

A CHOICE OF EARLY PRINTED BOOKS (1454–1577)

DR. JÖRN GÜNTHER · ANTIQUARIAT

A CHOICE OF EARLY PRINTED BOOKS

Der erst tail deß ersten vnderschaids. Redt der Jüngling vnd der knecht mit einander. Vnd Thais gat vß dem huß.



CATALOGUE 7

A CHOICE OF EARLY PRINTED BOOKS (1454–1577)

DR. JÖRN GÜNTHER · ANTIQUARIAT
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CATALOGUED BY MANFRED VON ARNIM

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PREFACE

Following the international orientation of our customers and the art trade in general this my seventh catalogue is published in English (with an abbreviated German commentary though; from which – here and there – readers having both languages may suck one or the other quote or further information).

The catalogue, as the connoisseur will have taken from a glance at the list of contents, offers many a spectacular book, even some singular items (on the market at least). In fact, 19 editions are recorded by only eleven to twenty copies; a further eight by six to ten copies; and five editions from the catalogue are known by only three to five copies. Of nos. 67 (*Plenarium*) and 77/II (Justinian's *Institutiones*) only a twin is known. The same applies to the *Teütsch Kalender* for 1492 (no. 64); and the one for 1514 (no. 91) is most probably unique.

Some books come from shops with a rather scant output. Such as the *Vocabularius* printed by Nicolaus Bechtermünze at Eltville (no. 8), the Mainz *Breviary* by the Fratres clerici vitae communis at Marienthal (no. 14), the two Bidpai editions by Conrad Fyner at Urach (31 and 33), the items 54 and 56 which already represent a third of Peter Berger's production, or Nitzschewitz' *Psalter* (65, the one and only book printed at Zinna), the two books printed by Petrus de Butzbach at Mantua (21/II-III), also the three of eleven books known from the private press of duke and palgrave Johann of Pfalz-Simmern (102, 105, 106). Two single leaves come from the Western World's very earliest important type-printed book (no. 4). Regarding printing places Augsburg takes the lead with 35 items (see "Printing Places and Printers" in the index, pp. 444ff.).

Concerning subjects, world literature is represented by the Ulm Boccaccio (11*), the *Historia destructionis Troiae* (in its German translation, 15*), the *Historia Alexandri Magni* (dito, 23*), the mentioned two Bidpai editions (dito, 31*, 33, the Urach woodblocks reused at Strasbourg; see no. 57),

VORWORT

Eine Apologie gegenüber unseren deutschsprachigen Lesern zuvor: Der zunehmend internationalen Ausrichtung des Kunsthandels und der Majorität unserer Kunden rechnungtragend, erscheint dieser Katalog – wie schon unser Katalog 6 – in englischer Sprache. Jedem englischen Kommentar ist jedoch ein deutscher angehängt, zwar mehr oder minder gekürzt, bisweilen aber auch mit zusätzlichen Informationen.

Der Kenner wird dem Inhaltsverzeichnis entnommen haben, daß der Katalog eine Reihe spektakuläre, auch einige (zumindest im Handel) singuläre Drucke anbietet. Tatsächlich lassen sich von 19 Ausgaben nur elf bis maximal zwanzig Exemplare nachweisen; von weiteren acht nur sechs bis zehn Exemplare; und von immerhin fünf Katalognummern sind lediglich drei bis fünf Exemplare bekannt. Von den Nrn. 67 (*Plenarium*) und 77/II (Justinians *Institutiones*) scheint es gar nur einen Zwilling zu geben. Das gleiche gilt für den *Teütsch Kalender* für 1492 (Nr. 64); und der für das Jahr 1514 (Nr. 91) ist sehr wahrscheinlich ein Unicum.

Einige Drucke kommen aus Offizinen mit bekanntermaßen geringem Ausstoß. Das gilt für den *Vocabularius* des Nicolaus Bechtermünze in Eltville (Nr. 8), das von den Brüdern vom Gemeinsamen Leben in Marienthal gedruckte *Mainzer Brevier* (Nr. 14), die beiden Bidpai-Drucke Conrad Fyners in Urach (31 und 33), die Nrn. 54 und 56, die bereits ein Drittel der Buchproduktion des Peter Berger in Augsburg repräsentieren, der Nitzschewitz (65, das einzige in Zinna gedruckte Buch), die zwei Drucke des Petrus de Butzbach in Mantua (21/II-III) oder die drei von nur elf Drucken aus der Privatpresse des Herzog Heinrich in Simmern (102, 105, 106). Zwei Einzelblätter stammen aus dem ersten bedeutenden Typographicum der westlichen Welt (Nr. 4). Unter den Druckorten stellt Augsburg mit 35 Katalognummern fast jede dritte. Im übrigen sei bereits hier auf das *Verzeichnis der Druckorte und Drucker* (SS. 444ff.) verwiesen.

Aesop's *Fabulae* (24 and 42*), the two Terence editions (48* and 74*), the Brescia Dante (52*), Pseudo-Cyrillus' *Speculum sapientiae* in German (59*), Sebastian Brant's *Stultifera navis* (76*), Bessarion's apology of Plato (97), *Fierrabras* and *Duke Aymon's Four Sons* in their first German editions (105, 106), or the *Officia* by Cicero (107).

German literature is featured by the Strasbourg *Heldenbuch* (27*), the first edition of the *Freidank* (58), by a few Geiler von Kaysersberg in German (87, 92, 95, 96), by Murner's *Schelmenzunft* (90), also by a bunch of wellknown 'Volksbücher': Columna's *Troy*-novel translated by Hans Mair (15*), the *Alexander*-novel (here bound with the *Historia septem sapientum* in German, 23*), by the two Bidpai in the translation by Anton von Pforr (31*, 33), the collective edition of *Herzog Ernst*, *Schiltberger* together with *Brandan's Seefahrt* (51), by the *Historie von den vier Kaufleuten* (69; one of three copies known), Hug Schapler (81, here bound with the *Königstochter von Frankreich*), finally by the *Fortunatus* (103; one of three copies).

Chronicles form a third quite important group with Pfettisheim's 'History of Peter Hagenbach and the Burgundian Wars' (22*), the Rolewinck in its first Ratdolt edition (30), Robertus de Remedius' 'Book on the Crusades' (34*), the Swabian, Austrian and world chronicles by Lirer (47*), Suntheim (61) and Schedel (72), Caoursin's report of the siege of Rhodes (73), the chronicles of Cologne (78), Switzerland (by Etterlin; 85*) and Augsburg (by Meisterlin; 100), furtheron with Rüxner's 'Book on Tournaments' (102*), Pappenheim's 'Chronicle of the Noble Waldburg Family' illustrated by Burgkmair (111*, one of six copies).

Books of travel are represented by three editions of Breydenbach's 'Pilgrimage to the Holy Land' (49*, 50 and 55), also by Tucher's (37), by Schiltberger's 'Oriental Report' (51/II; printed with St Brendan's fictitious voyages). Medicine, natural and technical sciences are covered by Conrad's of Megenbergs *Buch der Natur* (36*), by the *Hortus sanitatis* (60*, 75, and 84), by the *Versehung des Leibs* (63*), the two rarissima of the *Kalender teutsch* (64*, 91), by Brunschwig's 'Book on Plague' (80), by the Erfurt Vegetius of 1511 (89*), Stoeffler's 'Book on Geodesy' (108), also by the herbals of Fuchs (112*) and Bock (116).

Was thematische Schwerpunkte anbelangt, sind der Weltliteratur zuzurechnen: der Ulmer Boccaccio (11*), die *Historia destructionis Troiae* (in deutscher Ausgabe, 15*), die *Historia Alexandri Magni* (dto., 23*), die beiden Bidpai-Ausgaben (dto., 31*, 33, die Uracher Holzschnitte in Straßburg wiederholt; s. Nr. 57), Aesopus' *Fabulae* (24 und 42*), die beiden Terenz-Drucke (48* und 74*), der Brescia Dante (52*), Pseudo-Cyrillus' *Speculum sapientiae* in deutsch (59*), Brants *Stultifera navis* (76*), Bessarions Verteidigung Platons (97), *Fierrabras* und *Haimonsbrüder* in deutscher Erstausgabe (105, 106) sowie Ciceros *Officia* (107).

Deutsche Literatur ist vertreten durch das *Heldenbuch* in der Straßburger Ausgabe (27*), durch die Erstausgabe des *Freidank* (58), mehrere deutschsprachige Drucke des Geiler von Kaysersberg (87, 92, 95, 96), durch Murners *Schelmenzunft* (90) sowie vor allem durch eine Reihe namhafter Volksbücher: Columnas *Troja-Roman* (15*), den *Alexander-Roman* (hier zusammengebunden mit der *Geschichte der Sieben Weisen*, 23*), durch die beiden Ausgaben vom *Buch der Weisheit der alten Weisen* (31*, 33), den Sammeldruck mit *Herzog Ernst*, *Schiltberger* und *Brandans Seefahrt* (51), mit der *Historie von den vier Kaufleuten* (69; eines von drei bekannten Exemplaren), Hug Schapler (81, hier mit dem Adligat der *Königstochter von Frankreich*), schließlich der *Fortunatus* (103; eines von drei nachweisbaren Exemplaren).

Eine weitere große Gruppe stellen die Chroniken: Pfettisheims *Geschichte Peter Hagenbachs und der Burgundischen Kriege* (22*), die erste Ratdolt'sche Ausgabe des Rolewinck (30), das *Türkenbuch* des Robertus de Remedius (34*), Lirers *Schwäbische Chronik* (47*), Suntheims *Österreichische* (61) und Schedels *Weltchronik* (72), Caoursins Bericht von Rhodos' Türken-Belagerung (73), *Kölner Chronik* (78), Etterlins *Schweizer Chronik* (85*), Meisterlins Augsburger Chronik (100), Rüxners *Turnierbuch* (102*), Pappenheims von Burgkmair illustrierte *Familienchronik der Waldburg* (111*, eines von sechs Exemplaren).

Unter den Reiseberichten sind zu nennen Tuchers *Reisebuch* (37), die drei Ausgaben des Breidenbach (49*, 50 und 55), Schiltbergers Orientbericht (51/II; beigedruckt die fiktiven Reisen Herzog Ernsts und St. Brandans); und

Finally there is a rather respectable group of juridica: A 'sammelband' with three early Italian glosses (21), the *Vocabularius juris utriusque* (20; printed not after 1477), the *Sachsen-* (32 and the *Schwabenspiegel* (no. 38 with an entry of 1482, providing bibliographers with a new terminus for the undated edition), the *Reformation der Stadt Nürnberg* (43*), two editions of the *Bulla aurea* (44, 46), the *Klagspiegel* (54), Tenngler's *Laienspiegel* (93, bound with Brant's supplement), the *Reformation des bayrischen Landrechts* (99, a copy on vellum), the *Bambergische Halsgerichtsordnung* (104); and in a certain sense also the *Processus Belial* (25) belongs to this category of books.

Items already noted with an asterisk (*) are regarded to belong to the milestones in book illustration. To these should be added a few leaves from block-books (nos. 1-3), Zainer's *Speculum humanae salvationis* (13), the *Legenda aurea* (17) the *Speculum humanae vitae* in German (19), the Ulm Ptolemy (35), the *Seelentrost* (40), the *Eruditorium poenitentiale*, one of the earliest illustrated books printed in France (53), Fridolin's *Schatzbehalter* (62; two copies, one coloured by a workshop associated with the printer), the Leipzig *Ars moriendi* (70), the *Hypnerotomachia* (79, bound by Bonet), Urs Graf's Passion (86) and Dürer's 'Small Passion' (88), Pfintzing's *Theuerdank* (98, two copies, one on vellum), Auerswald's 'The Art of Wrestling' illustrated by Cranach (110) or the Luther bibles illustrated by Amman/Bocksberger or by Virgil Solis (113, 115).

To the books printed on vellum the Mainz Thomas de Aquino of 1469 (7) must be added to the two (98, 99) already mentioned. Some items have been bound by renowned binders or from documented anonymous shops (for which see the index on p. 448). Two items, written by hand, fall under the category of printed books too, as their woodcuts have been printed (not pasted) in: The 'Paraphrases on the Lord's Prayer' written by the calligrapher Mallart (109) with woodcuts by Jacob Faber and the 'Chronicle of the Noble Waldburg Family' illustrated by Burgkmair (111).

In a catalogue with a total of 123 typographica the number of 45 first editions (36%) sounds rather high. And quite a large number of items comes from royal, ducal, monastic, institutional and

Medizin, Naturwissenschaften und Technik werden abgedeckt mit Conrad von Megenbergs *Buch der Natur* (36*), dem *Hortus sanitatis* (60*, 75 und 84), der *Versehung des Leibs* (63*), den beiden Rarissima des *Kalender teutsch* (64*, 91), Brunschwigs *Pestbuch* (80), dem Erfurter Vegetius von 1511 (89*), Stoefflers Geodäsie (108), sowie den Kräuterbüchern von Fuchs (112*) und Bock (116).

Schließlich ist eine respektable Ansammlung früher Juridica zu erwähnen: ein Sammelband mit drei frühen italienischen Glossen (21), der nicht nach 1477 erschienene *Vocabularius juris utriusque* (20), der *Sachsen-* (32) und der *Schwabenspiegel* (38, mit einem Eintrag von 1482, neuer Terminus für den undatierten Druck), die *Reformation der Stadt Nürnberg* (43*), zwei Ausgaben der *Goldenen Bulle* (44, 46), *Klagspiegel* (54), Tennglers *Laienspiegel* (93, hier zusammengebunden mit Brants Supplement), die *Reformation des bayrischen Landrechts* (99; Druck auf Pergament), die *Bambergische Halsgerichtsordnung* (104), und in gewisser Weise ist ja auch der *Processus Belial* (25) dieser Kategorie zuzurechnen.

Die oben mit einem Asteriscus (*) versehenen Katalog-Nummern gelten zugleich als Marksteine in der Geschichte der abendländischen Buchgraphik. Dazu zählen auch die einzelnen Blockbuchblätter (1-3), Zainers *Speculum humanae salvationis* (13), *Legenda aurea* (17) und *Spiegel menschlichen Lebens* (19), der Ulmer Ptolemaeus (35), der *Seelentrost* (40), das *Eruditorium poenitentiale*, eines der frühesten französischen Illustrata (53), Fridolins *Schatzbehalter* (62), die Leipziger *Ars moriendi* (70), die *Hypnerotomachia* (79), die Graf-Passion (86) und Dürers 'Kleine Passion' (88), Pfintzings *Theuerdank* (98, zwei Exemplare, eines davon auf Pergament), Auerswalds von Cranach illustrierte *Ringerkunst* (110) oder die Luther-Bibeln mit den Illustrationen von Amman/Bocksberger bzw. Virgil Solis (113, 115).

Auf Pergament gedruckt sind neben den bereits erwähnten beiden Exemplaren auch der Mainzer Thomas de Aquino von 1469 (7). Einige Drucke befinden sich in Einbänden namhafter Buchbinder oder dokumentierter anonymer Werkstätten (s. das Verzeichnis auf S. 448). Zwei Bücher sind Manuskript mit eingedruckter Graphik: die Vater-Unser-Paraphrasen des Kalligraphen Mallart (109) und

other collections (see 'Provenances' in the index on pp. 448ff.).

I express my most grateful thanks to all those taking part in this catalogue: to Mrs. Madeleine Schulz for opening and keeping the lines of all sorts of communication, indispensable for book hunting; particularly to Mr. Manfred von Arnim for cataloguing all books in English and German with well known connoisseurship, meticulousness and enthusiasm. For his research the hospitable Otto Schäfer Library at Schweinfurt was of great help. I also thank Dr. Julia Schewski for her assistance in layout, for thoroughly reading the galley proofs, for her mediatorship with all individuals involved in the production of this catalogue: Messrs. Eduard Otto, of 'Offizin Paul Hartung', Hamburg; Michael Siems and Jens Peter Jacobsen of 'Utesch', Hamburg; Jörg Nißen and Matthias Simon of 'Fotostudio Kleinhempel', Hamburg; Hans-G. Rothschalk of 'Lithoanstalt abc-Colorstudio'; also with the bindery Bernhard Gehring, Bielefeld.

With all their help a catalogue has been produced with a content I dare not expect to beat in the future (but there is hope while there is life). As a matter of fact we found many a book fascinating enough to affect the soundness of sleep. Reading the catalogue could make this uneasiness infectious.

Jörn Günther – Hamburg, Juli 2002

die von Burgkmair illustrierte Waldburg-Familienchronik (111).

Unter den im Katalog angebotenen insgesamt 123 Typographica ist die Zahl der Erstausgaben mit 45 (36%) relativ hoch.

Schließlich kommt eine Reihe von Büchern aus bekannten Sammlungen: königlichen, fürstlichen, kirchlichen, institutionellen und natürlich privaten (man vgl. dazu das Provenienzen-Verzeichnis auf SS. 448ff.).

Mein herzlicher Dank gilt allen Mitwirkenden an diesem Katalog: Frau Madeleine Schulz für die bei der Jagd nach seltenen Büchern so erforderliche vielfältige Kommunikation; in Sonderheit Herrn Manfred von Arnim, der die englischen wie die deutschen Beschreibungen aller Bücher mit bewährter Kennerschaft, Akribie und mit Enthusiasmus lieferte. Für seine Recherchen war ihm die Handbibliothek der gastlichen Bibliothek Otto Schäfer in Schweinfurt eine große Hilfe. Frau Dr. Julia Schewski danke ich für ihre Layout-Assistenz, für gründliches Korrekturlesen des Textes und für alle Vermittlung bei der technischen Umsetzung: Mit Herrn Eduard Otto, von der Offizin Paul Hartung, Hamburg; mit den Herren Michael Siems und Jens Peter Jacobsen von Utesch, Hamburg; mit den Herren Jörg Nißen und Matthias Simon vom Fotostudio Kleinhempel, Hamburg; mit Herrn Hans-G. Rothschalk von der Lithoanstalt abc-Colorstudio; schließlich mit der Binderei Bernhard Gehring, Bielefeld. Mit ihrer aller Hilfe kann hier ein Händler-Katalog mit einem Inhalt vorgelegt werden, den in seiner Bedeutsamkeit je zu übertreffen ich kaum zu hoffen wage.

HINTS FOR THE USER

The books are catalogued in their chronological order; xylographica have been put in front. Indices at the end (pp. 441ff.) give the books in alphabetical order, also names of printing places, printers, other individuals involved in the editions (editors, publishers, translators, artists), also binders and provenances.

Each entry opens with a text block giving main information to the edition. In the following commentary (in two columns) the recto or verso of a leaf is specified as 'a' or 'b', thus following the *Gesamtkatalog der Wiegendrucke* (= *GW*; see Key to References on pp. 450ff.). Abbreviations for institutions (like Paris/BN for Bibliothèque nationale) mostly follow the *GW*, while our abbreviations for references try to give the reader an idea what the reference is about. Book-illustration is dealt with in detail. A short note is given to the printer, sometimes also on the type(s) he used. – A hint to our bilingual readers: Sometimes additional information can be sucked from our German comments as not all have simply been condensed from the English.
¶ marks the beginning of the description to our individual copy's peculiarities (colouring, rubrication, defects, size of the paper, distinguishing dimples and pimples). Quite often a note on the rarity of preserved or dealt copies and on variant type-settings has been put in front; while notes on the binding and provenance have been placed behind.

Book-titles as well as *manuscript notes* are given in italics (cleared up abbreviations are not in italics or have been put between round brackets). Square brackets are used for something [identified]. Double quotation marks indicate an "original quote", while single quotation marks are used for a 'quote in translation' or for something 'so-called' (like 'auf Riemchen', a special technique for bands mostly used with limp vellum bindings). Measurements are in millimeters, height before width.

BENUTZER-HINWEISE

Die Bücher sind nach der chronologischen Folge ihres Erscheinens geordnet, Xylographica separat vorangestellt. Mehrere Indices (SS. 441ff.) erschließen das Angebot nach Titeln in deren alphabetischer Folge, nach Druckorten und Druckern, nach weiteren Personen (wie Mitautoren, Übersetzer, Herausgeber, Künstler, Verleger), nach Buchbindern und nach Provenienzen.

Bei jeder Katalog-Nr. gibt der erste, englische Textblock die Basisinformationen zur Edition, dazu Angaben zu Kollation, Illustration und Einband. Der zweispaltig gesetzte Kommentar ist in seinem deutschen Teil meistens nicht bloße Übersetzung des englischen, gegenüber diesem fast immer gekürzt, vor allem was die Beschreibung von Einband, Zustand und Provenienz angeht.

Generell sind Recto- bzw. Versoseiten eines Blattes mit ›a‹ bzw. ›b‹ bezeichnet, wie im *Gesamtkalog der Wiegendrucke* (= *GW*; s. das Literaturverzeichnis auf SS. 450ff.). Auch die Kurzbezeichnung für Bibliotheken (etwa Paris/BN) folgt meist dem *GW*, während bei den Literaturangaben oft eine Fassung angestrebt wird, die das behandelte Thema andeutet. Buchillustration wird detailliert behandelt, Buchdruckern (zumindest im englischen Kommentar) eine kurze Notiz gewidmet.
¶ markiert den Beginn der Beschreibung individueller Merkmale des besprochenen Exemplares (Kolorit, Rubrizierung, Defekte u. dgl.). Häufig eröffnen diesen Abschnitt Angaben zur Seltenheit oder zu Druckvarianten, während die Angaben zu Einband und Provenienz hinten angestellt sind.

Buchtitel sowie handschriftliche *Einträge* sind kursiv wiedergegeben (aufgelöste Abbreviaturen nicht kursiv oder zwischen runden Klammern). Rechteckige Klammern deuten etwas als [ermittelt] an. »Originalzitat« steht in doppelten Anführungszeichen, während einfache ein ›übersetztes Zitat‹ oder ›Sogenanntes‹ kennzeichnen (z. B. ›auf Riemchen‹, eine spezielle, meist für Pergamenteinbände verwendete Bindetechnik, bei der die Bünde, durch das Gelenk gezogen, sichtbar werden). Bei Größenangaben steht Höhe vor Breite.

XYLOGRAPHICA

1

APOCALYPSIS. – *Apocalypsis Sancti Johannis.* (Schreiber edition IVB). [Southern Germany, about 1465, not after 1467]. 2°. Conjugate leaves 8a and 9b (of 48), but from different openings; printed anopisthographically (i. e. on one side of the sheet only). Rubber-printing in thin brownish black ink; coloured.

A block-book is a book whose pages are printed entirely from wood blocks, the text being cut on the block and not printed separately from movable type. Block-cutting for printing pictures being at least half a century older than the printing of books from movable type, one would naturally expect the block-book to have been the earlier form in which book-making was conceived. A block-book, in its most regular form, is made up of a series of leaves, in folio, printed on one side only. The block would cover only one page, or the whole space opening of two pages. The blank reverses were advisable, if not necessary, when the printing was done by the rubber, for this method of hand-printing causes too much indentation for satisfactory double-sided printing. Like the corresponding single prints, the earlier block-books printed with the rubber are generally found in lighter brown or grey ink; the later examples printed in the press in the usual black ink of the printer. With regard to the form of their letters the cutters of the early block-books were of course inspired by the writers of the Gothic script, but the use of the knife in cutting inevitably led them into conventional forms which must have helped in the development of the conventions that ruled later in movable type. (Largely quoted from Hind.)

In all likelihood, the earliest block-books were created in the Netherlands and in Germany during the late 1440s, that is, at the same time that Johannes Gutenberg was experimenting with movable type and the printing press (see no. 4). The *Apocalypse*, most likely the first Netherlandish block-book, heralds the emergence of this type of book manufacture as a full-blown craft. In the subject of its illustrations the *Apocalypse* block-books have immediate forebears in various illuminated manuscripts, such as Paris/BN 403.

Unlike the *Biblia Pauperum* (see no. 2), in which the consecutive images are printed opposite each other and in which each bifolium is bound consecutively, the *Apocalypse* edition of 3 x 18 leaves has the sheets bound in three gatherings of eight bifolia. Consequently, 'plates' 1 and 16, 2 and 15, 3 and 14 &c., would be printed on the same sheet and gathered alternately face up and face down to form openings with 1 and 2, 3 and 4 &c. opposite each other (though the actual imposition would of course be 1:16, 15:2, 3:14 &c., for which see the diagrams in *Blockbücher des Mittelalters*, pp. 24-25). Therefore, our two leaves come from the centre of the first gathering and should have been bound in face down, so although they were printed on the same sheet they had different 'partners'.

The characteristics of the present leaves are those of the edition Schreiber IV(B), the edition IV being copied in (Southern?) Germany after the Netherlandish editions I/II (near 1440) or III (about 1450; Hind's and Purpus' datings), most probably after I/II in state C (see Purpus pp. 88-91). As shown by de Marez Oyens, Schreiber IV has "1467 as a date *non post quem*". Its woodcuts measure 250 x 190 mm approximately and the present bifolium depicts:

The Opening of the Fifth Seal (leaf 8a, top; *Apocalypse* 6.9): Two angels attire two martyrs' souls in white garments; an altar in the middle represents the Church; St. John to the left is reading his book.

The Opening of the Sixth Seal (leaf 8b, bottom; *Apocalypse* 6. 12-16): A solar eclipse and the fall of the stars, an earthquake; people live in caves. – As in the Modena/Estense copy the state of the block represents edition Schreiber IV(B): the outline of the mountain on the right does not reach up to the scroll on top, and the three tussocks surrounding the man peeping out of his hole in the ground have been cut away, as have the three stars below the text "terre motus" (see Purpus, figs. VII, 7-9, showing three different states).

The Four Angels at the Corners of the Earth (leaf 9a, top; *Apocalypse* 7.1-3): The earth in a mandorla; the angels put their thumbs into the winds' mouths to prevent them from blowing. St. John to the left and an angel to the right are holding large scrolls.

The Song of the Blessed (leaf 9a, bottom; *Apocalypse* 7.9-14): To the left St. John inspired by one of the Elders. Godfather in a mandorla, held by the evangelists' symbols, is surrounded by three rows of the blessed: angels aloft, the elders in the middle; the martyrs below are holding palm branches.

◖ Rare. Of Schreiber's edition IV only 16 complete and 11 nearly complete copies have been preserved: Berlin/KB (formerly Lipperheide), Berlin/SB (wanting 10 leaves), Cambridge, Mass. (formerly Holford), Cologne/DDB, Cologne/SUB, Darmstadt, Göttingen (wanting 5 leaves), Haarlem, The Hague (wanting 2 leaves), Heidelberg, London (one leaf missing), Mainz, Manchester, Modena, New York/PML (a complete copy plus the former Bennett copy with only 12 leaves), New York/PL (wanting 2 leaves), Oxford, Paris/BN (2 copies, one wanting 9 leaves), Paris/Dutuit (without p. 45), San Marino (made up), Stuttgart (wanting 2 pages), Vatican, Washington, Williamstown (the Biddesden-Huth copy), Wolfenbüttel (39 leaves). The counting is based on the Mainz catalogue of 1991 (see below), pp. 355ff.

The present bifolium as indicated above, now divided. In good condition, cut to 273 x 413 mm, the white margins measuring 10 to 14 mm. The watermark of leaf 8 is similar to the Gothic p of the Barrois or Lorraine type, as in the Bodleian and British Museum copies of this edition which can be dated 1465 (Stevenson, p. 243f.); see also Piccard IV, X, 268-276, particularly 272: Utrecht 1467.

The joint sheets coloured, as are all copies of the *Apocalypse*, save the one in Paris/BN; the colours fresh and on a rich scale of orange, green, pink and yellow, and including an early use of black. Both representations on leaf 8 are with a very short note in German 16th-century script. Rubricated with lombard *E* and capital strokes; the chapter number *33* in brown ink in a 15th-century hand, headline *Ezechiel* and foliation *123* on the recto added later in brown ink.

Provenance: [L. Summers Ross, New York 1944]. – With the stamp of Dr. Albert Wilhelm/Louis Blum (1882-1952), Swiss-American engineer of German origin, collector of graphic art since 1913, "les premiers graveurs en bois eurent toujours son intérêt particulier" (Lugt 79b).

Schreiber IV, pp. 164f. and (on the state of the blocks) 176f. – *BMC* I, 3 (IB. 41: "c. 1470". Paper size 280 x 200 mm). – Hind I, pp. 207ff., particularly 218-224 (IV). – Elke Purpus, *Die Blockbücher der Apokalypse*, in: *Blockbücher des Mittelalters*, pp. 81-97, particularly pp. 87-91 (edition IV); see alo nos. 61 and 62 (the Cologne and Mainz copies of Schreiber IV), and pp. 430-432 with further references. – Allen Stevenson, *The Problem of the Blockbooks*, ibidem, pp. 229-262, particularly p. 243f. on the watermarks of Schreiber IV. – Felix de Marez Oyens, *Apocalypsis Sancti Johannis (Southern Germany, ca. 1465)*, in: *Vision of a Collector*, no. 18, pp. 57-59 (dating 'not after 1467' proved at bottom of p. 57). – Facsimiles: *Apocalypse xylographique IVe édition, Biblioteca Estense de Modena. Analyse iconographique de Sergio Samek Ludovici;* edited by F. M. Ricci, Parma [1]1969, Milano/Paris [2]1983; German edition: Parma/Geneva 1974. – Ludwigsburg 1998, edited by D. Bini.

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Als Blockbücher bezeichnet man in Buchform gefaßte, einem bestimmten Thema unterstellte und mit kurzen Begleitschriften versehene Folgen von Bilddrucken, deren ganze Seiten von je einer Holztafel (Block) abgezogen werden. Als Ursprungsort gelten die Niederlande und Deutschland, wo Blockbücher in den späten vierziger Jahren des 15. Jahrhunderts aufgekommen sein dürften.

