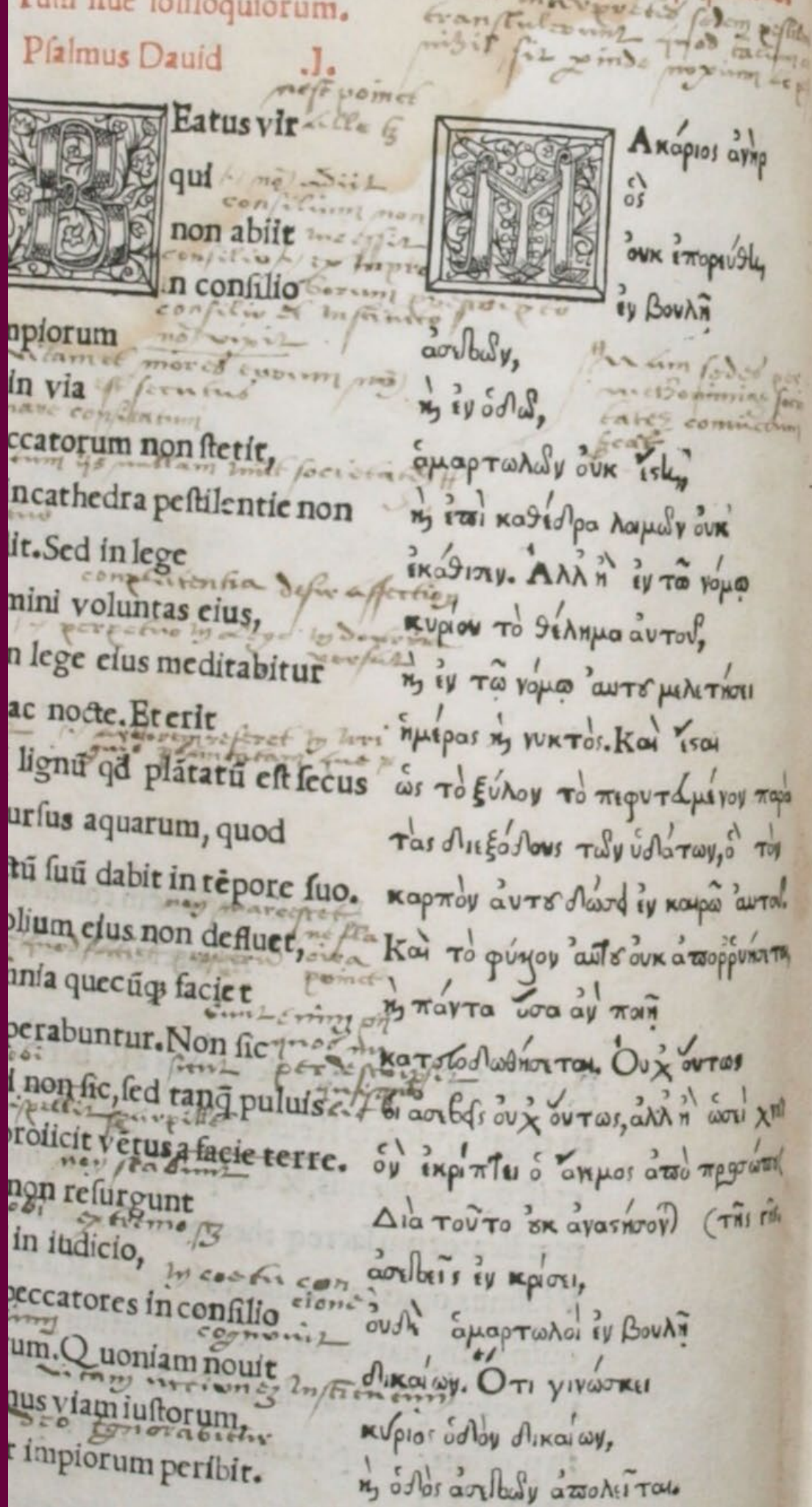


Religion & devotion (1502 - 1550)

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ولم يقف في طريق الخاطئين
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المستعززين لكن في ناموسي
الرب
وسدنه
ليلا ونهارا
كمثل الشجرة
على مجاري
تغطي ثمرتها في حينه
وورقها لا يندثر
وكل ما
يتم ليس كذلك
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بل كالهباء الذي تدرسه
الرياح عن وجه الارض
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& via imp

Religion & devotion (1502–1550)

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*Unidentified humanist's selections from St Augustine
to defend the Catholic faith against reformers and heretics*

i. AUGUSTINE, Saint. Collectanea, ex universo opere librorum D. Aurelii Augustini passim decerpta, semitam quanda[m] media[m] Christianis, nu[n]c misere dissentie[n]bus[!] mon[s]trantia, qua unanimiter ad ecclesiam Christi redeant.

Rare first and only edition of a highly original selection of fragments from the works of Saint Augustine (354–430) assembled by an unknown humanist with the clear intention of defending the Catholic faith against the numerous kinds of reformers and heretics active in northern Europe in those days, and to bring back straying believers to the true faith. The compiler of this anthology, who dated his preface 23 March [1526?], has not been identified, but Albert Paffraet (d. 1553), the son of the more famous printer Richard Paffraet, published many books by contemporary humanists such as Erasmus, Murmellius, Reuchlin and Angelo Poliziano, including both pamphlets inspired by the ideas of the Reformation and defences of the traditional faith.

196 ll. *KVK & WorldCat* (2 copies); *NK I48* (2 copies); *STCN* (1 copy); *USTC* (4 copies, some no longer located); for the woodcut border: *NAT V, 2I*.  More on our website

*Two rare editions of sermons,
printed and published at Cologne ca. 1502 and in 1505*

2. AUGUSTINUS DE LEONISSA. Sermones pulcherrimi sup[er] d[omi]nica[m] or[at]io[n]em Pater noster & angelicam salutatio[n]em Ave Maria. Unicuiq[ue] ad populu[m] vole[n]ti declamat[i]o[n]es facere acco[m]modati. editi p[er] venera[n]du[m] patre[m] Augustinu[m] de Leonissa ...

(Colophon: Cologne, heirs of Heinrich Quentel, 1505). With 3 decorated woodcut initials, many 3-line and 2 larger Lombardic initials. With the first decorated initial hand coloured, and rubricated throughout.


With: **(2) BONAVENTURA, Saint (pseudo).** Sermo[n]es Quattuor novissimorum perutiles et n[e]cc[ess]arii. unu[m]que[m]que in devot[i]o[n]is ardorem dei quam timore[m] i[n]ducentes. a Beato Bonaventura editi.

(Colophon : Cologne), [Cornelis de Zierikzee, ca. 1502]. With a small woodcut of Christ at the Last Judgement on the title-page framed by 4 decorative woodcut strip borders, a full-page woodcut of King David meeting Christ at the Last Judgement (repeated at the end), a few 3-line Lombardic initials and spaces left for a few larger manuscript initials (not filled in). 2 works in 1 volume. Small 8° (14.5 × 10.5 cm). Modern blind-tooled brown goatskin morocco. € 4850

Two rare early post-incunabula containing Latin sermons, both printed in Cologne. The first work contains sermons by bishop Augustinus (de Campellis) of Leonissa (d. 1435), from the Augustine order, in two parts, with fifty and twenty-eight sermons respectively. This appears to be the third edition, printed by the heirs of the famous Cologne printer Heinrich Quentell who had died in 1501.

The second collection of sermons, containing 37 sermons (most subdivided into chapters) numbered in 5 series arranged by subject matter, is attributed on the title-page to Saint Bonaventura (1221–1274). Numerous sermons incorrectly attributed to Bonaventura were published at Zwolle in 1479, but the present ones were first published at Paris in 1482, in the same arrangement. They centre around the four final stages of human experience: death, judgment, heaven, and hell.

Extensive contemporary manuscript notes and some owner's inscriptions. The foot margin of the title-page of ad 1 has been cut off, removing most of an inscription, but with no loss of printed text, and there are worm holes in the last quire of ad 2, slightly affecting the text and (repeated) woodcut in the last leaf. Otherwise in good condition.

[92]; [128] ll. *Ad 1:* USTC 69367; VD 16, A4321; *ad 2:* USTC 693643; VD16, ZV22667; STC German p. 141.  More on our website




The second book printed in Arabic from movable type and a primary source for Columbus's second voyage to America

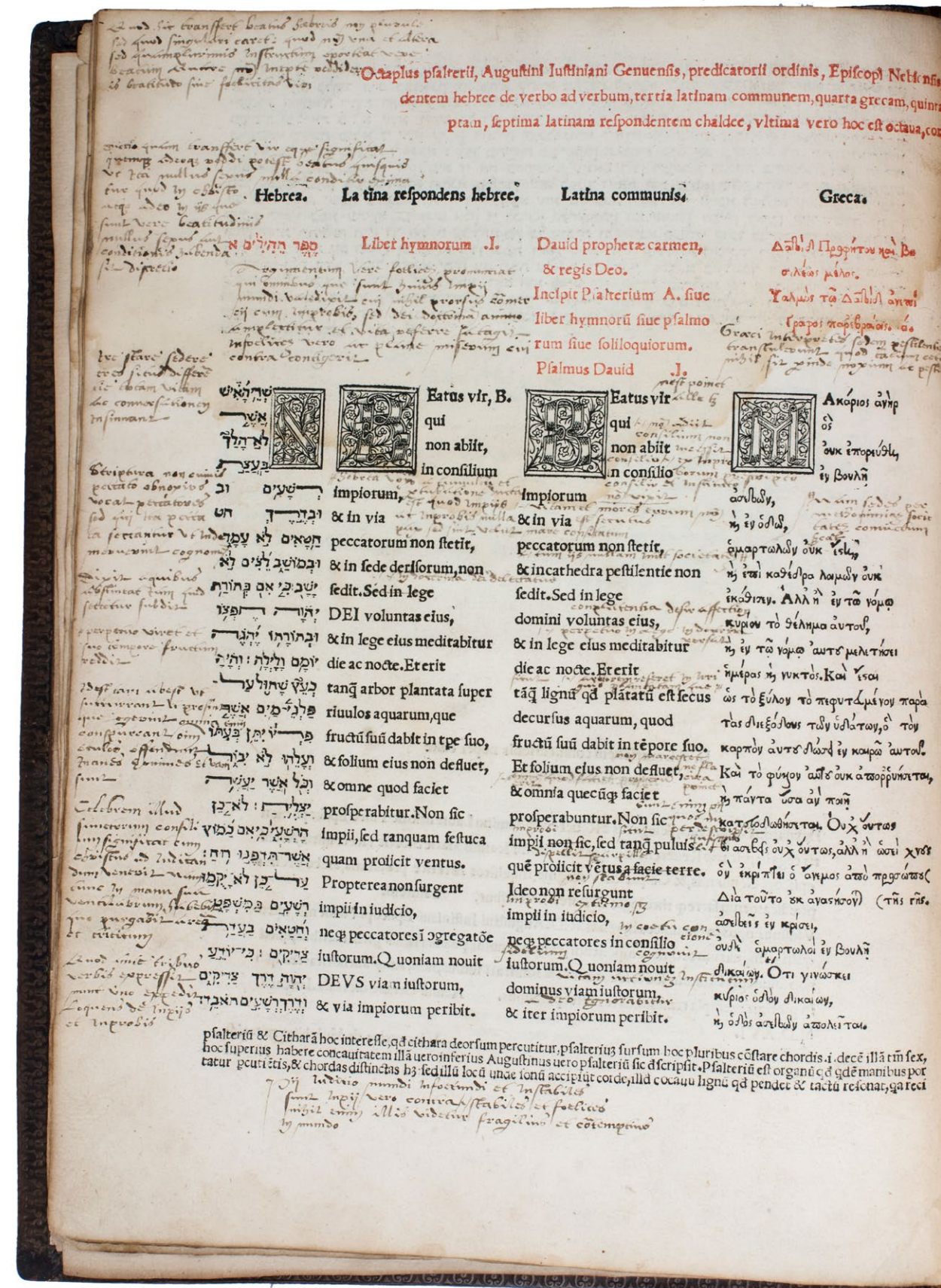
3. [BIBLE – POLYGLOT]. Psalterium, Hebr[a]eum, Gr[a]ecu[m], Arabicu[m], & Chald[a]eu[m], cu[m] tribus Latinis i[n]terp[re]tat[i]o[n]ibus & glossis.

(Colophon: Genoa, Pietro Paulo Porro, November 1516). Folio (33.5 × 25 cm). Title-page and first double-page opening of the main text printed in red and black, the former with a woodcut arabesque border, Porro's white on black woodcut leek device on the final leaf. With parallel text in Hebrew, Latin (3 versions), Greek, Arabic and Chaldean Aramaic (set in roman, Greek, Hebrew and Arabic type), giving 8 columns to each double-page spread (the 8th for notes) with 41 lines per columns, and 13 woodcut floriated initials (5 Latin, 4 Hebrew, 2 Greek and 2 Arabic). 16th-century blind-tooled brown calf. Rebacked and with later endpapers. € 48 000

First polyglot edition of any part of the Bible, and the first significant polyglot work ever published: a psalter in Hebrew, Greek, Arabic, Chaldean Aramaic and Latin, and a pioneering work of both biblical scholarship and book production. It is of the utmost importance in several further respects: the second book printed in Arabic from movable type (following Gregorio de Gregorii's *Kitab salat as-sawa'i*, a book of hours for the Lebanese Melchites, printed in 1514), and the earliest Arabic printing of any portion of the Bible. It also contains the first edition of the Aramaic text of the Psalter and offers for the first time Kabbalistic texts from the Zohar. Furthermore, Giustiniani's commentary provides the first substantial biographical reference to Columbus, making it an important Americanum.

With a contemporary owner's inscription and marginal and interlinear manuscript notes. With water stains, mostly confined to quires A, E and F, and an occasional leaf slightly browned. Binding rebacked as noted and carefully restored with the edges and corners repaired. A pioneering work of biblical scholarship, Arabic printing and the study of Christopher Columbus.

200 ll. Alden & Landis 516/4; Darlow & Moule 1411, 1634 & 2401; Sabin 66468; Smitskamp, *Philologia Orientalia* 236.  More on our website



1511 Paris book of hours printed on vellum, with 17 large & 27 small illustrations plus more in the borders: only known complete copy of this edition, possibly from the great Harleian Library

4. [BOOK OF HOURS]. Hore [= Horae beate Marie Virginis] secundum usum Romanum ad longum.


(colophon: Paris, Thomas Kees), [ca. 1511, with an almanac for the years 1511–1530]. 8° (18 × 12 cm). Printed on vellum in red and black throughout, with illustrations printed from (mostly metal?) relief blocks: 17 nearly full-page (mostly 12.5 × 8 cm) plus 1 repeat, 27 small (about 3.5 × 2 cm) plus 2 repeats in the text, many additional small in the decorated border pieces that surround nearly every page, many in all three groups with criblée backgrounds, and further un-illustrated decorative border pieces. Set in a roman type (77 mm/20 lines) with incidental textura (118 mm/20 lines). With manuscript initials in gold on red, blue or red and blue divided diagonally (three 3-line, hundreds of 2-line and thousands of 1-line) and about 60 manuscript line-fillers in gold on red or blue. Dark brown gold – and blind-tooled goatskin morocco (ca. 1870?), signed “HARDY-MENNIL” in the foot of the front turn-in. € 55 000



Second known copy, apparently the only known copy printed on vellum, of a Paris book of hours in Latin, probably published in 1511 (the almanac and calendar for 20 years covers the years 1511 to 1530), the only known book of hours printed by Thomas Kees (or Caseus) from Wesel in the Rhine valley, recorded as a printer in Paris from 1507 to 1516. The illustrations are finely cut, many with criblée backgrounds, and many are thought to have been printed from metal relief blocks, rather than woodcuts. Most of the small illustrations in the text depict saints. The illustrations in the border strips include scenes from the Old and New Testament, dance of death scenes, apostles, saints, scenes from daily life, fantastic beasts and more. The large illustrations may have been cut for Antoine Vérard ca. 1503 to 1507. That on the title-page shows an enormous Holy Grail supported by two angels, while two more angels hold the cover aloft with drapery making a sort of canopy. The grail is so large that it looks like a baptismal fount, and the Eastern Orthodox Church often used baptismal founts with a chalice form. The same scenes appear in nearly the same order in Antoine Vérard's 1510 book of hours (it includes two additional scenes: the Trinity and Pope Gregory) as noted by Mortimer, who indicates that some copy those shown in editions Pigouchet printed for Vostre in 1497 and 1498.

The work was rebound by Hardy-Mennil in Paris, ca. 1870. Little is known about Hardy himself. “Mennil” is not separately recorded. He used the name Hardy-Mennil by 1864 and was certainly a celebrated binder by 1868, when the books he bound were often gold-tooled by one of the most famous finishers of all time, Jean Michel (1821–1890). Possibly from the great library assembled by Robert Harley (1661–1724), first Earl of Oxford, chief advisor to Queen Anne, and his son Edward Harley (1689–1741), which descended to Edward's daughter Margaret Cavendish Bentinck (1715–1785), Duchess of Portland, many of whose printed books were sold in London 1816–1817.

Trimmed close to the decorative borders at the head, shaving a border on 1 page and just touching a few others, with a tiny chip slightly affecting the corner of another border, but generally in very good condition, the binding fine.

