

xcelſis De- o.

x-celſis De- o.

excelſis Deo.

ntatis. Laudamus te.

camus te. Gratias a-

m tuam. Domine

otens. Domine Fili

, agnus Dei, Filius

ſerere nobis. Qui tol-

onem noſtram. Qui

Accipiendo in manibus Hoſtiam dicat.

Ui pridiè quam pateretur, accepit panem in ſanctas ac venerabiles manus ſuas; Et elevatis oculis in cœlum ad te Deum Patrem ſuum omnipotentem, tibi gratias agens bene ✠ dixit fregit, deditque Diſcipulis ſuis, dicens: Accipite & manducate ex hoc omnes;

Sacerdos offerens Hoſtiam ſu

Uſcipe ſancte Pater
hanc immaculatam
dignus famulus tuu
vivo & vero, pro in
& offenſionibus, & negligentii
circumſtantibus, ſed & pro o
anis, vivis atque defunctis: ut
ſalutem, in vitam æternam. A

Offerens Calic

Fferimus tibi Do
tuam deprecantes
ſpectu divinæ Ma
& totius mundi ſa

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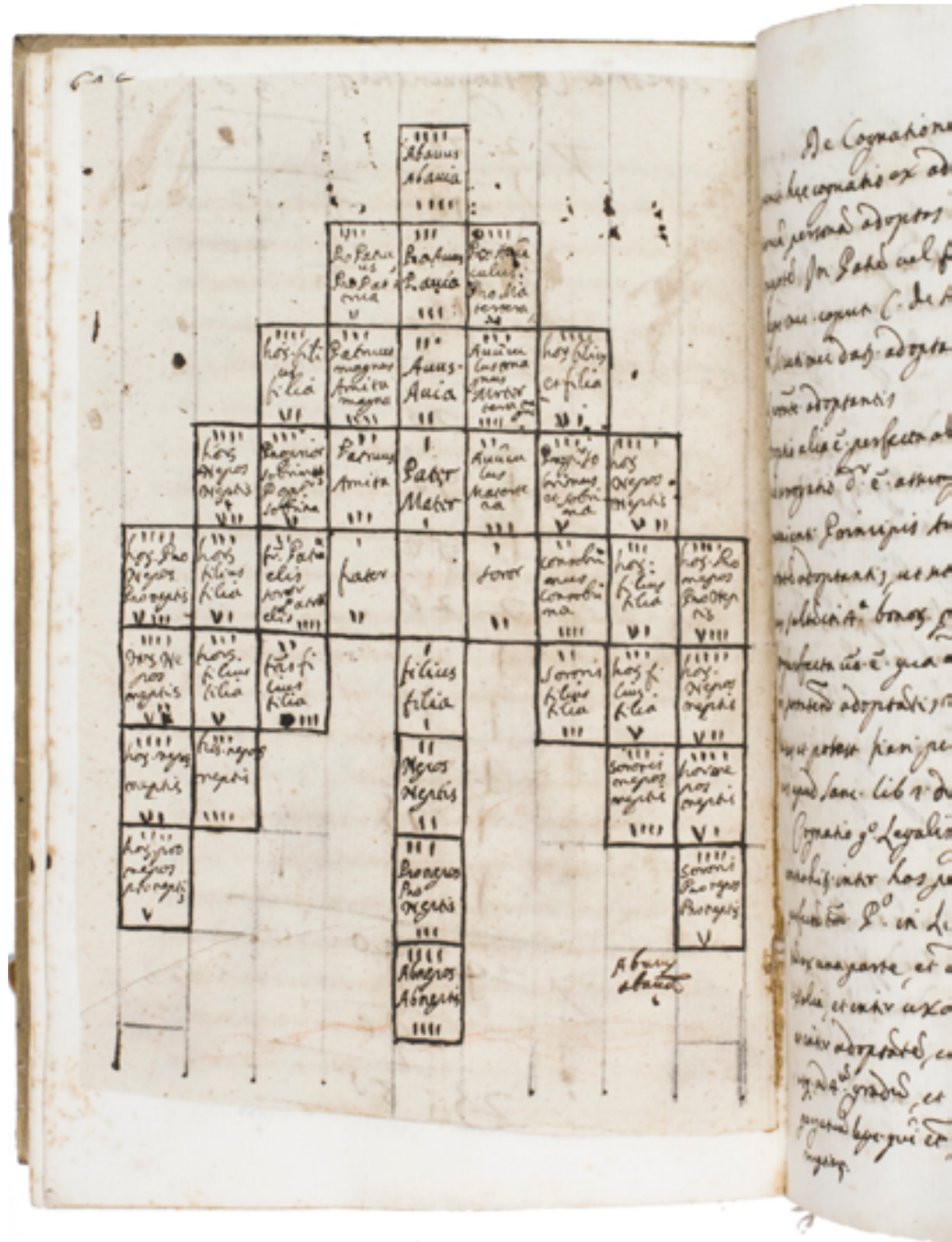
Version date • 04 November 2026

Two 17th-century commentaries on the Ten Commandments and the Seven Sacraments by an Italian Jesuit

01

ARANEA, Vincenzo. In praecepta decalogi secundae tabulae dicta tractatus. [L'Aquila, ca. 1640]. Written in a neat Italian cursive hand, some parts in other hands. *Including*: **[ARANEA, Vincenzo].** Disputationes de sacramentis novae legis.4to. 2 volumes. Uniformly bound in contemporary vellum, with the manuscript title on the spine, remnants of leather closing ties.

€ 8500



Two commentaries (disputations) on two essential doctrinal points of the Christian faith by the Jesuit Vincenzo Aranea (1588-1652) from L'Aquila. According to the title page of volume 1, the work was held in the Jesuit College of the city of L'Aquila: "Tractatus … In Almae Urbis Collegio explanatus … 1640". Later, Aranea lectured on philosophy and moral theology at the famous Collegium Romanum, founded in Rome in 1551 by Ignace of Loyola, and was rector of the Jesuits in Florence and Perugia.

Volume 1 is on the "Praecepta Decalogi", the Ten Commandments, which are divided into the first three commandments, those which make up the "First table of the Decalogi" pertaining to the true worship of God, and the seven last commandments, the "Second table of the Decalogi", dealing with the love of the neighbour.

Volume 2 discusses the Seven Sacraments used by the Church received from Jesus Christ (the Sacraments "Novae Legis", of the New Testament). They consist of the rites which possess the power of producing grace. The dogmas regarding the Sacraments have been developed during the 12th and 13th centuries: the Scholastic theology of the Sacraments by Abelard, Hugo of St. Victor and Petrus Lombard. They are, in order: Baptism, Confirmation, Holy Eucharist, [De Sacrificio], Penance, Extreme Unction, Holy Orders, Matrimony. The first Disputatio concerns the "De Sacramentis in genere" on pp. 1-106. The disputations are very important for the history of the views of the Jesuits on these fundamental articles of the Christian religion in the 17th century. They were never published. A third volume "De censuris" is mentioned on the last fly leaf of volume 1, but is not present.

The front hinge of volume 1 is broken and partially loose, the spine is damaged, the front board spotted, the bookblock of volume 2 is loose in its binding. The text is in very good condition.

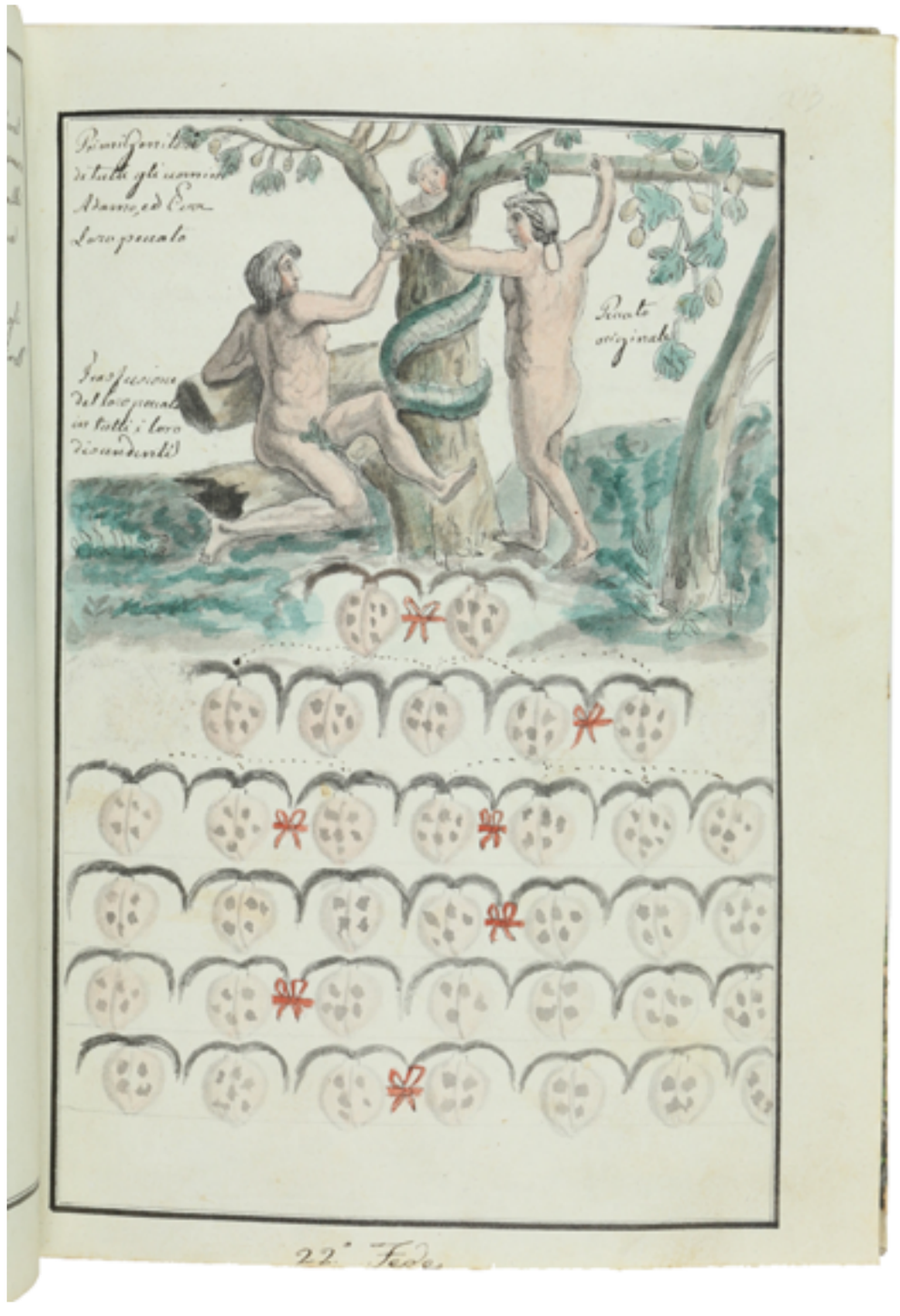
[8], 270, [4] ll.; [4], 655, [10] pp. *Backer-Sommervogel, I, p. 504: A = Mss. 1642-44, 3 vols. 4to.: In praecepta decalogi. - De Sacramentis novae legis. - De Censuris. (Catal. Bocca, de Rome, 1889); Rosenthal, Bibl. Catholico-theologica, no. 2236 ('seul exemplaire connu d'un manuscript pas encore publié'); P. Pourrrat, Theology of the Sacraments. A study in positive theology (1910).*

Richly illustrated manuscript teaching religion to deaf-mutes

02

[ASSAROTTI, Ottavio Giovanno Battista]. Dottrina Christiana. [Manuscript in Italian].
[Genoa, ca. 1815/20]. With 117 (of 118) full-page hand-coloured drawings, each in a frame of double rules (20.5 x 14 cm), with lively illustrations of the Christian doctrine, and text in Italian.
8vo. Contemporary half calf, gold-tooled spine.

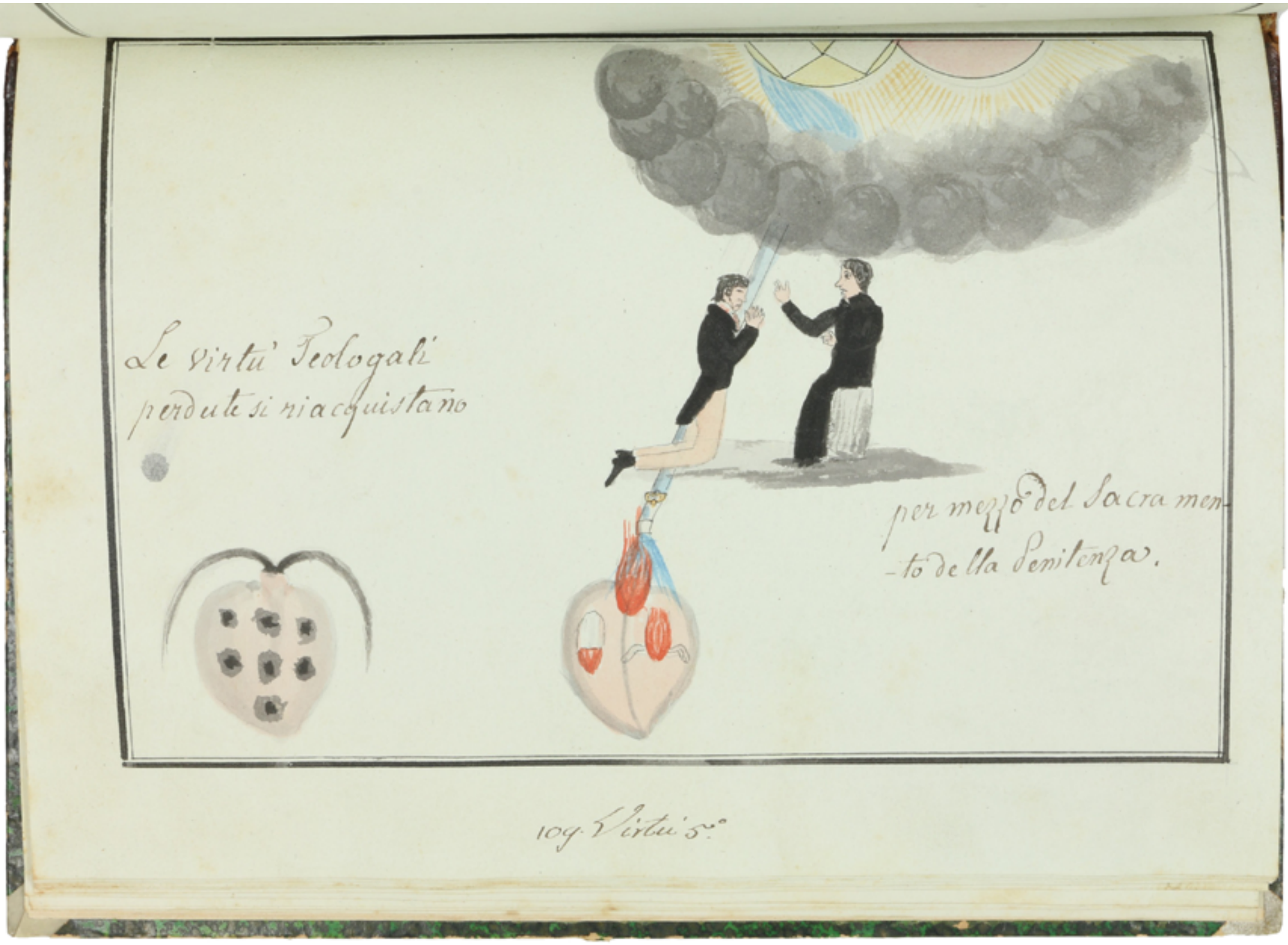
€ 18 500



Important manuscript containing a method of teaching "Dottrina Christiana" (Christian doctrine) to Italian deaf-mutes, devised in Genoa by Padre Ottavio Giovanni Battista Assarotti (Genoa 1753-1829). Assarotti was an Italian philanthropist and founder of the first school for deaf-mute people in Italy. It is not certain that Assarotti himself wrote the present manuscript, which may be the work of one of his collaborators, based on the method Assarotti invented and developed and using the illustrations he designed. The introduction discusses the difficulty of teaching abstract concepts, such as religion, to deaf-mute pupils, necessitating the use of illustrations as designed by Assarotti. Assarotti "never wrote down his educational philosophy and methods, and so fell into obscurity after his death" (Deaf history unveiled). As far as we know this manuscript is the only surviving witness of Assarotti's theories.
The style of the watercolours is somewhat primitive and popular, but very rich in detail. They illustrate faith in general ("fede"; nos. 1-42); the commandments ("legge"; nos. 43-51); prayers ("preghiera" 1-10; nos. 52-61); the sacraments ("sacramenti"; nos. 62-95, 97-104); virtues ("virtu" 1-14; nos. 105-118), and include views of heaven and hell, creation, a city, priestly activities, and all kinds of Catholic symbols, etc.
In very good condition.

117 (of 118), [3 blank] ll., including the last 3 blanks. *Deaf history unveiled (1993), pp. 244-245; Dizionario biogr. degli Italiani 4, pp. 433-434; Donaver, "Il padre Assarotti", in: La rass. naz. 23 (1901), pp. 79-87; Monaci, Storia del R. Istituto nazionale dei sordomuti in Geneva (1901), pp. 17-88 and passim.*

02

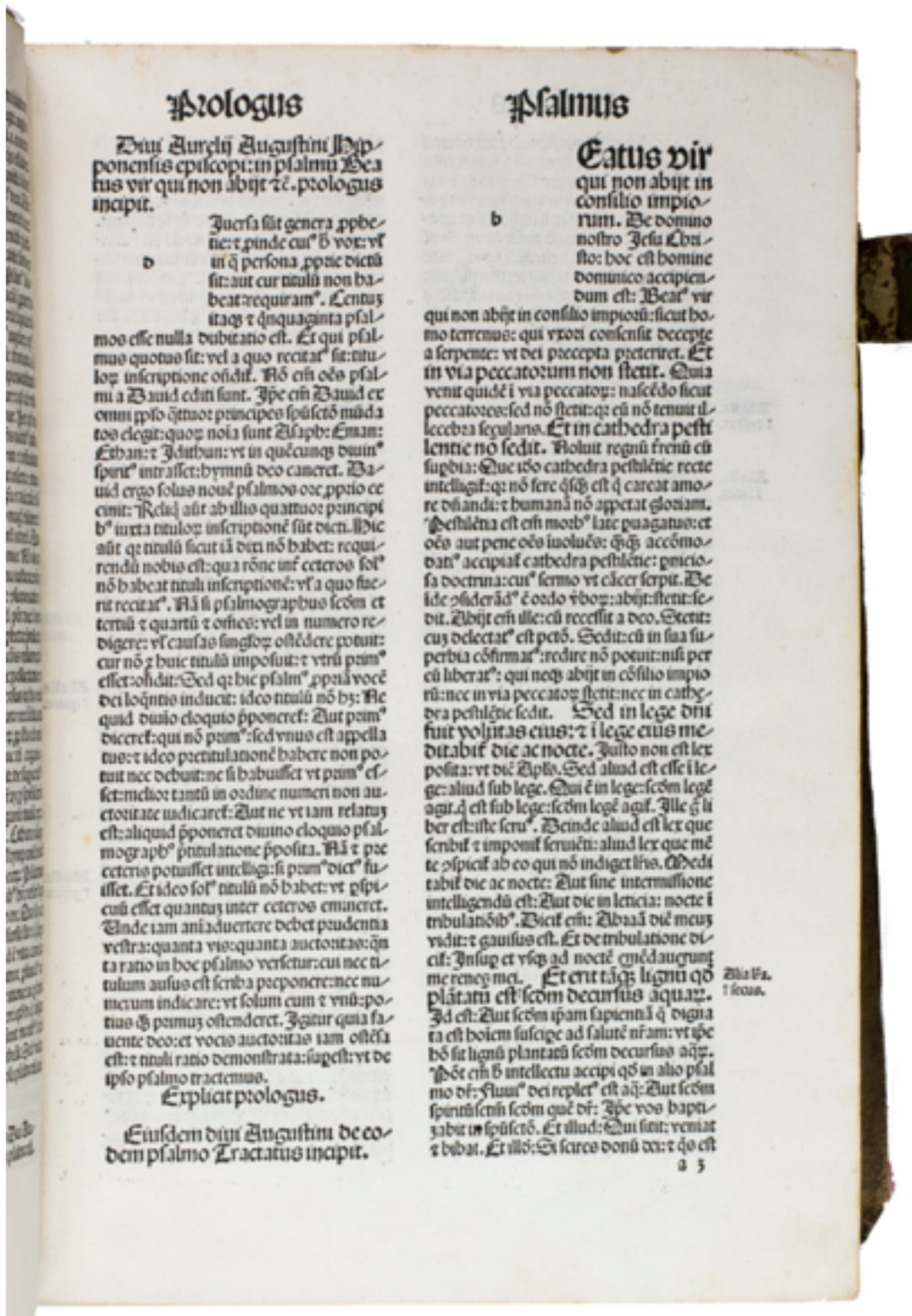

Le virtù Teologali
perdute si riacquistano
per mezzo del Sacra men-
-to della Penitenza.
109 Virtù 5.°

One of the earliest printed editions of Saint Augustine of Hippo's noteworthy exposition of the Psalms

03

AUGUSTINE of Hippo (Saint AUGUSTINE). Explanatio Psalmorum.
(Colophon:) Basel, Johann Amerbach, 1489.
Folio (ca. 31 x 21.5 cm). 3 parts in 1 volume. Contemporary blind-tooled pigskin over wooden boards, sewn on 4 supports, and a paper manuscript title-label in the second compartment, with 1 brass clasp and remnants of a 2nd. Further with manuscript title and author on the fore-edge and (remnants of) leather fore-edge markers.

€ 25 000


Prologus

Diui Aurelij Augustini Hyp-
ponensis episcopi: in psalmu Be-
tus vir qui non abijt ⁊c. prologus
incipit.

Diuersa sūt genera ꝓphe-
tie: ⁊ pinde cui⁹ ꝺ vox: vt
ui q̄ persona ꝓprie dictū
sit: aut cur ntaliū non ha-
beat: requiram⁹. Centuꝫ
itaq; ⁊ q̄nquaginta psal-
mos esse nulla dubitatio est. Et qui psal-
mus quotus sit: vel a quo recitat⁹ sit: titu-
loꝝ inscriptione ostēdit. Nō em oēs psal-
mi a Dauid edit sunt. Ipse em Dauid et
enim ꝑplo ḡtuor principes ꝑsecūtō mūda
tos elegit: quoꝝ nōia sunt hec ꝑ: Eman:
Ethan: ⁊ Idithun: vt in quēcunq; diuin⁹
spūs intrasset: hymnū deo cameret. Da-
uid ergo solus nouē psalmos oēs ꝓprio ce
cinit: Reliq; aūt ab illo quattuor principi
b⁹ inscriptiones sūt dicti. Hic
aūt q̄ntaliū sicut tā deri nō habet: requi-
rendū nobis est: qua rōne inf ceteros sol⁹
nō habeat ntaliū inscriptionē: vt a quo fue-
rit recitat⁹. Nā si psalmographus scōm et
ternā ⁊ quartū ⁊ octo: vel in numero re-
digere: vt causas singlōꝝ ostēdere posuit:
cur nō ꝛ huic titulū imposuit: ⁊ vtrū prim⁹
esset: ostēdit: Sed q: hic psalm⁹ ꝓpriā vocē
dei loq̄ntis induat: ideo titulū nō hꝫ: Ne
quid diuino eloquio ꝓponeret: Aut prim⁹
dicer⁹: qui nō prim⁹: sed vnus est appella
tus: ⁊ ideo pertulationē habere non po-
tuit nec debuit: ne si habuisset vt prim⁹ es-
set: melior tantū in ordine numeri non au-
ctoritate iudicaret: Aut ne vt iam relatuꝫ
est: aliquid ꝓponeret diuino eloquio psal-
mograph⁹ pntulatione ꝓposita. Nā ⁊ pse
ceterū potuisset intelligi: si prim⁹ dict⁹ fu-
isset. Et ideo sol⁹ titulū nō habet: vt ꝓpri⁹
cūctis esset quantuꝫ inter ceteros emineret.
Unde iam aniaduertere debet prudentia
vestra: quanta vis: quanta auctoritas: ḡn
ta rato in hoc psalmo versetur: cui nec ti-
tulum ausus est scriba ꝓponere: nec nu-
merum indicare: vt solum cum ⁊ vnū: po-
tuas ꝺ primuꝫ ostenderet. Igitur quia fa-
uente deo: et vocis auctoritas iam ostēsa
est: ⁊ ntali ratio demonstrata: superest: vt de
ipso psalmo tractemus.

Explicat prologus.

Eiusdem diui Augustini de eo-
dem psalmo Tractatus incipit.

