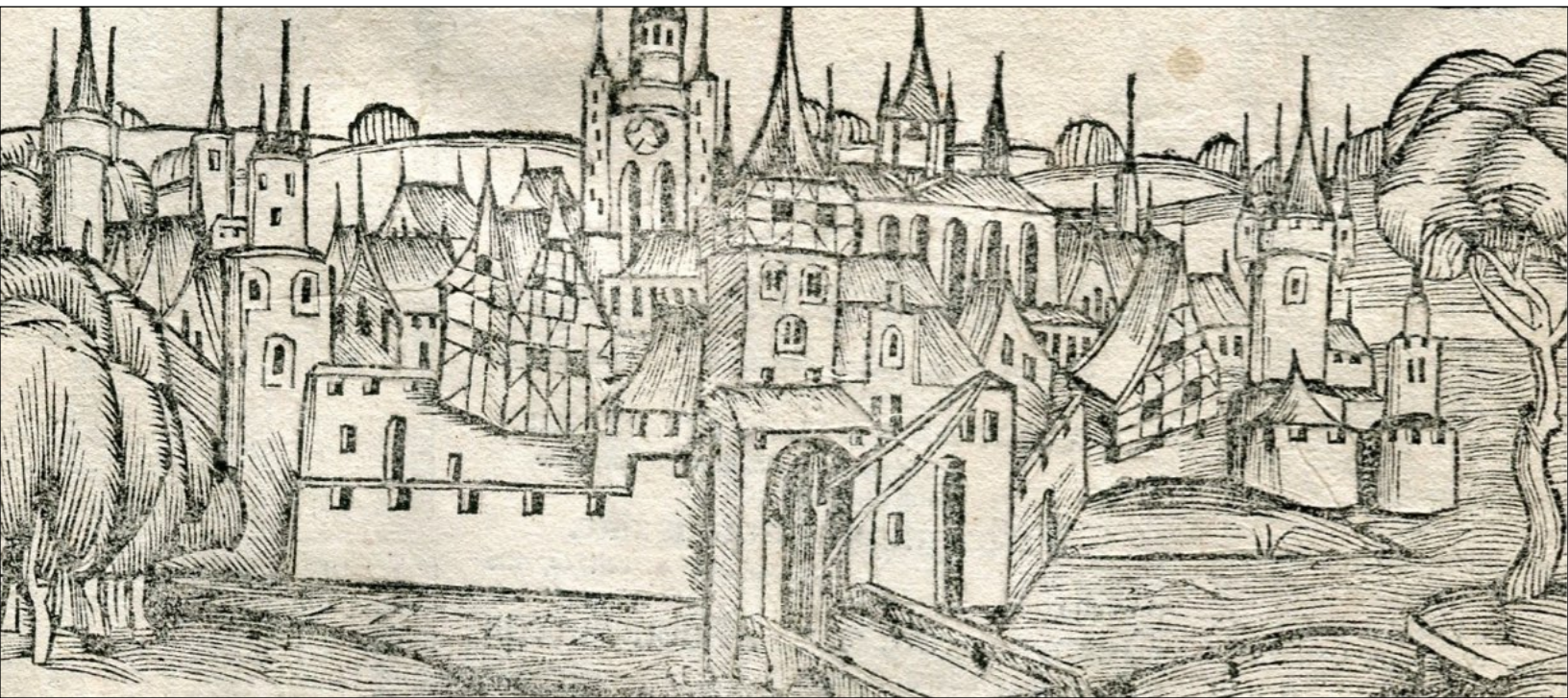


INCUNABULA



Sanctuary Books

January 2016



Sanctuary Books

New York, New York

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Front cover image, item #13

Happy New Year, Everyone!

We're looking forward to participating in California's 49th International Antiquarian Book Fair, held in Pasadena, February 12-14. For more information, visit cabookfair.com.

Please visit our website to join our mailing list, and find us on social media to stay up-to-date on new acquisitions, book fair participation in 2016, and other Sanctuary shenanigans.

Please feel free to forward this catalogue to anyone who might be interested.
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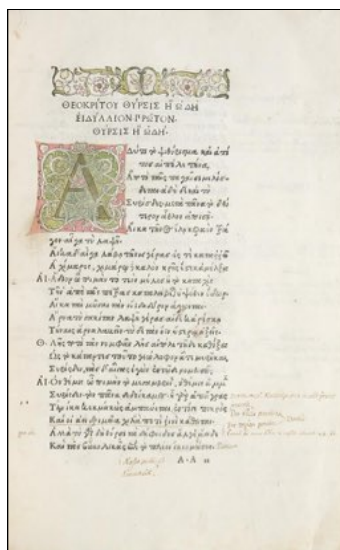
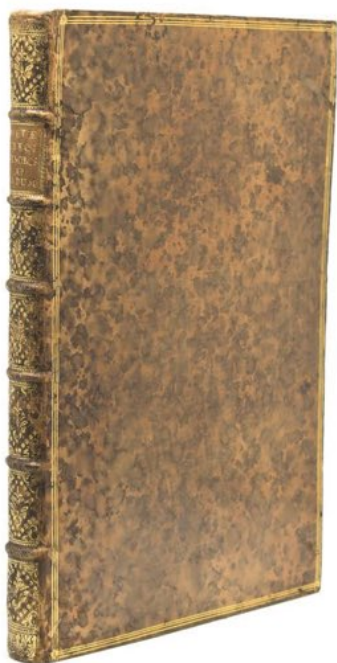
All items subject to prior sale.



First Complete Theocritus, With Contemporary Illumination and Marginalia Theocritus. [Idyllia] [and other texts].

Title in Greek and Roman, introduction by Aldus in Latin; text entirely in Greek. Woodcut decorated initials and floral or strapwork headpieces, ILLUMINATED THROUGHOUT IN COLORS AND GOLD IN A CONTEMPORARY HAND. [140] leaves. Folio, (315 x 210 mm.). [Venice: Aldus Manutius, February 1495/96]. First Aldine edition, and the first complete edition of Theocritus (printing 12 of the 30 Idylls here for the first time); the first edition of HESIOD'S THEOGONY; second edition of his WORKS AND DAYS; and first editions of most of the other minor works (enumerated below); and first setting of quires £I °E F and £K °E G.

Bound in early 18th-century mottled calf, spine in 7 compartments with citron morocco lettering piece in one and ornamental tooling in the rest; title soiled and shaved along fore-edge, extensive neatly penned marginalia in Greek and Latin, in two different hands; gilt edges, gauffered to all-over pattern of intersecting diagonal fillets and fleurons. Bookplate of St. Benedict's Abbey, Fort Augustus, Scotland. Renouard, page 5(3); New UCLA 7; Hoffmann III, 473-74; HC 15477*; BMC V, 554-55; Goff T144; ISTC it00144000.

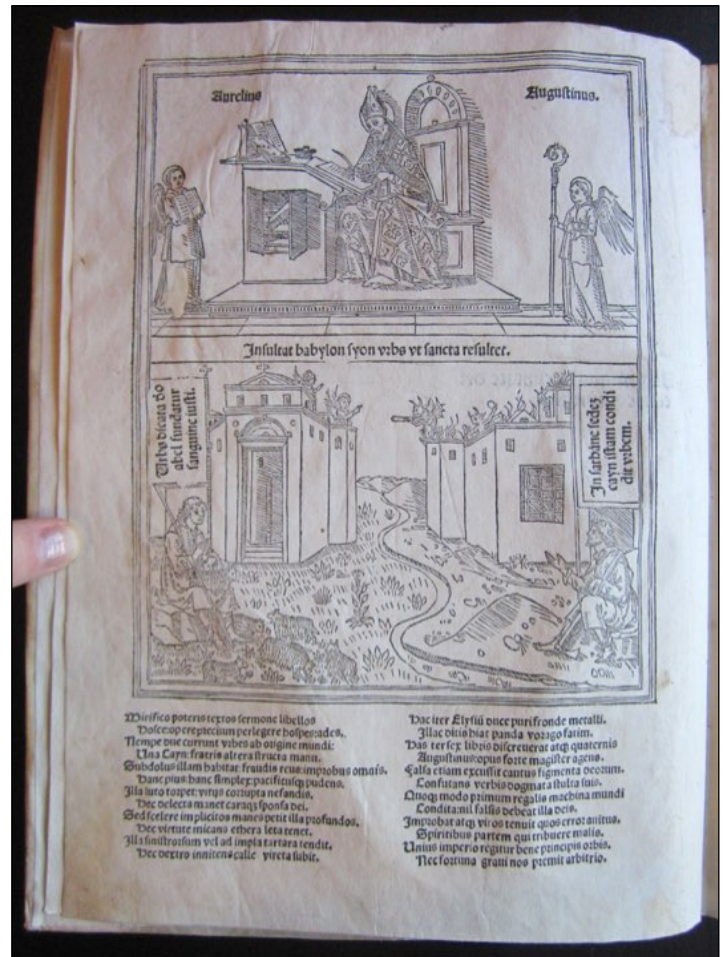
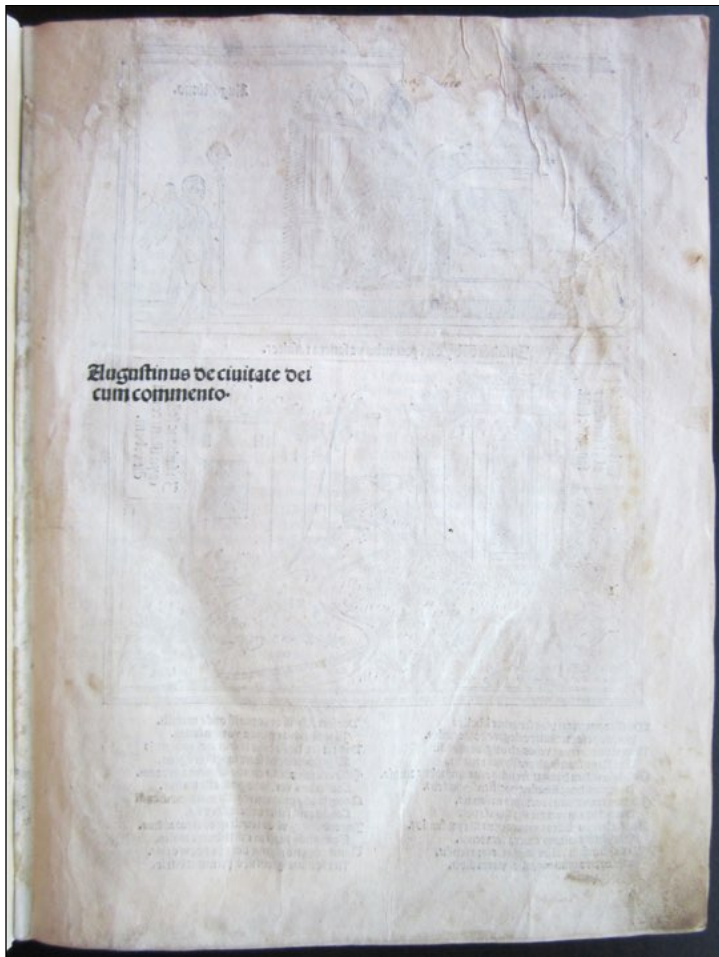


First Aldine and first complete edition of the Idylls of Theocritus, of which 12 appear here for the first time, also including the first edition in the original Greek of Hesiod's Theogony and Shield of Hercules and the elegies of Theognis, as well as the second edition Hesiod's Works and Days, which were first printed in Milan circa 1480. This is the first setting of gatherings [zeta].F and [theta].G, with the text uncorrected.

Not only is this copy beautifully colored in a contemporary hand (none such appear in ABPC for the last 35 years, and we are unable to find any institutional copies with coloring), but the copy is notable as well for profuse, neat contemporary marginalia, mostly in Latin, but often in Greek, which fill the book. The marginal annotations are particularly extensive in the first two Idylls, where, typically, underscored words are explained in the margins; occasionally, an interlinear Latin word is provided beneath the Greek in an even smaller, but always clear, hand. The notes themselves are mostly philological in scope, with notations on unusual Doric (Theocritus's dialect) forms (e.g., the Doric preposition form for the preposition 'πρὸς' being 'ποτι', the identification of parts of speech, and grammatical forms, poetic usage, etc.) Especially notable, too, are frequent comparisons and cross references to passages from Vergil's Eclogues. In the famous Idyll 2 ("Pharmaceutria"), where a spurned maiden utters incantations to bring her man back home, there now seem to be two distinct hands, and the notes are particularly frequent and copious. The first note reads: "Unde sumpta est Verg. Pharmaceutria" [whence Vergil got his Pharmaceutria].

A beautiful copy of a rare and important book, with fascinating early annotations.

\$65,000



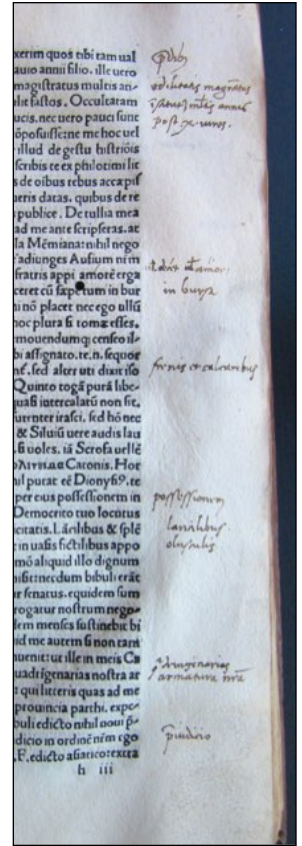
{ 2 - CITY OF GOD }

Augustinus, Aurelius; [St. Augustin].
De Civitate Dei (With Commentaries of Thomas Waleys and Nicholas Trivet).
 Venice: Bonetus Locatellus for Octavianus Scotus, 1489.

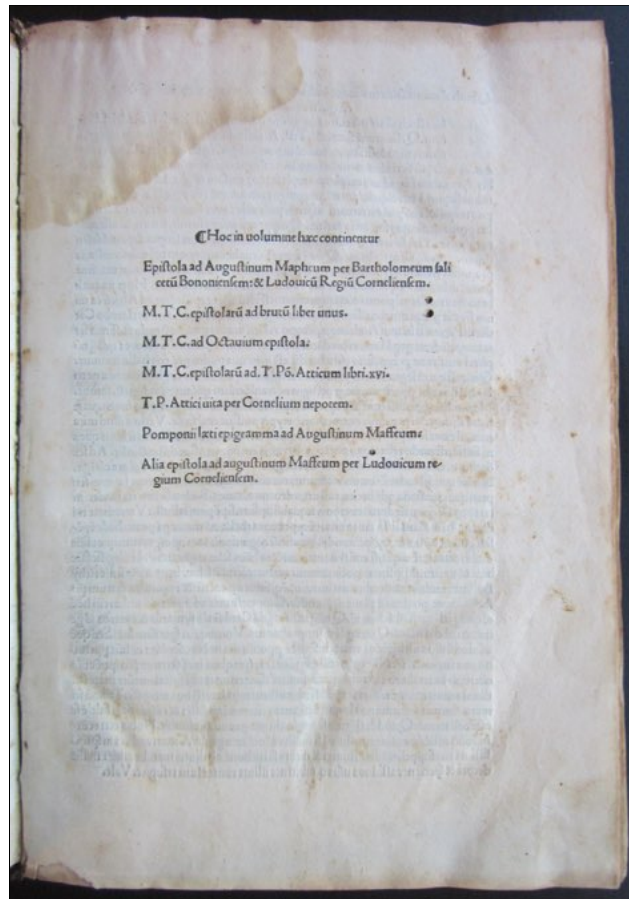
18 February (12 Kl. Martias) 1489/90. Chancery folio (270 x 203 mm). Types 2:130G (titling), 4:92G (text), 1:74G (commentary), full-page woodcut, Scotus device B (Kristeller 282). Double column with surrounding commentary, 65 lines commentary + headline; initial spaces. Unrubricated. Collation: A-R8 S6 t-z, AA-EE8 FF-HH6: 264 leaves, both the first and last pages with printed titles; upper and lower margins cut close, one headline just shaved, early foliation mostly trimmed away. Nineteenth-century vellum with green morocco label, edges plain; endleaves renewed. The fine portrait woodcut on A1v is original to this edition. Goff A-1245; Hain 2605; GW 2889; Sander 670; Essling 73; BMC V 437 (IB. 22832); BSB-Ink A-862; Bod-inc A-531. The two title-pages of this edition, on first and last pages, are illustrated by Margaret M. Smith, "The Title-Page: Its Early Development 1460-1510" (2000), p. 72.

\$8,500

CICERO, Marcus Tullius (106-43 BC).
Epistolae ad Brutum, ad Quintum Fratrum, ad Atticum.
Venice: [Phillipus Pincius], [12 June 1499].



Folio (310 x 215mm). Pagination: 132 leaves (including front ad leaf, plus 4 added leaves of a contemporary index, three in front and one at end. Signatures: a-q(8), r(4). Opening nine-line woodblock initial C of Clodius after three pages of the early reader's table of contents written in red and brown ink (for the index). In this preliminary inserted index, the Epistolae from "the pen of Cicero" are broken down into 32 subject sections and continued on one leaf at the end. The "brevis" brief text markers would have given Cicero's letters context to an early modern student, one who was interested in "polite society" and Roman decorum concerning epistolary etiquette. In fact, "humanitas" is a heading on the third page. Throughout the book, in an early sixteenth-century hand, is extensive Latin marginalia by a studious reader, probably by the same hand of the Index writer or closely dated. These inscriptions are notable as they are written cover to cover and in copious margins. The annotations consist of spelling corrections, additions of names of key figures (or correcting them to their Latin form), and other memory markers repeating a keyword in the passage in short form such as "Vibia" or "Aqua." This studious attention reflects the expected use of the book by scholastic communities in and around Venice at the dawn of the Renaissance. Combined with rarity of edition, this copy is most important for this association and additions from an avid early humanist scholar. Contemporary half calf over wooden boards, lacking clasps but retaining medieval "binder's waste," two vellum sleeves of an early thirteenth century manuscript, extensively glossed (upon glossed) in a gothic miniscule hand. The text seems to be remnants of a law



manuscript with some words like "injuria" and "domesticorum" quite clear and others quite clipped away. On rear leaf, a charming tiny manicule holding indicative red ball in gloss near passage; a truly unique addition. Overall a remarkable and bright incunable survival retaining evidence of its early modern scholastic use with a surprising medieval artistic detail, almost out of sight; (light edgewear, spine slightly worn, some worm holes and water stains, non-severe, and rust hole in front index, small numerical library stamp on colophon leaf. A good copy and of extreme scarcity).

This is the rare second Pincius edition of Cicero's "Epistolae ad Brutum," his "Letters" adding to his 1496 edition a note by Julius Pomponius Laetus, the Italian humanist and frequent commentator of classics, edited by Bartholomaeus Salicetus and Ludovicus Regius. Cicero, the famed Roman orator and statesman, enjoyed a revival of thought in the early modern era; works by Cicero were amply reprinted in centers of print and study. The period of history covered by Cicero's letters is one of the most interesting and momentous of all time; Venetian thinkers would have voraciously read the Ciceronian compositions. In this particular copy the Latin marginalia gives some primary source evidence of interaction with the principles and persons covered in Cicero's letters. This text would form the foundation of other letter writing tradition such as Horace's epistles, Ovid's exile poetry, and the letters of Christian writers. One of less than thirty copies worldwide, this copy enhanced with contemporary annotations including a subject index and extensive Latin marginalia. ISTC lists twenty-four copies on the European continent, four copies in the US, and three copies in the UK. There are no traces of this particular edition on the market for the past thirty years. ISTC ic00503000.

\$10,000

CONRADUS DE HALBERSTADT, the Elder (Conrad de Alemania) (fl. 1342-1362).
Concordantiae bibliorum.