[216] pp. Bohatta 932; *French vernacular books* 67388 (BN Paris copy only); KVK & WorldCat (BN Paris copy only); Moreau II, 115 (p. 83) (BN Paris copy only); Robins, *Bibliotheca Harleiana: a catalogue of ... the Harleian Library* 18352 (vol. IV (1817), p. 781)? (not seen, possibly the present copy); USTC 183113 (BN Paris copy only); cf. Mortimer, *Harvard French* 295; not in Alston & Hill, *Books printed on vellum in ... the British Library*; Van Praet, *Cat. livres imprimés sur vélin ... Bibl. Du Roi*.  More on our website

DESCRIP-
TIO TERRAE SANCTAE
exactissima, autore Brocardo Mona-
cho, libellus divinarum scriptura-
rum studiosis, multo
utilissimus.

De Novis Insulis nuper repertis, & de
moribus incolarum earundem,
per Petrum Martyrem
res lectu digna.

ANTVERPIAE
In ædibus Ioannis Steelsii
Anno à Christo nato
M.D.XXXVI.

*A famed narrative of travels in the Holy Land,
with an early work describing the discovery of Cuba*

5. **BUCHARDUS (BROCARDUS)**. Descriptio Terrae Sanctae exactissima, ..., libellus divinarum scripturarum studiosis, multo utilissimus.

Including: **MARTYR D'ANGHIERA, Peter**. De Novis insulis nuper repertis, & de moribus incolarum earundem.

Antwerp, Joannes Steels, 1536. Small 8° (14.5 × 10 cm). With 2 woodcut initials and Steels's woodcut device at the otherwise last blank page. Modern blind-tooled calf. € 5500

First edition in this form of Burchardus's account of his travels in the Holy Land, with an early description of the New World by Peter Martyr.

The German Dominican Buchardus, known in English as Burchard of Mount Sion, travelled extensively in the Holy Land around 1283. The narrative manifests a spirit of research and comparison and a rare sense of understanding. His geographical descriptions are very exact and based on his own observations. It is the most detailed account of the Holy Land to have come down to us from the 13th century and one of the last before the fall of the Kingdom of Jerusalem in 1291. The text was adapted from the 1532 edition of Grynaeus's *Novus orbis*.

Peter Martyr (1455–1526) was a prolific Italian geographer and historian. Among his many works this history of the discoveries of the New World ranks high. It describes the discovery of Cuba and other islands, and like Buchardus's work it was included in Grynaeus's *Novis orbis*.

The last page apparently exists in two states: some copies have the name of the printer, Johannes Grapheus, printed below the device of Steels.

A very good copy.

[48] ll. Alden & Landis 536/3; Medina, BHA 100; Nijhoff & Kronenberg 500; Sabin 8150; USTC 403941.  More on our website

Paris manual for priests, by the Bishop of Condom with Clichtove's work on the priesthood, inaugurating Parisian Renaissance typography

6. CLICHTOVE, Josse (Judocus CLICHTOVEUS). De vita et moribus sacerdotum, opusculum: ...

Paris, Henri Estienne I, 1519 (colophon: 4 August).

With: (2) MARRE, Jean. Enchiridio[n] sacerdotale concinnatu[m] ad salutarem eruditionem Christifideliu[m] ab lo[n]ge revere[n]do in Christo patre d[omi]no Ioanne Mare Co[n]domien[is]. episcopo. ...

[Paris], (colophon: Jodocus Badius Ascensius, 25 November 1519). 2 works in 1 volume. 4° (20 × 14 cm). 16th-century blind – and gold-tooled calf, each board in a panel design, with the owner's name “D. Ioa[n]mes[!] Lassere” on the front and motto “memento mortis” on the back, the motto and fleurs-de-lis on the back in gold. € 7500

Two Paris first editions from 1519 on the priesthood and the education of priests, both complete with their final blank leaves (often lacking), finely produced by two of the most important printer-publishers of the 16th century, Henri Estienne I and Josse Bade. They are here preserved in a 16th-century binding made for what is likely to be a descendent of the first author's editor.


Ad 1: First edition of an influential work on the office and customs of the priesthood by Josse Clichtove (1472 – 1543). A champion of reform in philosophical and theological studies during the earlier part of his life, Clichtove later devoted himself almost exclusively to combating the doctrines of Luther. In the present work he developed a new and comprehensive concept of the office of the priesthood that anticipated the counter-Reformation spirit of the Council of Trent. It also defended clerical celibacy and the fast, in opposition to Erasmus, whom he never mentions by name.

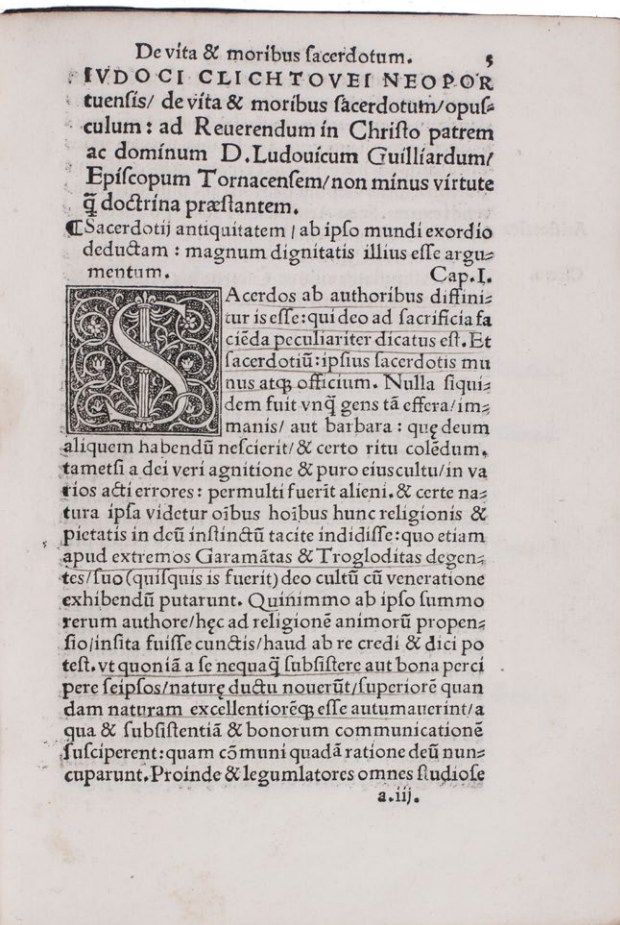
The book's fine typography owes much to the young Simon de Colines, probably foreman of Estienne's printing office at this date. Vervliet notes the present Clichtove edition as the first use of Colines's first roman type (used for its main text), making this roman type the progenitor of the most famous French Renaissance romans by Claude Garamont and others in the 1530s.

Ad 2: First edition of a manual for priests, compiled and edited by Jean Marre (1436–1521), bishop of Condom.

The Marre apparently came from the library of the Chartreuse de Vauvert Carthusian monastery in Paris. The two works were bound together for a French clergyman, with “D. Ioa[n]mes[!] Lassere” on the front board and his inscription “Lassere vallis vividis”. He is no doubt related to (perhaps descended from) the Louis Lasséré (d. Paris 1546) who edited works by Clichtove beginning in 1534. He probably made the occasional marginal manuscript note, mark or underlining appearing in both volumes.

With some stains in the first quire of the Marre and repairs to the fold of its outer bifolium, but otherwise in very good condition, with only a small marginal stain in 1 leaf and occasional minor foxing. The spine is damaged, with the loss of about half of the backstrip and a chipped corner on the back board, and the sewing a bit loose, but the binding is otherwise good.

75, [1 blank]; “LXI” [= LXXI], [1 blank] ll. Ad 1: *Contemp. of Erasmus I*, pp. 317–320; *French vernacular books* 62864; Moreau II, 2019; USTC 145034; ad 2: *French vernacular books* 79087; Moreau II, 2140; USTC 145051.  More on our website



*Erasmus edition of Cyprianus
in a magnificent blind-tooled binding
with an interesting Frisian provenance*



7. CYPRIANUS, Thascius Caecilius. Opera [vol. 2: Alter tomus Opera].

Lyon, Sebastien Gryphius, 1544. 2 volumes bound as 1. 8°. With 2 title-pages, each with Gryphius's woodcut griffin device (griffin above a block and a winged orb), a different woodcut griffin device (griffin in a landscape) on the verso of the last leaf, numerous woodcut decorated initials (4 series?, the largest pictorial). Set in an Aldine-style italic type with incidental roman. Contemporary blind-tooled calf over bevelled wooden boards, sewn on 4 supports with manuscript spine-title in the 2nd of 5 compartments. Further with two contemporary brass fastenings (clasps and catchplates), title in ink on the fore-edge. Carefully re-backed. € 2500

Rare Lyon edition of the collected theological works of the Church father Cyprian, bishop of Carthage and martyr, here edited by Desiderius Erasmus. It opens with a letter by Erasmus dated 1519, followed by his annotations. Cyprianus's works were first printed in 1471 and went through many editions, but Froben in Basel published the first edition to be edited by Erasmus in 1520, and he and his heirs printed three more to 1530. The present printer, Sebastien Gryphius (Gryphe), took over publication, printing Erasmus editions in 1535, 1537, 1543, the present 1544 and 1550. This edition is not in Rotterdam Public Library's Erasmus collection (the largest in the world) nor in any other Dutch library.


The book contains many different provenance marks:

1 (first fly-leaf, in ink): "Bernardus Beyma Serapius" (altered to: "Bernardus Serapiusi Beyema") together with his mottos "contemnere, contemnique disce" and another.

2 (title-page, in ink): Suffridus (van) Boelens (1631–1692), clerk of the Court of Friesland and burgomaster of Leeuwarden (1688–1691), who married Jeltje van Beyma (Beyema?) (1643–1692).

3 (title-page, in ink): "In perpetui amoris tesseram C. Hoornbruggio Suffridus Boelens" (Suffridus Boelen donated the book to C. Hoornbrugge).

Some minor soiling and a small marginal wormhole in the first 4 leaves, but otherwise a fine copy in a magnificent contemporary binding, with interesting provenance.

[32], 395, [12], [1 blank]; 422, [10] pp. *Adams C3158*; *Baudrier, Bibliographie Lyonnaise VIII*, p. 185; *Vander Haeghen, Erasmiana II*, p. 24; *USTC 149217*.  More on our website


Introduction to Hebrew, showing alphabets of Estienne's best meruba and rabbinical types

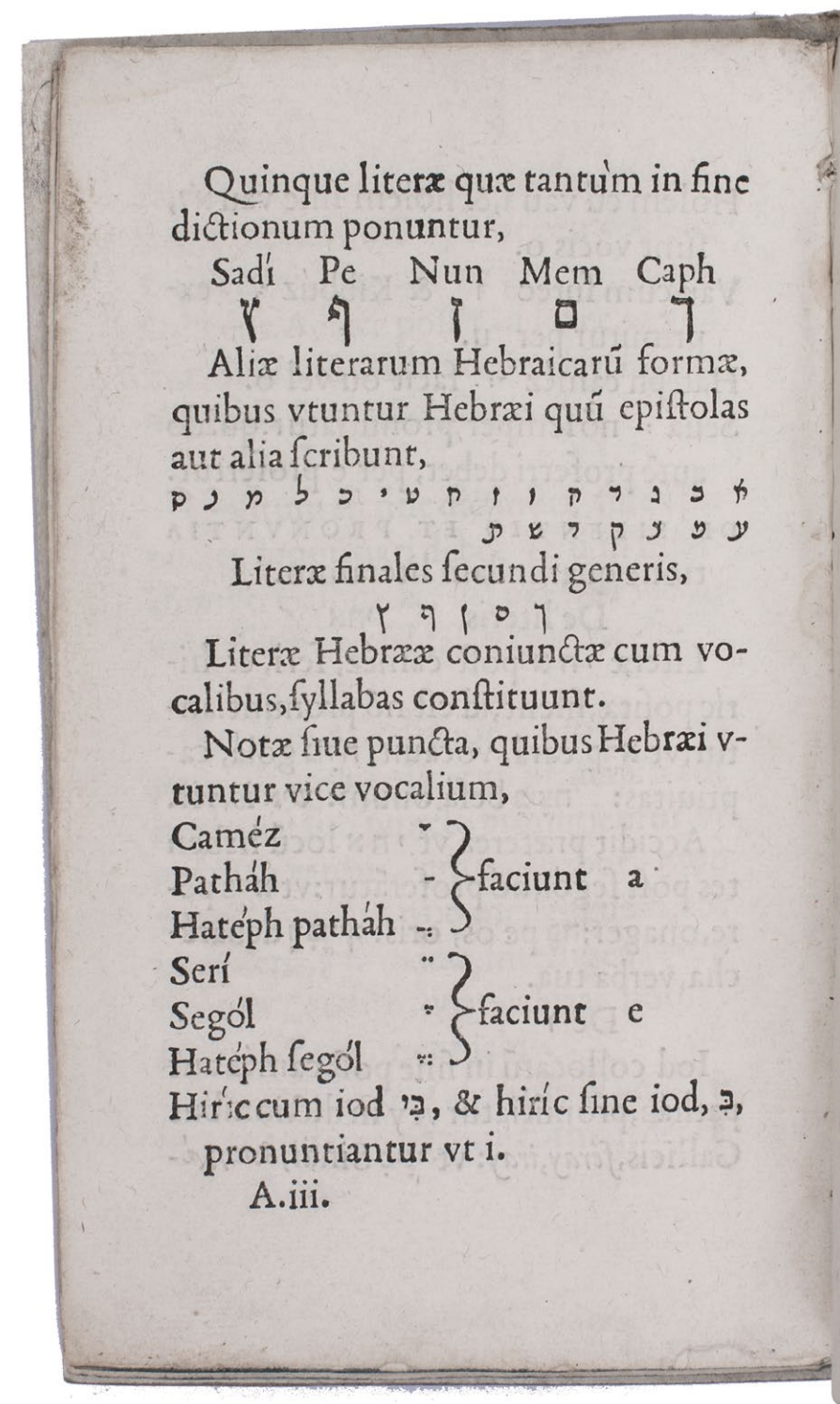
8. ESTIENNE, Robert. Alphabetu[m] Hebraicum. Cum privilegio regis.

Paris, Robert Estienne, 1550. 8°. With Estienne's woodcut tree device on title-page. Set in Hebrew (meruba and rabbinical), roman and Greek types. Early sheepskin parchment wrappers. € 7500

Third edition, showing the beautiful Hebrew types introduced in the second edition (1543), of Robert Estienne's handy little guide to Hebrew, intended mainly as a primer for scholars learning the language but especially valuable today as a specimen of his types. The book's pages progress from right to left, as in a Hebrew book. It includes complete alphabets of the meruba Hebrew and the smaller rabbinical Hebrew. Robert Estienne (ca. 1503–1559), the greatest scholarly printer and publisher of the French golden age, worked at Paris from 1526 to 1550 and at Geneva from 1550 to 1559. He published a combined guide to Greek and Hebrew in 1528, but expanded both parts for separate publication in 1539. The 1539 *Alphabetum Hebraicum* introduced the present rabbinical Hebrew type, but its meruba Hebrew was a rather poor type that he abandoned in the second edition (1543), where he introduced three new meruba Hebrews, all used again in the present edition. All three were cut in-house for Estienne ca. 1539–1542 by Jean Arnoul, also known as Picard le jeune (ca. 1510/15?–ca. 1545). Although Picard's name is little known today, no doubt due in part to his premature death, Le Bé's son described him as "homme le plus adroit a la proportion & grace des caracteres quil fut en ce templa". The present Hebrew types, some of the best ever made, show he deserved this praise. They form a link between the more famous types of Bomberg in Venice and those later cut by Le Bé and used by many printers, including Plantin.

In very good condition and nearly untrimmed, retaining some deckles, with the fold of the outer bifolium of the first quire reinforced.

[24] pp. Buisson p. 2; Renouard 3; WorldCat (4 copies); cf. Updike, I, p. 204, note (not specifying an ed.); for the types: Veruliet, *Conspectus* 377, 378, 396, 399 (Hebrew, illustrating the 1543 ed.), 352 (Greek), 51, 106, 143 (roman); Veruliet, *Palaeotypography*, pp. 105–160, types 1, 2, 4, 15, 23, 25, 26, 27 (illustrating the 1543 ed.); not in Adams; Audin, *Livrets typographiques*; Birrell & Garnett; BMC STC French; *Philologia orientalis*; Schreiber.  More on our website



*1st Antwerp edition of Seyssel's French Eusebius,
the contemporary binding with an unusual Flemish panel stamp*

9. EUSEBIUS. L[']histoire ecclesiastique ..., translatee de Latin en Fra[n]coys, par Messire Claude de Seyssel, Evesque lors de Marseille, & depuis Archevesque de Thurin. Antwerp, Maarten de Keyser, 1533 (colophon: 17 April). 8°. Contemporary Flemish blind panel-stamped calf, each board with the same panel and double and single fillets, a triple fillet in the panel stamp separating the inner and outer panel. The inner is an acorn cresting panel with 4 1/2 acorns on each side and the flowers not attached to the acorns, remnants of leather ties. € 7500

Rare second (first Antwerp) edition of Claude de Seyssel's French translation of Eusebius's chronological church history, first published by Geofroy Tory in Paris in 1532. Written in Greek in the 4th century, Eusebius drew on a wide variety of sources, recording much valuable historical information that would otherwise have been lost. Seyssel's translation was based on Rufinus's Latin rendering of 401 AD.

The three bastarda types are Vervliet B1, B2 and B5, all thought to have been cut by De Keyser himself. He had used the smallest, here in the main text (72.5 mm/20 lines or 10.5 point) since 1527 or 1530, but the two larger ones (94 mm or 14 point and about 180 mm or 26 point) make their first known appearance in the present book, where they are crisply printed from freshly cast type. Vervliet notes the middle size only from 1534, but it was used to set 7 lines on the present title-page and a line or two opening the first four chapters.

