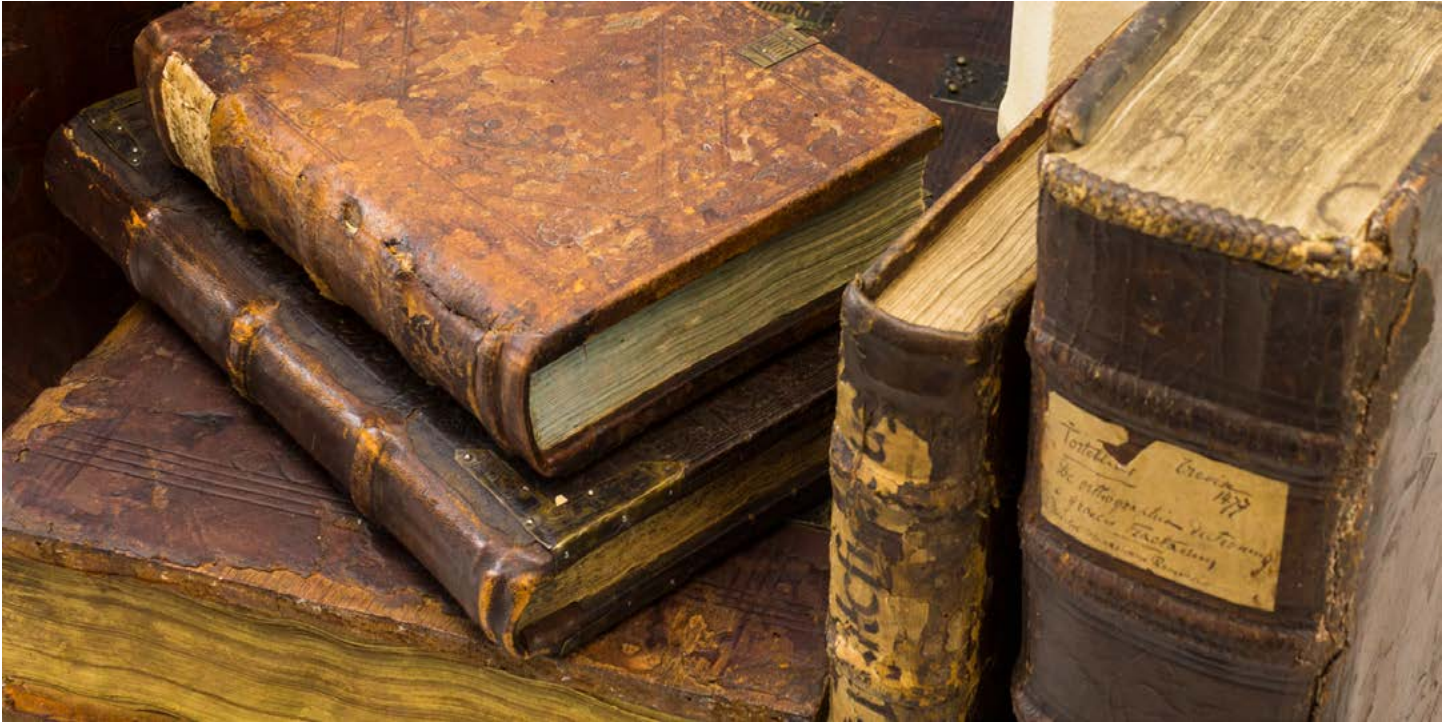


PHILLIP J. PIRAGES

Fine Books and Manuscripts

E-List No. 3: Incunabula

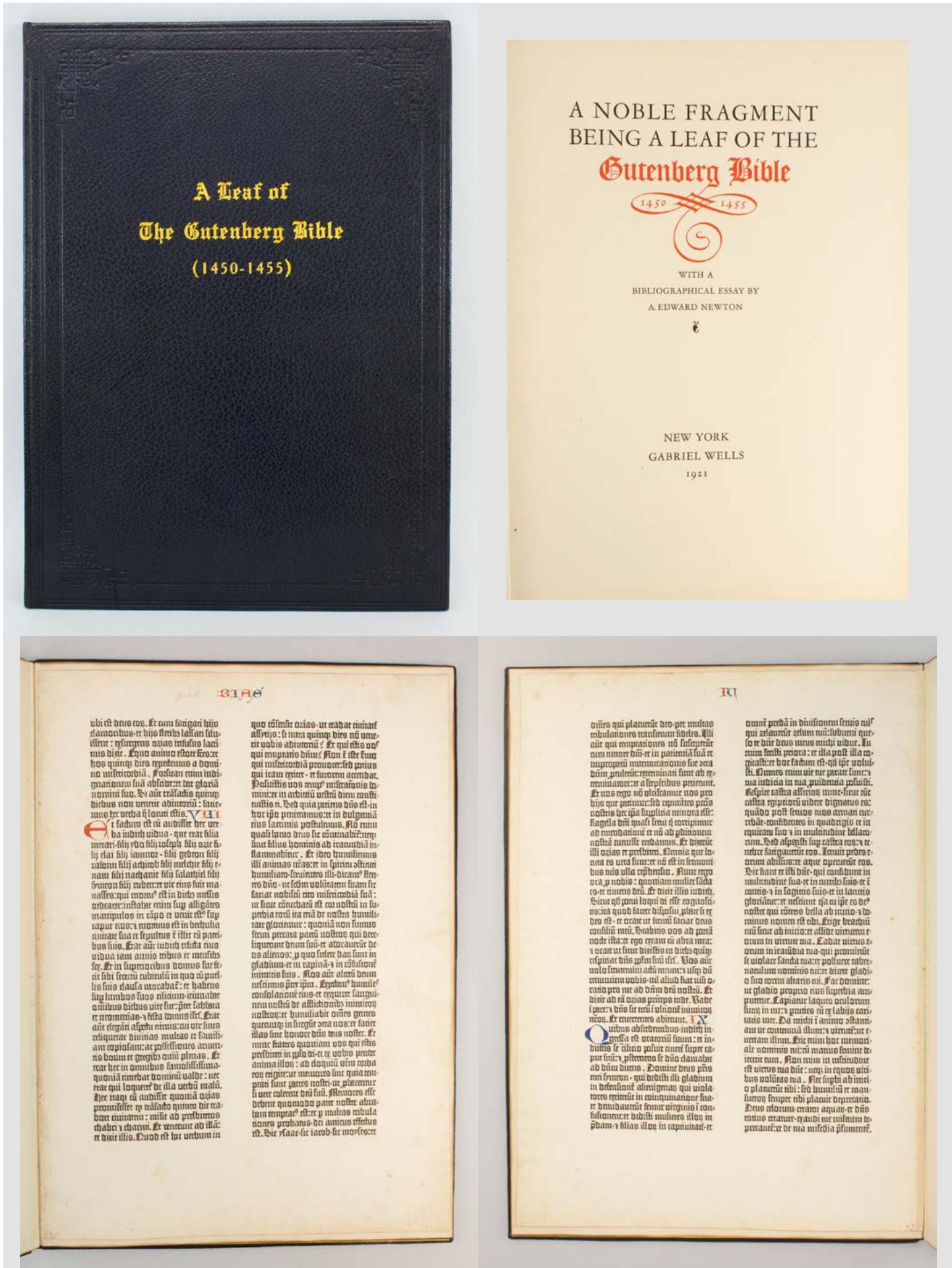


Click on the text or images to view the item on our website.

A Gutenberg “Noble Fragment” in Outstanding Condition

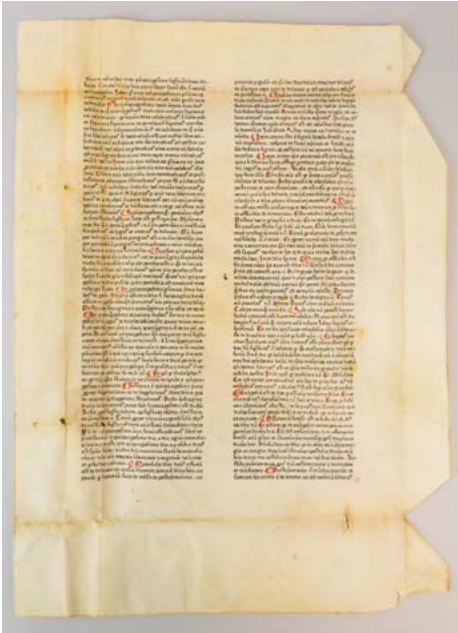
1 (BIBLE IN LATIN). A NOBLE FRAGMENT, BEING A LEAF OF THE GUTENBERG BIBLE. TEXT FROM JUDITH VII-IX. (Mainz: Johann Gutenberg and Johann Fust, ca. 1455) Leaf: 390 x 287 mm. (15 3/8 x 11 1/4”); Portfolio: 403 x 293 mm. (16 x 11 1/2”). Double columns, 42 lines in a gothic typeface. With a bibliographical essay by A. Edward Newton (New York: Gordon Wells, 1921). 3 leaves. In the original Noble Fragment full black morocco folder, covers with blind-stamped frame, upper cover with gilt titling, flat spine with “Gutenberg” lettered in gilt, gilt-ruled turn-ins. In the original black slipcase. Capitals struck in red, headline and chapter numbers painted in red and blue, and two hand-painted two-line initials. Front pastedown with evidence of removed bookplate. Goff B-526; BMC I, 17; PMM 1. ♦Corners of the portfolio lightly rubbed, the leaf with a touch of dust-soiling to edges, otherwise AN ESPECIALLY FINE SPECIMEN, clean, fresh, and bright with ample margins. **\$85,000**

This is a leaf from the 42-Line (or Gutenberg) Bible, the first substantial book printed in Europe with movable type as well as the first printed edition of the Vulgate Bible. Though it was preceded by a few small printed items (e.g., two indulgences of 1454) and a few insignificant books (mostly copies of Donatus, and all of them now fragmentary), this is the book that traditionally marks the beginning of printing as we know it. Newton says in his essay included here with the leaf that Gutenberg’s Bible “as an example of printing . . . has never been surpassed. Of all the arts, printing at its birth reached perfection more nearly than any other.” The importance of this Bible in terms of the effect on Western civilization represented by the advent of printing in Europe can hardly be exaggerated, and the pleasure of owning even a fragmentary part of this singular production is proportionately acute. Our leaf is part of a fragment that was bought by Robert Curzon, Lord Zouche, in the duplicate sale of the Munich Royal Library in 1832; it was later sold by his descendants at Sotheby’s in 1920 to Joseph Sabin, who, in turn, sold it to the bookseller Gabriel Wells, who broke it up into smaller fragments and individual leaves, partly for sale along with the Newton essay, as in the present case. Our leaf contains an important section from the Book of Judith (chapter 7:28-32, all of chapter 8, and chapter 9:1-12), in which Judith, at the request of the city governors of Bethulia, beseeches G_d to deliver the city and the children of Israel from the massed army of the Assyrians, and she prays to G_d as the only true and almighty spirit and savior of the people of Israel. There are 48 known copies of the Gutenberg Bible (a number imperfect, some comprising one volume of two, and a few of those imperfect). All but three are in institutional collections (the Doheny copy of volume one, consisting of 324 leaves of the Old Testament, was the last in the marketplace, being sold for a hammer price of \$4,900,000 in 1987). As a consequence, the only form of the 42-line Bible that one can reasonably hope to possess is a single leaf, and there have always been at least a small number of Gutenberg leaves on the market at any one time, with the price per leaf steadily escalating year by year. The specimens that become available are more and more frequently beset with condition problems, so that the present leaf—which is in especially fine condition—is particularly desirable. Even the “Noble Fragment” binding and slipcase, which are often found in unattractive shape, are found here in virtually pristine condition, after having been in the same family’s collection for the past 70 years. (CBJ1707)



A Small Selection of Incunabular Leaves
(For complete descriptions, please click on the text or images below.)

**A Vellum Leaf Printed in 1459,
From the Very Rare First Extant Non-Liturgical Book**

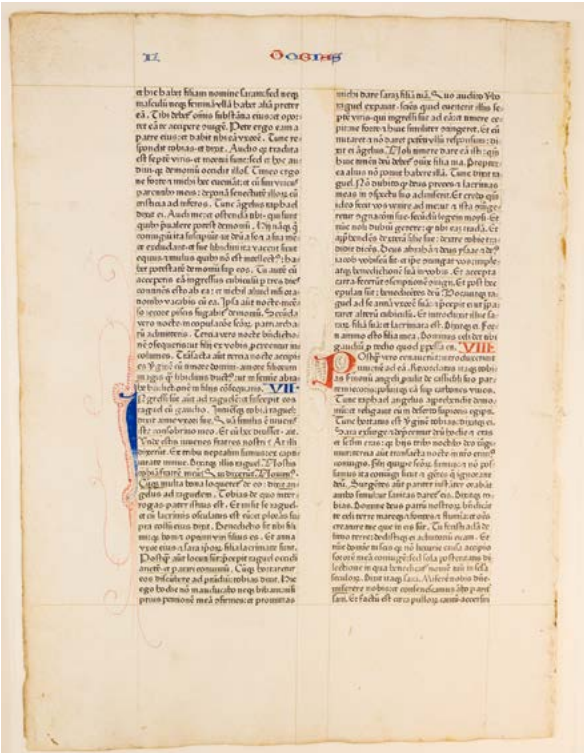


2 (PRINTED LEAF - VELLUM). DURANTI, GUILLELMUS. A VELLUM LEAF FROM “RATIONALE DIVINORUM OFFICIORUM.” ([Mainz, 1459]) 419 x 308 mm. (16 1/2 x 12 1/8”). From the FIRST EDITION. **\$22,500**

An excellent leaf, recovered from a binding, from a very rare book of great importance in the history of typography: the fourth extant printed book and the third dated book (preceded only by the Gutenberg Bible (ca. 1455) and two Latin Psalters printed by Fust and Schoeffer in 1457 and 1459) and the first book to be printed in a text type, the three earlier ones all being in gothic liturgical typefaces. (ST12243)

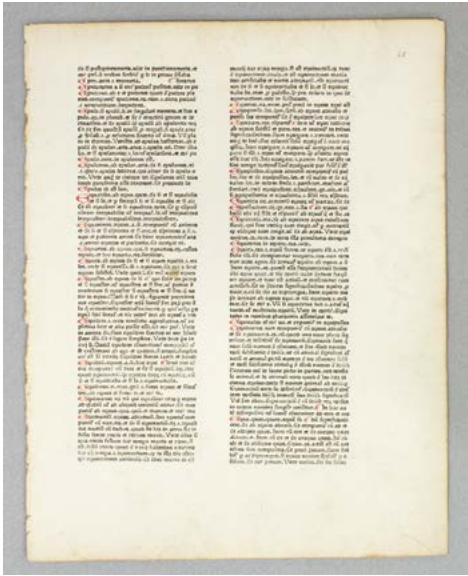
3 (LEAF BOOK - THE 1462 BIBLE). KOENIG, EBERHARD. THE 1462 FUST & SCHOEFFER BIBLE. (Austin, 1993) 525 x 395 mm. (20 5/8 x 15 1/2”). ONE OF 166 COPIES (of a total of 181). Attractive burgundy morocco-backed gray boards. Housed with the portfolio containing the leaf in a natural linen clamshell box. WITH A FINE 1462 BIBLE LEAF FROM THE BOOK OF TOBIAS, with four fine handpainted initials in blue or red, embellished with penwork in the contrasting color. **\$4,500**

A handsomely designed and impressive leaf book offering a very desirable leaf from a famous and magnificent Bible. (CBJ1772)



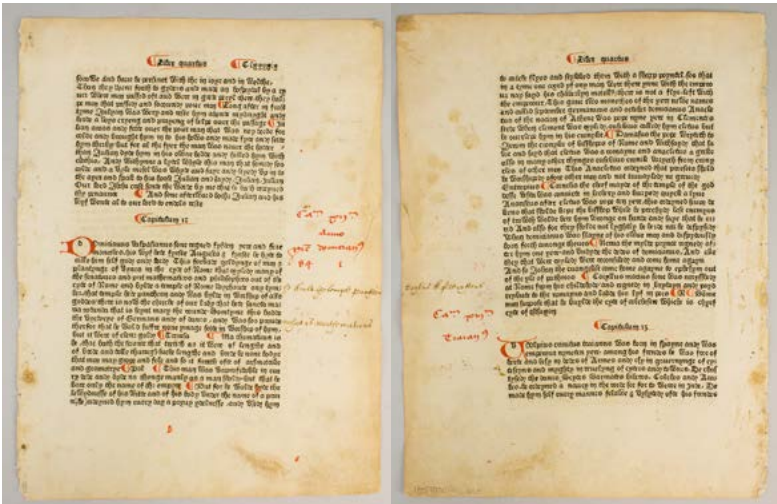
4 (PRINTED LEAF). BALBUS, JOHANNES. CATHOLICON. (TEXT FROM THE LETTER “E”). ([Mainz, 1469]) 356 x 267 mm. (14 x 10 1/2”). From the FIRST EDITION, Second Impression, on Galliziani paper. **\$4,900**

A leaf from Gutenberg’s “Catholicon,” which, while not as famous as its older brother, the 42-line Bible, is noted for being the first book to name its place of printing, and the first extensive work of a secular nature to be published. (ST12792)



5 FOUR PRINTED LEAVES WITH ILLUMINATED INITIALS FROM A JENSON BIBLE. BIBLIA LATINA. (Venice, 1479) 318 x 229 mm. (12 1/2 x 9”). **\$1,100 to \$1,400**

Beautifully illuminated leaves from the renowned Venetian printer Nicolaus Jenson, who used leading illuminators to enhance his printed volumes with glittering embellishments to appeal to a discriminating and wealthy clientele. (ST12746)



6 A PRINTED LEAF FROM CAXTON'S FIRST EDITION OF THE POLYCRONICON IN ENGLISH. TEXT FROM CHAPTER 12. ([Westminster, 1482]) 275 x 210 mm. (11 x 8 1/4”). With two two-line initials in red. **\$1,800**

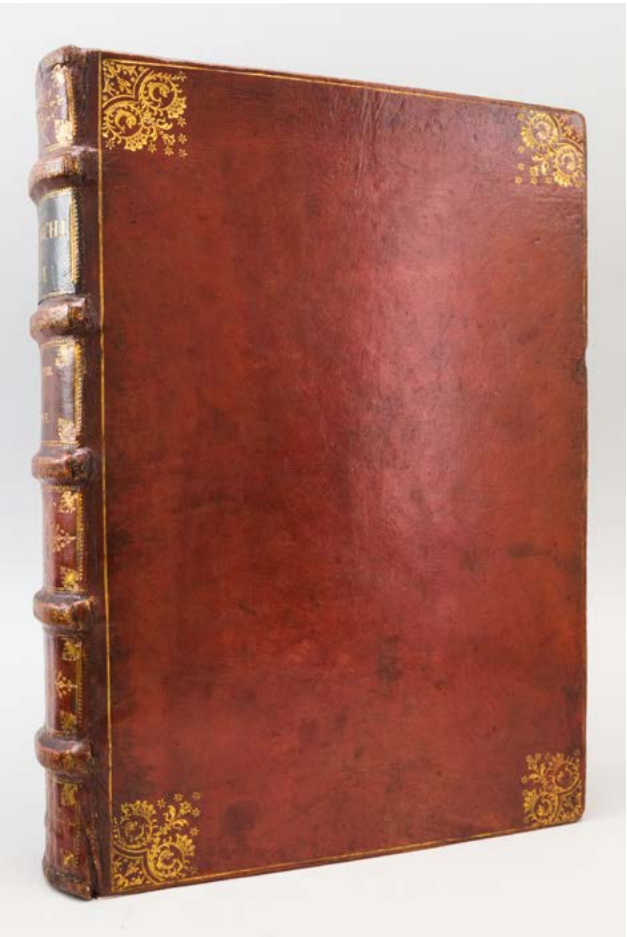
A leaf from 14th century monk Ranulf Higden's world history, translated into English by John of Trevisa; the text discussing the reign of Emperor Domitian. (ST13570)

For a selection of incunabular leaves (**priced at \$75-450**) from the presses of Johannes de Colonia, Johann Zainer, Octavianus Scotus, Georg Husner, Anton Koberger, Simon Bevilaqua, and Eucharius Silber, click here: **Link to Leaves**

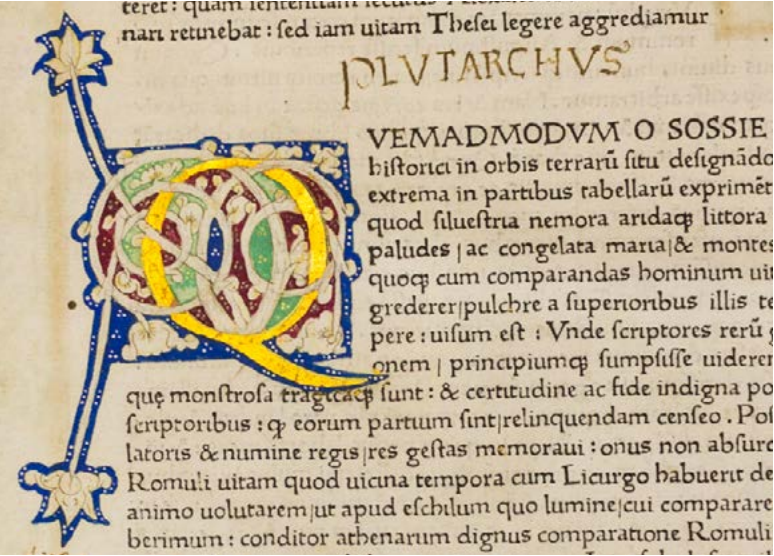
**The First Printing of Plutarch, with Very Handsome Illumination,
In an Important Binding, and with Illustrious Provenance**

7 PLUTARCH. (HORNBY, C. H. ST. JOHN, HIS BOOK). VITAE ILLUSTRUM VIRORUM. ([Rome]: Ulrich Han (Udalricus Gallus), ca. 1468-70) 380 x 265 mm. (15 x 10 1/2"). [288] leaves (of 296), single column, 45 lines, roman type. **(Lacking three blanks and five leaves with text on one side only, the latter supplied in facsimile from the copy in the John Rylands Library.) One volume (of two).** EDITIO PRINCEPS. Fine 18th century red morocco by John Brindley, covers with single gilt fillet border and cornerpieces composed of small tools including Brindley’s distinctive crowned dolphins, raised bands, spine gilt in compartments framed by plain and dogtooth rolls and containing large fleurons formed by small floral tools, stars, and lancets, green morocco label, edges gauffered by an earlier binder. LAVISHLY ILLUMINATED WITH A FULL BORDER on the first page of the prologue AND 52 EXQUISITE WHITE-VINE INITIALS. Front pastedown with armorial bookplate of the Duke of Sussex, bookplates of Clifford Rattey and H. R. Jeudwine, and BOOK LABEL OF C. H. ST. JOHN HORNBY (see below); white vine border with German rebus identifying an early (but unknown) owner. Goff P-830; BMC IV, 21. ♦Spine a bit darkened, older discreet repairs to tail of joints and head of spine, small chip to leather at fore edge of front board, extremities lightly rubbed, a scattering of small dark stains to boards, but the stately binding quite solid, lustrous, and generally well preserved. Front free endpaper a bit loose, perhaps a dozen leaves lightly browned, isolated minor marginal foxing or stains, otherwise A VERY FINE COPY, generally clean and quite fresh, with generous margins, and with no loss of paint or gold from the splendid illuminations. **\$85,000**

This is a wonderful combination of the very rare first appearance in print of an important and influential text, of beautiful contemporary illumination, of a handsome binding by a royal binder, and of very distinguished provenance with direct connections to the private press movement inspired by the earliest printers in the West. A second century Stoic philosopher from the small Greek town of Chaeronea, Plutarch has a particular ability to delineate character and present the vagaries of history in a way that engages as well as instructs. In his celebrated “Lives,” he pairs biographies of Greeks with Romans—the tragic Spartan reformers Agis and Cleomenes, for example, with the Roman revolutionary Gracchi brothers—pointing out the parallels and philosophizing on their fall. Under the spell of Platonic philosophy, Plutarch turns his biographies into examples of the right and wrong paths of life. He is a very important source for both Greek and Roman history, and over the centuries he has been one of the West’s most influential authors. This volume marks the first time Plutarch’s “Lives” was available to Renaissance humanists in anything but manuscript form. A native of Ingolstadt, Ulrich Han was invited to Rome by Cardinal G. Torquemada (ca. 1420-98), and his first dated work appeared there at the end of 1467. Hawkins thinks it probable he was already working in Rome before Sweynham and Pannartz arrived from Subiaco. His roman typeface has a simplicity and grace that reflect the humanist sensibilities of his time and place. Han was a prolific printer, producing between 80 and 100 works before his death in late 1478 or early 1479. The present copy is particularly lovely because of its hand-illuminated initials and elaborate opening full border, done in the white-vine style characteristic of Italian 15th century decoration, which exerted such an influence on later book decoration, including the Kelmscott Press and other modern private press books. The gold for the initials is lavishly laid on, and the white vines embrace the letters in intricate loops, subtending a patchwork of blue, red, and green areas sowed with white dots clustered in threes. A number of the initials are also accented with three or more burnished gold bezants. An investigation of 12 copies held by institutional libraries finds just one—the Huntington Library copy—with a full border similar to ours, and one at Columbia University with



illuminated initials throughout volume I. Our binding is by John Brindley (ca. 1693-1758), the well-educated son of a rector from Staffordshire, who established a bindery in London in 1723. Five years later he opened a bookshop in New Bond Street, where he published books, bound volumes (often bearing his own imprint), and dealt in antiquarian editions. He was appointed bookbinder to Frederick, Prince of Wales, and to Frederick’s mother, Queen Caroline, and he bound books for other important clients, including Sir Isaac Newton and the Harleian Library. Three of Brindley’s tools used on other bindings for the prince—as identified in Thomas McGeary’s article



“John Brindley’s Bookbindings for Frederick, Prince of Wales” and in the British Library Database of Bookbindings—appear here: the dolphin within a circle of leaves topped by a crown, the six-pointed star, and the lily. These are used in the elegant cornerpieces composed of small tools that were a favorite Brindley design. The provenance here is most distinguished: our volume was once in the library of Augustus Frederick, Duke of Sussex and grandson of Brindley’s royal patron. It later passed into the hands of one of the fathers of the modern private press movement, Charles Harry St. John Hornby, founder of the Ashendene Press. Hornby was especially fond of early books printed in Italy, basing his lovely roman typeface, Subiaco, on that of Sweynham & Pannartz. Copies of the editio princeps of the “Vitae” are extremely rare: except for the present item, ABPC and RBH do not locate any copy, complete or incomplete, at auction, and OCLC locates just seven libraries worldwide that hold both volumes. Other institutional copies are, like ours, incomplete. It is telling that the leaves that have been removed from our volume were either blanks or blank on one side, and such considered removal obviously reflects an attempt at reuse in the name of efficiency and fiscal prudence. (CJ1701)



The Fine Broxbourne-Friedlaender Copy Of the 1470 First(?) Printed Book from Nuremberg

8 RETZA, FRANCISCUS DE. COMESTORIUM VITIORUM. (Nuremberg: [Johann Sensenschmidt and Heinrich Kefer], 1470) 438 x 286 mm. (17 1/4 x 11 1/4"). 287 unnumbered leaves; without five of the six blank leaves, the internal blanks having been cancelled, as in most copies (the intention to cancel these leaves being confirmed by the printed index, where the foliation assumes their absence). Double column, 49 lines in a fine, clean gothic typeface. FIRST PRINTING. Contemporary Nuremberg blind-stamped calf over thick wooden boards, covers paneled with contrasting designs, the front with a broad frame of palmettes enclosing a complex diapered central panel with unicorn, double-headed eagle, bird, and ornamental floral stamp, the back cover with single fillets forming much simpler and larger lozenges, upper board with vellum title label under (damaged) horn with brass framing strips (and below it, an early library paper label); raised bands, two old (16th century?) paper labels on spine,

two brass catches, remnants of leather straps, bosses on covers no longer present, hole for chain attachment at top of lower board. Contemporaneous rubrication throughout: leaves foliated, capitals struck, and paragraph openings marked with red, decorative red or blue initials (generally three-line, but some with long marginal extenders), opening nine-line initial beneath a three-line manuscript incipit. Early round armorial paper bookplate of the Nuremberg City Library pasted (as a very unusual feature) within surrounding opening initial; front pastedown with bookplate of "HNF" (Helmut N. Friedlaender); rear pastedown with bookplate of the Broxbourne Library. Goff R-150; BMC II, 403. ♦Perhaps ten percent of the leather covering gone (mostly at bottom of rear board, but also the portion above the top and below the bottom spine cords), joints cracked, other general signs of use to the binding, text with occasional small marginal stains or smudges and additional insignificant imperfections, but AN EXCELLENT WIDE-MARGINED CONTEMPORARY COPY THAT IS FINE INTERNALLY, the binding still firm and retaining much of its original appeal (despite its defects), and the leaves quite clean, fresh, and bright. \$55,000

This is a very desirable copy of what is apparently the first work printed in Nuremberg (and certainly the first from that city with a date), a book printed on extremely thick, wonderfully textured paper, our copy in its original Nuremberg binding and with distinguished provenance. The text is the original printing of the chief work of Franciscus de Retza (ca. 1343 - ca. 1427), an Austrian Dominican theologian and professor of theology at Vienna, the work dealing with the seven deadly sins and the corresponding virtues. Thought by Haebler to be a native of Eger in Hungary who learned his trade in Mainz, Johann Sensenschmidt (ca. 1420-91) was the prototypographer in the important printing center of Nuremberg. His career was divided into four stages, during which he changed partners, backers, and location (he moved to Bamberg in 1478). The present work comes from his earliest period, when he worked in partnership with Heinrich Kefer to produce as many as 20 books and was financed by Heinrich Rumel. Hawkins says that our "Comestorium" was "probably the first book printed at Nuremberg. A strong reason for assigning it to Sensenschmidt and Kefer in partnership rather than to the former alone, and also for regarding it as the first production of the press, is the phrase 'patronarum formarum concordia et proportione impressus' in its colophon, the words being taken from that to the Catholicon of Balbus printed at Mainz in 1460, anonymously, but almost

