

**FAIRY TALES
LEGENDS
MYTHOLOGY
& RELIGION**

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FAIRY TALES LEGENDS MYTHOLOGY & RELIGION

A catalogue of books including the earliest human narratives, Homer's Iliad and Odyssey, the foundational myths of Rome, the Icelandic Sagas, Beowulf, Saxo Grammaticus, the tales of the Pre-Columbian discovery of America, the first Western book on Buddhism, the first published study of the Dead Sea Scrolls, Bibles, Christian theology and ecclesiology, Arab proverbs, The Book of Mormon, and Andersen's fairy tales.

PREFACE

Shaping civilization. That is the common denominator for the subjects we have grouped together in the present catalogue. We have selected works that show the interplay between the earliest human narratives, myths, legends, fairy tales, religion, and religious interpretations that form the basis of our societies.

Religions, legends, myths, and tales have always been inextricably linked. They connect the diverse cultural horizons that make up a civilization. The epic works collected here tell how the nations came to be, how the world was created, how we came to be in it, and how we should conduct ourselves, in relation to the gods and to man. These sources form the bedrock of our basic morality, our shared sense of identity, and the laws and customs that we recognize as common across national differences.

Ultimately, the study of our religions, myths, legends, folk and fairy tales, and earliest historical recordings provide us with the key to understanding who we are.

The present selection includes the earliest human narratives, Homer's Iliad and Odyssey, the foundational myths of Rome, the Icelandic Sagas, Beowulf, Saxo Grammaticus, the tales of the Pre-Columbian discovery of America, the first Western book on Buddhism, the first published study of the Dead Sea Scrolls, Bibles, Christian theology and ecclesiology, Arab proverbs, The Book of Mormon, and Andersen's fairy tales.

Copenhagen, October 2023

Maria Girsell

1 FIRST EDITION OF SANAHNETSI'S BIBLICAL STORIES

ANANIA SANAHNETSI.

Girk Vor Kotchi Zhoghovadsou [Compilation of Stories] (Girk' Or Koch'i Zhoghovatsu).

Constantinople (Istanbul), Mahtesi Astouadstour, 13 February 1747.

4to (200 x 150 mm). In contemporary blind-stamped full calf over wooden boards, rebacked. Title and text within ornamental border throughout. Decorative ornaments at head of sections and marginal decorations in the style of earlier Armenian manuscripts. Light browning to a few pages, thin line of worming to inner margin of a few leaves. Small dampstain affecting upper margin throughout. Red stamp ("Library of the Atonian Brotherhood transferred to Constantinople in 1871") [in Armenian] on title touching woodcut border. 4-line note by Grigor the monk professing his support for the Holy Roman Church to front free end-paper. An overall nice and well-preserved copy. 245 ff. with 8 large woodcut illustrations by Grigor Marzvanetsi after Christoffel van Sichem in text.

Exceedingly rare first printing of the eleventh century Armenian theologian Anania Sanahnetsi's compilation of selected biblical stories and commentaries by Armenian church fathers such as Gregory of Narek and Gregory of Tatew. Anania Sanahnetsi, of the Monasteries at Haghpats and Sanahin, played an important role in developing Armenian theological views and in commentary literature.

The present copy has been part of the library of the Atonian Brotherhood; a group of Armenian intellectuals and activists who were based at the Holy Cross Monastery on the Greek island of Mount Athos in the mid-19th century. The group was founded in 1843 by a monk named Krikor Odian, who was a prominent figure in the Armenian community of Constantinople.

The Atonian Brotherhood was dedicated to promoting Armenian national identity and culture, as well as advocating for political and social reforms in Ottoman Armenia. The group's members included scholars, writers, artists, and activists, and they were known for their work in publishing books and journals in Armenian, as well as for their involvement in the Armenian national liberation movement.

In 1871, the Atonian Brotherhood was forced to leave Mount Athos and relocate to Constantinople, due to pressure from the Ottoman authorities. The move was a difficult one, as the group had to leave behind many of its books and manuscripts, as well as its treasured collection of Armenian art and artifacts.

Despite the challenges of their new situation, the Atonian Brotherhood continued to be active in promoting Armenian culture and identity. They published several influential journals, including "Mshak" and "Hairenik", which were dedicated to Armenian literature, history, and politics.

The Atonian Brotherhood played an important role in the Armenian national liberation movement, and many of its members were involved in the Armenian resistance against Ottoman rule. They were also instrumental in the establishment of the Armenian Revolutionary Federation, a political party that played a key role in the Armenian struggle for independence in the early 20th century.

OCLC only locates one copy (Library of Congress, US).



2

INAUGURATING THE FAIRY TALE-GENRE

ANDERSEN, H.C. (HANS CHRISTIAN).

Eventyr fortalte for Børn. (1.-3. Hefte) + Eventyr fortalte for Børn. Ny Samling (1.-3. Hefte). 2 Bind. [i.e. Fairy Tales Told for Children. 6 issues, divided into two volumes – all that was issued].

Kjöbenhavn, 1837-1847.

Bound in one nice contemporary half calf binding with blindstamped and gilt ornamentation to spine. Gilding vague, also the gilt title. Minor bumping to corners. Internally a bit of scattered brownspotting, but overall unusually nice, clean, and fresh. A truly excellent copy. See collation below.

A magnificent set – unusually nice and clean and bound together in a contemporary binding, which is almost never the case – of the first edition of this exceedingly rare collection of Andersen’s earliest fairy tales. This legendary fairy tale-collection that created the fairy tale-genre and brought Andersen international fame, consists in six parts that together make up two volumes. As with most of the other few existing copies, the present set is a mixture of issues (though here, merely two of the parts are in second issue).

“With the passing of each year, Andersen’s genius brought forth new “wonder stories”, and the fame he had so desperately craved and striven for became a reality. Little did he know in the spring of 1835, when he all but had to beg his publisher to accept these remarkable tales, that one day they would make him immortal. And little did the critics, nearly all of whom advised him to give up his “experiment” and devote himself to his other writings, ever dream that they would live to see him gain world acclaim for these tales.

For almost a hundred years now, generation after generation has been brought up on Andersen’s stories. Take the English-speaking world, for instance. Since the first appearance of Andersen’s Fairy Tales in London and New York, in 1846, over seven hundred different editions, including dozens of varied translations, illustrated by more than a hundred different artists, have been published in the United States alone.

Indeed, Andersen’s stories will live on as classics – as much part of our civilization as the two primary educational factors, reading and writing.” (Jean Hersholt, p. 27).

Due to the fact that the six little pamphlets together, printed in different years, all have their own title-pages, half-titles, contents, etc. and that there were then also printed all of this for each volume of three (times two) together, the book binders almost always removed several of these “extra” leaves, as they seemed superfluous. It was never the intention of the publisher that the single half-titles, title-pages or tables of contents be preserved. However, due to the many different laves that were deemed “superfluous” or not, all existing sets of these two little volumes have their individual mix-up of half-titles, titles, and tables of contents. Thus, no copies are known to exist with all leaves present.

“During Andersen’s lifetime 162 of his Fairy Tales were published, but the scarcest and most difficult to obtain are these six little pamphlets. We do not know exactly how many, or how few, copies were printed, but we do know that no copy with all the title pages and tables of contents has ever been offered for sale by any dealer or at any auction. To my knowledge, only five or six complete copies of the first printings (1835-1842) still exist. Even the second printing of the six pamphlets in their entirety (1842-1847) is exceedingly scarce and difficult to obtain.” (Jean Hersholt).

Here follows a collation including mention of issues and lacunae:

Vol. I:

VIII pp. (joint title-page (dated 1837) for the three parts, contents-leaf for all three parts, and preface ("Til de ældre Læsere"). The joint half-title merely stating "Eventyr for Børn" has not been bound in.

First Part: 61 (including the title-page), (3) (blank verso of p. 61 and the contents-leaf for part one) pp. The half-title has not been bound in. Second issue, 1842.

Second Part: 76 (including half-title and title-page), 2 (contents-leaf for part two) pp. + 1 f. (blank). Second issue, 1844.

Third Part: 60 (including half-title and title-page) pp., 2 (contents-leaf for part two) pp. + 1 f. (blank). First issue, 1837.

Vol. II:

3 ff. (joint title-page, dedication-leaf (for Mrs. Heiberg), contents-leaf for all three parts).

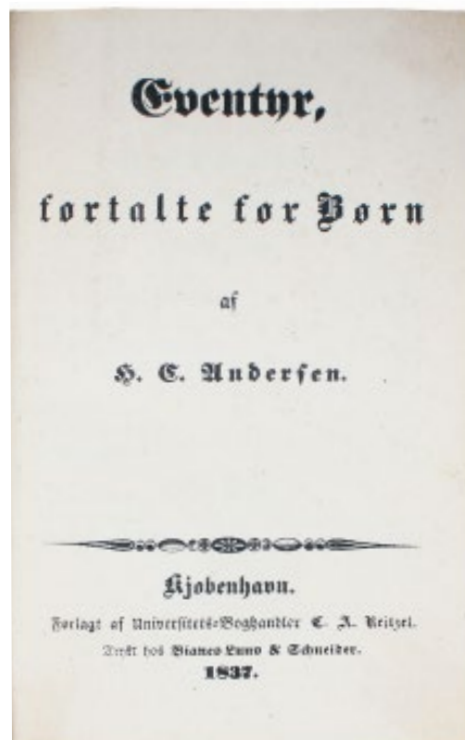
First Part: 58 (including title-page), (2) (contents-leaf for part one) pp. The half-title has not been bound in. First issue, 1838.

Second Part: 53 (including title-page), (3) (verso of p. 53 and contents-leaf for part two) pp. The half-title has not been bound in. First issue, 1839.

Third Part: 49 (including title-page), (3) (verso of p. 49 and contents-leaf for part three) pp. The half-title has not been bound in. First issue, 1842.

This is one of the most complete copies we have ever seen, as the only leaves not withbound are some of the half-titles. Usually a lot more leaves have been left out by the binders, and it's even rare to find copies that have all title-pages. The separate contents-leaves are very rarely found preserved in copies that have the joint contents-leaves, and the blank leaves are almost never withbound.

BFN: 266; Hersholt: 23; PMM: 299.

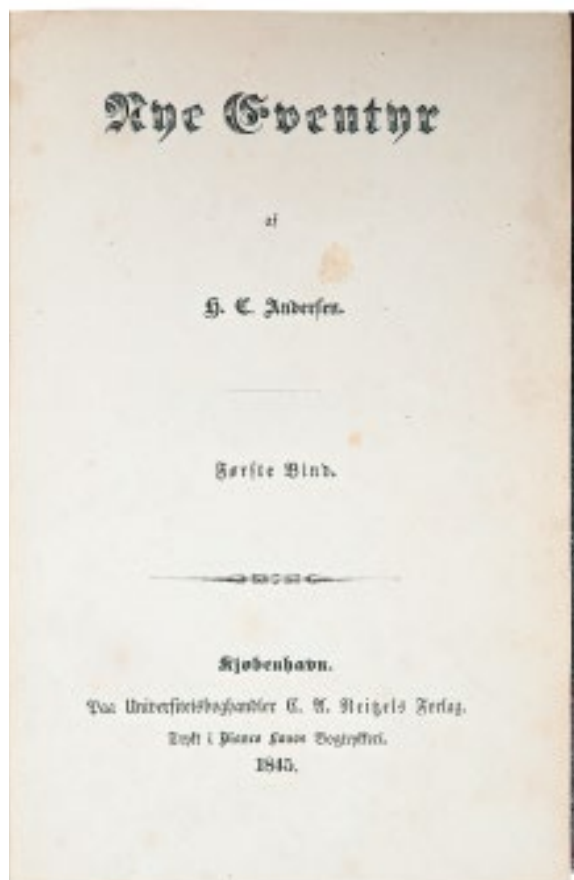
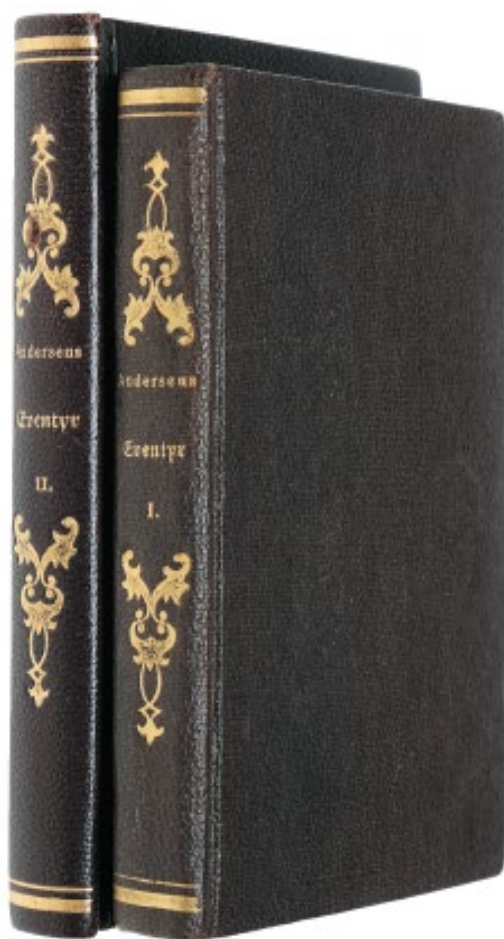


3

MAGNIFICENT HANS CHRISTIAN ANDERSEN-COLLECTION

ANDERSEN, HANS CHRISTIAN.

A truly splendid and unique collection of 23 Hans Christian Andersen-items that together tell the true story of Andersen's life and sheds light on all aspects of his life and work. The collection is divided into the following (full descriptions below): 1. Debuts/earliest publications (see also 3.1.) 2. The three fairy tale collections/cycles 3. Presentation-copies (see also: 2.3.) 4. Letters 5. Manuscript 6. Books from Andersen's library 7. The three main translations. (1822)-1872.





With the present Hans Christian Andersen-collection, we have aimed not at an exhaustive collection of all of his many writings nor at a large collection, but at an exquisite, chosen collection that tells us the true story of Andersen's life. A collection that enlightens us about both the author and the man Hans Christian Andersen and that sheds light on all aspects of his life and work. A collection that epitomizes quality, scope, and importance, not merely numbers of items nor works that are not particularly important in his life's work. Every one of the 23 items in the present collection has been carefully chosen to represent a certain Aspect of Hans Christian Andersen at a certain time of his life, in an attempt to get as close to the great fairy tale author as possible. The items basically span his entire career – from his first book, published at the age of 17 (and only known in about 10 copies) to an original manuscript poem by the ageing author at the age of 67.

The 23 carefully chosen and unique items cover his earliest publications that are of extreme scarcity, his three seminal fairy tale cycles that catapulted him into fame and created the genre of the fairy tale, for which he is now famous world-wide, five magnificent presentation-copies (among them an absolutely magnificent copy of his very first fairy tale, one of the best presentation-copies known) that each give us an insight into the poet Andersen and into his circle of friends, six splendid original letters that are all different in style and content and written from all over the world (among them one of the extremely rare letters known by him written in English, in Latin

hand), an original manuscript, which is an extreme scarcity on private hands and something one may never come by again, two books from Andersen's own library, which is extremely rare to find, as only 75 such books are known and almost all of them are in institutional holdings, and finally the three main translations that ensured his fame in the rest of the world: the most important translations into German, English, and French respectively.

The collection is divided into the following seven categories, and below follows a short preview and introduction to each. Upon request, a document with full, elaborate descriptions of each item will be provided.

1. Debuts/earliest publications (see also 3.1.)
2. The three fairy tale collections/cycles
3. Presentation-copies (see also: 2.3.)
4. Letters
5. Manuscript
6. Books from Andersen's library
7. The three main translations

1. Debuts/earliest publications

1.1. *Ungdoms-Forsøg / Gjenfærdet ved Palnatokes Grav, en Original Fortælling; og Alfsol, en original Tragedie. Ungdoms-Forsøg. Kjöbenhavn, [1822].*

The extremely rare first printing of Hans Christian Andersen's first book – with facsimiles of the title-page, the contents-leaf and a further four leaves. The book is exceedingly rare. A title-issue appeared in 1827. No more than about ten copies in all of both the



first issue and the title-issue are known to exist – only a couple of them are known in private collections, and less than a handful of copies are known outside of Denmark. The present publication, his first book, is of immense importance to Andersen’s life and work and is arguably THE most important piece of Anderseniana.

1.2. Ved min Velgører Provst Gutfelds Død. Slagelse, 1823.

The extremely rare first printing of the 1823-issues of this slightly obscure newspaper, which contains Hans Christian Andersen’s third publication. This exceedingly rare piece of Anderseniana was published when the master of the fairy tale genre was merely 17 years old, namely in February 1823. The present publication constitutes one of the two pieces of publication that are at the epicentre of the coming-to-be of the greatest poet and author to emerge from Danish soil. This little piece is a heartfelt, almost perfectly stylized poem that constitutes an obituary of Hans Christian Andersen’s early benefactor, Gutfeld, who was responsible for Collin accepting to be Andersen’s benefactor. It was due to Gutfeld and his belief in Andersen that he made it on into the world and was taken seriously enough – at the mere age of 17 – to later be allowed to follow his heart and his life dream – that of writing.

1.3. Fodreise fra Holmens Canal til Østpynten af Amager i Aarene 1828 og 1829. Kjöbenhavn, 1829.

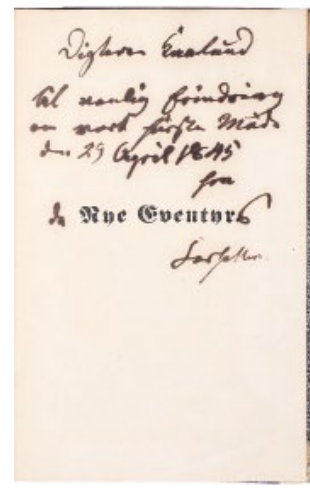
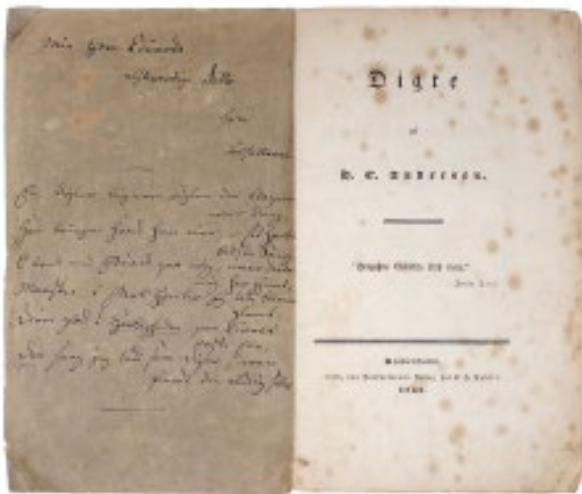
The rare first edition of Hans Christian Andersen’s

debut novel, “Journey on Foot”, here in the extremely scarce original printed wrappers. Andersen himself considered this book his debut and refers to it as “my first publication”. It came to play a tremendous role in the development of his writing and constitutes one of his most important works. It is the first piece of Andersen that yields any success and the first work for which he gained any recognition. “It is a well-known fact that Hans Christian Andersen made his début as a writer three times during his youth. The first time he published a book was in 1822, when “Youthful Attempts” came out... He was 17 years old, penniless and in need for help, but the main part of the circulation ended up in the paper mill... The second time he made his début was in 1829, when he published “Journey on Foot from Holmen’s Canal to the Eastern Point of Amager”, a book which can hardly be classified as a travel book.. it seems a subtle and humorous arabesque and a literary satire. This book was published in the year after he had left grammar-school and was qualifying for the entrance examination to academic studies at the university. It can rightly be regarded as a key, which enables us to understand the entire development of his later production...

2. The three fairy tale-collections

2.1. Eventyr fortalte for Børn. (1.-3. Hefte) + Eventyr fortalte for Børn. Ny Samling (1.-3. Hefte). 2 Bind. Kjöbenhavn, 1835-1847.

A lovely set of this exceedingly rare collection of Andersen’s earliest fairy tales. This legendary fairy



tale- collection that created the fairy tale-genre and brought Andersen international fame, consists in six parts that together make up two volumes. As with most of the other few existing copies, the present set is a mixture of issues and likewise has certain wants concerning title-pages, half-titles and tables of contents. "During Andersen's lifetime 162 of his Fairy Tales were published, but the scarcest and most difficult to obtain are these six little pamphlets. We do not know exactly how many, or how few, copies were printed, but we do know that no copy with all the title pages and tables of contents has ever been offered for sale."

2.2. Nye Eventyr. 2 Bind (5 samlinger). Kjøbenhavn, 1844-48.

First edition of Hans Christian Andersen's seminal second collection of fairy tales – the publication that made him internationally famous – with all five collections in first issue, also the first, which is of the utmost rarity. It is in this legendary first collection that we find the first printing of "The Ugly Duckling"(not as is indicated in PMM in his first). The rarity of the first issue of volume 1, collection 1 is legendary. It was published on November 11th 1843 (dated 1844 on the title-page) in a very small number, probably due to the poor sales of Andersen's first fairy tale collection. Against all belief, this first collection sold out within a few days, catapulting Andersen into worldwide fame, and a second issue was published already on December 21st 1843. Thus, only very few copies of the first issue exist, and almost all collections of the

"New fairy Tales" are bound with the second issue or the third of 1847, meaning that they do not contain the actual first printing of "The Ugly Duckling", "The Nightingale", "The Angel", and "The Sweethearts".

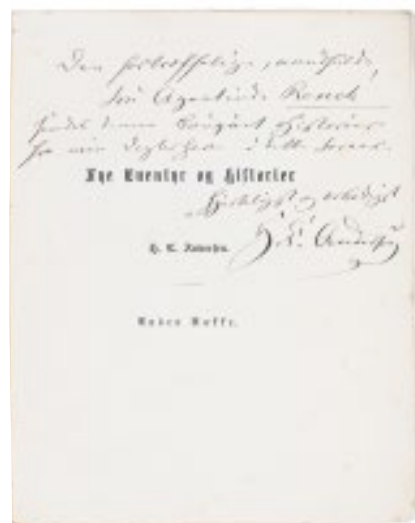
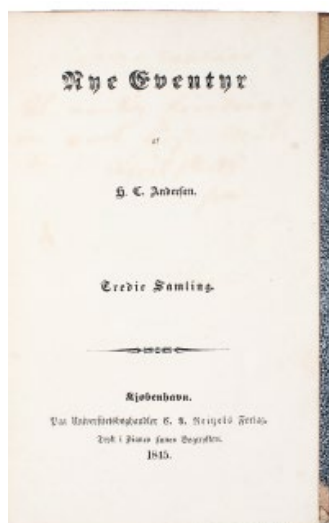
2.3 Nye Eventyr og Historier. 3 Series, 10 collections. Kjøbenhavn, 1858-1872.

A splendid fully complete copy of Andersen's third fairy tale collection, WITH ALL 10 ISSUES IN FIRST EDITIONS, FIRST ISSUES, ALL IN THE ORIGINAL PRINTED WRAPPERS, AND ONE OF THEM WITH A SIGNED PRESENTATION-INSRIPTION BY ANDERSEN – WITH 39 FAIRY TALES IN THEIR FIRST PRINTINGS. It is highly uncommon to find all ten issues of the series together, let alone in the original printed wrappers, each of which is a scarcity on their own. To our knowledge, only one other such set exists in a private collection, and that is in far from as fine condition as the present, where all but one of the issues (which does not have the back wrapper) are fully complete with the spines, exactly as issued.

3. Presentation-copies

3.1 Digte. Kjøbenhavn, 1830.

THE RARE FIRST EDITION – PRESENTATION-COPY, IN THE EXCEEDINGLY SCARCE ORIGINAL PRINTED WRAPPERS – OF ANDERSEN'S THIRD BOOK, CONTAINING HIS FIRST FAIRY TALE. The magnificent presentation-inscription – hitherto unknown and unregistered – is arguably one of the most important Andersen-presentations known to exist. It is inscribed to Henriette Collin, the then fiancée, later wife, of his



closest and most important friend, who was more like a brother to him, Edvard Collin.

It is one of the very early Andersen-presentations known. This first published collection of Andersen's poetry constitutes Andersen's third published book (at the age of 24) and contains, at the end, the first printing of any of his fairy tales, being also his very first fairy tale "The Ghost" (or "The Spectre"). This is the first time that Andersen uses the term "Eventyr" (fairy tale), the term which came to denote the genre for which he received world-wide fame as one of the most important writers of all time.

3.2 *Nye Eventyr. Tredie Samling. Kjøbenhavn, 1845.*

An excellent presentation-copy of the first edition of the third "collection" of Andersen's second fairy tale-collection, containing five of his best fairy tales in the first printing – among them the cherished tales "The Red Shoes" and "The Shepherdess and the Chimney-Sweep". Inscribed copies of Andersen's fairy tales are very rare and extremely sought-after. But the present presentation-copy is even more interesting, as it is inscribed to a fellow author of tales for children – "The poet Kaalund/ in kind remembrance/ of our first meeting/ the 29th of April 1845/ from the [NEW FAIRY TALES] (the printed half title)'s author." – in the collection of Andersen's fairy tales that appeared almost simultaneously with Kaalund's renowned "Tales for Children" ("Fabler for Børn").

3.3 *Historier. Anden Samling. Kjøbenhavn, 1853.*

First edition, in splendid condition, with the original

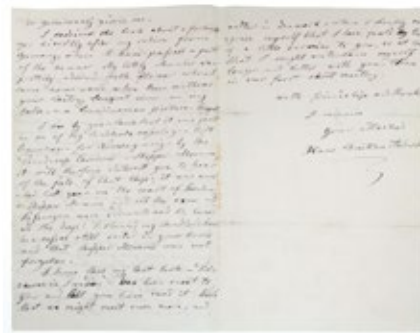
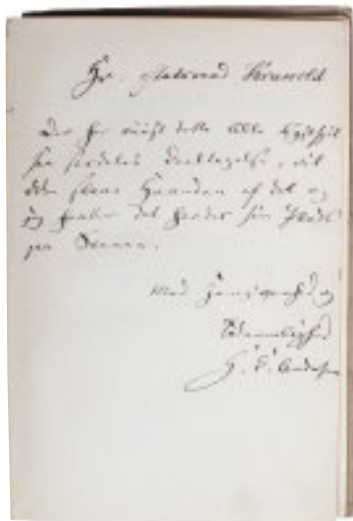
printed wrappers, of the second part of Andersen's "Story"-collection, containing first printings of four of his famous fairy-tales. With a lovely, poetical presentation-inscription to Frederikke Larcher, signed "H.C. Andersen", translated as thus: "I put my bouquet on the board of the stage/ you yourself make the impression of a fresh bouquet". Frederikke Larcher was a stage actress, and Andersen might have given the little book as a gift upon her last performance.

3.4 *Nye Eventyr og Historier. Anden Række (første samling). Kjøbenhavn, 1861.*

An excellent copy, in the original printed, illustrated wrappers, of the separately published first part of the second series of "Nye Eventyr og Historier", with a lovely presentation-inscription to the title-page, translating thus "The splendid, the spirited,/ Mrs. Agentinde Renck/ send this bouquet of stories/ from my garden of poetry this spring/ Most heartfelt and respectfully/ H.C. Andersen." This splendid volume contains first printings of one of Andersen's most famous, most beloved and most frequently recounted fairy-tales/stories: "What the Old Man does is Always Right". Apart from that masterpiece of moral storytelling, the present publication contains five other of Andersen's great stories in first printings.

3.5 *Da Spanierne var her. Originalt romantisk Lystspil i tre Acter. Kjøbenhavn (Copenhagen), 1865.*

An excellent copy of the first edition of Andersen's famed play, in the scarce original binding and with a magnificent presentation-inscription to Rudolph



Kranold, who at the time was director of the Royal Theatre in Copenhagen. His short reign here (until 1866) coincides exactly with the work on and premiere of one of the plays that was very close to Andersen's heart, namely "When the Spanish were Here", which premiered at the Royal Theatre on April 6, 1865. Reading Andersen's diaries allows us to actually follow the play the entire way through to the stage. It is evident, both from his diaries and from the present presentation-inscription, that the play meant a lot to Andersen. As the inscription indicates, he's anxious that the play not be taken down again and he clearly asks Kranold to take good care of this play that is close to his heart.

4. Letters

4.1 Autographed letter, signed in full ("Hans Christian Andersen"), in English, for the Scottish author William Hurton. Dated "Copenhagen 2 October 1851".

The present letter is of the utmost interest, as it is written in English (in Andersen's own hand!) and also in Latin letters, as opposed the gothic handwriting that Andersen usually uses. Letters and inscriptions in Andersen's Latin hand are of the utmost scarcity. Out of the few known letters in Andersen's hand, we have even fewer letters by him written in English. He made an exception for William Hurton, to whom a few letters have been preserved, demonstrating his reverence for this Scottishman so fascinated by Andersen himself. Almost all of these letters are in institutional holdings, and the present one on private hands is a true scarcity.

4.2 Autographed letter, signed "H. C. Andersen", for Frederik Bøgh. Dated "Basnæs ved Skjelskjør/ den 3 Juli 1862". 4 pages.

This very lengthy letter from Andersen to Frederik Bøgh is interesting in several respects. First of all, Andersen here mentions several of his works: new songs for the revised version of his opera "The Raven", proofreading and numerous comments for the "new edition of Fairy Tales and Stories", and a brand new fairy tale: "Finally, I have written a new fairy tale: "Snowdrop"." Furthermore, Andersen talks about his health and problems he has with his eye as well as the weather and his impending travel plans. It is clear from the letter that he is very close to his young student friend Bøgh.

4.3 Autographed letter, signed "H. C. Andersen", for Frederik Bøgh. Dated "Tanger I Marokko/ den 8 Nov: 1862".

An absolutely splendid letter with rare observations about Moroccan culture, the people, how they dress and behave, the food, the landscape, etc. It is clear that Tanger, with its "wild, romantic nature", its palm trees, its wilderness, the wild boars and hyenas, is very far from the coldness of the North. Andersen's fascination with the "half naked men" and women in horrible dress, with the bare headed Moorish Jews in kaftans, "the naked brown kids that screamed and roared", and the slaves that carry goods, leaps from the pages of the letter and paint a picture of a place that to a Dane in 1862 must seem oddly fascinating and so different. There is no doubt that this rich

culture served as direct inspiration for Andersen's story-writing.

4.4 *Autographed letter, signed "H. C. Andersen", for Frederik Bøgh. Dated "Toledo den 6 December 1862".*

A splendid letter from Toledo, which Andersen paints so clearly as only he can. "Toledo is a dead city, but with the life of poetry", he writes, after having described in detail, to his dear friend back home, the ruins and the melancholy that is Toledo.

4.5 *Autographed letter, signed "H. C. Andersen", for "Kjære William" (i.e. William Melchior). Dated "Frijsenborg den 27 August/ 1868".*

A lovely, cheerful birthday letter for the young birthday boy William Melchior, who was turning 7 years old. The letter is utterly charming and describes the journey of the birthday letter itself, flying over land and sea, from Jutland to Copenhagen. The letter not only portrays the ease with which Andersen communicates with children, it also constitutes a miniature version of beloved Andersen-stories such as "Little Tuk" and "A Piece of Pearl String".

4.6 *Autographed letter, signed "H. C. Andersen", for Frederik Bøgh. Dated "den 9 Maj 1873".*

This Beautiful little letter for Nicolai Bøgh bears witness to the heartfelt bond that Andersen felt towards his young friend. This little gem of a letter is very poetical – most of it is almost like a poem, describing the sun coming through the clouds and liking the clouds to snow and the heaven to Paradise. Furthermore, Andersen mentions his friends' illness, liking him to a bird that needs to be free. Bøgh had fallen ill the previous year, from an illness that would eventually kill him 9 years later, at the mere age of 45.

5. Manuscript

5.1 *Original handwritten and signed manuscript for a poem entitled "Stormfloden" (i.e. The Storm or The Storm Surge). November (22nd), 1872. 1 1/2 handwritten pp.*

Original manuscripts by Andersen are of the utmost scarcity, and only very few are known on private hands. The present is the manuscript for a poem that Andersen wrote just a couple of years before he died and which was published as the preface to a "Christmas Present" by Vilhelm Gregersen in

December 1872, just a few weeks after Andersen wrote it. The poem is very dramatic and doomsday-like, but has an uplifting and upbuilding ending. It is inspired by the dramatic storm or storm surge that hit Copenhagen on November 13th, 1872.

6. Books from Andersen's Library

6.1 *F. ANDERSEN, C.J. HANSEN, J.P.E. HARTMANN, P. HEISE and A. WINDING. Ni Fleerstemmige Mandssange. Udgivne af Foreningen "Fremtiden". Kjöbenhavn, 1866.*

Hans Christian Andersen's own copy, with his ownership signature to the bottom of the front wrapper, of this pamphlet of "Nine Polyphonic Male Songs". The pamphlet contains nine lovely songs written by the greatest Danish authors of the period, set to music by the most famous Danish musicians of the period. Andersen's contribution is the song "Hun har mig glemt" (She Has me Forgotten), which he had printed for the first time in 1854, but in a different version, with different wording. Here, it is set to music by F. Andersen.

6.2 *G.h. [GEORG EMIL BETZONICH]. En Kjærligheds-Historie. Fortælling. Kjöbenhavn, 1862.*

A truly rare example of a book that has belonged to Andersen, with a long presentation-inscription from the author to Hans Christian Andersen to front free end-paper, dated on Andersen's 58th birthday. The author of the novel Georg Emil Betzonich (1829-1901) is not a famous author today, nor was he very famous at the time. It is interesting, however, that Andersen kept his book in his library. The book passed to Edvard Collin, who inherited Andersen's entire estate, when Andersen died in 1875, and also Collin kept it. It was sold at the auction of his belongings in 1886.

7. The three main Translations

7.1 *Jugendleben und Träume eines Italienischen Dichters. Nacch H.C. Andersens Dänischen Original: Improvisatoren. Ins Deutsche übertragen von L. Kruse. 2 Theile. Hamburg, August Campe, 1835.*

The very rare first edition of the first German translation of Andersen's first novel, "Improvisatoren", being the first of Andersen's books to be translated into any foreign language. It is fair to say that no other translation before or after was as important to Andersen as the present. Before the work even appeared, Andersen had a list of recipients for the

German translation. Among these was Adalbert Chamisso, to whom he wrote in April 1835: "Here I send you my Italian son; he speaks the German language, so your family can also understand him. I wish that in the great Germany people will be aware of my book and that I may deserve that awareness. That Kruse is introducing me as an author of novels should be somewhat of a recommendation;... For making such an effort of being known outside of little Denmark, I think, I cannot be blamed."

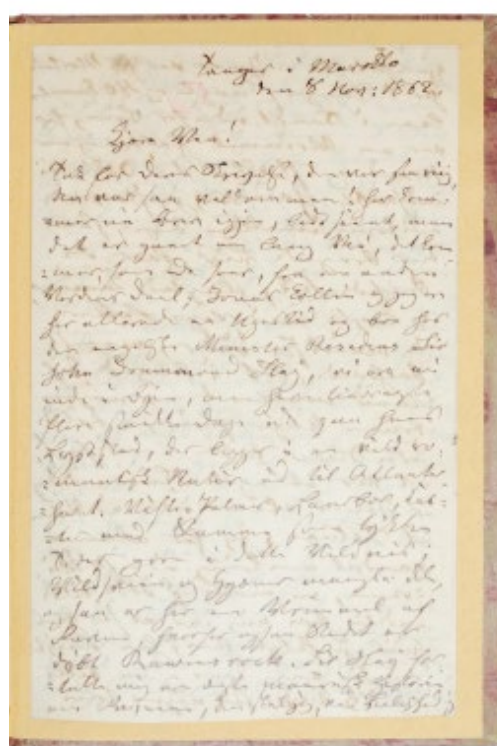
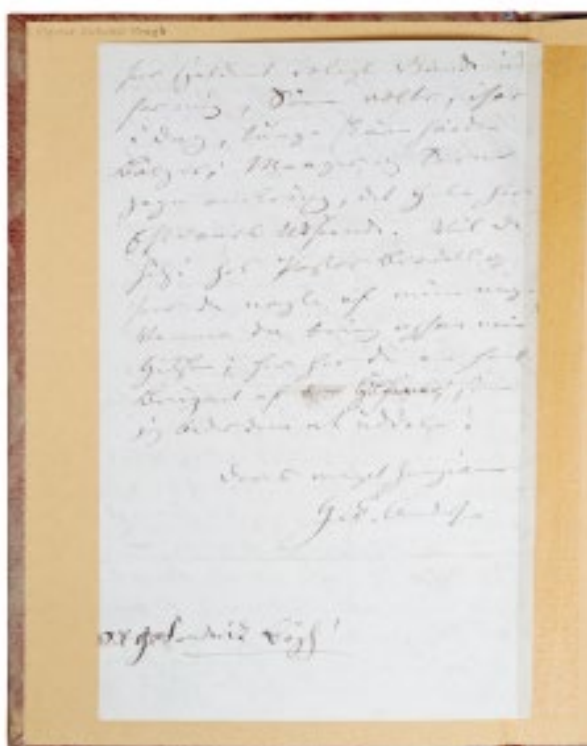
7.2 Danish Fairy Legends and Tales. (Translated by Caroline Peachey). London, William Pickering (Chiswick), 1846.

The very rare first edition – ANDERSEN'S CLOSE FRIEND HENRIETTE SCAVENIUS' (BORN MOLTKE) COPY – of this highly important Andersen-translation, which contains the very first appearance in English of some

of Andersen's most famous and beloved fairy tales: "The Emperor's New Clothes," "The Nightingale", "The Wild Swans", "The Buck-Wheat" and "The Dustman", and for the first time we here find the titles "The Ugly Duckling" (previously called "The Ugly Duck") and "The Real Princess" (previously called "The Princess and the Peas").

7.3 Contes pour les enfants. Traduit du Danois par V. Caralp. Illustrations à deux teintes par Derancourt. Paris, Morizot, (1848).

Extremely scarce first edition of the first translations of any of Hans Christian Andersen's fairy tales to appear in French. This first French Andersen-collection constitutes the introduction of Hans Christian Andersen's works in French literature, the introduction of the fairy-tale-genre in France, and a cornerstone in the history French children's literature.



4 THE PRE-COLUMBIAN DISCOVERY OF AMERICA

ARI FRODE (ARI THORGILSSON HINN FRODI).

Schedæ [Schedae] Ara Prestz Froda Um Island.

Skalhollte, Hendrick Kruse, 1688.

4to. Beautiful red full morocco binding from ab. 1800 with gilt lettering to spine and triple gilt line-borders with corner-vignettes to the boards. All edges with elaborate gilding and with elaborate gilt borders to inner dentelles. Spine with wear and corners slightly worn. Binding signed Simier R. du Roi (i.e. Rene Simier (1772-1843), the unrivalled royal book binder of 19th century France). Internally a bit of brownspotting and browning due to the paper-quality, but overall in excellent condition. Title-page with assembled woodcut border, and last leaf entirely woodcut and with centre-crest. (2), 14, (8) pp.

Exceedingly scarce first edition of Ari Thorgilsson's (also known as Ari Frode) paramount Book of the Icelanders which is of seminal importance to the history of the pre-columbian Discovery of America, to the history of Greenland, and to the history of Iceland.

Ari Frode's "Schedae" also known as "Islendingabok" or "The Small Landnamabok" constitutes one of the earliest sources to the discovery of America by the Norse, one of the earliest references to "Wineland" ("Vinland" - i.e. North America), one of the first printed accounts of the discovery of Greenland, one of the most important works of Icelandic history, the first Icelandic history written in Old Norse, and the first historical Icelandic work by a named writer from the 12th century.

Ari Frode Thorgilsson is arguably the most important Icelandic historian, in spite of the fact that the present work is the only one we know for certain was written by him. Apart from being the first Icelandic author to write in Old Norse, he is also the first of all Icelandic historians to mention Wineland, hardly more than 120 years after Leif Ericsson had found it.

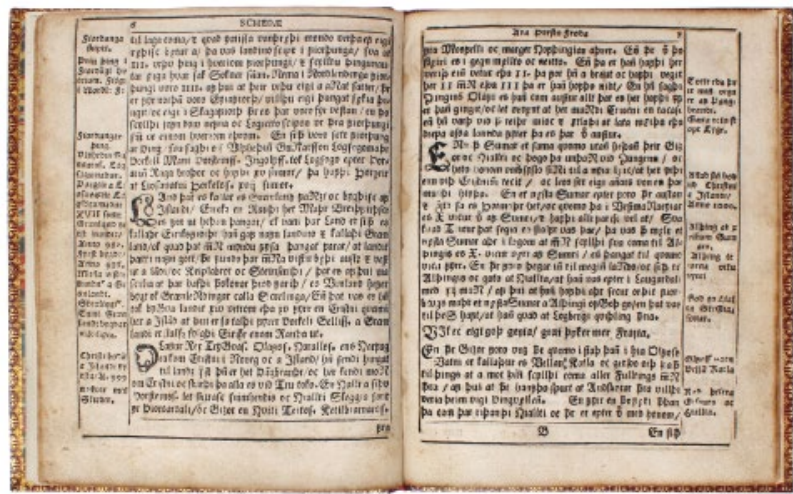
"The mere mention of Wineland in this chapter is of the greatest importance since it is the first instance of that name being found in Icelandic literature, and this shows that it was apparently well known in Iceland at the beginning of the 12th century" (Hermannson, The Book of the Icelanders, Islandica XX 1930, p. 83).

This first printed edition of "Schedae" was issued by Th. Thorlacius and based on Jón Erlandsson's manuscript - the only reliable one, since Erlandsson copied the original membrane, which still existed on Iceland in 1651. "The oldest and most reliable accounts of the discovery and earliest habitation of Greenland are undoubtedly by Are Frode. All recent writers have also agreed on this, as they are contained in the few, but important leaves, that we have from his hand under this extremely modest name (Schedae)." (C.C. Rafn - own translation).

Although he is credited with several other historical works, "Schedae" is the only written material that we know for certain was written by Ari Frode, who is the most prominent writer of Medieval Iceland. According to Snorri Sturlason he was the first historical author to write in Icelandic as opposed to Latin, which was the common written language of the time.

The work consists of 10 small chapters, in which an account of the history of Iceland from the Landnam period until 1120 is given. "For posterity Are's reputation remained undiminished; Snorre calls him "exceptionally wise and of an excellent memory", and says that his "story is the most important of all". (Finnur Jonsson - own translation).

It is on p. 6, in the second paragraph that we find the seminal passage of the discovery and naming of Greenland and the legendary mention of Wineland



("Vinland") – translated from the original Old Norse:

"That country which is called Greenland, was discovered and colonized from Iceland. Eric the Red [Eirekr enn Rauði] was the name of the man, an inhabitant of Breidafirth, who went out thither from here, and settled at that place, which has since been called Ericsfirth [Eiriksfiorthr]. He gave a name to the country, and called it Greenland, and said that it must persuade men to go thither, if the land had a good name. They found there, both east and west in the country, the dwellings of men, and fragments of boats, and stone implements, such that it may be perceived from these that that manner of people had been there who have inhabited Wineland, and whom the Greenlanders call Skrellings. And this, when he set about the colonization of the country, was XIV or XV winters before the introduction of Christianity here in Iceland, according to that which a certain man [lit. he], who himself accompanied Eric the Red thither, informed Thorkel Gellisson."

"This mention of Wineland,.. acquires its greatest value from that which it leaves unsaid. For had Ari not known that his reference to Wineland and its inhabitants would be entirely intelligible to his readers, he would hardly have employed it" (A. Reeves, *The Finding of Wineland the Good*, 1895. p. 9).

"WINELAND the Good is first mentioned in Icelandic literature by the Priest Ari Thorgilsson, in a passage contained in his so-called *Islendingabok* [Icelanders'

Book] (i.e. "Schedæ"). Ari, commonly called the Learned, an agnomen which he received after his death, was born in Iceland in the year 1067, and lived to the ripe age of eighty-one, acquiring a positive claim to the appellation "hinn gamli" [the Old, the Elder], which is once given him; in this instance, however, to distinguish him from another of the same name. Of Ari, the father of Icelandic historiography, the author of *Heimskringla*, the most comprehensive of Icelandic histories, says in the prologue to his work:

"The Priest Ari Thorgilsson the Learned, Gelli's grandson, was the first of men here in the land [Iceland] to write ancient and modern lore in the Northern tongue. Of this book, the so-called *Islendingabok*, the oldest manuscripts are two paper copies, of a lost parchment manuscript, belonging to the Arna-Magnæan Collection in the University Library of Copenhagen, which are known as 113a and 113b fol. At the end of 113a, the scribe has written as follows:

"These 'Schedæ' and narratives of the priest Ari the Learned are copied from a vellum in his own hand, as men believe, at Villingaholt, by the priest John Ellindsson [Jon Erlendsson], Anno domini 1651, the next Monday after the third Sunday after Easter."

This John Erlendsson is known to have made transcripts of many of the sagas for Bryniolf [Brynjolf] Sveinsson, Bishop of Skalholt. To this worthy bishop's literary ardour, and zeal in collecting the neglected treasures of his language, we owe the preservation

of many manuscripts, which would, but for him, doubtless, have perished before the coming of the indefatigable collector, Arni Magnusson.

Bishop Bryniolf, unfortunately, left no heir interested in the preservation of his library, and his books were soon scattered. When Arni Magnusson visited Iceland, thirty years after the Bishop's death and ransacked the island for surviving manuscripts, the vellum of the *Islendingabok*, doubtless one of the oldest of Icelandic manuscripts, had entirely disappeared." (Rasmus B. Andersen ed. *The Norse Discovery of America*. Ldn., 1906. P. 1)

Iceland's first – and, until 1773, only active – printing press was established around 1530 in Holar, the island's northern episcopal, where it operated until the late seventeenth century. The press came into the private possession of Bishop Gudbrandur Thorlaksson (ca. 1542-1627) and his descendants, several of whom became bishops as well.

The printing in Holar was solely centered on religious texts and are of the utmost scarcity and are never found in the trade.

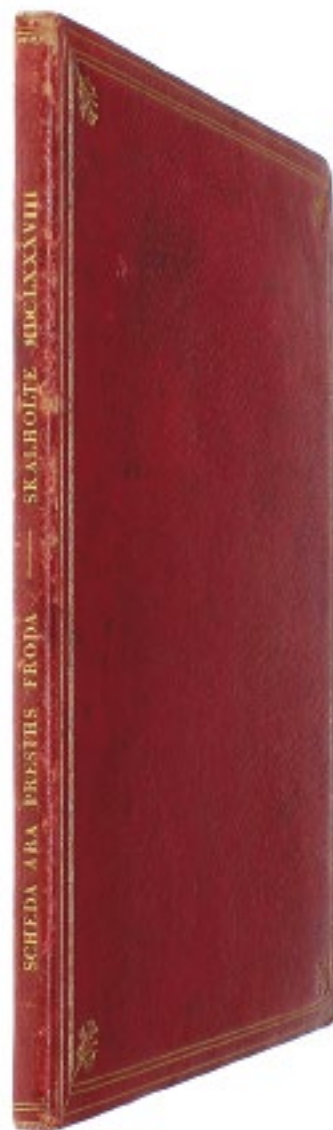
In 1648, Brynjolfur Sveinsson (1605-1675), bishop of Iceland's southern diocese Skalholt asked the Danish authorities for permission to establish another printing press to print historical texts and sagas alongside religious books.

Not wanting the competition, his northern colleague in Holar intervened to halt this initiative, and nothing came of the plan for a second press nor of the printing of historical subject-matter for the time being. After Thordur Torlaksson (1637-1697), great-grandson of Bishop Gudbrandur Thorlaksson, became bishop in 1674, a monopoly from the King was granted, on April 7th, 1688, to print historical books on Iceland. Shortly after, namely the same year that the grant was given, the present work as well as "Landnamabok" and "Christendoms Saga" were printed – all three works being of the utmost scarcity. The printing press remained the sole press in Iceland until 1773.

In general, pre-Eighteenth-Century Icelandic prints are very rare and are almost never found in the trade.

The Skalholt-prints are of special interest since they were the first in Iceland to print secular and historical works including the sagas thereby making a seminal contribution to preserving the Icelandic cultural heritage.

Hermansson *Islandica* Vol. XIV:p.4). – Fiske p. 15.
Klose: 5413. – Sabin: 34158.





5

EARLY 15TH CENTURY ILLUMINATED ARMENIAN MANUSCRIPT

ARMENIAN TETRAEVANGELION MANUSCRIPT.

Tetraevangelion (The Four Gospels) in Armenian. Manuscript on polished paper. Written and illuminated by Izit the Monk in the Monastery of Narek, South of Lake Van.

Monastery of Narek (Modern day southern part of Lake Van, Turkey), 1405.

4to. Binding measuring 180 mm x 145 mm. Strictly contemporary full calf binding over wooden boards. Extraordinarily, this manuscript has been preserved in its first binding, which was made by Dom Sarkis (Sergius), priest from Sebaste [as stated on colophon]. The more than 600 year old binding is very worn, especially back board and spine. It is missing some of the leather spine and the lower part (ab. 1/5) of the back board (both wood and leather on recto). Some small holes to front board, from ties and presumably some kind of ornamentation. Quite magnificently, the binding has never been exposed to restorations of any kind, and we have left it as it is, providing us full view of the cloth underneath the leather spine, the original stitching and the original capital cords, and the red silk between the wooden board and the leather. Remains of one tie to inside of back board.

The last portion of leaves is quite worn at the bottom, where the binding has not been able to protect it due to the missing lower part of the back board. The leaves here at the end are curled, affecting script on the last ab. eight leaves. The damage to the leaves is marginal on the remaining portion of leaves at the end and does not affect the script. Apart from that, the leaves are quite worn in places and the book has evidently been well used and read. The first three leaves have extensive worming, causing loss of text, and a number of leaves towards the middle and end of the block have old re-enforcements to inner margins (an old kind of paper pulp). The block is worn at extremities, sometimes causing loss to marginal illustrations/notes. Some of the leaves are loose. The splendid full-page illuminations are somewhat worn.

363 ff. Leaves measuring 180 x 140 mm. Written space 130 x 90 mm. 17 lines in double columns, in Bologir script.

Text:

Gospel according to St. Mathew. 106 ff. Lacking first leaves of genealogy of Jesus.

Gospel according to St. Mark. 67 ff.

Gospel according to St. Luke. 109 ff.

Gospel according to St. John. 81 ff.

Three illuminated title-pages (lacking the first for the gospel of St. Mathew) and three half-page headpieces and zoomorphic initials and opening lines of text.

The manuscript was written for Taddeus the Monk, Priest and Philosopher, by Stephanos the Monk (Birth name Izit.), son of Amirbek and Turmeled, brother to Thoma Priest, Lazarus and



Stephanos. Stephanos (Izit) is definitely the scribe and with all probability also the illuminator. The manuscript was donated by Taddeus, son of Khnkik and Avta, grandson to Khaceres and Shamam, brother to Stephanos, Astvazatur, Martiros, Tata, Elkhatun, Markhatun, Mama Tikin Zmrukht (Emerald), to the Religious order of the Church of Saint Teothokos, Dom Hussik, Monastery of Narek, near Lake Van (Prior: Lazar the Monk).

[Full transcription in armenian and translation into english of all four colophons are available upon request].

An early Armenian manuscript from the Monastery of Narek on the southern shore of Lake Van, one of the most active Armenian centers of illumination and manuscript production, in its original binding. The four extensive colophons, one colophon following each of the four gospels, are preserved and give a detailed picture of the provenance of the manuscript.

Armenian gospel books usually contain a miniature of the evangelist preceding the corresponding gospel, which is also the case here, followed by canon tables (which, uniquely in Armenian art, follow rather than precede the full-page miniatures).

The scribe Stephanos the Monk (Birthname Izit) was active in the first quarter of the 15th century and

is amongst other manuscripts known from a fragment consisting of 7 folios divided between Seattle and Montreal (cat. no. 46 in Mathews, 'Treasures in Heaven'). Izit's style is characterized by details rather than expressive characters which also was a dominating trait for the manuscripts produced in the Lake Van region:

"Gospel illumination at Lake Van is the art of a conservative and conserving community. It sprang from, and supported, a sense of identity. Most Gospels were donated by the owner to a church or monastery, with the request that those who later might look at its pictures or reads its text remember the owner and his or her family, and pray for them. These requests

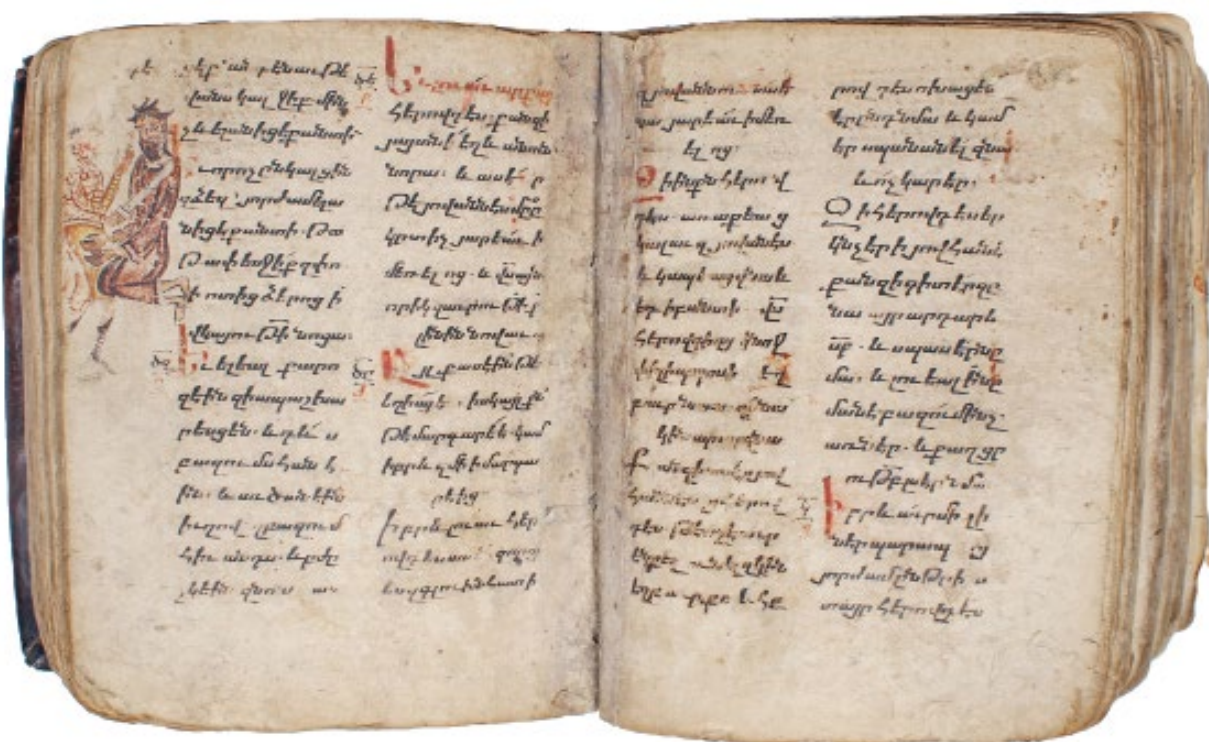
reflect the basic purpose of the book. People bought them in order to be remembered and saved. The illuminations had a role in that process, perhaps even the principal role". (Mathreus, Treasures in Heaven, p. 99).

"In the fourteenth century, a flourishing in manuscript production occurred around Lake Van, featuring a naive style probably of native Armenian inspiration. Figures with very round faces and large eyes with dark pupils were usually drawn against the unpainted white of the paper (Hakobyan 1976, Zakarjan 1980, Leyloyan- Yekmalyan 2009).

"The iconography was often quite different from that of Greater Armenia or Cilicia, displaying echoes of an ancient tradition and at times an imaginatively original interpretation of the text; notable among many talented artists were Tzerun at the end of the fourteenth century and Khach'atur of Khizan in the mid-fifteenth century" (Der Nersessian 1973b).

Pictorial art from Artsakh/Karabagh is known

essentially from fewer than twenty manuscripts of the thirteenth and fourteenth centuries, as indicated in surviving colophons or attribution through stylistic or other criteria (Hakobyan 1989). Iconographically, the art is closely associated with that of the neighbouring Armenian provinces of Siunik' and Van/Vaspurakan. "The art is monastic or provincial rather than courtly; naïf and primitive rather than classicizing. The paintings are full of innocent charm. They are immediate in their appeal. The subjects are often rare, sometimes unique, and the inspiration at times dates back to the palaeo-Christian art of Syria and Palestine and the apocryphal Infancy Gospel (Leroy 1964). The pictures in the Gospels, whatever their ultimate sources, display a freshness and beauty that delight all viewers. They are full of surprises and enigmas, which, along with those of Vaspurakan, reveal a popular art, but one that is both original and sophisticated (Kouymjian 2012)" (Kouymjian, "Armenian Medieval Illumination, Armenia. Imprints of a Civilization")





6

THE GREATEST HISTORY OF THE CHURCH EVER WRITTEN

BARONIUS, CAESAR & ABRAHAM BZOVIVS.

Annales Ecclesiastici. Editio novissima ab ipsomet ante obitum aucta & iam denuo recognita. Tomi Duodecim (12 Tomi) + (Continuation:) Annalium Ecclesiasticorum post Caesarem Baronium... Authore Abrahamo Bzovio. Tomus XIII-XX. (= Vols. 1-20).

Köln, Ioannis Gymnici, Antonius Boetzer, 1624 a. 1621-1640.

Folio. (40 x 26 cm.). Bound in 8 (thick) uniform contemporary full pigskin bindings over wooden boards. Raised bands and richly blind-tooled boards. Title labels with gilt lettering. Clasps missing. Spines a bit rubbed. Wear to some spine-ends. Some upper compartments with nicks, one volume with a tear to upper compartment. One volume with a small loss of leather to upper compartment. With engraved title-page, engraved portrait of Baronius, engraved portrait of Pope Urban VII. More than 10.000 pp. Printed in double-columns. In general internally fine.

Excellent edition of “the greatest history of the Church ever written” (Lord Acton), Baronius’ monumental Church history, together with Bzovius’ continuation up until the year 1565.

Caesar Baronius (1538-1607) was a highly important apologist of the Roman Catholic Church and is considered the father of ecclesiastical history. He joined the Oratory in Rome in 1557, eventually succeeding Philip Neri as superior in 1593. Clement VIII, whose confessor he was, made him cardinal in 1596, and in the following year he became Vatican librarian.

“His major work, the “*Annales Ecclesiastici*” (1588-1607), undertaken in reply to the “*Centuriae Magdeburgenses*” and under the inspiration of Philip, consists of 12 folios narrating the history of the church down to the year 1198. Hailed by Roman Catholic writers as the “father of ecclesiastical history,” Baronius was scorned by Protestant critics for his ignorance of Hebrew and poor knowledge of Greek. It was claimed that he had made numerous factual errors. The chief merit of the “*Annales*” lies in its enormous accumulation of sources—some not previously published.” (Encycl. Britt.).