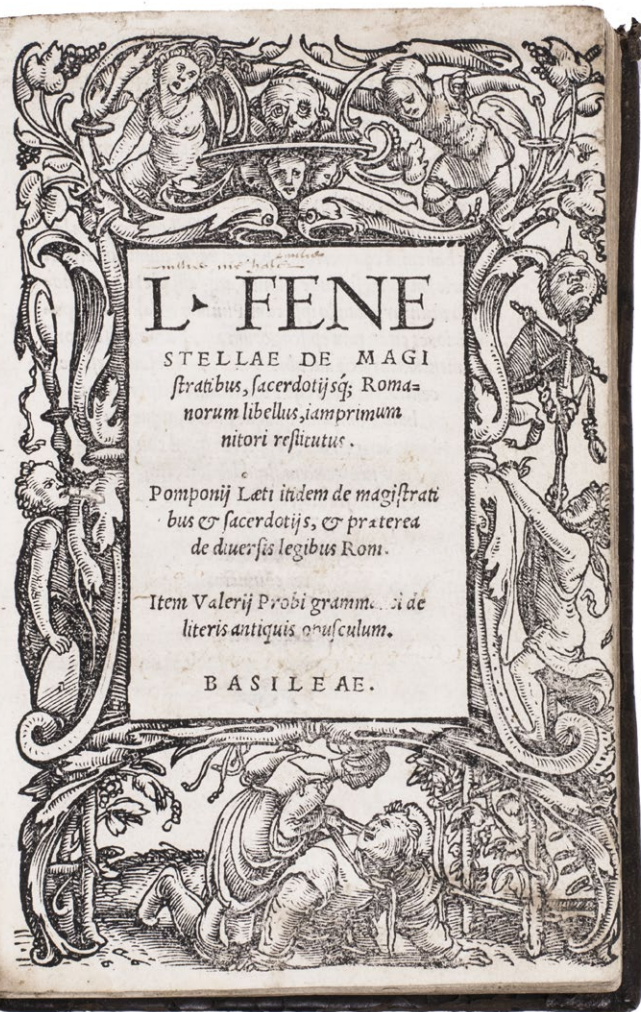
The central panel of the panel stamp on the binding resembles those cited in Foot, Goldschmidt, Oldham and to a lesser degree Sorgeloos/Speeckaert, all dated ca. 1527-ca. 1534, but their outer panels are all similar to each other and differ greatly from the present example. We have found nothing similar to the present outer panel in the literature.

With owners' entries on front pastedown: "SGS MGS/H. Spanofsky" dated 1555 and "Gott begnadt Hoffnung/Christ. Tenngler zum/Ramblsparg und Schaltenstain" (in Bavaria) dated 1563. In very good condition internally. The binding slightly chafed, cracks in the spine and hinges and head of spine chipped, but most of both panel stamps remains well preserved. Rare Antwerp edition of an important ecclesiastical history, also important for the printing types and panel-stamped binding.

[12], "297" [= 299], [1] ll. *Nijhoff & Kronenberg* 884; *Pettegree & Valsby, Netherlandish books*, 11968; *USTC* 7514; for panel stamps with a similar inner panel: *Foot, Henry Davis Gift* 293; *Goldschmidt* 134; *Oldham, Blind panels of English binders*, Ac.3; *Sorgeloos/Speeckaert, Quatre siècles de reliure III*, 5. [More on our website](#)



*Three editions of humanist works, two from Antwerp known only from 1 other copy each,
in contemporary Flemish panel-stamped calf with 6 animals in foliage
plus an unusually detailed peacock*



10. [FIOCCO, Andrea Domenico] under the name of Lucius FENESTELLA. De magistratibus, sacerdotiisq[ue] Romanorum libellus, iam primum nitori restitutus. Pomponii Laeti itidem de magistratibus & sacerdotiis, & praeterea de diversis legibus Rom[anorum]. Item Valerii Probi grammatici de literis antiquis opusculum.

Including: **POMPONIO LETO, Giulio.** De Ro[manorum]. magistratibus, ...

Basel, (colophon: Valentino Curio, May 1523). With the general title in a woodcut border, Curio's large architectural woodcut device on the otherwise blank final page.

With:

(2) LUCIANUS OF SAMOSATA. Complures ... dialogi à Desiderio Erasmo Roterodamo ... in Latinum conversi, & à Nicolao Buscoducensi illustrati, additis Fabularum & difficilium vocabulorum explanationibus.

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1524).

(3) MOSELLANUS, Petrus (Peter SCHADE). Paedologia ..., in puerorum usum conscripta & aucta. Dialogi XXXVII. Dialogi pueriles Christophori Hegendorphini. XII. ...

Including: **HEGENDORF, Christoph.** Dialogi pueriles ... XII. ...

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1523).

3 editions in 1 volume. 8° (16 × 10.5 cm). Contemporary panel-stamped calf, each board with the same 3 panel stamps: 2 virtually identical panels with 6 animals in 2 grape vines (the animals from head to foot in the left vine: a monkey, dog and wyvern; and in the right vine: a squirrel, hare and lion) in a border of a diaper of quatrefoils in lozenges, the two separated by a small panel stamp with a peacock, paste-downs made from a leaf from an Aristotle manuscript on vellum. € 12 000

Three rare editions of humanist works in a contemporary panel-stamped binding, all well produced and the panel stamps finely rendered. Fogelmark (p. 33) calls panel-stamps with gothic animals in foliage "the Flemish panel stamp par préférence". We have not found an exact match in the literature. The impressions of the panels are very crisp and clear, especially that on the lower half of the front board.

Ad 1: First Basel edition of an account of the sacerdotium (priesthood) and administration in ancient Rome, written by the Florentine humanist Andrea Domenico Fiocco (d. 1452), assuming the name of a first century Roman writer, Lucius Fenestella. It is followed by a work on the same subject by the Italian humanist Giulio Pomponio Leto (1428–1498), and a list of abbreviations by Valerius Probus. While these works by Fiocco and Leto had been published together since 1510, the present edition introduces a new form that seems to have become the standard followed by others.

Ad 2: Rare Antwerp edition of satirical dialogues by the 2nd-century rhetorician Lucianus of Samosata (now in Turkey near the Syrian border), often simply

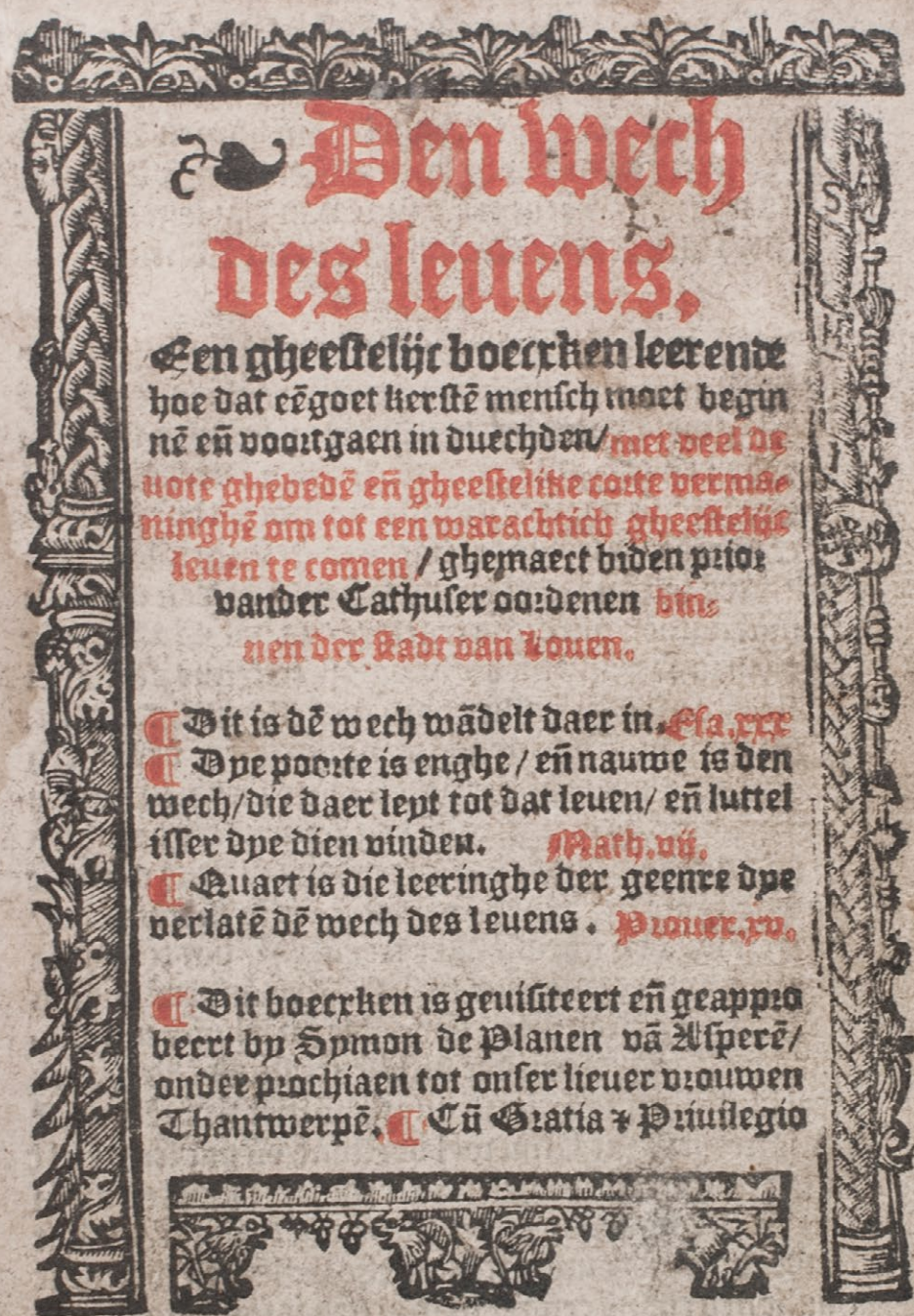
called Lucian in English. They come from his *Dialogues of the gods* and *Dialogues of the dead*. The present translation from the Greek, by Erasmus, first appeared at Louvain in 1512. Only one other copy of the present edition is known.

Ad 3: Rare early Antwerp edition of a very popular pedagogical work by the German humanist and professor at Leipzig, Peter Schade, better known as Petrus Mosellanus (1493?-1524). The present edition includes, as usual, the dialogues for children by the German Hellenist Christoph Hegendorf (1500-1540). Only one other copy of the present edition is known.

With several early owners' and other inscriptions and an occasional manuscript note or underlining in the text. The title-page of ad 1 with an owner's inscription removed and about a millimetre shaved from the fore-edge of the woodcut border, a small worm hole in the first 5 leaves and some mostly marginal water stains, not significant outside the last 8 leaves: still in good condition. Recased, with the four corners of each board and the head and foot of the spine restored and a few small wormholes and cracks in the calfskin of the boards, slightly affecting the panel stamps, but nearly all of each of the 6 panel impressions survives in very good condition. Three humanist works in Latin, two in extremely rare Antwerp editions, with finely executed contemporary panel stamps.

91, [1]; 26, [2]; [40] ll. *Ad 1*: Adams F597; USTC 671401; VDI6, FI641; *ad 2*: Nijhoff & Kronenberg 1401 (1 copy); USTC 437231 (same copy); *ad 3*: USTC 404733 (1 copy); not in Nijhoff & Kronenberg; UniCat; the main panel stamps not in Fogelmark; Goldschmidt; Oldham; Weale. [More on our website](#)






*A rare 16th-century Dutch devotional work
printed in Antwerp*

II. [FLORIS VAN HAARLEM]. Den wech des levens. Een gheestelijc boecxken leerende hoe dat ee[n] goet kerste[n] mensch moet beginne[n] en[de] voortgaen in duechden, met veel devote ghebede[n] en[de] gheestelike corte vermaninghe[n] om tot een warachtich gheestelijc leven te comen. [Antwerp, Heyndrick Peetersen van Middelburg, 1547?]. 8°. With title printed in black and red, within woodcut borders. Contemporary slightly overlapping parchment, remnants of ties. € 7500

Third (?) edition of a rare 16th-century Dutch devotional work written by Floris van Haarlem, Carthusian prior at Louvain and edited by the Antwerp priest Simon van Planen. With a dedicatory letter to Gheraert Heerman, rector and confessor of the Roman Catholic monasteries at Leiden, dated Louvain, 2 April 1542. The work itself is divided into four treatises, with an extensive index.

The colophon at the end of the work is cut off, but the privilege at the end is granted to Heyndrick Peetersen and dated 17 January 1546. Because an edition of 1546 is unrecorded, it seems likely that this is the edition published in 1547. Other editions were published by Peetersen van Middelburg in 1542, 1544 and 1552, followed by two other editions in 1564. A Latin translation by Nicolaus Zegerus appeared in 1656 as *Via vitae, libellus plane aureus*,... Only a few copies of the several editions are known.

With library stamp of "St. Hugh's, Parkminster" and manuscript owner's inscription entry of "Pieter Loontjens, filius Johannis" on flyleaf. First and last leave somewhat soiled, four leaves loose in the last quire, some occasional thumbing and colophon on last leave cut off and restored. Binding slightly soiled and spine chipped. Still a good copy.

[200] ll. Cf. BCNI 01998, 02056, 02135, 02329, 02870, 02871; Belg. Typ. 5805, 1159–1162; BMC STC Dutch, p. 76; Jaspers 289–292; Machiels F-155–158.  More on our website

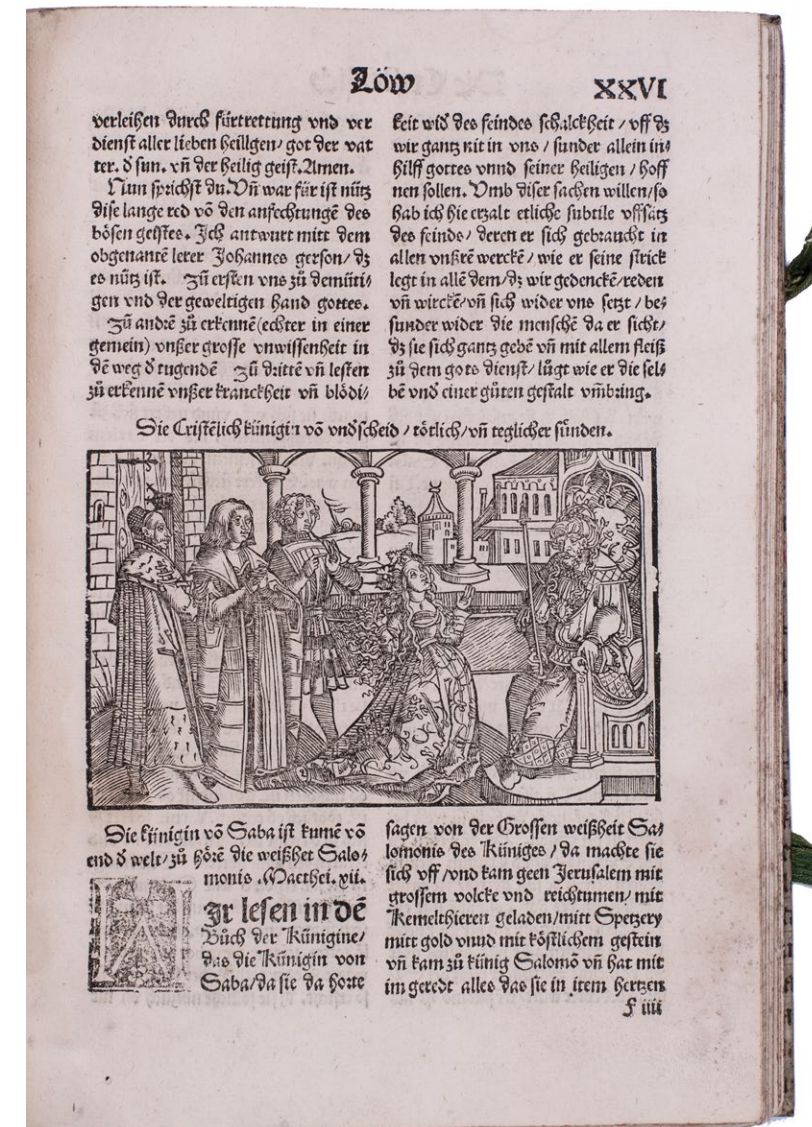
*Second edition of the first printed version of Cinderella, with 6 other stories,
all with new and better woodcut illustrations*