[Reutlingen]: [Michel Greyff], [not after 1481].

Sec. Royal folio (405 x 270 mm). 417 leaves (of 418, lacking final blank, integral blank fol. 147 present). Signatures: a-c10; d8; e10; f6; g-h8; i-m10/8; n-r8/2; a-c10/2; d-g8/2; h10/2; i-l8/2; m10/2; n-q8/2; r10; s-v8; x-y10; z8; A8; B10; C-D8; E-F10; G8; H10 (-H10). 66 lines, triple column. Type: (Otmar P1): 87aG, some printed guide-letters. 22 six- or seven-line Lombard initials in red and blue, including

prefatory initial with long descender, and one 4-line initial in blue. Rubricated throughout with red capital strokes and headers, paragraph marks in alternating red and blue. Period calf over wooden boards, neatly rebaced to style, remnants of clasps and deerskin index tabs preserved. Excellent and rare medieval survival, retaining its large, impressive format. 4 leaves in signature 'V' with small brown stain, library stamp to first and penultimate leaf, shelf number at head of fol. 1r, dampstains to gutter in first few leaves, covers lightly abraded, although contents generally clean and fresh. 19th-century bookplate of Georgius Klok, a doctor of Frankfurt. This book was once part of the General Theological Seminary Library. Recorded in sale of Christie's New York, Oct 1, 1980, lot 50.

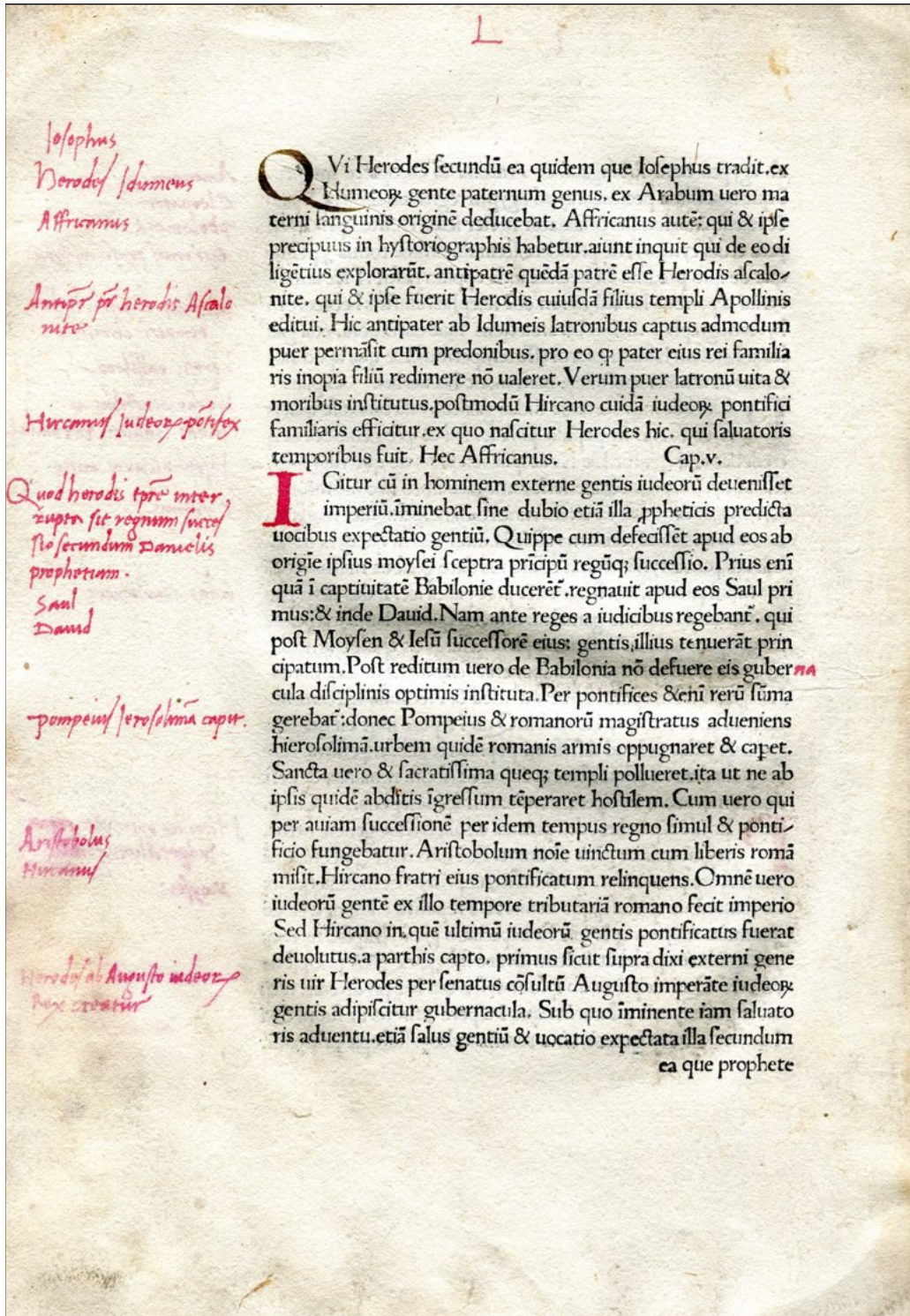


Large format incunable and the second edition of the first Bible Concordance by Conradus de Halberstadt, a rare medieval survival. Second edition of the first printed Bible Concordance. This edition is virtually a line-by-line reprint of the first, which was printed at Strasburg by Johannes Mentelin in about 1474. Conrad von Halberstadt, a German Dominican monk of the early 13th century, abridged the Vulgate concordance from the first, which was edited by Hugues de Saint-Cher. In his abridgment, Halberstadt retained only the essential words of a quotation and the concordance achieved success owing to its more convenient format. This work is one of three Latin biblical concordances to arise in the 13th century, marking that century as an intense period of productivity in producing reference works to the Vulgate. Verbal concordances of the Bible are the

invention of the Dominicans. Saint-Cher's first concordance, completed in 1230 with the assistance of 500 fellow friars, contained no quotations and was purely an index to passages where a word was found. These were indicated by book and chapter divisions (a, b, c, etc.) but not by verses, which were introduced by Robert Estienne in 1545. Three English Dominicans (1250-1252) added the complete quotations of the passages that Halberstadt abridged. Since then many different Latin concordances have been published, including Juan de Segovia (d. 1458) compiled a concordance of all the indeclinable words of scripture. This copy scarcely found and complete from Aa to Zona. HC (Add) *5630; GW 7419; BMC II, 577 (IC. 10666); Goff C-850; Pellechet 3932; IDL 1376; IGI 3167; BSB C-498

EUSEBIUS, Bishop of Caesarea (c. 260-340).
Historia Ecclesiastica.

[Mantua: Johannes Schallus, [not before 15] July 1479].



Folio (286 x 202mm). 34 lines, Roman letter with catchwords, initials printed with guide letters and supplied in red and brown ink by a contemporary hand. Most engaging is the extensive Latin marginalia in brown and red ink written in a humanistic script. In this copy, an early annotator made ample references to biblical figures from the Old and New Testaments and extracted names of Roman emperors, philosophers, and early church fathers. The system seems to highlight the major figures of the Eusebius' passages by name and enters them in the margin for easy reference. This is also done for scenes and major historical events, written in abbreviated Latin for space. The majority of the inscriptions are written in an attractive red ink and date to probably the beginning of the sixteenth century. 166 (of 172) leaves, 133 are bound and 33 leaves loose and starting on page three of the table of contents (lacking some preliminary material: initial blank, Gonzaga's address, start of contents which are pp. 1-5, also 14-15 (last page of contents), and pp. 16-19 (prologue and incipit pages), loose leaves starting again on p. 20 in Book I and lacking p. 37 (beginning of Book III) and the final blank). Bound section beginning on p. 42 in Book III; leaves 48-49 and 164-66 bound between leaves 41 and 42. Modern alum-tawed leather; (loose leaves slightly thumbsoiled and dampstained, contents of bound volume washed with residual soiling on first and last pages, last leaf rehinged with edges silked, margins trimmed close on some pages; linen folding case). Late nineteenth-century ownership stamp of Chaplain Luke V. McCabe, bishop of the Methodist Episcopal Church and of Pennsylvania. McCabe likely rebound the book and probably misplaced the front loose leaves as they did not make it into the volume; a significant portion of the text is present though.

Fifteenth-century Mantuan edition of this most famous work on church history from apostolic times to the mid-fourth century by Eusebius, also known as the "Father of Church History," the work is derived from the Latin translation by Rufinus of Aquileia (345-410). The eager student of this book devoured the contents and filled every margin of every page with reminders of Eusebius' content; the annotations are a veritable "who's who" in the text from the point of view of an early modern reader. This is a fine Mantuan early printing by Joannes Schallus, who also took the title "doctor artis Apollineae." Works from the Schallus press were known for their great beauty and elegant production. The printed types are a mixture of those used in the early Milan and Parma presses, but were notably taller. Mittarelli observed in his *Annals* that Schallus was unaware of the previous impressions of 1474 and 1476 as his preface wrongly states he was the first to rescue the author from the "dust and obscurity of antiquity." Though, it is not known if Schallus had consulted any unknown or now lost manuscripts by Rufinus, which would make this edition the more celebrated. This edition contains eleven books, not nine, as the previous version. A Greek version of the original text would not appear until 1544, nearly sixty-five years later. This was an important reference work for late medieval theologians as the sources Eusebius used to write the history were not readily available or lost to time. This copy retains a near complete portion of the text and is most interesting for its studious inscriptions. ISTC ie00127000.

\$6,000

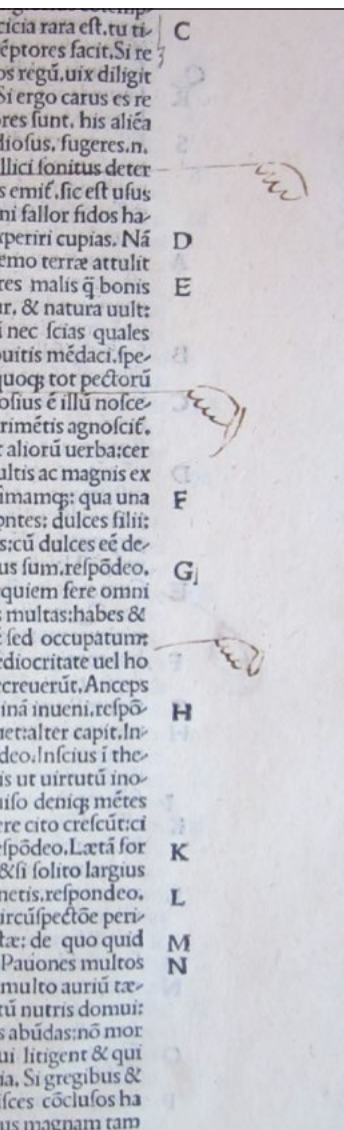
EYB, Albrecht von (1420-1475). *Margarita poetica*. Venice: Johannes Rubeus, 1 January 1493.

Folio (315 x 225mm). 174 leaves. Collation: a (7); b-x (8); tabula (7). 61 lines, Roman type, capital spaces unrubricated. Contemporary notation and hand-drawn manicules indicating the text throughout, many are whimsically flourished or holding objects. Final blank on watermarked paper of flying swan in pearly medallion. Content are in three parts, the first is a revised and augmented version with excerpts taken

from classical authors and Italian humanists and formulas for letter-writing. The second part consists of an anthology of prose writers (including Cicero, Lactantius, Macrobius, Plutarchus, etc.). The third part contains selections from Petrarch, dramatic poets (Terence, Seneca, Plautus), and a variety of humanist speeches by Renaissance copyists, letter-writers and philosophers, including Johannes Lamola, Poggius Florentinus, Galeatius Sforza and the author himself. Contents: Leaf [2a], title: *Oratorum omnium Poetarum: Hystoricorum: ac Philosophorum elegantes dicta: per Clarissimum iurum Albertum de Eib in unum collecta faeliciter incipiunt*. Leaves [120a]-[123b] contain: *Liber augustalis imperatorum Francisci Petrarchae* (Benvenuto Rambaldi's continuation of Petrarch's *Epitome vitarum virorum illustrium*); Leaves [125a]-[129b]: *Francisci Petrarchae de aduersa fortuna Remedia*; Leaves [129b]- [132b]: *Francisci Petrarchae: de prospera fortuna remedia*. Leaf [168b] (Colophon): *Su[m]ma Orator[um] omniu[m]: Poetaru[m]: Historicor[um]: ac Philosophor[um] Autoritates in unu[m] collectae per clarissimu[m] uirum Albertum de Eyb Vtriusq[ue] iuris doctor[a]e eximiu[m]: quae Margarita poetica dicitur: faeliciter fin[a]e adepta est. M.CCCCLXXXIII. Kal[a]e. Ianuarii*. Leaves [169a]-[175b]: *Tabula. totius ... op[ro]is*. 18th-century three-quarter sheep over marbled pasteboards, spine gilt with title, silk book mark; (wanting first and final original blank, a few wormholes at the beginning and end, some just affecting text; faint dampstaining in the upper margins, few creased corners, corner torn of m2 and marginal tear m8, very slightly spotted and soiled in places). From the Collection of Baron de Eyb (his heraldic, lithographed ex-libris, dated 1899, to front pastedown), an evident descendant of the author. Eyb is the name of an old Franconian noble family which is named after Eyb in Ansbach. It is likely this volume was owned by a contemporary with familial ties to the author and stayed within the family until the early 20th century.

Eighth Edition of this important work of German Humanism. Albrecht von Eyb, one of the earliest German Humanists, was born in 1420 near Ansbach. Eyb went to Italy and devoted himself to humanistic study at the Universities of Pavia and Bologna. He returned to Germany in 1451, having been appointed Canon at Eichstätt and Bamberg. From 1452 to 1459 he was again a student at Bologna, gaining the degree of doctor in 1459. That same year, Eyb wrote *Margarita poetica* in honor of his mother, Margarete von Wolmershausen. It was first published in Nuremberg by Johann Sensschmidt in 1472 and reprinted at least 13 times by 1503. It remained a popular manual of classical rhetoric by its three distinct focuses: letter-writing, model orations and florilegia (compilation of excerpts). The work is known for its vivid expression found within selected passages from

classical and contemporary authors, from Cicero to Petrarch. The Catholic Encyclopedia calls it, "a textbook of humanistic rhetoric, consisting of a collection of passages in prose and verse from Latin authors, to which are added specimens of humanistic eloquence." Of only about 40 in existence, OCLC locates 13 copies of this edition in US collections. BMC V 417; Goff E177; GW 9536; HC 6824*; Madsen 1547; Schmitt I 4233; Sheppard 4121; Proctor, 5132

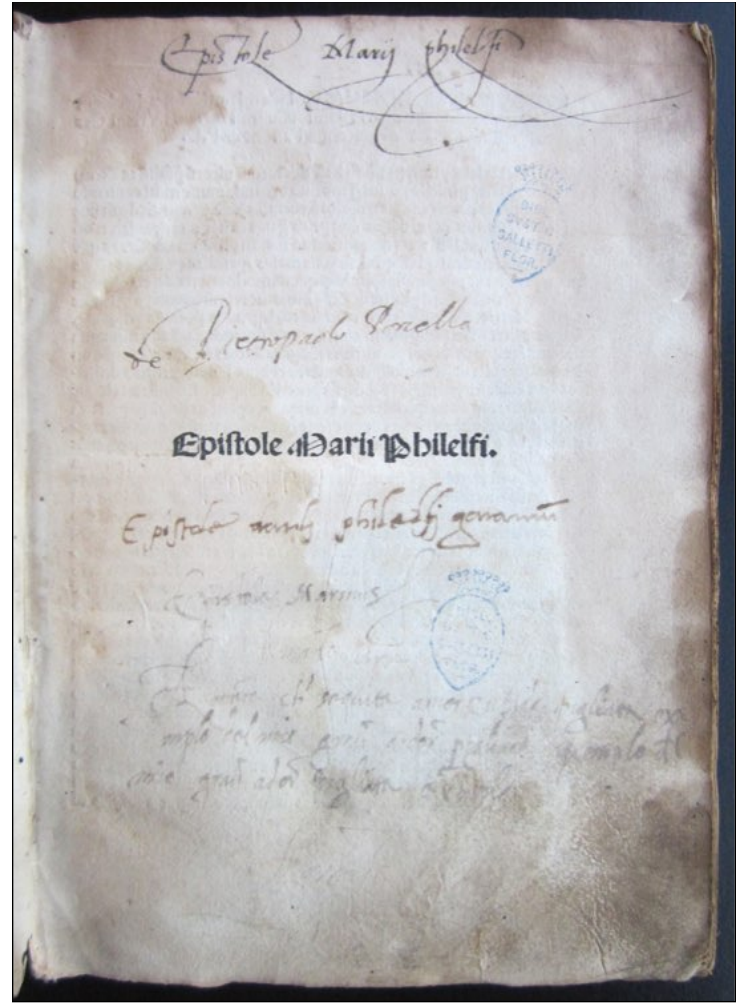


{ 7 }

FILEFO, Giovanni Mario [Philephus, Johannes Marius] (1426-1480);
MONDELLUS, Ludovicus, ed. (d. after 1510).

Epistol[ar]e Marii Philelfi su[m]mop[er]e emendate ac Venetia magna diligentia atq[ue] anxietate per
me: Ioannem de monteferrato, de Tridino ...

Venice: Ioannem Monteferrato de Tridino (Giovanni Tacuino), [October 6, 1492].



4to (215 x 155mm). [108 leaves]. Signatures: A4, a-n8. Edited by Ludovicus Mondellus (Luigi Mondella). Preface addressed to Octavianus Ubaldinus, Prince of Mercatello. Capital spaces with guide letters. Early floreate blindstamped paneled calf over thick wooden boards; (hinges splitting and parts of spine perished at head and tail, some worming to boards and leather, internal light browning, some thumbsoiling at front, and few minor wormholes, all in all, a wonderful medieval survival). This copy with contemporary scattered marginalia and Latin and Italian inscriptions, heavy at the beginning and end, some names come through "Pietropaolo Porcella" and other bibliographic notes (title repeated at least three times). This copy from the library of Gustavo Camillo Galletti (1805-1868), his two nineteenth century rubber-stamps to title. Galletti was a famous Florentine nobleman, lawyer, and bibliophile. He was known for his rare book purchases and for writing a few successful publications on Latin poetry. Filelfo's Latin epistles would have

been great interest to Galletti who greatly appreciated classic prose and literary works. Older bookplate on interior front cover partially revealing interlaced monogram "IL:" under crown (unidentified), with library number 40164. A work of utmost rarity and quite important to Italian Latin Humanism, this copy is further enriched by contemporary inscriptions and remains in an authentic binding. Quite rare, OCLC/WorldCat locates five US copies at NYPL, Folger, Harvard, Bryn Mawr, Loras College. UK copies at Cambridge and the Bodleian. Two copies in Florence and Trento, Italy. More common is the 1489 and 1495 editions from Basel (Amerbach). Only a single copy appears in recent auction records (Sotheby's, October 2002) and that copy lacking 38 leaves. Hain-Copinger 12976; Goff P-621; Proctor 5420; not on ISTC. Complete incunabule of Filelfo's "Latin Letters," the "Epistolare Marii Philefi," a celebrated Latin primer for letter and prose writing in Renaissance Europe. Giovanni Mario Filelfo was born in Constantinople in 1426. His father was Francesco Filelfo (1398-1481), the noted author and humanist who brazenly declared himself the successor of Petrarch. Francesco Filelfo first began his editions of the epistles, a textual body of over two thousand documents, in 1473. The Epistolare totaled thirty-seven books of correspondence which was intended as a primer for pupils throughout Renaissance Europe. Some of the letters were in Greek and Italian, but they were chiefly in Latin. The letters and speeches in the series ranged from anecdotal matters to discussions of literary issues and reflections on the course of human affairs. The texts were an ideal choice for printers and teacher in the early sixteenth century as they not only taught students how to write elegant Latin prose, but taught readers the fine art of negotiation and urged them to improve on the powers of expression. The Filelfo Epistolare were often reprinted after 1480 and after Francesco's death. This edition by his son Giovanni was praised for its "completeness;" first printed in 1486 and then again in 1492. Additionally, Amerbach was famous for his first Basel edition of 1486. Giovanni Tacuino was an important Italian publisher and typographer active in Venice and a contemporary of Aldus. The letters in the preface of the Epistolare between Mondellus and Octavianus remain to be an important medieval record of correspondence. Filelfo's important work published over five centuries ago has all but fallen into oblivion, but this is altogether a most notorious early humanistic work and not commonly found.