Psalmus

Beatus vir
qui non abijt in
consilio impio-
rum. De domino
nostro Jesu Chri-
sto: hoc est homine
dominico accipien-
dum est: Beat⁹ vir
qui non abijt in consilio impiorū: sicut ho-
mo terrenus: qui vtori consensit decepte
a serpente: vt dei precepta ꝓteriret. Et
in via peccatorum non stetit. Quia
venit quidē i via peccatoꝝ: nascendo sicut
peccatores: sed nō stetit: q: eū nō tenuit il-
lecebra seculi. Et in cathedra pesti
lentie nō sedit. Voluit regnū frenū et
fugbia: Que ꝛbo cathedra pestilētie recte
intelligit: q: nō fere ꝺsch est q̄ careat amo-
re ꝛbi and: ⁊ humanā nō appetat gloriam.
Pestilēta est em morb⁹ late ꝓpagatus: et
oēs aut pene oēs inuoluēs: ḡtis accōmo-
dan⁹ accipiat cathedra pestilētie: pricio-
sa doctrina: cui⁹ sermo vt cācer serpit. Be
ide ꝓsiderād⁹ ē oēs ꝛbor: abijt: stetit: se-
dit. Abijt em ille: cū recessit a deo. Stetit:
cuꝫ delectat⁹ est pctō. Sedit: cū in sua su-
perbia cōfirmat⁹: redire nō potuit: nisi per
eū liberat⁹: qui neq; abijt in cōsilio impio
rū: nec in via peccatoꝝ stetit: nec in cathe-
dra pestilētie sedit. Sed in lege dñi
fuit voluntas eius: ⁊ i lege eius me-
ditabit die ac nocte. Iusto non est lex
posita: vt dic⁹ Apls. Sed aliud est esse i le-
ge: aliud sub lege. Qui ē in lege: scōm legē
agit. q̄ est sub lege: scōm legē agit. Ille ḡ li
ber est: iste seru⁹. Deinde aliud est lex que
scribit ⁊ imponit seruētī: aliud lex que mē
te ꝓspicit ab eo qui nō indiget libo. Medi
tabit die ac nocte: Aut sine intermissione
intelligendū est: Aut die in letitia: nocte i
tribulatiōib⁹. Dicit em: Vbiā die meuꝫ
vidit: ⁊ gauisus est. Et de tribulatione di-
cit: Insup et vsq; ad noctē cōsiliabuntur
me reneꝛ mei. Et erit tanq; lignū qđ
plātatū est scōm decursus aquaꝝ. Alia Va. l. secus.
Id est: Aut scōm ipam sapientiā q̄ digna
ta est boiem suscipe ad salutē nr̄am: vt ipe
nō sit lignū plantatū scōm decursus aquaꝝ.
Poē em ꝺ intellectu accipi qđ in alio psal
mo dr̄: Fluui⁹ dei replet⁹ est aq̄: Aut scōm
spiritū scīm scōm quē dr̄: Ipe vos bapti-
zabit in spūsctō. Et illud: Qui sitit: veniat
⁊ bibat. Et illō: Si scires donū dei: ⁊ qđ est
a 5

With an owner's inscription on the front pastedown, an annotation in the upper outer corner of the recto of the first blank flyleaf, a (partially) scraped out annotation in the bottom margin of the first text page, and an annotation on the verso of the last text leaf. The boards are rubbed and scraped, strongly affecting the clarity of the blind-tooling, the bottom edges and corners of the boards are scuffed and a tear in the leather at the bottom corner of the back board has been repaired, the edges of the book block are somewhat dust soiled. The gutter between the first two blank flyleaves is cracked, exposing the sewing supports and leather of the binding, a water stain in the bottom corner of the first 4 leaves (including the 2 blank flyleaves), a torn corner on leaf R7 of the 2nd part and leaf (5)6 of the 3rd part, margins foxed throughout. Otherwise in good condition.

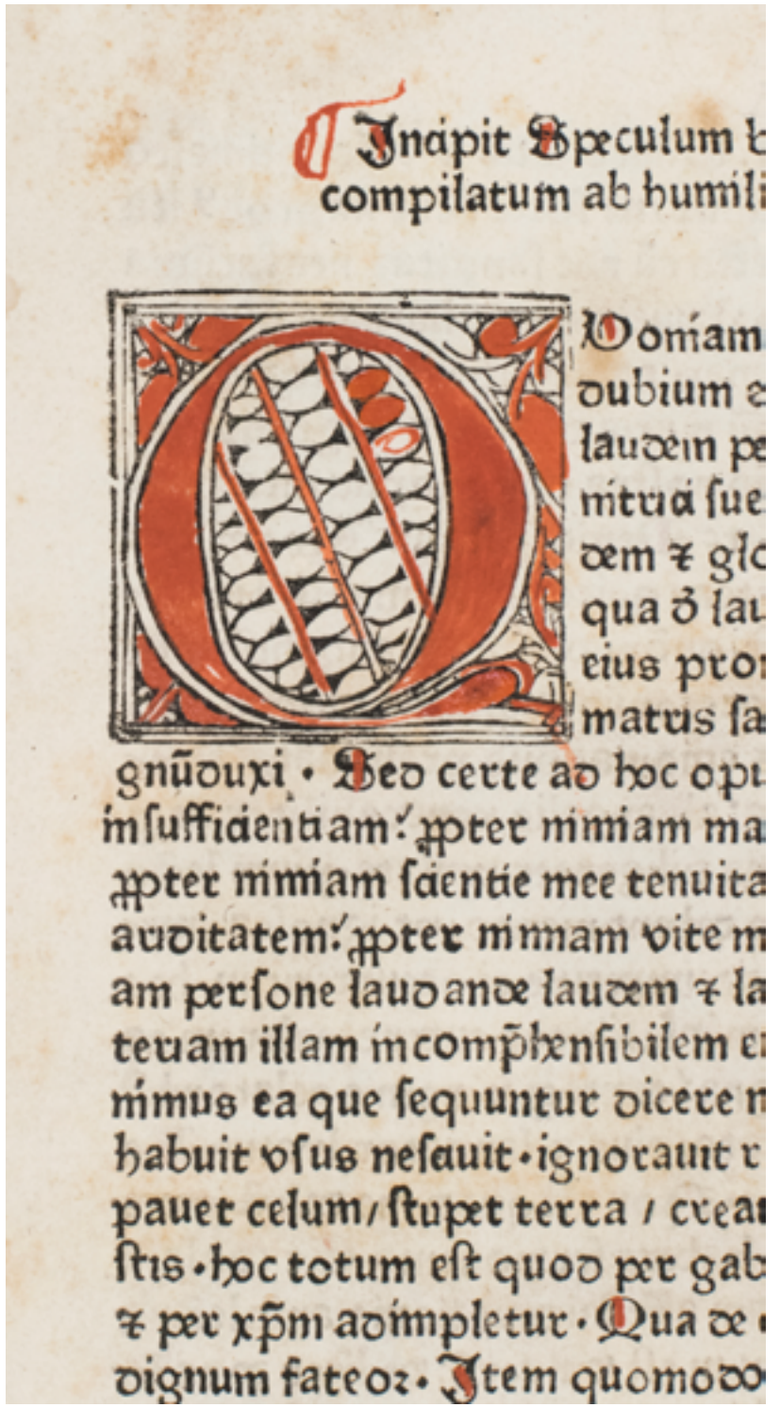
[1 blank], [14], [1 blank]; [146]; [192]; [192], [5 blank] ll. *BM, Catalogue of German books, p. 54; BM, General catalogue, p. 530; Goff A-1243; GW 2909; Hain-Copinger 1971; IDL 519; ISTC ia01272000; Proctor; 7582; USTC 743124; cf. McCarthy, An ecclesiology of groaning: Augustine, the psalms, and the making of Church. In: Theological studies, vol.66 (1), p.23-48, 2005.*

Early incunable from Augsburg with wonderful initials, a famous exegetic work by Holzinger who influenced Dante's "Purgatorio"

04

BONAVENTURA (pseudo) [= Conradus de SAXONIA]. Speculum beate Marie virginis: compilatum ab humili fratre Bonauentura.
Augsburg, Anton Sorg, 1476. Set in a Gothic letter in 40 lines to the page, printed in 1 column. Rubricated throughout. With a large Maiblumen woodcut-initial and 16 smaller initials (of which 11 hand-coloured in red).
Folio (26.5 x 21.2 cm). Modern vellum, with a manuscript title on the spine.

€ 17 500



(detail)

First edition of this *Speculum beate Marie virginis*, an early work from the presses of Augsburg printer Anton Sorg (active 1475-1493). The beautiful Sorgs type used here was taken over from the Augsburg monastery printers St. Ulrich and Afra and used until 1477. The Mayflower initial "Q" from Sorg's largest alphabet is particularly noteworthy and beautiful. GKW attributes the authorship of this commentary on the *Ave Maria* to Konrad Holzinger (Holtnicker) von Sachsen, a Franciscan preacher hailing from Braunschweig. In 1247, he began serving as a lecturer at Hildesheim's oldest "Privatstudium" and was simultaneously appointed as the Saxon provincial of his Order. He continued in this role for 16 years until he resigned in 1263. However, he was re-elected as provincial in 1272 and held the position until his passing in 1279 while en route to the General Franciscan Assembly in Assisi, with Bologna serving as his place of demise. Konrad's work was particularly widespread in German-speaking countries and had a major influence on Middle High German literature. Many others' sermons are based on his work. After the Middle Ages, Konrad's fame declined and his work has often been wrongly attributed to the Italian theologian Bonaventura. The *Speculum Beatae M. Virginis* was written in the same period as the *Sermones* (1262-1272). The content consists of an interpretation of the Hail Mary and a theological reflection on the belief in Mary. The text has long been regarded as an important work and there are approximately 250 manuscripts known.
His most renowned literary piece is the *Speculum Beatae M. Virginis*. For centuries, this devotional work on the Virgin was mistakenly attributed to Saint Bonaventura (as seen in Hain's listing of the work under Bonaventura). This error can be understood from the phrasing of the Incipit on the first page and the colophon on the final page. In this publication, Konrad employs his Mariology to elucidate the Ave Maria. Also recognized as *Expositio de Salutatione Angelica*, it ranks among the most significant works of ascetic literature from the 13th century.
With the bookplate of the Bibliotheca Philosophica Hermetica on the front paste-down. Several leaves with contemporary handwritten marginals and underlinings. Lacking first and last blank leaves. A few leaves strengthened in the gutter. Some occasional slight soiling and dampstaining. Otherwise in very good condition.
[48] ll. *BMC II, 343; Goff B 959; GW 4817 (88 copies); HC 3566; ISTC ib00959000; Pellechet 2681; Proctor 1645; USTC 743574 (71 copies). For Sorg see: Albert Schramm - Der Bilderschmuck der Fruhdrucke. Vol. 4: Die Drucke von Anton Sorg in Augsburg (Hiersemann, 1921).*

A catechism in French and Carib

05

BRETON, Raymond. Petit catechisme ou sommaire des trois premieres parties de la doctrine chrestienne. Traduit du françois, en la langue des Caraibes Insulaires. Auxerre, Gilles Bouquet, 1664. With a small woodcut on the title page showing the Virgin and a woodcut of the Crucifixion on p. 16 with an exhortation in Latin to the inhabitants of the Caribbean islands: "Audite Insulae, et attendite populi de longe". 8vo. Modern half maroon morocco, gold-tooled spine (C. WALTERS).

€ 12 500

The first edition of an abridged French catechism with a Carib translation printed in a parallel column, written to prepare priests for missions to the Caribbean. The author, father Raymond Breton (Baune 1609-Caen 1679), was a French Dominican missionary and a noted linguist. He sailed for the West Indies in 1635 and devoted nearly 20 years to missionary activities. After his return to France in 1654, he was appointed sub-prior of the monastery of Preaching Friars at Blainville. Here Breton wrote several linguistic works thar are now among the rarest records of the 17th-century Carib language.

The English binder has added some blank leaves to the present copy to give the work somewhat more volume.

With the bookplate of Joannes B. Stetson on front pastedown. A very good copy.

70 pp. *Dampierre, Antilles françaises, pp. 49-50, 83-5; JCB II, p. 942; JCB III, p. 108; Leclerc 2131; Sabin 7742; not in the USTC; cf. for the author: NBG VII, cols. 344-345.*

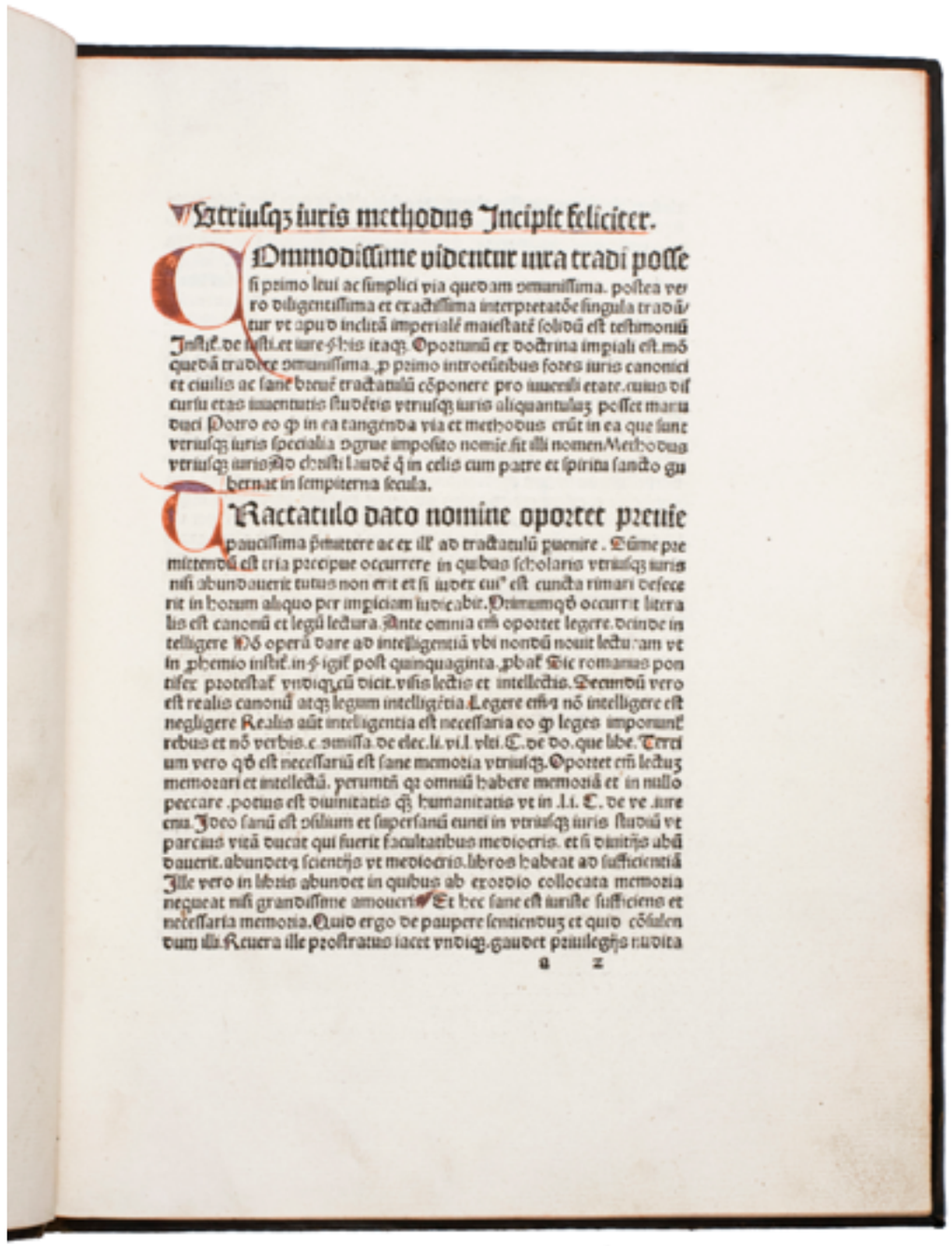


For the study of civil and cannon law, no printed copy in US institutions

06

[CIVIL AND CANON LAW]. [Methodus utriusque juris].
[Cologne], (colophon:) Johann Koelhoff the Elder, 24 December 1481. With an anonymous engraved portrait in a sprinkled frame on the verso of the second flyleaf, the whole rubricated in red.
Folio. 18th-century gold-tooled beige calf with red and green labels lettered in gold on the spine, gold-tooled board edges, red edges, marbled endpapers.

€ 12 500


Vtriusq3 iuris methodus Incipit feliciter.
QOmmodissime videntur ura tradi posse
si primo leui ac simplici via quedam pmanissima. postea ver
ro diligentissima et exactissima interpretatõe singula tradã
tur vt apud inclitã imperialẽ maiestatẽ solidũ ẽst testimoniũ
Justic. de iust. et iure. §. his itaq. Opportunũ ẽt doctrina impiali ẽst mõ
quedã tradere pmanissima. p primo introeuntibus fores iuris canonici
et ciuilis ac sane breuẽ tractatulũ cõponere pro iuuenili etate. cuius vti
curtu etas iuuentutis studẽtis vtriusq3 iuris aliquantulũ3 posset maru
duci Dotro eo ꝙ in ea tangenda via et methodus erũt in ea que sunt
vtriusq3 iuris specialia. ꝺgrue impsito nomie sit illi nomen Methodus
vtriusq3 iuris. Ad cuius laudẽ ꝙ in celis cum patre et spirita sancto gu
bernat in sempiterna secula.
Tractatulo dato nomine oportet premi
paucissima pmittere ac ex illꝰ ad tractatulũ puenire. Quime pue
mittendũ ẽst tria precipue occurrere in quibus scholaris vtriusq3 iuris
nisi abundauerit tutus non erit et si super eũ ẽst cuncta rimari defece
rit in horum aliquo per impiciam iudicabit. Primumq3 occurrit litera
lis ẽst canonũ et legũ lectura. Ante omnia eñ oportet legere. deinde in
telligere. Nõ operã dare ad intelligentiã vbi nondũ nouit lectu:am ve
in pbemio inst. in ꝑ igit post quinquaginta. pbat. Sic romanus pon
tifex protestat vndiq3 cũ dicit. vilis lectio et intellectus. Secundũ vero
ẽst realis canonũ atq3 legum intelligẽtia. Legere enim nõ intelligere ẽst
negligere. Realis aũt intelligentia ẽst necessaria eo ꝙ leges imponunt
rebus et nõ verbis. c. omnia. de elec. li. vi. I. vlt. C. de do. que libe. Terti
um vero qõ ẽst necessariũ ẽst sane memoria vtriusq3. Oportet eñ lectuꝫ
memorari et intellectũ. perumtñ qz omniũ habere memoriã et in nullo
peccare. potius ẽst diuinitatis qꝫ humanitatis vt in .l.i. C. de ve. iure
enu. Ioco sanũ ẽst vilium et supersanũ eunti in vtriusq3 iuris studiũ vt
parcius vitã ducat qui fuerit facultatibus mediocris. et si diuitijs abũ
dauerit. abundetq3 scientijs vt mediocris. libros habeat ad sufficientiã
Ille vero in libris abundet in quibus ab exordio collocata memoria
negueat nisi grandissime amoueri. Et hec sane ẽst iuriste sufficiens et
necessaria memoria. Quid ergo de paupere sentiendus ẽt quid cõsulen
dum illi. Reuera ille prostratus iacet vndiq3 gaudet priuilegijs nudita
a z

34 ll. *BMC I 224; Catalogue d'une riche et nombreuse collection des livres et gravures formant la bibliothèque rénommé de seu Messire Albert-Philippe-Charles Vicomte de Vaernewyck (1847), no. 5256; Copinger, part I, no. 1895; GW M23075; ISTC im00526500; Polain 2683; Proctor 1048A; Rhodes, Oxford, 1197; USTC 741179; Voulliéme 787; not in Goff.*

First incunable edition of the *Methodus utriusque iuris* emerged from one of the most enterprising presses of the late 15th century, that of Johann Koelhoff the Elder (active ca. 1471-1487, died 1493).
Koelhoff was not originally a printer. Born in Lübeck, he began his career as a merchant trading in cattle, grain, wool, and paper, a commercial background that would later shape his success in the book trade. By 1471, he had established a printing house in Cologne, likely after learning the craft in Venice, possibly in the workshop of Wendelin von Speyer (active in Venice 1468 to 1477). The clear rotunda type he favoured, along with other technical features, suggests a Venetian influence carried north to the Rhineland. His press produced over 125 known editions, primarily Latin theological and philosophical works, though from 1475 onwards he also printed legal texts intended for university use.
This *Methodus utriusque iuris* belongs precisely to that academic world. It served as a methodological guide and lexical aid for the study of the "two laws": civil law (Roman law, rooted in the Corpus Juris Civilis of Justinianus I) and canon law. Cologne, home to the influential University of Cologne, was a centre for the study of the ius commune, and works such as this were essential tools for students and jurists alike.
With an ownership label mounted on the front pastedown reading "Ex libris Van Vaernewyck" of Albert-Philippe-Charles Vicomte de Vaernewyck (1762-1841), his library was sold at auction in Mechelen in July 1847. Contemporary manuscript annotations to the recto and verso of the final leaf, including references such as "Digesti Veteris." Otherwise in very good condition.

Eight year old King Sebastião's speech for the Council of Trent

07

[DOM SEBASTIÃO, King of Portugal and Giovanni STROZZI (attributed)]. Oratio habita serenissimi Portugaliae Algarbiorumque Regis Sebastiani Nomine, in Concilio Tridentino. Die IX. februarij. M.D.LXII. Unva cum responsione Sanctae Synodi.
Ripae [= Riva del Garda], Italy, Pietro Antonio Alciatis, 1562. With the woodcut coat-of-arms of the Medici popes and a woodcut head-piece on the title-page, 2 large woodcut decorated initials in the text, a woodcut head-piece at the start of the text and two ornaments at the start and end of the text.
4to (18.2 x 13.4 cm). Mid 19th-century marbled paper wrappers.

€ 2500

Rare copy of the speech written in name of King Sebastião of Portugal (1554-1578) for the Council of Trent (1545-1563). The speech was given on February 9, 1562, in front of the bishops and other attendants of the council, when King Sebastião was just 8 years old. The speeches provided by the Kings of the European nations were to be measured carefully, as the position taken by the Church in many matters carried geo-political changes; not a century ago, the Pope had granted a large portion of the South American territories to Portugal through the Treaty of Tordesillas, a line that took centuries to properly determine. It is unknown who wrote this speech, but it is often attributed to Giovanni Strozzi (active 1547-1562), who wrote another similar work. The text makes clear that the kings of Portugal have always been good Christians and promises that Sebastião will be as well. The last page contains the response from the Synod. This work rarely appears on the market.
The Council of Trent was an ecumenical council of the Catholic Church, held in reponse to the Protestant Reformation. There were 25 sessions over the course of 18 years. The attendants discussed the Church's doctrine and teachings in order to clarify them, and defined what it considered to be heresies. The council had a long-lasting impact on religion in Europe through the numerous apologetic and polemical documents and decrees that resulted from it.
With a manuscript note on the recto of the first blank flyleaf: "Indice" and two manuscript notes on the title-page ("No. 1" at the head of the title-page and "Aug. Soromenho" at the foot of the title-page). With slight water-staining in the top and bottom margins of the leaves, very slightly browned throughout. Otherwise in very good condition.
[1], [1 blank], [6] pp. *Adams , vol. II, 1953; USTC 850992; cf. BM, Italian, p. 619 (different ed.).*



ORATIO
HABITA SERENISSIMI POR-
TVGALIAE ALGARBIORVM QVE
Regis Sebastiani Nomine, in Concī-
lio Tridentino. Die IX:
februarij. M. D.
LXII.

VM ad tuendam Christianæ religionis integritatem, Sacrorum Conciliorum accomodata semper fuerit auctoritas, his tamen nostris, post hominum memoriam, turbulentissimis temporibus, quibus et pietatis synceritas tot est erroribus contaminata, & veteris disciplinæ severitas omnium fere ordinum luxu, cupiditateque dissoluta, huius Sacrosancti conventus celebritas sic omnibus de Christianæ Reip: salute cogitantibus necessaria visa est, ut non alia ratione syncera religionæ puritati restituà, collapsa morum disciplina instaurari posse videantur. Et quoniam singulari Dei Opt. Max. beneficio effectum est, ut tandem aliquando magno animorum consensu publicus vniuersi Christiani

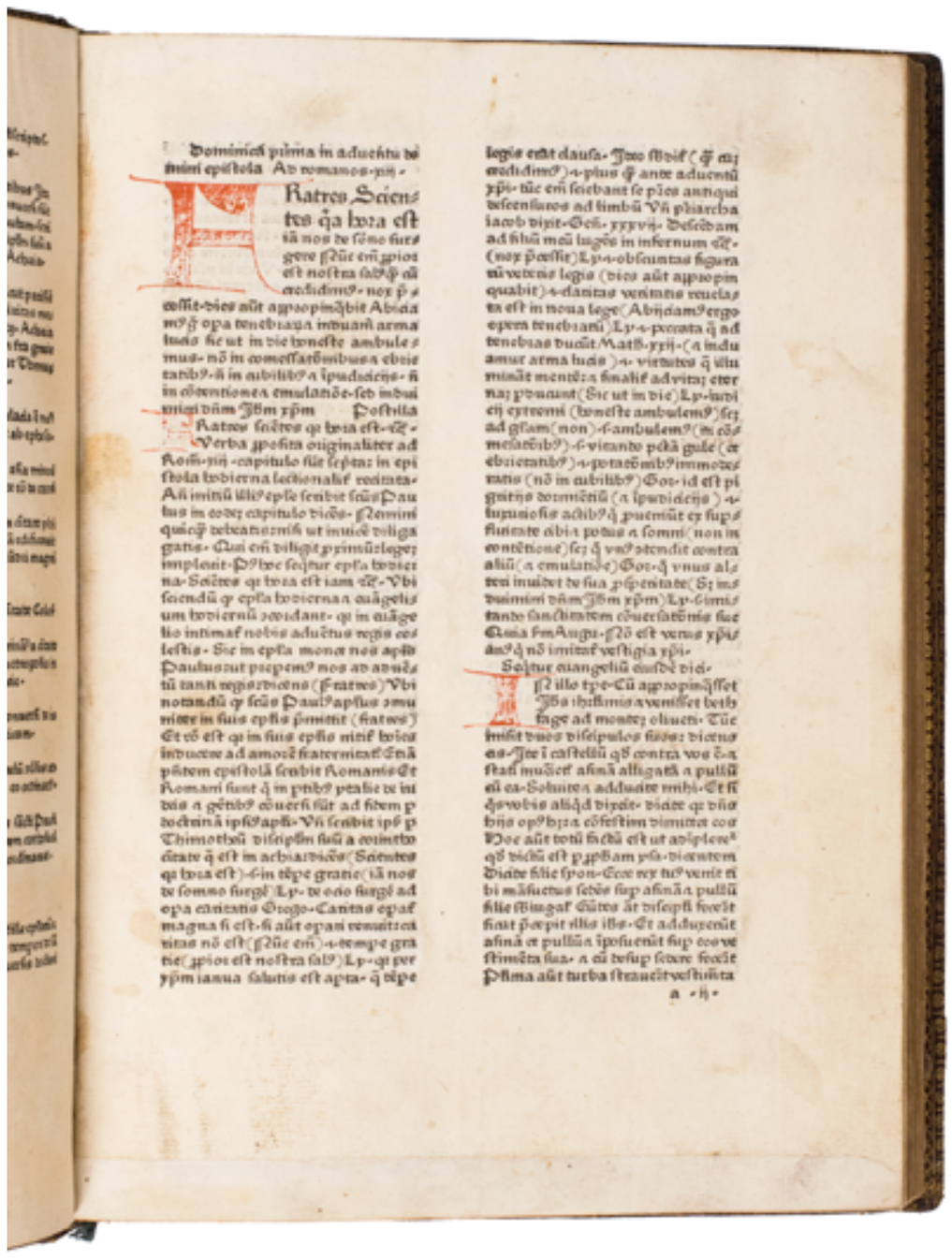
A ii

Early edition of a bestseller of the incunable period, enlightening the popular understanding of the Epistles and Gospels

08

[HEROLT, Johannes], edited by Guillermus PARISIENSIS. Postilla super Epistolas et Evangelia.
[Cologne, Ulrich Zell, 1483/87]. Small (Chancery) folio (29.5 x 21.5 cm). Mid- or late-18th-century red goatskin morocco, sewn on 5 supports, each board with a frame of triple fillets, gold-tooled spine with a dark green gold-tooled morocco label in the 2nd of 6 compartments, each of the others with a rectangle with an * in each quarter, further decorated rolls at the foot, gold fillets on the board edges, gold-tooled turn-ins, gilt edges, French marbled endpapers. With the first page (the only preliminary page) in facsimile, but further complete.