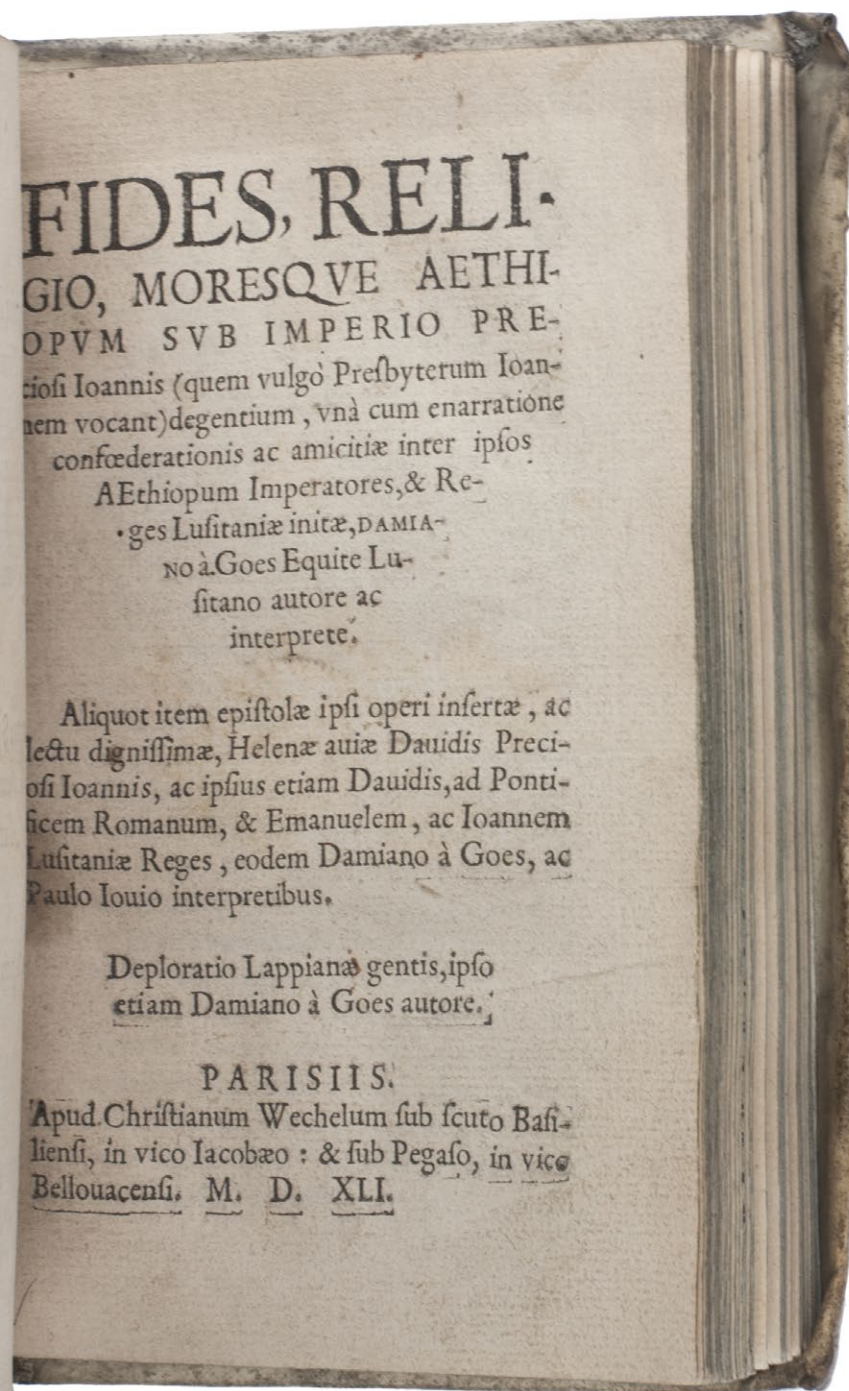
12. GEILERVON KAISERSBERG, Johannes. Das Irrigschafe[:] Das irrig Schafe ... Der helisch Lew ... Kristliche Künigi ... Der Dreieckecht [running head: “Der dreieckecht Spiegel”] ... Der Esche[n]grüdel ... Der Klappermul ... Der Trostspeigel ... Geprediget und gegetüstt, ... mitsampt den obbestimten Tratäte[n].

Strassburg, Johann Greiniger, 1514. Small 2° (26.5 × 18.5 cm). With 8 large woodcut illustrations (mostly ca. 8.5 × 13 cm, 1 showing 2 images), one to each story plus an extra one for the story of the three-cornered mirror. Further with more than 100 woodcut decorated uncial initials (3 series) including some repeats. With the main text (in 2 columns) set in a bastarda type and the title and headings in 2 larger rotunda types. Recased in 17th-century(?) boards covered with a large fragment of a bifolium from a 15th-century(?) liturgical parchment manuscript in 2 columns of textura with dozens of 1 – and 2-line red uncial letters (leaf 88 and its conjugate). The paste-downs have been preserved but the free endleaves are new. € 8500

Second edition of a collection of popular stories presented as sermons, including “Der Eschengrüdel” the first printed version of the fairytale of Cinderella. The woodcuts in the present edition are new, that showing the three-cornered mirror closely copied from the 1510 edition, but the others larger, more skilfully cut and much more detailed than those of the 1510 edition, and the book adds a second block for “the three-cornered mirror”, containing two images from the story of Jesus. The woodcut showing the disconsolate Cinderella cleaning ashes at the kitchen hearth therefore served as the prototype for numerous Cinderella illustrations. Matthias Schürer published the first edition of 1510, also at Strasbourg but in 4to format. Johann Geiler von Kaisersberg (1455–1510), born in Schaffhausen, Switzerland, met great fame as a popular preacher at Strasbourg, where he had close ties to leading humanists. He based his sermons on popular stories taken from oral stock of folktales, fables, and fairytales. For his moral purpose Geiler von Kaisersberg adapted the fairytale of Cinderella by placing her in a convent with two hundred sisters to treat her badly, and sending a Saint rather than a prince to save her. The moral was of course that God loved Cinderella all the more for her humility. The other sermons included are also based on German folklore: “the lost sheep”, “the infernal lion”, “the Christian queen”, “the three-cornered mirror”, “the gossip” and “the comfort mirror”, each illustrated by a large popular woodcut, illustrating the story itself rather than the moral.

With marginal restorations to the first few and last few leaves, a few water stains and traces of former mildew, mostly in the margins, a few worm holes, mostly confined to the first 2 and last 2 leaves. Binding slightly rubbed and with some work holes in the boards, recased and structurally sound. A very early source for folk tales, all illustrated, including the second edition of the first printed version of Cinderella.





Early work on Ethiopia, with uncensored native sources

13. GOES (GÓIS), Damião de. Fides, religio, Moresque Aethiopum sub imperio Preciosi Joannis ...

Paris, Chrestien Wechel, 1541. With Wechel's woodcut Pegasus device and 3 lines of woodcut text in Ethiopic.

With: **(2) NONNIUS, Ludovicus.** Hispania sive populorum, urbium, insularum, ac fluminum in ea accuratio descriptio.

Antwerp, Hieronymus Verdussen, 1607. With Verdussen's woodcut device. 2 works in 1 volume. 8°. 17th-century vellum. € 12 500

Ad 1: second edition of Goes's early and very popular work on Ethiopia, including his translation of the exposition on the principles, practices and rituals of the Ethiopian Christians by the Ethiopian emissary Zagazabo, who was sent to Portugal in 1527 to win recognition for the Ethiopian church as a member of the Western Christian community, and an exchange of letters between Manuel, Dawit, João and the Pope concerning the Ethiopians, previously published by Paolo Giovio. As an introduction, Goes added his own history of Portugal's relations with Ethiopia and the search for Prestor John. Although the great Portuguese humanist Damião de Goes (1502–1574) never visited Ethiopia himself, the present work is important because of its uncensored native sources. It contained so many references to rituals and practices considered shocking that it was banned, causing Goes to be dismissed from the Portuguese court. It also includes a reference to Columbus and his voyages.

Ad 2: First and only edition of a description of Spain by the Belgian physician Ludovicus Nonnius (1553–1645), well known to today's art world because he had his portrait painted by Peter Paul Rubens. It is an erudite work containing numerous references to authors from classical antiquity.

In Ad 2 the bifolium *5.6 is misbound in quire X and X2.5 in X3.4, but still complete. Some leaves slightly browned, two leaves with some thumbing and the head and foot of the title-page of ad 2 slightly damaged, otherwise in very good condition.

[1], [1 blank], [18], 330, [1], [1 blank]; "96" [=102], [1 blank] [1] pp. *Ad 1: Adams G820; Lach II, book 2, p. 23; Sabin 17688; cf. Gay 2631; ad 2: Graesse IV, p. 685.* More on our website

*First dated edition of anti-Jewish apocryphal testaments of the 12 Patriarchs,
supposedly bound by Padeloup*

14. GROSSETESTE, Robert (translator). Testamentum duodecim Patriarcharum, filiorum Jacob, per Robertum Lincolmensum Episcopum, è Graeco in Latinum versum. ...

Including: **[JULIAN of Toledo]**. Juliani Pomerii, Toletam Episcopi, contra Iudaeos libri tres.


Haguenau in Alsace, Johann Setzer, February 1532. 2 works published together in 1 edition. Small 8° (15 × 9.5). Set in Venetian-style roman and Aldine-style italic types. Red goatskin morocco, bound for Louis Jean Gaignat (1697–1768), secretary to King Louis xv (ca. 1760/65?: we cannot confirm an 1878 attribution to Padeloup, d. 1758), richly gold-tooled spine, each board with a frame of triple fillets, gold-tooled turn-ins, gilt edges. € 8500

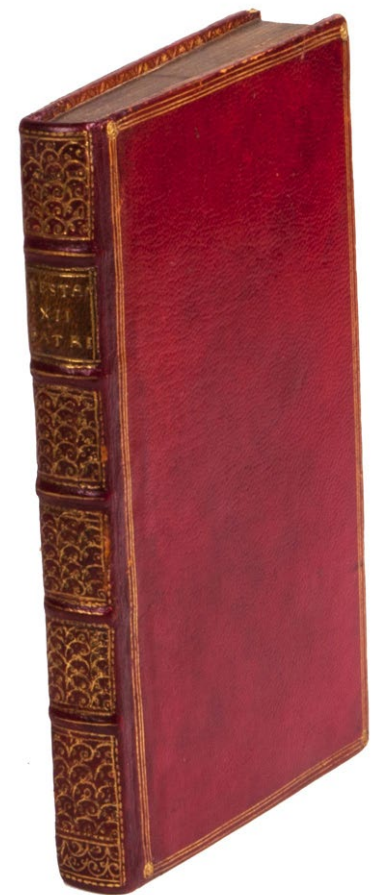
First dated edition (following one or two extremely rare undated editions) of an important, fascinating and very popular work claiming to be the last instructions that the twelve Old Testament Patriarchs (the twelve sons of Jacob) gave their people before they died, translated into Latin by Robert Grosseteste, Bishop of Lincoln in England, in 1242 from a Greek manuscript that was only a few decades older but was supposed to have been translated from the lost original Hebrew. Origen of Alexandria referred to this work already ca. 250 AD as did Jerome ca. 400 AD, but the oldest surviving manuscripts date from 981 (in Armenian) and around that time or soon after (in Greek). No one claimed that these testaments were canonical biblical texts, but when the present edition appeared many Church authorities still regarded them as reliable and important sources that had been suppressed by the Jews. Grosseteste's Latin translation proved very popular, circulating widely in manuscript. After the Council of Trent, however, the book was sufficiently debunked that Pope Pius V placed it on the index of prohibited books in 1570.

The present edition for the first time combines the Testaments with a work against the Jewish faith that was written by a converted Jew, Julian of Toledo (642–690), Archbishop of Toledo, who held the primacy for the entire Iberian peninsula. He did write partly for a Jewish audience that he hoped to convert, but also for Christians. It is printed here for the first time and includes a five-page dedicatory epistle by the Augsburg humanist and reformer Menrad Molther (ca. 1505–1558) at the University of Heidelberg, who also wrote a shorter preliminary note for the Testaments.

Bound for Louis Jean Gaignat (1697–1768), secretary of King Louis xv, and auctioned with his library in 1769, when the great bibliophile Paul Girardot de Préfond (1722–ca. 1808?) bought it and other books, affixing the gold-tooled red morocco bookplate for his “second” library on the paste-down. It descended to Robert Samuel Turner (1818–1887) and was auctioned with part of his collection in 1878, when the binding was attributed to Padeloup. Girardot's second library is said to have included many bindings by Luc Antoine Boyet (ca. 1658–1733), Antoine Michel Padeloup le jeune (1685–1758) and Nicolas Denis Derôme le jeune (1731–1790), but much confusion remains concerning the great Paris binders of this period.

The printed shoulder notes are slightly shaved on about 10 pages, a small marginal stain appears in about 20 leaves, and the leaves are very slightly browned, but the book remains in good condition. The binding is worn at the hinges but is otherwise very good.

[263], [1 blank] pp. *Adams P423; Brunet IV, p. 76 (present copy); De Bure, Cat. Louis Jean Gaignat, 10 April 1769, lot 92 (present copy); Labitte, Cat. Robert Samuel Turner, 12 March 1878, lot 18 (present copy, binding attributed to Padeloup); Renouard, Cat. bibl. d'un amateur, I, pp. 53–54; USTC 696219; VDI6, T575; for the text: M. de Jonge, “Robert Grosseteste and the Testaments of the twelve Patriarchs”, in: *Journal of theological studies*, 42 (1991), pp. 115–125; for Girardot see also: Jean-Paul Fontaine, “Paul Girardot de Préfond ...”; Martin, *Histoire de la Bibliothèque de l'Arsenal* (1900), pp. 54 & 306.  More on our website*



*Latin dialogues by the rector of the Deventer Illustre School,
leading humanist and teacher of Erasmus and Pope Adrian VI*


15. HEGIUS (VAN DEN HECK), Alexander. Dialogi. De scientia et eo q[uo]d co[n]tra Academicos. De tribus anim[a]e generibus. De incarnationis misterio dialogi duo quib[us] ... Dialogus physicus. De sensu et sensili. De arte et inertia. De rhetorica. De moralibus. Eiusde[m] Farrago cui addita invectiva eius in modos significandi ... Epistola una et altera eius ceteris apud suos latentibus.

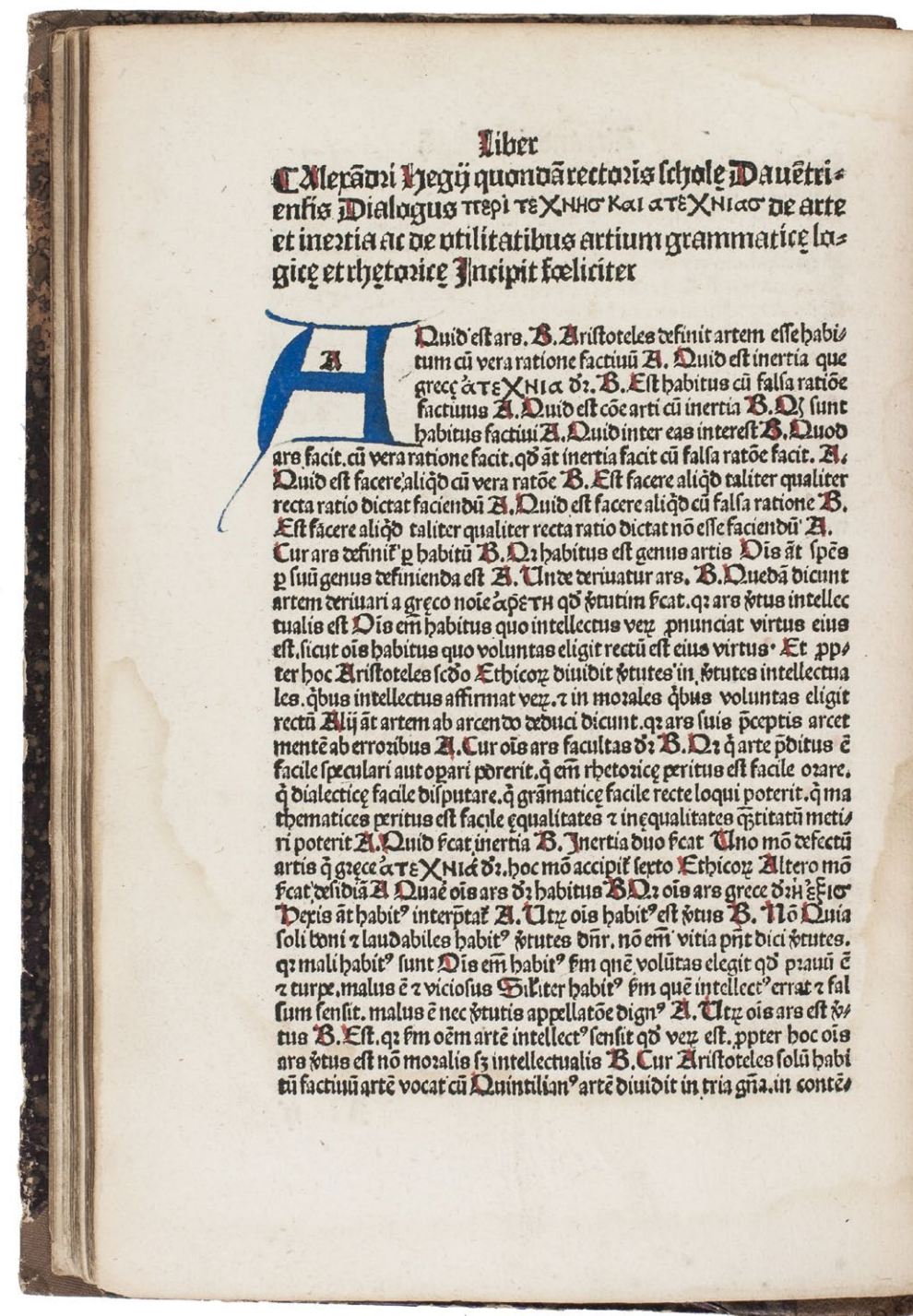
(Colophon: Deventer, Richard Pafraet, 1503). Small 4° (21 × 14.5 cm). With spaces left for 3 – to 5-line manuscript initials (most with printed guide letters). Set in a rotunda gothic type with the title, colophon, running heads, etc. in a larger textura gothic and the author's name in a still larger rotunda, with occasional words in Greek. With one blue "Lombardic" initial filled in in manuscript, capitals and paragraph marks rubricated throughout. Half tan sheepskin (ca. 1860?). € 7500

First edition of a collection of Latin dialogues and other short educational texts on religious and philosophical subjects by Alexander Hegius (ca. 1433/39?-1498), a pupil of Thomas à Kempis and Rudolph Agricola and since 1469 rector of the famous Illustre school at Deventer, where he shared quarters with the printer Pafraet, who published the book. Most of the dialogues were first printed in the present edition.