Complete incunabule of Filelfo's "Latin Letters," the "Epistolare Marii Philefi," a celebrated Latin primer for letter and prose writing in Renaissance Europe. Giovanni Mario Filelfo was born in Constantinople in 1426. His father was Francesco Filelfo (1398-1481), the noted author and humanist who brazenly declared himself the successor of Petrarch. Francesco Filelfo first began his editions of the epistles, a textual body of over two thousand documents, in 1473. The Epistolare totaled thirty-seven books of correspondence which was intended as a primer for pupils throughout Renaissance Europe. Some of the letters were in Greek and Italian, but they were chiefly in Latin. The letters and speeches in the series ranged from anecdotal matters to discussions of literary issues and reflections on the course of human affairs. The texts were an ideal choice for printers and teacher in the early sixteenth century as they not only taught students how to write elegant Latin prose, but taught readers the fine art of negotiation and urged them to improve on the powers of expression. The Filelfo Epistolare were often reprinted after 1480 and after Francesco's death. This edition by his son Giovanni was praised for its "completeness;" first printed in 1486 and then again in 1492. Additionally, Amerbach was famous for his first Basel edition of 1486. Giovanni Tacuino was an important Italian publisher and typographer active in Venice and a contemporary of Aldus. The letters in the preface of the Epistolare between Mondellus and Octavianus remain to be an important medieval record of correspondence. Filelfo's important work published over five centuries ago has all but fallen into oblivion, but this is altogether a most notorious early humanistic work and not commonly found.

\$9,500

Iste liber est Couent' langshüttensis ordinis pre-
 dicatoꝝ Empt' p̄ venerabilem p̄rem f̄ Johanne
 Schmeysen eiusdem ordiis et diuentus etc
 Anno salutis 1495

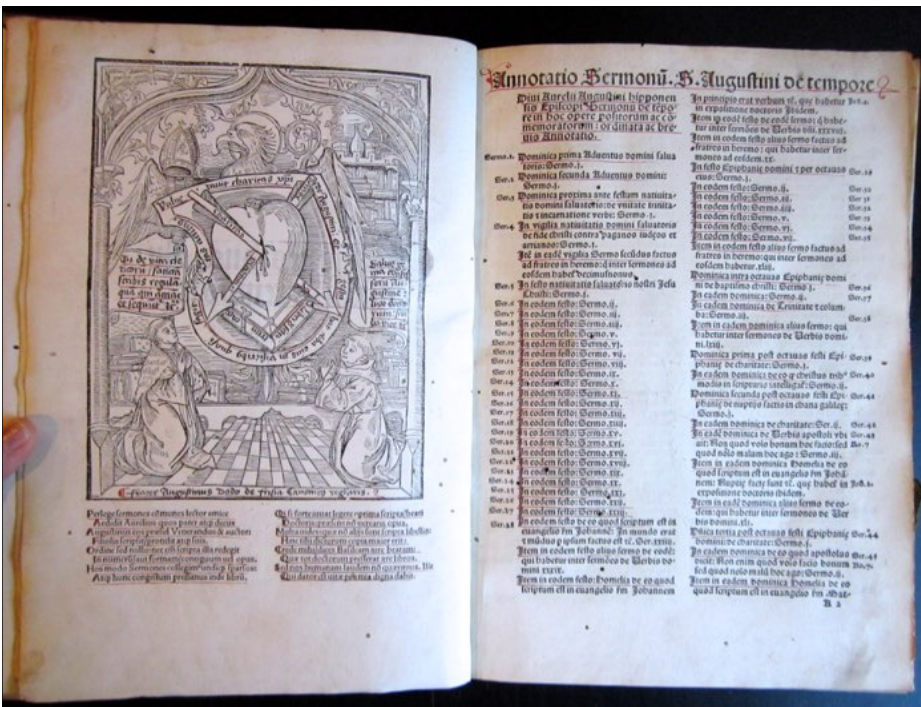
{ 8 }

ST. AUGUSTINE OF HIPPO;
 JOHANNES AMERBACH, pr. (1434-1513).
 Sermones de tempore [de sanctis],
 [WITH]
 Amerbach Anno saluti feri virginalis partus:
 Nonagesimoquinto supra millesimu[m] quater[que]
 centesimum.

[Basel]: P[er] magistru[m] Joanne[m], [1495].

Together, 2 volumes in one, separately titled, folio (281 x 201mm). [256]; [44] leaves (but with last 28 leaves of Sermones de tempore bound after Sermones de sanctis). Signatures: A(6); a-x (alternating 6 and 8); y (12); A-K (6); [part II]: a-f (alternating 6 and 8): A- C (6); D (8), but lacking original final blank. Large emblematic woodcut on title verso in first volume depicting monks kneeling in front of a library flanking symbols of bishop's miter, eagle, pierced heart and inscriptions alluding to virtues of Caritas and Amor. 52 lines, primarily in double columns, in Amerbach's

Types I and II Gothic fonts, with variations in the marginal references, initial spaces rubricated. Watermarked paper, one of three hills surmounted by a cross, possibly suggesting Italian paper. Later pigskin over beveled wooden boards, elaborately blind-tooled with foliate ornament in panels and central rayed lozenge devices infilled with image of crucified Christ, flanked by sun and moon, and the initials IHS (Ihesus) over three nails of the Passion (front); and a crowned Virgin and Child standing on half-moon (rear); (light dampstaining in upper outer corner of opening leaves,



scattered cropped early marginalia, contents otherwise relatively clean; remnants of clasps, catches lacking, recased, rear endpapers renewed, small wormholes through covers and front and rear of contents not impairing contents).

Copy of cleric Johannes Schneyser of the Dominican monastery of Landshut, dated 1521, his purchase inscription on front free- endpaper, "Iste liber est conuent lantzhuttnis cardinis predicatorum empt per venerabilem premonasterem fur Johannes Schneyser. . . Anno salutis 1521."

First Collected Edition of the sermons of St. Augustine, published in 7 volumes, consisting of parts 6 and 7 complete (Sermones de tempore and Sermones de sanctis) within a larger collection of sermons by Augustine (including Ad heremitas, De verbis domini, De verbis apostolici, In epistolam Johannis). There are a considerable number of humanistic manuscripts of Augustine, and among the early printed editions there are many which were the labor of humanistic scholars. Johannes Amerbach, the famed humanist printer, was the first of these to print Augustine's Sermones and notably, the humanist poet Sebastian Brant of Basel (1457?-1521), added a Latin poem of praise to this edition. There are several copies in North American and European institutions, this one closely matching the copy in the Arca Artium Collection at the Hill Manuscript Library. BMC III, 756; Goff A-1308; GW 2920.

\$7,500

* * * * *

{ 9 } GREGORIUS IX (1145-1241) – TORTIS, Baptista de (fl. 1485). **Decretales: cum summariiis suis et textuum diuisionibus ac etiam rubricarum continuationibus.** Venice: Baptista de Tortis, 1498.

Folio (390 x 270mm). Collation: a-z [inverted 2], [reversed C], [Jupiter], A-E(8); EE-L(8); >(4) [this, the table, is bound before the title in this copy]. 308 ff., two columns surrounded by two columns of glosses, 71 to 82 lines, printed in black and red (rubrics and paragraph marks). Contemporary blind stamped pigskin over bevelled oak boards, straps and clasps, all edges blue, the spine reading "Decretales Gregor IX.," with five raised bands, Printer's device removed from final leaf and with early paper repair. Collection of the New York Bar Association. ISTC # ig00477500; Gesamtkatalog der Wiegendrucke Index (11495)

By the Gesamtkatalog der Wiegendrucke Index, the earliest effort by Baptista de Tortis on the Decretals was a joint printing with Franciscus de Madiis in 1484. Tortis made a sole issue again in 1486, 1489, 1491, 1494, 1496, and 1498 (the last, this copy, is with the number 11495 in the Gesamtkatalog). In 1498, Andreas Torresansus and Baptista de Tortis both produced editions of the Decretals, March fourth and October tenth respectively. Tortis still revised further, and another copy appeared in September 1499 and a final in 1500. Other glosses of the Decretals gain printing interest in Venice after 1500, but Tortis, by far, made the largest contribution, especially of the Venetians, during the late fifteenth century. This is a beautifully produced Venetian incunable that was refined over a period of intense printing activity and interest in the text. The glossators or decretalists, Bernardus Parmensis and Hieronymus Clarius, were well-known commentators whose methods were inextricably linked to this most famous papal work on ecclesiastical law. (*See image, next page.*)

\$11,500

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 Et unitate & vfu paly.

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 Ad bec el quarto char. 148
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 Ad audientiam char. 148
 Accepta char. 148
 Ad bec el quinto char. 148
 An sit char. 149
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 Consuluit el secūdo char. 146
 Cum parati char. 147
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 Consuluit el terzo char. 148
 Cui in ecclesia char. 148
 Constituit el primo char. 148
 Constitutus el scdo char. 150
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GRITSCH, Johannes (fl. 15th century).
Quadragesimale Gritsch una cum registro sermonum de tempore et de sanctis per circulum anni.
Venice: Lazarus de Suardis, 21 March 1495.

8vo (173 x 116 mm). [284] leaves. Collation: 1-8(4), a-H (in 34 gatherings of 4). Woodblock monogram printer's device on colophon leaf. 48 lines, double column, Gothic type, with printed guide letters. Stamp of the St. Charles Borromeo Seminary Library (deaccessioned) and two library shelfmarks pasted in "Q83" and "K30." Contemporary limp vellum; (lightly soiled with some dampstains, backstrip partly perished with partial ms. title and light edgewear; lower outer corner of 15 and D2 torn affecting a few words, but in remarkable shape given its extensive use; cloth folding case).

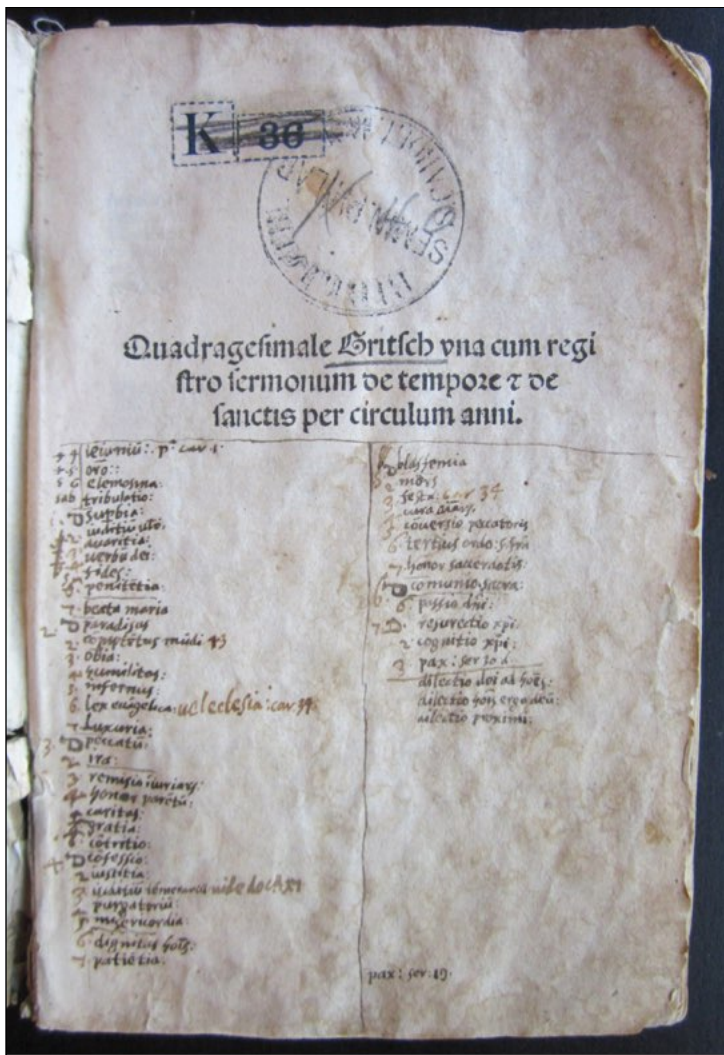
Title extensively inscribed in Latin with two columns of a subject index for sermons. The annotator was interested in indexing themes like heaven (*paradisus*) and hell (*infernus*), or Virgin Mary and Evangelists, and easily being able to locate sermons for certain medieval virtues and vices or sins, like luxury, patience, love, anger, and justice.

Early biographical inscriptions on rear blank date to probably to the mid-sixteenth century and "venetis" gives this book a probable Venice home at one point. There are further scattered annotations notes and references to the index, which reflect on sermons of interest. This book likely once belonged to preaching Franciscan monk from northern Italy. This monastic association is further evident with an ownership inscription in the lower margin of a1, "Iste Liber est fratus d(omin)ici." Preaching was most closely associated with the Franciscans who also traveled extensively to reach audiences. The compact octavo format and lightweight wrappers of this volume would have made transportability much easier.

Incunable edition of Johannes Gritsch's register of medieval sermons called the "Quadragesimale" with an interesting period index of subjects probably added by a Franciscan scribe. Johannes Gritsch of Basel, himself a Franciscan monk, delivered his sermons in German and translated them in simple Latin, ready for translation and adaptation to the vernacular. He used scriptural passages, supporting texts from classics and fables, and exemplary stories to prove moral grounds. Two main themes have been recognized to dominate the medieval sermon: the awareness of death and the need for contrition. Preachers would have relentlessly implored their audience to come to repentance. "Brother Dominic," the early modern friar who heavily used this book, was no exception. He leaves evidence of his moral preaching interests throughout the book. The preliminary subject index is an invaluable glimpse into a composing preacher's mindset at the dawn of the sixteenth century. This is the twenty-first edition of Gritsch's *Quadragesimale*, which included fifty numbered sermons and additional sermons for specific church feasts; the first appeared in 1468 and a succession of printings appeared well into the sixteenth century. In fact, a Lyons edition of the "Quadragesimale" was produced just one month later after this one in 1495 by Joannes Treschel. Printed sermon compilations were especially popular in monastic communities where volumes of model sermons would have enjoyed wide circulation. ISTC ig00506000. (*See image, next page.*)

\$5,000

item no. 10



item no. 11

Guillermus, Parisiensis [William of Auvergne] (c. 1180-1249) (attributed to) -- Quentell, Heinrich, printer (d. 1501). **Postilla Guillerini sup[er] Epistolas et Evangelia de Tempore, de sanctis, et pro defunctis.** Cologne: Heinrich Quentell, 1501.

[With:] Bernard of Clairvaux, *Passio domini et de planctu beate Marie virginis*]; (2) **Textus sequentiarum cum expositione lucida ac facili Sacre scripture auctoritatibus aliorumque exemplis creberrimis roborata, una cum vocabulorum explanatione** (Heinrich Quentell, circa 1500?); (3) **Expositio hymnorum cum familiari commento** (Cologne: Heinrich Quentell, 9 December, 1500).

Three works in one, 4to (207 x 141mm). Pagination: 1) Postilla Guillerini: [1], [4], 178 leaves (i-clxxviii), including the Passio Domini: 18 leaves. 2) Textus Sequentiarum: 133, [11] leaves; 3) Expositio hymnorum: [1], 76, [1] leaves. Collation: I: *(4), a-z(6), r and c(6), A-D(6), E(4), Aa-Cc(6). II: a(8), b-c(6), d(8), e-f(6), g(8), h-i(6), k(8), l-m(6), n(8), o-p(6), q(8), r-t(6), v(8), x(4), y(6). III: A(8), B(6), C(8), D-E(6), F(8), G(6), H(8), I-K(6), L(4), M(6). The Postilla with 46 lines of extensive glossed text attractively rubricated throughout with initials alternating red and blue and paragraph marks in red. Large woodcut of the preaching scholar on title, also known as the "Accipies woodcut," although this version omits the legend. Publisher Heinrich Quentell was the first to use the "Accipies" woodcut in 1490 and it was in use until 1496 and then picked up again in 1500, as here. Quentell's woodcut was popular with scholastic printers and was extensively imitated and in some cases directly reproduced. Generally, all books with the "Accipies" woodcut would have been intended for interactive classroom use. Modern alum-tawed leather, endpapers renewed, two unrelated incunable excisions laid in with rubrication; (occasional light marginal dampstaining, dark marginal dampstaining on last few leaves of Expositio, cloth folding case). This copy seems to have once belonged to the Dominican brothers of Pforzheim by the near contemporary inscription, probably, "concalvus pfortzheimerensis ordinis praedica." Scattered Latin marginalia throughout in a few hands likely dating to this period; this book was probably shared among generations of classroom clergy who made simple corrections, notes, and referred to biblical passages of interest. Another title inscription is dated 1649 and an eighteenth-century ex-libris on the lower margin of the title reads "Iacobi Andreae Cactian Carolopolitani." Carolopolitani, or Charleville, is a town in northeast France near the border of Belgium known for their vibrant monastic community. A likely 18th-century hand makes a clear provenance note in English on an original front flyleaf retained by binder. Stamp of the St. Charles Borromeo Seminary Library (deaccessioned).

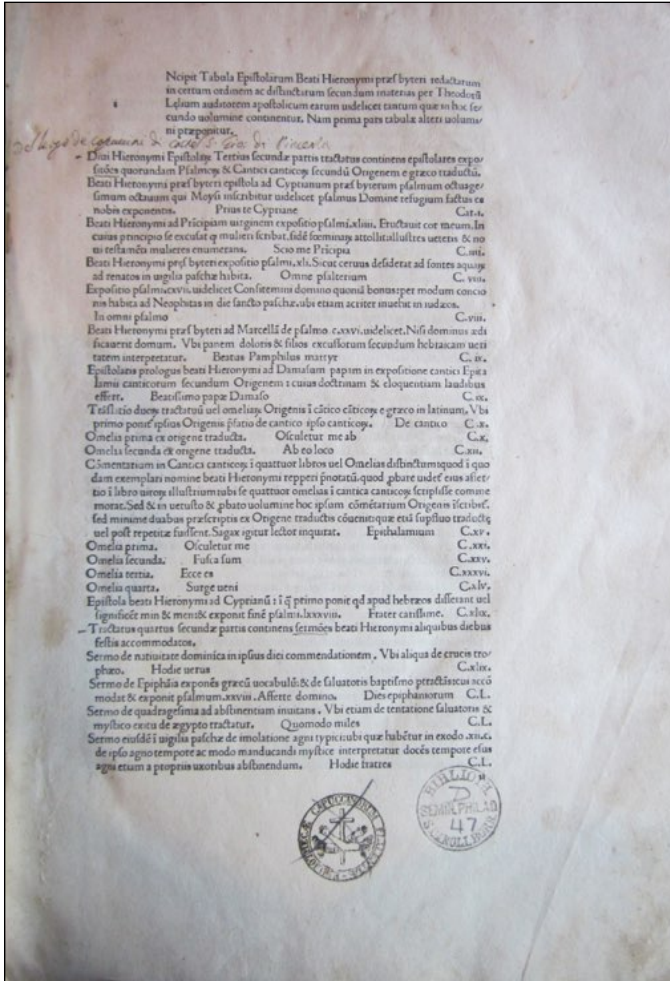
Together these are three scarce works, the first, an Epistles and Gospel commentary by Guillermus Parisiensis, or William of Auvergne, which includes the appendix, the "Passio Domini", and the other two ("Textus" and "Expostio") are on the particular sequence of hymns in church music and were composed anonymously but have been attributed to Hilarius. These three works are found together again in a 1510 edition by Melchior Lotter. This Quentell commentary differs from the far more numerous Latin editions of the "Postilla" in many ways; written in the vernacular it is clearly aimed for a lay audience. In fact, a prologue to the "Postilla" explains the value of Bible study to the reader. Earlier editions of the "Postilla" appeared in 1492, and again in 1494 and 1497. William of Auvergne was a friar and theologian, later bishop of Paris, who died circa 1248. He was an active participant in the scholastic discourse that centered in Paris in the early University days. William was really the first to provide in-depth discussions of issues that arose in sermon and preaching throughout Europe. This work retains the classic "Accipies" woodcut title of the preaching theologian as well as is enhanced with monastic provenance from the early modern period. ISTC records only the Guillermus Postilla by Quentell for the years 1492, 1494, and 1497. ISTC is00463000 (Textus), ie00162000 (Expostio). (*See image, previous page.*)

HIERONYMUS, Saint [Jerome].
Epistolae [et tractatus].