€ 13 500



A compilation containing excerpts from the Epistles and the Gospels, in Latin, each followed by a commentary (homily), serving as a helpful guide for teachers and priests, the latter often using it as a foundation for their sermons. It arranges the excerpts as readings following the liturgical calendar, beginning with the first Sunday of Advent, and priests regularly read them during Sunday and holiday church services throughout the year. The commentaries make the book especially valuable for understanding how the greater public understood these parts of the scriptures. Günther Zainer in Augsburg published the first edition, dated ca. 1472 in the ISTC, but probably published in 1473 (see below). It went through more than 100 editions to ca. 1500, mostly in France and the German-speaking states, but also with a few in the Low Countries and even five in Spain, Portugal and Italy, showing the work's popularity (several printers produced multiple editions): a bestseller of the incunable period.
More information available upon request.
With several contemporary manuscript notes With some minor scratches, scuffs and scrapes on the boards and spine. Otherwise in very good condition and nearly untrimmed, with tranchefiles in most leaves and occasionally part of a deckle on the fore-edge.

Bod-inc G326; Borm Incunabula Guelferbytana 1263; BSB-Ink H-151; Finger: Düsseldorf 501-504; Goff G662; Goff, "The Postilla of Guillermus Parisiensis", in: Gutenberg-Jahrbuch, 1959, pp. 73-77, item 23; GW 11981; Hain 8246; Hartig: Paderborn 309-310; IDL 2184; ISTC ig00662000; Langer, "Von der 'Mora' und deren Jahrzahl in der Postilla des Guillermus Parisiensis", in: Gutenberg Jahrbuch, 1971, pp. 82-90, at p. 86; Pell 5635; Polain CBB Suppl 4406; Šimáková-Vrchotka 894; VK 532; Voulliéme 692; cf. BMC I, p. 196 (1482 Zell ed.).

Celebrating Gustav Adolf II, 'The Lion of the North', magnificently illustrated by Crispijn vande Passe II

09

HULSIUS, Bartholomaeus. Den onderganck des Roomschen Arents, door den Noordschen Leeuw... .
Amsterdam, Crispijn vande Passe, 1642. Engraved allegorical title page with full-length portrait of Gustav Adolf of Sweden and 29 engraved and etched allegorical and emblematic half-page engravings in the text by Crispyn de Passe the younger.
4to. Beautifully bound in 19th-century light brown gold-tooled calf, each board with triple along the edges, decorated spine with red and green labels lettered in gold, gold-tooled board edges and turn-ins , marbled endpapers, signed "PETIT SUCCr DE SIMIER": Charles Petit operated a Paris bindery from 1848 to 1873 as successor to René Simier (1772-1843), relieur du roi from 1815, and his son.

€ 15 000


Embl. 27. DES ROOMSCHEN ARENTS. 87

I.

HIer is dien dapren Held, hier is de Man ghevonden
Die voor de Vryheyt veght, en d'Arendt, vaſt gebonden,
Sijn kromme klauvven ſnoeyt, en ciert de Lely ſael
Door mannelijck bedrijf, met volle ſege-prael.

I I.

Ghy ſiet met vaſte tredt hem ſijn Banier noch ſvvieren,
En, op 't bebloed Autaer, voor Mars, de Offer-vieren
Staegh ſteecken, dies 't geluck hem luckigh ſoo beſtraelt,
Dat hy 't verloren, met goe vvinningh, vveder haelt.

I I I.

De Wonden, van Guſtaef, noch bloeden, en noch vloeyen:
Maer uyt dit Heyligh nat ſtaegh verſſe Lauvvren groeyen,
Is d'Oude Phenicx dood, de longe vveder leeft;
Al is de Boom vernield, de Wortel ſpruyten geeft.

I V.

Dus dondert het gheſchut: de fiere ruyters draven
Daer 't Helden bloed vvel eer de aerde ſcheen te laven,
In mayen nu de Vrught die 't Vette Meyſſen draegt:
Tot ſoen voor 's Konings dood, die yder noch beklaegt.

De

From the library of Mme Pouilier-Ketele (Auction 1924, lot 192),with a 19th-century annotation on p. 90. With a tear repaired in the margin of G4, but otherwise in fine condition and beautifully bound.

The book deals with the Thirty Years' War (1618–1648), fought between Protestant Europe and the Catholic Imperial armies and the League under the Habsburg emperor Ferdinand II and his generals Tilly and Wallenstein. The landing of the Swedish king Gustav II Adolf (1594–1632) in northern Germany in 1630 brought the Protestants a series of triumphs over the Catholics, most famously at Breitenfeld in 1631. Contemporary Protestants called him "the Lion of the North", the epithet used in the present title. Hulsius recounts each of his victories, up to the battle of Lützen, where he was mortally wounded on 6 November 1632. Hulsius retired through ill health in 1635 and seems to have died soon after. The book states that Sweden's later victories, from emblem 25 onwards, were added after his death, probably by Crispijn vande Passe himself. Hulsius casts Gustav Adolf as Moses, Aaron, Gideon, Joshua, Samson and even Christ. He wrote in Dutch for a Dutch readership, hoping that Gustav Adolf's militant Protestantism would inspire his countrymen in their Eighty Years' War against Catholic Spain. The fine plates are by Crispijn vande Passe the younger (Cologne 1594–1670), active in Amsterdam from 1640. Franken doubted that the last five, which are etchings, were his work, but Veldman attributes them to him on account of their quality.

[12], 91, [1 blank] pp. plus engraved title page. *Franken, 1373; De Vries 177; Knuttel 4872; Landwehr, Low Countries 360; Landwehr, Emblem books 248; Hollstein XVI, p. 146; Simon McKeown, A Reformed and Godly leader: Bartholomaeus Hulsius's typological emblems in praise of Gustavus Adolphus', in: Reformation, 5 (2000), pp. 55-101; STCN 842905294 (7 copies, incl. 3 incomplete); Veldman, Crispijn de Passe, pp. 334-337; WorldCat (4 copies, including 1 in STCN); for the bindery: bibliophilie.blogspot.com/2010/05.*

Beautifully illuminated and finely lettered manuscript altar canon on three wall panels

10

[ILLUMINATED MANUSCRIPT - ALTAR CANON]. Accipiendo in manibus hostiam dicat[!].... Initium Sancti Evangelii secundum Joannem. ... Cibavit illum dominus pane vitæ et intellectus.
[Belgium?], [ca. 1790?]. Three illuminated manuscript wall panels in matching style, forming a three-part altar canon lettered in blue and red ink on parchment (one 47.5 x 57 cm & two 31 x 22 cm; image sizes 46 x 54.5 cm & 29.5 x 21 cm), the larger stretched over a wooden frame and each of the smaller two over a wooden panel.

€ 16 000



A three-part, beautifully illuminated manuscript altar canon, in Latin, that hung in a Catholic Church for devotional use, displaying an exquisite and spectacular level of skill in the lettering and the illumination, both with an extensive use of gold. The central text block of the large panel, directly below the miniature showing the last supper, contains texts for the eucharist (the Elevando oblatam and Levando calicem). The two text blocks flanking it contain (on the left) the Gloria and Credo from the Latin mass and (on the right) four offertory prayers from the Roman rite. The first prayer, under the rubric "Sacerdos offerens hostiam super patenam dicit." is an offertory prayer concerning bread, first found in the prayerbook of the Holy Roman Emperor Charles the Bald, compiled in the years 875 to 877. The second prayer begins with an offer of wine and goes on to offer one's own self. The third prayer again concerns the eucharist and the fourth expresses the hope that the humble offer will be accepted and bring favour to those for whom it is made.
Full description available upon request.
All three panels are backed with (early 19th-century?) blue paper, but in the two small panels, some gaps in the backing paper reveal printed waste paper underneath, set in an 18th-century roman type (visible in mirror image). Unfortunately we can see only pieces of a few words, but it appears to be French (we can make out 'soit po[ur?]'). If more can be seen, it might help determine where the panels were first installed. With a 3 cm tear across the upper left corner of the large panel, slightly affecting only a small bit of the border decoration, some scratches around the head of the cartouche at the foot of the large panel, the first half of the word "secumdum" in the heading of the John the Evangelist panel slightly rubbed and a few tiny marginal defects, but still in very good condition, most of the lettering and decoration fine. A stunning piece of liturgical art executed with unusual skill.

10

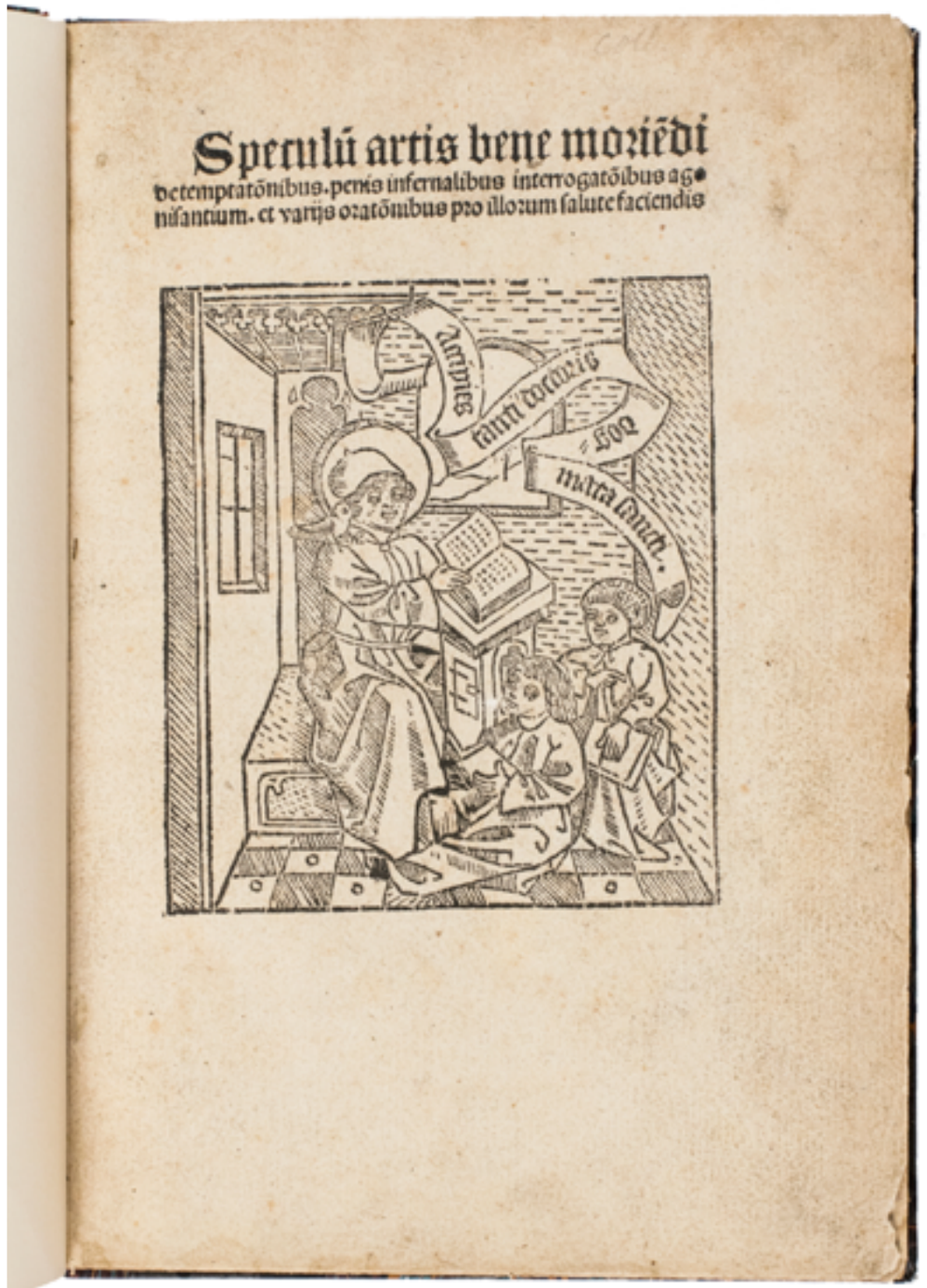

In Duplicibus
In Festivitatibus B. Mariæ Virginis
In Dominicis diebus
Lo- ria in excelsis De- o.
Lo- ria in excelsis De- o.
Lo- ria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi, propter magnam gloriam tuam. Domine Deus Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum sancto Spiritu in gloria Dei Patris. Amen.
Credo in unum Deum, Patrem omnipotentẽ. Factorem cœli & terræ, Visibilium omnium, & invisibilium. Et in unum Dominum Jesum Christum. Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, & propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu sancto, ex Maria Virgine. Et HOMO FACTUS EST. Crucifixus etiam pro nobis, sub Pontio Pilato: passus, & sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in cœlum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos & mortuos. Cujus regni non erit finis. Et in Spiritum sanctum Dominum, & vivificãtem. Qui ex Patre, Filioque procedit. Qui cum Patre & Filio simul adoratur, & conglorificatur. Qui locutus est per Prophetas. Et unam sanctam, Catholicam, & Apostolicã Ecclesiam. Confiteor unum Baptisma, in remissionẽ peccatorum. Et expecto resurrectionẽ mortuorũ. Et vitã vẽturi sæculi. Amen.
Accipiendo in manibus Hostiam dicat.
Ui pridiè quam pateretur, accepit panem in sanctas ac venerabiles manus suas. Et elevatis oculis in cœlum ad te Deum Patrem suum omnipotentem, tibi gratias agens bene ✠ dixit fregit, deditque Discipulis suis, dicens: Accipite & manducate ex hoc omnes;
Hoc est enim Corpus meum
Simili modo postquam cœnatum est, accipiens & hũc præclarum Calicem in sanctas ac venerabiles manus suas: item tibi gratias agens, bene ✠ dixit, deditque Discipulis suis, dicens: Accipite, & bibite ex eo omnes;
Hic est enim Calix Sanguinis mei, novi & æterni testamenti, mysterium fidei: qui pro vobis & pro multis effundetur in remissionem peccatorum.
Hæc quotiescumque fecerítis, in mei memoriam facietis.
Sacerdos offerens Hostiam super patenam dicit.
Uscipe sancte Pater omnipotens, æterne Deus, hanc immaculatam hostiam, quam ego indignus famulus tuus, offero tibi Deo meo, vivo & vero, pro innumerabilibus peccatis, & offensionibus, & negligentiis meis, & pro omnibus circumstantibus, sed & pro omnibus fidelibus Christianis, vivis atque defunctis: ut mihi & illis proficiat ad salutem in vitam æternam. Amen.
Offerens Calicem, dicit.
Fferimus tibi Domine Calicem salutaris, tuam deprecantes clementiam: ut in conspectu divinæ Majestatis tuæ, pro nostra, & totius mundi salute, cum odore suavitatis ascendat. Amen.
In spiritu humilitatis, & in animo contrito suscipiamur à te Domine: & sic fiat sacrificium nostrum in conspectu tuo hodie, ut placeat tibi Dñe Deꝰ.
Veni sanctificator omnipotens, æterne Deus: & bene ✠ dic hoc sacrificium, tuo sancto nomini præparatum.
Lotis manibus eas jungit, & ad medium Altaris dicit.
Uscipe sancta Trinitas, hanc oblationem, quam tibi offerimus, ob memoriam Passionis, Resurrectionis, & Ascensionis Jesu Christi Domini nostri, & in honorem beatæ Mariæ semper Virginis, & beati Joannis Baptistæ, & SS. Apostolorum Petri, & Pauli, & istorum, & omnium Sanctorum: ut illis proficiat ad honorem, nobis autẽ ad salutem: & illi pro nobis intercedere dignentur in cœlis, quorum memoriam agimus in terris. Per eũdẽ Christũ Dñm nostrũ. Amẽ. Ante benedict. inclinat dicit.
Placeat tibi sancta Trinitas, obsequium servitutis meæ: & præsta, ut sacrificium quod oculis tuæ Majestatis indignus obtuli, tibi sit acceptabile, mihique, & omnibus, pro quibus illud obtuli, sit te miserante, propitiabile. Per Christũ Dñm nostrum. Amen.

ca. 1493/97 Cologne edition of *The Art of Dying*, with a woodcut of St. Gregory the Great teaching in a classroom

11

[INCUNABLE - COLOGNE EDITION OF THE ARS MORIENDI]. Speculu[m] artis bene morie[n]di [= Ars moriendi].
[Cologne, Heinrich Quentell, ca. 1493/97]. With a large woodcut (10.0 x 8.8 cm) on the title page: depicting a teacher (Pope Gregory the Great ca. 600 CE, declared a saint in 1295) with a dove on his shoulder (his attribute). With spaces left for manuscript initials.
Small (Chancery) 4to (20.5 x 14.5 cm). Recent marbled paper over boards by the Geneva bookbinder Jean-Luc Honegger (b. 1953), sewn on 3 recessed supports, the marbled paper in an antique spot pattern with black spots on unusually fine-grained grey Stormont spots, black morocco spine label with the title in gold roman capitals, reading up the spine.

€ 8500



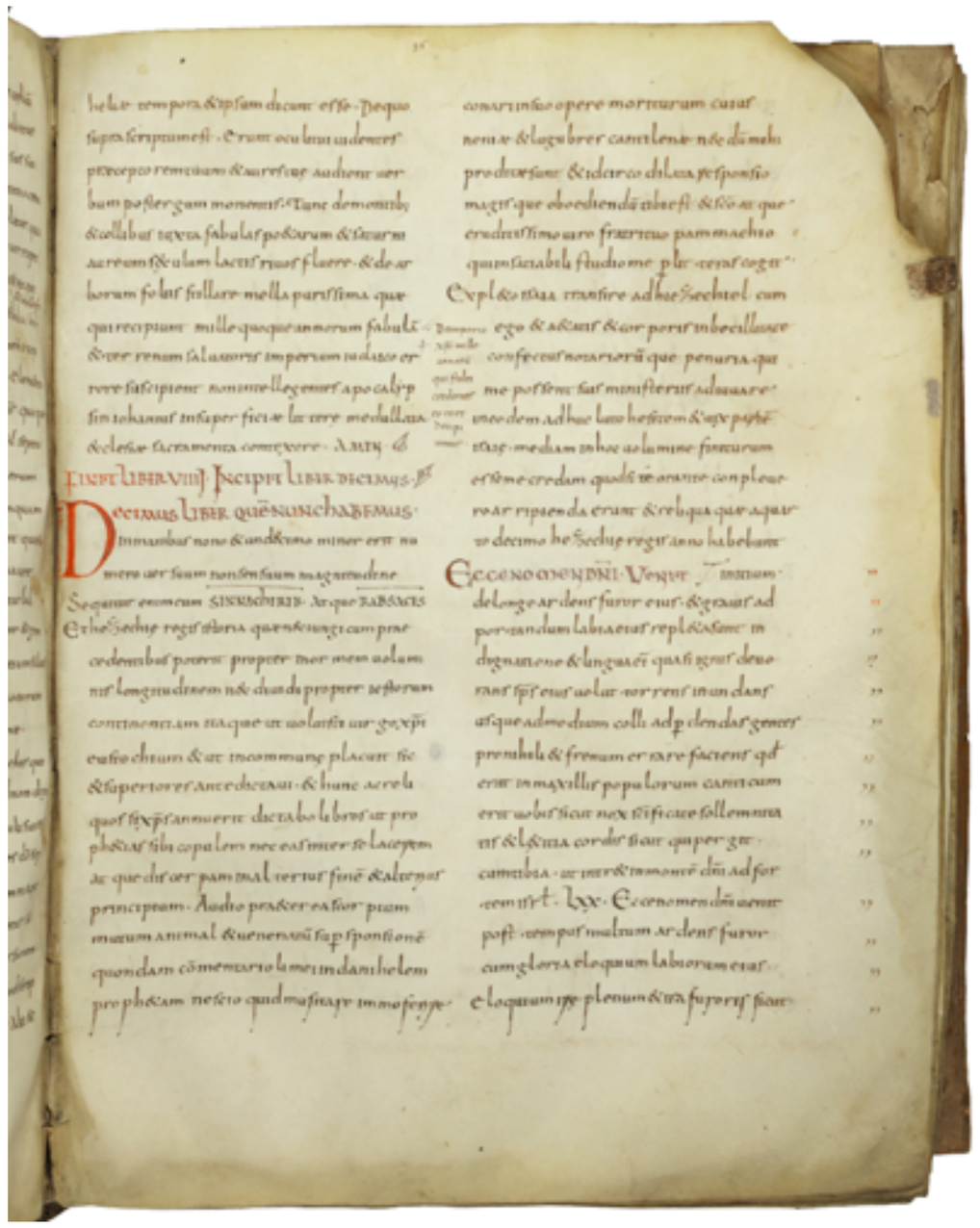
Quentell's second quarto edition of the well-known manual on the art of dying, in the original Latin, matching his ca. 1493 quarto edition almost line for line and using the same woodcut, quite different from any used with this text before that date. Quentell's quarto editions contain the original long version of the text, known as *Speculum artis bene moriendi*, often attributed to Matthaeus de Cracovia or Albertus Magnus (editions in Italian are often attributed to Dominicus de Capranica, Cardinal of Fermo). The *Ars moriendi* was one of the earliest incunabula printed and consists of two related Latin texts written around 1415 and 1450, offering guidance on how to have a good death according to Christian beliefs of the late Middle Ages. The texts were written in response to the Black Death and social upheavals of the 15th century, with the earliest versions likely composed in southern Germany. The first edition in the original Latin appeared ca. 1474, but was preceded by a German edition in 1473 and perhaps by an edition in Italian described as ca. 1471/75. Quentell published the Latin text together with other works in a folio edition described as ca. 1484/89, but he published four quarto editions of the Ars moriendi alone, described as ca. 1493, the present ca. 1495, ca. 1498 and another probably after 1500. His first three quarto editions have the same collation, but the present edition matches the ca. 1493 edition almost line for line and uses the same woodcut, while the ca. 1498 edition differs considerably and uses a different woodcut. Quentell had introduced this woodcut in 1490 in a different work, from the 13th century Petrus Hispanus, the future Pope John XXI.
Full description available upon request.

[31], [1 blank] pp. *Bibliothèque Nationale, Catalogue des incunables A598; BMC I, p. 294; Bod-Inc A449; Bohonos Szandorowska, Incunabula quae in bibliothecis Poloniae asservantur 562; BSB-Ink A766; Buffévent VIII 45; Goff A1098; Günther, Wiegendrucke der Leipziger Sammlungen 781; GW 02610; HC 14911; ISTC ia01098000; Madsen, Kongelige Biblioteks inkunabler 352; Ohly-Sack 274; ÖNB-Ink A483; Pell 1339; Polain 972; Proctor 1425; Sack Freiburg 306; Sallander Uppsala 2046; Schramm VIII 484; Schreiber, Manuel de l'amateur de la gravure sur bois et sur métal au XVe siècle 3671; Thienen, Incunabula in Dutch libraries 425; UBL-Ink A354; USTC 739947; Voulliéme, Die Buhdrucker Kölns 305; Voulliéme, Inkunabeln der Königlichen Bibliothek 1011; Voulliéme, Trier 697.*

One of the last Carolingian codices before 850 in private hands

12

JEROME (HIERONYMUS), Saint. Explanationum in Esaiam prophetam libri IX-XVI [Southwestern Germany, 825-850 CE]. Folio (34.2 x 26.3 cm). Latin manuscript on vellum, written in an admirably elegant, clear Caroline minuscule in brown, black, and red ink, with large initials. Leaf dimensions 32.7 x 25.1 cm., written in 2 columes (9.4 x 25.5 cm.) of 30 lines each, ruled in drypoint. 15th-century half-calf and wooden boards, manuscript-waste pastedowns, with text written in a Caroline minuscule. Stored in a custom-made half morocco case.



€ 850 000

A previously unknown Carolingian manuscript of St Jerome's Commentary on Isaiah, securely dated to the second quarter of the ninth century. Prof. Dr. Tino Licht (Heidelberg) has confirmed a date before 850, while Dr. Philipp Lenz (Stiftsbibliothek St. Gallen) attributes the manuscript to a major scriptorium in southwestern Germany, possibly Lorsch, Reichenau, or Weissenburg. Preserved in its medieval binding, with pastedowns from early ninth-century Bibles and abundant traces of medieval use, it survives as an unusually authentic witness to the Carolingian Renaissance. Codices such as this one are practically non-existent outside institutional settings: only one single other definitely pre-850 Carolingian codex has appeared on the market since 1950.