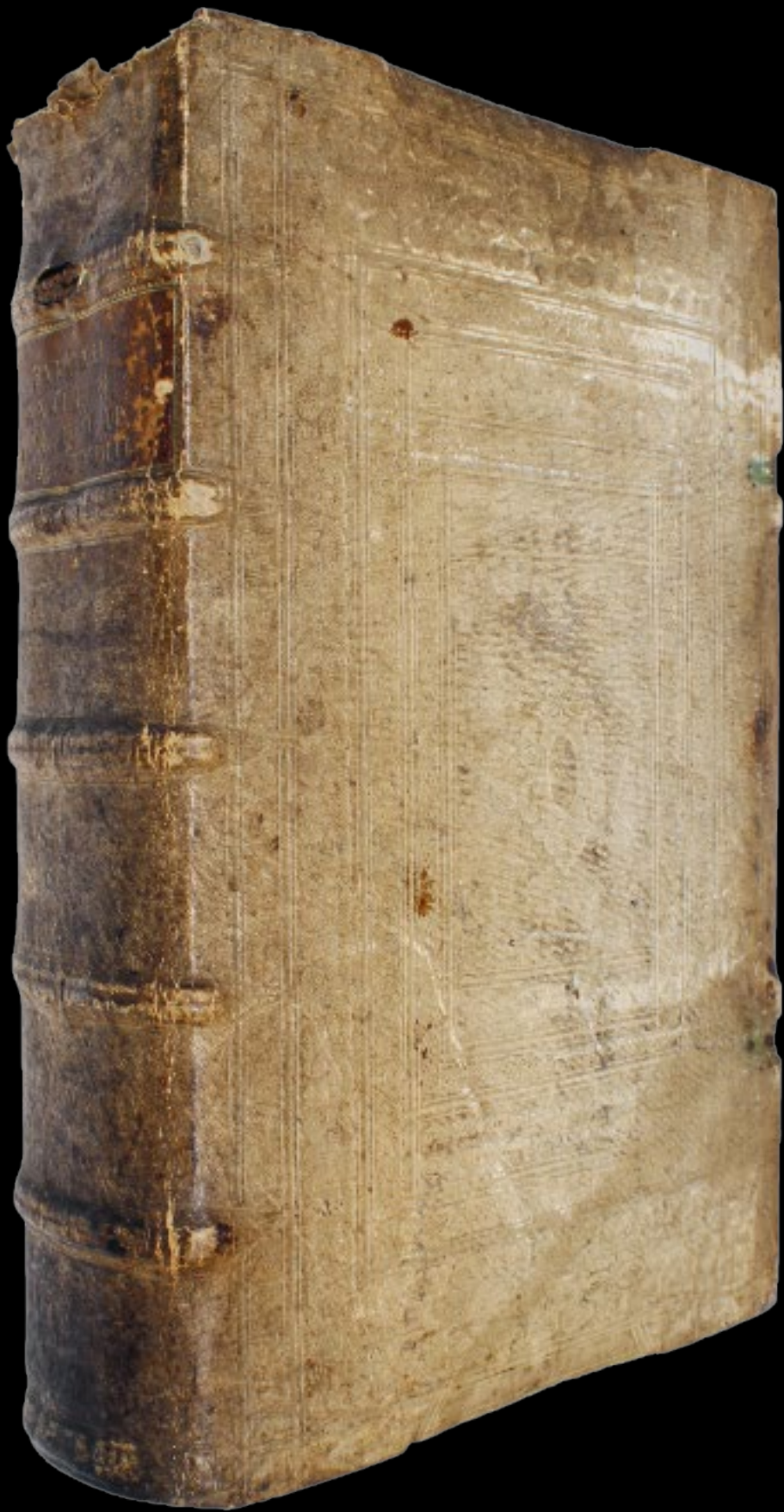
The volumes 1-12 deal with Anno 1-1198, and volumes 13-20 with the continuation up until 1565, by Bzovius.

Baronius’ *Annales* were first published between 1588 and 1607 and Bzovius’ continuation between 1616 and 1630.

This magnum opus of Catholic Church history functioned as an official response to the Lutheran “*Historia Ecclesiae Christi*” (History of the Church of Christ), in which the Magdeburg theologians sought to demonstrate how the Catholic Church represented the Antichrist and had deviated from the beliefs and practices of the early Church. In a response to this, Baronius’ “*Annales*” supported the claims of the papacy to lead the unique true Church.

Also before Baronius was appointed Librarian of the Vatican, he had access to material and sources in its archives that were previously unpublished and used these in his great work. Thus, the documentation in *Annales Ecclesiastici* is of the utmost importance and is still considered extremely useful.

Graesse I, 296.
Brunet I, 662-631.





7 THE FIRST COMPLETE BEDE

BEDE, THE VENERABLE. - BEDA.

Opera quoutquot reperiri potuerunt omnia: Hac ultima impressione ornatus in lucem edita. 8 Tomi.

Coloniae Agrippinae (Köln), Sumptibus Anton. Hierati et Ioan. Gymnici, 1612.

Folio. Bound in two contemporary, uniform full vellum bindings with remains of silk-ties on boards. Some traces of use to extremities. Some pages evenly browned, some brownspotted. First two volumes richly illustrated with woodcut diagrams, musical notes, earth- and heaven-maps etc. in the text, numerous woodcut initials throughout, engraved title- page. (10) pp, columns 1-168 (84 pp.), pp. 169 - 322, columns 323 - 452 (65 pp.) + (1) f., 238 pp. + (2) ff., columns 1 - 500 (250 pp.) + (2) ff., columns 1 - 916 (458 pp.) + (1) f., columns 1 - 816 (408 pp) + (1) f., columns 1 - 852 (426 pp.) + (2) ff., columns 1 - 485 (243 pp.) + (2) ff., columns 1 - 968 (484 pp.), 55 ff. (Index).

Very rare, early, and apparently first complete edition of the seminal works by the "Father of English History", the venrable Bede.

Bede's most famous work, his "An Ecclesiastical History of the English People" (*Historia Ecclesiastica Gentis Anglorum*)? begins with the invasion of the British Isles by Roman forces and is considered one of the most important historical records documenting Roman rule, Anglo-Saxon settlement and the evolution of the Church on the island. With its focus on Anglo-Saxon history, the work is considered a key foundational text in the forming of a national English identity.

The "Ecclesiastical History" contains stories that serve as the only source documenting the conversion to Christianity of the Anglo-Saxon tribes. It tells the story of Britons from Julius Caesar's invasion, to the time of Bede himself .

He tells the story of battles, conversions and miracles performed by monks and bishops, and details Britain's early history from the Roman invasion. He furthermore describes the organization and establishment of Christianity in the English church and covers the personal history of Holy Ethelwald and miracles of growth within the English church, such as the development of the bishopric.

"Bede's works fall into three groups: grammatical and "scientific," scriptural commentary, and historical and biographical. His earliest works included treatis-

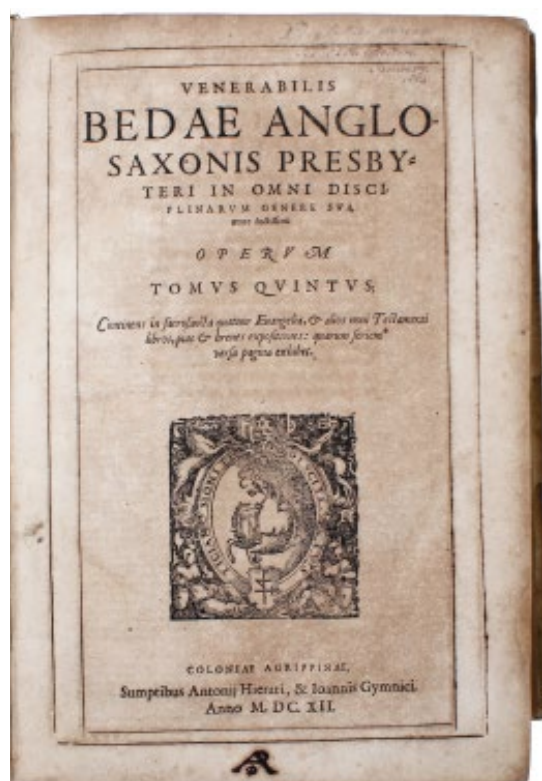
es on spelling, hymns, figures of speech, verse, and epigrams. His first treatise on chronology, *De temporibus* ("On Times"), with a brief chronicle attached, was written in 703. In 725 he completed a greatly amplified version, *De temporum ratione* ("On the Reckoning of Time"), with a much longer chronicle. Both these books were mainly concerned with the reckoning of Easter. His earliest biblical commentary was probably that on the Revelation to John (703?-709); in this and many similar works, his aim was to transmit and explain relevant passages from the Fathers of the Church. Although his interpretations were mainly allegorical, treating much of the biblical text as symbolic of deeper meanings, he used some critical judgment and attempted to rationalize discrepancies. Among his most notable are his verse (705-716) and prose (before 721) lives of St. Cuthbert, bishop of Lindisfarne. These works are uncritical and abound with accounts of miracles; a more exclusively historical work is *Historia abbatum* (c. 725; "Lives of the Abbots").

In 731/732 Bede completed his *Historia ecclesiastica*. Divided into five books, it recorded events in Britain from the raids by Julius Caesar (55-54 BCE) to the arrival in Kent (597 CE) of St. Augustine of Canterbury. For his sources, he claimed the authority of ancient letters, the "traditions of our forefathers," and his own knowledge of contemporary events. Bede's *Historia ecclesiastica* leaves gaps tantalizing to secular historians. Although overloaded with the miraculous, it is the work of a scholar anxious to assess the

accuracy of his sources and to record only what he regarded as trustworthy evidence. It remains an indispensable source for some of the facts and much of the feel of early Anglo-Saxon history." (Encycl. Britt).

Only three editions of Bede's Opera Omnia are known before Dr. Giles' edition from 1843 - 44. The first was printed in 1563 and the third in 1688. The 1688-edition constitutes the second edition of the present 1612-edition which is "According to Dr. Henry, the only complete edition" (Lowndes I:143). These three editions are also the only ones known to have been printed in folio (though Lowndes mentions the 1688-edition as 4to). The 1612-edition is the rarest. Some of the works contained in this edition are said not to be Bede's own, as some of the many scientific, richly illustrated works on geography, the heavens, music etc. bear small resemblance to his other works.

Lowndes I:143. Brunet 1:731.





VEHER. BEDA
OPEKA
T. I.

VEHER. BEDA
OPEKA
T. II.

11-46

8

BEOWULF IN THE FIRST TRANSLATION INTO ANY MODERN LANGUAGE AND THE SECOND APPEARANCE OVERALL

BEOWULF – N.F.S. GRUNDTVIG (TRANSL.).

Bjowulfs Drape. Et Gothisk Helte=Diget fra forrige Aar=Tusinde af Angel = Saxisk paa danske Riim ved Nik. Fred. Sev. Grundtvig.

Kjøbenhavn, Andreas Seidelin, 1820.

8vo. Lovely contemporary half calf with richly gilt spine. Spine with some rubbing, but still very nice, tight, and completely unrestored. Internally remarkably clean and fresh with only the slightest of occasional brownspotting. Old owner's gift-inscription to front free endpaper dated 1858. Printed on good paper (in Danish the so-called "writing paper") and with good margins. An excellent copy. LXXIV, 325 pp.

The highly important first translation into any modern language – and overall the second edition to appear – of the seminal Gothic tale that is Beowulf. This monumental work appeared merely five years after the first printing of the text (in Latin, 1815) and 13 years before the first English edition of Beowulf.

With this edition, Grundtvig founded the study of Beowulf.

"In the British Library there is a manuscript, its edges scorched and brittle, of "Beowulf", one of the very earliest poems in English and its first great literary masterpiece. It exists only in this one vellum codex and has survived for a thousand years, telling of an even earlier time, when the heroic age still was remembered by a Christian audience....

In 1786, an Icelandic scholar, came to the [British] Museum, looking for documents relating to Denmark, where the first part of "Beowulf" takes place. He made two complete copies of the manuscript, the first time this had been done, one by a professional copyist and the other, himself, and returned to Copenhagen to study them.

But then calamity. Denmark was occupied during the Napoleonic Wars and, in 1807, the English bom-

barded Copenhagen... [The] manuscript for an edition of "Beo-wulf", which just had been completed, was destroyed."

The two transcripts were saved, however, work on them was begun again, and in 1815 the first printed edition of "Beowulf" appeared, in Latin, printed in Copenhagen.

In 1820 the first translation of the seminal poem appeared, that into Danish, translated by the great Danish author Grundtvig, sparking the interest in Beowulf that persists until this day.

In 1833, the first English edition of Beowulf appeared.



Erste-Conferentzab
Johan Bülow
—
Conditor - Gaard
Köber af Eijshaven
Sire-Köer af Dannebrog
Commandeur af Nord-Litauen
Den store Høitidsret af kongis Kjøst
skrevet for
København den 18ten April 1820.

Bjovulfs Drage.
—
Et Gothisk Helte-Digt
for femte Aar-Talende
—
af
Angel-Carist
—
for Døst Køn
—
af
Kil. Fred. Str. Grundtvig
Kjøst

Kjøbenhavn 1820.
Kjøst hos Høitidsret Grevlin,
Kjøst og Sønderskov i Kjøbenhavn.

9 THE FIRST FRENCH BOOK OF PROTESTANTISM

[BIBLIA – PSALTERIUM – JACQUES LEFEVRE D'ETAPLES].

(Quincuplex Psalterium – Parts 4 & 5, consisting in the entire Psalterium Vetus & Psalterium Conciliatum).

(Paris, Henricus Stephanus, 1513).

Folio. Bound in a nice 18th century brown half calf with six raised bands to richly gilt spine. Corners slightly bumped and capitals worn, especially the lower one, where the capital band is showing and has loosened a bit. Inner hinge slightly weak. Front free end-paper with 18th century ink-annotation (title, year, etc.). A very light damp stain to the last portion of leaves, a bit heavier to the last two leaves. Otherwise internally very nice and clean. All in all a very nice copy, with only very light scattered brownspotting. Beautifully printed in two columns and in red and black throughout. Pp. 233-294.

Second edition (following the original of 1509) of the final two parts of Estienne's typographic masterpiece "Quincuplex Psalterium", also known as the "First book of French Protestantism". These two final parts, which make up complete works in themselves, consist in the "Psalterium Vetus" – the Old Latin Psalter (i.e. the version used by the churches before Jerome's revisions) and the "Psalterium Conciliatum", consisting in Lefevre's own version, based on the Vulgate text corrected according to the Hebrew text and using the Aristarchian signs.

This splendid publication had an immense impact upon protestantism, early bible-scholarship, and theology in general and is famed because of its beauty, elegance, and typographical excellence along with its immense importance historically speaking. "Lefèvre's epoch-making work was awaited impatiently by the learned world, and is the topic of many a letter among the extant humanist correspondence of the period: thus, Cardinal Ximèz, the future editor of the first polyglot Bible, in a letter to Charles de Bovelles, praises Lefèvre's scholarship and the usefulness of his "Psalterium".

This famous volume is also Henri Estienne's typographical masterpiece and is commonly singled out as one of the outstanding monuments of early 16th-century French typography." (Schreiber).

"Lefèvre agreed with Erasmus that theology must be based on accurate texts and translations of the Scriptures; as the title of the volume indicates, Lefèvre presents five different versions of the psalms" (Schreiber). As described, the present copy contains the final two. The three parts that were printed before those two, were all printed in three columns and consisted in the three versions of St Jerome, namely the "Psalterium Romanum" (Jerome's first version of the Old Latin Psalter according to the Septuagint), the "Psalterium Gallicum" (Jerome's second revision, first adopted by the churches of Gaul), and the "Psalterium Hebraicum" (Jerome's translation directly from the Hebrew).

Schreiber nr. 8 (1509 ed.)

Renouard 1509, nr. 1.

Mortimer 1, nr. 62 (present edition).

4. **Thron.** Q. de **ADSS** ADMISSUM... **371**

4. **Thron.** Q. de **ADSS** ADMISSUM... **371**

4. **Thron.** Q. de **ADSS** ADMISSUM... **371**

4. **Thron.** Q. de **ADSS** ADMISSUM... **371**



A. ad praprio dictione dicitur...		Explicatio pistorum...	
Inventio...	112	De verbis...	112
Inventio...	113	De verbis...	113
Inventio...	114	De verbis...	114
Inventio...	115	De verbis...	115
Inventio...	116	De verbis...	116
Inventio...	117	De verbis...	117
Inventio...	118	De verbis...	118
Inventio...	119	De verbis...	119
Inventio...	120	De verbis...	120
Inventio...	121	De verbis...	121
Inventio...	122	De verbis...	122
Inventio...	123	De verbis...	123
Inventio...	124	De verbis...	124
Inventio...	125	De verbis...	125
Inventio...	126	De verbis...	126
Inventio...	127	De verbis...	127
Inventio...	128	De verbis...	128
Inventio...	129	De verbis...	129
Inventio...	130	De verbis...	130
Inventio...	131	De verbis...	131
Inventio...	132	De verbis...	132
Inventio...	133	De verbis...	133
Inventio...	134	De verbis...	134
Inventio...	135	De verbis...	135
Inventio...	136	De verbis...	136
Inventio...	137	De verbis...	137
Inventio...	138	De verbis...	138
Inventio...	139	De verbis...	139
Inventio...	140	De verbis...	140
Inventio...	141	De verbis...	141
Inventio...	142	De verbis...	142
Inventio...	143	De verbis...	143
Inventio...	144	De verbis...	144
Inventio...	145	De verbis...	145
Inventio...	146	De verbis...	146
Inventio...	147	De verbis...	147
Inventio...	148	De verbis...	148
Inventio...	149	De verbis...	149
Inventio...	150	De verbis...	150
Inventio...	151	De verbis...	151
Inventio...	152	De verbis...	152
Inventio...	153	De verbis...	153
Inventio...	154	De verbis...	154
Inventio...	155	De verbis...	155
Inventio...	156	De verbis...	156
Inventio...	157	De verbis...	157
Inventio...	158	De verbis...	158
Inventio...	159	De verbis...	159
Inventio...	160	De verbis...	160

ASSOLVAM INVI HIC QVINGEFLORIBVS...
 Assolutio...
 LAVS ET GRATIA IN FACTO IN PARVA...

10

THE FREDERIK II BIBLE - THE SECOND DANISH BIBLE IN FOLIO

Biblia. Det er den gantske Hellige Scrifft Paa Danske igien offuerseet oc Prentet effter Salige oc høylofflige ihukommelse Kong Friderichs den II. Befalning. (3 dele).

Kiøbenhaffn, (Matz Vingaard), (1588-)89.

Folio. (39 x 27 cm.). Contemporary brown full calf over heavy wooden boards with oblique edges. Slightly raised bands to spine. Hand-stitched capital bands. A small notch to the leather of bottom compartment of spine. With the four original brass clasps preserved, but one strap has been renewed and the other is missing. Boards with large blindstamped centre- arabesque and six pyramid shaped arabesques to corners and edges, all with a blindstamped crown on top. Large-headed brass pins to boards, to protect the boards when open. Marbled edges. A bit of wear to edges and light wear to the raised bands.

(22), 353 (i.e. 354), 226, 159 ff. Complete, save for the three blank leaves. Woodcut title-page with centre-text printed in red. The title-page variant with the engraved portrait of the king (by Goltzius) mounted on verso. Several copies were issued without portrait, and some were issued, as here, with the title-page mounted on verso. F. 2 with the royal arms, restored at edges. Two woodcut half-titles. The index-leaves with a vague damp stain to the outer margins. The last 35 leaves have been partly re-edged, mostly at the very outer margins. A bit of light scattered brownspotting. Light signs of wear.

An overall well preserved copy in- as well as externally.

Front free end-paper with handwritten notes on provenance from 1819 onward – bought by Mikkel Johannesson Fladebøe, who partly clauses the ownership of the copy to the future owners of the estate (Fladebøe?). It seems to have then passed to other generations of the same lineage located in The United States (Olaf Albertsen, Axel Albertsen, Stanley Albertsen, Sidney Albertsen).

The magnificent first printing of the second Danish-Norwegian Bible in folio. This, the second Danish Bible in folio, is also the first to be printed by a Dane. The scarce and famous “Frederik II-Bible” constitutes the magnum opus of the famed book printer Mads Vingaard “and the most extensive work of printing undertaken in Denmark during the sixteenth century. The book is profusely illustrated with woodcuts copied from a German Bible issued by Sigmund Feyerabend in Frankfurt a. M. 1560. The original woodcuts were made by the artist and craftsman Virgil Solis... Wide woodcut borders together with pictures using themes from the Scriptures surround

the title pages and the illustrations. On the reverse of the first title page many copies have pasted in a portrait of Frederick II, engraved by the Dutch artist Hendrick Goltzius. However, this portrait may also be found on a separate leaf.” (Thesaurus I).

Lauritz Nielsen, 405.

Thesaurus I, 129.

Birkelund, 34.



Det Nye
Testamente
paa Danske.

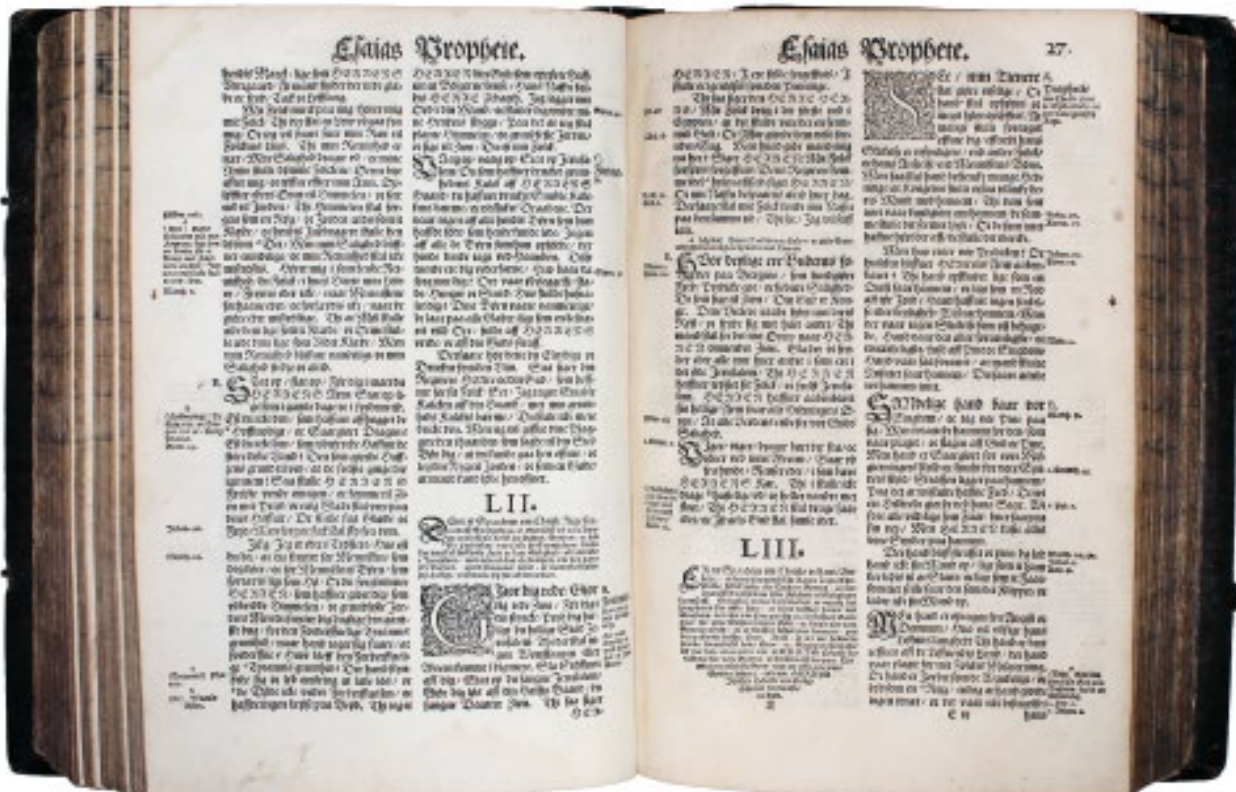
Matth : 17.

Dame er min Elskelige Son /
i hvilken jeg haafuer Behagelig-
hed / Hønnen stulle
i høre.

Cum Gratia & Privilegio.

Kjøbenhavn:

1589.





11 THE MAGNIFICENT CHRISTIAN IV FOLIO BIBLE

BIBLIA DANICA – THE CHRISTIAN IV BIBLE.

Biblia Det er Den gantske Hellige Scrifft paa Danske igien offuerseet oc Prentet effter vor allernaadigste Herris oc Kongis K. Christian den IV. Befaling. Mett Register/ alle D. Lutheri Fortaler ghans Udledning i Brædden oc Viti Theodori Summarier. Cum Gratia et Privilegio. (Three parts).

Kiøbenhaffn, (Melchior Martzan og Salomon Sartor), (1632-)1633.

Folio (binding: 37 x 25 cm.). Bound in a splendid, contemporary full calf binding over wooden boards. Rich, elaborate gilding to both boards and spine. The gilding is vague, especially on the front board, but the tooling is very sharp, and the binding overall is magnificent. With four beautiful, ornamented brass edges to each board and two large ornamented brass clasps. All edges are gilt and beautifully blindtooled.

Wear to capitals, where the cords are loosening a bit, and with a bit of loss of leather. A bit of wear to hinges, at the cords, which are showing. But overall the binding is in splendid condition. Also internally extremely well preserved. The title-page has a tiny restored hole to lower right corner, and the first four leaves might have been inserted. They are slightly smaller at the outer margin than the other leaves. But that might also be due to restoration, as the binding has not been tampered with at any point and is completely unrestored. The text is unusually nice, clean and fresh, by far the nicest copy we have ever come across.

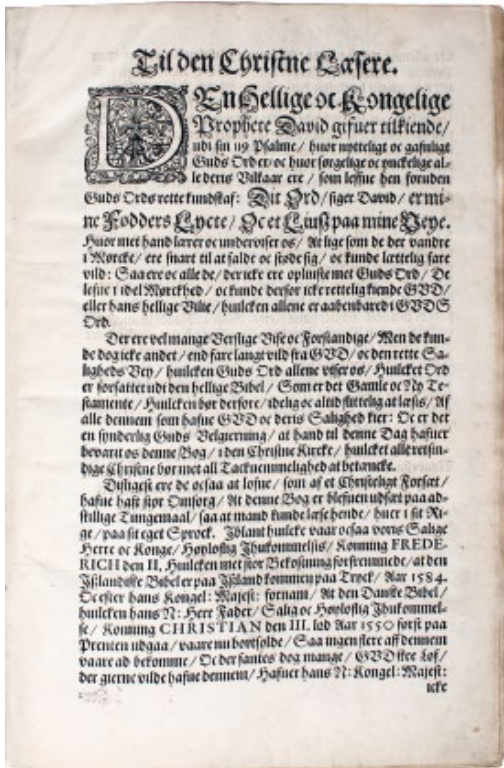
Pasted-down front end-paper with the ownership signature and lacquered coat-of-arms seal of Severin Svanenhielm (Severin Seehusen (1664-1726)) as well as the ownership signatures of Søren Schiøtz (1796-1863) (with names of members of his family), C. Th. Zahle and Erik Zahle. With the book plate of William Davignon (d. 1924).

The brass corners carry the initials HL and are depicted in Johannes Rudbeck's Svenska Bokband I (fig. 26, p.53). The binding there is dated 1622, whereas our binding is from 1633 or right after. The brass fittings were a commercial merchandise for sale in Germany and probably also in both Sweden and Denmark.

Engraved title-page and two engraved half-titles as well as the engraved portrait of Christian IV, all by the royal engraver Simon the Pas. Without the half-title, which merely contains the printed words "BIBLIA / Paa Danske", which is almost never present. (21 – not counting the engraved title-page and the portrait), 353 (i.e. 354 due to the erroneous double pagination 353), 226, 159 ff.

A magnificent copy of the scarce first edition of the last (i.e. the third) of the Danish folio-bibles, known as "Christian IV's Bible", being a slightly revised edition of the Bible of 1589. Christian IV is the most famous Danish king ever to have lived, and the Christian IV

bible is extremely sought-after. An unusually fresh and complete (apart from the always lacking half-title) copy of this splendid bible, printed by the first royal printer Melchior Martzan and Salomon Sartor (part 2). The numerous woodcut illustrations are the same



that were used for the Frederik II Bible from 1589. The four engraved leaves – the portrait and the three title-pages – are by Simon de Pas.

Bibl. Dan. I,9 – Thesaurus II, 378. – Birkelund, 41. Darlow and Moule, 3160.

Provenance:

Svanenhielm was a family of Danish and Norwegian nobility. Morten Hansen Seehuusen (1629-1694) was a merchant from Bredstedt in Schleswig-Holstein, who re-located to Stavanger, Norway. His son, Severin Seehusen (1664-1726) was an official in Bergen as well as in Stavanger and Northern Norway. He owned, among other properties, Damsgård Manor outside Bergen, Svanøy in Sunnfjord, and Arnegård in Stavanger. In 1720, Severin Seehusen was ennobled under the name Svanenhielm.

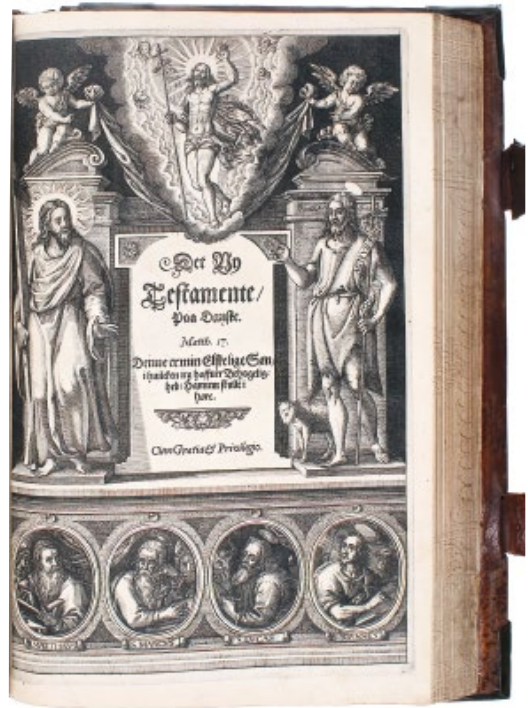
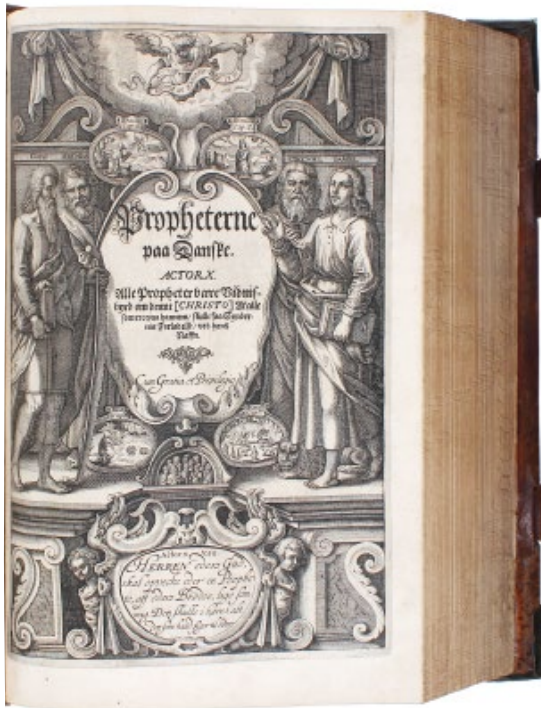
Søren Daniel Schiøtz (1796-1863) was a Norwegian bailiff and judge, who was also very much engaged in religious matters and came to play an important role in the history of theology in Norway. He was one of the founders of the Norwegian Mission Society and

the Norwegian Israeli Mission. He translated several important upbuilding pieces from German, among them a comprehensive bible history.

Carl Theodor Zahle (1866–1946) was a highly important Danish lawyer and politician. He was prime minister of Denmark from 1909 to 1910 and again from 1913 to 1920. In 1895, he was elected member of the lower chamber of the Danish parliament, for the Liberal Party. A campaigner for peace, in 1905 he co-founded the Social Liberal Party (Det Radikale Venstre). He stayed on as a member of Parliament for Det Radikale Venstre until 1928, when he became a member of the upper chamber of Parliament (Landstinget). In 1929, he became Minister of Justice, a post which he held until 1935.

Zahle was instrumental in starting negotiations for a new Danish-Icelandic Act of Union in 1917, which resulted in Iceland being recognized as a sovereign nation in a personal union with the king of Denmark the following year.

Erik Zahle (1898-1969) was a famous Danish art historian, author, and museum director.





12

EDITIO PRINCEPS OF THE ENTIRE BIBLE IN DANISH

BIBLIA DANICA.

Biblia, Det er den gantske Hellige Scrifft, vdsæt paa Danske.

Københaffn, Ludowich Dietz, 1550.

Folio. A bit later full vellum binding with handwritten title to spine. Joint title-page printed in red and black. 552 leaves, including the two blanks. With all the half-titles (which is very rarely the case). 25 ff. in front and back re-edged and with restoration. Several smaller tears and repairs. Several marginal re-inforcements, which occasionally cause loss of lettering to the marginal notes. A few leaves with slight loss of text. First title-page with a repair to lower right corner. The royal arms restored at outer margin, with a reconstruction of the frame. Scattered damp staining to margins and scattered signs of wear. A few leaves presumably supplied from another copy. Several previous owners' names (presumably priests). Illustrated throughout, with woodcuts by Erhard Aldorfer, both in the text and full page. Complete.

The rare editio princeps of the Bible in Danish, the first full Danish bible, and the first Danish folio bible, which is extremely rare to find complete. For this magnum opus of the Danish Reformation, the King not only hired the best theologians of the country, he also summoned the famous German printer Ludwig Dietz from Rostock.

"This first translation of the entire Bible stands as a monument of the Danish Reformation, and the influence it exercised, both at the time and subsequently, cannot be overemphasized. The translation was commanded by King Christian III, and nothing was spared in order to make it as perfect as possible. The best danish theologians worked on the translation, but it was not until 1548 that the work had progressed so far that a printing could be implemented.... A German printer, Ludwig Dietz from Rostock, was therefore summoned. Already in 1534 he had printed a complete Bible in Low german, and in 1548 he came to Copenhagen with his printing material... It is copied from the Lübeck 1534 edition of Luther's German Bible, and is illustrated with many woodcuts by Erhard Altdorffer." (Thesaurus).

As is almost always the case with copies of this rare monumental work, this copy also has some defects - leaves that have been remargined, recorned,

marginal loss, textual repairs, some leaves shaved, etc. - but is its nonetheless a great scarcity to find a complete copy of this first edition of the first full Danish bible.

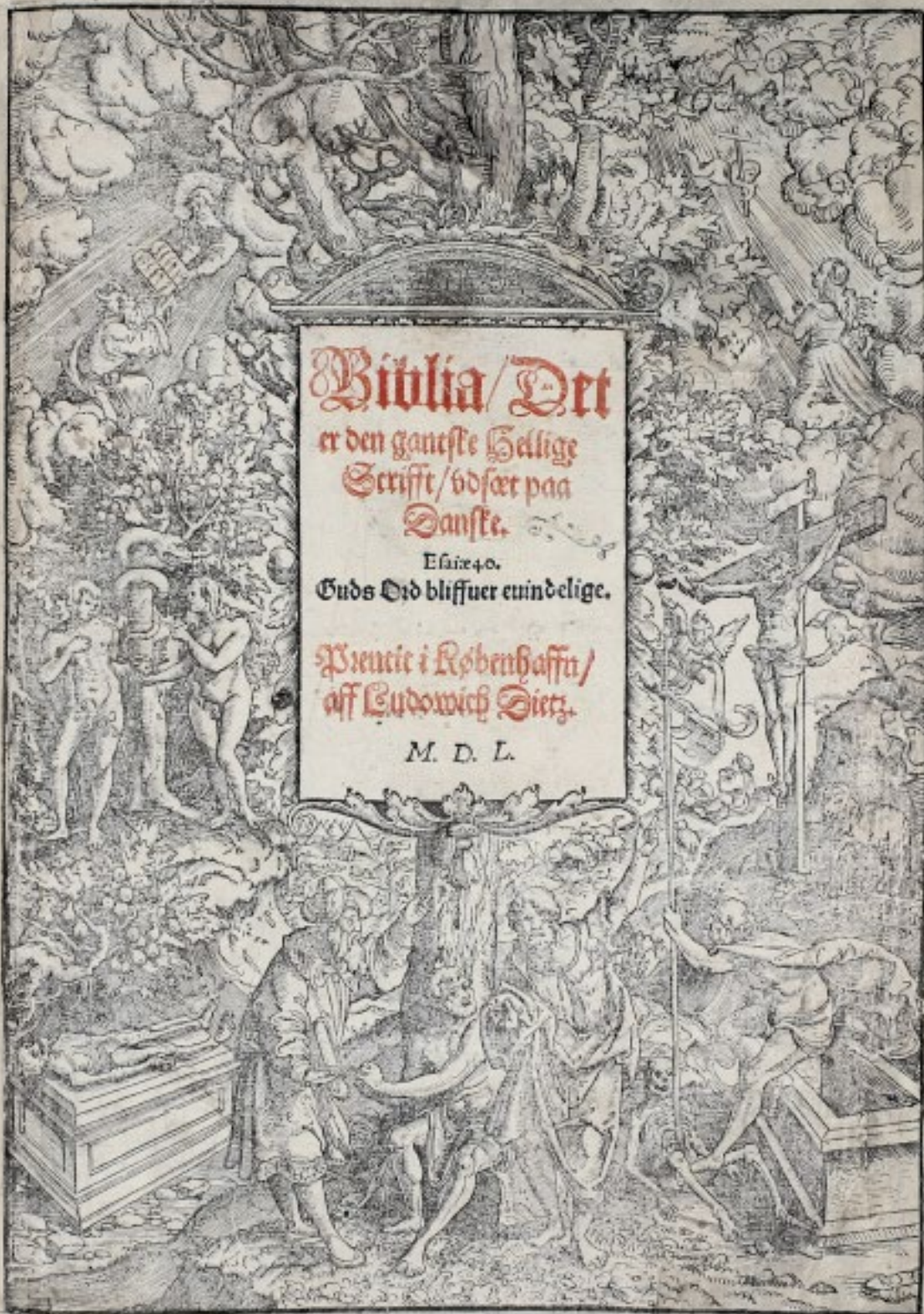
Birkelund, 19.

Darlow & Moule 3155.

Lauritz Nielsen, 15.

Thesaurus I, 75.

Christian Bruun II, p. 324 ff.



Biblia/ Det

**er den ganeste Hellige
Scrifft/ 6dset paa
Danste.**

Esaiæ 40.

Guds Ord bliffuer euindelige.

**Prentet i Københaffn/
aff Ludowich Dietz.**

M. D. L.





13

THE MOST IMPORTANT BOOK ON WITCHCRAFT OF THE ERA

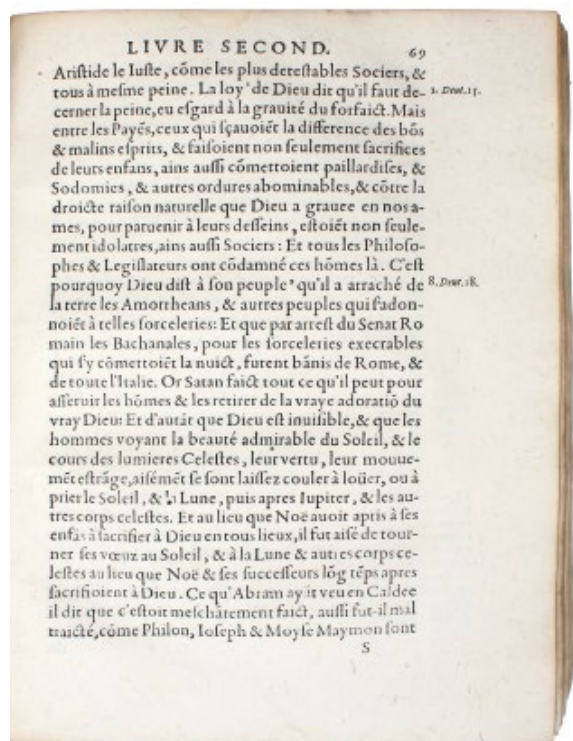
BODIN, JEAN.

De la demonomanie des sorciers.

Paris, J. du Puys, 1580.

4to. Contemporary full vellum with contemporary handwritten title to spine. Binding somewhat warped, but unrestored and tight. A (mostly very faint) damp stain to upper black margin of some leaves (not affecting text), but otherwise internally very nice clean and fresh. Old owner's name to title-page (Dufault) and old acquisition note to front free end-paper. Woodcut title-vignette, woodcut headpieces, woodcut end-vignette, and a few woodcut initials. A large copy with good margins. (14), 252 (recte: 256) ff.

Scarce first edition of Bodin's seminal "Demon-Mania", the most important book on witchcraft of the era. The work profoundly influenced the position on witchcraft of the following half century and directly influenced the course of witch trials of this period. The work is furthermore of fundamental importance to the understanding of Bodin's tripartite world picture and constitutes an invaluable supplement to his "Six livres de la république".



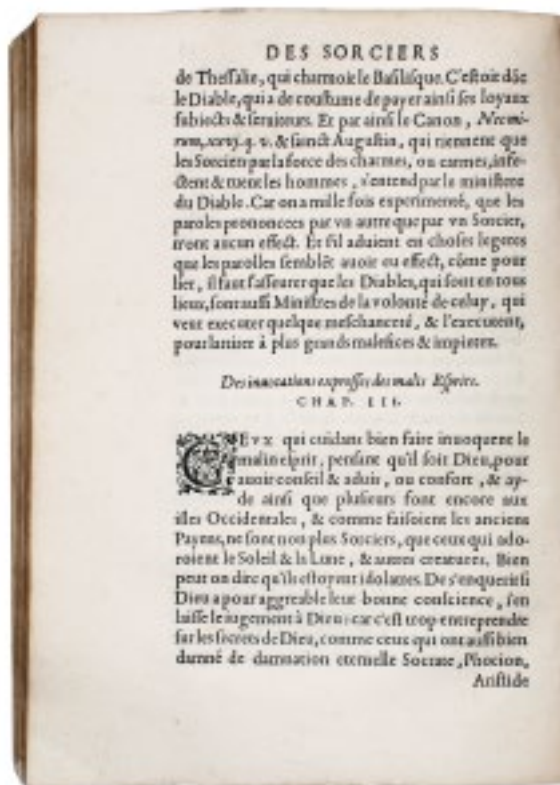


“Jean bodin’s “On the Demon-Mania of Witches” (De la démonomanie des sorciers) appeared in 1580 and rapidly became a major publishing success. It underwent at least twenty-three editions and was translated from its original French into German, Italian and Latin. It was surely the most published work of the era on the subject of demons and witches. Because of its wide distribution, it has been considered by generations of historians to have been an extremely influential book, responsible in itself for large-scale prosecutions of witches in the four or five decades following its appearance.” (Pearl, p. 9).

The present first edition constitutes not only the original version of the work, but also the model for all French editions that followed (as well as the later translations) – as many as 11 between 1581 and 1616. Bodin edited an edition in 1587, which contained some additions; that edition is considered very flawed, however, and no subsequent editions were based upon it.

Jean Bodin (1529/30-1596), “one of the towering figures in the history of French thought” (Scott),

was a lawyer, economist, natural philosopher, historian, and one of the major political theorists of the sixteenth century. His main work, the “Six livres de la république” is one of the most important works of modern political thought. Here Bodin gave the first systematic statement of sovereignty and coined the term “political science”. With his theory of the State and statement of Sovereignty, he fundamentally changed the history of political thought in the West. The “Six livres de la république” is Bodin’s most famous and frequently read work. Due to the seemingly “supernatural” contents of the “Démonomanie”, scholars have had difficulties recognizing the Bodin of the “Six livres” in this work, which, within its domain, was just as influential. There has been, however, increasing recognition of the political contents of the “Démonomanie”, and a tendency towards reconciliation of the great works by this towering figure of early modern French thought. First of all, the work is written with the same impressive thoroughness and style as Bodin’s other works. Second, although based upon a concrete sorcery case, the “Démonomanie” is of the utmost



importance to the understanding of Bodin's tripartite world picture and his attempts at maintaining a clear line of separation between the world of nature and the supernatural. His monumental conception of "Theatrum Naturae" is just as dominant as a thematical background in his "Démonomanie" as it is in his "Six livres" and there ought to be no doubt about the fact that the basic features of his system of thought are dominant in the present work, which due to its concrete matter of investigation is all the more interesting. In fact, the "Démonomanie" is now considered an invaluable source for the general thought of the great political thinker.

With its two-fold turn of focus on social problems and questions of natural-philosophical and theological character, the "Démonomanie", in accordance with Bodin's scientific plan of life, marks the transition from "human sciences" to "the science of natural and divine things". "Contrary to the judgment of the Enlightenment thinkers, this midway-position does not reduce its value in the Bodin corpus; on the contrary: Precisely this work is suitable for clari-

fying and illustrating the unity of his works." (Own translation from the German. Lange, p. 162).

Concerning himself with witchcraft and demonology, it is in this work that we find an emphasized statement of Bodin's thoughts on women, on punishing and sentencing, and on the general threats of state and society.

Having experienced severe criticism of his earlier works, Bodin's critics became more serious and dangerous with regard to his "Démonomanie". In his letter of dedication (December 20, 1579) to Christophle de Thou, the first president of the Parlement of Paris, Bodin explained his motives for writing the work. "First, he hoped to denounce the mania, the spiritual errors, and distraction, as well as the "fury" that sorcerers possess as they "chase after the devil." He wrote this treaty with two purposes in mind: on the one hand, "to use it as a warning to all who will see him [the devil]," and on the other hand, "to alert readers that there is no crime that could be more atrocious or deserve more serious punishment."

Bodin wished to speak out against those who “try by all means to rescue the sorcerers through printed books.” He reminded all that “Satan has men in his grasp who write, publish, and speak claiming that nothing that is said about sorcerers is true.” It was essential to provide the tools to magistrates and judges, who were confronted by the accused sorcerers, in order to face this formidable problem. The work was bold and perilous for its author. Many wondered if Bodin, so curious about this topic, such an expert, so convinced of the devil’s existence, may not himself have been involved with witchcraft. These suspicions alarmed the authorities, and on June 3, 1587, the general prosecutor to the Parlement of Paris ordered the general lieutenant of the baillage of Laon to proceed with a search of Bodin’s home, on suspicion of witchcraft. This inspection brought no results due to the intervention of eight prominent citizens and two priests who registered their support of Bodin.” (SEP).

“The conclusions of the proceedings against a witch, to which I was summoned on the last day of April, 1578, gave me occasion to take up my pen in order to throw some light on the subject of witches, which seems marvelously strange to everyone and unbelievable to many... And because there were some who found the case strange and almost unbelievable, I decided to write this treatise which I have entitled “The Demon-Mania of Witches”, on account of the madness which makes them chase after devils: to serve as a warning to all those who read it, in order to make it clearly known that there are no crimes which are nearly as vile as this one, or which deserve more serious penalties. Also partly to respond to those who in printed books try to save witches by every means, so that it seems Satan has inspired them and drawn them to his line in order to publish these fine books.” (Bodin’s Preface).

A feature which clearly distinguishes Bodin’s theories on witchcraft from late medieval and early Renaissance demonology is his struggle against skepticism, and the gender strategies that he deploys in the present work to thwart Skeptics, constitute a central feature of his modern demonology – a demonology that came to be dominating for more than half a century.

The “*Démonomanie*” is a work designed to update a vast corpus concerned with the identification and punishment of witches. It provides us quite clearly with Bodin’s thoughts on divinity, punishment, practice of law, and not least on women – women in general and women in society. “[W]omen generally serve as means to an end in Bodin’s thought. The wife’s natural inferiority to the husband provides an analogy for a nonreciprocal relation of command and obedience that he establishes between the sovereign and his subjects in “*De la république*”. In “*De la démonomanie*”, Bodin’s portrayal of women as the possessors of unsavory secrets and his characterization of the confessions of witches as fragments of a grandly devilish design create the need for hermeneutical expertise – expertise that he claimed to have. In using women to “think with”, the author of “*De la démonomanie*” had much in common with his opponent, the Lutharen physician Johann Weyer, who protested against the witch trials in “*De praestigiis daemonum*” (1563).” (Wilkin p. 53).

An important part of Bodin’s defence of the existence of witchcraft lies in the latter part of the present work, namely the pages 218-252, which constitute the famous refutation of the opinions of Johann Weyer (“*Refutation des opinions de Jean Wier*”). In his “*De praestigiis daemonum*” from 1563, Weyer had argued that that which we call witchcraft are actually manifestations caused by mental illness of the women in question. It is interesting to see how much Bodin actually drew on Weyer, while at the same time attacking him on both scholarly and legal grounds. As the thorough and classically bred scholar that he was, he cited both classical, Arab, and Christian authorities on witchcraft against Weyer. He arrays the authority of all philosophers, prophets, theologians, lawgivers, jurists, rulers, etc. Ultimately, Bodin here became the first to challenge Weyer’s denial of the right to judge and punish the mentally ill, making the work of foundational importance to the following development of legal theory specifically targeted on the punishment of insane men and women.

“As a major Renaissance scholar, Bodin based his work on an extensive and varied group of sources. He depended heavily on the Old Testament, classical and patristic authorities and a large number of medieval scholastic works. He was immersed in the late medie-

val legal and canon law traditions. He also cited a large number of recent and contemporary texts like the “*Malleus meficarum*”, as well as accounts told by friends and acquaintances. Interestingly, while Bodin condemned the work of Johann Weyer, he mined this book for anecdotes and accounts when they could be useful.” (Pearl).

The refutation of Weyer shows Bodin as a formidable controversialist. The reason why the “*Démonomanie*” is published two years after the trial of Jeanne Harvillier, which is constitutes the concrete basis of the work, is that Bodin needed time to carefully prepare the most effective response to Weyer’s works and attach it to his own. Bodin seeks total demolition of his opponent – and, as time will tell, he succeeds. Despite some modern disciples, Weyer’s position was largely traditional. His aim is not to deny the existence of Satan, nor of satanic practitioners, but rather to contend that those suspected of witchcraft are delusional and victims of mental illness.

“Weyer’s characterization of women replicated the views of the “*Malleus Maleficarum*” (1487), or “witches hammer”, one of the first and certainly the most influential manual for identifying and prosecuting witches... Weyer draws from the same sources as Kramer to argue that women cannot be held accountable for the crimes for which they stand accused and to which they often confess... Vying with the author of the “*Malleus*”, Weyer inscribes in etymology the correspondence between the soft female body and her persuasive mind... Weyer’s portrayal of women diverges from that of Kramer only in his assessment of the witch’s responsibility.” (Wilkin, pp. 13-14).

“The essentially melancholic imagination of women, he argues, makes them incapable of the sense perception to which he assigned pride of place in the search for truth. The madness with which Weyer diagnosed witches thus masked the contradiction that vitiated his plea. Identifying the susceptibility to demonic illusion as a feminine trait was to compartmentalize it, to limit implicitly the damage that the Devil could inflict elsewhere – for instance, on the perception of learned physicians. Those who refuted “*De praestigiis daemonum*” rejected the hermeneutical advantage that Weyer claimed for himself. To the gender strategy

by which he claimed his advantage, however, they did not object. Weyer’s vociferous adversary, Jean Bodin, decried the physician’s medical diagnosis of witches; nevertheless, he called upon woman to embody his opposing hermeneutics. The phenomenon that Clark has felicitously termed “thinking with demons” was thus, I argue, inseparable from another thought process: “Thinking with women”.” (Wilkin, pp. 9-10).

The “*Démonomanie*” also constitutes a seminal exercise in jurisprudence, which came to set the standard for following decades. Bodin’s aim was not only to make sure that witches were judged and punished, he also aimed at fair trial rules according to principles of law developed over centuries in the secular and ecclesiastical courts. Also in this way, the work differs profoundly from other works on demonology and witchcraft and shows us the author as a profound political and legal thinker, whose aim was to alter society for the better.

Because this interesting work places itself amidst the divine and the earthly, between the supernatural and the natural, we find in it a wealth of themes that go beyond the actual witch trial with which Bodin begins his work. It is also for these reasons that the work provides us with an even more thorough knowledge of the foundational thoughts of the great legal and political thinker that is its author.

See:

Rebecca May Wilkin: *Women, Imagination and the Search for Truth in Early Modern France*, 2008.

Jean Bodin: *On the Demon-Mania of Witches*.

Translated by Randy A. Scott with an Introduction by Jonathan L. Pearl, 1995.

Ursula Lange: *Untersuchungen zu Bodins Démonomanie*, 1970.

14

15TH CENTURY MANUSCRIPT COPY OF THE KEY WORK OF MEDIEVAL PHILOSOPHY

(BOETHIUS, ANICIUS MANLIUS TORQUATUS SEVERINUS).

(De Consolatione Philosophiae / Consolation Philosophiae i.e. The Consolation of Philosophy).

Original handwritten Medieval manuscript on paper.

(Venice, 1470'ies-80'ies).

4to. 210x240 mm. In a lovely, strictly contemporary Italian binding. Original wooden boards with beveled edges. Top outer edge of front board chipped and a small split at bottom outer edge. Boards with remnants of the original leather previously partially covering boards, revealing the leather cords, and with an exposed spine revealing four strips of Medieval parchment that hold the quires together (along with a bit of restoration glue, barely noticeable). The top strip with red paint and the other three with fourteenth-century Gothic script. Original brass clasps to front board. An excellent, solid, contemporary binding.

70 ff. (f.70 blank), complete (i-v 12, vi 10), 29 lines to a page, mostly with ruling, occasionally only with frame ruling (150 x 77 mm). Vertical catchwords at the bottom of verso of the last folio of each of quire (i.e. ff. 12, 24, 36, 48, 60), surrounded by wave lines. Written in an easily legible, experienced Italian humanist miniscule. Space (sometimes with cue letters) for initials left blank. No rubrication, but majuscule lettering as headlines at new beginnings or major text divisions.

Large, detailed drawing of pointing hand on f. 3, in contemporary hand. Ff. 8v and 24v with scribbled border in light brown ink around the textblocks, in an early modern hand. Another later hand, presumably a later owner, has added "Jacopi – che qui anno 1693 i Viterbo 1693" in runny ink on f. 29v. Crudely written calculations in the same hand to ff. 59v and 61r.

Front pasted-down end-paper with paste stains, presumably from a previous bookplate, and with a note in 19th century German script to top. Foliation in modern pencil in top right corner throughout.

F1 a bit dusty and with brownspotting. Occasional minor brownspotting. Minor damp staining to margins of last two quires, no loss and not affecting text. Otherwise generally in excellent condition.

Two different watermarks in the paper:

a scale inside a circle (see ff. 52+57, at inner margin) – this is described in Briquet (*Les filigranes...*, 1923) as "Balance dens un cerele, à plateau concaves", nr. 2474 – Venice, 1480.

the letter P with loop through shaft also (see ff. 64+70, at inner margin). We have not been able to identify this.

The text is divided into the major sections divided mostly by Majuscule “headlines”, and begins thus: 1) “[C]ARMINA QVI Condam studio florente peregi...”, ending (f. 9v) “hec ubi regnant”; 2) beginning “[P]OST HEC PAVLIS PER opticit Attentionem...”, ending (f. 21v) “Quo celum regitur regat”; 3) beginning “[I]AM CANTUM illa finierat...”, ending (f. 41) “Perdit dum videt inferos”; 4) “Explicit iii Incipit iiii L”, beginning “[H]EC cum Phylosophia dignitate vultus...”, ending (f. 58) “Si dera donat”; 5) beginning “[D]IXERUNT Orationisque cursum ad alia...”, ending (f. 69v) “cum ante oculos agitis iudicis cuncta cernentis / GRATIAS DEO Amen”. F70 blank.

Complete version of the text, with some minor word and orthographic variations in comparison to the printed standard version, and without the printed edition’s few lines in Greek. No space has been left for these and they were clearly not intended to be added later.

A truly magnificent and rare complete Medieval manuscript copy of one of the most significant philosophical texts ever written, Boethius’ magnum opus. The seminal *Consolation of Philosophy* revolutionized modern thought and influenced medieval and renaissance philosophy to an unprecedented degree.

Although one of the most widely read and studied works of the Middle Ages, Medieval manuscript copies of the “*Consolation of Philosophy*” are very rare on the market. The present manuscript is written in a steady, easily legible, clearly very experienced humanist hand. It does not have the gloss found in most contemporary manuscripts of this sort of text, and is therefore arguably not one of the more usual schoolbooks from the period. It has possibly been copied for the humanist scribe’s own use – in or around Venice during the last quarter of the 15th century – and has thus possibly functioned as a template for other manuscript copies of the text.

Boethius (480-ca. 525) is a difficult figure to place in the history of philosophy. Chronologically, he clearly belongs to late Antiquity, but he is a Christian and he writes in Latin. Thus, as a late antique philosopher, a Christian, and one of the thinkers that influenced the middle ages the most, he has come to represent the very centre of a tradition that goes directly back to Plotinus and thereby indirectly back to Plato and Aristotle. As such, he constitutes one of the single most important thinkers in the entire history of philosophy.

“Only Aristotle himself, and perhaps Augustine, were more important and wide-ranging in their influence... In short it would be hard to understand the development of philosophy in the medieval Latin

West without looking carefully at Boethius’ work...” (Marenbon pp. 11-12).

Accused of treason against the gothic regime as well as of sorcery, Boethius was imprisoned and later executed, in spite of denying the claims against him. His own theory was that his political activity – as a court official known for defending the weak – was at the core of the accusations against him. He was simply too upright and his enemies were too many. According to historians, the most plausible explanation is that Theoderic doubted the loyalty of the Roman aristocracy and thereby especially the outspoken Boethius.

While in prison, Boethius wrote what was to become one of the most widely read, commented upon, and influential works in the history of philosophy. This highly original work, composed as a philosophical conversation between Boethius himself and the goddess of Philosophy, paved the way for a genre completely unknown at the time; both its style, composition, and contents matter has been imitated hundreds of times since its first appearance.

Though always true to Christianity, this philosophical magnum opus contains many allusions to pagan neo-platonism. During the Middle Ages, however, all passages of the work were very popularly interpreted, in full accordance with Christianity.