(Parma: [Printer of Hieronymus, Epistolae], January 18 (Vol. 1), and 15 May, (Vol. 2), both 1480).

Two volumes, super-median folio (415 x 280mm). Pagination: I: [252] (of [254]); II: [329] (of [330]) leaves (lacking initial and final blanks in first volume and initial blank in second volume). Collation: I: (i) (7 of 8), a(8), b-1(10), m-z(8), aa-dd(8), ee(9 of 10). II: (i)(5 of 6), A-K(10), L-Z(10), AA-KK(8), LL(10), MM-OO(8), PP(6). Roman type with passages in

Greek, opening initials in blue with red pen work, initials and paragraph marks alternately red and blue. Early medieval reused manuscript vellum over pasteboard, text is excisions of a Hugh of Saint Victor text; (worn, top and bottom spine compartments defective; contents of first volume generally clean apart from few scattered marginal dampstains, repaired clean tear in blank lower inner corner of A1, cloth folding cases). Sixteenth-century stamp of the Capuchins of Piacenza, a vibrant medieval Franciscan monastic center, and scattered early underscoring and Latin marginalia is evidence their scholastic clergy use. Stamps of St. Charles Borromeo Seminary Library (deaccessioned) and library shelfmarks pasted in "C1" and "C206" to both volumes.



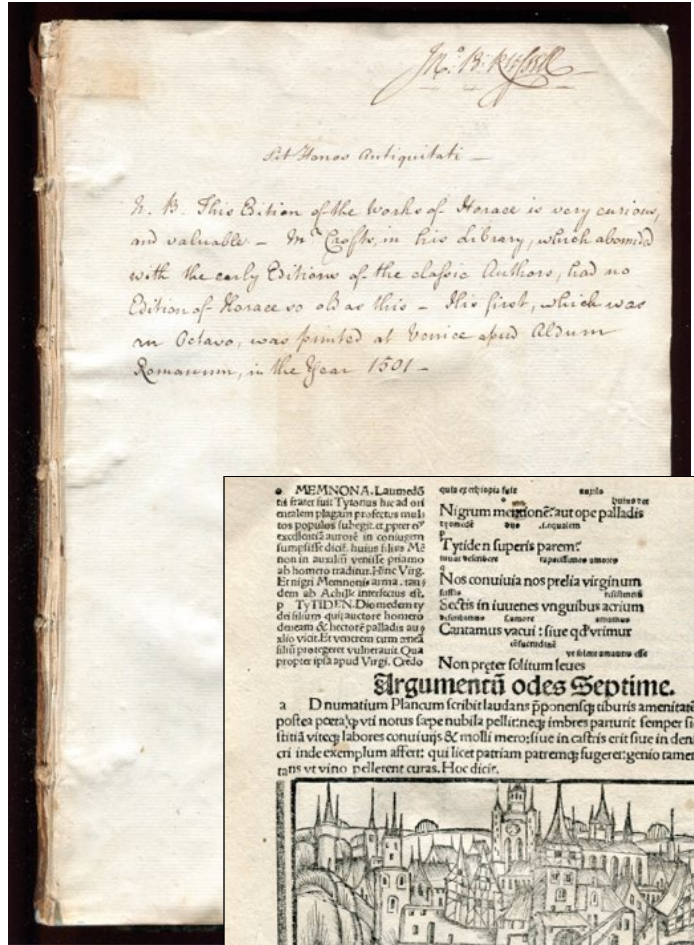
Parma incunable edition of the Letters of Saint Jerome, widely appreciated throughout the early modern period for their foundation on moral thought, this copy with distinct Franciscan inscriptions through the margins. Among the earliest books to appear in print, this compilation work of St. Jerome's Epistolae, or Letters, was first prepared by Giovanni Andrea de Bussi and was printed in Rome by Sweynheym and Pannartz in 1468. Two years later, another edition followed in Mainz (Schöffer), after which the Epistolae was reprinted in Venice (1476), Rome (1479), Parma (1480) as here, Nuremberg (1485), and in several other places. This Parma edition reprints that of Miscomini (Venice: 1476), with

changes and additions. Jerome's writings continued to be popular throughout the incunabular period; Goff notes a print run of at least eighteen editions before 1500. The editions vary slightly from one another despite ranging greatly in subject matter and arranged by three great heads: theology, polemics, and morals. The Benedictines endeavored to arrange the rest of the Epistolae by date. The Epistolae covered a wide range of controversies and provided a basis for discussing problems of scholarship and assisting in moral matters. It is supposed Philip Melancthon owned a copy of this work as it widely circulated within Lutheran schools of thought. This particular copy is enhanced by its distinct connections to the Capuchin center in Piacenza. ISTC ih00169000.

HORACE; LOCHER, Jacob.
Incunable fragment of the Works of Horace.
Strasbourg: Johann Gruninger, 12 March 1498.

Chancery folio (280 x 195mm). Many errors in foliation but ending at CCVII. For Odes, up to 52 lines and 74 lines of commentary per page. Roman and Gothic type. The layout changes throughout the book, containing one, two and three columns per page. Printer's device of Gruninger above the colophon. Contents: Laid-in are title page in facsimile and the 18th-century annotations of John Banger Russell (d. 1827), an attorney from Dorset, England. First stating, "This edition of the Works of Horace is very curious and valuable" -- it was an unusual copy even when he acquired it in 1782. On separate leaf are printing information and some provenance information, "These fragments were given by Mr. James Dunning of Beaminster, in the County of Dorset, Surgeon to John Banger Russell of the same place, in the beginning of the year 1782, being 284 years after the Fragments were printed." Section 1: Tabula Metrosum and Directorium index vocum et rerum. Section 2: Beginning with Russell's inscription, "Fragments of the Odes of Horace, beginning with the Eighteenth Line of the first Ode, of the first Book -- The first Ode is address to Macenas," (lacking first page of Book 1) but sometimes erroneous pagination follows for II-CLXIX, until the end of Book 2. Section 3: Russell's inscription, "Fragments of the Epistles of Horace, beginning with the third line of the first Epistle of the first Book" and pagination follows for CLXXI-CCVII (some of the Epistles annotated in Latin). Approximately 80 expertly crafted fine woodcut illustrations produced from several small blocks; notable for the variation of the black lines that demarcate each illustration. Bound in 18th-century decorative pasteboard probably for John Banger Russell who incorporated his inscribed leaves for the different sections. At one point in the collection of Albert Henry Pawson, Esq. (1850-1935) a writer, lawyer, and prominent official from Leeds; his armorial bookplate on front pastedown. An ownership label of the dubiously identified Mrs. Henry Steele, affixed to rear pastedown; (front board loose, some margins shaved close, intermittent tears, worming and staining, otherwise a good portion in tact and the rare illustrations preserved).

Scarce first illustrated edition of Horace's Works with commentary by the 1497 Poet Laureate Jacob Locher. This was the first complete works of Horace with commentary by the scholar Jacob Locher. It was also the first edition of Horace printed in Germany. The woodcuts used in



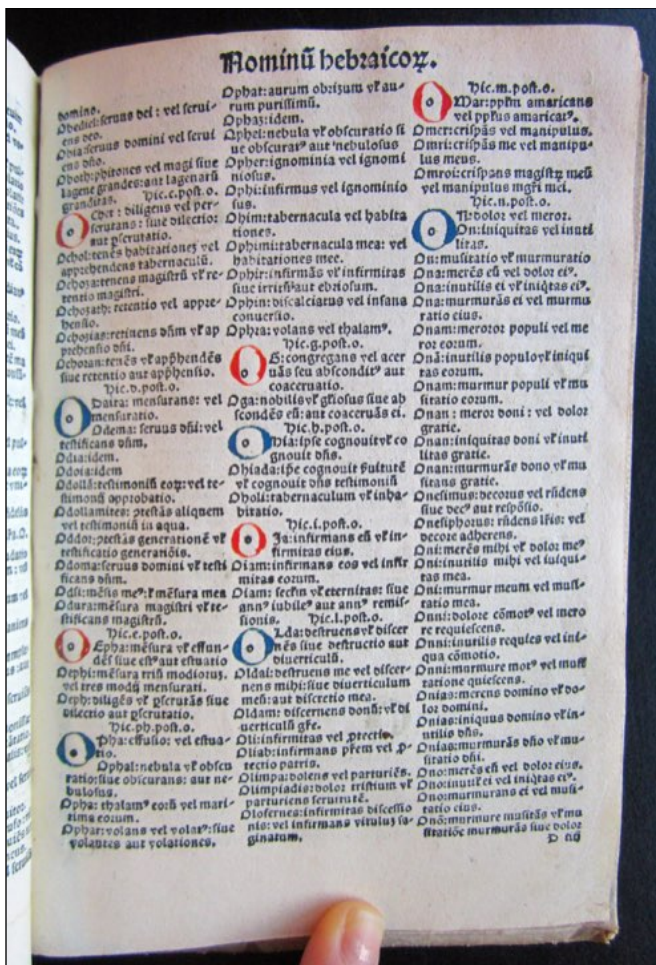
this volume are not all are new to this edition as Gruninger repeated some characters from the 1496 edition of *Comoediae* by Terence, only changing the names in scrolls or making other assemblages. Many of these illustrations are narrow cut woodblocks that show dramatis personae and scenery, sometimes not even relational to the Odes. Jacob Locher was a Poet Laureate (1497) of King Maximilian I and this commentary is sometimes called “Locher’s Edition.” Johann Gruninger, was a famous Strasbourg printer and a member of the goldsmiths’ guild. Although he was known for the fine woodcut illustrations in his many of his printed classics the pagination is often slipshod. Although this copy is fragmentary it remains it is a rare treasure of finely done 1480s woodcut prints from the Gruninger press. Copies located at major US institutions including the McCune Collection at the JFK Library, Vassar College, Bobst Library, Trinity College, Harvard and the Library or Congress. Hain 8898, BMC I p.112, Stillwell H397.

\$3,000

{ 14 }

JEROME, Saint.

Book of Interpretation of Hebrew Names, *Liber interpretationis Hebraicorum nominum*, [Index of Hebrew names, fragment from an Incunable Bible, possibly Froben’s “Poor Man’s Bible”]. [Basel]: [Johannes Froben], [27 June 1491].



Short 8vo (157x110 mm). 38 leaves. Collation: A-D(8); E(6). Three columns of text, 56 lines of Gothic type, three-line capitals in red and blue manuscript throughout. Inscribed “Liber interpretationes hebraicorum nominum” in a 17th-century hand to front endpaper. Later 17th-century vellum inscribed “Biblia Sacra,” on spine and front cover; (edges trimmed close). Ex-libris of Maurice Guérin de Challet.

A well-preserved, incunable bible fragment of the complete *Liber interpretationis Hebraicorum nominum* (“Book of Interpretation of Hebrew Names”); consisting of an alphabetical list, with quite fanciful etymologies or origins, of Hebrew proper names in the Bible. It is likely this fragment originally came at the end of the *Biblia integra*, the first Bible printed by renowned printer Johannes Froben, matching in size, format and signatures. The *Biblia integra* is also the first Bible ever to be printed in an octavo format and so-called the “Poor Man’s Bible.” A bible of this diminutive size was exceedingly transportable and therefore accessible to many laypeople in early modern Europe.

\$500.00

{ 15 } JUSTINIAN I (482-565 AD) – TORTIS, Baptista de (fl. 1485). [Corpus juris civilis – Digesta Iustiniani] Digestum vetus (with the Glossa ordinaria of Accursius and Summaria of Hieronymus Clarius). Venice: Baptista de Tortis, 1494. (31 Oct. 1494 [but usually dated about 1495-96]).

Folio (390 x 270mm). Collation: a-z, [inverted 2], [reversed C], [Jupiter], A-R(8), S-T(6). 356 ff., two columns surrounded by two columns of glosses, 71 to 82 lines, printed in black and red (rubrics and paragraph marks), printed guide letters. Contemporary blind stamped pigskin over beveled oak boards, straps and clasps, all edges blue, five raised bands, spine label reading "Digestum Vetus Tom. I" (complete as part one). Contemporary Latin marginalia in these early law printings is not rare and this copy was likely in the possession of students. Bookseller's ticket "A. Durand" of Paris on front pastedown. Inscribed with surname "Schwarz" in red pencil on front pastedown. Stamp of the New York Bar Association on title. Some edgewear and light soiling, slight marginal worming or paper repairs, but overall fresh and sound copy. ISTC# ij00552000; Gesamtkatalog der Wiegendrucke Index (07672). The Digests of Justinian were first printed in Perugia, by Clayn, in 1476 and again over the next year in Venice by Rubeus. This printer, Baptista de Tortis, was well-established in Venice and specialized in juridical texts. He took on the first Justinian printings for the "Digestum vetus" in 1488, then again in 1490 and 1492 (both with the same glossators as in this copy). This is the reissued copy by Tortis, produced in Venice in 1494 and printed in an edition limited to 1,500 copies. One more of the Digests under this title would be issued by Tortis in 1498, but one two separate dates in October. In the fifteenth century the whole of Justinian's Digests (or Pandects) were divided into three parts, the "Digestum Vetus," the "Infortiatum," and the "Digestum Novum." This copy is the complete part one, the "Digestum Vetus," in the traditional division. Baptista de Tortis also printed part two, the "Infortiatum," in 1488, 1491, 1495, twice in 1497-98, and 1500. Part three, the "Digestum novum," was printed by Tortis in 1487-88, 1491, and 1494. Tortis is renowned for his beautiful incunable productions; this copy printed in a distinctly balanced red and black amid the ample glossed text of Accursius. The famous glossator was largely responsible for the renovation of Roman law, relayed here to an early modern audience.

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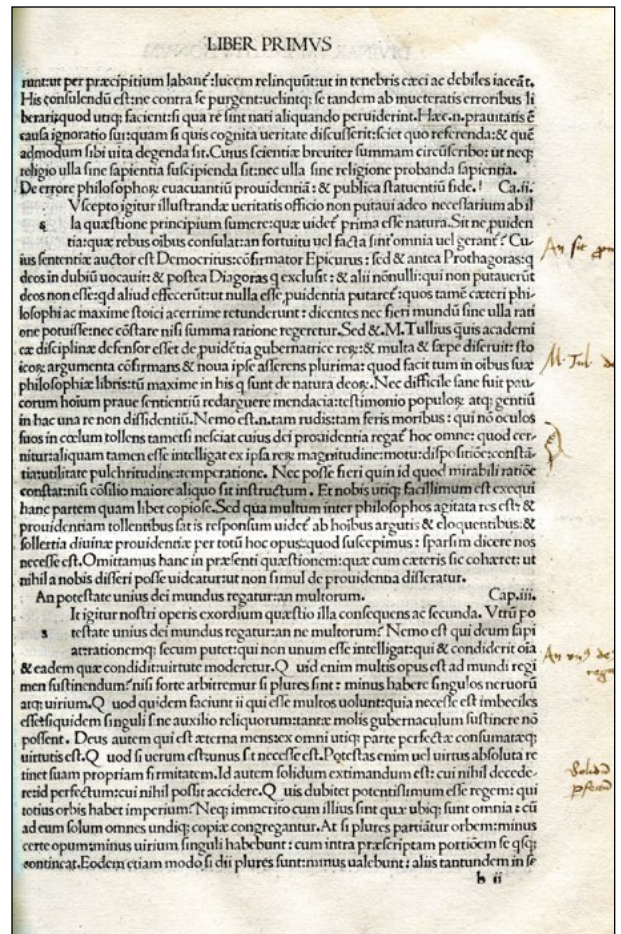
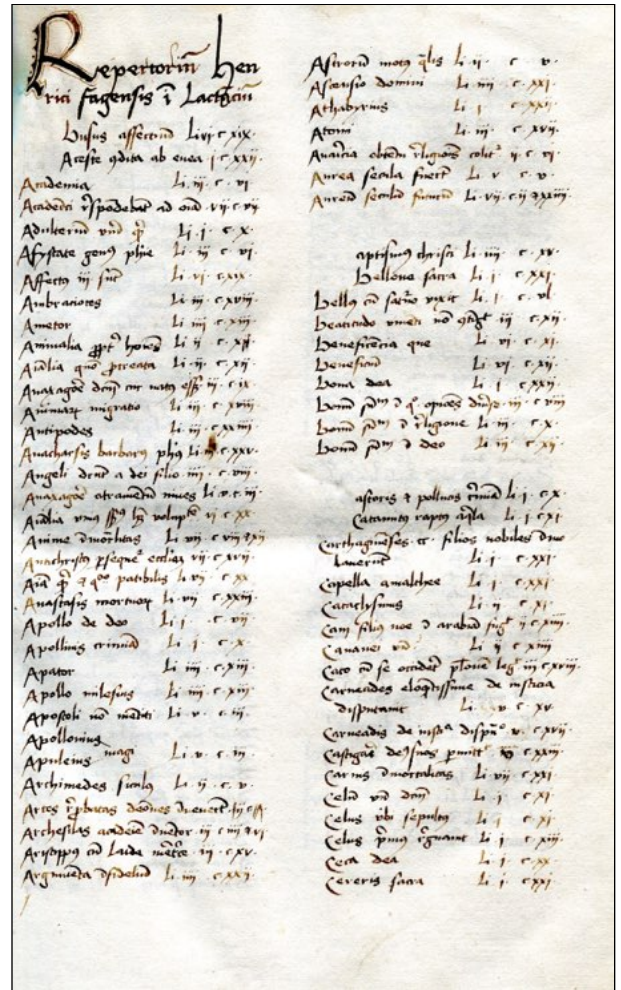
\$8,000

LACTANTIUS, Lucius Caecilius Firmianus.
Opera.

Venice: Theodorus de Ragazonibus,
21 April 1390 [i. e., 1490].

Folio (285 x 202mm). [148] leaves, including initial blank. Collation: a(8) + 4 leave ms. index, b-r (8), s (6), t (4). Roman and Greek types. 18th-century half calf, morocco label in gilt; (spine ends chipped, cover corners worn through, light dampstain in upper inner corner of front cover; some headlines shaved, light marginal dampstaining at beginning and end, front free endpaper lacking.) Ownership inscription "Liber henria bockholt legu(m) doctoris prepositi ac canonici lubiceii" in the hand of Heinrich Bockholt (1463-1535), Bishop of Lübeck, with cropped early marginalia throughout and a four leaf manuscript index likely in the same hand bound after a8. Armorial bookplate of George Dawson Coleman (1825-1878). Formerly in the collection of Kenneth Rapoport.