Written in an admirably elegant, clear Caroline minuscule, most of the internal pages are still bright and clear, with the original prickings and rulings still visible, attesting to an authentic, unrestored state. Medieval marginalia in at least three different hands show use by attentive and often enthusiastic readers over several centuries, one of whom adds in handsome capitals: "Optime dixisti, Sancte Ieronime dulcis!" ("You said it best, sweet Saint Jerome!", fol. 10v). The remains of leather place-markers similarly point to a volume that was once frequently consulted.

Independent expert examinations by Dr. Tino Licht of the University of Heidelberg and Dr. Philipp Lenz of the Stiftsbibliothek St. Gallen concur in dating the script to the second quarter of the ninth century, and the origins as the southwestern region of Germany, very possibly in the monastery of Lorsch or Reichenau, or Weissenburg in Alsace.

Dr. Licht cites in particular the common use of double-forms and ligatures as decisive in dating the manuscript to the second quarter of the ninth century, no later than 850. The forms of many of the ligatures as well as the display script argue for a provenance from southwestern Germany. The script of the main text is a developed Caroline minuscule, with Dr. Lenz noting relatively long, narrow ascenders and rich use of the ligatures et, ec, ex, ct, st, -re, -ri and -rt, as well as the abbreviation t' for -tus, indicating the manuscript can be no later than ca. 850. In addition, we see an alternation between an open-topped and a closed a; a 3-like g; both uncial and half-uncial ds; a t whose bar often curves downwards and inwards on the left; a majuscule U with a descending tail in headers.

12

The pastedowns are of considerable age and interest in their own right: the one in the front is from a Vulgate in a hand of ca. 800, containing Genesis from 11:27 onwards ("hae sunt autem generationes Thare").The fragment at the rear is written in a clear Caroline hand of the ninth century featuring open and closed-top a, the t more often straight than with a downward turn to the bar, and with a gentle slant to the right. It is taken from a two-column Bible, with the first fully visible line in the second column beginning with Isaiah 25:6 ("et faciet Dominus exercituum"). The impressive later medieval binding was thus produced at a time when ninth-century Bibles were felt to be obsolete, probably sometime around the fifteenth century, as dated by Dr. Lenz.

A distinctive textual error on fol. 7r, col. b (the addition of the nonsensical "elegum" into "tu non me [...] fecisti") is shared with the roughly contemporary Codex Sangallensis 115, written in Saint Gall ca. 820-840, suggesting that the two shared a common ancestor. This seems to place our manuscript in the Saitnt Gall group (G) of the textual tradition, whose area of diffusion was fairly small, mostly confined to Switzerland and southwestern Germany, matching the palaeographical assessment. The editor of the modern critical edition of Jerome's commentary on Isaiah, Roger Gryson, describes the Saint Gall recension as offering the best version of the text.

Later medieval marginalia in German on fol. 82v, containing the remark "gewonheit schaffet gewonheit" ("habit makes habit"), demonstrate that this volume remained in the German-speaking area through the Middle Ages. A barely legible inscription to the front board appears to indicate the book came into the possession of a house of Canons Regular (the word "regularum" is decipherable), probably thereafter entering private circulation during the secularisations of the Napoleonic period. An inscription to the rear pastedown ("P. Comby") is probably that of Père Jean Comby, a Jesuit priest and Professor at the Faculty of Theology at the Catholic University of Lyon (1931-2020). Along its way, the book has lost 30 leaves from the quires currently present, plus probably a further quire of 8 covering the end of Book XVI, or slightly more if Books XVII-XVIII (i.e. to the end of Jerome's text) were also originally present.

A later medieval foliation written in a hand of ca. 1400, probably roughly contemporary with its present binding, indicates that by that time the volume had not lost any quires from the front and started at the beginning of Book IX.

A largely complete Carolingian codex, still in its medieval binding, is almost unheard of outside institutional holdings. According to data from Sotheby's and Christies, the last ninth-century manuscript of a text by Jerome (excluding the Vulgate) to be sold was a copy of the Life of Mary of Egypt written ca. 840-860, in 1975; only a single other definitively pre-850 non-liturgical book (excluding fragments) in Latin has appeared on the market since 1950, namely the famous Gospels of Theutberga, sold in 1997 and again in 2015.

Few manuscripts embody so completely the intellectual and material culture of the Carolingian Renaissance. Preserved in its medieval binding, enriched by contemporary biblical fragments and eleven centuries of scholarly readership, the present codex survives not merely as a text, but as a remarkably intact historical object.

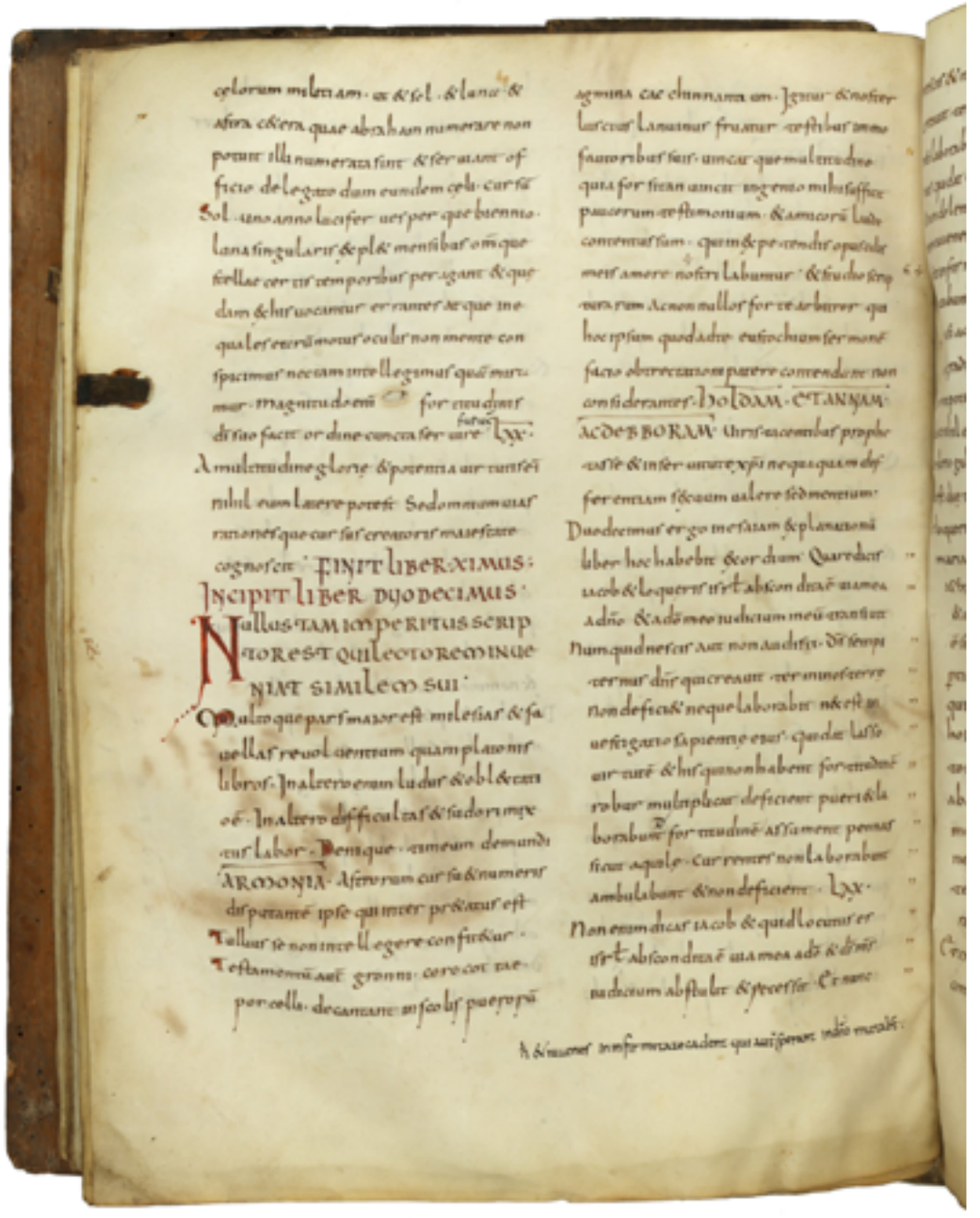


12

Provenance
1) Written in southwestern Germany, probably at Lorsch or Reichenau, or Weissenburg in Alsace, between 825 and 850.
2) Inscription in a later medieval hand on remains of a bit of paper on the reverse of the front board, mostly illegible but seemingly containing the word "regularum", probably indicating ownership by a house of Canons Regular.
3) Later medieval German marginalia to fol. 82v suggest this house was in a German-speaking area.
4) Inscription "P. Comby" to back pastedown, probably the Church Historian Père Jean Comby (1931-2020), Professor at the Faculté de théologie at the Université catholique de Lyon.
5) Robert Scharbarg (1924-2020), teacher of Latin and French at l'école Saint-Charles, Saint Brieuc, Brittany, between 1965 and 1990.
6) His son, Christian Scharbarg.

Neat marginalia in medieval hands throughout, in Latin except for one note in German, some text occasionally lost due to trimming of margins. Original rulings and prickings. Boards wormed, a visible but stable crack to teh back board, upper right corner of the back board lost. "Commentaires du prophète Salomon [sic] par Saint Jerome" written on the front board in biro. Remnants of leather placemarks on some leaves. Several leaves missing, cuts, tears leading to some minor loss of text. Some natural holes in the parchment. Staining to later quires, some further staining and soiling, as to be expected in a manuscript of this era. Most leaves clean and clear, overall in remarkably good condition for a manuscript of this age still in its medieval binding.

[101 (of 139)] ll. *Prof. Dr. Tino Licht, Heidelberg, Gutachten vom 17. Juli 2026. Dr. Philipp Lenz, Stiftsbibliothek St. Gallen, email of 22 July 2026. Not in Bernard Lambert, Bibliotheca Hieronymiana manuscripta II (1959), no. 207, pp. 73-90. Cf. Roger Gryson, "Introduction", in: idem et al. (eds.), Commentaires de Jerome sur le Prophete Isaie, Vol. 1, Vetus Latina: Aus der Geschichte der altlateinischen Bibel, Ergänzungsband 23 (Freiburg, 1993), pp. 1-35, esp. p. 24.*



12



Religious suffering versus worldly pleasures, with 7 engraved plates

13

LA SERRE, Jean-Puget de. Le breviere des courtisans, enrichy d'un grand nombre de figures.
Paris, Jeremie Boüillerot, 1642. With woodcut vignette on the title page and 7 engraved plates depicting contrasting double-scenes, after designs by Nicolaas van der Horst.
8vo (16.5 x 11 cm). Gold-tooled red morocco attributed to Henry Gaillard (acritve in the third quarter of the 19th century), with small bouquets of flowers at the four corners of each board, richly gold-tooled turn-ins, gilt edges, and marbled endpapers.

€ 2500



Fourth(?) edition of a rare illustrated "breviary for courtesans", as opposed to the breviary of a priest, by the popular French author Jean Puget de la Serre (1600-1665), librarian to Gaston d'Orléans and official historian of France. The book is divided into 7 parts according to the main devotional hours, from matins to complices, each part illustrated with an engraved plate showing a scene of the life of Christ together with a contrasting scene depicting the wordly pleasures of courtesans. The text also focuses on these contrasts.
The book was first published in 1630, at Brussels with the imaginative plates designed by Nicolaas van der Horst and engraved by Cornelis Galle, Philip Mallery and others, and at Paris where the plates were engraved by Moncornet.
With the circular leather bookplate of Roger Paultre (d. 1993?), collector of and writer about illustrated books, with his his motto "mihi hodie cras tibi". Binding only very slightly worn along the corners and spine. Overall an attractive copy in very good condition.
[6], 304 pp. *USTC 6042210 (3 copies); WorldCat (4 copies); cf. Cioranescu 55749 (1631 edition); Funck, p. 348 (first edition); Graesse IV, p. 114; Praz, p. 463; not in Brunet; Gay; for Gaillard: Flety, p. 76.*

Martyrdom and persecutions of Jesuits in China and Japan

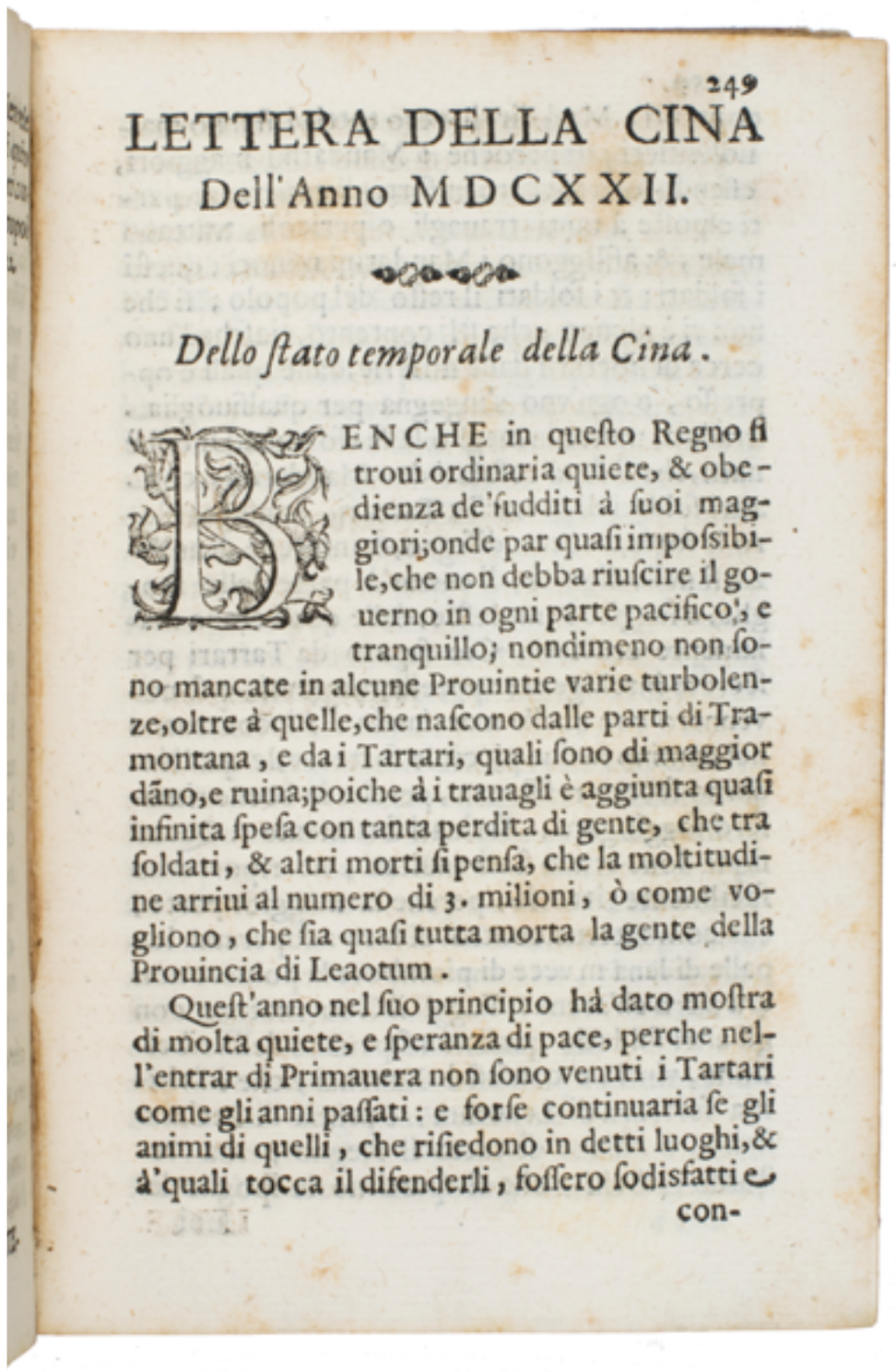
14

MAJORICA, Girolamo, Nicolas TRIGAULT and Alvaro SEMEDO. Lettere annue del Giappone dell'anno MDCXXII e della Cina del 1621 & 1622 al molto Reu. in Christo P. Mutio Vitelleschi preposito generale della Compagnia di Giesu.
Roma, Francesco Corbelletti, [1627?]. With a woodcut "IHS" Jesuit device on title-page, woodcut headpiece, tailpiece and decorated initials.
8vo. 18th-century flexible boards, cut flush with the bookblock, covered with pink surface-stained paper, sewn on 2 cords, title in ink on spine

€ 9500

Very rare first edition of an important Jesuit report from Japan and China, written during a period when Jesuit missionaries and Japanese converts to Catholicism suffered numerous horrific martyrdoms and persecutions. It recounts in gruesome detail the martyrdoms being suffered throughout the Christian community in Japan; other subjects are briefly mentioned.
The provincial Gironimo Majorica (1589-1656), born in Naples, wrote the first letter (pp. 1-158), dated from Macao, 30 September 1623. He reported on the state of the Jesuit colleges at Goa, Chaul, Tana, Bassein and elsewhere in the year 1620. In the following year he wrote a similar but briefer report that mentions the printing of Marco Giorgeo's catechism in the Kanarese language of West India. The present more extensive letter is a compendium of reports garnered from refugees and from a few letters carried by them from prisoners and those in hiding.
The letter of 1622 from China (pp. 159-248), written by Nicolas Trigault from Hangchow, is full of material on the advance of the Manchus in northern China: the capture of Liaotung, the fear for the safety of Peking (Beijing), and the outbreak of local rebellions against the young Ming Emperor.
This is followed by a letter (pp. 249-310) on the same subjects written by Alvarez Semedo from Nanch'ang, capital of Kiangsi province, in 1623. He reports that three million people died during these wars and that unrest was spreading throughout the country. The last leaf gives the addenda and a longer note concerning Angelo Ferrerio, referring to the reference to him on p. 32.
Binding detached from bookblock, foxed throughout, but still in good condition. A very rare work on the suffering of Jesuits in China and Japan.

312 pp. *De Backer & Sommervogel V, 360; Lach & Van Kley, III.1. pp. 375-376 & III.4, p. 1993; Laures 376; Streit V, pp. 497-98; Cordier, Japonica, col. 293; WorldCat (1 copy: Library of Congress).*


249
LETTERA DELLA CINA
Dell'Anno M D C X X II.

Dello ſtato temporale della Cina.

BENCHE in queſto Regno ſi troui ordinaria quiete, & obedienza de'ſudditi à ſuoi maggiori;onde par quaſi impoſsibile,che non debba riuſcire il gouerno in ogni parte pacifico', e tranquillo; nondimeno non ſono mancate in alcune Prouintie varie turbolenze,oltre à quelle,che naſcono dalle parti di Tramontana, e da i Tartari, quali ſono di maggior dãno,e ruina;poiche à i trauagli è aggiunta quaſi infinita ſpeſa con tanta perdita di gente, che tra ſoldati, & altri morti ſi penſa, che la moltitudine arriui al numero di 3. milioni, ò come vogliono, che ſia quaſi tutta morta la gente della Prouincia di Leaotum.

Queſt'anno nel ſuo principio hà dato moſtra di molta quiete, e ſperanza di pace, perche nell'entrar di Primauera non ſono venuti i Tartari come gli anni paſſati: e forſe continuaria ſe gli animi di quelli, che riſiedono in detti luoghi,& à'quali tocca il difenderli, foſſero ſodisfatti e con-

A remarkable manuscript service book for the divine offices on parchment, with seven eye-catching illustrations

15

[MANUSCRIPT - SERVICE BOOK - DIVINE OFFICES]. Ordine da osservarsi nell'oratorio di Santa Maria di Passione, circa gli Essercicii Spirituali delle feste cavato dalla Regola maggiore.
[Milan], [18th-century]. With 5 full-page and 2 half-page, hand-painted religious illustrations and 9 hand-painted initials on a blue background, heightened with gold and silver.
Folio (27,5 x 18,5 cm). 18th-century gold- and blind-tooled parchment, each board with a blind ornamental centre-piece ornament in a blind-tooled frame, in a larger frame of gold fillets, with a gold flower in each of the 6 spine compartments.

€ 14 000



A manuscript service book for the divine offices of the confraternity of Santa Maria di Passione (or: Santa Maria della Passione), remarkably illustrated and lettered on parchment in a very fine and legible hand, largely imitating roman printing types. It contains seven illustrations, the 5 full-page ones showing the Virgin Mary: the pietà, the annunciation, Mary as the woman of the apocalypse, a madonna and child, and the assumption of Mary. The two half-page illustrations serve a more decorative function, more or less tailpieces. All illustrations are hand-painted with gouaches in striking colours. A divine office, or liturgy of the hours, contains the official set of prayers for the eight canonical hours of the day: matins, lauds, prime, terce, sext, nones, vespers and compline. Each of the offices in this work begins with a hand-painted initial, in gold on a blue ground with and silver foliage; the text of the matins contains an extra initial, bringing the total to 9. The present work also contains other instructions and rules the members of the confraternity ought to follow, such as how to welcome novices and pilgrims.
The first known mention of the confraternity of Santa Maria di Passione was in 1455 and a set of rules ("Ordini riformati della compagniadi santa maria della passione al campanile dei reverendi canonici") survived, dating back to 1565. The confraternity was located in Milan, in a building right next to – or even attached to – the basilica of Sant'Ambrogio called the Oratorio di Santa Maria di Passione. The basilica was built by Saint Ambrose, in the 4th century BCE, and during its long history it hosted multiple religious communities at the same time.
With an owner's label on the front paste-down, "Sub tutela matris" (under protection of the [holy] mother), and an inscription in Dutch on the front paste-down. The parchment leaves vary in colour from white to slightly browned, illustrations, initials and general text leaves in good condition - except the initials on pp. 7 and 31, the illustration on p. 33 because of some minor soiling and a tear in p. 9 (repaired with tape, but the text remains legible), lower outside corners of the leaves show minor signs of wear otherwise in good condition. Binding slightly soiled. Illustrated manuscript written in a very fine, legible hand.
[1 blank], [1], 66 pp. cf. A. Rovetta, "Oratorio di Santa Maria della Passione - Cenni storici", in Oratorio della Passione in Sant'Ambrogio a Milano: Risanamento degli intonaci e restauro degli affreschi (Milan, 2004), pp. 10-17.

15



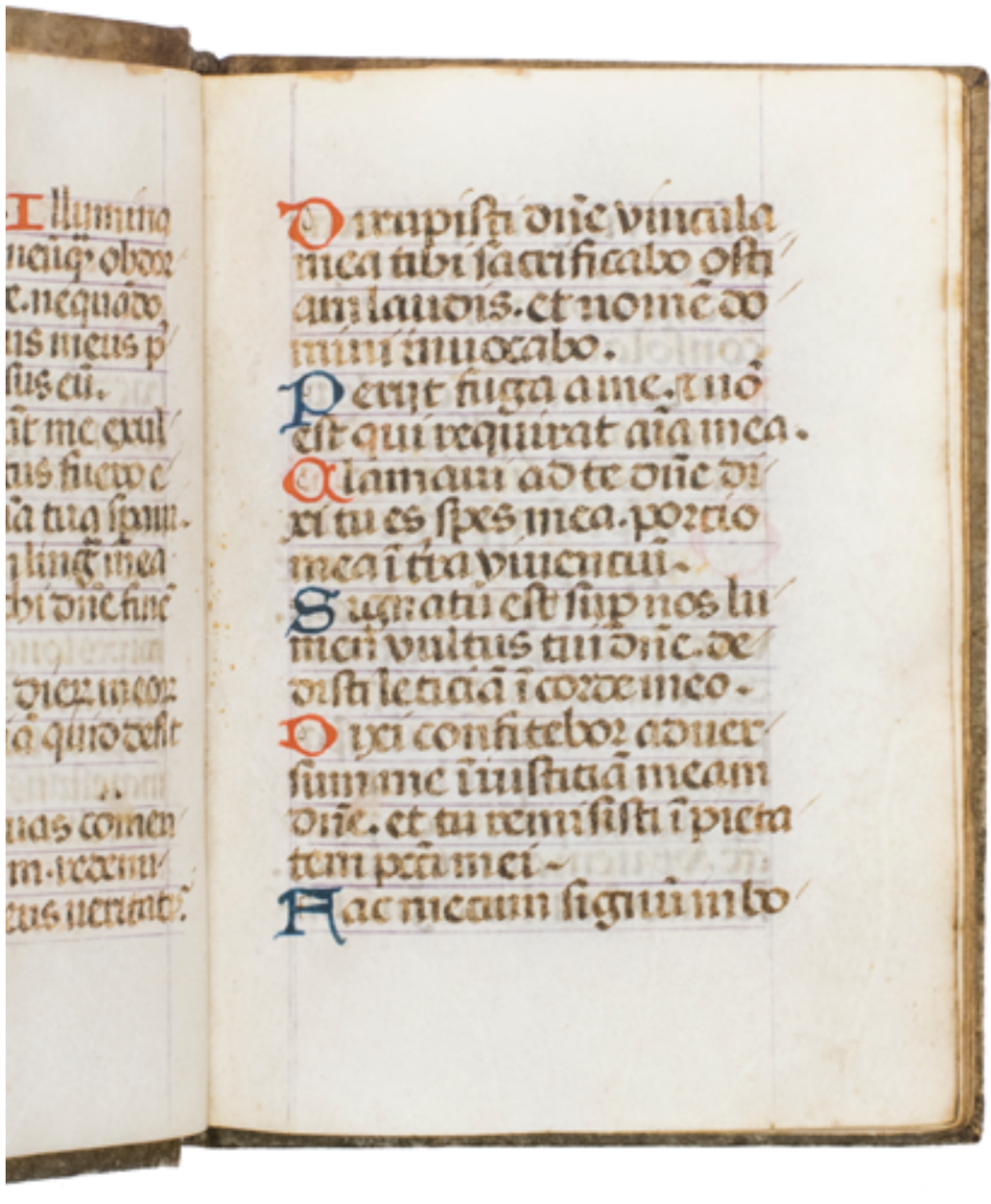


Attractive 15th-century prayer book, showing influences of the Cult of Saint Joseph

16

[MANUSCRIPT - PRAYER AND HYMN BOOK - LATIN]. [Devotionarium].[Incipit leaf 2r:] Or[ati]o deuota q[ue] debet dici[t] i[n] ficem diei ante dormitione[m]. [Northern Germany(?), 15th century]. 8vo. Written in Latin on relatively thin parchment, in a gothic hand in one column of 17 lines per page using black/dark brown ink. The manuscript is rubricated throughout, with a 3-line red and blue initial at the start of each part, and 2- or 1-line lombards at the start of each smaller section. Early 19th-century(?) gold-tooled vellum showing a gold-tooled floral frame on both boards, with a leather closing tie on the front, gold-tooled board edges, gilt edges.