Hegius's erudition attracted many pupils, including Erasmus, Murmellius, Herman Busschius, Henricus Agricola, Johannes Caesarius and Herman Torrentinus. Under his direction the Deventer school soon counted over 2200 pupils and became a leading centre of humanist learning. He advocated the study of the Greek language for a better knowledge of the New Testament.

With a slip containing a 4-line manuscript note in a 16th-century hand mounted at the foot of the first text page. Lacking the final blank leaf. With the first and last page slightly browned, minor and mostly marginal water stains on a few leaves and some repairs in the gutter (not affecting the text), but generally in good condition and only slightly trimmed. The binding is rubbed, with the spine damaged and faded patches on the back board.

[170] pp. *Netherlandish books 14432; Nijhoff & Kronenberg 1042; USTC 420071.*  More on our website



16th-century Cologne imprints in a 1540 Breslau binding, its tooling very well preserved

16. HEYNLIN DE LAPIDE, Johannes. Resolutoru[m] dubioru[m] circa celebratione[m] missarum occurrentium.

(Colophon: Cologne, Johann Landen, 1506). With a woodcut illustration of the madonna and child on the recto of the last blank and repeated on the verso of the same leaf.


With: **(2) AUGUSTINUS OF LEONISSA.** Sermones pulcherrimi sup[er] D[omi]nica[m] or[ati]o[n]em Pater noster et Angelicam salut[ati]o[n]em Ave Maria ...

(Colophon: Cologne, [heirs of] Heinrich Quentel, 1505). With a couple decorated woodcut initials. 2 works in 1 volume. 8°. Richly blind-tooled calf in panel design, signed (“HB”) and dated (“1540”), both sides with in the centre a roll of showing the crucifixion, instruments of the Passion and the resurrection of Christ, surrounded by a roll with portraits of the 4 Evangelists and the front board with the title “Resolutorium” and “XLIII”. Further with 5 brass bosses on each side, brass clasps, catch plates and corner pieces (lacking 2 corner pieces on the back). € 4000

Two rare early 16th-century Cologne imprints in a slightly later binding by the Breslau binder “HB”, dated 1540. The first work is a popular manual on the rites of the Roman Catholic mass by Johannes Heynlin de Lapidē (ca. 1425–1496) and the second work contains sermons by Augustinus of Leonissa (fl. 1435).

The binder, only known by his monogram “HB”, is a Breslau binder active from 1525 to 1540, who is known to have made bindings for Johann Hess (1490–1547), Protestant reformer of Breslau, and for the humanist and diplomat Heinrich Ribisch, syndic of the city of Breslau and correspondent of Melanchthon. The present binding has two figurative rolls: the first showing the crucifixion, instruments of the Passion, and the resurrection of Christ, with the HB monogram (167 × 15 mm; could be similar to Haebler roll no. 6, but instead of the Man of Sorrows, it shows the Instruments of the Passion); and the second showing the four Evangelists with the HB monogram above the head of St. Matthew and the date at the top of the image of St. Marc (175 × 17 mm; Haebler roll no. 2).

With old owner’s inscription on paste-down, owner’s inscription struck through on title-page and several contemporary manuscript owner’s inscriptions throughout, a few shaved by the binder, showing that they predate the 1540 binding. A good copy, with the blank lower half of the title-page cut off, some occasional browning and a few smudges. Binding lacking two of the corner pieces on the back board and the front spine is cracked, but still firmly attached, otherwise good with the tooling very well preserved.

[44]; [920 ll. *Ad 1: VD16, H 3454 (7 copies); Proctor 10484; ad 2: VD 16, A 4321 (7 copies); not in Proctor; for the binder: Haebler I, pp. 39–41 & II, p. 303.*  More on our website



HVLDERICHI
HVTTENI EQ. GERM.
DIALOGI.



FORTVNA.
Febris prima.
Febris secunda
Trias Romana.
Inspicientes.

Cum priuilegio ad sexennium.

*Antipapal dialogues (1520),
with a lovely woodcut of Fortuna*

17. HUTTEN, Ulrich von. Dialogi. Fortuna. Febris prima. Febris secunda. Trias Romana. Inspicientes.

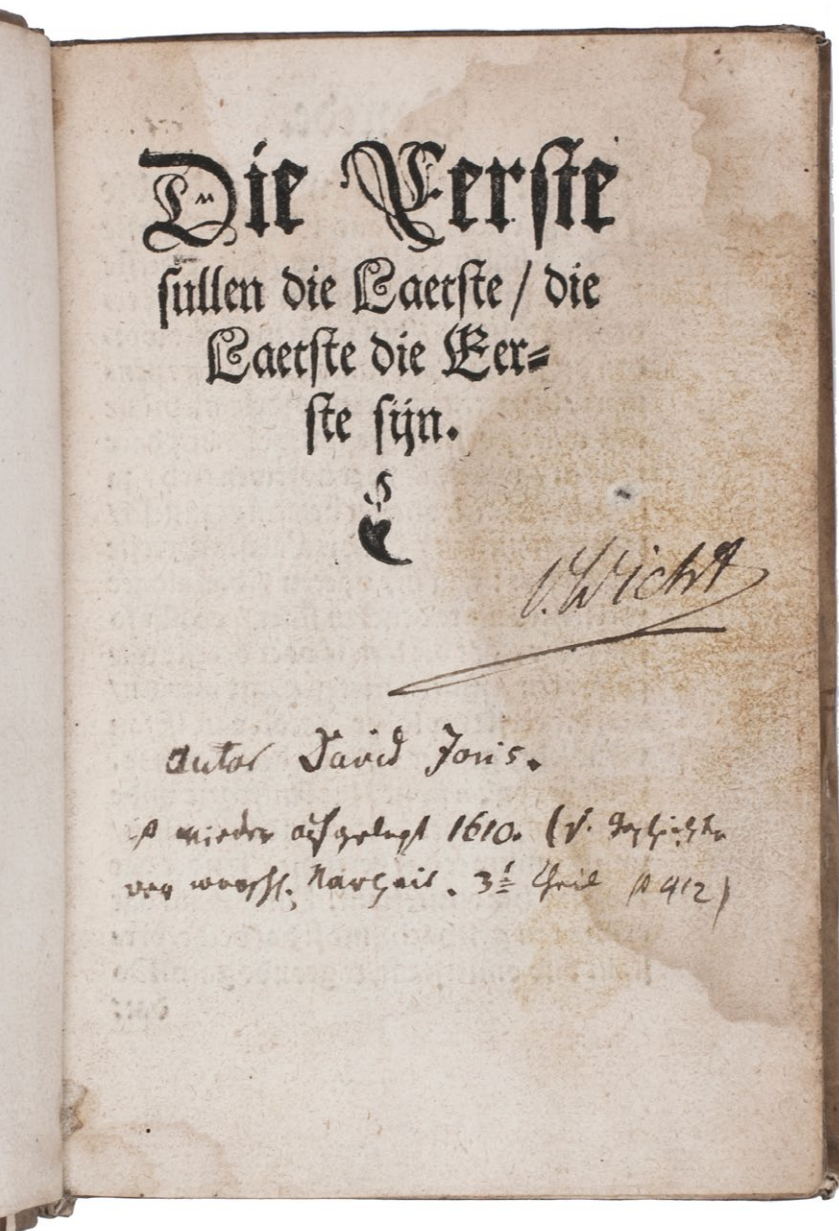
Colophon: Mainz, Johann Schöffer, April 1520. Small 4° (19.5 × 14 cm). With a lovely woodcut of the blindfolded Fortuna on title-page (by Hans Weiditz?), a large woodcut initial Q (repeated twice) and several vine leaf ornaments. Printed in roman type. 19th-century half vellum. € 3750

First edition of a collection of five famous satirical dialogues by the German humanist Ulrich von Hutten (1488–1523), a friend of Erasmus and one of the most ardent supporters of the Lutheran cause. Von Hutten was also the first prominent victim of syphilis, which adds an interesting detail to the titles of two of the dialogues attacking the Roman church: “Febris prima” and “Febris secunda”, that is “First fever” and “Second fever”. “Trias Romana” continues in the same vein, just as “Inspicientes”, in which Apollo and Phaëton look down upon the Augsburg Diet of 1518, the imperial diet of the Holy Roman Empire. The opening dialogue “Fortuna”, on marriage, is illustrated with a lovely allegorical woodcut on the title-page.

A few manuscript numbers in the margins. Title-page slightly thumbed and a couple spots, otherwise in very good condition. Vellum a bit soiled and the spine partly cracked, but still firm and good.

[72] ll. FairMur (G) 215; Machiels H475; Proctor 9872; VDI6 H 6346; for the author: Bietenholz, *Contemporaries of Erasmus II*, pp. 216–220. More on our website

*Rare first editions of two important spiritual works
by the controversial Anabaptist David Joris*



18. [JORIS, David]. Die eerste sullen die laetste, die laetste die eerste sijn.

With: (2) **[JORIS, David].** Een twesprake tusschen man unde wijff, namelick Christus un[de] de gemeente oder verlorene mensch.

[Rostock, Ludwig Dietz, ca. 1550/52]. 8° (15.5 × 11 cm). With gothic initials and a vine-leaf ornament. Set in schwabacher types with incidental and fraktur. Vellum (ca. 1680?). € 17 500

Rare first editions of two important works by David Joris, in the original Dutch, his *Die eerste sullen die laetste ... sijn* being his most extensive work except for his famous *tWonder boeck*. The title alludes to Matthew 19:30: “many that are first shall be last; and the last shall be first”, a message that no doubt appealed to the poor and oppressed. The social critic John Ruskin made a similar allusion (to Matthew 20:14) in the title of his 1860 *Unto this last*.

Probably born in or near Bruges, Joris moved in 1524 to Delft, where he quickly gained notoriety as a dangerous religious radical and joined the Anabaptists in 1533, but in the wake of the disastrous Anabaptist rebellion at Münster in 1534/35 he spoke out against radicals in the movement and urged non-violence. In the 1540s and 50s he wrote and published extensively, mostly short spiritual and mystical works, but continued to arouse controversy and had to flee in 1543/44 to Basel where he lived the rest of his life. He devoted himself to writing, emphasizing personal, internal faith above dogma and ceremony, inspiring a broad public as well as leading figures such as Michael Servetus.

With an owner's name “v. Wicht” on the title-page, with a further note in a different hand. With some water stains in the first 32 leaves and some small worm holes in the upper inside corner of the last 9 leaves, slightly affecting the text, but otherwise in very good condition. The spine is dirty but the binding is still good and the paste-downs have not been pasted down. Rare first edition of one of Joris's most extensive works: a guiding light and comfort for oppressed or impoverished Anabaptists.

[211], [1 blank]; [71], [1 blank] pp. *Hillerbrand* 3137 & 3149; *KVK & WorldCat* (2 & 5 copies); *STCN* (3 copies of each); *TB* 1715 & 4996 (6 copies of each, incl. the 3 in *STCN*); *Valkema Blouw*, “Printers to the “arch-heretic” David Joris”, in: *Quaerendo*, 21 (1991), pp. 163–209, items 191 & 193 at p. 207; *VD16* ZV31372 & ZV31373 (1 copy of each). More on our website

*A great compendium of canon law,
finely printed in Antwerp for the English market*

19. LYNDWOOD, William. Provinciale seu constitutiones Anglie: cum summarijs, atque justis annotationibus, politissimis characteribus, summaque accuratione rursum reuise, atque impresse.


Including: BADIUS, Jodocus (Josse BADE). Tabula indices.

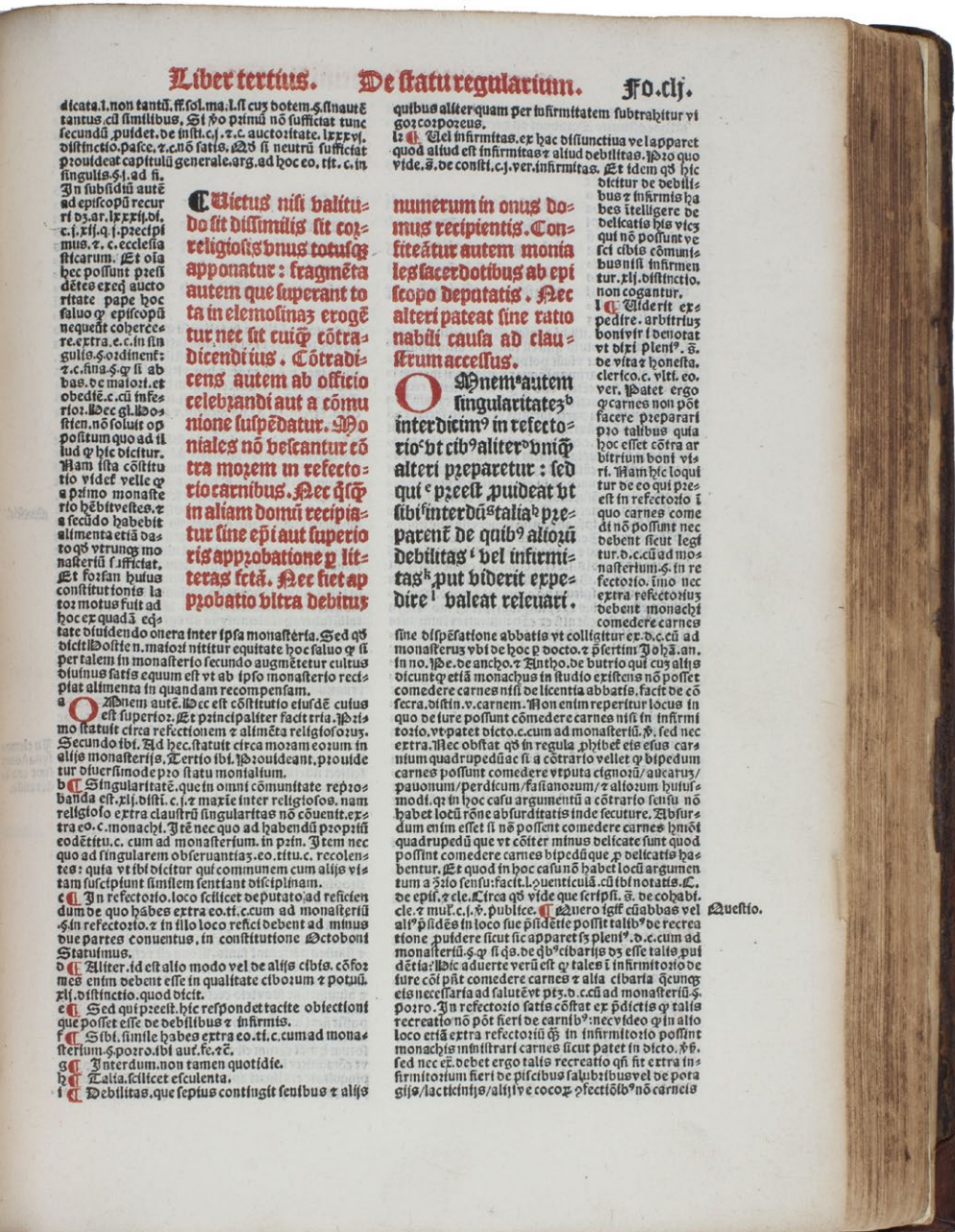
London, Franciscus Bryckman (colophon: Antwerp, printed by Christoffel van Ruremund, 20 December 1525). 2 parts in 1 volume. Folio. With two title-pages, each in a woodcut border. The first shows above heaven with the holy trinity surrounded by the heavenly population, and below the world with the pope and the king kneeling before the church, surrounded by the clergy; on the second title-page the coat of arms of England, a Tudor rose with the "IHS" and Saint George and the dragon. Printed in black and red throughout. Contemporary calf in modern slipcase. € 7000

A finely printed edition of this great compendium of canon law. The author, citizen, canon and bishop of St Davies died in 1446. His reputation rests on his present *Provinciale*, a digest in five books "of the most important ecclesiastical legislation enacted within the province of Canterbury between the Council of Oxford in 1222 and Chichele's archiepiscopate. To these statutes, or constitutions as they were more properly called, Lyndwood added two royal responses to clerical demands made in the constitutions: the writ Circumspecte agatis (1286) and part of the Articuli cleri (1316)" (*DNB*). The work was edited and completed with an elaborate index by the eminent Paris printer and grammarian Jodocus Badius (or Josse Bade).

Some marginal annotations in ink. First leaves a bit soiled or stained; last leaf reinforced; endpapers renewed. On the original flyleaf some contemporary annotations, including quotations from the bible and a recipe, both in English. Binding restored. A very good copy of an attractively printed work.

CCLV [= CCLVJ], [28] ll. *Adams L2117; BMC STC Dutch, p. 68; ESTC S109035; Netherlandish books III171; Nijhoff & Kronenberg 1442 (erroneously calling for 276 leaves in total); Renouard, Badius III, pp. 52–53 (incorrect collation); USTC 403751.*

 More on our website



*Charming and finely executed miniature,
probably by a German follower of Simon Bening*

20. [MINIATURE – GERMAN]. [The Arrest of Christ].