Extensively annotated incunable copy of Lactantius' complete works by the last Catholic Bishop, Heinrich Bockholt, of Lübeck before the diocese adopted Lutheranism in 1531, a rare glimpse into his rich studies during the period of the Reformation. Lactantius was an early Christian author and advisor to Constantine I. His Opera contains the seven books of the Divinarum Institutionum (Divine Institutes), which were the first to attempt a systematic exposition of Christian theology in Latin, planned to silence pagan critics. It also includes the books the De Ira Dei (The Wrath of God), De Opificio Dei (The Works of God), and De Phoenice (poem of the Phoenix). Heinrich Bockholt, also Bokholt, Buchholtz, was the last Catholic Prince-Bishop of Lübeck until the city adopted Lutheranism in 1531. This move inhibited Catholic pastoring in the Lübeck diocese and marks a radical change in leadership; Bockholt's successor was the first Protestant Bishop. Bockholt's annotations make summaries of Lactantius' theological content by the adding manicules and succinct memory jogs. Towards the end, in the last part of the Phoenix poem, Bockholt lifts out a quote entirely, perhaps just to highlight is importance, "Utque hominem eriperes es quoque factus homo / Christ, that you might save man, were also made man." This lift may have been meant as a challenge to Lutheran belief, which states within the Trinity, God and the human Christ were one and the same and not separate entities. In the spirit of Lactantius,



Bockholt also opposed the “futility of pagan beliefs” in the mounting Lutheran movement, which he saw as a threat to the one true Church. Throughout, Bockholt mentions important philosophers including Aristotle, Cicero, Seneca, Plato, Pythagoras and Cato in his inscriptions. His annotations are plentiful and were likely executed at the height of his bishopric, at an extremely tense time for the city of Lübeck. Even though it is unfortunate that some marginalia was cropped, the essence of Bockholt’s commentary and thought process is retained. The four-page alphabetical index labeled “Repertorium henrici fagensis in Lactantius” generously cites within the books of the Divine Institutes on some wide-ranging topics of interest, from Academia to Zacharias, to mythological figures, natural science and more. The 19th century owner, George Dawson Coleman (1825-1878), was a Pennsylvania ironmaster and industrialist noted for his patriotism, philanthropy, and wealth. He took a deep interest in the religious welfare of all in his employ and he is remembered for building churches and supporting mission work. Overall a very good incunable copy, well preserved, and with remarkable associations.

\$7,500

{ 17 }

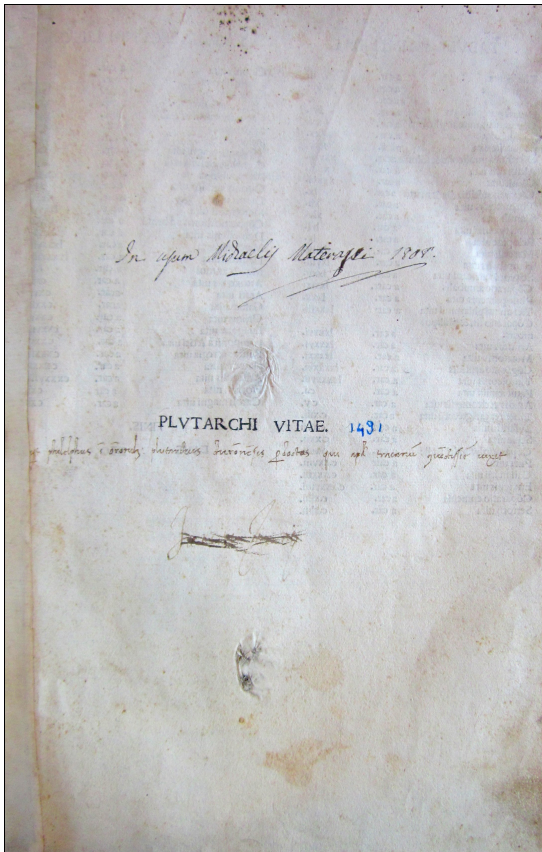
PLUTARCH (c.46-c.120).

Vitae illustrium virorum.

Venice: Giovanni Ragazzo, for Lucantonio Giunta, 1491.

First Ragazza-Giunta Edition.

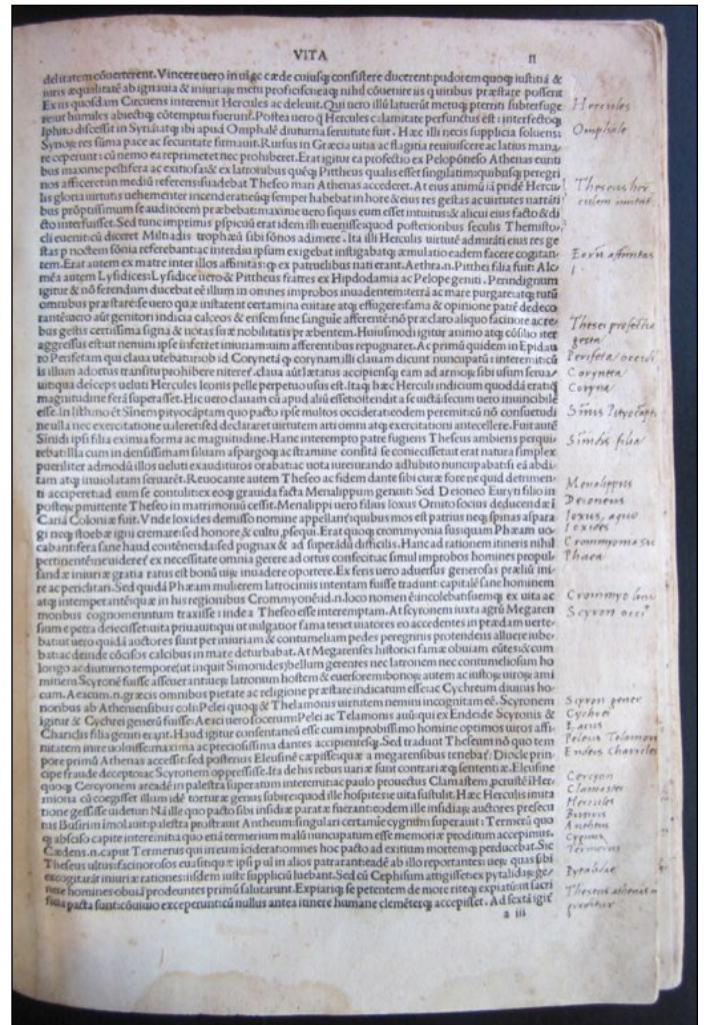
Two parts in one volume, chancery folio (305 x 210mm). Part I: [1], CXLV [145]; Part II: CXXXVI [136] (of 144) leaves; imperfect, lacks the last 8 leaves (lives of Aristotle by Leonardo Bruni, Homer attributed to Plutarch, and Charlemagne by Donato Acciaiuoli). Latin translation by Lapo Birago, Francesco Filelfo, et. al. 63 lines and head-lines. Signatures: a-r8; s10; A-R8 (lacking quire S8 and final blank). Contents: a1r: half title, a1v: table of contents, a2r: woodcut illustration & part one THESEI VITA PER LAPVM FLORENTINVM VERSA, s10v: register, A1: woodcut initial & part two CYMONIS VITA PER LEONARDVM IVSTINIANVM VERSA. Part I, a2r with animated architectural border and half-page woodcut illustration of Theseus and the Minotaur battling within wattle fence with Ariadne and her ladies looking on. Part II, A1r with major woodcut initial P depicting Cimon on horseback and in prison. 7- and 6-line publishers woodcut initials throughout. Contemporary limp vellum, likely a later reused binding explaining the end loss and some shaved margins but contemporary marginalia mostly intact; (spine lightly darkened; marginal soiling on opening leaves, leaves of first gathering rehinged, title restored in blank outer margin, slight worming in hinge at second part, some cancelled ownership inscriptions and extra illustrations to heraldry on the woodcut pages, overall good).



First Ragazzo-Giunta edition, but fourth edition in Latin, the first Latin Plutarch’s Lives appeared in 1471. Plutarch’s Lives supported fifteenth century inquest of classical culture, but its

publication was also important for placing the figures in their political and ideological contexts – mainly in order to promote its learning purpose. It has been said that a number of the most popular Latin versions had been produced for the advocates of the Florentine republic. In fact, according to Marianne Pade in her work *The Reception of Plutarch's "Lives" in fifteenth-century Italy* (2007), a center for study of the Lives was established in Venice. Guarino had opened a school, which was the home of famous students, Francesco Barbaro and Leonardo Giustinian (both of whom produced their own Latin versions of the Lives) (p. 345). As well, Guarino and Fileflo (this editor) were both major humanist figures in their maturity and knew each other through connections in Venetian patrician society. This volume is enhanced by the extensive annotations in an early Latin hand. Quite readable, the marks are mostly recording names of historical persons like “Hannibal,” “Cicero,” and “Scipio,” persons who are also contained in the Plutarch biographies, along with other underlining and scattered notes. Conceiving of this “see” reference system in the margins was no small feat as it was accomplished cover-to-cover; it is clear that this was the effort of knowledgeable Lives reader. There are at least three non-cancelled ownership inscriptions, one dated 1650 on the title with only the monogram “D.M.” and the others are in Italian possibly “Marinelli” and “Materasi,” with one dated 1808. As this volume was in Italy until at least the beginning of the nineteenth century, it is likely that this specific copy was somehow connected to the focused study of the text in Venice. If not tied to a specific editor at the school, this copy echoes their contemporary humanist student notions and probably enjoyed use in Venice for several centuries. ISTC#: ip00833000.

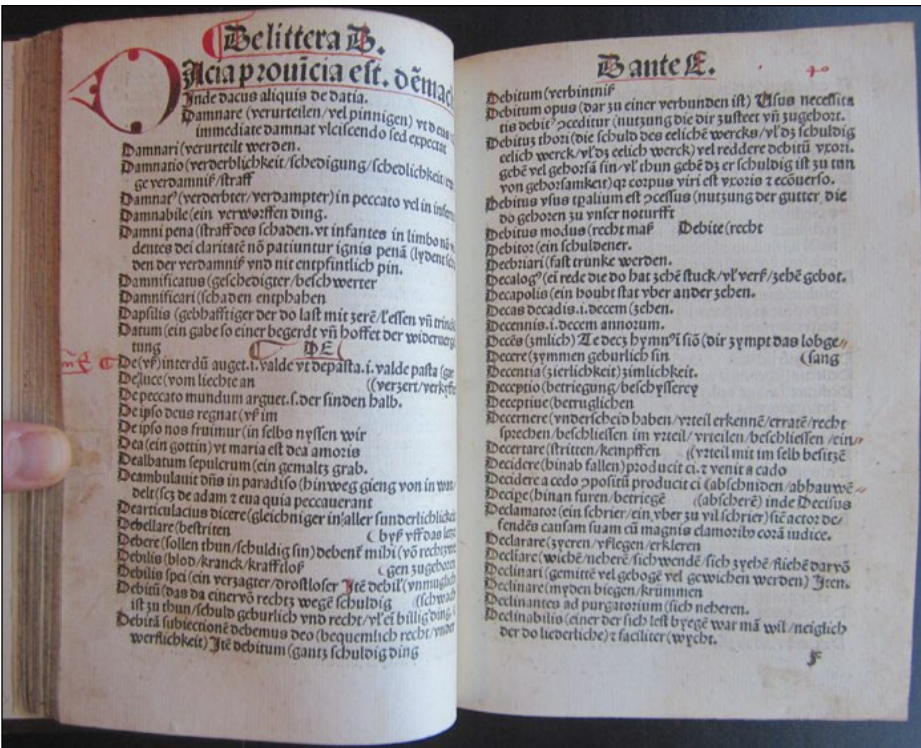
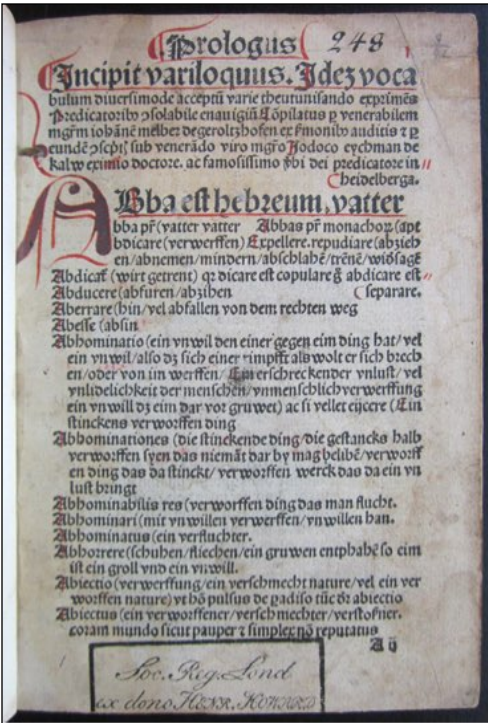
\$7,000



MELBER, Johannes (fl.1479) – EICHMANN, Jodochum (c.1420-1491).
Vocabularius Predicantium, sive Variloquus.
Strasbourg: Johann Pruss, 1488.

Small 4to (176 x 116mm). 171 leaves (of 172). Signatures: A(8) (-A1 title); B-E(8); F-G(6); H-N(8); O-P(6); Q-S(8); T-V(6); X-Z(8). 36 lines of Gothic type, initial letters in red and silver, rubricated throughout. Text in Latin and German. 18th-century brown morocco, marbled endpapers; (lacking title leaf, final leaf mounted, leaves numbered in early hand in red ink, a few margins repaired, some faint staining throughout but overall clean, fore-edge margin trimmed close compromising some marginalia). Period annotations in margins. Gilt-stamped device of the Royal Society on spine and inked on A2, ex dono of Henry Howard, their sale at Sotheby's May 4, 1925. Woodcut bookplate of Walter Goldwater (d.1985), a New York book dealer who specialized in radical politics, chess, and incunabula, and who was also one of the first book dealers to specialize in African American Studies.

Johannes Melber's popular German-Latin dictionary, compiled with the assistance of Jodochum Eichmann, was first printed in Speyer circa 1477. It was reprinted several times throughout the 15th and 16th centuries, and remains in at least 23 editions. This 1488 Prüss edition from Strasbourg is most rare; ABPC database records only two copies at auction in the past 25 years. This copy annotated in contemporary red ink with what is best described as four-letter text indicators that seem to follow through alphabetically beside some manicules in margins. This popular dictionary maintains a studied feel and is in good shape at that. BMC I 122 (IA 1644); Hain-Copinger 11041*; GW M22730.

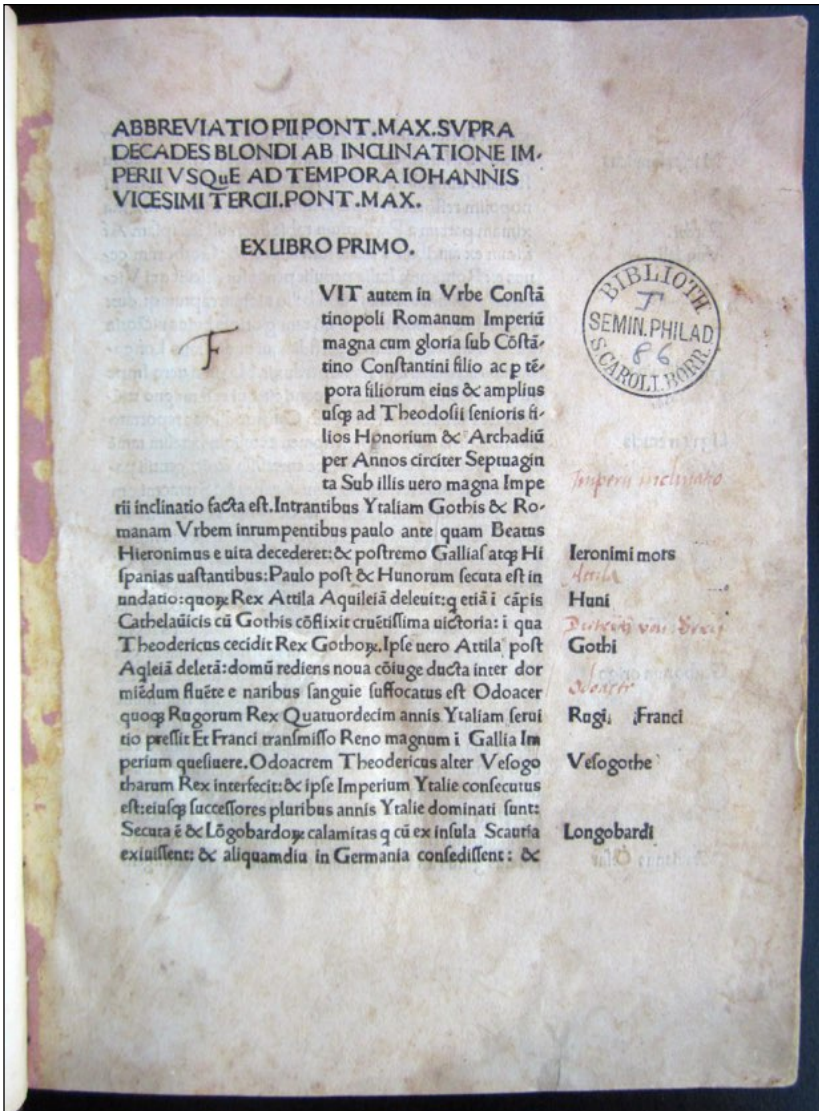


\$6,000

POPE PIUS II (1405-1464) – BIONDO, Flavio (1392-1463).

Abbreviatio Pii Pont. Max. Svpra /
Decades Blondi Ab Inclinacione Im-
perii Vsque Ad Tempora Iohannis /
Vicesimi Tercii. Pont. Max.

[Rome: D.D.L.D.S.P.V. (Oliverius Servius, f. 1481-1502)], (1481).
First Edition.



Folio (271 x 202mm). 156 ff. Collation: a-d(8), e-f(6), g-u(8), lacking final blank. 32 lines, Roman type, printed marginalia, with initial spaces and register; without catchwords, foliation and signature marks. 19th-century half leather over marbled boards; (joints and cover edges lightly worn; intermittently browned and light foxing mainly toward ends of text block, blank lower outer corner off [b]8 and [c]1, last leaf creased and reinforced in gutter). Scattered inscriptions and underscoring in red ink in a humanistic hand at beginning of text block until [a]5, comprising names of Roman Emperors and historical figures or places (Attila, Belisarius, Heraclius, Mahumet Arabs, Turcs, Caracalla, Claudius, Templum Diana, etc.). Despite carrying on briefly, the annotator seemed studious and learned in the discipline of history. Stamps of the St. Charles Borromeo Seminary Library (deaccessioned) and library shelfmarks pasted in "F46."