Few thinkers have been of such seminal importance to Medieval and Renaissance philosophy and religion as Boethius. Few books were so widely read during the Middle Ages as the “*Consolation of Philosophy*”, and virtually no book has been as major a source of ancient philosophy from the early Middle Ages and throughout the Renaissance as this one. As well of being of great textbook value, this work



profoundly inspired and influenced a wide range of influential religious, philosophical and literary writers. "For some writers, such as the Middle English poet, Chaucer, the "Consolation" seems to have provided a model for writing about serious issues in a way which presupposes no commitment to Christianity, a philosophical precedent for the use of pagan setting in a literary fiction." (John Marenbon, *Medieval Philosophy*, 1998, p. 24).

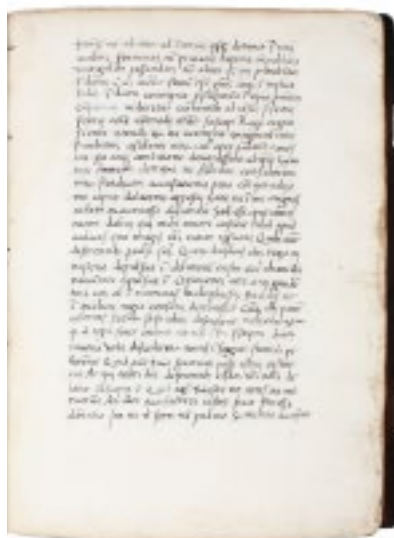
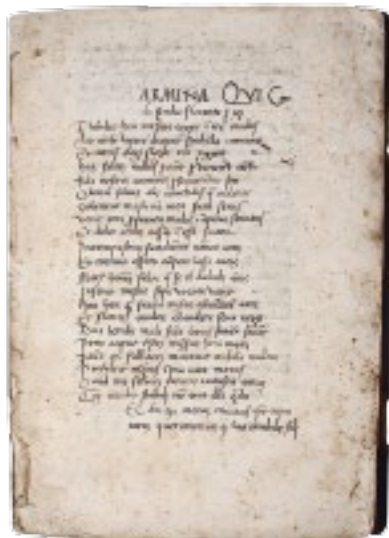
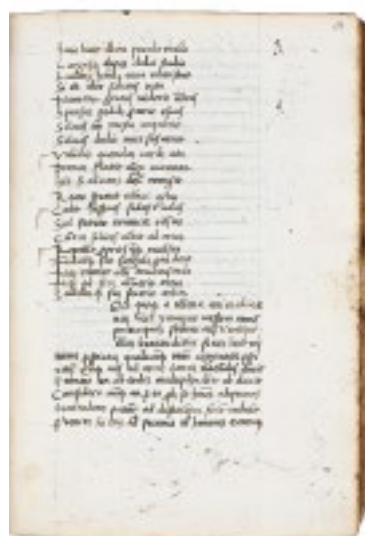
With the death of Boethius, "The first scholastic" (Copenhaver & Schmitt, p. 130), came also the end of ancient tradition of philosophy in the Latin West, though through his writings, the influence of this philosophical tradition was preserved during the Middle Ages and through to the Renaissance and early modern times.

"The last roman author of significance, Boethius, was not a rhetorician, though he had surely received a rhetorical education, but a trained philosopher thoroughly familiar with Greek philosophy and literature. He was a Christian and wrote a few treatises on theology, but his philosophical works show no Christian influence. The "Consolation of Philosophy" is a highly personal and original work imbued with Stoic and Neoplatonic conceptions that has continued to impress its readers to its present day although it is no longer as widely read as it was in former centuries." (Kristeller, p. 226).

"The crowning work of his life, the "Philosophiae Consolatio", was composed in prison not long before his death. It is in the form of a dialogue, and includes 39 short poems in 13 different metres... Throughout

the work there is no evidence of distinctively Christian belief, but there are a few phrases of apparently Christian origin... But the absence of all reference to the consolations of religion is much more remarkable than the presence of a few phrases such as these... He does not oppose any Christian doctrine, but his attitude is that of a Theist and not that of a Christian. He supplied the Middle Ages with an eclectic manual of moral teaching severed from dogma and endued with all the charm of exquisite verse blended with lucid prose; and, as the latest luminary of the ancient world, he remained long in view, while the sources of the light he reflected were forgotten. The masterpiece which was his last legacy to posterity was repeatedly translated, expounded and imitated in the Middle Ages, and these translations were among the earliest literary productions of the vernacular languages of Europe, - English, French, German, Italian and Spanish among the translators being names of no less importance than king Alfred, Chaucer and queen Elizabeth. It was also translated into Greek by Maximus Pledanus (d. 1310). The emperor Otho III, who died in 1002, a hundred years after Alfred, placed in his library a bust of Boëthius, which was celebrated by the best Latin poet of his age, the future pope Silvester II. Three centuries later, he is quoted more than 20 times in the "Convito" and elsewhere by Dante, whose best-known lines "Nessun maggior dolore Che ricordarsi del tempo felice Nelle miseris",

are a reminiscence of Boëthius... Dante places him in the Fourth Heaven among the twelve "living and victorious splendours" which are the souls of men learned in Theology... Two hundred years after Dante, the book of Consolation composed by Boëthius in the "Tower of Pavia" brought solace to Sir Thomas More in the Tower of London. It has since won the admiration of the elder Scaliger and Casaubon, and has been described as a "golden volume" by Gibbon, who eulogises its author as "the last of the Romans whom Cato or Tully could have acknowledged for their countryman." (Sandy's I: 256-58).



EARLY JESUIT MISSION IN CANADA

BRESSANI, FRANCESCO GIUSEPPE.

Breve relatione d'alcune missioni de PP. della Compagnia di Giesu nella Nuova Francia.

Macerata, Agostino Grisei, 1653.

4to (202 x 140mm). In contemporary limp vellum. Title and number in contemporary hand to spine. Light soiling to extremities. Small tear to spine and hindges a bit weak. Inner back hindge split. Woodcut device on title. Previous owner's name to title-page (Jesuits of Bologna). Additional leaf in gathering B. Light brownspotting throughout. Repair to p. 77/78. A good copy. (4), 127, (1) pp.

First edition of one of the rarest early accounts of St. Lawrence, Great Lakes, and Upper Ohio Valley, here with an interesting provenance of the Jesuits of Bologna. It is the first general description in Italian of the Jesuit missions in Canada among the Huron and Iroquois tribes.

The work also contains one of the earliest examples of the use of eclipses to get an accurate fix on longitude. Bressani used the time difference between occurrences of the eclipse at a specific position in France and the place of observation in New France and converted it into degrees of longitude. This method was used and further developed by some of the most prominent Jesuit eighteenth-century astronomers and mapmakers.

Bressani was an Italian Jesuit who served as a missionary in Canada. "After spending two years with the Indians near Quebec, he was sent in 1644 to the Hurons, where he was captured by the Iroquois. He was ransomed by the Dutch and sent to France in the spring of 1645. He returned to this country and lived with the Hurons until 1650, when he returned to Italy and published this account of the missions in New France" (Church). His account of his captivity and ritual torture by the Iroquois is recorded here in an anonymous letter to Father Vimont, originally in the official Jesuit relation in 1645.

"Bressani's Breve Relatione is organized into three parts. He spends the first part giving detailed descriptions of nature and the native people of early Canada. Jesuit founder Loyola professed human

equality without distinction for race, class or caste, and Bessani reflects this in his own writing about the native people. He presents a positive picture of the people, their customs, social behaviour and languages. The second part deals with the conversion of the Natives to Christianity and Bressani's own adventures: his 1644 capture and torture by the Iroquois. After his rescue by the Dutch he returned to the missions. The graphic descriptions of Bressani's own wounds makes him appear as a living martyr of the missions. We know that after he returned to Italy in 1651 he continued to preach about the missions for the rest of his life. The third part deals with the stories of Jesuit martyrs in New France." (Joseph Pivato Athabasca University, A cura di Francesco Guardiani. St. Michael's College Series, 11. Ottawa: Legas, 2011.)

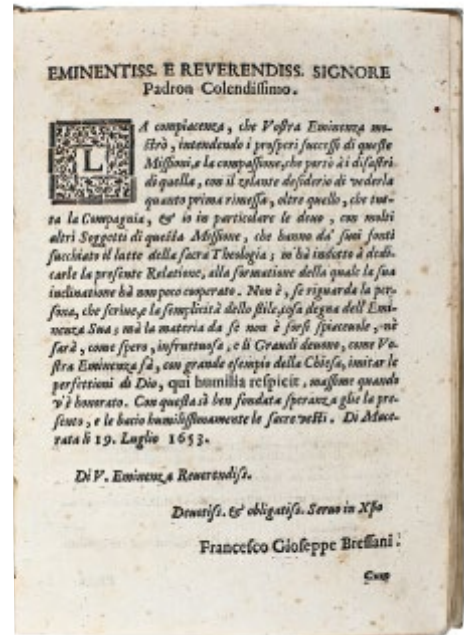
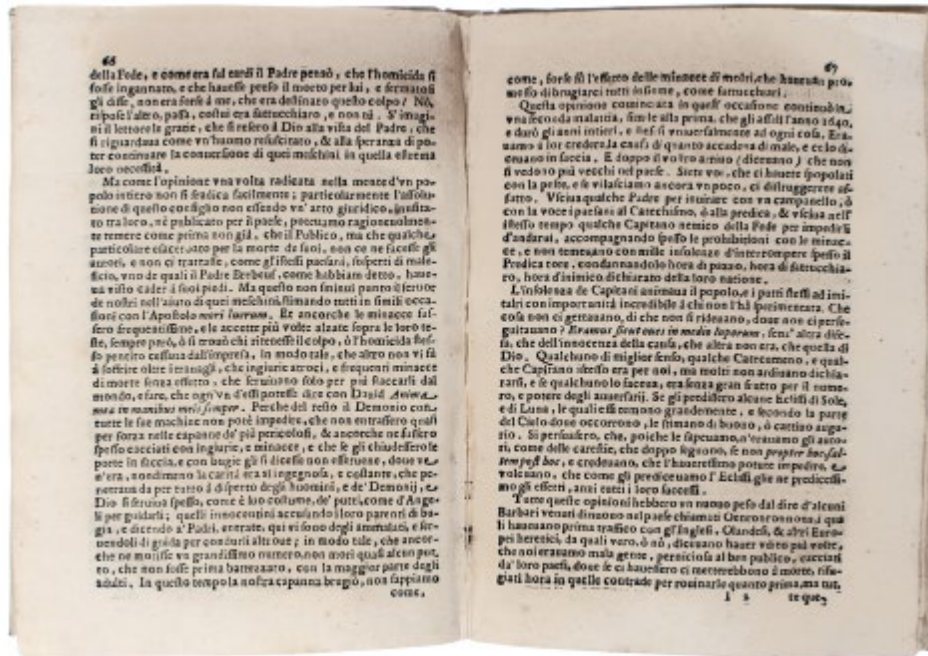
The Jesuits had a significant presence in Bologna, Italy throughout history. In 1540, the Jesuits were invited to Bologna by Pope Paul III to establish a college. They established their first college in Bologna, which was called the College of Saint Barbara. This college was primarily for the education of young men, and it quickly became one of the most prestigious educational institutions in Bologna. Throughout the 16th and 17th centuries, the Jesuits in Bologna were involved in various activities, including education, preaching, and pastoral work. They also played a significant role in the Counter-Reformation, which aimed to combat the spread of Protestantism in Italy.

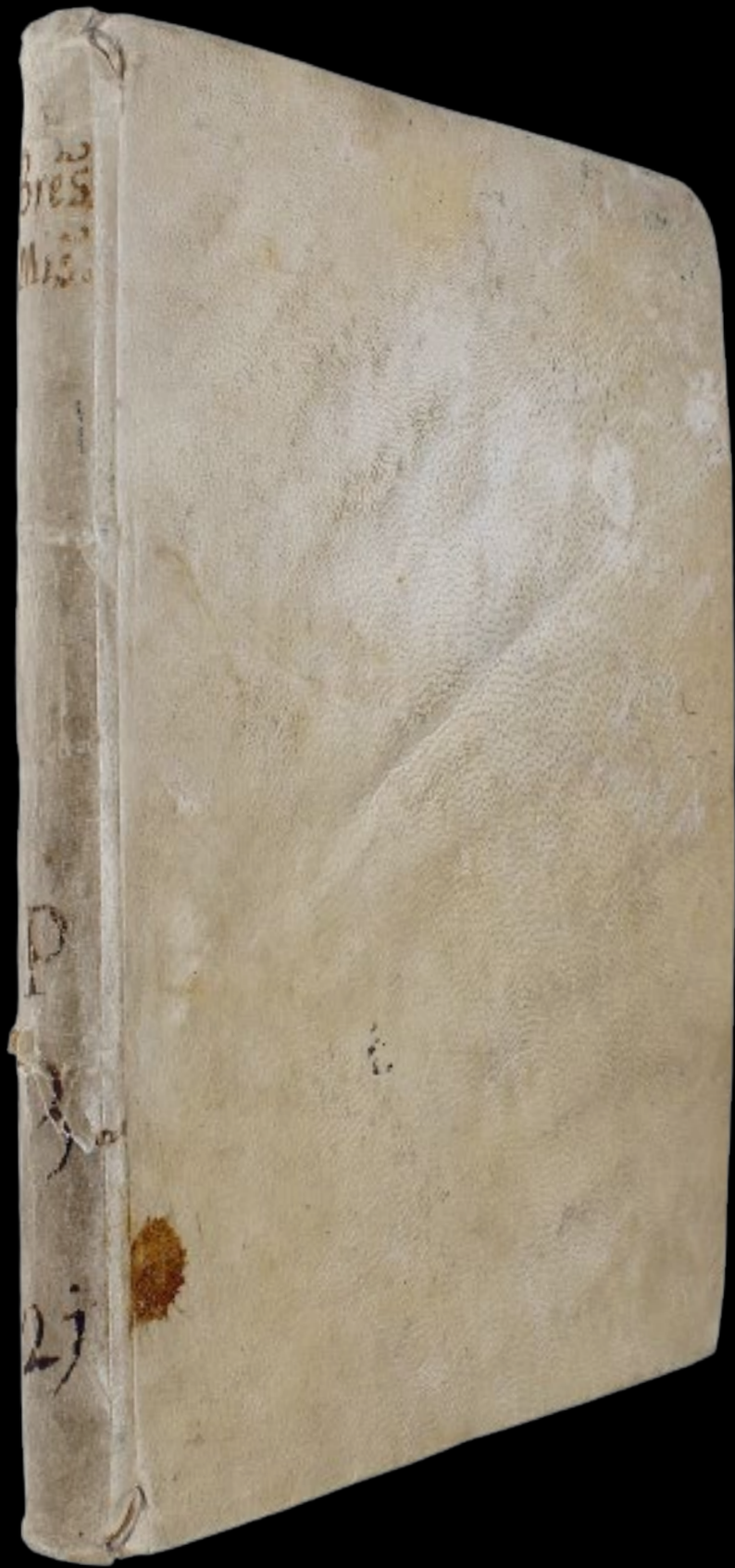
In 1773, the Jesuits were suppressed by Pope Clement XIV, and their colleges and other institutions

in Bologna were closed. However, the Jesuits were restored in 1814 by Pope Pius VII, and they returned to Bologna to re-establish their presence. In the 19th century, the Jesuits in Bologna continued to be involved in education, and they established several new colleges and schools in the city. They also played

a significant role in the formation of the Catholic youth movement in Bologna.

Church 524; Sabin 7734; Ayer 32; McCoy 92; Sabin 7734.





16

A CORNERSTONE OF THE COUNTER-REFORMATION

COUNCIL OF TRENT.

Canones, Et Decreta Sacrosancti Oecumenici Et Generalis Concilii Tridentini Sub Paolo III, Ivlio III, Pio III. Pontificibus. Max.

Roma, Aldus Paulus Manutius, 1564.

4to. Bound in a lovely 18th century half vellum binding with pretty patterned paper over boards. Spine with handwritten title and ornamentations in ink. Inner hinges very neatly restored (barely noticeable and original end-papers preserved). Old ink-annotation to pasted-down front end-paper. An excellent copy, also internally in very nice condition with only light occasional brownspotting. Large Aldine printer's device (dolphin and anchor) to title-page and lovely woodcut initials. 284 pp., paginated with Arabic numerals.



The very rare first reprint of the first edition – i.e. the second overall printing and the first 4to-edition – of the canons and decrees of the council of Trent, one of the most significant series of meetings in Christian history. This milestone in Western culture and religion arguably constitutes the most important work printed in the history of the Catholic Church.

“Council of Trent, 19th ecumenical council of the Roman Catholic Church, held in three parts from 1545 to 1563. Prompted by the Reformation, the Council of Trent was highly important for its sweeping decrees on self-reform and for its dogmatic definitions that clarified virtually every doctrine contested by the Protestants. Despite internal strife and two lengthy interruptions, the council was a key part of the Counter-Reformation and played a vital role in revitalizing the Roman Catholic Church in many parts of Europe.” (Encycl. Britt.)

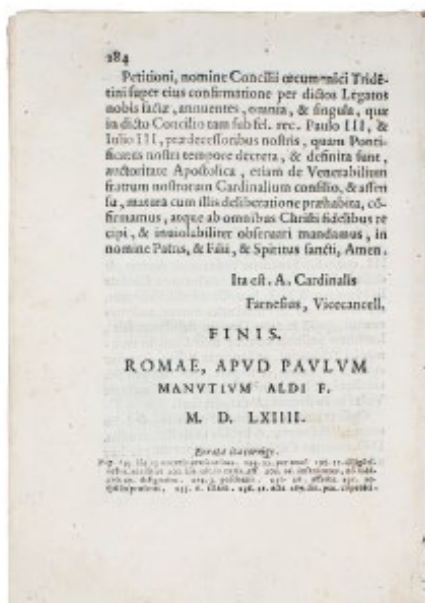
The Council of Trent constitutes the single most important movement of the Catholic Counter-Reformation – the Catholic Church's first significant reply to the growing Protestants Reformation. The primary purpose of the council was not only to clarify the doctrines of the Catholic Church, but also to condemn and refute the principles and doctrines of Protestantism and the beliefs of Protestants such as Martin Luther and John Calvin. The printing of the proceedings proved to be incredibly influential throughout the

Western world and is now considered one of the most significant historical documents in the shaping of the modern world.

This seminal magnum opus of the Catholic Church originally appeared in a folio in 1564, followed very shortly after by this first 4to-edition, which constitutes the second printing of the work. Later the same year, another 12 editions of the work appeared, all bearing the same year (1564) on the title-page, some printed in Venice, some in Rome. The present copy constitutes

the first reprint of the first edition, namely in 4to, set with italics, with 284 pp., paginated with Arabic numerals. It is very rare indeed and is scarcer in library holdings than the original folio-edition.

In 1561 Paulus Manutius was invited to Rome by Pope Pius IV to be in charge of the press "In aedibus Populi Romani" under the banner of the aldine press. He would publish here the documents that came out of the Council of Trent, including the Missal and the Catechism, and eventually the present book.



17

CALLING OUT RELIGIOUS INSTITUTIONS

DIDEROT, (DENIS).

La Religieuse.

Paris, Buisson, (1796/97) – An Cinquième De La République.

8vo. Very nice contemporary half calf with gilt spine. Minor, barely noticeable repair to upper capital and slight bumping to corners. A very nice and clean copy, with only very minor brown-spotting. Printed on good paper. With the half-title (bearing the “Décret concernant les Contrefacteurs” on verso). Book plate of Guy de Portuales to inside of front board. (4), 411, (1) pp.

The very rare first edition of Diderot’s famous novel, “The Nun”, which was actually begun as an elaborate practical joke, but which ended up as one of the most famous novels of the period.

A great succes-de-scandale, “The Nun” has both fascinated and unsettled the vast reading public since its first appearance. It started out as a series of letters from a fictitious character, the nun Suzanne, to one of Diderot’s friends, the Marquis de Crosmare (who Diderot was trying to lure back to Paris), describing her intolerable life in the convent and imploring him to help regain her freedom and her renounce her vows.

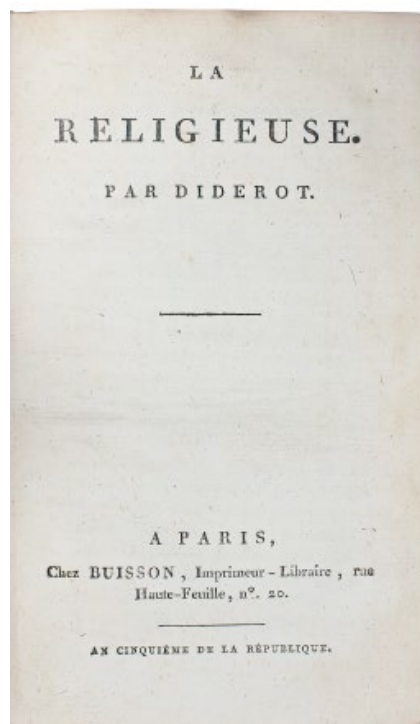
The fictitious letters were later revised and written in to the novel that we know today. The work was completed in ab. 1780 and was published posthumously in 1796/97, attracting enormous attention and bringing to light a number of issues that had not previously been publically addressed.

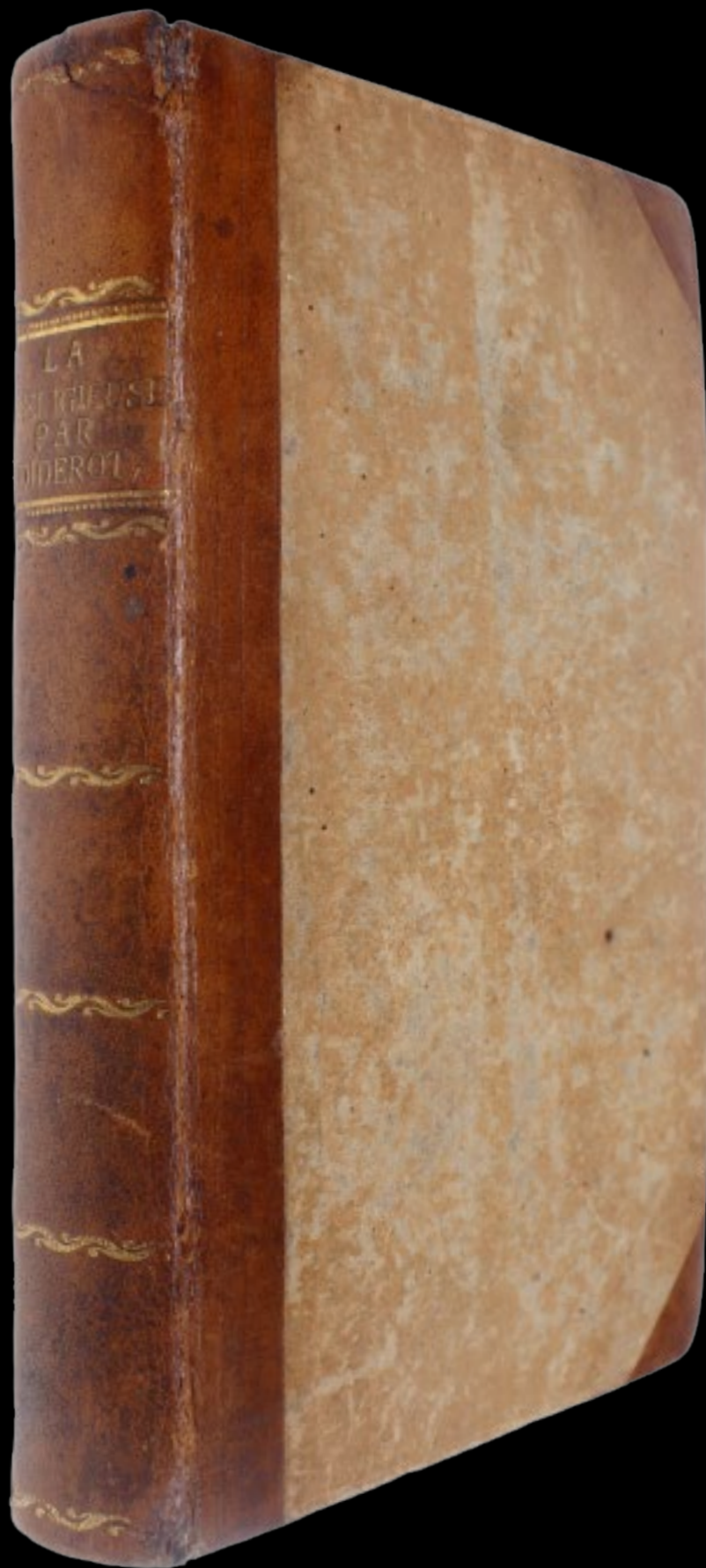
It focuses on the then-current practice of forcing young women into convents in order to get them out of the way, on the unnatural life of the convents, and on the corruption in religious institutions and among the clergy. As such, it caused an outrage when it appeared and became an instant succes-de-scandale.

“A novel mingling mysticism, madness, sadistic cruelty and nascent sexuality, it gives a scathing insight into the effects of forced vocations and the unnatural life of the convent. A succes de scandale at the end of the eighteenth century, it has attracted and unsettled readers ever since. For Diderot’s novel is not simply

a story of a young girl with a bad habit; it is also a powerfully emblematic fable about oppression and intolerance. [...] Diderot’s all-important prefatory material, which he placed, disconcertingly, at the end of the novel, [...] turns what otherwise seems like an exercise in realism into what is now regarded as a masterpiece of proto-modernist fiction.” (From the Oxford University Press edition, 2005).

Tchemerzine IV:471.





LA
MIGUEUSE
PAR
MIDEROT

18

THE MAGNIFICENT EDITIO PRINCEPS OF THE MOST IMPORTANT SOURCE TO OUR KNOWLEDGE OF ROMAN HISTORY

DIONYSSOS HALICARNASSOS – DIONYSIUS OF HALICARNASSUS.

Romaikes Archaiologias Biblia Deka (in Greek). Antiquitatum Romanarum. Lib. X. Ex Bibliotheka Regia. + Peri Syntheseos Onomaton pros Roufon (in Greek). De compositione, seu orationis partium apta inter se collectione, ad Rufum.

Paris, Robertus Stephanus, 1546 + 1547.

Folio. Early 17th century full calf binding with six raised bands to spine, gilt title-label and single line-gilding to both spine and boards. Red speckled edges. Leather on boards with abrasions, and spine and corners restored. Loss of the original leather to capitals. First and last leaves with a bit of light brownspotting, but otherwise just the slightest of brownspotting. A very good, clean, well-margined copy. 19th century owner's name (Aubert) to inside of front board, 18th century note to front free end-paper, and Abraham du Prat's (1616-1660) handwritten ex-libris to the first title-page, above which he has noted R. Estienne's age and year of death. Early armorial and Lyon Public College stamp (19th century) to blank part of first title-page.

538 (recte 542), (2) pp. + 128, (4) pp. Magnificently printed in Greek lettering, in Garamond's Grecs du Roi type, with titles, corrections, and colophons in Latin. Large decorated woodcut ornaments and initials. Title-pages with woodcut snake and olive branch.

The splendid first edition – with a highly interesting provenance – of Dionyssos Halicarnassos' extremely important "Roman Antiquities", also known as "Early Roman History", which, together with Livy's, is the most valuable source to our knowledge of early Roman history. It treats of Rome from its origins to the First Punic War, in twenty books, of which only the first 11 remain extant. Dionysius is the first major historian of early Roman history whose work is now extant, and his seminal "Roman Antiquities" is responsible for most of the knowledge that we have of ancient Rome as well as the primary source for the accounts of the Roman foundation myths, including that of Romulus and Remus. The myth spans the first 2 volumes of the work, beginning with Book I chapter 73 and concluding in Book II chapter 56.

Most other ancient historians who wrote about

early Roman history almost certainly used Dionysius as a source for their material, which can be traced back to the foundational magnum opus "Roman Antiquities".

Though written from a pro-Roman standpoint, the work was very carefully researched. Dionyssos selected carefully among authorities and preserved a wealth of details that would otherwise not have been known to us today.

This seminal editio princeps is of the utmost importance for obvious historic reasons, but also plays a significant role in printing history. It is usually referred to as one of the most beautiful Greek books ever printed (beginning with Harwood), and it is with this edition that Robert Estienne's son Henri, then

merely 15 years old “was introduced to the work of his life, by helping his father correct the text. The book, magnificently printed in “grecs du roi”, has been called (by Harwood) one of the most beautiful Greek books ever printed. It is said that Francois I himself selected the work for publication from a manuscript in his library.” (Schreiber).

“EDITIO PRINCEPS. “One of the most beautiful books the Greek press ever produced”, says Harwood. Freytag, in his Adpar.litt.t.ii. 1304-13, treats largely of this splendid edition, and of the books it contains (note: Besides the eleven books of Roman antiquities, it contains the first four chapters of “Ars rhetorica, de Genere dicendi Thukydidēs,” &c). “Typis vereregiis ac nitidissimis” says Fabricius.” (Dibdin).

As often, the present copy of the “Roman Antiquities” is bound with Dionysos’ rhetorical works “De com-

positione” etc., described as Schreiber as “Beautiful edition of Dionysius’ rhetorical works, which Robert printed, in “grecs du roi,” as a companion volume to the precious item (i.e. “Roman Antiquities”; the two works are often found together.

Provenance:

Abraham du Prat (1616-1660) was a famous French physician and prominent member of l’Académie Montmor, a group of scholars who met in Paris to discuss scientific questions. He corresponded with Hobbes and translated Caspar Bartholin’s “Anatomicae institutiones”.

Dibdin: I:507.

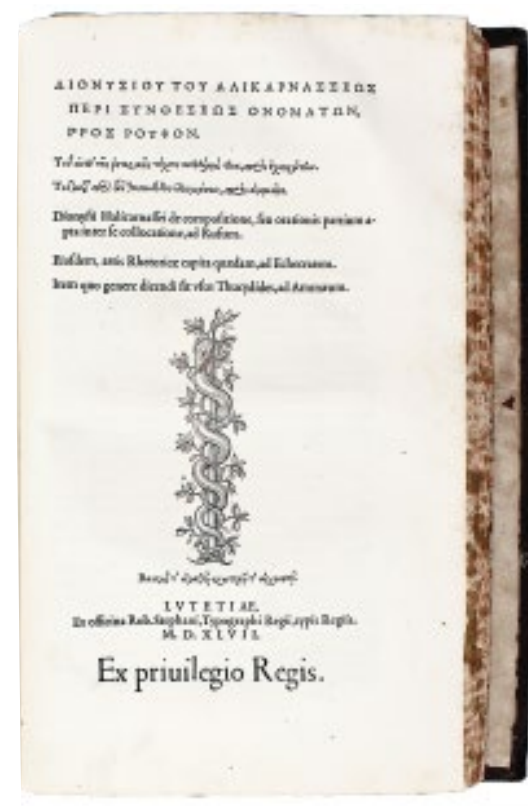
Schreiber: 91a & 91b.

Renuard: 68:24.

Adams D:626.

Brunet II:726.







19

EARLY MANUSCRIPT-TRANSLATION OF EGIL'S SAGA BY RENOWNED DANISH PHILOLOGIST N. M. PETERSEN

EGIL'S SAGA - NIELS MATTHIAS PETERSEN (TRANSL.).

Egil's Saga or A Tale about Egil Skallegrimson after the Icelandic original Text (original handwritten manuscript).

(Manuscript, possibly 1835-1839, no later than 1862).

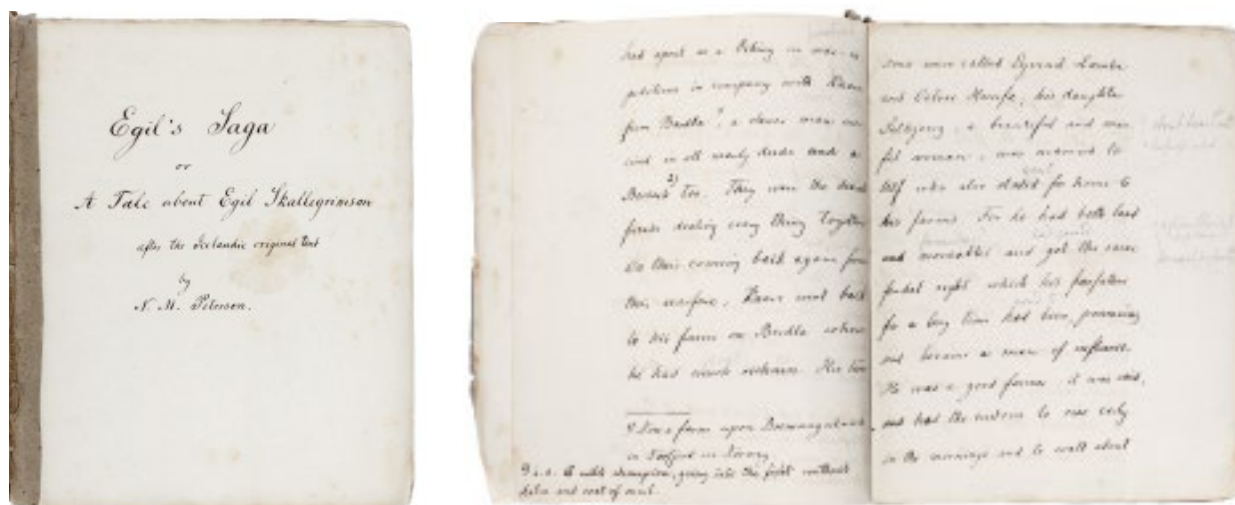
4to (225 x 177 mm). In four parts, all in contemporary blank grey stitched paper wrappers. Tome-numbers to front wrappers. In fine legible handwriting. Vol. 1. with numerous corrections in pencil throughout in different hand from that of the text. Front wrapper of vol. 1 detached and missing paper at edges. Otherwise fine. 347 ff. with text on both verso and recto.



Original unpublished manuscript translation of "Egil's Saga" into English, done in the mid-19th century by renowned Danish philologist Niels Matthias Petersen, first professor of the Nordic languages in Denmark, predating the first published English translation with circa 50 years.

Egil's saga is generally considered among the best and most beloved of the Icelandic sagas. Based upon Petersen's industriousness and diligent endeavours to have his research and translations published as well as the many third party textual and grammatical corrections throughout the text, the present translation was most likely intended for publication.

It is not evident exactly when the translation was made, nor it is clear from which text/manuscript it is translated. Petersen spent time on a Danish translation of Egil' saga in the period 1835-1839 and it is likely that the present English translation was also made then. For Petersen's Danish translation (In the Four volume-work: "Historiske Fortællinger om Islændernes Færd", 1839-1844) he used the second printed edition of Egil's saga from 1809. It was produced for the Arnamagnæan Commission by Gudmundur Magnússon. It has a short introduction in Latin, followed by the text of the saga and a parallel translation in



Latin. This text is mainly based on that of Codex Mödruvallensis (Ms. No. 132. Fol.) in the Arnamagae-an Collection. It is highly likely that Petersen also used the 1809-edition for this present English translation.

The saga spans the years c. 850-1000. Its oldest manuscript (a fragment) dates back to 1240 AD, and comprises the sole source of information on the exploits of Egill, whose life is not historically recorded. Stylistic and other similarities between Egill's Saga and Heimskringla have led many scholars to believe that they were the work of the same author, Snorri Sturlasson.

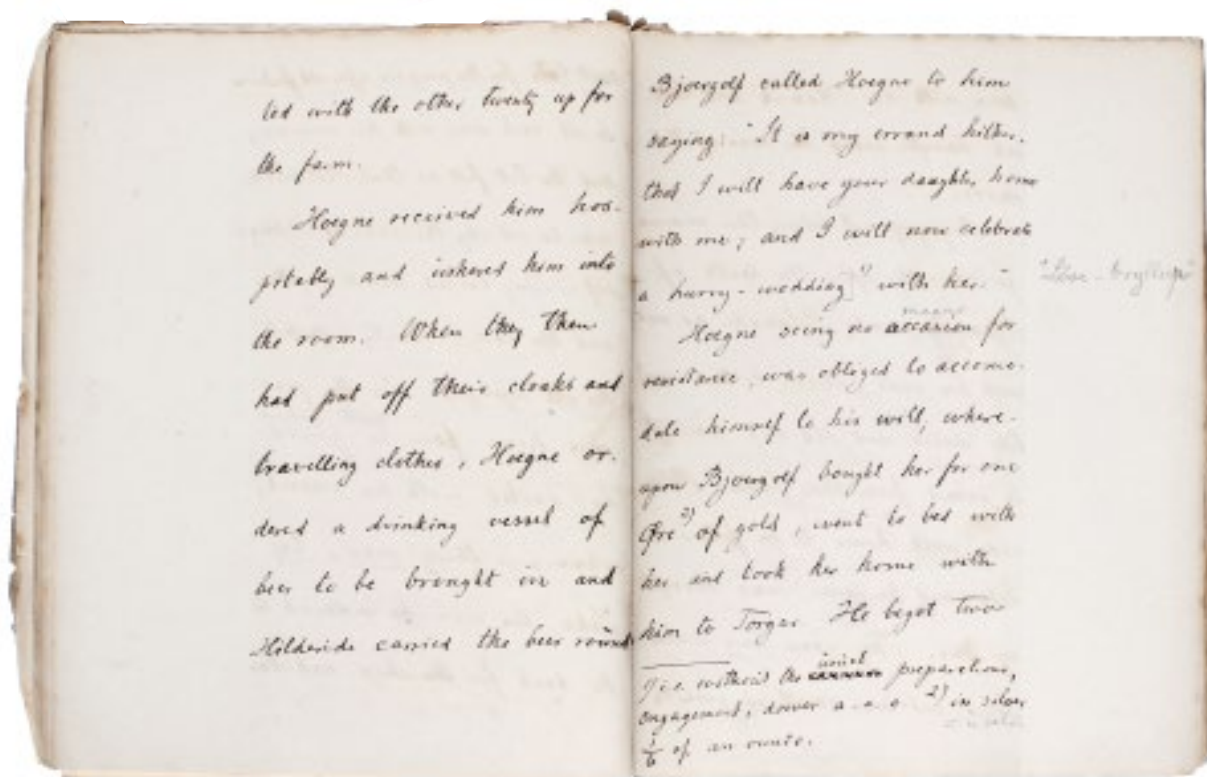
An English translation was only published in 1893. It was translated by W. C. Green from the original Icelandic "Egils saga Skallagrímssonar". Eddison, author of epic fantasy novels and occasional member of the Inklings, assessed it as "being so bad as to be unreadable". Eddison thought that the saga 'perhaps the finest of all except Njal' deserved better, and that Egil Skallagrímson, the 'most typical of the true viking spirit', should be brought to a wider audience – consequently Eddison made his own translation in 1930. The syntax and vocabulary in this translation are deliberately archaic in order to maintain the style of the Icelandic.

Three later English translations were made: Gwyn Jones (1960), Christine Fell (1975) and Hermann Pálsson and Paul Edwards (1976). The most recent English translation is in The Complete Sagas of Icelanders (1997).

Niels Matthias Petersen (1791-1862), linguist, philologist, historian and literary historian, is considered the father of modern Danish saga-studies. During his school years he befriended Rasmus Rask, his senior by four years, who sparked his interest in Old Norse and the ancient history of the Nordic countries. During his theological studies, which did not lead to a formal graduation, he pursued these interests. After working as a teacher in a seminary near Odense in the period 1815-26, he returned to Copenhagen, where he remained for the rest of his life. His first linguistic publications appeared in 1826.

In 1829, Petersen entered the employment of the University Library, then of the Danish central archive. In these years he published a major history of language (1829-30), a work on Denmark's early history (1834-37) and a translation and edition of a large portion of the Icelandic sagas (1839-44).

"He was the first to publish a substantial collection of Icelandic sagas in translation, ten sagas in four volumes



under the title "Historical accounts of the dealings of the Icelanders at home and abroad" (Historiske Fortællinger om Islændernes Færd hjemme og ude, 1839-44). Petersen's aim was to present the sagas as enjoyable reading for the general public, and to strengthen the Danish language by introducing Old Norse-Icelandic neologisms.

In 1845 Petersen was appointed to the first professorship in the Scandinavian languages in the Nordic countries, a position he held until his death in 1862. During this period he wrote the modestly-titled, but comprehensive and groundbreaking five-volume "Contribution to the history of Danish literature" (Bidrag til den danske Literaturs Historie, 1853-61).

In this work, Petersen introduces into Danish the theory of periodization, and several of his period names have survived in later accounts. His concept of literature was not restricted to imaginative writing, but encompassed the entire body of writings valued in society. For Petersen, literature not only documents and reflects the nation's culture, but also exercises a formative influence on it." (Encyclopedia of Romantic Nationalism in Europe).

For various publications by Petersen including translations of Egil's Saga see:

Klose 4870-4894.

Fiske pp. 460-461.

IMPORTANT BIBLICAL COMMENTARIES AND OTHER RELIGIOUS WORKS

EUCHERIUS LUGDUNIENSIS (OF LYON) + RADULPHUS FLAVIACENSIS [RODULFUS TORTARIUS – RAOUL OF TOURTIER]. [+ COMMENTARIES BY ERASMUS ROTERODAMUS].

[Eucherius:] Lucubrationes aliquot non minus piae quam eruditae, cura ac beneficio Ioannis Alexandri Brassicani iu- resulti recens editae, quarum haec est summa, : In Genesim Commentariorum Libri III; In Libros Regum Commentariorum Libri IIII; Formularum Spritalium Liber I...; Quaestiones in Vetus & Novum Testamentum; Nominum Hebraicorum ac aliorum...; Epistola Paraenetica ad Velerianum cognatum suum De contemptu mudi, Cum Scholiis D. Erasmi Roterodami. & [Radulphus:] In mysticum illum Moysi Leuiticum libri XX. post quingentos & amplius quaque scripti sunt annos, iam nunc primum publico donati. ...

Basel, Froben, 1531 + Coloniae, Petrus Quentell, 1536.

Folio. Bound together in a beautiful contemporary full calf binding over wooden boards.

Blindstamped ornamental frames to boards. Five raised bands to spine. Remains of brass clasps to boards. Brass at corners of boards and brass strips to bottom edges of boards. A tear through the letter at the lower capital, no loss. Some scratching to the leather, mostly to back board and upper part of spine. The titles of the two works written in contemporary hand to the outer edge. The strong vellum cords, which go through the the wooden boards can be seen on the inside of the wooden boards, which also have some initials in red and blue paint, possibly from a painted leaf that has rubbed off? First title-page a bit dusty, otherwise very nice, clean, and crisp throughout. [Eucherius:] Froben printer's device to title-page, to final leaf of the first part, to the half-title of the second part (Episcopi Commentariorum in libros Regum ad Veranium & Salonium) and to the last leaf of that part. Beautiful large woodcut initial at beginning of each new work. (8), 194, (2); 310, (2) pp.

[Radulphus:] Woodcut device to title-page. Numerous beautiful woodcut, allegorical initials, both large and smaller, throughout. (4 – title, dedications), (14 – index), (6), 314 pp.

First editions of both works, being the first edition of the works ["Several Studies"] of St. Eucharis, most of them printed for the first time here, as well as the first edition of Rodulfus Tortarius' (or Radulphus Flaviacensis) commentaries of Leviticus (the third of the Books of Moses), written in Latin, in 20 books.

Saint Eucherius, bishop of Lyon, (ca. 380-ca. 449) was a high-born and high-ranking ecclesiastic in the Christian Church of Gaul. He is remembered for his letters advocating extreme self-abnegation. Henry

Wace ranked him "except perhaps St. Irenaeus the most distinguished occupant of that see".

"St. Eucherius Bishop of Lyons, theologian, born in the latter half of the fourth century; died about 449. On the death of his wife he withdrew to the monastery of Lérins, where his sons, Veranium and Salonius, lived, and soon afterward to the neighbouring island of Lerona (now Sainte-Marguerite), where he devoted his time to study and mortification. Desirous of joining the anchorites in the deserts of the East, he



consulted John Cassian, who, in reply, sent him some of his "Collationes", describing the daily lives of the hermits of the Thebaid. It was at this time that Eucherius wrote his beautiful letter "De laude Eremiti" to St. Hilary of Arles (c. 428). Though imitating the virtues of the Egyptian solitaries, he kept in touch with men renowned for learning and piety, e.g. Cassian, St. Hilary of Arles, St. Honoratus, later Bishop of Marseilles, and Valerian, to whom he wrote his "Epistola parænetica de contemptu mundi". The fame of Eucherius was soon so widespread in southeastern Gaul, that he was chosen Bishop of Lyons. This was probably in 434; it is certain, at least that he attended the First Council of Orange (441) as Metropolitan of Lyons, and that he retained this dignity until his death. In addition to the above-mentioned letters, Eucherius wrote "Formularium spiritualis intelligentiæ ad Veranium", and "Institutiones ad Salonium", besides many homilies. His works have been published both separately and among the writings of the Fathers." (Catholic Encyclopedia).

His "Epistola paraenetica ad Valerianum cognatum, de contemptu mundi" ("Epistle of exhortation to his kinsman Valerian, On the contempt of the world") is an expression of the despair for the present and

future of the world in its last throes shared by many educated men of Late Antiquity, with hope for a world to come. Erasmus thought so highly of its Latin style that he edited and published it at Basel in 1520. His commentaries on the work are also included here.

His "Liber formularum spiritualis intelligentiæ", which is addressed to his son Veranius is a defence of the lawfulness of reading an allegorical sense in Scripture, bringing to bear the metaphors in Psalms and such phrases as "the hand of God" The term anagoge [in Greek] is employed for the application of Scripture to the heavenly Jerusalem to come, and there are other examples of what would become classic Medieval hermeneutics.

Rodulfus Tortarius (also known as Raoul of Tourtier, Raoul de La Tourte, Radulphus Flaviacensis) (c.1063-c.1122) was a French Benedictine monk of the Abbey of Fleury-sur-Loire, and a poet writing in Latin. He is known both for his style of writing, his biblical commentaries and religious works, and his literary and comic tales. His commentary on "Leviticus" is considered important and influential. The first edition of the work is rare.



21

THE "GRECS DU ROI"-
TYPES**EUSEBIUS ET AL.**

Ekklesiastikes Istorias (Greek)... Ecclesiasticae Historiae. Eusebii Pamphili Eiusdem de vita Constantini Socratis Theodoriti episcopi Curensis Collectaneorum ex historia eccles. Thodori Lectoris Hermii Sozomeni Euagrii.

Paris, Stephanus (Estienne), 1544.

Folio. Contemporary full vellum with some wear. Six raised bands to spine and large blindstamped centrepieces to boards. Capitals and upper part of back board worn and torn; but binding still fine and solid. Some dampstaining, especially to beginning and end, though mostly marginal. Back end-papers quite dampstained. A worn, but still nice copy with mostly bright and clean pages. Bookplate to inside of front board and old owner's inscriptions and a pasted-in catalogue-description to front free end-paper. Numerous large foliated and grotesque initials and headpieces and large woodcut printer's device on title-page (basilisk) and verso of final leaf (the so-called device 10). (4), 361 (misnumbered as 353, and including blank P5), 181, (5) ff.

The rare editio princeps of one of the most beautiful and elegant of all renaissance printings, namely Estienne's magnificent volume of "Church History", which constitutes the first major Greek text produced by Estienne as the King's Printer in Greek and the work which marks the first appearance of a full text in the first font of the Royal Greek types (the so-called "grece du roi") - "These cursive Greek types are universally acknowledged as the finest ever cut." (Schreiber). This is also the first book in which appear the splendid matching initials and headpieces, which are considered "among the best of the printed decorations used in the sixteenth century" (Updike).

In 1542, Francois I appointed Estienne his new printer in Greek, and at the same time he commissioned Claude Garamond to cut a new Greek font intended specifically to be used to print Greek books from then unpublished manuscripts in the Royal Library at Fontainebleau. The first text selected for printing by Estienne was the great "Ecclesiastical History", which marks a new era of book printing. Garamont's new Royal Greek types, the later so famous "grece du Roi", used for it, were based on the handwriting of the Cretan Angelo Vergezio's (a well-known calligrapher), with its many ligatures; the capitals were influenced by roman letters that Garamont had already cut. One of

the particularities of these fonts was the introduction of accents and breathing marks, made with the use of kerned letters. Garamont's skill can clearly be seen in the ligatures and the treatment of the abbreviations.

The work is very difficult to find complete.
Schreiber: 77.



ΕΚΚΛΗΣΙΑΣΤΙΚΗ ΙΣΤΟΡΙΑ

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Τὸ δεύτερον βιβλίον ἑξήκοντα κεφάλαια ἑξήκοντα	ἑξήκοντα
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Τὸ ὄγδοον βιβλίον ἑξήκοντα κεφάλαια ἑξήκοντα	ἑξήκοντα

ECCLESIASTICAE HISTORIAE

Eusebii Pamphili	Lib. x.
Emiliani de vita Constantini	Lib. v.
Socrati	Lib. vii.
Theodoti episcopi Cyprensis	Lib. v.
Collectanearum ex historia eccles. Theodori Lecteni	Lib. ix.
Hermi Socranti	Lib. ix.
Emgii	Lib. vi.



Βιβλίον ἑξήκοντα κεφάλαια ἑξήκοντα

IN VLTIMA PARSORUM.
Ex officina Roberti Stephani typographi Regis. Regii typis.

Cum privilegio Regis.

ΤΟΥ ΑΥΤΟΥ ΕΚΚΛΗΣΙΑΣΤΙΚΗΣ



Τὸ πρῶτον βιβλίον ἑξήκοντα κεφάλαια ἑξήκοντα
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ΕΠΙΜΟΝΗ ΕΚΚΛΗΣΙΑΣΤΙΚΗΣ

Επιμονή ἑξήκοντα κεφάλαια ἑξήκοντα
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22

LIBERAL PROTESTANTISM - PMM 390

HARNACK, ADOLF.

Das Wesen Des Christentums.

Leipzig, J. C. Hinrichs, 1900.

8vo. Contemporary green half cloth with gilt lettering to spine. Very light brownspotting to front free end-paper and title-page, otherwise a very fine and clean copy. (4), 189, (3) pp.

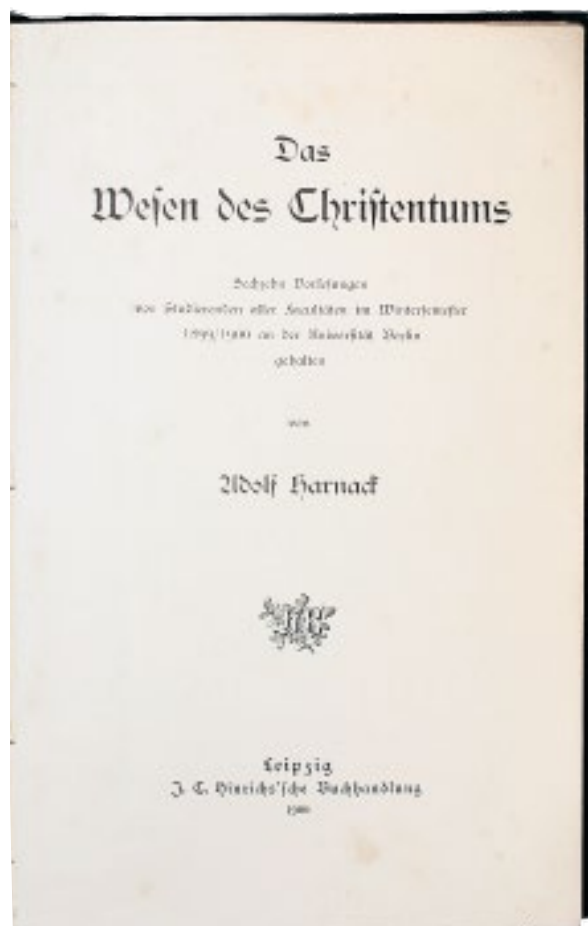
The very rare first edition of Harnack's seminal and hugely popular work on the essence of Christianity, which later gave birth to the movement of Liberal Protestantism. Today it is widely considered one of the most influential works of modern protestantism. "No other book has so deeply stirred the world of theological thought as Harnack's work on the essence of Christianity" (The Catholic University bulletin, 9. Binding, P. 206).

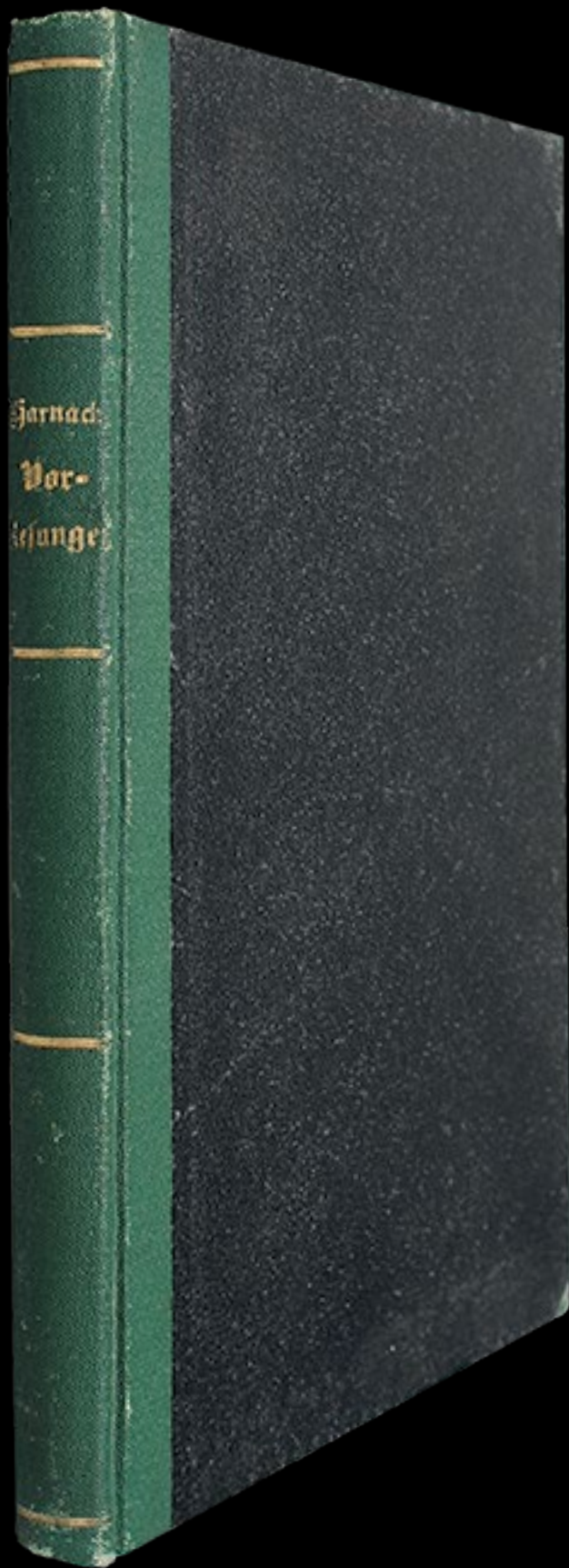
"Harnack expounded what he believed to be the core of the Christian religion, set free from the encrustations of dogma that had been laid down through the centuries. The core is to be reached by penetrating back to the teaching of Jesus himself, and Harnack represented this teaching as proclaiming the fatherhood of God, the infinite worth of the human soul, and the ethical ideal of the kingdom of God. The supposedly original gospel of Jesus is also claimed to be the only version of Christianity that can make sense for modern minds, since it is free from theological and metaphysical mystifications." (Borchert, Encyclopedia of Philosophy. Vol. 4, P. 228).

"These lectures of 'The Essence of Christianity' by the then professor of church history at Berlin University were received with an enthusiasm unparalleled for centuries in the field of religious pamphleteering. They proclaimed the fundamental concord of the tenets of the early Church as preserved in the non-Roman Churches with the social and economic morality of the twentieth; and innumerable reprints and translations broadcast this message of liberal Protestantism all over the world. [...] Harnack's influence upon the intellectual life of Germany was enormous". (PMM 390)

The vast popularity of the of the book is attested to by the well documented fact that at one point in 1900 the railway terminal in Leipzig was brought to a standstill by goods trains loaded with printed copies of the book!

PMM 390.





Jarnach
Vor-
lesungen

23

EXCEEDINGLY SCARCE FIRST DANISH EDITION OF "HEMMINGSSEN'S POSTIL"

HEMMINGSSEN, NIELS.

Postilla Eller Forklaring offuer Euangelia, som almindelige om Søndage oc andre hellige Dage, predickis i den christne Kircke, udi Danmark oc Norge: først screffuen paa Latine, Oc nu paa det ny offuerseet, oc merckeligen forbedret aff Niels Hemmingssøn. Alle Gudfryctige Christne i Husholdning, Husbonder oc Hustruer, Oc alle andre, som danskt Tungemaal forstaa kunde, til villie oc tieneste, udsæt paa danske, aff Rasmus Hanssøn R: (Rasmus Hansen Reravius). Første- (Anden Part).

Kjøbenhaffn, (Andreas Gutterwitz og Hans Stockelmann), 1576.

Folio. (27 x 19 cm.). Later well preserved full mottled calf binding from ca 1850. Slightly raised real bands to spine, slim gilt borders along the bands. Gilt title to spine. The copy is nearly complete, as its is only lacking the title-page for part 1 and the final blank.

Part 1: 13 (of 14) unnumbered leaves + 214 numbered leaves. Part II: 234 numbered leaves + 13 unnumbered leaves. Some paginational errors in both parts. Two quires have been swapped (in part 1 and the index). With numerous half- page woodcuts in the text depicting the life of Jesus. Until recently, the artist had remained unidentified (please see note below for clarification). Printed on thick, heavy paper. Signs of use, mostly to the first leaves of part 1. Ca 20 leaves remargined, and ca 15 leaves re-inforced at outer margin. Three leaves repaired with loss of text. A few leaves restored at edges with marginal loss of lettering. All edges of colophon repaired, but no loss of text. A few leaves with light damp staining and brownspotting. One quire of the index loose. All in all an unusually well preserved copy of this extremely rare monument of Danish theology.

The exceedingly scarce first edition of the first Danish edition of Hemmingsen's Postil.

Only two complete copies are known on private hands, one that was owned by Thore Virgin up until 1947, and another copy that appeared in France some years back and which is now in a Danish private collection. According to Lauritz Nielsen, merely four complete copies are registered in libraries worldwide (Royal Library in Danmerk, Linköping's Stifts- og Landbibliotek, Karen Brahe in Odense, and Herzog August Bibliothek in Wolfenbüttel). The copy in the University Library in Denmark is defective, as are the three other copies that The Royal Library owns, all being very incomplete.

Hemmingsen's Postille first appeared in Latin in 1561, followed by another 15 Latin editions, all in 8vo. All 16 editions are considered exceedingly rare.

