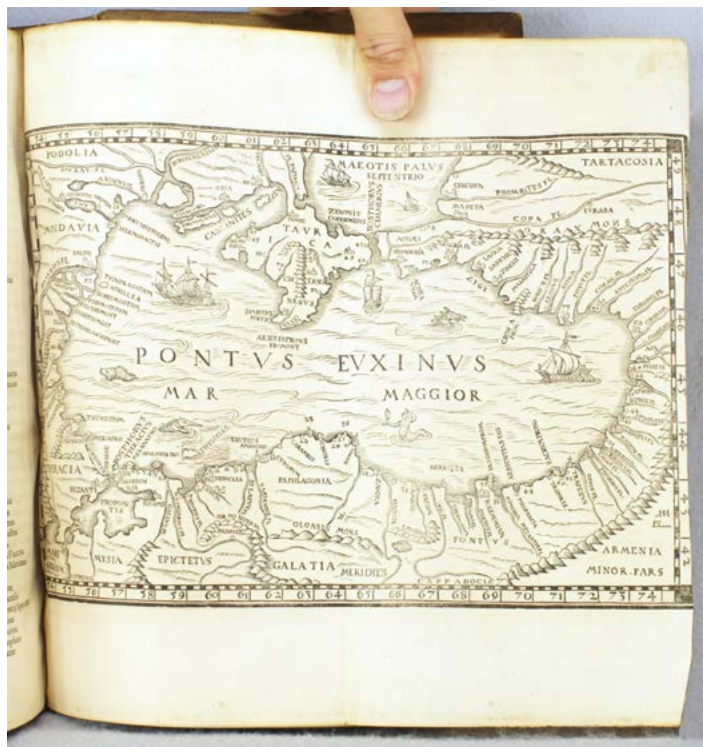


*The First Printing of Josephus in the Original Greek, Bound with an Important Work on the Black Sea, with the Earliest(?) Map of its Region*



**144** JOSEPHUS, FLAVIUS. OPERA. [bound with] **ARRIANUS, FLAVIUS.** PONTI EUXINI. [and] MARIS ERYTHRAEI PERIPLUS. (Basileae: J. Froben, 1544; Geneuae: apud Eustathium Vignon, 1577) 337 x 210 mm. (13 1/4 x 8 1/4"). 6 p.l., 967, [1] pp.; 12 p.l., 193, [25] pp., [1] leaf (blank); 18 p.l., 109 (i.e., 108) pp., [8] leaves. (Arrianus conforms to Adams A-2015, the Pembroke copy, with ¶2 after I6.) **Two separately published works bound in one volume.** EDITIO PRINCEPS of Josephus. Contemporary blind-stamped pigskin, covers with multiple frames of decorative rolls, including one of the Virtues (Faith, Hope, Patience, Prudence, Justice), upper cover stamped with initials "F I M" and the date "1580," raised bands, early ink titling on fore edge, brass clasps and catches incorporating pigskin thongs (all original). Arrianus with a folding map of the Black Sea. Josephus text in Greek, Arrianus in Greek and Latin. Front pastedown with late 18th or early 19th century engraved bookplate of W. P. Perrin, Bloomsbury Square (see below). Adams J-351; VD16 J 955; USTC 683976; Adams A-2015. For the binding: Haebler II, 286 #6 ("source unknown"). ♦ Binding a bit yellowed at spine and edges, a couple of light scratches to boards, first work with intermittent minor foxing, a score of leaves more noticeably (but never severely) foxed, a couple of dozen leaves with mild browning, the second (much shorter) work with the same minor foxing or browning, but with half a dozen leaves noticeably browned, one with conspicuous marginal foxing; still, a pleasing copy, with the folding map entirely unaffected, the text very clean and still quite fresh, and the original unrestored binding entirely solid and with blind decoration extremely sharp. **\$12,500**

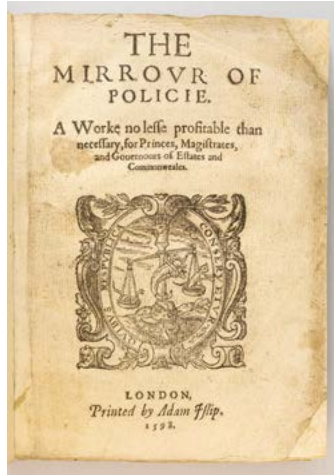
*This is a pleasing contemporary copy of two important Greek accounts of the Classical world—the first printing in the original Greek of Froben’s Josephus, which was for generations the standard history of the Jews upon which subsequent editions were based, and Arrian’s account of his circumnavigation of the Black Sea, which seems to contain the earliest map to show separately the immediate region of that body of water.* Born in Jerusalem to Jewish parents, Josephus (ca. 37 - ca. 100) was swept up in the Jewish rebellion against Rome begun in 66, and eventually captured by Vespasian’s troops. Brought before the commander, he was inspired to prophesy that Vespasian would become emperor. As a consequence of this propitious forecast, his life was spared, and when the prophecy came true two years later, he was freed, awarded Roman citizenship, given the Vespasian family name of Flavius, and eventually pensioned on an estate, where he devoted the rest of his life to writing Jewish histories. Included in this corpus are his “Jewish Antiquities,” comprising 20 books on the history of the Jews from the Creation to the outbreak of the war with Rome; “The Jewish War,” eight books covering the years of the revolt until 73, written largely from his own knowledge; a narrative of his own life, apparently to defend himself against the charge that he had been the cause of the Jewish rebellion; and two books “Against Apion,” an attempt to dispel current misrepresentations of the Jews. An ethnic Greek from Nicodemia, Arrian (86-160) studied with the Stoic philosopher Epictetus in his youth, and then served the Roman Empire as a soldier, consul, and governor. It was while serving





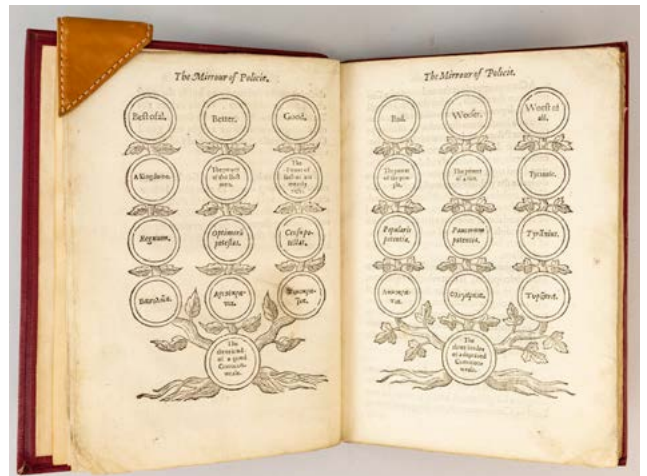
as governor of the Black Sea province of Cappadocia that he penned these reports to the emperor Hadrian, recounting his travels around the Black Sea region, then largely unknown to the authorities in Rome. A reliable map of a previously uncharted area would have been especially valuable to his patron. Gibbon notes in "Decline and Fall" that Arrian's descriptions contain "whatever the governor of Cappadocia had seen from Trebizond to Dioscurias; whatever he had heard, from Dioscurias to the Danube; and whatever he knew, from the Danube to Trebizond." A man of considerable importance, our early owner was William Philp (or Phelp) Perrin (1742-1820), whose London home was in Bloomsbury Square. In 1759, he inherited from his father five Jamaican sugar plantations worth about £60,000, a vast fortune at the time. He was a close friend of Sir Joseph Banks at Eton and Christ Church Oxford, studied law at Oxford, and later became high sheriff of Kent. (ST12467)

### *The 1598 First English Edition of a Work on Best Government, its Citizens, and their Duties*



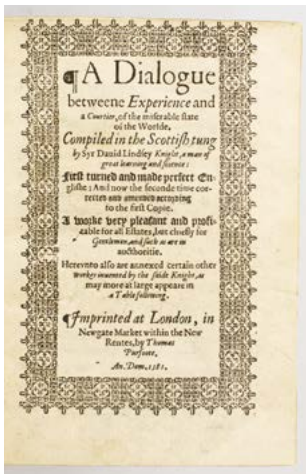
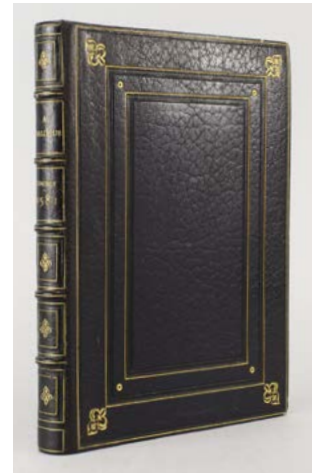
**145** [LA PERRIÈRE, GUILLAUME DE]. THE MIRROUR OF POLICIE. A WORKE NO LESSE PROFITABLE THAN NECESSARIE, FOR ALL MAGISTRATES, AND GOUVERNOURS OF ESTATES AND COMMONWEALES. (London: Adam Islip, 1598) 190 x 142 mm. (7 3/4 x 5 5/8"). [139] leaves (without final blank). First Edition in English, Earliest State (with four leaves of preliminaries). 19th century red pebble-grain morocco, covers with double blind-ruled frame, raised bands, gilt titling. Printer's device on title page, 17 full-page woodcuts, six miniatures in the text, and two folding woodcuts. Front free endpaper with bookplate of the Fox Pointe Collection. Pforzheimer 579; STC 15228; ESTC S5123. ♦Extremities a little rubbed, spine slightly sunned, small stain to upper cover, but the binding well preserved and pleasing. Title page somewhat soiled and mounted on a tab, first and last three leaves with repairs to fore-edge corners (no loss), perhaps a quarter of gatherings with light dampstain to upper half of the page, final page rather soiled, other trivial defects, but still very good internally, with nothing approaching a fatal defect, the text crisp and generally quite clean. **\$4,500**

*First published in 1555 as "Le Miroir Politique," this is an illustrated discussion of the best forms of government, the six types of citizens (priests, magistrates, nobility, wealthy merchants, artisans, and farmers), and the duties people owe to their society and to each other.* The woodcuts are mostly "tree" diagrams summarizing the key points, such as the three kinds of a "good Commonweal," ranging from best (monarchy) to good (oligarchy), and the three "depraved Commonweals," from bad (democracy) to worst of all (tyranny). Other charts show the qualities a government should have, the causes of ruin and sedition, and the duties owed by citizens. The two folding woodcuts display the "Tree of Justice" and the "Tree of Sacrifice." Miniature woodcuts showing a representative priest, magistrate, noble, merchant, artisan, and farmer accompany text explaining the duties and importance of each. According to Pforzheimer, "This compilation of instances and anecdotes on the social customs of different nations and upon the duties of the various members of society to each other, while taken mainly from classical sources, is still of interest to students of the sixteenth century." Considered one of the earliest anti-Machiavelli texts, it gained a new prominence in the late 20th century when it was cited by Michel Foucault in his discussion of the concept of governmentality, or the art of governing. La Perriere (1499-1554) was the author of the earliest vernacular emblem book, the popular "Theatre des Bons Engins," and for 15 years was responsible for writing the official chronicles of the city of Toulouse. The 1598 and 1599 printings of our book are very rare: RBH and ABPC list just one copy besides our own sold at auction since 1977. (ST14947)



## A Key Work in the Establishment of Protestantism in Scotland

**146 LINDSAY, DAVID.** A DIALOGUE BETWEENE EXPERIENCE AND A COURTIER, OF THE MISERABLE STATE OF THE WORLDE. (London: Thomas Purfoote, 1581) 188 x 144 mm. (7 1/2 x 5 5/8"). 4 p.l., 140 (i.e., 148) leaves. Pleasant 19th century black crushed morocco by Riviere and Son (stamp-signed in gilt on front turn-in), covers with panels framed by blind and gilt rules, gilt trefoil tool and anular dot at each corner, raised bands, spine in gilt-ruled compartments with trefoil centerpiece, gilt titling, gilt-ruled turn-ins, all edges gilt. Title within ornamental border, small decorative woodcut initials. Printed in black letter type. Front pastedown with bookplate of Robert S. Pirie; front free endpaper with armorial bookplate of Sir Richard Newdigate dated 1709; a few pages with ink annotations in a contemporary hand. STC 15678; ESTC S108560. See also: Longman, "Bibliotheca Anglo-poetica," pp. 190-92. ♦Corners slightly rubbed, top margin trimmed a bit close, occasionally touching running title, leaves just a shade less than bright, a few spots of foxing and soiling, otherwise an excellent copy—with few signs of use—of a book expected to be found in poor condition. \$11,000



*Originally published in 1554 and commonly referred to as simply "The Monarche," this didactic poem played an important role in the Protestant Reformation in Scotland.*

*Lindsay here criticizes various doctrines and practices of the Catholic Church, including the concept of purgatory, the popular custom of pilgrimages to venerate saints, and even the papacy itself. Longman (quoting Heron's "History of Scotland") notes that "this poem probably contributed in an eminent manner to inflame that spirit of religious reformation, by which the Papal establishment was within no long time after overthrown." Indeed, in the years and centuries following the author's death, this particular work became the subject of increasing interest and popularity as the reform movement in Scotland picked up serious momentum and created real change, with reforms adopted by Parliament as early as 1560. This publication includes four other poems by Lindsay that echo this same spirit; while none of them matches the length and ambition of "The Monarche," many of them anticipate its strongly reformist overtones by emphasizing the responsibilities (and sometimes the abuses) of both the ruling powers and the clergy. A firm believer in the power of the vernacular, Lindsay originally composed this work in the "Scottish tung," praising the language's "utility in making important matters accessible to the populace as a*

*whole and not just a narrow educated élite." (DNB) Despite his populist leanings, Sir David Lindsay (ca. 1486-1555) remained largely in the favor of the Scottish Court, first under James V and then under the Earl of Arran, regent to the infant Mary I of Scotland. As a writer, Lindsay enjoyed popularity and respect in his own time, but his contributions have been somewhat overlooked by modern historians. Fortunately, as DNB notes, "recent criticism . . . suggests that [he] may again be coming to receive due recognition as a gifted artist as well as one of the most popular and eloquent voices of the Scottish Reformation." Early editions of this work are extremely rare. (ST13044)*

## Folio, Original Pigskin, More than 200 Woodcuts

**147 (LIVY.) LIVIUS, TITUS.** ROEMISCHE HISTORIEN JETZUND MIT GANTZEN FLEIß BESICHTIGT GEBESSERT UND GEMERT. (Mainz: Ivo Schoeffer, January 1538) 320 x 205 mm. (12 1/2 x 8 1/4"). 13 p.l. (**lacking title page**, replaced by a1, the title page from following section), CCCCL, [1] (blank) leaves; XCIII, [1] (colophon) leaves (a1 moved to front of book). Fifth Edition in German. Contemporary pigskin over bevelled wooden boards panelled in blind, raised bands, two brass clasps (lacking part of one catch plate). Wood-engraved title pages, head- and tailpieces, decorative initials, title page, and 232 WOODCUTS IN THE TEXT. VD16 L2108; USTC 698602. ♦Covers somewhat soiled, part of the stamped decoration slightly indistinct, corners rather worn, but the binding entirely sound and with a pleasing patina of age. Three-inch closed tear into the woodcut vignette tailpiece on fo. [14] and into text on i7, A5 with lower fore-edge corner torn away, with loss of about an inch from 12 lines of text on either side, Q3 with curving seven-inch closed tear into text (recto) and woodcut







(verso), occasional short marginal or corner tears (not affecting text), intermittent minor stains or smudges; certainly not without signs of use, but a very good unrestored contemporary copy, generally quite fresh, with soiling that is nowhere near serious, without the browning very frequently seen with German paper of the period, and with excellent impressions of the woodcuts.