[Flanders (Bruges?), or Nürnberg, ca. 1520]. Miniature painted on vellum (7.8 × 5.6 cm) in numerous colours, highlighted with gold and in a gold border, probably from a book of hours, but with no text. € 7500

A finely rendered miniature showing great detail in bright colours, highlighted with gold, depicting the Arrest of Christ, most likely from a diminutive book of hours. Surrounded by a bustling throng of Roman soldiers carrying spears and wearing halberds, Christ appears calm just at the moment when a soldier takes him captive. An elder of the Jewish Temple stands directly behind him, dressed in red. To the right stands Simon Peter, sword raised, having cut off the ear of the High Priest's servant, Malchus, who sits nursing his bleeding ear in the lower left corner of the composition. An earlier episode, Christ's Agony in the Garden of Gethsemane, when he learns that one of his disciples will betray him, appears in the background at left. A genre scene, with men working the fields and crossing a river on a narrow plank bridge, occupies the middle ground to the left of the main scene, and the towers of a castle or city the middle ground to the right.

The general style recalls the art of the last generation of Ghent-Bruges painters, especially that of the famed Simon Bening. Though the anonymous artist owes much of his style to Bening's model, he was most likely German. The acidic palette, bright yellow juxtaposed with blue and lime green, and the facial types (remarkably expressive, even at this tiny scale) recall Nürnberg painters in the circle of Glockendon. It is worth remembering that Bening himself collaborated with several Nürnberg painters whose presence in Flanders is thus confirmed.

With some fine superficial cracks and an occasional tiny abrasion (mostly near the edges), but generally in good condition. A lovely miniature of Christ's arrest, rendered in remarkably fine detail.

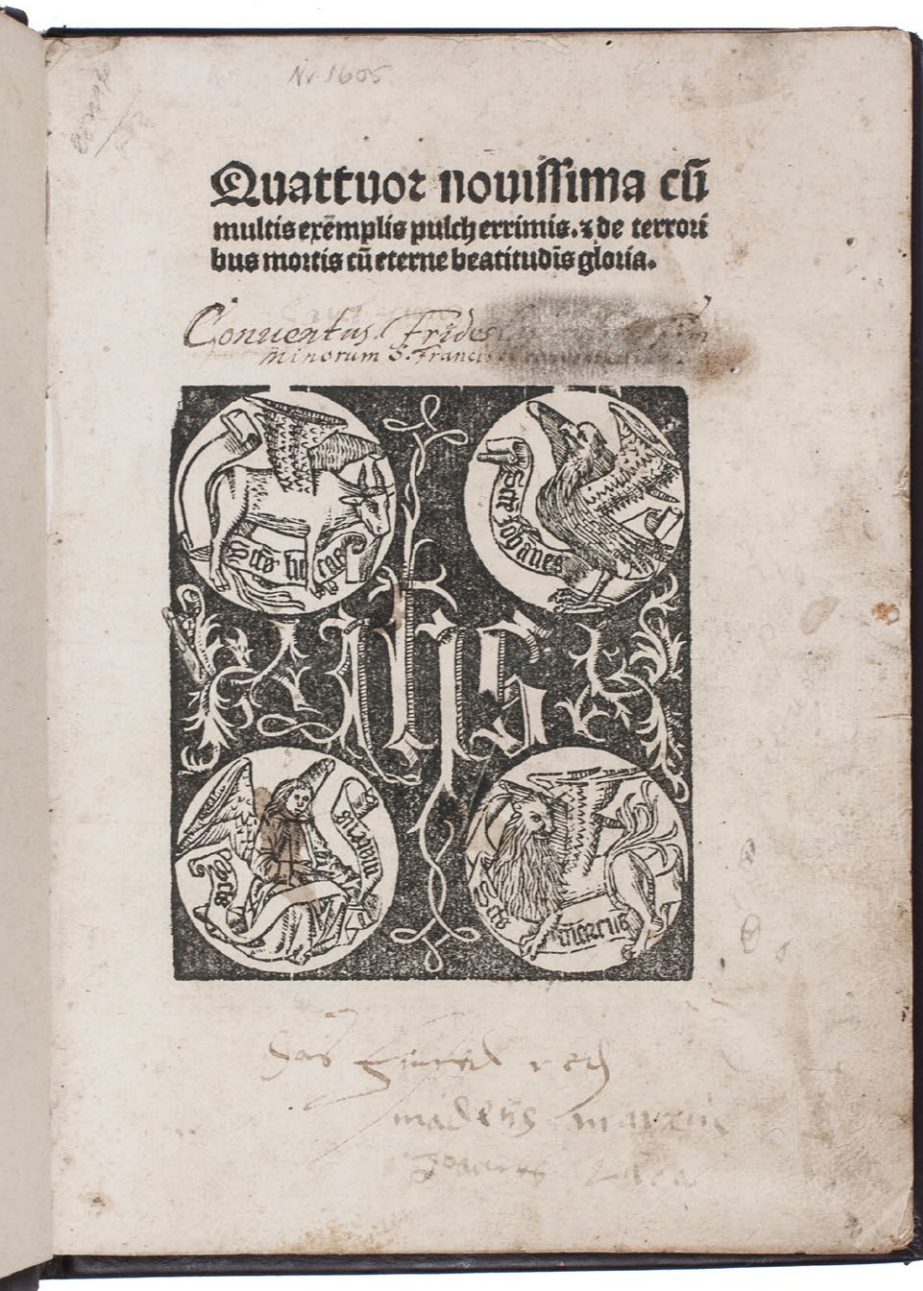
For the general style: U. Merkl, *Buchmalerei in Bayern in der ersten Hälfte des 16. Jahrhunderts* (1999). [More on our website](#)



*Rare post-incunable to overthink the four extremes (death, the last judgement, hell and heaven)
and live free of sins, popular along the Modern Devotion*

21. [MODERN DEVOTION]. [VLIEDERHOVEN, Gerardus de]. Quattuor novissima cum multis exemplis pulcherrimis & de terroribus mortis cum eterne beatitudinis gloria.

Deventer, Jacobus de Breda, 1502. 4°. With a woodcut illustration (9.5 × 8.5 cm) on title-page with the symbols of the four Evangelists. 19th-century blind-tooled calf, title in gold on spine, preserving some contemporary endpapers but also with later ones. € 4500



Rare Deventer post-incunable of a devotional book on the four extremes (“quattuor novissima”): death, the last judgement, hell and heaven. This work is ascribed to Gerardus de Vliederve, who wrote the Latin work *De Vier Utersten* (“The four extremes”) at the beginning of the 15th century, but also Dionysius Carthusianus wrote on this topic. This work is even, however unfounded, ascribed to Geert Grote. It is most likely to ascribe the text of this postincunable, or at least the very original of the text on which this copy is based on, to Gerard van Vliederve.

Despite all these ascriptions to different authors, this work played a crucial role in the Dutch reform movement the Modern Devotion, in which piety and moderation are great virtues with regards to Judgement Day.

With some manuscript notes in different hands on the endpapers and in the margins, the one on the last contemporary endpaper dated 1598–1600. Also with some 17th – or 18th-century ownership’s entries on the title: “Conventus Frideslariensis Fratrum minorum S. Francisci in conventualium”, which is an indication that this book was in possession of the monastery of the fratres minores at Fritzlar. There is also an ownership’s entry on the verso of the title in the vernacular: “Johannes Teuffel tem ist tas buch ...” and in Latin “Johannes Diabolus ergo sum ...”. Also another annotations and a small drawing on the last contemporary endleaf, perhaps in another hand and not very easy to read, recording purchases and sales, and on Johannes Ludovicus owning him several amounts of money. Binding slightly rubbed, corners bumped, front hinge cracked. Only some small stains and occasional browning in the margins, not affecting the text. Tear in title-page. With all its fault, still a rare post-incunable in good condition.

[47], [1 blank] ll. Adams C2620; Van Huisstede & Brandhorst 1380; Nijhoff-Kronenberg 1605; Vooy, *Middel nederlandse legenden en exempelen*, p. 57, 253–254; USTC 420029. More on our website

*First illustrated edition of Osiander's Harmony of the Gospels,
with 98 woodcuts*


22. OSIANDER, Andreas. *Harmoniae Evangelicae libri quatuor, in quibus Evangelica historia ex quatuor Evangelistis ita in unu[m] est contexta, ut nullius verbum ullum omisum, nihil alienum immixtum, nullius ordo turbatus, nihil non suo loco positum. ... Elenchus harmoniae, ...*

(Colophon: Antwerp, Matthias Crom, 1540). 8°. With a woodcut vignette at the foot of the title-page and the head of the first page of the main text (illustrating Luke 11), 1 full-page and 97 half-page woodcut illustrations by Levinus de Witte (including a few repeats). 17th-century limp sheepskin parchment. € 8500

Third (first illustrated) edition of Osiander's Harmony of the Gospels. It brings the four Gospels together to make a single narrative, prefaced by a comparative synopsis of the content of the four Gospels. Having studied Hebrew and Greek in Ingolstadt, Andreas Osiander (1496–1552) became a priest in 1520. He subsequently came in contact with supporters of the Reformation and became a prominent Protestant leader. In 1548 he was appointed professor of theology in Königsberg. His last years there were, however, overshadowed by the bitter debates caused by his controversial doctrine of divine justice: the so-called "Osiandrische Streit". Osiander's writings consist for the most part of expositions of the scripture, sermons and essays on the theological controversies of the day.

Osiander's present Harmony of the Gospels is his only work that was also published outside Germany. The woodcuts are ascribed to Levinus (Liévin) de Witte (ca. 1503 – 1578 or soon after), a painter, designer and perhaps also a woodcutter, working in Antwerp, Brussels and Ghent.

With an owner's inscription removed from the title-page. With an occasional minor stain and with a corner of one leaf restored (not approaching the text), but still in very good condition and only slightly trimmed.

[164] ll. *Netherlandish books* 23283; *Nijhoff & Kronenberg* 3650; *USTC* 410397; *I. Veldman & K. van Schaik, Verbeelde boodschap: de illustraties van Lieven de Witte bij "Dat leven ons Heeren" (1537) (1989), esp. pp. 14, 23 & 44.*  More on our website




*Early lives of saints,
with a stunning full-page woodcut by Urs Graf*

23. PETRUS DE NATALIBUS. Catalogus sanctorum & gestorum eorum ex diversis voluminibus collectus: ...

(Colophon: Strasbourg, printed by Martin Flach, 1513). Folio (22.2 × 32 cm). Title-page with a woodcut decorated initial and a 4-piece woodcut border by Hans Wechtlin, 1 full-page woodcut by Urs Graf, hundreds of woodcut decorated uncial initials. Set mostly in rotunda gothic types. Contemporary blind-tooled pigskin over wooden boards, in a panel design, with 2 brass clasps on leather straps with brass catchplates and anchorplates. € 7500

Early edition of an influential collection of lives of the saints, first published in Vicenza in 1493, the principal work of Petrus de Natalibus (ca. 1350 or earlier-ca. 1400/06), Venetian Bishop of Equilio. "A very valuable work with a wide circulation. In his arrangement of the various lives he follows the calendar of the Church. The splendid woodcut (19 × 15.5 cm) by Urs Graf (ca. 1485–1528?) in Switzerland shows Christ's Ascension, with the Apostles before him, attributes of the four Evangelists in the corners, and God at the head. He gives an extremely expressive rendering of the faces of Christ and the Apostles in the tradition of Albrecht Dürer. With a 1596 owner's inscription and ca. 1700 engraved armorial bookplate on the front paste-down and ca. 1800 library stamps on the title-page, all from the Waldaufstiftung in Hall (near Innsbruck in Tirol): "Waldaufficæ foundationis/A[nn]o 1596 Halae", "Foundationis Baldauficæ" and "Ritte v. Baldauf'sche Stifts-Bibliothek". Binding rather severely rubbed, but the rolls and lettering can still be made out. Some worming in the first and last few leaves; occasional browning and water stains. Fine Strasbourg print; Urs Graf's splendid woodcut shows the Ascension of the Christ.

[4], 253 ll. *Adams N45; BMC STC German, p. 644; Ritter 1856; VD 16, P1881.*  More on our website



First edition of the history of the dioceses Tongres, Maastricht and Liège


24. PLACENTIUS, Johannes Leo. Catalogus omnium antistitum Tungarorum, Traiectensium, ac Leodiorum, & rerum domi, bellique gestarum compendium.


Antwerp, Willem Vorsterman, [1530?; preface dated 14 September 1529]. Small 8° (13.5 × 10 cm). Title with woodcut coat-of-arms of Cardinal Everard van de Marck in a 4-piece woodcut border, a large woodcut coat of arms on the last page, 2 woodcut illustrations, one showing Mary and Jesus with Saint Anne (63 × 42 mm), and the other a bishop in his study (45 × 43 mm), each in the same 4-piece woodcut border (different from that on the title-page). Capitals rubricated throughout, some woodcuts also rubricated and some headings and other words underlined in red. Vellum (ca. 1700?). € 8500

First (and only 16th-century) edition, in the original Latin, of Placentius's history of the bishops and general history of the dioceses Tongres (Tongeren), Maastricht and Liège (Luik), in the eastern central Low Countries, up to 1506.

What appears to be the book's first owner signed his name in red at the foot of the title-page and (with further information) at the foot of the first page of his manuscript index: "Pro Thoma. v. Ven[n]e, p[re]s[b]yte[ro] in Oirschot convi[vio]rum" (For Thomas vande Venne, priest of the monastery in Oirschot [Brabant]). He came from a leading Oirschot family. His index has three parts, listing the 84 bishops by location and alphabetically, and indexing the most important subjects. These and his notes are written on a quire of 4 leaves. He probably also wrote the occasional annotations in the margins. Also with later owners' inscriptions, including the Antwerp Jesuit Jean P. Clé (1722–1800) and the Comte d'Oultremont (Charles-Ignace (1753–1803) or Émile (1787–1851)?), the Antwerp city librarian and archivist Frederic Verachter (1797–1870) and the Belgian politician and nobleman Gustave van Havre (1817–1892).

Slightly trimmed, shaving many of the manuscript leaf numbers, but in very good condition. With a few tears in the front paste-down and its conjugate, and a small hole in the vellum, but the binding is still very good. An essential early source for the history of what is now the southeastern Netherlands and northeastern Belgium, especially its religious history.

[16], [216] pp. NK 1726; Machiels 931; Nijhoff, *L'art typographique* XII, 35–38 & XXVIII, 176; USTC 404768, 407352 & 430366.  More on our website

monium requirere aggressus, multū hac via pro
fecit. Vnde regem **H**ildericū districtē interpellās
Interfici **cur** **Theo** **dardus** **Miraculū** Dum diplomate instructus Franciam oppeteret
ab insequentibus magnatibus in saltu Bivvalto
Spiræ finitimo interfectus est. Sed in agro pro
fluente cruore, quū huius puer, ab agraria ancil
la filum posceret, quo vulnus capitis colligaret,
illa herē suæ seuitiam formidaus, vix tandē im
partit. Quæ in vespertū, quod timebat experta,
vapulauit, sed interverbera, hera cecitate percul
sa est, necante vidit q̄ emisso voto **Theodardū**
Martyrē inuocaret. Passus est anno administrati
onis secundo, quarto Idus Septembres. Qui pri
mo **Hercūbæ** conditus est. Vnde illum aliquan
do **S. Lambertus** auferre tentans. Vagionū an
tistitem ob stare perpendit. Quē tandē ratione &
autoritate reposcens: in sacellum. **S. Cosme &**
Damiani, **Leodij** transposuit. Floruit sub Apo
stolico **Vitaliano**, Imperante **Constante**
Serenissimo diui Martyris Lamberti Colle
gio apud Leodium Euang. Placentius S. D.
 Vo tandem exordij genere
quo dictionis filo, tēlam ordi
ar domini vndecunq; clarissio
mi. Ita vere estis quod vulgo
creditur, quippe nataliū ima
ginibus non minus generosi,

Spelen vā sinne bydē, xix. ghe

**confirmeerden Cameren van
Rhetorijcken**

**Binnen der Stede van Ghendt comparerende/
verthoont/ Volghende den Octroye vander**

II. Maiesteyt/ Graue vā Vlaendren/

Onsen gheduchte Heere/ Schepe-

nen der seluer stede/ en Came-

re van Rhetorijcke van

der heylige Drieuul-

dicheyt/ gheseyt

de Fontey-

nisten/ verleent/

En der Charte wt-

ghesondē op de questie/

Welck den mensche steruende/

meesten troost is:

Die selue spelē beghin-

nende by ordze/ so

hier na volcht/

dē. xij. Junij/

int Jaer

**M.CCCC.xix. En werde volspeelt en ghe-
eyndt/ den. xxiij. vanden Jare en Maent voorsz.**

Variant issue of an account of the “Landjuweel” of Ghent 1539


25. [RHETORICIANS]. Spelen va[n] sinne byde[n] .xix. gheconfirmeerden cameren van rhetorijcken binnen der stede van Ghendt comparerende, verthoont, volghende den octroye vander K. Maiesteyt, Grave va[n] Vlaendren, onsen gheduchte[n] Heere, schepenen der selver stede, en[de] camere van rhetorijcke vander heylige drieuuldicheyt, gheseyt de fonteynisten, verleent, en[de] der charte uutghesonde[n] op de questie, welck den mensche stervende, meesten troost is: die selve spele[n] beghinnende by ordre, so hier na volcht, de[n] .xii. junij, int jaer m.ccccc.xxxix. En[de] werde[n] volspeelt en[de] gheeyndt, den .xxiii. vanden jare en[de] maent voorsz.