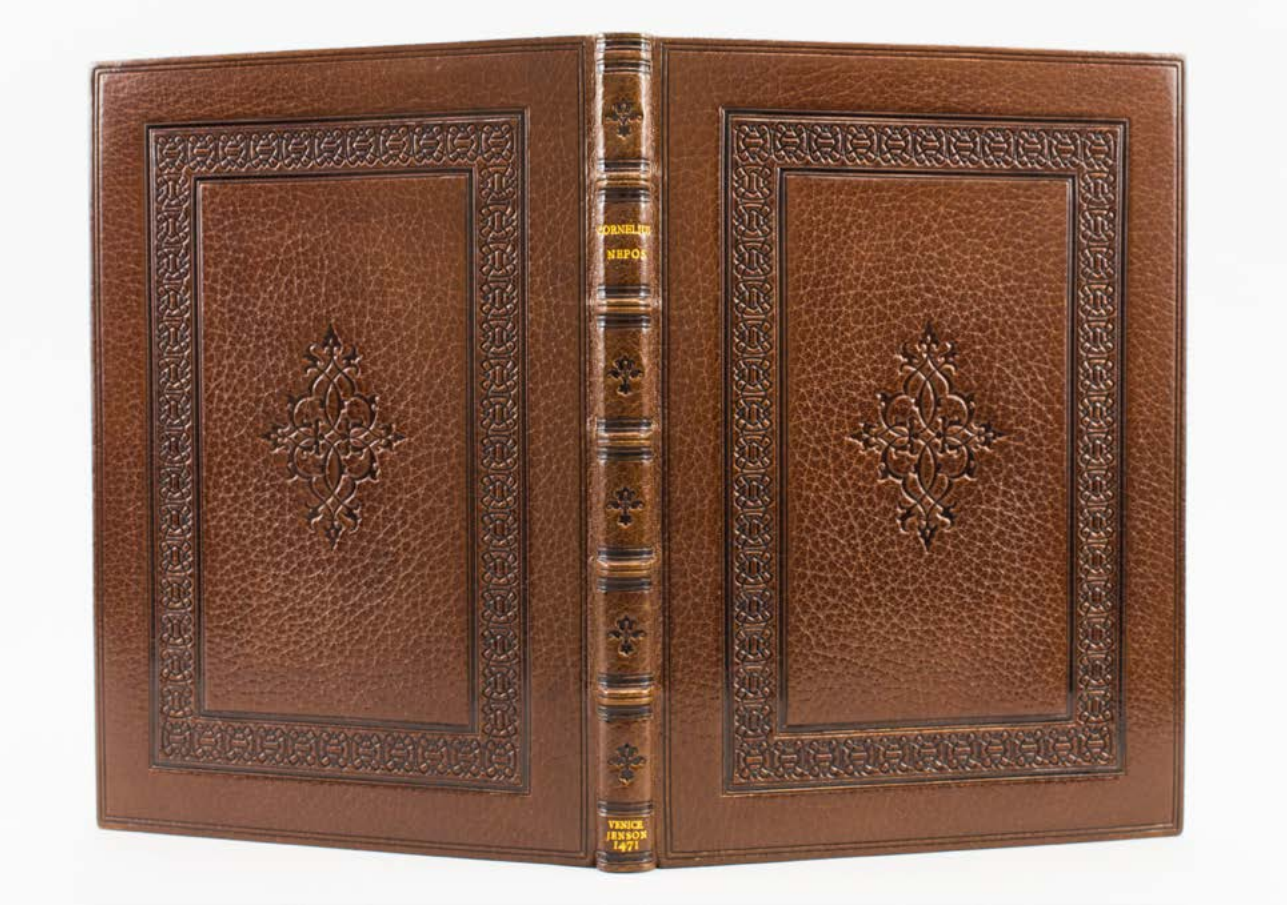
certainly by Gutenberg, Kefer's old master" (Kefer was identified in legal documents of 1455 as one of Gutenberg's workmen). Haebler notes that Sensenschmidt's "close connection with . . . Gutenberg's press would lead us to expect the influence of Mainz in his work. But in the design of his types he is remarkably independent." The faces he created were imitated, and, among others, the great Koberger, with whose name Nuremberg books will always be associated, "began to print with a similar type." In a later partnership with Andreas Frisner, Sensenschmidt "also cut new types, one of which exercised great influence on German printing." There is no doubt that this volume was bound at Nuremberg, though, somewhat curiously, its tools appear to belong to three different shops: the Carmelite convent (Kyriss shop 22, Schwenke-Sammlung Adler 52 and 407a), the Carthusian monastery (Kyriss shop 23, Schwenke-Sammlung Blattwerk 351 and Granatapfel 112a), and the Nuremberg "Laubstab" shop (Schwenke-Sammlung Einhorn 29 and Hirsch 20). The modern owners of our volume lend it considerable distinction. This copy comes, first of all, from the celebrated Broxbourne library of Albert Ehrman (1890-1969), a diamond merchant who gathered a fine collection of books at his home at Broxbourne in Hertfordshire. He spent half a century collecting books, specializing in incunabula and early bindings (as well as early type specimens and bibliographies). Feather says that "his collecting was intelligent and scholarly, for he sought to illustrate the history of printing and the book trade, and the early development of trade binding." Ehrman also authored learned articles on fine bindings and the history of printing. A German emigré, Helmut N. Friedlaender, who died at 95 in 2008, was a New York lawyer and financial adviser who collected early books and manuscripts with unerring discrimination over 30 years. A member of the Grolier Club, he was prominent in his support of libraries and book projects, and the sale of the bulk of his collection at Christie's in 2001 was not only a major bibliophilic occurrence, but also a significant social event occasioning notable celebration. While Retza's "Comestorium" item is well represented in institutions, it is not often at auction. ABPC lists just two copies sold since 1975: a copy in 19th century half calf in 1987, and the present volume in 1978 and then again at the Friedlaender auction in 2001 (selling for a hammer price of \$30,000). (ST12312)



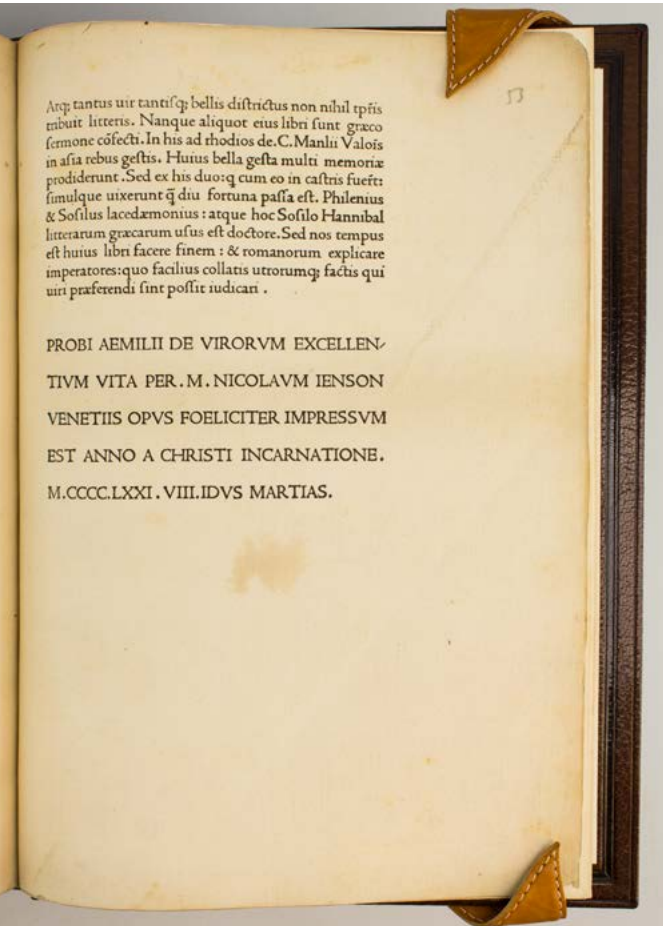
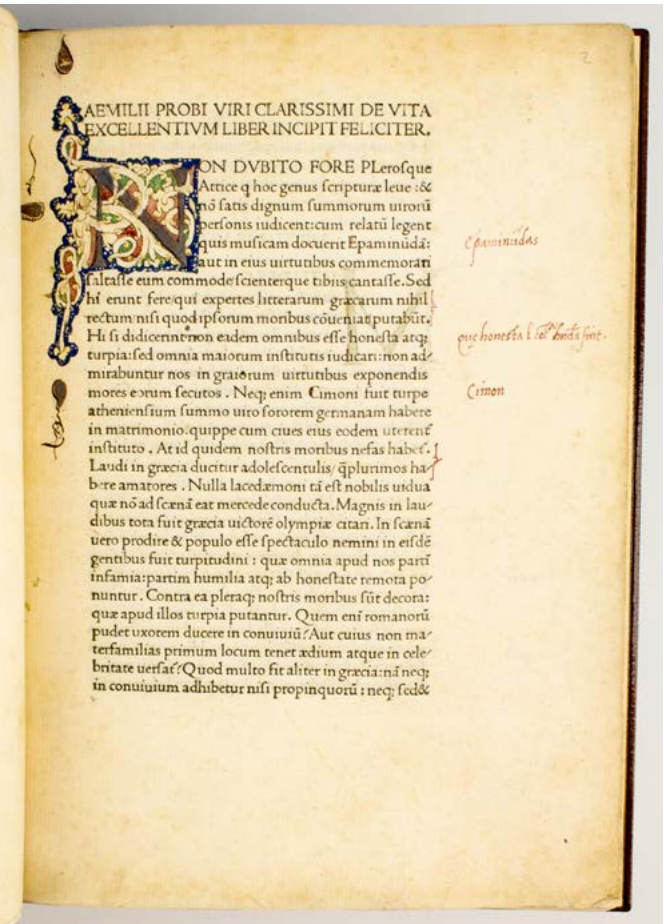
The First Appearance of Cornelius Nepos, in Jenson’s Fine Roman Face

9 CORNELIUS NEPOS. VITAE IMPERATORUM, SIVE DE VITA ILLUSTRIVM VIRORVM. (Venice: Nicolaus Jenson, 8 March 1471) 280 x 190 mm. (11 x 7 1/2"). [54] leaves (first and last blank). Single column, 31 lines in Jenson’s elegant roman type. EDITIO PRINCEPS. Fine early 20th century brown crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with blind-tooled frame and large central ornament, raised bands, spine panels stamped with floral tool, gilt titling, turn-ins ruled in blind. In a fleece-lined brown cloth slipcase. With a six-line opening initial in (now oxidized) silver with lovely white-vine decoration in red, green, and blue extending several lines above and below, and highlighted with three illuminated bezants; each entry beginning with five- or six-line hand-painted initial in red or blue. Recto of first blank with table of contents in a contemporary hand; neat marginalia in the same hand. Goff C-915; BMC V, 167; Dibdin II, 241; Moss II, 317. ♦Occasional minor foxing near edges (first and last three leaves more affected), isolated small stains or smudges, otherwise A FINE COPY, generally clean, quite fresh, and mostly bright with spacious margins, in a sparkling binding. **\$48,000**

This is the first appearance in print of the earliest surviving biographies from Classical antiquity, a work that continues to be of interest to modern scholars. First century B.C. Roman polymath Cornelius Nepos lived in the final days of the Roman republic, where his friends and admirers included Cicero, Catullus, and Atticus; he died early in the reign of Emperor Augustus. His major, ambitious work was the present “Lives of Famous Men,” a collection of biographies of great (mostly Greek) men from a variety of professions. Its aim was to provide Romans with role models and guides to success. Only the present section, on foreign military commanders, survives. For many years, it was falsely attributed to a copyist from late antiquity, Aemilius Probus, whose name appears in the title headline here; it was only in the 16th century that Cornelius’ authorship was established. One can appreciate the role of printing in preserving and disseminating the work of Classical authors by considering how breathtakingly close this work came to being lost to the ages: by the 12th century, just one manuscript copy survived. BMC records this as the fifth publication by Nicolaus Jenson (1420-80), arguably one of the three most renowned printers of the incunabular era (with Gutenberg and Koberger). Born a Frenchman near Troyes, he set up

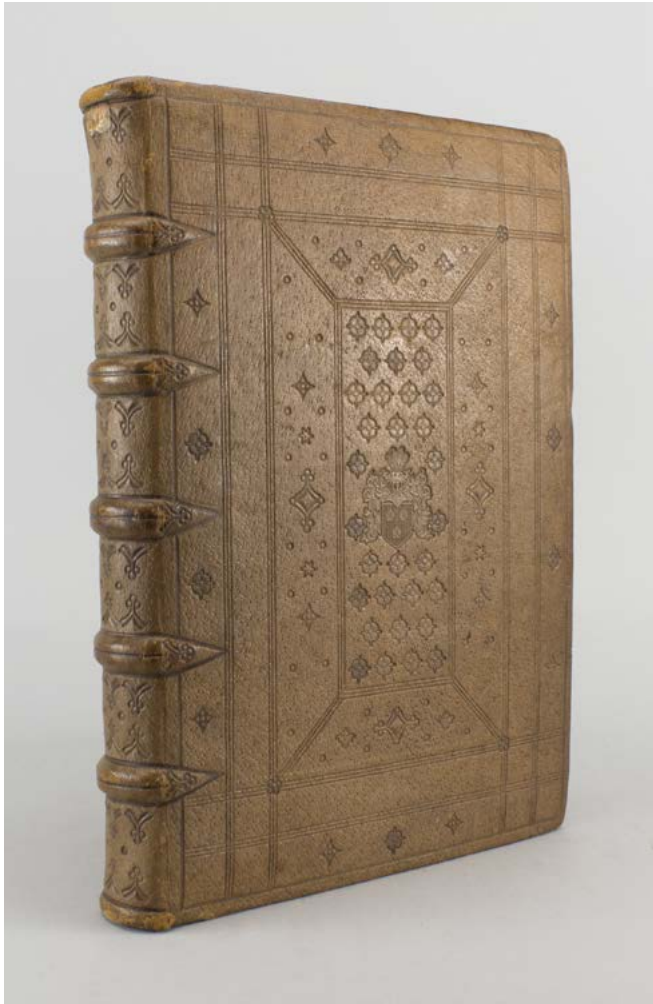


shop as a printer in Venice in 1470, and went on to print in excess of 100 works. He is best known today for his perfecting of the roman typeface, something that he used early in his career, something on display to great effect in the present work, and something that inspired the printers of many later generations, including those at work in the Arts and Crafts movement at the end of the 19th century. Dibdin and Moss have nothing but praise for this work: the former says “it is a very scarce and curious edition, and has always been treasured in the library of the learned,” while Moss considers it the only 15th century edition worth mentioning. This edition of “Vitae” is uncommon in the marketplace. ABPC finds just two copies at auction in the past 40 years: the Bottfield copy, which fetched £9,000 in 1994, and the Doheny copy, which sold for \$18,000 in 1987. (CBJ1723)



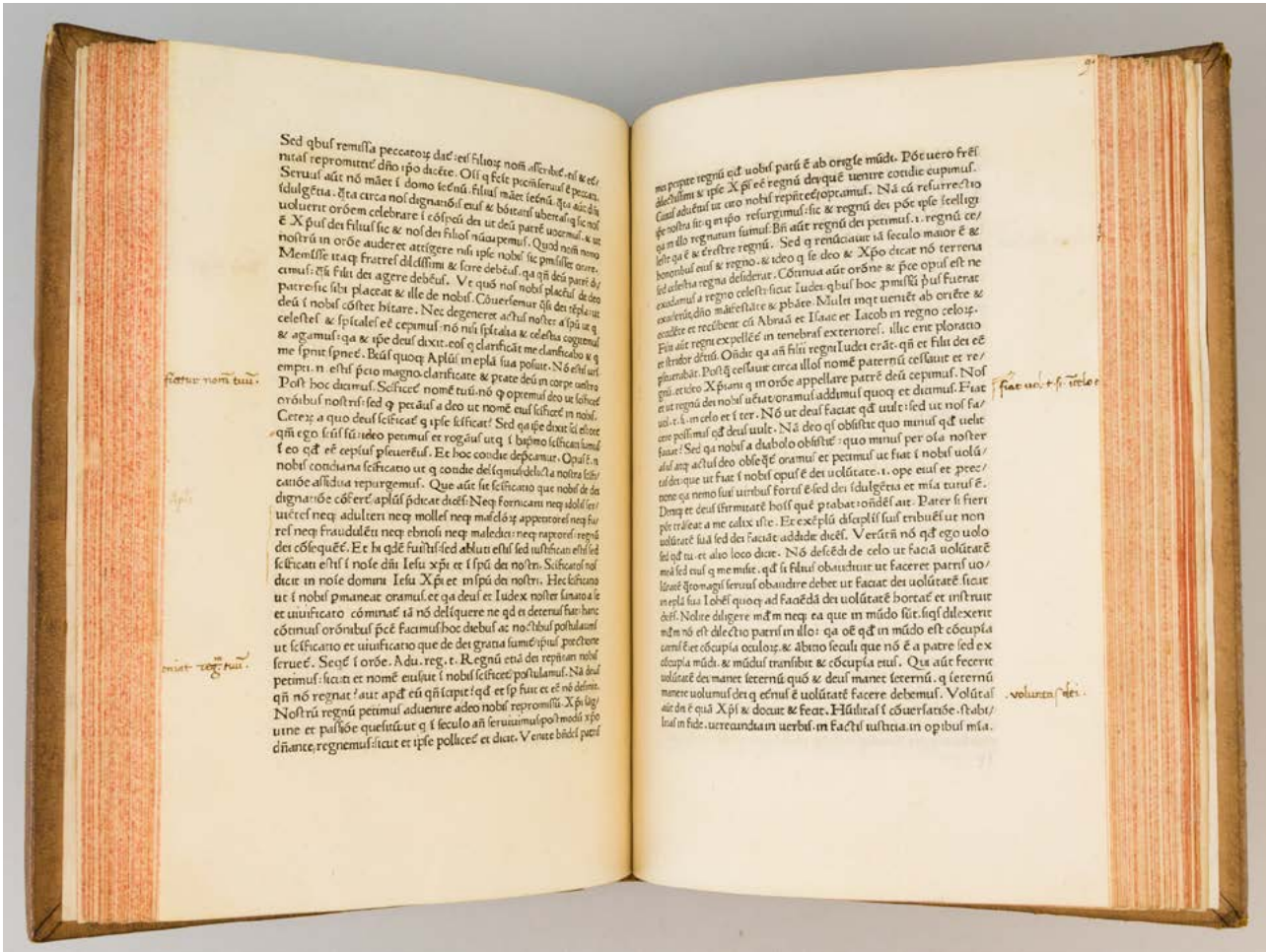
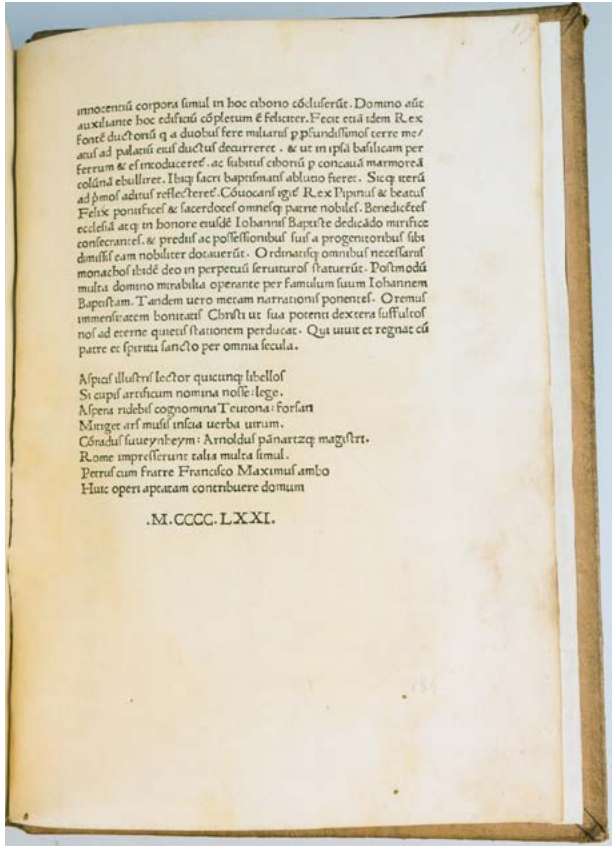
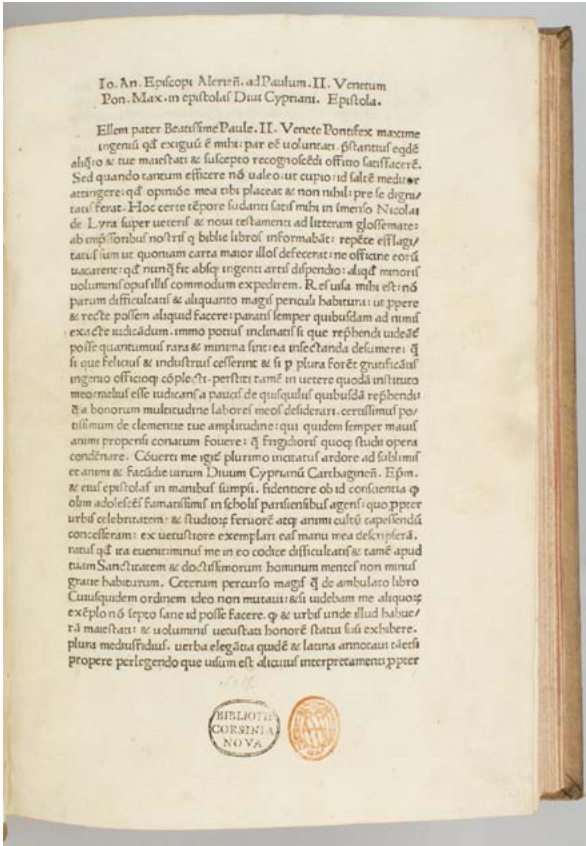
Sweynheym and Pannartz's First Printing of Cyprianus

10 CYPRIANUS. OPERA. (Rome: Sweynheym and Pannartz, [Jan. or Feb.], 1471) 310 x 215 mm. (12 1/4 x 8 1/2"). [183] leaves (of 186, lacking the three blanks). Single column, 38 lines, roman type. Edited by Giovanni Andrea Bussi, bishop of Aleria. EDITIO PRINCEPS. Later antique-style tan blind-stamped pigskin, covers with blind-ruled frames accented with small tools, upper cover with central panel containing rows of rosettes with arms of Cardinal Corsini at center, lower cover with large central panel decorated with a saltire of decorative rolls, raised bands, panels with rows of small tools. Lower margin of first page with small oval ecclesiastical stamp in red ink, and stamp of the Bibliotheca Corsinia Nova in black ink. Goff C-1010; BMC IV, 12; Hall "Sweynheym & Pannartz and the Origins of Printing in Italy," p. 65. ♦Some rubbing along bottom edges and corners, a hint of soil to the pigskin, but generally the binding in extremely agreeable condition, the joints with no significant wear and the blind-stamping very sharp. A few leaves with faint discoloration in the margins (because of washing?), first and last leaf with slight overall browning (from acidic endleaf, now removed), but the text consistently fresh and clean, with ample margins. An excellent copy. **\$35,000**



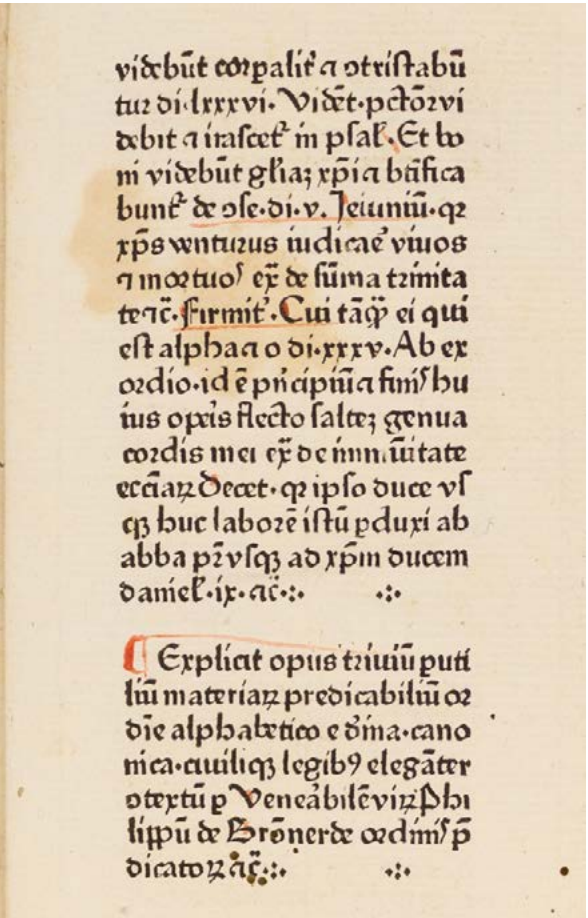
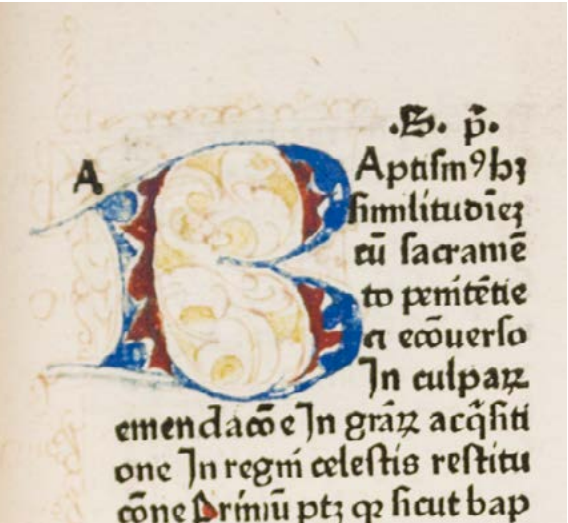
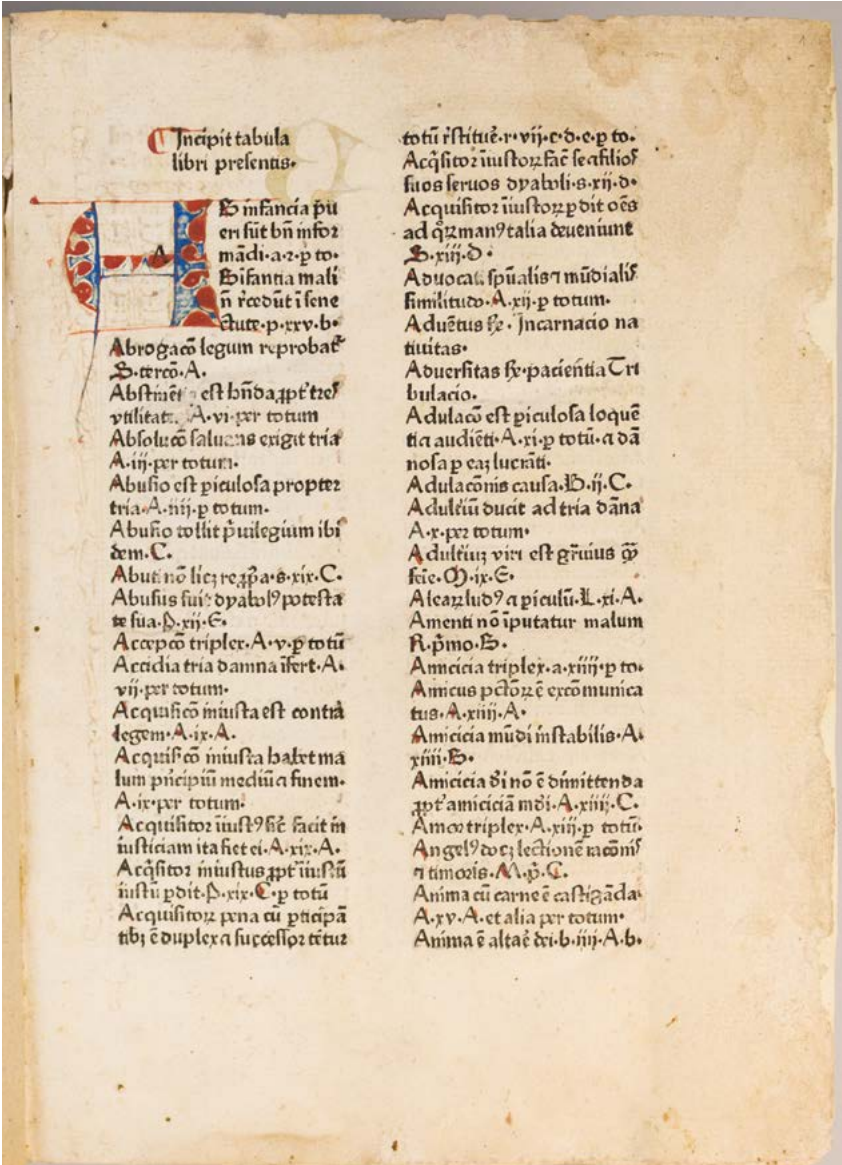
One of the distinguished series of first editions produced by the celebrated prototypographers of Rome, this is the original printing of the writings of Saint Cyprian. The book fortuitously came to press because the printers needed to fill a gap in their work schedule and, thus, avoid having their workshop sit unprofitably idle. According to Hall, the printers were at work on their Latin Bible when they ran out of the royal folio paper required. Determined to keep the presses productive, they turned to their friend and editor Giovanni Andrea Bussi, urgently requesting a suitable text. Bussi searched through his impressive personal library and found a manuscript of Cyprianus he had copied from an ancient codex during his student days at the University of Paris. In Hall's words, the editor said he "ran rather than walked through the book," rapidly readying it for publication. From a wealthy and educated pagan background, Thascius Caecilius Cyprianus (ca. 200-58) was a lawyer, orator, and teacher who converted to Christianity as an adult and gave away his fortune to the poor. He was eventually made bishop of Carthage, the place of his birth, from which position he exerted a very considerable influence far beyond his own region. He spent much time and effort mediating between the church and pagan authorities and among rival factions within the church itself; he eventually became a victim of the strife, losing his head during a period of government persecution. His writings refer to issues he had to deal with as a churchman as well as to principles of Christian conduct and points of doctrine. The most valuable of Cyprian's works today are the 81 letters that remain from his official correspondence, material that gives a view of the state of the Christian community and of the character of Cyprian himself, both of enormous value to historical research. The present item

was once held by the Bibliotheca Corsinia Nova, founded by Cardinal Corsini (later Pope Clement XII), which is still in existence as Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana; librarians there have confirmed that this copy was a duplicate that was legitimately removed from the library, probably in the 18th century. Like all Sweynheym and Pannartz imprints, the Cyprianus is rare, with just three other copies recorded at auction since 1975. Even though our printers produced more than 50 different editions, their press runs were normally only 275 copies. Consequently, their books are now hard to find and generally command extravagant prices. For more on Sweynheym and Pannartz, see next entry. (ST12929)



