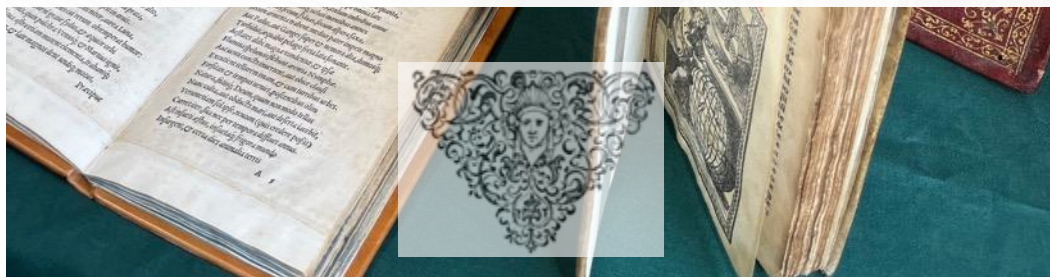




# De Bry Rare Books

## 20 Early Books & Manuscripts *c1450 – c1550*



This catalogue focuses on early printing and manuscripts from c1450 to c1550.  
Highlights include:

- **15<sup>th</sup> Century manuscript Royal Folio Bible in a c1400 Viennese binding**
- **Unrecorded Incunable Kerver Book of hours - once owned by Francis Douce**
- **1518 Italian edition of Varthema's travels**
- **1555 Sarum Breviary printed by Madeleine Boursette - bound in a contemporary Oxford binding for the Marian Reformation in England**
- **A Legal work bound in c1100 binding waste**

-De Bry Rare Books is a Limited Company based in Oxford, UK.

-Prices are in GBP with Postage Included

-Individual payment arrangements can be made, with payment on receipt for institutional clients and colleagues.

-Further descriptions and photos can be found online: [www.debryrarebooks.com](http://www.debryrarebooks.com)

-Please contact us via email for further information: [DeBryRareBooks@Gmail.com](mailto:DeBryRareBooks@Gmail.com)

-All items have appropriate export licenses when required



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Item 14:

15<sup>th</sup> Century manuscript Bible



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## **Scarce 1472 Incunable – Likely the first book printed by Michael Wenssler – the second printer in Basel**

**“De modo perveniendi ad veram et perfectam Dei et proximi dilectionem.”**

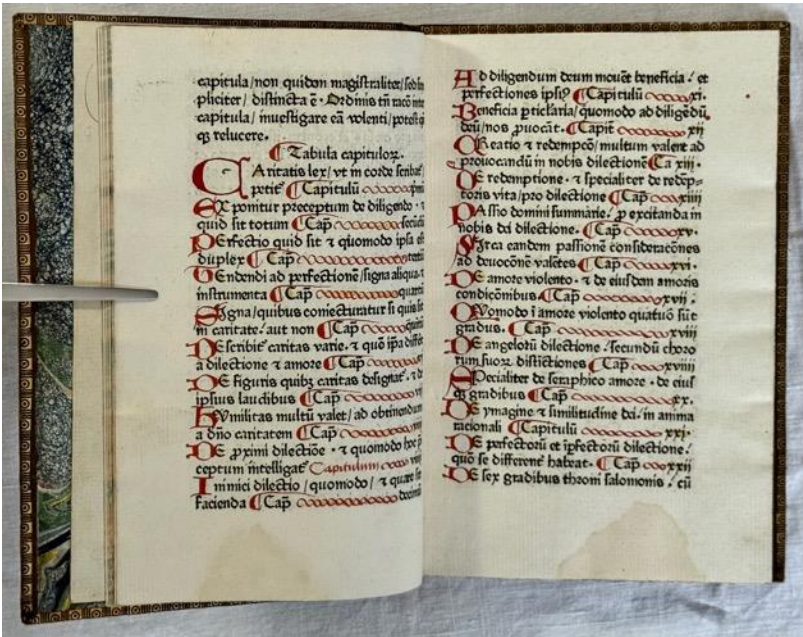
- Printed in Basel by Michael Wenssler not after December 1472
- Chancery quarto in early 19<sup>th</sup> Century gilt calf (20.5 x 14.5cm)
- Complete text – 125 (of 126 leaves) missing the first blank (a1)  
Collation: a10b-e8,fg10,h-p8
- [2] introductory pages, [2] pages of index and 120 leaves containing 51 chapters of text, followed by a final blank.
- Printed in Red and black ink. One contemporary hand coloured drop cap in blue, red and gold. Rubrication to text in red and yellow throughout.
- 19<sup>th</sup> Century calf in good condition. Light 1 inch water staining to bottom of first 10 leaves not affecting text. 1534 Cologne ownership inscription at the top of the title page (trimmed).

Michael Wenssler was the second Printer in Basel, and played a key role in establishing Basel as one of the most important cities in the story of early printing. Basel university had been founded in 1460, leading to an increased need for printed works. Wenssler was active from c1472 until his death in 1499, producing theological as well as classical and legal texts. He produced much of his work alone, but also produced some texts alongside Basel's first printer Berthold Ruppel.

The work “On the way to arrive at true and perfect love of God and neighbour” is the only incunable edition of this work of mediaeval mystical theology. The devotional text describes the ways of arriving at the perfect love of God, and was written by Henricus Arnoldi (c1407-1489) who was prior of the Carthusian monastery in Basel from 1449-1480. Arnoldi discusses Charity, Love, violence, as well as doubt in God. The Carthusians were a strict order and would have spent many hours reflecting and praying to God and contemplating the meaning of Life, Love and Death. The Text concludes with a prayer to the Virgin Mary, that she may grant grace and charity on the reader.

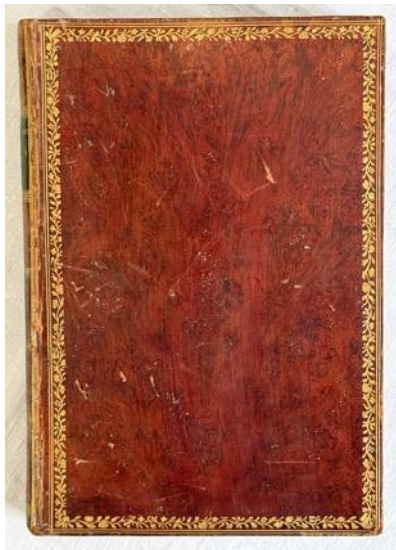
ISTC ia01061000, GW 2511. 3 copies in USA (Huntington, Morgan, Harvard)





“Even though the art of printing was invented in Mainz, it was  
Basel that lifted it out of the mud”

Michael Wenssler



*Dionysij Cartusiani, impressa Colonia impressus  
M. C. S. i. r. i. s. L. o. n. e. s. i. a. n. i. anno M. D. XXXIII fo*

**T**ra<sup>ctatus</sup> de modo pueniendi ad verā et  
pfectā dei et p<sup>ro</sup>ximi dilectionem. Habens  
fū<sup>ndamentū</sup> ex theologia mistica. Et licz sit  
p religiosis et alijs deuocōi deditis/ mltū  
util/ potest nichilomin<sup>us</sup> deseriue et ceteris  
catholice fidei p<sup>ro</sup>fessoribz. Cū om<sup>n</sup>s ad dilec  
tionē dei et p<sup>ro</sup>ximi teneam<sup>ur</sup>. Edit<sup>us</sup> a quodā  
cartusielī ad dei laudē et alioz edificacōnē.  
Incipit plogus in eandem materiam.

**C**aritatis excellentia satis in  
diuino cōmēdat eloq<sup>uo</sup>/ et in  
scōz pat<sup>rum</sup> doctozq<sup>ue</sup> scrip  
tis. Vt ibi. Deus caritas est  
Qui diligit legē impleuit. Qui  
nō diligit/ manet in morte. Itē caritas est  
v<sup>ir</sup>tutū uirt<sup>us</sup>/ et quodā<sup>mō</sup> om<sup>n</sup>s v<sup>ir</sup>tus. Et si  
nō actu/ tñ habitu. Itē nō habet aliqd vi  
riditatis ramū<sup>s</sup> boni op<sup>er</sup>is/ si nō māserit in  
radice caritatis. Itē ipa sola discernit in  
filios regni/ et filios gehēne. Vnde cōsultū  
et utile videt<sup>ur</sup> de caritate tractare. scribēdo.  
legēdo. of<sup>er</sup>ēdo. et meditādo. et maxime  
scdm eā opādo. Ideoq<sup>ue</sup> ea que scq<sup>ue</sup> mate  
ria/ ex diuersis scōz patrū. et alioz catho  
licoz virorum. puta. dyonisi<sup>j</sup>. augustin<sup>i</sup>.



fueris / q̄ spūs tuus in deū q̄i abscondit  
vnus quasi spūs cū deo factus. nichil de  
siderans / nichil volens / nisi quod ipse  
maxima cordis dulcedine. Nec quicquid  
debitur tibi difficile / p̄ ip̄ius nimio amica  
ymo et mortem turpillimam / libenter fultis  
nebis ppter ip̄m / ex maxima dilectione

**E**go. Eya predulcissime domine. lau  
tibi. mille millesies. et in infinitum plu  
ries. quia tam pie docuisti meā ignorāciam  
Done dñe. quod posuisti in seruuū tui ve  
cunqz cognitionē / pone (queso) hoc ip̄m  
etiam in meam affectionem. Prosti namqz  
domine / quia sicut ardere parum est / ita  
lucere vanū. nisi igitur utrūqz iungas  
vnum sine altero nichil michi prode  
da ergo vt lux cognitionis in mēte / cū  
ardeat igne amoris in cordē De figuris  
caritatis. eiusqz laudibus. Capitulum  
duodecimum. Ego

**Q**deo dñe. q̄ nō incoeuienter  
dixerim / caritatē esse aliquod  
magnum in simplicitate mea. Et  
(vt michi videt) non potest  
satis laudari. Vnde desidero valde (vt

dñe) vt non dedigneris / pauperculo tuo a  
liquid de ei⁹ cōmendacōne releuare. **D**o  
min⁹. Quamuis esset vtilius / caritatis  
nosse exprimentaliter opationē / quā eius  
scire magistraliter cōmedationē / tamen vt  
eo amplius dñderes eam habere / quo ma  
gis intellexeris ipsam pluribus laudum  
titulis fulgere / audi que dico. Caritas fi  
gurata est / in illa arborē euangelica / que  
fructus bonos facit. Item figurata ē p  
psalmistam / in vmbra aliarum / in qua ipse  
operauit. Item in aquila ezechielis / cui⁹  
facies desuper ipsorum quatuor. Item in  
archa noe / in qua nullus perijt. ⁊ extri  
quam nullus saluatus fuit. Item figura  
tur per aurozā confurgentē / diei eternita  
tis p̄neciā. Item p̄ aurū terre euilath /  
supra ei⁹cta mineralia optimū. Item per  
nō mixtum balsamū / quia nō admittit p̄e  
cati mōtalis cōsorcium. Item p̄ clauē reg  
ni celozū / q̄ nemo sine caritate hēbit illie  
introitū. Itē curruū helie afflāt⁹ / quia p  
ip̄as in celum rehiē. Itē ipsa comparatur  
euāgelice margarite. p̄ qua emenda / res  
ceteræ sunt distrahende. Item comparatur

michi in simplicitate tua. quid horum tibi  
videtur maius. ⁊ quid te in hīs p̄mouet  
amplius. **E**go **D**ñe (vt vix fateā)  
vtrumqz beneficiū / creacōnis videlicet ⁊  
redempcōnis / valde magnū est. me tamen  
magis mouet / ipsa redempcō / q̄ creacio  
**D**omin⁹ Et quare hoc. **E**go  
Domine. in mea / ⁊ om̄is creature / forma  
cione / videtur q̄ tua magis resqz lēdeat p̄  
tēcia. que vt placuit oīa fecit. sed in mea  
⁊ totius oīis creature redempcōne (dñe)

(2)

**1505 Commentary on Aristotle bound in contemporary Bee themed  
Binding restored by Douglas Cockerell**

**“Problematum Aristotelis sectiones duae de quadraginta”  
by Theodorus Gaza after Aristotle**

Published in Lyon by Balthazar de Gabiano

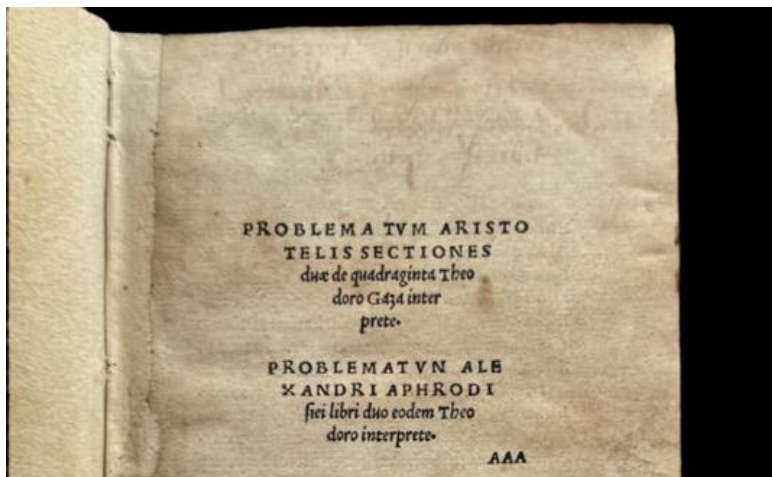
Complete text 212pp – in contemporary blind stamped binding, rebacked by Douglas Cockerell in 1937 (with ticket). (17 x 11.5cm).