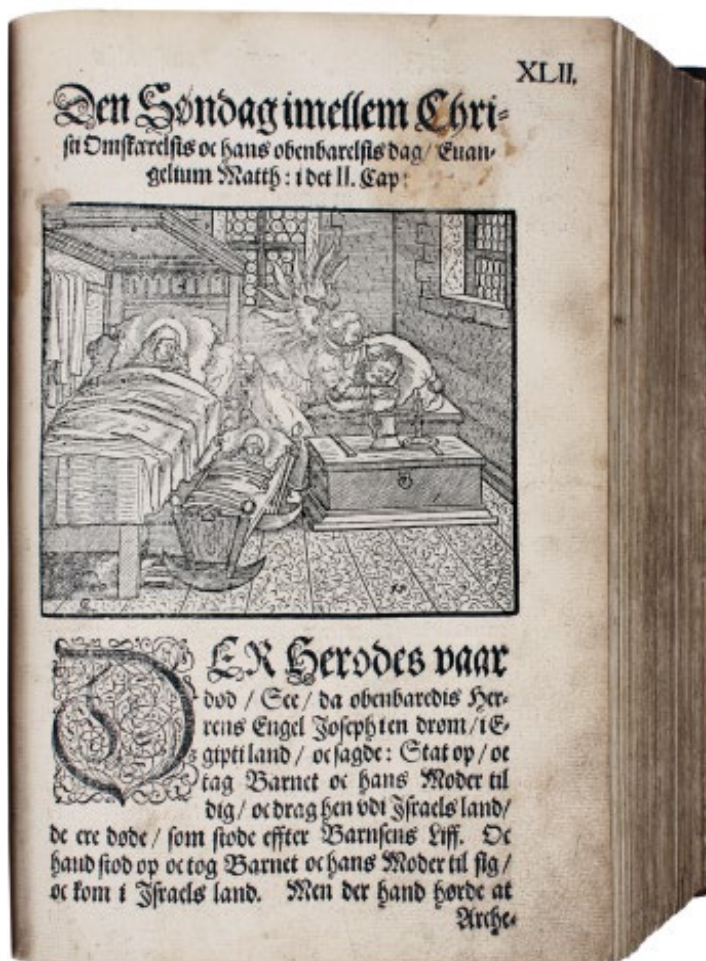
Carl S. Petersen calls Niels Hemmingsen "the greatest theological scientist that has ever lived in our country" (i.e. Denmark). As a pupil of Melanchthon, he is rightfully considered the most significant thinker during the Danish/Norwegian Reformation. His Postil does not constitute actual sermons, but "dispositions for such, prepared with the goal of forcing the priest into serious contemplation of the holy Text." (Own translation from Danish).

By his contemporaries, Hemmingsen was known as "The common teacher of Denmark".

THE ILLUSTRATIONS: A Danish bibliophile and expert on 16th century printings (Jørgen Jark) has contributed to solve the question of the origin of the monumental illustrations. He states that according to Nagler in "Die Monogramisten", the signature CE (in Thesaurus and Birkelund erroneously read as CF) most likely refers to the artist Master Endele. Endele was part of the Wittenberg School, and this series of illustrations had previously been used in a German edition of Luther's Postil. A few of the illustrations bear the years 1561 and 1562. After having been lent to Denmark, they must have been returned, as they appear in no other

Danish printing. The woodcutter has marked himself with a woodcutter's knife and a sign resembling "4", which was a commonly used guild mark of the period. A few of the illustrations belong to a completely different series, e.g. Part 1, f. 71b. They are attributed to Hans Brosamer; his entire series was used by Mats Vingaard in his Luther's Postil from 1577.

Lauritz Nielsen: 886.
 Thesaurus I, 100.
 Bibl. Danica I:499.
 Birkelund, 31.



24

FIRST COMPLETE EDITION OF THE ILIAD IN DUTCH

HOMER.

De Iliaden: Of Beschrijving von d'Oorlog tusschen de Grieken en Trojanen, om de Schaking en wechvoering van Helena. Nieuwelijks door J.H.Glazemaker vertaalt; en met Kopere Platen verciert.

Amsterdam, Rieuwersz, 1658-54.

12mo. Bound in one contemporary full vellum with yapp edges. Slight soiling to spine, but otherwise a completely fresh and clean copy, both in- and ex-ternally. Engraved frontispiece (portrait of Homer), (22), 454 pp. + 1 blank leaf; 480 pp. + 24 engraved plates. An excellent, completely fresh and unsophisticated copy in its first binding.

Scarce first complete edition of Homer's Iliad in Dutch, being the first edition of Glazemaker's monumental translation.

Before the present edition, books 1-12 had appeared in a translation by Karen van Mander. Glazemaker undertook the task of translating books 13-24 to complement van Mander's unfinished translation. Glazemaker's translation of books 13-24 appeared in 1654, before his translation of books 1-12, which he published in 1658.

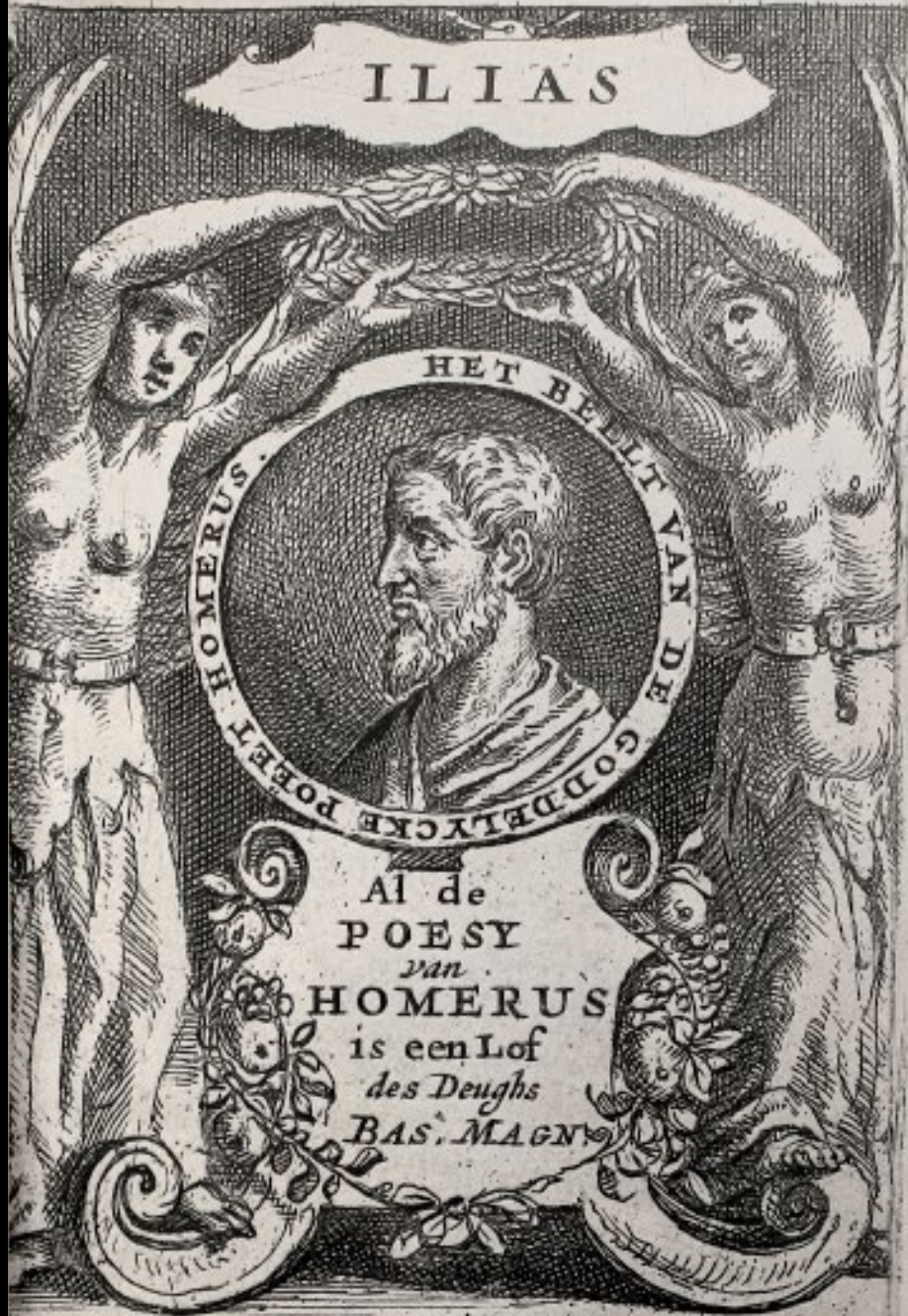
Jan Hendriksz Glazemaker (1619/20-1682) was a famous Dutch translator, particularly noted for his translations of the writings of Spinoza and Descartes, but also renowned for his excellent translations of classical masterpieces, like the Iliad. He is considered the first professional translator into Dutch.

Glazemaker was arguably the most famous translator of his time and must be credited with spreading much knowledge among the non-scholarly Dutch-speaking audience. "He was a close friend of Spinoza, as was his other friend, Jan Rieuwertsz, the publisher of most of Glazemaker's translations. Both Glazemaker and Rieuwertsz were members of the so-called Flemish Doopsgezing Singelkerk congregation, generally called "near the lamb". Rieuwertsz's reputation too was deeply suspect in the eyes of the Calvinist clergy. It was a public secret that in his bookshop – "the meeting place of all sorts of heretics and other riff-raff" – all writings could be freely purchased there, even those which God, Calvin or the old Menno ab-

horred and prohibited: if not in the open, then at least from underneath the counter." (P. Visser: L'Honneste Femme, in "Sisters. Myth and Reality of Anabaptist, Mennonite. And Doopsgezind Women" p. 190).



ILIAS



Al de
POESY
van
HOMERUS
is een Lof
des Deughs
BAS. MAGN.

25

THE FIRST TRANSLATION OF THE ODYSSEY INTO ANY MODERN LANGUAGE

HOMER.

Odyssea, Das seind die aller zierlichsten und lustigsten vier vnd zwantzig buecher des eltisten kunstreichesten Vatters aller Poeten Homeri von der zehen jaerigen irrfart des weltweisen Griechischen Fürstens Vlyssis beschriben unnd erst durch Maister Simon Schaidenreisser, genant Minervium, diser zeit der Fürstlichen statt München stattschreiber, mit fleiß zu Teütsch transsferiert, mit argumenten und kurtzen scholiis erkläret, auch mit Beschreibung des lebens Homeri gemeret/ nit unlustig zulesen.

Augsburg, Alexander Weissenhorn, 1537.

Folio. Bound in a late medieval liturgical manuscript-leaf of vellum with handpainted capitals in blue and red, over cardboard-binding, and housed in a vellum-box. Title-page with a small paper-restoration to the blank, outer margin, far from affecting printing or illustration. Light brownspotting throughout, but overall a truly excellent copy with no significant flaws. The woodcuts are all clear bright. (6), CII ff. Large woodcut title-illustration and 18 large woodcut illustrations in the text (measuring 10,8x14,3 cm.).



Extremely scarce first edition, first printing (with the 1537-title-page), of the very first translation of the Odyssey into any vernacular language. This monumental work represents a milestone in the history of classical literature and marks the beginning of the dissemination of the Homeric works to a wider Renaissance-audience.

Not only is this the first German translation, in the exceedingly scarce first printing, and the first translation into any vernacular language, of one of the most important works in the history of literature, antiquity, and Western culture - one of the oldest extant works of literature still read by contemporary audiences - it is also the very first edition of any Homeric work to appear in any language other than Greek or Latin, and as far as we can see, also the first illustrated edition of this masterpiece to appear, containing the very first printed illustrations of Homer's Odyssey.

Together with the Bible, Homer's Odyssey constitutes one of the most influential texts in world history, and the present edition constitutes the forerunner of the thousands of translated editions available today.

"This is the first modern-language translation of the "Odyssey". Thirty printings of Latin translations of the Odyssey and Iliad had been produced in German-speaking territories before it, and Schaidenreißer's translation represents the Humanist push for the dissemination of ancient texts to an audience beyond traditional learned circles.

Translators feared that the less educated could misunderstand or misuse classical thought, but believed the benefits were great enough to attempt the undertaking. For these reasons, 16th-century translators took steps to ensure a 'proper' understanding of classical authors. Schaidenreißer (ca. 1500-1573) employs a contextualizing introduction and illustrations that highlight the most pedagogically useful content to make the story relevant to readers of Reformation-era Germany and to downplay morally ambiguous content." (From the exhibition at the Beineke library, Yale).

The book is wonderfully printed, on large paper of excellent quality, and with many large woodcut illustrations. The illustrations, which are of enormous importance in the history of the reception of the Odyssey, are attributed to the school of Hans Weidiz (Röttinger) or Jörg Breus.

"The "Iliad" and the "Odyssey" have inspired artists in all periods and mediums. The dramatic scenes and detailed descriptions invite visual representation and stimulate creative interpretation. Ancient artists depicted scenes from the Homeric epics on vases, wall paintings at Pompeii, and miniature marble Roman tablets. A handful of surviving illustrated manuscripts suggest the possibilities for illustrating and decorating the texts.

Since the sixteenth century, artists and sculptors have portrayed many scenes and characters from the Iliad and the Odyssey as both narrative and allegory. Giulio Romano, Peter Paul Rubens, Angelica Kauffmann, Nicolas Poussin, Claude Lorrain, Eugène Delacroix, Auguste Rodin, Georgio de Chirico, Henri Matisse, and Andy Warhol (after de Chirico) are just a few examples.

Early printers of Homer focused on making the texts of the epics available for study rather than producing expensive illustrated editions. It didn't take long, however, for printers to discover that illustrations

could expand their audience and potential profits." (University of Chicago Library).

The present edition represents the earliest example of this endeavor considering the Odyssey and inscribes itself in an ancient tradition that goes back to early Greek vases.

The philologist, author, and humanist Simon Schadenreisser (1497-1572) is today primarily remembered as the seminal first translator of the Odyssey into a modern language and thus as the founder of the tradition of translating Homer.

"Schaidenreisser's prose translation of the "Odyssey" represents an obviously important landmark in the reception of the literature of antiquity in German sixteenth century" ("Odyssea. Zu Teütsch transsferiert durch Simon Schaidenreisser. Faksimiledruck der Erstaussgabe Augsburg 1537", ed. by Günther Weydt and Timothy Sodmann (Book Review)).

"In German-speaking lands, the Odyssey initially fared much better than the Iliad, perhaps because Odysseus' s adventures could be packaged as a hybrid of travel narrative and popular romance. A 1570 reprint of the 1537 German translation of the Odyssey by Simon Schaidenraisser promises its readers "a beautiful, useful, and funny description of the life, luck, and misfortune" (ein schone nutzliche und lustige Beschreibung von dem Leben, Gluck und Ungluck) of its hero, while the original 1537 translation advertises the poem as "very delicate and funny" (aller zierlichsten und lustigen), phrasing that accords with the common tendency (stemming from Aristotle [Poetics 1453a]) to view the Odyssey as a comic poem, or at least as a "tragedy with a happy ending" (tragedia a fin lieto), as the Italian literary critic Giraldi Cinzio termed it (Cinzio 1554, 220 - 4)" (Jessica Wolfe in: Cambridge Guide to Homer, p. 497).

The first edition of this landmark printing is of the utmost scarcity. We have not been able to locate one single complete copy for sale at auctions within the last 50 years anywhere in the world. OCLC lists three copies worldwide, two in the US, one in the UK.

Goedeke II: 319,3 - Graesse III: 334 - Moss: I, 542 ("This is by no means of common occurrence") Not in Adams; not in STC (merely second issue).

Das fabelhafte Buch

Wir haben es schon einmal gesehen, aber jetzt ist es anders
 zu sehen, denn es ist ein Buch, das alle Wunder der
 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
 alle Menschen zu lesen wünschen. Es ist ein
 Buch, das alle Wunder der Welt in sich faßt,
 und das alle Menschen zu lesen wünschen.

Argument

Homeri Odyssee LXXVI



Argumentum des achtzehenden Buchs.

Die Odyssee ist ein Buch, das alle Wunder der
 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
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Das achtzehende Buch.

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 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
 alle Menschen zu lesen wünschen.

36

Homeri Buch

Wir haben es schon einmal gesehen, aber jetzt ist es anders
 zu sehen, denn es ist ein Buch, das alle Wunder der
 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
 alle Menschen zu lesen wünschen.

Argument

Homeri Odyssee V



Argumentum des zweiten Buchs.

Die Odyssee ist ein Buch, das alle Wunder der
 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
 alle Menschen zu lesen wünschen.

Das zweite Buch.

Es ist ein Buch, das alle Wunder der
 Welt in sich faßt, und das alle Menschen zu
 lesen wünschen. Es ist ein Buch, das alle
 Geheimnisse der Natur offenbart, und das
 alle Menschen zu lesen wünschen.

36

c nim do mi nis. Obser. **A** ten
dite popule meus le gem me
am Inclinate aurem uestram in uerba
o nis me J. v. **A** xenam

26

THE FIRST SUCCESSFUL VERSION OF THE ILIAD IN MODERN FRENCH VERSE

HOMER.

Les dix premiers livres de l'Iliade. traduitz en vers françois par M. Hugues Salel.

Paris, (Jehan Loys, for:) Vincent Sertenas, 1545.

Small folio. Nice eighteenth century full calf binding with six raised bands to richly and elegantly gilt spine (matching the style of the illustration-borders) and triple gilt line-borders to boards., spine richly gilt with seven raised bands. A bit of wear ti extremities. Title-page has been professionally restored and re-enforced, and the upper 3 cm with the first line of the title has been reinstated. Otherwise, the copy is in excellent condition, with only very mild, light brownspotting, clear, bright paper, and good margins. CCCL, (1) ff.

Roman type, italic side-notes, translator's note to the reader in verse and errata on final, unnumbered leaf. Colophon on verso of last leaf, with Loys' large woodcut device, title woodcut of Homer as the Fountain of Poetry (14,2 x 10,4 cm.), ten woodcuts, one at the beginning of each book (the first the same size as the title-illustration, the rest ab. 8,6x8,6 cm.) and all set within the same four-piece ornamental border, the upper border containing the French royal arms, the lower a small coat-of-arms (possibly Salel's), lovely large initials.

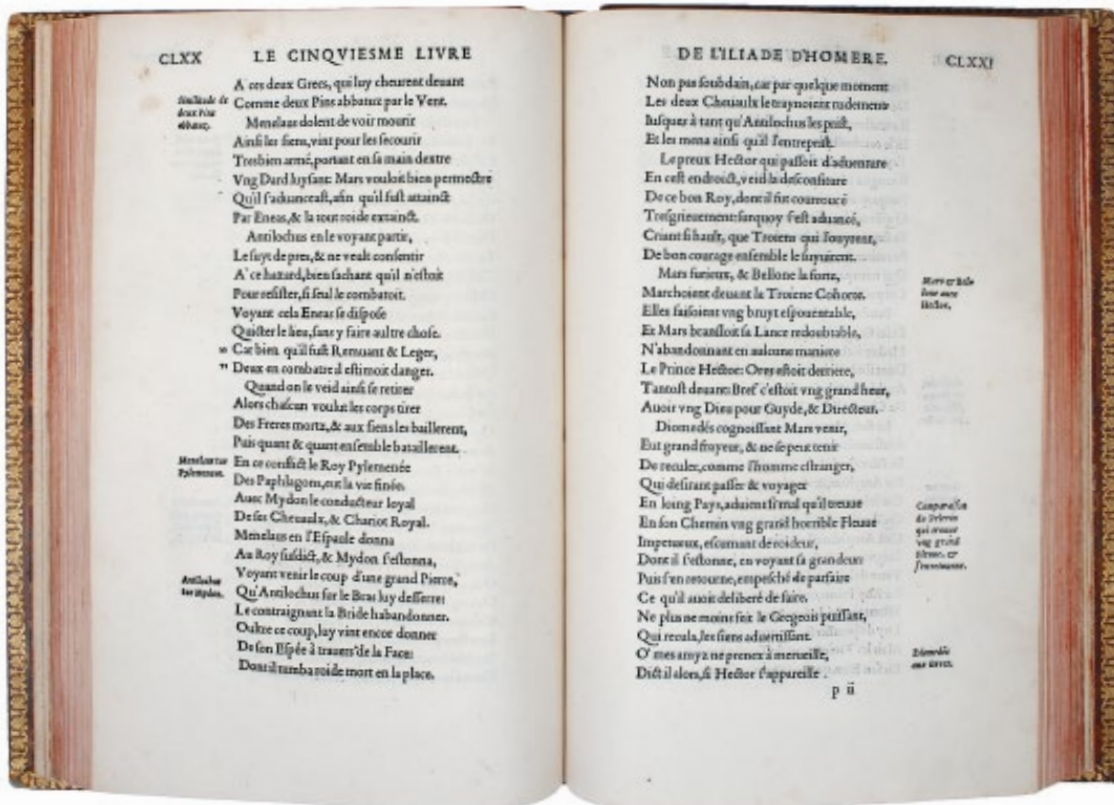
Very rare first edition of Salel's groundbreaking translation of The Iliad, constituting the first serious attempt at a modern verse rendering of either the Iliad or the Odyssey and one of the most important Homer-translations ever made. This first successful version of the Iliad in modern French verse served as the basis for other early vernacular translations, perhaps most famously the first English (Arthur Hall, 1581), which is a direct translation of Salel's. This splendid work is furthermore renowned for its beauty and is considered "one of the handsomest books printed at Paris" (Fairfax Murray).

The translation includes the first 10 books of the Iliad. Salel died, before he could finish the remaining books, which were translated by Amadis Jamyn and published in 1577.

"Hugues Salel was a compatriot of Clement Marot, Eustorg de Beaulieu, and Olivier de Magny. He was born, according to the Abbé Goujet, toward the end of 1504, in Casals, Quercy, in P6rigord (Cahors). He is therefore, like several of the poets of the first

half of the century, a man of the South. Salel began writing verse at a very early age. At the order of the king, Francis I, he undertook a translation of the Iliad. As a reward he was made "valet de chambre" of the King, and in 1540 we find him as the first "abbé commendataire" of the abbey of Saint-Chéron of the diocese of Chartres. From letters of the King, dated from Fontainebleau in 1544 (January 18), we learn of the permission granted to Salel to publish his translation of the Iliad"... (Hugues Salel, Poet and Translator (uchicago.edu))

"The history of the first translations of the Homeric poems into the main European languages is fascinating, for it often reveals both the political and cultural mood of the recently created European nations. With the multiplication of printed editions of the poems, an increasingly larger pool of scholars made enthusiastic attempts to translate an ancient language into a new idiom. These new versions were not only philological achievements at that time but also a reason for national pride, since an ancient



epic could be made alive within the context of new national exploits.

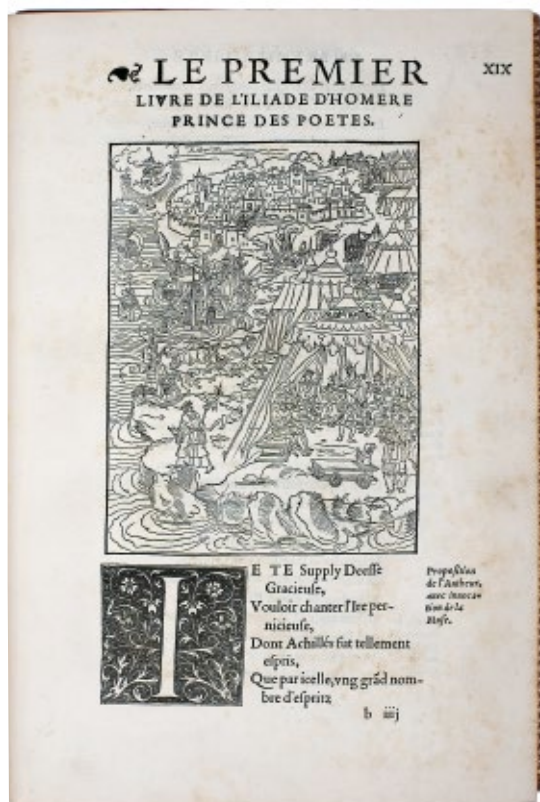
The second half of the sixteenth century represents the high point in the assimilation of Homer into French humanist culture. Unlike England... France, and particularly Paris, quickly followed Italy's example to provide its own Homeric texts... This trend was particularly strong after the founding of the Collège de Lecteurs Royaux by François I in 1530. This institution was established to teach the three ancient languages- Greek, Latin, and Hebrew- and to provide its students with editions and commentaries of ancient texts. Moreover, French translations also contributed to the awareness of the Homeric epics. The first successful version in modern French verse was made by Hugues Salel who translated the first ten books of the "Iliad" (From the exhibition "Translating Homer", Curated by Pablo Alvarez, Special Collections Library).

Ezra Pound in his essay on Salel calls this translation of Homer "delightful... he has authenticity of con-

versation as would be demanded by an intelligent audience not yet laminated with aesthetics; capable of recognizing reality. He has the repetitions of the chanson de gestes. Of all the French and English versions, I think Salel alone gives any hint of some of these characteristics' (Homer: Printed editions of the Iliad and Odyssey in Greek and in Translations and Landmarks in Homeric Scholarship).

"The first serious attempts at a modern verse rendering (of the Iliad and Odyssey) were made in France by Hugues Salel, with his 1545 version of the Iliad" (Gilbert Highet, The Classical tradition: Greek and Roman Influences on Western Literature, p. 114).

The book is renowned for its splendid woodcuts, one at the beginning of each book. These woodcuts are set within magnificent ornamental borders containing the French royal arms and "are clearly influenced by Geoffrey Tory with their lack of shading and outline depiction of the figures, and may be the work of the Maître à l'F gothique (Brun's appellation), Mortimer's



F artist (sometimes identified as the Lyonese printer François Fradin), whose woodcuts illustrate several of Denys Janot's imprints. The italianate style introduced into the French book by Tory, and continued in volumes from the press of Denys Janot, reaches its height in these illustrations." (Mortimer).

The work is very rare, and we have only been able to locate three complete copies sold at auction over the last 50 years.

Brunet III, 290.

Harvard/Mortimer 293.





27

THE EARLIEST KNOWN VERSION OF ANY PART OF THE HOMERIC CORPUS TO APPEAR IN ITALIAN

HOMER.

Il primo libro de la Iliade d'Homero, tradotta di Greco in volgare per M. Francesco Gussano.

Venice, Trino di Monferrato, 1544.

Small 8vo (15x 10 cm.). Bound in a late 17th century manuscript leaf of vellum, with neat decorative handwriting. Title-page with a closed tear, affecting the "R" in the title, but with no loss. Small, restored marginal wormhole to outer blank margin of all leaves, far from affecting text. Title-page a little dusty, otherwise very nice throughout. A well preserved and charming copy. Old owner's signature ("Giovanni de Brignoli") to verso of title-page. Large woodcut device to title-page. 23 ff. + 1 blank leaf at end.

Exceedingly scarce first edition of the very first translation of any part of the Odyssey or the Iliad to appear in Italian translation. This slim volume constitutes a milestone in the history of the Homer-reception and is the earliest known version of any part of the Homeric corpus (naturally not counting the *Batracomiomachia*) to appear in Italian. The Italians had to wait another 20 years for another part of the Homeric corpus to see the light of day in their own language.

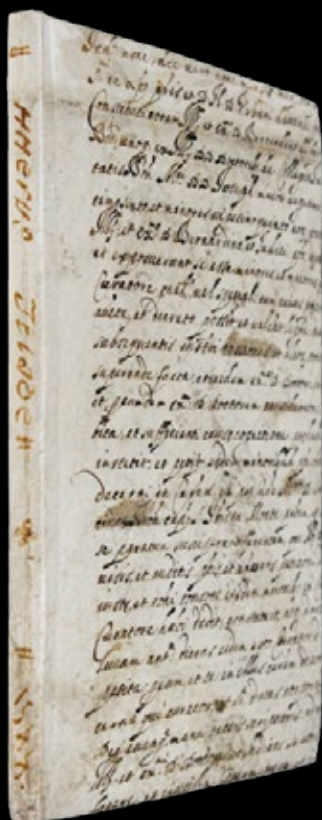
"There is no doubt that Italy played a central role in the diffusion of the Homeric text among Italian humanists and the rest of Europe. It seems, however, that at the end of the sixteenth century, French scholars and publishers were the ones to take over Italy's leadership and advance Homeric studies in Europe. The first translation of Homer into Italian is the version of book 1 of the Iliad by Francesco Gussano, published in Venice in 1544. The first edition of Lodovico Dolce's translation in octaves of both the Iliad and the Aeneid was published posthumously in 1570. ("Translating Homer", Curated by Pablo Alvarez, Special Collections Library).

"In Italy, Homer's entry into the vernacular was far slower: partial translations of the "Iliad" dribbled out in 1544 (Gussano), 1564 ("Iliad" 1-5, Paolo la Badessa),

1570 ("Iliad" I, Luigi Groto Cieco)... But a complete Italian Iliad did not appear until 1620." (Jessica Wolfe in: Cambridge Guide to Homer, pp. 496-97).

The work is of the utmost scarcity, and we have not been able to trace a single copy at auction anywhere in the world within the last 50 years at least.

According to OCLC, only six libraries worldwide own a copy, four being in the US, and two in the UK. Moss: I, 534 ("A very rare edition").



7

Che a mia reale altezza si consaccia:
 Accio ch' i sol del numero de greci,
 Non resti senza il mio arcuato honore,
 Perché degno non è, ne si conviene,
 Che noi tutti uolere il premio vostro,
 Andar senza diuora in altra parte.

A cui rispose il ualeroso Achille:
 Atide, che uia più d'ogni mortale
 Piero di gloria, & d'auerità sei.
 In che guisa daranti premio alcuno
 I magnanimi greci? Non sapemo,
 Esser posst comuni molte cose:
 Però, che quella poca di rapina
 De le città, che già potremmo in preda,
 La medesima fu da noi diuisa:
 L'agual di noone, che la gente greca,
 Raguardandola insieme la raccogliu:
 Ala uera honestà si disconuene,
 Ma tu per hor al Dio conuoca questa:
 Che poscia da noi greci in mille doppi,
 Resto ti sia il desiato merito.

Se da Giove giurati sarà concesso,
 La preda far de la città di Troia,
 Di forti mura d'ognintorno cinta,
 Cui il gran re Agamemnon così rispose.
 Achille di bellezza a Xlo similes
 Ancheza che tu sia possente & forte
 Non ti uerrei la mente a tali inganni:
 Che non andrai dela vittoria altiero.

23

Così disse egli, & l'alte dea Giunone:
 C'ha le braccia di terso auorio bianco:
 Sorride, & sorridente di man tolse
 Del suo figliuolo la spumante tazza,
 Dana costui leggiadramente a bere
 A tutti gli altri Dei, sel netar dolce:
 Che suor trezza d'un gran uaso pieno,
 Inshugabil riso si racose.
 Fra i dei beati, nel uider Vulcanos
 Per le case diuine ministrando,
 Tutto'l giorno d'oro quel bel conuito
 Infia ch' i sole s'attaffo ne l'onde:
 Ne Haopo hebbe più il desio di equal similia:
 Ne anchora si mancò la bella cetra:
 Che tenua suonando il biondo Apollo,
 Ne ni mancar le muse, ch' altera uolo
 Seco, cantavan con diuini accenti,
 Poeta che'l sol la chiara luce ascosse,
 Tutti giro a dormir ne i loro alberghi,
 Fatti con arti inuitate & noue,
 A ognun di loro dal l'incerto Valcano:
 Ch'era zoppo de l'uno & l'altro piede.
 Ma il gran Signor del cielo Giove eteruo,
 Che subraz suole gli affocati fratelli:
 Ando al suo letto, onc solza dormire:
 Quando che'l dolce sonno l'affalina:
 Dove asceso dormiua: & inà presso
 Hauua Giunon il suo dorato seggio:
 I L F I N E.

28

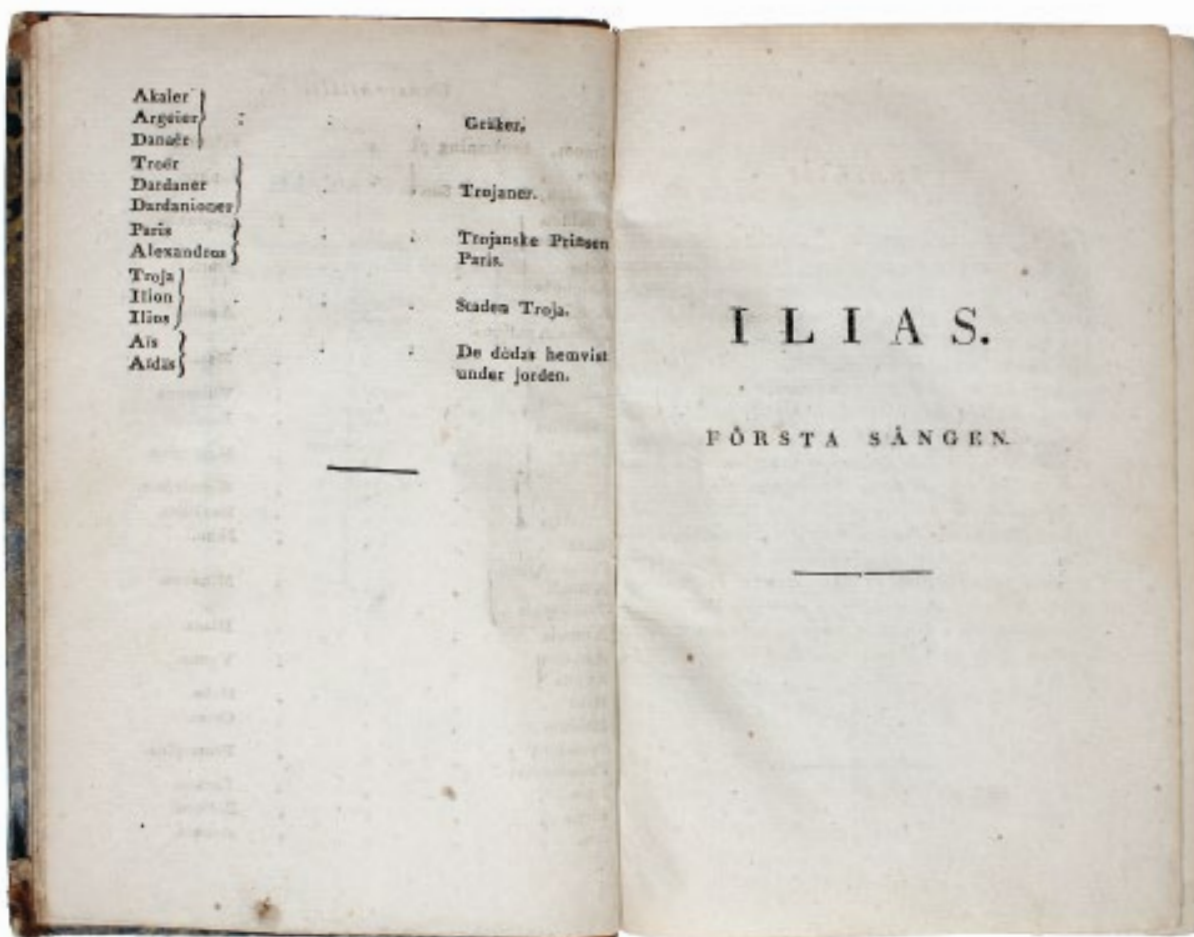
FIRST COMPLETE SWEDISH EDITION OF THE ILIAD

HOMER.

Ilias. Öfversatt af Marc Wallenberg. I-XII. Sången + XIII-XXIV Sången. (I.e. fully complete).

Stockholm, Olof Grahn, 1814-15.

8vo. Bound in one lovely, contemporary brown half calf binding with gilt and blindstamped ornamentation to spine. A bit of wear to spine and extremities, but overall an excellent copy, also internally. The errata-leaf has been strengthened at the top, blank margin. Bound with both half-titles, which are not always present. (16), 303, (1); (4), 327, (1, - errata) pp.



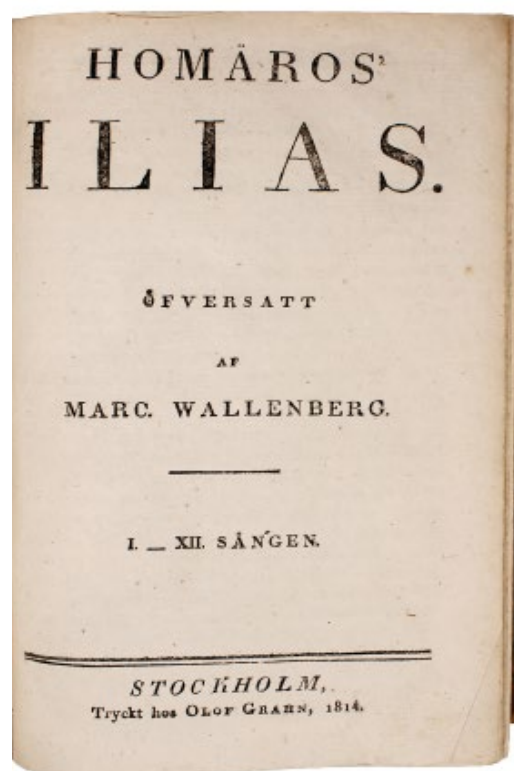
Scarce first edition of the first complete Swedish translation of The Iliad, Marcus Wallenberg's famous magnum opus, which constitutes the first full Scandinavian translation of any Homeric work and which in many ways introduced Homer to the Swedish public.

The work exercised great impact upon the reading public of Sweden and came to be highly influential. It was both highly praised and the source of much controversy, over metrics and translation-principles in general.

"The first volume of Marcus Wallenberg's translation of the Iliad – which was going to be the first complete Swedish translation of the Homeric epics – appeared 1814... The reviewer in Stockholms Posten began by exclaiming "A Swedish translation of Homer in metric verse!!" He argued that the translation was a major achievement for Swedish literature and noteworthy for two reasons. Firstly, because of the source text. He describes Homer as the oldest and greatest poet in Greece and the world but says that he suspects that readers would be surprised by this description. This indicates that Homer was moving towards the top of the epic genre hierarchy and was overtaking Virgil, but that his position there was not quite uncontested yet. Secondly, because of the method of translating. The reviewer commends Wallenberg for choosing to make a faithful translation" (Goldwyn, ed.: "The Trojan Wars and the Making of the Modern World: Classical Reception Since Antiquity", p. 161).

At the turn of the 19th century, as Swedish translators of the classics began to question the old conventions governing translation, the Iliad became a locus of aesthetic contestation, and Wallenberg's great achievement became the centre of attention. But the translation not only played a central part in academic discussions about Homer, the classics, and translation-principles, it paved the way for an understanding of the Homeric epics in Sweden and placed Homer among the canonical authors that had otherwise been neglected.

"When the second volume of Wallenberg's Iliad appeared (1815), the whole Iliad was reviewed by Lorenzo Hammarsköld in *Swensk Literatur-Tidning*. Hammarsköld began by welcoming the translation and detailing the difficulties facing a Swedish

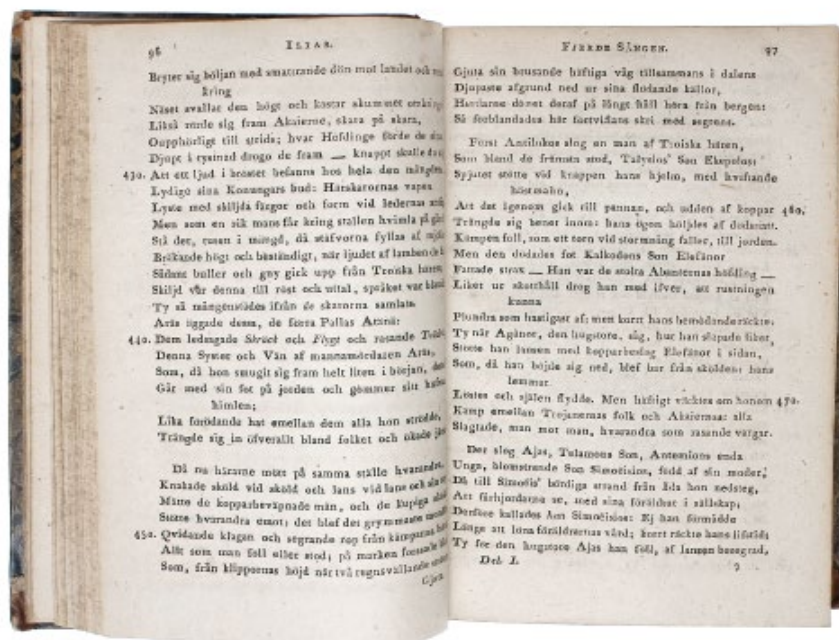
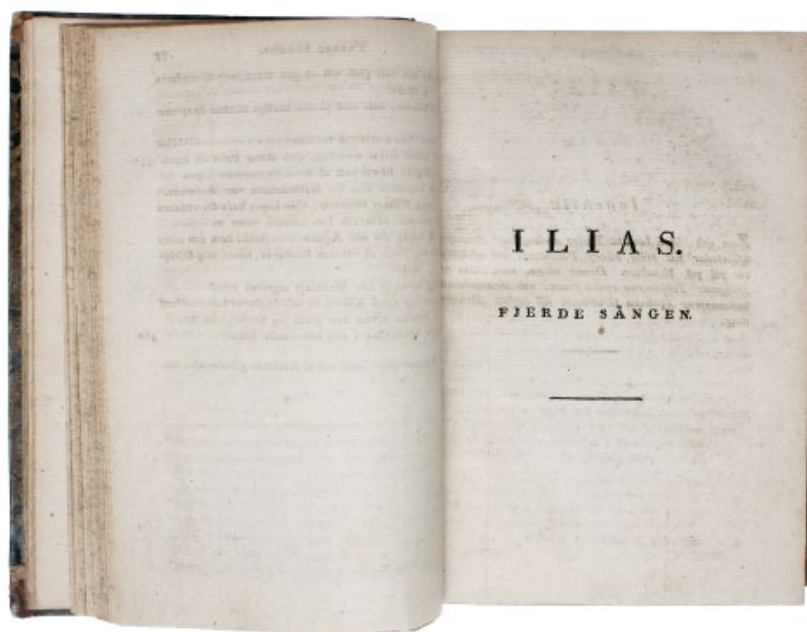


translator of the Iliad, the main one being lack of interest and understanding for the Homeric epics among the Swedish readership. What Swedes of his time knew of Homer was, according to Hammarsköld, not much more than that Homer was sublime, majestic, and bold beyond description, but at times prosaic and unpolished, and that he, since he did not know of literary societies, could fall so far below epic grandeur, that he likened a king to a bull and a charming prince to a fly. Further, the Swedish public lacked in the education needed to properly appreciate the Homeric narrative and the beauty of his unaffected and unsentimental style. Therefore, Hammarsköld feared that "a translation in the genuine and grand style" would not be appreciated and that readers were likely to feel deceived, suspecting that a garrulous storyteller has been passed off as Homer and not know what to think of the translation at hand" (ibid. pp. 171-72). The translation did in fact prove to be very popular indeed and he gave to the general

Swedish public the opportunity of reading one of the greatest world classics in their own language.

"Marcus Wallenberg, lecturer in Greek in Linköping gymnasium and later bishop in the diocese of Linköping, was the author of the first complete Swedish translation of the Iliad (1814-1815) and the Odyssey (1819-1821). The preface to the first volume of the Iliad gives readers to understand that Wallenberg had

been observing the translations of Homer with great interest. These, he says, had made him hope that it would appear soon in a complete Swedish hexametric translation, a translation so faithful that it would preserve the spirit of the original and reproduce the effect of the Greek verse.⁴⁸ When no Swedish Iliad appeared, he started working on a translation of that sort, even though he had no intention of publishing it." (ibid. p. 169)





29

THE EXTREMELY INFLUENTIAL “VERSIO LATINA”

HOMER. – DIVUS TRANSL. & ALDUS MANUTIUS & GEORGIUS DARTONA.

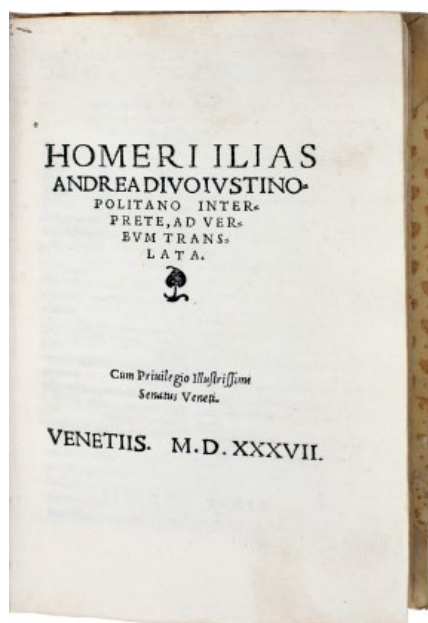
Poetarum Omnium. Ilias & Odyssea. 2 vols. I. Ilias, Andrea Divo justinopolitano interprete, ad verbum translata. Herodoti Halicarnassei libellus, Homeri vitam fidelissime continens, Conrado Heresbachio interprete. cum Indice copiosissimo. Cum Gratia & Privilegio. II. Odyssea Andrea Divo justinopolitano interprete, ad verbum translata. Eiusdem Batrachomyomachia, id est, Ranarum et murium pugna, Aldo Manutio Romano interprete. Eiusdem Hymni deorum XXXII. Georgio Dartona Cretense interprete. Cum Gratia & Privilegio.

Venice, Jacobus à Burgifrancho, 1537.

8vo. Bound in two nice later (18th century) half vellum bindings with gilt leather title-labels to spine. Lovely 18th century patterned paper over boards. A bit of overall wear, but generally very nice. Internally very nice and clean, with only very light occasional dampstaining. Small wormholes to blank margins, some neatly restored. Overall a very nice, clean, and fresh set indeed. Fully complete (possibly with the exception of blanks in the Odyssey).

Iliad: (22), 277, (1, colophon) ff. + two blank leaves. Title within woodcut ornamental border, woodcut initials, large woodcut printer’s device to verso of colophon-leaf.

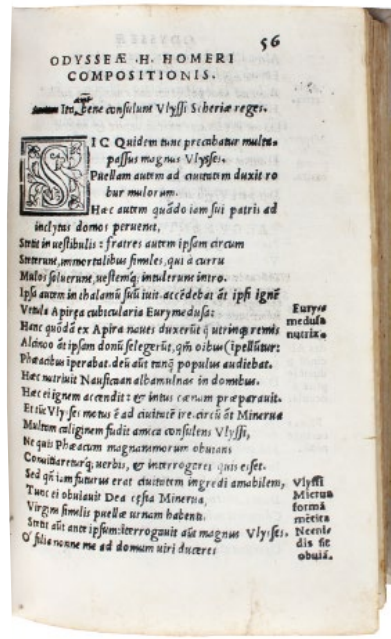
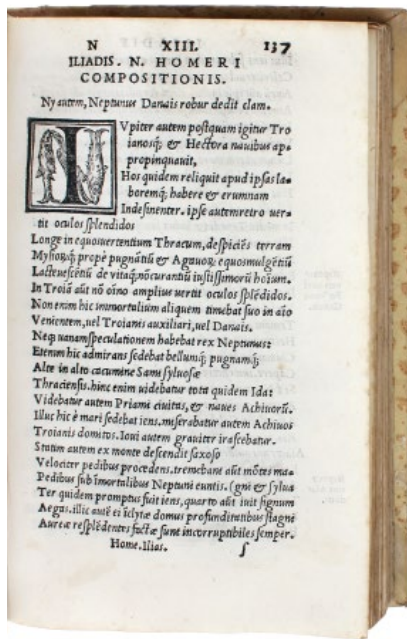
Odyssey: 251, (8, -index), (1, -colophon) ff. Title within woodcut ornamental border, woodcut initials, large woodcut printer’s device to verso of colophon-leaf. The 8-leaf index has been misbound and is placed between ff. 184 and 185.



Scarce first printing of the first Divo-editions of The Iliad and The Odyssey, the first printed official “Versio Latina” of Homer, being the first complete Latin text of the Iliad and Odyssey available in print and one of the most influential versions of these two masterpieces ever to appear.

“The Versio Latina, or Latin translation of the works of Homer, has existed since the 14th century, but was first printed, under the name of Andreas Divus, in 1537. It is a crib, to give it no finer name, but a crib which had immense influence, being the first introduction to Homer for generations of mediaeval and early modern scholars.” (Introduction by Hefyd to the Libri Vox-version of Book 6 of the Odyssey).

While several other versions of the Iliad and the Odyssey had appeared earlier, Divo’s Latin translation



of both works together, with life of Homer by Herodotus in Latin version by Konrad Heresbach, and with the Batrachomyomachia and Homeric hymns in Latin versions by Aldus Manutius and Georgius Dartona, came to greatly dominate Homeric reading in the 16th century and became one of the very most influential versions of the Homeric corpus ever to appear.

This came to be the standard Latin version of Homer for centuries to come. It was this version of the texts that Chapman for his translation into English in 1598, and it was used directly by Ezra Pound in his long poem “The Cantos” more than three centuries later.

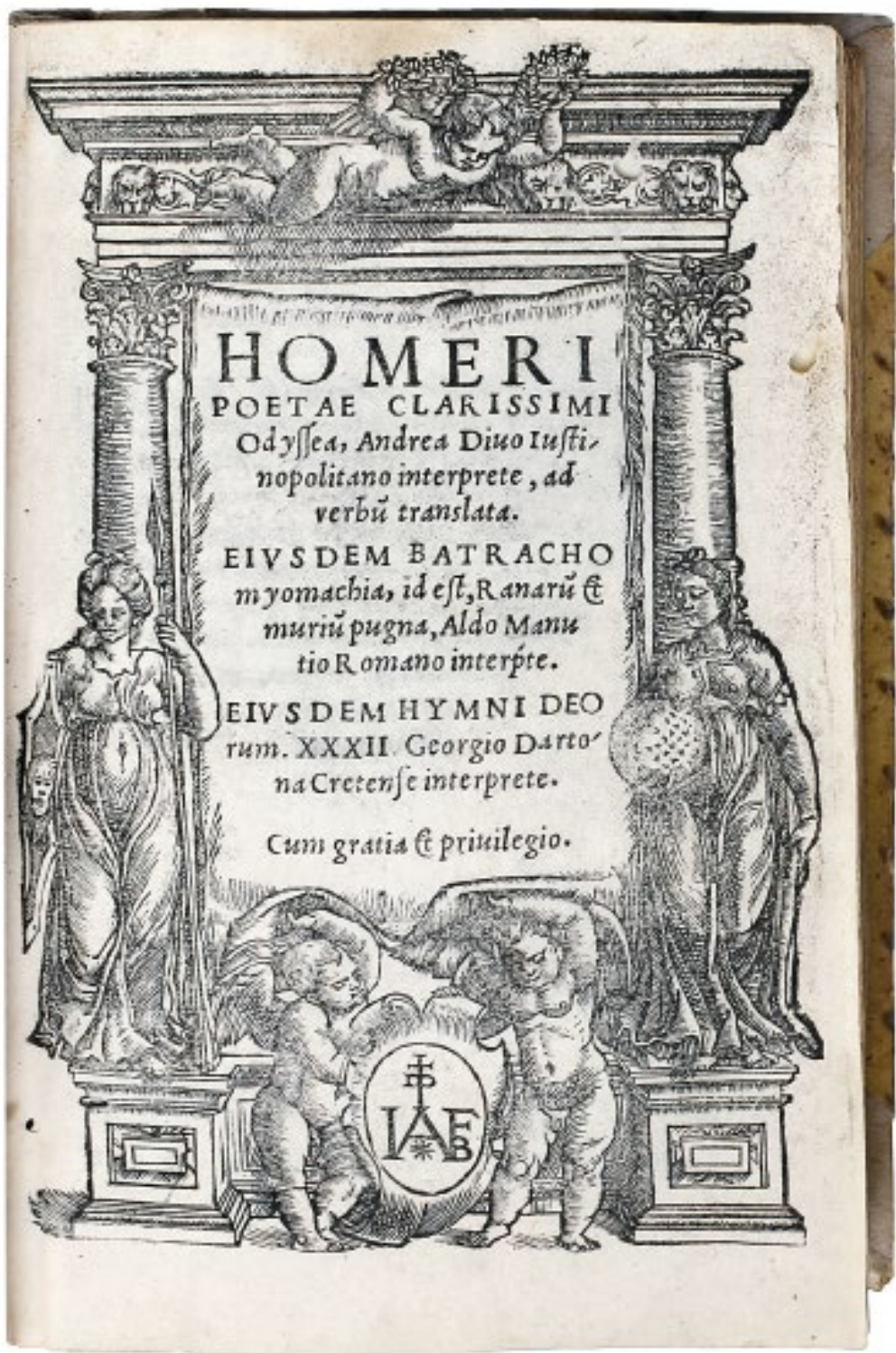
“The first half of the sixteenth century witnessed an explosion of Homeric texts in print, including the influential Hervagius editions by Joachim Camerarius and Jacobus Micyllus (Basel, 1535 and 1541) and four Strasbourg editions (by Johannes Lonitzer and Wolfgang Capito) between 1525 and 1550 alone. But it was the production of Latin, as well as bilingual Greek-Latin, editions during this period that helped to broaden familiarity with Homer among learned humanists and lay readers alike. [...] Sebastian Castellio’s 1561 Greek-Latin edition of Homer was clearly intended for educational purposes, as were Crispinus’ s editions (Geneva, 1560 ? 1567), which advertise on their title pages that they contain a “literal Latin version set against [the Greek]” (Latina

versione ad verbum e regione apposita). Yet it was another ad verbum Latin translation of the Iliad and Odyssey, by Andreas Divus, that came to dominate during the sixteenth century. First printed in two Venice editions of 1537, one by Melchior Sessa and the other by Jacobo Burgofranco, both with a preface by Divus’ s fellow Capodistriean humanist Pier Paolo Vergerio, this Latin crib was later reprinted by the jurist Obertus Giphanius (Hubert van Giffen, 1534 ? 1604) and then used (via Crispinus’ s 1570 Geneva edition) as the foundation for Johannes Spondanus’s (Sponde, Jean de, 1557 ? 1595) Latin text in his 1583 Homeri Quae Extant Omnia, a bilingual edition with extensive commentary whose Greek text was the 1572 Strasbourg edition of Giphanius (Sowerby 1996). Although Divus’ s translation was the first complete Latin text of the Iliad and Odyssey available in print, its originality has been questioned, given the many close parallels it shares with the much earlier translation by Leontius Pilatus (d. 1366), a translation produced at Boccaccio’ s request and subsequently sent to Petrarch.” (Pache, ed.: The Cambridge Guide to Homer, 2020, p. 495).

Each volume is scarce in itself, but it is extremely rare to find both volumes together and fully complete. Adams H770

Hoffmann II: 333

Graesse III:332.



HOMERI

POETAE CLARISSIMI

*Odyssea, Andrea Diuo Iusti,
nopolitano interprete, ad
verbū translata.*

EIVSDEM BATRACHO
*myomachia, id est, Ranarū &
muriū pugna, Aldo Manu
tio Romano interprete.*

EIVSDEM HYMNI DEO
*rum. XXXII. Georgio Darto
na Cretenſe interprete.*

Cum gratia & privilegio.



HOMERI
ODYSSEA
TOM. I.

HOMERI
ODYSSEA
TOM. II.

30

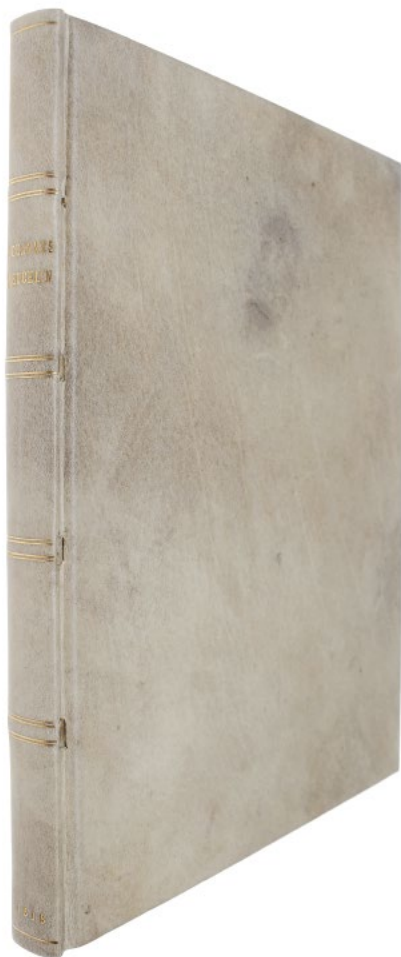
THE FIRST EXAMPLE OF NOTATED ASHKENAZI TORAH CANTILLATION

JOHANNES REUCHLIN.

De Accentibus et Orthographia, Linguae Hebraicae [i.e. "Accents and Spelling of the Hebrew Language"].

(Colophon:) Hagenau, Thomas Anshelm, 1518.

Small folio. Bound in a recent full vellum binding with gilt lines and gilt lettering to spine. Title-page re-hinged, affecting neither printing nor woodcut. First leaves with light dampstaining to lower blank margin, far from affecting text. Last portion of leaves with small single worm-holes, mostly marginal, but touching the woodcut at the end. Neat marginal annotations. All in all a very nice copy. Magnificently printed, with three pages with the terms of the Hebrew cantillation printed in red and black, nine pages of musical scores (printed from right to left), extensive use of distinctive Hebrew type, large title-woodcut, and Anshelm's magnificent, large woodcut Printer's device at the colophon (presumably by Anshelm himself, after Dürer). 83, (5) ff.



Scarce first – and only edition – of this groundbreaking work in Jewish musical tradition, being the first work with printed Hebrew music – Reuchlin's last work of Hebrew grammar, considered a masterpiece of Hebrew typography.

Johannes Reuchlin (1455-1522), the important German humanist from the city of Pforzheim, might not be a famous name today, but he played a significant role in his time and was greatly admired by thinkers such as Erasmus, Münster and Melanchthon. He was known as the father of Christian Hebrew studies as well as for his controversial fight against the Dominicans and their attempt to confiscate and burn Jewish books in the early 16th century. Thus, he became a symbol of interreligious tolerance during a period of growing anti-Semitism in Germany.