11 JOHANNES DE BROMYARD. OPUS TRIVIUM. ([Cologne: Ulrich Zel, not after 1473]) 305 x 220 mm. (12 x 8 1/2"). [296] leaves (of 298, lacking blank leaves 19 and 298). Edited by Philippus de Bronnerde. FIRST EDITION. Excellent recent retrospective calf, with numerous blind rules and blind-stamps in the style of the period, convincing replica clasps. Paragraph marks in red, capitals struck with red, numerous three-line initials in red or blue, 21 six-line puzzle initials with penwork elaboration in light brown and, sometimes, green, two of these with extensions running the length of the column to form a bar border. Goff J-258; BMC I, 192. ♦First leaf a bit soiled, with fore-edge margin reinforced on verso, final leaf with three-inch square (of blank space) at lower fore-edge corner replaced (to remove inscription?), a little dust soiling to head edge, one page with printing error causing loss to a couple of words, occasional small stains, smudges, short tears, or trivial worming to margins, but an excellent copy despite minor defects, the text very clean and fresh, with ample margins, in an unworn retrospective binding. \$16,000

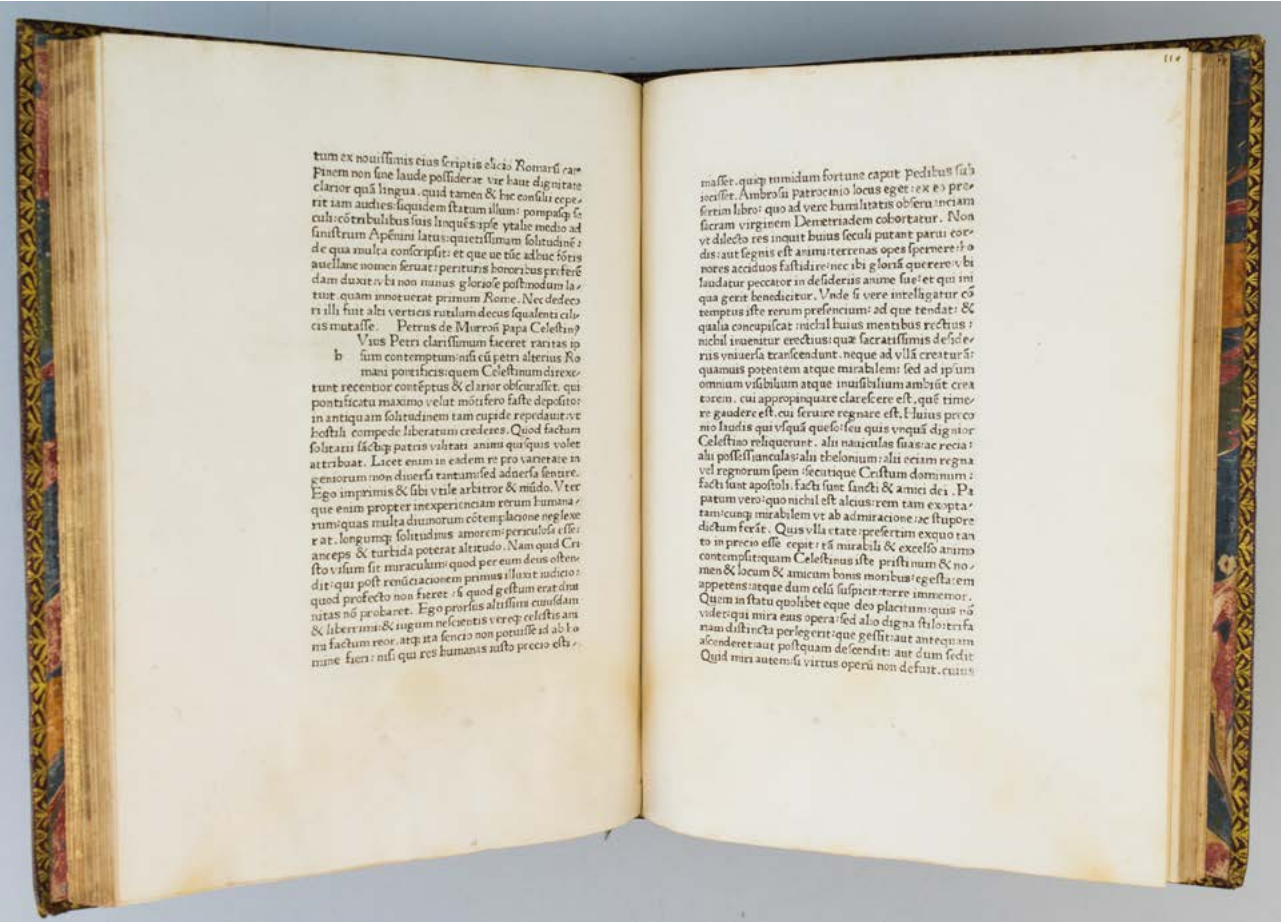
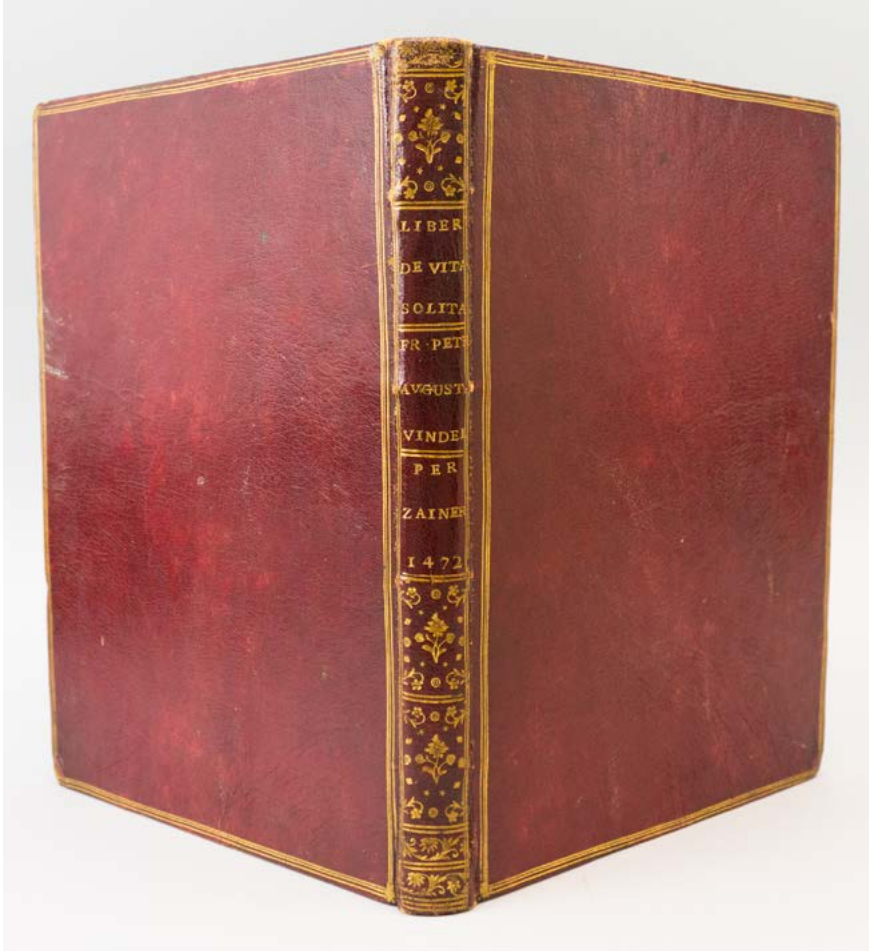
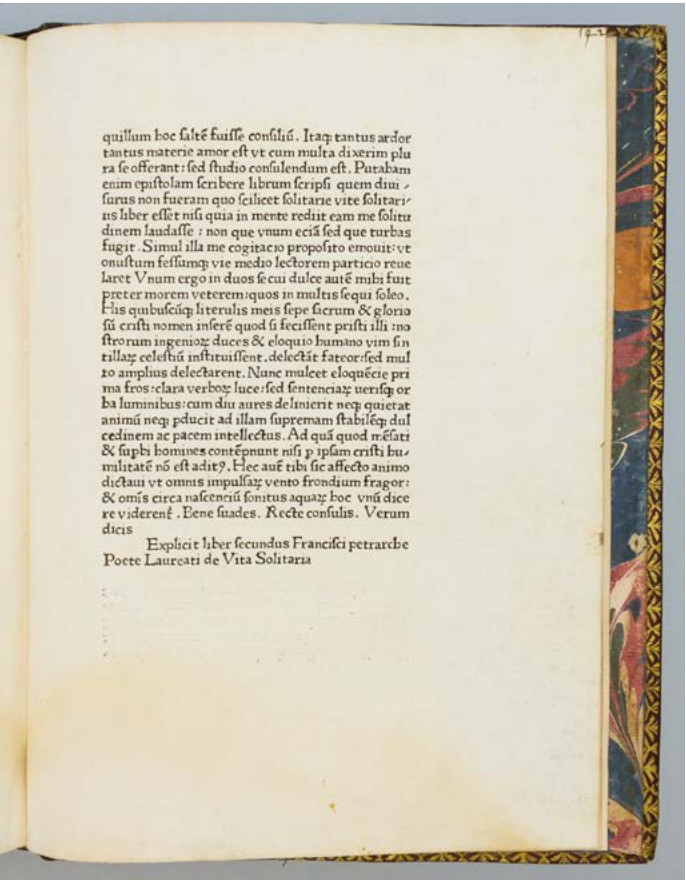
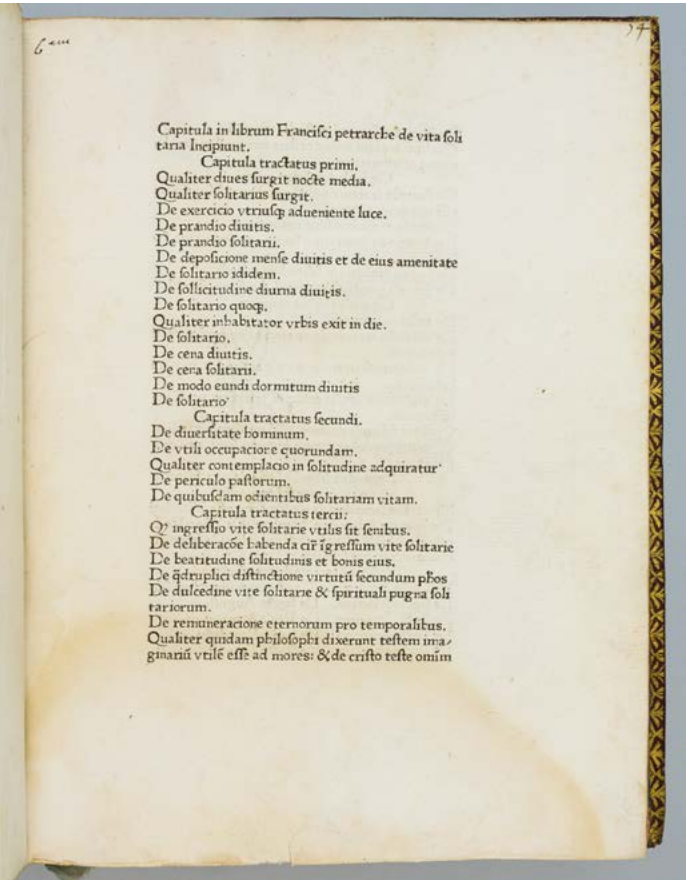
This compendium of civil and canon law by an English Dominican friar was one of the earliest printed books to be indexed and cross-referenced, facilitating its use by preachers looking for sermon material. John Bromyard (d. ca. 1352) spent his career at a Dominican priory in Hereford, where, according to DNB, he “had a marked influence on homiletic literature in the later middle ages” by writing numerous handbooks for preachers, among them the present work, the first of his writings to appear in print. His aim was “to displace frivolous material such as animal lore and exotic stories from the pulpit, and replace it with the solid moral doctrine of canon law.” The work is today perhaps of more interest for its organization than for its sermonizing. Bromyard employed then-revolutionary techniques, including an alphabetical index, standardized divisions of the text, and cross-references, all important milestones in the history of information organization. Ulrich Zel (fl. 1466-1507)



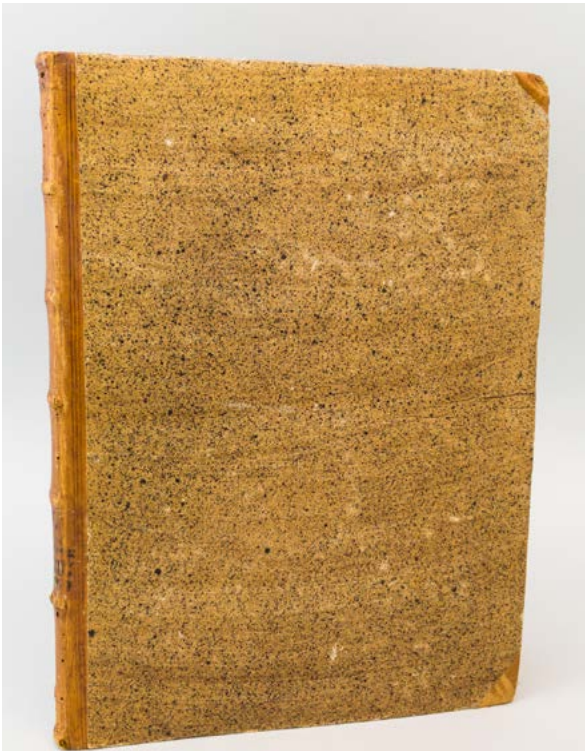
The First Printing of the Earliest Example
Of Psychological Introspection in Western Literature

12 PETRARCA, FRANCESCO. DE VITA SOLITARIA. ([Strassburg: The R-printer (Adolf Rusch), not after 1473]) 286 x 212 mm. (11 1/4 x 8 1/4"). [89] leaves. Single column, 34 lines in roman type. FIRST EDITION. Pleasing 18th century crimson morocco, gilt, covers with triple fillet border, flat spine in compartments with central floral spray surrounded by small tools, curling floral vine cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. Goff P-417; BMC I, 61. ♦Joints lightly worn, covers with a few small stains and scratches, leaves with light dampstain to lower quarter, sometimes touching the last two line of text, one quire a little browned, with slightly darker dampstain, otherwise an excellent copy, generally clean and crisp, with generous margins and a sturdy binding. \$27,500

This is the first printing of Petrarch's autobiographical essay defending the solitary life, originally composed between 1346 and 1356. The ideal life, in Petrarch's view, was one spent in study and contemplation in a place of tranquility, far from the distractions of urban life. His treatise is considered the earliest example of psychological introspection in Western literature, and it gives the modern reader insight into the attitude and priorities of a humanist in the Renaissance. In addition to being a poet and a scholar, Petrarch (1304-74) was an ardent bibliophile, and one of the first known book collectors. The anonymous printer here is defined by the distinctive capital "R" in this typeface and has long been identified as Adolf Rusch of Strassburg, an apprentice for Johann Mentelin, the first printer in that city. Rusch married Mentelin's daughter Salome, and printed books for his own shop and for his father-in-law, before succeeding to Mentelin's press in 1477. He later gave up printing for dealing in paper. The typeface here was the first roman font to be used outside of Italy. While the present volume is entirely complete in itself, "Vita Solitaria" has more than once appeared in the marketplace bound with "Secretum de Contemptu Mundi," a related work by Petrarch published by Rusch at about the same time. ABPC records no separate copies of "Vita" at auction since at least 1975, while RBH finds four separate copies, all sold in the 1930s, one of them the present copy (at Anderson Galleries in 1935, price not recorded). (CBJ1721)

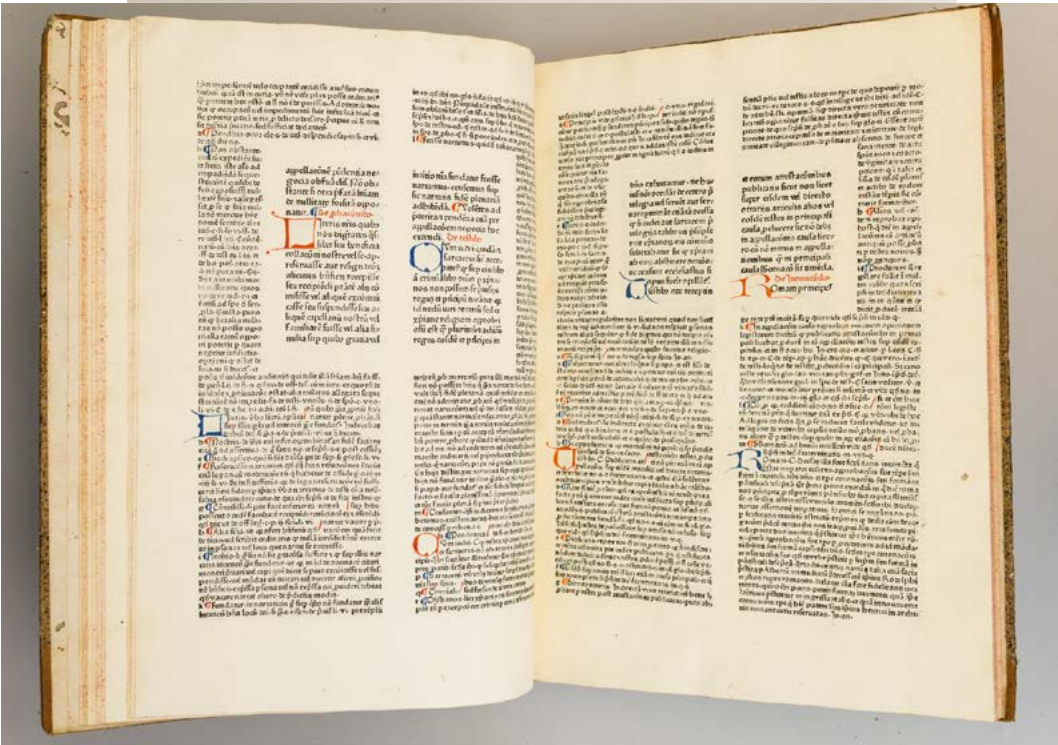


14 CLEMENS V. CONSTITUTIONES. (Mainz: Peter Schoeffer, 10 September 1476) 397 x 279 mm. (15 1/2 x 11"). [76] leaves (last blank). Double columns, text surrounded by 66 lines of commentary in gothic type. Commentary by Johannes Andreae. Fourth Schoeffer Edition. 19th century half sheep over sprinkled boards, raised bands, ink titling. Rubricated in red, incipits in red, paragraph marks and initials in red and blue, opening page with 36-line blue initial "I" with flourishes at head and tail beginning the commentary, A SMALL MINIATURE CONTAINING THE "I H S" MONOGRAM OF CHRIST in gilt within a blue roundel on a pink ground appearing at the head of the main text, A BEAUTIFUL 21-LINE INITIAL "I" COMPOSED OF GREEN LEAVES beginning the main text, THIS WITH A BAR BORDER OF BURNISHED GOLD AND THE EXTENSIONS IN SHADES OF PINK AND GRAY extending along the top and bottom of the main text, and WITH AN BRUSHED GOLD STEM extending from the lower edge of this frame between the columns of commentary, this with green and gray leaves twining around it, and WITH BLUE, GREEN, AND PINK ACANTHUS LEAVES BURSTING FROM THE END OF THE STEM AND RUNNING THE WIDTH OF THE TAIL MARGIN, ACCENTED BY GOLD BEZANTS. Goff C-721; BMC I, 33. ♦ A bit of worming to spine, extremities somewhat rubbed, but the binding sturdy; paper boards with half a dozen small patches of worming, perhaps a dozen leaves with faint dampstain to fore margin, isolated marginal smudges, otherwise AN ESPECIALLY FINE COPY INTERNALLY, clean, crisp, and bright, the illumination with no loss to the shining gold. **\$40,000**

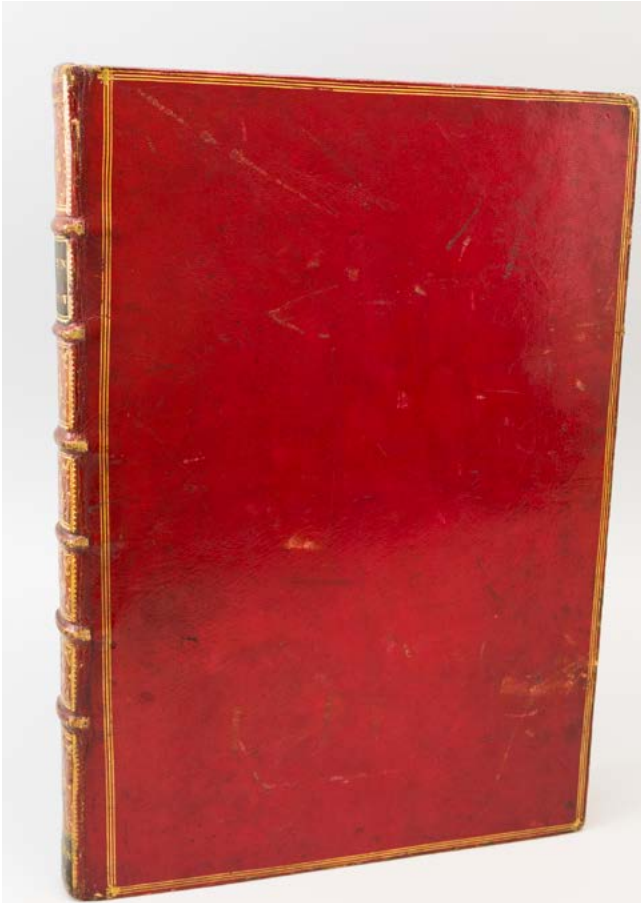


of canon law. The early owner was clearly someone of means, and was perhaps himself a lawyer: there are extensive notes around some passages of text indicative of careful scholarly study. ABPC and RBH find just three copies of this edition (of a total of seven of any Schoeffer edition) at auction since 1975, only one of them complete: the Hodson copy, sold for £7,000 (\$9,977) in 1986. (CBJ1773)

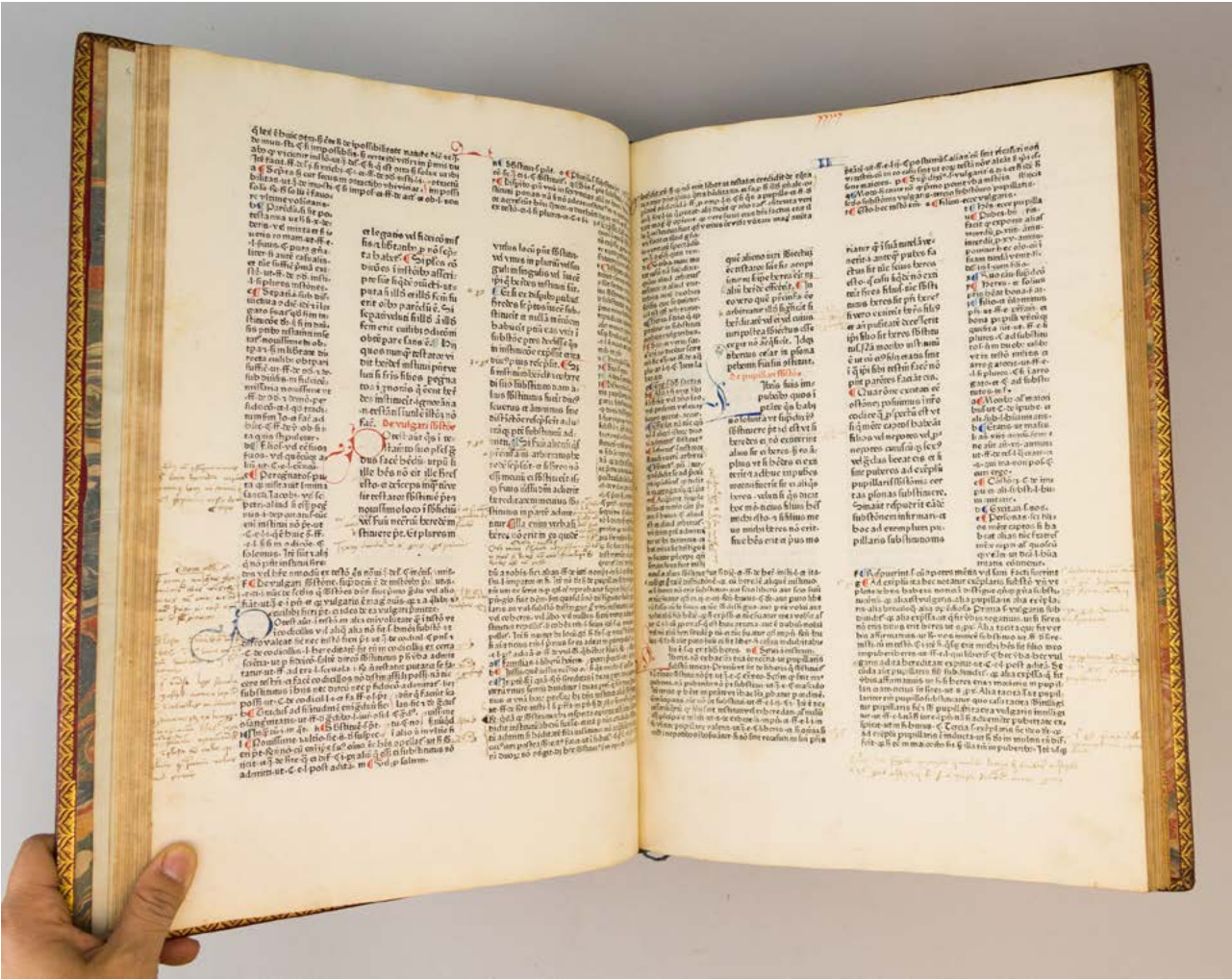
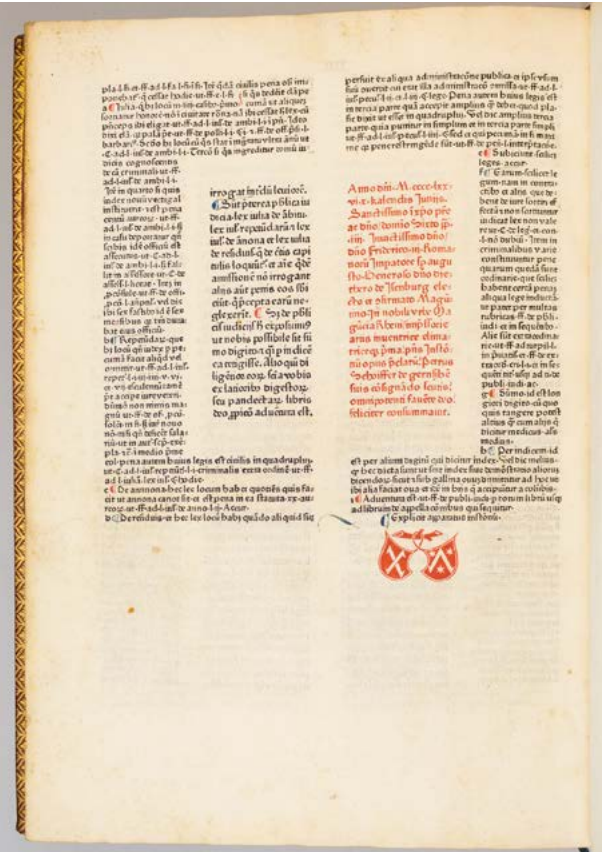
This is a handsomely decorated book of canon law by Pope Clement V (ca. 1260-1314) that collected and added to the decretals of Popes Boniface VIII and Benedict XI. The French-born Clement is best known for moving the Papal See from Rome to Avignon, an action which—combined with his practice of simony—caused Dante to consign him to the Eighth Circle of Hell in his “Inferno.” This edition of “Constitutiones” was the last of four versions (1460, 1467, 1471, 1476) printed by early Mainz printer Peter Schoeffer (ca. 1425-1503). The 1460 edition was the fourth book issued by Fust and Schoeffer, who had taken over the insolvent Gutenberg’s equipment. Johann Fust (ca. 1400-66), a goldsmith, provided financial backing to Gutenberg while the latter was perfecting his new printing process. When Gutenberg was unable to repay the debt, Fust sued and was awarded Gutenberg’s equipment. Fust went into business with Schoeffer, Gutenberg’s principal assistant, and theirs became the first commercially successful printing company. Schoeffer married Fust’s only daughter, and trained their sons as printers (his son Peter printed the first edition of Tyndale’s English New Testament). The elder Schoeffer is credited with introducing the printer’s device and with developing the basic techniques of punchcutting and type-founding. Giovanni d’Andrea or Johannes Andreae, (ca. 1275-1348), known among his contemporaries as “iuris canonici fons et tuba” (“the fount and trumpet of canon law”), wrote extensive commentaries for all collections of papal decretals. The illumination here is quite beautiful, and rather extravagant for a book