Condition – Textblock washed (likely by Cockerell). Toning to opening 5 leaves, light damp staining to bottom 3<sup>rd</sup> of pages – worse in CCC and at the end of the work. Otherwise scattered marks and generally very good. Binding rebacked with modern clasps.

The binding contains a 1505 translation of Aristotle's *Problemata* by Theodorus Gaza (1410-1475) which reflects Renaissance thought. The text discusses human and animal behaviours such as “Why do we cry when we laugh”, “Why does music affect emotions so much” and the profound “why do bald men have better eyesight?!”. Contemporary 15th and 16th century readers tried to interpret these ancient questions in the context of human sin at a deeply spiritual time.

USTC 154952 (1 copy only)

**£1750**







Bees had significant meaning in the Middle ages. As well as representing hard work and cooperation, bees could signify wisdom and the rich or "honeyed" text in a book. Like a hive made up of many individuals, bees also represented the church itself, as each bee could produce its own "honey" – eternal life – through the power of collective prayer. Bees were also thought to reproduce without sex, making them a symbol of the Virgin Mary.

## **Reformation “Dream-catchers”**

### **German manuscript on rhetoric and prayer c1550 with reference to Philipp Melanchthon and the interpretation of dreams**

- Latin Manuscript on paper 16x 11cm
- 36 pages [including 4 blanks – 30,31,35&36]
- Modern binding with reused incunabula leaf.
- Complete as such. Old water stains to upper and inner edges of pages affecting text.

This interesting German manuscript from the 1500s discusses the key skills of rhetoric. Namely: Personal traits, topical argument, elocution, figures of speech, pronunciation, and the interpretation of dreams. The work has a religious focus, discussing “Oratione” or prayer, so was perhaps written by a priest during their studies.

The text refers to Philipp Melanchthon (1497-1560), a celebrated German Lutheran theologian who focused on translating and editing works for scholars and the public. Born Philipp Schwarzzerdt, he adopted the Greek name “Melanchthon” (Black Earth) to underscore the depth of his humanist learning. Having close contact with Luther, Melanchthon’s teachings on rhetoric were composed within a Protestant context and highlighted the importance of structured prayer and the interpretation of scripture. A keen supporter of education, he sought to make the Protestant Christian doctrine accessible.

The interpretation of Dreams “De Somniis”, within a Melanchthon context was interesting as although dreams were important to his theology, he was aware that not all dreams were divinely influenced. Melanchthon felt that they could be caused by natural phenomena, such as hunger or desire, while the devil could also influence dreams to deceive or confuse. Dreams were to be interpreted within a scriptural context. Famously, Melanchthon was visited in a dream by his deceased daughter, Anna, on the night of her death - a visitation which he used as evidence for the persistence of the human soul after death.

Regarding the other subheadings of this manuscript “Personae description” (Description of characters) was based on Classical rhetoric by Cicero and others. It taught speakers to portray individuals accurately to help make arguments more persuasive. In a Melanchthon context it was reframed for Christian purposes to teach Christian moral virtues. “Argumentum loci” was a key concept within Melanchthon theology, basing arguments on firm scriptural foundation within a protestant context. “De Elocutione” and “De Pronunciatione” underlined the importance of clear speech and delivery, while “De “schematibus” highlighted the role of rhetorical devices and metaphors to please the reader.

An interesting contemporary manuscript of the early German reformation worthy of further study.

With German Export License

**£1200**

hand' vng' in alio, si in p'mistipo hand' ann' 1481.  
h. 2. m. 29

## De somnijs

Somnijs hinc venit, qd' regis signis & vclat  
ambagibz, non in istis p'te intelligenda sunt  
ij, q' diuinitas. hinc quinq' sunt p'te hinc  
alijs, Commis, publicis, vclat. Maris. In p'm  
m'is Superioris

fo. 89. Horn. h. 1. p. 1.

Tamq' à labris finisno fugientia captas  
flumina, quid iudas & mutas rora de  
fabula narrare, q'q' hinc vndiq' p'are  
Indor mis in hanc, tamq' p'ra p'ra  
fager, aut p'ra tamq' gaudere tabellis

hinc vclat, tamq' hinc vclat, quid iudas  
flumina, quid iudas & mutas rora de  
fabula narrare, q'q' hinc vndiq' p'are  
Indor mis in hanc, tamq' p'ra p'ra  
fager, aut p'ra tamq' gaudere tabellis

hinc vclat, tamq' hinc vclat, quid iudas  
flumina, quid iudas & mutas rora de  
fabula narrare, q'q' hinc vndiq' p'are  
Indor mis in hanc, tamq' p'ra p'ra  
fager, aut p'ra tamq' gaudere tabellis



(4)

**1541 commentary on Ancient Greek politics by Guillaume Postel - With a 17th Century binding from the Duke of Medina de las Torres, Viceroy of Naples**

***“De Magistratibus Atheniensium liber, ad intelligendam non solum Graecorum ”***

“A book on the magistrates Athens, for the understanding not only of the Greeks”

1541 - 1<sup>st</sup> edition - Published in Paris by Michael de Vascosan and Galliot du Pré

Small Quarto (21 x 15cm) - complete - [6], 63, [1]

Condition: Some toning and marks to text. Binding with external wear and bumped corners. Worming to top and bottom of spine with split to lower 2 inches of spine however remains firm. Lower headband lacking. Stains to last leaf of index

Guillaume Postel (1510 – 1581) was one of the foremost scholars of his day. Born in France, he was a skilled linguist, mastering Greek, Latin and Arabic and translating part of the Qur'an into Latin in 1543. A well regarded figure during the Renaissance, he played a key role in political contemporary thought. One of his strengths was bridging Eastern and Western thought and introducing Arabic texts to a European audience.

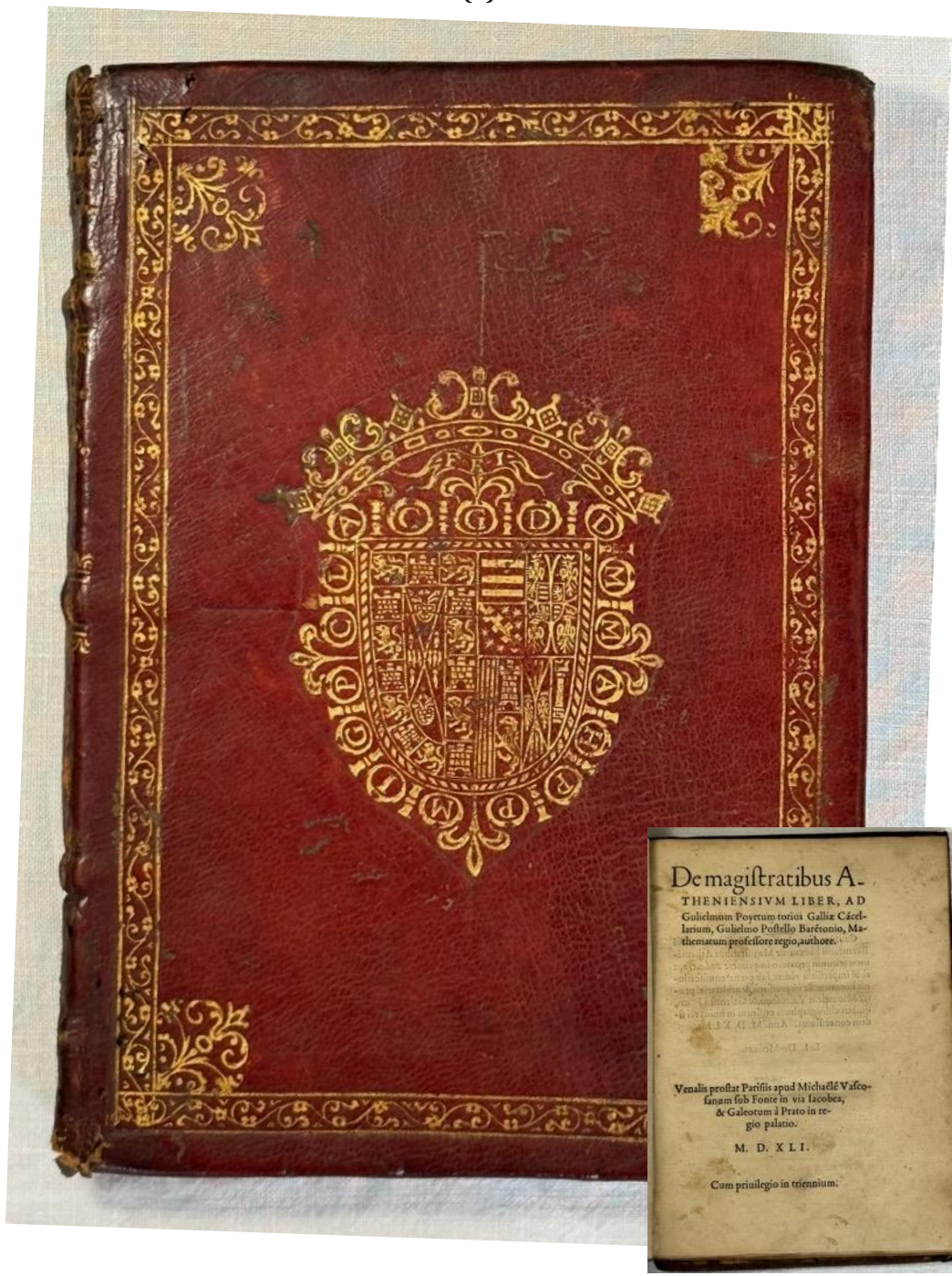
This work “De Magistratibus Atheniensium” describes the political structure of Athens and the role of Magistrates in Governance and law. Postel was particularly interested in how Greek philosophy could influence contemporary politics including Government and Law in Europe.

This copy is housed in a lovely Italianate style early 17<sup>th</sup> century red Morocco binding with a central coat of arms which likely represents a member of the Hapsburg house. The Kingdoms of Castille (Castle), Leon (Lion), Aragon (vertical lines and Eagle ), Gibraltar (Pillar of Hercules) are represented in the coat of arms. The arms can be identified as those of Don Ramiro Nuñez de Guzmán (1600-1668), Duke of Medina de las Torres, Viceroy of Naples.

USTC 140156 – 1 copy in USA only

**£1250**

(4)



De magistratibus A-

THENIENSIVM LIBER, AD

Gulielmum Poyetum totius Gallia Cælar-

iarium, Gulielmo Poffello Bartronio, Ma-

thematum professore regio, autore.

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## Unique Lost Incunable - Kerver Book of hours – now rediscovered

*"Hore beate Virginis marie secumdum usarum Romanum"*

Printed 16th May 1499 by Thielman Kerver,  
Bookseller residing in Paris, on the Bridge of St.  
Michel at the Sign of the Unicorn

This Unique and complete Book of Hours by Thielman Kerver was published on 16 May 1499 in Paris. The complete book of 104 pages (a8-n8) is beautifully printed on vellum, with a title page, 16 large engravings, numerous decorative border figures, and text highlighted in red, blue and gold.

This edition was last recorded in the early 1900 in a Sotheby's auction catalogue, but had not been seen since. As descriptions can sometimes be inaccurate, it was unclear if the book actually existed, and it was not listed on the ISTC - the British Library's catalogue of all known Incunables.