€ 15 000



This small prayer and hymn book, which was likely made in Northern Germany, can be related to the veneration of Saint Joseph, which was popular in the 15th century. It includes the verses of Saint Bernard, a short text by Jean Gerson (1363-1429), hymns and prayers for the Elevation and the Eucharist, hymns and prayers relating to Easter, Pentecost and the Feast of Corpus Christi, prayers to the archangels, John the Baptist and Francis and Clare of Assisi, and suffrages addressed to various saints, including Saint Joseph amongst many others.

Personal prayer books like the present work were very popular in the late Middle Ages, as they allowed laypeople to develop a routine of personal devotion. These works were often adapted to the needs and wishes of the owner and can therefore offer a lot of insight into their beliefs. A large portion at the end is made up of the suffrages, or short prayers to various saints. The suffrages were always in order of importance, starting with the Trinity and Mary and ending with female martyrs. However, in the present manuscript, Mary is not included in the suffrages, while Joseph is one of the first to be mentioned, even before the Apostles. In addition, Joseph is described as “nutritoris domini” (English: nurturer of the Lord), which is what he was called by those who worshipped him. In the 13th century, Saint Joseph slowly began to be seen as an exemplar, as he was the head of the Holy Family, as well as an honest carpenter, and had selflessly raised a child that was not his. However, the cult of St. Joseph did not spread more widely until the 15th century, mostly due to the influence of Jean Gerson, whose work can also be found in the present manuscript.

With a manuscript owner’s inscription on the front pastedown, some pencil annotations on the front pastedown, and some loose paper scraps showing manuscript prayers after leaf [131] v. The vellum on the binding is (artificially) darkened and the closing tie on the back board is missing. Quires a-e8, the first three leaves of quire f, and possibly a leaf in quire k are lacking, otherwise the text is complete according to the catchwords between the present quires. With a small hole on leaf [3], with partial loss of one letter, portions of text (primarily rubrication) have been crossed out on leaves [8, 15r, 26, 28r, 33v, 35v and 36r], the ink on some of the leaves is rubbed. Otherwise in very good condition.

[131] ll.

Beautiful 18th-century German prayer book

17

[MANUSCRIPT - PRAYER BOOK - GERMAN]. Geistlicher Seelen-Wecker. Allen in Gott Christlich glaubenden Seelen zu Nurz[!] und grösserem Eyfer zusam[m]en getragen. Darin[n]en Schöne auserlösene Morgen- Abend- Mess- Beicht und Communion Gebetter.
[Germany, Franconia, diocese Würzburg?, ca. 1780]. Written in a clear German cursive in brown ink with chapter titles and captions in Fraktur script in gold, blue, black, and red with red pen flourishes; the text is written within a manuscript double-lined frame in brown ink. With two mezzotint engravings of Christ. The engravings are by Johann Martin Will (1727-1806).
8vo (17.5 x 11.3 cm). Contemporary gold-tooled dark brown leather, sewn on 5 supports with corresponding raised bands on the gold-tooled spine, marbled pastedowns, gilt edges.

€ 2500



Beautifully written compilation of prayers, based on the popular "Andachts- and Gebetbuchen" published - often by the Jesuits - in Germany in the 18th and 19th centuries. Examples of these printed prayer books are: Peter Maria Mayr's *Geistlicher Seelenwecker, or the anonymous Geistlicher Seelenwecker …* . The present prayer book includes every kind of prayer needed for practicing faith in everyday life.
The title on p. 1 (p. 2 blank) continues on p. 3 and mentions the inclusion of prayers for Saint Thecla of Kitzingen (or Thekla von Kitzingen, d. 790), an English-born Benedictine nun, who came to Franconia in the 8th century CE (then the Frankish Empire) to support Saint Boniface in his missions. Upon her arrival in Germany, she joined the convent in Bishofsheim (now Tauberbischofsheim in the north-east of Baden-Württemberg) founded by Boniface. Later, she rose to the position of abbess and supervised the abbeys of Ochsenfurt and Kitzingen, both in present-day Bavaria, Germany. Given this history, Saint Thecla of Kitzingen has been venerated in Würzburg at least since the Middle Ages when her relics were enshrined at Kitzingen. The fact that the present prayer book mentions her in the (sub-) title and that the book includes the "Ablass Gebett von der Mutter Gottes zu Dadelbach" make it probable that the present prayer book was compiled in (or at least for use in) the diocese of Würzburg.
With an extensive (contemporary?) owner's inscription on p. [3]. The title page (p. 1), p. 3, p. 307, and the final page of the register show owner's inscriptions written in 1951; all written in vibrant turquoise ink. The binding shows some signs of wear, the head and foot of the spine are slightly damaged (with some minor loss of material at the foot of the spine), some minor soiling and thumbing in the margins, mainly affecting the first few leaves. Otherwise in good condition.

[1], [3], 307, [9], [4 blank except for the text frames] pp.

The litany of the Blessed Virgin Mary in Dutch, beautifully illustrated by the Klauber brothers

18

[MANUSCRIPT - RELIGION - DUTCH - KLAUBER, Joseph Sebastian and Johann Baptist KLAUBER (engravers)]. [Stigtelyke uytbreiding der Litanie van O.L. Vrouwe van Loretten. Op rym gestelt tot geestelyk vermaak en vermeerdering der devotie tot de selve alder-heyligste Maget en Moeder Godts Maria. In 't ligt gegeven door M.V.D.L.].
[Flanders?, 1792]. With 56 tipped in numbered engraved plates, and a hand-drawn frame in brown ink on every page, in which the text is written.
8vo. Contemporary gold-tooled mottled calf in a clear plastic protective sleeve, with the title lettered in gold on a black morocco spine label, the leaves with the engravings with red edges.

€ 3750



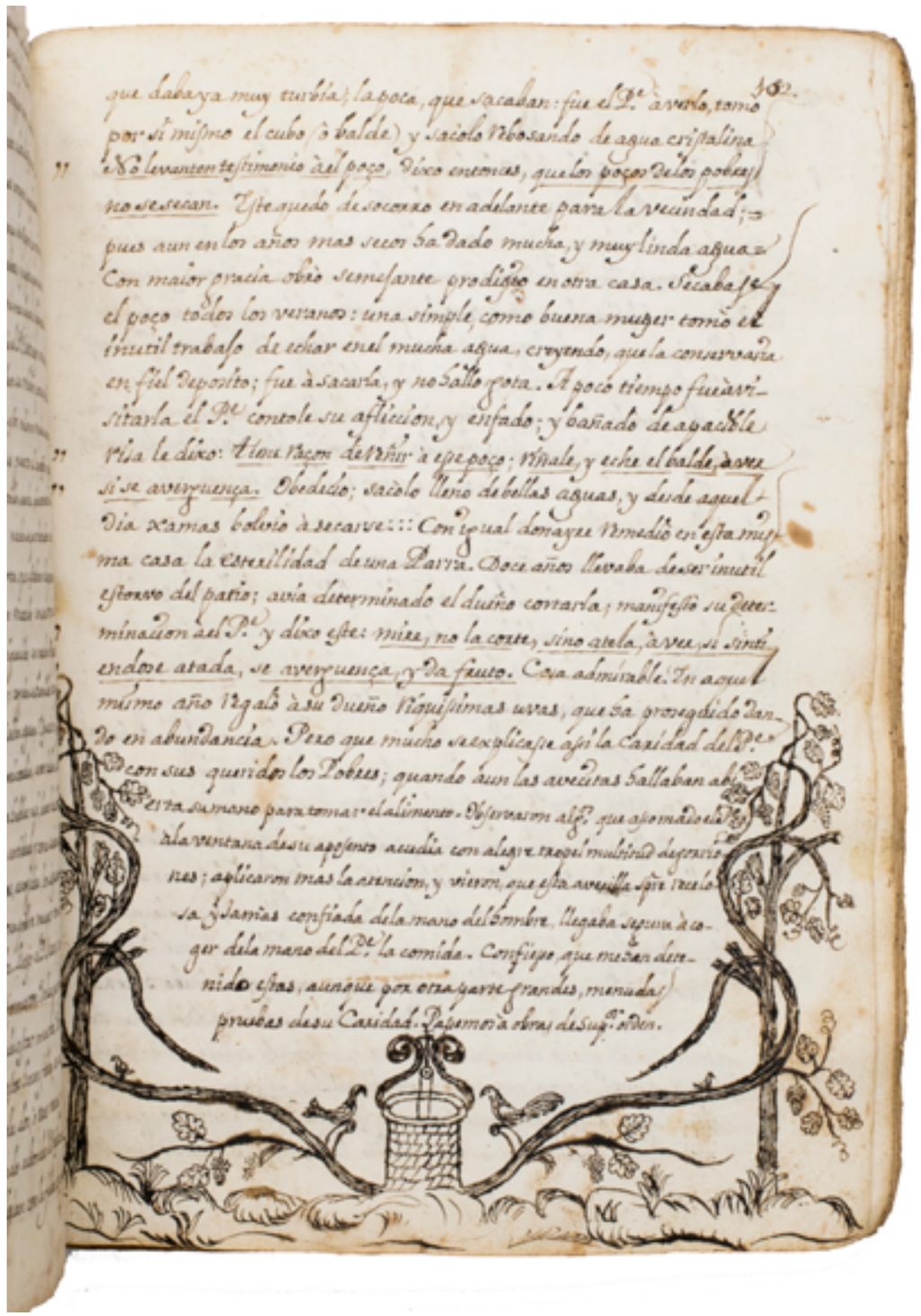
Late eighteenth-century illustrated manuscript containing the Litany of the Blessed Virgin Mary in Dutch. Each prayer is accompanied by an engraved plate illustrating the corresponding invocation. These beautiful engravings were made by Joseph Sebastian Klauber (ca. 1700-1768) and his brother Johann Baptist Klauber (1712-1787), who both worked in Augsburg. They specialised in Catholic devotional prints and are considered among the finest Augsburg artists in this genre. The highly detailed engravings are rich in allegorical and symbolic elements, which would have inspired hours of contemplation alongside the prayers.
The present manuscript was probably produced in Flanders and bears the date 1792 on the first free flyleaf. The text was copied from *Stigtelyke uytbreiding der Litanie van O.L. Vrouwe van Loretten*, published in Brussels around 1760. The engravings were first published in Francisco Javier Dornn's *Litaniae Lauretanae ad Beatae Virginis* (1750) and later reused in the Brussels edition, from which the present impressions were probably taken. With the exception of the engraved frontispiece, the complete series of 56 plates has been included.
The Litany of the Blessed Virgin Mary, also known as the Litany of Loreto, was approved in 1587 by Pope Sixtus V (1521-1590) and takes its name from the shrine of Our Lady of Loreto, where it was first recorded. The litany remains in use and continues to be revised; three new invocations were added in 2020. The present manuscript does not include the invocation "Queen conceived without original sin", added in 1843, confirming that it predates that year.
With a small annotation in ink ("1792") on the recto of the first free end leaf, the pages are numbered in roman numerals, which are written in pencil and ink in the head margin of the pages. The edges and corners of the boards are scuffed, the joints are somewhat weakened, but the boards are still attached, some loss of material at the head and foot of the spine. The leaves are somewhat browned around the edges, with a wormhole on the last 5 leaves and the back pastedown, the engraved plates are slightly smaller than the other leaves. Otherwise in good condition.
[8], [1 blank], "55" [= 90] pp. Cf. *Thieme/Becker 20, p. 411 (Klauber brothers); STCV 12918811 (printed work).*

Contemporary manuscript from Córdoba on the life of Juan de Santiago, with an extra paragraph not present in the printed editions of the work

19

[MANUSCRIPT - SPANISH - Vincent MORALES]. Compendio de la exemplar vida, y santa muerte, [d]el p[adre] Juan de S[an]tiago...
[Córdoba?], ca. 1770. With a large engraving of Juan de Santiago on the second leaf and a pen drawing on page 102.
8vo. Contemporary limp parchment.

€ 6500



Manuscript version of the only contemporary source on the life and death of the Córdoban Jesuit Juan de Santiago (1689-1762). It follows a work by the same name by Vincent Morales (1708-1765), which was probably published for the first time in 1763 in Córdoba. The copper engraving in the present manuscript likely comes from this edition. Judging from the ownership annotation, the present manuscript was also made in Córdoba, probably for a local university or convent. It contains an extra paragraph at the end about a feast held in honour of Juan de Santiago, including six epigrams written for him. This part is not present in the printed versions of this work.
Juan de Santiago was born in Écija. He became known as the "niño de la razón", because of his love for studying. He entered the Jesuit College at Sevilla at a young age. After he was ordained, he moved to Córdoba College, where he stayed for 40 years. He was seen as a model of holiness and many miracles were attributed to him. One of these occurred when he put out his hand to a blind woman who tried to enter the church, and said to her: "Come in and take a good look." Upon which the woman cried "I see it, I have recovered my sight." Throughout his life he was much loved in Córdoba because he helped and advised a great number of inhabitants. When he died, there was an enormous grieving crowd in town and the City Council ordered that one of the three keys of his coffin should be kept in the city archive. The work by Morales was written at the request of the grieving Córdobans.
With a crossed out ownership annotation on the verso of the title page ("Este libro es del ... de Santa .... Cordova"). The parchment is stained and wrinkled, with a few small holes, and is somewhat smaller than the paper leaves. The borders of the first two leaves are frayed, the manuscript is somewhat stained throughout. Otherwise in good condition.
[4], "159" [= 162] pp. *Cf. De Backer-Sommervogel (1894) V, 1284 (printed ed.).*

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 x 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. Recounted in all four Gospels, the episode of Christ's arrest is linked with and immediately follows that of the betrayal, the moment when Judas Iscariot kisses Jesus, giving his identity away to the Roman soldiers, who arrest him. Customarily it illustrates the hour of Prime in a circle of scenes of the Passion for the Hours of the Cross.
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, showing Christ kneeling on top of a hill with his hands raised to the light while three Apostles sleep below him (Christ, in his purple robes highlighted with gold appears almost like a mountain). 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.

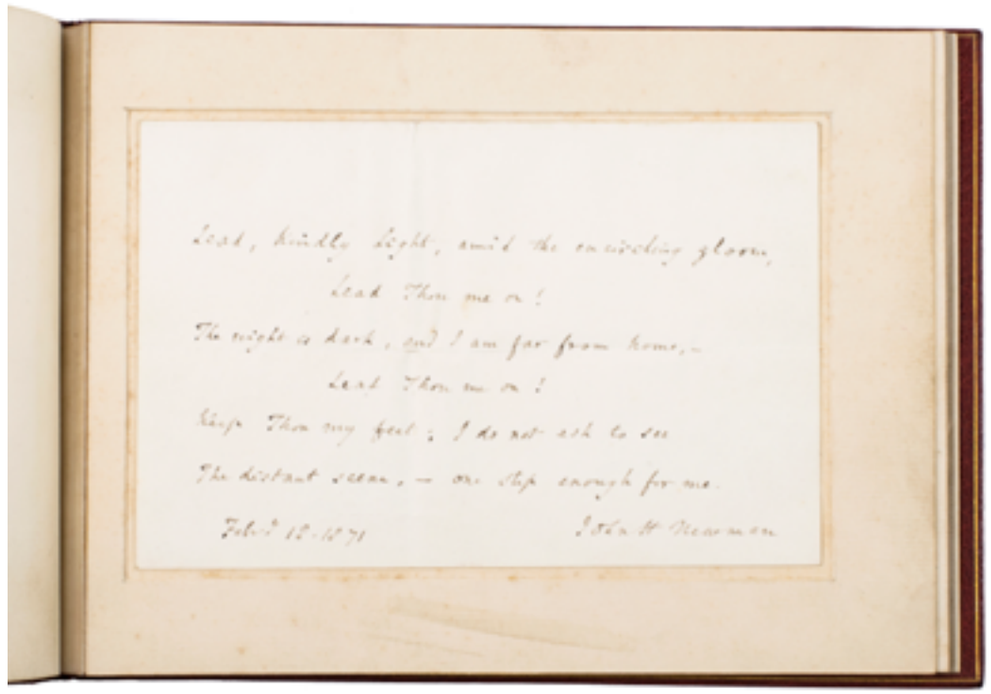
For the general style: U. Merkl, Buchmalerei in Bayern in der ersten Hälfte des 16. Jahrhunderts (1999).

“The night is dark, and I am far from home / lead thou me on!”

21

NEWMAN, John Henry. [Autograph manuscript excerpt from “Lead, Kindly Light”]. 1871.
Oblong 8vo (15.2 x 21.1 cm) Contemporary red morocco, bound by Sangorski and Sutcliffe, kept in a red cloth folding case with the title lettered in gold on the spine. Front cover decorated in gilt with a cardinal’s galero and cords surrounding a shield bearing the initials “JHN” (for John henry Newman) which are surrounded by six small gilt roundels. 5 raised bands on the spine with, in gilt lettering, ‘lead kindly light’ followed by “by Cardinal Newman” and the date of the signature. Brown endpaper. Edges gilt.

€ 9500





An autograph manuscript of the opening stanza of Cardinal John Henry Newman’s celebrated hymn “Lead, Kindly Light,” written out in his own hand nearly forty years after its composition, elegantly bound by Sangorski & Sutcliffe.
Newman wrote the poem in 1833, becalmed aboard an orange boat bound for Marseille after a severe illness had struck him during his travels in the Mediterranean. In his *Apologia Pro Vita Sua*, he later recalled the homesickness that produced it: “I was aching to get home; yet for want of a vessel I was kept at Palermo for three weeks... At last I got off in an orange boat, bound for Marseilles. Then it was that I wrote the lines, ‘Lead, kindly light’, which have since become well known. We were becalmed a whole week in the Straits of Bonifacio.” The full poem, published under the title “The Pillar of Cloud” in the British Magazine in 1834 and later set to music in numerous hymn arrangements, became one of Newman’s most enduring works, reputedly sung during moments of national crisis and tragedy, among them the Burns Pit mining disaster and, later, aboard the sinking RMS Titanic.
The present manuscript, dated 18 February 1871, gives the poem’s opening stanza in Newman’s own hand: “Lead, Kindly Light, amid the encircling gloom, / Lead Thou me on! / The night is dark, and I am far from home, / Lead Thou me on! / Keep Thou my feet; I do not ask to see / The distant scene; one step enough for me.” Newman (1801-1890) began his career as a leader of the Oxford Movement within the Anglican Church before converting to Catholicism in 1845; he was ordained a priest and later made a cardinal, and his writings left a lasting mark on Catholic theology. He was canonized by Pope Francis in 2019 and, in 2025, declared the thirty-eighth Doctor of the Church by Pope Leo XIV: an honour that places these six lines, sung at moments of the greatest human need for nearly two centuries, written in Newman’s own hand, among the few surviving manuscripts of a saint’s own most famous words.
The work contains the bookplate of Herschel V. Jones (1861-1928), publisher of the Minneapolis Journal and book collector, to front pastedown. Manuscript lightly creased where folded. Otherwise in very good condition.

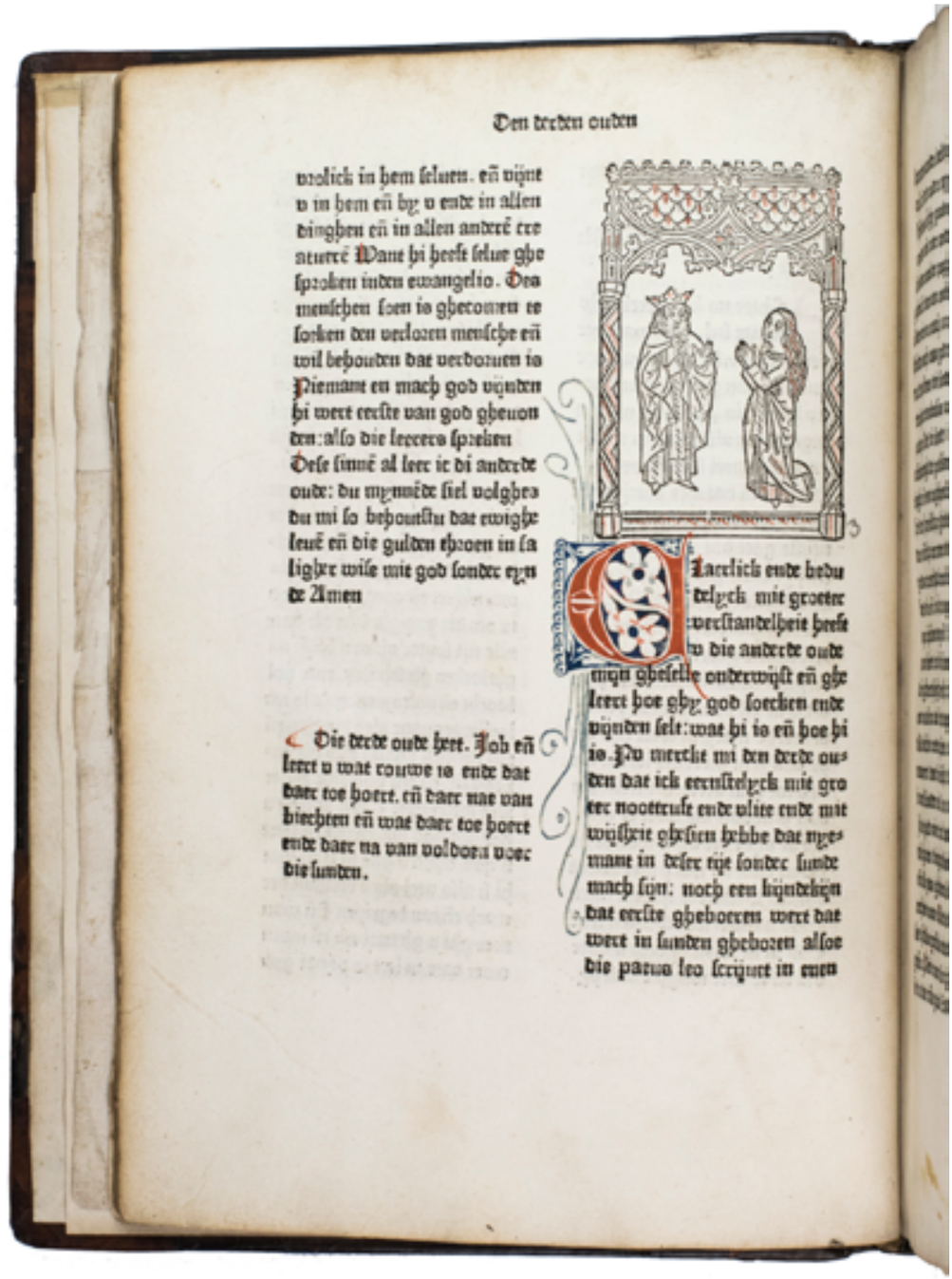
[3], 1, [1], 1, [15] *John Henry Newman, Apologia Pro Vita Sua Being a Reply to a Pamphlet Entitled ‘What, Then, Does Dr Newman Mean?’, 2010.*

Illustrated first edition of the Dutch translation of “Der goldene Thron”

22

OTTO VAN PASSAU. Boeck des gulden throene of der xxiiij ouden.
Utrecht, [printer with monogram “tC”], [30 March] 1480. With 24 illustrations in text (ca. 9 x 6.2 cm), printed from 1 complete woodcut (plus 4 repeats) and 15 components assembled in different combinations, all rubricated and with architectural frames. The book has no printed initials, but spaces for manuscript initials, which have been filled with letters in the uncial style. Each of the 24 chapters begins with a large manuscript initial, 11 with two or more colours, and others with interior white decoration. Woodcut printer’s device at the end.
Folio. Contemporary (Utrecht?) blind-tooled calf over wooden boards, each board in a panel design with the central part ruled in a lozenge pattern with about 200 impressions of 4 small separate stamps; re-backed, with modern morocco title label.