**\$9,500**

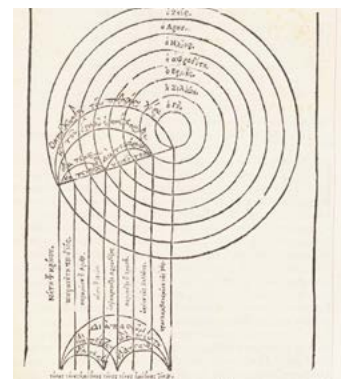


*Offered here in its original pigskin binding, this edition of Livy's indispensable history of Rome was printed by Ivo Schoeffer (ca. 1500 - ca. 1553), a member of the third generation of his family to print in Mainz.*

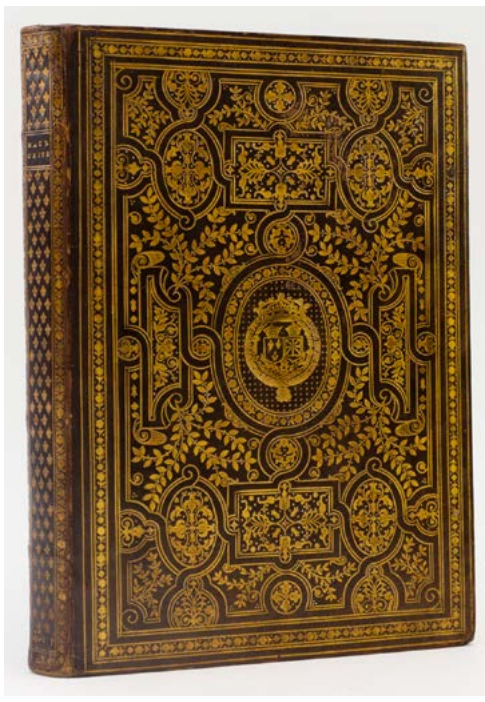
He was the son of Peter Schoeffer the Younger and the grandson of Peter Schoeffer the Elder, one of the pioneers of the craft. The elder Peter worked for Gutenberg, partnered with Johann Fust once the creditors took over the bankrupt Gutenberg's printing equipment, and, after marrying Fust's only daughter, continued working at the press with his sons, who carried on the trade. The first German edition of Livy was printed in Strassburg in 1505, and the Schoeffer workshop issued the first illustrated German version in 1523 with about 150 woodcuts designed by Conrad Faber von Kreuznach, a painter and engraver known as Master of Holzhausen-portraits. Our edition expands the number of woodcuts to 232; the Faber woodcuts can be distinguished in our volume by their composition, as most feature two separate woodcuts divided by a central vertical column, while newer cuts are printed from a single block the same width as the text. This is a very uncommon edition: we could trace just one copy listed by RBH and ABPC as being sold at auction. (Lhi21162)

### *A Remarkably Convincing Replica Of a 16th Century Fanfare Binding*

**148 MACROBIUS, AMBROSIIUS THEODOSIUS. (BINDINGS - FANFARE, 19TH CENTURY REPLICAS).** IN SOMNIUM SCIPIONIS LIBRI II. EIUSDEM SATURNALIORUM LIBRI VII. (Basileae [Basel]: Johannes Herwagen, 1535) 305 x 208 mm. (12 x 8"). [40], 334, [2] pp. Edited by Joachim Camerarius. IN A CONVINCING 19TH-CENTURY REPLICA BINDING OF OLIVE BROWN MOROCCO, INTRICATELY GILT IN THE FANFARE STYLE and with the arms of Henry IV, covers with interlacing strapwork forming geometric compartments filled with gilt foliage and flowers, this enclosed by a frame of gilt rules and decorative floral roll, large oval at center within a wreath of flowers with arms of Henry IV on a background semé with gilt dots, flat spine framed by gilt floral roll and semé with fleurs-de-lys, all edges gilt and gauffered at corners. Title page and final page with printer's devices, decorative woodcut initials, eight in-text diagrams, and one woodcut map. Adams M-64; Dibdin II, 220; VD16 ZV 20513; USTC 674641. ♦ Joints somewhat rubbed (but the binding rock solid, and the wear adding to the authentically antique feel of the volume), minor traces of use elsewhere, very occasional foxing, a handful of trivial stains, other insignificant imperfections, but







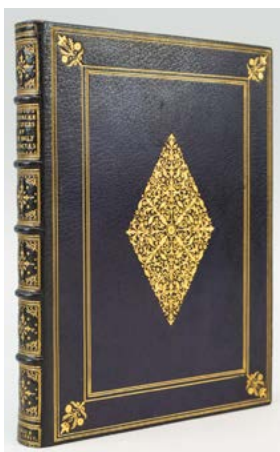
a fine copy, the text clean and fresh, the binding bright with its elaborate gilt. \$6,500

*Dibdin says that the two major works of Macrobius, first printed by Nicholas Jenson in 1472, are made "intrinsically valuable" here by the editing of Joachim Camerarius, and our copy was made especially attractive by the 19th century artisan who created a very convincing retrospective binding in the fanfare style popular in the 16th and early 17th centuries.* Macrobius (fl. 400) was a chief source of Platonism in early Medieval Europe. His commentary on Cicero's "Somnium" (which occupies the first part of this volume), and his most important work, the "Saturnalia" (in the form of a discussion among celebrants at the holiday Saturnalia, in the second part of the book) contain a variety of curious historical, mythological, critical, and grammatical disquisitions, and they give us a valuable picture of knowledge of the time in physics, mathematics, astronomy, and geography. The second work also has particular value because it quotes a variety of earlier authors, some of whom are no longer accessible in extant works of their own. Dibdin praises the work of Camerarius (1500-74), the erudite German Classicist, for increasing the accuracy of this printing. The world map on page 78, first printed in a 1482 edition, has evolved considerably from the five-zone maps that appeared in Medieval manuscripts of Macrobius. Those depicted the

five climate zones of Earth, with three habitable regions of temperate or tropical climes between extreme cold zones above and below. Our map shows a small Europe, and a very large Africa and Asia in the "Alveus Oceani," with a "Frigida" land mass attached to Africa below the tropic of Capricorn. This attempt to show a more geographically accurate representation of the known world may be attributed to the voyages then being undertaken by European explorers. Our binding's fanfare style of decoration was popular in France in the second half of the 16th century. Its main features, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually took its name from an early 17th century music book (the title of which begins with the word "fanfare") acquired by the bibliophile Charles Nodier in 1829. The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves' style, which from that point forward came to be known as "fanfare." Our binding is unsigned, but was likely executed by a French atelier. Thouvenin, Gruel, and other Parisian binders of the 19th and early 20th centuries used the fanfare style, especially when rebinding 16th and 17th century books. The quality of execution and fidelity to the period design clearly reflect the work of a binder with outstanding skill. (ST17952)

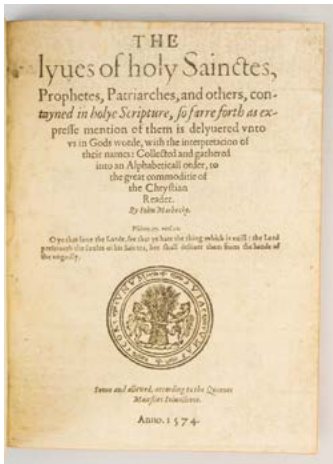


### *The Foyle Copy of a Work by a Heretic who Was Pardoned Because of his Musical Abilities*



**149 MERBECKE, JOHN.** THE LYUES OF MERBECKE, PROPHETES, PATRIARCHES, AND OTHERS, CONTAYNED IN HOLYE SCRIPTURE. (London: Henrie Denham and Richarde Watkins, 1574) 181 x 135 mm. (7 1/8 x 5 1/4"). 5 p.l., 328 pp. (lacking first blank). FIRST EDITION. Pleasing navy blue crushed morocco by Riviere (stamp-signed on verso of front free endpaper), covers gilt with frame of French fillets, fleuron cornerpieces, large and complex central lozenge of small tools, raised bands, spine gilt in compartments with fleuron centerpiece, volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Front pastedown with morocco bookplate of W. A. Foyle, Beeleigh Abbey. STC 17303; ESTC S111997. ♦A little rubbing to joints and extremities, first and last pages a little soiled, text lightly washed and pressed in keeping with the bibliophilic





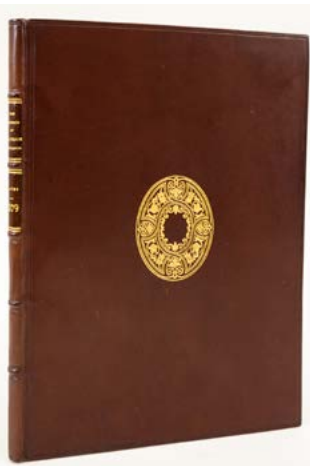
fashion of the day, but a clean, fresh copy, with leaves that crackle when turned, and in a lustrous binding. **\$4,500**

*Attractively bound and from a distinguished collection, this biographical dictionary of figures from scripture contains not only the saints, prophets, and patriarchs, but also those who appear only in passing, like Damaris, a Christian woman in Athens mentioned in a Pauline epistle, and Asaph, a singer appointed by David to "the House of the Lord."* The latter might have particularly resonated with Merbecke (also "Merbeck" and "Marbeck," ca. 1510 - ca.1585), a musician and theologian who began his career as a choirboy in St. George's Chapel, Windsor, where he later served as the organist for most of three decades. He cemented his place in the history of the Anglican Church by composing the first noted edition of the Book of Common Prayer. A strong Calvinist, he undertook the considerable project of preparing a concordance of the Bible, a feat for which he was tried and convicted of heresy. As evidence of his outstanding musical

talents, Merbecke received a royal reprieve (while his three—no doubt less musically inclined—co-defendants died at the stake). He immediately went back to work on his concordance, which, when finally published in 1550, was the first complete such work in English. Our finely bound copy comes from the library of W. A. Foyle, co-founder with his brother of the famous Foyle's Bookshop in Charing Cross Road. The three large Foyle sales at Christie's held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle's personal library sold in July set a record for private European collections. This work is rare in the marketplace: the last copy at auction seems to have appeared in 1982, and RBH and ABPC list only four copies sold at auction since 1900. (ST13630)

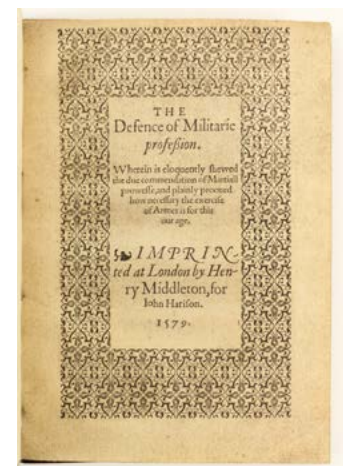


### ***A 16th Century Impassioned English Defense of Soldiery, No Other Copies Traced at Auction***



**150** (MILITARY BOOKS - 16TH CENTURY ENGLISH). GATES, GEOFFREY. THE DEFENCE OF MILITARIE PROFESSION. WHEREIN IS ELOQUENTLY SHEWED THE DUE COMMENDATION OF MARTIAL PROWESSE, AND PLAINLY PROOVED HOW NECESSARY THE EXERCISE OF ARMES IS FOR THIS OUR AGE. (London: Henry Middleton for John Harison, 1579) 188 x 131 mm. (7 3/8 x 5 1/8"). 63 pp. FIRST EDITION. Modern dark brown calf in the style of the period, covers with gilt oval ornament at center, raised bands, two brown morocco labels, marbled endpapers, all edges gilt. Title within woodcut border, coat of arms of Edward de Vere, Earl of Oxford on page facing dedication to him, two large historiated woodcut initials. Printed in black letter. Cockle 26; STC 11683; ESTC S102948. ♦Text washed and pressed (title page a little gray as a consequence), first three quires with faint dampstain to gutter, last quire a little browned, other, more trivial, imperfections, but still quite an acceptable copy of a book welcomed in any condition, with the text being clean and still reasonably fresh, and the retrospective binding unworn. **\$9,500**

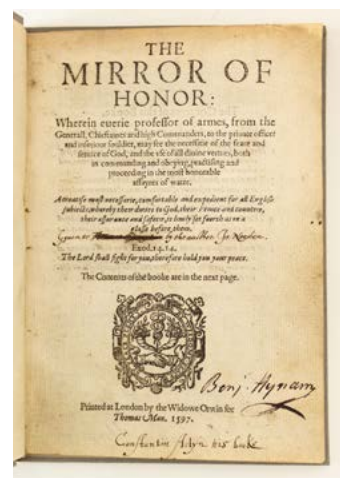
*In what DNB calls "one of the most remarkable works of its type," soldier Geoffrey Gates (fl. 1566-80) makes an impassioned defense of his profession, of men charged with protecting the sanctity "not only of the seat of justice, but also of the cow and plough, of the bed and cradle, yea of the altar and of the sovereign state."* An ardent Calvinist, Gates saw military service as a fight to "execute the high justice of God upon the earth." He had fought for the Dutch in the early years of their Eighty Year War for independence from Spain, and was a great admirer of the Dutch leader, William I, Prince of Orange, who is praised here as a defender of the Protestant faith. Our author reserves special contempt for merchants, lawyers, and rich men who spend freely on luxuries but begrudge paying to equip an army, and urges Englishmen to join him to "fight with Sathan in plain battell, for the recoverie of [God's] holy Sanctuary . . . trodden under the feete of Antichrist" (i.e., Catholic Spain). DNB argues that although this is "a rambling . . . work, it still has a power to move the reader because of its author's intense zeal



and commitment to his cause. . . . 'The Defence of the Militarie Profession' remains a remarkable monument to his obscure yet passionate life." The book is extremely rare: we were able to trace no other copies at auction, and just three copies are listed in North American libraries by ESTC and OCLC. (ST15849)

### *Extraordinarily Rare in General, and Especially with an Authorial Presentation Inscription*

**151 (MILITARY BOOKS - 16TH CENTURY ENGLISH). NORDEN, JOHN. THE MIRROR OF HONOR.** (London: Printed by the Widow Orwin for Thomas Man, 1597) 187 x 130 mm. (7 3/8 x 5 1/8"). 5 p.l., 93 pp. FIRST EDITION. PRESENTATION COPY. 20th century gray paper boards. Printer's device on title page. Title page inscribed "Gyven to [name inked through, but perhaps "Thomas Langham"] by the author, Jo. Norden"; tail margin of title inscribed "Constantin Aclyn his booke"; 19th century ink signature of Benjamin Hynam on recto and verso of title. Front pastedown with early 20th century bookseller's description pasted on. STC 18614; ESTC S113322. ♦ Boards a bit soiled but otherwise unworn, minor dust-soiling or browning to head margins, one quire a little browned, occasional trivial smudges or tiny rust spots, but an excellent copy, generally clean and fresh. \$8,500



*Written during a fallow period in the author's regular career as a cartographer, this work emphasizing the importance of service to God for all leaders and common soldiers in the sovereign's army was inscribed by the author to a friend or patron.* One of several works Norden dedicated to the earl of Essex, it got our author into professional difficulties when Essex's enemy Robert Cecil rose to power and was in a position to impede Norden's career as a mapmaker. Norden quickly tried to push responsibility onto a "false Norden" from Kent (he was from Somerset), but biographer Frank Kitchen has established that the shared "interests, backgrounds, written expression, everyday circumstances, and style" indicate there was but one author. Though best known for his surveys and maps—including the first county maps of England to include roads—the pious Norden (ca. 1547-1625) also produced numerous works of devotion and prayer, among them the enormously popular "A Pensive Mans Practice," which went to 40 editions in his lifetime. While his sincere religious sentiments are not to be doubted, it must be acknowledged that Norden was most moved to write these manuals when he was between surveying jobs and short of money. Aimed at soldiers of every rank, the present work urges the "necessity of the fear and service of God" and "the use of all divine virtues both in commanding and obeying, practicing and proceeding in the most honorable affairs of war." Norden also encourages civilians to support and respect the military, and to pray for men-at-arms. This is an especially rare work: OCLC and ESTC find five copies in U.S. libraries, and except for the two copies in the Cottesloe Library, there seems to have been only one other—defective—copy at auction listed by RBH and ABPC. The present item is even more desirable as an extremely uncommon presentation copy signed by a 16th century English author. (ST15850)