Rare incunable first edition and famous papal publication by Pope Pius II which summarized the "Decades" of the great Italian humanist Flavio Biondo (1392-1463). Biondo was a historian from Forli and the apostolic secretary to Pope Eugenius IV throughout his exile

and until the pope's death in 1447. Biondo is remembered for his innovative approach to the past and for writing a most influential universal history in thirty-two books called the "Decades." The history started with the time of the emperors Arcadius and Honorius and culminated in his own era; importantly, Biondo dealt almost exclusively with unknown medieval records. Written between 1439 and 1453, Biondo's work was regarded as useful, he notably determined the three-period division "Ancient, Medieval, Modern," but his work was also complex and somewhat allegorical. The "Decades" also described Biondo's personal experiences and travels and issued all dynamic unfolding events from the static center of Rome. It was

Pope Pius II who deemed the conceptual framework of Biondo's work important enough to revise it for wider audiences. Pope Pius II was the preeminent literary genius of his pontificate and was a well-known humanist in his own right. His interest in Biondo, along with other contemporaries, was often expressed via correction and refutations, but the attention they brought only increased his reputation. Despite being contemporaries themselves, Biondo and Pope Pius II did not collaborate on this revision of the "Decades," which was first published posthumously in 1481 by Oliverius Servius. In fact, Biondo died in Rome in 1463, reportedly still working on completing the "Decades" with contemporary material. No explanation of the printer's initials has ever been given but the same initials were given in an edition of Boethius printed in 1484. Goff gives the place and printer here. Relatively rare, US copies held at Berkeley, Newberry, Huntington, a private collection in New York, New York Public Library and Library of Congress. ISTC ig00654000.

\$4,750

{ 20 }

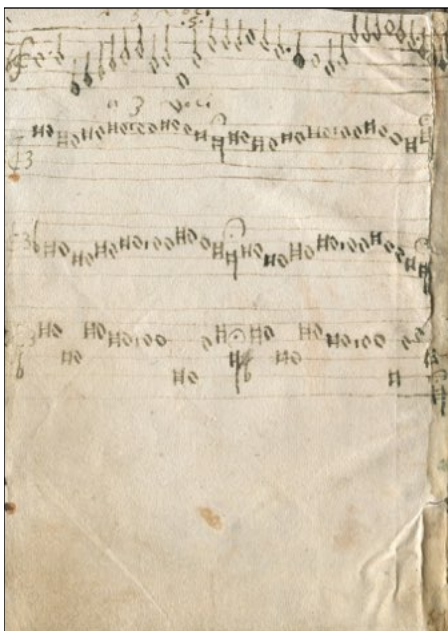
**RAMPIGOLLIS, ANTONIUS.
Figurae Bibliae.**

Milan: Uldericus Scinzenzeler, 6 September 1494.



167 (of 168) leaves; lacks final leaf with printer's device on verso (replaced with pen-and-ink facsimile). 8vo. Beautiful binding of contemporary blind-tooled sheep over wooden boards with knotwork border around center panel of symmetrically arranged rosettes on covers. Binding rubbed, lacks catches and clasps; occasional dampstaining in upper and lower margins, scattered early marginalia along with early manuscript music on front and rear endpapers and on blank recto of first text leaf, otherwise generally clean internally. BMC VI, 769 (also lacking last leaf); Goff R23.

\$9,500





Sulpitius, Joannes (ed.); Vegetius, Flavius; Frontinus, Sextus Julius; Modestus; Tacticus, Aelianus.

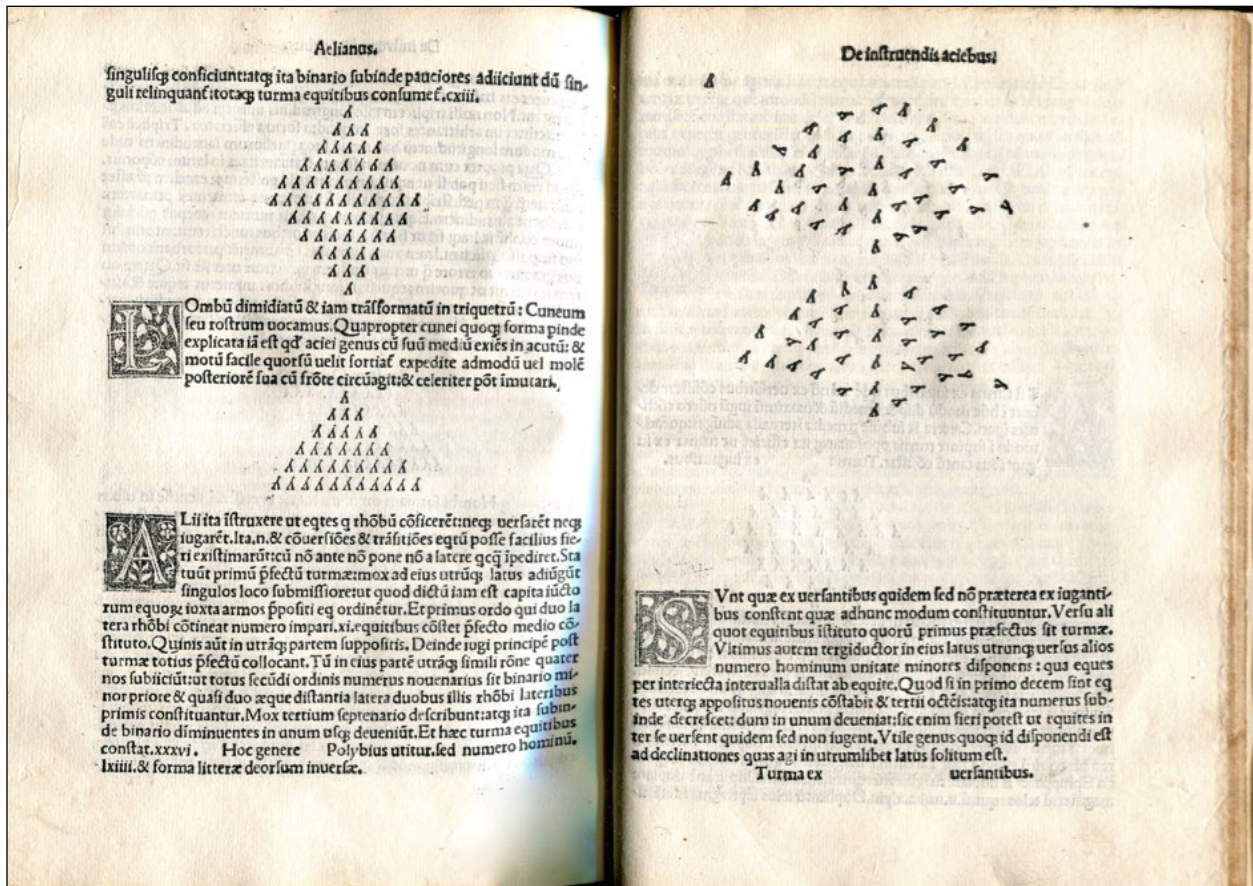
De re militari; Stratagematicon; De vocabulis rei militaris; De instruendis aciebus.

Rome: Eucharius Silber, 24 October - 3 November 1494.

First Edition.

4to (209 x 155 mm). Collation: a-p4 q6 r-x4 y2 (lacks A-D4 Onosander). 40 lines and headline. Type: 10:81R. Woodcut capitals, initial spaces with printed guide-letters. 16th-century brown morocco elaborately gilt, central arabesque framed by fillets in gilt and blind in triangular design, small angel tools, within a wide gilt arabesque border (rebacked, some repairs to edges). First edition of this collection edited by Joannes Sulpitius, lacking the last tract. Silber had previously printed editions of Vegetius, Frontinus, Aelianus and Modestus in 1487, which were available either together or individually. HC *15915; BMC IV: 116; IGI 8851; IDL 4069; CIBN S-172.

\$7,500



Aelianus.

singulisq; conficiunt atq; ita binario subinde pauciores adiciunt dū singuli relinquunt: totaq; turma equitibus consumet, cxliii.



Lombū dimidiatū & iam trāformatū in triquetru: Cuneum seu rostrum uocamus. Quapropter cunei quocq; forma pinde explicata iā est qd' aciei genus cū suū mediū exiēs in acutū: & motū facile quorsū uelit fortia expedite admodū uel molē posterioe sua cū fronte circūagiti: & celeriter pōt inuari.



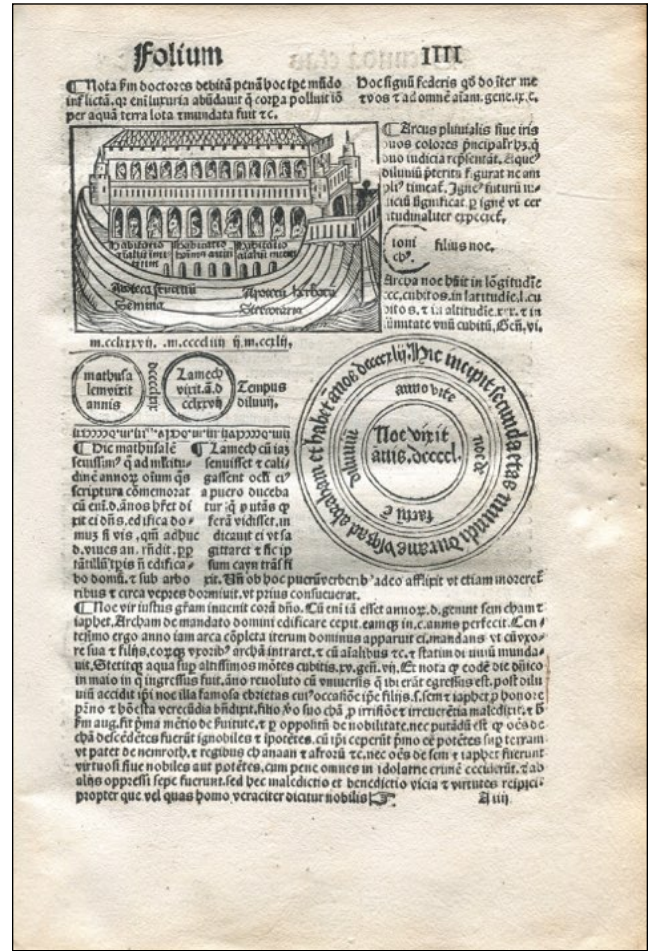
Li iā ita instruxere ut eqtes q; rhōbū cōsicerēt: neq; uersarēt neq; iugarēt. Ita, n. & cōuersiōes & trāsiōes eqrū posse facilius fieri existimari: cū nō ante nō pone nō a latere q; q; ipediret. Statuūt primū pfectū turmæ: mox ad eius utrūq; latus adiūgūt singulos loco submissiore tur quod dictū iam est capita iūcto rum equoq; iuxta armos ppositi eq; ordinēt. Et primus ordo qui duo la tera rhōbi cōtineat numero impari. xi. equitibus cōstet pfecto medio cōstuto. Quintus autē in utrūq; partem suppositis. Deinde iugi principē post turmæ totius pfectū collocant. Tū in eius partē utrūq; simili rōne quater nos subiciūt: ut totus secūdi ordinis numerus notenarius sit binario minor priorē & quasi duo æque distantia latera duobus illis rhōbi lateribus primis constituantur. Mox tertium septenario describunt: atq; ita subinde binario diminuētes in anum usq; deueniūt. Et hæc turma equitibus constat. xxvi. Hoc genere Polybius utitur. sed numero hominū. lxxiii. & forma litteræ deorsum inuēta.

De instruendis aciebus



Sunt quæ ex uersantibus quidem sed nō præterea ex iugantibus consistunt quæ adhuc modum constituuntur. Versu ali quot equitibus iustituro quorū primus præfectus sit turmæ. Vitimus autem tergiductor in eius latus utraq; uersus alios numero hominum unitate minores disponens: qui eques per interiecta interualla distat ab equite. Quod si in primo decem fiat eqtes uterq; appositus nouenis cōstabit & tertii octēsiatq; ita numerus subinde decrescet: dum in unum deueniat: sic enim fieri potest ut equites in ter se uersent quidem sed non iugent. Vitale genus quoq; id disponendi est ad declinationes quas aq; in utrumlibet latus solitum est.

Turma ex uersantibus.



{ 22 }

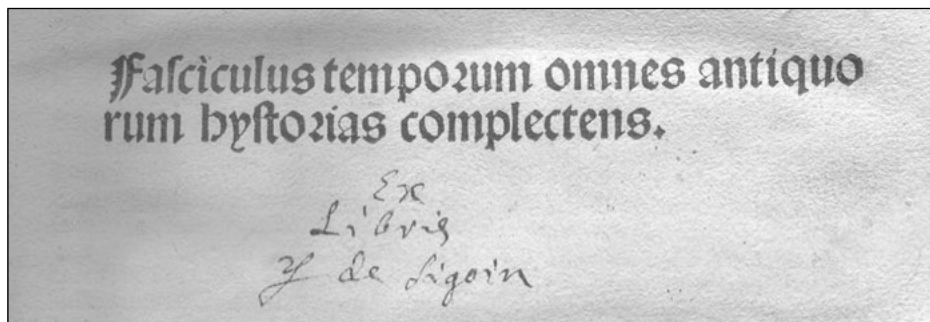
[xylography; xyloglyphie];

Rolewinck, Werner (1425-1502). *Fasciculus temporum omnes antiquorum hystorias complectens*. [Lyons: Mathias Huss, not before 1496].

[WITH] Faber Runcinus, Johannes (fl. first half 14th century). *Breviarium super Codice*. [Lyons]: Nicolaus Philippi Pistoris and Marcus Reinhart, 13 November 1480.

[WITH] La Plane, Jean-Pierre de; [Hauck, Cornelius J.]. *Notices Bibliographiques sur Deux Ouvrages Imprimés dan le XVe Siecle...* Paris [and] Sisteron: Louis Labbe [and] Simon, et Chez l'Auteur, 1845.

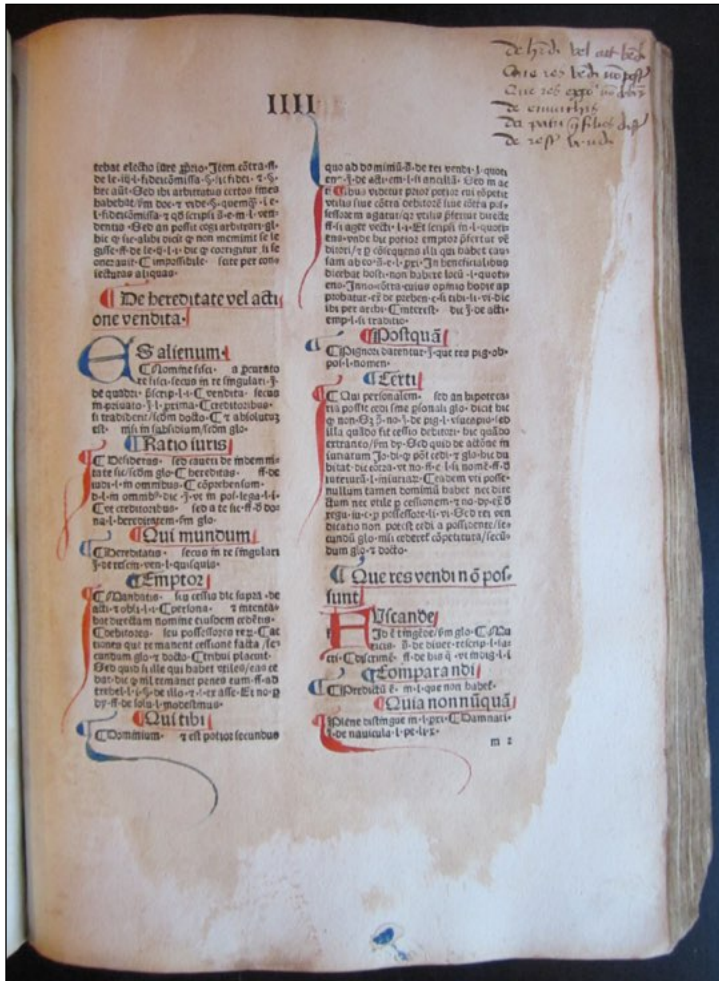
Three volumes sold together: Two Lyonnese incunables with similar Sisteron provenance, and very curious bindings. These the subject of the third volume offered here, a monograph by a former magistrate of the medieval Provençal town of Sisteron, "Notice Bibliographiques" (published in 1845).



The incunables: ROLEWINCK, Werner (1425-1502). *Fasciculus temporum omnes antiquorum hystorias complectens*. With additions. [Lyons: Mathias Huss, not before 1496].

Median 4to (247 x 170 mm). Collation: a6 (1r title, 2r subject index, 6v finis tabule [below which white-line "xyloglyphic" printer's device of Mathias Huss, presumably executed by Jean-Pierre de la Plane c. 1845]); A-K8 L-M6 (A1r prologue, A2v text, M4r continuation by other authors including local events, M5r end of text [below which white-line "xyloglyphic" colophon, presumably by De la Plane: Lugduni Ma / thias Husz / MCCCCXCVI / Laus ,Deo], M6 blank). 98 leaves. Table in 3 columns, text 48 lines and headline. Gothic types 10:140 (title, headings), 11:76 (text). Initial spaces. Chronology diagrams with woodcut or typographical rules and roundels

throughout. 17 woodcut illustrations (including 5 repeats) of Biblical scenes, town-views, and monsters. Bound in wooden (beech) boards (260 x 175mm), spine recovered with deerskin at an early date and defective, brass clasp lost (since 1845), catch (stamped with 5 tiny fleurons) on back cover preserved, the inside boards engraved in relief (see note below), the front inside board incised TABULA I, the back board TABULA XXX. Two contemporary Southern French or Piedmont chancery half-sheet paper flyleaves at the beginning and two at the end (pot watermark, cf. Briquet 12541-50), the latter showing offset on their rectos and versos of sheets from an apparently unrecorded 160 edition of the Psalms (or possibly a Diurnale), probably printed in Lyons c. 1495 in a Gothic fount (92 mm) of Venetian origin, 16 lines per page, the type-area measuring 74 x 50 mm. Provenance: Vernet (early inscription on front flyleaf) -- J. de Sigoin (early-18th-century ownership inscription on title), who like his ancestor of the same name, Joseph, was canon at the cathedral of Sisteron, a privileged town and bishopric in Upper Provence, where the book was supposedly saved from pulping in 1825 by -- Jean-Pierre de la Plane (see his monograph of 1845, cited below), magistrate of Lyons. Rare Lyonnese edition of Rolewinck's popular world chronicle, whose continuation ends with Charles VIII's return from Italy [late 1495]

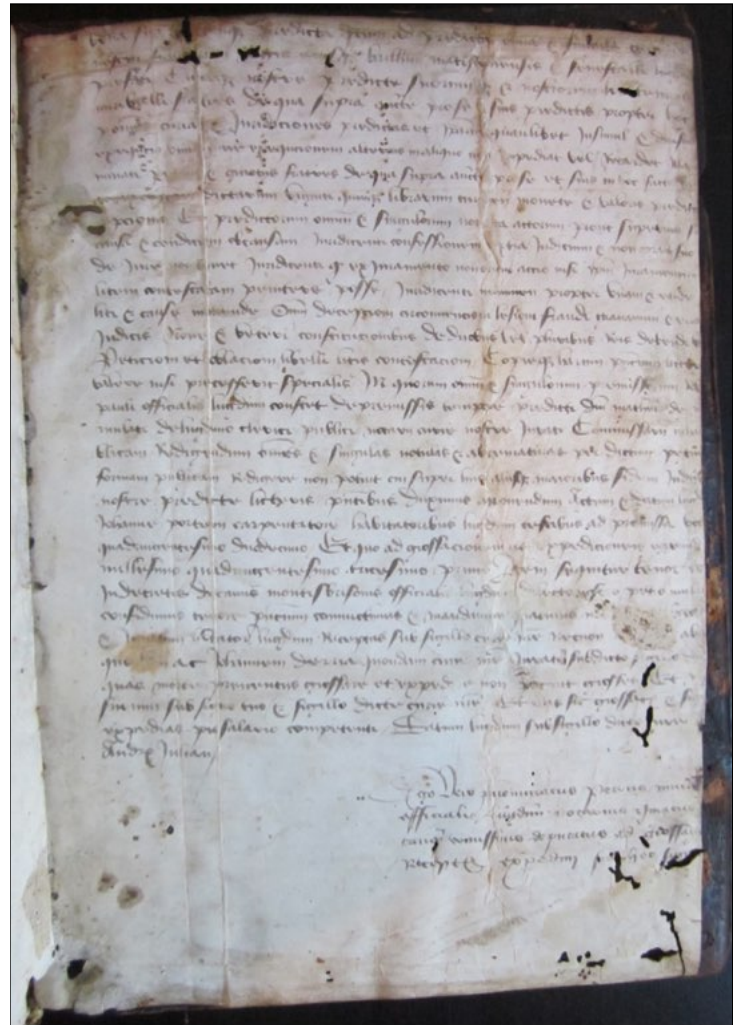


and the burial of the Franciscan reformer, Jean Burgois, at the monastery he had founded in Lyons, Notre Dame des Anges. The blocks for the woodcut illustrations were used before in Louis Cruse's Genevan edition of the French translation (28 April 1495, H 6944). C 2437; BMC VIII, 265 (IB. 41729); CIBN R-181; Goff R-277; Bod-inc. R-127.