15 JUSTINIANUS. INSTITUTIONES. (Mainz: Peter Schoeffer, 23 May 1476) 410 x 285 mm. (16 1/8 x 11 1/8"). 103 hand-numbered leaves. With the Glossa Ordinaria of Accursius. Third Schoeffer Printing. Stately 18th century red morocco, gilt, covers with triple fillet border, raised bands, spine compartments with floral sprig centerpiece in a lozenge of small tools, flourish cornerpieces, two black morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of Michael Tomkinson; front free endpaper with bookplate of Albert May Todd; front flyleaf with signature (and bibliographical notes) of M. Wodhull, dated 18 June 1792; occasional marginalia in an early hand. Goff J-512; BMC I, 33. ♦Spine lightly sunned, covers with a few short scratches, extremities a little rubbed, occasional small brown stains to head edge, isolated minor marginal smudges or small stains, otherwise A FINE, FRESH COPY, clean and rather bright with generous margins, in a sound binding. **\$40,000**



This is a tall, attractive copy of an introductory textbook of Roman law, part of the “Corpus Juris Civilis,” or “Body of Civil Law” codified by the Byzantine Emperor Justinian in the sixth century A.D., and first printed by Gutenberg successor Peter Schoeffer in 1468. Born a barbarian, Justinian I (483-565) became the most famous of all the late Roman emperors, with a reign filled with great events and achievements. Above all else, he is remembered today as a legislator and codifier of the law. He took the Roman law, which he found in a very confused state at the beginning of his rule in 528, and immediately formed the first of a number of commissions and committees, the original fruit of which was the “Codex,” promulgated in 529. This was a simplification and clarification of the imperial ordinances passed during the middle and later empires. This was followed by the “Digest” of older Roman treatises, the “Novels,” setting forth additional constitutions of Justinian and later emperors, and the present “Institutes” textbook for use in training lawyers. It is divided into three parts, discussing laws that relate to persons, property, and actions. The extensive gloss here is the work of 13th century Bolognese lawyer Accursio (ca. 1182-1263), who undertook the enormous task of compiling and arranging the thousands of commentaries on Justinian that had been produced over seven centuries. The present copy was extensively annotated by a 15th century student or instructor. It also has a distinguished provenance: in the 18th century it was owned (and perhaps rebound) by Michael Wodhull (1740-1816), counted by DNB as one of “the most knowledgeable of English bibliophiles”; Dibdin described him as “the present father of bibliography,” and works from his library typically have, as here, Wodhull’s bibliographic notations on the front flyleaf. The book later passed into the possession of Michael Tomkinson (1841-1921), who made his fortune in carpet manufacturing before turning his attention to philanthropy, country sports, and collecting rare books and manuscripts. And owner Albert May Todd (1850-1931) was known as the “Peppermint King” because he made a fortune processing and selling mint extract and other essential oils from offices in Kalamazoo, Michigan. He assembled a first-rate collection of ornithological and other natural history books, handsomely bound classics, early printing, and fine bindings as well as a representative sampling of Western and Oriental illuminated material. ISTC finds seven copies of this work in the United States, including this copy. (CBJ1774)



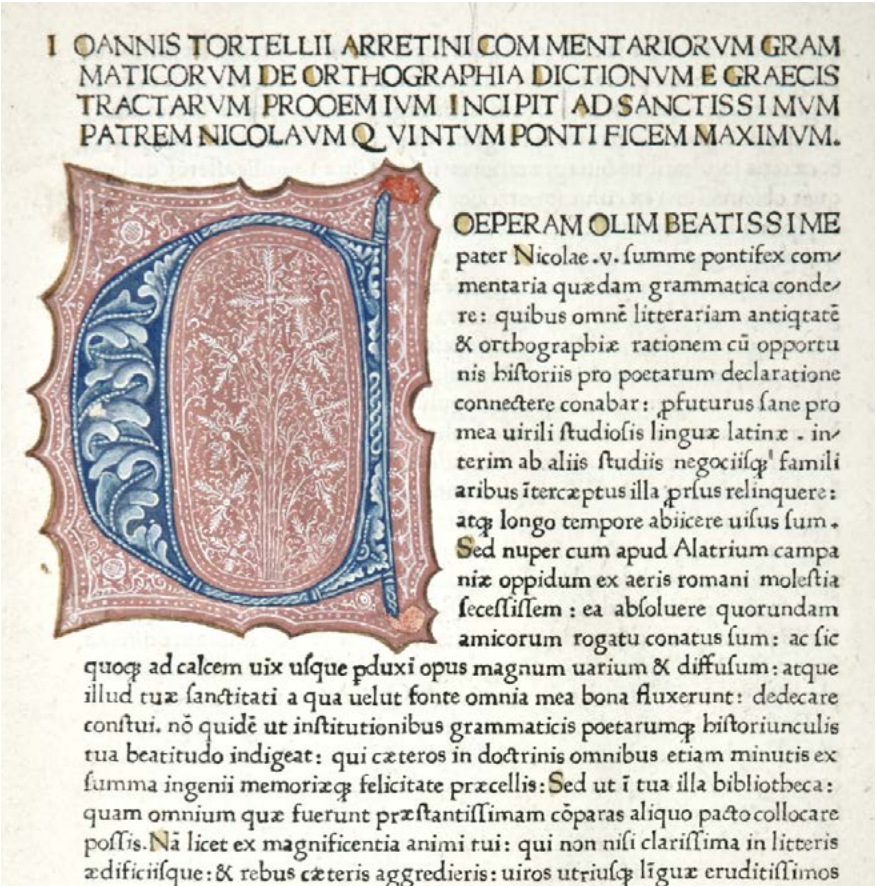
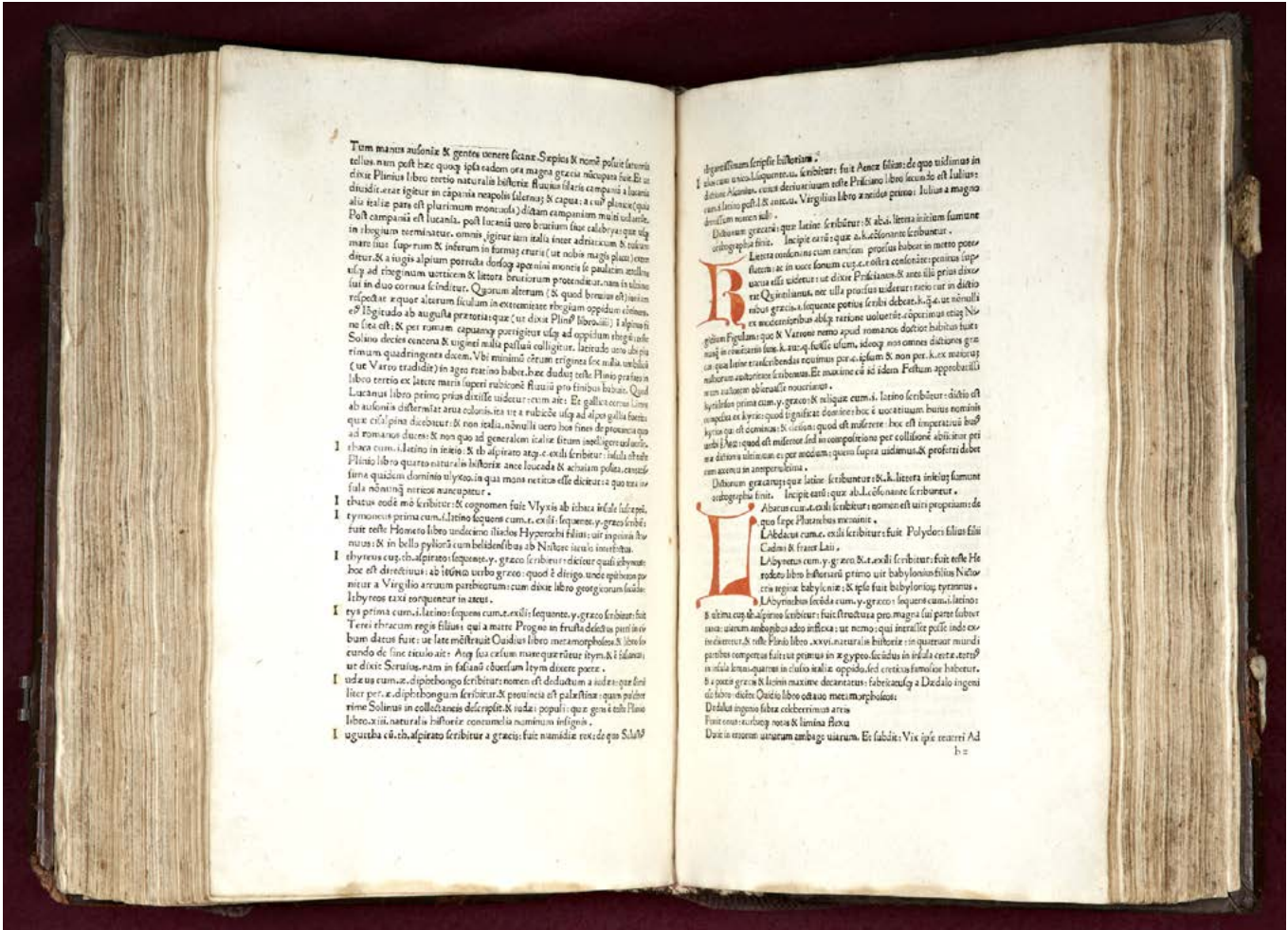
Excellent Period Copy of a Secular Work on Orthography, Exploring Greek and Latin from “Abacus” to “Zodiacus”

16 **TORTELLIUS, JOHANNES.** COMMENTATORIUM GRAMMATICORUM DE ORTHOGRAPHIA DITIONUM E GRAECIS TRACTARUM. [i.e., ORTHOGRAPHIA]. (Treviso: [Hermannus Liechtenstein] for Michael Manzolus, 2 April, 1477) 311 x 210 mm. (12 1/4 x 8 1/4"). 345 unnumbered leaves, including the final blank (A9 cancelled, as called for). Single column, 44 lines in a refined roman typeface. Edited by Hieronymus Bononius. Third Edition. Contemporary blind-stamped (Flemish?) calf over thick wooden boards, both covers with a saltire design, the central panel made up of lozenges formed by five parallel rules, the lozenge compartments containing diamond and triangular stamps, the four corners each with a distinctive stamp of a frowning, chinless man (not located in Kyriss or Schunke), original brass catches, remains of clasps, later (19th century?) paper spine label, small portions of the joints once repaired, using tiny amount of glue. With very large and striking opening 15-line initial in blue and pink with much white modelling and tracery, capitals struck with yellow in part of the text, painted red initials throughout, the majority two-line, but several six and even eight-line capitals as well. Front free endpaper with three-line 15th century inscription of the monastery at Saint-Trond (or Sint-Truiden, a Belgian city about midway between Brussels and Liege), the same leaf with later monogram (“GV”?), and with faint (19th century?) ownership stamp of Georges E. A. Vanduzen(?), the last blurred by moisture as the result of the removal of a pasted-over bookplate. Goff T-396; BMC VI, 887 and 891. ♦Leather slightly marked and crackled, tip of lower corner of front board broken off, joints cracked and with general wear, but the binding nevertheless quite sturdy and generally very appealing. Minor soiling here and there, isolated trivial stains, but AN ESPECIALLY ATTRACTIVE COPY INTERNALLY, extremely crisp, generally clean, and (except for a solitary tiny hole on the final two leaves), without any worming. **\$30,000**

This is a fresh contemporary copy of an elegantly printed and handsomely decorated secular work on orthography, issued in the 1470s as one of the earliest books from the press of an important Italian printer. First printed in Rome in 1471 and then in Venice the same year, the “Orthographia” addresses the important question of how to write Greek words in Latin. It begins with a discussion of how the various letters in the Roman alphabet should be used to represent both the spelling and the pronunciation of Greek words. A short discussion of diphthongs follows, and then the subsequent bulk of the volume is devoted to an alphabetical listing of the proper latinized spelling of Greek words from “Abacus” to “Zodiacus.” This was a popular book, going through several incunabular printings (Goff lists eight), as it became an accepted reference guide for use during the editing of Greek classics for printing in Latin. A native of Arezzo, the humanist Johannes Tortellius (Giovanni Tortelli, 1400-66) studied Greek for many years before coming to Rome at age 47 to serve as librarian to Pope Nicholas V, to whom “Orthographia” is dedicated. He must have been a man of considerable means, because he provided patronage to scholars who had fled from the Byzantine Empire, and he spent lavishly on classical works (books from his personal collection ended up comprising a substantial portion of the early Vatican Library). Although he obviously admired the ancients, Tortelli was also interested in the modern innovations and discoveries of his day: in the discussion of Greek derivation of Latin words, he manages to refer to such new things as the compass, the mechanical clock, and sugar. Born in Cologne, Hermann Liechtenstein (d. 1494) printed in Vicenza between 1475 and 1480 and then in Venice from 1482 until his death. Apparently



while still at Vicenza, he is known to have printed four books in Treviso between April and September of 1477, the Tortellius being the first of these. It is suggested that he came to Treviso expressly to print the present book for Michael Manzolus, who was both a publisher (as here) and a printer himself. In his 20 years of printing, Liechtenstein produced a substantial quantity of books, employing both roman and gothic typefaces, depending upon how appropriate they were for the content of the text he was printing. Our stately book is scarce. ISTC locates four copies in American libraries, and ABPC records just three copies at auction since 1975: a very defective copy in 1979, a copy in 19th century half calf in 2004, and a copy in contemporary pigskin, which sold at the Sexton sale in 1981 for a hammer price of \$6,000. (ST12297b)



17 (VENICE, LAWS OF). LI STATUTI & ORDENI DE VENESIA. ([Venice]: Filippo di Pietro, 1477) 294 x 198 mm. (11 1/2 x 7 3/4"). [87] leaves (lacking first blank), [4] leaves of manuscript notes. FIRST EDITION. 18th century calf-backed marbled paper boards, raised bands, spine panels with gilt floral sprig, black morocco label. Paragraph marks in red, numerous three-line initials painted red, one five-line initial painted red with floral decoration and gold highlights. With manuscript foliation (both Arabic and Roman numerals) and a few marginal notes in a (16th century?) hand. Front pastedown with an armorial bookplate of Augustus Frederick, Duke of Sussex (about whom see below); front free endpaper with the bookplate of George W. Pratt, and a purple stamp bearing the initials "GWP"; four smaller, loose sheets of bibliographical notes by various modern hands laid in. Goff S-724; BMC V, 219; Walsh 1662. ♦Spine a little scratched and cracked with a small hole at the tail, boards somewhat scuffed, corners a touch bumped, front hinge with a three inch crack at tail (but in no danger). Light marginal dampstain in the upper corner, becoming slightly darker and extending the length of the margin on the last 20 or so leaves, some uneven toning (more than half the leaves quite bright but the rest a shade or two darker), a small marginal tear on one leaf, a bit of occasional light soiling, a few marginal blemishes here in there, but still a very good copy with no major defects and excellent margins. \$35,000



This is the first printed book on the laws and statutes of Venice as well as one of the first to include maritime law and customs in print. Given Venice's role as a commercial powerhouse (and an early model of capitalism) in the Medieval period, this work is of obvious interest to the student of law and economics. At the time this work was printed, Venice was one of the wealthiest cities in the world as well as one of the most populous in Europe (by some estimates only second to Paris). With sea trade at the center of this wealthy and powerful Republic, the section on maritime law here necessarily occupies a good portion of the text and includes a broad range of regulations pertaining to cargo and equipment, payments and wages, disputes between sailors, abandonment by crew members, arming ships, and much more. We have not been able to decipher in full the notes in manuscript that appear after the primary text, but a pencil note on the rear pastedown dated 1851 mentions that they are "more recent decrees" made into law after the book had been published. Pollard notes that our printer, Filippo di Pietro (active 1472-82), published about 40 works in his career (after separating from his kinsman Gabriele in 1474), most of which were literary, including editions of Aristotle, Cicero, and Dante. The present work comes with an interesting provenance. Augustus Frederick, Duke of Sussex (1773-1843) was the sixth son of George III and his wife Charlotte Sophia. He amassed a huge library containing "upward of fifty thousand volumes of Mss and printed books" according to the account of Thomas Joseph Pettigrew, the Duke's librarian (and surgeon!). In 1844, following the Duke's death, the library was sold off in order to cover his considerable debts (no doubt in part due to his penchant for book buying). The book later came to George W.

Pratt (1830-62), an American senator, Union Army officer, and avid book collector with over 8,000 volumes in his library, according to a contemporary account. He was the son of Zadock Pratt who built the largest tannery in the world (including an entire town to operate it), in the Catskill mountain region. This copy is recorded in the ISTC as one of only five in the US (also Harvard, Yale, LC, and the Morgan). It also appears to be extremely rare on the market – we could not find a single auction record on either RBH or ABPC. (CBJ1751)



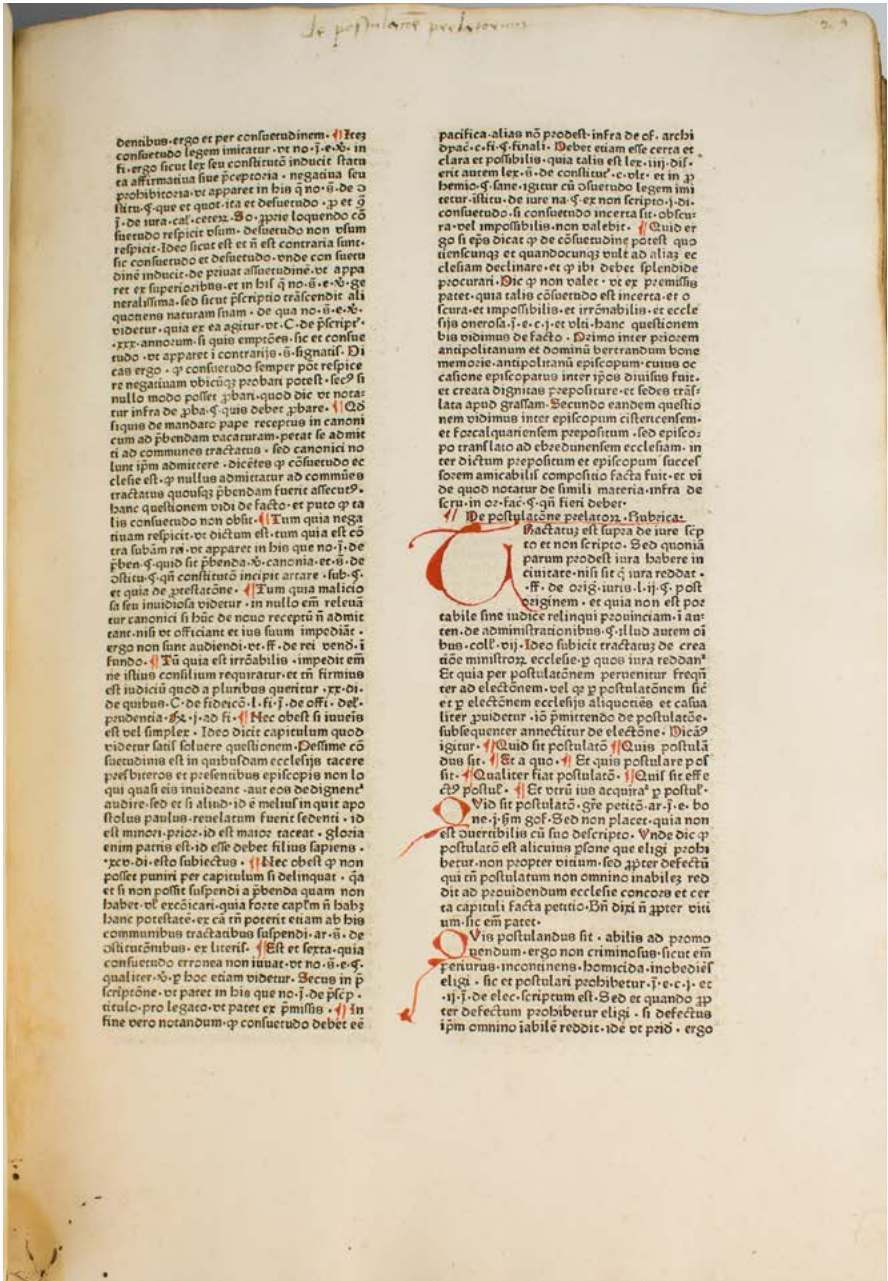
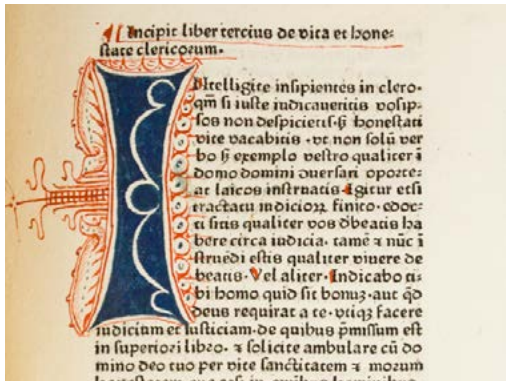
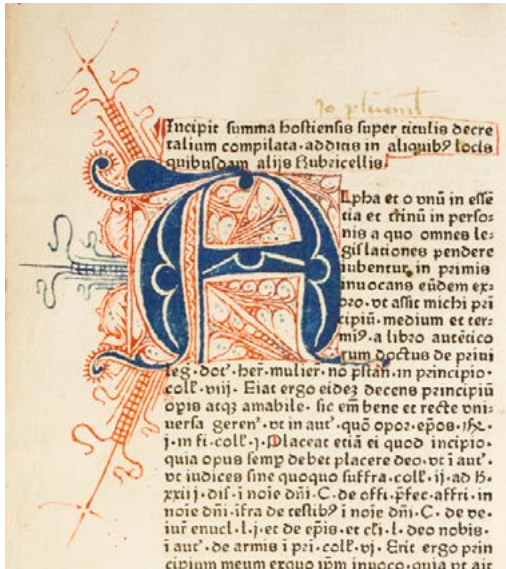
An Attractively Rubricated and Otherwise Intriguing Copy Of One of the Most Influential Works on Canon Law

18 HENRICUS DE SEGUSIO. SUMMA SUPER TITULIS DECRETALIUM. ([Speier?: Georgius de Spira (Georg Reyser)?], 1478, [1479]) 406 x 292 mm. (16 x 11 1/2"). 371 leaves, including the final blank (before what would be Part IV) and the medial blank before Part III, lacking the blank at front. Double column, gothic type, 64 lines. **Parts I, II, and III (of V), bound in one volume.** Third Edition. Original wooden lower board (with medial crack skillfully restored), upper board a modern replacement of beech by James Brockman with a vellum label bearing a calligraphic title, boards and spine left uncovered, impressions of the stamps used to decorate the original binding still clearly visible on exterior of the lower board, the cords and part of the sewing left exposed, the binding thus put into a state so that it be used as a teaching tool. Rubricated throughout, with paragraph marks, capitals, and two- and four-line initials painted in red, THREE SPLENDID LARGE INITIALS IN BLUE AND RED WITH ELABORATE PENWORK INFILLING AND MARGINAL EMBELLISHMENT, 10 to 15 lines high, one at the beginning of each part. Original vellum tabs at the beginning of Part II and III; head of most leaves with running titles written in cursive. Verso of the first leaf with 1647 ownership inscription of the Augustinian monastery of Indersdorf in Bavaria. Goff H-44; BMC II, 484-85. ♦The (original) back cover peppered with wormholes, otherwise the binding entirely sound and skillfully restored. Title quite dusty, a little ragged, and with small portion remargined at bottom, first 30 leaves with slight soiling, a few wormholes, and minor signs of damp (one of these leaves with noticeably ragged fore and tail edges, though the damage well away from text), last two dozen leaves with scattered small round wormholes (the final leaves more crowded, but little text loss in any case), minor soiling and damp marks here and there; not without imperfections, but the bulk of the text generally quite fresh and clean and the stately and handsomely printed book very appealing as a whole, despite its defects. **\$9,500**

This is a ground-breaking synthesis of canon and Roman law by one of the greatest legal minds of the Middle Ages. Using the framework of the “Decretals” of Pope Gregory IX, Henricus de Segusio (generally called Hostiensis once he became Cardinal-Bishop of Ostia) sought to set forth in the present work a comprehensive account of all laws concerning ecclesiastical interests; its influence was widespread and persistent, being known and used by virtually all writers on Roman and canon law into the early modern period. Composed ca. 1253 and first printed in Rome in 1473, the book has five parts which deal, as the title suggests, with a very wide-ranging number of topics including, among many other things, (in Liber I) aspects of administrative law; (in Liber II) judges, courts, the examination of witnesses, sentences, appeals, etc.; (in Liber III) the clerical life, ranging from benefices to dress to meals to cohabitation with women; (in Liber IV) marital issues, including divorce; and (in Liber V) darker issues like homicide, usury, heresy, sorcery, and other crimes. Assuming original ownership in an ecclesiastical library, it is likely not an accident that our volume contains the first three but not the last two parts, as Liber I-III concerns mainly clerical matters, while IV and V deal largely with issues concerning the laity. Other copies with contents exactly like ours are in Namur (Polain 1868) and Bayerische Staatsbibliothek Munich (BSB INK H84, 6). Attesting to the popularity and wide dissemination of the “Summa,” almost 100 manuscripts of the text are still in existence. In the “Paradiso” (XII, 83), Dante cites “Ostiense” to epitomize legal studies.