Unser Doppelblatt aus dem Blockbuch der *Apokalypse* (aus der wohl süddeutschen Ausgabe Schreiber IVB) veranschaulicht die Öffnung des 5. und 6. Siegels bzw. die Engel an den vier Ecken der Erde und den Triumph der Auserwählten. Das Fragment ist auf Grund des Wasserzeichens auf die Jahre um 1465 zu datieren. Von Schreibers Ausgabe IV sind 16 vollständige und 11 nahezu vollständige Exemplare nachgewiesen. Unser Doppelblatt mit frischem, reichem Kolorit und auf 273 x 413 mm beschnitten, stammt aus den Graphiksammlungen von L. Summers Ross und Dr. Blum (Lugt 79b).


Stole albe animarum gloriam designanti
Dumnū responsū
Requiescite adhuc tp̄s modicū
donec ipleatur nūs frm̄ tuorū
anime intercessorum
Usquequo dn̄e sanctus et verus
non iudicas sanguinē nr̄m de
his qui habitant infra
Celū recessit sicut liber
involutus
Celi recessio veteris testamē-
ti ad gentes est translacio
terremotus
Montes cadite super nos
et abscondite nos a
facie sedentis in thronum
Dicke Dich zu

2 BIBLIA PAUPERUM. Text in Latin. (Schreiber's edition III). [The Netherlands, c. 1465/1470]. 2°. The original flyleaf (see provenance!), and the conjugate opening leaves 1 and 2 (signed a-b) of 40 leaves. Printed from a single double-page woodblock on the inner side of the bifolium: an anopisthographical rubber-printing in pale grey-brown water-based ink. With contemporary (Wiblingen/Ulm?) colouring.

The *Biblia pauperum* is an aid in meditative devotion, a compendium and harmony of Old and New Testament. Each of its leaves is strictly arranged into an architectural framework of arches, columns and niches or windows: The centre depicts a scene from the Life and Passion of Christ, summarized in a short verse below it. The scene is flanked by two Old Testament prefigurations (viewed through openings on either side), which are explained in text in the upper corners. Above and below the centre are pairs of witnessing kings and prophets in double windows, with banderoles quoting in brief from each prophet. Shorter verses at the bottom of the page reiterate the typological lessons for each Old Testament scene and for the whole page.

The general scheme is known from numerous 14th- and 15th-century manuscripts, some bearing the title *Speculum humanae salvationis* in later hand (easily to be confused with a different book ...). The name *Biblia pauperum* (Bible of the poor) is a misleading 18th-century appellation, as the book was very likely not meant to teach the poor layman and illiterate (nor was it intended to serve as sermon notes for the poor lesser clergy as the *Speculum humanae salvationis* was; see no. 13). In fact, remarkable skills were required from the medieval user to read the complex arrangement of Biblical material and symbols, let alone the heavily abbreviated Latin text.

Considered from its ten editions, both Netherlandish and German, the bulk with forty leaves, the book must have had an immense popularity. It is now generally agreed that the first forty-leaf *Biblia pauperum* was produced around 1460 in either Haarlem or Utrecht. But the exact chronology for the individual examples is still discussed, and the interrelations of editions Schreiber I-VII are complex, certain blocks continuing through several editions, other subjects being recut at various intervals.

The present bifolium is from Schreiber's edition III, "probably Netherlandish. Stronger in character of line than [Schreiber] I, though less naturalistic in drawing. In its sterner convention and dignity of style it is nearer to the tradition of the *Apocalypse*, Schreiber I-III" (Hind). Our hunting horn watermark is similar to Piccard, *Horn* III, 279, and to Briquet 7642 (Constance, 1465/66). The Munich copy (Xyl 29), representing an earlier state, has a bull's head of 1465-1470 (Piccard, *Ochsenkopf* V, 327).

The subjects and text, printed from a single block of 257 x 395 mm, are as follows:

a) The Annunciation; Eve and the Serpent, Gideon's Fleece; the prophets Isaiah, David; Ezekiel and Jeremiah. The overall lesson meaning 'The virgin is acknowledged: inviolate she conceives.'

b) The Nativity; Moses and the Burning Bush, Aaron's Rod; the prophets Daniel, Isaiah; Habakkuk and Micah. The lesson meaning 'O Virgin Mary, you bear a child without the pain caused by man.'

¶ Of Schreiber's edition III only 13 complete (or nearly complete) copies are known; also fragments from one distinct copy, mostly in American libraries (see the census in Christie's, 29 November 1995, lot 19, p. 38). Except for the British Library copy, these all lack colour. – Our fragment (leaves a-b) as well as M. Breslauer 109/19 (leaves c-d), Kornfeld & Klipstein, anniversary sale of 1977, lot 1 (leaf m), and sale 154 (1975), lot 79 (n-o), Wölfle, *Münchener Antiquarius* 53, 1974, no. 1, and Arnim, *Schäfer*, Xylo D (t-v), and a few others, all come from the coloured Wiblingen-Kremsmünster copy.

The present leaves are one of the last examples from any edition of the 40-leaf Netherlandish *Biblia pauperum* available for private hands. The illustration is with contemporary, apparently German colouring in transparent shades of red, light pink, light green, yellow and mauve-grey. As the red lake, yellow ochre and bright green point to Ulm (see Hind I, 167-169), the book was probably coloured after it reached the monastery of Wiblingen (see provenance), just outside of Ulm. – Each page


Daniel · v ·
Ysaias · ix ·
Nuche · v ·

trimmed to approximately 270 x 197 mm, affecting about half of the outer borders of the woodblock. The first two leaves reinforced at an early date with slightly coarser laid paper; wormholes in the original leaves. The original flyleaf retained, providing information on the previous contents and the provenance.

Provenance: Verso of leaf 'a' with *Monasterii Wiblingani* (near Ulm) in an 18th-century hand. Verso of the flyleaf with *Duo hic Lector Opera habes: I. Vitam et Mysteria Christi; dicitur Speculum Salvationis humana* (sic), as the *Biblia pauperum* was called earlier in its history, ... *II. Vitam S. Joanis Apost. et Evangelista cum Apocalypsi; et hujus Explicatione aliquali. Vide tamen Ordinum de Scriptoribus Ecclesiast. Tom. III. col. 2743.* Followed by *M. opus albo contrarius* by the hand that noted the transfer of the volume to Kremsmünster Abbey: Verso of leaf 'a' with *Nunc Cremisanensis usque dum, si superis placeat illud restituatur, ut par est*, signed by the 18th-century monk *Gregorius Thomas o.s.s. Eppg.* (?) *Lincs.*, who also crossed the listing of the second part (see above), now removed. – [Karl & Faber, Munich 1935, cat. 11, no. 22 with 20 leaves, lacking the last ten quires, apparently not uncommon for Schreiber's edition III, of which there are five other copies in this state. – Afterwards dispersed as bifolia and single leaves. The present 3 leaves acquired by Martin Aufhäuser, Munich/Los Angeles (see Lugt 1760 b-e)].

Schreiber IV, pp. 4-5 and 10-89. – *BMC* I, 5 (IC.45a: "ca. 1460-1470"). – Hind I, pp. 230-242. – Arnim, *Schäfer*, Xylo-D ('ca. 1465-70'. With further references). – H. Th. Musper, *Die Urausgaben der holländischen Apokalypse und Biblia pauperum* (Schreiber VIII), 3 vols. Munich 1961. – R. A. Koch, *New Criteria for Dating the Netherlandish Biblia Pauperum Blockbook*, in: *Studies in Honor of Millard Meiss*, New York 1977, pp. 283-289. – Avril Henry, *The Iconography of the Forty-page Blockbook Biblia Pauperum: Form and Meaning*, in: *Blockbücher des Mittelalters*, pp. 263-288 (with further references). – Renate Kroll, *Beobachtungen zur Ausgabenfolge der 40blättrigen Biblia pauperum*, in: the same, pp. 289-310.

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Biblia pauperum (Armenbibel) ist eine im 18. Jahrhundert geprägte, mißverständliche Bezeichnung, da sich das Buch keineswegs an arme, unbedarfte Laien oder Geistliche wandte, vielmehr beim Benutzer Kenntnisse von Bibel, christlicher Symbolik und von Latein voraussetzte.

Unser Fragment aus der in zehn Ausgaben verbreiteten *Biblia pauperum* (aus der vermutlich niederländischen Ausgabe Schreiber III) umfaßt die beiden Anfangsblätter mit ›Verkündigung‹ und ›Geburt‹ und enthält zudem das ursprüngliche Vorsatzblatt, dokumentarisch wichtig, da sich aus seinen Einträgen (auch für die bekannten weiteren Fragmente des nämlichen Exemplares) der ehemalige Zusammenhang und der Vorbesitz ergibt: Kloster Wiblingen bei Ulm (wo das Exemplar auch koloriert worden sein dürfte), danach Kremsmünster. 1935 noch 20 Blatt umfassend, wurde das Exemplar anschließend geteilt, unser Fragment vom Münchner Bankier Martin Aufhäuser erworben.

3

ARS MEMORANDI. – *Ars memorandi per figuras evangelistarum*. (Schreibers edition III) [Southern Germany (Nuremberg?), c. 1475-1480]. 2°. Leaf 30 (of 30 leaves), printed on one side with a full-page illustration (233 x 168 mm). Anopisthographical rubber-printing in grey-brownish ink; coloured.

The *Ars memorandi* is a block-book (see no. 1) designed to provide helps to remembering the order and chief topics of the successive chapters of the Four Evangelists. As an aid for the less learned clergy and speakers, not readers or neophytes, such memory aids were based on an idea by Jacobus Publicius from Venice, and were intended for theologians who had to be able to recall instantly chapters of the Bible. They were particularly popular among Dominican friars, whose lives were spent preaching from memory.

Each of the three editions known (which are all from different blocks, with unimportant differences in detail) consists of thirty leaves, fifteen subjects alternating with pages of block-cut text. The printing has been arranged in single sheets of two leaves each, printed on one side only, on the verso and recto alternately, so that the first page of the book is blank, and thereafter every two pages of printed matter are followed by two blank pages, until the blank page (fol. 30b) at the end. Of each pair of printed pages one is occupied by text, the other by an illustration.

The centre of each picture is occupied by the symbol of an Evangelist, and on or round about this are placed the symbols and numbers of the chapters. Thus, two faces and a dove symbolize the Trinity, for chapter 1 of St. John's Gospels; a lute the marriage at Cana in chapter 2, &c. The illustrations show strongly cut outline, angular design and regular parallel shading, in the style of Southern German work.

Our final leaf 30 represents The Gospel of St. Luke, chapters 19-24. The symbol of St. Luke, a bull, at the centre is surrounded by allegorical mnemonics: the city of Jericho at his head stands for Christ entering that city, described in chapter 19; a bunch of grapes and coins on a platter on his chest represent the parable of the vineyard in chapter 20; a false prophet on his belly and the Son of God on a cloud, and with four stars, refer to the last days and redemption in chapter 21; the host and chalice between his feet stand for the last supper and betrayal in chapter 22; the head of Pilate at his right hand represents the denunciation and crucifixion in chapter 23; and three cups and a flag of victory in his left hand refer to the ointments carried to the tomb by Joanna and the two Marys and the resurrection in chapter 24.

Unlike the *Biblia pauperum* which was printed in numerous editions (Schreiber distinguished 14), the *Ars memorandi* was printed in only three editions (the first edition in three issues) which sounds rather astonishing as the effectiveness of the *Ars memorandi* as a memory system is witnessed in the subsequent typographical editions which retained the same symbolism and arrangement on the physical page; f. e. in Petrus de Rosenheim's *Memorabiles evangelistarum figurae*, printed by Thomas Anshelm at Pforzheim in three editions (1502-1504), followed by four editions under the title *Rationarium Evangelistarum* (1505-1522); regarding the iconography see A. Hagelstange in *Zeitschrift für Bücherfreunde* 9, 1905/06, pp. 1-21.

¶ The present leaf (274 x 195 mm) belongs to Schreiber's edition III (now dated to about 1475/80) of which nine copies are recorded in institutional collections (see *Blockbücher des Mittelalters*, p. 399). Coloured by contemporary hand in blue, green, yellow, salmon-pink, and grey. No watermark in this half of the sheet; chainlines 36 mm apart. Cut to the left borderline; left edge slightly shaved, nicked and reinforced. One small tear into bottom of image; a few minor repaired tears.

Schreiber IV, pp. 134-145; regarding the different states of leaf 30 in editions I-III see p. 145 in particular. – Hind I, 254 ("one of the most attractive German block-books; about 1470" for Schreiber I). – Compare *BMC* I, 4 (Schreiber edition II, "c. 1470"; 270 x 186 mm). – *Blockbücher des Mittelalters*, no. 35 (without date for Schreiber I) and *passim*. – Arnim, *Schäfer*, Xylo-C (Schreiber IA, about 1470; 287 x 201 mm). – *Fünfhundert Jahre Buchillustration*, no. 3

(Schäfer Xylo-C). – See also Ludwig Volkmann, *Ars memorativa*, in: *Jahrbuch der kunsthistorischen Sammlungen Wien*, N. F. 3, 1929, p. 119ff. – Rudolf Arnheim, *Visual Thinking*, Los Angeles 1969. – Mary J. Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, New York 1990.

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Die *Ars memorandi*, die auf eine Idee des Venezianers Jacobus Publicius zurückgeht, sollte jungen und wenig gebildeten Theologen als mnemotechnisches Hilfsmittel zur Erlernung des Inhalts der vier Evangelien dienen. Den 15 Bild- entsprechen ebensoviele Textseiten, die sich gegenseitig ergänzen. Im Zentrum der Bilder stehen die geläufigen Symbole der Evangelisten; das mit den Ziffern der Evangelienkapitel versehene Beiwerk dient als ›Eselsbrücke‹ zu den wichtigsten Personen und Objekten im jeweiligen Evangelium. Auf unserer Bildseite mit dem Stier des Lukas wird auf dessen Kapitel 19-24 verwiesen: die Stadt Jericho steht für Christi dortigen Einzug (Kapitel 19), die Trauben und Münzen auf einer Servierplatte verweisen auf das Gleichnis vom Weinberg in Kapitel 20, falscher Prophet und Gottessohn deuten auf Weltenende und Erlösung (Kapitel 21), Hostie und Pokal auf Abendmahl und Verrat (22), der Kopf des Pilatus verweist auf Anklage und Kreuzigung (23), und die drei Becher und die Siegesfahne stehen für die Salbe der drei Marien und für Auferstehung (Kapitel 24).

Im Unterschied zur *Biblia papuperum* mit 14 verschiedenen Ausgaben sind von der *Ars memorandi* nur drei, nur gering voneinander abweichende Ausgaben überliefert, – was um so mehr erstaunt, da es für das Konzept offenkundig einen Markt gab, wie die 1502-1522 immer wieder aufgelegten *Memorabiles evangelistarum figureae* (auch unter dem Titel *Rationarium Evangelistarum*) des Petrus von Rosenheim beweisen.

Die Merkmale unseres Blattes sind die der Ausgabe Schreiber III, die heute auf die Jahre 1475/80 datiert wird und von der sich neun Exemplare nachweisen lassen. Das Blatt, ohne Wasserzeichen, ist zeitgenössisch koloriert, auf 274 x 195 mm knapp beschnitten. Mit einem kleinen Einriß in den unteren Teil; weitere winzige Einrisse repariert.


19
22
23
20
21
quarta
luce
22

TYPOGRAPHICA

4 BIBLIA LATINA. [Mainz: Johann Gutenberg and Johann Fust, 'c. 1454/55'; rather 1452-1454?]. 2°. – Two single leaves of paper, being vol. II, leaf 121, containing Ezechiel 32. 13 (conturbabit) to 33.26 (uxorem); and leaf 125, containing Ezechiel 39.7 (sanctum meum amplius) to 40.27 (et porta atrii interioris).

The 'Gutenberg Bible', the first edition of the *Vulgata*, the first substantial printed book of the Western World, is a work of art whose majestic craftsmanship has never been surpassed. Other technicians had also been searching for ways to produce some form of mechanical script. In fact, the Chinese Bi Sheng had invented printing from movable ceramic type as early as 1040 AD, and Korea was the first country in the world to use movable metal type in a work entitled *Prescribed Ritual Texts of the Past and Present*, printed in 1234. Neither of these techniques succeeded, as the diversity of local script called for too many types, and the printing methods remained completely unknown to the West, where only Johann Gutenberg (c. 1397-1468) resolved and synthesized the innumerable mechanical problems into an ingenious, workable method which has withstood the test of time. So much so that the various processes, manual operations, and the presses themselves became standard practice for the next 350 years.

The heart of the invention of printing is the principle of movable type. As a goldsmith, Gutenberg was familiar with the cutting of punches, matrices, molds for casting, metal alloys, &c. For book printing this meant the capacity to put each letter of the alphabet on an individual tiny piece of metal. Gutenberg's font consisted of about 290 different characters, including punctuation, ligatures, abbreviations, &c. These type characters were then set together by hand in unlimited combinations of words and pages, printed from, distributed after printing, and used again and again in subsequent work. Each of these bits of metal had to be precision-made to align letter for letter, to be capable of locking for press, and to be of sufficient hardness to withstand many thousands of impressions, printed and reprinted. Gutenberg's presses, developed for sustained, heavy-duty printing, were no doubt modelled on the wine presses of his wine-growing region.

We know from documents that in 1450 and 1452 Gutenberg borrowed heavily from the financier Johann Fust who, with the second loan, invoked a partnership 'in the production of books'. Gutenberg was unable to repay the loans of 1600 German guilders before he could finish and sell the Bibles then in work. Fust forclosed in 1455 and evidently took possession of much what Gutenberg had spent his life in building. Fust then took into partnership Gutenberg's best employee, Peter Schoeffer of Gernsheim, who later became a successful printer and publisher (see no. 7).

The traditional dating of the Gutenberg-Bible is 'about 1454/55, not after 24 August 1456', according to the rubricator's note in the Paris/BN paper copy. But there is recent evidence that printing should have begun in 1452 and was finished in late 1453/early 1454, – derived from a letter of 12 March 1455, written by Enea Silvio Piccolomini (who became Pope Pius II in 1458) to the bibliophile Cardinal Juan de Carvajal and reporting that at the Imperial Diet at Frankfurt (i. e. 25-28 October 1454) a man had shown and offered parts of a Bible of which 158 or even 180 copies had been produced 'in neat script' (see Meuthen).

The *Bible* in two volumes, 1284 pages, set in two columns of type (designed in a later Gothic textura, as traditionally used for liturgic texts), 42 lines per column, was printed in an edition of probably 35 copies on vellum and 150 copies on paper. Corsten estimated the price of a paper copy to 30 to 50 gulden, equivalent to 4-6 fattened oxen. 48 complete or nearly complete copies of the B42 (12 printed on vellum) have survived.

¶ Coming from one and the same copy (see provenance) both leaves measure 362 x 264 mm; their rubrication is with capital strokes and lombards. Headline *Ezechiel* and foliation added later in brown ink.

Leaf 121 is with lombard *E*; chapter number *33*, foliation *121* in brown ink. In modern vellum box.

Leaf 125 is with lombard *I*; the chapter number *40*, foliation *125* in brown ink. In modern red half-morocco box; front cover with morocco label.

conturbabit eas pes hominis ultra: neq; ungula iumentoꝝ turbabit eas. Tunc purissimas reddã aquas eorũ: et flumina eaꝝ quasi oleum adducã ait dominꝰ deus: cum dedero terrã egipti desolatã. Deseretur aũt terra a plenitudine sua quãdo percussero omnes habitatores eius: ⁊ scient quia ego dominꝰ. Planctus est: ⁊ plangent eum filie gẽtiũ: super egiptũ ⁊ super multitudinẽ eiꝰ plangent eũ: ait dominꝰ deus. Et factũ ẽ i duodecimo ãno in quintadecima mensis: factũ est verbũ dñi ad me dicens. Fili hominis rane carmen lugubre super multitudinẽ egipti. Et detrahe eam: ipam ⁊ filias gentiũ robustaꝝ ad terrã ultimã: cum hijs qui descendunt in lacũ. Quo pulcrior es descende: ⁊ dormi cũ incircũcisis. In medio interfectorũ gladio cadent. Gladius datus est. Et attraxerũt eã: ⁊ omnes pplos eiꝰ. Loquentur ei potentissimi robustarũ de medio infernj: qui cũ auxiliatoribus eius descenderũt ⁊ dormierunt incircũcisi interfectiq; gladio. Ibi assur ⁊ omnis multitudo eius: in circuitu illius sepulcra eorũ omnes interfecti et qui ceciderunt gladio: quorũ data sunt sepulcra i nouissimis lacꝰ. Et facta est multitudo eius p gyrum sepulcri eius: uniuersi interfecti cadentesq; gladio: qui dederãt quondã formidinem suã in terra uiuentiũ. Ibi elam: ⁊ omnis multitudo eius p gyrum sepulcri sui. Omnes hij interfecti ruentesq; gladio: qui descenderũt incircũcisi ad terrã ultimã. Qui posuerũt terrorẽ suũ in terra uiuentiũ: et portauerũt ignominiã suã cũ hijs qui descenderũt in lacum. In medio interfectoꝝ posuerũt cubile eiꝰ in uniuersis pplis eiꝰ: in circuitu eius sepulcrũ illius. Omnes hij incircũcisi interfectiq; gladio. Dederũt enim terrorem in terra uiuentiũ: ⁊ portauerũt ignominiã suã cum hijs qui descendũt in lacum. In medio interfectoꝝ positi sunt. Ibi mosoch ⁊ tubal ⁊ omnis multitudo eiꝰ: in circuitu eius sepulcra illius. Omnes hij incircũcisi interfectiq; ⁊ cadentes gladio: quia dederunt formidinẽ suã in terra uiuentiũ: et non dormient cum fortibꝰ cadentibusq; ⁊ incircũcisis qui descenderũt ad infernũ cum armis suis. Et posuerũt gladios suos sub capitibꝰ suis: ⁊ fuerunt iniquitates eorũ in ossibus eoꝝ: quia terror fortiũ facti sunt in terra uiuentiũ. Et tu ergo i medio incircũcisorũ contereris: et dormies cum interfectis gladio. Ibi ydumea ⁊ reges eius et omnes duces eius: qui dati sunt cũ exercitu suo cum interfectis gladio: et qui cum incircũcisis dormierũt et cũ hijs qui descenderũt in lacũ. Ibi principes aquilonis omnes ⁊ uniuersi uenatores qui deducti sunt cum interfectis: pauẽtes ⁊ in sua fortitudine cõfusi et dormierũt incircũcisi cũ interfectis gladio: et portauerũt confusionẽ suã cũ hijs qui descendũt in lacũ. Vidit eos pharao ⁊ cõsolatꝰ est super omnẽ multitudine suã q̃ interfecta est gladio: pharao et omnis exercitus eiꝰ ait dominꝰ deus: quia dedit terrorem suũ in terra uiuentiũ: ⁊ dormiuit in medio incircũcisoꝝ cũ interfectis gladio: pharao et omnis multitudo eiꝰ ait dñs deꝰ.

33 Et factum est verbũ dñi ad me dicens. Fili hominis loquere ad filios pplj tui: ⁊ dices ad eos. Terra cũ induxero super eam gladiũ et tulerit populꝰ terre uirũ unũ de nouissimis suis et cõstituerit eum sup se speculatorem et ille uiderit gladiũ uenientem super

PROVENANCE: Both our leaves come from the 'Second Trier copy' of the Gutenberg Bible. This copy has had a more complex survival history than any other, and only recently has it been fully realized that what were once treated as two partial copies are the separated and incomplete volumes of a single copy whose original owner was probably the ancient Benedictine abbey of St. Maximin of Trier. The largest part of vol. I is at the University Library of Mons, by the 20th-century bequest of a canon of Tournai. Vol. II was discovered by the Trier librarian-professor Wyttenbach in the 1820s in a farm building outside the city, tracked down by him after one of his pupils showed up with a notebook whose wrapper was a leaf from the Gutenberg Bible. This volume was sold by the city of Trier in the 1930s and came to the US, passing through the hands of A. S. W. Rosenbach, Arthur Houghton, and Scribner's Bookshop. The *New Testament* leaves were broken out and sold to George Poole whose collection went to the Lilly Library. Of the remaining leaves, some are in the Scheide Library, the 12 leaves comprising *The Book of Daniel* were sold in the Garden sale (Sotheby/N.Y., 9 November 1989, lot 5), and other single leaves, many of them (like the present one) within the *Book of Ezechiel*, are widely dispersed. – Box to leaf 125 also with ticket of J. A. FREILICH.

H 3031*. – *GW* 4201 ('about 1454/55, not after August 1456'). – *BMC* I, 17. – Paris/BN, *Incunables*, B-361 (Rés. A. 71). – Goff B-526. – de Ricci, *Mayence*, 34. – *PMM*, no. 1. – Darlow/Moule 6076. – E. Meuthen, *Ein neues frühes Quellenzeugnis (zu Oktober 1454?) für den ältesten Bibeldruck* ..., in: *Gutenberg-Jahrbuch* 1982, 108-118 (B42 printed in 1452-1454). – Paul Needham, *The Paper Supply of the Gutenberg Bible* in: *Papers of the Bibliographical Society of America* 79 (1985), 303-374; the census of surviving copies reprinted in Christie's N. Y., 22 Oct. 1987: Doheny sale 1, 23-25. – Facsimiles: Leipzig 1913-1914, commented by P. Schwenke in 1923; New York 1960; Munich 1979, commented by Severin Corsten, Ilona Hubay and others. – Regarding a summarized research in Gutenberg's life and works, see Janet Ing, *Johann Gutenberg and his Bible: A Historical Study* (1988).

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Die beiden hier angebotenen, einzeln erhältlichen Blätter 121 und 125 aus dem ersten gedruckten Buch der westlichen Welt enthalten Texte aus dem Buch Ezechiel.

Für die nach langen Jahren der Vorbereitung anstehende technische Entwicklung der Druckgeräte und für die eigentliche Herstellung der ›Gutenberg-Bibel‹ hatte sich der Drucker von dem Mainzer Juristen Johannes Fust 800 Gulden geborgt, 1452 nochmals 800, wofür sich Fust eine Teilhaberschaft am »werk der Bücher« sicherte. Als Gutenberg 1455 nicht zurückzahlen konnte, ließ der Finanzmann den Erfinder pfänden und der größte Teil von Gutenbergs Pressen und Typen ging an Peter Schöffer, Gutenbergs fähigsten Mitarbeiter, der in Fusts Diensten stand.

Die lange übliche Datierung der ›Gutenberg-Bibel‹ auf 1454/55 beruhte auf dem Rubrikatorenvermerk in einem der in Paris befindlichen Exemplare. Die heutige Datierung auf 1452–54 basiert auf einem von Meuthen 1982 publizierten Brief vom 12. März 1455, in dem Enea Silvio Piccolomini berichtet, er sei Ende Oktober 1454 auf dem Frankfurter Reichstag einem Mann begegnet, der ›einige Quinterne mit verschiedenen Büchern der Heiligen Schrift in höchst sauberer und korrekter Schrift‹ in 158 oder gar 180 Exemplaren angeboten habe.

Gutenbergs 641 Blatt umfassende Bibel ist in zwei Spalten zu je 42 Zeilen in einer nicht wieder erreichten Harmonie gesetzt. Bewirkt wurde sie durch die Verwendung von etwa 290 Schriftzeichen, speziell solchen für Ligaturen, Abbreviaturen und dgl., die absolut gleichlange Zeilen bei gleichgroßen Spatien ermöglichten. Von der 42-zeiligen Bibel wurden vermutlich 35 Exemplare auf Pergament und 150 auf Papier gedruckt (den seinerzeitigen Preis für letztere schätzt man auf 30–50 Gulden). Weltweit sind noch 48 (nahezu) vollständige Exemplare bekannt. Die beiden vorliegenden Papierblätter stammen aus dem sog. zweiten Trierer Exemplar, dessen unvollständiger 2. Band in den 1820er-Jahren in einer Scheune bei Trier entdeckt, von der Stadt in den 1930er-Jahren in die USA verkauft wurde und dort aufgelöst wurde.

sanctū meū amplius: et scient gentes quia ego dominꝰ sanctus israhel. Ecce venit: ⁊ factum est ait dominꝰ deus. Ista est dies de qua locutus sum. Et egredientur habitatores de ciuitatibꝫ israhel: ⁊ succendent ⁊ comburent arma clipeum et hastas arcum et sagittas ⁊ baculos manuū et contos: ⁊ succendent ea igni septem annis. Et non portabunt ligna de regionibus neqꝫ succident de saltibus · quoniā arma succendent igni: ⁊ depredabūtur eos quibus prede fuerant: ⁊ diripient vastatores suos ait dominꝰ deꝰ. Et erit: in die illa dabo gog locū nominatū sepulcrū in israhel vallem viatorꝫ ad orientem maris: que obstupescere faciet p̄tereuntes. Et sepelient ibi gog et omnē multitudinē eius: ⁊ vocabit̄ vallis multitudinis gog: ⁊ sepelient eos domꝰ israhel ut mūdent terrā septem mensibus. Sepelient aūt eum omnis pꝰplus terre: et erit eis nominata dies in qua glorificatꝰ sum ait dñs deus. Et viros iugiter constituent lustrātes terram: qui sepeliant ⁊ requirāt eos q̄ remāserant sup facē terre: ut emūdent eam. Post menses aūt septem querere incipient: ⁊ circuibūt pagrantes terrā. Cunqꝫ viderint os hominis statuent iuxta illud titulum donec sepeliāt illud pollinctores in valle mltitudinis gog. Nomē autem ciuitatis amona: et mūdabunt terrā. Tu ergo fili hoīs: hec dicit dominꝰ deꝰ. Dic omni volucri et vniuersis auibus tūdisqꝫ bestijs agri. Conuenite ꝓperate: cōcurrite undiqꝫ ad victimā meā quā ego īmolo vobis · victimā grādem sup montes israhel: ut comedatis carnes ⁊ bibatis sanguinē. Carnes fortiū comedetis: ⁊ sanguinē pricipū terre bibetis: arietū et agnorū ⁊ hircorꝫ thaurorūqꝫ et altilium et pinguiū omniū et comedetis adipem in saturitatem: et bibetis sanguinem in ebrietatem de victima quā ego īmolaui vobis: et saturabimini sup mensam meā de equo et de equite forti · ⁊ de vniuersis viris bellatoribus ait dominꝰ deus. Et ponam gloriā meā ī gētibꝫ: ⁊ videbūt oēs gētes iudiciū meū qđ feceri · et manū meā quā posuerim sup eos: et scient domꝰ israhel quia ego dominꝰ deꝰ eorū a die illa et deinceps. Et scient gentes quoniā in īiquitate sua capta sit domꝰ israhel: ⁊ qꝫ dereliquerint me et absconderim faciē meā ab eis: ⁊ tradiderim eos in manꝰ hostiū ⁊ ceciderint in gladio vniuersi. Iuxta īmundiciā eorū et sceleꝰ feci eis: ⁊ abscondi faciē meā ab illis. Propterea hec dicit dominꝰ deus. Nūc reducam captiuitatē iacob: ⁊ miserebor omnis domꝰ israhel. Et assumam zelum ꝓ nomine sancto meo: ⁊ portabunt confusionē suā et omnem p̄uaricationem quā p̄uaricati sunt in me cum habitauerint in terra sua confidenter neminē formidātes: ⁊ reduxero eos de pꝰplis · ⁊ congregauero de terris inimicorꝫ suorū · ⁊ sanctificatꝰ fuero in eis in oculis gentiū plurimarū. Et scient quia ego dominꝰ deus eorū eo qꝫ transtulerim eos in nationes: et congregauero eos sup terrā suā: ⁊ non dereliquerim ultra quenqꝫ ex eis ibi. Et nō abscondā ultra faciem meā ab eis: eo qꝫ effuderim spīritum meum sup omnē domū israhel ait dñs deus.