The book also has a distinguished provenance as the bookplate shows it was once owned by Francis Douce - keeper of Manuscripts at the British Library in the early 1800s. He didn't enjoy the job and quit due to "The ill-contrived and filthy water closet" and "The Fiddle Faddle requisition of incessant reports" (something we can all relate too).

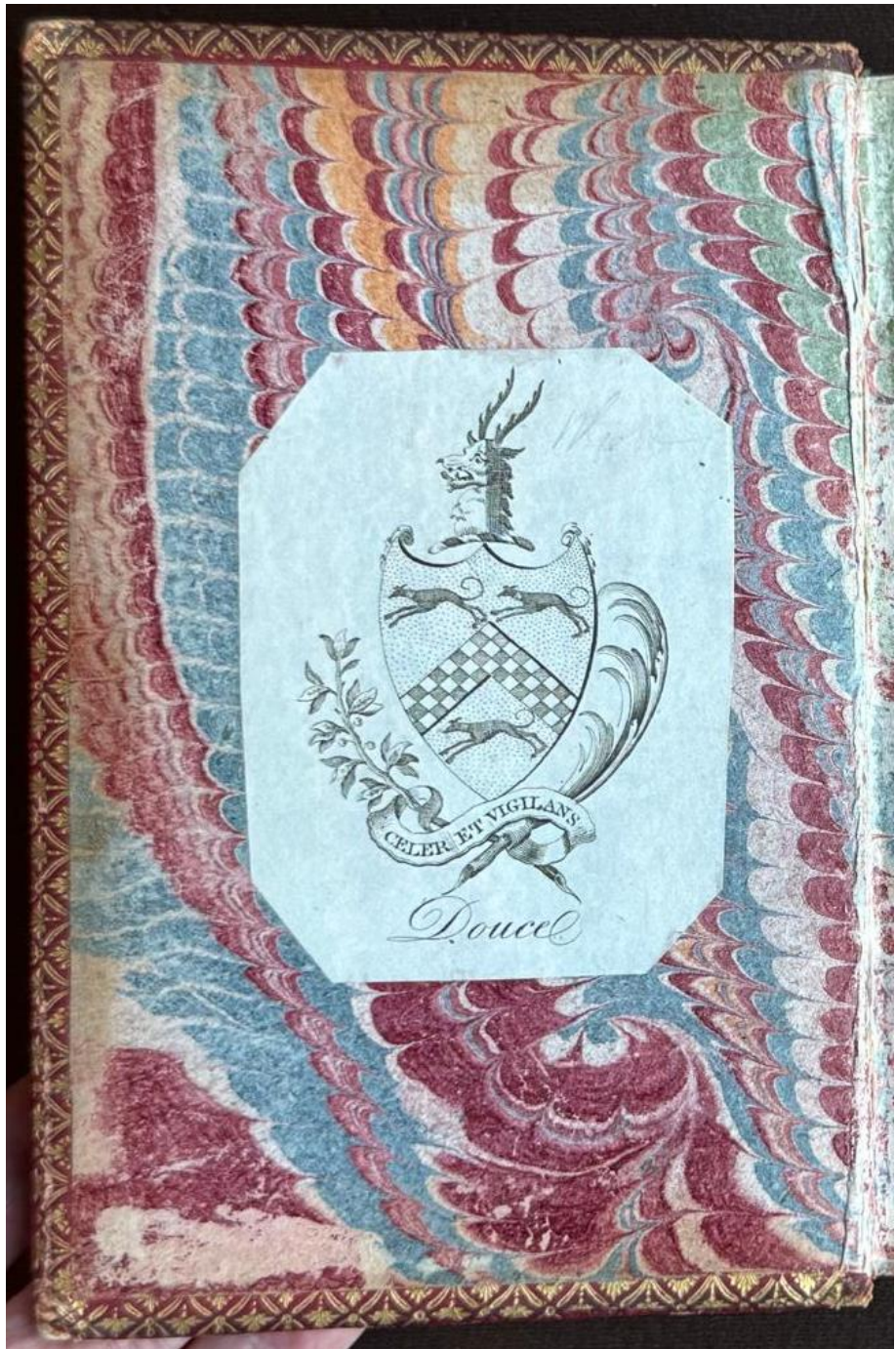
Douce later inherited £50,000 and went on a buying spree of the best books he could find (as you do). At his death he donated most of his books and manuscripts to the Bodleian Library in Oxford, including an impressive 476 incunables with 15 Caxtons and 96(!) printed books of hours. This copy isn't listed as a donated book however (Coxe 1840), so disappeared onto the private market for the last few hundred years.

*Douce's reasons for  
resigning as keeper of manuscripts at the British Museum:*

***"The Fiddle Faddle requisition of incessant reports"***

***"The general unwholesomeness of the air...and the ill- contrived  
and filthy water closet"***









**(5)**

Heures a l'Usage de Rome

-Printed 16th May 1499 at the Pont St. Michel at the Sign of the Unicorn

-In-8 (17x11cm approx)

-Early 19th Century full Morocco leather binding with embossed decoration and gilt bands.

-104 pages (of 104) – A8-N8 (Complete)

-Almanac for 1497-1520

-Printed in Gothic script with 25 lines per page. Engraved and illustrated borders surrounding all pages.

-Text highlighted with contemporary Red, blue and Gold lettering

The book is bound in early 19<sup>th</sup> Century Red Morocco with the bookplate of Francis Douce

Condition:

-Good condition overall with a few marks to vellum and some wear consistent with use.

-Wear to binding with the boards starting and some splitting to the binding.

Provenance:

Sotheby's sale March 20-21st 1908 Item 5039

– Sold for £14 10s. to Walter James Leighton (1850-1917) of 40 Brewer Street, Soho, London - 3rd Generation London Bookseller and President of the ABA

**SOLD**

**(Subsequently listed on GW as 1316450N)**



(6)



(6)

## **Contemporary Oxford Binding and Women's Printing for the Marian Reformation in England - Winter Breviary use of Sarum - 1555 - Madeleine Boursette**

**1555 Breviary for the use of Salisbury bound in a contemporary Oxford binding and published by Madeleine Boursette for the English Market**

"Portiforium seu breviarium ad usum ecclesie Sarisburiensis"

"Winter Breviary for the Use of Salisbury"

-Published by Madeleine Boursette "M B" - Widow of Francis Regnault - "viduam Francisci Regnault"

-Small thick Octavo (15.5 x 11 x 5cm)

- 3 parts in 1. Incomplete missing 8 leaves:

[8], 1-147, 1-168 [missing 169-172], [1-48] (missing 49-52).

-With Title page and text printed in Red and Black

-Decoration to the Oxford Binding Identified in Gibson's "Oxford Bindings" as Plate 38, Roll IX - which was in use c1540-60.

Condition - Wear to binding with manuscript end papers removed. Rebacked with new end papers. Marks and wear to pages with last page tear repair. Textually incomplete - Missing 8 leaves in total: 4 leaves in first section (pp169-172) and the last 4 leaves (pp-49-52)]. Front board expertly re-backed and binding conserved to strengthen.

This pocket Breviary is a nice example of Trans-Continental trade as it was published in Paris for the English Market. The Regnault family in Paris were the leaders of portable devotional works and this work was published by Madeleine Boursette, who continued the family printing business after her husband's (Francois Regnault) death in c1541. Women printers were often referred to as "Widow of", but Madeleine is more confident in this book - placing her initials "M B" across the centre of the title page. Madeleine Boursette published around 40 titles between 1541 and 1556. All survive in low numbers with around half only recoded as single copies and no publication having more than 10 copies on USTC. After her death, Madeleine's daughter Barbe Regnault continued the printing business which was then passed on to Barbe's daughter, Madeleine Berthelin.

François Regnault is known to have worked in London before 1496 and continued to print many books for the English market after his move to Paris. Miles Coverdale, Richard Grafton and Edward Whitchurch were known to stay in his house in Paris while preparing their English Bible in the 1530s. This trans-channel trade was continued by his wife after François' death in c1541. There is a record of the will of Nicholas Fisher, another English stationer, buying 1200 copies of the Breviary for the use of Salisbury from Madeleine Boursette in 1554, before his untimely death in Paris. (Baydova)

The book's striking early English binding has been definitively identified by the "Roll" decoration which was in use c1540-60 in Oxford (Gibson - plate 38, roll IX). Other examples of bindings with this tool are seen in books at Magdalen, Merton & Brasenose Colleges, as well as the Bodleian in Oxford.

## (6)

Breviaries are portable prayer books containing a calendar and a list of prayers to be said at different times of the day throughout the year – the “Office”. During the English reformation, Breviaries fell out of every day use, being replaced by the Book of Common Prayer which was first published in 1549. This 1555 Breviary is a late example of the use of Sarum, and reflects an attempt to restore Catholic practices under the reign of Mary I (1553-1558), with the last Sarum Breviary was published in 1556. It's likely that this copy went to Oxford where it was part of the circle of clergy who were sympathetic to the Catholic cause. It's unlikely this copy would have been bound after Mary's death in 1558. By 1559 Elizabeth I had come to the throne, establishing the book of Common Prayer as the official liturgical text with the Act of Uniformity, and making Breviaries obsolete.

Interestingly Magdalen College was the college of Bishop Longland, a staunch catholic, and this binding is well represented in their books which may suggest a connection to the College (Although this is speculative and Bishop Longland himself died in 1547).

It's also worth noting that Cranmer, Latimer and Ridley were burnt at the stake in Oxford in 1555/6 so this book is a contemporary, both in time and place, to this important occasion. Again, pure speculation, but it's not unlikely that it was owned by someone who witnessed (and supported) the events famously depicted in Foxe's book of martyrs.

This Octavo Breviary for the use of Sarum was published by Madeleine Boursette for the English market in two editions - 1554 and 1555. Raub states 6 surviving copies of the 1555 edition. USTC 203104 states 1 copy only (Paris). No printing of Breviaries had occurred in Paris between 1546 and 1553 due to the Protestant rule of Henry VIII and Edward VI.

**Although worn and with 8 leaves missing, this is a scarce and unsophisticated copy of a Breviary printed in Paris for the English market during Mary I's reign by a women printer - Madeleine Boursette. The copy must have been bound soon after its arrival in England as it retains its original contemporary Oxford binding which can be identified through the roll decoration to c1550.**

### References:

- 1) Sarum Liturgical Printing in Tudor London - Raub - 2011
- 2) To Make a Career between Paris and London - Social Network as a basis of Renaissance Book Production and Trade - Anna Baydova

**SOLD**





# **C** Portiforium seu Breuiarium

ad vñm ecclesie Sarisburie cassigatum, suppleti  
marginalibus quotationibus adornatum, ac  
nunc primum ad verissimum ordinalis  
exemplar in suum ordinem a peri  
tissimis viris reductum.

**Partis hyemalis.**



PARIS 1555.

**A** Apud viduam Francisci Regnault, in vico sancti  
Jacobi ad signum Elephantis.

1555.

March 1861

(7)

**Fine Post-incunable printing by Amerbach, Petri and Froben bound in a beautiful contemporary full blind-stamped leather binding with clasps**

-Augustine of Hippo

-Part 11 (of 11) of his "Opera": "Undecima pars librorum divi Aurelii Augustini quorum mentionem non fecit in libris retractationum"

-Printed by the "Ioannes tres" or "Three Johns"

-Amerbach, Petri and Froben in Basel, 1506

-Complete – 257 pages and 1 blank

-Folio (Size 31 x 21cm)

-Fine blind stamped leather binding with intricate tooling and 2 clasps intact. Not rebaked. Spine coloured in grey wash with later? 18<sup>th</sup> century monastic lettering overlying the original binding. Old title lettering to lower spine.

Generally very good condition. Some minor losses to corners of the binding and mild bowing of the text block due to old water staining. Finger stains in places. Some stains to inner boards and damage to last blank and last text leaf. Evidence of removal of manuscript paste downs to boards at some stage.

Saint Augustine of Hippo (354-430) was one of the most important theologians of the early church. Born in North Africa, he became bishop of Hippo in modern day Algeria where he wrote extensively. His ideas, particularly on original sin and grace, shaped Christian doctrine for centuries and formed much of the basis for Western Christianity and the Catholic church, although they were more controversial in the East. His works were read through much of the middle ages in Europe culminating in this monumental publication by the "Three Johns" of Basel – Amerbach, Petri and Froben – which was printed between 1504 and 1506. In their dedication they describe the 3 years of work which went into this publication across their three printing workshops.