After studying in Bologna and briefly lecturing on canon law in Paris, Hostiensis (1200-71) became archdeacon of Paris, acquired English benefices, and spent some years in England in the service of Henry III, followed in succession by the bishopric of Sisteron, the archbishopric of Embrun, and his appointment as cardinal in 1262. During this period he continued to refine his major works, and was frequently employed for diplomatic purposes, both by various popes and Henry III. (For the identity of the printer here—which is unusually complicated to verify—see Haebler and BMC.) Institutional copies of incunabular editions of the “Summa” almost never comprise the full five parts, and no matter the number of parts present, the vast majority of these copies are lacking leaves. Copies in the marketplace almost never appear: we were able to trace just one auction record for our edition, showing a (complete) copy sold in 2008 for €25,000. (CEH1601)



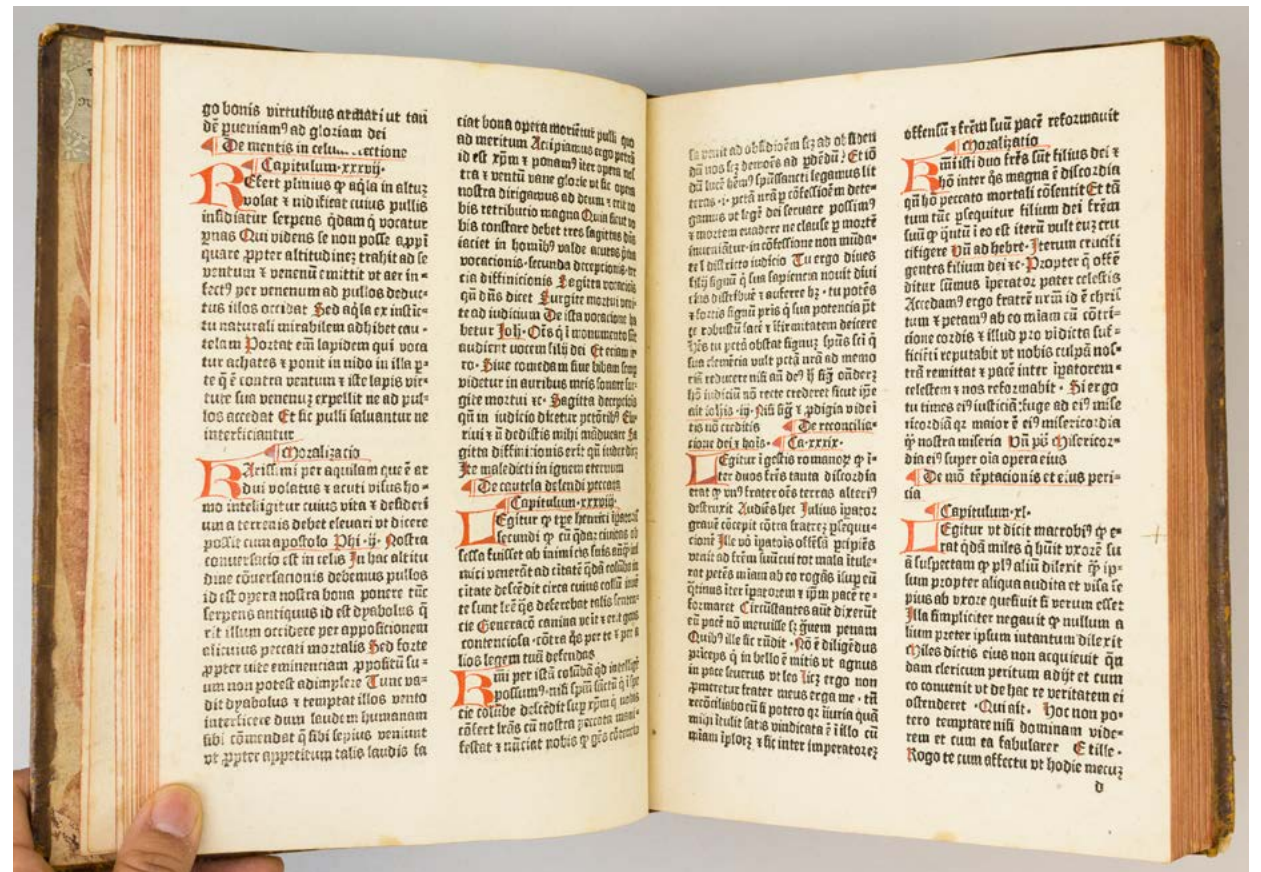
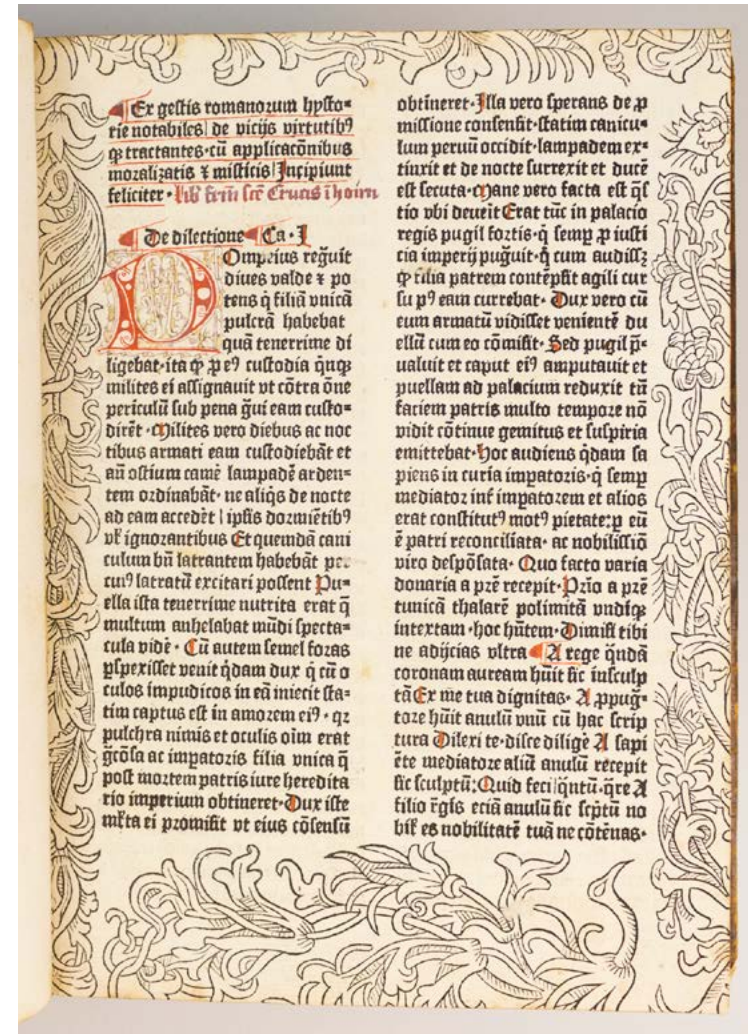
A Gouda Printing of the First Dated Edition of the “Gesta Romanorum”

19 **GESTA ROMANORUM.** (Gouda: Gerard Leeu, 23 August 1480) 250 x 180 mm. (9 3/4 x 7”). [144] leaves. 18th century polished calf, raised bands, spine attractively gilt in compartments with calligraphic ornament at center, tulip cornerpieces, red morocco label, marbled endpapers. Rubricated in red, numerous handwritten two-line initials in red, first page of text with woodcut frame of floral vines and with five-line opening initial in red and white infilled with penwork vines, woodcut ecclesiastical coat of arms in colophon. Colophon and final page of index with red ink ownership inscription of the Brethren of the Holy Cross of Saint Peter’s Vale in Hoorn. Goff G-282; not in BMC. ♦Covers with a few blemishes, joints with short cracks at head, corners rubbed to boards, but the binding still solid and not without appeal. Woodcut frame trimmed with minor loss, final leaf a little soiled, isolated marginal stains and spots, but A FINE COPY INTERNALLY, quite clean, fresh, and bright. **\$60,000**



This is the first dated edition of a popular Medieval work, printed by the prototypographer in Gouda, Gerard or Gheraert Leeu (ca. 1445-92). Issuing his first work in 1477, Leeu produced 69 publications in Gouda before moving in 1484 to Antwerp, then a major city for international trade that offered more opportunity to sell his wares in other countries. While most of his works were in Latin or Dutch, he also printed some of Caxton’s translations for the English market. His career, and his life, came to an abrupt end in 1492, when he was stabbed to death by one of his typesetters during a quarrel. He was admired by humanists, with Erasmus describing him in a letter as “a skilled practitioner of the art of printing and a very amiable man.” The “Gesta Romanorum,” or “Deeds of the Romans,” is a collection of tales probably compiled in England in the early 14th century as a sourcebook for pastoral sermons. Some of the stories are from classical history, some are legends, but all have a moral or edifying quality. In addition to offering material for preachers, “Gesta” was

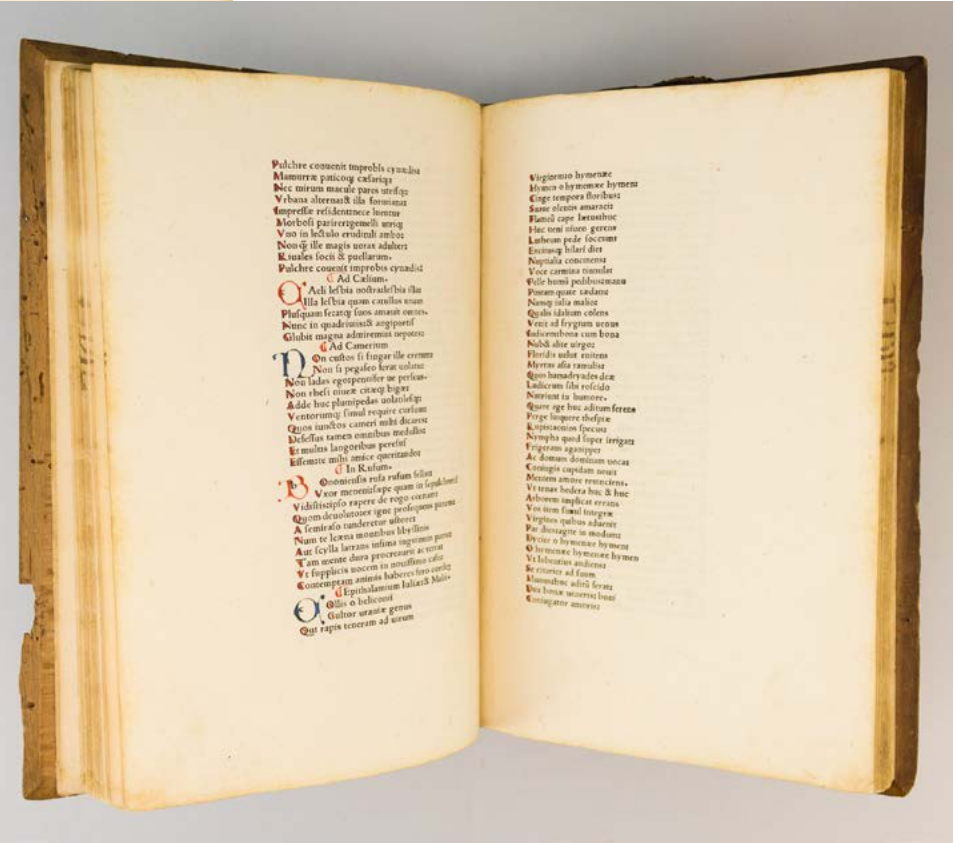
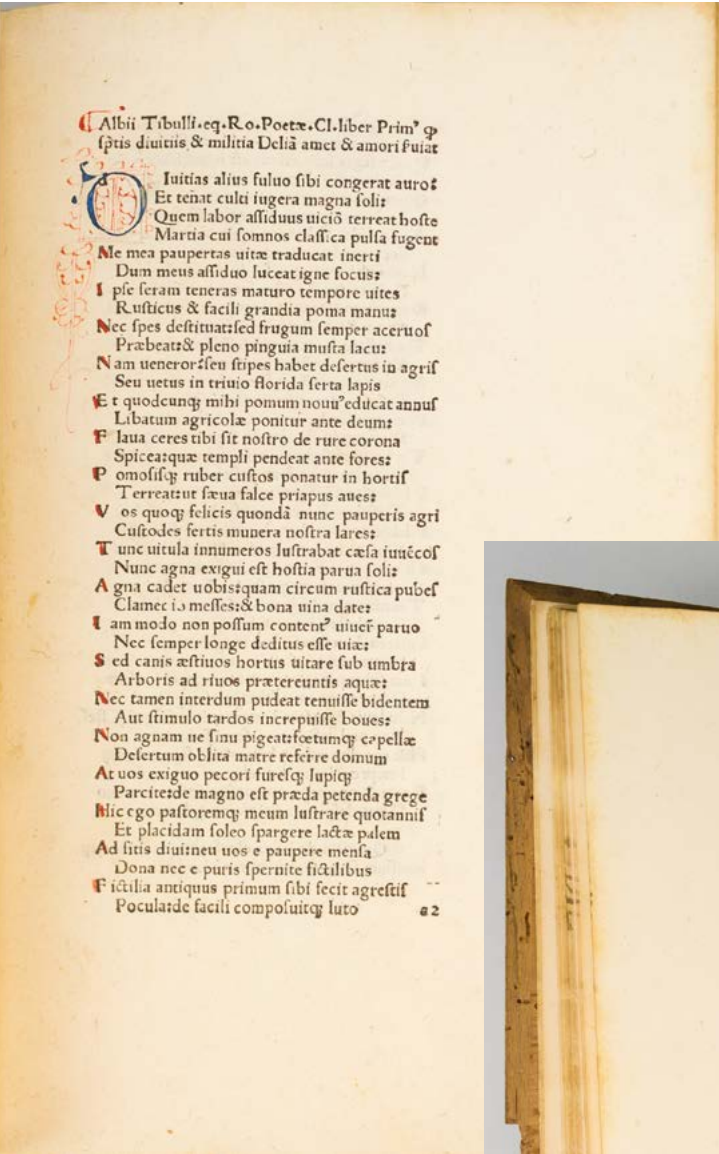
also a source for such works as Chaucer’s “Canterbury Tales” and Shakespeare’s “Merchant of Venice” and “King Lear.” There were numerous manuscript versions of “Gesta” in circulation, and with the advent of printing, 25 editions were issued in the incunabular era. This is an uncommon edition, with ISTC finding just four in the United States. Our copy was originally owned by the Abbey of the Brethren of the Holy Cross, an Augustinian order commonly called the Crosiers or “Crutched Friars,” in the Northern Holland city of Hoorn. Dutch incunabula are considerably rarer than German or Italian or French, and they continue to be aggressively sought after, particularly when they have substantial content, as in the present case. (CBJ1720)



In Fine Contemporary Condition and with
A Striking Vertical Page Layout featuring Vast Margins

20 CATULLUS. CARMINA. [and] TIBULLUS, ALBIUS. ELEGIAE. [and] PROPERTIUS. ELEGIAE. (Reggio Emilia: Albertus de Mazalibus and Prosper Odoardus , [13 Sept.?] 1481) 322 x 204 mm. (12 5/8 x 8"). [106] leaves (last blank). Contemporary wooden boards backed with blind-tooled calf, upper cover with indentations where catches used to be. Capitals struck with red, paragraph marks and two- and three-line initials in blue or red, four-line opening initial in blue with red penwork embellishment and extension. Inside front board with bookplate of Leo S. Olschki. Goff T-367; BMC VII, 1087; Dibdin, Bibliotheca Spenceriana I, 151; Moss I, 257. ♦Leather and boards somewhat rubbed and scratched, short split to leather along head edge of rear board, but the binding quite solid and with antique charm. Mild thumbing and smudges to first two leaves, two or three small marginal spots, otherwise A SUPERB COPY INTERNALLY, REMARKABLY SMOOTH, CLEAN, AND BRIGHT WITH VAST MARGINS. \$35,000

This edition of the Roman poets Catullus, Tibullus, and Propertius is the earliest of just four works ISTC records from the Northern Italian press of Albertus de Mazalibus, and the only one issued in partnership with Prosper Odoardus. Moss says this edition is held “in considerable estimation” and “is not to be procured without difficulty,” and Dibdin calls it “an handsome volume, printed in a neat roman type.” The only complete copy found in ABPC and RBH is the present one, which sold at Anderson Galleries in 1934, with the catalogue description noting that “No copy in America is recorded in the 1919 Census, but there is a single leaf from this edition in the Newberry Library at Chicago. This is apparently the first copy to be offered for public sale in this country.” Apart from this, ABPC records just three appearances at auction since 1975: a fragment in 2008, a copy lacking the final blank in 1992, and one missing three leaves in 1979; RBH also notes a copy missing three leaves in 1967. Even the Spencer copy described by Dibdin lacked the final blank. In addition to this being the rare complete copy, the condition here is nothing short of spectacular, and gives one a true appreciation for the beauty of the earliest printed books: the fine, thick paper, the stately layout with huge margins, and the deep impressions of the lovely type. It was no doubt much valued by former owner Leo Samuel Olschki (1861-1940), scion of a family of Prussian Jewish printers, whose interest in printing history led to his becoming an antiquarian bookseller, author, founder of the journal “The Bibliophile,” and publisher of works in the humanities. (CBJ1722)



A 1482 Bible in Three Folio Volumes, in Period Calf, and Featuring Unusual Mystical Decoration and Painting by Nuns

21 BIBLE IN LATIN. BIBLIA LATINA (CUM POSTILLIS NICOLAI DE LYRA ET EXPOSITIONIBUS GUILLELMI BRITONIS IN OMNES PROLOGOS S. HIERONYMI ET ADDITIONIBUS PAULI BURGENSIS REPLICISQUE MATTHIAE DOERING). (Venice: Franciscus Renner, de Heilbronn, 1482-83) 337 x 229 mm. (13 1/4 x 9"). 1,211 leaves, complete, collating as the British Museum copy, but without the “Additiones” of Paulus de Sancta Maria included in some copies (see GW 4287). Double column, headlines, text surrounded by commentary, gothic type. **Three volumes.** Excellent contemporary blind-stamped calf over thick wooden boards, recently and expertly rebacked and with edges skillfully renewed, 25 ORIGINAL ELABORATELY DECORATED BRASS BOSSES and six original catch plates (five other less decorative bosses, all on the same cover, probably made in the 17th century), covers panelled with triple rules, the first volume with a broad outer frame and center saltire enclosing lozenge stamps with floral or spread eagle tools, the central triangular compartments with an all-over pattern of small, linked quatrefoils; the second volume similarly decorated, but with fewer stamps, the third volume with an all-over field of widely spaced horizontal, vertical, and diagonal rules; raised bands, lacking clasps and thongs, original endpapers. First few quires of each volume with hand painted red initials of three or four lines (several with trailing scrollwork), 15 LARGE MULTI-COLORED INITIALS (predominately in green, red, and yellow), SEVERAL WITH TRAILING DECORATION, TWO WITH DECORATIVE PANELS THE LENGTH OF THE PAGE (the first initial with a charming man’s face, a few additional later, probably 17th century, initials done in brown ink), TWO ELABORATE PEN DRAWINGS IN THE SAME GREEN, RED, AND YELLOW, EACH ILLUSTRATING A ROUGH CROSS, PIERCED AND BLEEDING AT STIGMATA POINTS, the larger (on two-thirds of a page) with a heart pierced by a lance and a rod and with a skull and cathedral (no doubt representing Jerusalem) at the base, the second (on a quarter page) with a motto, the rubrication and illustration all in an untutored but sincere hand. First page of each volume with ownership inscription of Lateran Canons Regular associated with a church dedicated to St. Benignus, dated 1652, and with other manuscript additions made almost certainly at the same time, including (1) the name B. P. Bormon neatly written over a portion of an inscription (that is part of one of the elaborate pen drawings), and (2) a pair of drawings in brown ink of the ark of the covenant and its cover executed in the blank spaces left in Exodus for illustrations to accompany Nicholas’ discussion of the Temple furnishings. Notes in at least



two early hands on blanks and pastedowns, an index to the location of biblical books in a neat 15th century hand at the back of each volume, occasional marginal annotations. Goff B-612; BMC V, 197. ♦One board with loss of about six square inches of leather, covers a little soiled and crackled, other abrasions and minor flaws, but THE BINDINGS ENTIRELY SOUND AND EXTREMELY APPEALING, particularly with their brass hardware. Some leaves in third volume slightly yellowed, first and last leaves and one other opening a little soiled, a few quires slightly affected by light dampstaining in margins, terminal leaf in two volumes with expert repair of lower corner, two leaves with a closed tear as long as three inches (into text but without loss), other defects, but all these imperfections quite minor: A FINE COPY, ESPECIALLY PLEASING INTERNALLY, THE TEXT REMARKABLY CLEAN, FRESH, AND BRIGHT. **\$65,000**

This item is a major achievement for a printer whose work was distinguished by the production of a number of important Bibles. Renner was responsible for at least two biblical firsts. In 1475, his folio edition was the first Latin Bible printed in Venice, and his 1480 Bible was the first quarto Venetian printing (it seems from Goff to be only the second Bible to be printed anywhere in that format). The present set is of considerable interest as a very well preserved incunabular Bible, and it is textually important as being only the second Bible with the “Postillae Literales” of Nicholas of Lyra, originally printed by Sweynheym and Pannartz in 1471. But apart from its condition and text, our Bible is of extraordinary interest because of the striking rubrication and especially the elaborate pious drawings seen here. The two illustrations of bleeding crosses constitute rare and striking manifestations of the tradition of what is known as the affective piety movement of the late Middle Ages, when there was an increased identification among mystics with the pain felt by Christ on the cross, and an attempt to experience the stigmata through meditation. Many of these mystics were women, often nuns. The devotion to Christ’s passion evinced by our illustrations, combined with the naïve style, which argues that the artist had not received as much formal training in painting as men received in monasteries, make it not unlikely that they are the work of a cloistered woman. The decoration here is closely related to a group of German colored pen drawings of the same period that, because they are either known, or presumed, to have been made by nuns, are commonly called “Nonnenarbeit,” or “nuns’ work.” Our drawings and this corpus of German nuns’ art reflect contemporaneous feminine spirituality with its emphasis on the wounds and suffering of Christ, as well as a devotion to the heart of Jesus. In the German-speaking world, the latter was particularly associated with 13th century mystics in the convent of Helfta in Saxony; the work of one of its number, Mechthild of Hackeborn, circulated in vernacular versions in German convents by the 15th century. The relationship between the probable decoration of our Bible by a nun and this larger cultural context is reflected especially by the more elaborate of the two drawings, an emblematic, rather than a narrative, representation of the Crucifixion. Although the instruments of the passion (the nails, crown of thorns, sponge soaked in vinegar, soldier’s spear) are present, only the heart and blood, which so expressionistically drips from the cross itself, relate to Christ’s humanity. The flowers beneath the cross, irrigated, as it were, by the Savior’s blood, are also found in other drawings attributed to nuns. Finally, these images made by nuns are thought to have had a devotional function, and that appears to be the case with our Bible as well, for the marginal decoration of the creation account at the beginning of Genesis ends with a banderole inscribed with a prayer that is touching in its simple faith: “May he who created heaven and earth grant me eternal life. Jesus and Mary, my hope.” Most known examples of “Nonnenarbeit” are found on single sheets of vellum or paper or, more rarely, as an integral part of a manuscript written by a nun. The presence of such images in an incunable, especially a scholar’s Bible like the present item, is apparently very unusual. (For another 15th century drawing very similar in style and iconography, see the exhibition catalogue “Die Graphiksammlung des Humanisten Hartmann Schedel,” Munich, 1990, cat. #21, pl. 8; for these drawings by nuns in general, see Jeffrey F. Hamburger, “Nuns as Artists,” Berkeley, 1997.) (CJW1502)

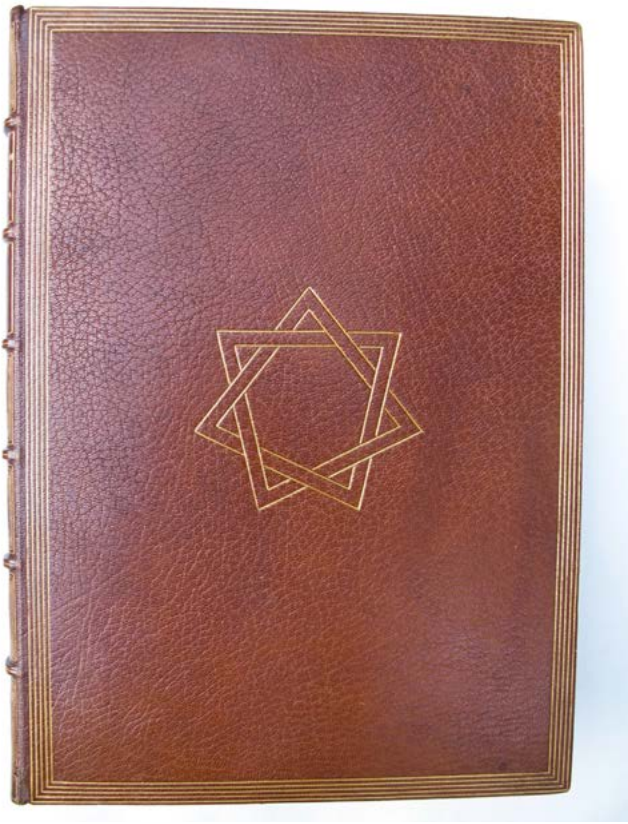


The Editio Princeps of Euclid

22 EUCLID. ELEMENTA GEOMETRIAE. (Venice: Erhard Ratdolt, 25 May 1482) 292 x 210 mm. (11 5/8 x 8 1/8"). [136] (of 138) leaves (lacking the final blank and the dedication leaf, the latter replaced by a very convincing facsimile done by Flora Ginn on matching paper from the period). Translated by Adelardus Bathoniensis. Edited by Johannes Campanus. EDITIO PRINCEPS. Attractive early 20th century honey brown morocco, gilt, by Riviere & Son (stamp-signed on front turn-in) covers with frame of five gilt rules, strapwork heptagram at center, raised bands, compartments framed by four gilt rules, gilt titling, turn-ins with five gilt rules, all edges gilt. Ornate woodcut three-quarter border and 11-line white-vine initial on opening page of text, and more than 400 geometric diagrams in the margins of the text. Front pastedown with glue stains from now-loose engraved armorial bookplate; occasional neat ink marginalia in an early hand. Goff E-113; BMC V, 285; PMM 25; Norman 729. ♦A touch of rubbing to extremities, leaves lightly pressed (but not washed), occasional small marginal stains or smudges, otherwise A FINE COPY, clean and crisp internally, in a binding with few signs of wear. \$95,000

This is a ground-breaking work both for its pioneering content and its innovative printing. PMM notes that “Elements” is “the oldest mathematics textbook in the world still in common use today”; Sir Thomas Hearne, editor of the modern edition, attests, “No work presumably, except the Bible, has had such a reign, and future generations will come back to it again and again as they tire of the variegated substitutes for it, and the confusion arising from their bewildering multiplicity.” PMM recognizes it as “an outstandingly fine piece of printing,” observing that “the care and intelligence with which diagrams are combined with the text made it a model for subsequent mathematical books.” One of the great innovations of this work is Ratdolt’s method for printing diagrams, a problem that had stymied the production of scientific works. According to Norman,

“Ratdolt used printer’s ‘rules,’ i.e. thin strips of metal, type high, which he bent and cut and adjusted and set into a substance that would both hold them (and pieces of type) in place.” Euclid’s third-century B.C. writings are contained in the first 13 books here, which provide much of the basis for mathematics as we know it. The first four books are concerned with plane geometry, and set forth 10 basic assumptions (axioms) that underpin everything else, among them “Given two points there is one straight line that joins them,” “Things equal to the same thing are equal,” and “The whole is greater than a part.” The proof for the Pythagorean theorem is set out here. Euclid then proceeds to cover ratios and proportions, number theory (defining such familiar concepts as even, odd, and prime numbers), algorithms, geometric progression, and three-dimensional figures. Supplementing that text is the apocryphal book XIV by Hypsicles of Alexandria (second century B.C.) and book XV, attributed to the school of Isidore of Miletos, architect of Hagia Sophia, both continuing the discussion of three-dimensional objects. According to Britannica, “Almost from the time of its writing, the ‘Elements’ exerted a continuous and major influence on human affairs. It was the primary source of geometric reasoning, theorems, and methods at least until the advent of non-Euclidean geometry in the 19th century. . . . Euclid may not have been a first-class mathematician, but he set a standard for deductive reasoning and geometric instruction that persisted, practically unchanged, for more than 2,000 years.” (CBJ1724)



BOUND AT THE ABBEY OF SAINT PETER, SALZBURG
The Broxbourne Library Copy of the First Book Printed in Heidelberg

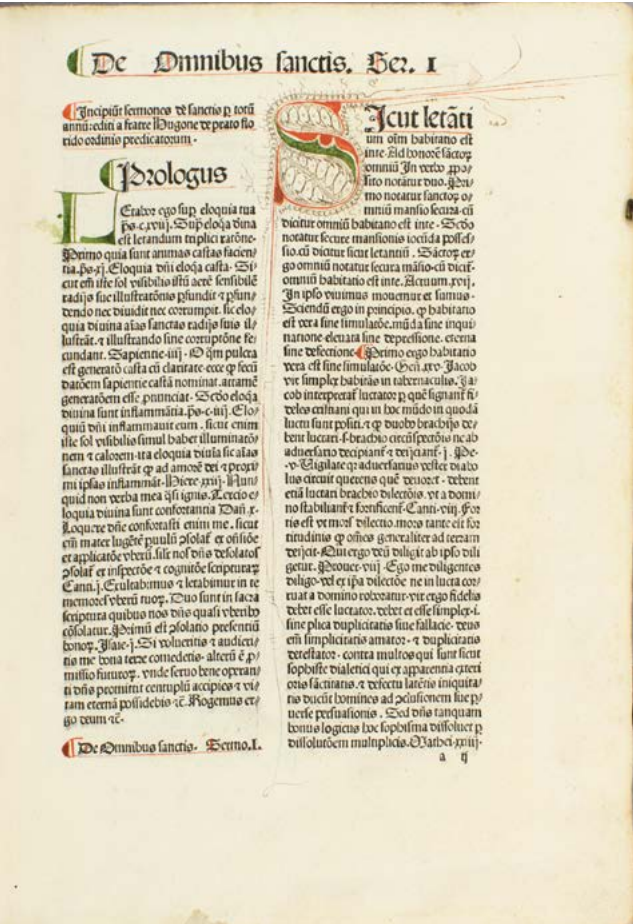
23 **EVARDUS DE VALLE SCHOLARUM. SERMONES DE SANCTIS.** (Heidelberg: [Printer of Lindelbach (Heinrich Knoblochzer or Johann and Conrad Hist)], 21 January, 1485) 305 x 210 mm. (12 x 8 1/2"). 286 unnumbered leaves, including the terminal blank. 46 lines and headline, double column, gothic type. **FIRST PRINTING.** IN A CONTEMPORARY REDDISH-BROWN LEATHER BINDING OVER THICK UNBEVELLED BOARDS, EXECUTED AT SAINT PETER'S ABBEY IN SALZBURG, diapered covers with circular, rhomboid, and peltate stamps of the Paschal Lamb, the attributes of the four Evangelists, rosettes, other floral and vegetal forms, etc. within and at the intersections of the diapers (the stamps on the upper board different from those on the lower), thick raised bands, two clasps (the brass hardware original, the leather portions renewed), vellum liners (made from a substantial fragment of a leaf from an 11th century German Gradual) guarding the first and last gatherings; expertly rebacked to style (and with one corner recovered) by Courtland Benson. In a very sturdy modern folding cloth box. Paragraph marks and frequent two- to four-line initials painted in red or green, eight-line maiblumen "S" in both colors at beginning of text. Title page with manuscript ownership inscription of the Abbey of St. Peter; bookplate of Albert Ehrman pasted to inside front and rear covers (and with his small stamped cipher inside the back cover). Goff H-513 (under Hugo de Prato Florido); BMC III, 666. ♦Covers a bit marked and dried, some wear along edges, the stamps with varying degrees of clarity, but the very skillfully restored binding entirely solid and retaining much of its original appeal. Intermittent minor foxing, a handful of leaves in the final three gatherings with overall light browning, minor browning (especially at edges, but occasionally more generally) affecting the text elsewhere—though never seriously, a solitary tiny round wormhole in margin of second half of the volume, but still a pleasing, well-margined copy internally, the leaves entirely clean and (except at the very end) consistently fresh. **\$35,000**



This is a distinguished copy, in a binding of very considerable interest, of the first printing of a collection of sermons on the lives of the saints, and, more important, the first book to be printed in Heidelberg. We know from its decoration that it was bound at the Benedictine abbey of Saint Peter in Salzburg, and it was later in the library of one of the great 20th century collectors of early printing. The text was attributed in the 15th century to the Dominican Hugo de Prato Florido (his name appears in the book's colophon), but the author has since been identified as the French Augustinian Evrardus de Valle Scholarum. In the third quarter of the 13th century, Evrardus studied theology at Paris, where he might have known Aquinas and Bonaventura. He later joined the newly established congregation of the so-called Valley of Scholars, became its Prior probably in the 1260s, and evidently died after 1280. Printing came to Heidelberg surprisingly late, given the fact that nearby Nuremberg was issuing books at the end of the 1460s, and such lesser places as Lauingen, Merseburg, Blaubeuren, and Memmingen had printers at work in the 1470s. And while we can identify without