(Colophon: Antwerp, [Matthias Crom], 25 October 1539). 8°. 18th-century half vellum. € 13 500

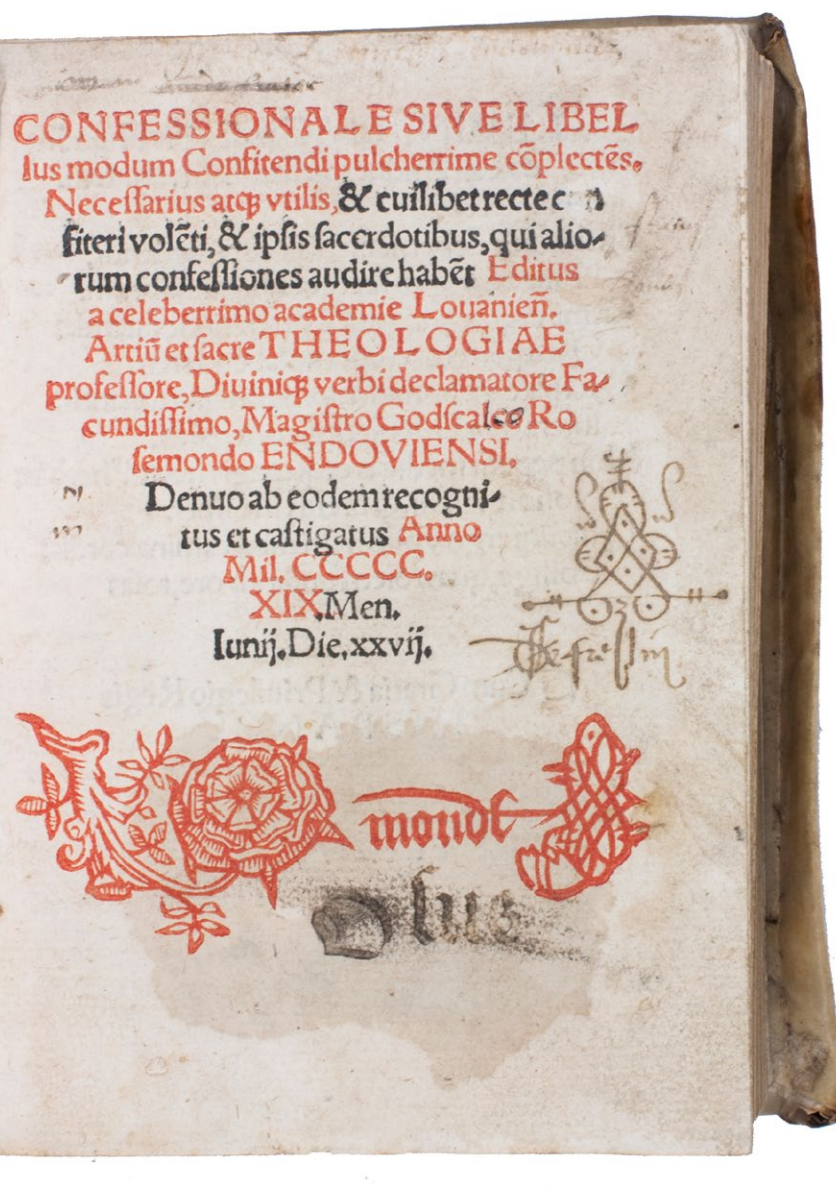
Possibly unrecorded variant of one of the three scarce Antwerp editions published in the same year as the first edition by Joos Lambrecht at Ghent in 1539, of an account of a so-called “Landjuweel”, a rhetoricians’ festival organized in Ghent in June 1539. They were organized by the chamber “De H. Drieuuldicheyt” of Ghent and the 19 participating chambers from different cities each presented a play answering the question: “What is of the most comfort for somebody who is dying?” It was the first time that the texts of the plays were published immediately after the festival. The texts breathe the spirit of the Reformation and the book was banned in 1540.

The sequence of the three editions is not certain and the differences are minimal. Our copy has the title as described in Nijhoff & Kronenberg 3890, but contains a variant in the colophon: “xxv. Octob.” instead of “xv. Octob.”. This variant is described in the literature only as part of the other Antwerp editions, but because the variations in the title concern only abbreviations, many libraries may have catalogued copies improperly. Another edition appeared in 1564 in Wesel by Hans de Braecker.

Title-page soiled, slip of paper pasted over an erased library stamp in the lower margin of the second leaf, a few minor dampstains and small wormhole in the last leaves. Good copy.

[220] ll. Machiels S-491, cf. S-490 & S-492; Nijhoff & Kronenberg 3890 (3 imperfect copies), cf. 1926–1928; cf. Bibl. Belg. V, p. 190; Typ. Batava 4704 (1564 ed.).  More on our website

*A work of learning and pastoral wisdom
by a moderate inquisitor*



26. ROSEMONDT, Godschalck. *Confessionale sive libellus modum confitendi pulcherrime co[m]plete[n]s, necessarius atq[ue] utilis, & cuilibet recte confiteri vole[n]ti, & ipsis sacerdotibus, qui aliorum confessiones audire habe[n]t. Editus a celeberrimo academie Lovanien[sis]. ... Denuo ab eodem recognitus et castigatus anno mil. CCCCC. XIX. men. Junii. die. xxvij.*

(Colophon: Antwerp, Michiel Hillen van Hoochstraten, 8 July 1519). Small 8° (14 × 10 cm). Title-page in red & black with a red woodcut rebus of the author's name at the foot. 17th-century(?) vellum with the vellum. € 7500

Rare third edition of an interesting Latin work on confession by the highly respected Louvain (moderate) inquisitor and professor of theology Godschalck Rosemont (1483–1526). He corresponded with Erasmus (cf. Allen Ep. 1153, 1164 & 1172), who called him in one letter: “Vir melior quam pro vulgari sorte theologorum”. Rosemondts was less dogmatic than most inquisitors and his writings have been compared with those of Erasmus. He was also known as an eloquent vicar and a friend of the Dutch Pope Adrian VI. Between 1516 and 1519 he composed many devotional works, all but the *Confessionale* in Dutch. Parts of the *Confessionale* are translated from his 1517 *Boecxken van der biechten*, and it shares that work's amiable tone, but it is far longer, providing considerably more detail. The content reflects the fact that it is intended for a better-educated reader. It is the first book to use the *Summa* of Thomas Aquinas for resolving conflicts of conscience. Pope Benedict XIV rebuked Rosemondts for his audacious statements in chapter xx, “De excommunicatione”, declaring it to be in discord with the views of the church. Although Rosemondts based his arguments on old concepts of Catholic clerical law, he expanded these principles to a much greater extent than the church was prepared to accept.

With a contemporary owner's inscription and occasional contemporary marginal notes and underlining. With a transparent stain at the foot of the title-page, the title-page slightly worn, a couple faint marginal stains, and with the margins trimmed, but otherwise in fine condition. The binding is somewhat worn, and its vellum had been previously used for a book that was only about 2.5 cm thick but had slightly larger leaves.

251, [5] ll. *Machiels R267; Netherlandish books 26872; Nijhoff & Kronenberg 1821; for Rosemondts: NNBW V, cols. 612–613.* More on our website


Voyage to the Holy Land in 1522, with sections on Arabia

27. SALIGNIACO, Bartholomeus de. Itinerarij Terre Sancte: inibique sacrorum locorum: ac rerum clarissima descriptio: omnibus sacre scripture tractatoribus utilissima: peramena auditoribus.

Lyon, Gilbertus de Villiers, 1525. 8°. With woodcut coat of arms of Cardinal Jean de Guise of Lorraine on the title-page, a full-page woodcut of the crucifixion, 10 small woodcuts of Christ's passion in the text, and small woodcut initials throughout. 18th-century red morocco, gold-tooled spine, boards and board edges, and richly gold-tooled turn-ins, gilt edges. € 12 500

First edition of an account of the Holy Land, written by Bartholomeus de Saligniaco. In 1522 Saligniaco travelled to Jerusalem, starting his voyage in Venice and travelling to Corsica, Cyprus and Joppa (Jaffa), also mentioning Rhodes. He describes Arabia, the cities Mecca and Petra, the Red Sea, and the customs of the Arabs, without actually visiting the area. Saligniaco gives a very extensive description of Jerusalem, visiting religious sites, churches, sanctuaries, crypts, relics, etc., mentioning the different peoples, religions and religious orders. He briefly mentions America when discussing newly explored lands.

From the library of Fairfax Murray. With a water stain in the lower margin of the first three leaves, occasionally a marginal stain, leaf 33 slightly damaged at the gutter causing minor text loss, otherwise in very good condition.

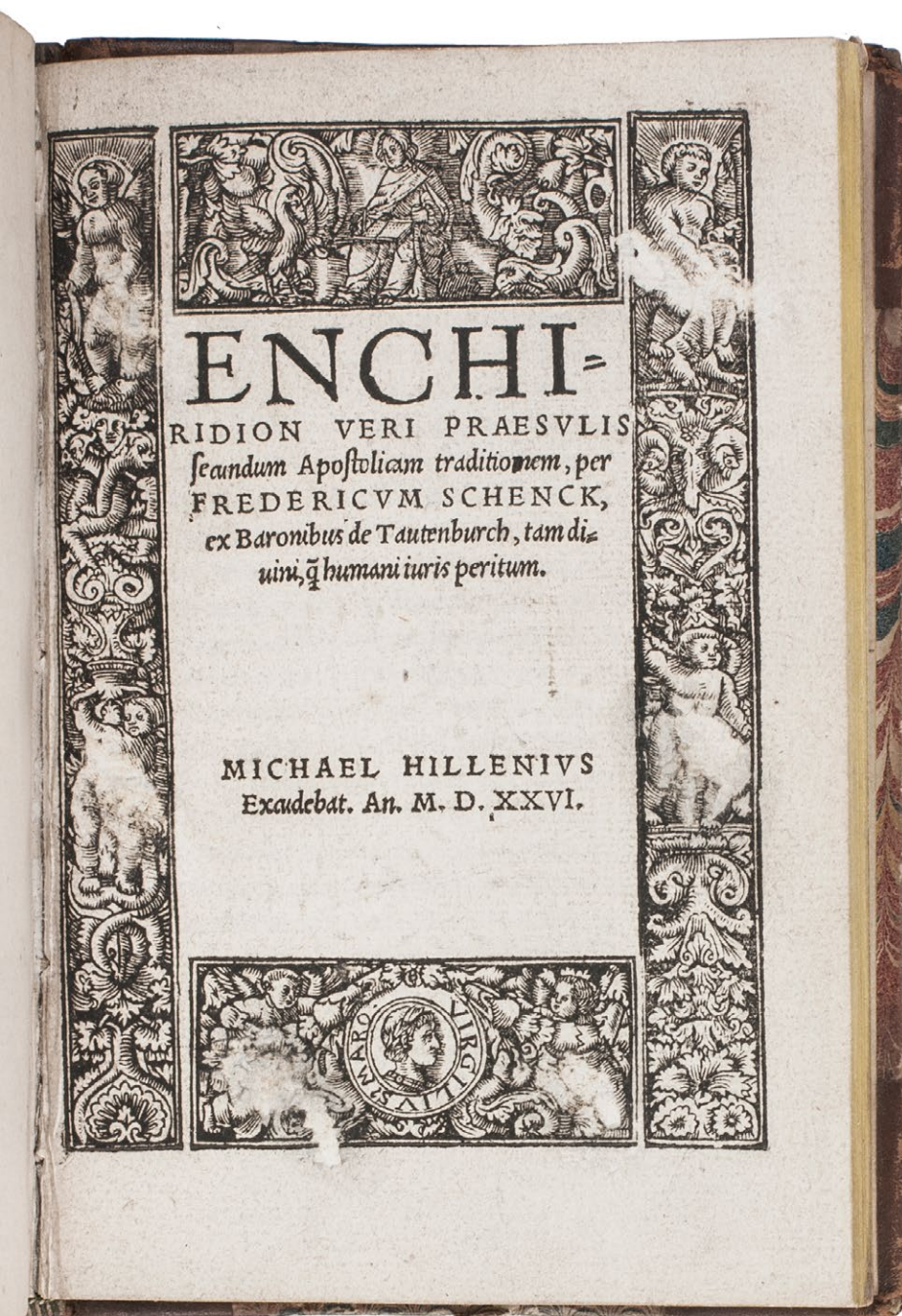
70, [9], [1 blank] ll. *Baudrier XII, 414; Davies, French 499 (this copy!); USTC 145699; Yerasimos 151.*  More on our website

Oratio sancti Narcisci.
te Jesu Christe saluator mundi. qui cum patre et
paraclete viuis regnas et imperas per secula seculorum.
In templo Bethleem. Oratio. ij. Inuitatorum.
Adiuuorium nostrum
in nomine domini.
Qui fecit celum et
terram. Benedicam domino
in omni tempore: semper
per laus eius in ore
meo. Psalmus.
Fundamenta
eius in monti-
bus scriptis diligit do-
minus portas syon su-
per omnia tabernacula
iacob. Gloria dicta
sunt de te ciuitas dei.
Memor ero raab et
babilonis: sciendum
me. Ecce alienigenae et tyrus et populus ethio-
pum: hi fuerunt illuc. Nunquid syon dicet homo
et homo natus est in ea: et ipse fundauit eam altis-
simus. Dominus narrabit in scripturis prophetarum et
principum horum qui fuerunt in ea. Sicut letan-
tium omnium nostrum habitatio est in te. Gloria pa-
tris. Sicut. Pater noster. Ave maria. Et. Tanquam spiritus
dominus procedens de thalamo suo.
Oratio sancti Narcisci epi Hierosolymitani.
Agros Christus Jesu eterne deus: qui in ple-
nitudine temporis factus ex muliere: factus
sub lege mundo aduenisti salutaris. Et ut pro-
phetis fideles inuenirentur: latens adhuc virgi-
neo utero: post sanctificationem prophetarum: post in-
choatum Baptiste preconium: et Elizabeth ma-
tris testimonium primum: postque hymnum virgineo
plectro decantatum: et patris Zacharie canticum
letabundum voluisti in inclitam Bethleem

Psalmus
canticum
Narcisci
episcopi
Hierosolymitani.

Agros
Christus
episcopus
Hierosolymitani.

Four rare post-incunables in defence of the Catholic faith, printed in Antwerp



28. SCHENCK DE TAUTENBURCH, Fredericus. Enchiridion veri praesulis secundum apostolicam traditionem.

Antwerp, Michiel Hillen van Hoochstraten, 1526

With:

(2) **ISIDORUS Hispalensis.** De officiis ecclesiasticis libri duo ante annos D. CCCC. ab eo aediti, & nunc ex vetusto codice in lucem restituti.

Antwerp, Johannes Graphaeus for Johannes Steelsius, 1534.

(3) **WICELIUS, Georgius.** Loci ex sacris literis de bonis operibus. Ad haec praeconium Evangelicae gratiae. Theies aliquot. Praecatio pro ecclesia. Matth. v. Quisquis fecerit & docuerit, hic magnus vocabitur in regno coelorum.


Antwerp, Johannes Graphaeus for Johannes Steelsius, 1534.

(4) **AMBROSIUS.** De his qui mysteriis initiantur, cum nonnullis aliis hac tempestate scitu dignissimis. Claruit sub Theodosio imperatore clementissimo. Anno domini CCCLXXX.

Antwerp, printed by Johannes Graphaeus for Johannes Steelsius, 1534. 4 works in 1 volume. 8°. With the title-page of *Enchiridion* within a fine woodcut border, with the portrait of Virgilius Maro, and several decorated woodcut initial letters. 19th-century half calf. € 4500

Four rare post-incunables clearly bound together with the intention to form a collection of texts in defence of the Catholic faith and its liturgy against Lutheranism and to serve as an example for good and just behaviour for priests to purify the widely corrupted practice. All treatises are the only editions published in the Low Countries in the period 1500–1540, all printed in Antwerp by the most important printers/publishers active there: Michiel Hillen van Hoochstraten and Johannes Steelsius. The present copy of the treatise by Schenck van Tautenburch even is the second copy recorded of the only known edition.

With a few pages with some slight foxing. Binding also in very good condition, slightly rubbed near the edges. Very good copies.

[48]; 72; [52]; [27], [1 blank] ll. *Ad 1:* Nijhoff & Kronenberg 4277 (01088bis); De Backer & Vanderhaeghen, in: *Bull. du bibliophile belge*, 20 (1864), p. 281; Colliander, in: *Nord. Tidskrift f. Bok – och Bibl. väsen*, 28 (1941), pp. 198–199; Nijhoff, in: *Het Boek*, 3 (19), p. 360; *ad 2:* NAT II, 7; Nijhoff & Kronenberg 1181; *ad 3:* Nijhoff & Kronenberg 2207; *ad 4:* Nijhoff & Kronenberg 112.  More on our website

Rare 1527 edition of classical dictionary, owned by the neo-Latin poet Renier Tegnagel (d. 1565)

29. TORRENTINUS, Hermannus (Herman van der BEKE). Elucidarius poeticus co[n]tinens historias poeticas, fabulas, insulas regiones, urbes, fluvios, mo[n]tesq[ue] insigniores, atq[ue] huiusmodi alia, ...

Antwerp, Michiel Hillen van Hoogstraten, 1527. With the title in an elaborate woodcut border.

With: (2) [FIOCCHI, Andrea Dominico (Andras Dominicus FLOCCUS)] under the name of Lucius FENESTELLA. De magistratibus, sacerdotiisq[ue] Romanorum libellus, iamprimum nitori restitutus.