Johannes Faber Runcinus (fl. first half 14th century). *Breviarium super Codice*. [Lyons:] Nicolaus Philippi Pistoris and Marcus Reinhart, 13th November 1480. Chancery 20 (290 x 205 mm). Collation: a-b10 c8 (a1 blank, book I); d-f10 g-k8 l-y10 A-C10 D-F8 G10 (books II-IX, G10r colophon). 274 leaves. Double column, 48-49 lines. Gothic types 1:72 (text), 2:121 (rubrics, colophon), 4:150 (headlines). Fine contemporary rubrication in red and blue, including initials, paragraph marks and underlinings, several

terminating in vigorously drawn animal heads; the rubricator has added an accomplished drawing in pen, red ink and wash, of a lion passant. (Slight worming at the end, stained throughout.) Contemporary Lyonnese blind-stamped fawn calf over beech boards (300 x 210 mm), multiple fillets framing rows of repeated impressions of two square tools (pelican, fleur-de-lis), spine recovered with deerskin at an early date, covers and spine badly defective and detached, brass clasp gone, catch on back cover preserved, the inside boards engraved in relief (see note below), the front inside board incised TABULA II, the back board TABULA XXIX. Vellum pastedowns lifted, a notarial Latin document, dated from Lyons 25th August 1412. Provenance: Antoine de Révilliasc (ownership inscription dated 1535 in lower blank margin of a2r), who has written shoulder-notes on rectos through A2 -- J. de Sigoin (inscription below Révilliasc's) at Sisteron, where in 1825 the book was saved by -- Jean-Pierre de la Plane (according to his own account, see his monograph of 1845, cited below). Exceedingly rare second edition (first: Louvain c. 1475, GW 9630) of this summary of Roman law by Jean Faure or Lefèvre from Roussines in the Charente, who taught jurisprudence at Montpellier before settling in Angoulême. Eight copies are recorded: Munich, Rio de Janeiro, Ulm, Breslau, and 4 French provincial libraries. HC 6846; GW 9631; IBP 2121; Pellechet 4713.

La Plane's *Notices Bibliographiques...*, 218-page monograph has fallen into obscurity since its publication in 1845 -- more importantly, so have the incunables' engraved wooden boards, and neither Schreiber, Hind, nor any other historian of xylography mentions them. They surface briefly at the beginning of 1958, when the Queens bookseller Emil Offenbacher sells them to Cornelius Hauck for \$2,500, but they are otherwise overdue some careful attention. They combine undoubted authenticity (incunable editions, 15th-century leather-covered wooden boards, and at least part of their Sisteron provenance), and probably later manipulation involving an unknown process, perhaps chemical, of obtaining writing and imagery in relief on a wood surface. The precise identity of the monograph's author is almost as mysterious as the wooden document itself. According to La Plane's account he saved the Rolewinck and Faber in 1825, together with an unspecified number of other books (including Cicero, Quintilian, Pliny and Xenophon, printed by Johann Schoeffer, the Aldine and Giuntine houses, Colines, and Froben) from a library that had been consigned for pulping to a local paper mill. Only in 1842 did La Plane look at these books again and "discover," under the pastedowns of Rolewinck and Faber, relief-engraved text and images on the inside of the wooden covers, which are incised with the numbers I and XXX, II and XXIX respectively. The four boards represent the beginning and end of a supposedly 30-block beech-wood engraved document of the Great Charter, conveniently revealing the grantor (René d'Anjou, with facsimile signatures, portrait and coat-of-arms), the recipient (Bishop Raymond Talon), the artist (Piero da Milano), the place (Aix-en-Provence) and the date (1443), but



nothing of the text of these privileges and immunities extended to the clergy and citizens of Sisteron. La Plane considered it "incontestable" that the original book was held in the Episcopal palace from 1443 until the blocks were recycled as boards for binding printed books at the end of the 15th century. He saw René, one of the great French Renaissance patrons of architecture, painting and sculpture, as the true creator of this artifact, hiding behind an invented artist's name. Whether finding or creating this artefact, La Plane realized the extreme prestige attached to the figure of René d'Anjou and the opportunity of linking him to an early form of printing (see inscription on Tabula XXIX). The size of the Rolewinck is evidently smaller than that of the Faber, but its boards conveniently accommodate all engraving even after having been supposedly much cut down. Finally, in an appendix to his monograph, a development in La Plane's study of the matter seems to explain his true purpose and does little to increase confidence in the authenticity of the document. A notarized declaration by César-Louis Beinet, notaire at Sisteron, witnessed by two local carpenters, states that on 17 June 1845 Jean-Pierre de la Plane came before him in order to deposit his reconstruction of King René's invention of xyloglyphy as well as 16 specimens of the new method from his own hand on various types of wood, arguing its superiority over engraving, etching, woodcut and lithography. No details are given other than that only a pen and encaustic ink are employed. La Plane authorizes specifically named booksellers from all over Europe to reprint his monograph and announce his invention, the profits to be equally divided between the bookseller and himself. None of these numerous booksellers (Asher in Berlin, Muller in Amsterdam, Millar in Edinburgh, Miller in London, Molini in Florence, Brockhaus in Leipzig, Périsse in Lyons, etc.) seems to have availed himself of the occasion. Whatever the true origin of the treatment of these wooden covers, if nothing else they provide fine examples of 19th-century antiquarian invention. For further details (yes, there are more), please inquire.

\$27,500

* * * * *

{ 23 }

Nestor, Dionysius (fl. c. 1450).

Vocabularius, et al.

Venice: Guilelmus Anima Mia, 1488.

[WITH] Verulanus, Johannes Sulpitius (Giovanni Sulpizio da Veroli) (c. 1450-1503).

De quantitate syllabarum].

[Venice]: Guilelmus Anima Mia, Tridinensis, 26 June 1488.

Folio. Chancery folio (310 x 214 mm). Pagination: 186 leaves: a2-z9 numbered 2-184, with errors. Collation: a-y(8), z(10) (a1r blank, a1v verse dedication to Lodovico Sforza, a2r Vocabularius, z8r De quantitate syllabarum, z10r register and colophon, z10v blank). 54 lines and foliation, Roman type with some use of Greek, marginal headings. Opening 13-line white-on-black woodcut initial "A" on A2r. Contemporary quarter leather over beveled wooden boards with metal clasps, lacking catches; (spine covered with decorated paper and perished at head and tail, outer half of covers split and detached but present, eighteenth-century Italian inscriptions mentioning Castel Giuliano near Rome on the wood and old library label "Nestor" maintained on rear cover; worming not severe in text block and gutter of several leaves in middle of volume, few gatherings browned, marginal dampstaining toward end, last gathering loose with paper corrosion along edges of last two leaves, hole in last leaf affecting a few words). Front board inscriptions reveal the name Mario Compagnino Floriani (1738-1802) and the date 1795. Interestingly, Floriani was also named Count of Villamagna in 1795. Floriani was from an illustrious, noble family who contributed to arts and politics in the region. It is likely his ownership inscription on upper margin of A1r.

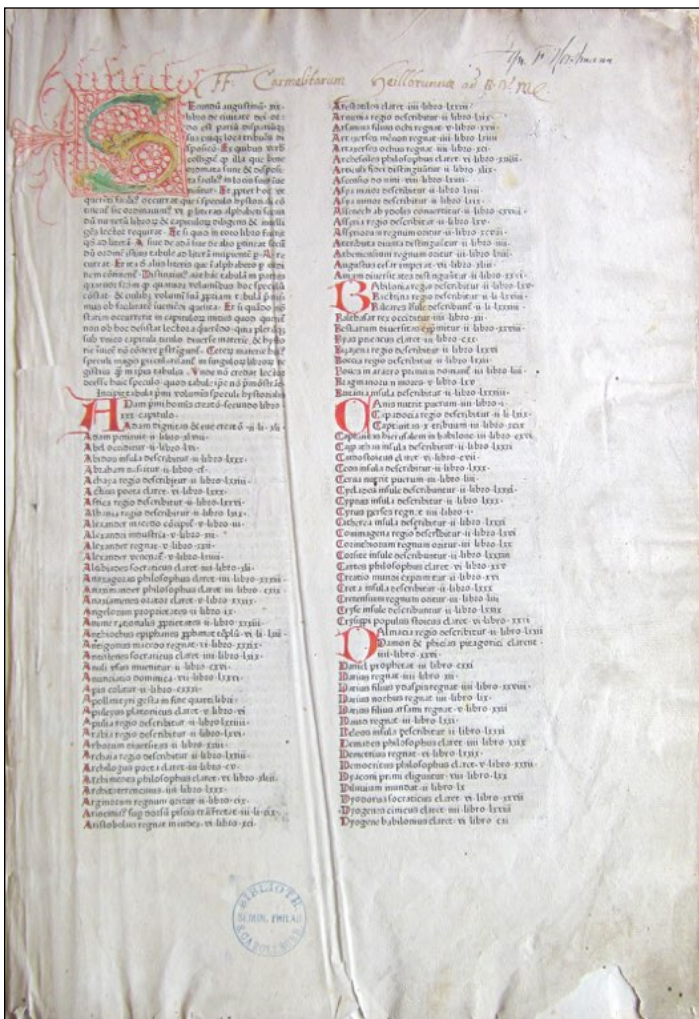
VINCENT DE BEAUVAIS (c. 1190-1264?).

Speculum Historiale.

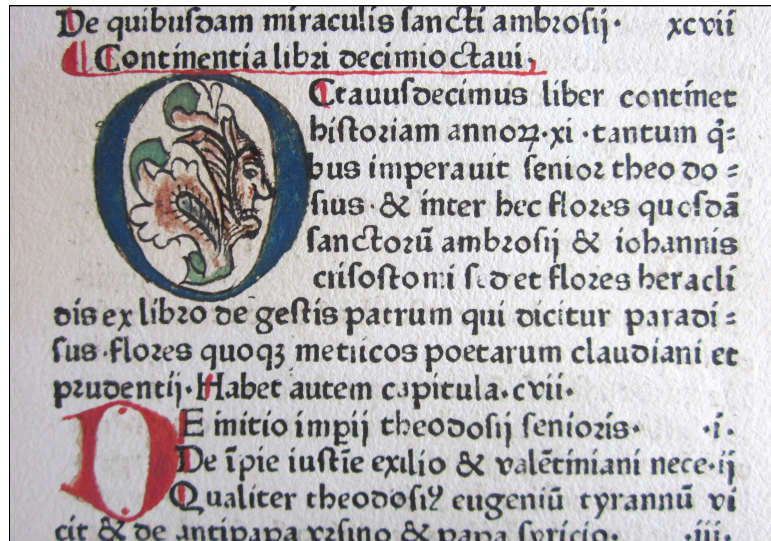
[Strassburg: The R-Printer (Adolf Rusch), circa 1473 and not after 1476].

First Edition.

Two volumes in one (of part 4). This is the historical fourth portion of the twelfth-century Speculum Maius produced by Rusch in the third quarter of the fifteenth century. Folio (478 x 336mm). Pagination: [154] (of 156) + [176] leaves, non-numbered and unsigned except for some early manuscript attempts. Collation: [1(9 of 10, lacking initial blank), 2(10), 3(9, lacking (1) beginning of Epilogue), 4-14(10), 15(6), 16(8), 17-33 (in 16 gatherings of 10), 34-35(8). 67 lines, double column, Gothic type, rubricated throughout. Attractive opening nine-line foliate initial S of Secundum with red penwork infilling on introduction page and extra illustrated 12-line initial Q of Quoniam opening the Historiale and similar nine-line initial D in volume 2. Numerous penwork initials in first few quires enhanced with whimsical illustrations of grotesque faces and fantastic flowers and ornament, more consist of skillful decorative red penwork infilling on blue initials. These fifteen or so initial designs are unique artistic additions by a late medieval reader. Contemporary blind-tooled pigskin over wooden boards with brass catches; (lacking clasps, bosses, and lettering piece, small wormholes through covers and front and back of contents not severe, front leaf and cover detached but present; occasional stains, and faint smearing or bleeding through on some initials, first few gatherings in Volume 1 loose, clean tear across lower outer corner of [p]3 crudely repaired, clean tear in upper inner corner of [o]7 in Volume 2). Sixteenth-century Carmelite



Library inscription from the monastic order at Heilbronn on upper margin on first leaf. Later inscription of German name "Horshmann" on first leaf as well. Stamp of St. Charles Borromeo Seminary Library (deaccessioned).



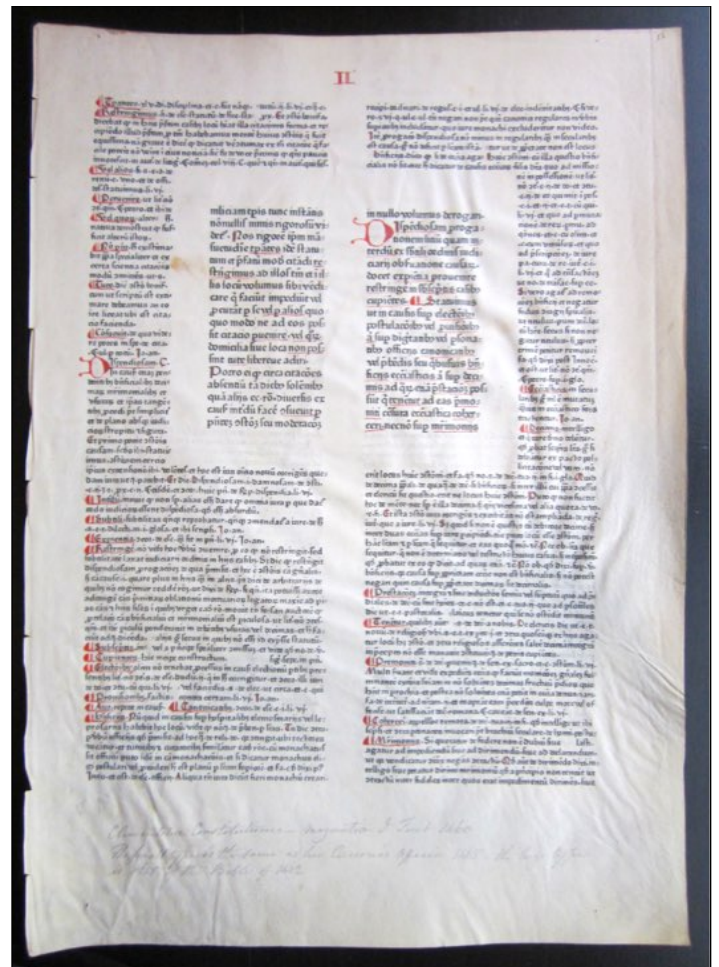
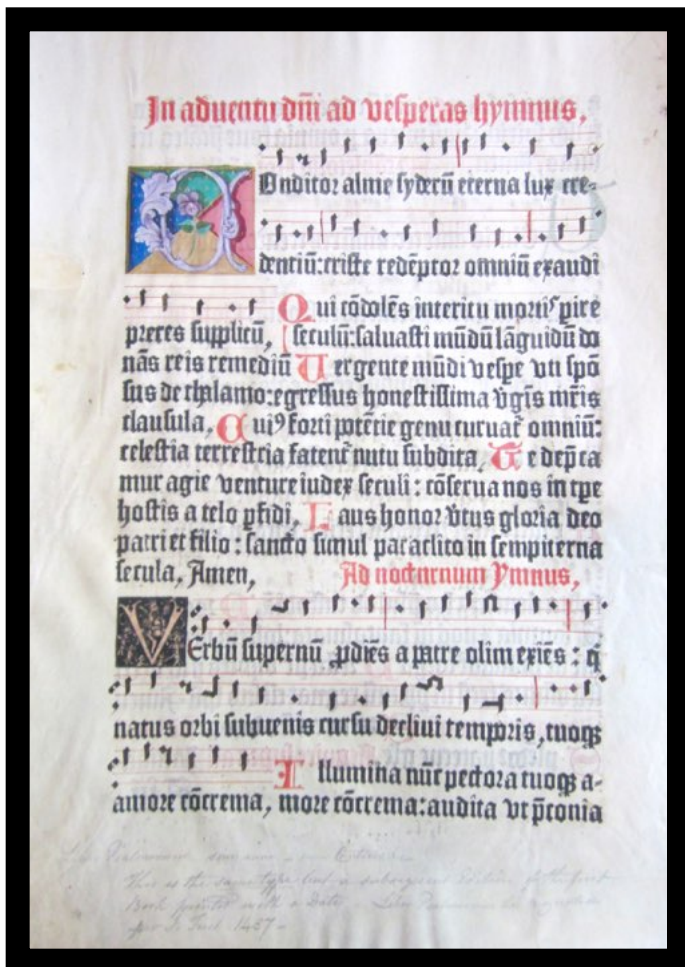
First edition of the fourth part of Vincent de Beauvais' major incunable work "Speculum Maius" comprising the most popular part, the "Historiale" enhanced with original illustrations in several of the hand-colored initials. Medieval French Dominican Vincent de Beauvais is best known for his most influential encyclopedic work, a "great mirror," called the "Speculum Maius." Written in four parts dealing with nature, the doctrine of science, morality, and history, the "Speculum Maius" was considered the most comprehensive work of collected knowledge made in the Middle Ages. The work took Vincent more than fifteen years to complete. In his lifetime, Vincent prepared five manuscript versions of the "Historiale." This section, a thirty-book work, covered human history from Creation up until the year 1244. In it, he incorporated work from classical authors, church fathers, popular legends, and lives of the Saints. The "Historiale" was the most popular fourth part of the "Speculum Maius" in the late medieval period. To its popularity testify the more than 250 manuscript volumes that are known today. This mammoth volume comprises the crowning history portion to the famed early printed encyclopedic series of Vincent de Beauvais; complete editions of the "Speculum Maius" comprise the largest incunable set ever produced. At least three editions of the Historiale preceded it or were being printed contemporaneously to it in the early 1470s; the earliest in Cologne (1472), another by Mentelin in Strassburg (1473), and Augsburg (c. 1474). This copy is extra enhanced for its original late medieval illustrations adorning the initials. ISTC iv00282000 (this copy misidentified in Goff as V283 and in ISTC as iv00283000).

\$25,000

Collection of Incunable Leaves Printed in Germany and Italy, 1457-1500.