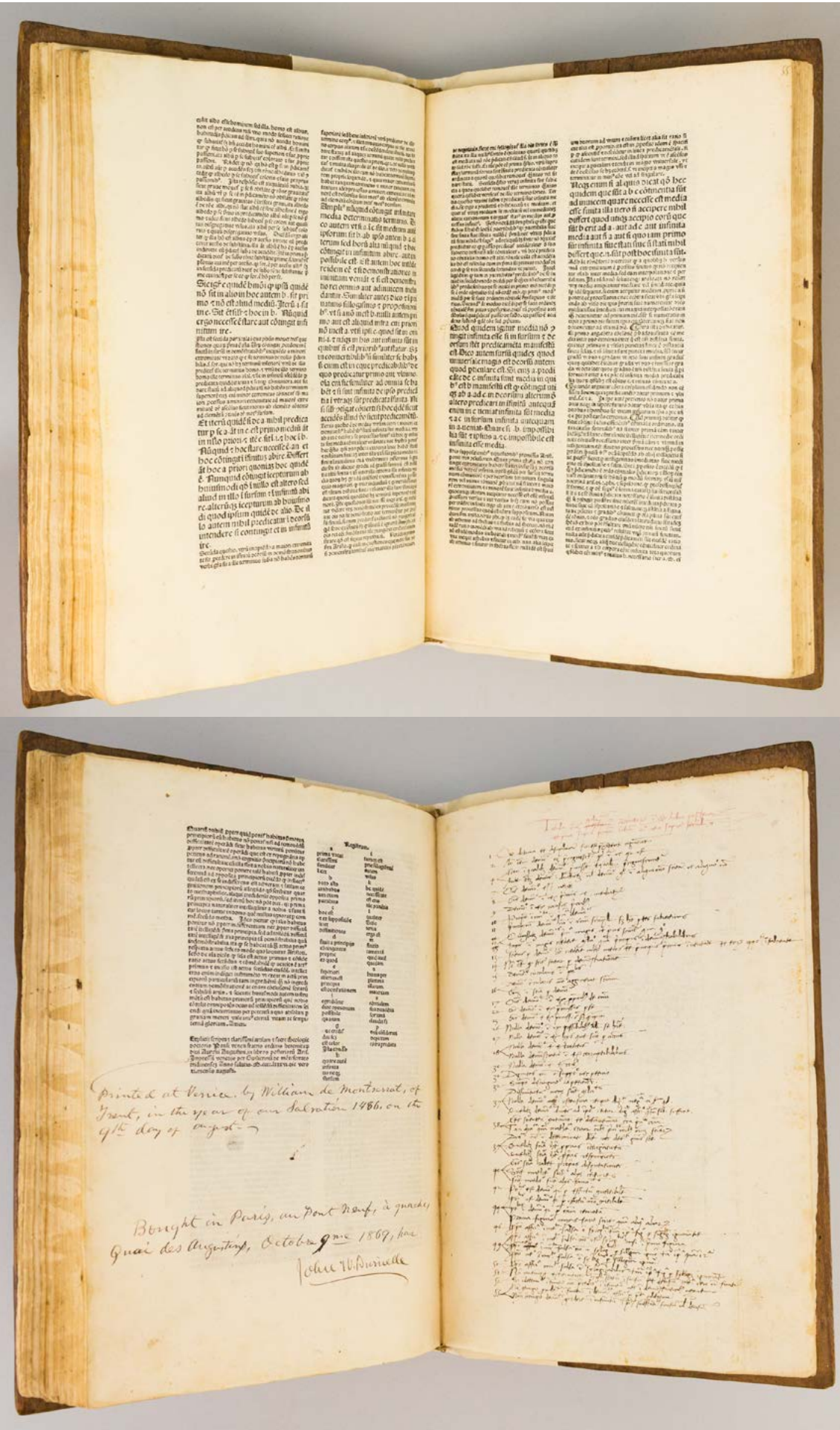
question the present book as the first one printed in Heidelberg, we are not certain just who printed it. These "Sermones" were produced by someone at first identified eponymously as the Printer of Lindelbach, but subsequently the work was attributed to Johann and Conrad Hist. Now, it is thought that the printer was likely to have been Heinrich Knoblochtzer, who had issued some three dozen books in Strassburg from 1476-85 before coming to Heidelberg. The connection among, and confusion relating to, these personages stem from the facts that they were all early Heidelberg printers and that the same typefaces appear in books issued by all of them. With the aid of Peter Wind's thorough scholarly monograph "Die Verzierten Einbände der Handschriften der Erzabtei St. Peter zu Salzburg bis 1600," we are able to attribute our striking binding to the celebrated Saint Peter's Abbey in Salzburg. No fewer than 17 stamps on our volume match those reproduced on pp. 22-34 of Wind's text (see as especially prominent stamps Nos. 170, 313, 322, 327, 331, 386, 389-93, and 402). Saint Peter's houses the oldest library in Austria, counting among its 800 manuscripts the "Verbrüderungsbuch," given in 784 by Bishop Virgil. The provenance of this item was further distinguished by its residence in the famous Broxbourne library of Albert Ehrman (1890-1969), a diamond merchant who gathered a fine collection of books—particularly incunabula and early bindings—at his home at Broxbourne in Hertfordshire. Feather says that "his collecting was intelligent and scholarly, for he sought to illustrate the history of printing and the book trade, and the early development of trade binding." Ehrman also authored learned articles on fine bindings and the history of printing. Apart from its content, its place in printing history, and its provenance, the physical volume itself here is of more than usual interest because the absence of pastedowns allows us to see the five hollowed-out horizontal channels (about 40 mm. long) containing the wooden pegs that have been driven in at the outer end of the channel to hold the thick cords in place. In its present state, then, the volume represents an excellent tool for the visual exposition of 15th century binding technology. The beautifully written partial leaf from the 11th century German Gradual appears to have text mostly from Psalm 139, and is probably part of the service for Maundy Thursday. This is a rare book, with just two different copies at auction since 1975. (ST12826)



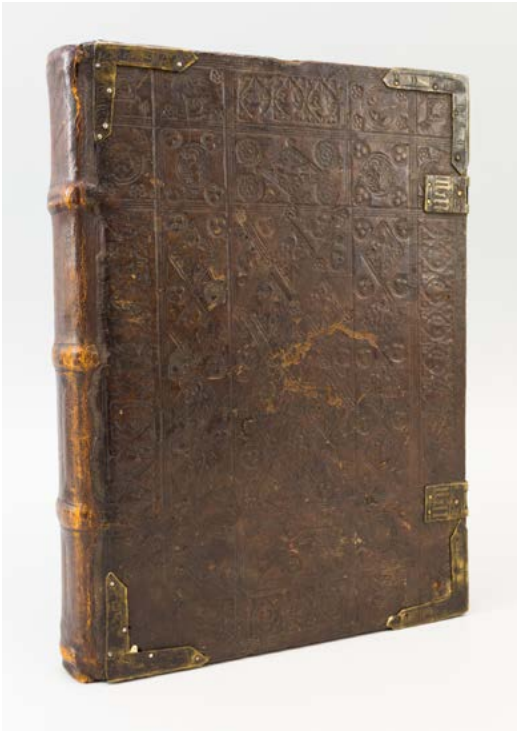
24 **PAULUS VENETUS. EXPOSITIO IN LIBROS POSTERIORUM ARISTOTELIS.** (Venice: Guilelmus Anima Mia, Tridinensis, 11 August, 1486) 327 x 216 mm. (12 7/8 x 8 1/2"). 116 (of 118) leaves, lacking initial and terminal blanks (two additional leaves tipped in at the back containing a manuscript table of contents 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. ♦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 that portion of Aristotle’s 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: ABPC records the last copy of this edition at auction in 1984, and just one other copy of any printing of the work since 1975. (ST12263)

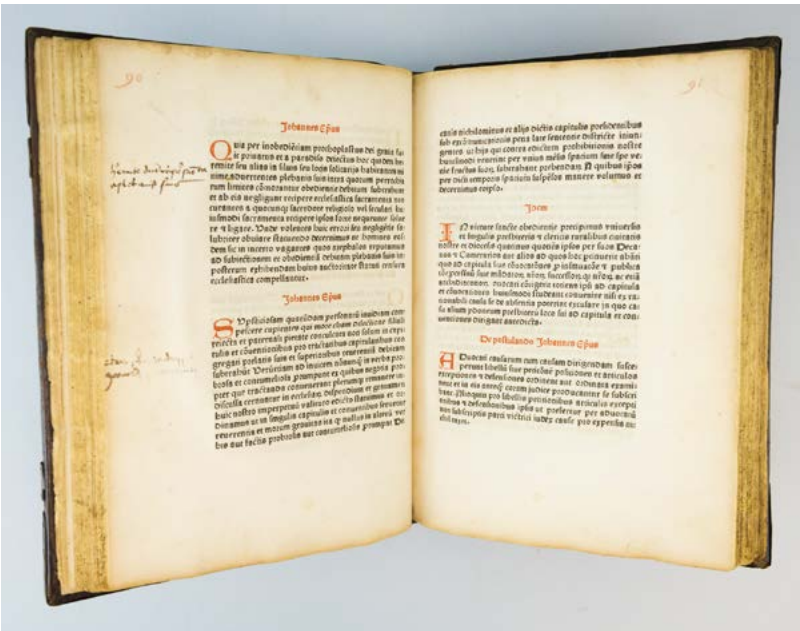
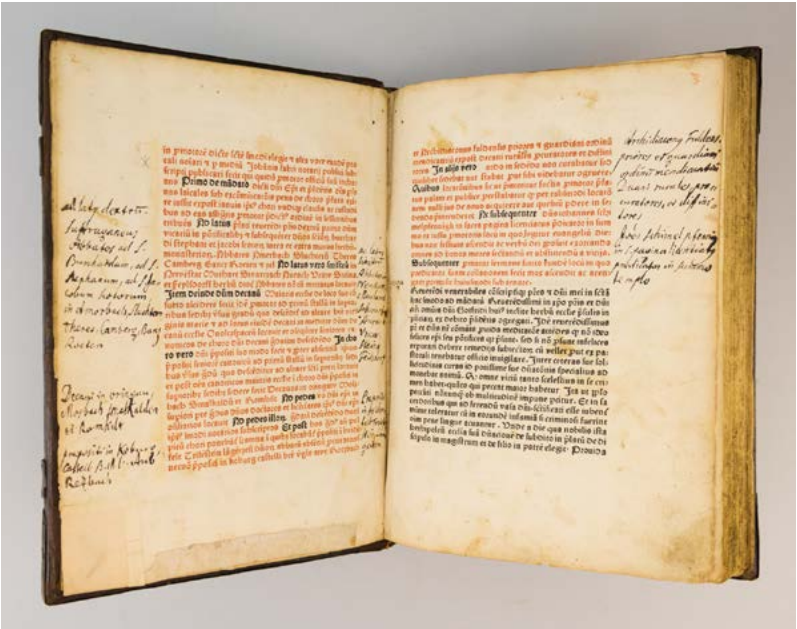
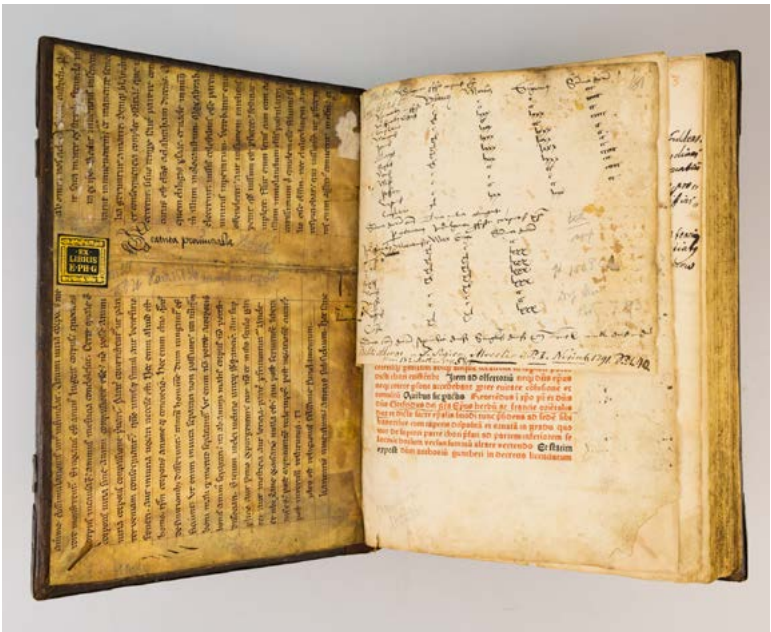
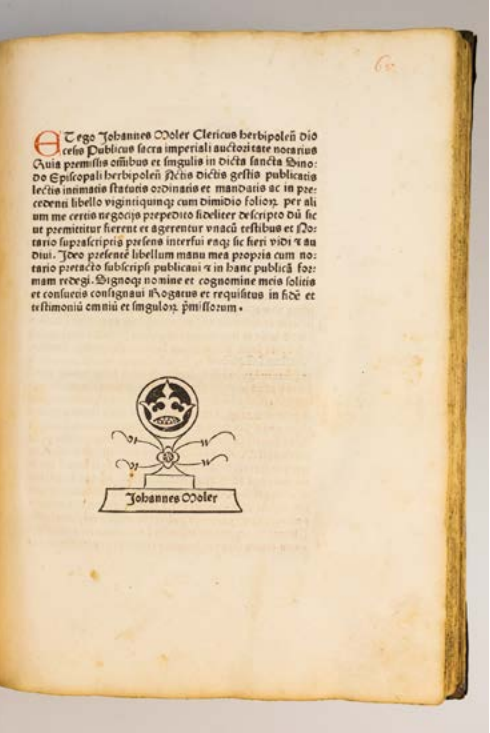


25 (WÜRZBURG, ECCLESIATICAL LAWS OF THE DIOCESE OF). STATUTA SYNODALIA HERBIPOLENSIS [DIOCESE OF WÜRZBURG]. [with] THOMAS AQUINAS. DE ARTICULIS FIDEI ET ECCLESIAE SACRAMENTIS. [and] PSEUDO-THOMAS AQUINAS. DE PERICULIS CONTINGENTIBUS CIRCA SACRAMENTUM EUCHARISTIAE. (Würzburg: Georg Reyser, ca. 1486) 295 x 205 mm. (11 1/2 x 8"). [136] leaves (first blank). Single column, 32 lines in gothic type. Contemporary German blind-stamped calf, covers with frame and diapered central panel decorated with rosettes, lozenge-shaped eagle stamps, and round stamps of a pelican feeding its young and of Saint Katherine with her wheel and sword, neatly rebacked, raised bands, original brass corner guards and catchplates, pastedowns from a 14th century manuscript of sermons (rear pastedown lifted). Three woodcut “seals” with letterpress names. Half of first blank cut away, the remainder covered with notes in an early hand; front pastedown with small morocco ex-libris of E. Ph. G. [Ernst Philip Goldschmidt]; rear pastedown with small paper library shelf label; head of first page of text inscribed in ink “Monaster[y] Heydenfeldt” [Heidenfeldt]; occasional neat underlinings or marginalia in several early hands. Goff S-741 (including T-320a); BMC II, 572. ♦Short crack to head of front joint, front board with small patch of lost patina from insect activity, first leaf of text with lower margin reinforced and corner replaced (not affecting text), a touch of browning to edges, occasional minor stains or thumbing, one leaf with marginal tear into text (no loss), but overall an excellent copy, generally clean and fresh with wide margins, in a sturdy binding. **\$19,500**



This is the only incunabular printing of these ecclesiastical statutes for the Diocese of Würzburg in Bavaria, and our copy was once in the collection of a monastery in that diocese. According to BMC, this edition is distinctive because “documents mentioned in the Statutes are in many cases quoted in full after the Statute in which reference in made to them. Thus the Statute of the Council of Basel . . . is quoted after the resolution accepting it, and [is] followed by the tract of Saint Thomas Aquinas ‘De articulis fidei et sacramentis’ which the Council recommended.” The statutes here are rules for administration of the diocese, based on the laws laid down by the Catholic Church. Printer Georg Reyser was the official printer for the prince-bishop of Würzburg, and also produced liturgical works, edicts, and forms for the diocese. The annotations here indicate that the monks at the Kloster Heidenfeld studied their bishop’s rules closely. The Augustinian monastery at Heidenfeld was established in the 11th century, and continued until 1803. We have been unable to identify the binder based on

the stamps, but the workshop was likely located in Würzburg. Monasteries often had their own binderies, and it is possible that the book was bound at the monastery where it was held. This volume was later in the collection of Ernst Philip Goldschmidt (1887-1954), one of the great antiquarian booksellers of his day. (CBJ1735)

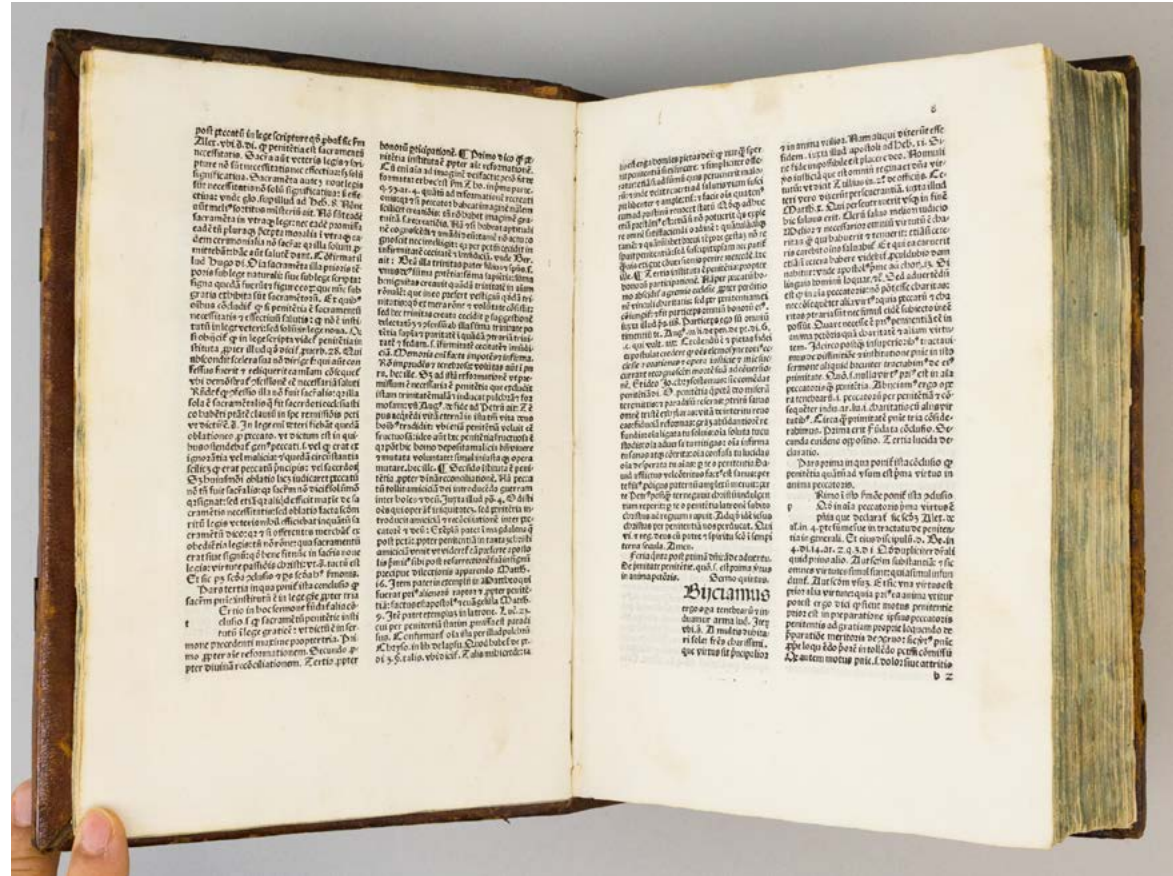
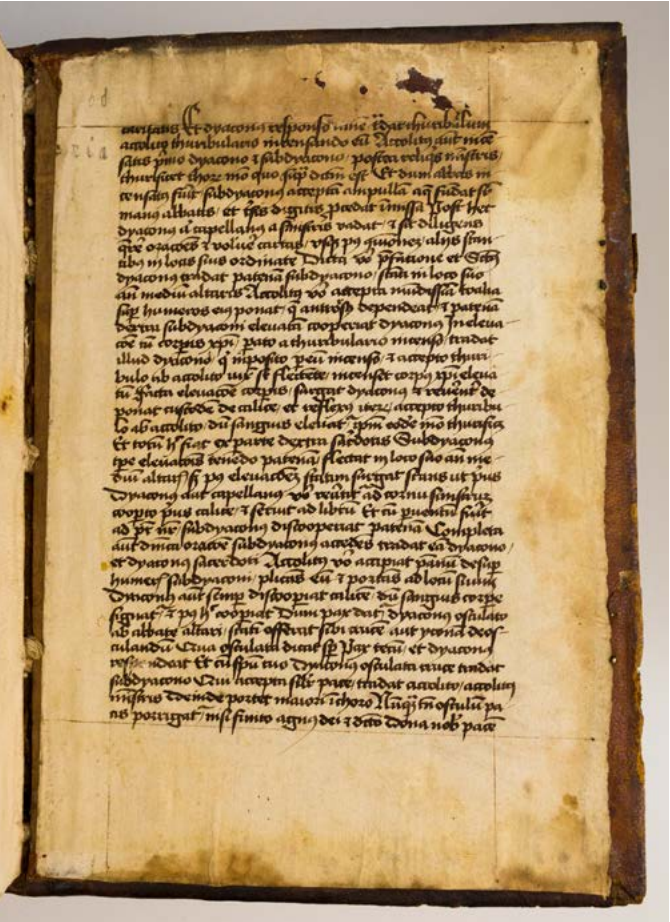
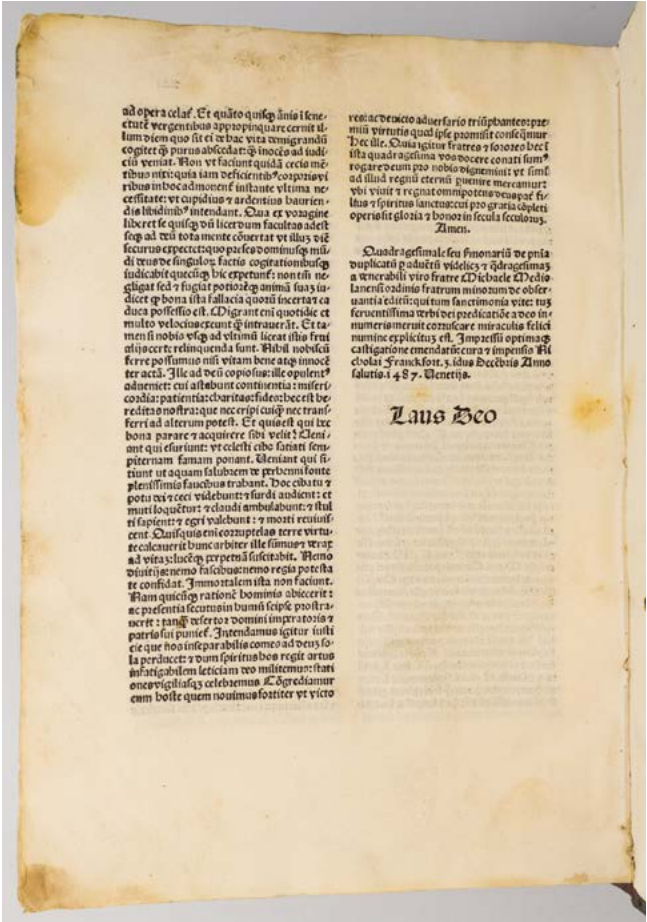


26 CARCANO, MICHAEL DE. SERMONARIUM DE POENITENTIA PER ADVENTUM ET QUADRAGESIMAM. (Venetiis: Nicholai Franckfort [Nicolaus de Frankfordia], 11 December 1487) 230 x 150 mm. (9 x 6"). 2 p.l., 221, [1] leaves (final blank; quire F bound out of order but complete). Contemporary Venetian blind-stamped calf over thick wooden boards, covers ruled in blind and stamped with leafy and floral tools, raised bands, hand-lettered vellum label, brass catchplates (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. ♦Two small holes to leather on spine, showing bands and boards beneath, lower cover with half a dozen small holes to leather from insect activity, minor rubbing to extremities, about half the leaves with light dampstaining to the top quarter, this affecting up to half a leaf on a couple of quires, other trivial imperfections, otherwise an excellent specimen, quite clean, crisp, and bright internally. \$9,500

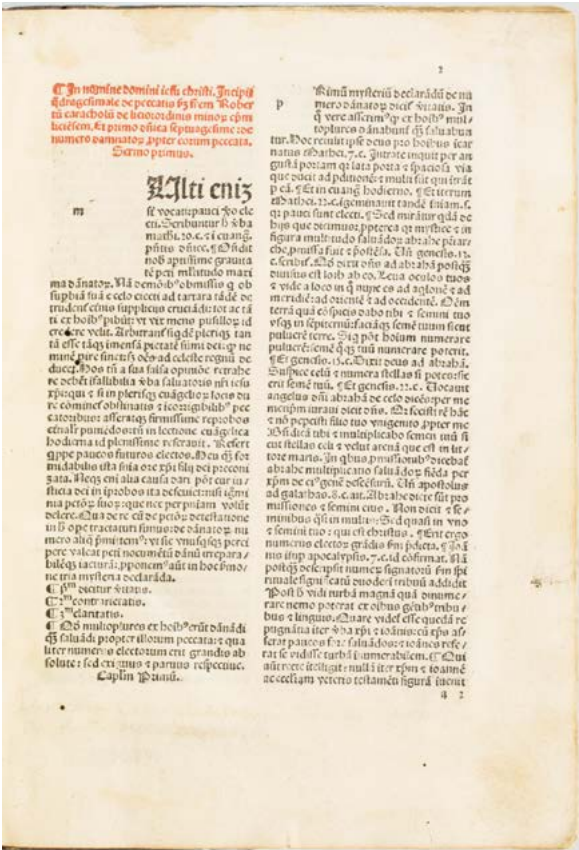
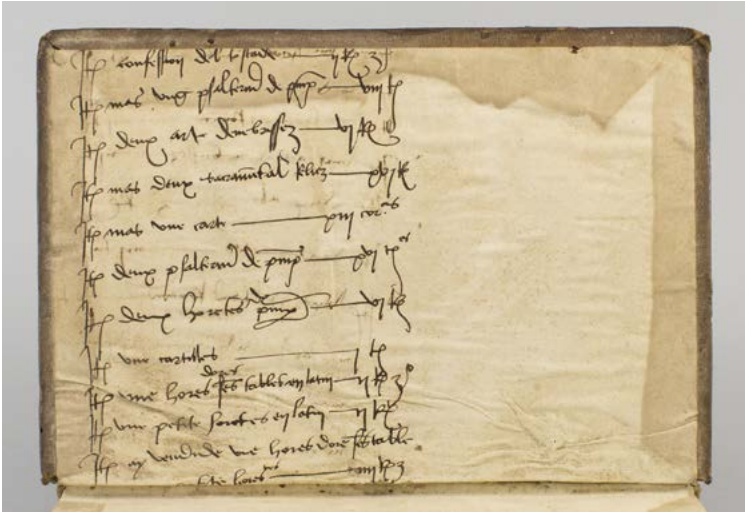
This attractively priced incunable in a contemporary binding contains a collection of sermons by one of the few 15th century authors to have his works published during his lifetime. First published in 1476, the sermons on penitence here are the work of a popular preacher from an aristocratic Milanese family, Franciscan brother Michael de Carcano (1427-84), who 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 opines 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)



27 CARACCIOLUS, ROBERTUS. SERMONES QUADRAGESIMALES DE PECCATIS. [and other works]. (Venice: Andreas Torresanus, de Asula, 27 September, 1488) 225 x 152 mm. (9 x 6"). [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. ♦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. **\$11,500**

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 the most celebrated preacher in Italy during the last half of the 15th century. Called a “second Paul,” the “new Paul,” and the “prince of preachers,” Caracciolo (d. 1475) 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. He was one of the first authors in history to see his printed writings become bestsellers. 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, as well as Caracciolo’s letter to John of Aragon. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) purchased some of the master’s printing materials following his death in 1480. Torresanus’ daughter married fellow printer Aldus Manutius in 1505, and the Torresano family took over operation of the Aldine Press after Aldus’ death in 1515 (see item #40, below). (ST13007)