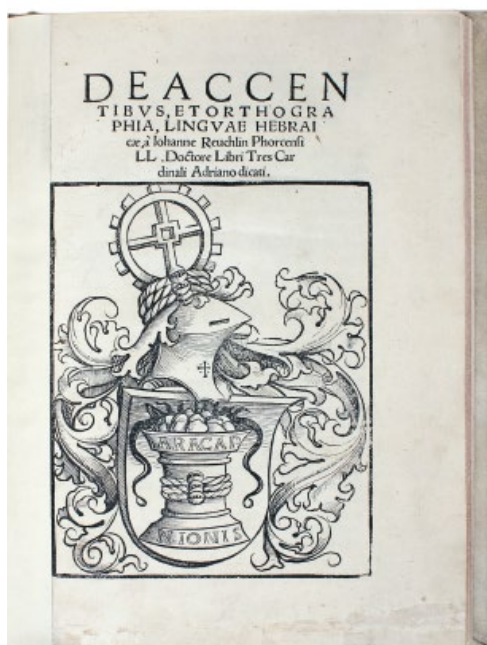
The "De Accentibus" contains a transcription of Hebrew cantillation for four voices. There are 9 pages of musical notes with Hebrew text for Tenor, Discantus, Altus, and Bassus, and the notes are to be read from right to left. Scholars believe the notation was provided by the eminent Christian Hebraist Johann Boschenstein (1472-1540).

"In his last work of Hebrew grammar, De Accentibus... (1518), Reuchlin published the first example of notated Ashkenazi Torah cantillation, presenting

thirty-four tropes set to four voices. Although this setting is often regarded as a misunderstanding of Jewish monophonic tradition, it gives us an insight to a phenomenon that goes beyond liturgical practice. This musical experiment was meant to serve Hebrew students in their learning of a long lost language among Christians. It combines Jewish and German

musical traditions, but also two of Reuchlin's mystical passions: the secrets found in the Hebrew words and letters as proposed in the Kabbalah and the magical effect of harmonies and proportions of Pythagoreanism."

Adams: R:380.



31

ONE OF NO MORE THAN A HANDFUL COPIES ON SPECIAL PAPER, GIVEN BY KANT TO HIS CLOSE FRIEND HASSE

KANT, IMMANUEL.

Die Religion innerhalb der Grenzen der blossen Vernunft.

Königsberg, Friedrich Nicolovius, 1793.

8vo. In the original bluish cardboardbinding, with handwritten title to spine. Binding very neatly restored at spine and extremities. Previous owner's inscriptions to front free end-paper and title-page as well as pasted-down front end-paper. One leaf with a tiny closed tear to blank outer margin and some leaves with a single hole to the blank outer margin. Light pencil-underlinings and -markings to a few leaves. Internally clean and fresh. Printed on very heavy paper (about three times the thickness of the normal paper) and with wide margins. XX, (2), 296, (2, -errata) pp. Housed in a beautiful marbled half calf box in pastiche-style, with splendidly gilt spine and gilt morrocco title-label.



Extremely rare presentation-copy inscribed by the recipient, a close friend of Kant, Johann Gottfried Hasse, to whom Kant gave the present copy. The copy is one of no more than perhaps five copies printed on special paper of the first edition of Kant's "Religion Within the Boundaries of Mere Reason", the seminal work in which he develops his religion of reason and most fully accounts for his philosophy of religion.

This magnificent copy is completely unique. Not only is one of only four or five presentation-copies printed on special paper – perhaps less – that Kant himself requested from the printer, to be given to a handful of recipients; we also know to whom it was given, namely his close friend and professor of religion Johann Gottfreind Hasse. And Hasse has not only put his ownership signature in the book, he has also noted that it was given to him by Kant in the year of publication ("Donum auctoris 1793").

We have not been able to find information anywhere about the presentation-copies of "Religion innerhalb der Grenzen der blossen Vernunft" specifically. There is nothing in the Kant-correspondence about that

at all, and no letters to/from the publisher about them have been preserved. But we know that Kant commissioned four or five copies of "Critik der Urtheilskraft" on special paper and four copies of "Critik der reinen Vernunft". The present copy is clearly on special paper as well (about three times the size of copies on normal paper), so even though it is not mentioned anywhere, it is fair to assume that Kant also ordered about a handful copies of "Religion..." to be printed on special paper as well. However, this number might be smaller. As opposed to the other two books that we know he commissioned these copies of, the publication of "Religion..." was caught up in a controversy over censorship, and Kant was given a reprimand in the name of the Prussian emperor, Friedrich Wilhelm II. Kant was forced to pledge not to publish on matters of religion. Furthermore, copies of the "Religion..." on special paper seem not to have appeared anywhere, as opposed to the very few copies of the two other works that have surfaced; so all in all, there is absolutely no reason to think that he should have commissioned more than four or five copies of this book either.

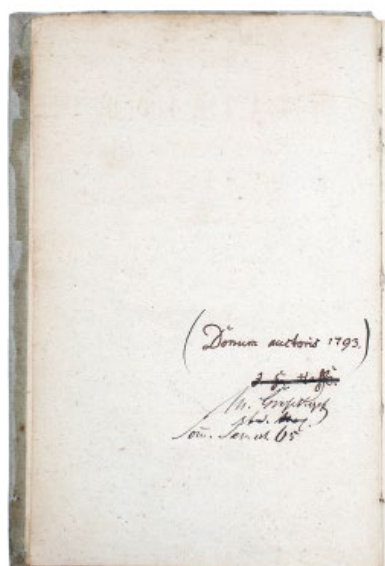
The inscription to the front free end-paper is in Hasse's hand and reads "(Donum auctoris 1793.)/ J.G. Hasse". The name of Hasse has been crossed out by the later owner, who has written his name underneath "N. Grosch... (?)/ stud. Theol./ Som[er]. Semest[er]. [18]05" and on the title-page.

The Königsberg professor J.G. Hasse (1759-1806) was a close friend of Kant and a frequent guest at his dinner table. He was a then famous German evangelist theologian and orientalist. After having graduated from the University of Jena in 1784, he became assistant professor at the faculty of philosophy there. Due to his very respected publications within science of religion, he became professor of oriental languages and later professor of theology, which is the position he possessed, when Kant gave him the present copy of his own main work on religion.

A few years later, in 1801, he took over Kant's position at the academic Senate, after Kant retired from academic life. And in the last years of Kant's life, Hasse grew even closer to him. He was a frequent guest in his home and a close friend. Hasse was furthermore one of the first to publish a biography of Kant. This biography became particularly famous, because it was written by someone in the inner circle of friends.

There is no doubt that Kant had tremendous respect for the renowned professor of religion, to whom he gave one of the only four or five copies printed on special paper of his own definitive work on religion.

This is presumably the best presentation- or association-copy of a Kant-book that one can hope to come across. Warda: 141.



32

PRESENTATION-COPY

KIERKEGAARD, S.

“Ypperstepræsten” – “Tolderen” – “Synderinden”, Tre Taler ved Altergangen om Fredagen. [“The Highpriest” – “The Publican” – “The Woman, which was a Sinner”, Three Speeches at Communion on Friday].

Kjøbenhavn [Copenhagen], 1849.

8vo. Contemporary full cardboard-binding of black glitted paper with single gilt lines to spine, all edges gilt (the typical gift-binding). On vellum paper. Professionally rebaced, preserving part of the original spine (ca. 1/3). A bit of wear to extremities. Minor occasional brownspotting. Endpapers spotted, due to paper-quality. 42 pp.

First edition, presentation-copy, of Kierkegaard’s “The Highpriest – The Publican – The Woman, who was a Sinner”, which is part of Kierkegaard’s upbuilding production, written and published under his own name.

The original handwritten presentation inscription is written on the front free end-paper, as usual, and is “Til/ Hr. Etatsraad Heiberg/ R. af D./ Med Ærbødighed/ fra/ Forf.” [For /Mr. Councillor of State Heiberg/ R. of D. (i.e. Knight of Dannebrog)/ With reverence/ from/ the author].

This copy was one of four presentation-copies exhibited at the memorial exhibition of Kierkegaard at the Royal Library of Copenhagen in 1955. See Søren Kierkegaard, *Mindeudstilling*, nr. 108.

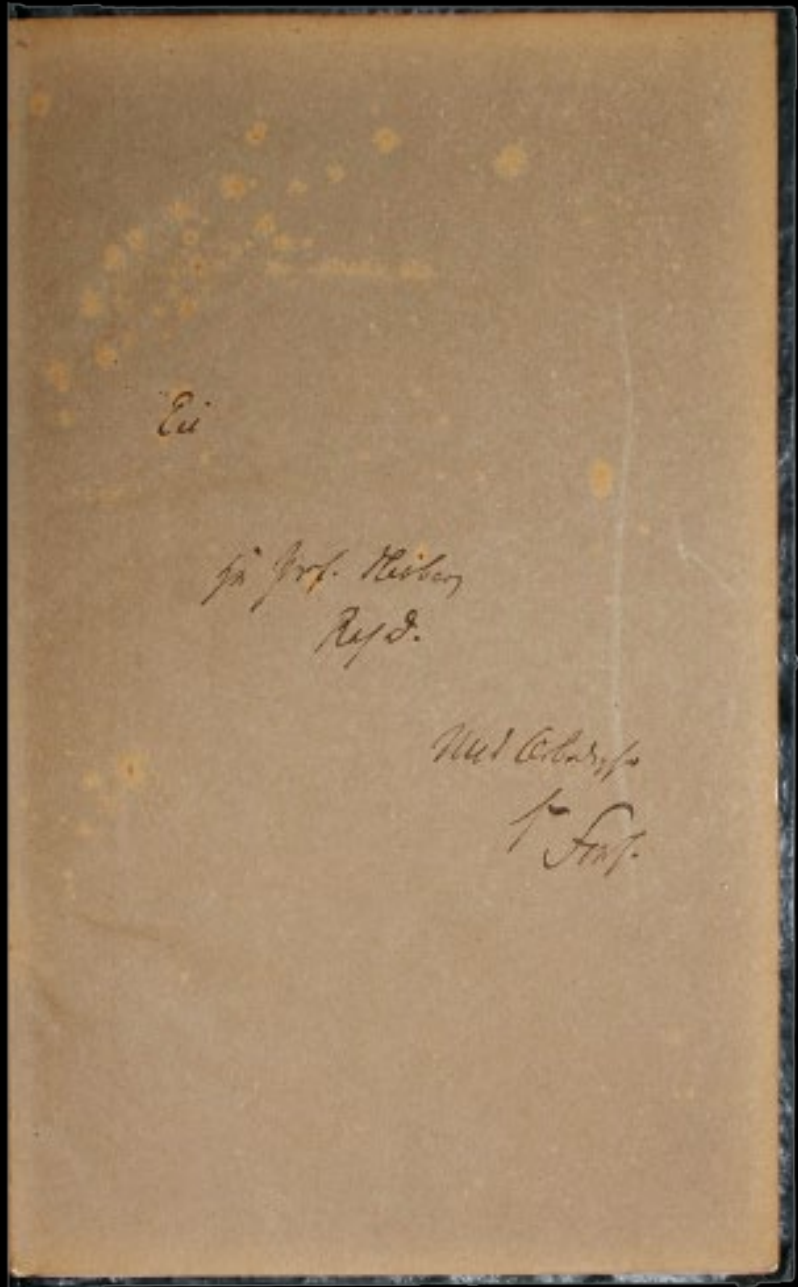
The three Communion-speeches are theologically centered around the meaning of substitution, the dialectic of self-delusion and the transformation of the subject by conversion.

Johan Ludvig Heiberg (1791-1860) was the main cultural figure of the 19th century in Denmark. He hugely influenced all of Danish culture within this period, and he must be considered the patron of Copenhagen’s literati. He was very influential as a thinker in general, and he changed Danish philosophy seminally by introducing Hegel to the Northern country. As thus there is no doubt as to the rôle that Heiberg directly or indirectly played in the life of Kierkegaard, and

this is a presentation-copy that links together two of the giants of Danish culture. Kierkegaard viewed himself as somewhat of an outsider, and it was of great importance to him to try and enter the famous literary and cultural circle of Heiberg.

Søren Kierkegaard, the father of existentialism, became of seminal importance to not only Danish thought, but worldwide, as one of the most important thinkers of his time. He seminally influenced the fields of philosophy, theology, psychology and literature, and not only did he find what is known as existentialism and attempt to renew Christian faith with Christendom, with his influential and controversial critiques of Hegel and the German romantics, he also changed the course of philosophy of the second half of the 19th century.

Himmelstrup 120.



Li

fr. Prof. Meibom
Ref. S.

Med. Acad. S.
T. S.

33

THE ABSOLUTELY SCARCEST KIERKEGAARD-TITLE IN COMPLETELY ORIGINAL CONDITION

KIERKEGAARD, S. (SØREN).

Sexten opbyggelige Taler. (Sixteen Upbuilding Discourses).

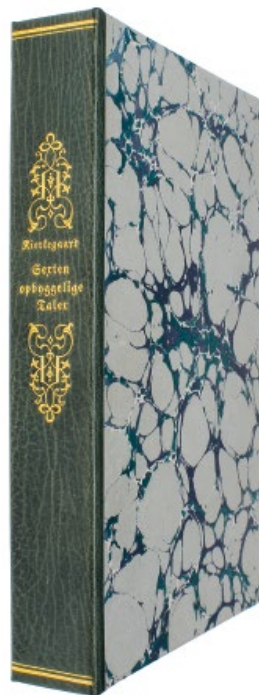
Kjøbenhavn, P.G. Philipsens Forlag, 1843-45.

8vo. A magnificent copy, completely uncut, in the original blue paper-binding (in Danish the so-called "hollanderede" binding). Wear to spine resulting in a weak front hinge, slight loss of paper, and vertical creases from opening. But 90% of the paper spine is preserved, which is very rare. The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, especially on the thicker volumes. If one finds these original bindings, the spines are almost always more or less disintegrated. This is a rare exception. Apart from the spine, the binding is in splendid condition. Occasional brownspotting, but less than usual. Old owner's name removed from inside of front board, otherwise completely unmarked. An excellent copy. Housed in a beautiful marbled paper box with richly gilt green morocco spine in mid 19th century style (box signed by Anker Kysters Efterf.).

(4), 62 pp., (1 blank) f., 84, 59 (including the blank leaf between the title-page and the preface, which is usually lacking), 70 pp., (1 blank) f., 111 pp. With all the blank leaves, which is scarce.

The notoriously scarce first edition of this elusive Kierkegaard-title, which is without doubt the most difficult of all of his works to find, here in completely original state. We know of no other copy of the work in the original binding, neither in institutions nor on private hands.

"Sixteen Upbuilding Discourses" consists of the popular Two, Three, and Four Upbuilding Discourses. The unsold copies of these "Opbyggelige Taler" ("Upbuilding Discourses") were initially collected under the title "Atten opbyggelige Taler" (Eighteen Upbuilding Discourses) and published with a collected title-page; when "To opbyggelige Taler" ("Two Upbuilding Discourses") from 1843 was sold out, the remaining sixteen upbuilding discourses were published with the title-page "Sexten opbyggelige Taler". The number of copies of this scarce title is said to be well under 100 and is thus by far the rarest of all of Kierkegaard's books.





MDCCLXIV.

To opbyggelige Taler.

af

S. Hierkegaard.

Kjøbenhavn.

Haar ved Boghandler F. G. Schibye
Ind i Børsens Indgang.

Sexten opbyggelige Taler

S. Hierkegaard.

Kjøbenhavn.

Ved Boghandler D. R. Schibye
Ind i Børsens Indgang.

1843-1845.

af

Michael Heberfen Hierkegaard.

af den tidligere her i Bogen

sin Fæder

1843-1845.

34

COINING "ANGST"
IN PHILOSOPHY**(KIERKEGAARD, SØREN).***Begrebet Angest. En simpel psykologisk=paapegende Overveielse i Retning af det dogmatiske Problem om Arvesynden af Vigilius Haufniensis.*

Kjøbenhavn, 1844.

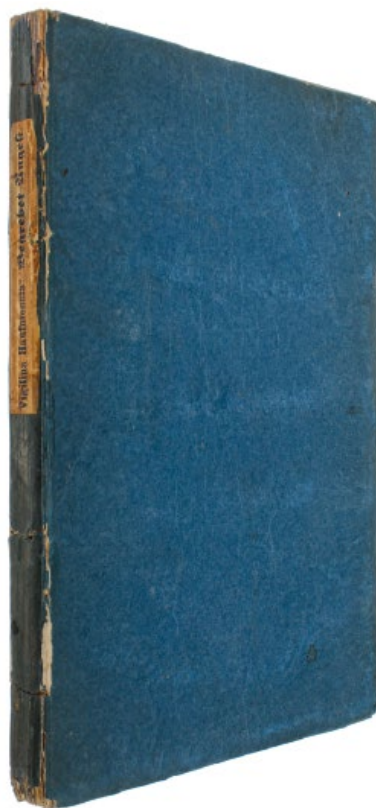
8vo. A magnificent copy, completely uncut, in the original blue paper-binding (in Danish the so-called "hollanderede" binding) with the original printed paper title-label to spine. Spine lacking very small portions of the paper, but 95% intact. Part of the paper label has been carefully glued back on, preserving the printed lettering in its entirety. The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile. If one finds these original bindings, the spines are almost always more or less disintegrated. The present copy is a rare exception that furthermore has the original title-label. Minor wear to edges of boards. Housed in a beautiful marbled paper box with richly gilt black morocco spine in mid 19th century style. Gilt super ex libris to front board of box (box made by Anker Kysters Efterf. and gilt by Hagel Olsen). Blank top part of title-page professionally restored, far from touching lettering. A small damp stain to blank upper margin of the last leaves, far from affecting text. A bit of brownspotting throughout, but less than usual. With the book-plate of Jørgen Bertelsen to inside of front board and pencil annotations describing the rarity of the work. A splendid copy. (8), 184 pp.

The very rare first edition – in completely original state – of this classic of existentialism, Kierkegaard's landmark work in philosophy, psychology, religion, and literature, "The Concept of Dread" (or "Concept of Anxiety"), one of a very small number of copies printed.

"Begrebet Angest" is one of Kierkegaard's most important and influential philosophical works, absolutely essential to all later existentialist writers. It is from this work that the notion of "Angst" (anxiety) in philosophy originates and this work that more than any other influenced existentialism.

Apart from "Sexten opbyggelige Taler" (the amputated "Atten opbyggelige Taler" – without the two that were quickly sold out), this is the rarest of Kierkegaard's works. The exact number of copies of "Begrebet Angest" has never actually been verified, but it is a fact that it was issued in a significantly smaller number than the other works. It is said to have appeared in 250 copies, whereas almost all of Kierkegaard's other works appeared in ab. 525 copies.

Himmelstrup: 68.



Begrebet Angest.

En simpel psykologisk-paapegende Overtøelse

i Retning af det dogmatiske Problem
om Arvefynden

af

Vigilius Haufniensis.

Kjøbenhavn.

Kaas hos Universitetsboghandler C. N. Reitzel.
Trykt i Bianco Lunos Bogtrykkeri.

1844.

35

THE EXCEEDINGLY RARE FIRST PRINTING OF KINGO'S GRADUAL

KINGO, THOMAS.

Gradual, En Ny Almindelig Kirke/Salmebog, Under beh'rige Noder og Melodier; Efter Hans Kongl: Maj:ts allernaadigste Befalning af de Fornemmeste Geistlige i Kiøbenhavn, til Guds Tieneste paa Søndagene, Festerne, Bededagene, og til anden Gudelig Brug i Kirkerne udi Danmark og Norge, af gamle Aanderige Sange. til Trykken befordret af Thomas Kingo.

Odense, Christian Skrøder, 1699.

Folio. Contemporary full calf over wooden boards. Spine with horizontal blindstamped line-decorations. Top 2-3 cm. of spine lacking leather. First ca 100 leaves with browning to upper margins and down half the outer right margins, decreasing. Title-page printed in red and black. (8), 300, (14) pp. Numerous musical notes in the text, printed with moulded types.

The exceedingly scarce first printing of Kingo's seminal Gradual, containing what is arguably the most important and influential Baroque hymns in Denmark. Schrøder, who printed the book was head of Kingo's own printing press in Odense. The work is magnificently printed with large, moulded initials and woodcut vignettes. The text is based on that of the Book of Psalms from 1689, which did not contain musical notes and which thus appeared here for the first time. The Gradual was intended for church choirs and the parish clercks, and the work provides us with a unique and complete insight into church music at Kingo's time, when Gregorian church song was abandoned for good.

"Thomas Kingo, (born December 15, 1634, Slangerup, Denmark—died October 14, 1703, Odense), clergyman and poet whose works are considered the high point of Danish Baroque poetry.

Kingo's grandfather had come from Scotland, and his father was a weaver. In his youth, Kingo wrote a series of poems picturing humorous scenes in village life and a pastoral love poem, "Chrysilis." After graduating in theology, he taught briefly. In 1677 Christian V made Kingo bishop of Fyn. Thereafter, he wrote only occasional poetry in honour of the royal family, together with the hymns and religious poems that are the most enduring of his works. The latter

were collected in two volumes, Aandelig sjunge-kor (1674 and 1681; "Spiritual Chorus"). In addition to the morning and evening songs, the best-known are "Far, Verden, Farvel" ("Fare, World, Farewell") and "Sorrige og Glæde de vandre til Hobe" ("Sorrow and Joy They Wander Together"). He is remembered today mainly for what is popularly known as Kingo's hymnbook, a collection that appeared in 1699 and contained 86 of his own poems. The first half of Kingo's original hymnal was published in 1689 as Vinter-Parten ("The Winter Part") but was later rejected by the king. Kingo's hymns contrast this world with heaven and are deeply personal in their graphic and suggestive use of language. Underneath their Christian orthodoxy, they are both subjective and antithetical, showing the individual as immersed in the world he rejects and whose darkness he anxiously desires to overcome." (Encycl. Britt).

Birkelund, 71.
Thesaurus II,516.
Bibl.Dan.I,1098.

36

THE FIRST DEPICTION OF THE JELLING STONE - THE MOST IMPORTANT MONUMENT OF NORDIC CHRISTIANITY

LINDEBERG, PETER.

Historica rerum in Europa ab anno octavagesimo sexto [i.e. 1586] ad praesentem nonagesimum primum [i.e. 91] gestarum Narratio: quarum euentu maxime memorabili principum in astronomica scientia virorum, generosi Domini Henrici Ranzovii, &c. Regiomontani, Staeffleri, & aliorum de anno illo cum primis marabili, 88. praedictiones astrologicas recomprobatas ostenditur. Ex Instructissima Illustris & generosi, Domini Henrici Ranzovii bibliothecae, summo studio à Petro Lindebergio collecta. Huic recens accessit historiaum ab inventis anni XCI....

Hamburg, Excud. Iac. Wolffius, impens Paulus Brachfeldus, 1591.

4to. Later nice half vellum with patterned paper over boards. Neatly repaired tear to first two leaves, no loss. Title-page evenly browned, otherwise only a bit of occasional minor marginal brownspotting. (28), 176, (7) pp. Pp. (76)-(77) constituting an engraved plate (a bit shaved at margins). Three large woodcut illustrations (ab. 1/2-page) in the text. Woodcut initials and vignettes.

The exceedingly rare first edition of the work in which we find the first depiction of the Jelling Stone, also known as “Denmark’s birth certificate”, and its famous rune inscription for the first time in print. The work is of exceptional importance to Danish history and specifically important to our current knowledge of the Jelling Stone and where it was placed.

The Jelling stone is a massive carved runestone from the 10th century, found at the town of Jelling in Denmark. It was raised by King Gorm’s son, Harald Bluetooth in memory of his parents, celebrating his conquest of Denmark and Norway, and his conversion of the Danes to Christianity. The runic inscriptions on these stones are considered the best known in Denmark and are of the utmost importance to the history of the country.

The seminal Jelling Stone is often called “Denmark’s birth certificate”, because Denmark is named in the inscription and also because the stone is a clear mate-

rial proof of the change in religion – from paganism to Christianity. Furthermore, it is strongly identified with the creation of Denmark as a nation state.

The inscription translates thus: “King Harald ordered these kumbls made in memory of Gorm, his father, and in memory of Thyra, his mother; that Harald who won for himself all of Denmark and Norway and made the Danes Christian”.

Not in Brunet.

Graesse: IV:218 (note).

Adams: 731 (erroneously lists three plates).



HISTORICA
RERVM IN EVROPA

AB ANNO OCTVAGESIMO SEXTO
AD PRÆSENTEM NONAGESIMVM PRIMUM
gestarum Narratio: quarum euentu maxime
memorabili principum in astronomica scientia vi-
rorum, generosi Domini HENRICI RANZO-
VII, &c. Regiomontani, Stœffleri, & aliorum de an-
no illo cum primis mirabili, 88. prædictio-
nes astrologicas re comprobatas
ostenditur.

EX INSTRVCTISSIMA ILLVSTRIS

& generosi viri, Domini HENRICI RANZO-
VII bibliotheca, summo studio à PETRO
LINDEBERGIO
collecta.

HVIC RECENS ACCESSIT HI-
STORIARVM AB INEVNTIS ANNI xci.

Inauctio mense ad modò labentem Septembrem,
non minus exactè, quam vera continua-
tio; Auctore D. R. A.

HAMBVRGI.

Excudebat Inc. Wolffius, impensis Pauli Brachfeldii.

M D L X X X I.

6



37

LINNAEUS' VIEW OF NATURE

LINNAEUS, CARL (LINNÉ).

Tal, om Märkvärdigheter uti insecterne, hållt för Wettenscaps Academien uti Auditorio Illustri på första Præsidentskapet aflades 1739. D. 3. October.

Stockholm, Pet. Momma, 1739.

Small 8vo. Preserved in covers of older blindstamped golden paper. Title-page a bit soiled and with old owner's names (one of them crossed out, the other one being Roland Martin). A small restoration to lower blank margin of title-page. Woodcut initial at beginning and woodcut end-vignette. (18) pp.

Exceedingly rare first edition, first issue (with an excellent provenance) of Linnaeus' seminal speech which has gone down in history as one of the most famous and influential summations on the economy of nature – demonstrated by “curiosities among insects”. With poetical eloquence, Linnaeus shows us the wonder of the small creature that is the insect and beautifully ties together the nature of the world that we live in, providing to all living things a means and an end. Published merely four years after the groundbreaking first edition of the “Systema Natura” – and two decades before the definitive 10th edition of it – Linnaeus, in this epochal speech, points us to the fact that only with the “Systema Natura” had the true nature of the insect been discovered, revealing to us also the true wonder of nature.

This groundbreaking speech was given at the inauguration of the Royal Academy of Sciences in Stockholm in 1739. Linnaeus himself was one of the founders of the academy; this foundational speech not only marks the beginning of the world-changing Academy of Sciences, being the first in a long series of presiding speeches that were given four times a year (when the Academy chose a new chairman), it also marks an epoch in the theory of natural history. The frequent reprinting of the speech bears witness to its epochal character and the importance it came to hold for Linnaeus himself. The extremely scarce first issue was printed by Momma in a poor antiqua setting, mixing three different styles, and the last three pages are in a smaller font. New issues appeared in

Swedish in 1747 and 1752, the speech was reprinted in Latin numerous times in different issues of the “Amoenitates”, and it was translated into English and German.

When occupying oneself with the greatest modern zoologist, Carl von Linné, the founder of binominal nomenclature, one rarely comes across references to his philosophical theory of the world. Unlike many modern thinkers, 18th century scientists and philosophers did not find the notion of God as ruler of the Universe incompatible with hard scientific facts. On the contrary, the relationship between God and Nature was an issue of crucial importance to many natural scientists of the period. The present speech constitutes the most important declaration of Linnaeus' thoughts on the subject, presenting him as what we would call a “physicotheologist”. By means of the “curiosities among insects”, Linnaeus here presents Nature as a single, self-regulating global entity – an entity that is a wonder created by God.

The present publication constitutes one of the most personal works that Linnaeus ever wrote and provides with a direct insight into his entire world view – the view of the world that enabled us to properly classify and systematize all living things.

It is not least due to the present work that Linnaeus was so widely admired by the greatest of his contemporaries. In his own time he was not only admired for his great scientific accomplishments, he became famous for wider cultural reasons and for the moral

qualities that understream his scientific work. That is the main reason why he was considered a hero by the likes of Rousseau and why the likes of Goethe made debating Linnaeus a pastime in fashionable Romantic circles.

The work is of the greatest scarcity. OCLC lists merely six copies in libraries world-wide, two of which are in the US: Kansas State University and North Carolina State University. The remaining four copies are in: Sweden, France, UK, and The Netherlands.

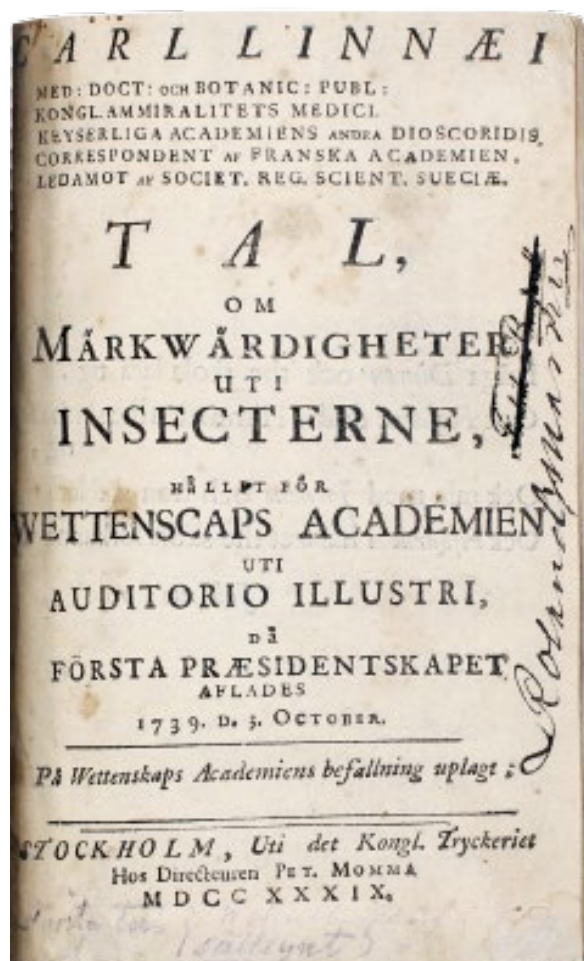
ROLAND MARTIN (1726-1788) was prominent physician, who was a student of Linnaeus. He studied

at the University of Uppsala and here defended his dissertation in 1745 (under Linnaeus). He was nominated professor of medicine twice, but refused both times. He was considered an excellent teacher and a great physician, but he was a controversial man and caused dramatic debacle when he left the Collegium medicum and joined the Societas chirurgica (only to return in 1766, with a tarnished reputation).

Hult, p. 31-32.

BMC 3141.

Soulsby 1341.



38

THE FIRST HANDBOOK FOR PARISH PRIESTS - PRINTED BY THE FOUNDER OF PRINTING IN HAGENAU

LOCHMAIER, MICHAEL.

Parochiale curatorium. [Prestantissimi sacre theologie, necnon iuris pontificij doctoris et artium magistri. ac ecclesie Patauiensis canonici dn\si Michaelis lochmaier parrochiale curatorum feliciter incipit].

(On colophon:) Hagenau, Henrich Gran for Johannes Rynman, 1498, 20. August.

Small quarto. A copy with wide margins. Newer (late 19th century) brown half calf with gilt red title label and gilt ornamentation to back. Corners bumped. First leaf a bit soiled and with many old owner's names. Repair to upper part of first leaf, due to worm-hole, far from affecting printed text. The two following leaves with small worm-hole to upper margin, far from affecting text. Occasional soiling and minor brownspotting. Many leaves with contemporary marginal annotations and occasional contemporary underlinings. The marginal annotations have been fully preserved when the book was rebound, and the margins have not been cut. Printed in double columns with 34 lines to each, and headlines; rubricated throughout. (12 (being title and Tabula), 1 (blank), 139) ff. – i.e. with all 152 ff., including the blank, which has been lacking in other identified copies.

Exceedingly scarce incunable-edition (the first printed by Gran) of the first general handbook for parish priests, i.e. the first official parish handbook. Before Lochmaier's "Parrochiale curatorium", parish handbooks were usually written by the individual parish priests for their own use, as no reliable, official or general handbook existed. The "Parrochiale curatorium" describes all that a parish priest needs to know, and as such it is the first work to remedy the great lack of such a work, which had otherwise occasioned merely individual efforts.

The first printing of the work appeared without place and without date, but not earlier than 1493. A reproduction of this edition appeared in Leipzig in 1497 (by Kachelofen), and in 1498 this, the third edition of the work, appeared in Hagenau. In 1499 Lotter produced yet an edition of the work, in Leipzig, and in 1500 Furter produced one in Basle. All these editions are scarce. The work continued to appear into the 16th century.

Heinrich Gran (active in Hagenau 1489-1527) was a highly important German printer, who introduced printing to the German city of Hagenau, which in the 15th century was a city of much greater importance than it is today. Together with Mentelin and Eggestein, he was one of the pioneers of book-printing in Alsace.

The great pioneering publisher Johann Rynmann of Augsburg was one of Gran's most important clients, and the present work constitutes one of their very early collaborations. Between 1501 and 1527, Rynmann financed 174 out of the 213 works that Gran produced during this period.

Incunables by Gran are of great scarcity.
Graesse IV:243. Hain II:10169.

39

SPARKING LEIBNIZ' DREAM OF A UNIVERSAL ALGEBRA

LULL, RAYMUNDUS [+ GIORDANO BRUNO].

Opera ea quae ad adinventam ab ipso erem universalem, Scientiarum Artiumque omnium breui compendio, firmaque memoria apprehendendarum, locupletissimaque vel oratione ex tempore pertractandarum, pertinent. Ut et In eandem quorumdam interpretum scripti commentarij: quae omnia sequens indicabit pagina: & hoc demum tempore coniunctim emendatiora locupletioraque non nihil edita sunt. Accessit index cum capitum, tum rerum ac verborum locupletissimus. [+ Bruno: "De Lulliano specierum scrutinio", "De Lampade combinatoria Lulliana", "De Progressu Logicae venationis", "De Lampade venatoria logicurum").

Argentinae (i.e Strassburg], Lazarus Zetzner, 1598.

8vo. Very nice 19th century half calf with richly gilt spine. Some browning and spotting, but overall a nice copy. Many woodcut diagrams in the text. Woodcut printer's device to title-page. (24), 992, (32) pp.

Scarce first edition of this seminal publication, which is practically solely responsible for the spreading of both Lullism and Bruno's mnemonic theories in the 17th century. This publication constitutes the standard work on Lull for more than a century and it directly influenced the most significant thinkers of the following century, e.g. Leibnitz, whose dream of a universal algebra was stimulated by the reading of Lull (and Bruno) in the present publication.

"In 1598, while the philosopher from Nola (i.e. Bruno) was in prison in Rome, Johann Heinrich Alsted together with the printer Lazarus Zetzner in Strasburg, published a great collection of the works by Raymond Lull and the most significant commentaries on Lullism, among them also some treatises by Bruno. Since then, Bruno's mnemonics was a basic component of all attempts made in the seventeenth century to set up a universal science on the basis of a theory of combinations interpreted in terms of Neo-Platonism... It was also Leibniz who was one of the first to assume similarities between Bruno's theory of the infinite and the Cartesian theory of vortices in an undetermined and infinite universe; Leibniz had had the opportunity to read these treatises in his capacity as librarian of the Herzog August Library in Wolfenbüttel". (Blum, p. 110).

"From another of Pierce's Lists we know that he possessed an important collection of Lullian and Lullist texts, namely the Renaissance edition by the famous Strasbourg editor Lazarus Zetzner: "Raymundi Lulli Opera ea quae ad adinventam ab ipso Artem universalem... pertinent" (printed first in 1598, then 1609, 1617 and, by his heirs, in 1651).

This edition, which was very influential – the young Leibniz, for instance, acquainted himself with Lull through this anthology-, contains several works by Lull himself as well as those Renaissance commentaries on his works by Agrippa of Netteshein, Giordano Bruno..." (Fidora, p. 181).

This highly influential publication of Lull's "Opera" through which Leibniz and many of his contemporaries got acquainted with Lull and Bruno, contains seven genuine works by Lull (including the two most important works of the last period of the Art, the "Ars brevis" and the "Ars magna"), four works falsely attributed to Lull, Agrippa's "In Artem Brevem" – and Bruno's four highly important commentaries on Lull, being the "De Lulliano specierum scrutinio" (pp. 685-97), "De Lampade combinatoria Lulliana" (pp. 698-755), "De Progressu Logicae venationis" (pp. 756-62) and "De

detail here. Suffice it to say with Frances Yates that “the three strands of the Hermetism, the mnemonics, the Lullism are all interwoven in Bruno’s complex personality, mind and mission”...

“Perhaps the most important event of Lullism of this period was not the appearance of any new figure or work but the publication of an anthology by Lazarus Zetzner of Strasburg, entitled “Raymundi Lullii, opera ea quae ad adinventam ab ipso Artem universalem”, which, for the next century or so, was to become the standard work on Lull. It is therefore instructive in understanding seventeenth-century Lullism... The first edition of this anthology appeared in Strasburg in 1598. It was reprinted in 1609... reprinted in 1617 and again in 1651... This mixture of Lull, pseudo-Lull, and Renaissance commentaries, emphasizing a general art of discourse, constituted the “package” in which Lull was presented to seventeenth-century readers, including Leibniz (note 33: it was apparently the first edition of 1598 that Leibniz read), and it must be kept in mind when discussing their version of Lull.” (Bonner, pp. 67-68).

Bruno’s works, the first editions of which are all of the utmost scarcity, were generally not reprinted in Bruno’s lifetime and new editions of them did not begin appearing until the 19th century. For three centuries his works had been hidden away in libraries, where only few people had access to them. One very significant exception is the four treatises that we find in the present publication. They are among the only of Bruno’s treatises to be published again before the 19th century, and as they don’t appear again on their own, but here, in THE most important publication of Lull’s writings for more than a century, it is through this second printing of these four works that Bruno comes to have his primary influence upon 17th century philosophy and science. His separate publications were simply not accessible to thinkers like Leibniz and could thus not be studied. Also therefore, Zetzner’s 1598 publication of Lull and Bruno together proved to be of seminal importance, not only to the spreading of Lullism, but just as much to the spreading of Bruno’s even more important theories.

“Raymond Lull (ab. 1232-1315), Majorcan writer, philosopher, memoryician (he was later to become

a great source of inspiration for Giordano Bruno), logician, and a Franciscan tertiary. He wrote the first major work of Catalan literature. Recently-surfaced manuscripts show him to have anticipated by several centuries prominent work on elections theory. He is sometimes considered a pioneer of computation theory, especially given his influence on Gottfried Leibniz. He is also well known also as a glossator of Roman Law.

Lull taught himself Arabic with the help from a slave. As a result, he wrote his “Ars Magna”, which was intended to show the necessary reasons for the Christian faith. To promote his theory and test its effectiveness, he went to Algiers and Tunis.

At the age of 82, in 1314, Lull traveled again to North Africa, where an angry crowd of Muslims stoned him in the city of Bougie. Genoese merchants took him back to Mallorca, where he died at home in Palma the following year.”. (Thorndyke)

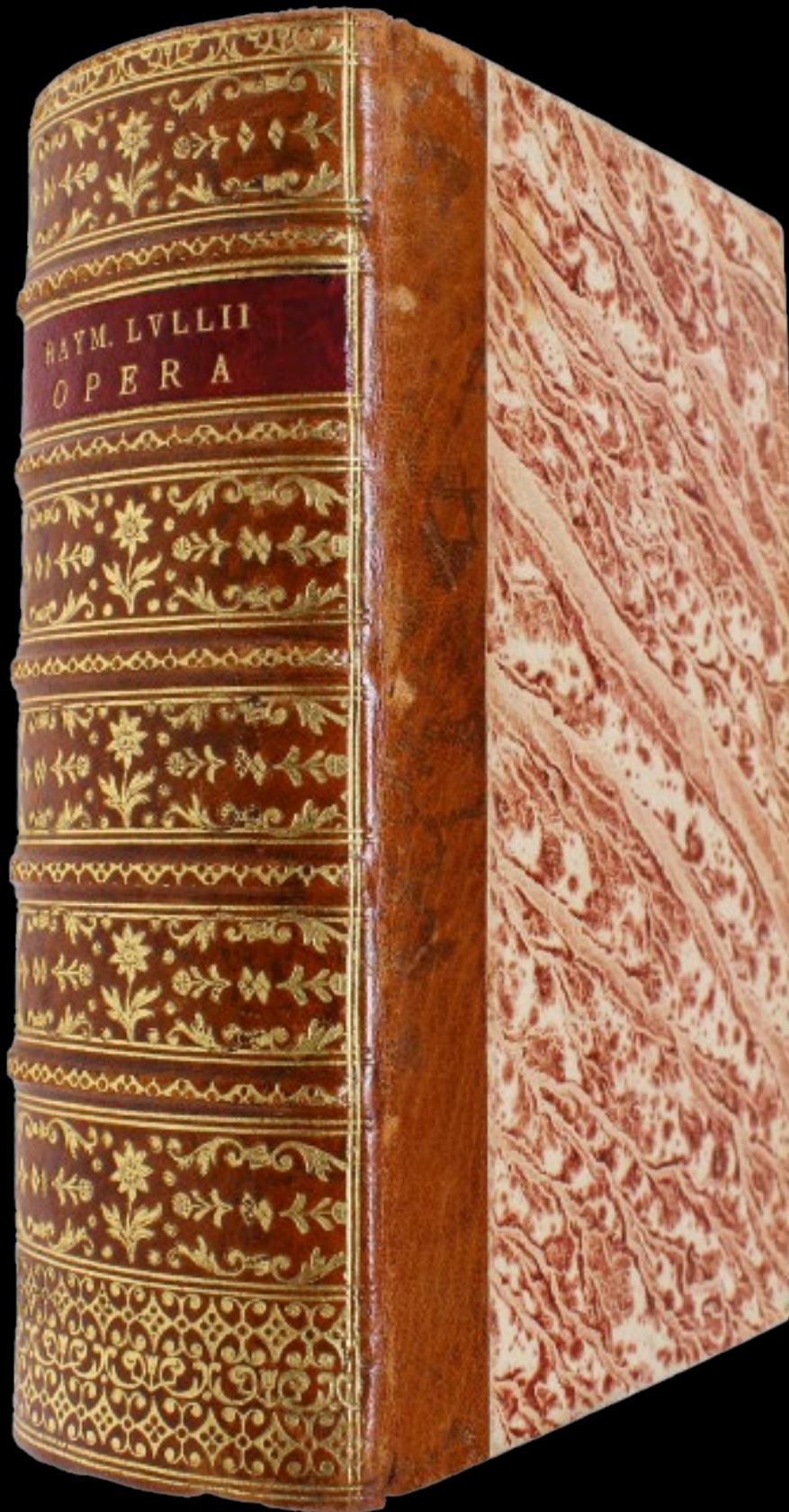
Giordano Bruno was born in Nola in Southern Italy in 1548, and entered the Dominican order in Naples at the age of 18. While pursuing theological studies, he also thoroughly studied the ancient philosophers and began doubting some of the teachings of the Catholic Church. When he was in Rome in 1576, these doubts became known to the authorities of his order, and an indictment for heresy was prepared against him. Before he could be arrested, he escaped and began a long journey which took him to many European countries, among these England, where his most important works are published, until in 1592 he was denounced to the Inquisition and arrested. In 1593 he was taken to Rome, imprisoned, and subjected to a 6 year long trial. He firmly refused to recant his philosophical opinions, and in 1600 he was condemned for heresy, sentenced to death, and burned alive.

SALVESTRINI NR. 1.

See:

Anthony Bonner: Doctor Illuminatus. A Ramon Llull Reader, 1993. Paul Richard Blum: Giordano Bruno. An Introduction, 2012.

The Cambridge History of Renaissance Philosophy. Alexander Fidora: Peirce’s Account of the Categories and Ramon Llull.



RAYM. LVLLII
OPERA

40

THE LARGE COMMENTARY TO "CARTA MARINA"

MAGNUS, OLAUS.

Historia de Gentibus septentrionalibus, earumque diversis statibus, conditionibus, moribus, ritibus, superstitionibus, disciplinis, exercitiis, regimine, victu, belleis, structuris, instrumentis, ac mineris metallicis, & rebus mirabilibus, necnon uniuersis penè animalibus in Septentrione degentibus, eorum cum natura. Cum Indice locupletissimo.

Romae, (Colophon: Apud Ioannem Mariam de Viottis Parmensem, in aedibus Birgittae), 1555. Folio. Bound to style in later (around 1950) full vellum with 4 raised bands to spine. End-papers renewed. Old owners name on foot of title-page. 42 unnumbered eaves + 815 pp. (p. 815 is the full page wood-engraved printer's device, verso blank). With 472 fine woodcuts in the text, the greatest part measuring 59x93 mm, a few half-page and some 1/3-page, among these the full-page map over Scandinavia (the smaller sized "Carta Marina"). Only few scattered brownspots, probably lightly washed by the rebinding. From ca p. 500, the upper margins have some faint damp spotting, which on ca 25 leaves has caused some small loss of paper, and on a few places the loss of a letter in the caption title, but everywhere professionally repaired with paperpulp where needed.



First edition of Magnus' great work, which constitutes the first larger geographical-ethnographical description of Scandinavia and one of the most important sources on the customs of the Northern peoples and daily life in the 16th century.

"Olaus Magnus (1490-1557) was the last Catholic archbishop of Sweden, which he left in 1524. This book is still one of the most important sources on Northern customs and daily life of the time. The artist of the woodcuts is unknown, but most of them are made after drawings by the author. 13 editions were published in the 16th century and several in the following, comprising translations into Dutch, French, German, Italian, and lastly into Swedish. The history was intended to expand the information of the large map, "Carta marina", which Olaus Magnus published in Venice in 1539, and of which only one copy was known, until a second was discovered in 1962 and acquired by the University Library of Upsala." (Swedish Books 1280-1967, no.18).

Collijn 2, pp. 221-7. – Sabin, 43830.

"In reality, this famous work is a large commentary with notes to Olaus Magnus' famous map, the "Carta

Marina”, which he published in Venice in 1539, of which only two copies are known. The Carta Marina (“Map of the Sea” or “Sea Map”), is the earliest map of the Nordic countries that gives details and place names. Only two earlier maps of Scandinavia are known, those of Jacob Ziegler and Claudius Clavus. The “Carta Marina” is reproduced here in smaller size.

The woodcut illustrations and views are of the greatest importance to the cultural history of the Nordic

countries, as they illustrate the religions, folklore, occupations, as well as the geographies, fauna etc. of the Scandinavian people. They have since been reproduced a number of times. The artist is not known, but they are probably carved after sketches by Olaus Magnus himself."

Swedish Books 1280-1967, No. 18. – Collijn “Sveriges Bibliografi intill År 1600”, II: p. 221 ff. – For “Carta Marina” see Ginsberg “The History of the Nordic Map”: 33.



41

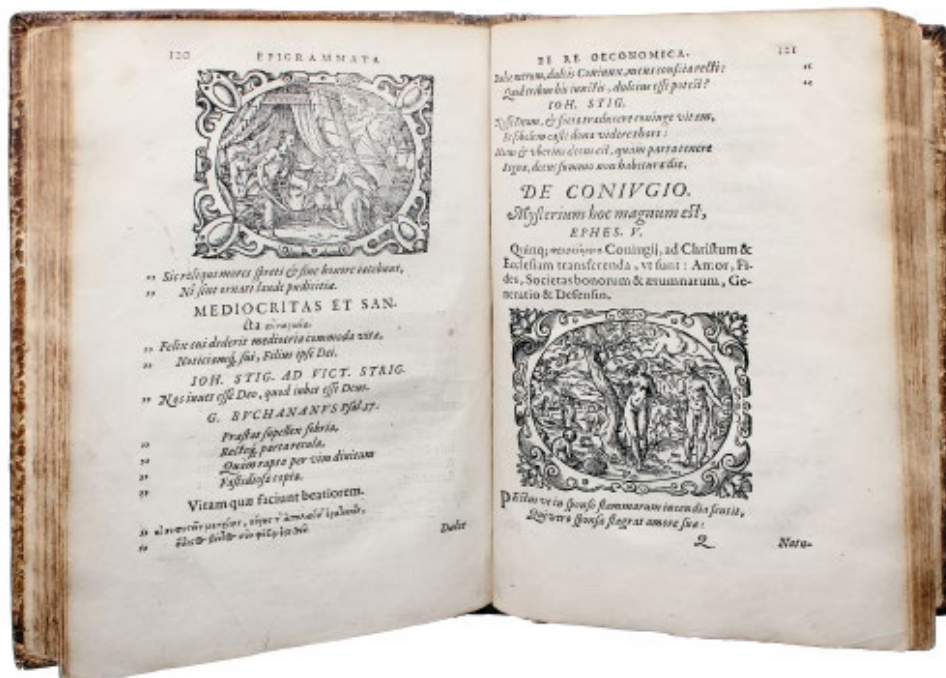
MAGNIFICENTLY ILLUSTRATED BY JOST AMMAN - PRESENTATION-COPY FROM THE PUBLISHER

MELANCHTHON, PHILIP - MELANCHTON / MELANTHON.

Epigrammata selectoria, formulis precum, historiis, paraphrasi dictorum diuinorum... ad capita certa ordine aliquo collecta, a M. Petro Hegelundo. Insuper & Inconibus argumento conuenientibus, elegantissimis exornata, a Sigismundo Feyerabend.

Frankfurt, 1583.

4to. Splendid contemporary blindstamped pigskin binding with three raised bands to spine and boards with triple blindstamped borders as well as broad blindstamped borders with portraits (King, Jesus, Bishop?), inside which blindstamped black ornamental border with four black ornaments in the middle and two over and under. Spine with wear and a tear to the back hinge, but overall in excellent condition, tight and fine. Boards with light rubbing. Title-page with light soiling and a bit of brownspotting and light occasional brownspotting throughout. A very nice copy. Neat owner's inscription dated 1918 to front free end-paper and contemporary presentation-inscription by the editor to title-page. (7), (1 blank) ff., 188, (10) pp. + final blank. Beautifully illustrated with 96 excellent woodcuts (5,5x7 cm) in the text. Woodcut title-vignette and woodcut printer's device to final leaf.



A magnificent copy of the scarce first edition thus, being the first edition with Jost Amman's fabulous woodcuts. Presentation-copy from the editor, Peder Hegelund (Peter Jensen Hegelund), who was the famous Bishop of Ribe (Denmark), a learned man of letters, and a main exponent of Philippism.

The four-line presentation-inscription at the bottom of the title-page is for the priest Johannes (Hans Andersen) Ancher and is signed "Pet. Hegelund".

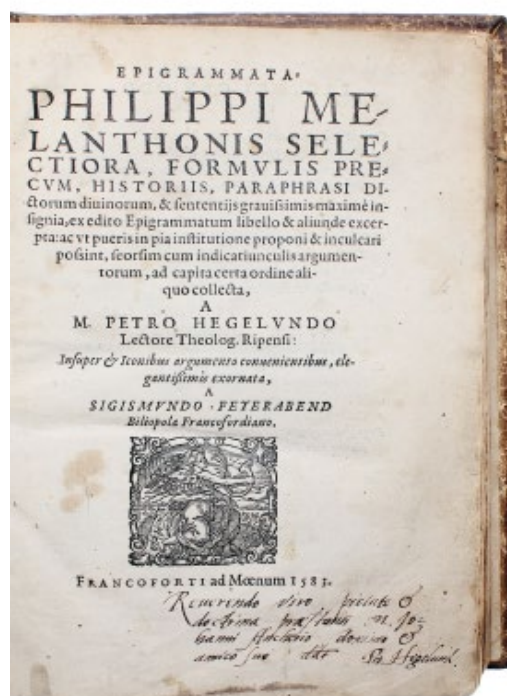
Peder Hegelund (1542-1614) played a dominant role in Renaissance Denmark and came to reform the Danish school system and theatre and influenced both the teaching of theology and the course of literature of the 16th century. He was principal of Ribe Cathedral School, and from 1595 Bishop of Ribe. He was the founder of the school play as a theatre form in Denmark, mainly through the influence of Melanchthon. He studied in Wittenberg, where he came under the influence of the reformer Philip Melanchthon and his humanist theology. It is from him he had the idea of using theatre as part of theological campaigning.

He is especially famous for his Danish interpretation of Sixt Birck's important and greatly influential political and religious Reformation drama, "Susanna", and for his own monologue "Calumnia". He also wrote Latin school books and published several important works, among them Melanchthon's Epigrams, which is based upon the edition of P. Vincentius, Wittenberg, 1563 (and 1579).

Hegelund became known as an important exponent of "Philippism", and his edition of Melanchthon's Epigrams was instrumental in the spreading of Melanchthon's doctrine and Lutheran Reformation in Europe.

The work is magnificently printed with 96 beautiful woodcut emblems, which are all thought to be by Jost Amman, although the title-page states Sigmund Feyerabend as responsible for the illustrations. Some of them are signed I.A., however, and the bibliographies leave no doubt as to them being by Jost Amman (1539-1591), one of the most prolific and skilled book illustrators of the 16th century.

Brunet III :1582 ("Recherché à cause des grav. ")
 Graesse IV : 469 ("Av. 96 gr. En bois p. J. Amman").



42

THE HANDBOOK OF NIEBUHR'S ARABIA-EXPEDITION

MICHAELIS, JOHANN DAVID. - "THE 100 QUESTIONS".

Fragen an eine Gesellschaft Gelehrter Männer, die auf Befehl Ihro Majestät des Königes von Dännemark nach Arabien reisen.

Frankfurt am Mayn, Garbe, 1762.

8vo. In a contemporary half calf binding with four raised bands and gilt ornamentation to spine, the gilt lettering being worn off. A bit of wear to spine and hindges. Paper-label pasted on to pasted down front end-paper. A fine copy. (70), 397 pp., 4 folded tables, paginated 391-97.



The rare first edition of the founding work of Niebuhr's Arabia-expedition, which would gain world-wide fame and establish the scientific description of the Arabian peninsula. The present work consists in 100 questions, the answers to which constitute the purpose of the Royal Danish Arabia Expedition. In fact, the present work is the handbook of Niebuhr's travel to Arabia Felix, as its author is the spiritual father of it.

The work is extraordinary in many ways, and it not only served as the basis for the Arabia-expedition, it also constitutes a forerunner of modern bible science that would begin to emerge a few decades later.

Johann Davis Michaelis (1717-19) was a theologian and orientalist, whose fame today rests upon the present work and upon the fact that he was responsible for the first scientific expedition to Arabia Felix, namely that of Niebuhr.

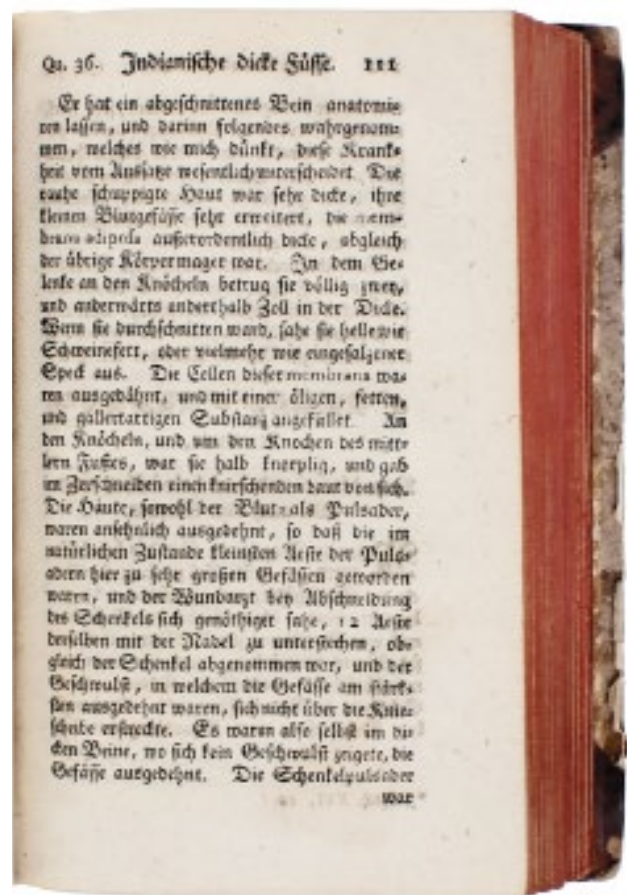
In 1753, he had come up with the idea for the the Royal Danish Arabia Expedition (1761-1767) and had gotten the Danish minister Bernstoff to agree to it. In 1760, when the expedition was becoming a reality, Michaelis recommended Niebuhr as a participant, and he outlined the entire purpose of the trip – namely the list of 100 questions that he prepared and published for the members of the expedition, in order for them to answer in the course of the voyage. For all intents and purposes, Michaelis was the spiritual father of the Arabia-expedition.

As a theologian and an orientalist, many of Michaelis' questions are rooted in the Bible. But unlike many other theologians of the time, Michaelis sought to shed light over biblical themes through sources outside of the Bible – especially from the Middle East, not least Arabia. In this regard, his 100 Questions also came to be a precursor to the emergence of modern Bible science.

Although the expedition would have never taken place had it not been for Michaelis and his 100 questions – many of which are also purely naturalistic – he could not quite have foreseen the scientific outcome of the

expedition. He had not foreseen that Niebuhr would become the founder of the scientific description of the Arabian peninsula and that Niebuhr's notes would become the basis for the first decipherment of Mesopotamian and Persian cuneiform.

On the contrary, he was probably quite disappointed that his questions were not all answered as thoroughly as he had anticipated. Adding to that, Niebuhr's answer to the questions "only" takes up six pages in the preface to "Description of Arabia", although the text itself contains many detailed explanations and answers to Michaelis' questions.



43

THE FIRST WESTERN BOOK ON BUDDHISM

OZERAY, MICHEL-JEAN-FRANCOIS.

Recherches sur Buddou ou Bouddou instituteur religieux de l'Asie orientale; Précédées de considérations générales sur les premiers hommages rendus au Créateur; sur la corruption de la religion, l'établissement des cultes du soleil, de la lune, des planètes, du ciel, de la terre, des montagnes, des eaux, des forêts, des hommes et des animaux.

Paris, Brunot-Labbe, 1817.

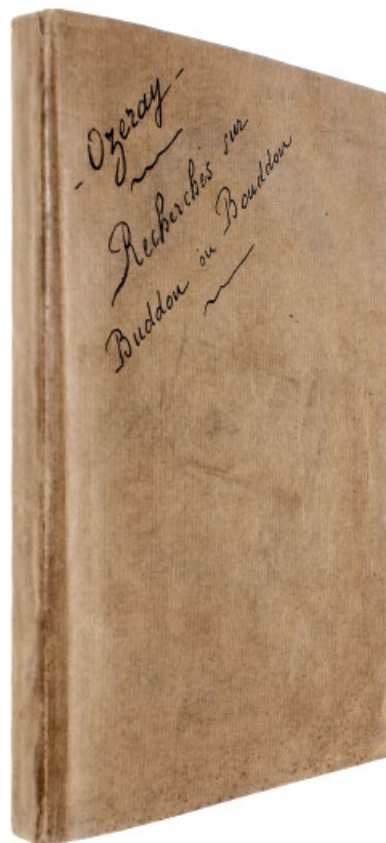
8vo. Completely uncut in later, simple paper-wrappers. Light dusting to first and last leaf and only light occasional brownspotting. Overall a magnificent and fresh copy, on good paper, and completely uncut.