A collection of 118 incunable leaves (mostly paper, some vellum), from 1457 to 1500, some with flourishes in red, some with early or contemporary handwritten marginalia; featuring a variety of printers/publishers and cities across both countries. Leaves range in size from about 210x150mm to 360x240mm, and are loosely tipped with archival tape (removable, carefully) for easy viewing of both recto and verso, to one side only of large heavy cardstock sheets, 2 or 4 leaves per cardstock sheet; often with faintly pencilled bibliographical notes. (Just a few leaves left loose.) Some occasionally foxing or browning or dust-smudging; but condition is generally VG+. Leaves printed in Germany by Otmar in Tübingen, Grüninger in Strausberg, Creussner in Nuremberg, Schobser in München, Fyner in Esslingen, Zainer in Augsburg, Quentell in Cologne, Meydenback in Mainz, amongst others; showing Latin Bibles, Leben der Heiligen, Passional Sommerstück, Hortis Sanitatis Major, and more. Leaves printed in Italy by Celerio in Treviso, Pincius in Venice, Beninus de Boninis in Brescia, Eucharius Silber in Rome, numerous printers in Venice, amongst others; showing Vitae Caesarum, Plutarch, Terentius Comoediae, Justinus Historicas, J. Ambrosius Epistolae, Dionysius Halicarnassus, Horatius Carmina, Thucydides. Highlights (shown here) include a vellum leaf from Liber Psalmorum, with text and musical notation in red and black, with two hand-painted illuminated initials, c. 1457; Clementina Constitutiones published by Johann Fust in 1460, featuring small type (the same as his Ciceronis Officia of 1465) and large type (the same used for the Bible he published in 1462). Further details available upon request. An excellent teaching and research tool.

\$7,600





The following is a list of incunable leaves, sold individually or in small groups. We are offering these at 30% off our list prices below, through this catalogue only. Images available upon request.



{ 26 } ANTON KOBERGER (c. 1440-1513) – FRIDOLIN, Stephan (d. 1498). **Single incunable leaf of Fridolin's "Schatzbehälter der wahren Reichtümer des Heils."** Nuremberg: Anton Koberger, 1491. First Edition. 40 lines. Double column. Fridolin's famous devotional text was printed in Nuremberg by Koberger and was renowned for its illustrations. (Size: 305 x 210mm).

\$100

{ 27 } ARISTOTLE (384-322 BC). **Eleven incunable leaves of the "Expositions of Aristotle."** Venice: Gregorius, 1493. Printed in red and black. (Size: 215 x 155mm).

\$165

{ 28 } BONAVENTURA -- ANTON KOBERGER (c. 1440-1513). **Single incunable leaf from Bonaventura treatise, "Quaestiones super IV libros Sentiarum Petri Lombardi."** Nuremberg: Anton Koberger, 1491. The text presents repeated questions "Consequenter queritur ..." and is organized with article headings. Fol. xvi only. 64 lines of commentary around text. Double column of Gothic letter. Paragraph markings in red and blue ink. Wide margins, a wonderful survival from a rare Koberger printed Bonaventura, and a beautiful production. (Size: 415 x 275mm).

\$375

{ 29 } CAPREOLUS, Johannes (c. 1380-1444). **Single incunable leaf of Johannes Capreolus, "Quaestiones in IV Libros Sententiarum, seu Libri IV Defensionum Theologiae Thomae Aquinatis."** Venice: Octavianus Scotus, 1483. Double column. Posthumous edition of an important work in defense of Christian thought. (Size: 300 x 215mm).

\$75

{ 30 } CASSIODORUS, Magnus Aurelius (c. 485-585). **Single incunable leaf of Cassiodorus, "Psalterium Expositio."** Basel: Johann Amerbach, 1491. Double column of text, paragraph marks in red. (Size: 290 x 205mm).

\$50

{ 31 } DANTE (1265-1321). **Five incunable leaves of Dante's "Purgatorio," The Second Part of the "Divine Comedy."** Venice: Windelin of Speyer, 1477. Half of the quire signed y4 and y5 (+3 leaves). Beginning in Canto XXXI and ending in Canto XXXIII. Double column, paragraph marks in red and blue. Set in a miniature gothic type and in the upper margin 'Purgatorio'. First edition of the Comedy to be accompanied by commentary. Text in Italian. (Size: 320 x 225mm).

\$575

{ 32 } DE THUROCZ, Johannes (fl. 1486-1488). **Single incunable leaf of Johannes de Thurocz, "Chronica Hungarorum."** Augsburg: Ratdolt, 1488. First Edition. Leaf with decorated initials 'H,' 'P,' and 'F.' Thurocz wrote this history of Hungary in 1487 and it was published for the first time the year of his death in 1488. (Size: 195 x 160mm).

\$225

{ 33 } DINCKMUT, Conrad (15c.). **Single incunable leaf of Conrad Dinckmut's "Seelen Wurzgarten."** Ulm, 1483. With hand-colored entwined wiverns forming initial 'T' at incipit. (Size: 245 x 175mm).

\$250

{ 34 } DUTCH BIBLE ILLUSTRATIONS. **Two full-page hand-colored woodcuts from a 15th-century Dutch Bible.** Two leaves containing full-page, hand-colored woodcuts of Christ's "Miracle of the Loaves and Fishes" and Scenes from the "Life of the Virgin" (Joachim and Anna at Golden Gate, Virgin Mary's Birth, Annunciation to Joachim and Joachim's offerings rejected at the Altar) taken from a Dutch Bible with text on verso, 15th century. (Size: 245 x 180mm, each).

\$800

{ 35 } EARLY COLOGNE CHRONICLE. **Single incunable leaf of "Die cronica van der Hiliger stat van Coellen."** Cologne, 1499. Paragraph marks in red. Text in German. This was the first chronicle of Cologne. (Size: 310 x 210mm).

\$100

{ 36 } EARLY MILANESE PRINTING - ANTONINUS FLORENTIUS (fl. 1446). **Single incunable leaf of Florentius's "Confessionale volgare (specchio di coscienza)."** Milan: L. Pachel and U. Scinzenzeler, c. 1480. 28 lines. Florentius' famous confessional manual was a practical guide for the inexperienced confessors. The importance of the text today is not just an artifact of late medieval religious history, but as a widely read window into medieval thought. (Size: 210 x 125mm).

\$80

{ 37 } EARLY REGGIO EMILIA PRINTING -- CATULLUS, Gaius Valerius (d. 54 BC). **Single incunable leaf of the "Carmina."** Reggio Emilia: Albertus de Mazalibus and Prosper Odoardus, 1481. Extracted from the Works of Tibullus, Catullus and Propertius. 42 lines. Probably second edition. (Size: 280 x 185mm).

\$75

{ 38 } EARLY TREVISO PRINTING – DIONYSIUS OF HALICARNASSUS (b. 60 BC). **Single incunable leaf of Halicarnassus's "Antiquitatae Romanae."** Treviso: Bernardinus Celerius, 1480. 38 lines. Translation of Lapis Biragus Florentinus. Halicarnassus' history aimed to show how Romans have "surpassed" the Greeks. (Size: 275 x 200mm).

\$75

{ 39 } EARLY TREVISO PRINTING – TORTELLIUS, Johannes (1400-1466?). **Single incunable leaf of Tortellius's "Commentariorum grammaticorum de Orthographia."** Treviso: H. Liechtenstein for Michael Manzolus, 1477. 44 lines. The letter 'A.' Third Edition of this elegantly printed work on orthography. (Size: 285 x 205 mm).

\$80

{ 40 } EARLY VENETIAN PRINTING -- MARCUS LUCANUS (39-65 AD). **Single incunable leaf of Lucanus's "M. Annaei Lucani Phrasalia." Liber Secundus.** Venice: Bevilacqua, 1494. Printed gloss. (Size: 300 x 210mm).

\$75

{ 41 } EARLY VICENZA PRINTING – VIRGIL (70-19 BC). **Single incunable leaf of Virgil's "L'Eniede in prosa volgare ridotta."** Vicenza: Ermanno Levilapide, 1476. From a rare edition printed in Vicenza. (Size: 180 x 133mm).

\$75

{ 42 } GERMAN BIBLE ILLUSTRATIONS. **Two hand-colored woodcut illustrations of the "Adoration of the Magi" and "Christ's Crucifixion" From a German Bible, circa 1485.** Exquisite examples of hand-colored prints of the period, these illustrations would have ornamented the Bible text nicely. Small wormhole on Christ Child's halo, otherwise a good pair. Mounted. (Size: 130 x 60mm, each).

\$500

{ 43 } GERMAN INCUNABULA. **Single leaf from an unknown German Chronicle.** Text in double column with column miniature of St. Bridget, the convent of St. Bridget, and on verso, Popes Urban V and Gregory XI in papal regalia. 15th century. (Size: 270 x 200mm).

\$145

{ 44 } GERMAN INCUNABULA. **Single leaf from the "Hortus Sanitatus" or "Garden of Health."** Mainz: Maydenbach, 1491. Text is in chapter of "De Piscibus," with four column miniatures of merman and three mythical sea creatures. (Size: 300 x 210mm).

\$250

{ 45 } GERMAN INCUNABULA. **Single leaf from the Epistolae et Evangelia (Plenarium).** Cologne: Ludwig von Rencken, 1489. With hand-colored column miniature of possibly St. Paul's vision, embracing foot of cross, written in Low German. (Size: 270 x 195mm).

\$225

{ 46 } GERMAN PRAYER BOOK ILLUSTRATION. Two half-page woodcut miniatures of the Crucifixion with Longinus spearing the side of Christ and on verso, a Roman soldier casting die for Christ's lot at foot of cross, from a 15th-century German Prayer Book. Incipit, "Das dritt wort sprach er zum sinez liebe mutter ..." Paragraph marks in red, and the blood of Christ's body highlighted in red ink. (Size: 265 x 185mm).

\$450

{ 47 } HARTMAN SCHEDEL (1440-1514) -- ANTON KOBERGER (c. 1440-1513). Clipped woodcut illustration of Apostle Philip's Martyrdom from the Nuremberg Chronicle. Nuremberg: Anton Koberger, 1493. Clipped woodcut illustration of Apostle Philip's Martyrdom, crucified and stoned, rubric label "Philippus Apostolus" on verso is column miniature of St. Appollinaris, Bishop of Ravenna. From fol. CV. Remnants of tape. (Size: 190 x 145mm).

\$100

{ 48 } HARTMAN SCHEDEL (1440-1514) -- ANTON KOBERGER (c. 1440-1513). Four full-page woodcut leaves from the "Liber chronicarum" (Nuremberg Chronicle). Nuremberg: Anton Koberger, 1493. Four illustrated leaves, uncolored (one mounted). 1) One leaf from chapter "Tercia etas mundi" (fol. XXVII) depicting in woodcuts the lineage of Christ (Linea Christi) and the Kings of Egypt (Reges Egipti) and vignette of Joseph interpreting dreams before the Pharaoh. On verso, kings and lineage continued and a vignette of an imaginary view of Athens or Minerva. The earliest obtainable view of this period. Three leaves from chapter "Sexta etas mundi" 2) (fol. CV) depicting authors, Seneca, Lucanus, Persius, and the martyrdom of Apostle Philip. On verso, bust portraits of the Popes Linus, Anacletus, and Appollinaris and the martyrdom of Apostle Bartholomew. 3) (fol. CXL) bust portrait of Euthices hereticus and right portion of view of Strassburg. On verso, bust portraits of Popes Simplicius, Felix, Helasius, Anastasius and bishops, Mamercus and Remigius. 4) Mounted (fol. CCLIII). Verso only visible, circumcision of Simon the Sellig child of Trent. One of the most anti-semitic illustrations of the entire book, Simon of Trent was at the center of a suspicious kidnapping case where the Jewish community of Trent was subsequently severely punished. The woodblock engravers of the famous 'Liber chronicarum' were Michael Wolgemut, the famed teacher of Albrecht Dürer, and his stepson Wilhelm Pleydenwurff. Recent scholarship has shown that Albrecht Dürer may also have collaborated on this work given his associations, and since some of the cuts bear a remarkably close resemblance to the Apocalypse illustrations. The printing was carried out under the supervision of the great scholar-printer Anton Koberger, whose press was famous throughout Europe. While it is purported that these leaves are all from the same editions they may have come from different disbound copies. Still, an opportunity to own the illustrated pages of this most famous world chronicle. (Size: 18 x 13 in.)

\$1,200

{ 49 } HUGO DE SANCTO CARO (d. 1263) -- ANTON KOBERGER (c. 1440-1513). Four incunabula leaves (XV, LV, LVI, LX) from the from the "Postilla Super Psalterium." Nuremberg: Anton Koberger, 1498. [31 January 1498]. The "Postilla" was the commentary on the Psalms written by Cardinal Hugh, of Saint-Cher (c. 1200-1263) also known as Hugo de Sancto Caro. Double column of 72 lines. Printed marginalia. Beautiful large format by the Koberger press, only slight marginal toning or stains in upper right margin. (Size: 320 x 220mm).

\$375

{ 50 } INCUNABLE BIBLE LEAF. **Single incunable leaf from Clementine Vulgate (Latin Bible) with commentary of Nicholas of Lyra.** Text is epistle of Jerome, "Incipit epistola beati hiero[nymi] ad Damasu[m] papa in quatuor evangelistas" and Prologue to the Gospel of Matthew. One seven-line initial 'B' of Beatissio hand-colored in red and blue and enhanced with gold ivy leaf pattern. (Size: 260 x 190mm).

\$250

{ 51 } INCUNABLE BIBLE LEAVES. **Trio of incunable leaves from the Strasbourg Grüninger Bible.** Strasbourg: Johann Grüninger, 1485. Double column. Text in German, the passages are on King David, Chapter 21; Samuel, Chapter 25. Paragraph marks in red. The Samuel leaf mounted. (Size: 290 x 205mm).

\$150

{ 52 } INCUNABLE LEAF. **Three-quarter page woodcut of St. Peter of Rome, holding keys, seated on cathedra in the papal curate.** In text, historiated initial of Christ Child, rays as cross-nimbus, holding cross-surmounted globe. 15th century. (Size: 265 x 180mm).

\$175

{ 53 } JACOBUS DE VORAGINE (1230-1298). **Single incunable leaf from a Dutch "Golden Legend."** Leaf CCXXVII. Double column, 43 lines, paragraphs marks in red. (Size: 255 x 190mm).

\$275

{ 54 } JACOBUS DE VORAGINE (1230-1298). **Single incunable leaf with woodblock column miniature of the Martyrdom of Saints Felix and Regula.** Verso with column miniature of Life of St. Saviano, from a 15th-century "Golden Legend." (Size: 280 x 190mm).

\$375

{ 55 } JACOBUS DE VORAGINE (1230-1298). **Single Koberger incunable leaf of the "Golden Legend."** Nuremberg: Anton Koberger, 1488. Double column, initial strokes and paragraph marks in red. Text in German. Incipit: "Der lieb herr sant Siluester was ein cristen und het got lieb ..." Beginning of Life of St. Sylvester (d. 335 AD). (Size: 130 x 90 mm).

\$275

{ 56 } JUSTINIAN I (482-565 AD) -- ANTON KOBERGER (c. 1440-1513) (?). **Two glossed incunable leaves of the "Codex Justinianus" or "Corpus Juris Civilis."** Nuremberg: Anton Koberger, 1488. One leaf, of Liber Tertius, "Ubi cause fiscales vel divinae domus hominumque eius agantur." The other, of Liber Quintus, "De incestis et inutilibus nuptiis." Major initials by hand in alternating red and blue ink, rubrics and paragraph marks in red. These pages settling issues of divinity, incest, and "useless" marriages. Justinian Codes were much appreciated in medieval society. (Size: 435 x 300mm).

\$400

{ 57 } LACTANTIUS (240-320AD). **Single incunable leaf of Lactantius's Stoic Philosophy from the "Divine Institutes," an excerpt from his "Opera."** Venice: Ragusia, 1479. Beginning in chapter 13 in book 1 on False Religions. Stoic fathers referred to Zeus/ Jupiter as "father." Lactantius's writings, which were crucial to the formation of the early Roman church, criticized pagan gods, especially Jupiter as in this published evidence. Text in Latin. Paragraph mark and initial in red. Mounted. (Size: 300 x 195mm).

\$125

{ 58 } LATIN VULGATE BIBLE, fragment. **Nine incunable leaves..** Venice: Paganini, 1497. Double column. Comprising excerpts of the books of Genesis, Chronicles, Job, Esther, and Ecclesiastes. (Size: 160 x 110mm).

\$125

{ 59 } MACROBIUS (5c.). **Single incunable leaf of Macrobius, "In Somnium Scipionis expositio. Saturnalia."** Venice: Nicolaus Jenson, 1472. First Edition. Text in Roman and Greek type. Beautifully produced First Edition Venetian printing of an important Roman classic of lore. (Size: 300 x 215mm).

\$375

{ 60 } MELBER, Johannes (fl. 15th century) -- EICHMANN, Joduchus (d. 1491). **Incunable fragment of Melber's "Praedicanium, sive Variloquus."** Strasbourg: Johann Prüss, 1488. Incunable fragment of Melber's famous humanist-era German-Latin lexicon. 21 various leaves with letter headings ex. "S ante U," 37 lines, red paragraph marks and leading initials. (Size: 200 x 140mm).

\$175

{ 61 } PETER LOMBARD (b. 1100). **76 incunabula leaves of Lombard's "Sententiarum un cum conclusions."** Basel: Kesler, 1487. 76 leaves. Lombard's famous "Sentences" printed in Basel -- an important early Basel printing of Lombard's medieval work. Some dampstaining or paper repairs, largely clean for such a substantial excerpt. (Size: 315 x 210mm).

\$650

{ 62 } PETER LOMBARD (c. 1100-1160). **Single incunable leaf, XLI & XLII, of Peter Lombard's "Sententiarum Libri Quatuor" (Four Books of Sentences).** Nuremberg: Anton Koberger, 1491. Double column, 62 lines of Gothic type, paragraph marks in red. From a later Koberger edition. (Size: 305 x 210mm).

\$200

{ 63 } REGENSBURG MISSAL. **Two quires of the large format "Missale secundum vsum ecclesie ratisonensis ..."** Bamberg: Johannis Pffeyl, 1500. Double column, 31 lines. Missal and canon type of two sizes. Rubrics printed in red. Folios XLVII-LIII (47-53) and CCLXVII-CCLXXVI (267-276) and CCLXXIX (279), 10 leaves total out of the original 342. Pffeyl's Missal was printed in Bamberg as early as 1492 in partnership with Petzensteiner, and was Pffeyl's sole business from 1495 on. Hain 11359 (Size: 350 x 240mm).

\$175

{ 64 } SACCHI, Bartholomaeus de Platina (1421-1481). **Single incunable leaf of the "Vitae Pontificum" (Lives of the Popes).** Venice: J. Rubeus, 1485. Text beginning in preface, "Proemium platynae in vitas pontificum ad sextum IIII pontificem Maximum." First Venice Press. Hole affecting some text, verso is a heavily inscribed numbered list in Italian, two paper repairs. Mounted on board. (Size: 295 x 190mm).

\$85

{ 65 } SENECA (4 BC - 65 AD). **Composed pair of incunable leaves with two decorated initials in gold of Seneca's "Epistles."** Germany?, late-15th century?. Verso with text only. An earlier own fastened the folia in this manner. Lovely foliate extenders on each with burnished gold bezants and extra infilling. Paragraph marks in red. Text in Latin. Part of Seneca's moral and philosophical essays (or Dialogues), 124 epistles in total here are partially numbers 68 and 97. Attractive arrangement and coloration, uniquely compiled. A very good incunable specimen with decorated initials. (Size: 330 x 420mm, total).

\$300

{ 66 } VENETIAN INCUNABULA LEAVES. **Pair of Venetian incunable leaves mounted on board.** Venice: Gregorius, 1490. 1: Title page of Robertus Caracciolus, "Sermones Fratris Roberti de Peccatis." [Venice: Gregorius, 1490]. Early monastic inscription on title. (Size: 195 x 145mm). 2: Colophon leaf of Antoninus Forciglione (Archbishop of Florence), "Summula Utilissime Confessionis." [Venice: 1495]. (Size: 200 x 145mm).

\$95