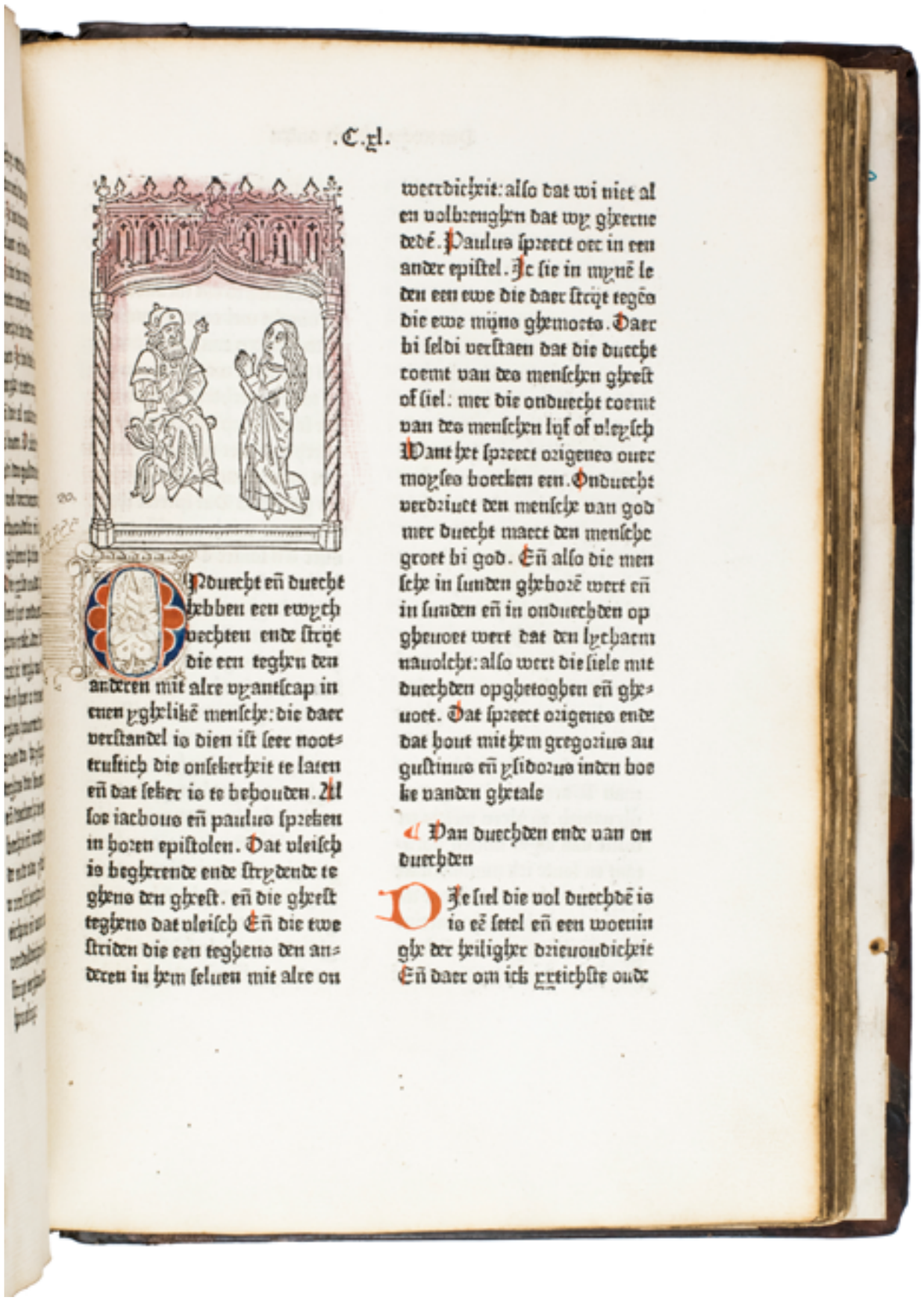
€ 185 000



First Dutch edition of Otto van Passau’s devotional work (dated 20 days after the original German edition), the first Dutch book extensively illustrated with woodcuts. The Gouda Dialogus Creaturarum was published a month or two later, in June 1480. Each of the 24 chapters opens with a woodcut illustration, showing a pious woman (the loving soul) taking advice from a king (the 24 elders of the Apocalypse). In each chapter one of 24 biblical wise men (the elders of the Apocalypse) teaches the soul how to live as a good Christian. Our copy is richly and beautifully adorned with decorated initials supplied by hand and is rubricated throughout. The work was immensely popular and there are many manuscripts and early editions in both German and Dutch. Our first edition of the Dutch translation is of the utmost importance for the history of the text: serving as the source for all subsequent Dutch editions (as well as manuscripts). Some library stamps at foot of first leaf. In very good condition, with some tears and small holes in leaves repaired, first and last leaves thumbed; final blank lacking. Re-backed, and with the leather restored where the fastenings were formerly attached. Beautiful large-margined copy from the Broxbourne Library (bookplate at the end).
Some library stamps at foot of first leaf (“Ex Bibliotheca Acad. Georgiae Augustae”, “Biblotheca Ducalis Gothana 1799” and “Dupl[icate] Bibl. Gott. vend.”). In very good condition, with some tears and small holes in leaves repaired, first and last leaves thumbed); final blank lacking. Rebacked, and with the leather restored where the fastenings were formerly attached. Beautiful large-margined copy from the Broxbourne Library (bookplate at the end); another bookplate with coat of arms (arm holding a trident emerging from the sea) and motto “Pro viribus summis contendo” pasted to the inside front board.

BMC IX, p. 14; Campbell 1342; Goff O-124; Hain 12131; HPT I, p. 47; IDL 3462; ILC 1674; Oates 3331; Polain (B) 2940; Proctor 8861; Schmidt, Die vierundzwanzig Alten Ottos von Passau (Leipzig 1938); 500ste verjaring boekdrukkunst in de Nederlanden (Exh. Utrecht/Brussels 1973), 153.

22



.C.xl.

werdicheit: also dat wi niet al
en volbrengher dat wy gheerne
dedé. Paulus spreect oec in een
ander epistel. Ic sie in mynē le
den een ewe die daer strijt tegēs
die ewe mijns ghemoets. Daer
bi seldi verstaen dat die duecht
coemt van des menschen gheest
of siel: mer die onduecht coemt
van des menschen lijf of vleesch
Want het spreect origenes ouer
moyses boecken een. Onduecht
verdriuet den mensche van god
mer duecht maect den menschē
groet bi god. Eñ also die men
sche in sunden gheborē weert eñ
in sunden eñ in onduechden op
gheuoet weert dat den lijchaem
nauolcht: also weert die siele mit
duechden opgheuoghen eñ gheuoet. Dat spreect origenes ende
dat hout mit hem gregorius au
gustinus eñ ysidorus inden boe
ke vanden gheeste

Van duechden ende van on
duechden

Ode siel die vol duechdē is
is eē tetel eñ een woenin
ghe der heiligher drieuoudicheit
Eñ daer om ick getichte oude

Ndrecht eñ duecht
hebben een ewich
vechten ende strijt
die een teghen den
anderen mit alre vyantscap in
enen yghelikē mensche: die daer
verstandel is dien ist seer noot-
truftich die onsekerheit te laten
eñ dat seker is te behouden. Al
los iacobus eñ paulus spreken
in horen epistolen. Dat vleesch
is begherende ende strijdende te
ghens den gheest. eñ die gheest
teghens dat vleesch Eñ die twe
striden die een teghens den an-
deren in hem seluen mit alre on

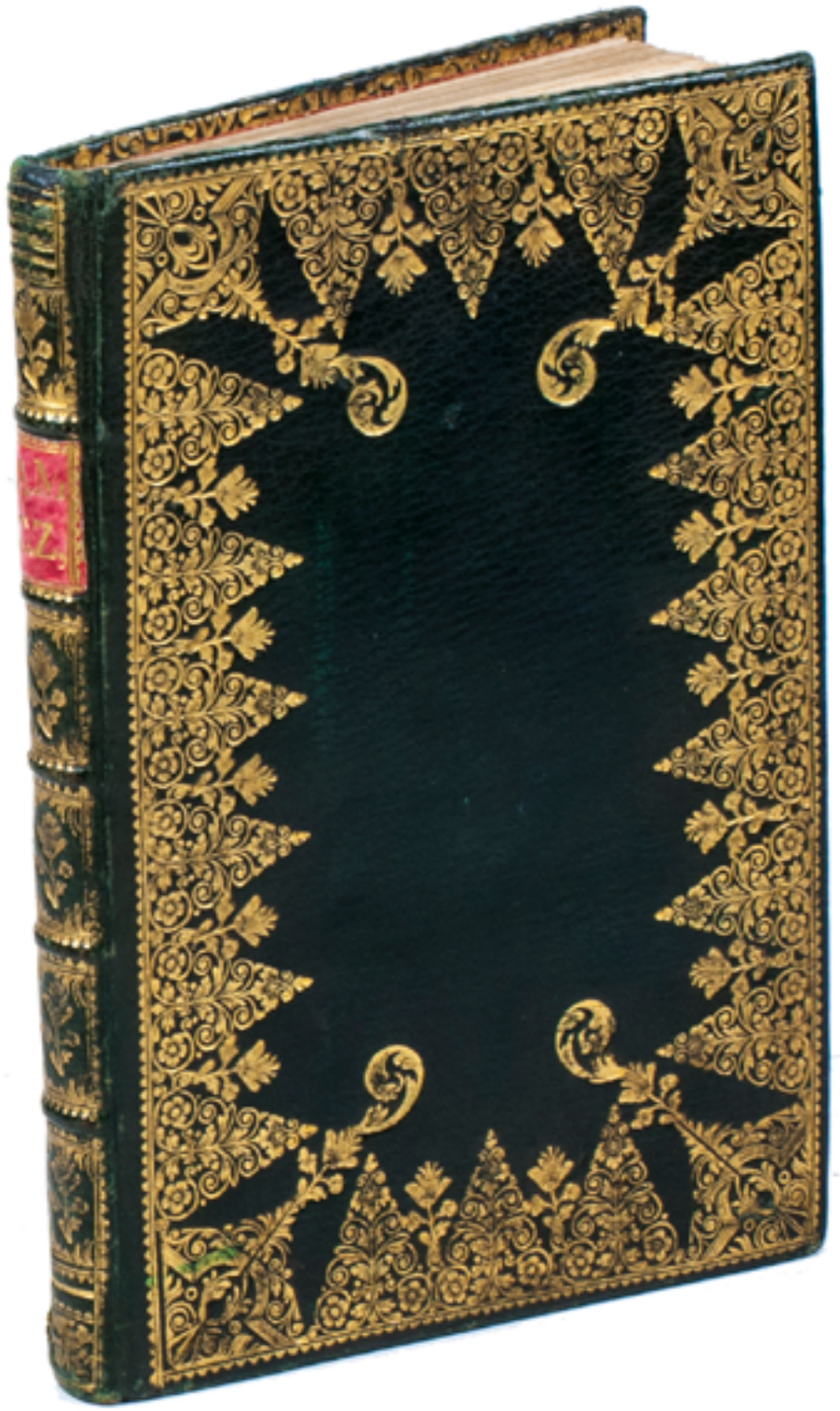


Religious manuscript in German in a fine binding

23

[PEIKHART, Franz (original compiler)]. Andachtsübungen eines Christen vor die Morgens- und Abendszeit, Heilige Mess, Beicht und Communion: mehrentheils aus denen Psalmen Davidis gezogen.
[Vienna?, ca. 1800]. 8vo. Manuscript in German on laid paper. 19th-century elaborately gold-tooled green morocco, spine with raised bands and red morocco label lettered "A.M.C.Z." in gold, gold-tooled turn-ins, paste-paper endleaves, gilt edges.

€ 1250



Beautifully bound manuscript, copied from a popular text by the Austrian Jesuit Franz Peikhart that first appeared in Vienna in 1730. The manuscript contains prayers and psalms for use at home and during Holy Mass. Several "reminders" between the prayers clarify several rituals and events during Mass.
The Jesuit priest Franz Peikhart (1684-1752), "a prince of the Austrian pulpit in a day when the Austro-Hungarian Empire had reached its zenith" (Old) was cathedral preacher in Vienna from 1720 to 1745. In 1736 he presided over the funeral of Prince Eugene of Savoye. Of the sermon delivered on that occasion, 4000 copies were printed and spread all over Europe.
With genealogical notes in different hands relating to a family "Werner" on the 5 last pages. Browned throughout. Some negligible wear to extremities, otherwise in very good condition.
[62] ll. *For Peikhart: Biographisches Lexikon des Kaiserthums Oesterreich XXI, pp. 430-431; Old, The reading and preaching of the scriptures in the worship of the Christian church V, pp. 344-350.*

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

24

PETRUS DE NATALIBUS. Catalogus sanctorum & gestorum eorum ex diversis voluminibus collectus: ...
(Colophon: Strasbourg, printed by Martin Flach, 1513). With title-page printed in red and black, with a woodcut decorated initial and a 4-piece woodcut border by Hans Wechtlin (birds, grapes, and other fruits, with the mirror-image arms of the Holy Roman Emperor, Maximilian I in the foot, with the Burgundy half of the escuteon of pretence left blank), 1 full-page woodcut by Urs Graf (with his monogram) at the end of preliminaries, hundreds of woodcut decorated uncial initials (numerous series). Set mostly in rotunda gothic types.
Folio (22.2 x 32 cm). Contemporary blind-tooled pigskin over wooden boards, sewn on 3 double cords, in a panel design using 2 rolls, with the title "Catalogus" (uncial initial with textura lowercase) at the head of the front board, with 2 brass clasps on leather straps with brass catchplates and anchorplates, all the metalwork with stamped decoration, paste-downs made from printer's waste set partly in roman type.

€ 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 collection ... went through many editions, the last of which (the eighth) appeared in Venice, 1616" (Cath. Encyclopedia). The splendid woodcut (19 x 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 fundationis/A[nn]o 1596 Halae", "Fundationis 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.*

Very rare prayerbook in a magnificent roman baroque fanfare binding attributed to the Soresini family

25

[PRAYER BOOK]. Piae precationes ad missas devote celebrandas, et sacrosanctam eucharistiam sumendam. Cum variis orationibus ex bonis & probatis authoribus collectis.
Rome, Aloysius Zannettus, 1604. With a woodcut of two angels under a canopy holding the eucharistic chalice on the title; some ornamented woodcut initials in the text.
8vo. Contemporary richly gold-tooled brown morocco, with gauffered edges; both sided with 2 pairs of fillets along the edges with little flowers at the corners and a floral border in between; a pattern of loose gilt stamps of flowers in a spiral line, vases with flowers, lions, stars and so-called "foglia accartocciata" ("feuilles mortes") and a crucifixion in an oval border in the centre of the front cover and the Virgin with child in an oval border in the centre of the back board.

€ 27 500



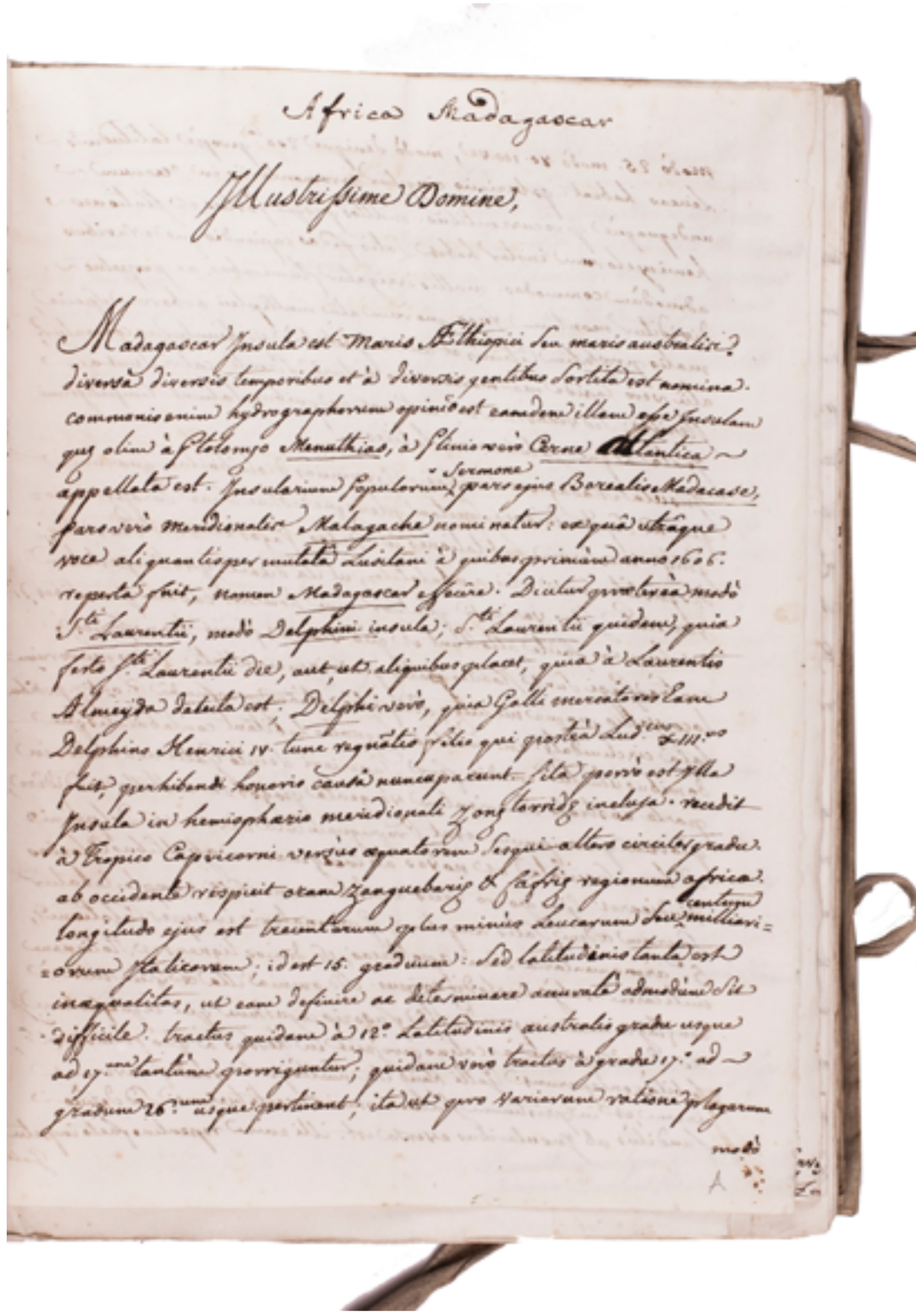
Very rare copy of probably the first edition of this collection of prayers to be said before and after Mass. Later editions were published in 1609 and 1621.
The magnificent baroque binding is of Roman design and can be attributed to the Soresini atelier. It is executed in the finest style of this famous family of bookbinders connected with the papal court. Founded in 1570, the bindery of Francesco Soresini and his son Prospero began to flourish after the death of Nicolo Franzese and their work is mainly related to the pontificate of Clement VIII (1592-1604). Baldasare Soresini, nephew of Prospero was connected with the Borghese family and he became the most important papal binder 1607 until about 1630 when the "Rospigliosi binder" took over. One of the most striking characteristics of the Soresini atelier is a flower within a spiral line, an important contribution to the new baroque "fanfare style", which the family helped to perfect. This example has, on both boards, ten different stamps with these spirals ending in a fleuron, forming an harmonious decorative pattern in which more traditional stamps also appear.
Some insignificant browning and spotting throughout. Good copy in a splendid fanfare binding.
272 pp. *CRRA (1 copy); USTC 4033138 (5 copies); not in BMC STC Italian; KVK; WorldCat; cf. for the binding: Legatura romana barocca 9; G. Vianini Tolomei, ''Reliures romaines d'archives des XVe et XVIe siècles'', in: Bulletin du bibliophile, 1993, nr. 2, pl. VI.*

Promoting Catholicism through missionary work as the Jesuits lost power; a manuscript from the Sir Thomas Phillipps collection

26

[PROPAGANDA FIDE]. Africa [-] Greci - Italo Greci [-] Armeni di Venezia [-] varie. [Rome and perhaps elsewhere, ca. 1758-1764 (transcribing original documents going back to at least 1664)]. Collection of manuscript transcriptions of about 30 letters and other documents from Catholic missionaries in or writing about Africa, Greece, Italy, Bosnia and Japan.
4to (28.5 x 21 cm). Contemporary Italian sheepskin parchment over flexible boards with 0.5 mm flaps on the fore-edge, straight-sewn on 4 alum-tawed supports, laced through the joints, with a hollow back, uncoloured linen ties, the smooth spine with contemporary manuscript title at the head and shelfmark "CCXXI" at the foot, plus later paper spine labels, including that with the Phillipps manuscripts number "5580".

€ 39 500



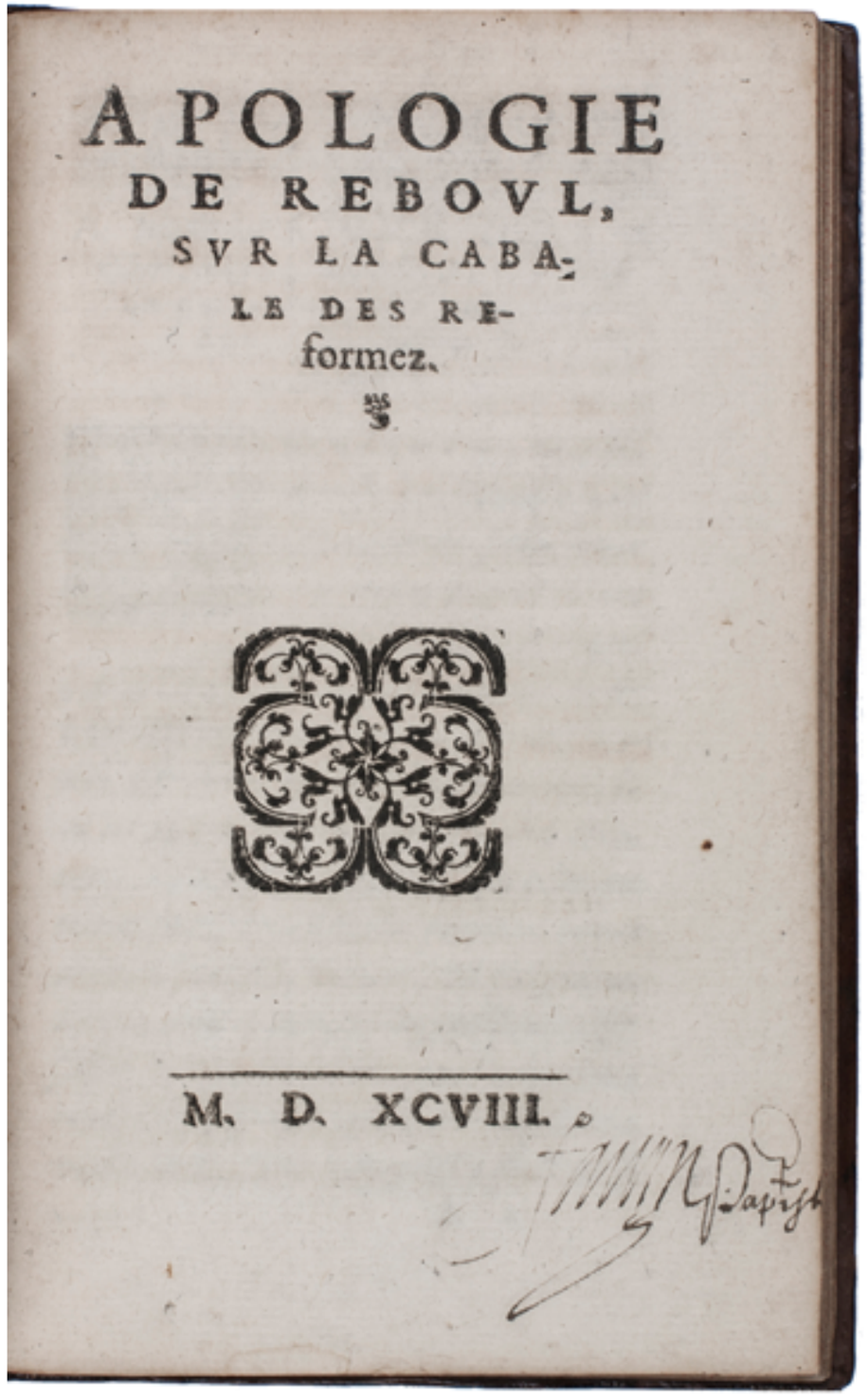
A large collection of about thirty 18th-century transcriptions of letters and other documents from Catholic missionaries writing from or concerning the missions in Africa, Greece, Italy and Japan. The exact number depends how one defines "one" document. Most of the letters transcribed here were originally written at the time of the Portuguese, French and Spanish efforts to suppress the Jesuits in their territories, both at home and in their colonies, beginning around 1750 and leading to the banning of Jesuits from the Portuguese empire (1759), France (1764) and Spain (1767). The Pope finally dissolved the Jesuit order in 1773, but it was re-established in 1814. The documents from this period, some explicitly about attempts to suppress the Jesuits, were clearly transcribed when they were still new, but the collection also includes transcriptions of older letters and documents. Nearly all concern the Sacra Congregatio de Propaganda Fide, "the department of the pontifical administration charged with the spread of Catholicism and with the regulation of ecclesiastical affairs in non-Catholic countries" (Catholic encyclopedia). While the Jesuits, prior to their suppression, were a highly evangelical branch of the Catholic Church, the Propaganda Fide was the papal office that coordinated the missionary activities of all the orders. The letters provide good evidence both of the relations between the Catholic Church as a whole and the Jesuit Order, and of the Church's efforts to continue their evangelical missionary activities at a time when the Jesuits were no longer able to lead them.
Full description available upon request.
The manuscript belonged to Frederick North (1766-1827), 5th Earl of Guilford, and was bought for Sir Thomas Phillipps (1792-1872) at the 1830 Guilford sale. It was sold in the 1919 Phillipps sale. In very good condition, with a few documents showing minor foxing or small stains, but most leaves fine. The binding is somewhat rubbed, most of the sewing supports have broken at the joints and the cover has come loose from the bookblock at the inside of the front hinge, but the sewing and case remain structurally sound.
[416] pp., including about 15 blank leaves. *Evans, Catalogue ... manuscripts ... Guilford, 8 December 1830, lot 361; Phillipps manuscripts 5580; Sotheby, Bibl. Phillippica, 1919?, lot 1473.*

Two incendiary pamphlets against French Huguenots, 3 years after the revocation of Edict of Nantes

27

[REBOUL, Guillaume]. La cabale des Reformez, tiree nouvellement du puits de Democrite.
Montpellier [= Lyon?], "chez Le Libertin, imprimeur juré de la saincte Reformation" [= Jacques Roussin?], 1597. With decorations built up from arabesque typographic ornaments (1 on the title-page, in a box of thin rules with a quotation from Horace "Ridentem dicere verum quid vetat?"; 1 headpiece and 3 factotums).
With: **(2) REBOUL, Guillaume.** Apologie ... sur La cabale des Reformez.
[Lyon?, Jacques Roussin?], 1598. With decorations built up from arabesque typographic ornaments and 4 delicate woodcut decorated initials (3 series). 2 works in 1 volume. 8vo. 17th-century gold-tooled calf, sewn on 5 supports, with a red morocco spine-label in the 2nd of 6 compartments and the others with built-up decorations in gold, gold double fillets on sides, red sprinkled edges.