[Cologne, Hero Fuchs, 1527]. With the title in a finely cut 4-piece woodcut border. 2 editions in 1 volume. 8°. 16th-century(?) limp vellum (formerly used for a slightly thinner book). The binding is an interesting example of a spine reinforced with a horizontal metal rod at the central sewing support to give more support and prevent the bookblock from becoming concaved or developing sharp kinks; probably bound in Flanders. € 9500



Ad 1: Extremely rare third Antwerp edition of a well known Latin dictionary of classical antiquity by Hermannus Torrentinus, covering people, Gods, topographic names, etc., taken mostly from classical literature and arranged in alphabetical order. Pafraet published the first edition at Deventer in 1498 as *Elucidarius carminum et historiarum vel vocabularius poeticus*. The book went through about 70 editions in 50 years, making it one of the most popular reference works of its time and certainly the most important classical dictionary. Torrentinus (d. ca.1520) was born in Zwolle, studied under Alexander Hegius at Deventer, joined the Brethren of the Common Life and taught at Groningen and Zwolle. He wrote several small books for use by his students, featuring texts by Virgil and Sabellico. Only two other copies of the present edition are known.

Ad 2: First Cologne edition of a Latin account of classical Roman priests and magistrates by the Florentine Andreas Dominicus Floccus (d. 1452), writing under the name of the Roman historian Lucius Fenestella (49 BC – 21 AD). Almost 40 editions appeared over a century. The present edition includes three shorter works on the same subject by Pomponius Laetus. The final work is a useful list of Latin initials and abbreviations used in classical antiquity, with their meaning, by the late 1st century AD grammarian Valerius Probus.

The Torrentinus is bound after the Fiocchi. With the flourished signature of Reinier Tegnagel (d. 1565) on the first fly-leaf and his motto “Post tenebras spero lucem” on the facing parchment endleaf. Tegnagel succeeded Gabriel Mudeus as professor of law at the University of Louvain in 1546. As a neo-Latin poet he probably made extensive use of Torrentinus’s classical dictionary. With extensive marginal manuscript notes on 3 pp. of the Torrentinus, one covered with 2 slips of paper, and a few shorter notes in the Fioicchi. With a browned patch in the last leaves of the Torrentinus and an occasional minor marginal defect, but still in good condition. With some chips and stains in the vellum and 2 of the supports broken at the front hinge.

[88]; [88] ll. Ad 1: *Netherlandish books* 29537 (2 copies); NK 3968 (1 of same 2 copies); USTC 437361 (same 2 copies); ad 2: VD16, F 1643 (5 copies); USTC 671346 (same 5 copies); for the binding: W.K. Gnirrep & J.A. Szirmai, “Spines reinforced with metal rods in sixteenth-century limp parchment bindings”, in: *Quaerendo* XIX (1989), pp. 117–140.  More on our website

1532 Krakow humanist medallion binding

30. TOSTATUS (TOSTADO DE MADRIGAL), Alfonso. *Super Leviticum in sensu litterali nova et hactenus abscondita a se edita commentaria.*

(Colophon: Venice, Petrus Liechtenstein, 1529). With title-page printed in red and black with a large woodcut containing the coats of arms of the Emperor Charles v (Charles I of Spain) and two bishops (the author and perhaps a relative), leaf 2 with a woodcut of the author writing at his desk, with his arms, and a woodcut initial with the other bishop's arms inside the letter, the arms in the initial and some lines of text printed in red. Printed in two columns.

With: **(2) TOSTATUS, Alfonso.** *Opus super Deuteronomium.*

(Colophon: Venice, Petrus Liechtenstein, 1528). With title-page printed in red and black, leaf 1 with a woodcut of the author writing at his desk, with his arms (not the same woodcut as in ad 1), and a woodcut initial with the other bishop's arms as in ad 1. Printed in two columns. 2 works in 1 volume. Folio. Contemporary blind – and gold-tooled tanned sheepskin over wooden boards; each board in a panel design with 2 (on the back board 3) different vine rolls, rules, and on the front board a central medaillon depicting Bathsheba kneeling before King David playing his harp, and a half dozen separate stamps, with author and title at the head, “Thostati Super Leviti et Deuteronomy” and the binding date MDXXXII (1532); blind-tooled spine, remnants of brass anchor plates on the back board (for straps?), catch plates on the front board lacking. € 35 000

Splendid humanist medallion binding made in Krakow by Stanislaus, called the “Master of the Medallion”, containing two early Venetian editions of biblical commentaries on Leviticus and Deuteronomy by the Spanish theologian Alfonso Tostatus (1400–1455), part of his collected works (*Opera omnia*).

Stanislaus made this binding for the humanist and theologian Joannes de Lwow (1482–1535), professor of theology at the University of Krakow. His owner's inscription, “Joannis de Leopoli” is written above the woodcut on the title-page of the first work. Lwow, once part of Poland, is now Lviv (Lemberg) in Ukraine. The binding is similar to those described in the section on Stanislaus in *Poolse boekbindkunst 1400–1800* (see references), and is clearly a companion to that catalogue's no. 71. The binding with hinges and head and foot of the spine restored; some scratches and chafing; much of the gilding gone; ad 1: ll. 1–123 with a wormhole in the blank space between the columns, slightly affecting the woodcut on the title-page; overall some marginal soiling. Two Venetian biblical commentaries in a splendid contemporary Krakow medallion binding.



Printed in the Alsace for Koberger in Nuremberg with 10 magnificent woodcuts

31. VIGERIUS, Marcus. *Decachordum Christianum* Julio II. Pont. Max. dicatum. Controversia de excellentia instrumentorum Dominicae passionis, per eundem Dn. Marcum Vigerium discussa.

[Hagenau, printed by Th. Anselm & Joh. Albertus for Joh. Koberger, Nuremberg, 1517]. Folio. With title in woodcut border by Urs Graf and 10 beautiful full-page woodcuts (ca. 13.9–14.4 × 9.7–10.2 cm) by the “Master I S with the shovel”, a pupil of Hans Schüpfle. Contemporary calf over wooden boards, blind-tooled side, two brass clasps. Leaves from a 14th-century liturgical manuscript pasted on the inner sides of the boards. From the “Koberger Werkstatt”. € 12 500

The two major texts by Marcus Vigerius de Savona (or Emmanuele Vigerio; 1446–1516) in their second editions. The *Decachordum Christianum* was first published by Girolamo Soncino in Fano in 1507. It is a devotional work, dealing with the Holy Family and Christ's incarnation, from the Annunciation to the Ascension. This second edition was printed in Hagenau in the Alsace, for the most famous publisher of Nuremberg, Anton Koberger. Each of the ten sections is preceded by a splendid woodcut by the “Master I S with the shovel”, an artist of the school of Hans Schüpfle (ca. 1480–ca.1539) in Nuremberg and Nördlingen, who was himself a pupil of Dürer. The Master probably also worked in Alsace and his work is often confused with Schüpfle's. His style, however, is somewhat different and shows also the influence of Dürer and Baldung.

With (partly erased) contemporary owner's entries on the first fly-leaf and title and many contemporary scholarly annotations in text, spine skilfully restored, some spotting on a few leaves. Very good copy in a magnificent contemporary blind-tooled binding, probably from Nuremberg.

[6], 204, [14] pp. Oldenbourg (Schüpfle) I, 129; Proctor, *German Books 1501–1520* 11684; VD 16, V1183; cf. Thieme & Becker XXIX, p. 558. More on our website



*A humanist in strife with the Augustines
and Pope Julius II, ca. 1507*

Generoso Clarissimoq; dño Philippo de Duno
et lapide supiori: nobilissimæ Argentinen.
ecclesiæ Preposito dignissimo: dño suo
obseruandissimo. Iaco. Wymphe.



Non possum te claris


sime pater: non ex intimis medullis co-
lere atq; obseruare: quæ neq; generosus
sanguis: neq; dignitatis post reueren-
dum Episcopum primat^o extollit: quò
minus nò solū Ioanni Keyserbergio
cōstantissimo ecclesiæ tuæ cōdonatori
humanū & liberalē: verū etiam mihi
(q null^o sum) affabilem te pbeas atq; benignū: Neq; em̄ no-
bilitatis splendor: nec ecclesiastici stat^o excellen-
tiae: obliuisci te
facit sacerdotij tui: & humanæ cōditionis: Quippe q cum te
mortalem: & ad aliā vitā per virtutes consequendā: in hanc
miseriæ vallē natū esse scias: nup apud me magna: & prefer-
tim manifesta flagitia: veluti diuine legis sacrarūq; litterarū
cultor: & paternarū virtutū imitator: vehemēter deestatus
es: qualia & ego (licet grauissime peccarim) optimis vir^{is} me
instigantib; ad floridē iuuetutis (a qua volunt ecclesiæ refor-
mationē inchoandā esse) salubrē institutionē: nōnunq; rephe-
di: demā dans ea scriptis: quæ tum ex diuinis litteris hauri: tū
ex preceptore meo Keyserbergio palā docēte sapi^o audiui:
Cui si pleriq; alij: nouis aucupijs a regib; & cæsarib; erectas
ac suis antiquiores ecclesias exinanire sperātes: inter p̄cionan-
dum ac culpas diluendū absq; blādimentis & hallucinatiōe
astipularētur: sperarē multos cristianæ religionis multos ec-
clesiasticæ libertatis abusus: fuisse iā pridē e medio sublatos.
Cūq; illi q cōtra decorē virginis Mariæ: cōtra reuerēdos epi-
scopos: ac clerū secularē: latrāt scribūt bohemicq; virus ar-
ticli i primi curauerūt: ipse triumphāt. ego q malos mores
(a cucullatis pre cæteris alienos) ex p̄fessione mea taxauī: nō
solū turpissimas inuectiuas: libelloq; famosos: & odiosissi-
mas detractiōes patior: sed etiā sumpta qualicūq; de Augu-
stini veste occasiōe: in ius Romā ppria in p̄sona: sub grauissi-
mis p̄cenis vocat^o sum: vrgētib; absq; omni cōmiseratione
ill^{is} q pculdubio sciūt: tā lōginq; p̄fectionē: ex ætate & aduer-
A ii

32. WIMPFELING, Jakob (Jacobus WIMPHELINGIUS). Ad Julium. II. Po[n]tifice[m] Max[imum]. Querulosa excusatio Jacobi Wimpfelingii ad instantiam fratrū[m] Augustine[n]sium ad curiam romana[m] citati: ut propria in persona ibide[m] compareat: propterea[ue] scripsit diuum Augustinum non fuisse monachum vel fratrem mendicante[m].

[Strasbourg, Jean Prüss the elder, ca. 1507]. 4° (21 × 15 cm). With a large woodcut decorated initial. Set in 2 sizes of roman type with a few words in a large textura gothic type. With the initial coloured brown by an early hand. Boards covered with grey laid paper (1940s?). € 3500

First and only edition of a poem in Latin verse by the Alsatian humanist theologian Jacob Wimpfeling (1450–1528), addressed to Pope Julius II, defending himself against accusations made by the Augustines. He had claimed (in 1504?) that Saint Augustine was not actually a monk and that one could lead a good Christian life without joining an order. This was not taken well and the Pope called him to Rome. The Pope remained unconvinced by Wimpfeling's present defence but did excuse him from the arduous journey to Rome due to his poverty and poor health. His opponents apparently thought him not so dangerous and finally left him in peace. He later returned to controversy: after Pope Leo X excommunicated Martin Luther in 1521 Wimpfeling tried to convince him to lift the excommunication, though he finally deferred to the Church.

With the colouring of the initial offset onto the facing (blank) page, and with a manuscript note in a similarly coloured ink. In very good condition and with large margins. A window into strife in the Catholic Church a decade before the Reformation.

[7], [1 blank] pp. J. Benzing & J. Müller, *Bibliographie strasbourgeoise II*, 18, no. 55; J. Knepper, *Jacob Wimpfeling*, pp. xiii, 187–195; Ritter, *Livres du XVIe s. ... Strasbourg 2481*; VD16, W3330.  More on our website

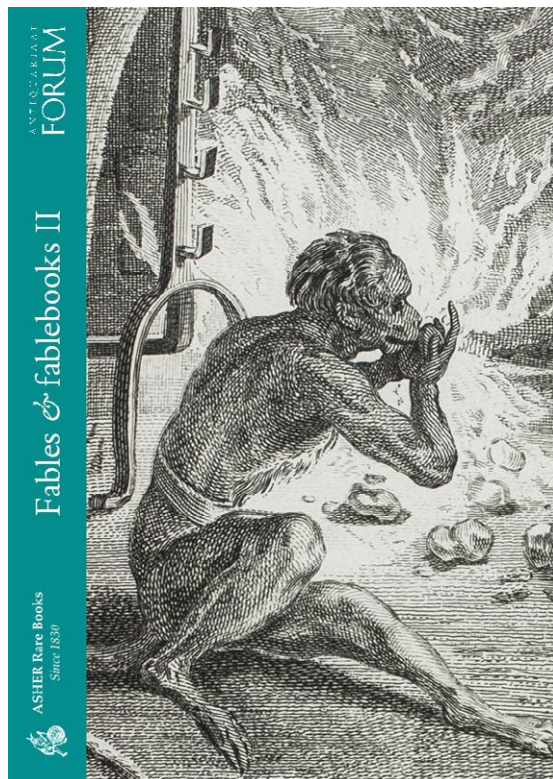
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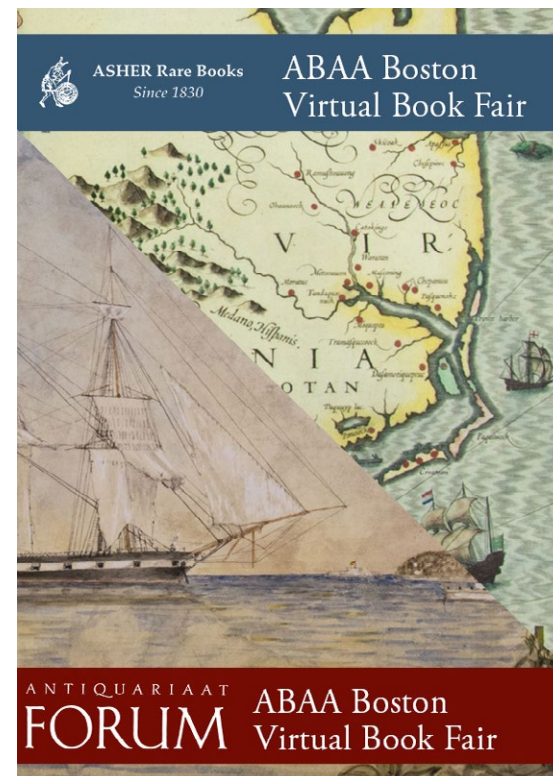
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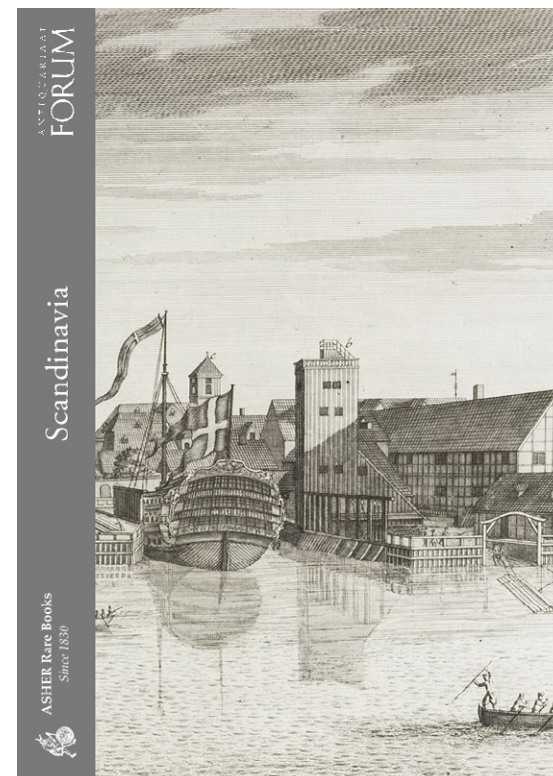
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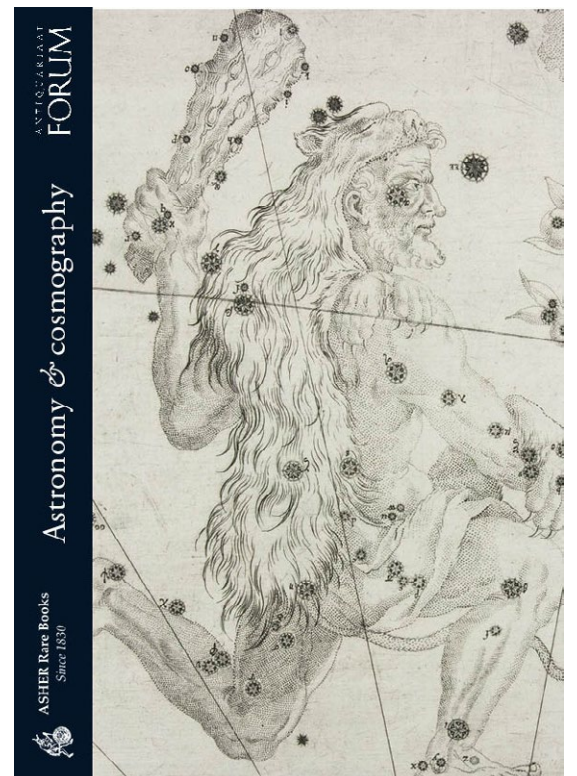
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