### *The Unique Story of How an Armchair Strategist Successfully Directed the Earl of Essex to Capture Cadiz in 1596*



**152 (MILITARY BOOKS - 16TH CENTURY ENGLISH). SUTCLIFFE, MATTHEW. THE PRACTICE, PROCEEDINGS, AND LAWS OF ARMES: DESCRIBED OUT OF THE DOINGS OF MOST VALIANT AND EXPERT CAPTAINES, AND CONFIRMED BOTH BY ANCIENT, AND MODERNE EXAMPLES, AND PRÆCEDENTS.** (London: Deputies of Christopher Barker, 1593) 195 x 140 mm. (7 5/8 x 5 1/2"). 12 p.l., 328, 327-342 pp. FIRST EDITION. Inoffensive 18th century calf, covers with simple blind-tooled frame, raised bands, rebacked preserving original backstrip, spine panels with blind-stamped calligraphic centerpiece, gilt titling, newer endpapers. With woodcut initials and decorations. Printed in black letter, italic, and roman type. Front pastedown with armorial bookplate of Mark Dineley; front free endpaper with bookplate of the Fox Pointe Collection. Cockle 57; STC 23468; ESTC S117986; Heuser, "Strategy Before Clausewitz: Linking Warfare and Statecraft, 1400-1830"



(2017), chapter 5: "A National Security Strategy for England: Matthew Sutcliffe, the Earl of Essex, and the Cadiz Expedition of 1596." ♦Spine gently faded, joints and extremities a bit rubbed, a little foxing to title page, final page a bit soiled, isolated rust spots or small wax stains, but an excellent specimen nevertheless—clean, fresh, and mostly rather bright, in a solid, serviceable binding. \$12,500

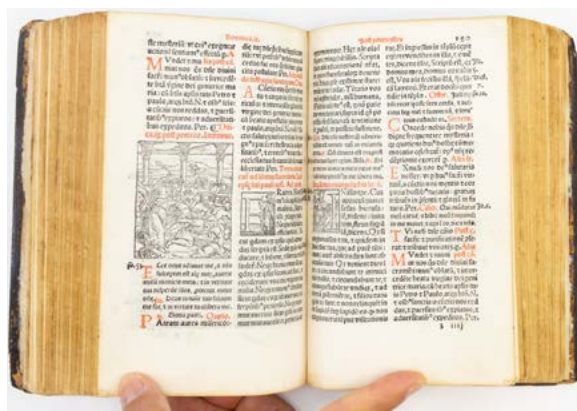
*This rare treatise addressing all aspects of war has been cited by military historian Beatrice Heuser as perhaps a unique example of a case "in which a civilian, an 'armchair strategist', published a book containing a comprehensive concept for how to conduct a war with a specific enemy that was applied in practice."* According to Heuser, Sutcliffe penned "a national security strategy for England," and one that Robert Devereux, Earl of Essex, to whom the work is dedicated, put into practice in the country's ongoing conflicts with Spain, leading to the operation that resulted in the successful capture of Cadiz in 1596. Sutcliffe had met Essex at Trinity College, Cambridge, where he had likely served as one of the young earl's tutors. DNB observes that Sutcliffe, who studied law before becoming a doctor of divinity, applied his legal training to this work, in which he examines not only fortifications, aggressive and defensive tactics, and the practical considerations of recruiting, paying, feeding, and housing armed forces, but also discusses laws and regulations governing the military. Cockle notes that the work "was well known both at home and abroad," and that it "urge[d] the importance of military studies." Following this consequential work, Sutcliffe restricted his writings to theological subjects, and enjoyed a 40-year career as dean of Exeter Cathedral. This work is rare in the marketplace: ABPC and RBH find just three other copies at auction in the past 40 years. (ST15634)

**Issued by a 16th Century Venetian Music Man:  
Composer of 200 Pieces and Printer of 800 Books with Music**



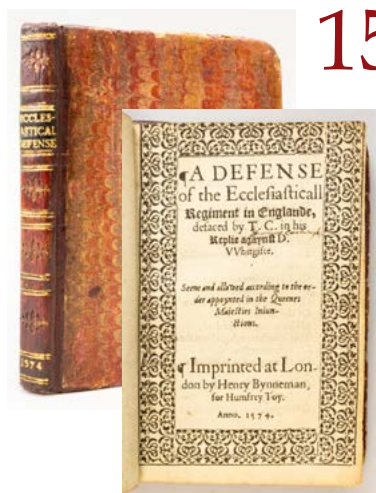
**153** **MISSAL IN LATIN.** MISSALE ROMANUM FACILIORI ET MIRO QUODAM ORDINE AD COMMODITATEM SACERDOTIS APTE DISTINCTUM. (Venetiis [Venice]: Hieronymus Scotus [Girolamo Scotto], 1543) 180 x 117 mm. (7 x 4 1/2"). [8], 328 leaves. Contemporary blind-stamped Venetian calf over wooden boards, rebacked with plain black calf, raised bands, exposed nails that secured (now lacking) straps on front board, brass catch plates on rear board. Printer's device on title page, numerous historiated initials, 12 headpieces for the calendar with zodiac sign and labor of the month, frequent small woodcuts in the text and two full-page illustrations. Printed in red and black, with musical notation. EDIT16 CNCE 11559; USTC 820289. ♦Corners rather worn, binding with general wear, a few wormholes, but the volume soundly restored and not in the least offensive. Scarcely noticeable wormholes at beginning of text, a few leaves with quite minor soiling, but in overall very fine condition internally, everything especially fresh and bright. \$2,500

*This attractively illustrated Missal was printed by one of the leading music publishers of the day, and contains music (black notes on a red staff) for the sung portions of the Mass.*



*Girolamo Scotto (ca. 1503-72) was a composer as well as a printer, and was the most influential director of the House of Scotto press, which operated from the late 15th century into the early 17th. While he produced books on law, philosophy, medicine, and theology, Girolamo prioritized printing works of music, both sacred and secular; about half of the more than 800 works he issued in his career contained music. He also composed more than 200 works, mostly popular madrigals. His business acumen, network of booksellers, and domination of the market for printed music made him a very wealthy man. The*

woodcuts here were used in Scotto's folio missal of 1542 and the quarto version issued in May 1543. This copy sold for a hammer price of £800 (\$1,328) at Sotheby's on December 4, 1997 (lot 117). (ST16379-089)



**154** [NORTHAMPTON, HENRY HOWARD, EARL OF]. A DEFENSE OF THE ECCLESIASTICALL REGIMENT IN ENGLANDE, DEFACED BY T. C. IN HIS REPLIE AGAYNST D. WHITGIFTE. (London: Henry Bynneman, for Humfrey Toy, 1574) 130 x 88 mm. (5 1/8 x 3 1/2"). 1 p.l., 194 pp. (lacking first and last blanks). FIRST EDITION. 18th century red morocco-backed marbled boards, rebacked preserving original backstrip, flat spine with gilt rules dividing it into panels with fleuron centerpieces, black morocco label. Title page with xylographic frame. Front pastedown with bookplate of the Fox Pointe Collection and with ink inscription "Sibthorp of Canwick"; title page with neatly inked name of the T. C. of the title (Thomas Cartwright); isolated neat marginal markings. STC 10393; ESTC S101105. ♦ Boards rather soiled, extremities somewhat rubbed, head and fore edges trimmed a bit close, often shaving headline and occasionally touching shoulder notes, a touch of browning to edges, otherwise an excellent copy, the text clean and crisp, and the binding pleasant and solid. \$3,500

A response to the Presbyterian Thomas Cartwright's "An Admonition to the Parliament" attacking the Elizabethan Church of England, this rare book is part of what DNB deems "the most remarkable body of writings completed by any early Stuart politician with the exception of Sir Francis Bacon." Henry Howard, Earl of Northampton (1540-1614) was the son of the poet and courtier, the earl of Surrey, and grandson of the powerful duke of Norfolk. Tutored by the martyrologist John Foxe and humanist Hadrianus Junius before receiving his degree from King's College, Cambridge, Northampton successfully navigated the treacherous waters of Elizabethan politics, eventually working with Robert Cecil to insure the succession of James IV after Elizabeth's death. He also found time to write a series of treatises DNB judges as an "enduring legacy, of an intellectual rather than material kind," noting his talent for "choosing the subjects carefully to underscore his political reliability and orthodoxy, and adorning his work with the elaborate apparatus of Renaissance scholarship." Here, he addresses such theological controversies as the attire to be worn by priests and bishops, the right of bishops to intervene in civil matters, the act of kneeling for communion, and the wearing of veils by women. It is clear his intended audience was the layperson, as he thoughtfully translates any Latin or Greek text he cites in support of his arguments. Copies of this work are almost never seen in the marketplace: in addition to our copy (which seems to have sold three times over the years), we could only trace in RBH and ABPC one other copy, sold with a title page in facsimile. (ST14949)



**155** OBSEQUENS, JULIUS. DE' PRODIGII. [bound with] VERGILIUS, POLYDORUS. DE' PRODIGII. (Lyon: Jean de Tournes, 1554) 171 x 108 mm. (6 3/4 x 4 1/4"). 340, [18] pp. **Two** (continuously paginated) **parts in one volume**. Translated from the Latin by Damiano Maraffi. First Edition with these Illustrations; First Edition in Italian. Late 18th or early 19th century citron crushed morocco, cover with twining floral border, flat spine divided into panels by pentaglyph and metope rolls, these panels with gilt sunburst centerpiece, gilt turn-ins, marbled endpapers, all edges gilt. With ornate frame on title page, portrait of the translator, and 44 often dramatic woodcuts by Bernard Salomon ("Le Petit Bernard"). Cartier 281; Mortimer 388. ♦ Spine uniformly darkened, covers with variation in color, title page a little soiled and with small repaired tears (a2 similarly repaired), leaves with overall faint browning, other trivial imperfections, but the text fresh and clean, and the binding showing almost no wear. \$3,000



*This is a rare and important edition of the fourth century writer Julius Obsequens (as well as two related works); it comprises intriguing accounts of 132 unnatural events and creatures recorded between 249 and 12 B.C., including storms, meteors, earthquakes, conflagrations, and various kinds of monsters, all intended to show miraculous manifestations of divine power and to be solemn warnings of coming events.* Obsequens first appeared in an Aldine edition of 1508; then, in a 1552 Oporinus edition, the text was expanded by Conrad Lycosthenes, who had fashioned a substitute for the lost portion of Obsequens, based on Livy, Dionysus of Halicarnassus, Eutropius, and Orosius. De Tournes first issued the work (in Latin) in 1553, and the present Italian translation is his first edition with illustrations, which, of course, represent the volumes' chief appeal. Artist Bernard Salomon (fl. 1540-61) was de Tournes' chief designer, and his highly praised biblical woodcuts (among other productions), influenced several artists of the period. The second work here, by Polydore Vergil, is a refutation of the "science" of divination, first printed in Basel in 1531. A third work here (by Camerarius and not mentioned on the title page), is a dialogue mostly about comets and what their appearance signifies; it was published originally in 1532. The text here is set in a very appealing italic font, and Cartier praises our little book as a "très jolie volume imprimé en italiques." (ST12274b)



### *Meticulously Rendered Papal Veins and Wrinkles*

**156** (PAPAL PORTRAITS). PANVINIO, ONOFRIO. ONVPHRII PANVINII VERONENSIS, FRATRIS EREMITAE AUGUSTINIANI. XXVII PONTIFICVM MAXIMORVM, ELOGIA ET IMAGINES ACCURATISSIME AD UIUUM AENEIS TYPEIS DELINEATAE. (Rome: Antoine Lafréry, 1568) 330 x 230 mm. (13 x 9"). 29 (of 30) leaves. **Lacking leaf with portrait of Pius III on recto and biography of Pope Julius II on verso.** FIRST EDITION. Contemporary elaborately blind-stamped sheep over boards, flat spine. With engraved title within elaborate architectural frame and 26 (of 27) papal portraits, very probably by Philippe Soye. Mortimer (Italian) 356; EDIT16 CNCE 47232. ♦Edges and corners somewhat worn, noticeable patches of worming along top and bottom edges, but the binding solid and lustrous, with little wear to joints. Title page a little soiled, mild thumbing and occasional small marginal stains elsewhere, but the very attractive plates clean and fresh. \$1,250

*Containing beautifully rendered full-page illustrations of popes from Urban VI (r. 1378-89) to Pius V (r. 1566-72), this work is an excellent example of Renaissance portraiture and the art of etching that flourished during this period.* The subjects here appear almost larger than life, with voluminous robes expanding their proportions across stark backgrounds, and meticulously rendered garments, jewelry, and furniture showing off the artist's technical and observational skills. The figures' faces appear almost

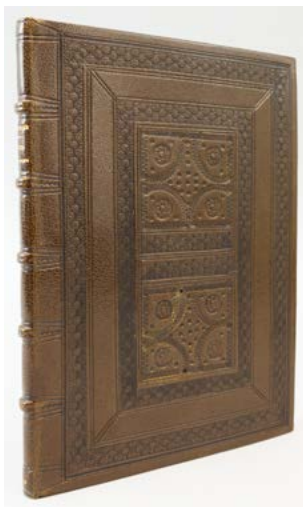


exaggerated by the careful molding and articulation of hair, veins, and wrinkles, adding a great deal of character and capturing something of each sitter's personality and attitude. Each papal portrait is accompanied by a short biography, and some include epigrams or epitaphs. According to Mortimer, we know that at least some of these engravings were based on existing works by Old Masters, such as Raphael's portraits of Julius II and Leo X, but only the final plate is actually signed by its artist, Phillipe Soye (fl. 1565-68). It is unclear whether Soye was responsible for all the plates here, but the similar style of the portraits clearly suggests that possibility. Originally from Belgium, Soye was active in Rome where he studied with the engraver Cornelis Cort and worked for our publisher, Antoine Lafréry, and others. Onofrio Panvinio (1530-68) joined the order of the Augustinian Hermits at the age 11. He studied theology and history, becoming



especially interested in the city of Rome and the papacy. He wrote a number of works on these subjects, many of which were published posthumously due to his short life. The Catholic Encyclopedia tells us that "he was recognized as one of the greatest church historians and archaeologists of his time. Paul Manutius called him 'antiquitatis helluo,' and Scaliger styled him 'pater omnis historiae.'" Because our copy lacks a single portrait, the price here is meant to be advantageous. (ST16379-109)

***A Rare Copy, in Unusually Fine Condition, of the First Pattern Book Intended for Artists' Use***



**157 (PATTERN BOOK). VOGTHERR, HEINRICH.** LIBELLUS ARTIFICIOSUS OMNIBUS PICTORIBUS, STATUARIIS, AURIFABRIS, LAPIDICIDIS, ARCULARIIS, LAMINARIIS, & CULTRARIIS FABRIS. (Argentorati [Strassburg]: Henricum Vogtherren, 1540) 195 x 138 mm. (7 5/8 x 5 3/8"). [28] leaves. Second Printing in Latin. Excellent retrospective modern brown crushed morocco tooled in blind, covers with concentric frames of plain rules and floral rolls, central panel divided into two squares decorated with dots and daisies, raised bands, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. In a fleece-lined maroon slipcase. Publisher's device on title page and 55 pages with 700 WOODCUT DESIGNS. Brunet III, 1114; Fairfax Murray, "German" 428; Passavant III, 346 (5); VD16 ZV 30557. ♦Title page a little soiled, D3 with two-inch brown stain, isolated rust spots, otherwise A FINE COPY, clean and fresh in an unworn binding. **\$12,500**

***This is a very rare early edition—in decidedly and atypically attractive condition—of the first printed model book for artists, originally published by Vogtherr in 1537-38 under the German title "Ein Frembds und***