€ 4500


APOLOGIE
DE REBOVL,
SVR LA CABA-
LE DES RE-
formez.

M. D. XCVIII.

First edition of an incendiary satirical pamphlet ("farce Rabelaisienne" - Pioffet) and one of the earliest editions of the author's defence of it, both attacking the Huguenot ministers of the Languedoc, three years after the revocation of the Edict of Nantes. Of special interest are some parts are written in Languedoc patois. La cabale raised a storm of protests, especially because it attacked the Huguenot ministers very personally under their full names. The present Apologie, responds to their threats and continues the attacks.
Guillaume Reboul (Nîmes 1564 - Rome 1611), a notorious French pamphleteer, came from a Huguenot family, converted to Catholicism, and was excommunicated almost immediately (in 1595) by the Nîmes consistory. As secretary to the Duke of Bouillon he cheated the Duke out of a large amount of money and fled to the Pope's Court at Avignon, where his ban was lifted. He then went to Rome where he became the protégé of Cardinal Baronius. He wrote several violent satirical pamphlets against the French Huguenots before and after the present La cabale and Apologie. When he also wrote a violent satire against the Pope (apparently never printed) he went too far and was sentenced to death and executed in his prison cell.
With a contemporary owner's(?) inscription at the foot of each title-page ("Fauyn[?] Papist"), a 1598 purchase inscription at the head of the first title-page, and contemporary marginal manuscript notes, most extensively around the "Harangue du Pere Jardinier", where the Languedoc patois is rendered in standard French, filling the margins. With a crease down the middle of the first title-page, a water stain at the head of the last quire and with the manuscript notes sometimes showing through on the back of the leaves, but still in good condition. The binding is subtly and expertly rebacked, preserving the backstrip from each compartment, but not from the raised bands, and has a crack in the front hinge, but the tooling on the spine is still well-preserved.

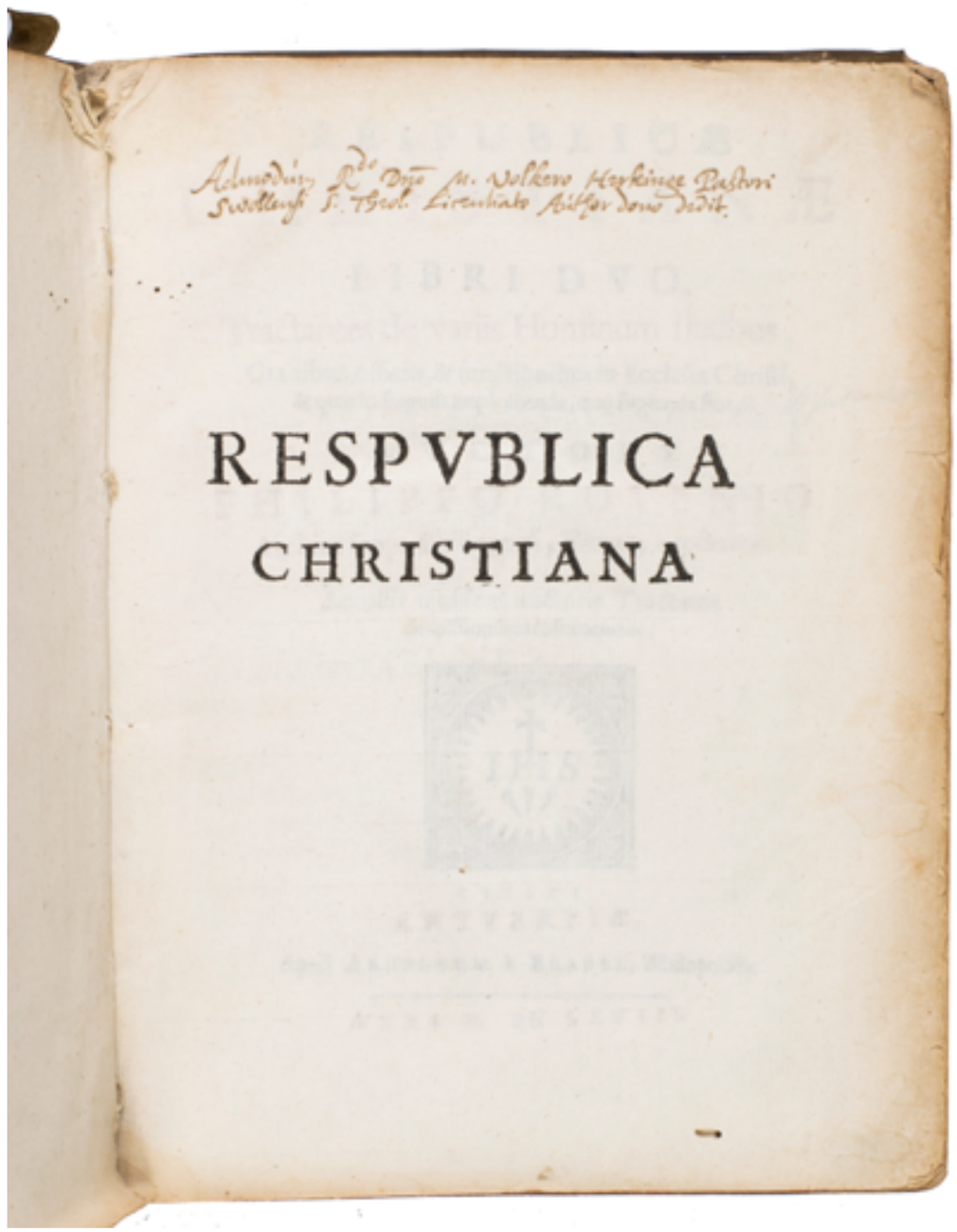
224; 141, [1 blank] pp. *Ad 1: Barbier I, col. 469; French books 45466 & 45467; STC French p. 88; USTC 6229 & 75273; ad 2: French books 45472 & 45473; USTC 6068 & 61137; cf. STC French, p. 373 (1597 ed.); for the attribution to Reboul and*

Presentation copy by the author: the highest representative of the Catholic Church in the protestant Dutch Republic

28

ROVENIUS, Philippus. Reipublicae Christianae libri duo, tractantes de variis hominum statibus, gradibus, officiis, & functionibus in ecclesia Christi, & quae in singuils (sic) amplectenda, quae fugienda sint. ... accessit ejusdem auctoris tractatus de missionibus instituendis.
Antwerp, Arnold à Brakel, 1668 (=1648). With the title page printed in red and black.
With: **(2) ROVENIUS, Philippus.** Tractatus de missionibus ad propagandam fidem et conversionem infidelium & haereticorum instituendis, in partes quinque distributus, omnibus qui animarum curam gerunt perutilis.
Louvain, Henrick van Haestens, 1626. 4to. 2 works in 1 volume. Contemporary full parchment, title lettered in ink on the spine.

€ 1500



The original and apparently only edition of Philippus Rovenius' (1574-1651) principal work, preserved here as the author's presentation copy to Volkert Herkinge (1586-1662), parish priest of Zwolle and Vicar of Overijssel, Groningen, and Friesland. The presentation inscription on the French title reads: "Admodum Rdo. Domino M. Volkero Herkinge Pastori Swollensi S. Theol. Licentiato Author donum dedit", recording the gift from Rovenius to one of his closest collaborators.
Philippus Rovenius ranks among the most important figures in the history of the Roman Catholic Church in the 17th-century Dutch Republic. Appointed Apostolic Vicar of the Northern Netherlands in 1614 by Sasbout Vosmeer, he became titular Archbishop of Philippi in 1620, since the title of Archbishop of Utrecht could not be openly assumed under the Protestant Republic. Throughout his episcopate he directed the clandestine Catholic mission in the Northern Netherlands, playing a central role in preserving the Roman Catholic faith under difficult political and religious circumstances. Herkinge was called to Zwolle in 1618 by Rovenius himself and became one of his most trusted clergy. During the 1640s he was even considered as Rovenius' prospective coadjutor. The present presentation copy therefore represents a particularly significant association between two leading figures of the Dutch Catholic mission.
The inscription also resolves a long-standing bibliographical problem. Although the title-page bears the date 1668, both Rovenius and Herkinge had died by then, making an author's presentation impossible. Two explanations have traditionally been suggested: either the 1668 issue is a reissue with a newly printed title-page replacing the original 1648 title, or the date "MDCLXVIII" is simply a typographical error for "MDCXLVIII". Comparison with other presentation copies confirms the latter interpretation.
The binding shows some wear, the boards are slightly rubbed, the front board and the first quire, including the flyleaves, are partially loose, and the first few quires show some water staining. Otherwise in good condition.

[48], 587, 62 (=52) pp. *Nijhoff, Bibliotheca Catholica Neerlandica Impressa, 12880608; NNBW 2 (1912), cols. 567-8 and 4 (1918), cols. 1172-8; STCV 12880608; USTC 1536345; Visser, Rovenius und seine Werke (1966), p. 60-76.*

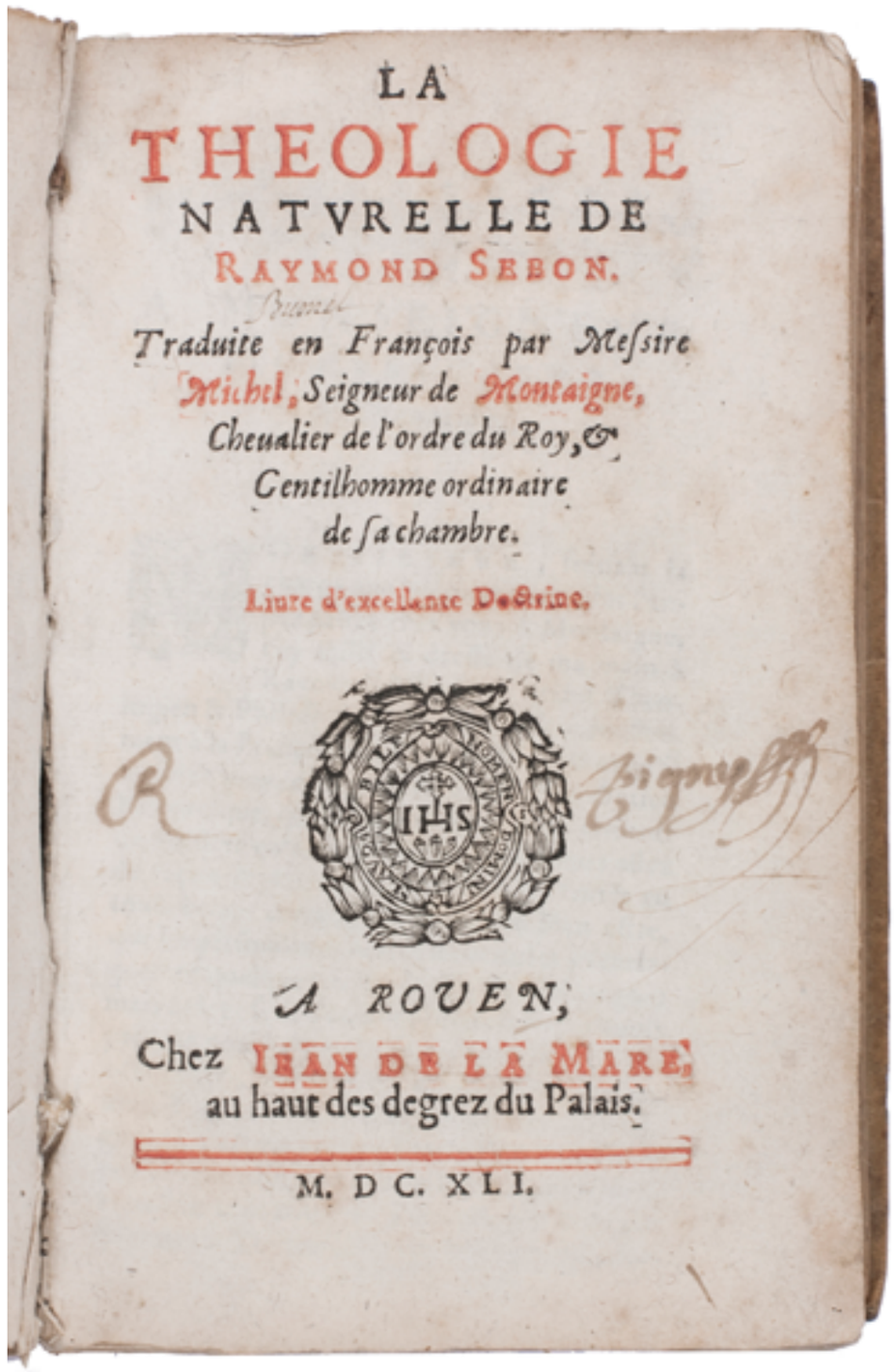
Reading Christian truth by studying nature; the final edition of Montaigne's translation

29

SABUNDE (SEBONDE), Raymond of and Michel de MONTAIGNE (translator). La theologie naturelle ... traduite en François ...
Rouen, Jean de la Mare, 1641.
8vo. Contemporary limp sheepskin parchment, manuscript title and paper label on spine.

€ 2500

Sixth (?) edition of Michel de Montaigne's (1533-1592) translation of the Book of creatures or Natural theology by the Catalan theologian Raymund of Sabunde (ca. 1385-1436). Written round 1436, "the Book of creatures belongs to the tradition of medieval works that follow the imperative according to which faith must evolve into seeking understanding. It was given the name of Natural theology because, as asserted in the prologue, it sets out to offer every human being the means of reaching the truth of Christian dogma, thanks to his own efforts, just by reading into the book of God's creation". However, although the book tries to guide the reader towards the fundamental truths of Christianity, basing itself on the visible order of creatures, it is halfway stated that since human nature is corrupt, the scriptures are more important and "God's word is to be believed in itself" (Habert).
Although the translation was commissioned by the Paris booksellers and appeared without Montaigne's name, it brought him his first fame as a man of letters. During his career he would return to Sabunde, publishing an Apology for Raymund of Sabunde among his famous Essays en revising his translation in 1580. First published in 1569, Montaigne's translation was reprinted several times, with the final edition appearing in 1641. After that the text would only reappear in 19th-century editions of Montaigne's complete works.
Binding slightly soiled and lacking a small part at the lower back. Spotted throughout and and with several wormholes; the final 8 pages damaged, leading to some text loss. Overall a good copy.
[1], [1 blank], [13], [1 blank], 891, [49] pp. *Caillet, Manuel bibliographique des sciences psychiques ou occultes III, 10074; Habert, "Montaigne, translator of Raymond Sebond," in: The Oxford handbook of Montaigne, pp. 78-96.*


LA
THEOLOGIE
NATVRELLE DE
RAYMOND SEBON.
Traduite en François par Messire
Michel, Seigneur de Montaigne,
Cheualier de l'ordre du Roy, &
Gentilhomme ordinaire
de sa chambre.
Liure d'excellente Doctrine.
IHS
A ROUEN,
Chez IEAN DE LA MARE,
au haut des degrez du Palais.
M. D C. X L I.

First and only edition of a detailed history of the Franciscan mission in Morocco, beautifully produced

30

SAN JUAN DEL PUERTO, Francisco de Jesús María de. Mission historial de Marruecos, en que se trata de los martirios, persecuciones, y trabajos, que han padecido los missionarios, y frutos que han cogido las missiones, que han cogido las missiones, que desde sus principios tuvo la Orden Seraphica en el Imperio de Marruecos, y continùa La Provincia de San Diego de Franciscos descalços de Andalucia en el mismo Imperio.
Sevilla, Francisco Garay, 1708. With an engraved allegorical frontispiece by Joannes Carolus Allet in Rome after Pietro de Pietri, title printed in red and black in a border built up from cast fleurons, woodcut tailpieces and initials, further decorations built up from cast fleurons.
Folio. Contemporary limp sheepskin parchment, title in ink on spine in very large Spanish rotunda gothic lettering, leather thong ties, red sprinkled edges.

€ 4500



First and only edition of a very detailed history of the Franciscan mission in Morocco, by Francisco de Jesus Maria de San Juan del Puerto (active ca. 1700-1725). It is dedicated to Luis Manuel, bishop of Palestrina, archbishop of Toledo, "Primado" of Spain, Ambassador to Pope Innocentius XI, etc. The Franciscans arrived in Marrakesh already in 1220 when Saint Berard of Carbio and four other Franciscans were martyred by Moslems in Marrakesh. The present history presents many biographies of Franciscan martyrs at the hands of Moroccan Moslems through the ages. Along the way it gives a gives a great deal of information about Morocco and the north coast of Africa, the religion, administration and customs of the Moors, the Jewish quarter of Marrakesh and activities in other parts of North Africa. It continues up to the author's own time and for that later period no doubt made use of many sources that have not survived and perhaps even the author's own experiences, making it an essential primary source.
The printer Francisco Garay spared no expense in this magnificent production, having the frontispiece engraved in Rome, importing the finest paper probably from Genoa and importing Dutch types from Amsterdam, including a fine large roman by Nicolaes Briot and 2 romans and 3 italics by the Hungarian Nicolaus Kis, who left matrices behind in Amsterdam in 1690. He also took care with the presswork. Garay appears to have used these types in some smaller books in the last months of 1705, but they may have been acquired especially for the more ambitious present folio of nearly nine-hundred pages, which shows them more extensively.
With an early inscription on the back of the title page, later obscured with ink but still visible.
Fine copy, with a small ink stain on the dedication. Binding with the lovely manuscript title (2 cm capitals and 1.4 cm x-height!) faded, but still very good.

[44], 829, [19] pp. *CCPB 000114107-4; Ellen G. Friedman, "The exercise of religion by Spanish captives in North Africa", in: Sixteenth century journal, 6 (1975), pp. 19-34; Gay, Bibl. de l'Afrique et l'Arabe 1276; Palau 293854.*

Spectacular devotional book dedicated to the Dauphine of France, wholly calligraphed by a famous Paris writing master, with the five extra plates added

31

SENAULT, Louis (calligrapher & engraver). Heures nouvelles tirées de la Sainte Ecriture. Ecrites et gravées par L. Senault.
Paris, for the author and Claude De Hansy, [after 1690]. With the text fully engraved and set within a double fillet border, a richly engraved title, 5 full-page engraved plates including a frontispiece, numerous engraved historiated initials and decorative head- and tailpieces.
8vo. Contemporary brown Morocco, with the text "Heure de cour" lettered in gold on the spine, gold-tooled board edges and turn-ins, gilt edges, blue silk pastedowns, followed by two free flyleaves with a gold border.

€ 6000



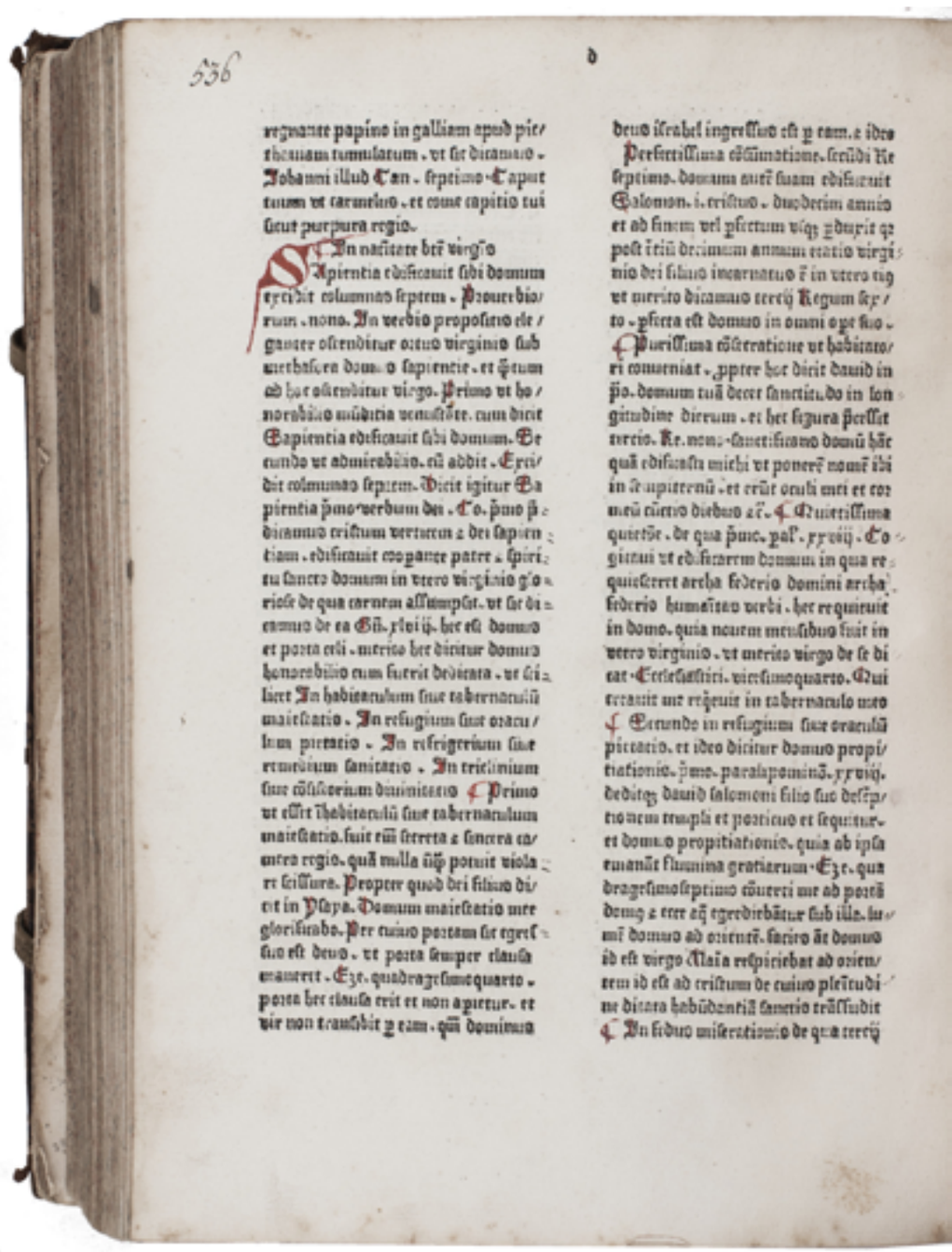
Beautifully engraved Book of Hours, dedicated to Marie Anne Christine Victoire of Bavaria (1660-1690), Dauphine of France, and one of the finest examples of Louis Senault's engraved devotional books. The celebrated Parisian writing master, calligrapher, and engraver Senault (1630-1681) engraved both the text and decoration himself, preserving the richness and refinement of a contemporary Baroque manuscript. The text is executed in the regular "Italian bastarde" hand promoted in his writing manuals, while the pages are ornamented with birds, flowers, human faces, mermaids, flourishing penwork, landscapes, and more than one hundred richly decorated initials.
First published in 1680 as *Heures nouvelles dédiées à Madame la Dauphine*, the work was an immediate success and went through numerous later issues, all printed from the original engraved copperplates. The present copy belongs to one of these later issues, with the original title plate replaced and the engraved dedication leaf omitted following the Dauphine's death in 1690. It also shows the flowers covering the breasts of the mermaids on p. 212, another characteristic of the later issues.
The present copy further contains five full-page engravings: Saint Mary Magdalene by Raymond after Antoine Coypel (frontispiece), Saint Bruno by Raymond after Philippe de Champaigne, Descent of the Holy Spirit by Raymond after Pierre Dulin, Saint Peter by Raymond after Le Guide, and Saint Teresa by La Corne after Charles Le Brun.
The boards are slightly stained. Occasional mild soiling or staining on the leaves, mostly in the margins, two small marginal tears. Otherwise in good condition.
[2], 1-46, 48-223, 223-260 pp. *Bonacini, Bibliogr. Arti scrittorie e Calligraphy, no. 1689; Brunet, III, col. 148; Jessen, 2426; Lanckoronska, in: Philobiblon, XI (1939), pp. 43-48; Becker, The practise of letters, no. 83, note; cf. Dorothy Miner, 2000 Years of Calligraphy (exhib. Baltimore, Walters Art Gallery, 1965) no. 101 ("Prints by artists such as Israel Silvestre surely inspired the landscapes vignettes which ornament the book").*

First edition of a famous collection of nearly 200 sermons: the earliest dated book printed in Zwolle and a rare early experiment labelling double-page openings, this copy in an unrecorded vararіant

32

[SERVASANCTUS DE FAENZA and others] (spuriously attributed to Saint BONAVENTURA). [Sermones de tempore et de sanctis].
(Colophon: Zwolle, [Johannes de Vollenhoe], 1479). Small folio (27.5 x 20.5 cm). With one 5-line and hundreds of 2- and 3-line spaces left for initials, filled in with manuscript "Lombardic" capitals in red and capitals rubricated throughout. Early 18th-century tanned sheepskin, sewn on 4 leather straps, triple blind fillets on boards and spine, 2 pair of leather ties, red and blue sprinkled edges, headbands in green and white.

€ 35 000



First edition of a collection of Latin sermons for the entire year, spuriously attributed to the Italian Franciscan Saint Bonaventura (1221-1274), still popular today and still published under his name. The great majority were actually written by his fellow Franciscan Servasanctus de Faenza (d. ca. 1300), renowned for writing sermons that blended learning with popular themes and for his positive view of penance as a process for healing ills, rather than a punishment for sins. A few were written by others (incunables.bodleian identifies authors for most of the sermons, citing Schneyer's *Repertorium*). The collection has also been incorrectly attributed to Hugo de Sancto Caro.