In vigesimoquīto āno trāsmigrationis nr̄e ī exordio āni decima mēsis quarto decimo āno postq̄ pcussa est ciuitas: in ipsa hac die facta est sup me manꝰ dñi: ⁊ adduxit me illuc in visionibus

5 BIBLIA LATINA. [Strasbourg: Heinrich Eggestein, not after 1468]. Large-2°. Part II/II. 248 leaves: Without the blank last leaf bb8, but with the blanks bb7 and (unknown to *GW*) leaf (I)10 = leaf 82. Rubricated and with painted initials. Contemporary (Slovakian?) binding.

The sixth Latin *Bible* (part II), the second of three by Eggestein, is printed in two columns with 45 lines and set exclusively in Eggestein's gothic type 1:126. Modelled after Peter Schoeffer's type 5, Eggestein used it only for his *Bibles* and the *Auctoritates utriusque Testamenti* (C 1157). The dating "not after 1468" is due to buyers' notes in the Hague and Wurzburg copies and the rubricators' notes in the Berlin and Regensburg copies respectively.

Heinrich Eggestein (c. 1415/20 until c. 1488), magister artium, became Keeper of the Seal to the bishop of Strasbourg about 1440, lost his position in 1455, regained it in 1461 and lost it again in 1464. A Strasbourg citizen since 1442, he entered the brotherhood of the 'Nachkonstofler', as Johannes Gutenberg has done during his Strasbourg experimental years of 1434 to 1444 (so both could have been known to each other personally). Eggestein suspended his citizenship between 1457 and 1459 (a period he had been off to Mainz to learn printing at Gutenberg's?). He then became a partner of Johannes Mentelin, Strasbourg's prototypographer since 1458 (see no. 6), but in 1464 opened his own printing shop and on March 31st 1466 gained a protective letter from Frederick I, Electoral Prince of the Palatinate and Alsatian landgrave. Active until 1488, Eggestein printed only a few books in German, but with his three Latin *Bibles* – 'not after May 24th 1466' (H 3037), this one and 'about 1468/70' (H 3035) – and with the second German *Bible* (about 1470) he became the strongest rival to his former partner Mentelin.

¶ Extremely rare: Hain could not see a copy; no copy in Sander, *Prices of Incunabula*, and after the Second War only three incomplete copies at auction: Sotheby, May 4th 1948, lot 394 (444 leaves; also at auction during the years before), the fragment in the Ulco Proost sale, Beijers, November 1967, lot 1306 (140 leaves), and Sotheby/N.Y., June 15th 1990, lot 12 (part I only).

A remarkably fine and complete copy of part II (containing *Proverbia Salomonis* until *Apocalypse*). Wanting part I with its 250 leaves. With initials in gouache technique, those on leaves 198b, 203b, 206b, 208a, 212a with gold, and those on 203b and 206b also with tendrils. Text rubricated, chapter headings in red; red and blue lombards, some with extension. In its first binding, the paper cut to 393 x 292 mm (wider than the London/BL copy).

BINDING: Blind stamped calf (over wooden boards), the inner rectangles with a leafy design in the style of the Salzburg binder Ulrich Schreier. Not one of the many different stamps in Kyriss or Schwenke/Schunke; but according to Mazal, *Kopfstempel* (pp. 478-480) the characteristic stamp was used in a very similar form at St. Michael's in Brünn/Moravia and by the Dominicans in Kaschau/Slovakia.

HC 3036. – *GW* 4206. – *BMC* I, 66 (398 x 283 mm). – Goff B-531 (5 copies and 1 fragment). – Darlow/Moule 4177. – Geldner, *Inkunabeldrucker* I, pp. 55f., 60f.

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Die sechste lateinische Bibel, die zweite von dreien aus Eggesteins Offizin, ist ungemein selten: Hain konnte kein Exemplar einsehen; Sander, *Prices of Incunabula* verzeichnet kein Exemplar im Handel, und im Nachkriegshandel konnten wir nur drei unvollständige Exemplare nachweisen.

Unser gut erhaltener zweiter Band (zu 248 Blatt mit den Teilen ab *Proverbia Salomonis*), vom Rubrikator u. a. mit sieben großen Initialen versehen, befindet sich im ersten, vermutlich slowakischen Einband.

Adhuc quadraginta dies: et niniue subuer-
tetur. Et crediderunt viri nimuite in dño: et pre
dicauerunt ieiuniũ: et vestiti sunt saccis a ma-
iore usq ad minorẽ. Et peruenit vbũ ad regẽ
niniue. Et surrexit de solio suo: et abiecit vesti
mentũ suũ a se et indutus ẽ sacco et sedit in ci-
nere: et clamauit ⁊ dixit in niniue ex ore regis
et principũ eius dicẽs. Homines et iumenta et
boues et pecora non gustẽt quicq̃ nec pascan-
tur ⁊ aquã nõ bibãt: et operiãtur saccis ho-
mines. et iumẽta clamẽt ad dñm in fortitudine:
et cõuertatur vir a via sua mala et ab iniq̃tate q̃
est in manibus eorũ. Quis scit si cõuertatur et igno
scat deus. et reuertatur a furore ire sue: et nõ pe
ribimus? Et vidit deus opera eorũ q̃a cõuersi sũt
de via sua mala: et misertus est deus sup maliciã
quã locutus fuerat ut faceret eis: ⁊ non fecit

Et afflictus est ionas afflictione IIII
magna: et iratus est et orauit ad dñm: et
dixit. Obsecro dñe: nunq̃d nõ hoc est vbum
meũ cũ adhuc essem in terra mea? Propter hoc
p̃ occupauiut fugrẽ in tharsis. Scio enim q̃a
tu deus clemẽs et misericors es: patiẽs ⁊ mul-
te miseracõnis et ignoscẽs sup malicia. Et nũc
dñe tolle queso animã meã a me: q̃a melior est
michi mors q̃ vita. Et dixit dñs. Putasne
bene irascaris tu? Et egressus est ionas de ciui
tate: et sedit cõtra orientẽ ciuitatis. Et sibimet
fecit vmbraculũ ibi: et sedebat subter illud in
vmbra: donec videret quid accideret ciuitati Et
p̃parauit dñs deus ederã: et ascendit sup caput
ione ut esset vmbra sup caput eius: et protegeret
eum. Laborauerat enim. Et letatus est ionas sup
edera leticia magna. Et parauit deus vermen
ascensu diluculi in crastinũ: et percussit ederam
et exaruit. Et cũ ortus fuisset sol p̃cepit domi
vento calido et vrẽti: et percussit sol sup caput io
ne: et estuabat. Et petiuit aĩe sue ut moreretur
Et dixit. Melius est michi mori q̃ viuere Et
dixit dñs ad ionan. Putasne bene irascaris
tu sup ederã? Et dixit. Bene irascor ego usq
ad mortẽ. Et dixit dñs. Tu doles sup edera in
qua non laborasti neq fecisti ut cresceret. que
sub vna nocte nata est sub vna nocte perijt: ⁊
ego non parcã niniue ciuitati magne: in qua

Micheas

sunt plus quã centũ viginti milia hominũ. q̃ ne
sciũt q̃d sit inter dexterã ⁊ sinistrã suã ⁊ iumẽta
multa? Incipit Micheas capitulũ primũ

Verbũ dñi quod factũ est ad I
micheam morasti ten in diebus
ioathan achaz ezechie re-
gum iuda: quod vidit sup
samariã et iherusalem. Au
dite populi omnes. ⁊ atten-
dat terra et plenitudo eius: ut sit dñs deus vobis
in testẽ: dñs de tẽplo sancto suo. Quia ecce do
minus egredietur de loco suo: et descendet et cal-
cabit sup excelsa terre. Et cõsumẽtur montes
subtus eũ: et valles scindẽtur sicut cera a facie
ignis: sicut aque q̃ decurrũt in p̃ceps. In sce
lere iacob omne istud: et in peccatis domus israel.
Quod scelus iacob? Nõne samaria? Et q̃ ex
celsa iude? Nonne iherusalẽ? Et ponã sama
riã q̃si aceruũ lapidũ in agro cũ plãtatur vinea:
et detrahã in vallẽ lapides eius. Et fũdamẽta
eius reuelabo: ⁊ omnia sculptilia eius ꝯcidentur. Et
omnes mercedes eius igne cõburẽtur: et omnia
ydola eius ponã in pdicõnẽ q̃a de mercedibus me-
retricis cõgregata sũt: et usq ad mercedẽ me-
retricis reuertẽtur Sup hoc plãgã ⁊ vlulabo: va
dã spoliatus et nudus. Faciã plãctũ velut draco
nũ: et luctũ q̃si strucionũ. Quia desperata ẽ pla
ga eius: q̃a venit usq ad iudam: tetigit portã
populi mei usq ad iherusalẽ. In geth nolite
annunciare: lacrimis ne ploretis. In domo
pulueris puluere vos conspergite: et transite
vobis habitatio pulcra: confusa ignominia.
Non ẽ egressa q̃ habitat in exitu. Plãctũ domus
vicine accipiet ex vobis q̃ stetit sibimet: q̃a in-
firmata ẽ in bonũ q̃ habitat in amaritudinibus.
Qui descẽdit malũ a dño in portã iherusalem:
tumultus q̃drige stuporis habitanti lachis.
Principiũ peccati ẽ filie syon: q̃a in te inuẽta sũt
scelera israhel. Propterea dabit emissarios sup
hereditatẽ geth: domus mendacij in deceptionẽ
regibus israhel. Adhuc heredẽ adducam tibi q̃
habitas in maresa: usq odollã veniet gloria
israhel. Decaluare ⁊ tondere sup filios deli-
ciarũ tuarũ: dilatata caluiciũ tuũ sicut aquila:
quoniã captiui ducti sunt ex te. II

6 HIERONYMUS. *Epistolare*. [Strasbourg: Johannes Mentelin, not after (25 September?) 1469]. 2°. 224 leaves (first and last blank). Contemporary (formerly chained) deerskin-binding by the Dominicans of Vienna (see below).

Probably the third printed collection of the letters and tractates of Saint Jerome (c. 342-420); but the recension independent from the two Rome editions of December 1468 (H 8551) and 'not after 1470' (H 8850).

Johannes Mentelin, was born about 1410 in Schlettstadt/Alsace, and began as a notary, scribe, illuminator. A Strasbourg citizen since 1447, he installed the town's first printing shop about 1458, most probably with the support of the Strasbourg bishop Ruppert (1440-1478), fond of ostentation. Mentelin started with Heinrich Eggestein (see no. 5) as a partner, and when Eggestein parted about 1464 both printers agreed to keep their "afentur und kunst" (i. e. adventure and art) a secret. Until his death on 12 December 1478 Mentelin printed 40 books, the bulk concerning theology (such as the first Bible printed in German, 1466), and philosophy, for which Mentelin employed learned correctors. But he was the only German 15th-century printer who also brought out courtly poetry from the Middle Ages, such as in 1477 Wolfram's von Eschenbach *Parzival* (H 6684). Mentelin almost never used woodcut initials and illustration.

The *Epistolare* is printed in two columns of 50 lines (with 3- and 8- line initial spaces) and with Mentelin's type 2:111G. The composition was devided into six separate units. In the beginning leaves of the first five of these, St. Jerome's letters had printed numbers, after which numbering ceased. The index or contents list (leaves 1b-2b) was intended also to serve as a guide for rubricated headings.

Concerning the date of printing, Gerardy investigated the three watermarks of the paper and found 1472 the most possible year, notwithstanding the copy Paris/BN, *Incunables* H-96, bound by Johann Richenbach, and dated 1469. And the Arts Faculty of Freiburg/Breisgau bought a copy of Jerome's Letters, almost certainly this edition, on 25th September 1469 (see Sack, *Freiburg*, 1832).

¶ Very rare on the market: Only two further copies appear in the *Book Auction Records* since 1945, and none in the German.

In the present copy leaves 1 and 8 of quire 22 are not conjugate, each being on a stub still retaining printed traces of their original conjugates. Their settings are identical to those of the Pierpont Morgan Library copy, with a normally conjugate sheet 1.8; the collations of *BMC*, Schorbach and Polain do not note cancellation. These are presumably not true cancels, but the still-usable halves of two otherwise damaged sheets (one of the stubs was clerly printed on one side only).

A fine and large copy (392 x 294 mm) in its first binding. Rubricated in red (with broad lombard initials, and capital strokes); the letters numbered, irregularly, in brown ink by several hands. Early marginalia in several hands. The first leaf strengthened on outer margin.

Binding: Contemporary blind-stamped deerskin (on wooden boards), bound by the Dominicans of Vienna, with their tooled device, a crown flanked by the initials WP. Covers with two frames, the inner tooled with a floral scroll. Inner rectangle with a large lozenge, also diagonally divided by two parallel lines of bent ribbon tools; the areas tooled with different floral stamps. Edges plain; plain round brass bosses (supplied; see provenance). Two fore-edge clasps. Formerly chained (marks of hasp at top of lower cover). Two of four iron peg-stands preserved, mounted on bottom edge of covers. – Covers brown-stained, wormed, and cracked with early repairs.

Regarding the bindery see Marianne Rozsondai, *Wiener Dominikanereinbände* in: *Gutenberg-Jahrbuch* 1981, pages 234-244; Goldschmidt, *Gothic & Renaissance Bookbindings* no. 9, plate C. The present binding and the rubbings of its tools reproduced in the catalogue of the Doheny sale (see below).

Provenance: Dominicans of Vienna, bound in their shop and with several contemporary ownership inscriptions. – [Gilhofer & Ranschburg,

Damasus ppa Jeronimo

Epla. i

DAmasus eps fratri & cōpresbro jheroīo in xpo salutē. Dum multa corpora libroꝝ in meo arbitrio allata fuissent: contigit ut librū psalmoꝝ in meo animo festinus cognoscerē detineri. et memoriā capacitatis mee imbuere Cogitaui amātissime fr̄: et in xpo semp sacerdos. vt scōm septuaginta interp̄tes. id ē mathiā. et ptholomeū. muchiū. sacreū hidronū. pampilū. zoastirem. didimū. samū. epiphaniū. ciatrem. symonē. inquantū nr̄a recurrit cōsciencia de septuaginta īuenire vestigia. Peto caritatē tuā. ut sicut a creatore tuo alexādro coep̄o nr̄o didicisti. in gremio grecoꝝ psallendū ad nos dirigere tua fr̄nitas delectet̄: q̄a tante simplicitatis indago est. vt tantū ī die dn̄ica apl'i epl'a vna recitet̄. ewangelij capitulū vnū dicat̄: et nec psallēdo vox canit̄. ul' vlulat̄ nec ymnidicus in nostro ore cognoscit̄. Peto ergo p frēz et cōpresbiterū nostrū bonefaciū. ut iubeat fr̄nitas tua nobis aperire vestigia. Missa. x. kal'. nouēbris p bonifaciū p̄sbrm jherosolimā.

epla. ii. Jeronimus damaso .ij.

BEatissimo pape damaso sedis apostolice vrbis rome. jhro⁹ supplex. Legi literas apostolatus vestri. vt scōm simplicitatē septuaginta interpretū canētes psalmigraphū me interp̄tari festinus ꝓpter fastidium romanoꝝ: ut ubi obscuritas impedit. apcius et latine trahat̄ ad sensus. Precās ergo diens tu⁹ ut uox ista psallentiū in sede romana die noctuq̄ canat̄: ut in fine psalmi cui⁹libet siue matutinis ul' vespertinis cōiungi. et p̄cipiat apostolatus ordo finiri: hoc est. gl'a patri et filio et spiritui sc̄o: Sicut erat in p̄ncipio et nūc et semp et ī scl'a scl'oꝝ amī. Istud carmen laudis oī psalmo coniungi p̄cipias: ut fides trecentoꝝ decē & octo niceni cōcilij et nr̄o ore pari cōsorcio declaret̄ ubi deus et homo honorabili voce dicat̄. Aevia semper cū oībus psalmis affigat̄: ut in oī loco cōiter respondeat̄ nocturnis temporib⁹ ī ecclesia a sancta resurrectione usq̄ ad sanctū pentecosten finiat̄. int̄ dieꝝ spacia qn̄quaginta. ꝓpter nouitatē sancti pasche. vox ista laudis canat̄ in aleph q̄d est aevia. Quod grece dicitur prologus. latine prefatio.

Damasus ppa Jeronimo

epla .iij.

DOrmientē te et longo iā tempore legentē potius q̄z scribentē questiunculis ad te missis excitare disposui: non q̄d et legere nō debeas. hoc enī ueluti quotidiano cibo alit̄ & pinguescit oratio: s̄z quod lectionis fructus sit iste ut scribas. Itaq̄ quō & heria tabellario ad me remisso nullas te iam epistolas habere dixisti exceptis hijs quas in heremo aliqn̄ dictaueras quasq̄ tota auiditate legi atq̄ descripsi & vltro pollicitus es te furtiuis noctiū opib⁹ aliquas si vellē posse dictare Libenter accipio ab offerente quod rogare voluerā si negasses. Neq̄ uo ullam puto digniorē disputacōis nostre confabulatiōz fore: quā si de scr̄pturis int̄ nos hmocinem̄ idest vt ego interrogē tu respōdeas. Qua vita nihil ī hac luce puto jocundius: quo aīe pabulo oīa mella supant̄ Quā dulcia inquit ꝓpheta faucib⁹ meis eloquia tua. sup mel ori meo. Nam cū idcirco ut ait p̄cipuus orator hoīes bestijs differam⁹. q̄d loqui possum⁹: qua laude dignus est. qui in ea re supat ceteros. ī qua hoīes bestias antecellunt̄ Accingere igit̄ et mihi q̄ subiecta sūt dissere. huans utrobiq̄ moderamen: ut nec ꝓposita solutionē desiderent. nec epistole breuitatē. Fateor enī tibi eos libros quos mihi iam pridē lactantu lectitandos dederas. ideo non libenter lego. q̄a et plurime eius epl'e usq̄ ad mille uersuū spacia tendunt̄. et raro de nostro dogmate disputant. Quo fit ut & legenti fastidiū generet longitudo. et si qua breuia sunt. scolasticis magis sint apta q̄z nob⁹. de metris et regionū situ et phylosophis disputantes Interrogatio. Quid sibi vult q̄d ī genesi scriptū est. oīs qui occiderit cain septem vindictas exoluet̄ Interrogacō Si oīa fecit deus valde bona: quare noe de mundis et īmundis aīalibus mandat: cū

Iste liber est Beate Marie virginis Conuentus fratrū ordinis predicatorū In Wienna Austrie Nacionis Inferioris Bauarie

cat. 215, no. 53 with pl. 6; the covers with marks of former brass bosses only]. – Bookplate of Estelle Doheny [1875-1958; married to E. L. Doheny, a prominent California oil man; Christie's/N. Y., 22 October 1987 (Doheny sale 1), lot 14, with reproduction of the binding and (p. 267) the tools]. – [Sotheby/N.Y., 12 December 1991 (The Schøyen Collection), lot 27].

HC 8549*. – *BMC* 1, 53 (400 x 293 mm). – Polain (B) 4105. – Goff H-162 (16 copies). – Schorbach, *Mentelin* 14. – Gerardy in *Gutenberg-Jahrbuch* 1971, p. 22. – On the various early editions of the *Epistolare* see A. C. de la Mare/L. Hellinga, *The first book printed in Oxford*, in: Cambridge Bibl. Soc. *Transactions* 7 (1978), pp. 230ff.

*

Vermutlich die dritte Ausgabe der Briefsammlung, in der Rezension unabhängig von den beiden Ausgaben Rom, Dezember 1468 und ›nicht nach 1470‹. Die Datierung unserer Mentelin-Ausgabe auf ›nicht nach 1469‹ gründet auf dem Exemplar in der Bibliothèque Nationale, das vom Binder Johann Richenbach mit der Jahreszahl 1469 versehen wurde. Zudem erwarb die Freiburger Artistenfakultät nachweislich am 25. September 1469 ein Exemplar von Hieronymus' *Epistolare*, wobei kaum außer Zweifel steht, daß es sich um unsere Ausgabe aus der Offizin des Straßburger Prototypographen gehandelt haben muß.

Selten im Handel: Auf Nachkriegsauktionen kein Exemplar im deutschsprachigen Raum; nur zwei weitere Exemplare in den *Book Auction Records*. Gutes und 392 x 294 mm großes Exemplar. In der Lage 22 sind die Blätter 1 und 8 ›Cartons‹; der Satz entspricht dem Exemplar in New York/PML ohne Cartons. Aus dem Besitz der Wiener Dominikaner und in deren Werkstatt gebunden. In jüngerer Zeit in den Sammlungen Estelle Doheny (Exlibris) und Schøyen.

7

THOMAS DE AQUINO. *Super quarto libro Sententiarum Petri Lombardi.* Mainz: Peter Schöffer, 13 June 1469. Large-2°. 274 vellum leaves; colophon and device printed in red. With painted border and initials. Historiated 19th-century leather binding (see below).

First edition, and first printing of any part of Aquinas' commentary on the 'Sentences' by Petrus Lombardus. – Peter Lombard (c. 1095-1160), taught theology in the school of Notre Dame (1136-1150), became canon of Notre Dame before 1144, and bishop of Paris in 1159. His *Sentences*, written between 1155 and 1158, developed into one of the basic books of Middle Age theology. Its four parts which in the 13th century were divided into 48, 44, 40 and 50 *Distinctiones*, deal with the trinity and attributes of God (book I), creation, grace, angels, original sin (II), incarnation, christology, redemption, the decalogue &c. (III), and with the sacraments and four last things – death, judgment, hell and heaven (IV). The success of the *Sentences* was enormous and earned Peter Lombard the title 'magister sententiarum'; their use quickly spread to Germany, where they were studied by Eberhard of Bamberg and others, to France and to England. Manuscripts quickly found their way into monastic libraries: three English libraries possessed texts before 1200; he was copied at Clairvaux in 1158, and other Benedictine and Cistercian houses also had the text. Although, Lombard's ideas on the Trinity did not escape criticism and even persecution, notably from Joachim of Flora; but at the Lateran council of 1215 he was formally received as orthodox. Not only were the *Sentences* quickly diffused but before 1176 they were already attracting commentary, were taking their place at the centre of the Schools, and their use extended to the great universities where they became the official manual of theology: the Sorbonne received before the middle of the 14th century 50 copies as gifts, and Merton College, Oxford by about 1360 had 15 copies (Powicke, *The Mediaeval Books of Merton College*, Oxford 1931, pp. 54-55). The *Sentences* met with such a lasting success that Roger Bacon blamed them to supersede even the Bible; and the commentaries by more than 4000 theologians only in the 15th century were replaced by the *Summa* of Thomas Aquinas (1225-1274) the foremost medieval scholasticist.

Thomas Aquinas' 'On the Fourth Book of Peter Lombard's Sentences', written between 1253 and 1255, is the 253rd print from the presses of Peter Schöffer of Gernsheim, who had been Gutenberg's best employee, and after the collapse of Gutenberg's enterprise (see no. 4) was taken into partnership by Johann Fust, lateron married Fust's daughter, and with these assets went on to become one of the great printers, and a successful publisher. The text of the book is printed with Schöffer's types 3:91G, in use since 1459; for the colophon type 5:118G, introduced in 1462 has been used. The colophon and the well-known Fust-Schöffer device are printed in red.

◖ Rare: Not even a paper copy in Sander, *Prices of Incunabula*. Of the few copies printed on vellum Goff in 1964/1973 noted two copies in the US, from which the Doheny copy came under the hammer at Christie's/N. Y. (22 October 1987, lot 8) and was bought by Harper.

In the present vellum copy (372 x 270 mm) the first leaf is within an elaborate Italian painted flower and acanthus border in red, blue, green and gold, enclosed within a thick gold line; 13-line initial M painted in red, green and blue within a golden border, 7-line initials on leaf 140a (*Distinctio* 23), and 245a (*Distinctio* 45), other 4- and 5-line initials for remaining *Distinctiones* and for *Tabula* painted in gold on blue/mauve grounds with green/mauve infill, 2-line initials and paragraph marks, all in alternate red and blue; capital strokes, headline with *Distinctio* number in red ink. Traces of early quiring in lower outer margin. – Occasional vellum flaws, some with contemporary repairs, one or two large marginal flaws possibly repaired later (e. g. leaf 88). A few marginal notes. First leaf with border somewhat abraded.

BINDING: 20th-century calf (on wooden boards), blind-stamped in the style of Italian 15th-century bindings: Covers with two frames, scattered tools in

the outer frame, the inner frame pressed from a knotwork-roll. Inner rectangles with large lozenge and sprinkled tools.

Provenance: Unidentified early (Italian?) owner with his coat of arms in roundel in bottom edge of border on leaf 1a. – Bookplate of J[osé] M[aria] Andrade [in 1865 sold to Emperor Maximilian I of Mexico (1832-1867), with his] bookplate crowned monogram MIM (not in the Leipzig sale of 1869). – Bookplate "Philosophia Hermetica" [i. e. Joost R. Ritman, Amsterdam].

H 1481*. – *BMC* I, 25 (vellum copy, 369 x 270 mm). – Goff T-168 (9 copies, 2 on vellum, but see above). – Lehmann-Haupt, *Schoeffer*, no. 30. – Van Praet, *Vélins du roi*, I, no. 399 (9 copies). – On the 4th book of Lombard's *Sentences* see Fr. Ghellinck's article in *Dictionnaire de théologie catholique* XII/2, col. 1969-1972. – *VL* VII, 511ff.

*

Ein Pergament-Exemplar des ersten Druckes von jedwedem Teil der Aquinaten-Kommentare zu den Sentenzen des Petrus Lombardus. Letztere hatten seit dem 12. Jahrhundert solche Bedeutung zumal an den theologischen Schulen erlangt, daß sie ihrem Verfasser den Ruhmestitel ›magister sententiarum‹ eintrugen, und von Roger Bacon den Vorwurf, sie wären erfolgreicher als die Bibel.

Der vorliegende Druck des Kommentars zum 4. Buch der Sentenzen, zwischen 1253 und 1255 abgefaßt, ist das 253. Erzeugnis der Offizin des Peter Schöffer. Dieser, Gutenbergs fähigster Mitarbeiter, war nach dem Zusammenbruch von dessen Unternehmen mit dem Finanzier Fust eine Partnerschaft eingegangen (vgl. Nr. 4), die es ihm ermöglichte, sich zu einem der besten und erfolgreichsten Frühdrucker zu entwickeln.

Selten: Sander, *Prices of Incunabula* verzeichnet kein Exemplar im Handel, nicht einmal ein Papier-Exemplar. Zumal Pergament-Exemplare sind Rarissima (von den bei Goff verzeichneten beiden einzigen in den USA wurde das Doheny-Exemplar 1987 versteigert).

Für den Erstbesitzer von einem italienischen Illuminator mit einer dekorativen Bordüre und drei großen mehrfarbigen Initialen ausgestattet. Text rubriziert, mit alternierend roten und blauen Initialen. Mit den Exlibris J. M. Andrade, Kaiser Maximilian I. von Mexiko sowie der Bibliotheca Hermetica (Amsterdam).