***Wunderbars Kunstbuchlin."*** The German edition had a brief preface, in which Vogtherr expressed concern for the state of fine arts in Germany, and offered these models as drawing exercises for artists. There is no letterpress in this edition; the 55 pages following the title contain anywhere from nine to 24 designs, including hands, feet, helmets, armor, quivers, swords, capitals and bases of columns, candelabra, escutcheons, and the heads of men and women in a variety of dress. Fairfax Murray observes that these are "all distinguished by beauty and originality, especially in regard to the female heads which show a great variety in the styles of dressing." Vogtherr



was an artist, printer, and poet who had studied art with Hans Burgkmair in Augsburg. He settled in Strassburg in 1526, where he operated a printing business with his son, Heinrich the Younger. This art book was a popular work, appearing in German (1537), Latin (1539), French (1540), Spanish (1541), and Dutch (1549) editions (the lack of letterpress making it easy to produce for various markets), and it continued to be reprinted into the 17th century. But because of the heavy use they almost always endured, copies of all these early editions have either been reduced to rubble or are now in sorry condition. Fairfax Murray lists the 1539-40 Latin printings as "extremely rare" and records bear him out: OCLC, COPAC, and KVK locate just two copies of the 1540 printing and five of the 1539 edition. Rare Book Hub finds four copies of the 1539 edition sold, the last in 1962, and neither RBH nor ABPC records a copy of the 1540 Latin printing at auction. A copy in a modern binding of a 1538 German edition sold most recently in 2013 for \$32,500. (ST13848)



*Early Ethnographic Works, Including a New Definition of "European,"  
In a Remarkably Well-Preserved Unsophisticated Binding*

**158 PIUS II, POPE. [AENEAS SYLVICUS PICCOLOMINI]. ASIAE, EUROPAEQUE ELEGANTISSIMA DESCRIPTIONE, MIRA FESTIVITATE TUM VETERUM . . SUB FREDERICO III APUD EUROPEOS CHRISTIANI CUM TURCIS, PRUTENIS, SOLDANO . . . VARIO BELLORUM EVENTU COMMISERUNT. ACCESSIT HENRICI GLAREANI, HELVETII . . . ASIAE, AFRICAE, EUROPAEQUE DESCRIPTIO. [bound with] BOEHME, JOHANN. OMNIUM GENTIUM MORES, LEGES & RITUS EX MULTIS CLARISSIMIS RERUM SCRIPTORIUM . . . NOVISSIMI RECOGNITI. TRIBUS LIBRIS ABSOLUTUM OPUS, APHRICAM ASIAM & EUROPAM DESCRIBENTIBUS. (Paris: Claude Chevallon, 1534; Lyon: Melchior et Gaspard Trechsel pour les héritiers Simon Vincent, 1535) 165 x 105 mm. (6 5/8 x 4 1/4"). 8 p.l., 552 pp., [1] leaf (blank); 303, [1] pp., [12] leaves. **Two separately published works bound in one volume.** Second Edition of the**

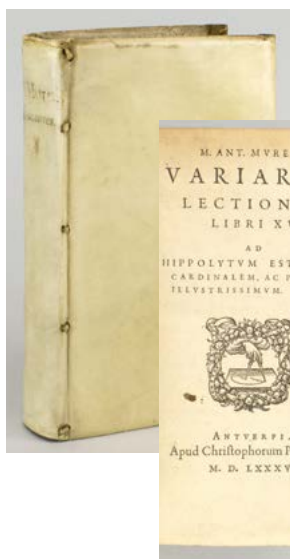
first work; First Complete Edition of the second. OUTSTANDING CONTEMPORARY BLIND-STAMPED CALF over bevelled wooden boards, covers framed by intriguing roll featuring a well with a bearded man as a spout, a vase with a man's head as stopper, and a two-faced ornament, central panel with floral tools, raised bands, ink [shelf?] number on spine, two brass clasps, lettering on fore edge of text block. Printers' devices on title pages. Neat contemporary ink marginalia and underlining. First work: Adams, P-1336; Moreau, IV, 111; STC French 352; USTC 209091. Not in Blackmer, Atabey, or Koç. See Capdepu, "Grands espaces et territorialité," in "Les Cahiers de Recherches Médiévales et Humanistes," <https://doi.org/10.4000/crm.12431>. Second work: Baudrier XII, 244; USTC 146940. ♦Leather just slightly worn away where two bands intersect with joints, one small wormhole on back cover, first title page faintly darker than the text, otherwise only the most negligible of imperfections. AN EXCEPTIONALLY FINE COPY, the text entirely fresh, clean, and bright, and the binding with its decoration as sharp as ever. \$6,000



*This handsomely bound volume contains two works that look at Europe in relation to other parts of the world. First printed in Cologne in 1531, the first title here contains commentaries by the erudite Pius II on Europe and its situation vis-à-vis the Ottoman Empire, including preparations for a Crusade. The work is notable for its role in establishing "European" identity. According to Capdepu, "In the geographical texts issuing from the Greek tradition, Europe was only an abstract space, controversial, without relationship with the inhabitants. During the Middle Ages, Europe was gradually perceived as the territory of the western Christendom. The study of Aeneas Sylvius Piccolomini's texts . . . makes it possible to clarify a territorial swing of Christendom, from the Mediterranean Sea towards Europe, at the time of the fall of Constantinople to the Turks in 1453 and of the advance of their troops into the Southeast of Europe. This process of territorialization of Europe . . . is new by the use, unique in his century, of the name of 'Europeans,' revealing the idea of a social group identified by its localization in Europe, and not by its language, Latin, or by its religion, Christian. Thus this naturalization of the European identity will grow in the following centuries." Born to a noble family but lacking in material wealth, Piccolomini (1405-64) took an unconventional path to the priesthood. According to the Catholic Encyclopedia, "he gave himself up to diligent study and the free enjoyment of sensual pleasures," travelling widely, pursuing humanistic interests, and fathering at least two illegitimate children. In 1446 Piccolomini was moved to mend his ways and join the Church, rising to the rank of cardinal in 1456 and pope in 1458. The second title in our volume is an early printing of one of the first European works of ethnography. A brief version (88 leaves) was printed in Augsburg in 1520, but this is the first edition with the*



complete text. The German humanist Boehme (ca. 1485-1535) used mostly Classical sources to describe the customs, laws, and cultures of peoples in Africa, Asia, and Europe. The work was extremely popular, going through multiple editions in the 16th century. (ST16609)



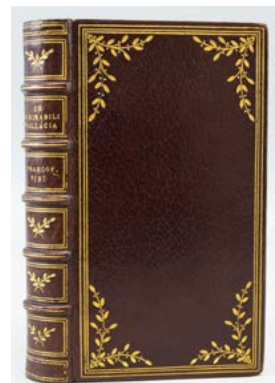
**159 (PLANTIN PRESS). MURET, MARC ANTOINE.** *VARIARVM LECTIIONVM LIBRI XV.* (Antverpiæ [i.e., Leyden]: Christophorum Plantinum, 1586) 175 x 108 mm. (6 7/8 x 4 1/4"). 325 (i.e., 425), [20] pp. Second Plantin Edition. Bound in very pleasant 18th century vellum, yapp edges, flat spine with title written faintly in ink. Plantin compass device on title page, historiated initials. Front pastedown with the armorial bookplate of Robert Shafto of Benwell; rear pastedown with the armorial bookplate of (Shafto's relative) William Adair. Voet 1724; Graesse IV, 628. ♦Text with light marginal browning (one margin with three small brown spots), crease and tear in one leaf from faulty trimming (no text loss), otherwise very fine, the binding with virtually no soiling and without any appreciable wear, and the text clean and quite fresh. \$500

*An intelligent and scholarly reader of the classics, Marc Antoine Muret (1526-85) makes suggestions in these "Various Readings" for emendations and interpretations of a number of ancient authors, principally Cicero, Horace, Plautus, and Aristotle. Within each of the 15 books are typically 20 different sections, with no discernible pattern in their arrangement; Muret seems to have written them down as the observations struck*

*him. The first eight books were published originally in 1559 by Ziletti in Venice, and the final seven books appeared for the first time in the 1580 Plantin edition, of which this is a reprint done (despite what the title page says) in the Plantin office in Leyden. Voet indicates that Plantin and Muret were introduced by the Netherlandish Jesuit Joannes Gravius and that they began correspondence in 1574 about the publication of the "Readings." After many delays, impatient letters, and indecision over the proper dedicatee, the text finally was printed some six years later. A professor of literature at Bordeaux, Muret taught the young Montaigne. Harried in France on charges of Protestantism and homosexuality, Muret fled to Italy, where he was befriended by the publisher Paulus Manutius. Christopher Plantin (1520-89) set up shop in Antwerp as a bookbinder in 1549, but he turned to printing in 1555 and soon rose to the top of his trade, both as a printer and type designer. He produced, among a great many things, the celebrated Antwerp Polyglot Bible of 1569-72 and a steady stream of emblem books. In 1575, he employed nearly 150 workers, who helped to keep more than 20 presses going, and for a time, he established premises in Paris and Leyden. The owner whose 18th century bookplate appears at the front here is apparently the Robert Shafto of Benwell (1732-97) referred to in the famous song "Bonny Bobby Shafto." He was a handsome and cavalier M.P. who campaigned using the "Bonny Bobby Shafto" nickname, and the song's lyrics supposedly refer to his jilting of a certain Bridget Belasyse, who died at the time of Shafto's marriage to Anne Duncombe. Ours is quite a fine copy of an uncommon book. (ST11124)*

*The Hoe Copy of a 16th Century Edition of Reynard, with More than 50 Charming Woodcuts*

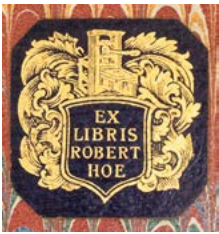
**160 (REYNARD THE FOX). SCHOPPER, HARTMANN. (BINDINGS - DAVID AND DOMONT).** *SPECULUM VITAE AULICAE. DE ADMIRABILI FALLACIA ET ASTUTIA VULPECULAE REINIKES.* (Frankfurt: Nicolas Bassei, 1595) 145 x 80 mm. (5 3/4 x 3 1/8"). 10 p.l., 465, [17] pp. (lacking final blank). Fifth Edition of the first Latin translation of Reynard the Fox. FINE LATE 19TH CENTURY BROWN CRUSHED MOROCCO, GILT, BY DAVID AND DOMONT (stamp-signed on turn-ins), covers with French fillet border, leafy sprays emanating from corners, raised bands, spine compartments with crossed olive branches at center, densely gilt turn-ins, marbled endpapers, all edges gilt. With 57 woodcuts in text by Jost Amman and Virgil Solis. Front pastedown with morocco bookplate of Robert Hoe and with his initials stamped in gilt. Adams S-705; Brunet IV, 1222; Graesse VI, 82. ♦One leaf with a renewed corner, affecting the ends of two lines of text, tightly bound, with consequent small gutter margin, leaves a shade less than bright, one page with patch of light text (still legible), otherwise an excellent copy, clean and fresh internally, in a lustrous, unworn binding. \$3,500







*This is the handsomely bound Hoe copy of the humanist Latin version of the adventures of Reynard the Fox, translated from high German by poet Hartmann Schopper (1542 - after 1595) and illustrated with charming woodcuts by Jost Amman and Virgil Solis. Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends (typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies, supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes others and who is brought to judgment, and yet escapes punishment through the use of his cunning. Solis (1514-62) was a German book illustrator and artist whose own hand and whose workshop of apprentices produced several hundred signed drawings, copper*

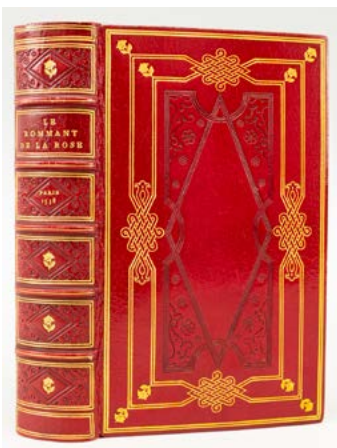


*engravings, woodcuts, illuminations, and paintings. Though the quality of the image always varies with the hand involved, Solis' work is highly regarded in general, especially in its ability to take images from a wide variety of sources (including from nature) and to combine them into a graceful whole. The Swiss artist Amman (1539-91), who spent much of his life in Nuremberg, produced a great many spirited wood engravings characterized by minute and accurate details of costume and scenery. The binding is a joint effort between Parisian binder Bernard David, who trained with Gruel, and gilder Jules Domont (1847-1931), who learned his craft from Koehler and Marius Michel père before setting up as*

*an independent gilder. According to Flety, all the late 19th century binders who did not have a "doreur" in their own atelier turned to Domont, whose expertise was widely admired. The lovely binding and fine condition of this volume are typical of works from the collection of Robert Hoe (1839-1911), founding member and first president of the Grolier Club. According to Beverly Chew, Hoe's library was "the finest [America] has ever contained." He acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. (ST14280)*



*Perhaps the Most Influential Work in Medieval French literature, in Lovely Lortic Red Morocco*



**161** (ROMANCE OF THE ROSE). (BINDINGS - LORTIC). LE ROMMANT DE LA ROSE NOUVELLEMENT REVEU ET CORRIGÉ OULTRE [sic] LES PRÉCÉDENTES IMPRESSIONS. (Paris: Jehan Masse [Jean Macé], 1538) 182 x 91 mm. (6 3/8 x 3 3/4"). 8 p.l., ccciii, [1] (blank) leaves. Edited by Clément Marot. Fourth Edition. ELEGANT SCARLET MOROCCO BY LORTIC (stamp-signed on front turn-in), covers tooled in gilt and blind in a Grolieresque strapwork design, raised bands, spine compartments with central gilt rose surrounded by blind tooling, gilt titling, turn-ins richly gilt, marbled endpapers, all edges gilt. With title page vignette and 49 impressions of 26 CHARMING WOODCUTS in the text. Front pastedown with engraved bookplate of P. Grandsire. Brunet III, 1175; Bourdillon, "Early Editions of the Roman de la Rose," the "S" version (pp. 62-63). ♦Leaves lightly washed and pressed, following the bibliophilic fashion at the time of binding, occasional mild browning or small marginal stains, but still A LOVELY COPY, clean and still crisp, IN A SPARKLING BINDING. \$19,500

*Beautifully bound, this is a most attractive copy of the last early edition of this classic of courtly love, perhaps the most influential work in Medieval French literature. An allegorical love poem that unfolds as a dream vision, the "Romance of the Rose" is the work of two authors, Guillaume de Lorris, who composed the first 4,000 or so lines around 1230, and Jean de Meun, who contributed an additional 18,000 lines 40 years later. Our version was edited by the poet Clément Marot (1496-1544), to make the language more accessible to 16th century French readers, and his efforts contributed to a renewed popularity for the*







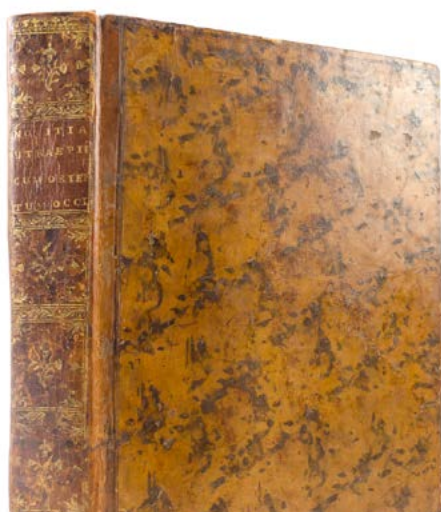
tale. Marot did four recensions of the text; this is the final one. After our printing, no other edition appeared until 1735. According to Bourdillon, the woodcuts here are copied from the "very pretty" series in the 1529 edition. The scenes are impressive in the level of detail, especially considering their diminutive size. Pierre Marcellin Lortic (1822-92) was one of the great binders of 19th century Paris, known for his superb interpretations of traditional styles, as in the present binding. According to Flety, "at once artisan and artiste, intelligent and conscientious, an expert and a lover of his metier, he knew how to give his work the finish, the brilliance, that very few practitioners of his time could attain." Our copy comes from the library of French bibliophile Paul Grandsire of Nogent-Bassigny (Haute-Marne), whose notable collection of French imprints from the 15th to the 18th centuries was sold in 1930. All early versions of the "Romance of the Rose" are sought after, and this is especially true of well-preserved copies of those editions with charming illustrations and in fine bindings favored by discriminating bibliophiles. (ST14933)

## Two Illustrated Works on Roman Antiquities, Including Several Woodcuts of Books

**162 (ROME, GOVERNMENT AND SOCIETY).** NOTITIA UTRAQUE CUM ORIENTIS TUM OCCIDENTIS ULTRA ARCADII HONORIIQUE CAESARUM TEMPORA. [bound with] **PANVINIO, ONOFRIO.** FASTI ET TRIUMPHO ROM. A ROMULO REGE USQUE AD CAROLUM V. CAES. AUG. (Basel: Hieronymus Froben, 1552;

Venice: Jacopo Strada, 1557) 330 x 215 mm. (13 x 8 1/4"). [108] leaves; 8 p.l., 192, 181-228 pp., [99] leaves (index). **Two works in one volume.** FIRST COMPLETE AND FIRST ILLUSTRATED EDITION of the first work; FIRST EDITION, Second Issue of the second work. 18th century marbled calf, rebaked, original backstrip laid down, flat spine in compartments formed by decorative leafy rules and featuring large floral ornaments at center, two morocco labels, marbled end papers. Printer's device on titles and on final leaf of first work, fine large and small (mostly historiated) woodcut initials, and MORE THAN 100 FINE WOODCUTS (mostly large or full-page) IN FIRST WORK, several signed by "C S" (perhaps Conrad Schnitt or Christoph Schweizer), ILLUSTRATING BUILDINGS, OCCUPATIONS, MILITARY MACHINES, COSTUMES, etc. (some cuts repeated, one cut printed upside down); 369 numismatic woodcuts in text of second work (262 of these, including repetitions, with medallion portraits and 107 with

names only). Front flyleaf with early ink inscription of a library number; third leaf of first work and 10th leaf of second work with the crowned "L" library stamp of the Lamoignon Library. VD16 N 1884; Schweiger II, 618; Brunet IV, 111; Graesse IV, 691 (all for first work); Mortimer (Italian) 322 (a later edition, with copies of these cuts), 355; Adams N-354, P-195. ♦Original spine leather somewhat dried and eroded, covers slightly pitted and marked, but the binding entirely firm, with only superficial wear to joints, and certainly agreeable.