**USTC 686497**

**£1500**





(7)





## Post-Incunable edition of Varthema in the Original Italian Language

"Itinerario de Ludovico de Varthema ne lo Egipto ne la Syria ne la Arabia deserta & felice ne la Persia ne la India: & ne la Ethiopia. La fede el vivere & costumi de tutte le prefate provincie. Novamente impresso."

### **"The Journey of Ludovico de Varthema to Egypt, Syria, Arabia, Persia, India, and Ethiopia describing their Religion and Customs"**

-Published in Venice on 20th December 1518 by Zorzi di Rusconi.

-92 pages including index (complete): A-L8,M4.

-Octavo format in 18th Century vellum remboitage. Modern Case.

Condition: Title page with loss and around 3/4 has been replaced in facsimile. Textually complete with some marks, stains and paper losses. Binding remboitage.

Varthema was an Italian from Bologna who travelled to Asia visiting the Middle East, India and the Spice Islands from 1502-1507. His journey was one of the most significant travel accounts of the renaissance period and was well received by contemporary audiences. It was one of the first "accurate" accounts to reach a wide audience, replacing earlier Mediaeval narratives by John Mandeville, Marco Polo and others, which had mixed fact and fiction.

During his journey, Varthema described in detail the precious stones, spices, trade and landscapes of the East. He was the first European traveller to visit Mecca, describing its beauty and religious significance. In India, he described the grand processions and the differences between European and Indian customs in religion and day to day life. His description of the caste system is one of the earliest accounts of this by a European. In Ethiopia, he was struck by the distinctive form of Christianity and their subterranean Rock Churches. In Persia he was impressed by the grandeur and sophistication of the Shah's court.

On his return he published his account in 1510 in Rome. The well written narrative was popular and fascinated early readers with its descriptions of far away lands. Further editions were soon published in German, Latin and Spanish.

All early editions are rare, and this Italian edition was published in Venice by Zorzi di Rusconi in 1518.

This is the 2nd Italian edition, 2nd Impression, and the 5th overall edition. Only 4 other copies are recorded in institutions on USTC of this edition (NYPL, Bodleian, Italy (Siena & Messina)). Other post-incunable editions including the 1511 Latin and the 1515/16 German editions sometimes appear on the market, but this is the earliest edition in the original language of Italian that has been on the market for a significant period.

**Extremely early Italian edition of Varthema's Itinerario from 1518 - One the earliest travel narratives - No other *Italian* editions of this work published before 1520 has been recorded in auction records for the past 50 years. Title page restored with facsimile.**

USTC 862067

£65,000

**Itinerario De Ludouico De**  
**Marthema Bolognese ne lo Egypto nela**  
**Suria ne la Arabia Deserta z Felice**  
**ne la Persia: nela India: z nela Ethio**  
**pia. La fede el viuere z costumi de**  
**tutte le psate, pulcie. Nouamête impresso.**



(9)

**Contemporary pig skin binding of the first edition of Erasmus' translation of Arnobius' commentary on the Psalms published by Froben - with allegorical "Life of a Bird" woodcut to title page attributed to Hans Holbein the Younger**

"Commentarios in omnes psalmos, sermon Latino, per Erasmum..."

Printed by Froben in Basel, September 1522 - Complete: [6],265

*Bound with*

"Sermones et exhortations ad monachos" – Knobloch for Haselberger – 1516 - Complete: 74 pp

Provenance: "St Stephan's Benedictine monastery in Würzburg"

29 x 21 cm

Condition: Contemporary half pig-skin with wooden boards. Clasps missing and repair to the front board. Text browned with some minor water stains towards the end of the text. A few quires starting.

The woodcut title page border depicts an "Imago Vitae Avicaceae" or the "Image of the life of a bird".

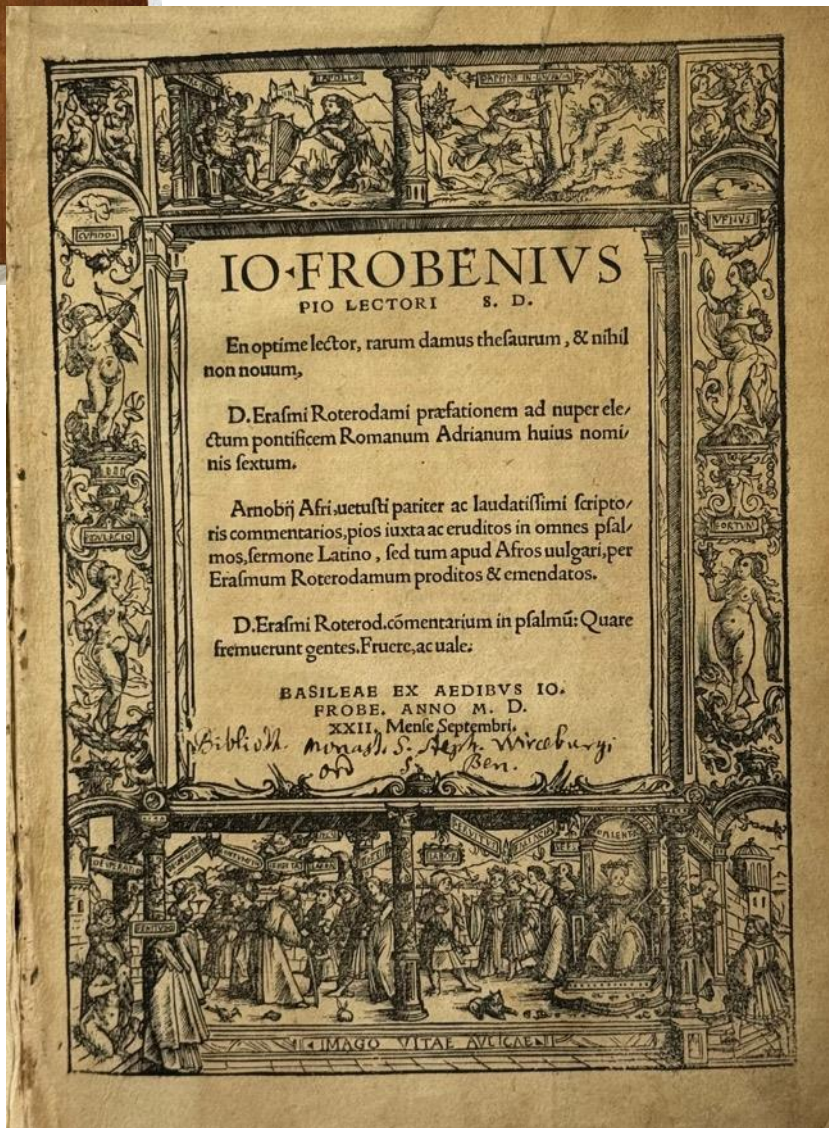
This allegory was popular in the Renaissance and represented the stages of life on Earth. Birds also symbolised learning and the path to wisdom, as well as the journey of the soul to heaven. The woodcut is attributed to Hans Holbein the Younger who was working in Basel during this time (1515-1526).

The text is Erasmus' translation of the 5<sup>th</sup> Century commentary on the psalms by Arnobius the younger. Erasmus brought significant scholarly interpretation of the text through a 16<sup>th</sup> Century eye at the dawn of the reformation. The text has a Christian (rather than Jewish) view of the Psalms and promoted "Christian" values of charity, justice and integrity. The text is dedicated to Pope Adrian VI, a modernising force in the Catholic Church of Dutch origin. Pope Adrian attempted to reconcile the Protestant Reformers and the more conservative Roman Catholics, but ultimately failed.

"Sermones et exhortations ad monachos", by Johannes Trithemius contains homilies and sermons written for a monastic audience. The text offers to monastic life at the time, encouraging self sacrifice, discipline, and piety. USTC 693723 (no copies in USA).

**£1500**





(10)

## 14th century missal fragment on vellum embellished with human faces, fish, and birds

- 28 leaf fragment on vellum
- Text in Gothica Textura in black ink written with a clear gothic hand -32 lines per page
- Rubricated with red, blue and yellow ink.
- 25 x 20cm approx (CHECK)
- Modern simple binding, leaves re-sewn

This is a nice example of a good quality c1400 Missal fragment likely of French, or Northern European origin given the calligraphic style and content. There is some nice decoration throughout the text, with one 5-line initial and four 3-line initials. Each paragraph starts with one of over 220 initials in red and blue decorated with faces - one further embellished with a bird and another with a fish. A faded floral border decorates the front page of the Psalter, which contains a coloured drawings of a fish and a butterfly (worn).

The fragment is worn and incomplete. The front leaf is faded with significant stains and marks to some of the interior leaves. Some leaves have small tears with losses to vellum but not to the text.

The leaves have been rebound and sewed into a modern soft binding.

The text contains fragments (Mostly non-consecutive) of the Psalms and sections of the Temporale and Sanctorale. It is missing the calendar and other sections which are found in Missals.

Psalter:

leaf 1: Psalm 1-6 (v1-9), leaf 2 Psalms 32-34 v18, leaf 3 - Psalm 34 v19- 36-v36, leaf 4 - Psalm 68 v35 - 72 v5, leaf 5 - Psalm 144 to 147 followed by Benedictus, O Nata Lux and Magnificat (?vespers)

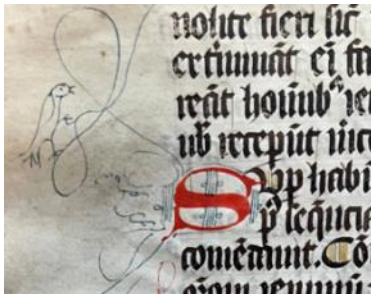
Temporale:

Leaf 6 – Advent, Leaf 7 - 14 - Prayers for Lent including "Christus qui Lux es et dies noctis", Leaf 15 - 18 - Easter Prayers

Sanctorale:

Prayers for: Leaf 19 St Cecilia, Leaf 21 - St Matthew. Leaf 23 - Saint Martin, Leaf 24 - St Leonard, Leaf 25 - St Martin. Prayers for St Ursula also included.

£5750





ge regni. Conforte me  
 me egium itante dignat' e floz. **p** **le**  
**a** **W**illim' floz' ex tñsmarimis ptib'  
 orta illi r'p' i seq' te uot' doctus rei  
 studium edoceri p'p'ia **p** **Br**o u. **a** **De**  
 imp' dei petri apli p'ncipis uestigis i  
 sc'e cu' it' arripit p'guatoris apli offi  
 ciu' suscepit p'dicatoris **p** **Q**ue fit. **a**  
 Hic itaq' e' alipius ad p'dicandū sep  
 timane i ptib' abtō petro aplo unius  
 semina fidei suscepta erogare studuit  
 g'itib' **p** **D**ne q' m'it. **a** **A**mauit. **p**

**A**dm p' q'nfidi chuna  
 ta o'ib' fide dō n. i. e  
 rite docētib' aplis e' ac  
 rei pullulato crece' totis sustin  
 gatores i unice dei auctores di  
 mini q' ubi p'dicatores fortit' ad  
 uisa hui' mūdi p'ncipe; diuina  
 to assiste qui rabie; antiq' t'p'at  
 ualuerit s'itae. **a** **H**odierm' e' diu

tiaz mūdū exu  
 nebris uocau  
 le. **a** **R**etēptor

**A**dm  
 euāgliu  
 i baptiza  
 nō cred  
 tes at u  
 pis an  
 grinat  
 tus it  
 Apli  
 ad r  
 uig  
 p'c  
 r  
 f



**Rare folio incunable Missale printed for the Augustinians in Nuremberg and illustrated with a large contemporary coloured woodcut of the passion likely from the workshop of Michael Wolgemut**

Large folio – 33 x 26cm – in 18<sup>th</sup> Century pig skin binding

Incomplete: 248 (of 256 pages)