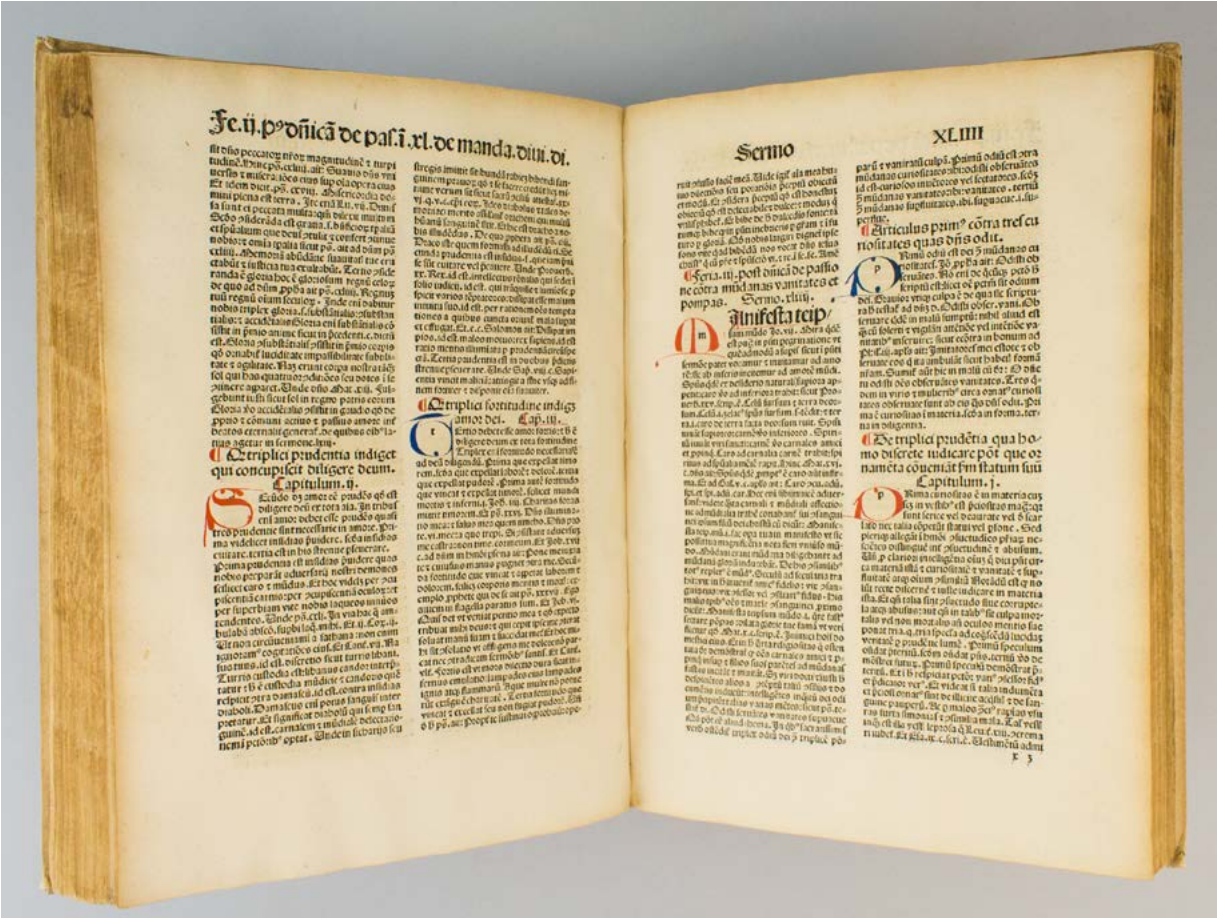
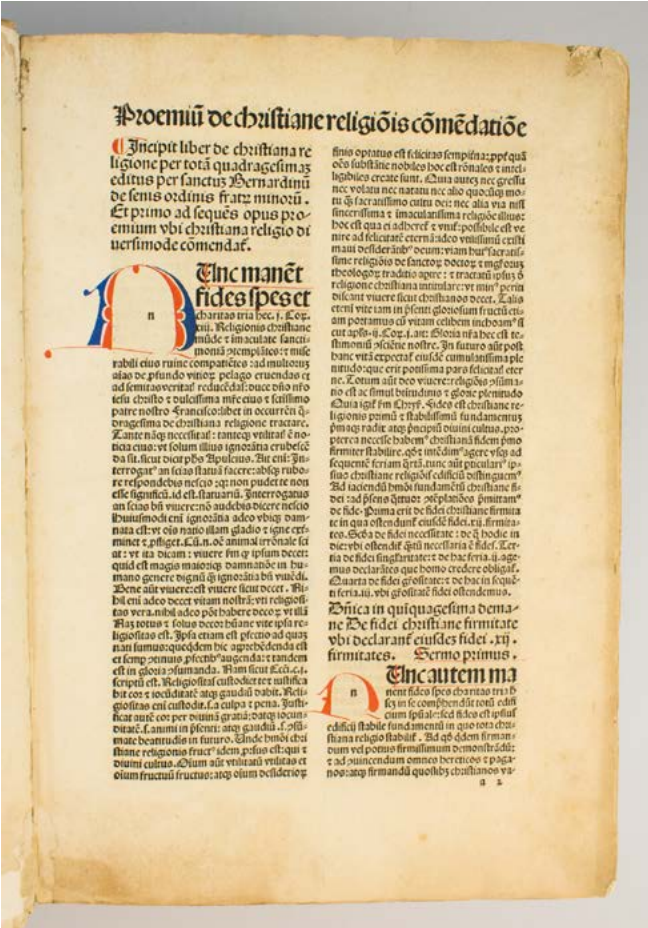
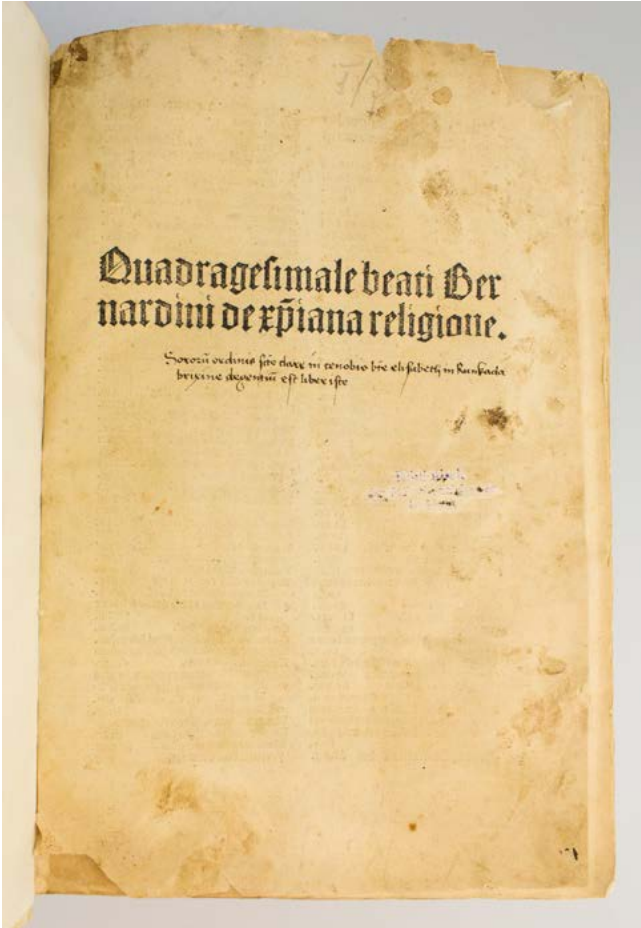
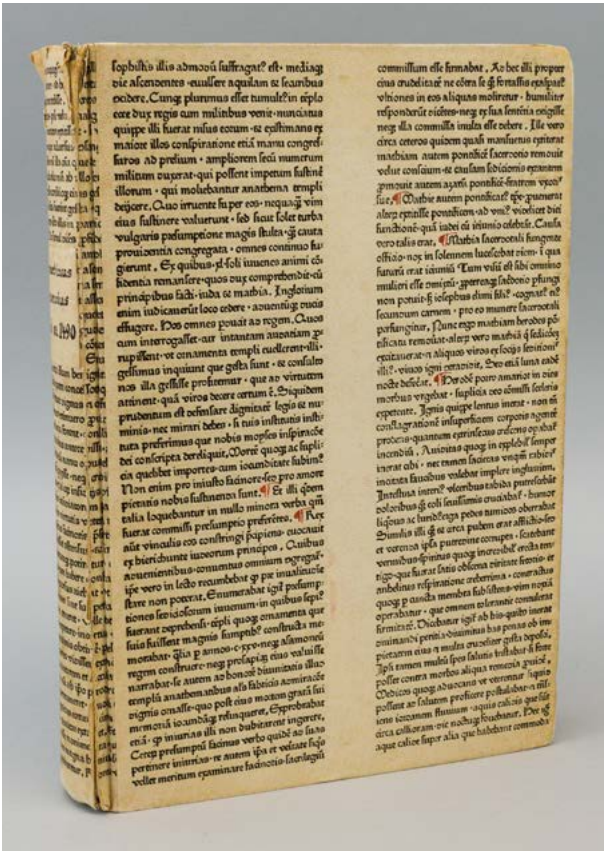


28 **BERNARDINUS SENENSIS [BERNARDINE OF SIENA].** QUADRAGESIMALE DE CHRISTIANA RELIGIONE. (Basel: Johann Amerbach, not after 1489) 308 x 208 mm. (12 1/8 x 8 1/4"). [254] leaves. FIRST EDITION. Modern boards covered in incunabular leaves, with manuscript label on spine. Capitals struck in red, paragraph marks in red, numerous three-line initials alternating blue and red. A few contemporary annotations in the margins; title page with the inscription of the cloister of Saint Elisabeth in Runggad near Brixen, and with an erased stamp (of the same?). Goff B-346; BMC III, 757. ♦Front joint with a two-inch crack to tail, head of spine a little tattered, edges a little bumped and rubbed, but otherwise an inoffensive and entirely sturdy binding. Title trimmed one-quarter inch at fore edge, with small open tears to edges, somewhat soiled, and with the erasure of the stamp just showing through on verso, first few leaves a little tattered along fore edge (one with a one-inch marginal tear), final leaf a touch stained and with a few small holes affecting text and margins, text block lightly toned, the occasional marginal blemish, but the bulk of the contents EXCEPTIONALLY CLEAN WITH EXCELLENT MARGINS. **\$6,500**



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. Although this work is held fairly widely in institutions, it is surprisingly rare on the marketplace; we could trace only five copies at auction since 1940. (ST13852)

This is a well-preserved and attractive incunable with text by one of the most renowned and popular orators of the 15th century. Known as the “Apostle of Italy,” Bernardine of Siena (1380-1444), was a Franciscan preacher and missionary famed for his sermon-making and eloquent orations. As an ardent reformer, the subjects of sin and repentance were common themes in Bernardine’s work; he was particularly concerned with the sin of usury, though he spoke out against all forms of “evil,” including sodomy, vanity, and gambling. Although his writings were, as here, published in Latin, Bernardine gave his sermons in the vernacular and, according to the Catholic Encyclopedia, “everywhere adapted himself to the local dialect and parlance” in order to reach the masses. So great was his influence and popularity that Bernardine was canonized only six years after his death and remains one of the most highly venerated saints in Italy still to this day. An active preacher through to his last days, Bernardine’s sermons were well-recorded and survive in numerous manuscripts (including several in the Saint’s own hand). The present work, containing 66 sermons for the Lent and Easter period, is one of two major collections of Saint Bernardine’s sermons printed in the incunabular period (the other is “Quadragesimale de Evangelio Aeterno,” printed the same year, also by Amerbach). Several other minor works by Bernardine made their print debut before “De Christiana Religione” and the aforementioned cousin “De Evangelio,” but these two are by far the most voluminous, ambitious, and important. According to Pollard, our printer Amerbach (1430-1513) issued the first book from his Basel establishment in 1478, and in his career printed



The First Printing of the First Treatise

By the “Most Fertile” Writer Produced by the Brothers of the Common Life

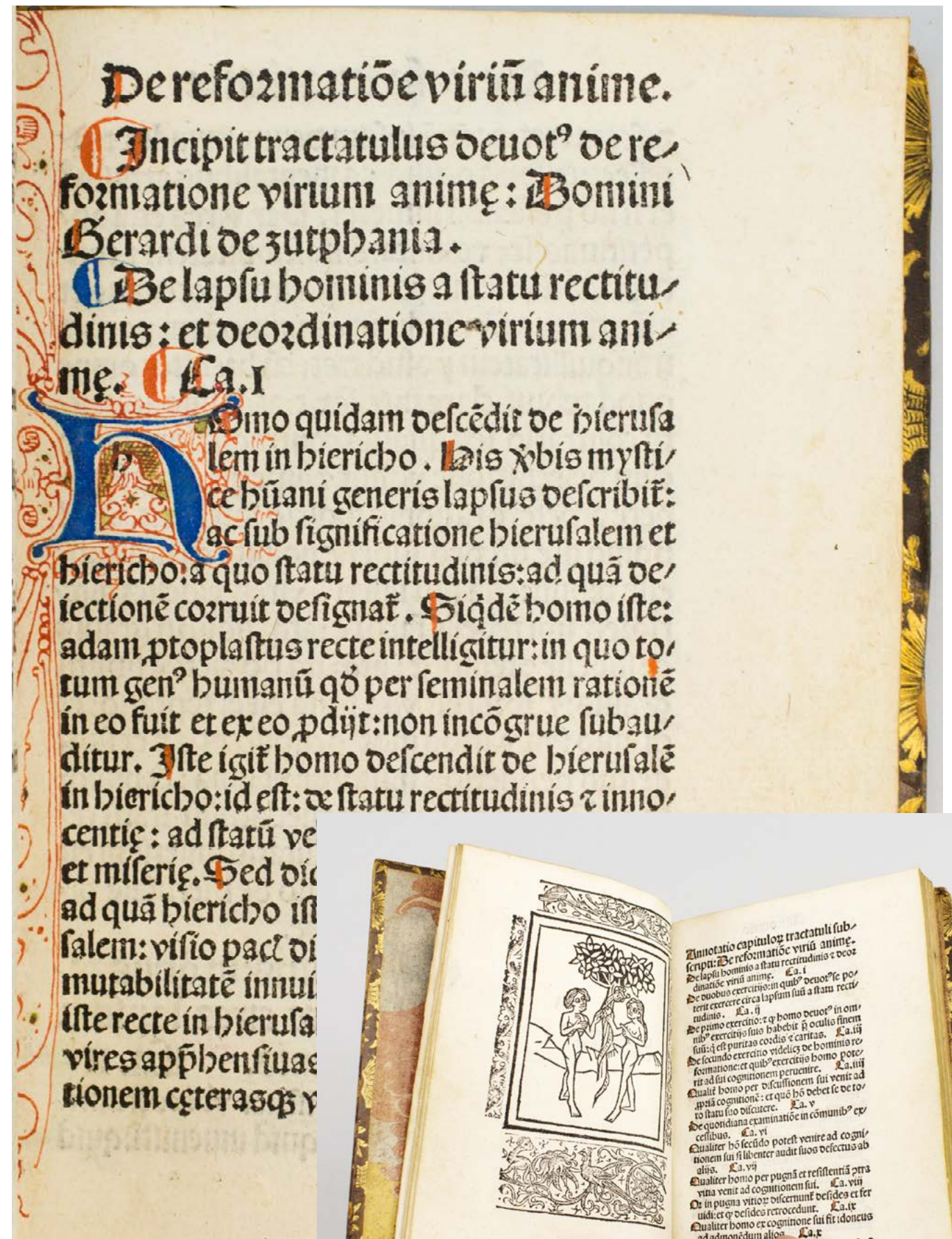
29 GERARDUS DE ZUTPHANIA. DE REFORMATIONE VIRIUM ANIMAE. ([Basel: Johann Amerbach], 1492) 145 x 100 mm. (5 3/4 x 4”). [60] leaves. Single column, 27 lines of text (including headline) in gothic type. FIRST EDITION. Pretty 18th century marbled calf, covers with double gilt-rule border enclosing frame 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.

◆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

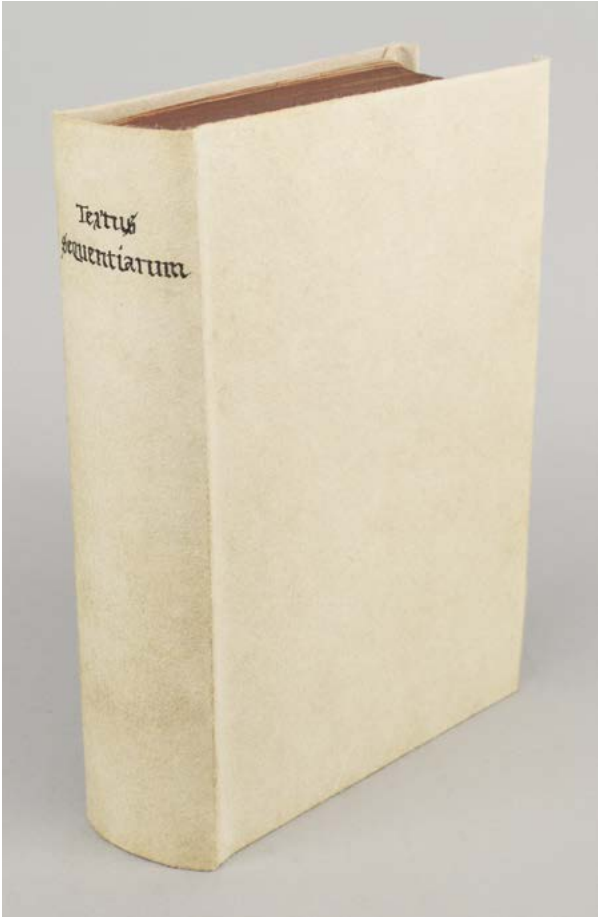
Beginning with a charming full-page woodcut of Adam and Eve in the garden partaking of the tree of knowledge, and featuring a prominent maiblumen initial, this is the first appearance of the inaugural treatise by Gerard Zerbolt of Zütphen, described by Post (in “The Modern Devotion”) as “the most fertile 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 has not been seen at auction since 1975. (ST13006)

Explícit tractatulus bon⁹ et valde deuot⁹:
maxime p^r religiosis: et etiá alijs vitam suam
emendare volentib⁹: qui intítulat^r: **D**e refoz
matione viriū anime: Anno dñi. **M**cccc xcj.



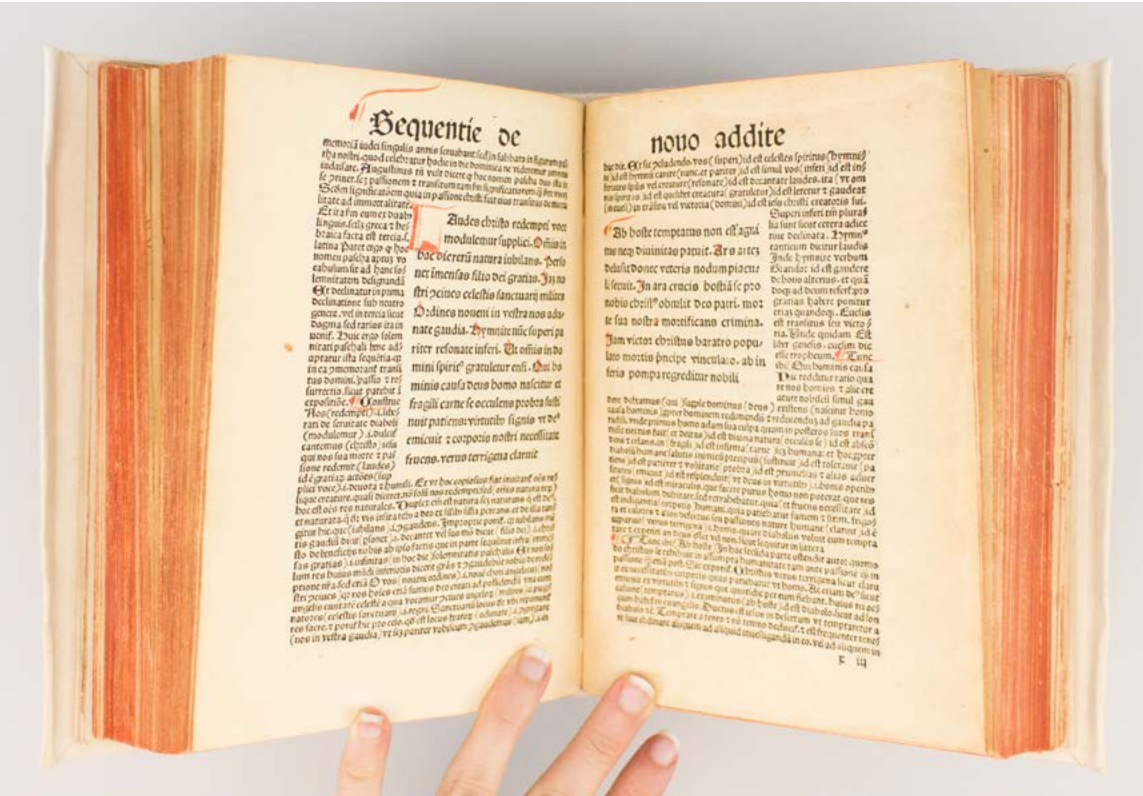
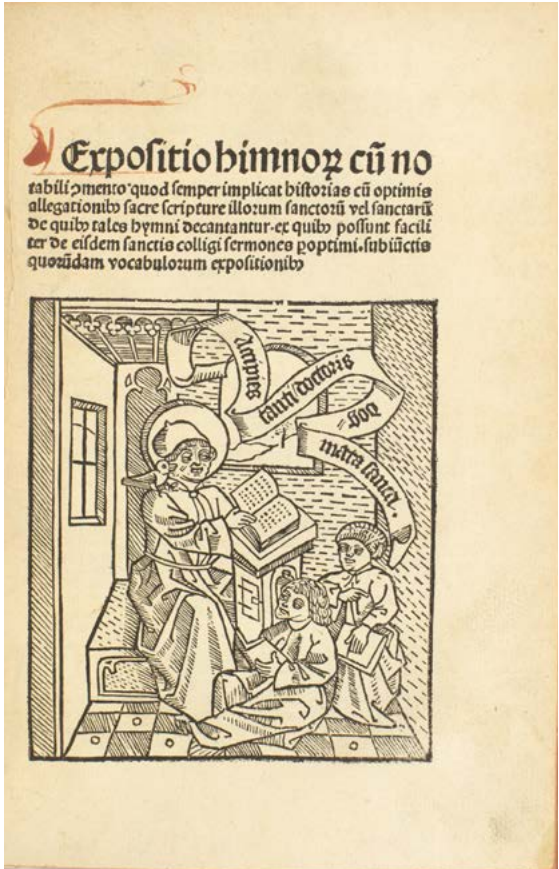
30 TEXTUS SEQUENTIARUM CUM OPTIMO COMMENTO. [bound with] EXPOSITIO HIMNOR[UM]. (Cologne: Heinrich Quentell, [1492]) 201 x 155 mm. (8 x 6 1/8"). cxxxiii, [13] leaves (gathering n misbound, but complete); [1], lxxvi, [1] leaves. Single column, 46 lines of commentary (plus headline) surrounding single columns of text of varying lengths, gothic type. **Two separately published works in one volume.** Recent handmade paper binding by Don Rash, flat spine with ink titling. In a linen clamshell box with orange morocco label. Paragraph marks and hand-painted initials in red or blue, some with attractive flourishes running almost the length of the text; title pages of both works with woodcut of Saint Gregory instructing two scholars. Front free endpaper with ownership inscription of Jos. [?] Ign. Wirtz, 1819; title page of first work with stamp of St. Charles Borromeo Seminary Library, Philadelphia; occasional ink annotations in a contemporary hand. First work: Goff S-457; BMC I, 278; second work: Goff E-149; BMC I, 276. ♦Minor soiling to first few leaves, a couple of leaves with crease and a bit of dust soiling to head margin, head margin trimmed a bit close (but no loss to headlines), the last four gatherings of the second work with minor worming (affecting single letters here and there), isolated spots of foxing or marginal smudges, other trivial defects, but overall an excellent copy, clean and crisp in an unworn binding. **\$7,000**



Philadelphia; occasional ink annotations in a contemporary hand. First work: Goff S-457; BMC I, 278; second work: Goff E-149; BMC I, 276. ♦Minor soiling to first few leaves, a couple of leaves with crease and a bit of dust soiling to head margin, head margin trimmed a bit close (but no loss to headlines), the last four gatherings of the second work with minor worming (affecting single letters here and there), isolated spots of foxing or marginal smudges, other trivial defects, but overall an excellent copy, clean and crisp in an unworn binding. **\$7,000**

Exuberantly rubricated, this charming volume combines two important commentaries on church liturgy and hymnody. In the Middle Ages, the term “sequentia” (from the Latin word for “follow”) came to refer to the portion of the Mass just following the Alleluia. The use of the term was formalized as a result of the work of Notker the Stammerer (ca. 840-912), who referred to these texts as “sequentiae” in his “Liber Hymnorum.” There were different sequences for different Sundays and feast days, and different tropes for different church seasons. Commentaries on the grammar, vocabulary, and composition of “sequentiae” by various scholars and church officials were collected into anonymous volumes such as this one, which would have been used in training priests and deacons. The “Textus” is bound with a work of similarly collected commentaries, this time on church

hymns. Sometimes ascribed to Hilarius Aurelianensis (ca. 1075-1140), the commentaries in “Expositio” provide hymn paraphrases and suggestions on when and how to use various hymns in the liturgy. Our book was produced by one of a family of printers whose presence in Cologne stretched from 1479-1556. Heinrich Quentell, 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, Quentell clearly had a predilection for theology and metaphysics. Here, both works feature Quentell’s well-known “Accipies” woodcut of Saint Gregory instructing two scholars. Quentell was the first to use this cut (many printers followed his example), and it typically appears in works that have an academic audience. There are a number of other incunabular editions with the same or similar titles, but they are now without exception extremely rare. (ST13013)



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

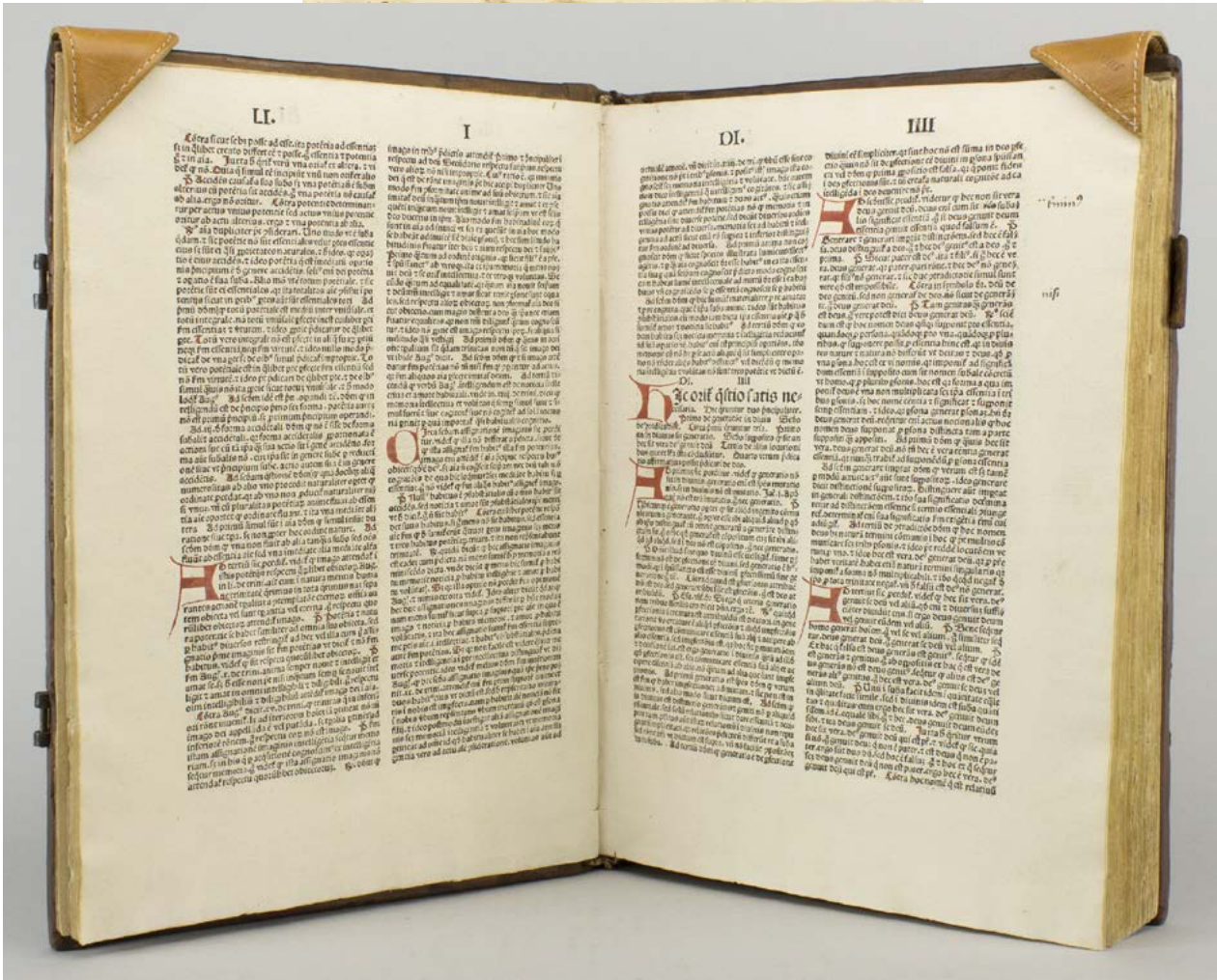
31 THOMAS AQUINAS, Attributed to, but by HANNIBALDUS HANNIBALDIS. SCRIPTA AD HANIBALDUM EPISCOPUM SUPER QUATTUOR LIBROS SENTENTIARUM. ([Basel]: Nicolaus Kesler, 1492) 318 x 229 mm. (12 1/2 x 9"). [154] leaves, the last blank. Double column, 66 lines and headline in gothic type. FIRST EDITION. Early, perhaps contemporary, calf over wooden boards, covers simply ruled in blind, brass catches and clasps (with remnants of apparently original thongs), rebacked 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. ♦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. **\$14,500**

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: ABPC records just two copies since 1975, one lacking leaves, the other ex-library. (ST12562)



A Fine, Tall Copy of the Nuremberg Chronicle, In a Handsome Binding Done for the French Regent