First title a little smudged and foxed, a few other trivial imperfections, but A REMARKABLY FRESH, CLEAN, AND SMOOTH COPY INTERNALLY, AND WITH FINE IMPRESSIONS OF THE CUTS. \$3,500

*This is a very attractive copy, with distinguished provenance, of two works with considerable data relating to, and shedding substantial light on, the politics, government, provincial administration, and military establishment of Rome, as well as other aspects of Roman life.* The first work here is an anonymous early fifth century Roman state handbook (more commonly known as the "Notitia Dignitatum") edited by Siegmund Ghelen (Gelenius, ca. 1477 - ca. 1554) and Beatus Rhenanus (1485-1547) from a lost Medieval manuscript. It is arranged according to the provinces of the Roman Empire and their cities. The second work is a synopsis of Roman history from Romulus through the reign of Habsburg emperor Charles V in the 15th century. Its first section is based on the "fasti consulares," inscriptions from the Arch of Augustus in the Roman forum listing all Roman consuls from 483 B.C. to 19 A.D. These relics were discovered in the 1540s, when the forum was being quarried for building materials. The compiler of this work, Panvinio (1529-68) was an Augustinian monk devoted to antiquarian studies who spent considerable time in Italy recording inscriptions on ancient monuments,

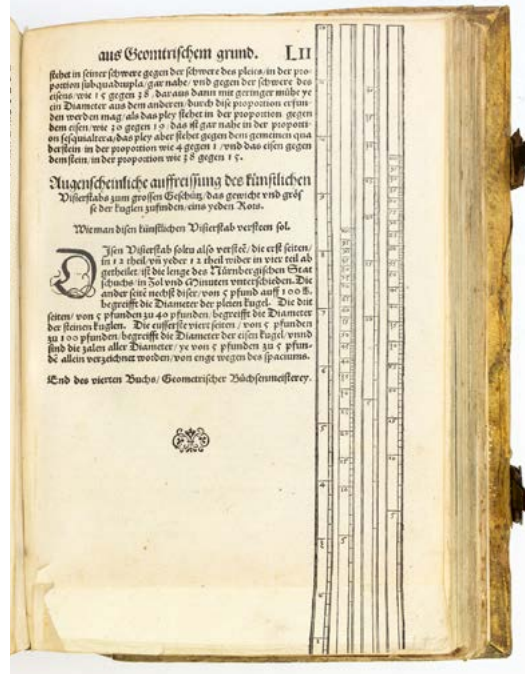
medals, and other surfaces. He recognized the "fasti consulares" fragments recovered from the ruins and worked frantically to save them. They were restored by Michelangelo and added to the collection of what became the Capitoline Museum. Panvinio also used the coins and medals collected by Strada, the publisher, as a source for this compilation. A considerable portion of the interest and value in this volume today resides in the woodcuts. Copied from the original illustrations in an early manuscript of the work (now lost); the cuts in the first work include many depictions of books, showing several different kinds of decorated bindings. The illustrations also provide many details of Roman dwellings, costumes, and objects used in private, religious, and military life. Excepting the fact that they have produced books on basically the same subject, our two printers could hardly be more different. Whereas the Swiss Froben was one of the giants of Renaissance printing and a great promoter of learning, the Venetian Strada apparently spent much of his time speculating in the antiques market, being one of the first merchants to make a business of selling Italian antiques to foreigners. Our copy comes from the collection of the great bibliophile Antoine Moriau (1699-1759), who leased the stately Hôtel d'Angoulême Lamoignon in Paris to house his library of 14,000 books and more than 2,000 manuscripts. The second work here is rare. (ST16379-032)

*An Especially Clean, Fresh Copy in Original Pigskin, with More than 300 Woodcuts Relating to Perspective*



**163 RYFFE, WALTHER HERMANN.** DER FURNEMBSTEN, NOTWENDIGSTEN, DER GANTZEN ARCHITECTUR ANGEHÖRIGEN MATHEMATISCHEN VND MECHANISCHEN KÜNST EYENTLICHER BERICHT, VND VAST KLARE, VERSTENDLICHE VNTERRICHTUNG, ZU RECHTEM VERSTANDT DER LEHR VITRUIIJ, IN DREY FURNEME BÜCHER ABGETHEILET. (Nuremberg: Johann Petreius, 1547) 295 x 190 mm. (11 1/2 x 7 1/2"). 6 p.l., 42, [1], 52, 47, 52, [1], 47, [4], 47, 9, [3], 19, 12 leaves (without blank leaves mmm4 and \*\*6; 2A4 misbound after k6, 2N4 misbound before 2A1, and MM4 misbound before AA1, but text complete). **Three parts in one volume.** FIRST EDITION. Contemporary German roll-tooled pigskin, covers with concentric frames of decorative rolls, raised bands, two original brass fore-edge clasps, modern endpapers (top corner of rear cover neatly replaced, perhaps some time ago). With 329 woodcuts from 301 blocks (one block used seven times, one three times, and 18 blocks used twice each), many full-page, by Peter Flötner and Georg Pencz, printer's woodcut device at end. Adams R-986; Cicognara 633; Cockle 661; Fowler 282 (1582 third ed.); Wellcome I, 5670; VD16 R 4001; USTC 633342. ♦Pigskin a little soiled and with a few minor signs of use, but the binding

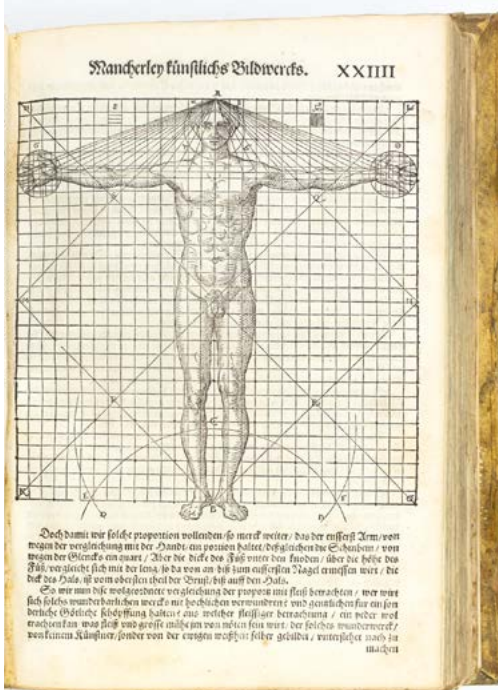




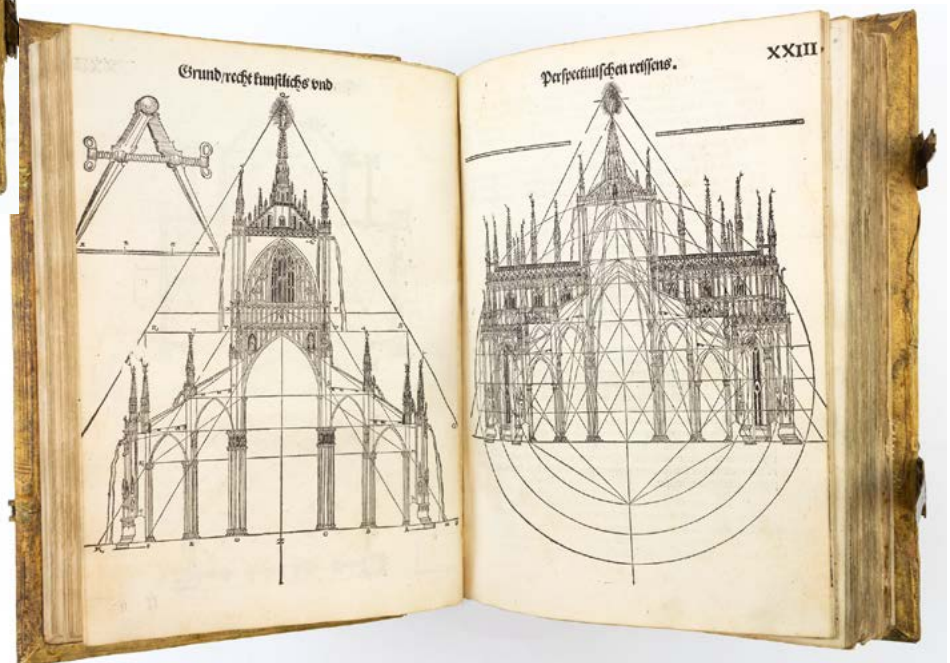
quite attractive, with its tooled figures still sharp, and with considerable overall appeal. First quire tipped onto front free endpaper (and colophon onto rear free endpaper), majority of the leaves in the first half of the book very expertly mounted on very thin (nearly invisible) tabs, two leaves shaved close at fore edge, affecting a few letters of text, other very trivial imperfections, but UNUSUALLY CLEAN AND FRESH, and far better than the normal run of copies, which are frequently browned and even softened because of the poor German paper of the period. \$19,500

*This is the uncommon first edition of a work on the art of perspective and its uses in fields of applied mathematics,*

*including geometry, architecture, fortifications, gunnery, ballistics, and land surveying, compiled by the noted Renaissance polymath Walther Hermann Ryff (ca. 1500 - ca. 1548). Trained as a physician, Ryff branched out beyond his field of study to produce books on a wide range of scientific and mathematical topics. He has been criticized for being more of a compiler (some would say plagiarist) than an original writer, but his translations and compendia of works by others, most notably Vesalius and Vitruvius, were exceedingly useful for students and practitioners. Here, he has collected and adapted works by Alberti, Nicholas of Cusa, Reinhard zu Solms, Serlio, Oronce Fine, Tartaglia, Alberti, and Albrecht Dürer. The woodcuts were mostly inspired by engravings for the Italian edition of Vitruvius by Cesare Cesariano (1521), and were engraved for Ryff by Peter Flötner and Georg Pencz. A Nuremberg goldsmith, engraver, and sculptor, Flötner (ca. 1490-1546) was among the artisans who decorated the Fugger chapel. Pencz (ca. 1500-50) had apprenticed with Dürer in*

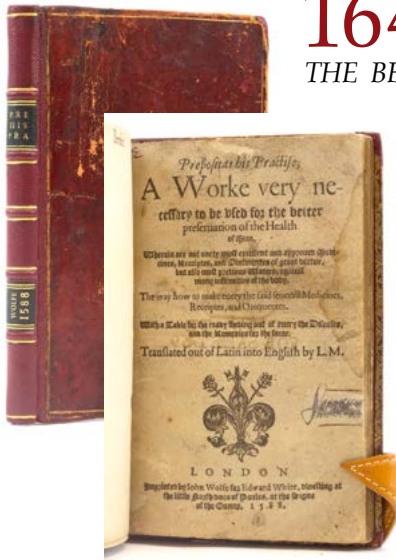


1523, before travelling to Italy, where he is said to have worked with Marcantonio Raimondi. The book is uncommonly seen, and copies that do appear are not nearly as well preserved as the present one, nor in nice contemporary pigskin. (Lhi21134)





*A Medical Work that May Have Been a Shakespeare Sourcebook;  
Extremely Rare, with No Other Copy at Auction Since 1935*



**164 (SHAKESPEARE SOURCE BOOK). (MEDICAL RECEIPTS, 16TH CENTURY).** PREPOSITAS HIS PRACTISE, A WORK VERY NECESSARY TO BE USED FOR THE BETTER PRESERVATION OF THE HEALTH OF MAN. (London: Imprinted by John Wolf by Edward White, 1588) 180 x 120 mm. (7 1/8 x 4 3/4"). [2], 111, [17] pp. Probably translated by Leonard Mascall (per Wellcome Collection). A reissue of the First Edition (with new preliminaries). Inoffensive later red morocco (spine sympathetically rebacked and corners repaired), raised bands with gilt rules, two dark green morocco labels with gilt lettering. Woodcut fleur-de-lys ornament on title, woodcut head- and tailpiece, and a woodcut initial. Front pastedown with bookplate containing gift inscription dated 1815; title with ownership inscription(?) crossed out, verso of title with ink stamp of British Library, with additional stamp noting "Duplicate for Sale 1769"; recipe penned in an early (perhaps 17th century) hand on p. 100 with a line or two of this cut off at bottom (printed text undisturbed). STC 20180.7; ESTC S112717. ♦ Binding a bit rubbed around edges, small stains and a



little scuffing to covers, but very soundly restored and perfectly adequate; title page noticeably soiled and with small tissue repair underneath an old crossed-out inscription, dampstaining on almost every page (but, with the exception of four leaves with a larger area, nearly always confined to a small spot in the fore margin or only just barely touching the text), table at end with red markings in ink and lower margins of last few leaves trimmed a bit close, these leaves also a bit more browned than the rest, but not particularly frail or soft. Far from a pretty book, but still in very presentable condition for a volume that obviously saw considerable practical use. **\$12,500**

*This is an extraordinarily rare book containing recipes for common ailments, intended to be used by laypersons (rather than doctors or apothecaries), and at least one scholar has suggested that Shakespeare may have consulted it when writing his plays.* Among many other receipts, the text proposes oil of flowerdeluce (iris) for joint pain, earache, and