Published in Nuremberg by Georg Stuchs - 1491

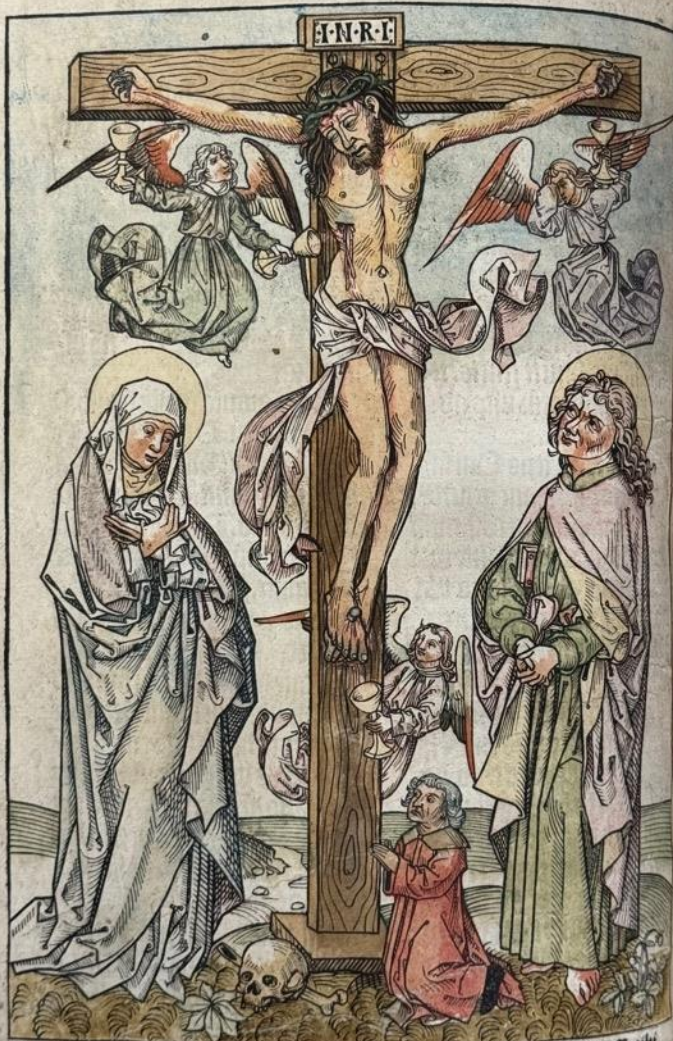
[6],a-i10,k6,[6],l-q10,r8 (missing k3, 6 leaves in signature l and y1). Minor browning to sheets, repairs to several pages with losses replaced by ink on some pages. Minor worming. Trimming to 1<sup>st</sup> leaf (of calendar) and last leaf without loss of image. Old paper repairs to pages sometimes using old manuscript paper).

Printed in black and red ink. Rubrication throughout and single large coloured initial “R” in blue, green, red and yellow ink (?inserted from another copy). Calendar on opening 6 leaves.

This is an important Missale from the famous printing town of Nuremberg produced on the press of the predominantly religious printer Georg Stuchs. The Missale was commissioned by Andreas Proles (1429-1503), a provincial vicar of the Augustinian order in Germany who was an advocate for strict observance of the religious order's rules.

The book contains a beautiful full page woodcut of the passion in contemporary colour. A second uncoloured woodcut on the final sheet depicts monks kneeling before St Augustinian.





Obr<sup>o</sup> op<sup>s</sup> miserāris nomē habere. Dixeris: & merito nomē id esse tibi.  
 Dixit<sup>o</sup> ut es iudex sis fil<sup>o</sup> & miserator. Te rogo supplicib<sup>o</sup> & miserere mihi

Domini resurrectionis dñi  
 no ad sanctā mariam ma  
 znti

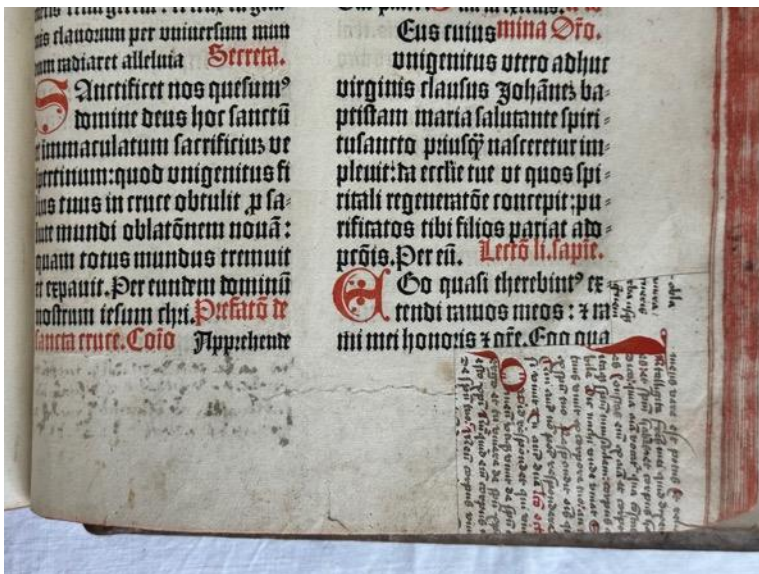
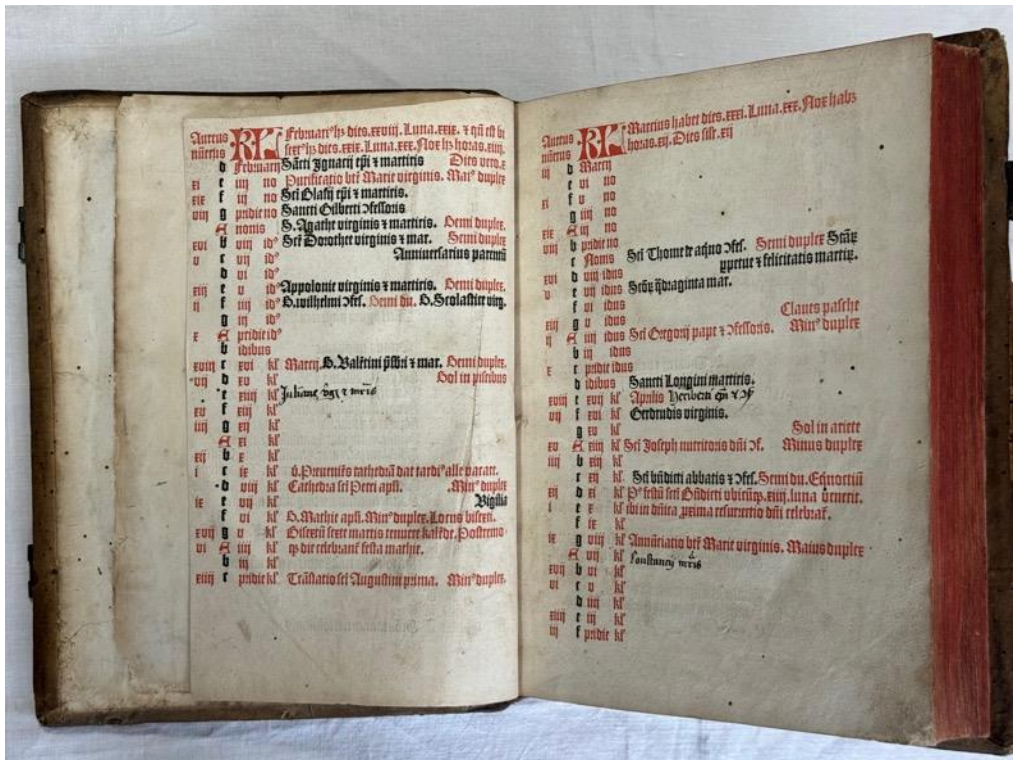
**E**sur  
 et ad  
 terū  
 alla:  
 suisti  
 y me  
 uns t

alloria: mirabilis facta est scit  
 a alla alla. **ps.** Domine pba  
 et cognovisti me: tu cognovisti  
 orem meam & resurrectionem m

**D**eus q<sup>u</sup> **u.** Glia. **Om**  
 hodierna die p unige  
 num tuū eternitatis nobis a  
 tum devicta morte reserasti:  
 ta nostra que preveniendo a  
 mas: etiam adiuvādo prole  
 ti. **De rñs.** **Epl a ad corin.**

**H**atref. Cepurgate ut  
 firmet<sup>o</sup> ut sitis nou  
 spūis sis estis asini. **Enū**  
 fia nostrū inolat<sup>o</sup> i<sup>o</sup> e<sup>o</sup>ps. **Je**  
 qualemur: nō in fermento v  
 nūq<sup>u</sup> in fermento malitie:  
 quiesced in asinis sincerit  
 et veritatis. **Quiduale.** **Id**  
 es quam fecit dñs: regulerunt  
 mur in ea. **u.** **Cōfitemini dñio**







The woodcut of the passion is typical of the period and is similar to those produced in Nuremberg for indulgences, or for use in Missals. It is likely that the print is from the workshop of Michael Wolgemut, the foremost artist and woodblock print maker in Nuremberg at this time, who was most famous for his image of the Dance of Death produced for the 1493 Nuremberg chronicle. The woodcut is very similar to a painting from the Workshop of Wolgemut which survives in St Lorenz Church, Nuremberg which was dedicated to the vicar Georg Rayl who died in 1494.

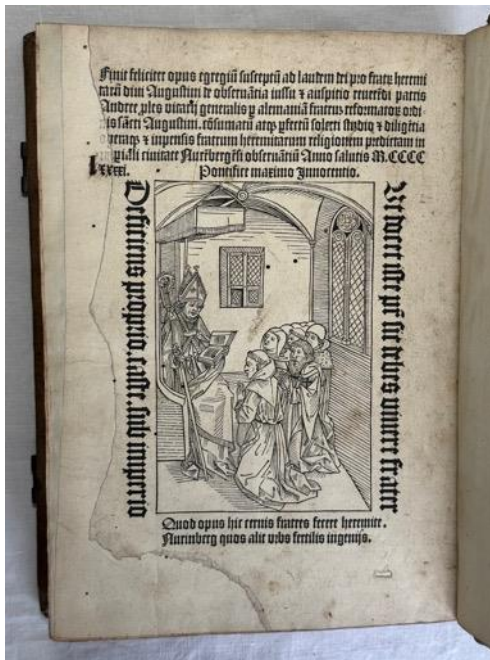
This woodcut of the passion clearly influenced later woodcuts produced by Durer, including a 1493 composition for a Missale by the Basel printer Gruninger (Meder abb 30, Kurth 85, Fischer 285), and a more elaborate woodcut of the crucifixion produced in Nuremberg in c1495 (Meder Abb 32, Kurth 88, Fischer 343). Durer (1471-1528) had finished his apprenticeship in Nuremberg in 1490, before leaving on his "wanderjahres". He was in Basel from 1491-93, so it is unlikely that he produced this image.

This printed incunable Missale is rare, with only 20 examples known in institutions and none recorded outside of Europe

GW M23973

With German export license

£17,500



(12)

**15<sup>th</sup> Century Italian Antiphonal fragment with a large Gold leaf opening initial and decorative Lombard initials.**

8 leaf fragment. Each leaf with 11 lines of 4-stave music and text. Opening letters in red and blue, main text and musical notation in black ink. Red staves.

-Large format 47x34cm manuscript on parchment

- Bound in 18<sup>th</sup> Century silk binding

-Stains affecting the opening page, minor marks otherwise to text. Small sections of parchment cut out at lower corner.

A nice example of a 15th Antiphonal fragment with decorated letters and a large opening illuminated initial. Several of the letters are decorated with human faces and show a high level of decorative skill. The soft fabric binding is later, but is made from reclaimed ?18<sup>th</sup> Century hand woven tapestry.

**SOLD**









In secundo vs. anth

Ingressa agnes cum alijs

stans leata agnes in medio flammæ

panis manibus ora lat ad dominum omni

potens adorande colen de tremende benedico

et glorifico nomen tuum in eternum. Mag. Quo

uac.