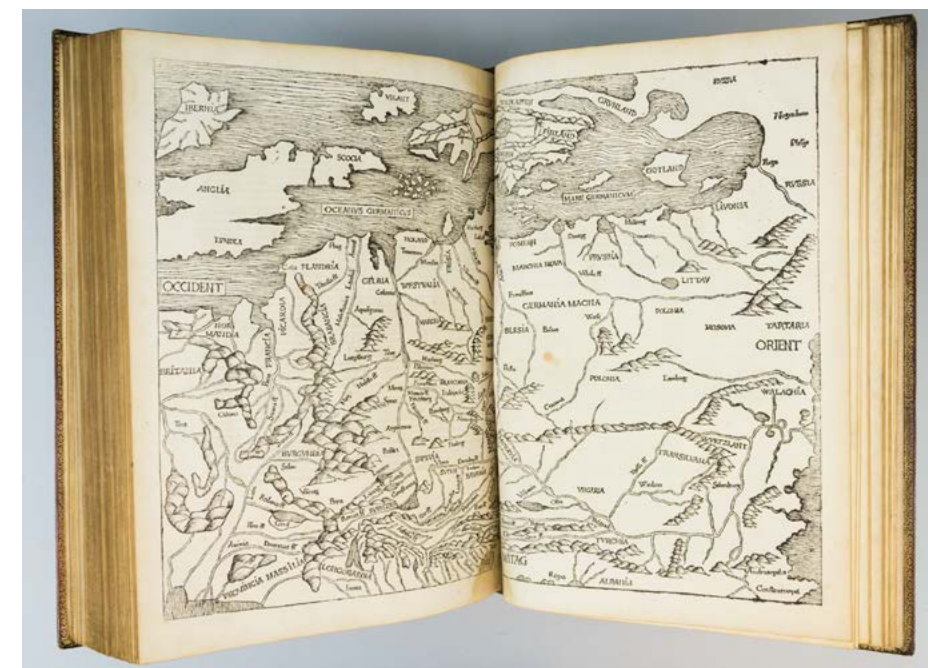
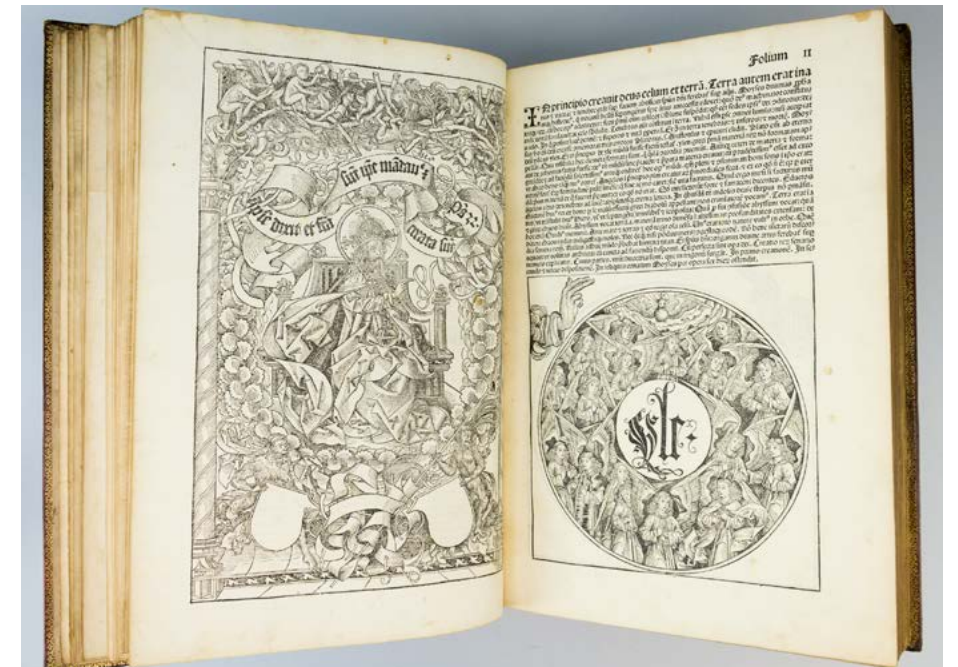
32 SCHEDEL, HARTMANN. LIBER CHRONICARUM. [THE NUREMBERG CHRONICLE]. (Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493) 450 x 310 mm. (17 5/8 x 12 1/8"). 20 p.l., 299, [6] leaves (without the final blank). Single column, 64 lines and headline in a clean gothic type. FIRST EDITION. Impressive 18th century brick red morocco, gilt, cover with supra-libros of Philippe II, Duc d'Orléans, raised bands, spine densely gilt in compartments with central oval containing interlocked initials "PP" surmounted by a coronet, gilt titling, gilt-rolled turn-ins, all edges gilt With 1,809 woodcut illustrations from 645 blocks (Sydney Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff, and their workshop, including the young Albrecht Dürer; the illustrations include 29 double-page town views, eight full-page cuts, and double-page maps of the World [Shirley 19] and of Europe by Hieronymus Münzer after Nicolas Khrypffs. Front pastedown with bookplate and library label of William G. Mather and monogram bookplate of George John Warren, 5th Baron Vernon. Goff S-307; BMC II, 437. ♦Joints and extremities a bit rubbed, boards lightly chafed, front hinge cracked (but board firmly attached). Title page laid down, about two dozen leaves with margins expertly reinforced (not affecting text), occasional small stains or thumbing, four leaves with light three-inch dampstain touching text, otherwise A VERY FINE COPY, clean and crisp with generous margins. \$85,000



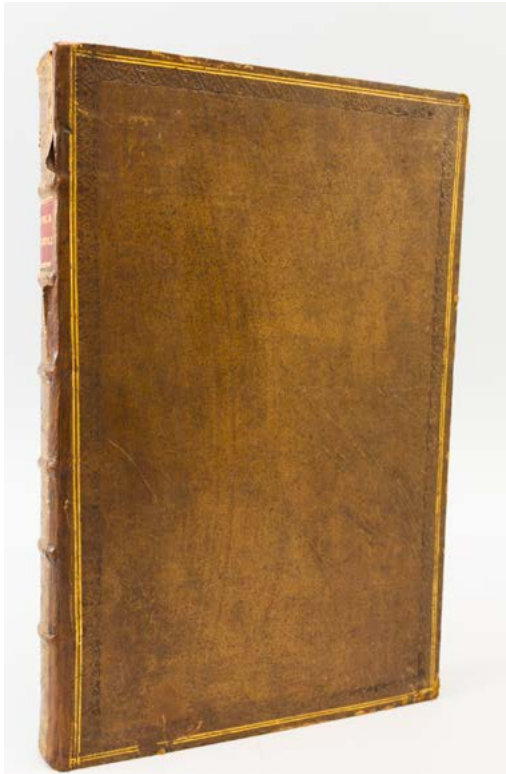
This is a handsome copy of the most extensively illustrated book of the 15th century, from the most successful German printer of the era. A history of the world from the biblical creation to the late 15th century, the "Chronicle" was written in Latin by physician, humanist scholar, and book collector Hartmann Schedel (1440-1514), who drew heavily on works of ancient and Medieval history from his extensive personal collection. (Schedel's library in 1498 contained 370 manuscripts and 670 printed books.) The "Chronicle" is also one of the best-documented incunables, as the contracts between the printer, his financial backers, and the artists have survived in the Nuremberg city archive. Merchants Sebald Schreyer and Sebastian Kammermeister funded the project, advancing 1,000 gulden for the production and distribution of the book; artists Wolgemut and Pleydenwurff agreed to do the woodcuts and layout; and Koberger contracted to print and distribute it. Koberger (ca. 1440-1513) established the first printing shop in Nuremberg in 1470, and steadily grew and expanded the business, eventually operating 24 presses and

employing 100 workers. He acquired paper mills to supply his presses, and sent agents to booksellers in the major cities of Europe, establishing a network for distribution. Koberger was the godfather of Albrecht Dürer, who was apprenticed to the illustrator Wolgemut at the time production on the "Chronicle" began, and who would have worked on the illustrations

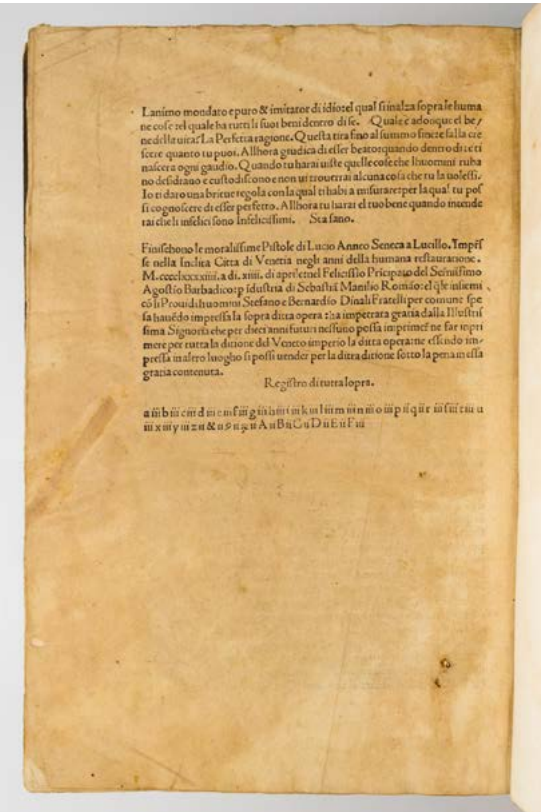
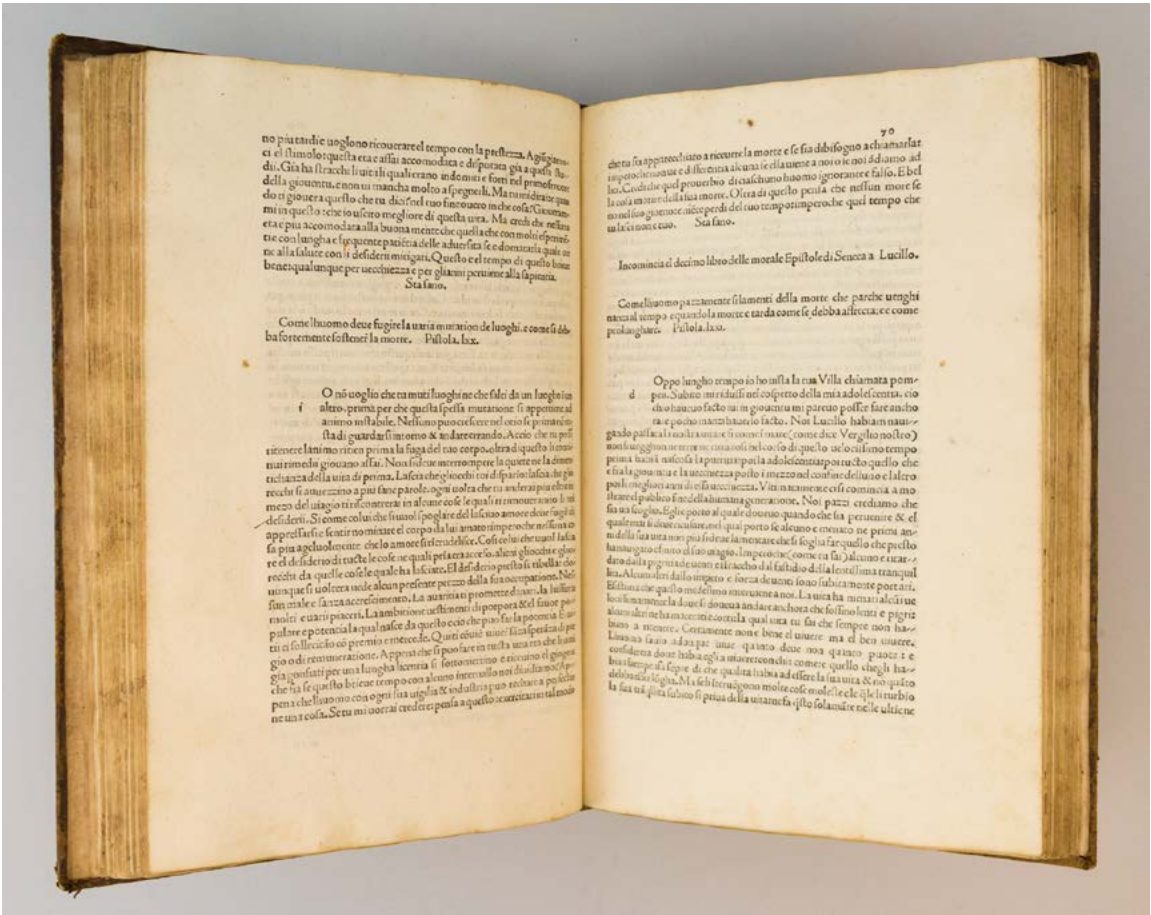
here. These include biblical scenes, portraits of kings, queens, popes, and generals, and topographical views of a number of cities in Europe and the Holy Land. Koberger issued a broadside advertising the forthcoming "Chronicle" that emphasized its innovative and lavish illustrations, promising "so great a Delight in reading it that you will think you are not Reading a Series of Stories, but Looking at them with your own Eyes. . . . When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive." Nearly every page of the text contains at least one woodcut, and these visual representations of long ago and faraway must have amazed contemporary readers, who did not encounter such art on a daily basis. The fascination of these pictures means that copies of the "Chronicle" generally bear signs of avid use, and copies as clean and fresh as the present one are hard to come by. Our copy has graced the libraries of British carpet manufacturer Michael Tomkinson (1841-1921) and American industrialist William G. Mather (1857-1951). The arms on the cover are those of Philippe II (1674-1723), Duke of Orleans, nephew of Louis XIV and regent of France during the minority of Louis XV. (CBJ1725)



33 SENECA, LUCIUS ANNAEUS. [EPISTOLAE]. PISTOLE DEL MORALISSIMO SENECA. (Venice: Sebastiano Manilio, and Stephanus and Bernardinus di Nallis, 14 April 1494) 320 x 205 mm. (12 1/2 x 8"). 6 p.l., 170 leaves. Translated by Sebastiano Manilio. First Edition in Italian. 18th century sprinkled calf, joints reinforced, raised bands, spine compartments with gilt quatrefoil, later red morocco label. Goff S-382; BMC V, 545; Moss II, 591. ♦Joints beginning to flake, short crack at head of front joint, extremities somewhat rubbed, a few scratches to front board, a couple of patches of lost patina from insect activity, front hinge cracked (but board still firmly attached), first quire a little soiled with slightly frayed fore edges, first leaf with short repaired marginal tear and replaced corner (neither affecting text), n3 with long curving diagonal tear repaired with minimal impact on text, final leaf a bit browned and with repaired marginal tear, minor thumbing, occasional small stains or rust spots, but a very good copy despite these minor defects, the text generally clean and crisp with ample margins. **\$9,500**



This the first appearance in Italian of Seneca's "Moral Epistles," a major resource for Stoic teachings that appeared in 25 incunabular editions following the editio princeps in 1475. The 124 letters written late in the philosopher's life spend much time on death, illness, and aging, but also discuss friendship, travel, study, and pleasure. The letters are notable for their conversational tone, and translator Sebatiano Manilio sought to preserve this by using the Tuscan vernacular for his Italian version. Manilio (fl. 1492-1504) was a classicist educated in Rome who worked for a number of Venetian publishers, producing Latin and Italian translations of a number of works, ranging from the "De Animalibus" of Aristotle to Ketham's "Fasciculus Medicinae." Our Seneca is the only work for which he also served as co-publisher. It was the first work published by the di Nallis brothers, who only issued two other books, both of which were printed by another pair of brothers, Joannes and Gregorius de Gregoriis. (CBJ1752)

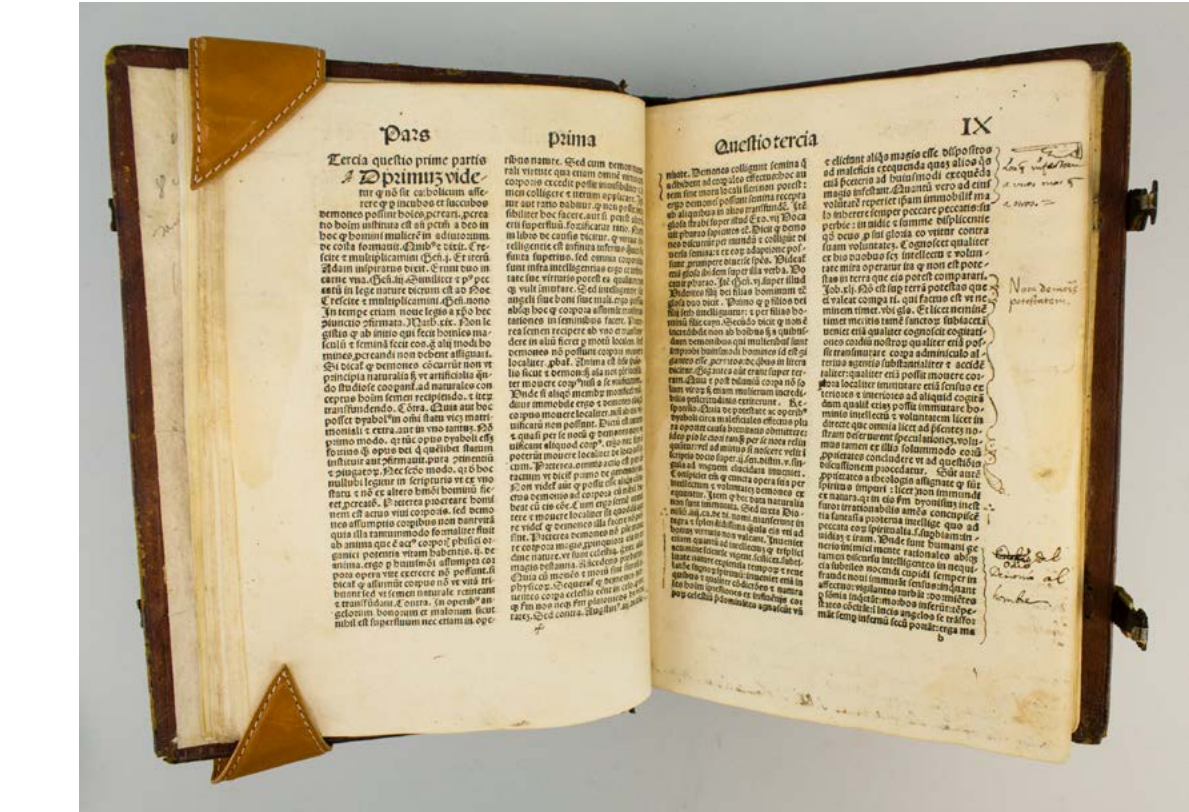
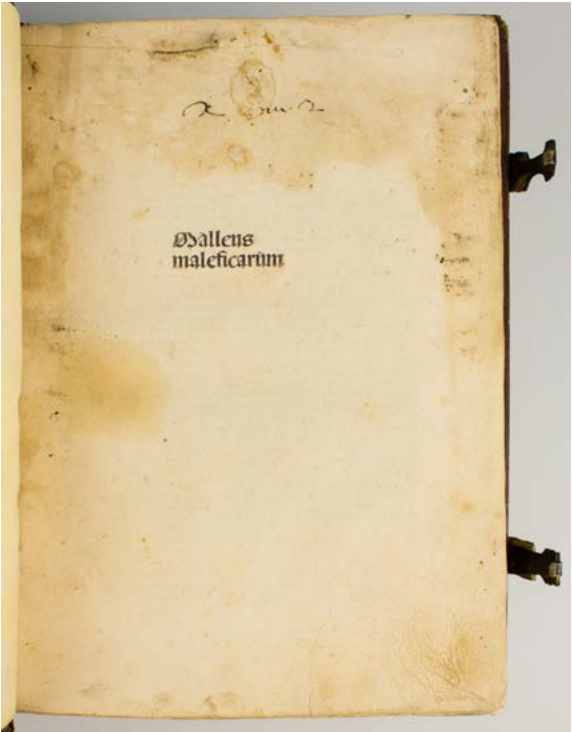


34 (WITCHCRAFT). INSTITORIS, HENRICUS [HEINRICH KRAMER] and JACOBUS SPRENGER. MALLEUS MALEFICARUM. (Nuremberg: Anton Koberger, 17 March 1494) 245 x 168 mm. (9 1/2 x 6 1/2"). 8 p.l., 137 leaves (lacking final blank). Fourth Printing. Excellent contemporary elaborately blind-stamped calf (a remboîtage), covers with multiple frames of plain rules and chain rolls, central panel with basket-weave tooling, raised bands, original spine (with elongated early paper label) renewed at top and bottom, original brass catches and clasps with (probably later) pigskin thongs, lower cover with riveted iron hasp for chaining, rear pastedown from a 12th or 13th century manuscript with a pleasing red penwork initial, front pastedown early but perhaps not original, four vellum flyleaves at the front and five (including a 15th century pastedown) at the back. With frequent neat penwork underlinings and marginalia in brown and red ink, in at least three early hands. Goff I-166; BMC II, 438; Haskell F. Norman, "Papers Relating to Exhibition and Catalogue of 100 Books Famous in Medicine, 1992-1995." ♦Slight snag at top and bottom of spine, general wear to joints (though no cracks), a few marks to the leather, a scattering of tiny wormholes to spine and joints, but the intricately decorated period binding sound and appealing. First few and last two leaves with dampstain at top and extending halfway down the margins, the same—but less obvious—stain found diagonally at outer top of the majority of the text, other small defects, but a fresh, clean, desirable copy internally, with especially ample margins. **\$29,000**



near the beginning of the text here, Kramer and Sprenger assembled the present work, written in 1486 and first printed by Peter Drach in Speyer in 1487. It begins with two parts detailing the characteristics and practices of witches, based both on ancient lore and writings and on the inquisitors' own observations. This is followed by a third part describing the very specific procedures to be followed by the prosecutors and ecclesiastical judges conducting witchcraft investigations and trials. There are rules for identifying evidence of witchcraft, means (including torture) for "proving" it, and guidelines for punishment that almost always recommended death by most unpleasant means. This work prescribed a process against which it was nearly impossible to defend oneself, and it consequently caused immeasurable suffering with its propagation of superstition and ignorant fear. (CBJ1736)

This is a scarce early edition of one of the most infamous works on witchcraft, the standard instruction manual for the witch hunts of the next two centuries and, in the opinion of Norman, "a contemporary handbook of psychopathology, and an early document in the history of psychiatry." Perhaps no other work in literary history has combined so much ingenious cruelty, twisted theology, and legal artifice as this "Hammer of Witches," used to persecute and execute as many as 200,000 innocent people—most of them women—over 250 years. In 1484, Pope Innocent VIII sent the Dominican inquisitors Heinrich Kramer and Jakob Sprenger to Germany, where crop failures, disease outbreaks, miscarriages, and barrenness were being attributed to the influence of witches and the demons they invoked. Authorized by the papal bull included



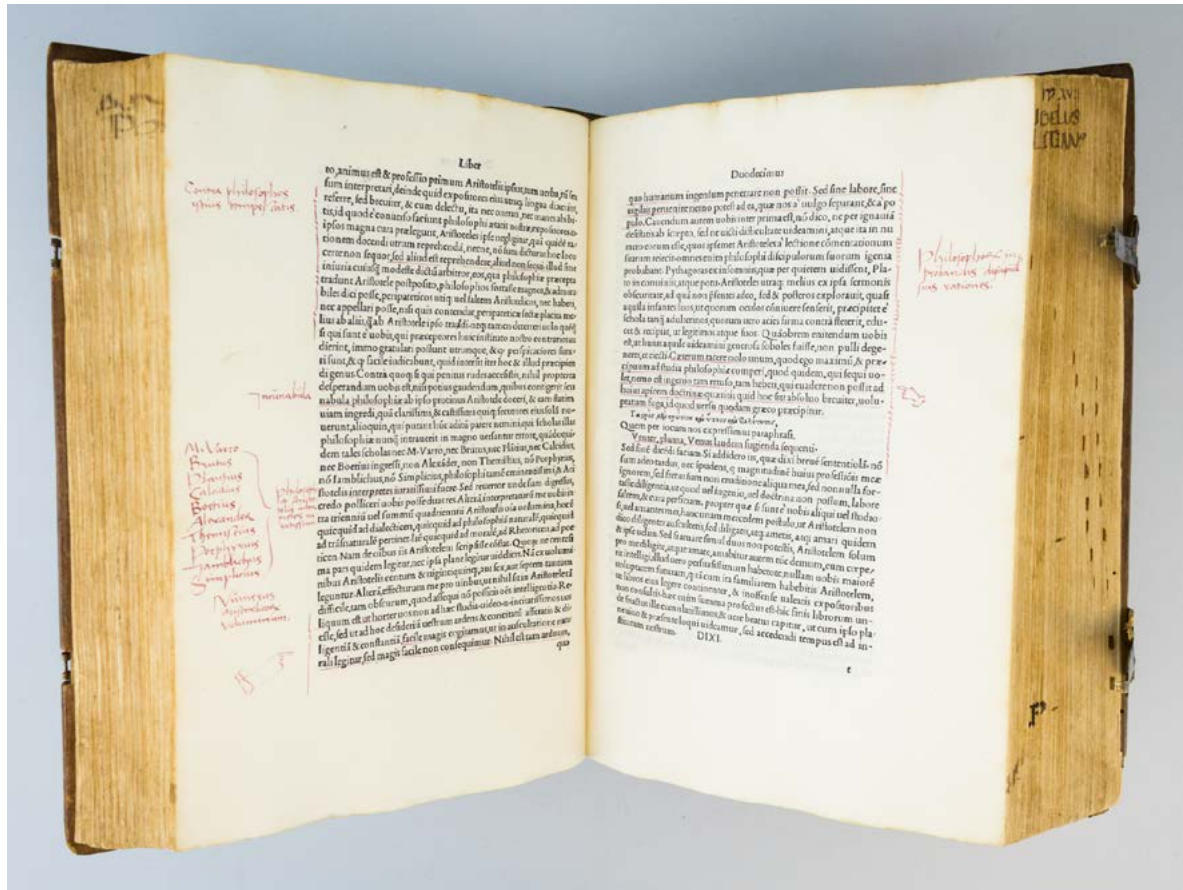
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35 (ALDINE IMPRINT). **POLITIANUS, ANGELUS.** OPERA. (Venice: Aldus Manutius, July, 1498) 335 x 220 mm. (13 1/4 x 8 1/2"). [452] leaves. Single column, 38 lines, roman type. Edited by Alexander Sartius. FIRST EDITION of the collected works. Original pigskin-backed wooden boards, the pigskin on the covers decorated with four foliate rolls, raised bands, apparently original hardware (two pigskin thongs with brass clasps, catch-plates, and anchor-plates) ink titling and shelf numbers on spine and fore edge. Front pastedown with early ink ownership inscription in Latin of Gervais Sopher (see below), indicating that the book was purchased on 18 October 1512 at a cost of four gold coins; occasional neat underlinings and calligraphic marginalia in two early hands. Ahmanson-Murphy 23; Renouard 17:4; Goff P-886; BMC V, 559.♦Pigskin trivially soiled, one corner slightly gnawed, first and last gatherings with a scattering of small wormholes, one leaf lightly foxed, four leaves with insignificant marginal stains, but A MAGNIFICENT COPY, THE TEXT ESPECIALLY FRESH, CLEAN, AND BRIGHT, THE MARGINS EXCEPTIONALLY BROAD, AND THE ORIGINAL BINDING IN OUTSTANDING CONDITION. **\$35,000**

This is an unsurpassable contemporary copy of a beautiful incunabular edition of a foundational work in the field of classical philology, written by the foremost classical scholar of the day and printed by one of the greatest humanist printers. In addition, this edition marks the first publication of the collected works of a modern author. Angelo Ambrogini Poliziano (1454-94) was the son of an Italian jurist who was killed defending the cause of the Medici. In recognition of this loyalty, Lorenzo the Magnificent took the young Poliziano under his wing, bringing him to Florence to be educated, and later making the talented young humanist a tutor to his son Piero. Poliziano was a groundbreaking scholar who had lasting influence on how we study and understand language and literature: Anthony Grafton tells us that he brought about nothing short of “a revolution in philological method” through his “conscious adoption of a new standard of accuracy and precision.” Poliziano was adamant that the earliest available manuscript must be considered the most accurate, and he was scrupulous about identifying and citing sources. A significant portion of the text here represents another important innovation introduced by Poliziano: the use of lectures or essays to teach philology—a far more palatable alternative to the tedious line-by-line commentary employed by earlier scholars. Aldus Manutius did a brilliant job presenting the works of his fellow humanist in elegant roman and Greek typefaces, and the text here is notable for the first use of Hebrew type in Venice (on the recto of H8).

Renouard considered this “one of the most beautiful” productions of the Aldine press. Having any 15th century artifact from Aldus’ printshop is a special pleasure, and having a copy as tall and as nearly pristine as this one is a once-in-a-decade experience. The 1498 Politianus is not remarkably scarce, but it is very rarely seen textually complete, without inserted leaves, and in a contemporary binding (ABPC lists such a copy in 2005 but nothing previously until 1984). At 335 x 220 mm., our copy is larger than any we have found among various institutional copies as well as those recently in the marketplace: the Nakles copy that sold at Christie’s New York (in modern morocco) for \$32,900 in 2000 was 313 x 205 mm., and the contemporary copy trumpeted by Christie’s as “A LARGE COPY” that sold in 2005 for a sterling price in excess of \$36,000 still measured significantly smaller than ours at 324 x 210 mm. The provenance here is also of some interest. Holding an office called fiscal of the bishop, our early owner Gervais Sopher (d. 1556) represented the interests of the diocese of Strassburg and prosecuted ecclesiastical offenses. In that position, he leveled 24 charges of heresy in 1522 against Matthieu Zell, the first open proponent of Lutheranism in Strassburg. However, by 1525, Sopher’s fervor had apparently subsided to the point where he himself embraced the reformed religion (and not coincidentally a wife). (ST13030)



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