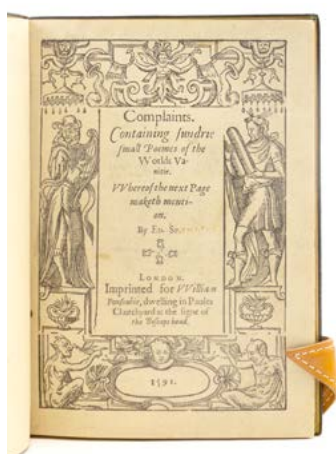
"stinking of the nose," while a syrup of violets is said to help with dry cough, pleurisy, and "a hote liver or hart." Shakespeare could have found this book useful, if not for his personal use, then in connection with his plays: he was predisposed to use botanical metaphors and surround his characters with vegetation. (He mentions more than 200 species of plants in his plays and sets 29 scenes within gardens and orchards.) It is not just idle speculation, then, to wonder if Shakespeare might have had access to our text, and scholar Lucile Newman provides an intriguing argument to that effect. In "Hamlet," a distressed Ophelia, after the death of her father and an ensuing mental breakdown, gives what has become known as her "Garland (or "Flower") Speech." She says, "There's rosemary, that's for remembrance. Pray you, love, remember. And there is pansies, that's for thoughts. . . . There's fennel for you, and columbines. There's rue for you, and here's some for me; we may call it herb of grace o' Sundays. O, you must wear your rue with a difference. There's a daisy. I would give you some violets, but they withered all when my father died." In "Ophelia's Herbal," a 1979 essay for "Economic Botany," Newman cites "Prepositas His Practise" as a



possible source for the choice of the plants listed in that speech, and notes that three of our recipes in particular (nos. 88, 203, and 212) recommend combinations of those herbs as abortifacients. The speech is generally interpreted as citing symbols of remembrance, regret, and repentance; if these herbs and flowers are also viewed as ingredients for a potion that would produce an abortion, one may infer a further level of revulsion, a desire to purge all traces or remnants of a failed connection—in this

case with Hamlet, whose relationship with Ophelia has caused her endless disquiet. Our copy has an added receipt from an early owner, with instructions for making "Sope" [soap] using limes and lime branches with the herb saponaria. Although its title suggests it derives from the "Dispensarium ad Aromatarios" of Nicole Prévost, called Nicolaus Praepositus, this is not a translation of the Latin text of Prévost's work. As with many early fragile household books, copies of the present title would have been used until they fell apart, and few have survived the centuries. We could trace no other copy of the book in RBH and ABPC as being sold at auction since 1935. Whether viewed as an extremely rare medical work or a possible sourcebook for Shakespeare, this is a book of compelling interest. (ST18274)

## A Scarce Copy of First Printings of Works by a Poet of Lasting Influence For His "Fertile Imagination, Sensuous Imagery, and Melodic Language"



**165 SPENSER, EDMUND.** COMPLAINTS. (London: Imprinted for William Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishops head, 1591) 182 x 130 mm. (7 1/4 x 5 1/4"). [91] leaves (lacking blank Z4). FIRST EDITION. Late 19th century green crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with decorative gilt lozenge centerpiece, raised bands, gilt lettering, gilt-ruled turn-ins. Housed in a modern brown buckram chemise and attractive morocco-backed slipcase. Main title page with woodcut border (McKerrow & Ferguson 117), section titles for three of the poems with woodcut frame, woodcut initials, head- and tailpieces. Front pastedown with engraved armorial bookplate of Charles Lilburn and ex-libris of Kenneth Rapoport. Langland to Wither 235; Hayward 23; Johnson 14; Pforzheimer 968; STC 23078; ESTC S111266. ♦Spine sunned to olive brown, faint



fading and soiling to covers, just a hint of rubbing to corners and spine ends, contents lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), occasional small spot or other trivial imperfection, but an excellent copy, clean and fresh internally, in a perfectly pleasant binding. \$30,000

**This is an appealing copy of one of the less frequently encountered first editions of Edmund Spenser (ca. 1552-99), the first modern English poet to achieve major stature.** It comprises a collection of six poems and three translations assembled by publisher William Ponsonby in order to capitalize on the recently experienced success of "The Faerie Queene." In the preface, Ponsonby describes these poems as "complaints and meditations of the worlds vanitie, very grave and profitable." The included works, some dating back to Spenser's college days, are: "The Ruines of Time," "The Teares of the Muses," "Virgils Gnat," "Proposia, Or Mother Hubberds Tale," "Ruines of Rome," "Muiopotmos, or the Fate of the Butterflie," "Visions of the Worlds Vanitie," "Bellayes Visions," and "Petrarches Visions." Six of these are original poems (all previously unpublished), and three are translations (one unpublished and two revised). Unfortunately, "Proposia" was a political satire on the attempts to arrange a marriage between Elizabeth I and the Duc d'Alençon that resulted in the entire volume being banned. That poem was omitted from early editions of the collected minor poems. Day says Spenser demonstrated "with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry." Although his poetry, particularly "The Faerie Queene," looks backward—as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer—Spenser has influenced with "his fertile imagination and especially his sensuous imagery and melodic language" nearly every important English poet who followed him. Former owner Ken Rapoport amassed an outstanding collection over 50 years, with special emphasis on works of drama and poetry by English and Spanish authors, among them Shakespeare, Spenser, and Cervantes. "Complaints" is scarce, is virtually never found except in a modern binding, and is usually seen in unappealing internal condition. (ST18266)





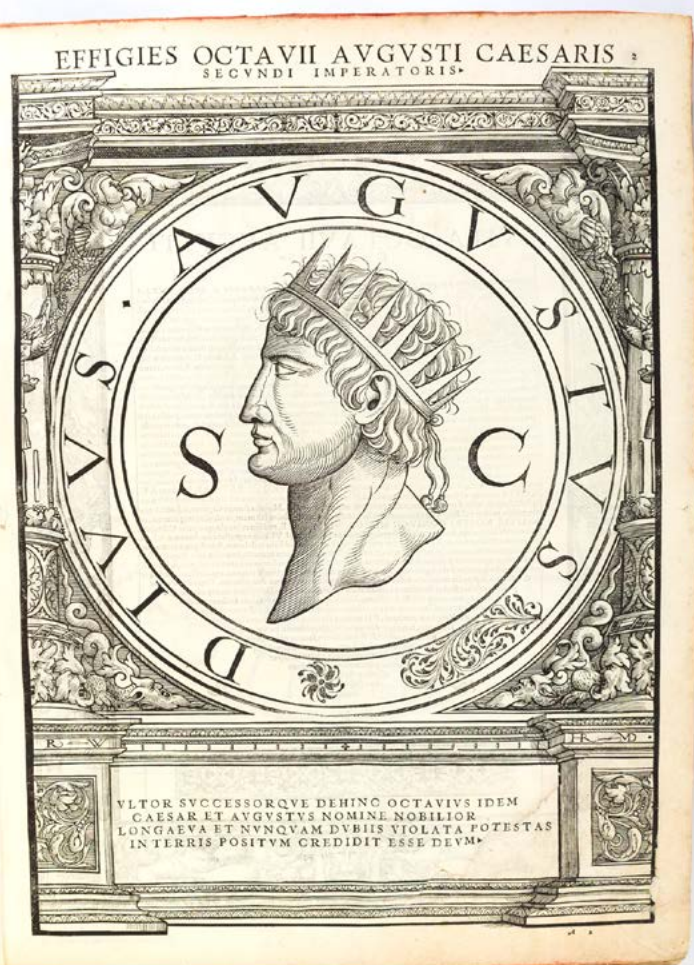
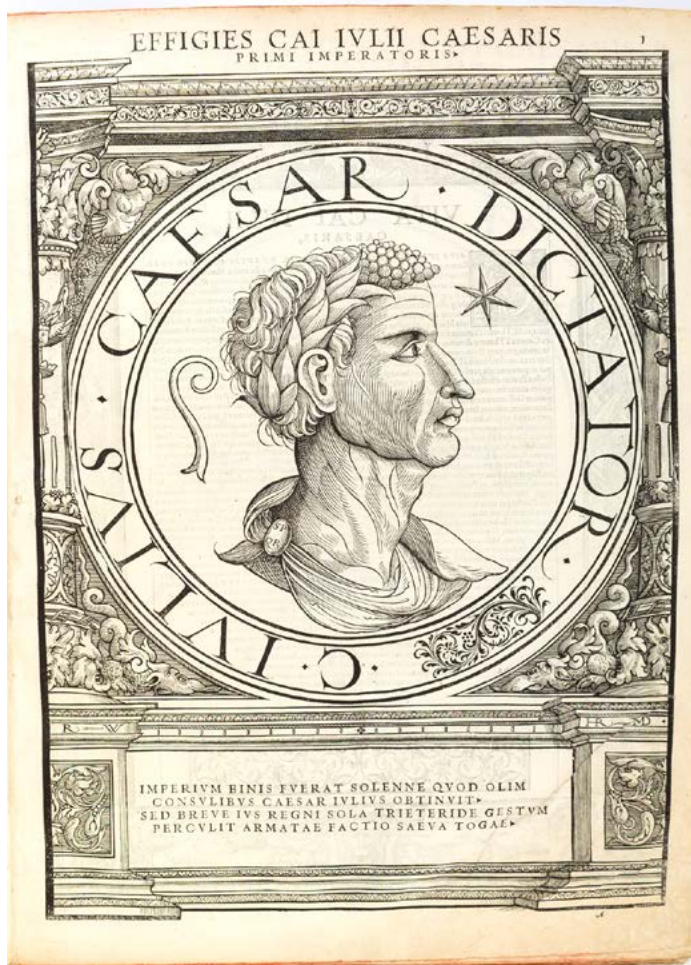
*With Imposing Portraits of Roman Emperors, Surrounded by the  
Largest Woodcut Borders Ever Cut for a Book from a Single Block*

**166 STRADA, JACOBUS DE. IMPERATORUM ROMANORUM OMNIUM ORIENTALIUM ET OCCIDENTALIUM VERISSIMAE IMAGINES.** (Zurich: Andreas Gesner, 1559) 480 x 360 mm. (18 7/8 x 14 1/8"). 5 p.l., 118, [1] leaves. (Missing [alpha]6 and V6 [blanks?], a variation noted in Adams and elsewhere). FIRST EDITION. Old (perhaps 16th century) flexible vellum, covers tooled in blind with plain rule frame, quatrefoil cornerpieces, and small oval arms stamped at center, later marbled endpapers. With ornate woodcut frame on title page signed with cipher of Christoph Schweitzer, woodcut borders filled with putti and fruits framing the text, tailpieces consisting of various elaborate arabesques by Peter Flötner (published at Zurich in 1549), and 118 ESPECIALLY LARGE, STATELY OVAL PORTRAITS OF ROMAN EMPERORS from Julius Caesar to Charles V, each in an elaborate woodcut frame engraved by Rudolf Wyssenbach after designs of Hans Rudolf Manuel Deutsch and signed with their initials. Front pastedown with engraved bookplate of German mathematician Constantin Carathéodory (1873-1950); verso of title page with ink stamp of the Ducal Library of Gotha. Adams S-1919; Mortimer 502 [note]. ♦ Vellum rather soiled as well as slightly damaged and rumpled, but still firmly intact and with antique appeal. Lower outer corner of margin on title page, leaves in the first gathering, and final leaf neatly repaired without loss to text or decoration (but decorative border at bottom of final leaf perhaps inlaid from another copy), other trivial imperfections, but AN EXTREMELY FRESH, BRIGHT, AND CLEAN COPY INTERNALLY, the imposing portraits and handsome borders very richly impressed. \$48,000

*This is a handsome book with a special place in the history of woodcut illustration.* The impressive tome presents portraits and brief biographies of the 118 Roman emperors in the eastern and western parts of the empire from the time of Julius Caesar (100-44 B.C.), the dictator who brought about the end of the Roman Republic, through the Holy Roman Emperor Charles V (1500-58), whose reign extended to the time of production. The portraits, many based on ancient coins, show us not





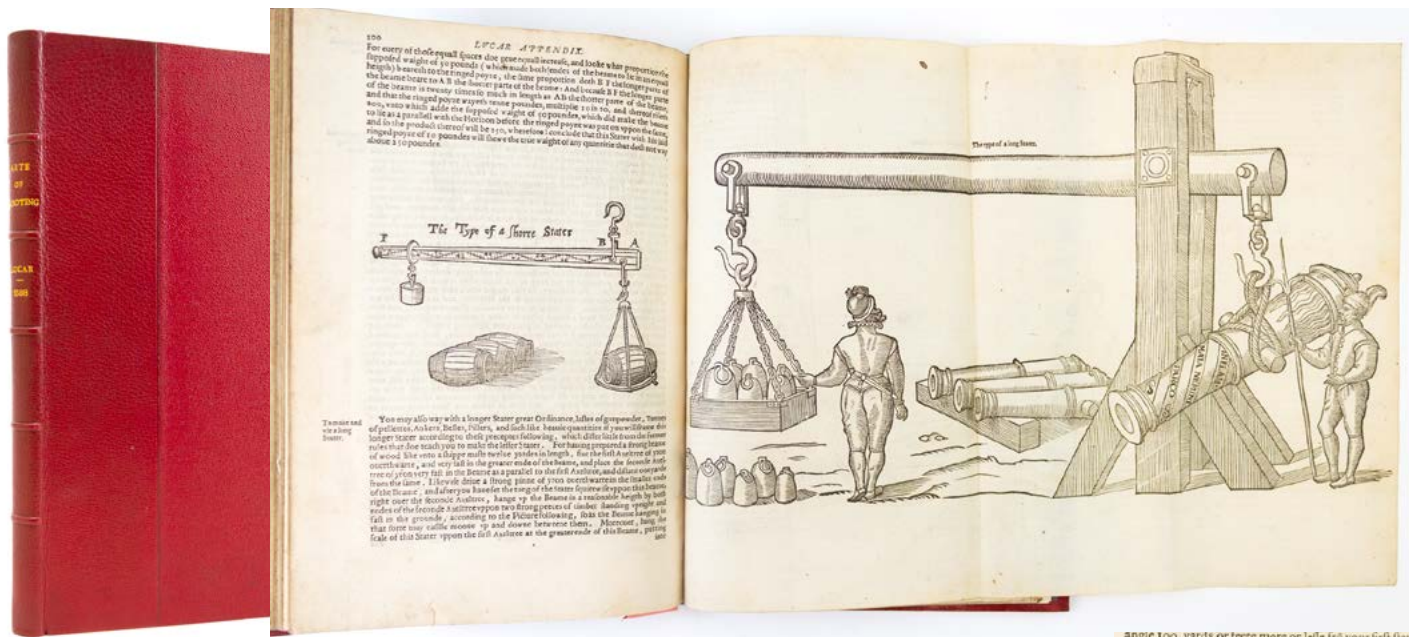


just the ruler's visage, but also something of his character. While their level of verisimilitude reflects more of the 16th century than of our own time, the portraits are not only striking, but also clearly individuated. We can see Nero's decadence, Domitian's cruelty, and the Stoic tranquility of Marcus Aurelius. And the clean, rich, strong lines of the illustrations suggest a robust or excessive dose of each of these central personality traits. The book as a whole is a decorative delight: even the arabesques—which include nearly all 40 of the celebrated set designed by Flötner (see item #163, above)—are a pleasing artistic feature. Apart from their aesthetic achievement, the medallions (measuring approximately 275 mm. in diameter) are interesting in the history of printing because they are framed by beautiful woodcut borders that are the largest ever cut for a book from a single block. Dutch Renaissance man Jacobus de Strada (1507-88) was active in many fields, including architecture, painting, designing for goldsmiths, collecting art and antiques, writing, publishing, and hydraulics. Artist Hans Rudolf Manuel Deutsch (1525-71) produced illustrations for books and designed stained glass windows. His best-known works are the fine topographical views of cities he did for Sebastian Münster's "Cosmographia." The great Ducal Library of Gotha contained approximately 240,000 works, of which 6,000 were manuscripts. (Lhi21049)