In consilio s. pauli ad vs. Sancte paulè v. Or

digne v. Doctor eg. v. In omnem terram In ew. anth

O glorio sum lumen omnium ecclesiarum sole

splendidus o ueræ apostolicum sydus altissi

mum sancte paulè qui eterni solis splendorem tenebs

gentium infudisti qui in terra positus celorum secreta

euouac. *an.*

**Q**ui me dignatus est ab omni pla-  
ga curare et mamillam meam meo pectori resti-  
tuere ipsum in uoco deum uiuum. euouac. *an.*

**P**aganorum multitudo fugiens ad sepulchrū  
uirginis tunc cuncti uelum eius contra ignem  
ut comprobaret dominus quod apertulis incen-  
di meritis agathe martiris sue eos libera-  
ret. *ps. Benedicite. Euouac. In. is. vs.*

**M**entem sanctam spon- *In cathedra sci petri. cu ar*  
taneum honorem deo et patrie liberationem.

*Mag. euouac. fi.*

**P**etre amas me. *v.*



**Incunable with early references to the Olympic victors and to Gutenberg's invention of the Western Printing Press. Ratdolt's skilled Typography would influence William Morris and the 19th Century Fine Press movement**

-Eusebius's "Chronicon"

-Published by Erhard Ratdolt in Venice (24 x 17cm)

-1483

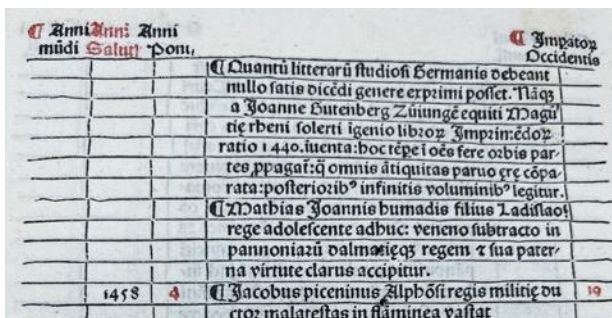
-Complete text - 170 pages (a-v8,x10 - with first and last blank leaves). Without the 12 page index.  
-Later 18th Century vellum binding. Very good condition with clean, thick paper. Faded water stains to the upper third of the paper, mostly in the first third of the book. Some quires loosening.

The "Chronicon", or Chronicles, were written by Eusebius (265-339), a Greek/Syrian historian of Christianity who lived in the later stages of the Roman empire. He was well regarded as a scholar of the Bible and wrote the Chronicon in the 4th Century AD. In its initial format, the work contained a history of the world from the time of Abraham until Constantine I's rule in the 4th Century. It was written in tabular format to include important dates in the history of the world and the Church. Interestingly it includes the names of Olympic victors from 776 BC until AD 217 - an almost 1000 year period.

Alongside the writings of Eusebius, this 15th Century work contains the continuation of Prosper aquitanus (until 448), Mattheus Palmerius Florentinus (until 1448) and Matthias Palmerius Pisanus (until 1481). The updated work is particularly well known for being one of the earliest (the third) publications to mention Gutenberg's invention of the western printing press, which is contained in the entry for 1457.

Ratdolt was one of the most important printers of the Renaissance who was highly skilled. Technically he was able to produce innovative designs including the tabulated layout of this book and coloured printing in red and black inks. This work is one of the earliest to master the art of printing in tabular form. The use of red and black would have required each sheet to be printed twice - once with black ink and once with red ink. Typographically his use of fonts and drop caps were highly regarded at the time, clearly influenced by Italian manuscript culture. His works would go on to inspire later printers including William Morris.

**£3250**





EVSEBII CAESARIENSIS EPISCOPI CHRONICON ID  
EST TEMPORVM BREVIARIVM INCIPIT FOELICI/  
TER: QVEM HIERONYMVS PRAESBITER DIVINO  
EIVS INGENIO LATINVM FACERE CVRAVIT: ET VS  
QVE IN Valentē Cēsarem Romano Adiecit Eloquio. Quē ET  
Prosper deinde Mathe<sup>9</sup> palmeri<sup>9</sup> Qui ea quē cōsecuta sūt adiciere  
curauere eidē postpositi subsequunt. At primū Hieronymi in hui<sup>9</sup>  
codicis aliquādo descriptores ut archetypus describat adiuratio.  
**VERBA DIVI LITTERARVM PRINCIPIS HIERONYMI**



Diuro te quicūq; hos descriperis libros  
p dominū nostrū iēsu christū et gloriōsū  
eius aduentū: in quo ueniet iudicare ui  
uos & mortuos ut cōferas quod scripse  
ris & emēdes ad exēplaria ea de quib<sup>9</sup>  
scriperis diligenter. Et hoc adiuratiōis  
genus transcribas & transieras in eum  
codicem quem descriperis.

**Chronica Eusebii Hieronymi Incipit.**  
**Præfatio Hieronymi**

**E**usebius Hieronymus Vincentio & Galieno suis  
Salutem. Vetus iste disertorum mos fuit ut exercen  
di ingenii causa grēcos libros latino sermone absol  
uerēt. Et quod plus ī se difficultatis habet poemata  
illustriū uirorū addita metri necessitate transferrēt.  
Vnde & noster Tullius Platonis integros libros ad  
uerbū interpretatus est. Et cū Aratū iā Romanū hexametris uersib<sup>9</sup>  
edidisset in xenophontis economico lusit. In quo opere ita sepe au  
reū illud flumē eloquētię quibusdā scabris & turbulētis obicib<sup>9</sup> re/  
tardaī ut qui interpretata nesciūt a Cicerone dicta nō credāt. Diffi/  
cile est enī alienas linguas insequentē nō alicubi excidere arduū: ut  
quę ī aliena lingua bene dicta sunt: eundē decorē in translatione  
cōseruēt. Significatū est aliquid unius uerbi proprietate nō habeo  
meū quo id efficiā: & dum quero implere sententiā longo ambitu

## Rare 15<sup>th</sup> Folio Manuscript German Bible in Latin -Old testament Genesis to Esther-

- Bound in a c1400-1425 Viennese binding
- Folio (40 x 28cm)
- 258 pages on paper with Dreiberg (triplemount) watermark
- 47 lines in Black Gothica textualis
- Text likely third quarter of the 15th Century

Folio Bibles played a significant role in 15th-century Germany and across Europe, particularly within monasteries and other religious institutions. Compared to printed incunable Bibles, manuscript Bibles from this period are rare on the market. The rise of the printing press marked a turning point, as printed books were not only more accurate but also far less expensive to produce, leading to the decline of manuscript Bible production.

Despite their importance, 15th-century manuscript Bibles remain an understudied area—an issue highlighted in the 2021 Lyell Lectures at the Bodleian Library. As a group, these manuscripts vary considerably in size and textual content. They are notably scarcer than their printed incunable counterparts, of which several thousand survive, and even rarer than the more standardized 13th-century Parisian manuscript Bibles, of which several hundred are known.

### Decoration:

Decorated with large drop cap initials up to 22 lines at the start of each book of the Bible in blue with red filigree decoration. Rubricated throughout at chapter beginnings and to titles. Further filigree decorations to lettering in black and red ink.

### Text:

The text from Genesis to Esther is complete (20 chapters including the apocrypha of Esdras, Tobit, Judith and the completion of Esther). The text also contains Jerome's Prologues (Letter to Paulinus, Prologues to the Pentateuch, Joshua, Samuel (Kings 1), Paralipomenon, Ezra & Judith). One page is missing from the start of the Prologue to the Pentateuch as the Bible starts at chapter 5 of the Letter to Paulinus. At the end of the volume, the Book of Job has no prologue and is a fragment only with chapters 8-15, 31-37 and 40-42. There is misnumbering to the rubrication of some chapters in Chronicles 1 (but no missing text). The Bible is 1 volume of likely 2 when originally written (if ever completed).

### Paper:

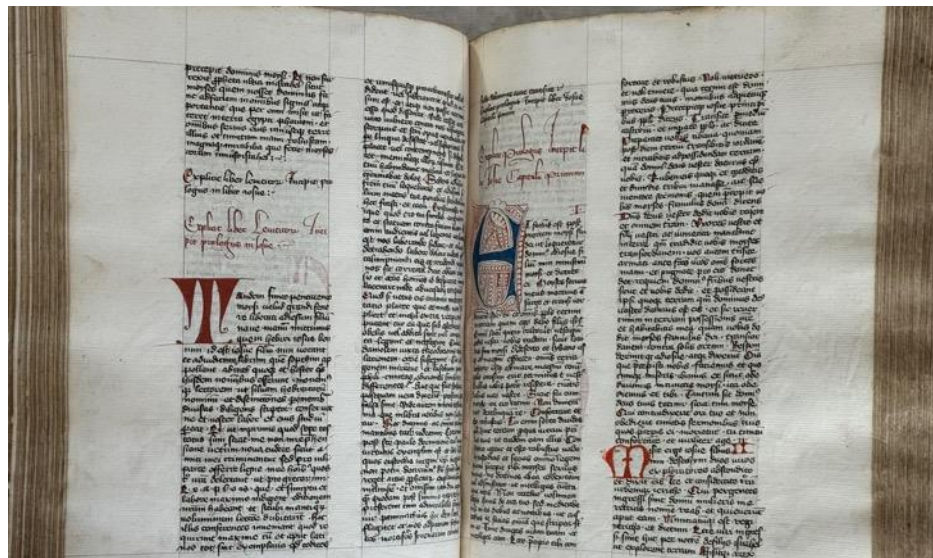
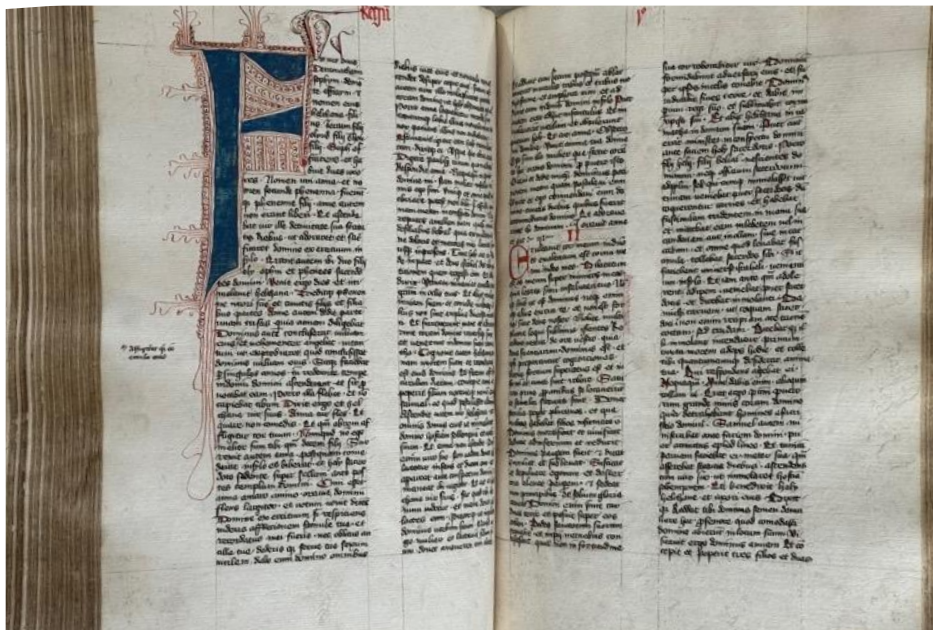
The paper is watermarked with a Dreiberg with cross. Dreiberg 4 x 3.5cm with cross 4.5cm above (total 4 x 8cm). The watermark does not match any in known databases, but the "Dreiberg" was common in 15<sup>th</sup> Century papermills around the Alps in Southern Germany and Italy



(14)







**Binding:**

The binding is a fine example of an early 15th Century binding. This binding is decorated with a rosette and Ox head and is likely from the ***"Ochsenkopf workshop"*** – one of earliest Viennese book binding workshops of c1400-1425. The binding has all 10 brass bosses and 2 keys. The clasps and title plate are missing and there is old worming to the binding, repair to spine, and only one brass rail remaining.

The binding is likely an old remboitage at some stage and it is slightly smaller than the text with slight prominence of the text block by a few millimetres at the upper edge. An ownership inscription on the front cover "Hc Vetus testat p coventu fri camelita Weysperg tinte" – likely the Carmelite monastery in Weissenburg suggests its provenance.

**Condition:**

Lacking opening page of Jerome's Prologues and several pages to Book of Job. Significant water staining starting at the middle of the volume (Samuel 1) to the right upper corner this becomes more significant in the upper right from Kings 3 and is significant from Chronicles 2 to the end. There is significant damage and tears to the last few leaves (Book of Job) with some paper cut out without loss of text. Otherwise very good condition to paper in the first half of the volume. Binding missing clasps and with repair to spine (remboitage). Would benefit from professional conservation.