No earlier dated book is known to have been printed at Zwolle, but a single surviving fragmentary copy of an almanac for the year 1478 and a few undated books maybe printed there in 1478. Three Zwolle books are dated 1479 and one of those is dated 21 December 1479, so either the present folio edition of sermons or (less likely) the quarto edition of Pope John XXI, *Summulae logicales* (98 ll.), also dated 1479, appears to be the first dated publication. The present book is by far Zwolle's most extensive production before 1480.

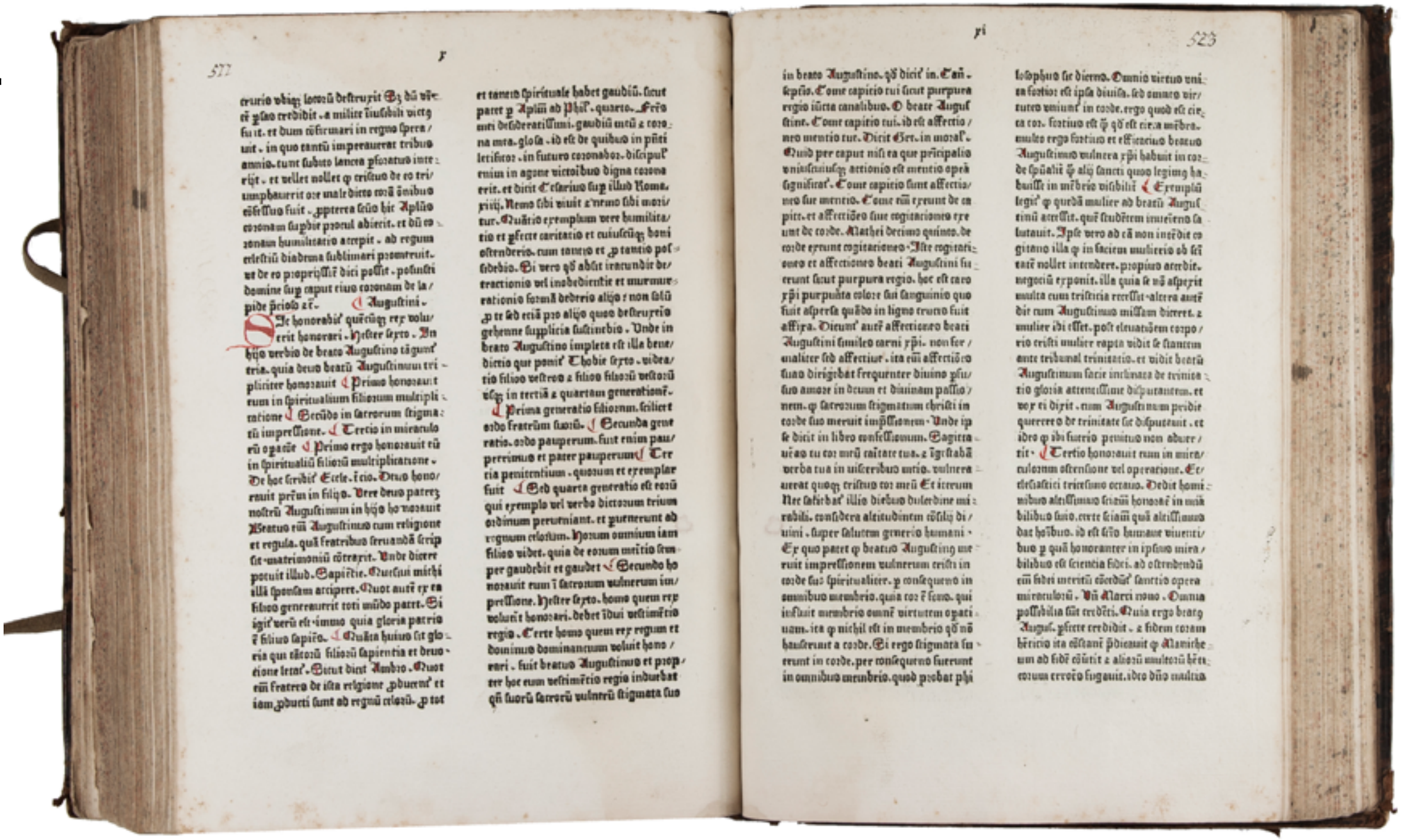
Full description available upon request.

The initial blank leaf a1 appears to survive, but the other three blank leaves are absent. With a full-page Latin religious text written on the recto of the blank a1 in a contemporary hand, occasional (sometimes extensive) contemporary and later marginal manuscript notes, and an inscription shaved at the head of the contents, signed "Wolfenb[üttel] 1712". With one leaf detached, the last leaf reattached (to a paper stub) at an early date, a few of the headlines shaved, a couple worm holes in the foot margin in the first third of the book and a tear running a few mm into the text of one leaf, but otherwise in good condition. The binding is shabby, with the sides rubbed and some damage to the backstrip, hinges and corners. The most important of the earliest books printed in Zwolle.

[1 blank], [340] ll. *Accoord C.R. ... aanwinsten ... C. Reedijk (1986) 38 (GW4811 with a reference to the present GW4810); BMC IX, p. 80 (IB48105 & 48106); Campbell 336; Goff B948; GW 4810; Hain-Copinger Reichling 3512; L. & W. Hellinga, "Bibliographical vicissitudes of Johannes de Vellenhoe", in: Gutenberg Jahrbuch (1966), pp. 91-101; Hellinga, Printing types I, pp. 41-42; ICL 435; IDL 968; incunables.bodleian.ox.ac.uk/record/B-451; ISTC ib00948000; Oates 3590; Pellechet 2654; Polain 805; Proctor 9122; Vijfhonderdste verjaring v.d. boekdrukkunst in de Nederlanden (1973), pp. 328-332; for the author: B. Distelbrink, Bonaventurae scripta (1975), pp. 184-185, 187 (nos. 205 & 209).*

ASHER Rare Books
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ANTIQUARIAAT
FORUM

32



crucio vbiq; locorū destruxit Et dū vē
ē glad tradidit .a milite iugulati victq
fuit. et dum cōfirmari in regno spera/
uit . in quo tantū imperauerat tribus
annis. tunc subito lancea perforatus inte/
riit . et vellet nollet q̄ cristus de eo tri/
umphauerit ore male dicto mā ōnibus
cōfessus fuit . ꝓptera ſcūo hic Aplūs
coronam virginitat̄ promeruit. abierit. et dū co
ronam humilitatis accepit . ad regnum
celestiū diadema sublimari promeruit.
ut de eo propriissīe dici possit . potuisti
domine sup caput eius coronam de la/
pide pciosū ꝛc. ¶ Augustinus .

Ale honorabit quēcūq; rex volu/
erit honorari . Hester sexto . In
hūjo verbio de beato Augustino tāgunt
tria. quia deus beatū Augustinum tri
pliciter honorauit ¶ Primo honorauit
eum in spiritualium filiorum multipli
catione ¶ Secūdo in fratrum stigma
tū impressione. ¶ Tertio in miraculo
rū ogatōe ¶ Primo ergo honorauit cū
in spiritualiū filiorū multiplicatione .
De hoc scribit Eccle. xlvio. Deus hono/
rauit pcm in filijs. Vere deus patrez
nostrū Augustinum in hūjo ho norauit
Beatus enī Augustinus cum religione
et regula. quā fratribus seruandā scrip
sit .matrimoniū cōtraxit. Unde dicere
potuit illud. Sapiētie. Amerēui michi
illā sponsam arripere. Quot autē ex ea
filios genuerit toti mūdo patet. Si
igit verū est .imo quia gloria patris
ē filius sapiēs. ¶ Quāta huius sit glo
ria qui cōtorū filiorū sapientia et deuo
cione letat . Beatus dicit Ambro . Quot
enī fratres de ista religione ꝓducunt et
iam ꝓducti sunt ad regnū celorū. ꝓ tot
et tantis spirituale habet gaudiū. sicut
patet p Aplūm ad Phil . quarto. Fres
mei desideratissimi. gaudiū meū z coro
na mea. glosa . id est de quibus in pūti
letitior . in futuro coronabor. discipul'
enim in agone victoribus digna corona
erit. et dicit Celarius sup illud Roma.
xiiij. Nemo sibi viuit z nemo sibi mori/
tur. Quātū exemplum vere humilita/
tis et ꝑfecte caritatis et cuiuslibet boni
ostenderis. cum tanto et ꝓ tantis pos
sidebis. Si vero q̄s ablit irascendit de/
tractionis vel inobedientie et murmu
rationis formā dederis alijs . non tūm
ꝓ te sed etiā pro alijs quos destruxeris
gehenne supplicia sustinebis . Unde in
beato Augustino impleta est illa bene/
dictio que ponit Thobie sexto . videa/
tis filios vestros z filios filiorū vestorū
vsq; in tertiā z quartam generationē .

¶ Prima generatio filiorum. scilicet
ordo fratrum suorū. ¶ Secunda gene
ratio. ordo pauperum. fuit enim pau/
perrimus et pater pauperum ¶ Ter
cia penitentium . quorum et exemplar
fuit ¶ Sed quarta generatio est eorū
qui exemplo vel verbo dictorum trium
ordinum pertrahant. et pertraxerunt ad
regnum celorum. Horum omnium iam
filios videt. quia de eorum meritis sem
per gaudebit et gaudet ¶ Secundo ho
noravit eum ī fratrum vulnerum im/
pressione. Hester sexto. homo quem rex
voluit honorari. debet idui vestimēto
regio . Certe homo quem rex regum et
dominus dominantium voluit hono/
rari . fuit beatus Augustinus et prop
ter hoc eum vestimēto regio induebat
q̄n suorū fratrū vulnerū stigmata suo

in beato Augustino. q̄ dicit in Can.
xcpsio. Come capitio tui sicut purpura
regio iūcta canalibus. O beate Augus
stine. Come capitio tui. id est affectio/
nes mentis tue. Dicit Ger. in moral'.
Quid per caput nisi ea que principalio
uniuscuiusq; actionis est mentis opēs
significat'. Come capitio sunt affectio/
nes sue mentis. Come nām exeunt de ca
pite. et affectiones sue cogitationes exe
unt de corde. Matthei decimo quinto. de
corde exeunt cogitationes . Iste cogitati
ones et affectiones beati Augustini fu
erunt sicut purpura regio. hoc est caro
ꝙ̄i purpurata colore sui sanguinis quo
fuit aspersa quādo in ligno crucis fuit
affixa. Dicunt autē affectiones beati
Augustini similes carni ꝙ̄i. non fe/
mineliter sed affectiue . ita enī affectiōes
suas dirigebat frequenter diuino ꝙ̄iu/
sue amore in deum et diuinam pallio/
nem. q̄ stigmatum stigmatum christi in
corde suo meruit impressionem . Unde ip
se dicit in libro confessionum. Sagitta
uerat tu cor meū caritate tua. z īgrisabā
verba tua in visceribus meis. vulnera
uerat quoq; cristus cor meū Et iterum
Nec tabitabat illic diebus dulcedine mi/
rabili. considera altitudinem cōsilij di/
uini . super salutem generis humani .
Ex quo patet q̄ beatus Augustinus me
ruit impressionem vulnerum cristi in
corde suo spiritualiter. ꝙ consequens in
omnibus membris. quia cor ē fons. qui
influit membris omnē virtutem operati
uam. ita q̄ nichil est in membris q̄n nō
hauserunt a corde. Si ergo stigmata su
erunt in corde. per consequens fuerunt
in omnibus membris. quod probat phi

losophus sic dicens. Omnis virtus uni
ens fortior est ipsa diuisa. sed amans vir/
tutes uniunt in corde. ergo quod est cie
ca cor. fortius est q̄ q̄d est cecum membra.
multo ergo fortius et efficacius beatus
Augustinus vulnera ꝙ̄i habuit in cor
de spūali q̄ alij sancti quos legimus ha
buisse in membris visibilī ¶ Exemplū
legit q̄ quedā mulier ad beatū Augus
tinū accessit. quē studētem inuisens la
butauit. Ipse vero ad eā non īnfidit co
gitans illa q̄ in faciem mulieris ob sci
tare nollet intendere. propius accedit.
negociū exponit. illa quia se nō aspexit
multa cum tristicia recessit .altera autē
dixit cum Augustinus missam diceret. a
mulier ubi esset. post elevationem corpo/
ris cristi mulier rapta vidit se stantem
ante tribunal trinitatis. et vidit beatū
Augustinum facie inclinata de trinita
tis gloria attentissime disputantem. et
voz ei dixit . cum Augustinum pridie
quererem de trinitate sic disputant . et
idco q̄ ubi fuerim penitus non aduer/
tit . ¶ Tertio honorauit eum in mira/
culorum ostensione vel operatione. Ec
clesiastici trigesimo octauo. Dedit homi
nibus altitudinem scientie honorē in mi
rabilibus suis. certe scientia quā altissimus
dat hōibus. id est cōi humane viuenti/
bus ꝙ quā honorantur in ipsius mira/
bilibus est scientia fidei. ad ostendendū
eīm fidei meritū cōcordāt sanctis opera
miraculorū . Ut Marci nono . Omnia
possibilia sūt credēti. Quia ergo beatꝰ
Augus. ꝑfecte credidit . z fidem coram
hēreticis ita cōstanter ꝓfessus est q̄ Manichē
um ad fidē cōuertit z aliorū multorū hēre
corum errorē fugauit. idco dño multa

First and only edition of a Catholic devotional work with nearly 700 Van Sichem woodcuts

33

SICHEM, Christoffel II van. 't Schat der zielen, dat is: Het geheele leven ons Heeren Jesu Christi naer de vyer Evangelisten. Naer vervolgh des tijdts by een ghevoeght, in seven stucken verdeelt. Met seer schoon figuren verciert, gesneden door C. van Sichem, voor P. J. P[aets].
Amsterdam, Pieter J[acobsz]. P[aets], 1648. With 686 woodcuts, many full-page, all by Christoph van Sichem (many with his monogram), after his own designs and after drawings and paintings by Goltzius, Dürer, Bloemaert, the Wierix brothers, Lucas van Leyden, etc. Further with numerous decorated woodcut initials.
17th-century vellum, sewn on 4 vellum tapes, laced through the joints, manuscript title on smooth spine.

€ 8000


Van 't leven CHRISTI. 229
Luc. 16. Anno 33.
A
B
C
D
E
De Rijcke-man roept uyt den hel Abraham *te vergeefs aen.*
A. De ſpatie van 't aertrijck, 't welck tuſſchen het voorburght der Vaderen ende het bovenſte des aertbodems komt. *B* Het voorburght der Vaderen daer *Abraham* ende *Lazarus* zijn. *C.* Het voorburght der kinderen, alwaer noch licht uyt het voorburght der Vaderen nochte hitte uyt het Vagevyer komt. *D.* Het Vage-vyer daer de zielen door GODTS kracht ende hant geſuyvert werden. *E.* De kloot der hellen, alwaer de Rijcke-man te vergeefs bidt.
233. Figuer. P 2 CHRI-

First and only edition of a Catholic devotional book on the life of Christ (in 5 numbered parts), the works of the Apostles, saints' lives, and religious emblems, perhaps the most richly illustrated woodcut book of the 17th century, with almost 700 woodcuts by Van Sichem, when one includes the 7 large ornamental woodcuts with putti, beasts, insects and flowers. Christoffel van Sichem (ca. 1581-1658), the second and most important of four artists of that name, was one of the greatest woodblock cutters of the Dutch golden age.
Although the title-page says the work is in seven parts, it is signed and paginated in a single seres and the "parts" often begin in the middle of a quire, so they were clearly not issued separately. In fact, there are 4 divisional titles making 8 "parts" in total, but other sections of the book have drop-titles and include additional series of woodcuts.
Five parts are devoted to the life of Christ, making up more than half the book, and are preceeded by a prologue followed by woodcut series of the life of Mary and a series of the four Evangelists. The woodcuts for the works of the Apostles are after Van Heemskerck and Stradanus. Van Gorcum's text accompanies a fine series of large woodcut portraits of 25 male and 27 female hermits after Abraham Bloemaert, followed by two series of smaller woodcut portraits of Saints. The last series, "Goddelycke Wenschen", with a beautiful woodcut divisional title with a heart-shaped opening for the letterpress text, is Justus of Harduyn's Dutch adaptation of Hermannus Hugo's *Pia Desideria*, with beautiful woodcut emblems of children.
With the the owner's signature of an 18th-century(?) abbot on the first free endleaf. With the outer edge of the woodcut on the "Bosch der eremyten" title-page slightly shaved, a few mostly marginal tears, the largest in the gutter margin of 1 leaf repaired, slightly affecting the border, and a smaller one slightly affecting 1 woodcut, and a few leaves somewhat thumbed, smudged or spotted, but still generally in good condition. A famous and popular Catholic devotional work, with nearly 700 Van Sichem woodcuts.

800, [4] pp. *BCNI 10256; Hollstein XXVII, p. 51 (no. 52); Poortman, Bijbel en Prent 48; STCN (8 copies, incl. at least 2 incomplete); cf. Het Boek XIII (1924), pp. 195 ff.*

Rare mystic work, with 22 woodcuts by the gifted Pieter van der Borcht

34

[VERVOORT, Frans]. Dat vyants net, der booser wercken raet, visioenen, ende met alder sijnder verholender stricken, leerende hoe wi de werelt, den vyant, ende ons selven sullen sterven, kennen, ende leerende hoe wi die werelt, den vyant, ende ons selven sullen sterven, kennen, ende overwinnen.
Antwerp, Jan van Ghelen, (colophon: 1561). 8vo. With the title in a four-piece woodcut border by Pieter van den Borcht (with his initials at the foot), Jan van Ghelen's woodcut device on verso of last leaf, a full-page armorial view (dated 1552) on the last leaf, and 20 mostly full-page woodcut illustrations by Pieter van der Borcht in text. Modern half vellum, sprinkled paper sides.

€ 6000

Rare enlarged third edition of a well-illustrated work by the often overlooked Franciscan mystic author Frans Vervoort (ca. 1490-1555), "one of the greatest religious lyrists" (Schmitz) and generally said to be "the greatest follower of Ruysbroeck in the 16th century". In 16 chapters he describes how the human soul is threatened from all sides by the enemy's net ("vyants net") and he urges the reader to be careful.
Vervoort's works circulated in manuscript until at the end of his life he was "discovered" by Henricus Helstanus, his Franciscan superior who sent some of Vervoort's manuscripts to his friend the Archbishop of Trier (this letter is added at the end of our edition). Vervoort did not want his works to be published under his own name, therefore they appeared under the names of the editors - here Jan Verbrugghen, who also lived at Malines. Before his death, three of Vervoort's works were published, including the present one, first published in 1552 at Antwerp by Hans van Liesveld with 14 woodcut illustrations by the gifted Flemish Renaissance artist Pieter van der Borcht (ca. 1530-1608). Simon Cock published the second edition at Antwerp in 1556, adding the letter by Helstanus and with a revised text. Both of these editions are extremely rare. The present third edition follows the text of the second but adds 8 additional woodcuts by Pieter van den Borcht.
Title-page with restored margins, just touching the woodcut border, leaf a8 with a small hole, affecting text on recto and woodcut on verso, final leaf restored in the foot margin, browned and with some occasional small stains, but otherwise in good condition.
[88] ll. *Belg. Typ. 4740; USTC 407565 (7 copies); cf. Funck, p. 407 (1556 edition); Hollstein III, P. van der Borcht, 562-575 (1552 edition with 14 woodcuts); for Vervoort: Schmitz, Het aandeel der Minderbroeders in onze middeleeuwse literatuur, pp. 116-126.*

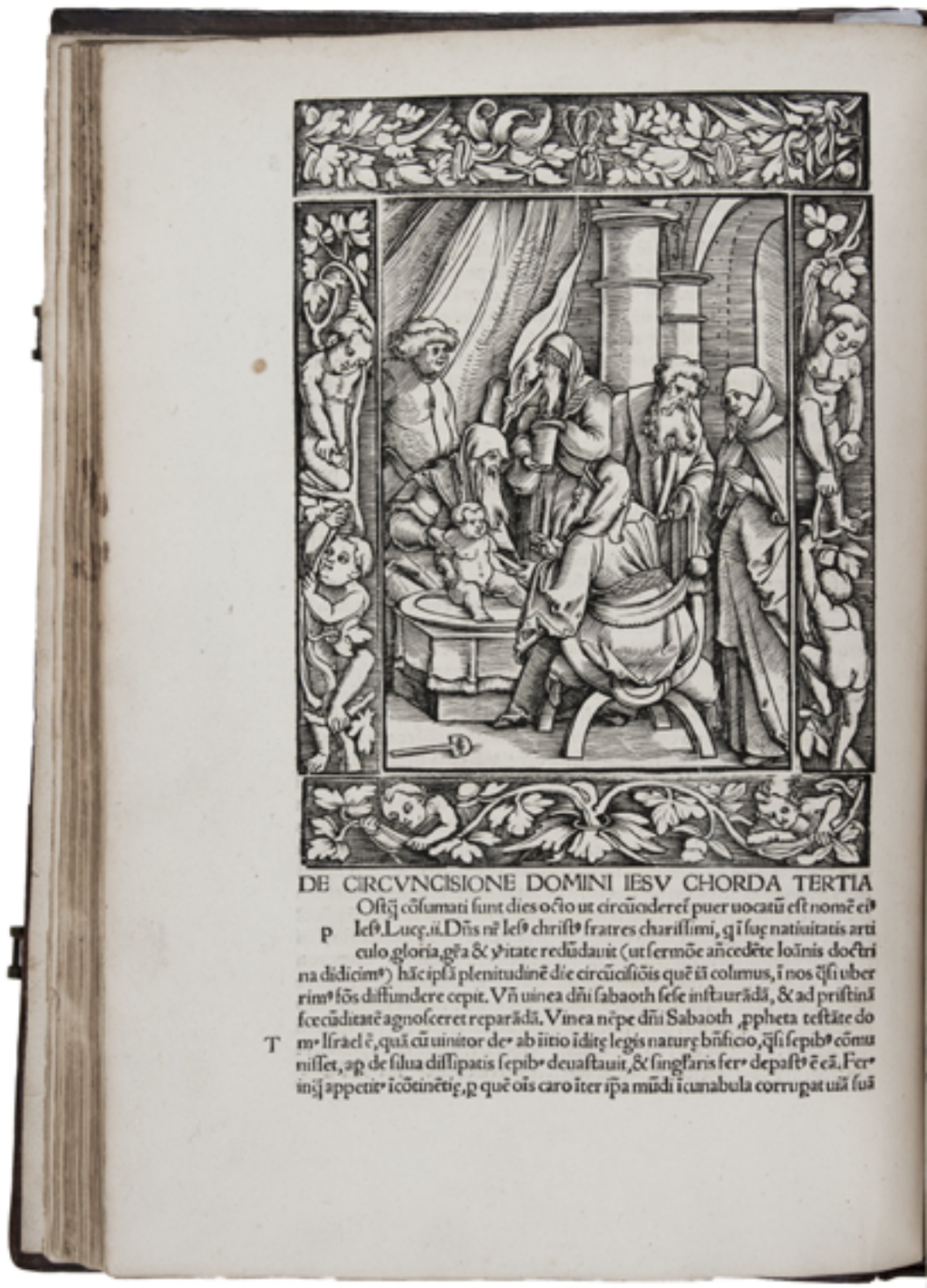


Printed in the Alsace for Koberger in Nuremberg with 10 magnificent woodcuts

35

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]. With title in woodcut border of 4 pieces by Urs Graf and 10 beautiful full-page woodcuts in a border of 4 woodblocks by the painter and woodcutter the "Master I S with the shovel", a pupil of Hans Schäufelein: apart from the first, all the woodcuts are signed with the monogram "I S" on the blade of a shovel.
Folio. Contemporary calf over wooden boards, blind-tooled sides: chequered pattern with floral stamps, one in the form of an onion (6.5 x 4.5 cm) and smaller triangular stamps with a dragon, a small rectangular stamp with leaves and a round one with trefoil; two brass clasps, title written on fore-edge. Leaves from a 14th-century liturgical manuscript pasted on the inner sides of the boards. From the "Koberger Werkstatt".

€ 12 500


DE CIRCVNCISIONE DOMINI IESV CHORDA TERTIA
Oſtq̃ cõſumati ſunt dies octo ut circũcideret puer uocatũ eſt nomẽ eius
P Ieſus.Luce.ii.Dñs nr̃ Ieſus chriſtus fratres chariſſimi, qui ſue natiuitatis arti
culo gloria,gr̃a & ꝟitate redũdauit (ut ſermõe añcedẽte loãnis doctri
na didicim⁹) hac ipſa plenitudine die circũciſionis que ẽ columus, i nos q̃ſi uber
rim⁹ fõs diffundere cepit. Vñ uinea dñi ſabaoth ſeſe inſtaurãdã, & ad priſtinã
ſoecũditatẽ agnoſceret reparãdã. Vinea nẽpe dñi Sabaoth ,ppheta teſtãte do
T m⁹ Iſrael ẽ, quã cũ uinitor de⁹ ab initio idite legis nature bñficio, q̃ſi ſepib⁹ cõmu
niſſet, ap̃ de ſilua diſſipatis ſepib⁹ deuaſtauit,& ſingſaris fer⁹ depaſt⁹ ẽ eã. Fer⁹
inſ̃ appetit⁹ icõtinẽtię,p que ois caro iter ipa mũdi i cunabula corrupat uiã ſuã

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 Schäufelein (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 Schäufelein's. His style, however, is somewhat different and shows also the influence of Dürer and Baldung.
Marcus Vigerius taught theology at Padua and later at the Papal University in Rome. In 1476 he was appointed bishop and prefect of Sinigalli, became master of the sacred palace in 1484 and governor of the Castello Sant'Angelo in 1503. In 1505 he was created cardinal by pope Julius II to whom the present edition is dedicated.
With (partly erased) contemporary ownership'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 (Schäufelein) I, 129; Proctor, German Books 1501-1520 11684; VD 16, V1183; cf. Thieme & Becker XXIX, p. 558.*

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