Vlterius utrũ aureola corpi debeatur.
Vtrum ꝯuenienter tres aureole assignẽtur scꝫ virginum martirũ ⁊ doctorũ.
Vlterius utrũ aureola virginũ sit potior vel aureola doctoꝝ vel martirũ.
Vlterius utrũ vnus aureolã virginitatis vel martirij vel doctoris alio excellentius habeat.
Vtrum anima separata · D · · L · possit aliquid intelligere.
Vlterius utrum anima separata aliq̃d intelligat ꝑ spẽs q̃s corpi ꝯiũcta abstraxit.
Vtru aĩa separata singularia ꝯgnoscat.
Vtrũ distãtia localis ꝯgnicõnem anime separate impediat.
Vtrum omnis volũtas damnatorum sit mala.
Vlterius utrũ damnati aliquãdo penitẽat de malis que fecerũt.
Vlterius utrũ damnati recta ratione et deliberatiua possint velle se non esse.
Vlterius utrũ damnati vellent aliquos esse damnatos qui damnati non sunt.
Vlterius utrũ damnati habeãt odio deũ.
Vlterius utrũ damnati demereantur.
Vtrum damnati possint vti noticia quã in hoc mundo habuerunt.
Vlterius utrũ cogitent aliquando de deo.
Vlterius utrũ damnati gloriã beatorũ visuri sint.
Vtrum damnati in inferno sola pena ignis affligantur.
Vlterius utrum vermis quo affliguntur sit vermis corporalis.
Vlterius utrum fletus qui erit in damnatis erit corporalis.
Vlterius utrum damnati sint in tenebris corpalibꝫ
Vtrũ sancti videant penam damnatorum post diem iudicij
Vlterius utrũ beati miserijs damnatoꝝ ꝯpaciãtur.
Vlterius utrũ beati letentur de penis impioꝝ.

Preclarũ hoc opus quartiscripti sc̃i thome de aquino. Alma in vrbe mogũtina. inclite nacõis germaĩce. quã dei clemẽtia tã alti ingenij luĩne. donoqꝫ gratuito. ceteris terraꝝ nacõibꝫ p̃ferre. illustraẽqꝫ dignata ẽ. Artificiosa quadã adinuencõe imprimendi seu caracterizandi absqꝫ vlla calami exaracõne sic effigiatũ. et ad eusebiã dei industrie est cõsũmatũ. ꝑ petrũ schoiffher de gernsꝫhem. Anno dñi millesimo quadringentesimo sexagesimonono. Tredecima die Junij. Sit laus deo.

f p Zelotipia ē suspicō l' furor cū rācoē mētꝭ ac
cēsꝰ Eciā d'r mlier que suspicōnē hz de viro
m s Zelotipus d'r quasi zelo plenus et ē idem qd
inuidiosꝰ ul' suspiciosꝰ Eciaz dicit' vir q̄ hz
suspicōnez sup mulierem suaz leccatricem
m s Zelus·i·inuidia amor ul' feruor bonꝰ sine
n s Zementū eyn betdecke malus
m s Zephirus est nomen venti·woest norden
Zimos grece latine d'r fermentū·vn̄ azima
ſm hug papias vero dicit zima fermentū
vn̄ azima·Eciam ponit' pro peccato
Zinzala pua musca scilicz culex
Zizania quedaz seges ul' herba puersa
n t Zinciber quedaz spēs aromatica·yng woer
f p Zona·i·cingulū et ꝓpe latū
m s Zonarius est ille qui facit zonas
n s Zonifragium est zonoꝝ fractio
m t Zorobabel·i·iste magister de babilone
m s Zoticus·ca·cū·i·vitalis
m s Zozimus·i·viuax ul' viuidus·AMEN

Presens hoc opusculū nō stili aut pēne suf=
fragio sz noua artificiosaqz inuencōne qua
dam ad eusebiam dei industrie·In Eltuil est
cōsūmatū·Sub āno dn̄j M cccc lxxij ipo die
Gregorij pape et doctoris
Sit bn̄dictus hō deus et de virgine natus
Nota ignota qui volt teutunica verba
Legatur opus presens et retinre velit
Maxima de mīmis ex ptibus accipe totū
Inuenias quod amas si studiosus eris
Ecce Jhū xp̄e claudo pietate libellum
Leticie cupiens celestis habere locellum
Scā redēptoris genitrix q̄z virgo pudoris
Libri pressoris aīmā tege veste decoris ꝛc

VOCABULARIUS. – Vocabularius Ex quo (1st Latin-German version). Eltville: [Nicolaus Bechtermünze], 12 March 1472. 4°. (165) leaves (i. e. last blank leaf removed). Contemporary blind-stamped dark brown half-calf on wooden boards; one half of each cover pasted with blue paper (19th century). 8

Third edition of an early Latin-German dictionary, designed as a practical tool and aid for the understanding of Latin texts, the Bible in particular. In his introduction (line 5) the unknown author addresses himself to the "pauperes scholares" which he supplies with lexicographic basic information in the shortest possible form: He classifies each word grammatically, explains it first in Latin then in German, and where necessary gives notes on homographs and homonyms, sometimes in the form of *versus differentiales* (mnemonics).

The text is known in 283 fragments and complete manuscripts (the earliest, of 1410, is Rome/Vat., cod. Pal. lat. 1779); also in 37 incunabular editions. For the very earliest, all printed by Bechtermünze in Eltville, the text had been revised into an improved balance of Latin explanation and the equivalent in German.

In Eltville, residence of the Electors and Bishops of Mainz, and only four kilometers down the Rhine, the brothers Heinrich and Nicolaus Bechtermünze in 1467 installed a small printing shop (which never casted own types). As Heinrich died the same year, he did not see the first book from the press, the first edition of the *Vocabularius*, dated 4 November 1467 (C 6311). For it, as for the second edition of 5 June 1469 (C 6312), a slight modification of the *Catholicon*-type of Johann Gutenberg(?) could be used, probably by a relation to the bankrupt printer (see no. 4), now an Eltville resident: Heinrich Bechtermünze's daughter Else was married to Jacob von Sorgenloch called Gensfleisch, a distant relative of Gutenberg.

When the *Catholicon*-type showed to much wear and tear Bechtermünze had to acquire a new type and decided for a new casting of the type which had been used for the 31-line Mainz *Indulgence* of 1454/55. With this he printed Thomas de Aquino's *Summa de articulis fidei*, followed by our third edition of the *Vocabularius* and by only a few single leaves. For his fourth edition of the *Vocabularius*, dated 21 December 1477 (recte 1476?. – C 6315), Bechtermünze was supplied by Drach in Speyer with his type 2.

❡ Very rare. The edition escaped Hain; de Ricci and the *GW*-manuscript list only 7 further copies of which the Leipzig copy was lost during the War, and the Hannover and Stuttgart copies are incomplete (kind information from Dr. H. Nickel/*GW*). An additional copy is now in Karlsruhe. We could not trace any copy on the market.

The present copy, different from Pellechet, the Munich catalogue and the *GW*-manuscript, collates [a^{10} b^{12} c^{8} d^{12} e^{8} f^{12} g^{8} h^{12} i^{8} k^{12} l^{8} m^{12} n^{8} o^{10} p^{6} q^{12} r^{6} s^{2-1}]; the gatherings are unsigned as in Pellechet and the *GW*-manuscript. Different from Copinger our colophon reads "Sub ãno dñi M cccc lxxij", as in the Hannover copy.

Blank last leaf removed. Rubricated and with painted initials. A bit thumbed; with some (water) staining, first leaf and verso of last leaf in particular. Leaf e1 with a tiny defect in text. First page and a few leaves with notes in margin. Otherwise a fine copy (213 x 146 mm) in its first binding. – Binding rubbed, back and clasp wanting.

Provenance: Endpaper with stamps "Grossh. Hess. Wolfgang Ernst Gymnasium Büdingen" and "Fürstl. Ysenburg und Büdingensche Bibliothek Büdingen" [no. 3 in de Ricci's census].

C 6313 (after Brunet. With slightly different colophon; see above). – De Ricci, *Mayence* 97.8 (eight copies with the present one). – Claes, *Vokabulare* 3. – Not in *BMC*. – Not in Goff. – Pellechet-Polain 11753. – Paris/BN, *Incunables* V-265. – *München, BSB-Ink.*, V-305 (the former Dillingen copy). – A. Ruppel, *Eltville als Frühdruckstadt*, 1938, pp. 25-27, no. 4 with fig. 6. – Regarding the two versions of the text see *Vocabularius Ex quo. Überlieferungsgeschichtliche Ausgabe*; edited by B. Schnell and others; vol. 1: Einleitung. Tübingen 1988, pp. 102-109, 176-185. – See also *Historical Lexicography of the German Language*, vol. 1, edited by U. Goebel and O. Reichmann, Lewiston 1990, pp. 175-206. –

Klaus Grubmüller in *VL* x, 469-473 with many further references.

*

Dritte Ausgabe des frühen lateinisch-deutschen Wörterbuches, das zum Verständnis lateinischer Texte, zumal der Bibel beitragen sollte. In seiner Einleitung (Zeile 5) wendet sich der unbekannte Autor an die »pauperes scholares«, denen er die lexikographische Basisinformation in denkbar kürzester Form liefert: Jedes Wort wird grammatikalisch klassifiziert, auf lateinisch, anschließend in deutsch kurz erklärt; und gegebenenfalls wird auf Homographen und Homonyme aufmerksam gemacht.

Der Text ist in 283 Fragmenten oder vollständigen Manuskripten überliefert (das früheste, von 1410, befindet sich in der Vaticana); zudem in 37 Drucken des 15. Jahrhunderts. Für die frühesten, alle von Bechtermünze gedruckt, wurde der Text redigiert und ein ausgewogenes Verhältnis von lateinischer Erklärung und deutschem Äquivalent geschaffen.

Die Gebrüder Heinrich und Nikolaus Bechtermünze hatten 1467 in Eltville im Rheingau, der Residenz der Mainzer Kurfürsten, eine kleine Offizin eingerichtet (die jedoch nie eigene Typen schuf). Da Heinrich noch im gleichen Jahr starb, erlebte er nicht mehr das erste Erzeugnis der Presse, die Erstausgabe des *Vocabularius Ex quo* vom 4. November 1467. Für sie, wie für die zweite Ausgabe vom 5. Juni 1469, konnte man eine modifizierte Form der Mainzer ›Catholicon-Type‹ (im Zustand der ›Neuhauser Ablaßbriefe‹ von 1461/62) verwenden, zu deren Erwerb möglicherweise verwandtschaftliche Bande beitrugen: Heinrich Bechtermünzes Tochter Else hatte 1464 einen entfernten Verwandten Gutenbergs, Jacob von Sorgenloch genannt Gensfleisch, geheiratet.

Nach dem Druck des zweiten *Vocabularius* war die Type jedoch so abgenutzt, daß sich Nicolaus Bechtermünze eine neue zulegen mußte. Er entschied sich für einen Neuguß jener Type, die man in Mainz für den 31zeiligen Ablaßbrief von 1454/55 verwendet hatte, und druckte mit ihr die *Summa de articulis fidei* des Thomas von Aquin, dann unsere dritte Ausgabe des *Vocabularius*, gefolgt von ein paar Einblattdrucken. Für die vierte Ausgabe des *Vocabularius* (angeblich am 21. Dezember 1477, aber wohl am 21. 12. 1476 erschienen) wurde Bechtermünze von Peter Drach in Speyer mit den nötigen Typen oder Matrizen versorgt.

Rarissimum: De Ricci und das *GW*-Manuskript verzeichnen mit dem vorliegenden 8 Exemplare, von denen aber das Leipziger Kriegsverlust ist und diejenigen in Hannover und Stuttgart unvollständig sind. Ein zusätzliches Exemplar befindet sich in Karlsruhe. Weder im Vor- noch Nachkriegshandel war ein weiteres Exemplar nachzuweisen.

Rubriziert und mit eingemalten Initialen. Etwas wasser- bzw. fingerfleckig; Blatt e1 mit minimalem Textdefekt. Im übrigen gutes Exemplar im ersten Einband. Mit den Stempeln »Grossh. Hess. Wolfgang Ernst Gymnasium Büdingen« und »Fürstl. Ysenburg und Büdingensche Bibliothek Büdingen« [Nr. 3 in de Ricci's Census].

JOHANNES FRIBURGENSIS. *Summa Johannis Nach Ordnung des Abc* [i. e. *Summa confessorum* in German, translated by Brother Berthold (of Freiburg)]. Augsburg: Johann Bämler, 25 September 1472. 2°. 278 leaves (with the blank leaves 1, 15 and 278). With some mayflower-initials. Contemporary blind-stamped leather binding (see below).

9

First edition, first (unillustrated) issue. – The *Summa confesssorum*, reputedly the climax of penitentials, is the main work of Johannes of Freiburg (c. 1250-1314), from 1280 on instructor and prior of the Freiburg Dominican convent. The four parts of the book deal with delicts against God, delicts against fellow-beings, with the clergy's legal order, finally with matrimonial law. As a whole it is a commented treatment of the *Raymundina* (the Dominicans' official manual), supplied with glosses and some addenda. Johannes' combination of Raymund's juridical orientated work, with an adoption of the great Dominicans, Thomas Aquinas, Albertus Magnus and Peter of Tarantaise, put the original manual for confessors into an extended theological context, and gave the *Summa confessorum* an encyclopaedic character. The first Latin edition appeared only in 1476 at Zainer's in Augsburg.

The German version, titled *Summa Johannis* or *Rechtssumme* (Sum of Law), contains some 700 articles and references to sections. According to the prologue it was done by a Dominican brother Berthold, whose identity still remains unrevealed (the one with the author of the *Horologium devotionis* could not definitely be approved). Of the German *Summa* 80 manuscripts are known, also twelve printed editions up to 1518.

Of the present first edition Hain noted three variant settings, but Schramm believed there were only two different issues: an unillustrated issue, followed by an issue with corrected text and with a woodcut and a red border at the opening of the text. The later issue, illustrated by the Master of Bämler's press (compare no. 15), became Bämler's first illustrated book.

Before he worked as a printer Johann Bämler was known as a scribe, his name appearing as 'Schreiber' in Augsburg records as early as 1453. He also worked as a rubricator and wrote the *Chronik von allen Kaisern, Königen und Päpsten* (*GW* 3163). Bämler's first dated printed book was finished 22 April 1472 (outdating the present edition by only five months) and he soon became one of the most prolific Augsburg printers, still listed in the town's records in 1507.

¶ Extremely rare on the market: No copy in Sander, *Prices of Incunabula*. Our copy was the only one at post-War auctions in the German-speaking countries. The *Book Auction Records* list only 2 copies since 1902, the last in 1935: the Seillière-Doheny copy, recently offered by Maggs (catalogue 1320, no. 12). For the period before the Second War we hold record of the following copies: L. Rosenthal 105 (1903), 240, J. Rosenthal 24 (1900), 808 (defective), 93 (1932), 75 (illustrated), and Halle 56/5.

The present copy is of the unillustrated first issue with the following variant settings: Leaf 1a, line 11: verkünden, line 12: künden; leaf 277a, line 1: (Z)weyfelt. – Rubricated, with some lombards in red; with its 308 x 209 mm much larger than the copy in London/BL. With the blank leaf 15. Also with blank leaves 1 and 278 which escaped Hain; here mounted on the two fly-leaves. First two printed leaves and the last with insignificant wormpunctures in margin. With only some age-staining. Waterstain to margins (a bit on top, but increasingly at outer margins).

Binding: Contemporary dark brown calf (on wooden boards), richly tooled in blind. Both covers divided by fillets into a frame, the centre with a cross bar in the middle, thus forming an upper and lower rectangle, both of them divided into triangles. Frame, cross bar and triangles tooled with acorn, eagle, cross, double eagle, leafy ornament, fleur-de-lis, pomegranate, symbol of St. John, and a large rosette (none in Kyriss or Schwenke/Schunke). Metal clasps stamped "man" (but not of the sort known from Konrad Mancz; see Arnim, *Europäische Einbandkunst* 12). – Covers with some worming, back restored; marbled endpapers.

H 7367* (276 leaves, unaware of blank leaves 1 and 278; referring to variant settings). – *BMC* II, 331 (288 x 205 mm). – Goff J-317 (7 copies). –

Regarding the illustrated second issue see Schreiber 4348; Schramm III, pp. 1 and 25, figs. 1 and 2; Schmid, *Augsburg* p. 46. – Regarding the text see Stintzing, *Römisch-kanonisches Recht*, pp. 490-529 (Johannes von Freiburg). – R. Stanka, *Die Summa des Berthold von Freiburg. Eine rechtsgeschichtliche Untersuchung*, Wien 1937. – M. Hamm in *VL* IV, 605ff. – H. Ulmschneider, *Eine deutsche abecedarische Bearbeitung der 'Summa confessorum' des Johannes von Freiburg*, Tübingen 1980.

*

Erster (unillustrierter) Druck der ersten Ausgabe. Die *Summa confessorum* gilt als Höhepunkt der Bußliteratur und als Hauptwerk des Johannes von Freiburg (ca. 1250 bis 1314), seit 1280 Prior des Freiburger Dominikanerkonvents. Die vier Teile des Buches handeln von den Vergehen gegen Gott, von Vergehen gegen Mitmenschen, von Ordnung der Geistlichkeit und schließlich vom Eherecht. Insgesamt handelt es sich um eine kommentierte Behandlung des offiziellen Dominikaner-Handbuches, der *Raymundina*, die hier, reichlich mit Glossen und Erweiterungen versehen, einen enzyklopädischen Charakter erhielt. Die erste lateinische Ausgabe sollte erst 1476 bei Zainer in Augsburg erscheinen.

Die hier vorliegende deutsche Ausgabe enthält über 700 Artikel und Verweise zu den einzelnen Sektionen. Laut Prolog wurde der Text von einem Dominikaner-Bruder Berthold besorgt, über dessen Identität weiterhin Unklarheit herrscht, da die mit dem Autor des *Horologium devotionis* bislang nicht eindeutig bewiesen werden konnte. Von der deutschen *Summa* sind 80 Manuskripte und bis zum Jahr 1518 zwölf Ausgaben bekannt.

Die unsere ist äußerst selten im Handel: Die *Book Auction Records* verzeichnen seit 1902 nur zwei Exemplare, das letzte im Jahre 1935, das Seilliére (-Doheny)-Exemplar, das jüngst in Maggs' Catalogue 1320 (Nr. 12) offeriert wurde.

Unser Exemplar gehört dem Erstdruck an: vor einigen Korrekturen, der Textbeginn noch ohne Holzschnitt und rot gedruckte Bordüre (mit denen der zweite Druck zum frühesten Illustratum der Bämler'schen Offizin wurde). Die Herkunft des reich geprägten zeitgenössischen Kalblederbandes konnte nicht bestimmt werden.

belÿbēt die kinder beÿ den älterñ/so weßten sÿ nit vondē
gelaubē noch lernetē in nit Wär aber das die lewt säch=
en dz eins judē oder heÿdē kind sterbē wölt/ vñ dēn das
täufften/das wär nit sünde. ¶ Hec Thomas et glo. wil.
¶ Warumb man juden vnd heÿdē meiden sülle
Vden vñ heÿden sol man meiden/vñ mit in nit essē noch
trincken/noch sÿ zů keiner wirtschafft laden ¶ xxiiij. q. j.
Nullus. Auch sol sÿ kein siecher mēsch laden vm̄ arczneÿ
noch die von in nemen Auch nit mit in badē in iren bädñ
¶ Ibidē. Auch sol man sÿ in keinen gewalt noch wirdig=
keÿt empfachen von deß wegen sÿ vrsach hätten zebesch=
wären kristenlewt ¶ Di. lxiij. Nulla. Auch sol man in
nit schaffen noch bescheÿden/dēn in iren leibs nöttē ¶ Ex̄
de heretic. s. Si quis Auch sol man sÿ lassen leben nach ir
er jüdischen weise/vnd in ire Moÿses bücher nit verpie=
ten ¶ Ex̄. e. t. Judei Vñ daran gibt die heilig kirch nit vr
sach zů sündē/sund sÿ verhengt sünde Auch zů den zeitten
als die kristenleüt das leben vnd leiden cristi vnd kristenl
iche werck begeend thůnd/so süllend juden vnd heidē nit
auff der strassegeen /sunder sÿ süllend ire häuser vnd fen
ster zů thůn ¶ Extra. e. t. Quia Auch sÿllend sÿ an iren
kleÿdern̄ vñ an andern̄ dingē einē vnd terschÿd habē vō
kristenleütē ¶ E. t. Non nullꝰ Auch sol mandē judē vñ
heÿdē wēn sÿ sich bekeren zů kristenlichem gelauben/lassē
alles ir gůt/das sÿ mit recht gewūnen haben Vnd wēn d
judē kind sich bekeren/so sol man in helffē/dz in ir väter=
lich erb werde ¶ E. t. Judei Auch mügēt sÿ ire recht vor=
dern̄ vor kristē richtn̄/aber die kristē süllē ire recht nit vor
dñ vor irē richtn̄ Ibidē Auch mügē kristē über sÿ zwīgē

10 EYB, ALBRECHT VON. Ehebüchlein; leaf 2a: *Ob einem mañ sey zu nemen ein eelich weyb od(er) nit.* [Augsburg: Günther Zainer, about 1473]. 2°. (60) leaves of 61. 19/20th-century buckskin binding, covers framed with blind fillets.

Third edition. – The German humanist Albrecht von Eyb (1420-1475), canon of Eichstätt (1444), Bamberg (1458), and Würzburg (1462), had studied at Erfurt, Bologna, Padua and Pavia, and in 1459 had taken the degree of a *doctor utriusque juris*. The most successful of his Latin writings was the *Margarita poetica* of 1459, a manual on humanistic rhetorics, which saw let alone nine incunabular editions since 1472 (*GW* 9529-9537).

Eyb's most famous German text is the so called *Ehebüchlein* (Book on Marriage) which he finished on New Year's Day of 1472 and dedicated it to the Nuremberg city council. The answer to the lengthy full title, meaning 'Should a man marry or not?', is given in the first part: positive, however restrained, – the proper and real meaning of matrimony being reproduction, also of social order. The second part contains panegyrics on marriage and women. Further chapters deal with wedding celebrations, human sinfulness, frailty &c., and the book ends with a German translation of the legend of incestuous Albanus: *Das kein sünder verzweyfelen solle* (Why no sinner should despair).

Our edition follows the two Nuremberg editions of 1472 by Koberger and Creussner (H 6826, 6829), Koberger's being the earlier one, apparently (see *GW* 9520, note).

Günther Zainer from Reutlingen learnt printing in Strasbourg. At Augsburg he started as a scribe, but in 1468 became the city's prototypographer and lateron one of the few successful printers of the 15th century: According to documents he owned between 2800 and 5600 guilders as early as 1475.

The *Ehebüchlein* is printed with Zainer's type 2:118G, used from 1471 onwards. At the beginning of the text (leaf 2a) a very few copies have a three-part woodcut border with the coat of arms of Nuremberg, Augsburg, and of the author (see *GW, loc. cit.*, note 1; the border escaped Schramm).

¶ Very rare: After 1945 there was only one further copy at auction according to the *Book Auction Records* (Christie's/N.Y., 29 Oct. 1992, lot 15; the Ahumada copy with the border); no copy under the hammer in continental Europe. For the time before the Second War there is no copy in Sander, *Prices of Incunabula*, but we hold record of the copies L. Rosenthal 105 (1903), 229; Karl & Faber VIII, 32, and Ranschburg I, 72.

The present copy, of the variant setting without the border mentioned above, wants leaf 57. With red initials; the paper with wide margins (287 x 194 mm). On leaves 1b and 61a a contemporary reader has tested his ink and caused a blot on 1b; 1a has two more recent notes in blue ink. With some age-stains; lower margin of 8 leaves with trace from a tiny worm; worming in upper margin of last leaf closed.

PROVENANCE: [Walter Goldwater; Swann Galleries/New York, 1 Dec. 1983, lot 140].

H 6827* = 6830. – *GW* 9522 (19 copies). – *BMC* II, 320 (305 x 205 mm). – Goff E-181 (only Bethesda/National Library of Medicine). – Pellechet 4709 (not 4709a, the variant with border). – Klebs 385.3. – Osler, *Incunabula medica* 28. – Goedeke I, 371, 2. – *VL* I, 180ff. – J. A. Hiller, *Albrecht von Eyb, Medieval Moralist*, Washington 1939 (reprint New York 1970). – A facsimile of Koberger's 1472 edition was published by Elisabeth Geck, Wiesbaden 1966.

*

Das am Neujahrstag 1472 abgeschlossene, dem Nürnberger Rat gewidmete *Ehebüchlein* des päpstlichen Kammerherrn in seiner dritten Ausgabe (Druckvariante ohne die Bordüre).

Im Nachkriegshandel konnten wir nur ein weiteres Exemplar nachweisen.

Ob einem mañ sey zů nemen ein eelich weib od nit.

Socrates philosophus ein nateurlich meyster zů athenas/der da ist gewest zů den zeyten aswerii des kungs ward vō einem Jungling gefragt ob er ein weyb nemen solt oder nit/Antwurt der meyster vnd sprach zů im/welchs du tůst das wirt dich reuwen/wañ nympst du ein weyb so bistu allzeyt in sorgen vnd angsten in stetē krieg/mit dē weib/mit ō schwiger/mit iren freundē mit auffhebung des heyratgůts in verdächtigkeyt mit andern mennern/vnd in vngewißheit der kind Bleibstu aber on weib so wirt bekumern vñ peinigē alleyn on weiblich lieb vnd trost zů leben der kinder beroubt zů sein vntergang deins geschlechts vñ eins fremden vngewissen erbens zů warten/Also hat socrates dem iungling in zweyen scharpffen dingē ein weyb zů nemen oder nit keyn frölich begirlich antwurt lassen widerfaren/Dise fürgelegte frag ob eyn weyb zů nemen sey oder nit auß tzů füren/Hab ich für genomen in drey teyl dises büchlin zů seczen/im ersten teil will ich geben zů verstan was vngemachs was besorgnus/was irrung /mů vnd arbeyt/vnd was widerwertikeit/vnd da bey was lust vnd frō-den vnd was gůtes sich in dem eelichen stande vnd wesen mügen begeben da durch ein man nit vnbillich in zweyfel gefürt mag werden/ob ein weyb tzů nemē sey oder nit/Im andern teil will ich antwurtē auff die frag vnd beschliessen / Das einem mañ sey ein weyb zů nemen/vñ da bey etlich hupsch histōriē erczelen im dritten vnd letschtē teyl will ich ein frō-liche hochzeit mit einem kosperlichen mal vñ wirt-schafft machen als dañ gewōheit ist so ein man ein weyb genomē hat/vnd mit etlichē hupschē lerē vñ

De Ypmestra argiuoꝝ regina & sacdote iouis. C xiij.

ypermestra behielt
iren man linū
in leben. do iere
sch western xlix
all iere man er-
mordtent



Ypermestra genere & dignitate clara, danai argiuorum regis filia & lincei coniunx fuit. Colligitur aūt ex historijs antiquoꝝ, duos quondam in Egipto fuisse fratres, beli p̄sci filios, spectabili p̄eminentes impio, quorum danaus vnus, alter aūt egistus nuncupatus est, nec prolis ambobus fuit equa fortuna, esto numerus esset equus. Nā danao quinquaginta fuere filie, filij q̄ totidē egisto. Sane cum habuisset oraculo danaus, quoniā manu nepotis ex fratre occideret, clamq̄ angeret timore plīmo, cum ex tam ingenti multitudīe nesciret, cuiꝰ suspectas deberet habē manus, ꝯtigit vt iam pubescentibus vtriusq̄ filijs peteret egistus, vt danai filie omēs filijs suis iungerentur coniugio, qd̄ danaus seuo excogitato facinore vltro ꝯcessit, desponsatisq̄ filiabus nepotibꝰ cū nupciale sacrum pararet, eas omnes summope premonuit, vt si salutē suam vellent, vnaqueq̄ viꝝ suū nocte prima dum vino epulisq̄ madentē somnoq̄ illigatum

Cetere sorores ap̄ inferos dānate. aquā dolio ꝑtuso infundentes nūquā finē laboris merentꝰ. Oꝰ in ybin. Queq̄ gerūt humeris ꝑituros belides undas.

11

BOCCACCIO, GIOVANNI. *De claris mulieribus*. Ulm: Johann Zainer, 1473. 2°. (2), 116 numbered leaves. With 81 (2 repeated) woodcuts and a large woodcut border by the Master of the Ulm Boccaccio, also with numerous ornamental 4-line woodcut initials. Bound for Michael Wodhull by Roger Payne (see below).

First issue of the first edition. – Giovanni Boccaccio (1313-1375) in his book 'Of famous women' collected biographies of 104 profligate or virtuous heroines from legends or history. Begun in 1360 and thought as a pendant to his earlier *De casibus virorum illustrium*, it was only finished in 1374. Addressed to female readers, each story ends with a moral contemplation.

The Ulm Boccaccio is the first fully illustrated work by the town's prototypographer. It was issued in two Latin issues with 81 cuts, 1473 (H 3329 and variant), and in two undated editions with about four cuts less in Steinhöwel's German version (H 3333, 3334).

"The first page is decorated with a beautiful and entertaining half-border, including the capital letter S. The other illustrations are oblongs about 3 x 4 1/4 inches [80 x 110 mm] in size, full of life and humour, but restrained in action. The figures are longer, smaller-headed and more graceful than those in most Augsburg blocks of the same period, and the compositions are more rhythmical in character. As an example of book production in fine type, good printing and clear cutting of the blocks, the Boccaccio does not reach the same level as Günther Zainer's contemporary books (...), but in the gentle and alluring character of its designs it easily surpasses the Augsburg work. The *Procris and Cephalus* [fol. 28b] is a good example of more lively action, while the *Sappho* [fol. 48b] shows the more gentle characteristics and an excellent sense of interior composition. The designs were copied a few years later in Sorg's Augsburg edition of 1479" (Hind).