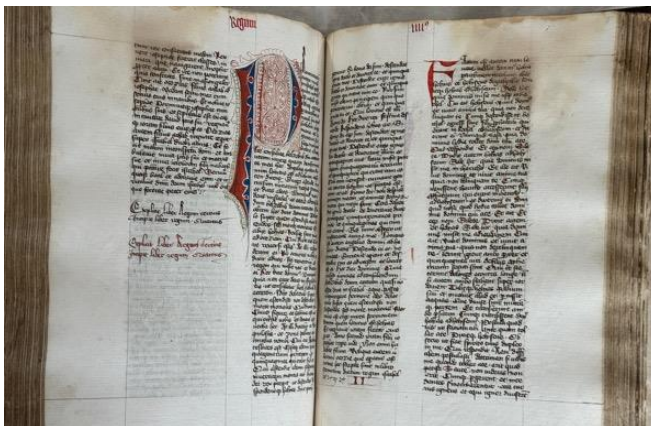
**Provenance:**

The Bible is Southern German with a likely provenance of the Carmelite Monastery of Weissenburg (manuscript to binding).

With German Export License

Further description on request

**£40,000**



## **Renaissance Legal tract bound with a trio of 12<sup>th</sup> to 15<sup>th</sup> century binding waste by Cicero and Saint Augustine of Hippo**

Andrea Tiraquelli's "De Utroque retractu municipali, et conventionali, commentarii duo" - Printed in Lyon by Guillaume Rouillé in 1571

Complete – Folio – [8],798,[102] (33 x 23cm)

Textually complete but text toned with marks. Contemporary vellum binding reusing old manuscripts with wear, and old stains to bottom paper at start of book. Binding loosening with 2 inch tear to lower front Board which is starting but firmly attached. Plain vellum around spine with 1 fragment on front board and 2 fragments on rear board.

This copy is interesting in that it is bound by three large manuscript fragments:

### **1) c1200 bifolium in a protogothic hand – identified as a commentary on Psalm 131 by Saint Augustine of Hippo**

Expositio in Psalmum 131 is a reflection on the virtue of trust in God and earthly humility. In his interpretation of this short psalm, Augustine emphasizes the importance of submitting oneself to God and avoiding pride and earthly temptations.

### **2) c15<sup>th</sup> Century fragment of Cicero's rhetoric in a Batarde hand - "Rhetorica ad Herennium"**

This is an important text on the study of public speaking, forming arguments which had great relevance to the renaissance reader of the 15<sup>th</sup> Century.

### **3) c15<sup>th</sup> Century unidentified legal text in an Italian Gothic hand**

The text appears to contain legal terms in a 15<sup>th</sup> Century Italian Gothic hand.

The fragments bind a later edition of a popular French civil law text by Andre Tiraqueau – a leading French lawyer of his age. Based in Poitou, Tiraqueau worked as a counsellor to the Parliament of Paris and applied humanist principles to law, modernising medieval jurisprudence. He was a patron to François Rabelais, and according to Pierre Bayle, is said to have fathered 45 children(!)

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**£2000**



ubi necessitas ei erat ut tibi non in inferi-  
 oribus nostris. quia et nos non equā rudet om-  
 nia debemus audire. ad quod et preteritis audi-  
 tionibus adiuuare nos debemus. ne omnia tāquā no-  
 ua ambis dici necessē. Et non quidē ē debemus ga-  
 uerit nobis opere nō debet. sed etiam crescen-  
 dū et p̄ficiendū ē. Deistis p̄p̄e prouenerit au-  
 apti. Et si exterior homo noster corripitur. sed in-  
 terior reuocatur. Et oīe in die. Non sic p̄p̄ia am-  
 ut ex nouis accetis illa amur. Sed ipsa nonna et cetera.  
**Memento dñe dauid et omnis mansuetudinis**  
**ei.** Sicut in **raur dño dñi nō dō iacob.** Dauid scdm  
 rerū gestarū nūq̄ homo erat. rerū. filius yesse.  
 Et quidē et ipse mansuetus. sic enim indicat an-  
 cōm dāt. et ipse diuina. et ita in suis ut p̄-  
 p̄secutori suo suū malū promale reddiderit. Ser-  
 uauit autē et ei tantā humilitatē. ut illū rō-  
 faretur. se autē canē. Et nō propterea nec sup̄-  
 cū ēr uisō potentior. respondebat rō. sed cū  
 p̄secutō potius affectabāt humilitatē. quā con-  
 trā sup̄bia. Et ita in p̄secutō ē ei p̄ul. et hoc ad-  
 ut a facit. quicquid ē. Sed aut inon.



**Naming the Great Pox : Fracastoro's Syphilis — Early 1536 Edition of the  
Poem that Gave the Disease its Name**

**"Syphilis sive morbus Gallicus"**

Syphilis or the French disease - by the celebrated Vincenzan Physician Hieronymi  
(Girolamo) Fracastoro – Third edition 1536

Octavo - 28 pages (complete) 16 x 10cm.

Significant staining to some pages and repairs to the left-centre of the title page.  
Text trimmed (without loss). Later crude 20th Century binding.

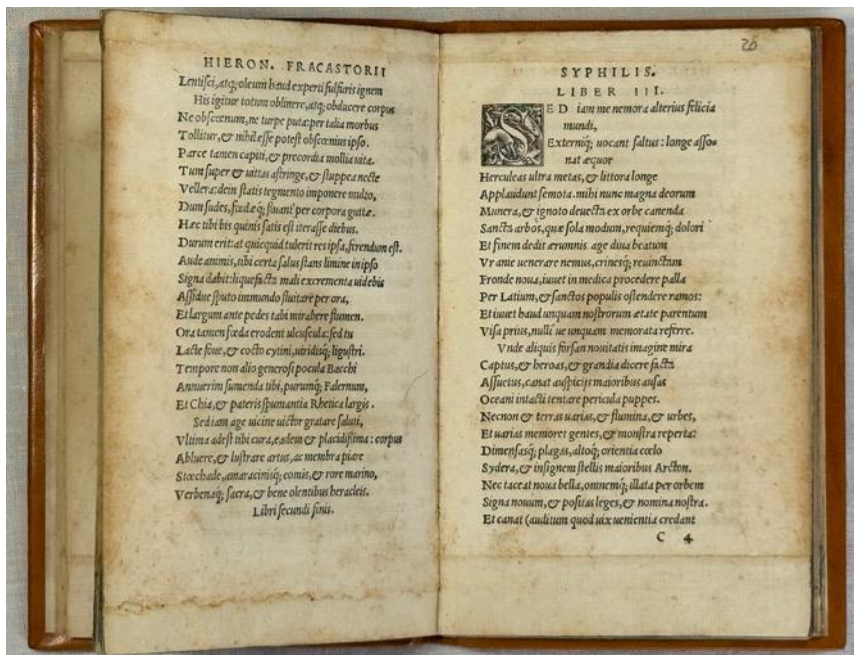
Syphilis was likely introduced to Europe from South America following Columbus' return from the New World. The first large outbreak of the disease was recorded among French troops after the 1494 Siege of Naples. The disease had many names but Italians of course blamed the French troops, so it became known by them as the "French Disease". Recent DNA analysis has confirmed this "Columbian exchange" which was doubted for a period.

The name Syphilis comes from this poem by Fracastoro first published in 1531, here in an early 3rd edition of 1536. In the poem, Syphilis was a young shepherd who cursed Apollo for having to tend his sheep during the blazing midday sun. As punishment - perhaps a little harshly - Apollo gave the young shepherd syphilis. This poem went through many editions and the name Syphilis unusually survives to this day, while many other anachronistic medical names have not. The book also discusses various treatments - all of which were ineffective - but helped it reach a broader audience. Early editions of this work are rare on the market.

Fracastoro's statue still stands above an arch in Vicenza holding a globe. It is said that when an honest man walks under the arch he will drop the globe - It remains firmly in his hands to this day.

USTC 602424

**£1750**





**Hardouyn Book of Hours on Vellum bound for "Guillaume de Beurges" – "Grand Fauconnier" & Keeper of Ravens for Louis XIII - With Title Page, Zodiac man, and 12 Full page Hand illuminated illustrations - c1519**

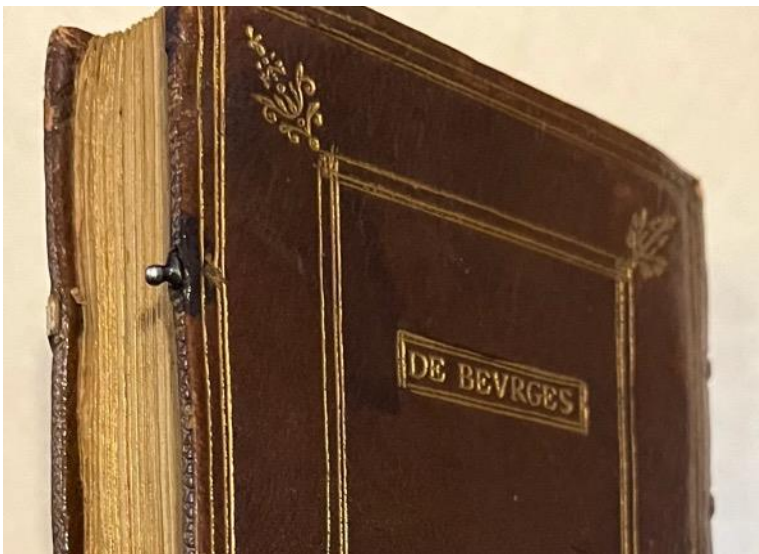
Post-incunable Book of Hours Printed in Paris by Germain Hardouyn in 1519  
Printed on VELLUM with contemporary HAND ILLUMINATION from the Workshop of Hardouyn

Books of hours were personal prayer books used for daily contemplation and prayer. They were hugely popular with the rich and upper middle classes from the 15th to the beginning of the 16th century. Initially hand written, at the end of the 15th century Paris became a specialist centre in producing printed books of hours. These were expensive items made to a high standard with intricate engravings and border decorations, and display a mastering of the art of printing.

Books of hours were printed in various formats at this time: on paper, on vellum with some heightening of text, and on vellum with fine red, blue and gold illumination of text and illustrations. **This is the most luxurious format of the books - printed on vellum and with full hand illumination from the workshop of Hardouyn.** Many well known individuals, including Anne Boleyn and Thomas Cromwell, owned a book of hours from his workshop.

**Collation:**

- 99 (of 104) pages: a-n8 (missing 5 leaves: dii, ei iii, fi, fvii & lv)
- Text in printed in black and red ink in Latin and French, Gothic type, 27 lines.
- 20.5 x 12cm approx (2.5cm width)





**ILLUSTRATION and ILLUMINATION:**

-14 Large Woodcut Illustrations with 30 smaller illustrations in text. Head-letters illuminated in gold blue and red. All illustrations are HAND ILLUMINATED in the workshop of Gilles Hardouyn.

*The Large Illustrations are:*

- Frontispiece with two cherubs holding up a crest of Hardouyn's name
- Anatomical man
- St John with Eagle
- Jesus healing the ear of the servant
- Annunciation
- Visitation
- Pentecost
- Crucifixion
- Nativity
- Adoration of the Shepherds
- Flight into Egypt
- Anointing of King David
- King David in Battle
- The Rich man and Lazarus

**Prayers and collation:**

A1v printed title page with prayer

A1r almanac in French for 1519-1530

A2v Anatomical Zodiac Man

A2r-6r Calendar

A7r-B1v Gospel sequence

B2v Passion according to St. John

B6v The seven Prayers of Mary

B6r Psalms against Adversity

B7v Oration of Saint Augustine

C1r-D6v Hours of the Virgin

Matins-Lauds (inc Psalm 94, 8, 18, 23, 44, 45, 86, 95, 96 )

D6v Canticles of Zachariah

D7r Hours of the Holy Spirit

-D8 Matins E1 *ad primum*, E5 *ad tertiam*, E8 *ad sextam*, F1 *ad nonam*, F5 Vespers, F7 Compline

G3 Seven Penitential Psalms

H1 Litanies

H4 Office of the Dead

- Vespers: Psalms 114, 119, 120, 129, 137, Canticum Beatae Mariae Virginis

- Matins: Psalms 94

- Lauds: Psalm 50

K5 Suffrages and other prayers, including *Obsecro te*, *O Intemerata*, *Stabat Mater* [30 small cuts] and Prayers for the Virgin Mary

M2 onwards: Prays for various occasions: travelling, against the plague, against temptations of the flesh

N8 Colophon: "Imprimées a Paris, pour Germain Hardouin Demeurat entre les deux Portes du Palais a léseigne sainte Mar-guerite"





### Anatomical Man

The Book includes the celebrated "zodiac man", illustrating the link between spirituality and religion at the time. This astrological man stands with his legs and arms spread. His organs are visible and each is attributed to a planet according to Mediaeval doctors' interpretation of astrological influence on the organs. Between his legs a jester stares at the moon, emblem of the brain, suggesting the precariousness of human intelligence and the influence of the moon (This is where the word lunatic originates).