Scarce first edition of the first Western book about Buddhism and Buddha.

“Although the Western encounter with Asia’s largest religion may be the vastest and most consequential spiritual encounter in human history, its protagonists and historical development are still barely known. Thus it comes as no surprise that even specialists have hitherto failed to appreciate the earliest Western book about Buddhism: Michel-Jean-François Ozeray’s *Recherches “Sur Buddou ou Bouddou, Instituteur religieux de l’Asie Orientale”* (Paris, 1817).”

To commemorate Ozeray’s groundbreaking work, an edition of it was published for its 200th anniversary, in 2017, with French-English parallel-text (the translation by Urs App). It is this edition that has made the book famous and re-introduced it as the pioneering classic that it is. “In his 73-page introduction App presents and analyzes Ozeray’s view of Buddhism and its founder. Tracing the author’s main sources, he explains why his book deserves to be recognized as a pioneering contribution to Western knowledge about Buddhism and to global-scale comparative religion. Published just before the onset of academic research on Buddhism in Europe, Ozeray’s work relied not on Christian missionary literature or romantic speculation but rather on figurative representations and reports furnished by ambassadors, travelers, and long-time residents in Asian countries. Due to its focus on living Buddhism as practised in numerous Asian

countries, Ozeray’s pioneering study is – in spite of its inevitable flaws – in many respects more congruent with modern field work than the majority of popular books on Buddhism that bend the spiritualism and esotericism shelves in today’s bookstores.” (From the review of Urs App’s edition of the work from 1917).



RECHERCHES

SUR

BUDDOU OU BOUDDOU,

INSTITUTEUR RELIGIEUX DE L'ASIE ORIENTALE;

PRÉCÉDÉES de considérations générales sur les premiers hommages rendus au Créateur; sur la corruption de la religion, l'établissement des cultes du soleil, de la lune, des planètes, du ciel, de la terre, des montagnes, des eaux, des forêts, des hommes et des animaux;

PAR MICHEL-JEAN-FRANÇOIS OZERAY.

« Si quelqu'un veut s'appliquer à cette recherche, je ne doute point qu'il ne trouve beaucoup de choses qui me sont échappées, faute de lumières et de travail; joint que (d'ailleurs) ces sortes de connaissances qui dépendent des faits augmentent toujours avec le temps. »

F. BERTI, Histoire du Droit français.

A PARIS,

Chez BRUNOT-LABBE, Libraire de l'Université, quai des Augustins, n° 55.

1817.

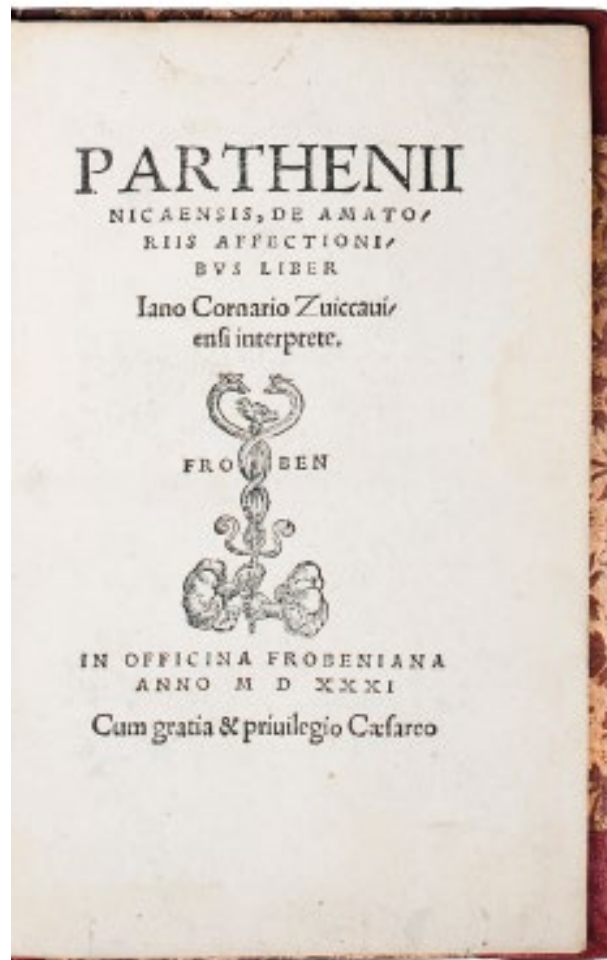
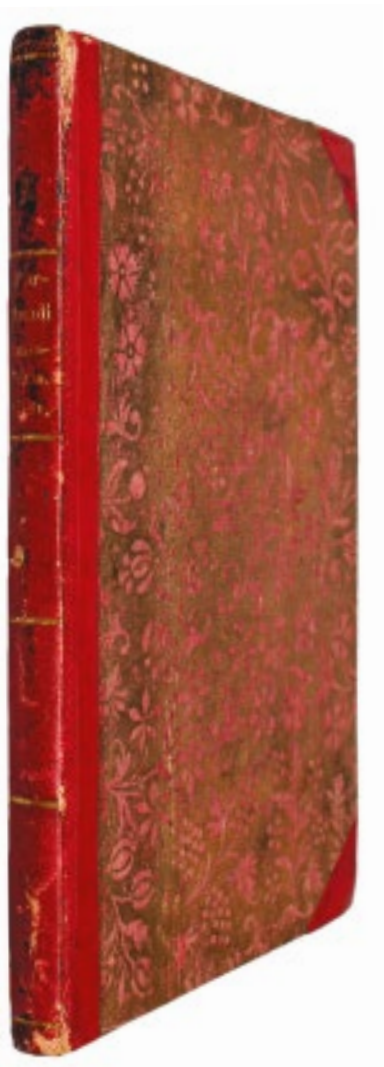
44

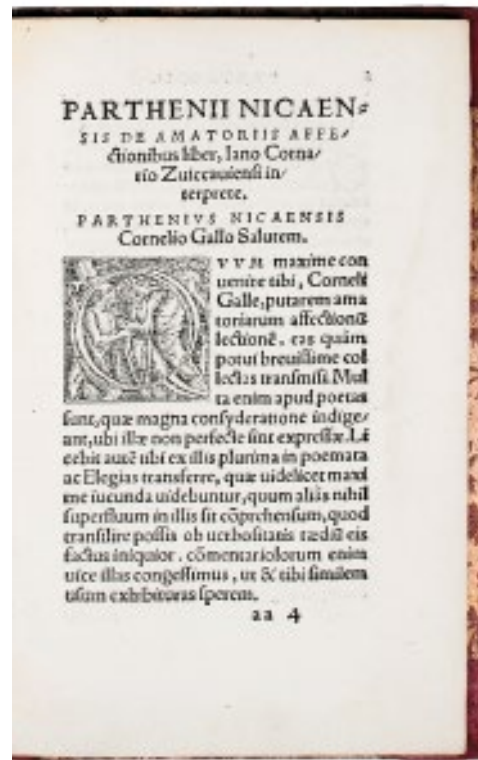
EDITIO PRINCEPS OF PARTHENIUS' ONLY SURVIVING WORK

PARTHENIUS NICAENSIS.

De Amatoriis Affectionibus Liber. Iano Cornario Zuiccaiensi interprete. [Peri Erotikon Pathematon].

Basel, in Officina Frobeniana (Per Hieronymum Frobenium, & Nicolaum Episcopium), 1531. Small 8vo. Bound in a lovely, charming early 19th century red half calf with gilt title and lines to spine and lovely gold and red ornamented "romantic" paper over boards. A bit of wear to spine. Internally a very fine and clean copy. Title-page slightly soiled, and a vague marginal dampstain throughout, on most leaves barely visible. Froben's printer's device to title-page, and in a larger version to verso of last leaf. Four large woodcut initials. 76, (44) pp.





The extremely scarce first printing, of both the original Greek text and the translation into Latin, of Parthenius's only surviving work, the historiographically, mythographically, and literarily hugely important "Erotica Pathemeta" (or "Sorrrows of Love"), which constitutes the only prose work by a Hellenistic poet to survive in its entirety and one of the few extant works of its genre, i.e the mythological or paradoxographical handbook, preserved from any period.

The "Erotica Pathemata" constitutes the only surviving work by the famous Greek poet Parthenius of Nicaea (fl. 1st century BC, Rome), the Greek teacher of Virgil, and the favourite author of Hadrian and Tiberius, who is now often referred to as "the last of the Alexandrians".

Parthenius was Born in Nicaea in Asia Minor, He was captured in the third Mithradatic war and taken to Italy, where he became the Roman poet Virgil's teacher in Greek. He is considered a main influence on the "Neoterioi" – the group of "modernist poets" led primarily by Callimachus, and he played an important role in spreading a taste for "Callimachean" poetry in Rome.

In his time, Parthenius was primarily famous as a poet, but unfortunately none of his poetic works have survived, and only some small fragments have been preserved. What we have in their place is the prose treatise "Erotica Pathemata", which has survived in merely one manuscript, probably written in the mid 9th-century. In 1531 Froben printed the editio princeps of both the original Greek text and the Latin version of it, and only in 1675 did it appear again. The Froben editio princeps is of great scarcity.

The "Erotica Pathemata" is a little prose treatise consisting of thirty-six love stories, all with tragic or sentimental endings. The work was dedicated to Cornelius Gallus, and was, Parthenius explains, meant as "a storehouse from which to draw material".

"The very concatenation of poetry and prose is interesting, and perhaps important. It could be that the "Erotika Pathemata" were first collected by Parthenius for his own use as a poet. But the collection of prose anecdote by a poet also locates Parthenius in the same tradition as Callimachus ...; Nicander ...; and Euphorion of Chalcis Parthenius' is in fact the only prose work by a Hellenistic poet to survive entire. It

proclaims its purpose as utilitarian, and begins with an epistolary introduction in which Parthenius offers his work to the poet Gallus as potential raw material for hexameter and elegiac poetry. This detail is of some importance for literary history. The loss of the poetry – not only of Parthenius, but also of his friends in Rome, of Gallus, Cinna, and the other “neoterói” – is admittedly grievous; but the treatise, and particularly the implications of the dedication, offers some insight of their own into literary production in Rome in the middle of the first century BC. It is a period about which we should like to be better informed, the age of the supposed epyllion, of nascent elegy, and of experimentation with new Greek genres. The dedication suggests, on the one hand, intriguing possibilities for the sort of narrative poetry, both hexameter and elegiac, which Parthenius might have expected Gallus and his friends to write; and on the other the text can be read (and may also have been intended to be read) for pleasure as a prose work in itself. Thus regarded, it raises questions about the hellenistic historiography in which the stories were embedded, about the diverse kinds of mythography written in the hellenistic period and the two-way relationship between mythography and poetry; about the types of stories it contains, the manner in which they were generated, the structure they exhibit, the messages about social life which are encoded within them. And not the least intriguing question concerns its relationship to the Greek novel, a genre which seems to have been gaining momentum in the first century BC, and other sorts of prose fiction. Stylistically too, the work should be of interest to historians of Greek prose. It is preserved by a lucky accident in a single manuscript, possibly because its Atticism pleased the Byzantines’ ear as much as it appealed to their penchant for story-telling, and it is one of the very few surviving works of Greek prose from the middle of the first century BC. Indeed it is one of few extant works of its genre, the mythographical or paradoxographical handbook, preserved from any period.” (Lightfoot, Parthenius of Nicea. *The Poetical Fragments of the “Erotika Pathemata”*. Edited with introduction and commentaries. 1999, pp. 2-3).

As such, the “*Erotika Pathemata*”, along with its author, apart from being of pivotal importance to the study of the ancient novel (the earliest examples of which

date from exactly this period), Greek prose, and the Greek language (“Parthenius’ Greek is of no little interest in view of the dearth of surviving material which is comparable in genre and date” – Lightfoot, p. 283), also plays a central role in Hellenistic literature and is of decisive character to the development of Roman prose and poetry in the 1st century BC.

“It was Parthenius who taught me Greek – Yes, a freed prisoner-of-war, whose gift Was perfect elegiacs, faultless poems.

He gathered brief love-stories, so that Gallus Could turn them into song. Parthenius sleeps Watched over by sea-deities, by Glaucus, Panopea, Melicertes – Ino’s son – Beside a river graced in celandine.” (Virgil – see Lightfoot, p. (97)).

45

REVIVING SCEPTICISM - ONE OF THE EARLIEST INTERPRETATIONS OF THE MEANING OF THE DISCOVERY OF AMERICA

PICO DELLA MIRANDOLA, GIOVANNI FRANCESCO [GIANFRANCESCO, GIANFRAN, JOHANNES FRANCISCUS PICUS].

De morte Christi & propria cogitanda libri tres. Eiusdem de studio divinae et humanae philosophiae libri duo.

Bologna: Benedictus Hectoris, 1497.

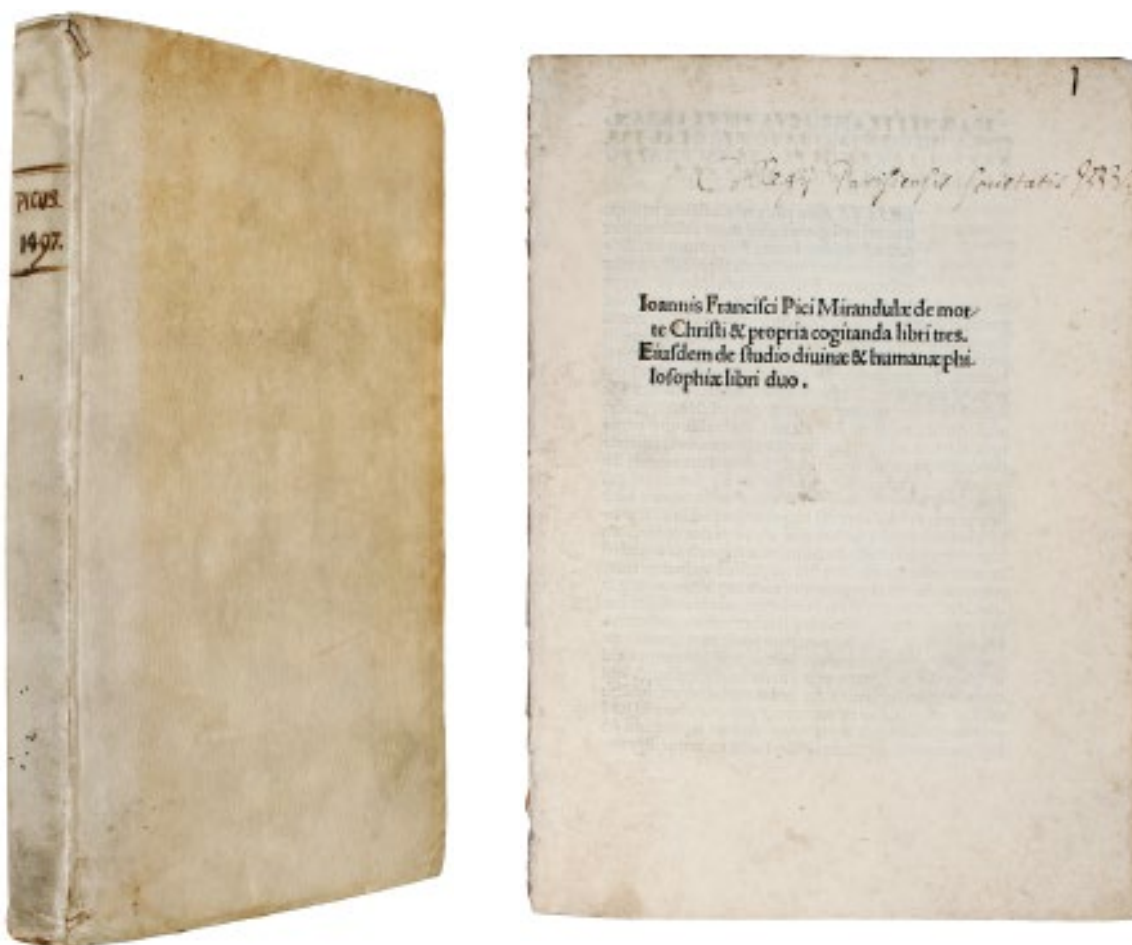
4to. Early limp vellum (around 1600-1650) with handwritten title to spine. A very fine and clean copy, internally as well as externally. Nice crisp, clean, and fresh pages, with only very light occasional minor brownspotting. A small tear to the last page, not repaired, and no loss. The colouring of the initials has gone through on some versos, but there is no obscuring of text. Handwritten ex libris to the first page (Collegii Parisiensis Societatis, 1688), an early handwritten note to pasted-down front end-paper, as well as a shelf mark, a printed late nineteenth-century Italian bookseller's description and the small book-label of William Le Queux. Handcoloured blue and red initials, and other capitals touched in yellow. 72 leaves. A lovely copy of a beautiful and charming book.

FROM THE LIBRARY OF WILLIAM LE QUEUX. "William Le Queux was a famous journalist, writer and celebrated novelist, a master of the spy genre, and a vociferous critic of Britain's weak military defences before the First World War, known at the time and for the next twenty years as "The Great War". He is acknowledged as the principal precursor of that famous spy story author of the second half of the twentieth century, namely Ian Fleming."

See: Schill, "Gianfrancesco Pico della Mirandola und die Entdeckung Amerikas", 1929; Popkin: "The History of Scepticism. From Savonarola to Bayle", 2003; Schmitt: "Gianfrancesco Pico della Mirandola (1469-1533) and his critique of Aristotle", 1967; Copenhagen & Schmitt: "Renaissance Philosophy", 1992; Garin: "Italian Humanism", 1965.

Exceedingly scarce first edition of the two highly important works "On Remembering the Death of Christ and Oneself", which is dedicated to Savonarola in the year before he was condemned and hanged, and "On the Study Divine and Human Philosophy", being Gianfrancesco Pico's seminal first philosophical work, in which the foundation for his philosophical theories are laid and which foreshadows the scepticism of his "Examen", for which he became famous as the

first modern Sceptic. The present publication is furthermore the first in which Gianfr. Pico refers to the discovery of America; the work was written merely a couple of years after Columbus' discovery became known - printed a mere three years after the Columbus Letter - and Pico's references in the present work constitute one of the first testimonies to the awareness of the meaning and importance of the discovery of the New World and is considered a highly



important piece of 15th century Americana.

The present publication is of the utmost importance to Renaissance thought and the development of the modern world. It constitutes one of the earliest testimonies to the general influence of the discovery of America upon contemporary Europe as well as being the first serious attempt we have of reviving the Scepticism of Sextus Empiricus and utilizing it in modern thought, providing a seminal premonition of the exact way that scepticism was to be used ab. 70 years later. Pico also directly influenced the translators of the first printed edition of any of Sextus' writings (1560's).

Giovanni Francesco [Gianfrancesco] Pico della Mirandola (1470-1533), not to be confused with his uncle Giovanni Pico della Mirandola (1463-1494) was a highly important Renaissance thinker and philosopher, who was strongly influenced by the Neoplatonic tradition, but even more so by the preaching of Girolamo

Savonarola, whose thought he defended throughout his life.

The first of the two treatises printed here "De morte Christi & propria cogitanda" is the first work that Pico dedicates to Savonarola, the year before his condemnation, and it marks his lifelong devotion to the prophetic Renaissance preacher. As Schill points out, this important treatise was finished at the most three years after Columbus' discovery of America became known. It is the first treatise in which Pico mentions and treats the seminal discovery, an interest that he was to maintain throughout all of his later writings. Gianfr. Pico was very well connected, not least through the merits of his uncle, and he keeps appearing in close connection with the most important and famous early scholars, historians, publicizers and popularizers of the discovery of America. For instance, he was a close friend and correspondent of Matthaeus Ringmann, the man who

gave to America its name. As such, Pico played an important role in the earliest history of the discovery of America, both due to his influential connections and due to his insightful reflections upon this discovery and the meaning it would have and had on man, his relationship to Christ, God, and the Universe.

The work deals with the discovery in the most interesting way, enrolling it in man's relation to the universe and to God. It is a religious-moral treatise on the duty of man to remember Christ's death and his own. Gianfr. Pico establishes an inner connection in man with the human nature of Christ and uses the discovery of this new part of the world to express the limitless inner connection of man with Christ.

The effect that the Columbus Letter (1493) had upon the people of the Renaissance – the wondrous astonishment that this discovery affected, although at the time it was merely thought to be a discovery of a continent that had been known since Antiquity, namely Asia – can only properly be understood when reading the earliest sources of this discovery. Pico was among the very first to describe what this discovery meant to man, and his work is an invaluable source to the early history of the discovery of America. He inscribed Columbus' discovery in Christianity and in man's inner relation to Christ. He explains how, through unceasing pious contemplation and a true, inner, heartfelt urge, it will be possible for man to obtain an inner connection with Christ. "And it does not even require great effort. It is not about reaching India; not to explore the erithrean shores [...] On the contrary, we are drawn to him by a natural force." (*De morte Christi*). "And thus, the younger Pico here appears from the very beginning as a diverse and stimulating character, who does not refrain from weaving in to his pious or learned discussions experiences of daily life and contemporary history as examples and comparisons, and which due to this very fact also becomes an unerring mirror for the true, inner participation of the intellectual upper class of Europe in such events that concern us here." (Own translation from the German of Schill, p. 20).

Schill provides many further examples of Pico mentioning and using Columbus' discovery in this his first work and the importance the work thus comes to

have on our knowledge of the earliest understanding of the consequences of the discovery. "Even where he doesn't directly mention the discoveries, suddenly allusions to them appear woven into a biblical or otherwise spiritual quotation, be it involuntary, or be it intentionally, providing a special emotional momentum." (Own translation from the German of Schill, p. 22).

Just like his uncle, Gianfr. Pico devoted his life to philosophy, but being a follower of Savonarola and having a Christian mission, he made it subject to the Bible. He even depreciated the authority of the philosophers, above all of Aristotle.

"His [i.e. Gianfrancesco Pico] uncle and his uncle's circle of Florentine friends were important influences on the younger Pico, who also continued the older philosopher's devotion to Savonarola, even after Florence tired of him in 1498. Gianfrancesco lived longer than his uncle, from 1469 to 1533, but he spent much of his time fighting his relatives to keep the little principedom that he bought from Giovanni in 1491, so his published output of more than thirty works, about a third of them philosophical, is remarkable. Savonarola taught him to exclude reason from religion and to distrust philosophers as infidels, and Gianfrancesco modified the friar's views mainly by reinforcing them with his greater learning. As early as 1496 [written in 1496, printed in 1497], in one of his first works, "On the Study of Divine and Human Philosophy", he distinguished divine philosophy, rooted in scripture, from human philosophy based on reason; he denied that Christians need human wisdom, which is as likely to hinder as to help the quest for salvation." (Copenhaver & Schmitt, p. 245).

This seminal treatise, one of his very first productions, and the earliest philosophical one that he wrote, sharply differentiated human philosophy, based on reason, from divine philosophy, based on scripture, and dismissed human and rational philosophy as useless, and perhaps even harmful. It is to those means that Gianfr. Pico, as the first thinker since Antiquity, uses the teachings of Sextus Empiricus. Even the violent condemnation, hanging, and burning of Savonarola in the main square of Florence in 1498 did not prevent Pico from spreading his radical views.

"At the very beginning of the 16th century [recte end of the 15th], Gian Francesco Pico, the nephew of Pico della Mirandola, had predicted the final failure of all attempts at reconciliation of the different philosophical movements. Gian Francesco Pico was a thinker of very considerable stature and a follower of Savonarola. There was a touch of tragedy about his personality. For his life was suspended, as it were, between the scaffold of Savonarola and incessant family feuds – in the course of one of which he was finally killed. No wonder that he borrowed from the scepticism of Sextus Empiricus in order to destroy philosophy to make more room for religion." (Garin, p. 133).

Gianfr. Pico, a learned scholar and apt reader of classical texts, was the first Renaissance thinker that we know to have seriously studied and used the works of Sextus Empiricus, which were not printed until the 1560'ies, causing a revolution in Renaissance thinking. "The printing of Sextus in the 1560s opened a new era in the history of scepticism, which had begun in the late fourth century BCE with the teachings of Pyrrho of Elis. [...] Before the Estienne and Hervet editions, Sextus seems to have had only two serious students, Gianfrancesco Pico at the turn of the century and Francesco Robortello about fifty years later." (Copenhaver & Schmitt, pp. 240-41).

"No significant use of Pyrrhonian ideas prior to the printing of Sextus' "Hypotyposes" has turned up, except for that of Gianfrancesco Pico della Mirandola [...] His writings may seem isolated from the main development of modern skepticism that began with the publication of the Latin translations and modernized formulation of ancient scepticism offered by Michel de Montaigne. However, they represent a most curious use of skepticism that reappears in the early seventeenth century with Joseph Mede and John Dury and the followers of Jacob Boehme and in the early eighteenth century in the writings of the Chevalier Ramsay, the first patron of David Hume, to fortify or justify prophetic knowledge." (Popkin, p. 20).

Gianfr. Pico develops his sceptical arguments to their fullest extent in his "Examen" (1520), which is considered his main work. However, the foundation of all these ideas are laid in the present work, which

must be considered, not only his first philosophical treatise and the beginning of all of his philosophy, but also one of, if not the, earliest printed testimonies to the use of scepticism and a premonition of the role that skepticism came to play in Renaissance thought, primarily after the first printings of Sextus in the 1560'ies.

"No discovery of the Renaissance remains livelier in modern philosophy than scepticism". (Copenhaver & Schmitt, p. 338). "The revived skepticism of Sextus Empiricus was the strongest single agent of disbelief". (ibid., p. 346).

In the writings of his last years (1492-94) Giovanni Pico, Gianfr. Pico's famous uncle, known as the "Phoenix of his age", had moved closer to the views of Savonarola and became a follower of Savonarola's religious reform movement just before his death. Gianfr. Pico was heavily influenced both by his uncle and by Savonarola, with whom he became involved in 1492, being attracted to his ideas and probably also by the anti-intellectual tendencies of the movement. Thus, in the middle of the 1490'ies, at the very beginning of his career, Gianfr. was clearly resolved to discredit all of the philosophical tradition of pagan antiquity. "Gianfrancesco Pico's first writing on philosophy [i.e. *De Studio Divinae & Humanae*], completed during Savonarola's period as spiritual leader of Florentine democracy, sought to delineate the difference between (true) Christian knowledge and pagan and non-Christian opinions.[...] Pico's later attitudes apparently held the seeds of the antiphilosophy developed by his nephew." (Popkin, pp. 20-21). "Pico was visited by Johannes Reuchlin in 1490 and showed him his kabbalistic materials. His nephew, Gianfrancesco Pico, already a disciple of Savonarola, was making the views of Sextus Empiricus available in Latin and also became involved with Reuchlin." (Popkin, 25).

"As the only Greek Pyrrhonian sceptic whose works survived, he [Sextus Empiricus] came to have a dramatic role in the formation of modern thought. The historical accident of the rediscovery of his works at precisely the moment when the sceptical problem of the criterion had been raised gave the ideas of Sextus a sudden and greater prominence than they

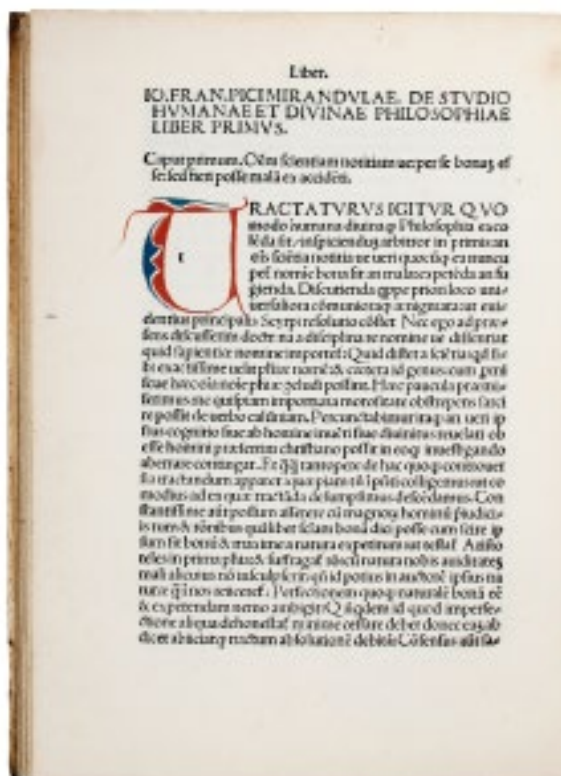
had ever before or were ever to have again. Thus, Sextus, a recently discovered oddity, metamorphosed into “le divin Sexte”, who, by the end of the seventeenth century, was regarded as the father of modern philosophy. Moreover, in the late sixteenth and seventeenth centuries, the effect of his thoughts upon the problem of the criterion stimulated a quest for certainty that gave rise to the new rationalism of René Descartes and the “constructive skepticism” of Pierre Gassendi and Martin Mersenne.” (Popkin, p. 18).

“The revival of ancient philosophy was particularly dramatic in the case of scepticism. This critical and anti-dogmatic way of thinking was quite important in Antiquity, but in the Middle Ages its influence faded [...] when the works of Sextus and Diogenes were recovered and read alongside texts as familiar as Cicero’s “Academia”, a new energy stirred in philosophy; by Montaigne’s time, scepticism was powerful enough to become a major force in the Renaissance heritage prepared for Descartes and his successors.” (Copenhaver & Schmitt, pp. 17-18).

But not only in being the first serious attempt that we have of reviving the Scepticism of Sextus Empiricus, was Gianfr. Pico’s work on divine and human philosophy of great importance to the development of Renaissance thought. The entire foundation upon which the work is based – a sharp differentiation between human philosophy (reason) and divine philosophy (scripture) – comes to play a dominant role in the development of 16th century Renaissance thought.

The work, “dedicated to Alberto Pio of Carpi, shows certain indications of Savonarola’s influence and gives us the first glimpse of Pico’s unfavourable attitude toward secular philosophy, a viewpoint which will be developed in greater detail in his “Examen Vanitatis”, published in 1520. (Schmitt, p. 50).

“Throughout the early modern period, from Ficino and Pico to Newton and Leibniz, such convictions [of the unity of truth] supported a pattern of historiography that could never have emerged without the humanists, even though it did not preserve their fame for modern times. Other myths of classicism and Christianity outlived the fable of ancient theology because they conflicted less flagrantly with the findings of history.



The purpose of the ancient theology was to sanctify learning by connecting it with a still more ancient source of gentile wisdom that reinforces sacred revelation. Rather than baptize the heathens as Ficono or the older Pico wished, some early modern critics damned them, and one of the most aggressive thinkers of this school was the younger Pico. He saw an impassable gulf between Christian and pagan belief where his uncle had tried to build bridges.” (Copenhaver & Schmitt, p. 337).

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46

THE FIRST PUBLIC INTRODUCTION OF GREEK SCEPTICISM TO THE MODERN WORLD

PICO DELLA MIRANDOLA, GIOVANNI FRANCESCO [GIANFRANCESCO, GIANFRAN, JOHANNES FRANCISCUS PICUS].

Examen vanitatis doctrinae gentium, et veritatis christianae disciplinae, distinctum in libros sex, quorum tres omnem philosophorum sectam universim, reliqui aristotelem et aristotelis armis particulatim impugnant. Ubicunque autem Christiania et asseritur et celebratur disciplina.

Mirandulae, Ioannes Maciochius Bundenius, 1520 (on colophon). [Mirandola, Mazzocchi]. Small folio. Contemporary full vellum binding with handwritten title to spine. Author written in contemporary hand to lower edge. Binding professionally restored, at lower part of spine, edges of boards, and corners of back board. Free end- papers renewed. First leaf restored, with lower blank part supplied in later paper – no loss of text! This lower part was blank on both recto and verso. A bit of soiling to upper part of this leaf, as well as two old owner's inscriptions. First few leaves a bit browned, not heavily. Otherwise only light scattered browning. Some small marginal worm-holes to inner and lower blank margins, far from affecting text. All in all very fine, nice, and clean. Woodcut device to final leaf. (6), 208 ff.



The seminal first edition of Gianfrancesco Pico's main work, the work which publicly introduces Greek scepticism to the modern world (i.e. the Renaissance) for the first time and thus comes to play a seminal role in the development of modern thought. With this work, Pico becomes the first modern thinker to specifically use the theories of Sextus Empiricus, foreshadowing the great "Sceptical Revolution" of the later Renaissance as well as the ideas of later modern thinkers such as Montesquieu. The "Examen" furthermore introduces other important critiques of Aristotle that were not generally known at the time (and works that had not yet been published) as well as a completely new sort of attack upon the theories of Aristotle that come to play an important role in later Renaissance Aristotle scholarship.

"But his "Examen Vanitatis Doctrinae Gentium et Veritatis Disciplinae Christianae" is not only a criticism of human knowledge which can, as has been done, be compared with Montaigne. It is also a wholesale destruction of the whole world of human values, of



that “regnum hominis” so dear to the Renaissance. And as such, it inclines one to think that it anticipated Pascal. [...]” (Garin, p. 135).

The “Examen” is considered foundational in “anti-pagan” historiography of thought, “a work that deserves special attention here as the earliest example of an “anti-pagan” reaction in the Renaissance historiography of thought, and as the first in a line of publications preparing the way for the anti-apologists of the seventeenth century “ (Hanegraaff, “Esotericism and the Academy: Rejected Knowledge in Western Culture”, p. 81). It is due to this work that Gianfr. Pico is now remembered as “the first modern sceptic”.

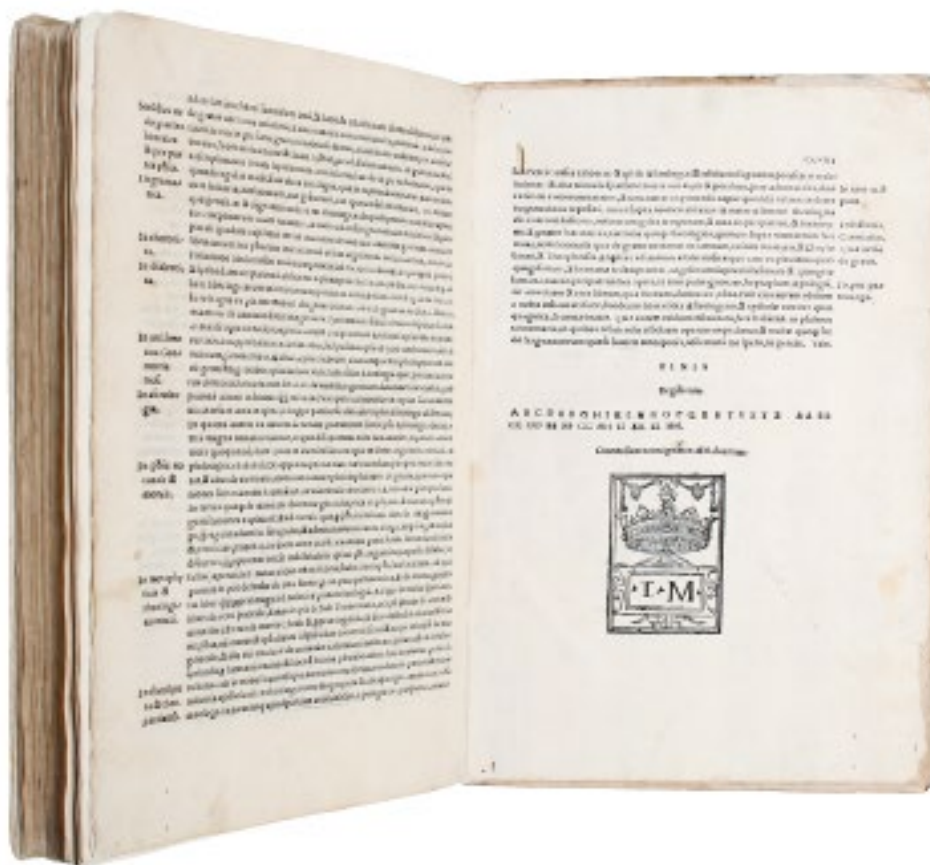
“Joining the sceptical arguments of Sextus, which he quoted and used liberally, to Savonarola’s negative view of natural knowledge, he presented the first text since antiquity utilizing Pyrrhonism, using it to illuminate knowledge by faith!” (Popkin, p. 24).

Gianfr. Pico, a learned scholar and apt reader of classical texts, was the first Renaissance thinker that we

know to have seriously studied and used the works of Sextus Empiricus, which were not printed until the 1560’ies, causing a revolution in Renaissance thinking. “No discovery of the Renaissance remains livelier in modern philosophy than scepticism”. (Copenhaver & Schmitt, p. 338). “The revived skepticism of Sextus Empiricus was the strongest single agent of disbelief”. (ibid., p. 346).

“The printing of Sextus in the 1560s opened a new era in the history of scepticism, which had begun in the late fourth century BCE with the teachings of Pyrrho of Elis. [...] Before the Estienne and Hervet editions, Sextus seems to have had only two serious students, Gianfrancesco Pico at the turn of the century and Francesco Robortello about fifty years later.” (Copenhaver & Schmitt, pp. 240-41).

“No significant use of Pyrrhonian ideas prior to the printing of Sextus’ “Hypotyposes” [in the 1560’ies] has turned up, except for that of Gianfrancesco Pico della Mirandola”. (Popkin, p. 19).



Giovanni Francesco [Gianfrancesco] Pico della Mirandola (1470-1533), not to be confused with his uncle Giovanni Pico della Mirandola (1463-1494) was a highly important Renaissance thinker and philosopher, who was strongly influenced by the Neoplatonic tradition, but even more so by the preaching of Girolamo Savonarola, whose thought he defended throughout his life.

Just like his uncle, Gianfr. Pico devoted his life to philosophy, but being a follower of Savonarola and having a Christian mission, he made it subject to the Bible. He even depreciated the authority of the philosophers, above all of Aristotle.

It is in the "Examen", Gianfr. Pico's main work, that his sceptical arguments are developed to their fullest extent, and it is here that he not only discusses at length Pyrrhonism, based on Sextus' "Hypotyposes" (which were only published more than 40 years later), and deals in detail with Sextus' "Adversus Mathematicos" (also only published more than 40 years later), propounding his own ideas and attacking

Aristotle, he also provides lengthy "summaries" of Sextus' texts, which seem more like actual translations than interpretations or paraphrases.

As Charles Schmitt also shows, the younger Pico must have read Sextus in a Greek manuscript, as the texts of Sextus were not printed before the 1560'ies, when the Hervet- and the Estienne-editions appear, causing what we would call "The Sceptical Revolution of the Renaissance", a turning point in the history of modern thought. Apparently, Gianfr. Pico used a codex that belonged to Giorgio Antonio Vespucci. It was during an enforced exile around 1510 that Gianfr. Pico set to work on his "Examen Vanitatis Doctrinae Gentium", which was published for the first time in 1520 and dedicated to Pope Leo X. The work was printed in a small edition by an obscure press in his own little principality at Mirandola, which explains its scarcity.

In the "Examen" Pico introduced the actual sceptical arguments of Sextus Empiricus, plus some newer additions, in order to demolish all philosophical

views, especially those of Aristotle, and to show that only Christian knowledge, as stated in the Scriptures, is true and certain." (Popkin, pp. 20-21). But although he here carefully set forth the ancient sceptical criticisms of sensory knowledge claims and of the rational criteria that let us judge what is true and false, it is important to remember that he did not as such advocate scepticism, rather, he used it for his own means. Using the ancient sceptical arguments as ammunition to undermine the confidence in natural knowledge, his aim was to lead people to see that the only real and reliable knowledge is revealed knowledge. He denounces all pagan philosophical claims, attacks Aristotle's theory of knowledge with the arguments of Sextus, all the time regarding Christianity as immune to sceptical infection, because it does not depend upon the dogmatic philosophies that Sextus had refuted.

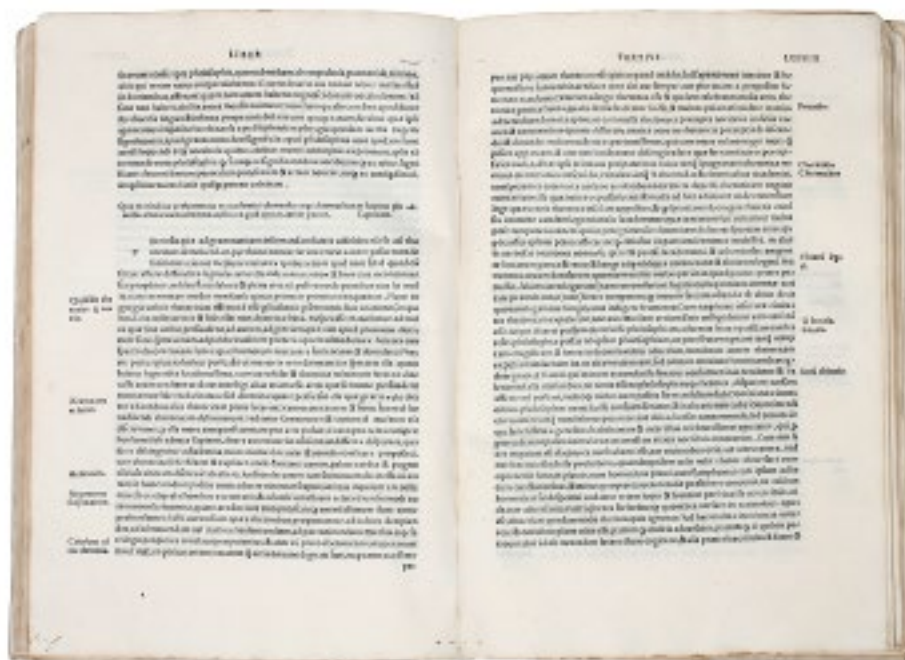
In his use of Sceptical arguments, Gianfr. Pico was not only doing something completely new in a Renaissance setting (i.e. reviving and using sceptical arguments at all), he was doing something completely new as such. The original Pyrrhonian formulations were primarily directed against Stoic and Epicurean theories of knowledge, and traditionally they were not directed towards the all-overshadowing dominating theories of Aristotle. As such, Gianfr. Pico makes Aristotelianism more of an empirical theory than it was traditionally viewed, and also in this did the "Examen" come to have groundbreaking influence. He furthermore introduces several critiques of Aristotelianism that were not generally known at the time, such as that of Hasdai Crescas (15th century Jewish Spanish thinker), whose work had not yet been published and which only existed in Jewish manuscript, as well as that of the late Hellenistic commentator John Philoponus, who later came to play an important role in Renaissance readings of Aristotle.

"As early as 1496 [originally printed 1497], in one of his first works, "On the Study of Divine and Human Philosophy", he distinguished divine philosophy, rooted in scripture, from human philosophy based on reason; he denied that Christians need human wisdom, which is as likely to hinder as to help the quest for salvation. By 1514 he had completed a longer and sterner work, "The Weighing of Empty

Pagan Learning against True Christian Doctrine, Divided into Six Books, of Which Three Oppose the whole Sect of Philosophers in General, while the Others Attack the Aristotelian Sect Particularly, and with Aristotelian Weapons, but Christian Teaching is Asserted and Celebrated throughout the Whole". As its title suggests, the "Examen", published in 1520, hardened Pico's hostility to pagan philosophy. Just when Luther was making the Bible the sole rule of faith, Pico discredited every source of knowledge except scripture and condemned all attempts to find truth elsewhere as "vanitas", emptiness; profane knowledge is at best a distraction from the work of salvation, as some of the greatest Fathers had taught. Pico's purpose was sincerely religious and only incidentally philosophical; much of Renaissance scepticism remained true to his pious motives, though they were not fully appreciated for forty years after he wrote. By demolishing secular thought, Pico hoped to empty the human mind of reason and make a clear channel for God's grace; man's only intellectual security lay in church authority. Convinced of Christianity's unique value, he turned his uncle's eirenic learning to contrary purposes, working skillfully with Greek manuscripts to make his humanism a potent weapon against religious error. [...].

Pico devoted most of his first three books to reproducing the arguments of Sextus Empiricus against the various schools of ancient philosophy; in Books IV and V he turned scepticism against Aristotle. His extensive borrowings from Sextus often come closer to translation than paraphrase or analysis, and his choices are therapeutic rather than theoretical. Aristotle had to go because he was the chief source of secular contagion among the faithful, and Sextus was the best medicine available. Pico regarded Christianity itself as immune to sceptical infection because it does not depend on the dogmatic philosophies that Sextus had refuted. [...]. (Copenhaver & Schmitt, pp. 245-46).

The "Examen" marks a turning-point in the history of Renaissance thought and the development of modern philosophy. The importance of the revival of scepticism can hardly be over-estimated, and Gianfr. Pico's use of the sceptical arguments which he utilizes in the "Examen" would prove to be highly



important and influential. But the revival that Gianfr. Pico is thus responsible for, not only comes to serve his own purpose, as history will prove, the sword is two-edged.

Claiming in the “Examen” that “the works assigned to Aristotle were doubtfully authentic; his sense-based epistemology could not produce reliable data; his doctrines, often presented with deliberate obscurity, had been disputed by opponents and followers alike and had been criticized by Christian theologians; even Aristotle himself was uncertain about some of them. Aristotelian philosophy, the pinnacle of human wisdom, was therefore shown to be constructed on the shakiest of foundations. Christian dogma, by contrast, was built on the bedrock of divine authority and therefore could not be undermined by the sceptical critique. Or so he believed, unaware that scepticism, which he had revived as an ally of Christianity, would eventually become a powerful weapon in the hands of its enemies.” (Jill Kraye: “Two Cultures: Scholasticism and Humanism in the Early Renaissance”, in: *The Philosophy of the Italian Renaissance*).

“Defended by ancient philosophers such as Sextus Empiricus, refuted by Augustine (*De civitate dei* (11,26): “Even if I am mistaken, I exist”; a clear anti-

icipation of Descartes’ *cogito*), Scepticism was revived in the Middle Ages by Nicholas of Autrecourt (whose works were burned by papal order in 1347). By the Renaissance, this tendency came to be linked with fideism (Gianfrancesco Pico della Mirandola, Erasmus, Montaigne, Gassendi, Daniel Huet, and Pierre Bayle, to name but a few), leading, in one way or another, to its modern culmination in Hume.” (Black Swans, the Brain, and Philosophy as a Way of Life : Pierre Hadot and Nassim Taleb on Ancient Scepticism).

“Gianfrancesco’s most important philosophical work, probably written sometime after 1510 and published in 1520, was “*Examen vanitatis doctrinae gentium*”, which is especially important because it marks the first serious attempt to adapt the Pyrrhonist (radically skeptical) philosophical ideas of the Hellenistic philosopher Sextus Empiricus to contemporary intellectual discourse.” (Charles G. Nauert: “*Historical Dictionary of Renaissance*”, 2004).

See: Popkin: “*The History of Scepticism. From Savonarola to Bayle*”, 2003; Schmitt: “*Gianfrancesco Pico della Mirandola (1469-1533) and his critique of Aristotle*”, 1967; Copenhaver & Schmitt: “*Renaissance Philosophy*”, 1992; Garin: *Italian Humanism*”, 1965.

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47

A MONUMENT OF RENAISSANCE SCEPTICISM

PICO DELLA MIRANDOLA, IOANNES FRANCESCO.

De Rerum Praenotatione libri novem. Pro veritate religionis/ contra superstittiosas vanitates editi. [Opera aurea & bracteata / Liber imaginatinis]. + Hymni Heroici tres. Ad sanctissimam trinitatem, ad Christum, et ad Virginem Mariam, una cum commentariis LV culentiss. ad Io. Thomam filium. Additis sparsim ab ipso auctore pauculis, que in priori impressione deerant. Eiusdem Sylua. Eiusdem Staurostichon, hoc est Carmen de mysteriis Crucis Germaniam delapsis.

Strassburg, Knobloch, 1506-7 + 1511

4to. Bound in one very nice full mottled calf binding from ab. 1800, with five raised bands to richly gilt spine. A bit of wear to extremities. Occasional browning, but all in all very nice and clean. 289 ff (without the white blanks) + (4), xcvi, (7), (4, -index & errata).

Scarce first edition of Giovanni Francesco Pico's seminal "Opera", issued by Pico himself, in which some of his most important works appear for the first time, e.g. "De Rerum Praenotatione", "De fide ordine" and the "Staurostichon" as well as his translation of Justin the Martyr's "Admonitio", here bound with the highly important second edition of the "Hymni heroici tres". The present publication occupies a central place in the development of Renaissance thought. Through the "Opera" of Pico, skepticism came to play a dominant role in the development of early modern thought. "Telesio, Bruno, Galileo, and others also employed the same arguments which Pico had brought to the consciousness of Renaissance Europe. Gianfrancesco Pico's skeptical techniques did not die with him, but lived on to produce a tangible, recognizable influence on the intellectual ambience of early modern Europe." (Schmitt, p. 7).

This seminal "Opera", published 13 years before the publication of Pico's magnum opus ("Examen Vanitatis") and 26 years before his death, is of the utmost importance to the development of Pico's thought and to the development of Renaissance thought in general - "a study on the philosophy of Gianfrancesco Pico della Mirandola would furnish an important addition to our knowledge of the philosophy of the Italian Renaissance" (Schmitt, p. (VII)). The many

important works in the present publication are known under the joint title "Opera aurea & bracteata" or "Liber imaginationis". The publication is made up of 9 parts, all of which were also intended for separate sale (and which all have separate paginations). The works included are: "De rerum praenotatione etc.", "De fide et ordine credenda", "De morte Christi & propria cogitanda libri tres", "De studio divinae & humanae philosophiae, libri duo", "De imaginatione", "Vita Io. Pici patrum. Eiusdem de uno & ente/ defensio & alia quaequam", "Epistolarum libri quattuor", the translation of Justin's "Admonitio" - together with "Saurostichon/de mysterijs Germaniae Heroico carmine" and "Expositio tex. decreti de con. dis.ii. Hilarii", and then follows "Ad lectorum" - 6 of the works here are FIRST PRINTINGS.

The second edition of the "Hymni heroici" is of the utmost scarcity. It originally appeared in 1507, but only the second edition also contains Pico's famous poem "Staurosticon".

This magnificent collection of works by "the first modern sceptic" and "the only serious student of Sextus before the middle of the sixteenth century" (Copenhaver & Schmitt) constitutes a milestone in Renaissance thought. The seminal work "De rerum praenotatione", which appears here for the first

time, is among the most important that Pico wrote. It constitutes a fierce attack upon superstition, and a defense of the true religious truths – theories that underpin ALL of his later thought and are of fundamental importance to his later works, including the “Examen”.

“This is a lengthy work (second in length only to the “Examen Vanitatis” among Pico’s works) against pretended modes of prophesy. It is of the same genre as Giovanni Pico’s work against astrology and is dedicated to the author’s cousin and protector, Alberto Pio. It was first printed in the “opera” of 1506-07... There is no substantial portion of the work extant in manuscript.” (Schmitt, p. 192).

The “de fide et ordine”, which also appears here for the first time, is likewise one of Pico’s significant works, although not as philosophical as the previous work. “This is a work of medium length, principally theological, but of some philosophical importance. It was dedicated to Pope Julius II in the first printed edition of 1506-07” (Schmitt, pp. 193-94).

The “Staurostichon” is Pico’s most famous poem, dedicated to Emperor Maximilian. In spite of the few pages it takes up, it has been the subject of much debate and interpretation throughout the centuries. Apparently “[t]he extant manuscript seems to have been made after the first printed edition [i.e. the present].” (Schmitt, p. 196).

Pico’s translation of the “Admonitio” (which is no longer attributed to Justin the Martyr) is of great importance. “The first printing of the translation, which is dedicated to Zanobi Acciaiuoli, was in the “opera” of 1506-07. It was often reprinted, remaining a standard translation for most of the sixteenth century.” (Schmitt, p. 200).

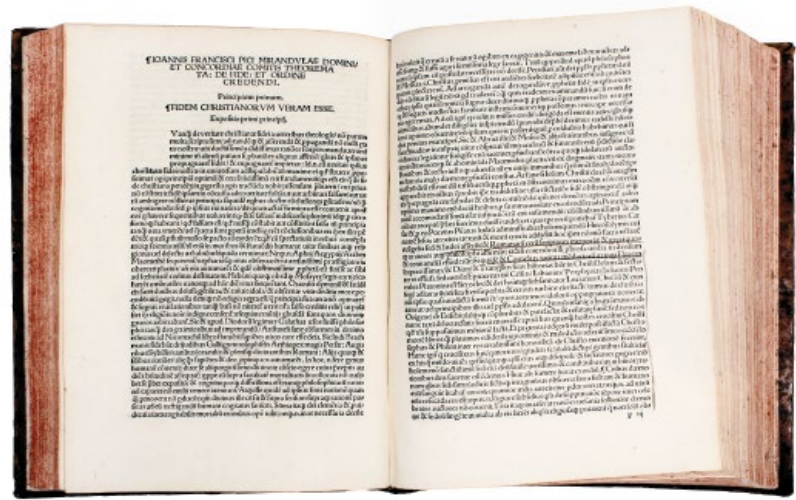
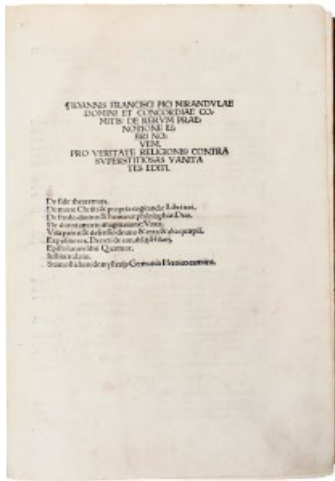
The four books of Pico’s letters are also printed here for the first time. “In the three editions of the “Opera” are printed four books of letters. These were prepared for the edition of 1506-07 and were reprinted with few additions in the later editions. Consequently, it seems that the bulk of Pico’s personal letters written after 1505 have not come down to us.” (Schmitt, p. 200).

Giovanni Francesco [Gianfrancesco] Pico della Mirandola (1470-1533), not to be confused with his uncle Giovanni Pico della Mirandola (1463-1494) was a highly important Renaissance thinker and philosopher, who was strongly influenced by the Neoplatonic tradition, but even more so by the preaching of Girolamo Savonarola, whose thought he defended throughout his life. Just like his uncle, Gianfrancesco Pico devoted his life to philosophy, but being a follower of Savonarola and having a Christian mission, he made it subject to the Bible. He even depreciated the authority of the philosophers, above all of Aristotle.

“At the very beginning of the 16th century, Gian Francesco Pico, the nephew of Pico della Mirandola, had predicted the final failure of all attempts at reconciliation of the different philosophical movements. Gian Francesco Pico was a thinker of very considerable stature and a follower of Savonarola. There was a touch of tragedy about his personality. For his life was suspended, as it were, between the scaffold of Savonarola and incessant family feuds – in the course of one of which he was finally killed. No wonder that he borrowed from the scepticism of Sextus Empiricus in order to destroy philosophy to make more room for religion.” (Garin, p. 133).

Gianfr. Pico, a learned scholar and apt reader of classical texts, was the first Renaissance thinker that we know to have seriously studied and used the works of Sextus Empiricus, which were not printed until the 1560’ies, causing a revolution in Renaissance thinking. “The printing of Sextus in the 1560s opened a new era in the history of scepticism, which had begun in the late fourth century BCE with the teachings of Pyrrho of Elis. [...] Before the Estienne and Hervet editions, Sextus seems to have had only two serious students, Gianfrancesco Pico at the turn of the century and Francesco Robortello about fifty years later.” (Copenhaver & Schmitt, pp. 240-41).

“No significant use of Pyrrhonian ideas prior to the printing of Sextus’ “Hypotyposes” has turned up, except for that of Gianfrancesco Pico della Mirandola [...] His writings may seem isolated from the main development of modern skepticism that began with the publication of the Latin translations and modernized formulation of ancient scepticism offered



by Michel de Montaigne. However, they represent a most curious use of skepticism that reappears in the early seventeenth century with Joseph Mede and John Dury and the followers of Jacob Boehme and in the early eighteenth century in the writings of the Chevalier Ramsay, the first patron of David Hume, to fortify or justify prophetic knowledge.” (Popkin, p. 20). Gianfr. Pico develops his sceptical arguments to their fullest extent in his “Examen” (1520), which is considered his main work. However, the foundation of all these ideas are laid in his earlier works, all the significant of which are present here, in his seminal “Opera”-collection. Together, they constitute the earliest printed testimonies to the use of scepticism and a premonition of the role that scepticism came to play in Renaissance thought, primarily after the first printings of Sextus in the 1560’ies.

“The revival of ancient philosophy was particularly dramatic in the case of scepticism. This critical and anti-dogmatic way of thinking was quite important in Antiquity, but in the Middle Ages its influence faded [...] when the works of Sextus and Diogenes were recovered and read alongside texts as familiar as Cicero’s “Academia”, a new energy stirred in philosophy; by Montaigne’s time, scepticism was powerful enough to become a major force in the Renaissance heritage prepared for Descartes and his successors.” (Copenhaver & Schmitt, pp. 17-18).

“Throughout the early modern period, from Ficino and Pico to Newton and Leibniz, such convictions

supported a pattern of historiography that could never have emerged without the humanists, even though it did not preserve their fame for modern times. Other myths of classicism and Christianity outlived the fable of ancient theology because they conflicted less flagrantly with the findings of history. The purpose of the ancient theology was to sanctify learning by connecting it with a still more ancient source of gentle wisdom that reinforces sacred revelation. Rather than baptize the heathens as Ficino or the older Pico wished, some early modern critics damned them, and one of the most aggressive thinkers of this school was the younger Pico. He saw an impassable gulf between Christian and pagan belief where his uncle had tried to build bridges.” (Copenhaver & Schmitt, p. 337).

Schmitt Appendix Section I: nrs. 4, 13, 14, 26, 50; 51; Section II: nr.11.

See:

Charles B. Schmitt: Gianfrancesco Pico della Mirandola (1469-1533) and his critique of Aristotle. 1967. Copenhaver & Schmitt: Renaissance Philosophy. 1992.

Eugenio Garin: Italian Humanism. Philosophy and Civic Life in the Renaissance. Translated by Peter Munz. 1965.

Richard H. Popkin: The History of Scepticism. From Savonarola to Bayle. 2003.



SACRATAE THEOLOGIAE
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VOL. II

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48

ETHIOPIAN MANUSCRIPT IN GE'EZ ON VELLUM

PSALTER.

Manuscript in Ge'ez on vellum. Psalter, Songs of the Prophets.

(Ethiopia, presumably mid 18th century).