Apart from the border there are 81 woodcuts printed from 79 blocks (though Schreiber and Weil counted 80 from 78): Schramm fig. 58 has been used twice, and fig. 66 is identical with 95. Almost each story of a celebrated woman has a woodcut, showing the heroine in the most famous episode of her career: Eve, taking the lead, is shown in the opening border (incorporating Adam, the Serpent forming a large initial S, the tail branching out into foliage which encloses the Seven Deadly Sins); we see Thisbe impaling herself on the sword projecting through Piramus' back (fol. 14), Medea carrying the head of her butchered brother (fol. 19), Amalthea burning her books, Marcia painting her studio (68b), Sappho singing (48b), &c. Fol. 107b contains, in a superb impression, the earliest illustration of the accouchement of Pope Joan (quite often expurgated by the pious). What may be regarded as an early attempt at cross-hatching is shown in the gloomy Romana prison scene (fol. 67b). Nearly all cuts have double border-lines and the name of the characters cut in semi-gothic (upper and lower case) on the block as far as chapter 36, thenceforward in large roman letters; very often enclosed in a tablet. The cut with Argia (fol. 28b) is dated 1473. The last cuts, a bit less gracious, seem to come from a different cutter.

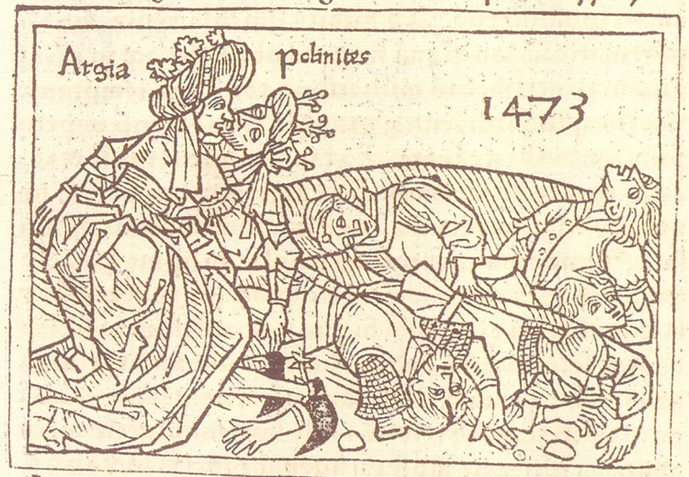
A good many brains have been racked on the 'Master of the Ulm Boccaccio' (Weil). Lilly Fischel believes him a local artist who worked after a lost French (Burgundian?) manuscript in the style of Paris/BN, Codex Ms fr. 12420.

The outline woodcut initials (consisting of foliage, dragons, two birds drinking, &c.) are said to be the first used at Ulm and to have been copied from a manuscript.

Johann Zainer from Reutlingen (apparently a brother of Günther Zainer; see no. 17), learned printing at Strasbourg where he married in 1465 and became a Strasbourg citizen. About 1470/71 he moved to Ulm, established his presses, and on January 11th 1473 finished Ulm's first book, Steinhöwel's *Büchlein der Ordnung der Pestilenz* (H 13737=15058), containing only a two-part border and an initial. After a dozen flourishing years Johann Zainer, an Ulm citizen since 1481, came into depts and had to sell his best printing material to Schönsperger in Augsburg and to Knoblochtzer in Heidelberg (causing much confusion to later bibliographers). He continued printing on a much

potentius auro in terris/aut stolidius q̃rere, qd̃ ɔpisse non velis. Quoꝝ dũ vtrũq; insipiens mulier a ꝓbat/ sibi indelibilem notam et mortem inuenit/ quã mĩme inquirebat. Sed (vt auri immoderatum desiderium sinam quo stolidi fere trahunt̃ omẽs) queso tam obstinato zelo correpti dicant/ quid inde sibi emolimẽti sentiant? quid decoris? quid laudis aut glorie ɔsequant̃? Meo q̃ppe iudicio hec ridicula mentis ẽ egritudo a pusillãimitate paciẽtis originẽ ducens/ cum non alibi viderimus quã hos penes/ qui se adeo deiecte v̇tutis existimant/ vt facile sibi quoscunq; ꝓponẽdos fore ɔcedãt

De Argia adrasti regis filia. Capitulũ. xxvij.



Argia erzaiget besundere liebyrem toten gemachel

ARgia greca mulier ab antiquis argiuorũ regibus generosam ducens originẽ adrasti regis filia fuit/ & spectabili pulchritudine sua/ vti de se cũ temporaneis letum spectaculum p̃buit/ sic & posteris integerrimũ atq; p̃clarum coniugalis amoris testimoniũ ꝑhenne reliquit: ob qd̃ in nr̃os vsq; dies nomen eius fulgidum p̃cipua corruscacõe deueĩt Hec igit̃ nupta polliniti filio edipi thebaꝝ

Ouiꝰ de ponte
Venit ad adrastum ꝛc

reduced scale, had to leave Ulm in 1493, but came back in 1496, worked as a publisher until 1523 and still was alive in 1527 (with probably some eighty years of age).

The Boccaccio is printed with Zainer's type 1:117G (in its second state), very similar to his brother's in Augsburg. It is the first book in which Zainer used foliation in Roman. As a sort of an epilogue to the Boccaccio, Zainer published Petrarch's *Historia Griseldis* (C 4715), also in 1473.

¶ The *Jahrbuch der Auktionspreise* (1950-2000) lists three copies, of which Rauch XI (1955), lot 6, the Perrins-Brunschwig copy, is now in the Schäfer library. The last copy at auction – Hartung 57 (1988), lot 132 – had leaves 107-109 in facsimile. For the time before the Second War we hold record of Baer 585/834, Gilhofer & Ranschburg 192/94, Olschki 94/885.

The present copy (with the colophon in full length, giving also the year; see *GW* for a variant) belongs to the very few copies of the earlier issue of the first edition: On fols. 99 and 108b, the headings of chapters 93 (*de Sabina Poppaea*), and 100 (*de Irene Constantinopolitanorum imperatrice*), being transposed in print, have been rectified by reprinting these headings on slips of paper and pasting them over the mistakes. (The Stuttgart copy seems to be the only one recorded having the slip to chapter 93 with a new error: a "lxxyxiij" instead of "lxxxxiij"; see Amelung). In the second issue the headings are printed correctly.

Cut by Roger Payne to 303 x 206 mm, the copy is larger than the British Library and Schäfer copies. The condition is very good throughout, with the following minor exceptions: fols. 1, 103, 104 lightly stained; small marginal repair to fol. 1; a part of woodcut on fol. 46 lightly coloured; one initial coloured; contemporary marginalia and some notes in the text and illustrations, in two distinct hands, in German and Latin, throughout the volume. The cut with Pope Joan, usually torn out or defaced, is untouched.

Binding: Bound by Roger Payne for Michael Wodhull not before *1794*, and for £ *-.16.6* (Wodhulls note). Russia calf, covers with two narrow gilt roll borders, front cover with Wodhull's coat of arms gilt-stamped. With richly gilt spine and inner gilt dentelles. – Back darkened; hinges split; head and foot of spine repaired. In cloth case.

Roger Payne (1739-1797) has been called the most accomplished and the most influential eighteenth-century English bookbinder. He numbered among his clients some of the greatest book collectors of the day. Born at Windsor, he learned to bind with Pote, an Eton bookseller, went to London in 1766 where he sat a business of his own. Subsequently he worked with his brother Thomas and later with David Weir. The books of Roger Payne, who died penniless, are always extremely well forwarded and precisely tooled. Mirjam Foot in her concise treatise on Roger Payne (*Henry Davis Gift* 1, 8) quotes from Timperley's *Songs of the Press* (1845):

Those joys which the Bibliomania affords
Are felt and acknowledged by dukes and by lords,
And the finest estate would be offer'd in vain
For an exemplar bound by the famed Roger Payne.

Provenance: An unidentified *N.T.* with his shield (consisting of a double hammer, two hooks and a drill bit forming the initials) on the verso of fols. (11), 21, and 116. – *H. Jo. Bermannus* (last page). – Gilt book-stamp of Michael Wodhull (1740-1816), high sheriff of Northamptonshire, 1783; translator of Euripides (1782). According to his note he bought the book in 1794 at the Hayes(?) sale for £ 4.14.6, and had it bound by Payne. With Wodhull's bibliographical notes on fly-leaf. Parts of the library were sold at Leigh & Sotheby in 1801-1803. The other part was inherited by Mary Ingram, Samuel Amy Severne, lateron by John E. Severne (1826-1899) who sold the books at Sotheby's. In the sale of 11 January 1886 the Boccaccio (lot 431) was bought by Quaritch. – With the bookplates of Brayton Ives [1840-1914; president of the New York Stock Exchange, president of the Northern Pacific Railroad &c.; American Art Gallery, 5 March 1891 (Ives sale 1), lot 83], of Clarence S. Bement, and Walter Th. Wallace [1866-1922; collected "the finest editions of the best authors" (Cannon p. 151); American Art Association, 22 March 1920 (Wallace sale, "a desaster"), lot 70; bought by Rosenbach for Carl H. Pforzheimer (1879-1957; investment banker), bequeathed to the Carl H. and Lily Pforzheimer Foundation which sold books in 1978 to concentrate on English romanticism.

H 3329*. – *GW* 4483. – *BMC* II, 521 (both variant issues, the larger copy 285 x 193 mm). – Goff B-716 (9 copies in institutional libraries, to which must now be added a copy in the Scheide Library). – Amelung, *Frühdruck* no. 9 (see also pp. 15-68 on J. Zainer). – Muther 95 (cuts in detail), and plates 38-41. – Schreiber 3510 (wrongly omitting Hecuba on fol. 34). – Schramm V, pp. 3-5 (with concordance to the text) and 18; figs. 15-96. – Hind I, 305 f. – Weil, *Ulmer Holzschnitt* 24ff. and 105, note 31. – Kunze I, 255-258; II, plates 136-139. – Fischel, *Bilderfolgen* 17-36. – Borroni-Salvadori, *Boccaccio* 599-603. – Baer, *Historienbücher*, pp. 46-49 and XII (55). – Davies, *Murray* 76 (paper size omitted). – Arnim, *Schäfer* 66 (Perrins-Brunschwig copy; 286 x 203 mm). – *Fünf Jahrhunderte Buchillustration* 7.

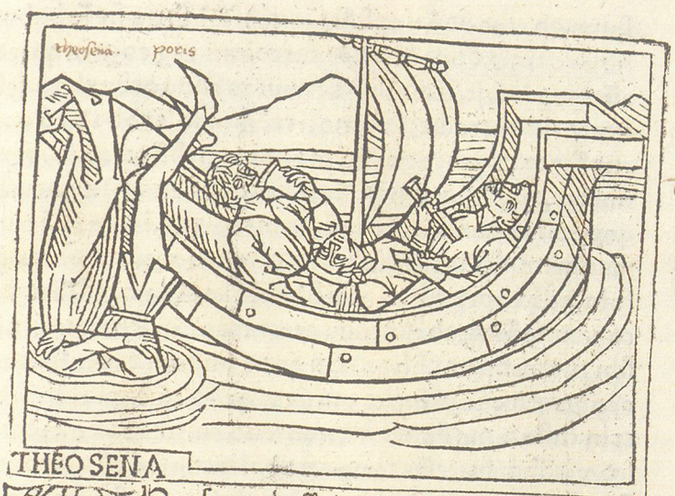
*

Erster Druck der ersten Ausgabe. – Boccaccios biographisches Werk *De claris mulieribus* (Von berühmten Frauen) enstand 1360-1362 als Pendant zu seiner Sammlung *De casibus virorum illustrium*. Es enthält 104 (in erweiterter Fassung 106) Lebensbeschreibungen berühmter Frauen aus Fama und Geschichte, von Urmutter Eva bis zu Johanna, Königin von Neapel. An ein weibliches Publikum gerichtet, endet jede Beschreibung mit einer Moral.

Der ›Ulmer Boccaccio‹ ist das erste voll illustrierte Produkt des Ulmer Prototypographen Johann Zainer (ein Bruder des Augsburger Druckers Günther Zainer), der erst im Januar 1473 seinen ersten Druck herausgebracht hatte. Die Serie von 81 Holzschnitten, von 79 Stöcken gedruckt, bezeichnet Amelung (S. 76) mit der zu Zainers drei Jahre jüngerem Aesop (H 330) als bedeutendste, die in den siebziger Jahren des 15. Jahrhunderts in Deutschland geschaffen wurde. Den Druck eröffnet eine Bordüre mit Adam, Eva, der Schlange und den Sieben Todsünden. Der nach unserer Holzschnittserie mit dem Notnamen ›Boccaccio-Meister‹ benannte Künstler wurde vermutlich von einer Handschrift inspiriert, die der französisch-burgundischen Bildtradition angehört (Fischel).

Im Handel sehr selten: Das *Jahrbuch der Auktionspreise* nennt lediglich drei Exemplare (das von Perrins-Brunschwig heute Arnim, *Schäfer* 66); im letzten, 1988 gehandelten Exemplar, waren 3 Bll. faksimiliert.

Unser Exemplar trägt die Merkmale des Erstdrucks, von dem nur wenige Exemplare überkommen sind. Von Roger Payne für Michael Wodhull gebunden und mit dessen goldgeprägten Supralibros versehen (Rücken gedunkelt, Gelenke gesprungen, Kopf und Schwanz repariert) wanderte es später durch die angesehenen Sammlungen von Brayton Ives, Clarence S. Bement, Walter Th. Wallace und Carl H. Pforzheimer (alle mit ihrem Exlibris).



Theosena tötet ire kind, sich selber und iren man, ee sy in augenschafft komen wolte

THEOSENA

Theosena thessala ac nobilis origīe mulier hinc dulci pietate/inde atrocitate seuera inditū de se futūris testimoniū liquit. Hec enim herodici thessalorum principis (philippo demetrij filio macedonib⁹ impante) filia fuit/ eiq; soror ex eisdem parentibus extitit archo nomine/ quibus cū p̄mo eiusdē philippi nequitia pr̄ occisus esset/ tp̄is tractu, eadē suadēte p̄fidia/ ab eodē nepharia morte viris p̄uate sunt/ vnicuiq; ex viro/ filio vnico r̄lictis supstite. Eis igit̄ viduis archo p̄mo poridi cuidā gentis eoꝝ p̄ncipi nupsit/ multosq; ex eo filios pepit. Theosena aūt ꝯstantiori anīo a multis ꝓceribus frustrata in ꝯiugiū expetita/ longius viduitatē ꝑuauit/ veꝝ cū morte subtracta fuisset archo/ ꝯpassa nepotibus ne ad man⁹ noūce alterius venirent/ seu aliter minus accurate alerent̄ a pr̄e/ Et eos tanq̄ ꝓprios educaret/ eidem poridi sese ꝯnubio iunxit nulla lege illis tp̄ibus ꝓhibente/ cepitq; non aliter q̄ si ip̄a foret enixa/ pia cum diligentia illos alere/ vt satis appareret eorum magis obsequio q̄m

austeritate ex

12 DURANTI, GUILLELMUS. *Rationale divinorum officiorum.* Ulm: Johann Zainer, 3 December 1473. Large-2°. (2), 267 leaves, partly misnumbered. With a woodcut half-border by the 'Zamorensis-Meister'; a large initial by an Italian master painted in. Contemporary wooden boards; back of white sheepskin and four clasps gone. In modern half-morocco box.

Fifth (the first Ulm) edition. – Guillaume Durand (Durandus, Duranti; 1237-1296), born in Puymisson near Béziers, became teacher of canonic law, bishop of Mende, and apostolic representative in the Romagna and March Ancona. "As he states in the preface, Durandus intends 'to set forth and arrange the secret mysteries of Divine offices' in the *Rationale*, the standard work on liturgical symbolism. He explains the four senses in which one may understand Scripture, historic, allegoric, tropologic, anagogic, and applies these senses to the symbolism of ecclesiastical rites in order that the clergyman may understand all that is necessary for daily service. Durandus distinguishes between a moral and mystical significance of rites; the moral may be understood in words, the mystical has meaning beyond language. In explaining the 'sacred mysteries of God' as expressed in rites, Durandus also includes the symbolism of the physical features of a church, the altar, its pictures and images, bells, vestments, etc., and so he both interpreted the contemporary environment and set the standard for later church architecture and ornament." (Ford, *BPH* 78). The Mainz 1459 first edition (H 6471; see William Scheide in *Vision of a Collector*, p. 21f.) was followed by more than forty-four let alone incunabular editions.

Johannes Zainer (see no. 11) announced his first Durandus in spring 1474 in his only advertisement, of which a unique copy is preserved in St. Gallen. He printed the Durandus with his type 1:115G (here in its second state, hardly to differentiate from Günther Zainer's, his Augsburg brother's); and for the first time he employed a new two-angled border (310 x 220 mm; on first page of text) only to be used for books in large-folio. Executed by the 'Zamorensis-Meister' after models from manuscripts of the Middle Ages, it shows tendrils in blossom, and, because of an incorporated fool, has been called 'Narrenleiste'. While in Zainer's second Durandus, of 18 March 1475, the border still shows the fool, this has been replaced by a scholar in the Gritsch *Quadragesimale* of October 20th 1475 (H 8063).

◖ Rare on the market: There is no copy in the *Jahrbuch der Auktionspreise* (1950-2000), and only one in the *Book Auction Records*: Sotheby, 7 May 1951, lot 122. For the period before the Second War we only found Marlborough 10/13 and two copies at Gilhofer & Ranschburg's.

The present copy has the standard setting of the colophon, with 'decembris' &c. (see *GW*). Foliation lxxix left out, fol. CClxviii misnumbered CClxiiii. On fol. IIb there is a large opening floral and richly decorated initial executed in green and blue by an Italian master (also the binding with its four clasps points to an Italian provenance of the book). Text with column headings, red or blue initials and rubrics. – With 405 x 288 mm larger than the copy in the British Library. With negligible waterstains; first leaves with a few wormholes. A few margins with notes by an early owner; fol. Cxxxviia with two clumsy pen-and-ink drawings depicting snakes.

HC 6474*. – *GW* 9105 (40 copies). – *BMC* II, 521 (402 x 277 mm). – Goff D-407 (3 copies). – Schramm V, p. 18 and fig. 99. – Weil, *Ulmer Holzschnitt*, p. 28 and note 45. – Amelung, *Frühdruck* 17 with fig. 50. – Regarding the second state of the border see Schramm V, fig. 100; Amelung, *op. cit.*, fig. 72. – On the three different states of J. Zainer's type 1 see *BMC* II, 518; Amelung, p. 43f. – Regarding Zainer's only advertisement see Burger, *Buchhändleranzeigen*, p. 8f., and plate 17; Amelung, *op. cit.*, no. 19 and fig. 21.

❊

Fünfte (erste Ulmer) Ausgabe. Rubriziertes Exemplar mit großer Eröffnungsinitiale eines italienischen Illuminators; rubriziert, mit roten bzw. blauen Initialen und in zeitgenössischem Einband. Selten: Kein Exemplar im *Jahrbuch der Auktionspreise*.

Rationale diuinorum offitiorum incipit.

Quecunque in ecclesiasticis officijs/rebus ac ornamentis consistunt diuinis plena sunt signis atque misterijs/ac singula celesti sunt dulcedine redundantia. Si tamen diligentem habeant inspectorem / qui norit mel de petra suggere / oleumque de durissimo saxo? quis tamen nouit ordinem celi et rationes ipsius ponet in terra. Scrutator quippe maiestatis opprimetur a gloria. Siquidem puteus altus est/et in quo aquam hauriam non habeo nisi porrigat ille qui dat omnibus affluenter et non improperat/vt inter medium montium transeuntem/hauriam aquam in gaudio de fontibus saluatoris. Licet igitur non omnia que a maioribus tradita sunt ratio reddi possit/quia tamen quod in his ratione caret extirpandum est. Idcirco ego Guilhelmus sancte minatensis ecclesie sola dei pacientia dictus. Episcopus pulsans pulsabo ad hostium/si forte clauis. Dauid aperire dignetur vt me introducat rex in cellam vinariam / in qua mihi supernum demonstretur exemplar / quod Moysi fuit in monte monstratum/quatenus de singulis que in ecclesiasticis officijs rebus ac ornamentis consistunt/ quid significent ac figurent / eo valeam reuelante clare et aperte disserere et rationes ponere / qui linguas infantum facit disertas / cuius spiritus vbi vult spirat/ diuidens singulis prout vult ad laudem et gloriam trinitatis. Sane hic sacramenta pro signis accipimus seu figuris/que siquidem figure non sunt virtutes sed virtutum signa /quibus tanquam scripturis vtentes docentur. Signorum autem alia sunt naturalia / alia positiua/ de quo et quid sit sacramentum dicetur in quarta parte sub septima particula canonis super verbo Misterium fidei. Sacerdotes igitur et prelati ecclesie quibus datum est nosse misteria/prout in luca habetur/et sacramentorum portatores et dispensatores existunt sacramenta intelligere/ et virtutibus que per illa significantur fulgere debent/vt ex eorum luce ceteri similiter illuminentur /alioquin ceci sunt et duces cecorum /iuxta illud propheticum. Obscurentur oculi eorum ne videant Sed prochdolor ipsi hodie(vt plurimum) de his qui vsu quottidiano in ecclesiasticis contractant rebus / et proferunt officijs? quid significent /et quare instituta sunt modicum apprehendunt / adeo vt impletum esse ad literam illud propheticum videatur. Sicut populus / sic sacerdos/Ysaie. xxiiij. Ferentes siquidem panes propositionis ad mensam domini atque misteria / que neque intelligunt neque vident/tamen inde nimirum iusto dei iudicio habituri / quantum et iumenta panes ad vsum portantia aliorum/de qua ignorantia rationem reddituri sunt in die vindicte et ire/quando quidem cedri paradisi tremebunt? quid ergo faciet virga deserti. Eis enim per prophetam dicetur, Ipsi vero non cognouerunt vias meas quibus iuraui in ira mea si introibunt in requiem meam Siquidem liberalium atque quarumlibet artium professores nude forte atque incolorate in illis plerumque contenta /satagunt causis et rationibus vestire fulcire atque colorare/ pictores quoque / ac quilibet mechanici/ seu opifices in quibuslibet operum suorum varietatibus student verisimiles rationes et causas et reddere et in promptu habere Sed et secundum ipsas mundanas leges. Turpe est patricio et causas tractanti /ignorare ius in quo versatur. Verum licet sacerdotibus scientia sit valde necessaria ad doctrinam/ non est tamen simplicibus sacerdotibus etiam a scolasticis detrahendum. Iuxta illud/ dijs non detrahes, Vnde secundum Augustinum, Non irridebunt si forte aduerterint aliquos Antistites /et ministros ecclesie/vel cum barbarismis et soloecismis deum inuocare vel eadem verba que pronunciant non intelligere/perturbateque distinguere / non quia talia corrigenda non sunt / sed quia sunt pie a scientibus tolleranda. Que autem sacerdotes scire debeant? in secunda parte / sub tractatu de sacerdote dicetur. Porro non videtur

13 SPECULUM HUMANAE SALVATIONIS: *Speculum humanae salvationis.* Together with *Speculum sancte Marie v(ir)ginis.* Latin and German. With a metrical summary by Frater Johannes of the Monastery of SS. Ulrich and Afra. [Augsburg: Günther Zainer in SS. Ulrich & Afra, not after 1473]. 2°. 269 leaves (of 270: blank first leaf removed). With 192 (15 repeated) woodcuts by the Bämler-Master. Historiated blind-stamped dark brown morocco binding, signed RIVIERE (without '& SON', i. e. not after 1881); edges gilt.

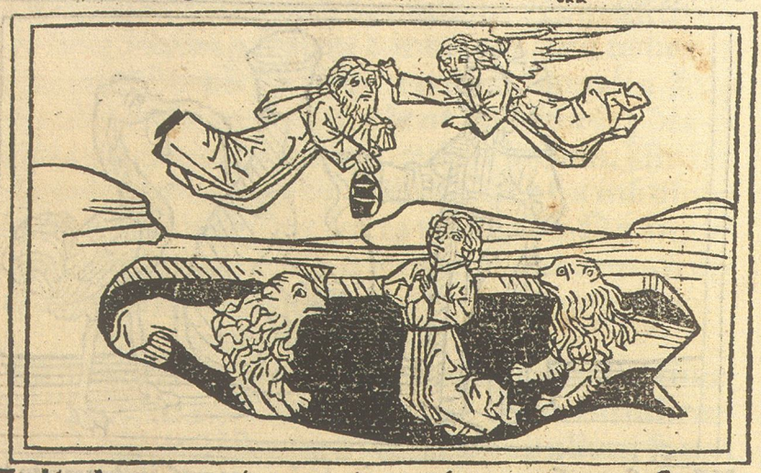
First edition in Latin and German and the first edition of the German text. – "Written by a Dominican of the Strassburg area around 1324, the *Speculum* fulfills one intention of that order: preaching to the people. Each of its chapters was to serve as inspiration for a sermon but, in addition, the book itself functions as a preacher, bringing the story of the life of Christ to the illiterate as well through the use of pictures. This dual intent is made explicit in the preface to the Latin and later German editions: 'Hanc conditionem possunt litterati habere ex scripturis, rudes autem erudiri debent in libris, id est in picturis' (This the learned can take from the text, the illiterate from the pictures). The *Speculum* is typical of typology of the late Middle Ages and illustrates the maxim attributed to Augustine: 'Novum testamentum in vetere latet, vetus in novo patet' (The New Testament lies hidden in the Old, and the Old is fulfilled in the New). Each chapter of the *Speculum* contains one New Testament event and three prefigurations from the Old, supplemented by material from the Church Fathers, religious chronologies and even pagan sources. The *Speculum* may be seen as a link between the typology of the Middle Ages in art and the use made of it in literature. It is allied to the earlier *Biblia pauperum* but differs in its extensive text explaining the pictures and on drawing on non-Biblical sources." (Ford, *BPH*, p. 357). It seems that the German translation (*Spiegel menschlicher Behaltnis*) was only done in the first quarter of the 15th century. In the present edition a *Speculum sanctae Mariae Virginis* in Latin and German has been added, as to the manuscripts in Berlin (Ms. lat. fol. 937) and Munich (cgm 1126).

Melchior von Stammhaim, Abbot of the Augsburg Benedictine monastery SS. Ulrich and Afra, had acted as arbitrator between the local printers and woodcutters in their 1471 dispute, deciding that the printers might illustrate their books if they employed Augsburg craftsmen to do it. In 1472 the abbot bought five presses from the Augsburg printer Johann Schüssler and with the help of the local master Sixtus Saurloch installed a complete printing shop in his monastery. The total expenses were 702 gulden. Types (also possibly workmen) were borrowed from Günther Zainer, Bämler and Anton Sorg. It is believed that Günther Zainer was 'technical director' at the beginning, Anton Sorg his successor. The shop was closed after Abbot Melchior's decease (30 January 1474).

It is made clear from the metrical summary at the end of the *Speculum* (leaf 263b, lines 22-29) that the author, Frater Johannes, was a monk of the monastery and took part in the printing. The book, printed with Zainer's type 2:118G, is undated; but an entry of 1473 in the Fairfax Murray copy states that the edition was 'printed as well as written' in the Augsburg monastery SS. Ulrich and Afra.

The illustration with 192 woodcuts from 178 blocks, all of them used for the first time (see Schramm, below), "may be taken as typical for the greater part of Zainer's woodcut illustration, besides presenting one of the finest examples of balance between type and the illustration on the page. His Gothic type is strong and simple, and the cuts have the requisite strength of line and simplicity of treatment to preserve this balance. The figures are characteristically squat, with large heads on short bodies; the simple outline is only slightly helped out with some parallel shading, a scheme which the illuminator was still expected to complete with his colour (so that uncoloured copies are rare); the drawing is angular and of little subtlety, but not lacking in expression or vigour. Like the majority of the Augsburg illustrations the cuts of the *Speculum* are enclosed in double border-lines, and are the width of the page of type (...). Zainer's *Speculum* must have appeared about the same date as the Netherlandish block-book, with its far shorter version of the text, and there is no direct relation

Angelus domini cibauit Danielem in lacu leonum p Abacuck. Danielis. xiiij. ca. siue vltimo.
Der Engel gottes speẙsset den ꝓpheten Danielem in der lewen grůb durch Abacuck den ꝓpheten.



In limbo erat ætas vnita anime a corpore sepate. In sepulchro erat ætas vnita carni mortificate. Qñ xp̃us limbum intrauit sancti diuinitatem viderunt. Et omne gaudium cœli statim ibidem habuerunt. Dicitur enim. q vbi est papa ibi est romana curia. Sicut vbi ætas ibi erant cœli gaudia. Dixit autem xp̃us latroni cum adhuc penderet in patibulo. Amẽ dico tibi. hodie mecum eris in paradiso Hoc ỏ padi so terrestri non est exponendum. Sed de contempla/ tione ætatis est intelligendum. Anima enim latro/ nis cum anima xp̃i limbum ingrediebatur. Et ip̃az diuinitatem cum alijs sanctis contemplabatur. Et cum viderent sancti xp̃m. p̃ gaudio simul omnes cla mabant. Aduenisti desiderabilis quẽ nostra suspiria vocabant.

Prima figura.

Lucifer Maiestas Geneh primo a ysaie ca·C.
Der fal Lucifers mit seyner gesöllschafft.



Primum Capm.

Incipit speculum humane saluatõnis· In quo patet casus hominis a modus repatõnis . In hoc speculo potest homo considerare. Quam ob causam creator omnium decreuit hominem creare· Potest es homo videre quomodo p dyaboli fraudem sit damnatus· Et quomodo p misericordiam dei sit reformatꝰ· Lucifer erexit se contra creatorem suum deum eternum Et in ictu oculi de excelso celorum solio prectus est in infernum Et ob hanc causam decreuit deꝰ genus humanum creare. Vt p ipm posset casum luciferi a sociorꝫ eius restaurare· Qua ꝓpter dyabolus inuidens hominem sibi insidiabat. Et ad ꝓcepti transgressiõꝫ ipm inducere nitebat. Quoddam ergo genus hyentis sibi diabolus eligebat. Qui cum erectus gradiebatur a caput virgineum habebat. In hunc fraudulosus deceptor mille artifex intrabat . Et per os eius loquens verba deceptoris multa enarrabat . Temptauit autem mulierem tanquam minus ꝓuidam Reputans ꝓudentem a tantum virum esse Adam.