At the four corners are figures representing the main temperaments:

- The choleric man is in full armour with a lion at his side and flames surrounding him: "The choleric has fire of a lion, he has perilous wine and a bad complexion"
- The Sanguine man holds a falcon and has a monkey at his feet: "From the the monkey and the air comes the sanguine who is frank and pleasant and has joyful wine"
- The phlegmatic holds his gloves and has a purse on his belt, while a sheep is beside him: "The water holds the phlegmatic who is simple, gentle and practical"
- The melancholic leans on a staff with a pig by his side: "The Melancholic is made of swine and earth, is heavy and orderly and gives little heat"

The four paragraphs around the image describe the Fire, Air, Water and Earth signs and explain that when the moon is in their star signs it is the right time to let their blood.

### Binding

Beautiful c1600 binding in full Morocco in the "Du Seuil" style. Spine with 5 raised bands. With the name "GVILLAVME DE BEVRGES" on the boards. Edges all in gold. One clasp missing the other loose.

16.5 x 11cm

### Condition

Minor wear to binding and some marks to Vellum leaves. 5 leaves missing. Smudging and wear to some miniatures - especially the frontispiece and anatomical man. Wear to gold borders around illuminations with cross over to opposite pages. Creases to some pages. Otherwise very good.

### Provenance

An inscription states that the book belonged to "Guillaume de Beurges" (c1600-1653) - Seigneur de Vaudeville (Meurthe-et-Moselle), Gentleman of the Chamber of the King, and Chief of the Ravens for the Grand Falconer of France.

The "Grand Fauconnerie" was established by Louis XIII to organise hunting of Game for the King.

The "De Beurges" Family lands were located in North East France, around the Marne and the Meuse. Stamps of "Ville sur Saulx" (Meuse) and "Archives de Beurges" are also present on the rear fly leaf which locate the book to the same region.

### Bibliography & Rarity

2 copies only - Copenhagen and Berlin

USTC 72778

**£9,500**

# C1100 Carolingian manuscript waste by Haimo of Auxerre for a 1512 edition of Origen's commentary on St Paul's epistle to the Romans printed by Bernardino Benali

"Explanatio Origenis Adamantii presbiteri in epistola Pauli ad romanos divo ieronimo interprete"

1512 Venetian edition of Origen of Alexandria's commentary on St Paul's Epistle published by the celebrated Venetian publisher Bernardino Benali

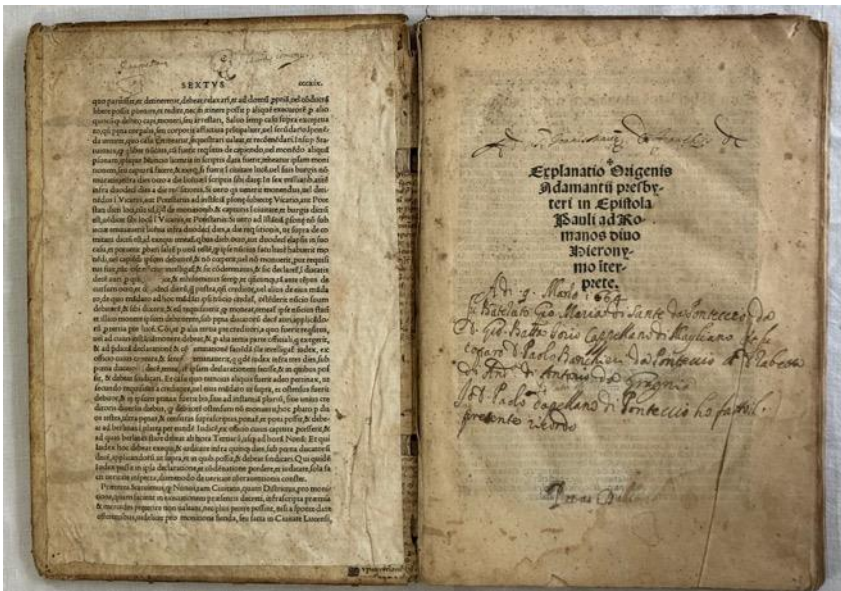
In folio – (31 x 21cm). Complete text of 87 pages (missing last blank)

Origen (c185-253) was an important early Christian scholar born in Alexandria. He wrote several theological treatises which remained in use into the Medieval period and to this day. This text on St Paul's epistle to the Romans was important to the early church, supporting the doctrine of the new religion of Christianity and discussing themes like faith, hope and love.

USTC 845444

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£2200





This copy is replete in binding waste, with old incunable pastedowns, some hidden c14th waste on the inner spine, and c1100 bifolia used as the front and back covers. “Binding waste” was often reused in the late Middle Ages and early modern period, as parchment was expensive. Out of date or worn books were sold to binders to be reused as a utilitarian binding. Many fragments of early works survive only in part due to their reuse in bindings.

The external parchment binding the text is in a late Carolingian hand and is identified as Homily XX by Haimo of Auxerre. Haimo was a Benedictine monk who was based in France during the 9th century. Many of his works were previously erroneously attributed to Haymo of Halberstadt. It’s likely that the inner side of the parchment will also have text, likely in good condition.



**Incunable confessional in a contemporary binding with manuscript pastedowns and woodcut colophon depicting the mediaeval Wild man and Woman**

"Manuale confessorum metricum" by Hermannus de Sittard

Printed in Cologne by Hermann Bungart – 21<sup>st</sup> March 1498.

21.5 x 15cm

Collation: [2], 1-178 - <sup>6</sup>A-ZA-D4<sup>66</sup>E-K4<sup>6</sup> - (180 of 196 leaves)

This copy is missing all after the main text and colophon – namely the Index, the Censura ecclesiastica and the Mare Magnum.

Contemporary pigskin binding (missing clasp) and 15<sup>th</sup> Century manuscript (batarde) pastedowns.

The Manuale confessorum was a widely used text in the late Middle ages. It advised clergy on how to receive confession, how to manage their congregations' sins (such as adultery and theft), and how to give appropriate penances and absolutions. Today, this gives us insight into the mediaeval mind and how everyday sins were managed in a religious time.

The woodcut engraving on the colophon depicts the Nativity, framed with gothic architecture and the Crest of the city of Cologne. A wild man and women are depicted on either side with the caption stating that the printer's shop was near the old market at the sign of the "Wylden man".

The Wild man was common in mediaeval art and represented man in his original state - without reason or religion. It reminded the reader of the importance of God and civilisation in the contemporary world. It's roots were in pagan rituals however, and the image continued to remind readers of the life of a "noble savage" - who lived in harmony with nature.

GW notes 76 copies both complete and fragmentary, but only 3 in America: New Haven, Chapel Hill, Toronto

**£2750**





(20)

**c1500 Manuscript Antiphonal fragment on vellum for the Mass of the Dead  
(Missa Pro Defunctis)**

-48 leaves on vellum

- 20 x 14cm approx in later c1800 binding

-Each leaf contains Gregorian Chant on 4-staves with up to 6 staves per page

-Likely Italian in Origin c1500

The c1500 Manuscript Antiphonal fragment contains the mass for the office of the dead. The book was likely used by a priest, and has occasional annotations to guide the reader while leading a service. The book is in a smaller portable format so would likely have been used by a Priest to lead a service, or for personal prayer.

Death was common in the Middle ages and early modern period. The text would have been well used both at home and at church to help remember a loved one and to pray for their soul on its journey after death. Book of Hours, which were popular during this period, often included a section on prayers for the dead. During the medieval period most people believed in purgatory, a time when the soul could be purified through prayer before ascending into heaven. This "Missa Pro Defunctis" is a prayer cycle to read in memorial of a loved one and help assist this passage to heaven.

Chants in this text include the "In Paradisum" in which Angels are requested to guide the soul to paradise to be received by Martyrs, "Libera me Domine", in which God's Mercy is requested, and "Nunc Dimittis", a reflective passage seeking a peaceful departure from this World. The prayers in the antiphonal also include the usual hours - Matins, Lauds, Terce, Sext, None, Vespers and Compline, Alongside Psalms and Canticle.

The manuscript is handwritten on vellum with red and blue lettering and decorative Lombard initials to sections. The music is written on 4 lines in Gregorian chant notation with 6 staves per page. The script and decoration are likely of Italian in origin and date from the late 15<sup>th</sup> or early 16<sup>th</sup> Century.

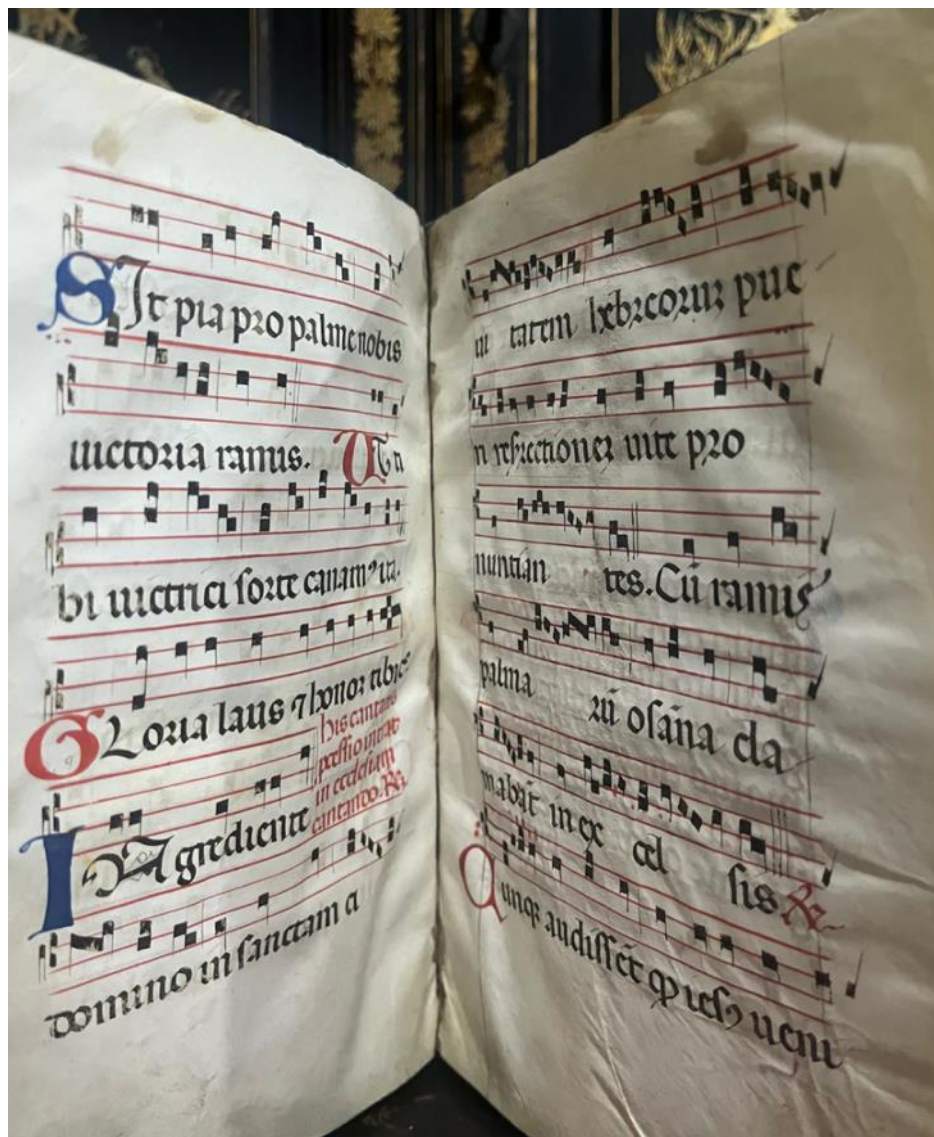
Condition is good overall, but there is staining and toning (sometimes significant) to some pages which is more marked on first and last few pages.

A nice example of early musical notation of an important text for the medieval Christian

With German Export License

**£3500**







© Felix Colonia.