8vo (185 x 125 mm). In a traditional contemporary Ethiopian binding with blindstamped calf over thick wooden boards. Quires are with Coptic stitches, but leather-covered spine. Boards with scratches and wear, spine slightly discoloured and with cracks. 114 ff. of thick vellum. Text in clear legible Ge'ez in black and red ink. Ff. 1-99 with text in one column, ff. 100-114 with text in two columns. With 14 decorative headers. Lower part of leaves with heavy discolouring and a few leaves with holes in margin, slightly affecting text. Tiny holes from strings in right margin. A few leaves with traditional sown repairs. Hinges and quires a bit loose but still firmly attached.

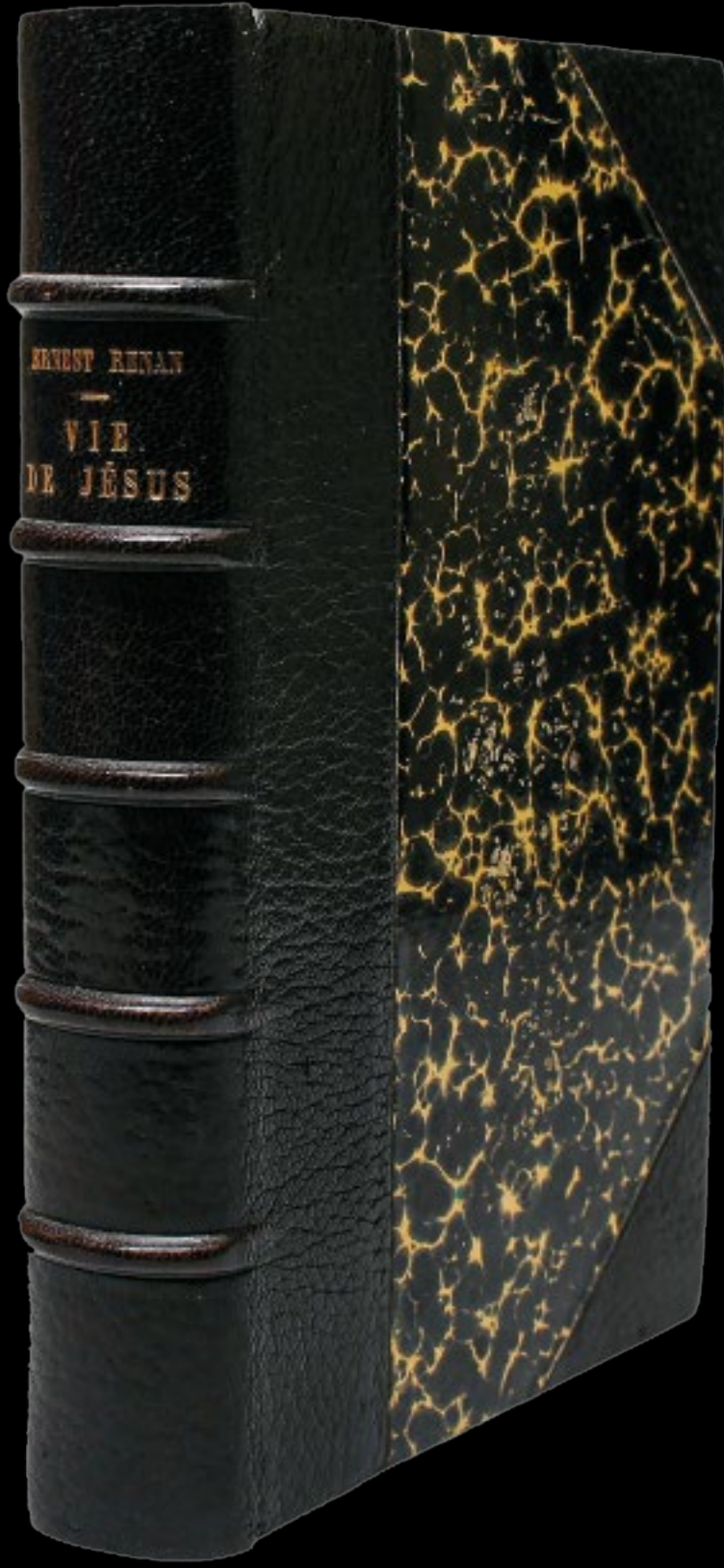
Interesting Ethiopian manuscript on vellum, here preserved in its first binding. It is written in Ge'ez, the liturgical language of the Ethiopian church shaping Ethiopian civilization for centuries. One of the most significant distinct fields of Ethiopian culture is its literature, mainly religious texts in ancient Greek and Hebrew, translated into ancient Ge'ez.

Ethiopia has a very characteristic and unique style of binding which has essentially remained unchanged since the 12th century. (see Cockerell, *Ethiopian Bindings*, 1977).

Ethiopian bindings in full leather (including leather covered spine) is a luxury not commonly seen and it suggests that it was commissioned by a relatively wealthy individual: "Nearly all Ethiopian manuscripts are bound in wooden boards; a cover of tough leather is the exception. The boards are commonly made from wanza (*Cordia Africana*) which is light, or from cedar or wayra (*Olea Africana*) which is very hard (...).

Most elaborate manuscripts are merely protected by the wooden boards; the back is bare. More elaborate bindings have a back made of goat skin, and expensive book such as those commissioned by kings and nobles are bound in full leather." (Juel-Jensen, "Three Ethiopian Bindings", in D.E. Rhodes (ed.), *Bookbindings and Other Bibliophily. Essays in Honour of Anthony Hobson*, Verona).





49

PMM 352 - THE HISTORICAL CHRIST - WITH ORIGINAL LETTER FROM RENAN

RENAN, ERNEST.

Vie de Jésus.

Paris, Michel Lévy Frères, 1863.

Lex 8vo. Bound uncut with the original printed wrappers in a very nice and elegant half morocco binding with five raised bands and gilt author and title to spine (Trinckvel). Wrappers a bit soiled, and a small repair to margin of front wrapper. Lower right corner of first two leaves repaired, far from affecting lettering. Otherwise a fine copy. Original handwritten and signed letter from Renan inserted between front end-papers. With the half-title ("Histoire des Origines du Christianisme. Livre premier"). (4), LIX, (1), 462 pp. + (1) leaf (colophon).

True first edition of this seminal classic on the life of Jesus, which caused an immediate scandal when it appeared. Rare with the original wrappers. Renan's masterpiece constitutes the first attempt to write a biography of Jesus the man and strongly puts forth the notion that the Bible too can be subject to historical investigation and critical scrutiny.

The 1 full page original handwritten and signed (E. Renan) letter is dated August 1869 is about a certain Mr. Bambal, who, Renan writes, has left made a very good impression on him and has been a great help during his candidature. He praises him as an intelligent man. Renan furthermore mentions a book that he wishes to give to the brother of the addressee of the letter.

The work enraged the Roman Catholic Church but was an immediate success in most of Europe. "In six months sixty thousand copies of the French edition had been sold and edition succeeded edition. Renan regarded the book as the first of a series on the "Origins of Christianity", which he continued with "The Apostles" (1866), "Saint Paul" (1869), "The Anti-Christ" (1873), "The Gospels" (1877), "The Christian Church" (1879) and "Marcus Aurelius" (1881) but none of these emulated the success of the "Life of

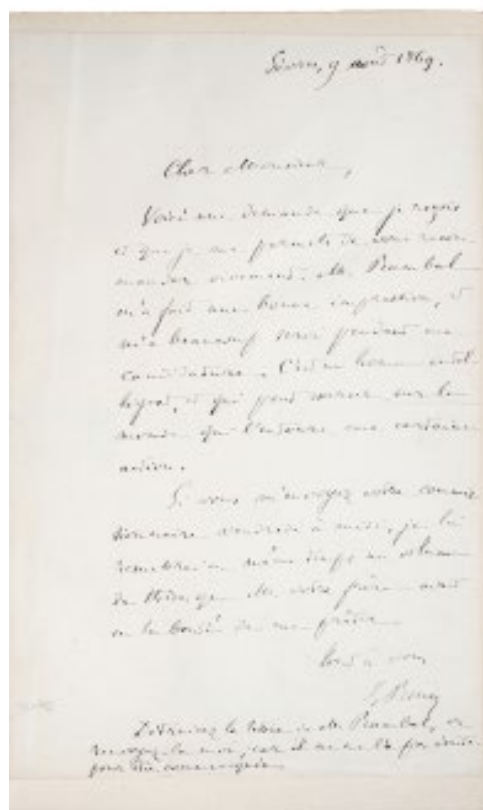
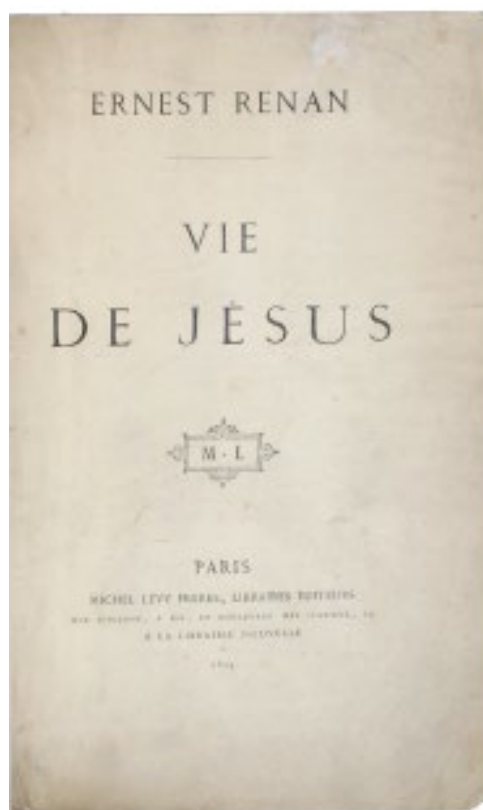
Jesus"... Immediate success was partly a "succès de scandale" but this would not have kept the book alive. It is Renan's approach to the subject and his beautiful prose that gave it lasting eminence." (PMM 352).

This groundbreaking work analyses the personality of the man Jesus, -a figure created by Renan out of his mind, but based on historical sources. "It is a pastoral idyll with the central figure a gentle, albeit oracular visionary, his power to work miracles a part of his unique personality -the son of man, but not the Son of God... In this great work it seems clear that the audience he has found was the one he sought: the general reading public rather than the limited coterie of scholars; and there is no doubt of the fact or the degree of his success." (PMM 352). "C'est le livre plus célèbre d'Ernest Renan (1823-1892) et le premier volume de l'Histoire des origines du Christianisme"... on peut considérer cette "Vie de Jésus" comme une oeuvre de vulgarisation: l'auteur cherche à déterminer ce qui, au point de vue "scientifique", est de création dans la vie du Nazaréen?" (Laffont-Bompiani IV:681).

Apart from causing a world-wide scandal, the work was also a world-wide success, and no matter how many harsh words can be said about the historical and religious contents of the work, there is no

doubt about the fact that it influenced the destiny of Catholicism decisively and that it is a masterpiece of 19th century French literature. It is very elegantly written and is renowned for its description of the historical setting, charming descriptions of sceneries, its penetrating psychological analysis and its overall style and class. "Il faut ajouter que la "Vie de Jésus" compte au nombre des livres les mieux écrits de son temps; le charme de la peinture des paysages, le pittoresque généralement exact des évocations historiques, l'analyse pénétrante de l'âme des personnages, des seductions du style enfin, n'ont pas été pour rien dans le succès universel de cette oeuvre." (Laffont-Bompiani IV:681).

Ernest Renan (1823-1892) was a French philologist, philosopher and historian. His father died when he was aged five, and his mother wanted him to become a priest. Until he was about 16 years old, he was trained by the Church, but due to his investigative and truth-seeking nature as well as his studies (e.g. Hebrew), he was in doubt as to the historical truth of the Scriptures, and with the help of his sister he chose his own path in life. "He studied intensively the languages of the Bible and filled a number of minor academic positions, frequently encountering difficulties because of the heterodoxy and outspokenness of his religious opinions." (Printing and the Mind of Man 352). In 1840 he began studying philosophy and later philology, in 1847 he took his degree as Agrégé de Philosophie and became master at the Lycée of Vendome. After having returned from a mission to Italy in the year 1850 where he gathered material for his historical-philosophical masterpiece, "Averroës et l'Averroïsme", he was offered employment at the "Bibliothèque Nationale" (at the manuscript department). In 1861 he was chosen to become professor of Hebrew at the Collège de France, but because the emperor refused to ratify the appointment (inspired by the Clerical party), he was not established in the chair until 1870. In 1878 he was elected for the Academy. Renan is considered a scholar of the greatest excellence and an impressive writer.



50

MAGNIFICENT ROMAN COIN DEPICTING ODYSSEUS

ROMAN REPUBLIC. C. MAMILIUS LIMETANUS.

Serrate silver denarius.

Rome, minted in 82 BC.

20mm. 3.74 g. A very nice specimen, with clear imprint and light rubbing.

Obverse: Draped bust of Mercury right, wearing winged petasos; caduceus and control letter behind.

Reverse: Ulysses standing right, holding staff in left hand and extending right hand to Argus; C·MAMIL to left, LIMETAN to right.

Crawford 362/1; BMCRR Rome 2725; RSC Mamilia 6.



A denarius of the Roman republic featuring one of the very few references to Homer's *Odyssey* in ancient coinage. On the obverse is Mercury, a god very much propitious to Odysseus, easily recognizable by the winged petasos and the caduceus. The reverse depicts one of the most moving passages in literature, hardly matched to this day. In book XVII (290-327) Odysseus returns to Ithaca disguised as a beggar. His faithful dog, Argos, has been waiting for his return for 20 years. Ignored, abandoned by everyone, the dog is ridden with ticks and fleas, lying in a pile of manure. Odysseus is accompanied to the palace by Eumaeus the shepherd, who is unaware of the beggar's true identity. Odysseus recognizes his dog and is forced to hide a single tear that rolls down his cheek. He cannot greet the dog, as that would give away his identity. Argos, after all those years, recognizes his master as well, but if he were to run to him it would most certainly cause his death by the suitors. Here Homer cannot do anything other than to end the life of Argos, otherwise the entire *Odyssey* would have been for

naught. So Argos dies upon the vision of his master having fulfilled his life purpose: to await his return. It is also the moment that marks the end of the twenty year cycle since Odysseus left for the Trojan War, thus announcing the imminent closing of the Trojan Cycle itself. The denarius' reverse depicts the idealized moment of the scene where master and dog would be just about to meet and greet each other, but as we have seen, the reunion cannot happen.

"There lay the hound Argos, full of vermin; yet even now, when he marked Odysseus standing near, he wagged his tail and dropped both his ears, but nearer to his master he had no longer strength to move. Then Odysseus looked aside and wiped away a tear. [...] But as for Argos, the fate of black death seized him straightway when he had seen Odysseus in the twentieth year."

Mamilius Limetanus is one of the three moneyers for the year 82 BC. The moneyers, selected every year, were magistrates in charge of the production of coinage, and they were at liberty to determine the design of the coins, which were often deities and characters associated with their personal family history. Like most Roman Patricians, Limetanus claimed to be a descendant of a Homeric character, in this case, Odysseus—Julius Caesar's family, for example, thought themselves to be descendants of Aeneas.

A wonderful specimen of this magnificent Roman denarius.

51

HANDWRITTEN NOTES BY ROUSSEAU FROM DIONYS HALICARNASSOS' WORK ON THE HISTORY OF ANTIQUITY

ROUSSEAU, JEAN-JACQUES.

Original handwritten manuscript-leaf in Rousseau's hand concerning Rome, the mother of Romulus and Remus, taken from Dionysos Halicarnassos.

(Unsigned, and no date, but penned between 1746 and 1751).

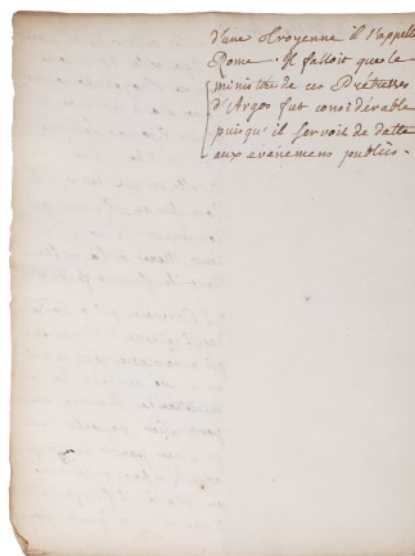
1 leaf 4to (25,5 x 19 cm), off-white paper in fine condition. Penned on both recto (21 lines) and verso (6 lines) in columns taking up half the pages.

This magnificent manuscript leaf in Rousseau's hand constitutes notes taken from the seminal work of Dionysos Halicarnassos, on the foundation of Rome, more particularly on the story of Rome herself, the alleged mother of Romulus and Remus and how they named the city after their mother.

This manuscript leaf is part of a grandiose project that Rousseau was working on with his employer Madame Dupin during his years as her secretary. The project was that of writing the history of womankind. With its focus on gender equality, the work is nothing less than pioneering and would no doubt have been a work of seminal importance in the history of feminism and women's rights, had it ever been published. The manuscript ended up comprising more than 2.000 pages, but was never printed.

Louise Marie Madeline Fontaine Dupin (1706-1799) was one of the most famous salonnières of the 18th century, renowned for the beauty as well as her intelligence. Rousseau met her in 1743 and took an instant liking to her. In 1745, she offered him the position as her private secretary and tutor to her son. During his six years in her employment, he spent most of the time working on the grandiose project of the history of women, until it was abandoned in 1751.

"In the years between 1745 and 1749 Jean Jacques Rousseau was employed by Louise Marie Madeline Dupin as a research assistant on her ambitious project to delineate in print the history of women. After years of labor by Rousseau and Madame Dupin her "Ouvrage sur les Femmes" was shelved, unfinished. The research notes, drafts, and fair copies written by Rousseau and his employer were stored at the chateau of Chenonceaux, essentially forgotten, until their sale at a series of auctions held between 1951 and 1958." (Harry Ranson Center, University of Texas)



Denis d'Halycarn:

Callias auteur des Mémoires
d'Agathocles dit qu'une
femme Troyenne nommée
Rome étant arrivée en
Italie Epousa Latinus
Roy des Aborigènes: —
Qu'elle en eut deux fils —
Romulus et Remus qui
donnèrent le nom de
leur Mère à la ville
dont ils furent fondateurs

L'Ecrivain qui a parlé
des Prétresses d'Argos et
qui a ramassé tout ce qui
est arrivé pendant le
ministère de chacune en
particulier, rapporte —
qu'Enée partit de Molossie
avec Vlype; qu'arrivé
en Italie; il fut fondateur
d'une ville et que du nom

Frederich den Anden / Danmarckis / Norgis /
Vendis oc Gottis Koning / etc.



M. H. Z. G. A.

FIRST DANISH TRANSLATION OF THE NARRATIVE OF HAMLET, PRINCE OF DENMARK

SAXO GRAMMATICUS.

Den Danske Krønike som Saxo Grammaticus screff, halfierde hundrede Aar forleden: Nu først aff Latinen udsæt, flittelige offuerseet oc forbedret, Aff Anders Søffrinssøn Vedel.

Kiøbenhaffn, Hans Støckelman oc Andreas Gutterwitz, 1575.

Folio. Bound in a very nice mid-19th century brown half calf with five raised bands and gilt ornamentations to spine. Title-page printed in red and black and with large woodcut, verso with full-page woodcut portrait of King Frederik II. Small repaired cut-out to top of title-page and an old owner's annotation. Neat marginal annotations to some leaves and early annotations to back fly-leaf. Occasional light brown spotting, but overall an unusually well kept and fresh copy, printed on good paper. (36), 547, (33) pp.

The very rare first translation into any language, being the seminal first Danish translation, of the first preserved full history of Denmark – to this day the most important of all Danish historical publications and a main work of European Medieval literature. This magnificent work furthermore contains the first known written narrative of the legend of Hamlet and served as the basis for Shakespeare's play.

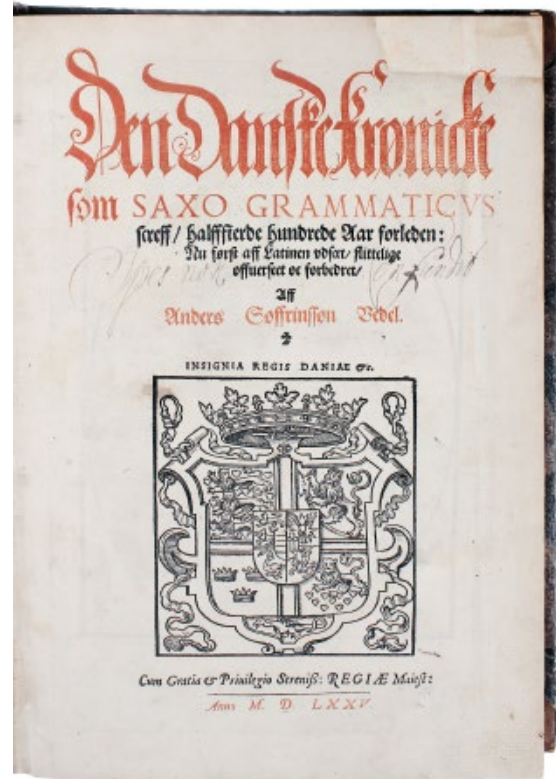
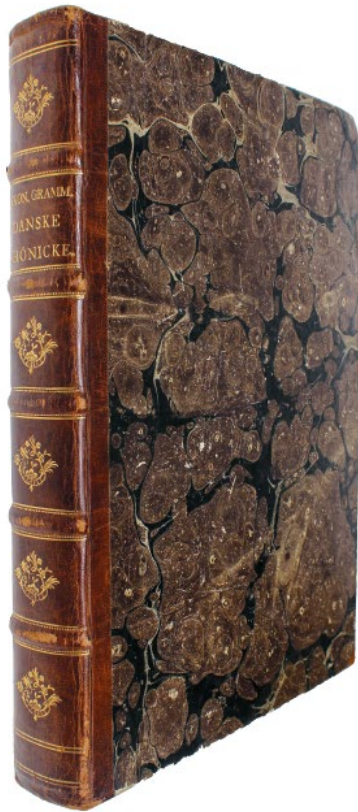
“Hamlet” is based on a Norse legend composed by Saxo Grammaticus in Latin around 1200 AD. The sixteen books that comprise Saxo Grammaticus' “Gesta Danorum”, or “History of the Danes”, tell of the rise and fall of the great rulers of Denmark, and the tale of Amleth, Saxo's Hamlet, is recounted in books three and four. In Saxo's version, King Rorik of the Danes places his trust in two brothers, Orvendil and Fengi. The brothers are appointed to rule over Jutland, and Orvendil weds the king's beautiful daughter, Geruth. They have a son, Amleth. But Fengi, lusting after Orvendil's new bride and longing to become the sole ruler of Jutland, kills his brother, marries Geruth, and declares himself king over the land. Amleth is desperately afraid, and feigns madness to keep from getting murdered. He plans revenge against his uncle and becomes the new and rightful king of Jutland.”

(“Shakespeare's Sources for “Hamlet”” – Shakespeare-on-line).

The patriotic “Danish Chronicle” (i.e. Gesta Danorum) by Saxo Grammaticus is without comparison the most ambitious literary production of medieval Denmark and the most important source for the early history of the nation, also being one of the oldest known written documents about the history of Estonia and Latvia.

Its sixteen books describe the history of Denmark and the Danes as well as Scandinavian history in general, from prehistory until Saxo's own time (12th century). It offers crucial reflections on European affairs of the High Middle Ages, from a unique Scandinavian perspective, and constitutes a significant supplement to other Western and Southern European sources.

Saxo Grammaticus (ab. 1150-1220) was probably a secular clerk or secretary to Absalon, Archbishop of Lund, the great Danish churchman, statesman and warrior. Saxo is remembered today as the author of the first full history of Denmark, in which he modelled himself upon the classical authors (e.g. Virgil, Plato, Cicero) in order to glorify his fatherland. The work dates from the end of the 12th century and was first



printed, in Latin, in Paris in 1514 with 16th century re-issues following in 1534 (Basel) and 1576 (Frankfurt). In 1575, the very first translation of the work appeared, that into Danish, which came to play a significant role in the history of both the legends presented in the work and in Danish language and culture.

This groundbreaking first printed translation of Saxo's chronicle was prepared by the Danish historian and philologist Anders Sørensen Vedel (1542-1616). Vedel was also the tutor of Tycho Brahe and his companion on Brahe's grand tour of Europe, where the two formed a lasting bond of friendship.

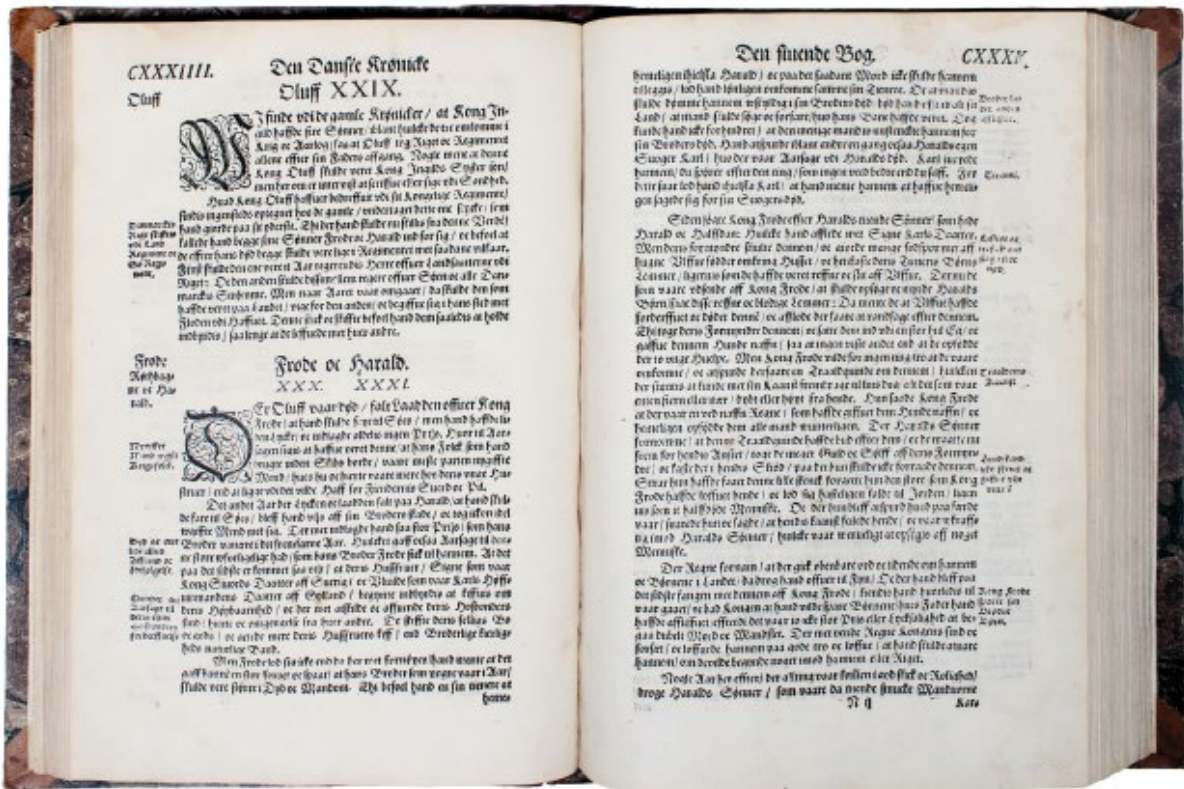
Previous attempts had been made at translating Saxo's magnificent work (one by Christiern Pedersen, one by Jon Tursen), but none of them were printed and the manuscripts have also not survived; Vedel's translation is the only one that was finished and made it to print. Prompted by Absalon, Vedel began his translation in 1570, and it took him five years to finish the task of both translating and rewriting the original Latin text. While working on this grandiose

production, he was given the income of a canon at Ribe Cathedral.

Vedel's translation is one of the most important Renaissance contributions to Danish literature and to the development of the Danish language. Vedel's work is not merely a translation, but a magnificent rewriting that should be considered a literary masterpiece in its own right. After Vedel's translation, Saxo remained the indispensable classic that overshadowed all other historical works, both as a source to the earliest history of Denmark and the Danes and as a source of the Nordic myths.

Vedel's seminal translation predates the first English translation by more than 300 years and remained the only vernacular version of the text for centuries.

The work consists of sixteen books that cover the time from the founders of the Danish people (Dan I of Denmark) till Saxo's own time, ending around 1185 (with the submission of Pomerania), when the last part is supposedly written. The work thus covers



the entire history of Denmark until Saxo's own time, seen under a somewhat glorified perspective, from heathen times with tales of Odin and the gods of Valhalla to the times of Absalon, who probably directly influenced the sections on the history of his own time, working closely with Saxo himself.

The work also contains the first known written narrative of the legend of Hamlet (Amleth, the son who took revenge for his murdered father). It is this narrative of Saxo's, which he based on an oral tale, that forms the basis for Shakespeare's "Hamlet", which takes place in Helsingør in Denmark. There is fairly certain evidence that Shakespeare knew Saxo's work on the History of Denmark and thus the legend of Amleth.

"This is the old, Norse folk-tale of Amleth, a literary ancestor of Shakespeare's "Hamlet". The Scandinavian legend was recorded in Latin around 1200 by the Danish historian Saxo Grammaticus and first printed in Paris in this beautiful 1514 edition. It is part of the collection of tales known as Gesta Danorum – a partly mythical history of the Danes.

Saxo's Amleth story – a summary

King Rørik of Denmark appoints two brothers, Horwendil and Fengo, as the rulers of Jutland. Horwendil slays the King of Norway, marries King Rørik's daughter Gerutha, and they have a son named Amleth. Consumed by envy of his brother, Fengo murders Horwendil and marries his wife Gerutha. Amleth then feigns madness, clothing himself in rags and spouting nonsense, to shield himself from his uncle's violence. In fact, the name 'Amleth' itself means 'stupid'.

Yet Amleth's behaviour attracts suspicion, and the King attempts to trap him into admitting he has plans for revenge. First, a beautiful woman is used to lure him into betraying himself, but she proves loyal to Amleth. Then a spy is planted to eavesdrop on Amleth's conversation with his mother, in which she repents and he confesses his plans for revenge. Amleth detects the spy, kills him in a mad frenzy, throws his mutilated body in a sewer, and leaves it to be eaten by pigs. Fengo then deports Amleth to England with two escorts carrying a letter directing

the King there to execute him. Amleth switches the letter with another one, which orders the death of the escorts and asks for the hand of the English Princess in marriage.

Returning to Denmark, Amleth arrives disguised, in the midst of his own funeral, burns down the hall and hunts down his sleeping uncle. Because Amleth had wounded himself on his sword, attendants had made it harmless by nailing it to the scabbard (the sheath used to hold it). Amleth swaps this useless sword with Fengo's, succeeds in killing his uncle and next day is hailed as the King.

Saxo's account has many of the defining features of Shakespeare's drama:

a villain who kills his brother, takes over the throne and then marries his brother's wife

a cunning young hero, the King's son, who pretends to be mad to shield himself from his uncle
three plots used by the King to uncover the young man's secrets: a young woman, a spy planted in the Queen's bedroom (who is uncovered and killed), and two escorts who take the prince to England (also outwitted and killed)

a hero who returns home during a funeral and finally achieves his revenge through an exchange of swords.

There are equivalents for Shakespeare's central characters – old and young Hamlet, old and young Fortinbras, Claudius and Gertrude, Polonius, Ophelia, Rosencrantz and Guildenstern. But Saxo has no ghost demanding vengeance, and the identity of the murderous uncle is known from the start. There is no Osric, no gravediggers or play within a play. The legend lacks a Laertes character and the young woman does not go mad or kill herself. Perhaps most crucially, Amleth lacks Hamlet's melancholy disposition and long self-reflexive soliloquies, and he survives after becoming king." ("Saxo's legend of Amleth in the *Gesta Danorum*" – The British Library.mht).

"Saxo Grammaticus, (flourished 12th century-early 13th century), historian whose *Gesta Danorum* ("Story of the Danes") is the first important work on the history of Denmark and the first Danish contribution to world literature.

Little is known of Saxo's life except that he was a Zealander belonging to a family of warriors and was probably a clerk in the service of Absalon, archbishop of Lund from 1178 to 1201. Saxo is first mentioned in Svend Aggesen's *Historia Regum Danicae compendiosa* (1185; "Short History of the Danish Kings") as writing the history of Svend Estridsen (d. 1076).

The *Gesta Danorum* was written at the suggestion of Archbishop Absalon: its 16 volumes begin with the legendary King Dan and end with the conquest of Pomerania by Canute IV in 1185. The work is written in a brilliant, ornate Latin. It was his Latin eloquence that early in the 14th century caused Saxo to be called "Grammaticus." The first nine books of the *Gesta Danorum* give an account of about 60 legendary Danish kings. For this part Saxo depended on ancient lays, romantic sagas, and the accounts of Icelanders. His legend of Amleth is thought to be the source of William Shakespeare's *Hamlet*; his Toke, the archer, the prototype of William Tell. Saxo incorporated also myths of national gods whom tradition claimed as Danish kings, as well as myths of foreign heroes. Three heroic poems are especially noteworthy, translated by Saxo into Latin hexameters. These oldest-known Danish poems are *Bjarkemalet*, a battle hymn designed to arouse warlike feelings; *Ingjaldskvadet*, a poem stressing the corruptive danger of luxury upon the old Viking spirit; and *Hagbard and Signe*, a tragedy of love and family feuds. The last seven books contain Saxo's account of the historical period, but he achieves independent authority only when writing of events close to his own time. His work is noteworthy for its sense of patriotic purpose based on a belief in the unifying influence of the monarchy. By presenting a 2,000-year-long panorama of Danish history, he aimed to show his country's antiquity and traditions. Saxo's work became a source of inspiration to many of the 19th-century Danish Romantic poets." (Encycl. Britt.)

Laur. Nielsen 240.
Thesaurus 190.

THE FIRST PRINTED WORK ON ARAB PROVERBS

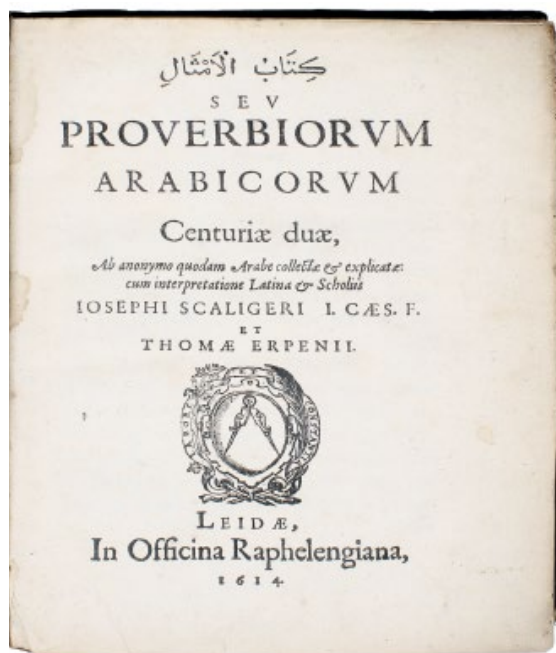
SCALIGER, JOSEPH (+) THOMAS ERPENIUS.

Kitabu 'l-amtali. Seu Proverbiorum Arabicorum centuriae duae, ab anonymo quodam Arabe collectae & explicatae: cum interpretatione Latina & Scholiis Iosephi Scaliger et Thomæ Erpenii. (+) Pauli Apostoli ad Romanos Epistola, Arabice. Ex Bibliotheca Leidensi. (2 works).

Leiden, Officina Raphelengiana, 1614. & Leiden, Typographia Erpeniana, 1615.

4to. Contemporary full calf. Finely rebacked. Edges and corners repaired. (8),126 pp. (Latin and Arabic characters). + (48) pp. (24 unnumb. leaves). (Arabic characters, except title-page).

In between the 2 works is bound "Cogitata nova de kari psalm XXII, 17 et Jes. XXXIX, 13 censurae Philologorum committet ho elachistos ton philologunton". (8) pp. No date (around 1615?).



Rare first edition of this seminal work on Arab linguistic and Arab printing history in general, being the first work on Arab proverbs and the first critical edition ever of an Arabic text, with a Latin translation and notes.

"Echoing Aristotle's 'Golden Mean', they (the proverbs) reflect the moral values of the well-bred gentleman,

who should be generous without ostentation, frugal without stinginess, moderate and self-controlled, truthful but discreet, and strong without being inflexible." (Vrolijk, *The Prince of Arabists and his many errors: Thomas Erpenius's emage of Joseph Scaliger and the Edition of the "Proverbio Arabia"*, 2010).

The present work is based on a manuscript containing 200 Arab proverbs obtained by Casaubon, and then read and adapted by Scaliger. It was finally prepared for publication by the doyen of Arabic scholars in Europe, Thomas Erpenius, and was published for the first time as it is here, in 1614.

The main source of the two hundred proverbs is the collection assembled by Abu Ubaid al-Qasim ibn Salam (c. 770-838 CE), an Islamic scholar known for several other works than his *Kitab al-Amwal*, a compilation of just under 1,400 sayings. The other Arabic authors are not mentioned by name and it is only reasonable to assume that Scaliger and Erpenius knew nothing about them nor were they aware of the identity of the compiler, who is merely described as 'some erudite Arab'.

"The origin of the proverbs has been discussed since the mid-seventeenth century. In 1651 the Swiss Protestant scholar Johann Heinrich Hottinger used Erpenius's edition to prove that Muslims, though

unbelievers, were more virtuous than the popes. Nine years later, in 1660, this prompted a violent reaction from the Maronite Abraham Echellensis, who was able to prove that many proverbs in Erpenius's edition were, in fact, translated from a Christian Syriac text by Theodosius Romanus, the Jacobite patriarch of Antioch between 887 and 896. Hottinger, Echellensis argued, had used Christian proverbs to assert the moral superiority of muslims." (Ibid.)

The present work book allowed European students of Arabic a fascinating glimpse into an aspect of Arab intellectual life which was free from religious bias. It showed them that the Arabs too had their share of human wisdom. "More often than not, however, it remained just a glimpse. Unlike their teachers, who showed a rather more varied interest in Arabic and its literature, most students were theologians who needed Arabic as a source of comparison with biblical Hebrew". (Ibid.)

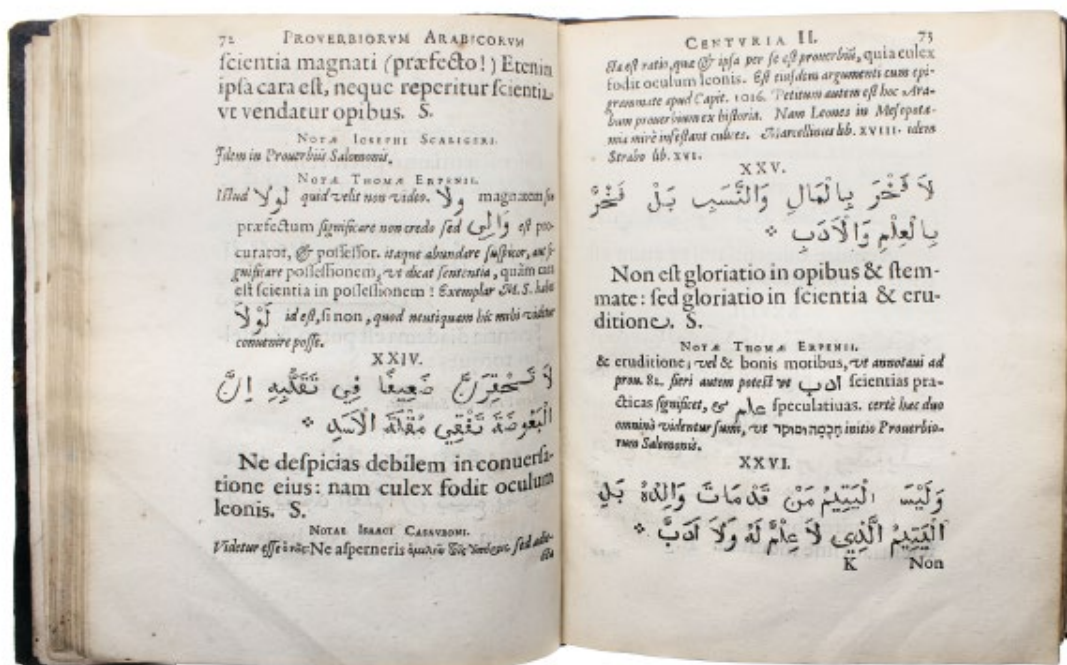
"Erpenius's Proverbiorum Arabicorum centuriae duae is also regarded as the first critical edition of an Arabic text, with a Latin translation and commentary sense, 'critical' should be understood as an effort to restore

the presumed form of a work in classical arabic by purging it of the 'corrupting' influence Arabic, or as Erpenius expressed it in the preface.

It must also be borne in mind that this was by no means the first work in Arabic ever to be printed. In the 1590s the famous Typographia Medicea of Rome had already published published monolingual Arabic texts such as Avicenna's Canon (1593) or Elementa (1594), but they lacked the critical element of the Erpenius editio over, they were never conceived as learning aids for European scholars but were destined instead for the Middle Eastern market. The Proverbia was the last book in Arabic published by the Raphelengius brothers in Leiden. Their father, Franciscus Raphelengius, had designed the Arabic typeface as early as 1595." (Ibid)

The work has consequently attracted the attention of modern students of both typography and Arabic studies and is a wonderful testament to the dawning interest in Arabic linguistics and the Muslim world in general.

Schnurrer Bibliotheca Arabica No 217 & 325.





54

THE EDITIO PRINCEPS OF THE FIRST FULL COLLECTION OF THE "HEIMSKRINGLA", THE SAGAS, IN THE ORIGINAL ICELANDIC

STURLASON, SNORRI (SNORRE STURLASSON / STURLUSON).

Heims Kringla/ Eller Snorre Sturlusons Nordländiske Konunga Sagor. Sive Historiae Regum Septentrionalium. Ante secula quinque, patrio sermone antiquo Conscriptae, Quas Ex Manuscriptis Codicibus edidit, Versione gemina, notisque brevioribus, Indici Poëtico vel Rerum, sparsim insertis, Illustravit Johann: Peringskiöld. 2 vols.

Stockholm, Literis Wankiwianis, 1697.

Folio. 2 contemporary, uniform full vellum bindings with coloured, gilt title- and tome-compartments to spines. Cords showing at inner hinges, but bindings solid and tight. Volume 1 with worn capitals and corners, and gilt compartments quite rubbed. General wear to boards and a stain to back board. Engraved book plate to inside of front board. Two old owners' names to title-page. Title-page dusty and with a bit of brownspotting. Otherwise internally in splendid condition, very nice, clean, and fresh. Front board of volume 2 a bit warped and back board with some staining. First two leaves loosening, but still attached, and with some damp staining. Otherwise internally very nice and clean, with just occasional light damp staining. (24), 830; (2), 486, (128) pp. With the engraved device to the title-page of volume 1.

The magnificent editio princeps of Snorre's seminal "Heimskringla", his collection of the original sagas of the old Norse kings – beginning with the mythological prehistory going back to Odin and Asgard – printed for the first time in the original Icelandic, accompanied by translations into Swedish and Latin, also being the first translations into these languages.

The "Heimskringla" constitutes one of the most famous and influential works of medieval Icelandic literature and a cornerstone of Norse mythology.

These seminal sagas are of foundational importance not only to Norse mythology and Scandinavian history, however, but also to the medieval history of the Western world in general, famously narrating expeditions to many other European countries, most

obviously England (e.g. the famous sacking of Southwark and the Battle of Hastings), but also many other parts of the world, ranging as far as Palestine (the saga of Sigurd the Crusader, where the Norwegian fleet is attacked by Arab Muslim pirates), Constantinople, Syria, and Sicily (the Saga of Harald Hadrada, which narrates his expedition to the East), etc.

"In addition to this, there are early accounts of the western voyages of Erik the Red and Leif the Lucky and the early settlements on "Vinland", as the Norsemen called the north-eastern coast of American continent; and the equally daring eastern voyage of Sigurd the Crusader." (PMM)

"Although the expeditions of the Norsemen to America were not mentioned in the manuscript copies of

Sturluson's sagas, Peringskiöld introduces references to these expeditions in vol. I, pp. 325-348." (Sabin)

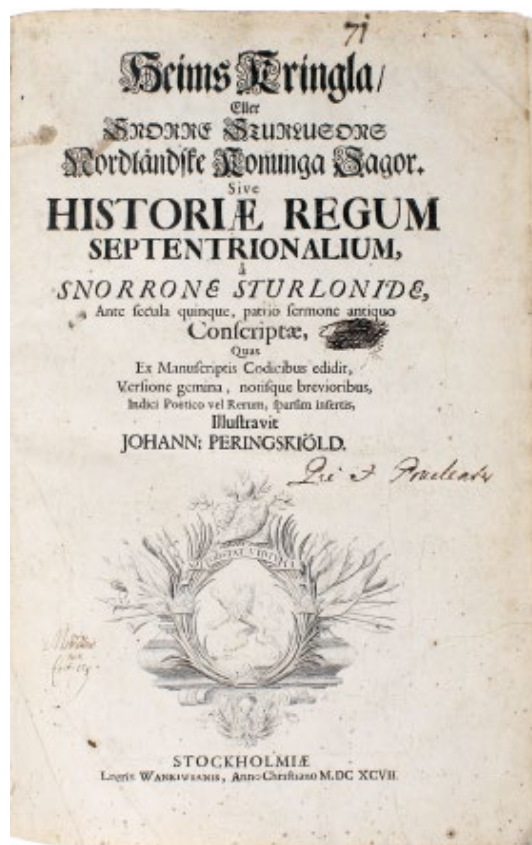
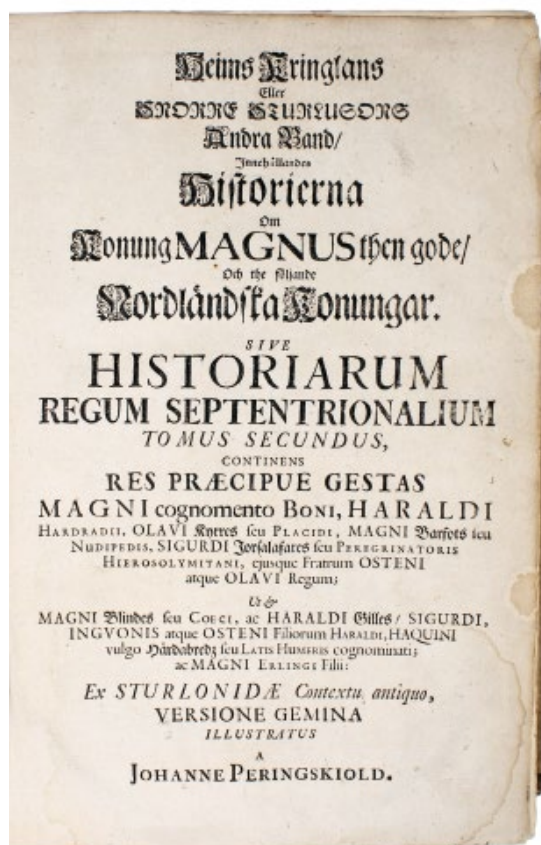
"Snorri's contribution to the literature of Iceland is of inestimable importance. It was he who collected and preserved the great prose "Edda" (first published in 1665), which contains, with some tracts on composition and metre of considerable importance, the "Gylfaginning". Part mythology and part history, it is this which gives us the earliest version of the story of Aesir and their leader Odin, whose invasion of the North became the religion of Scandinavia. From this were spun the "Niebelungenlied" and "Beowulf"; ... Even more important than this is Snorri's own contribution, the great collections of the Sagas of the Norse Kings, called the "Heims Kringla", first published in full in 1697 in the original Icelandic, with translations into Latin and Swedish, edited by Johan Peringskiöld." (PMM)

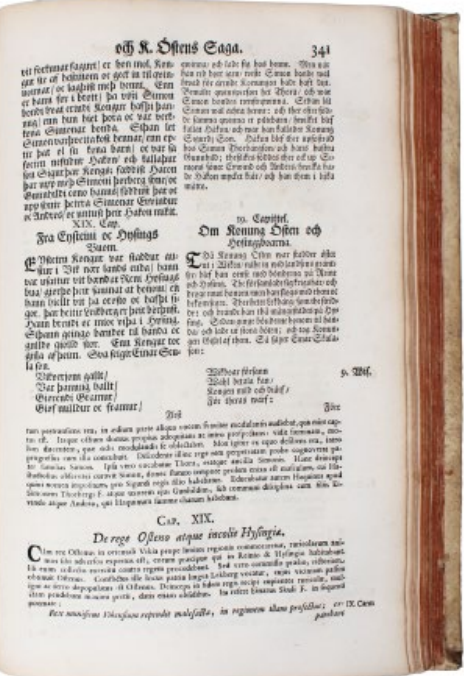
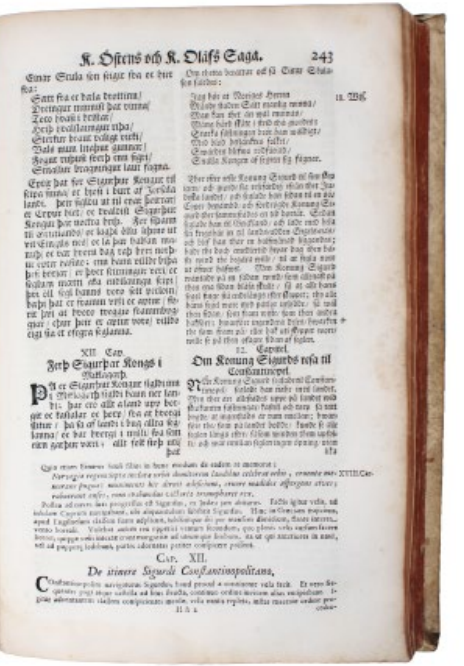
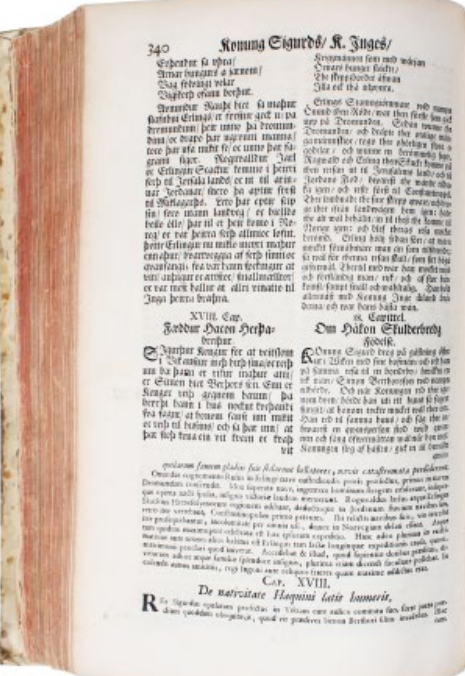
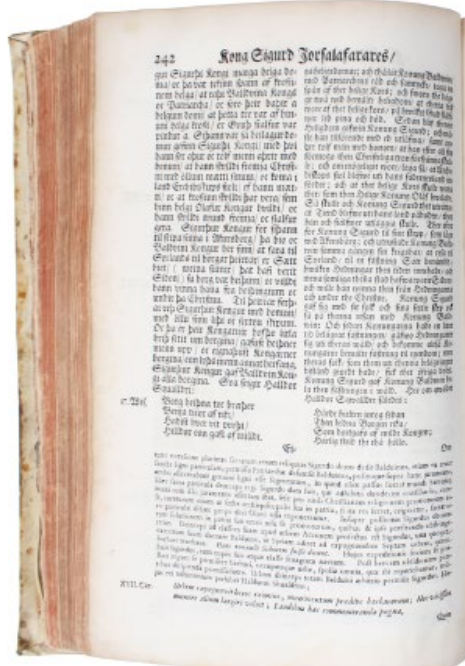
A few extracts of the work had been translated into Danish during the 16th and 17th centuries, with a Danish translation appearing in 1633, but the original Icelandic text had not been printed before and appeared for the first time - under the title "Heimskringla", which is the first known use of the name - with this magnificent publication, which also contains the first edition of the Latin translation and the first edition of the Swedish translation.

The work is sought-after and difficult to come by.

Sabin 85484 ("The New York Public Library has a copy of vol. I, but lacks vol. 2. The collation of vol. 2 is supplied from the "...Catalogue of the Icelandic Collection" in the Cornell University Library").

Fiske 535.
PMM 168.







STURLUSONS
NORDL:
SAGOR

TOM:
II:

55

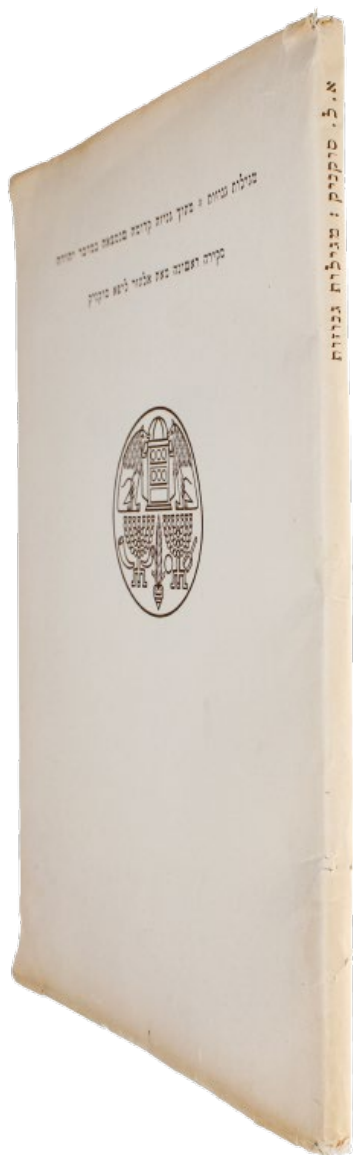
FIRST PUBLISHED STUDY ON THE DEAD SEA SCROLLS

E. L. SUKENIK.

Megilloth Genuzoth. (i.e. "Scrolls hidden away", preliminary survey on 'Dead Sea Scrolls').

Jerusalem, Bialik Foundation. 1948.

Large 4to (325 x 235 mm). In the original printed wrappers. Extremities with light marginal discolouring and a bit creased. Verso of wrappers with offsetting, otherwise a fine copy. (6), 43 pp. + 13 plates.



The very first publication of any part of the Dead Sea Scroll. With the present publication, Sukenik also became the first to link the scrolls and their content to a community of Essenes, which became the standard interpretation of the origin of the scrolls, a theory of which there is still general consensus among scholars today.

The Dead Sea Scrolls constitute a pivotal cornerstone in the realm of archaeology, possessing immense historical, religious, and linguistic importance. These scrolls comprise the most ancient extant manuscripts of complete books that would eventually find their place in the biblical canons. Additionally, they house deuterocanonical and extra-biblical manuscripts, providing valuable testimony to the multiplicity of religious ideologies during the period of late Second Temple Judaism.

Sukenik's role in acquiring and studying some of the Dead Sea Scrolls after their initial discovery was significant. In 1948, he managed to acquire three of the scrolls from an antiquities dealer in Bethlehem, including the famous "Isaiah Scroll." (the two others being The War Scroll and the Thanksgiving Scroll (Hodayot)). Sukenik almost immediately recognized the historical and scholarly importance of the scrolls and worked to secure them for research purposes. His efforts helped bring attention to the scrolls and contributed to their preservation and study.

In his diary, Sukenik recollected: "My hands shook as I started to unwrap one of them. I read a few sentences. It was written in beautiful biblical Hebrew. The language was like that of the Psalms, but the

text was unknown to me. I looked and looked, and I suddenly had the feeling that I was privileged by destiny to gaze upon a Hebrew Scroll which had not been read for more than 2,000 years."

Eleazar Sukenik, along with Roland de Vaux, emerged as among the earliest scholars engaged in the study of the initial scrolls unearthed in 1947. Sukenik swiftly established a connection between these scrolls and the settlement at Qumran, positioned on the northwest bank of the Dead Sea, specifically attributing them to a Jewish sect identified as the Essenes. In 1951, de Vaux conducted excavations at the Qumran site, unearthing pottery that bore an identical resemblance

to the pottery discovered in nearby Cave 1 (the scrolls had been extracted from a sequence of 11 caves, each numbered by archaeologists based on their order of discovery). This further solidified Sukenik's correlation between the caves, their contents, and the adjacent archaeological remains of the Qumran settlement. The Qumran-Essene hypothesis put forth by these prominent figures in archaeology subsequently became the prevailing theory, endorsed in scholarly publications and reference works. While a group of experts commenced the task of translating the scrolls in the 1950s, the wider academic community had to wait nearly four decades before gaining access to them.



56

THE MOST IMPORTANT COMPILATION OF DANISH FOLK SONGS

SYV, PEDER.

Et Hundrede udvalde Danske Viser, Om Allehaande merkelige Krigs=Bedrivt oc anden selsom Eventyr, Som sig her udi Riget Ved gamle Kæmper, navnkundige konger, og ellers fornemme personer begivet haver, af Arilds Tid til denne Nærværende Dag. Forøget med det Andet Hundrede Viser Om danske Konger, Kæmper og Andre. Samt hosføjede Antegnelser, Til Lyst og Lærdom. I.e. One Hundred Danish Songs, About all Sorts of Curious War- Achievements and other strange Fairy Tales that have taken Place in this Kingdom due to Giants, Renowned Kings, and otherwise high ranking Personas, from the Time of Arild to this present Day. Expanded with the Second Hundred Songs about Danish Kings, Giants, and Others. Together with Attached Records, for Joy and Learning.

Kiøbenhavn, 1695.

Contemporary full calf binding. Spine with blindstamped title and decorations. Leather on spine with cracks. Housed in slip-case with leather edges. Engraved title-page with the text "200 Viser..." (including those of Vedel). Printed title-page in red and black. Title-page with the ownership signatures of P. Gersdorf J.C.P. Wormskjold. Unusually well preserved copy with only minor vague damp staining and very little brownspotting. (48), 783, (11 – Index) pp.



Exceedingly scarce first edition, in the even scarcer first issue, of this monument of Danish literature, folk tales, folk song, and story telling.

Three issues appeared with the same year on the title-page; only the first issue has the engraved title-page. According to Thesaurus, the two other issues were presumably only issued after the turn of the century, even though they bear the printing date 1695.

Peder Syv's magnificent work collecting the songs narrating the tales about our kings, giants and other greats is one of the most important treasure troves of Danish and Scandinavian folk songs and tales. The work contains Anders Sørensen Vedel's 100 songs, to which is added another 100 songs taken from manuscripts, fly leaves, and word-to-mouth, also preserving translations of skaldic epics that would otherwise have been lost. He also included a few contemporary poems, such as Laurids Kok's "Danmark dejligst, Vang og Vænge, which is one of the most beloved songs about our country, printed here for the first time.