¶ Deus eduxit Costam de Adam. Geneh·ij·capo
Got hat außgefiert die ripp von Adam vnd darauß
gemachet Euam.



Accessit aũt ad mulierem solam sine viro existentem
Quia solum facilius decipit dyabolus qm̃ socios ha-
bentem. Oe cepit itaq; dyabolꝰ matrem nr̃am Euam
Inducens sup oñe genus humanũ mortem seuam.
Notandũ q; vir in agro damascẽo ẽ formatꝰ. Et a
dño in padisum voluptatis translatꝰ. Mulier autẽ
in padiso ẽ formata. A costa viri dormiẽti est parata
Deus qdamõ ipam sup viz honorauit. Quia eam ĩ
loco voluptatis plasphemauit. Nõ fecit eã sicut viz
de limo terre. Sz de esse nobilis viri ade ⁊ de eiꝰ carne
Non facta a pede ne a viro despiciat̃. Nec de capite ne
sup̃ viz domineť. Facta ẽ aũt de latere maritali. Et
data ẽ viro p consorte ⁊ socia collatali. Que si in ho-
nore collato sibi humiliť pstitisset. Nunq̃m a viro ali
quã molestiam sustinuisset. Sed q; dyabolo credens
voluit deo assimulari. A viro meruit affligi q; deliq̃t
⁊ molestari. Mulier enĩ credidit dyabolo ⁊ nõ mari-
tus. Sed vir consensit mlĩ licet inuitꝰ. Mulier insti
tuit viro vt secũ de fructu mãducaret. Qui tm̃ dilexit

between the designs of the two works." (Hind). The Augsburg woodcuts, attributed to the 'Bämler-Meister' (Schmid), show some similarity to a manuscript of about 1440 in Wolfenbüttel (Hs. 1622, 1. 12. Aug. fol.).

Zainer in his first advertisement announced the *Speculum* as the second book.

◖ Rare: Only three complete copies in the *Jahrbuch der Auktionspreise* (1950-2000).

Ours is a fine uncoloured copy, rare in that state; only a few woodcuts with faint reddish colouring. A few initials supplied in red. Washed, pressed and cut to 293 x 200 mm. Some marginal tears repaired, mostly marginal worming occasionally mended.

Provenance: Bookplate "Ex libris Estelle Doheny" [see no. 6. Donated 12 December 1946 to St. Mary's of the Barrens, Perryville/Missouri].

H 14929*. – *BMC* II, 321 and 338 (304 x 202 mm). – Goff S-670 (10 copies in institutional libraries). – Muther 11. – Schreiber 5273 ("gravées avec soin"). – Schramm II, pp. 13 and 24, figs. 298 and 351-526 (H 14946, *Spiegel des Sünders* using fig. 298, is now dated to about 1478; see Goff S-675). – Davies, *Murray* 399 (with reproduction of the 1473 entry; 210 x 315 mm). – Arnim, *Schäfer* 317 (305 x 215 mm. Notes watermarks and supporting lines). – Hind I, 286f. – Schmid, *Augsburg*, p. 37. – Kunze, *Buchillustration* II, figs. 60-64. – E. Breitenbach, *Speculum humanae salvationis. Eine typengeschichtliche Untersuchung*, Strasbourg 1930, p. 73. – H. W. Stork/B. Wachinger in *VL* IX, 52ff., particularly p. 60f. (II.B.2). – Regarding Zainer's advertisement see Burger, *Buchhändleranzeigen*, plate 14.

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Erste Ausgabe in Latein und Deutsch und die erste Ausgabe des deutschen Textes. – »Das *Speculum* handelt die gesamte Heilsgeschichte ab. Es berichtet vom Engelssturz und der Sintflut, erzählt vom Leben Mariens und der Ankunft des Erlösers, seinem Heilswirken und seiner Passion. Jedem Ereignis in den Evangelien werden drei Begebenheiten aus dem Alten Testament als typologische Präfigurationen gegenübergestellt, um die Erfüllung der älteren Verheißungen in Christus zu beweisen. Die Textkompilation aus *Vulgata*, *Legenda Aurea* und der *Historia scholastica* des Petrus Comestor († 1179) wurde vermutlich gegen Ende des 13. Jahrhunderts in Italien, vielleicht Bologna, geschrieben und um 1324 in Straßburg wesentlich erweitert« (*Fünf Jahrhunderte Buchillustration*, 12).

Gedruckt wurde die Ausgabe im Augsburger Kloster St. Ulrich & Afra, dessen Abt Melchior von Stammheim 1472 vom Augsburger Drucker Johann Schüssler fünf Pressen erworben hatte und für insgesamt 702 Gulden eine komplette Offizin einrichten ließ. Typen (und wohl auch Mitarbeiter) wurden von Günther Zainer, Bämler und Anton Sorg ausgeliehen, und man nimmt an, daß zunächst Günther Zainer, später Anton Sorg als technische Leiter fungierten. In den Schlußzeilen des *Speculum* (Bl. 263b, 22–29) nennt sich ein Frater Johannes als Autor, Mönch und am Druck Mitwirkender. Die Ausgabe ist undatiert, doch besagt ein Eintrag vom Jahr 1473 im Exemplar Fairfax Murray, daß das Buch im Kloster geschrieben und gedruckt worden sei.

Die 192 hier erstmals verwendeten Holzschnitte des ›Bämler-Meisters‹ sind von 178 Stöcken gedruckt und stehen in ausgewogener Balance zum Text, gesetzt in Zainers Type 2:118G.

Selten: Das *Jahrbuch der Auktionspreise* verzeichnet nur 3 vollständige Exemplare. Das unsere ist unkoloriert (nur einige Holzschnitte sind in einem rötlichen Ton leicht ankoloriert), gewaschen, gepreßt, von Riviere gebunden und es enthält das Exlibris von Estelle Doheny.

14

BREVIARIUM MOGUNTINUM: *Psalterium breviarijque maguntinense*. The complete *Pars hiemalis* (winter part). Marienthal: Fratres clerici vitae communis, 12 March 1474. 4°. 339 leaves. Contemporary pigskin binding (see below).

The first printed Breviary for the diocese of Mainz, usually bound as to form either the summer or the winter part. – The first breviaries of the 11th century had been choir books containing the whole divine office, the official prayer of the church consisting of psalms, readings, and hymns to be recited at stated hours of the day. After the appearance of the itinerant preaching mendicant orders (13th century) the need arose for portable, shortened breviaries, which had already been approved by Pope Innocent III (1198-1216). When the book was adopted, with alterations, by the Franciscan order and with their rapid expansion became known throughout Europe, it soon developed into a variety of modifications for different dioceses and a variety of holy orders.

Of the Breviary for the Mainz diocese thirteen incunabular editions are known, of which the present edition is the very first.

The Fratres clerici vitae communis of Marienthal – near Geisenheim, from Mainz only about 25 kilometers down the Rhine – seem to have installed their press around 1473. Their main activity was in 1474 to 1476 when they printed Gerson (H 7654), a Nicolaus de Lyra, and liturgica in particular. Of the *Breviarium* for the diocese of Mainz three editions, apart from issues, are known (*GW* 5392-5394).

¶ Rare, as are all books from the Marienthal press. Of the present edition Hain never could see a copy, there is no copy in Sander, *Prices of Incunabula*, and we could trace only two on the market: L. Rosenthal 105 (1902), no. 441 with 275 leaves; and Sotheby 28 June 1991, lot 585 (section 10 only; the Klemperer copy noted in *GW*). The *GW* lists copies in 17 institutional libraries (from which the Nuremberg copy has to be cancelled, as unrecorded by Hellwig in 1970). The Berlin copy seems to be the only one with definitely all ten sections for the winter and the summer part (the *GW* left the contents of the Meiningen and Wiesbaden copies open, as it did for the present Büdingen copy). The ten sections, except nos. 9 and 10 with the *Officia annexa*, are known in up to four different issues (subdivided a, b, c by *GW*) which are found bound up in an aleatoric way, not forming distinct issues of the edition. Most known copies form a *Pars aestivalis* or *hiemalis* (sommer or winter part), more or less complete.

The present copy represents the perfectly complete winter part, containing the following sections, numbered according to *GW*: 1) *Kalendarium* (with! the *Praefatio*; 8 leaves); 2a *Rubrica adventus* (12 leaves, with the blank last leaf); 3b *Psalterium* (89 leaves; i.e. blank last leaf removed. Section 3 has been bound between sections 1 and 2a); 4a *Proprium de tempore. Pars hiemalis* (136 leaves); 5a *Proprium de sanctis. Pars hiemalis* (37 leaves; i. e. last blank removed); 8c *Commune sanctorum* (33 leaves; i. e. blank leaf 21 removed); 9 *Officia annexa. Pars hiemalis* (24 leaves). – Summer parts should contain sections 6 (*Proprium de tempore. Pars aestivalis*, 106 leaves), 7 (*Proprium de sanctis. Pars aestivalis*, 104 leaves) and 10 (*Officia annexa. Pars aestivalis*, 38 leaves).

Text rubricated, with red and a few blue initials. Paper (226 x 150 mm) stained and near to the end with a few wormholes.

Binding: Contemporary blind-stamped pigskin on wooden boards. Covers framed and with two bars. Inner rectangle with floral diapers and a leafy tool. – Formerly with two clasps; front cover defective.

The tools are neither in Schwenke/Schunke (the leafy tool is nearly identical with 25/67) nor in Kyriss. The frame has been stamped by a tool (12 x 23 mm) showing two birds facing each other, reminiscent of Romanesque bindings.

HC 3862 (sections 1, 1b, 10). – *GW* 5392. – *BMC* II, 547 (IB. 9703 with sections 1, 3b, 6a, 7a, 8c, 9, 10) and 548 (IB. 9705 with sections 1a, 2, 3, 4, 9, 10). – Goff B-1169 (only the Washington/Library of Congress copy containing sections 1, 2a, 3b, 4a, 5, 8c). – Pellechet 2897 and 2898 (2 copies in Paris/BN containing 1, 2a, 3b, 4a, 5a, 8c, 9, 10, and

6a, 8b, 9, 10). – Voulliéme, *Berlin*, 1589 (1a, 2-10). – Bohatta, *Parma* 154 (1, 1a, 2a, 3c, 4a, 5a, 6a, 7a, 8, 10). – Klemm 582 (1, 2a, 6, 7, 8c). – For additional bibliography, and for the contents of a few further copies see *GW*.

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Der vollständige Winterteil des ältesten für die Diözese Mainz gedruckten Breviers. Derartige für das tägliche Pflichtgebet bestimmte, im 11. Jahrhundert entwickelte Gebetbücher enthalten die Psalmen, ausgewählte Stellen aus der Heiligen Schrift, den Kirchenvätern und den Heiligenlegenden, Hymnen und Gebetsformulare für die einzelnen Gebetsstunden (Mette, Laudes, Prim u.s.f.). Mit dem Auftreten der Wanderprediger im 13. Jahrhundert war ein wachsender Bedarf nach handlichen, gekürzten Fassungen entstanden, wie sie bereits von Papst Innozenz III. (1198-1216) approbiert worden waren. Mit der schnellen Ausdehnung des Franziskanerordens wurde das Brevier in ganz Europa verbreitet und bald entwickelten sich modifizierte Fassungen einzelner Orden und Diözesen. Von solchen für die Mainzer Diözese sind allein 13 Wiegendrucke bekannt.

Die Marienthaler Brüder vom Gemeinsamen Leben hatten um 1473 eine Druckerei eingerichtet, die in den Jahren 1474-1476 mit Gerson-, Nicolaus-de-Lyra-Ausgaben und mehreren Liturgica ihren größten Ausstoß erreichte. Vom *Mainzer Brevier* druckten sie (Unterformen nicht gerechnet) drei Ausgaben (*GW* 5392–5394). Aus Gründen der Handlichkeit war es allgemein üblich, Sommer- und Winterteil eines Breviers separat zu binden.

Das hier offerierte Exemplar enthält den vollständigen Winterteil. Selten, wie alle Marienthaler Drucke: Hain konnte kein Exemplar einsehen, keines bei Sander, *Prices of Incunabula*. Der *GW* verzeichnet mit dem vorliegenden 17 Exemplare, von denen jedoch das Nürnberger zu streichen ist. Text rubriziert, mit roten und einigen blauen Initialen; in einem zeitgenössischen Schweinslederband.

dñicis noctibꝫ dñ de tpe officiū d'r Inuit. ab octaīs
ephie vsqꝫ ad dñicā i xl. ¶ Adorē⁹ dñm. q̄ fecit nos
ps. Veite. ¶ Itē a festo tritatis vsqꝫ ad aduētū dñi.
Inuitatoriū. ¶ Regē magnū dñm. veite adroē⁹. ps.
Veite exultē⁹ dño iubilē⁹ d'o salutari nr̄o. p̄occu-
pem⁹ faciē eius i ɔfessioē. ⁊ i psalmis iubilē⁹ ei.
Qm̄ de⁹ magn⁹ dñs ⁊ rex magn⁹ sup oēs deos. qm̄
nō r̄pellit dñs plebē suā q̄a i maū ei⁹ sūt oēs fiēs t̄re.
⁊ altitudiēs mōciū ip̄e ɔspicit. Qm̄ ipi⁹ ē mare ⁊ ip̄e
fecit illud. ⁊ aridā fūdauerūt man⁹ ei⁹: veite adorē⁹
⁊ p̄cidā⁹ añ deū plorē⁹ corā dño qui fecit nos. quia
ip̄e ē dñs deus nr̄. nos aūt ppl's ei⁹ ⁊ oues pascue ei⁹.
Hodie si vocem ei⁹ audiēitis nolite obdurāe corda
vr̄a: sicut in exacbacōe scd'm diem tēptacōis in deſto.
vbi tēptauerūt me prēs vestri. p̄bauerūt ⁊ viderūt opa
mea. Quadragita ānis proxim⁹ fui genēaciōi huic ⁊
dixi sp̄ hij errāt corde: ipi vēo nō ɔgnouerūt vias me-
as. q̄bꝫ iuāui i ira mea si itroibūt i r̄quiē meā. Gl'a.

¶ In prio noctno. ps dd'
eat⁹ vir qui nō abijt in
ɔsilio impiorū. et in via
pccōrū nō stetit: ⁊ in ka-
thedra pestilēcie non se-
dit. Sed i lege dñi vo-
lūtas eius: et in lege ei⁹
meditabit' die ac nocte.
Et erit tāq̄ lignū q̄d
plātatū est sec⁹ d'cursus



15

COLUMNA, GUIDO DE. *Hystori wie Troya die kostliche Stat erstöret ward* (i. e. *Historia destructionis Troiae*, in the German translation by Hans Mair). Augsburg: Johann Bämler, (shortly) after 24 April 1474. 2°. 144 leaves. With 66 woodcuts from 50 blocks by the Bämler-Master. Plain dark brown morocco, signed ATELIER H. PELLER (20th c.); back with title &c. printed in blind. In pull-off case.

First edition in any language. – Up to the 16th century the Homeric Troy Tales were taken as established facts of world history, Troy marking the beginning of non-biblical, secular history. Fled by Aeneas, who became the founder of Rome, Troy was seen as the precursor of the Roman Empire, hence (following the Translatio Imperii) as the precursor of the Holy Roman Empire. (Humanists even at the beginning of the 16th century were charged by Emperor Maximilian to document his Troyan lineage.) Apart from the historical importance of Troy, it supplied 12th- to 14th-century court poetry with an ideologic aspect: Troy became the cradle of knighthood, and of the required homage to be rendered to mistresses.

The Middle Ages knew Homer only by name, – the Troy myth only from Benoît de Saint-Maure's *Roman de Troie* (about 1165), based on the alleged eyewitness' reports by Dictys Cretensis (translated into the Latin *Ephemeris belli Troiani* in the 3rd/4th century) and by Dares Phrygius' *De excidio Troiae historia* (the Latin version dates from the late 5th century). Also very popular was the German *Trojanerkrieg* (Troyan War) in 40424 rhymed couplets, written between 1281 and 1287 by Konrad von Würzburg (c. 1230/35-1287), who compiled Benoît, Ovid, Vergil and other sources.

Guido delle Colonne (c. 1215 to c. 1290), jurist in Messina, was a poet of the Sicilian school whose poetry was praised by Dante. Even more important is his *Historia destructionis Troiae* ('History of the Destruction of Troy') which he completed about 1287 (coincidental with Konrad finishing his *Trojanerkrieg* in far off Basel). Thought to be a condensed version of Benoît's *Roman de Troie*, Guido's work was widely translated throughout Europe. William Caxton translated it from Raoul Lefèvre's French rendering and published it in Bruges about 1473 as *The Recuyell of the Historyes of Troye* (H 7048), the first book Caxton printed and the first book printed in the English language.

In the late Middle Ages Guido's Latin version saw five independent translations into German. The most successful was the translation of 1391 by the Nördlingen councillor Hans Mair († 1407/08), known from eight 14th- and 15th-century manuscripts (one of 1393, Munich/BSB, cgm 342, very likely Mair's autograph), and from twelve (nine 15th c.) editions up to 1573. Mair's translation contains Guido's books 1-31 (some excursions shortened, though), leaving out Guido's prologue, the epilogue, and the last four books dealing with the fate of the returning Greeks. The early printed editions are a compilation of Mair's translation with the *Trojanerkrieg* by Konrad von Würzburg, mentioned above.

Our edition has been illustrated by an unknown artist, first employed by Bämler, thus named Master of Bämler's Press, or 'Bämler-Meister'. The first woodcut depicts Hecuba's confinement and nightmare, as through an open door Troy can bee seen ablaze (176 x 121 mm; leaf 1b). The other 65 woodcuts, printed from 52 blocks (80 x 115 mm), are illustrative of Paris' youth, of the myth of the Argonauts, the first capture of Troy by Hercules, also of delicate scenes of Achilles and Deidaneia (all these antecedents based on Dictys and Dares; see above). Then follows the proper Troy story (opened by a cut showing Paris leaving the city; leaf 34a), entering soon into the well-known siege, fighting and battle.

Bibliographies disagree on counting of the cuts and blocks. We counted 66 cuts from 50 blocks, of which 43 new blocks have been used for 55 illustrations; the rest of 7 blocks (in 11 impressions), the bulk depicting tough battle scenes, had already been used for Bämler's *Alexander Magnus* of 1473 (H 785).

Johann Bämler (see no. 9) printed the book with type 1:140G which he used throughout his career. The blind impression of two lines of rubricmarks on leaf 30b shows that the cuts were printed before the text (*BMC*).

¶ Wie Achilles seiner gespilen didameÿ jren magtum nā des er vor lang zeit begert hätt



¶ Do sÿ also lagen do gedacht Achilles in jmselber · du hast hie gar ein gůte stat · das du allē deinē willen volbringen machst / vnd deinē jamer püssē / zwar dz můst du tůn / vñ soltē alle die dz gewar werden die hie sein · dz du ein mā pist · wān v̄saume ich dise stund · es gieng mir vil leicht nÿmermer so wol zů handen · also wardt er mit ir ringen vñ kust sÿ an irē mundt · Do sprach sÿ gespile du tůst recht als ein man / vñ weste ich nit als wol dz du ein tocht̄ werst / so gedächt ich mir du werst ein jüngling · thu dich d̄ vngeperde abe sÿ steen dir nit wol an · Do sprach er / du sölt wissē dz ich nit Achilles schwest̄ pin · sunder ich pin achilles selber · vñ pin so lang in frawē kleÿd̄ gangen durch deinē willē · die liebe vñ die freüntschafft die ich zů dir hab die hat mich entzündt · dz ich nit genesen mag / du werdest mir dann zů teil nach meinem willen ·

dās er von ewch mit kōmen müg vnd werd nō ewch er
schlagen Da ward paris von dem weinē sēmer mütter
mit heissen zähern also bewegt/das er ir das willeclich
vhieß / vnd verparg sich mit zweinzig Rittern heimlich
jn dē temhel. Da sandt die künigin Hecuba zů stund irē
poten nach Achilles /da kam zůstund der vnsälig Achil
les /wān er was betrogen von d frawen lieb /die man
gem weisen mān nimbt sein sym vñ vnůfft.



DA nam er mit jm dē archilogus des hertzog
Nestors sū Als sy nū kamē in dē tempel/ da
lieff über sy Paris mit den seinē mit blossen
schwertē Also zuckt achilles auch sein schwert doch wz
er nit gewäpnet /wid in schoß paris Da nam achilles
seinen mātel vmb den arm vñ weret sich als mālich /dz
er sibē erschlůg Doch zů dē lestē ward achilles vñ archi
logus von dem paris pöslich erschlagen in dem tempel
Da hieß paris der zweyer leichnam geben den hunden

¶ Rarissimum: Hain could not see a copy. No copy in Sander, *Prices of Incunabula*, and only two copies recorded by *GW*: London/BL and Ermlitz/Apel Collection. The copy Nuremberg/GM, listed by Schreiber, Heitz/Ritter and Baer, is a phantom.

The present copy, measuring 286 x 197 mm, is much larger than the one in the British Library (see below). First 8 woodcuts with fine (18th-century?) colouring. First two leaves repaired in upper margin.

GW 7233 (67 woodcuts). – HC 5514. – *BMC* II, 332 (249 x 175 mm; "upwards of 70 woodcuts"). – Günther, *Leipzig*, 16 (Ermlitz/Apel). – Muther 38. – Schreiber 4131 (erroneously calling for a copy in Nuremberg/GM; also counting 68 cuts). – Schramm III, pp. 4f. ('after 23 March'; specified on the woodcuts of which he counts 65) and 25; figs. 59-102 (no. 60 reproducing only text), and (from the *Alexander*) figs. 26, 29, 30, 32, 33, 34, 37. – Hind I, 294. – Schmid, *Augsburg* p. 49f. (65 cuts). – Heitz/Ritter 668 ("23 April"). – Baer, *Historienbücher* pp. 33, and VI, no. 25 (specified). – Goedeke I, 372, 6, 2. – Gotzkowsky I, p. 239, (C8) no. 1. – *VL* I, 1101 (Columna); V, 1180ff. (Hans Mair; p. 1182.5 in detail on the compilation and contamination of editions up to 1489); V, 272ff. 297 in particular (Konrad von Würzburg). – Nathaniel E. Griffin (editor), *Guido de Columnis: Historia destructionis Troiae* (The Mediaeval Academy of America, 26), Cambridge/Mass., 1936. – Margret Scherer, *The Legends of Troy in Art and Literature*, New York and London, ²1964. – Hans-Josef Dreckmann, *Das 'Buch von Troja' von Hans Mair. Kritische Textausgabe und Untersuchung*, Munich 1970. – M. Borgolte, *Europas Geschichten um Troia. Der Mythos im Mittelalter*, in: *Troia, Traum und Wirklichkeit*, Stuttgart 2001, pp. 190-203; E. Lienert, *Ein mittelalterlicher Mythos. Deutsche Troiadichtungen des 12. bis 14. Jahrhunderts*, ibidem, pp. 204-211; H. Brunner, *'Die in jeder Hinsicht schönste und beste Stadt'. Deutsche Troialiteratur des Spätmittelalters und der Frühen Neuzeit*, ibidem, pp. 212-225 (each of the three with much further references).

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Erste Ausgabe in jedweder Sprache. – Der um 1287 vollendete, bald in ganz Europa verbreitete Troja-Roman des Sizilianers Guido delle Colonne erlebte im ausgehenden Mittelalter allein fünf deutsche Übersetzungen. Von ihnen war die des Nördlinger Rates Hans Mair († 1407/08) die erfolgreichste. Unter den acht erhaltenen Handschriften des 14. und 15. Jahrhunderts gilt die von 1393 (München/BSB cgm 342) als Mairs Autograph. Die beiden ersten der neun Wiegendrucke basieren auf einer aus mehreren Handschriften tradierten, verdorbenen Mair-Version mit gänzlicher Veränderung des Anfangs sowie mit Erweiterungen (anschließend an Trojas erste Zerstörung: Traum der Hekuba, Paris' Geburt und Erziehung, Jugend des Achill), alles nach dem um 1280 verfaßten Versroman des Konrad von Würzburg. Den vollständigen Mair'schen Text (Anfang korrekt, Konrads Interpolationen richtig positioniert) druckte erstmals Ambrosius Keller um 1479, ebenfalls in Augsburg.

Die vorliegende Ausgabe enthält 66 Holzschnitte von 50 Stöcken eines unbekannten, zunächst für Johann Bämler tätigen Meisters, von denen nur 7 Stöcke bereits für Bämlers *Alexander* von 1473 verwendet wurden; die übrigen Stöcke sind neu.

Rarissimum: Der *GW* verzeichnet nur zwei Exemplare. Das bei Schreiber und anderen genannte in Nürnberg/GNM ist zu streichen. Die ersten 8 Holzschnitte mit späterem feinem Kolorit; Oberrand der ersten beiden Blätter repariert.

16

PLENARIUM (German). – Evangelien und Episteln: ... *Hie vachet sich an ein plenari* ... Augsburg: Johann Bämler, 20 September 1474. 2°. 368 leaves; text on fol. 1b printed in red. With 56 (2 full-page) woodcuts from 48 blocks, and with 54 Maiblumen-initials; coloured. Contemporary (Augsburg?) binding (see below).

Second or third (first Bämler) edition: As the second Zainer edition (C 2317 = 2319) is dated 1474 but does not reveal day and month, the bibliographical pecking order remains uncertain.

To the German pre-Lutheran laic, biblical texts and matter were mainly offered and transfered by free renderings of the scriptures. One of these were the *Evangelia und Epistel*, German versions of the *Plenaria* which comprised the liturgical readings from the Gospels (with glosses), followed by the Epistles read in the Mass, all arranged according to the church calendar. "Presenting the life of Christ through scripture, the *Plenarium* is a product of the religious atmosphere of the 14th and 15 centuries spawned by the *devotio moderna*. As its founder Groote advised, 'the root of your study and mirror of your life should first of all be the Gospels for they contain the life of Christ' (Pietsch, p. 262). Perhaps it is no coincidence that all early editions of the *Plenarium* were printed at Augsburg where the first edition of the *Imitatio Christi*, the chief literary result of the *devotio moderna*, was printed, and that the same printer, Günther Zainer, issued the first edition of both works. The *Plenarium* also charts an interesting development in the role of the pericope. Originally forming the part of the liturgy that was read aloud, therefore transmitted orally and aurally, in the *Plenarium* it becomes a printed text to be read privately and, with the woodcuts illustrating it, to be understood visually without verbal expression." (Ford, *BPH* 160). Unsurprisingly the *Plenarium* became a seller: Zainer's first edition of 1473 (C 2316) was followed by let alone 57 editions in High German (7 lectionaries in the *Spiegel menschlicher Behaltnis* left uncounted), also during 1475 to 1519 by two dozen editions in Low German. – For Schönsperger's edition of 1495 and Furter's edition of 1514 see nos. 67 and 94.

The present edition is richly adorned. Apart from many Maiblumen-initials there are 54 woodcuts in the text (printed from 46 blocks; 64-80 x 68-78 mm), and a full-page woodcut (c. 185 x 124 mm) at the beginning of each of the two parts: a Salvator Mundi on fol. 1a, and an Entombment of Christ on fol. 168b (for a variant see below). The bulk of the cuts has been copied from Zainer's (for 8 omissions and three new cuts see Arnim, *Schäfer* 272), obviously by two cutters. One of them accompanied his outlines quite often with broken lines (f. e. Schramm III, figs. 115, 118, 123). The other artist used powerful outlines, shaded with economy (f. e. Schramm III, 109, 114, 121, 125, 126 and 130) and was also responsible for the two amazing large cuts, counted by Schmid among Bämler's best illustrations.

For a note on the printer see no. 9.

◖ Rarissimum: Hain could not see a copy. Besides the six copies listed by Schreiber and Goff there are two further copies in London and Berlin. The copy J. Rosenthal 80 (1925), no. 127, the only one in Sander, *Prices of Incunabula* – lateron C. J. Ulman (Parke-Bernet, 15/16 April 1952, lot 230; H. P. Kraus 93/115, 108/69 (listed by Goff) – in 1964 became the Arnim, *Schäfer* 272 copy.

The present copy is with the Entombment of Christ on fol. 168b. A variant – Schreiber 4947a – is known having the Resurrection (Schramm III, fig. 150) instead; f. e. New York/PML, *München, BSB Ink.* P-580 (copy 1), Arnim, *Schäfer* 272.

A fine and very large copy (312 x 218 mm) with many uncut leaves. All woodcuts and almost all initials coloured by a contemporary hand. With contemporary manuscript signatures; verso of final blank leaf with an inscription of 1541. Slight worming in first and last leaves and in inner margin of fols. 161-168 just touching edge of text. Short tear in border of large woodcut on fol. 1; short tear at head of fol. 46 in first 5 lines of text. Slight soiling in margins of first few leaves.

BINDING: Contemporary calf over wooden boards slightly bevelled. Front cover decorated in blind with vertical rows of tools, a free rosette, rectangular flowers, square unicorn and 'maria hilf' scroll; at head and foot are three impressions of a square tool of the eagle of St. John. The lower cover

¶ Dise epistel ist an dem ostertag.

Fratres expurgate vetus fermentum vt sitis noua conspersio . prima corinth .v. capitulo .