### *A Fine Copy of the Rare First Edition in English of the Seminal Work on Ballistics*

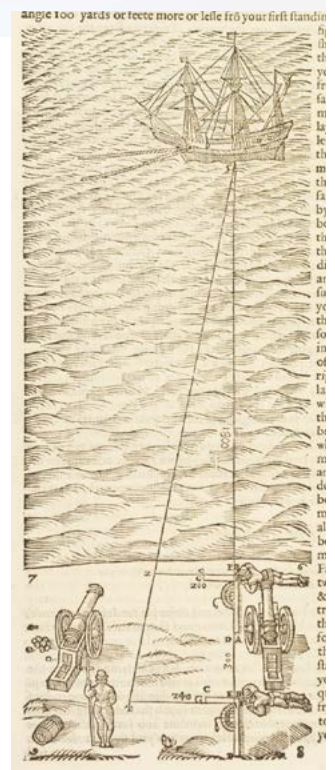
**167** **TARTAGLIA, NICCOLÒ.** THREE BOOKES OF COLLOQUIES CONCERNING THE ARTE OF SHOOTING IN GREAT AND SMALL PEECES OF ARTILLERIE. [with] THE LUCAR APPENDIX. (London: [Thomas Dawson] for John Harrison, 1588) 283 x 190 mm. (11 1/8 x 7 1/2"). 4 p.l., 80, [4], 120 pp., [1] leaf (errata on verso). Collates as the British Library copy, with G3 and G4 uncanceled, with G3r line 5 from bottom ending "sayde"; G5 replaced with cancel bifolium with woodcut of mortar shooting on title page but without errata on verso of second leaf. **Complete.** Translated into English and compiled by Cyprian Lucar. First Edition in English. 19th century red half morocco over red buckram, raised bands, gilt titling, marbled endpapers, all edges gilt. ILLUSTRATED THROUGHOUT: woodcut device of a cannon on title page, two large woodcuts of dedicatee Robert Dudley's coat of arms, two woodcuts of Lucar's coat of arms, historiated woodcut initials, 72 woodcut illustrations of martial implements or vignettes within





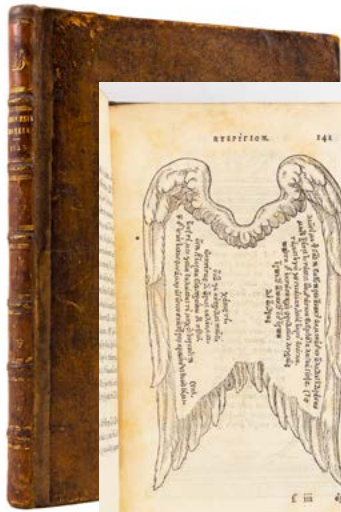
text, three folding tables (including a “frutefulle table” for determining squares, square roots, and cubes of various numbers, not called for and shorter than the rest of the text), and four folding woodcut plates. Front pastedown with armorial bookplate of Thomas Francis Fremantle. Cockle 38; Luborsky & Ingram 23689; Riling 38; STC 23689; ESTC S101739; USTC 511050. ♦Leaves lightly pressed (but not washed), expert repair to title page gutter, very minor worming to lower fore-edge corner on first four quires, other trivial imperfections, but A VERY ATTRACTIVE COPY—clean and fresh internally, the folding plates in outstanding condition, and the binding unworn. \$27,500

*This is an especially pleasing copy of the infrequently-seen first edition in English of an influential military treatise that introduced Elizabethan England to important Italian developments in projectile theory.* Dedicated to the earl of Leicester, the queen’s favorite courtier, Cyprian Lucar’s translation here has rendered into English the first three books of Tartaglia’s “Quesiti et Inventioni Diverse” (1546), which was an enlargement of his 1537 “Nova Scientia,” the first book on ballistics to be printed, and the seminal work on the subject. It carried the Medieval theory of “impetus” a step beyond the work of Albert of Saxony and Jean Buridan, thus beginning the scientific treatment of the theory and practice of gunnery. Although the quest for a mathematical theory defining the flight of projectiles was left for Galileo to work out, Tartaglia (1500?-59) in the “Nova Scientia” proposed the use of two instruments for determining inaccessible heights and distances as a result of his study of certain problems with gunnery. Riccardi considers these appliances the first telemeters and says that their related theories are the first attempts at modern tachymetry. Along with some autobiographical information, our volume also contains accounts of gunnery, the composition of gunpowder, and fortification. The translator, Cyprian Lucar (1544-1611?), added his substantial “Lucar Appendix,” which culls information on artillery and fireworks from 25 authors writing in English, Latin, and Italian. These two treatises were intended for practical reference, and many copies were no doubt destroyed by use in unprotected environments. OCLC, USTC, and ESTC find copies in eight U.S. Libraries, and just three other copies are recorded at auction by ABPC and RBH since 1981 (the last of these selling in 2016 for \$13,750). One could hardly hope for a better copy than the present one. (ST15854)



*The Chatsworth Copy of a Volume with Early Concrete Poems, Including Ones in the Form of a Syringx, a Pelekys, a Ptergion, and a Bomos*

**168** THEOCRITUS. [Title in Greek, then:] IDYLLIA. EIUSDEM, EPIGRAMMATA XIX. EIUSDEM, BIPENNIS ET ALA. (Paris: Chrestien Wechel, 1543) 228 x 162 mm. (9 x 6 3/8"). 142 pp., [1] leaf. Contemporary sprinkled



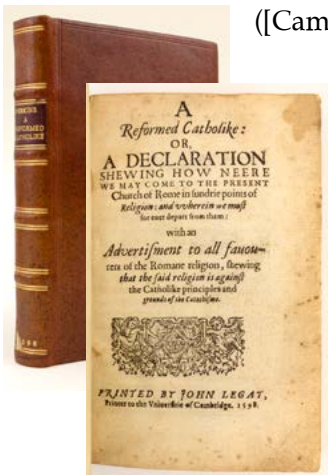
calf, rebaked preserving most of original backstrip, raised bands, panel at head of spine with the initial and coronet of the duke of Devonshire, second panel with brown title label, other panels with gilt lyre centerpiece. Printer's Pegasus device on title page and verso of final leaf, decorative woodcut initials, four poems printed within representations of their subject matter: a wind instrument, a battle axe, a pair of wings, and an altar. Front pastedown with bookplate of the duke of Devonshire's library at Chatsworth. Hoffmann III, 665; Schweiger I, 309; USTC 149010; not in Adams. For the printer: Greswell I, 110-12. ♦ Boards a bit rubbed at edges, first quire browned at head edge, occasional mild marginal foxing, more pronounced on last two quires, but an excellent copy, the text generally clean and fresh with comfortable margins, the restored binding firm and appealing. \$3,500

*From the library of a noted connoisseur, this is an uncommon edition of the greatest of pastoral poets and an early example of "concrete poetry," printed in the elegant Greek type of Christian Wechel.* In "concrete

poetry," type is set in the shape of the poem's subject matter. Here we have poems in the form of a bagpipe-like instrument known as a syringx; of a pelekys, a double-bladed battle axe; of ptergion (a pair of wings); and of an altar (bomos). A Greek living in Sicilian Syracuse in the third century B.C., Theocritus prospered under the beneficent Ptolemy II, who encouraged scholars, poets, and scientists gathered at the Alexandrian Museum. His 36 "Idylls" present the world of shepherds sheltering in the shade and singing to the music of panpipes. Their songs are by no means artless, but, instead, are highly wrought compositions which often meditate on the poetic craft itself. These poems provided the model for Virgil in the writing of his "Eclogues." Born in Basel, printer Christian Wechel operated a press in Paris from 1522 until his death in 1554, publishing works in French, Latin, and Greek. Greswell notes that he "was remarkable for publishing select parts of Greek authors of every description," and Conrad Gesner considered him "worthy of being numbered among the most renowned typographers of the age." Our copy was bound for William George Spencer Cavendish (1790-1858), sixth duke of Devonshire, a famed collector of art and books, as well as a noted horticulturist. Known as the "Bachelor Duke," he was free to spend his fortune as he pleased, without constraints of wife and family. According to DNB, Devonshire "acquired a number of important libraries, including those of Thomas Dampier (bishop of Ely), the duke of Roxburghe, and John Kemble." This is a rarely seen edition: we found two copies in North American libraries and could trace no copy at auction. (ST16215L)



**169** (THEOLOGY - ENGLISH, 16TH CENTURY). [PERKINS, WILLIAM]. A REFORMED CATHOLIKE, OR, A DECLARATION SHEWING HOW NEERE WE MAY COME TO THE PRESENT CHURCH OF ROME IN SUNDRIE POINTS OF RELIGION, AND WHEREIN WE MUST FOR EVER DEPART FROM THEM. ([Cambridge]: John Legat, 1598) 153 x 98 mm. (6 x 3 7/8") 4 p.l., 375, [1] pp. Second Printing.



Modern sprinkled calf, blind-ruled covers, raised bands flanked by double gilt rules, brown morocco label, remnants of paper library shelf label at tail of spine. Printer's device on title page. Front pastedown with bookplate of the Fox Pointe Collection; rear pastedown with deaccession stamp of Bradford City Libraries. STC 19736; ESTC 19736. ♦ Spine just faintly sunned, leaves lightly browned (due to paper quality) and trimmed a bit close at head, grazing headline on a couple of leaves, isolated marginal stains or tiny rust spots, but an excellent copy, fresh and clean, in a sympathetic binding with few signs of wear. \$3,500

*This was an important work in establishing distinctions in liturgy and doctrine between the Catholic Church and the Church of England, written by a moderate puritan whom DNB considers "perhaps the most significant English theologian of his age." Perkins*



(1558-1602) was one of the most popular voices of his time speaking from a Calvinist puritan point of view; while he could be virulently anti-Catholic, he did not believe in repudiating the English church, only in reforming it. According to DNB, "The genius of Perkins's work did not lie in its originality—his theology represents a conventional recital of Calvinist scholasticism in virtually every respect. His gift lay rather in bringing to a broad audience a variety of theological and moral issues, popularizing essentially technical discussions, and therefore, as Fuller observed, humbling 'the towering speculations of philosophers into practice and morality.'" The present work spread his polemical influence beyond England to the Continent; even the Catholic bishop William Bishop admitted he had "not seene any book of like quality, published by a Protestant, to contain either more matter, or delivered in better method." Both the 1597 first edition and our 1598 second printing are rare: no other copies of either edition are recorded at auction by RBH or ABPC in the past 50 years. (ST16441)

***A Celebrated Work of Classical Scholarship, this Copy Owned by  
Richard François Philippe Brunck, Notorious Emender of Greek and Latin Texts***

**170 THEOPHRASTUS.** NOTATIONES MORUM. (Lugduni [Lyon]: Excudebat Guichard Julliéron apud Antoine de Harsy, 1599) 173 x 109 mm. (6 7/8 x 4 1/4"). 12 p.l., 349, [1] pp., [24] leaves. Edited by Isaac Casaubon. "Editio Altera" [Second Edition]; EDITIO PRINCEPS of books 24-28. 18th century French polished calf, smooth spine gilt in compartments with central floral sprig surrounded by leaf tools, gilt lettering of owner's name (Brunck) at tail of spine, red morocco label, marbled endpapers (older repairs to joints). Printer's device on title page. Text in Greek and Latin. Title page with ink ownership inscription of Bibliothèque Villelufpen and Richard Brunck; isolated ink marginalia in Hebrew, Arabic, Greek, or Latin. Dibdin II, 501; STC French 419; Graesse VII, 125; USTC 158510. ♦ A couple of short scratches and two small water stains to upper board, shallow chip to head of spine, leaves somewhat browned (due to paper quality), a couple of tiny rust spots, but a very good copy, clean and fresh internally, in a sound binding. **\$1,900**

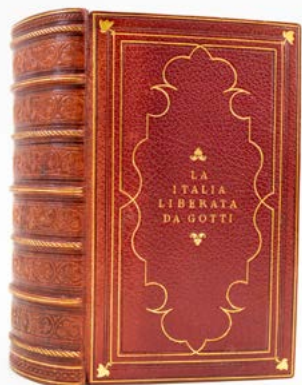


***From the library of a notable—and perhaps notorious—classical scholar, this is an important edition of the Greek philosopher's "Characters," with Isaac Casaubon's revisions to his translation and commentary of 1592, and the addition of five sections, printed here for the first time, that Casaubon had recently discovered at the Palatine Library.*** One of the earliest known works of psychology, "Characters" contains pithy descriptions of the various types of human foibles, noted by the Oxford Companion for their "remarkable vivacity and keenness of observation." A pupil of Aristotle and the master's successor as head of the school of Peripatetic philosophy, Theophrastus (ca. 371 - ca. 287 B.C.) wrote widely on a number of subjects, ranging from ethics to physics to botany (he is considered the "father" of the last discipline). He would have considered these descriptions of such characters as "The Flattering Man," "The Stupid Man," and "The Oligarch" a minor work, but it is one that has weathered the centuries. The present translation and commentary marked a milestone in the life of the great classical scholar Isaac Casaubon (1559-1614). Sandys says, "It is not until we reach his commentary on the 'Characters' of Theophrastus (1592) that we find a work that is marked by his distinctive merit, an interpretation of a text of the most varied interest founded on wide reading and consummate learning. It was

a work that won the highest praise from Scaliger." Dibdin called the commentary "a rich mine of Grecian literature." Former owner Richard François Philippe Brunck (1729-1803) was a classical scholar of considerable note who devoted his leisure to the critical revision of the Greek poets. According to Britannica, "He spent considerable sums of money in publishing editions of the Greek classics." Flaunting the established mode of editing and criticism, he did not hesitate to make clarifying changes to difficult or inscrutable passages of text—whether these alterations were supported by manuscript authorities or not. Deprived of his royal pension by the French Revolution, Brunck was forced to sell portions of his library in 1790 and again in 1801. (ST16215h)

*The First Printing of the First Serious Epic in Italian,  
Featuring an Elegant Typeface and an Equally Elegant Period-Style Binding*

**171** **TRISSINO, GIOVANNI GIORGIO. (BINDINGS - BEDFORD).** *LA ITALIA LIBERATA DA GOTTHI DEL* TRISSINO. (Rome: Valerio & Luigi Dorico; Venice: Tolomeo Gianicolo, 1547-48) 183 x 96 mm. (6 3/8 x 3 3/4"). 8 p.l., 175, [1] (blank), 181, [3], 184, [6] leaves (final blank). **Three volumes bound in one.** FIRST EDITION. APPEALING PERIOD-STYLE RED MOROCCO, GILT, BY FRANCIS BEDFORD, covers framed by gilt and blind rules, gilt leaves at corners, gilt lettering in central panel, raised bands decorated with gilt, panels tooled in blind with floral rolls, gilt-ruled turn-ins, edges gilt and elaborately gaufered. Title within architectural woodcut frame, printer's full-page Golden Fleece device at end of second and third parts, a double-page diagram showing Belisarius' camp, and a double-page woodcut map of Rome. Adams T-954. ♦ Leaves lightly pressed (in keeping with bibliophilic fashion at the time of binding), but not washed, a hint of wear to joints, spine lightly (but uniformly) sunned, short faint scratch to lower cover, but all these imperfections trivial, and AN ALTOGETHER VERY FINE COPY, especially smooth, clean, fresh, and bright internally. **\$4,000**



*This is the scarce first printing, unexpurgated, of the first serious epic in Italian, produced by Trissino (1478-1550) after many years of labor. A tale of military honor and might, it describes the campaigns of Justinian's general Belisarius to free Italy from Ostrogoth rule. Following Aristotelian rules and borrowing from the manner of Homer, Trissino felt that this work would not only bring something of the divine essence of Ancient Greek to Italian*