The work was very popular and was reprinted several times in the 18th century.

Thesaurus II,676. – Bibl. Danica IV,192.

Al. Hornskjold

Et
Hundrede Udvalde

Danske Viser /

Om
Allehaande merkkelige Krigs-
Bedrivt og anden selsom Eventyr /
Som sig her udi Riget
Ved

Samle Kemper / Rabnkun-
dige Konger / og ellers fornemme
Personer begivet haver / af Arilds
Eid til denne nærværende Dag.
Foragede med det
Andet Hundrede Viser

Danske Konger / Kæmper og Andre /

Samt hosfojede Antegnelser /
Til Lyst og Nærdom.

Med Kongl. Majest. allernaadigste Frihed.

Riebenhavn /

Forlaade og Trykte hos Joh. Vilh. Bockenhoffers /
Kongl. Majest. og Univ. Bogtrycker / Aar 1695.

Al. Hornskjold



57

FIRST TRANSLATION INTO ANY LANGUAGE OF THE BOOK OF MORMON

THE BOOK OF MORMON – JOSEPH SMITH – ERASTUS SNOW.

Mormons Bog. [The Book of Mormon] En Beretning, skreven ved Mormons Haand paa Tavler, efter Nephis Tavler. Oversat paa Engelsk fra Grundtexten af Joseph Smith den Yngre. Udgivet og forlagt af Erastus Snow.

København, F. E. Bordings Bogtrykkeri, 1851.

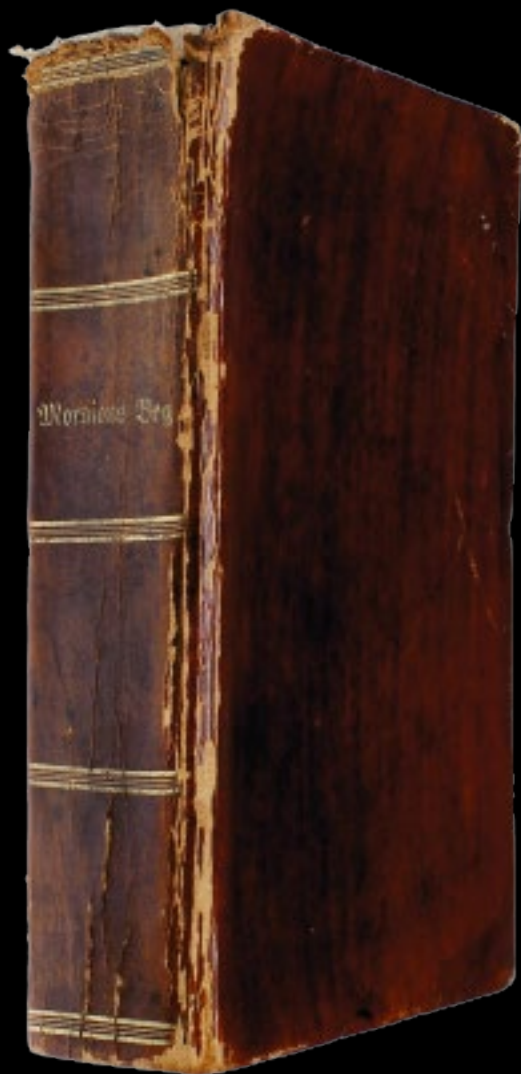
Small 8vo. Simple contemporary brown full calf with double gilt lines and gilt title to spine. Spine worn, especially upper capital, which is split and lacking a bit of the leather at top. Front hinge and corners worn. Binding generally tight and solid, strictly contemporary, and unrestored. Front free end-paper with owner's inscription of "Edv. Munch", dated 1886, in pencil. First and last leaves with brownspotting, but overall very nice and clean. Bound with the leaf containing the testimony of the three and eight Witnesses on recto end verso respectively. (8), 568 pp.

Exceedingly rare first edition thus, namely the seminal first printing of the first translation into any language of the Book of Mormon.

After the Prophet Joseph Smith's original translation of the Book of Mormon from the gold plates into English in 1829 and the return of those plates to the angel Moroni, no translations from English into any other languages appeared until this Danish translation of 1851. After this groundbreaking first translation, the Book of Mormon has been translated in its entirety into 95 languages (with portions of the book having been translated into another 20 languages) and has been printed in more than 150 million copies.

The divine injunction states that "every man shall hear the fulness of the gospel in his own tongue, and in his own language" (D&C 90:11), and thus making the Book of Mormon available in other languages was regarded as highly important. Missions were opened on the continent of Europe in 1850 and 1851, and Church leaders in many of the newly opened missions quickly began attempts at translations. The Danish edition had already been contemplated in 1845, however, and was thus the very first to appear, meaning that Latter-day Saints in Denmark were the first to read the Book of Mormon in their native tongue.

At a general conference in 1845, President Brigham Young appointed Apostle Erastus Snow and Elder Peter Olsen Hansen to work on this Danish translation of the Book of Mormon, which would open up the Book of Mormon to other-language speakers of the 19th century. Peter O. Hansen was a native Dane and was to do the actual translation, while Erastus Snow was to guide Hansen and be in charge of publishing. They both arrived in Copenhagen in May 1850 and precisely a year later Snow could report back that the Danish translation had been printed, in 3000 copies. Many of these are now lost or destroyed, and the first edition of the book is of the utmost scarcity. (See, Andrew Jenson: History of the Scandinavian Mission, 1927).



Mormons Bog.

En Beretning,

freven ved Mormons Daand

paa Taler,

eller Nephis Taler.

Da det er en Fortælling af Herrens Guds Ordgælder, og Samfundets
forpligtelse; som de i Menneskene, hvilke ere en Verdens af
Mennesker; da og de Taler og Ordgælder, som de eller Ver-
den, samt alle menneskelige og naturlige Guds, Guds og Ver-
den, samt alle i Verden, at den af Guds Ordgælder, som de
freven ved Guds Gode og Guds til Guds Ordgælder, hvilket ved
Mormons Daand, og Guds i Verden, da at Menneskene i de Guds
Ordgælder. Guds Ordgælder skal ved Guds Gode. Guds.

Da det er en Fortælling af Herrens Gode, hvilke Guds er en Verdens af
Guds Gode, som de i Verden, da at Menneskene i Verden,
Guds Gode, da de Gode er Gode, for at Menneskene
hvilke eller de Menneskene af Guds Gode, hvilke Guds Gode
ere alle Gode for Guds Gode; og de de Gode Gode Gode Gode
ere, at de Gode er Gode af Gode Gode; og Gode Gode Gode Gode
Gode og Gode Gode, at Gode er Gode Gode Gode Gode Gode, og de
de Gode Gode Gode Gode Gode, Gode Gode Gode Gode, da de
de de Gode Gode Gode Gode Gode, Gode Gode Gode Gode, da de
Gode Gode Gode Gode, at Gode Gode Gode Gode Gode Gode.

Udgivet paa Engell fra Grundsteden

af

Joseph Smith den yngre.

Kjøbenhavn.

Udgivet og forlagt af Ewald Snøw.

København, Gode Gode Gode Gode.

1851.

58

ONE OF THE FAMOUS PSEUDO-CANEVARI-BINDINGS

THOMAS AQUINAS.

Secunda Secundae. Novissime recognita.

Paris, Francois Regnault, (1520).

8vo. Bound in a splendid contemporary full goatskin binding with raised bands to richly blindstamped spine. Remains of paper title-label to spine. Boards with blindstamped double line-borders and oval kamé-centre-pieces with the famous Apollo and Pegasus. The clouds are in relief, the wheel of the carriage has four spokes, Apollo's clothing covers almost the entire body, the front of the whip is above the head of the horses, and the top front leg of the horse is close to straight. Boards covered in rich ornamental gilding and with gilt Greek lettering around the kamés. Neat professional restoration to spine and hinges and renewed cords.

A lovely contemporary full goat binding from Venice with later elaborate ornamentation over the original.

First and last leaves with a bit of soiling and brownspotting. (16), 396 ff. With the woodcut printer's device of Regnault to title-page and verso of final leaf.

A lovely copy of one of the so-called pseudo-Canevari-bindings.

In the 1870'ies, the name Demetrio Canevari started appearing in connection with a certain style of Renaissance bindings that all contained books printed before 1520, many from the 1540'ies. They all have certain traits in common: olive green or brown or dark red morocco, a certain type of gilding and an oval centre-piece depicting Apollo in his chariot and Pegasus on a cliff. In the 1930'ies, about 90 volumes of these bindings were known and they were all paid for with extremely high prices.

Demetrio Canevari was born in 1559 and became the life doctor of Pope Urban VII. He amassed a library of 5.000 volumes and died in Rome in 1625. The Jesuits ended up inheriting most of the remaining library in 1844, and by 1891, two librarian could conclude that there were 2.000 volumes left. Amongst those 2.000 volumes, there was not a single one bound in what we now call the Canevari-style.

How they have come to be detremined as such has been somewhat of a mystery. But at the beginning of the 20th century, the mystery was solved by the librarian and professor Fumagalli – the alleged provenance of the bindings was simply made up by a daring antiquarian bookseller, who was also a book thief, the famous Count Libri Carrucci. He invented a provenance and a story for what he wanted to sell. In his catalogue from 1859, he had three books with the Apollo-centrepiece, all described with an unknown provenance. In his catalogue from 1862, these bindings were now described as coming from either Mecenate or Demetrio Canevari. This was quickly picked up by other antiquarian booksellers, and by 1883, Quaritch announced that these bindings presumably came from Demetrio Canevari's father Mecenate. It soon became a stable fact in the book world that these poetic bindings with the "super ex-libris" came from Canevari's collection. They became a matter of mythical status and the Canevari-bindings were mentioned with the same awe at the collections of kings and popes.

These magnificent bindings stamped with the distinctive Apollo and Pegasus medallion were thus celebrated long before their original Renaissance owner was correctly identified, namely as Genoese Giovanni Battista Grimaldi. This also opened the path for a highly skilled book-binder to make forgeries that would long be mistaken for originals.

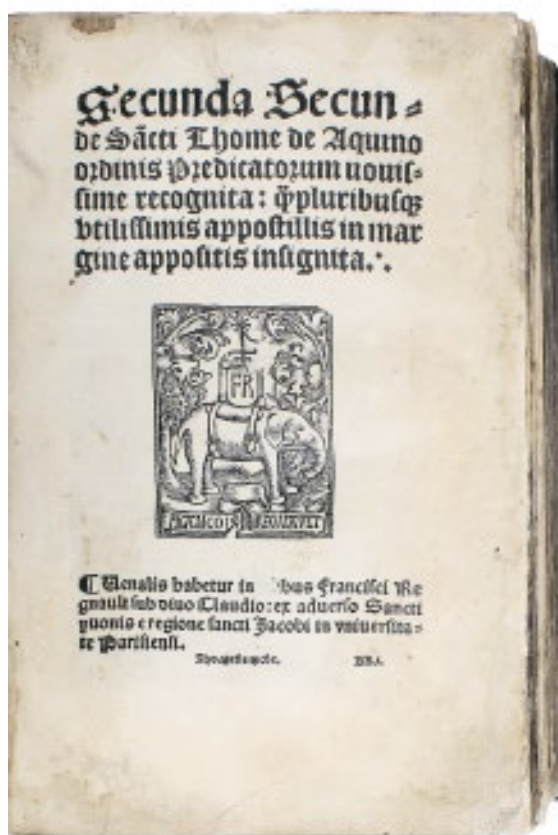
It turned out, as Fumagalli would unravel, that a bookseller (M.) and a book binder (Villa) had set up a business together forging old book bindings, among them the so-called Canevari-bindings. Several dealers, among them Quaritch in London, bought these, not knowing they were forgeries, and sold them on.

The craze for so-called Canevari-bindings did not die, however, and even the forgeries are now highly sought after. Due to extensive research, they are now fairly easy to distinguish from the originals (that still have nothing to do with Canevari) as they vary in size and stamping manner, but are still of very high quality

and are utterly charming. The myth surrounding these magnificent bindings make them even more desired, as they occupy a central place in the history of book binding and book collection.

The original Canevari-bindings are extremely rare on the market, as are the forgeries. In all, 144 bindings with the Apollo and Pegasus medallion have been identified to be original, whereas Wittcock 1998 lists 45 falsified ones. These are all of great interest to the serious binding collector.

This book is nr. 57 in Fumagalli's register. It has belonged to the director of applied art in Frankfurt, F. Luthmer, who bought it in 1885 in Milan. It was sold in 1921 by David and Orioli in London. In 1922 it featured in Ernst Fischer: The History of the Binding, described as a book from Canevari's library. It is depicted and described as nr. 3. in Anker Kyster's study of fake Canevari-bindings from 1934.





THE “FIVE WAYS” OF PROVING THAT GOD EXISTS

THOMAS AQUINAS.

Summa theologiae – Incipit tertia pars summe sancti Thome de Aquino. Questio prima de connenientia incarnationis.

Venedig, Bernardino de Tridino – Stagnatius (Bernardino Benalio and Giovanni de Tridino / Bernardino Benalio and Giovanni de Tridino alias Tacuino), 10. April 1486. Folio (binding: 33x22 cm, block: 31,5x21,5 cm). In a charming contemporary full blindstamped pigskin binding over wooden boards. Five raised bands and early handwritten paper title-labels to spine. Spine and upper parts of boards with wear. Front hinge cracked, but still holding, although inner hinge very weak. Brass clasps, but no ties. Boards richly blindstamped with panels of acanthus-stamps and diamond-shaped stamps with two-headed dragons. Centre-panel with round stamps inside which a lion. Front board with “Iohannes” repeated four times inside banners. Pasted down front end-paper richly annotated in various hands – contemporary and early – and with several Ex libris – Ditlev Duckert, Sigurd&Gudrun Wandel, and “A-D”. First blank with contemporary or near contemporary two-line inscription and a discreet stamp (“Veräusserte Dublette aus Stadtbibliothek Frankfurt am Main”). Neat, contemporary handwritten annotations to margins of many leaves. Pasted-down end-paper with many contemporary handwritten annotations as well. Beautifully printed in two columns throughout, 70 lines to each. Handpainted initials in red throughout and rubricated in red. A few leaves cropped at lower blank margin (far from affecting text), one leaf with a vertical tear (no loss), one leaf with a large brown stain, and one leaf with the red initials smudged. Otherwise just some occasional brownspotting. Generally very nice and well preserved. All in all a lovely copy.

200 ff. (a-p8, q-r6 (incl. the 3 ff. of Tabula) + aa-mm8 + 2 ff. Tabula) – thus fully complete, with both registers and the first blank.

The scarce and magnificent Tridino-edition of the seminal third part of the *Summa Theologiae*, Aquinas’ unfinished magnum opus, of which each part constitutes a work in its own right, the third dealing with Christology. It is here that we find Aquinas’ groundbreaking “Five Ways”, his five arguments for the existence of God, arguably the most influential demonstration that God exists ever written.

Each individual part of the “Summa” has its own separate printing history and its own bibliography, and the three parts are not expected to be found together. The “Pars Tertia” was printed for the first time in the 1470’ies, by Michael Wenssler. A reissue of this appeared in 1485. The present edition, by the

renowned Venice book printer Tridino, constitutes the second edition of this landmark work of Western thought and the third appearance overall.

Aquinas wrote his seminal magnum opus, the “*Summa Theologiae*”, as an instructional guide for theology students and those interested in understanding Christian theology. Together, the three volumes that he wrote present the reasoning for almost all parts of Christian theology in the West, following a cycle beginning and ending with God, in between which we find Creation, Man, the Purpose of Man, Christ, and the Sacraments (unfinished), the third part dealing with Christ, the most fundamental question of the existence of God, and man’s way of knowing him to exist.

Although he left the “Summa” as such unfinished, the individual parts have come to form “one of the classics of the history of philosophy and one of the most influential works of Western literature.” (Ross, James F.: “Summa theologiae, Christian Wisdom Explained Philosophically”, 2003. P. 165).

Determining that the way which leads to God is Christ, the path to God becomes the theme of Pars III of the “Summa”, where we find Aquinas’ Christology developed in full, his seminal demonstration of the existence of God, and his assertion of the necessity of the incarnation.

Centering on the unity of the divine and human in the person of Christ, Pars III argues that all human potentialities are made perfect in Jesus. Aquinas here focuses on Christ’s true humanity, including his birth, passion, resurrection, and the symbolism of the cross, and combines the Christian and the non-Christian in a synthesis that comes to be defining for all later Christian thought and theological philosophy. The most famous and influential part of Pars III of the “Summa”, however, is probably Aquinas’ considerations of – and arguments for – the existence of God. Exploring the rational belief in God, amongst other things, Aquinas here presents his “Five Ways” for the first time.

“Aquinas considers whether we can prove that God exists in many places in his writings. But his best-known arguments for the existence of God come in 1a, 2, 3(the “Five Ways”)... [i]t would be foolish to suggest that the reasoning of the Five Ways can be quickly summarized in a way that does them justice. But their substance can be indicated in fairly uncomplicated terms.

In general, Aquinas’ Five Ways employ a simple pattern of argument. Each begins by drawing attention to some general feature of things known to us on the basis of experience. It is then suggested that none of these features can be accounted for in ordinary mundane terms, and that we must move to a level of explanation which transcends any with which we are familiar...” (Marenbon, *Medieval Philosophy*, 2004. Pp. 244-45).

“The Five Ways, Latin *Quinque Viae*, in the philosophy of religion, the five arguments proposed by St. Thomas Aquinas (1224/25-1274) as demonstrations of the existence of God.

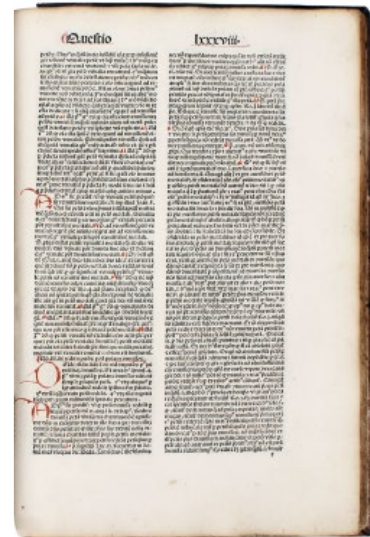
Aquinas developed a theological system that synthesized Western Christian (and predominantly Roman Catholic) theology with the philosophy of the ancient Greek thinker Aristotle (384-322 BCE), particularly as it had been interpreted by Aristotle’s later Islamic commentators. In his “Summa Theologica”, which he intended as a primer for theology students, Aquinas devised five arguments for the existence of God, known as the Five Ways, that subsequently proved highly influential. While much of Aquinas’s system is concerned with special revelation-the doctrine of the Incarnation of God’s Word in Jesus Christ-the Five Ways are examples of natural theology. In other words, they are a concerted attempt to discern divine truth in the order of the natural world.

Aquinas’s first three arguments – from motion, from causation, and from contingency – are types of what is called the cosmological argument for divine existence. Each begins with a general truth about natural phenomena and proceeds to the existence of an ultimate creative source of the universe. In each case, Aquinas identifies this source with God.

Aquinas’s first demonstration of God’s existence is the argument from motion. He drew from Aristotle’s observation that each thing in the universe that moves is moved by something else. Aristotle reasoned that the series of movers must have begun with a first or prime mover that had not itself been moved or acted upon by any other agent. Aristotle sometimes called this prime mover “God.” Aquinas understood it as the God of Christianity.

The second of the Five Ways, the argument from causation, builds upon Aristotle’s notion of an efficient cause, the entity or event responsible for a change in a particular thing. Aristotle gives as examples a person reaching a decision, a father begetting a child, and a sculptor carving a statue. Because every efficient cause must itself have an efficient cause and because there cannot be an infinite chain of efficient causes, there must be an immutable first cause of all the changes that occur in the world, and this first cause is God.

Aquinas’s third demonstration of God’s existence is the argument from contingency, which he advances by distinguishing between possible and necessary beings. Possible beings are those that are capable



of existing and not existing. Many natural beings, for example, are possible because they are subject to generation and corruption. If a being is capable of not existing, then there is a time at which it does not exist. If every being were possible, therefore, then there would be a time at which nothing existed. But then there would be nothing in existence now, because no being can come into existence except through a being that already exists. Therefore, there must be at least one necessary being – a being that is not capable of not existing. Furthermore, every necessary being is either necessary in itself or caused to be necessary by another necessary being. But just as there cannot be an infinite chain of efficient causes, so there cannot be an infinite chain of necessary beings whose necessity is caused by another necessary being. Rather, there must be a being that is necessary in itself, and this being is God.

Aquinas's fourth argument is that from degrees of perfection. All things exhibit greater or lesser degrees of perfection. There must therefore exist a supreme perfection that all imperfect beings approach yet fall short of. In Aquinas's system, God is that paramount perfection.

Aquinas's fifth and final way to demonstrate God's existence is an argument from final causes, or ends, in nature (see teleology). Again, he drew upon Aristotle, who held that each thing has its own natural purpose or end. Some things, however – such as natural bodies – lack intelligence and are thus incapable of directing

themselves toward their ends. Therefore, they must be guided by some intelligent and knowledgeable being, which is God." (Encycl. Britt.).

"Thomas Aquinas's "Summa theologiae" was originally written as a teaching document, a guide for beginning theology students. At more than 3,500 pages, it may seem an intimidating introduction to Christian theology; however, the influence of the "Summa" exceeds its volume. Aquinas's work influenced every subject in the liberal arts, especially astronomy, logic, and rhetoric. Aquinas's methodical disputations, rhetorical style, and logic are as much an education as his insights on the balance of faith and reason within Christian doctrine." (University of Dayton Library).

"During the high Middle Ages theology itself underwent important changes. In the eleventh and twelfth centuries, the study of logic and dialectic began to expand at the expense of grammar and rhetoric... Another change that accompanied this development was the effort to transform Christian doctrine from scattered pronouncements of Scripture, the Councils, and the Church Fathers into a coherent and systematic body of statements. This process culminates in Peter Lombard's "Sentences"..., and in St. Thomas Aquinas' "Summa Theologiae"..." (Kristeller, Renaissance Thought and its Sources, 1979. P. 117).

Hain:1470; Proctor: 4826; Graesse: 7:139.

60

THE FIRST AUTHORIZED DANISH/NORWEGIAN HYMN BOOK

THOMISSØN, HANS.

Den ny Danske Psalmebog, met mange Christelige Psalmer: Ordentlig tilsammenset/formeret oc bedret/ Aff Hans Thomissøn. Oc nu paa ny Prentet igen/ alle Gudfryctige Christne till Nytte Gaffn oc Gode.

Kiøbenhaffn, Henrich Waldkirch, 1611.

12mo (ca. 10 x 5,5, cm). Near contemporary black full calf with brass clasps. All edges beautifully and elaborately chiselled. New end-papers and title-page re-enforced et edges, from verso, no loss of text. 2nd leaf and 2nd leaf of Register with small marginal restorations, no loss of text. Apart from the small restorations, an exceptionally well preserved copy. Title-page printed in red and black, and many woodcut musical notes throughout. Title-page + pp. (XIII) – (XXX) (i.e. lacking the first three leaves of the preface – “Fortalen”), 653, (11) pp. (= register). – I.e. a lovely copy only lacking the first 6 leaves (ff. (A)1-6) of the preface.

Withbound at the end are the 18 first text-pages of “En Bøn at bede om Morgenem” (presumably also by Thomissøn, ca. 1600) – these 9 leaves are not in particularly good condition.

Extremely scarce first 17th century-edition of the first authorized Danish hymn-book. This seminal collection of the scattered psalms of the Reformation, the very first of its kind in Denmark, was originally printed in 1569 and remained the authoritative hymn-book for Danmark and Norway for a century and a half, until Kingo’s in 1699. All editions of the book are extremely scarce – the 16th century ones are known in 1-2 copies each, and most of them are incomplete; the 17th century-editions are also of the utmost scarcity, with ab. 5-7 copies known of each, and almost all being incomplete. Most copies known are in institutional holdings, and only very few remain on private hands. The present copy is one of the more complete copies known, as most copies lack several leaves of the text itself, musical notes, title-page, register etc.

Thomissøn’s hymn-book constitutes an invaluable source to Scandinavian musical life of the Reformation, and ab. 200 of the 269 hymns are put to music and supplied with musical scores.

Bibl. Danica I:326. – Thesaurus II: 637.

Åke Davidsson: 34.





61

ONE OF THE FIRST SAGAS PRINTED ON ICELAND

THORLAKSSON, THORDUR (EDT.).

Christendoms Saga. Hliodane um thad hvornenn Christen Tru kom fyrst a Island/ at forlage thes haloflega Herru/ Olufs Tryggvason ar Noregs Kongs. Cum gratia & Privilegio Sacrae Regiae Maiestatis Daniae & Norvegiae.

Skalholt, Hendrik Kruse, 1688.

4to. Bound in a nice newer, simple full limp vellum binding. Very light brownspotting. An excellent, clean, and fresh copy. Title-page with wide woodcut ornamental border, verso with full-page woodcut portrait of Olav Tryggvason. (4), 25, (2) pp.



The rare editio princeps of 'Christendoms Saga' or 'Kristni saga', constituting one of the very first sagas printed on Iceland. The printing of 'Christendoms Saga' in 1688 was a significant event in the history of Icelandic literature and culture. The saga is a historical narrative of the introduction of Christianity to Iceland in the 10th century and had been orally transmitted for centuries. The printing of the saga in 1688 allowed

for wider dissemination of the story and cemented the saga's place in Icelandic literary tradition.

Iceland's first – and, until 1773, only active – printing press was established around 1530 in Holar, the island's northern episcopal, where it operated until the late seventeenth century. The press came into the private possession of Bishop Gudbrandur Thorlaksson (ca. 1542-1627) and his descendants, several of whom became bishops as well.

The printings from Holar are solely centered on religious texts, are of the utmost scarcity, and are virtually never found in the trade.

In 1648, Brynjolfur Sveinsson (1605-1675), bishop of Iceland's southern diocese Skalholt asked the Danish authorities for permission to establish another printing press to print historical texts and sagas alongside religious books.

Not wanting the competition, his northern colleague in Holar intervened to halt this initiative, and nothing came of the plan for a second press nor of the printing of historical subject-matter for the time being. After Thordur Torlaksson (1637-1697), great-grandson of Bishop Gudbrandur Thorlaksson, became Bishop in 1674, a monopoly from the King was granted, on April 7th, 1688, to print historical books on Iceland. Shortly after, namely the same year that the grant was given, the present work as well as "Landnamabok" and "Islendingabok" were printed – all three works being of the utmost scarcity. The printing press remained the sole press in Iceland until 1773.

The “Christendoms Saga” is a significant piece of literature that provides valuable insights into the social, cultural, and religious transformation of Iceland during that period. The saga begins with the arrival of two Christian missionaries, Thorvald Konradsson and Thangbrandur, who are sent to Iceland by the Norwegian king Olaf Tryggvason. The missionaries face fierce resistance from the pagan chieftains who see Christianity as a threat to their traditional way of life.

“Whereas many accounts of Iceland’s conversion to Christianity occur within the context of longer works, lives of Olaf Tryggvason or Sagas of Icelanders, Kristni saga (i.e. “Christendoms Saga”) sets out to tell the history of Icelandic Christianity independently, as its opening sentence explicitly states: Nú hefr þat, hversu kristni kom á Ísland ‘Now this is the beginning of how Christianity came to Iceland’. (Duke, kristni saga and its sources: some revaluations).

“Kristni saga is the only work in which the missions to Iceland form the main subject of the narrative and the organisational principle of the whole; it shares

with Bede’s Ecclesiastical History the distinction of being one of the few works in the Middle Ages which can justly be described as ‘missionary’ history”. (Grønlie, Introduction to “Kristni saga, the book of the icelanders”).

The present work is based on Jón Erlendsson’s copy (AM 105) of Hauksbók (AM 371), a manuscript from the first decade of the 14th century, which is the only version of it preserved, whose main theme is kristnitaka, that is, the beginnings of Christianity in Iceland and the activity of Ísleifur Gissurarson and Gissur Ísleifsson, who were bishops of Skálholt, between 1056-1080 and 1082-1111.

Pre-Eighteenth-Century Icelandic prints are in general very rare and are almost never found in the trade. The Skalholt-prints are of special interest since they were the first in Iceland to print secular and historical works including the sagas thereby making a seminal contribution to preserving Icelandic cultural heritage.

Klose 5485.

Fiske p. 331, lcf64AA112.



62

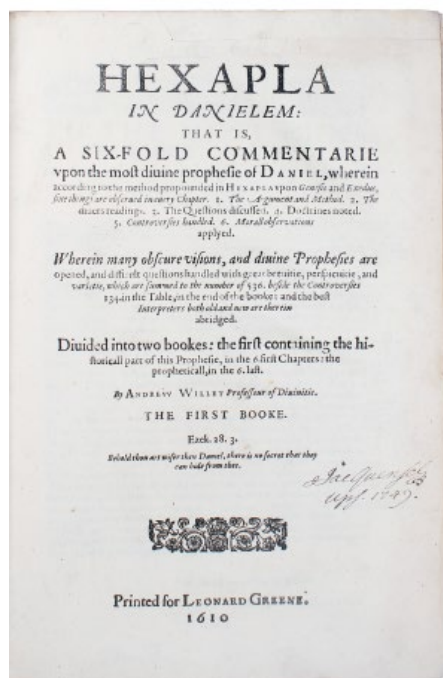
WILLET'S MOST VALUABLE WORK

WILLETT, ANDREW.

Hexapla in Danielelem, that is, A six-fold commentarie vpon the most diuine prophesie of Daniel : wherein ... sixe things are obserued in euey chapter, 1. The argument and method, 2. The diuers readings, 3. The questions discussed, 4. Doctrines noted, 5. Controversies handled, 6. Morall observations applied : wherein many obscure visions, and diuine prophesies are opened, and difficult questions handled ... : diuided into two bookes: the first containing the historicall part of this Propheisie, in the 6. First Chapters: the propheticall, in the 6. Last.

[Cambridge], Printed for Leonard Greene (+ 2nd part: Cantrell Legge, Printer to the Vniuersitae of Cambridge), 1610.

Small folio. Nice contemporary English full calf binding with 6 raised bands to spine, compartments gilt. Blindstamped line-borders and gilt ornamented centre-pieces to boards. All edges of boards gilt. Title-label removed from spine, gilding to edges of boards occasionally worn off. Wear to extremities. Inner hinges open into the cords, binding still tight, but boards don't close properly. 18th century inventory number to verso of fist leaf. Owner's inscription, dated "Ups. 1749" (i.e. Uppsala) to title-page. Old owner's name cut off from top of title-page, far from affecting lettering. Occasional minor browning or soiling, but all in all very nice and clean. Several woodcut ornamental vignettes and initials. 1 (blank, except for signature-mark "A"), 3 ff + pp. 1-196, 2 ff. (separate dated title-page for "The second booke of this commentarie vpon the diuine prophesie of Daniel" + dedication) + pp. 197-520, 8 ff (Table of the questions & Controversies + errata) + final blank. Fully complete. Several mispaginations.



The very rare first edition (in the even scarcer variant-version with L. Greene's name as publisher in imprint) of Willett's highly praised commentary on the prophesies of Daniel, which contains much valuable information and constitutes an important study of these, handling the most difficult questions and knotty controversies and introducing new writers and commentators. According to Lowndes, "This is considered the most valuable of all of Willett's productions."

The work is highly praised in all bibliographies and studies on the subject. It seems to be the best work on the the prophesies of Daniel and indispensable for the study of these.

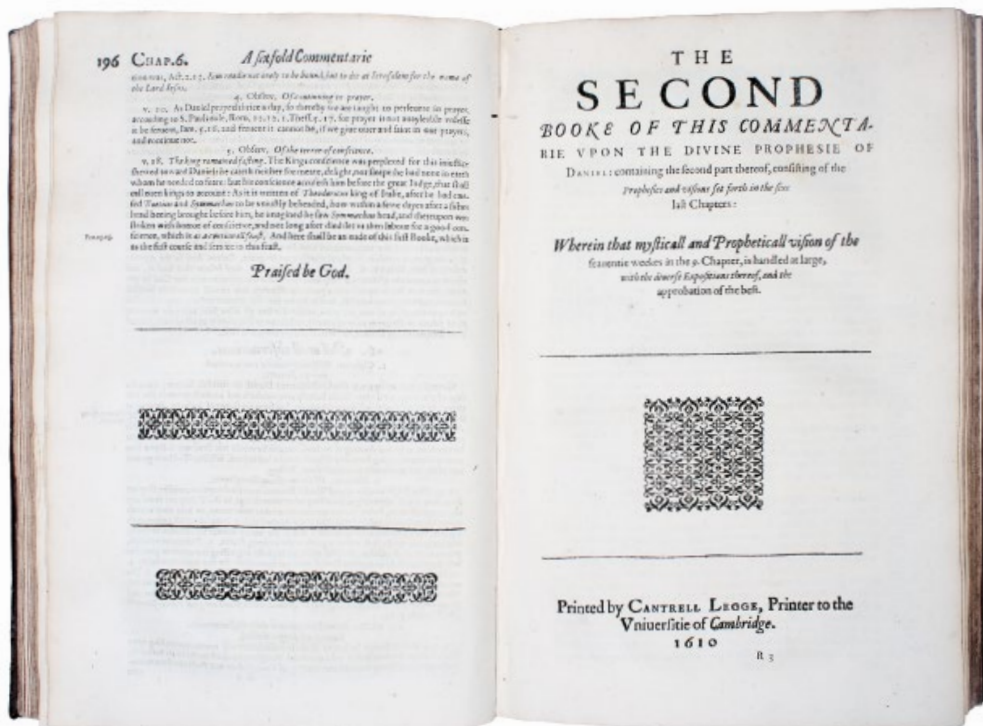
"A work of much information, as it contains the opinions of many authors on each point of difficulty. The author has written comments on Genesis, Exodus, Leviticus, Samuel, Romans, Jude, and some detached parts of books; but in none does he discover more skill or judgment than in the present work." (Williams's

C.P., 5th ed., 290, quoted by Allibone, A Critical Dictionary of English Literature..., Vol III, 1871).

“All these works [i.e. the Commentaries and Expositions] of Willet, though somewhat tedious, contain valuable matter. He possessed a very considerable acquaintance with the Scriptures, and with the languages in which they were written. The work on Daniel is considered as the most valuable.” (Orme: Bibl. Bib., 469, quoted by Allibone, A Critical Dictionary of English Literature..., Vol III, 1871).

Andrew Willet (1562-1621), born in Ely, was an important and famous English clergyman and controversialist. A prolific writer, he is known for his anti-papal works and his Calvinist, conforming and non-separatist views. He was very well known in his time, and much admired. He appeared as a witness against Edward Dering before the Star-chamber. Joseph Hall eulogised him in “Noah’s Dove”, and Thomas Fuller modeled ‘the Controversial Divine’ of his “Holy State” upon him. For more information on Willet, please see the 7 column entry on him in the Dictionary of National Biography.

Lowndes V:2927.



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THE NEW PHILOLOGY - PMM 248

WOLFIUS [WOLF], FRID. AUG.

Prolegomena ad Homerum sive de Operum Homericum prisca et genuina forma variisque mutationibus et probabili ratione emendandi. Volumen I (all that appeared).

Halis Saxonum (Halle), E Libreria Orphanotropei, 1795.

8vo. Contemporary half calf with a bit of wear, especially to corners and edges. Gilding to title-label worn off. Paper over boards loosening at edges. Overall fine and tight. A light damp stain to upper margin and a few leaves with some light brownspotting.

Scarce first edition of the epoch-making work that founded modern philological scholarship and began the modern debate over the date of writing of Homer's works, creating in turn the two Homeric schools of thought, the Analysts and the Unitarians.

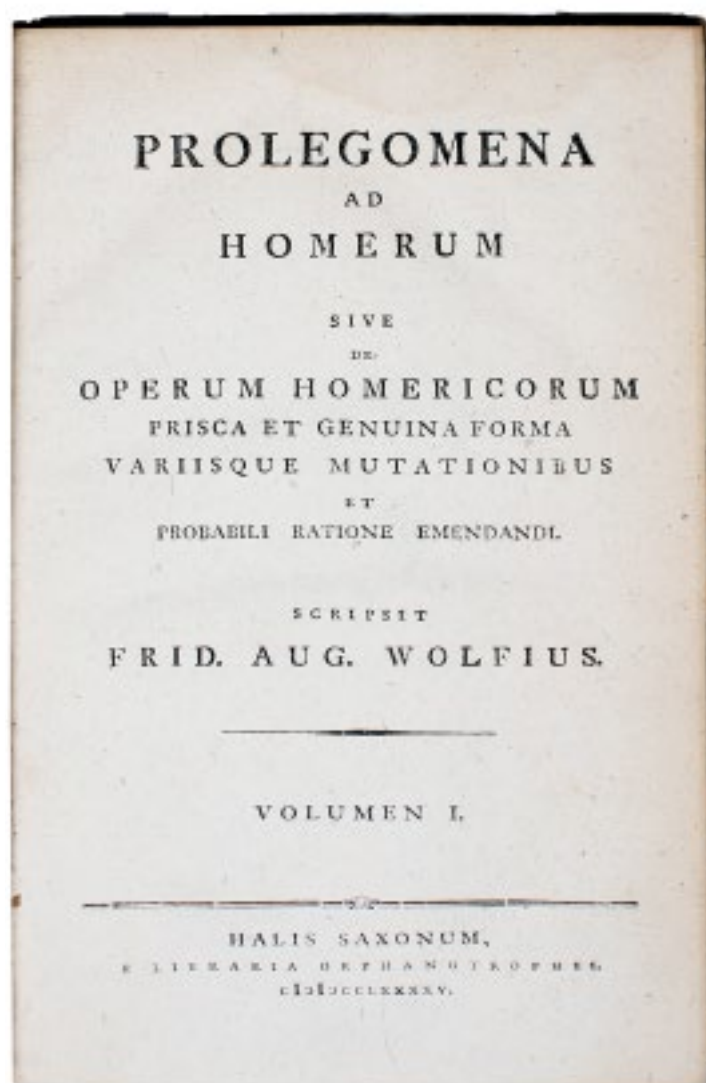
Although the work bears on the title-page the words "Volumen I", no second volume ever appeared, and Wolf never made any attempt to compose one.

"When Wolf took up his professorship in 1783, a critical point in the history of education had been reached. New ideas derived from Locke and Rousseau were at work and Wolf longed to enter the fray. He found able and enlightened allies in the ministers of Frederick the Great, and with their help and by his enthusiasm he was able to carry out his long-cherished plan to give a new basis to the science of philology. To Wolf this meant philology in the original sense – love of letters, of learning and of language. He defined it as "the knowledge of human nature as exhibited in antiquity"; its matter was everything that remained of ancient culture, to which an equal care and scholarship must be devoted. The "Prolegomena to Homer", the best exposition of Wolf's beliefs, were written in a great hurry to meet the needs of a lecture course, and they have all the merits of good lectures: command of method, the gift of inspiration, penetration and breadth of view. Wolf's thesis is no theory, but a collection of great ideas, which laid the foundations for the dominance of German scholarship in the nineteenth century. They have inspired and given purpose to education ever since." (Printing and the Mind of Man).

With the 18th century came major developments in classical scholarship, the greatest of the classic epics being no exception – Homeric scholarship changed dramatically, and the end of the century saw the opening of the discussion which was to dominate the 19th and 20th centuries, namely that of the "Homeric question". The Homeric question is essentially the question of the identity of the poet(s) of the Homeric epics, and the nature of the relationship between "Homer" and the epics. In the 19th century it came to be the fulcrum between two opposed schools of thought, the Analysts and the Unitarians. The issue came about in the context of 18th-century Romantic interest in popular lays and folktale, and the growing recognition that the Homeric epics must have been transmitted orally before being written down, possibly much later than "Homer" himself. The key to determining who Homer was, lay in the answer to the question of when the poems were composed.

The modern debate over exactly when they took on a fixed written form, began with the present work by Wolf. According to Wolf, the date of writing is among the first questions in the textual criticism of Homer. He considers the real mode of transmission of the poems and acknowledges that it was oral, arguing that they were composed in the mid-10th century BC. He further concludes that the Iliad and the Odyssey could not have been composed in the form in which we know them without the aid of writing and that they changed considerably over time in the hands of bards performing them orally and editors adapting written versions to contemporary tastes. The apparent

artistic unity of the poems must have come about after their transcription. This new form of philological scholarship completely altered the way that philology has been done ever since the appearance of the present work.





THE FIRST WRITTEN STUDY OF RUNES

WORM, OLE.

Danicorum Monumentorum Libri Sex: E spissis antiquitatum tenebris et in Dania ac Norvegia extantibus ruderibus eruti + Regum Daniae Series duplex et Limitum inter Daniam & Sveciam Descriptio. Ex vetustissimo Legum Scanicarum Literis Runicis in membrana exarato Codice eruta. Et Notis illustrata.

Hafnia, Joachim Moltke, 1643 + Melchior Martzan, 1642.

Small folio. Bound in a nice contemporary full calf binding with raised bands to richly gilt spine. Spine worn and corners bumped. A damp stain throughout, mostly faint. Title-page of "Danicorum Moumentorum" with a contemporary presentation-inscription to verso: "Ex donatione amici et fautoris nei Secretarii Rejersen./ Wedege." Contemporary handwritten corrections and additions to the Index. Engraved title-page (by Simon de Pas). (24), 526, (16) pp. + large folded woodcut plate (the Golden Horn). Large woodcuts in the text + (12), 36 pp. The text is in two columns, in Latin and runes. Captions and some runic letters printed in red.

Scarce first editions of both of Worm's famous masterpieces on runes – 1) "Danicorum Monumentorum" being Worm's runic magnum opus, which not only constitutes the first written study of runestones and the first scientific analysis of them, but also one of the only surviving sources for depictions of numerous runestones and inscriptions from Denmark, many of which are now lost; 2) "Regum Daniae", which contains the highly important reproduction of The Law of Scania in runes as well as in Latin translation with commentaries.

The "Danicorum Monumentorum", with its numerous woodcut renderings of monuments with rune-inscriptions – including the world-famous folded plate of the Golden Horn, which had been found only five year previously, and which is now lost – is arguably the most significant work on runes ever written, founding the study of runes and runic monuments. Most of the woodcuts were done after drawings by the Norwegian student Jonas Skonvig; they are now of monumental importance to the study of runes and runic monuments, not only because they appeared here for the first time in print, but also because many of the monuments are now lost and these illustrations are the only surviving remains that we have.

Ole Worm (Olaus Wormius) (1588-1655) was a famous Danish polymath, who was widely travelled

and who had studied at a range of different European universities.

Like many of the great intellectuals of the Early Modern era, Worm's primary occupation was as a physician, for which he gained wide renown. He later became court doctor to King Christian IV of Denmark. In 1621, Worm had become professor of physics, but already the year before, in 1620, had he begun the famous collection that would become one of the greatest cabinets of curiosities in Europe (and one of the first museums) and which would earn him the position as the first great systematic collector (within natural history) in Scandinavia. It was his then newly begun collection that enabled him, as professor of physics, to introduce demonstrative subject teaching at the university, as something completely new. He continued building and adding to his magnificent collection, now known as "Museum Wormianum", throughout the rest of his life.

Worm's fascination for antiquarian subjects not only resulted in his famous "Museum Wormianum", but also in a deep fascination with early Scandinavian and runic literature and the history and meaning of runestones. These monuments found throughout Scandinavia, were carved with runic inscriptions and set in place from about the fourth to the twelfth



centuries. In most cases, they are burial headstones, presumably for heroes and warriors.

Worm published works on the runic calendar, translations of runic texts and explications of folklore associated with the runestone histories. By far his most extensive and important work was the “Danicorum Monumentorum”, which was the first serious attempt at scientifically analyzing and recording all 144 then known runestone sites in Denmark. With the King’s blessing and support, Worm contacted bishops all over the country who were instructed to provide details and drawings of the barrows, stone circles and carved inscriptions in their regions.

Many of the monuments recorded in this splendid work have since disappeared. Some of them appeared in the fire of Copenhagen, to which they were brought at the request of Worm himself. The book thus contains highly valuable data about missing sites in Scandinavian archaeology and is an invaluable source to anyone studying runes and runic monuments.

Included in the work are Worm’s three earlier, small treatises on runes, here collected for the first time and set into a systematic and scientific context, among them his 1641 treatise on the Golden Horn.

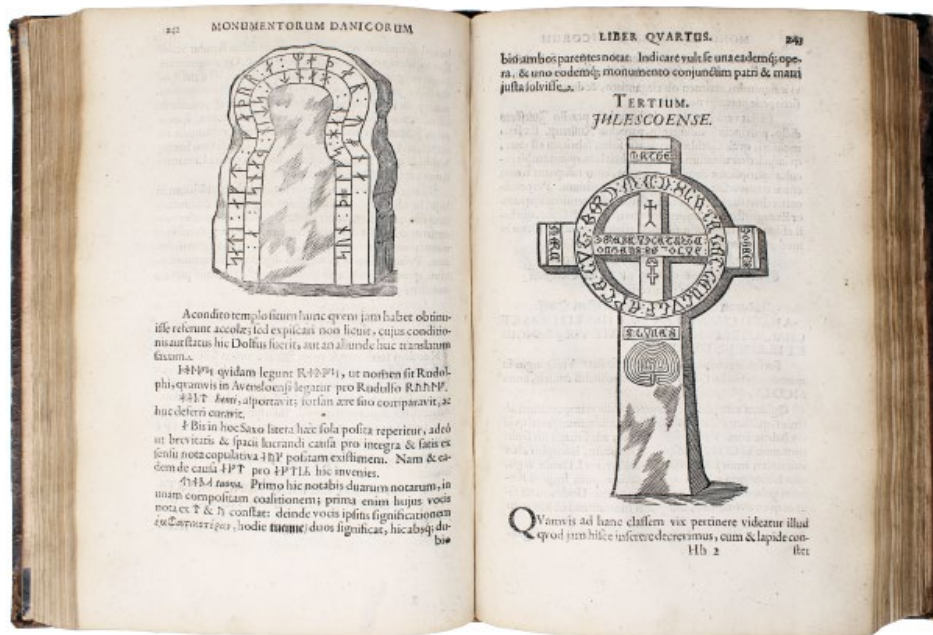
For Danes, the Golden Horns, discovered on 1639 and 1734 respectively, with their amazing, complicated,

and tragic story, constitute the Scandinavian equivalent to the Egyptian pyramids and have been the object of the same kind of fascination here in the North, causing a wealth of fantastical interpretations, both historical, literary, mystical, linguistic, and artistic.

The two golden horns constitute the greatest National treasure that we have. They are both from about 400 AD and are thought to have been a pair. A span of almost 100 years elapsed between the finding of the first horn and the finding of the second. Both findings are now a fundamental part of Danish heritage. In 1802 the horns were stolen, and the story of this theft constitutes the greatest Danish detective story of all times. The thief was eventually caught, but it turned out that he had melted both of the horns and used the gold for other purposes.

Before the horns were stolen, a copy of the horns was made and shipped to the King of Italy, but the cast which was used to make this copy was destroyed, before news had reached the kingdom of Denmark that the copies made from the cast were lost on their way to Italy, in a shipwreck.

Worm’s work constitutes not only the earliest description of the seminal first horn, but also the most important source that we now have to the knowledge



of the horn. It is on the basis of the description and depiction in the present work that the later copies of the first horn were made.

Both horns were found in Gallehus near Møgeltønder, the first in 1639, by Kirsten Svendsdatter, the second in 1734, by Jerk (Erik) Lassen.

Kirsten Svendsdatter made her discovery on a small path near her house, initially thinking that she had stumbled upon a root. When she returned to the same place the following week, she dug up the alleged root with a stick, and took it for an old hunting horn. She brought it back home and began polishing it. During the polishing of it, a small piece broke off, which she brought to a goldsmith in Tønder. It turned out that the horn was made of pure gold, and rumors of Kirsten's find quickly spread. The horn was eventually brought to the King, Christian IV, and Kirsten was given a reward corresponding to the gold value of the horn. The king gave the horn to his son, who had a lid made for it so that he could use it as a drinking horn.

An excavation of the site where the horn was found was begun immediately after, but nothing more was found – that is until 95 years later when Jerk Larsen was digging clay on his grounds – merely 25 paces from where Kirsten had found the first horn. The

year was now 1734. The horn that Larsen found was a bit smaller in size and was lacking the tip, but it still weighed 3,666 kg. As opposed to the first horn, this second horn had a runic inscription.

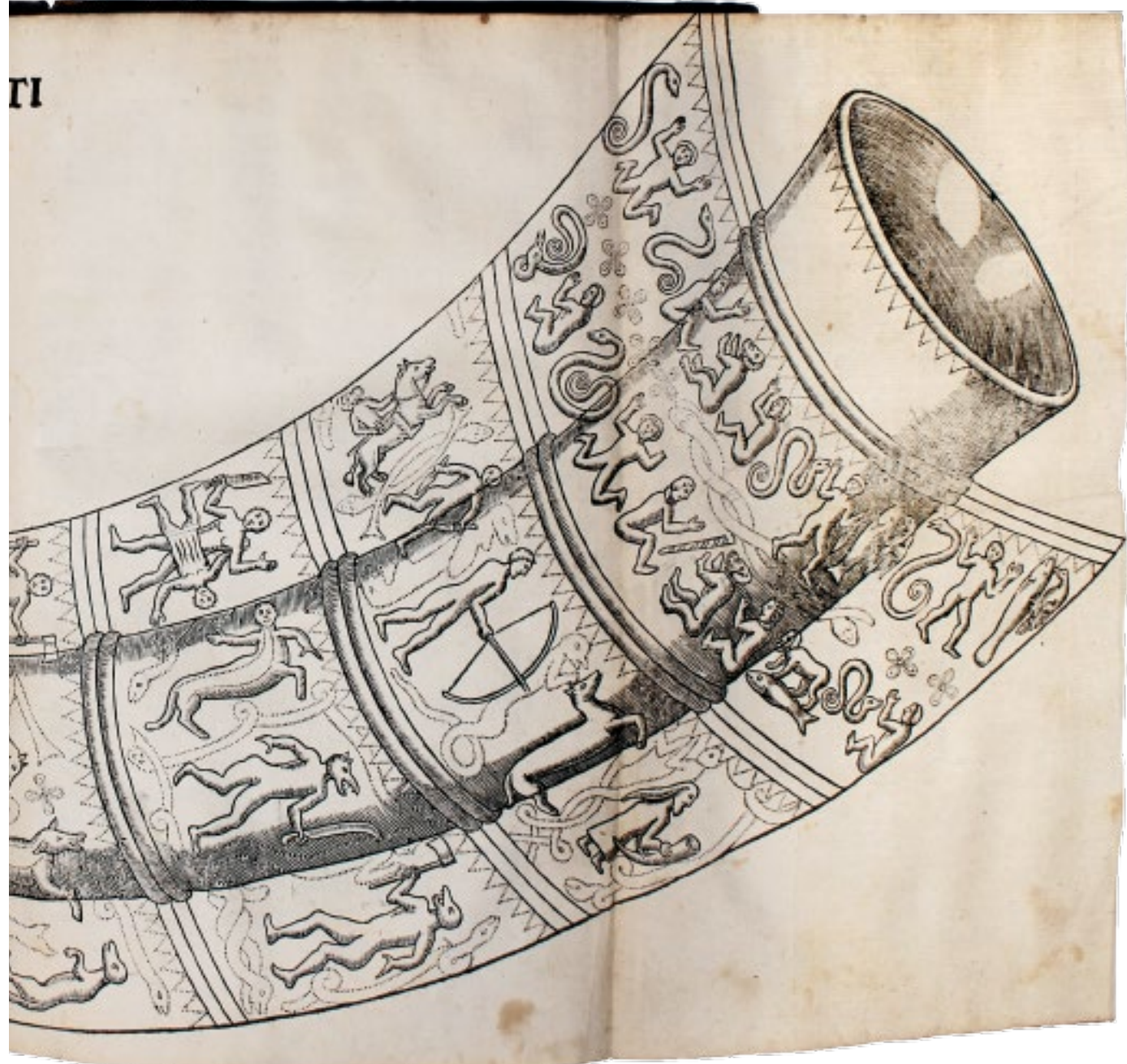
After the horn had been authenticated, it was sent to King Christian VI, where it was placed in a glass case in the royal art chamber, together with the first horn. Before being placed here, a copy was made of both horns. These copies were lost in a ship wreck, however, and the casts had already been destroyed.

In the fatal year of 1802, the gold smith and counterfeiter Niels Heldenreich broke in to the royal art chamber and stole the horns. By the time the culprit was discovered, the horns were irrevocably lost – Heldenreich had melted them and used the gold to make other things, such as jewellery. A pair of earrings that are still preserved are thought to have been made with gold from the horns, but this is all that we have left of the original horns.

New horns were produced on the basis of the descriptions and engraved illustrations that were made after the finding of the horns. And thus, the plate used in the present works constitute our main source of knowledge of the appearance of the first horn.



AUREUM
Serenissimi Principis
CHRISTIANI QUONIAM
CORNU.





"The longest of the golden horns was found in 1639 and described by Ole Worm in the book 'De Aureo Cornu', 1641 (a treatise which is also included in his greater "Danicorum Monumentorum"). The German professor at Soro Academy Hendrich Ernst, disagreed with Worm's interpretation of the horn. Ernst believed that the horn came from Svantevits temple on Rügen, while Worm interpreted it as a war trumpet from the time of Frode Fredegods, decorated with pictures, calling for virtue and good morals. Worm immediately sent his book to Prince Christian and the scholars at home and abroad. You can see in his letters, that not only did the horn make an impression, but also the letter and the interpretation. In that same year there were such lively discussions on the horn among the scholars of Königsberg, now Kaliningrad!

In 1643 Worm reiterated the description of the golden horn in his great work on Danish runic inscriptions, 'Monumenta Danica'. In 1644, his descriptions of the horn reached for scholars and libraries in Schleswig, Königsberg, London, Rome, Venice and Padua. Several learned men wrote poems for him, and the golden horn was mentioned in an Italian manus. Map Cartoonist Johannes Meyer placed the finds on several of his map of South Jutland.

When the Swedish commander Torstensson attacked Jutland in 1643, Peter Winstrup wrote a long

poem in Latin addressed to the bishop of Scania (which at that time still belonged to Denmark), the poem was called 'Cornicen Danicus'. It was immediately translated into Danish, entitled 'The Danish Horn Blower'. He interpreted the horn and its images as an warning of war, and his interpretations were very hostile to the Swedish. Paul Egard and Enevold Nielssen Randulf were among some of the other scholars who interpreted the Golden Horn In the 1640s. They were both deans in Holstein, and had a more Christian interpretation of the horn.

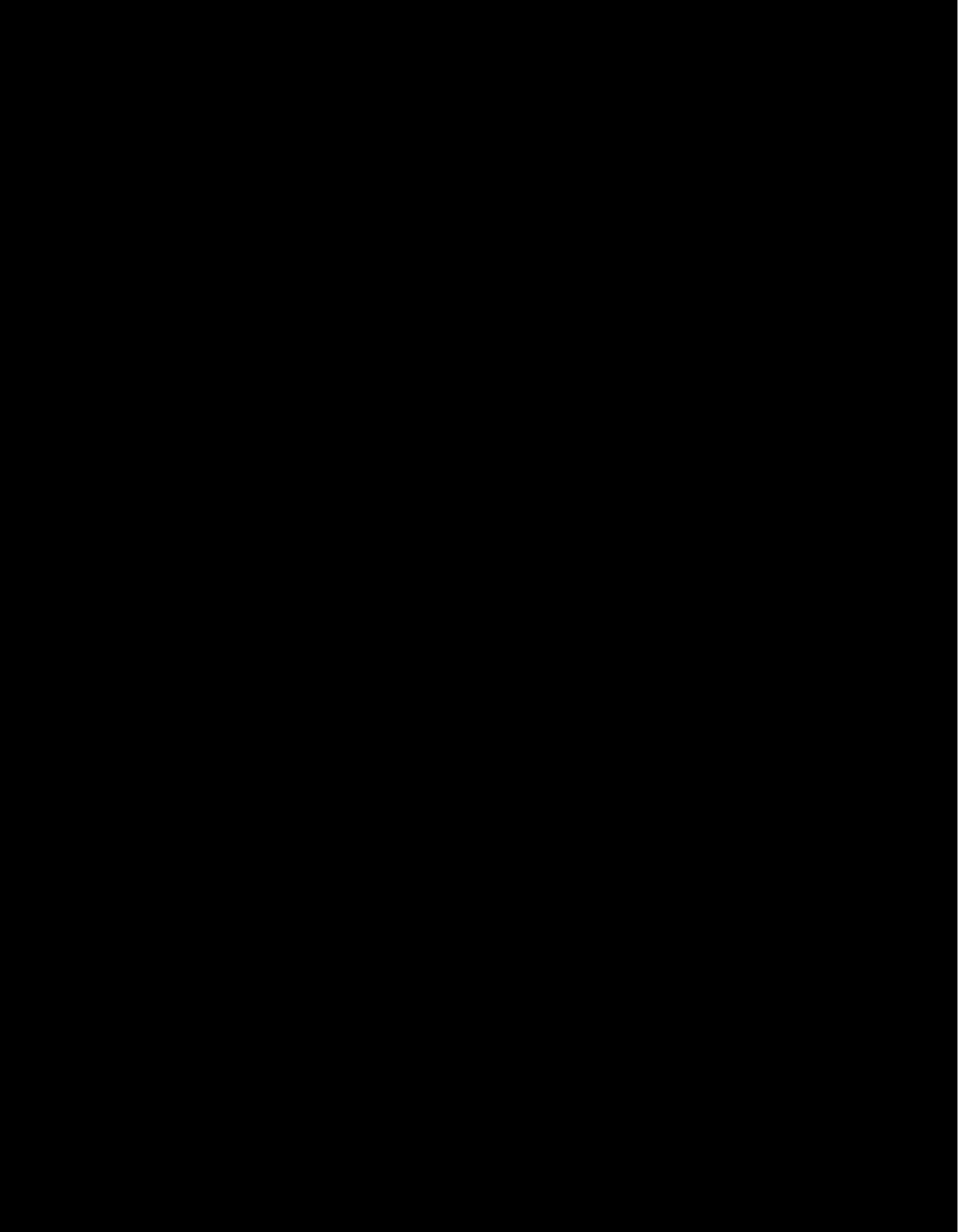
All these works were illustrated with copies of Worms depictions of the horn. The Golden Horn remained known throughout the 1600s, both in terms of interpretations of the horn and designs. The found of the short golden horn in 1734 renewed the interest of the meaning of the horns." (National Museum of Denmark).

Thesuarus: 727 & 733.

Rejersen: Holmens chef.

Wedege: Regiments-Quarteer-Mester.






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