BRüder werffent auß den altē vrhab dz ir seyt ein newwe besprengūg / als ir seyt derbe brot / wān vnser ostern ist cristus geopffert / vñ also werdē wir gespeiset mit jn dem altē vrhab noch jn dem vrhab der poßheit vñ der schalckheit / sunder jn dem derbē brot der lauterkeyt vnd der warheit .

¶ An dem heyligen ostertag ewangelium marci .xvj .



Maria magdalena et Maria jacobi et sālome emerunt aromatā / vt venientes vngerent jhesū . marci .xvj . capitulo

¶ Jnd zeit Maria magdalena vñ Maria jacobi vnd salome kauffte salben das sy komen vñ salbtē jhm Vnd eins heiligē tags zū mal frū kamen sy zū dem grab do die sunn auff was gangen / vnd sprachen zūsamen Wer walczet vns den stein von dem grab / vnd als sy also vmsahen do sahen sy dz der stein ab was gewalczet / vnd der was zemal groß

BRüder ein yeglichs menſth ſöl vns achten als dienſtlewte vnd als gotes heymlicheit ſthaffner / Hie mag man yetzunt fragen vnder dē ſthaffeern auff das/das man ein getrewen ſthaffer oder prelaten vindet. Aber es iſt mir bey dem minſten. das ich von ewch geurteilt werde oder von den menſthlichen tagen/wann ich vrteil michſelber nicht/ wān ich waiß mich nicht ſthuldig Aber dauon pin ich nit gerechtuertiget. Der aber mich vrteilet das iſt vnſer herre. Jr ſüllent vor der zeyt nicht vrteilen piß das kōmet vnſer herre der erleüchtē ſöl die vinſternuſſe vnd ſöl offenwaren die rede der hertzē vñ dann ſöl lob werden einem yeglichen von got.

CAndem dritten Suntag ewangelium Mathei



CCum audiſſet Johannes in vinculis opera criſti mittēs duos de diſcipulis ſuis. Mathey xj. IN der zeyt als Johannes Baptiſta gefangen lag vnd gepunden/in herodes kercker / vnd hort ſagen von den wercken ihesu xpi. Do ſandt er zwē ſeiner junger zu jhu

ambuletis vocacōe qua vocati estis · ad ephesios · iiij ·



Růd / ich gebundner in got bitt eüch dz ir wirdigclichē wandlent in der berůffung in der ir gerůffet seÿt mit aller diemůtikeit vñ gedultikeit / v̄tragent aneinander in der liebe / seÿt sorgueltig zů behaltē die einikeit des geÿstes in dē band des frides Ein leÿb vñ ein geÿst als ir gefordert seÿt in einer hoffnung eÿwer berůffunge Ein herre / ein gelaub / ein tauffe / ein gott vnd vatter aller ding der da ist über all vñ durch alle vñ in vns allen d̄ gesegnet ist in der welte der welt amen ·

¶ Ewangelium ·



¶ In illo tēpore Cū intraret jhus in domū cuiusdam principis phariseorū sabbato māducare panem · et ipsi obseruabant eū ꝛc · luce · xiiij

¶ In der zeÿte / da gieng vnser herr jhesus in eÿnes fürstenhauß der gleÿchß ner an einem sabath das brot zů essen / vnd sÿ behielten in Vnd nÿm war eÿn wassersüchtiger mensch wz vor jm Da antwurt vnser herr vnd sprach zů den geseczgeler=

decorated to a different design with the same tools. Plain edges. – Two clasps removed. Covers slightly worn.

This is perhaps an Augsburg binding. The unusual large square tool of the eagle of St. John and the rectangular flower tool are identical, or almost identical, with tools belonging to the Augsburg printer Ambrosius Keller who from 1471 to 1476 also worked as a binder. The rosette (although very similar to one of Keller's), unicorn and 'maria hilf' scroll are not recorded in his kit (see Ernst Kyriss, *Der Augsburger Drucker Ambrosius Keller als Buchbinder*, in: *Gutenberg-Jahrbuch* 1952, pp. 176-179, plates xv-xvi, tools 11 and 30).

C 2318. – *BMC* II, 332 (wanting 78 leaves; 313 x 215 mm). – Goff E-73 (4 copies; minus one, since the H. P. Kraus copy became Arnim, *Schäfer* 272). – *München, BSB Ink.*, P-580 (copy 2 of the present variant). – Pietsch p. 12f., edition B1. – Muther 37 (other variant). – Schreiber 4947 (not variant 4947a). – Schramm III, pp. 5 and 25; figs. 103-149, 151 (for the Zainer models see Schramm II, figs. 299-349). – Schmid, *Augsburg* p. 58ff. – Arnim, *Schäfer* 272 (other variant; 293 x 200 mm).

*

Zweite (erste Bämler'sche) Ausgabe, möglicherweise aber die dritte, da die zweite Zainer-Ausgabe (C 2317 = 2319) zwar 1474, jedoch nicht näher datiert ist. – Als Plenarien bezeichnet man Liturgica, die, nach dem Kirchenjahr geordnet, alle biblischen Lesungen bei der Messe mit ihren Glossen enthalten.

Nach ihrer deutschen Fassung, die gewöhnlich unter dem Titel *Evangelia und Epistel (teutsch)* läuft, muß große Nachfrage bestanden haben: Zainers Erstausgabe von 1473 folgten 57 hochdeutsche Ausgaben (7 Lektionarien im *Spiegel menschlicher Behaltnis*, s. Nr. 56, nicht mitgezählt), sowie 1475-1519 zwei Dutzend niederdeutsche.

Die vorliegende Ausgabe enthält 56 (2 ganzseitige) Holzschnitte von 48 Stöcken, die von zwei Formschneidern mehrheitlich nach den Zainer'schen Holzschnitten kopiert wurden. Der bessere der beiden, kenntlich an kraftvollen Umrissen und sparsam eingesetzter Schraffierung, zeichnet auch für die beiden ganzseitigen Holzschnitte verantwortlich, die Schmid zu den besten der Bämler'schen Offizin zählt.

Selten: Schreiber und Goff verzeichnen sechs Exemplare, zwei weitere befinden sich in London und Berlin. Das Rosenthal-Ulman-Kraus (Goff E-73)-Exemplar wurde 1964 zu Arnim, *Schäfer* 272.

Unser Exemplar gehört zur Variante mit Grablegungs-Holzschnitt (nicht Auferstehung) auf Bl. 168b. Breitrandig (mit Témoins). Alle Holzschnitte und nahezu alle Holzschnitt-Initialen mit zeitgenössischem Kolorit. In einem vermutlich Augsburger Einband d. Zt.

17

JACOBUS DE VORAGINE. Legenda sanctorum: *Legenda aurea*. [Augsburg: Günther Zainer, about 1475]. 2°. 398 of 400 leaves (but the 2 wanting leaves of the index supplied in 17th-century manuscript). With 162 woodcuts by the Ulm Boccaccio-Master and by the Augsburg Bämler-Master. 19th-century polished calf, edges gilt.

Tenth (first illustrated) Latin edition. – Jacobus de Voragine (1228/29-1298; 1292 bishop of Genova) finished his *Legenda sanctorum* probably before 1267. It was carped not only because of its uncritical use of sources but also for making hagiographic material all too popular. But it were these aspects which made the book such an immense success in less discriminating sections, that as early as 1290 it had gained the title *Legenda aurea* ('Golden Legend'); and after its first edition (Cologne 1470) outperformed the Bible with let alone 96 editions in the 15th century.

Günther Zainer from Reutlingen learnt printing in Strasbourg. At Augsburg he started as a scribe. But in 1468 he became Augsburg's prototypographer and lateron one of the few successful printers of the 15th century: According to documents he owned between 2800 and 5600 guilders as early as 1475. In the beginning he found difficulty in being allowed to illustrate his books with cuts, and in the end only obtained the license on the understanding that he used the woodcutters of the guilds. This appears to have been a case where the block-book cutters (see no. 1) may have been jealous of the natural progress of the illustrated book, which was the doom of their primitive method, and, failing to stem the tide, at least did their best to retain for their own guild the monopoly of cutting illustrations for the new printed books. These difficulties settled, Zainer issued a remarkable series of illustrated books until his death in 1478.

The 162 woodcuts of this edition are printed from 139 blocks. 135 are from Zainer's German edition of 1471/72 (*Der Heiligen Leben*; H 9968) with its very first Augsburg book illustration (only preceded by the few books Albrecht Pfister had printed at Bamberg in 1461/1462). Of these 135 blocks 81 belong to the series of 127 for the *Winterteil* (winter part), cut by the Master of the Ulm Boccaccio (see no. 11). The remaining 54 blocks belong to the 94/101 for the *Sommerteil* and were cut by a master who mainly worked for Bämler's press, hence called Bämler-Master. The woodcut for 'De sancto thimoteo' (leaf 97b) escaped Schramm. The blocks for leaves 'De ascensione Domini' (136a) and 'De sancto Jacobo' (138b) have been newly cut after Schramm II, figs. 477 and 138. The illustration for 'De resurrectione Christi' (leaf 103a) comes from the *Plenarium* of 1473 (C 2316; Schramm fig. 319).

The book escaped Hain and is extremely rare on the market: Only four copies (mostly with similar defects) in the *Jahrbuch der Auktionspreise* (1950-2000). And for the time before the Second War we know of only four copies: L. Rosenthal 135/2485, Olschki 94/845, Roth 9/63, and the one quoted by Sander, *Prices of Incunabula* (Paris sale of 1925), wanting 1 leaf of index.

The present copy shows the misfoliation as given in Davies, *Murray*, bar leaves 352 (falsely ccclvj) and 383 (correct). Verso of leaf cxxj with 2 lines of handwritten supplementary text in lower margin, as in the Murray and Schäfer copies. – Cut to 264 x 191 mm. Wanting table (2 leaves) at the end, supplied in 17th-century manuscript.

PROVENANCE: Inner front cover with *29296* [i. e. stock-number of Morgand & Fatout/Paris; not offered in the *Bulletin/Répertoire Morgand*]. – Bookplate of Walter Sneyd [(1809-1888); reverend in Keele Hall, Newcastle-under-Lyme, Staffordshire. – Sotheby, 19 December 1903 (Sneyd sale); bought at £ 45 by Quaritch].

C 6387. – Accurti II, 36. – Proctor 1559 (Oxford/Bodleian; defective). – Goff J-84 (9 copies). – Seybolt, *Legenda aurea*, no. 10. – Not in Muther. – Schreiber 4326. – Schramm II, pp. 16 and 24, figs. 1-229 and 319, *passim*. – Davies, *Murray* 431 (310 x 220 mm). – Arnim, *Schäfer* 181 (304 x 206 mm) with notes on the used paper and woodcuts. – See also Schmid, *Augsburg*, pp. 33-35 (*Heiligenleben*, H 9968).

*

Zehnte (erste illustrierte) lateinische Ausgabe der Sammlung von Heiligen-Legenden. Der Text, von Jacobus de Voragine (1228/29-1298; 1292 Bischof von Genua) wohl vor 1267 vollendet und bereits 1290 als *Legenda aurea* bezeichnet, erlebte nach der Kölner Erstausgabe von 1470 allein 96 Wiegendrucke und übertraf damit die Bibel.

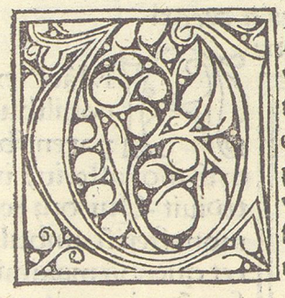
Günther Zainer aus Reutlingen hatte das Druckerhandwerk bei Mentelin in Straßburg erlernt, begann in Augsburg jedoch als Schreiber bis er 1468 die erste Augsburger Offizin eröffnete und zu einem der wirklich erfolgreichen Drucker avancierte: Im Jahr 1475 wird sein Vermögen auf 2800 bis 5600 Gulden veranschlagt. Anfängliche Auseinandersetzungen mit der Zunft der Formschneider und Briefmaler, Zainers konkurrierende Illustration mit Holzschnitten betreffend, konnten durch Vermittlung des Abtes von St. Ulrich & Afra, Melchior von Stammheim (s. Nr. 13), geschlichtet werden, indem man sich darauf verständigte, daß Zainer zur Fertigung seiner Holzschnitte nur lokale Kräfte einzusetzen hatte.

Die 162 Holzschnitte unserer Ausgabe sind von 139 Stöcken gedruckt. Davon gehören 135 der allerersten Augsburger Illustrationsserie an, die Zainer für *Der Heiligen Leben* von 1471/72 fertigen ließ und der als Buchillustration in Typographica nur Albrecht Pfisters Bamberger Drucke der Jahre 1461/62 vorausgingen. Von diesen 135 Stöcken gehören 81 zu den 127 der Winterteil-Serie, die dem Meister des Ulmer Boccaccio (Nr. 11) zugeschrieben werden. Die übrigen 54 Stöcke gehören zu den 94/101 der vom Bämler-Meister stammenden Sommerteil-Serie.

Selten im Handel: Das *Jahrbuch der Auktionspreise* nennt vier Exemplare. Im vorliegenden, mit Exlibris von Reverend Walter Sneyd, wurden die beiden fehlenden Register-Blätter im 17. Jahrhundert handschriftlich ergänzt.

dens ⁊ saxa terrãq; liq̃faciẽs ad vrbẽ cũ magnu' impetu veniebat. Tũc pagan oꝝ multitudo descendit de mõte ⁊ ad sepulchrum ciꝰ fugiẽs velũ vnde cooptũ erat sepulchrũ arripuit & eũ statuit cõtra ignẽ. Statimq; in die natal' ipiꝰ virginis ignis stetit & vltra vlla tenꝰ nõ ꝓcessit· De hac virgine dicit amb. in prefacõe. O felix ⁊ inclita virgo q̃ meruit dñi martirũ pro laude fidelis sanguĩe clarificare suũ· O illustris ⁊ gloriosa genmino illustrata decore·que inter tormenta aspera cũctis prelata miraculis & mistico pollens suffragio apl̃i meruit visitacione curari. Sic nuptã xp̃o susceperunt ethera. Sic humandi artis gloriosa fulgent obsequia vt angelorũ chœus sanctitatem mentis & patrie indicat liberacionem

De nomine



Edascus quasi vere dans estus quia vere sibi dedit estus afflictionis & penitencie ·Vel quasi ve distans ·quia ve eternum ab eo distat. Nam damnati sẽper dicent ve scilicet quia deum offendi ve quia dyabolo consensi ve quia natꝰ fui·ve quia mori non valeo·ve ꝙ tam male torqueor·ve ꝙ nũq̃ liberabor

De sancto vedasco



VEdascus a beato remigio in aturbatẽ·episcopum ordinatus fuit. Qui cum ad pœtam ciuitatis venisset ⁊ ibidem duos paupe res vnum cecum ⁊ alium claudum petentes elemosinam reperisset dixit eis·Argentum ⁊ aurum non est michi q̃d autem habeo vob do ·Et facta oracione vtroscq; sanauit. Cum aũt in quadã ecclesia derelicta vep̃bus opta lupus habitaret eidem precepit vt inde fugeret nec vltra illuc redire auderet.

18 'JACOBUS DE VORAGINE'. Der Heiligen Leben, Sommerteil: ... *das Sumer teil der heylige(n) leben* ... Augsburg: Johann Bämler, 19 August [14]75. 2°. 420 leaves. With 126 (1 full-page) woodcuts after the Ulm Boccaccio-Master and after the Augsburg Bämler-Master; also with a partial woodcut border on leaf 1a, and a 6-line woodcut Maiblumen-initial at the beginning. Contemporary German binding (see below); in modern cloth box.

Third (first Bämler) edition of the Summer part to *Der Heiligen Leben* (i. e. The Saints' Lives).

Bibliographers use(d) to list High and Low German versions of the *Heiligen Leben* under Jacobus de Voragine, taking it for a translation of the *Legenda aurea* (see no. 17). In fact, it ows much to Jacobus' Golden Legend but used other sources to quite an extent: Pseudo-Eusebius, -Augustin, and -Cyrillus, Vincent's of Beauvais *Speculum historiale*; and let alone 35 legends were taken from the German *Märterbuch* (Book of Martyrs). The composing of the earliest manuscripts, providing us with a terminus post quem of 1384, point to a Nuremberg origin (to the local Dominicans, according to recent investigation). The Saints' legends have been arranged according to the calendar, and, following the size, into a Summer and a Winter part, each of them with its own written tradition. Firsching listed 28 manuscripts with the *Winterteil*, and 39 with the Summer part, the latter covering the period from April 4 (Ambrosius) to September 28 (Wenzel). And with 39 incunabular editions (see Seybolt) the *Heiligenleben* became the most read hagiographic book in German vernacular.

Günther Zainer's first edition of 1471/72 (H 9968, containing Augsburg's earliest woodcut series, see no. 17), was followed by Bämler's *Winterteil* of 20 March 1475, then came Johann Sensenschmidt's Nuremberg edition with both parts finished on 28 July of the same year (H 9969), outdating the present Bämler *Sommerteil* by only three weeks.

Muther took its 126 woodcuts (27 repeats included) for a repeat of Zainer's of 1471/72; in fact they are fine, but somewhat simplified, often inverted copies. Only 8 of the blocks had already been used for Bämler's *Winterteil*; and the large cut depicting the Virgin and Child (186 x 130 mm), Bämler's very earliest block, had been used for the illustrated issue of his Johannes von Freiburg of 1472 (H 7367); see no. 9, also for a note on the printer.

◖ Of our *Sommerteil*, seldom found together with the *Winterteil*, Schreiber knew of only the Leipzig, Munich and Vienna copies, to which must be added the copies in the NYPL (the only one in the US) and the one noted by A. B. Foxcroft (*Catalogue of the fifteenth century books ... in the Public Library of Victoria*, Melbourne 1936), 123. Apart from the copies listed in Sander, *Prices of Incunabula*, we hold record of Boerner 121/163.

According to Schramm the colophons of the Leipzig and Munich copies differ. In our copy, different from Hain, it reads: "Das hat gedrúcket ... sybenczigisten Jare."

A quite large copy (270 x 192 mm) in its first binding. A few of the woodcuts coloured by hand. A few small wormholes in first few leaves, border on fol. 1a slightly shaved in upper margin. Occasional short tears in text. Light damp-staining in a few leaves. First and last three leaves strengthened in inner margin.

Binding: German (Augsburg?) pigskin binding over wooden boards, blind-stamped with eagle and rosette tools. With 10 metal corner- and centre-pieces, 2 clasps and catches. – One corner-piece on lower cover partly detached.

Provenance: Inner front cover with stamp of the Austrian Bundesdenkmalamt. – Bookplate "Philosophia Hermetica", the cloth box lettered "bph" [i. e. Bibliotheca Philosophica Hermetica of Joost R. Ritman in Amsterdam].

H 9970*/1. – Not in *BMC*. – Goff J-157/1 (NYPL only). – *München BSB-Ink.*, H-10/I+II. – Seybolt, *Legenda aurea*, no. 137. – Muther 48 (taking the cuts for Zainer's). – Schreiber 4300/II. – Schramm III, pp. 12 (specified) and 25; figs. 1, 355-451; also 233, 249, 251, 277, 303, 306, 324, 329 from the *Winterteil*). – See also Davies, *Murray* 432 (*Sommerteil* of Bämler's 1480 edition, H 9973). –

¶ Hie hebt sich an das Sūmer teil der heyligē leben / vñ i
zů dē ersten von dem liebē heiligen lerer sant Ambrosio
dem Bischoff.



SAnctus Ambrosius der wz ein gůt
heyliger man vñ hett got lieb. vnd
was tugentlich / vñ was demůtig
vnd weiß. vñ was ein gůter lerer
der heyligen geschrifft. Vnd leget
allen seinen fleyß darauff / Das er
gotes lob breytet. vnd hat die cristenheyt wol gezieret
mit manigen edlen nützen sprüchen. vñ ist der vier lerer
einer. vnd was eynes mannes sun von Rom. Vnd die
weyl er in der wiegen lag / do kam ein grosser schwarm
der bynen auff das kind / vnd bedackten im sein antlucz
alles / vnd theten doch dē kind keinen schaden / Darnach
fůren die bynen hoch auff in die lüfft dz nam die leüt alle
wunder. domit beweiset got des kindes wirdikeyt. Dz
kind wůchß auff in grossen tugenden. ¶ Eines tags do

K. Kunze in *VL* III, 617-625 (*Der Heiligen Leben*); see also IV, 448ff. (*Jacobus de Voragine*), especially 463.12 on the influence.

*

Dritte (erste Bämler-)Ausgabe des Sommerteils von *Der Heiligen Leben*, von Bibliographen gewöhnlich als deutsche Übertragung der *Legenda aurea* des Jacobus de Voragine (s. Nr. 17) angesetzt, der das Werk zwar viel verdankt, jedoch aus zahlreichen weiteren Quellen schöpft (Pseudo-Eusebius und -Augustin, *Speculum historiale* des Vincentius Bellovacensis, allein 35 Legenden aus dem *Märterbuch*). Die frühesten erhaltenen Manuskripte (mit 1384 als *terminus post quem*) deuten auf Nürnberger (Dominikaner-)Ursprung.

Die Heiligen-Legenden sind nach dem Kirchenkalender geordnet und wurden wegen des Umfangs sinnvollerweise in einen Winter- und einen Sommerteil (4. April/Ambrosius bis 28. September/Wenzel) separiert. Firsching verzeichnet 28 Manuskripte mit dem Winter- und 39 mit dem Sommerteil, und mit 39 Wiegendrucken (s. Seybolt) wurde das *Heiligenleben* zum meistgelesenen Hagiographicum deutscher Sprache.

Günther Zainers Erstausgabe von 1471/72 (mit den frühesten Augsburger Buchholzschnitten; s. 17) folgte zunächst Bämlers *Winterteil* vom 20. März 1475, dann Johann Sensenschmidts Nürnberger Ausgabe beider Teile, am 28. Juli 1475 vollendet, nur drei Wochen vor unserem Bämler'schen *Sommerteil*.

Dessen 126 Holzschnitte (27 Wiederholungen) hielt Muther für eine Wiederverwendung der Zainer'schen. Tatsächlich handelt es sich um vorzügliche, geringfügig vereinfachte, oft seitenverkehrte Kopien. Nur acht dieser Stöcke wurden schon in Bämlers *Winterteil* verwendet. Der große Holzschnitt mit Maria und Kind ist Bämlers ältester und diente ihm bei der Illustrations-Variante des Johannes Friburgensis (vgl. Nr. 9).

Sehr selten: Schreiber kannte nur die Exemplare in Leipzig, München und Wien. Hinzu kommen die in der New York Public Library und in der Public Library of Victoria.

Breitrandiges Exemplar im ersten, wohl Augsburger Einband d. Zt.; einige Holzschnitte ankoloriert; Bordüre auf Blatt 1a im Oberrand vom Bindermesser knapp touchiert; kaum weitere Mängel.



C Sant Künigund het got lieb von iugend auff. vñ dient gott tag vnd nacht mit grossem fleisse/ mit beten/mit vasten/mit wachen/mit kneen/ mit almüsen geben. Sy̍ het auch ein englisch lebē hie/ wañ sy̍ hielt ir kewyscheyt die het sy̍ got gelobt/ vñ was ein ee fraw Das geschach me keinem heyligen dañ marie d mütter gotes/die hielt auch ir ee. Sant Künigund was ein weib vñ ein iunckfraw. Sy̍ begeret all czeit tugent vñ hütet sich vor übel vñ würcket güte werck. Sy̍ hat ein doster gestifft zů sant Steffan. vñ stifftet eins in sant Benedictus orden/dem heyligen creücz zů eren. da machet sy̍ ein schöne guldine tafeln hyn/die was mit edlem gestein gemacht. Sy̍ gab auch kelch vñ meh gewand zů dē doster/die waren als schön dz sich eyn yegklicher mensch frówet der sy̍ sach. Sy̍ bat allczeit für des keysers sel tag vñ nacht Die fraw kund auch hüpschlich würcken schöne werck. Da gab sy̍ es alles zů iren stifften vñ sunst durch got. vñ sy̍ was auch wol gelert in der heyligen geschrifft C Da nun küng Conrat an das reich kam. da tett sy̍e sich der welltlichen eren ab vñ aller sorgen/ vñ richtet sich zů einem geystlichen leben/wañ das het sy̍ vor lanng willen gehabt. vñ legt ir schöns keyserlichs gewand an/vnd nam vil

19 RODERICUS ZAMORENSIS. *Spiegel menschlichen Lebens* [i. e *Speculum humanae vitae* in German]. Translated by Heinrich Steinhöwel. Augsburg: Günther Zainer, [c. 1476]. 2°. (10), 164 leaves. With 56 woodcuts by the Zamorensis- and the Boccaccio-Master and with floriated initials. Calf binding in the style of the period, signed MAYLANDER (Paris, 20th century).

First illustrated (and first German) edition of 'The Mirror of Human Life' which deals with the virtues and shortcomings of secular and ecclesiastical orders and estates. The author, Roderigo Sanchez († 1471), prefect apostolic of the Castel Sant' Angelo in Rome, 1467/68 bishop of Zamora/Spain, dedicated the manuscript to Pope Paul II (1464-1471) and both of them saw the first edition, printed by Sweynheim and Pannartz, Rome's prototypographers, in 1468 (H 13939). This was followed by more than twenty editions (the majority in Latin), the third already from Günther Zainer's press on January 11th 1471 (H 13940).

And it was Günther Zainer who brought out the text in German. The manuscript, preserved in the Bavarian State Library, Munich, was finished in 1474 by the Ulm humanist and town physician Heinrich Steinhöwel, the protector and patron of Ulm's first printer Johann Zainer (see no. 11), Günther Zainer's brother.

The text furnishes with much subject matter for the depiction of estates, occupations and trades. This edition, printed with Zainer's type 2:118G in the state of 1476 (see *BMC*), was called "artistically the most attractive of Günther Zainer's books" by Hind. It has 56 (a variant setting 57) fine woodcuts, here used for the first time. "Unlike other illustrations published at Augsburg, the woodcuts are nearly related to Ulm work, and the fact that Steinhöwel lived at Ulm and edited various books published in that town renders it probable that the blocks were executed by an Ulm artist in touch with Steinhöwel, and sent to Günther Zainer for printing. There were undoubtedly two designers engaged in these illustrations. Some thirteen or fourteen blocks (i. e. ff. 1a, 3a, 8a, 9a, 48b, 50a, 53a, 63b, 65b, 66b, 69a, 83a, 99b, 135b) are somewhat more grotesque in their convention than the rest, with a tendency to parallel lines of drapery, and very definitely lined features (...) The remaining small cuts are by a more genial, though not more gifted, illustrator; inclining to a less angular style, and to slightly fuller use of parallel shading (...) The full-page woodcut at the beginning of the book illustrating the *Genealogy of the House of Habsburg* is an exceedingly skilful piece of work, by which a somewhat monotonous material is welded into a most successful decorative design. Most of the cuts appeared later in editions published by Baemler, Augsburg 1479 (H 13949), by N. Philippi and M. Reinhard at Lyon 1482 (*Le Miroir de la Vie Humaine*), and by Hurus at Saragossa 1491 (*Spejo dela Vida Humana*)" (Hind). With the exception of the Genealogical Tree of the House of Habsburg (265 x 170 mm; leaf 8a) the cuts measure about 80 x 115 mm.

❡ Rare: Schramm notes 16 copies, Goff six further ones (four in institutional libraries). No copy in the *Jahrbuch der Auktionspreise* (1950-2000). For the time before the Second War Sander, *Prices of Incunabula* only lists Berlin 1925/26 [i. e. Graupe 57/147]. We also have record of Gilhofer & Ranschburg VIII, 215, and Karl & Faber VIII, 66.

The present copy belongs to the variant setting with 56 woodcuts: Leaf 11a with title of 12 lines printed in red and with a woodcut below, as in the Wolfenbüttel copy (compare Schramm II, p. 22 and fig. 700, showing the variant with a second cut, replacing the title). Last line of leaf LXXa omitted and supplied by hand, as in the London/BL copy.

Thumbed and waterstained in some parts, increasingly to the end; fol. 1 with a tiny hole in line 5; tear in leaves CXV/CXVI repaired; last leaf of register with an old entry on the verso. Paper size of 297 x 203 mm (larger than the Murray copy).

H 13948*. – *BMC* II, 326 (308 x 204 mm). – Goff R-231 ("c. 1476"). – Palau VI, 307. – Klebs 858.1 ("1477"). – Osler, *Incunabula medica*, 121. – Muther 15; plates 10 and 11. – Schreiber 5102. – Schramm II, pp. 22ff. ("1477") and figs. 699-754. – Davies, *Murray* 366 (273 x 200 mm). – William Morris, *On the Artistic Qualities of the Woodcut Books of Ulm and Augsburg in the XVth Century*, in: *Bibliographica* 1, 1895, 437. – Hind 1,



DIe gůt erſchrocken můter erzyttert vnnd ergtal mit lauter ſtymm. Ir kindær lebt in ſorgen. Die ligt eyn ſchlang verborgen. Vnd me in ſůſſem honig verborgē ligt. die grym vergifft die ſchmertzen geyt. Darumb wie wol das leben der fürſten diener oben hochgelobet iſt. So ligent doch vil ſorg vnnd vngemach darunder verborgen. Vnnd ſpricht Suetonius. Wöllicher den künigen lieb iſt. des ſele iſt ſo vil deß ſchnöder. üppige růwe. ſchnöde ſicherheit. vnnd krancke tugendt. Dar zů macht du auch ſetzen die gemeyne ſorg der fürſten diener. Wann als Chriſtus ſpricht. wye die böſen alſo ſeind die gůtten den künigen allweg arckwönig. wann auß gemeynem wort ſo iſt frembde tugendt den fürſten alle zeyt beſorgſam. Das czů beweyſen nymm für dich die freundtſchafft der alten künig. wann du vindeſt nit das keyner dem groſſem Alexander genemer geweſen ſeye. dann ariſtotiles dem keyſer claudio Nerone niemant lieber dann lucius ſeneca. Niemant tyberio

291ff. – Weil, *Ulmer Holzschnitt*, 27ff. and 107, note 47 (the artists in detail). – Schmid, *Augsburg* p. 43 (referring to Weil's Ulm artists).