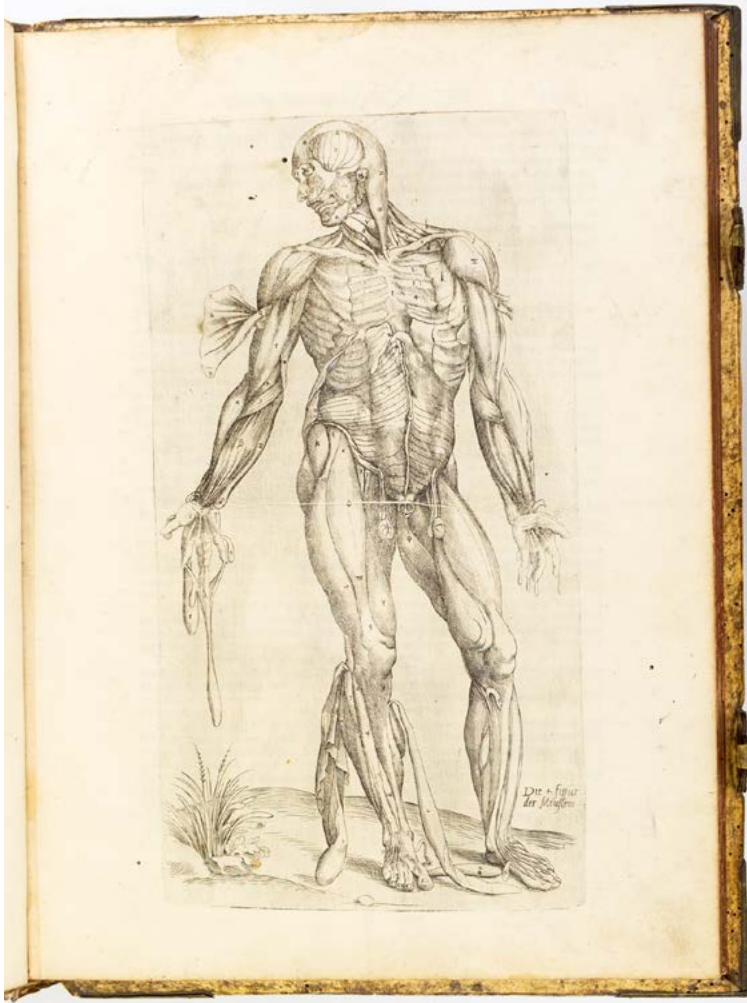
*literature, but also supersede, with something more elevated, Ariosto's unworthy "Orlando Furioso," written for a vulgar audience. Heightened or not, this edition contains passages—later taken out—that show an anticlerical bias (the papacy, for example, is rebuked for selling bishoprics and benefices). Besides its distinction as an epic in the vernacular, the present work is also of interest typographically. It was printed in a mixture of italic and Greek letters (the "o" becomes an omega, the "e" an epsilon) because of the author's belief that such a hybrid would aid in the reader's understanding of pronunciation, a subject on which Trissino had written extensively in his important "Il Castellano della Lingua Italiana," a dialogue on the relative merits of the several Italian idioms. He also makes the now-standard distinction between the letters "u" and "v," which were then interchangeable. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in the fashionable West End of London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and intricate in their gilt decoration, and the binding here gives a sense of the style of Venetian bindings produced at the time of publication. (ST15188)*



*An Excellent Copy in Contemporary Pigskin of the  
First Printing of Vesalius with Engraved Illustrations*

**172** **VESALIUS, ANDREAS and JACOB BAUMAN.** *ANATOMIA DEUDSCH. EIN KURTZER AUSTZUG, DER BESCHREIBUNG ALLER GLIDER MENSCHLICHES LEYBS.* (Nuremberg: Julius Paulus Fabricius, 1551) 423 x 300 mm. (16 5/8 x 11 3/4"). 2 p.l., 78 leaves, the sheets mounted on guards, as always (see below). First Edition of the German Digest. Fine contemporary blind-stamped pigskin over bevelled wooden boards, covers with multiple frames of decorative palm rolls, a roll of biblical figures, and two medallion rolls enclosing a small central panel, the panel on the upper cover with inlaid painted oval coat of arms, the book's title stamped above this and "1586" stamped below, the lower cover with a central panel stamp of Justice; original brass cornerpieces and clasps. With arms of the city of Nuremberg on title page, and WITH 40 FINE ENGRAVED ANATOMICAL PLATES. Cockx-Indestege, "Andreas Vesalius, A Belgian Census" 57; Cushing, "A Bibliography of Andreas Vesalius" VI.D.-4; Durling 4583; Heirs of Hippocrates 292; Wellcome 6568 (defective). ♦ Pigskin rather darkened, quite a number of tiny wormholes and a couple of scratches and minor stains, spine ends a bit rubbed, but the impressive original binding





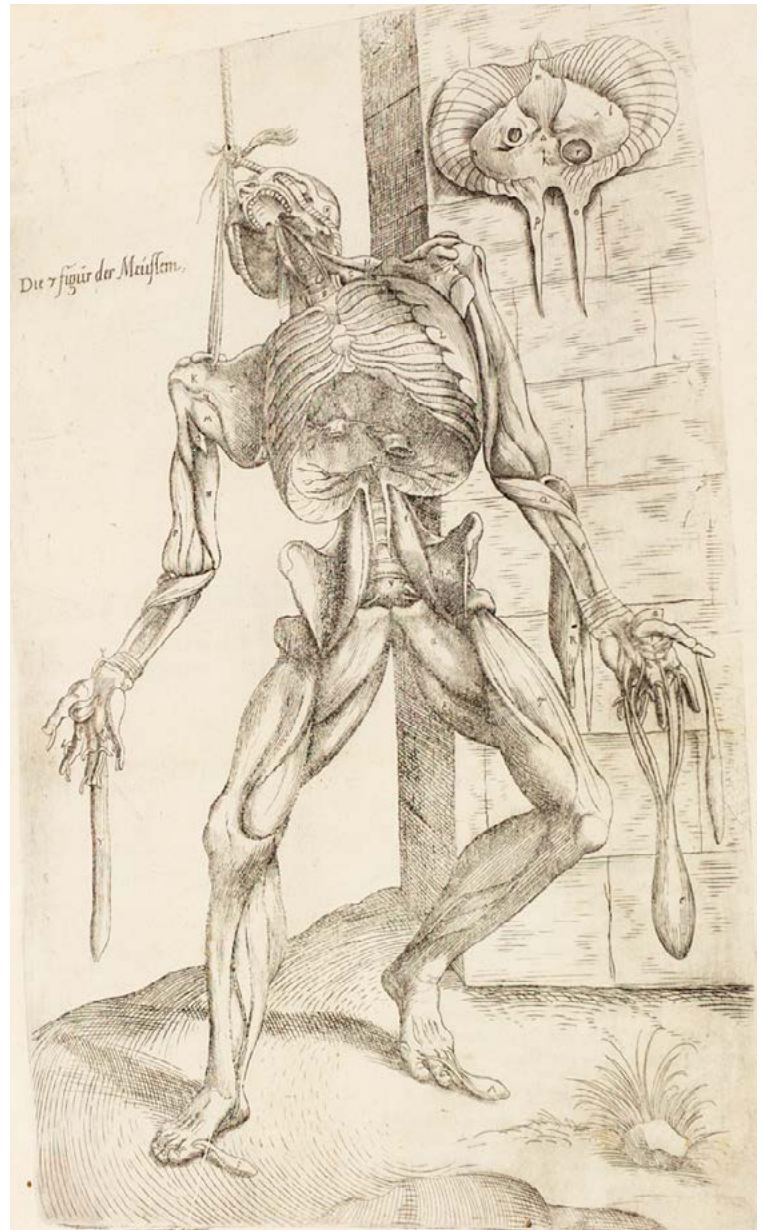
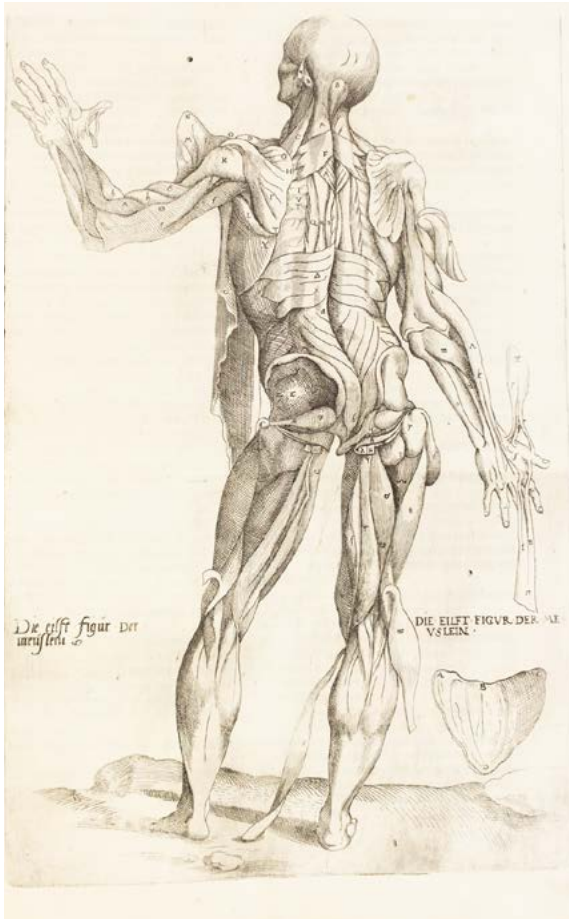
quite sound and generally well preserved, with no serious wear and its original hardware intact. Title with narrow section cut away at lower edge (to remove previous owner's name?), dedication leaf with small blank portion at lower corner renewed, small, round wormholes throughout (as many as three dozen per leaf at the back, but rapidly diminishing to just three or four, and only minimally affecting text or engraved surface), occasional unimportant stains and trivial tears. A REALLY EXCELLENT CONTEMPORARY COPY, the leaves quite fresh, clean, and wide margined. \$120,000

*This is an attractive copy in contemporary pigskin of the first edition of the rare German digest of Vesalius' "Fabrica" and "Epitome," and just the second appearance in any vernacular language of a watershed work in the history of medicine.* It is notable as the first printing of Vesalius with engraved, rather than woodcut, illustrations. Although Vesalius is acknowledged in the introduction, this is essentially a pirated edition—the first of dozens to appear across Europe—put out by the Nuremberg physician Jacob Baumann (1521-86), with copies of the





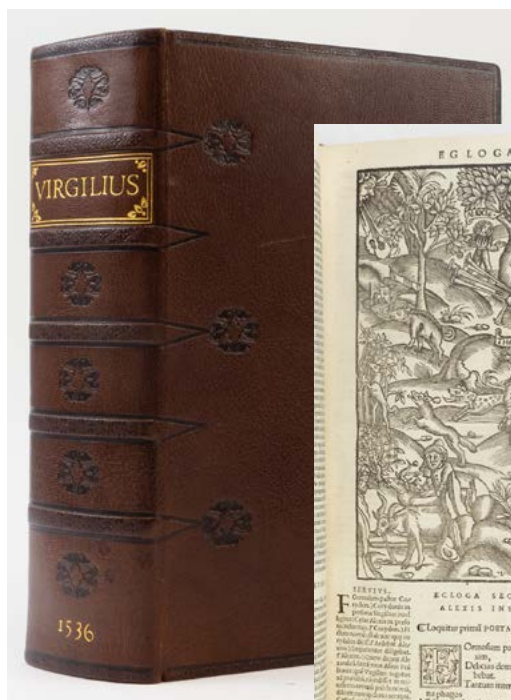
anatomical plates from Thomas Geminus' "Compendiosa Totius Anatomiae Delineation" (London, 1545). Born in Brussels, Andreas Vesalius (1514-64) received his medical education in Louvain and Paris. He moved to Padua, where he began teaching anatomy, and eventually became physician to the German emperor Charles V and his son Philipp II. Vesalius' revolutionary findings challenged older medical teaching derived from Galen, whose anatomy



had been based on the dissection only of animals. In Padua, Vesalius developed his new observations through human dissection, working on the bodies of executed criminals. His "De Humani Corporis Fabrica Libri Septem" ("The Seven Books on the Structure of the Human Body") was first published in Latin in 1543 in Basel, illustrated with its famous naturalistic woodcut figures, made under the author's close supervision. The now extremely rare "Epitome," an abridged version designed as a teaching aid, appeared the same year, also in Basel. The large woodcut figures were re-cut, on a slightly larger scale, and two new figures of a male and a female nude (Adam and Eve) were added. Published in the same place and year, a German translation of the "Epitome"—with the same woodcut illustrations—was prepared by Alban Thorer. As pointed out by Cockx-Indestege in her census, and by Cushing in his "Bio-Bibliography" of Vesalius, our "book is something of a curiosity since it is printed on single, unfolded sheets with adjacent pages of the gatherings pasted together so as to facilitate assemblage." (Cushing, p. 132) The coat of arms on the upper cover features a man (the "wild man" or "green man") clutching two plants in either hand, above an escutcheon. At one time this was painted, and it still retains some of the original color, as does the gilt wreath surrounding the image, which was painted green. This book is uncommonly seen and almost never appears in a period binding. (Lhi21094)



*With More than 100 Mostly Large and Always Delightful Woodcuts  
Revealing Much about Renaissance Rural, Town, and Noble Life*



**173 VIRGIL.** P. VIRGILII MARONIS POETARVM PRINCIPIS OPERA ACCVRATISSIME CASTIGATA. (Venetiis [Venice]: Lucantonio Giunta, 1536-37) 312 x 210 mm. (12 1/4 x 8 1/4"). 10 p.l., 143, [1] (blank) leaves; 12 p.l., 382 leaves; 48 leaves.



**Three parts in one volume.** With commentary by Tiberius Claudius Donatus and Maurus Honoratus Servius. Modern dark brown crushed morocco, raised bands flanked by blind rules that extend onto covers where they converge into points, three of these points terminating in fleuron stamp, spine panels with blind-stamped fleuron, gilt titling, reinforced hinges. Title page with woodcut architectural frame, woodcut printer's device on title page, and 115 MOSTLY QUITE LARGE WOODCUTS IN THE TEXT. Verso of title page with contemporary emblem drawn in ink containing the initials "F. S."; occasional contemporary ink marginalia. Essling I, 70; Schweiger II, 1160; STC Italian 730; Graesse VI, 337; EDIT16 CNCE 29545; USTC 862752. Not in Adams, Dibdin, or Brunet. ♦Text apparently washed (but not harshly so), title page a little soiled and with insignificant restorations, fo. 119 with half-inch hole affecting edge of one woodcut and three words on verso, neat repairs to tears on

fols. 43, 83, 84, and 112 of the "Aeneid" (minimal effect on text), occasional mild foxing, finger smudges, or minor ink stains (some touching, but not obscuring, text), other trivial imperfections, but an excellent copy, generally clean and fresh internally, with sharp impressions of the woodcuts, and in an unworn binding. \$7,500



*With extensive commentary by Cristoforo Landino, Antonius Mancinellus, J. Badius Ascensius, Servius, Donatus, Probus, Dati, Giulio Pomponio Leto, Beroaldo, Calderino, and Valerio Bolzani, this scholarly edition of Virgil contains the wonderful woodcuts originally created for the 1502 "Opera" printed at Strassburg by Johannes Gruninger. The illustrations were re-cut for Giunta, who used them first in 1519 and then in subsequent editions (our printing is scarce). Revealing many aspects of Renaissance life from field and farm to city and tower, these images form the basis for practically all the Virgilian illustrations of the 16th century. The woodcuts emanated from the atelier of Sebastian Brant, known for his German satire, "The Ship of Fools" (Basel, 1494), itself copiously illustrated in the same style as our Virgil. A major figure in the Italian book trade, Lucantonio Giunta (1457-1538) began his career as a bookseller in Venice in 1477, and became a printer there in 1489. His press owed much of its considerable success to the popularity of its lavishly illustrated books like the present one. Not surprisingly with an early book full of illustrations that would attract avid viewing, copies of this and similar editions of Virgil are normally found imperfect or in otherwise disagreeable condition. (ST17496-028)*







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*Booked by Fate*

*A Life of Dealing in the Exotic World of Rare Books*  
(beginning with a garage sale)

By Phillip J. Pirages

This account of 300-plus pages comprises a narrative covering my 45 years as a bookman. It features friends and detractors, benefactors and malefactors, and an assortment of fascinating characters met along the way: the leaping priest who invited me to Italy to buy from his library—then refused to show me his books; the pungent residents of a crumbling house with shag carpeting and a pet goose—but also with handsome, hidden-away treasures in the form of early technological treatises; the apiarist who paid me for Bibles with honey—and gold; and the dowager who outlived four wealthy husbands but slept on just half a bed—the other half being occupied by a group of her favorite volumes. Those in the know will nod their heads in recognition at some of the scenes and episodes and will surely know some of the featured players (there is an index to help), and those who read in an effort to know more about the world of rare books will find the volume the source of information and insight as well as the diverting story of personal struggle and adventure.

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All royalties will go to support the Benevolent Fund of the Antiquarian Booksellers Association of America (ABAA).

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