*

Erste deutsche und erste illustrierte Ausgabe. Das Werk handelt von den Tugenden und Unzulänglichkeiten aller weltlichen und geistlichen Stände und Berufe. Der Autor Roderigo Sanchez († 1471), Präfekt der Engelsburg in Rom, 1467/68 Bischof von Zamora (daher sein lateinischer Name), hatte es Papst Paul II. (1464-1471) gewidmet. Beide erlebten noch den Erstdruck, der 1468 bei Sweynheim und Pannartz in Rom erfolgte (H 13939). In den kommenden Jahren sollten vom *Speculum* über zwanzig, zumeist lateinische Ausgaben erscheinen, – schon die dritte am 11. 1. 1471 bei Zainer in Augsburg.

Günther Zainer war es auch, der den Text erstmals auf deutsch herausbrachte, mit der hier offerierten Edition. Die Übersetzung hatte der Ulmer Stadtphysicus und Humanist Heinrich Steinhöwel 1474 abgeschlossen, der Gönner und Förderer des Ulmer Erstdruckers Johann Zainer, Günther Zainers Bruder.

Der Zamorensis-Text lieferte dankbaren Stoff für die Darstellung von allerlei Ständen und Berufen. Hier sind es 56 (in einer Variante 57) Holzschnitte, die erstmals in diesem Druck verwendet wurden (später noch des öfteren und bis nach Spanien). Mit Ausnahme des blattgroßen Stammbaumes des Hauses Österreich (265:170 mm; Bl. 8a) messen sie ca. 80:115 mm und zeigen den typischen frühen Augsburger Stil mit Umrißbetonung und lediglich sparsamer Schraffierung für die Schatten. Arthur M. Hind wie Ernst Weil unterscheiden zwei Hände. Weil schreibt sechs Holzstöcke seinem Ulmer ›Boccaccio-Meister‹ zu, die übrigen dem nach unserer Edition benannten ›Zamorensis-Meister‹, der teils nach Rissen anderer gearbeitet habe.

Schramm verzeichnet von der Ausgabe 16 Exemplare, Goff sechs weitere; keines im *Jahrbuch der Auktionspreise*. Unser Exemplar gehört zur Variante mit 56 Holzschnitten: Blatt 11a mit 12 rot gedruckten Zeilen und mit einem Holzschnitt darunter, wie im Wolfenbütteler Exemplar. In einer Druckvariante steht an Stelle der Druckzeilen ein zweiter Holzschnitt (s. Schramm 11, Abb. 700).

20

[JODOCUS ERFORDENSIS. *Vocabularius iuris utriusque*. Strasbourg: Printer of the Henricus Ariminensis, i. e. Georg Reyser, not after 1477]. 2°. 1 blank leaf, 246 unmarked leaves of 247. Contemporary wooden boards with pigskin back (see below).

An early edition. – The book, compiled by a certain Jodocus of Erfurt, was a must for any jurist of canon and/or civil law, which explains for the many 15th-century editions: Goff lists 25 (the bulk in a few copies or even only a single one in American libraries), and according to its catalogue the Bavarian State Library Munich owns 20 different editions. The permanent need and use of the books also explain for their rarity: They escaped Hain and were only brought to knowledge by Copinger, Reichling and others (and it seems very likely that many a further edition has vanished as the books were just read to pieces).

The present edition is printed in a peculiar 93G, a semi Gothic text type which belongs to Hain's 'typi Eustadiani' or 'typi Reyseriani' (from the use of a type of the same character at Eichstätt by Michael Reyser) which caused one of the most intriguing discussions between bibliographers: The types were used not only by Michael Reyser but, with minimal modifications, by the anonymous Strasbourg 'Printer of the Henricus Ariminensis' (type 2:93G; *GfT* plate 266), by Michael Greyff, active in Reutlingen between 1478 and 1499 (type 1; *GfT* plate 263; the only difference to the previous being that of the ligatures for ct and st), who during the years 1474-1477 was possibly active in Strasbourg (see *BMC* I, 76), also by Georgius de Spira (i. e. Georg Reyser with Johann Beckenhub?; see *BMC* II, pp. XI and 483). Ohly in his essay of 1956 identified Georg Reyser as the Printer of the Henricus Ariminensis and, following Pollard in *BMC* II, loc. cit., also thought Georgius de Spira to be identical with Georg Reyser, which Geldner questions. Because Georg Reyser, who in early 1479 started printing in Würzburg, did not sign any of his Strasbourg books, he probably did not own the shop but was its foreman (see Geldner, *op. cit.*, p. 64).

Our ascription and dating of the edition follows the recent Munich catalogue in which the first copy bears an entry of 1477.

¶ Our copy is with the first blank leaf (wanted by Copinger and Voulliéme, *Bonn* 1222), but lacks one printed leaf between leaves 37 and 40. Otherwise a copy with fine provenance, in its first binding and extremely large (285 x 205 mm), many of the manuscript signatures still visible. Rubricated with initial strokes and red painted initials; first page with two painted Maiblumen-initials with decoration in pen-work. Worming in first half of the book vanishing towards the end. Lower corner of last leaves water-stained.

BINDING: Contemporary wooden boards, the overlapping pigskin back blind-stamped to three vertical stripes, one by a square tool showing clover, the other two by a roll with two dogs chasing two stags. Neither of the tools in Kyriss or Schwenke/Schunke. – Covers with a few wormholes.

PROVENANCE: Lower paste-down with *Dieses Buch gehöret dem Jungen Herren Graffen Von Ysenburg zu Büdingen, A° 1684* [i. e. Johann Casimir Graf von Büdingen (1660-1693), who inherited 320 books from his father Johann Ernst (1625-1673)].

C 6356 (sine nota, typis Reyserianis). – R (Suppl.) 215. – Not in *BMC*. – Proctor (Bodleian) 332 (Strasbourg: Printer of Henricus Ariminensis, not after 1478) = 2678 (Reutlingen: Michael Greyff). – Goff V-339 (2 copies. – Reutlingen: Michael Greyff, not after 1478). – Polain (B) 4022 (a mixed copy). – *München, BSB Ink.*, I-259 (Printer of Henricus Ariminensis, i. e. Georg Reyser, not after 1477, as one of their three copies has an entry of 1477). – Regarding the discussion on the printer see Kurt Ohly, *Georg Reysers Wirken in Straßburg und Würzburg. Zum Problem des Druckers des Henricus Ariminensis*, in: *Gutenberg-Jahrbuch* 1956, pp. 121-140 (listing the present edition as no. 34); Geldner, *Inkunabeldrucker* I, pp. 63f. (Drucker des Henricus Ariminensis), 195 (Georgius de Spira), and 224f. (Michael Greyff). – Regarding the authorship see E. Seckel, *Beiträge zur Geschichte beider Rechte im Mittelalter*, vol. I, Tübingen 1898, pp. 17ff.

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Frühe Ausgabe eines kleinen Handbuches zum Kirchen- wie Bürgerlichen Recht. Ein ›Must‹ für jeden Juristen, erklärt dies die zahlreichen Ausgaben des 15. Jahrhunderts: 25 bei Goff und allein 20 im Besitz der Bayerischen Staatsbibliothek. Durch beständige Nutzung verschlissen, sind viele Ausgaben wirkliche Seltenheiten geworden.

Die hier offerierte ist in Hains ›Typi Eustadiani‹ oder auch ›Typi Reyseriani‹ gedruckt, benannt nach ihrem Vorkommen in Eichstätt bei Michael Reyser, die jedoch (in geringfügigen Varianten) auch von anderen Druckern eingesetzt wurde und damit die heftigsten Diskussionen der Frühdruckforschung auslösten. Unsere Zuschreibung folgt Ohly (1956), der den Straßburger ›Drucker des Ariminensis‹ mit Georg Reyser gleichsetzte. Die Datierung gründet auf dem Eintrag des Jahres 1477 im ersten Münchener Exemplar.

Dem unseren fehlt ein Blatt zwischen Bll. 37 und 40. Im übrigen mit dem häufig fehlenden leeren ersten Blatt; äußerst breitrandig (viele der handschriftlichen Signaturen erhalten), rubriziert, mit zahlreichen eingemalten Initialen (erste Seite mit zwei Maiblumen-Initialen), im ersten Einband und mit schöner Provenienz (s. den oben wiedergegebenen Eintrag).

¶ Nuncupare est palam nomīare vel vocare et confirmare ſm ysid̄·li·v·Re·j·testamentū nuncupatiuū·

¶ Nūq̄m qn̄z idem est qd̄ raro·j·q·j·nunq̄m·

¶ Nundine sunt generale forum ad qd̄ vndiqz homines cō fluunt et concurrunt·

¶ Nupcie sunt matrimoniū vl̄ viri et mulieris ɔiūctio indiuiduā vite ɔsuetudinē retinēs diuini et hūani iuris communicacō·xxx·q·v·nullū· Et dicunt̄ nupcie ex eo·qz nubētiū capita in solenni bn̄dictione velabant̄ et quasi nube cooperiebant̄·e·q·nostrates·et c·femīe· Et illd̄ indiuiduā vite cō suetudinē tm̄ valet sic̄ ɔsortiū oīs vite et hoc quātū ad ꝓpositū·qz hāc intentionē habere dn̄t vt ꝑpetuo sil̄ manere debeāt q̄muis post ɔtractū matrimonij an̄ carnalē copulaz possit alter altero inuito religionē intrare· Et qn̄ nupcie sūt ꝓhibite celebrari habet̄ in c·capellanꝰ·de ferijs·Et in his versibꝰ Aspiciēs veterē circū qua si quis benedicta Nō licet hic·licet hic hic nō licet licet hic hic non·

¶ Nupcie secunde dicunt̄ om̄s que sequunt̄ primas licet sint tercie quarte vel quinte ꝛc̄ vt qn̄ aliquis nubit alicui pꝰ primas nupcias·C·e·ti·l·si quis·§· tale·

¶ Nurus est vxor filij·

¶ Nunc no·Archi·lxiij·di·ego·et glo·xxxiij·q·v· Si audieris·Et sil̄z Vinc̄·de offi·dele·c·prudentiā·§· sexta·

Obligatio est iuris vinculū quo necessitate astrīgimur alicꝰ soluēd̄ rei ſm nostre ciuitatis iura Insti·de obli·ī prī· Et ē duplex·ciuilis et p̄toria·Ciuilis q̄ aut legibꝰ constituta aut certo iure ciuili ɔpbata ē·Sz p̄toria ē q̄ p̄tor ex sua iurisdcōne ɔstituit q̄ ec̄ oneraria vocat̄

¶ Obtempare ē obseq̄ vl̄ obedire·vl̄ iussu iudicis ɔpare·

¶ Obaudire ē quasi de mēte deducere ſm Io·an· de elec· li·vj·c·fundamenta·

¶ Obscuritas ē illa q̄ fit in dictione·Sz ambiguitas que fit in oratione vt no·glo·iij·in l·veteribꝰ·ff·de pac·v̄·g̃·Vendidisti mihi fundū et dictū ē accedere stichū nō apparet d̄ quo sticho·ergo nō fit ɔdeinnatio in actione ɔtractus·nisi on̄dat̄ de quo sticho venditor intellexerit·l·Si in emptore in prin·ff·de ɔtrahen·emp·et ven·qz rō dictat actorē ꝓbare et qz emptor agit et ꝓbat de sticho sed nō de quo stat̄ reo declaranti obscuritatē·Ceteris enī paribꝰ reo fauēduz

21

BARTOLUS DE SAXOFERRATO. *Super authenticis.* Milan: Christoph Valdarfer for Petrus Antonius de Castelliono, 27 February 1477. 2°. 113 leaves of 114 (wanting first leaf of text). – Bound with: II) BARTOLUS DE SAXOFERRATO. *Super tribus ultimis libris Codicis.* Mantua: Paulus de Butzbach, 17 September 1476. 70 leaves. With a miniature &c. in front. – III) TARTAGNUS, ALEXANDER. *Apostilla ad Bartolum super tribus ultimis libris Codicis.* Mantua: Paulus de Butzbach, 12 September 1476. (22) leaves. Contemporary half-pigskin binding.

I) First edition, printed in red and black. – Bartolus of Saxoferrato (1313/14-1357), "law teacher at Perugia, and the most prominent of the post-glossators, or commentators, a group of north Italian jurists who, from the middle of the 14th century, wrote on the civil (Roman) law. They succeeded the glossators, who had worked chiefly at Bologna from about 1125. Bartolus (...) held the chair of law at Perugia from 1343 onward and was also an assessor to the courts at Todi and Pisa. He and his colleagues used the Corpus Juris Civilis of the 6th-century Byzantine emperor Justinian I and the work of the glossators thereon, together with Roman civil law, as a foundation from which to derive broad legal principles that could be of practical use in 14th century Europe. Through this process he wrote several extremely influential legal doctrines, particularly those concerning the governmental authority of city-states and the rights of the individuals and corporate bodies within them. These and other of his principles became the common law in Italy and were also recognized as law in Spain, Portugal, and Germany. Bartolus' commentaries on the Code of Justinian were sometimes accorded an authority equal to that of the code itself." (*Enc. Brit.*).

'Magister' Christoph Valdarfer of Ratisbon in 1470/1471 had run a shop at Venice (from which came the second edition of the *Decamerone*). In October 1473 Valdarfer entered into a contract with the Milan publishers Philippus de Lavagna and Cola Montanus, and from 1474 until 1488 printed in Milan, since 1475 (and like our instance) also for Petrus Antonius de Burgo, called Castelliono/Castiglione, a wealthy lawyer. For all Milan shops Scholderer counted an output of 809 incunabular editions of which 200 were of law, but only 12 with the actual text of the *Corpus juris* (see no. 77/II).

II) Second edition of Bartolus' commentary on the *Corpus juris*' last three books, printed with additional material of Angeli de Ubaldis. But as it does not contain a matching tract added to later editions, the first owner of our copy (like those of the Munich and Paris copies) acquired it separately and got it bound after:

III) First edition of a tract on the same subject as II, and printed only three months later than this. The author, Alexander Tartagnus (c. 1424-1477; also named Alexander of Imola), had studied law in Bologna (1438-45) and since 1451 taught it there. The tract, based on Tartagnus' lectures, comments on Bartolus' *Super tribus ultimis libris Codicis* and since 1477 became an integrated part of its editions.

Paulus of Butzbach (a village near Friedberg in Hesse) and his brother George had been 'maestri' in the shop of Petrus Adam de Michaelibus, Mantua's prototypographer (1472). When de Michaelibus found himself in trouble, the brothers took over the shop, printed the second edition of Dante's *Divina Commedia* (*GW* 7959) the same year, after which George remains unnoted. Paulus continued until at least 1479 (most of his 18 books listed by Burger relate to theology, philosophy or law), and after 1481 became a bookseller and landowner.

◖ Three rarissima: The editions are known by (I) only seven, or (II and III) even four copies in institutional libraries, and we could not trace any further copies on the markets.

A precious and fresh 'sammelband' with juridical tracts, printed at Milan and Mantua during their glorious periods when the Muses reigned the Sforza and Gonzaga courts. – I) With the blank first and last leaf, but wanting first leaf of text. II) with the blank first leaf; the opening of the text with a fine large pen- and brushwork miniature showing a lector and two scribes, also with a gilt and multicolour initial and a delicate large floral border. All three parts rubricated and with fine large painted initials in red (II and III also in blue), all by the same rubri-



In nomine Jesu christi eiusqꝫ matris Marie virginis glorioſe. nec nō beatorum antonij nicolai totiusqꝫ celeſtis curie amen. ¶ Quia ubi chriſtus non eſt fundamentū nullius boni operis ſupeſt edificium. i. q. i. cū Paulus dicat ut ibidem patet ſet primo ad corinthios. tercio. ¶ Fundamentum aliud nemo poteſt ponere preter id quod poſitū eſt quod ē Jeſus chriſtus ideo in preſentiū librorū lectura eius auxiliū inuoco. ſub cuius dicione uniuerſa ſunt poſita ſque ſub aſcendenti ꝛ deſcendenti ſole ſunt conſtituta ſut in autentico ut omnes obedi. iudi. prouin. coll. 9 nta. circa. principiū. ¶ Hoc premiſſo uenio ad rubricā.

¶ De iure fiſci. Rubrica.

Glosa. ¶ Continuat duobus modis primo occaſiōe criminū de quibus dixit ſupra augetur fiſcus ideo dixit de iure fiſci. etc. Sed contra hāc cōtinuationē oppo. nam ꝓpter crimina minuitur fiſcus ut. l. ſi quis ingenuā. §. in ciuilibus ff. de captiſo. res publica in uniuerſo propter diſſenſiones et crimina diminuitur ſubſa autem cōmunis que eſt idem 9 fiſcus infra dicam augetur. ¶ Secundo modo continuat ſic dictū eſt ſupra de iure publico circa bona fiſco querēda ſed eſt differētia ut i glo ſuult dicere quia in precedēti libro aſſumiē publicū. i. quod cōmuniter omnibus patet. Omnes enim poſſunt de publicis criminibus accuſare ſed hic ſummiē publicū quod ad burſam publicam ptinet Azo. in Sc̄ huius tituli continuat et alio modo uidelicet dictum eſt ſupra in precedētibus de iure priuatorum. ¶ Sequitur nunc uidere de iure fiſci ¶ Circa iſtam rubricā pro declaratione glo ſe querenda ſunt aliqua. et primo quero 9d ſit fiſcus. ¶ Pro huius declaratione primo ē uidendū an res publica et fiſcus idem ſint ꝛ uidetur primo 9 ſic quia fiſcus ſuccedit in locum rei publice romanorū ut hic dicit gloſa ſet ſic uidet idem fiſcus et res publica ſuide glo. q̄ incipit occaſione pro hoc eſt tex. in. l. inter publica. §. i. de uer. ſig. ff ſet glo. expreſſius ff. de bo. poſſeſ. l. non eſt ambigendum. ¶ Preterea procurator fiſci et ꝓcurator rei publice ſuidentur idem ut. l. ij. C. de modo mul. facit etiam ꝓ hoc. l. fi. ff. de offi. aſſeſ. ubi habes de hoc in contrariū 9 res publica et fiſcus non ſint idem uidetur expreſſum ff. qui potio. in pigno. habe l. ſi pignus et de edil. edic. l. i. §. illud et de bo. poſſeſſ. l. non eſt ambigendum. de manumiſ. l. quarta. §. nihil ff. de iure fiſ. l. non intelligitur. §. ſi in locis et. l. ſciendum. in principio. ff. de delegatio ꝛ inſtitu. de reruꝫ diuiſio. §. theſauros in fi. §. ſo.

cator. A few wormholes in inner and lower margins throughout; also in text of first 30 leaves of I and last of II, many in III. The paper cut to 401 x 281 mm.

Binding: Contemporary half-pigskin binding on wooden boards. The leather in a concertina barrier design and tooled with rosette, leaf (similar to Schwenke/Schunke 61/609) and palmette. One of two clasps preserved; cast brass catches with "ave maria" and "m. gracia". Covers wormed; parts of boards restored by an expert.

Provenance: With the entry *Dieses Buch ist Hie des Jung He(rren) Graffen Von Ysenburg zu Büdingen, A° 1684 den 19ten November* (on whom see no. 20). – Unidentified arms in opening of II.

I) H 2624. – *GW* 3475 (7 copies, the present one included). – Not in *BMC* and Goff. – Pellechet 1952 (Paris/BN). – *IGI* (Suppl.) 1279a. – *München, BSB-Ink.*, B-202. – E. Casamassima, *Iter Germanicum. (Codices operum Bartoli a Saxoferrato recensiti* 1), Firenze 1971, pp. 108f. – V. Scholderer, *Printing at Milan in the Fifteenth Century*, in: V. Scholderer, *Fifty Essays* (1966), pp. 96-105.

II) H 2557* (69 leaves). – *GW* 3524 (4 copies: Bologna, Leipzig, Munich, Paris). – Pellechet 1915 (Paris/BN, F 93/1). – *München, BSB Ink.*, B-143 (bound with T-25). – Rhodes, *Mantua* no. 29.

III) H 15328*. – Not in *BMC*, Proctor, Goff and Polain(B). – *IGI* 9268 (Bologna/U and Mantua/C). – Pellechet 10939 (Paris/BN, F 93/11). – Paris/BN, *Incunables* T-25. – *München, BSB-Ink.*, T-21 (bound with B-143). – Rhodes, *Mantua* no. 28. – Regarding the author see A. Sabattani, *De vita et operibus A. Tartagni de Imola*, 1972.

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Ein schöner Sammelband mit drei seltenen frühen Juridica, von zwei deutschen Druckern in Mailand bzw. Mantua zu einer Zeit gedruckt als die Musen an den Höfen der Sforza und Gonzaga regierten. – Die beiden ersten Werke stammen vom bedeutenden Postglossator (1313/14-1357), der in Bologna, Pisa und Perugia lehrte, nach dem die Bartolisten benannt wurden, und der mit seinen Kommentaren zu Justinians *Corpus juris civilis* (vgl. 77/11) hervortrat, – so mit unseren Schriften, die hier in erster bzw. zweiter Ausgabe vorliegen. Da in unserem Band das zweite Werk (›Über die drei letzten Bücher des Codex‹) in dieser seinen zweiten Ausgabe noch nicht die kurz darauf üblich gewordene Beigabe eines Tartagna-Textes enthält, hat ihn der Erstbesitzer unseres Bandes als Erstdruck separat erworben und beibinden lassen, ein Vorgehen, das sich auch bei den Exemplaren in München und Paris beobachten läßt.

Welche Rolle Juridica in der frühen Druckgeschichte Mailands spielen, hat Scholderer deutlich gemacht: Er zählte für alle Offizinen der Stadt 809 Wiegendrucke, darunter 200 Juridica, doch nur zwölf Ausgaben des eigentlichen *Corpus juris.*

Rarissima: Von den drei Drucken konnten wir von I sieben, von II und III nur je vier Exemplare nachweisen, keines im Handel. – In I fehlt das erste Textblatt. Alle drei Bände vom gleichen Rubrikator mit sehr dekorativen Initialen versehen; die erste Seite von II mit großer Miniatur (Lektor und zwei Skribenten), mehrfarbiger Initiale und ausgreifender Blatt- und Blütenranke. Wurmstichig. In zeitgenössischem Halblederband.

REGISTRVM OPERIS.

Primum foliũ uacat
Incipit lectura
nõ debetur filio
de .l. eam quã
Sed cum testator
usq; ad .§. cũ igit̃
cit quẽ solum
secũdum quẽ
Querit ista glo.
ibi que hic
quod homines
iussione nec
Glo. ordi. hic
milit. zc̃. quos
per illã ĩmo in sua
delĩquitur circa .l.
Semissem habere
cõferũtur ut .l.
insti. de actio
uidetur inclinare
Pro declaratione
stos decẽ dies
alienẽt̃ usq;
possit aliquẽ
Si uero extra
iudicem uel
dicto .c. ultra
Vt ordinarie p̃fecture
.l. liber homo
.§. si quis igitur
re nõ potest
ad restitutionẽ
In causis ciuilib⁹
ius administrãdi
cõstituto in
esse iure cautũ
Vt in fine illius .c.
de natus filius
glo. & siue .ff.
causa ut homines
Que glo. tenet
quod nõ in glo:
tem hanc
in dicta .l.
Vel solẽnitas
uos uidetis quod
decimã partem
& ꝓbationẽ facere
Tur generaliter
fũcti super est
de Inno. ex̃.
Cõquestus &
est quod appella.
cõtrafacientibus
Nõ ut supra proxit
ar. quod & ip̃e
iste tex. in .l. neque

Impressum Mediolani Labori & Industria Diligẽtiaq; & Impensa Iuris Scholaris. D. Petriantonii De casteliono Per Magistrum Cristoforum Valdarfer Alamanũ Anno Dñi Mcccc°. Lxxvii. Die xxvii. Februarii.

Ad Laudem Oĩpotẽtis DEI Et GLoriose Virginis MARIE MATRIS Eius: AMEN.


Hagenbach
Zübrlach

22

PFETTISHEIM, CONRAD. [Geschichte Peter Hagenbachs und der Burgundischen Kriege. Strasbourg: Heinrich Knoblochtzer], 1477. 2°. 10 leaves with 8 full-page woodcuts by the Strasbourg monogrammist B; in contemporary colouring. Limp vellum binding [of 1995], front cover with title in red ink. In folding box.

First (only 15th-century) edition, for want of a definite and regular title usually known as the above *Geschichte Peter Hagenbachs*... (History of Peter Hagenbach and the Burgundian Wars). The book in 423 rhymed verses was considered anonymous until the acrostic of the first 18 lines was detected giving Conradus Pfedteshem (for which Davies proposed Pfeddersheim four miles off Worms). The author's identity remains uncertain; Schanze considered a presbyterian at St Thomas in Strasbourg, who died in 1516.

The poem, like Tusch's *Burgundische Historie* printed by Knoblochtzer the same year (H 6664 with nearly the same woodcuts as used for the Pfettisheim), was one of a number of local literary productions to be created in the wake of the fall of Burgundy on the death of Charles the Bold at Nancy, 5 January 1477, a relief for many a subject:

Charles the Bold, Duke of Burgundy, was born in 1433, brought up in the French manner (Roger van der Weyden's painting of about 1460, in Berlin, portrais him a Duke of Charolais), and on his father's death in 1467 came to reign the richest and most cultivated European country. Unrestrained, of morbid ambitious character, and annoyed to hold Burgundy partly in French (partly also in German) fief, he gave rein to an ambition to make Burgundy independent and to raise it, if possible, to a kingdom. So Charles joined the *Ligue du bien public* against Louis XI of France, took Louis prisoner (1468), entered into an alliance with Edward IV (whose sister Margaret of York he married as his third wife, July 1468), but failed to form his large Burgundian empire. Although the royal insignia were ready and the ceremony arranged, Charles was refused the title of king of Burgundy in the 1473 Trier meeting with Emperor Frederick III; Frederick precipitately fled by night, probably suspicious of the ambitious Charles.

Charles' dreams had vanished, and his reactions ruined his plans, life and all, as well documented in the present text and the eight full-page woodcuts (210 x 180 mm): Wishing to extend his territories as far as the Rhine, Charles intervened in the Cologne affairs, sieged nearby Neuss on the Rhine from 29 July 1474 until 5 June 1475 (leaf 3a with Schramm fig. 47: the town's walls and a conspicuous windmill badly battered by cannon; in the foreground are tents and stockades with standards bearing the Burgundian crossed staves, the Cologne crowns (only two!), and the imperial eagle of Friedrich III, who forced the end of the siege). – Charles' absence had been used to capture and try his Alsace governor, the haughty, greedy, cruel and brutish Peter Hagenbach (leaf 1b with Schramm 48: Hagenbach is shown as prisoner, hands bound, and led to execution on 9 May 1474; on the right he is decapitated; in the background the town of Breisach). As Hagenbach's victims included Swiss merchants, the Confederation declared war on Charles. A coalition of the Swiss, Sigismund of Austria, the towns of the upper Rhine, with René of Lorraine (who had signed an agreement with Louis XI) threatened Charles' southern provinces (French gold had wisely been distributed). – Charles on 13 September 1475 made peace with Louis (who had conducted several campaigns against him and subjected Burgundy to an economic blockade), hurried to Lorraine and won the battle of Ellekurt/Héricourt (leaf 4a; Schramm 49 with cannon, firearms, &c.; standard with the arms of Basel in the foreground). – Charles not only had resumed to full power, with the capture of Lorraine he reached the old Burgundy aim, to unite the southern French nucleus (Charolais) with the northern part (Luxembourg, Brabant and Flanders) by annexing Lorraine from René II (René of Vaudémont). Though Charles in Alsace-Lorraine was viewed not merely bold, but demonically evil, he now thought himself 'the New Alexander' (5a; Schramm 46 showing Charles in large proportions, enthroned, with richly embroidered robe, sceptre and standard with Burgundy arms; four courtiers at sides). – In the spring of 1476 Charles crossed the Swiss border,

turned to Grandson (6a; Schramm fig. 50 with the Burgundian army before the town, the Bernese troops to the right; in the distance the Duke's tent marked with the flint and fusil badge). – When Charles on March 2 suffered a humiliating defeat, he turned to Morat/Murten, west of Bern (7a; Schramm 51: with signature .b.; on the right are Bernese troops), besieged it with 25.000 men, but lost the battle of 22 June, memorable for the heavily armed Burgundian knights' enormous slaughter by the compact formations of mobile Swiss lancers. – When Charles received news, René of Lorraine was about regaining his country, he recruited a new army and in October of 1476 advanced towards René, beseiged Nancy, but on 5 January 1477 was beaten again, and killed while attempting to escape (8b; Schramm 52 with the town in the background, fighting horsemen and the Duke in fore-ground: He has fallen from his horse and is receiving the coup-de-grâce from a Bernese soldier armed with a dagger). Charles' mutilated body was discovered some days later. Burgundy came to France, but when Charles' heiress, Mary of Burgundy (1457-1482), on 19 August 1477 married the Austrian archduke Maximilian (see no. 98, Pfintzing), lateron Holy Roman Emperor, the Hapsburgs held rightful claimants to the Burgundian titles. – As Pfettisheim wrote from the victors' view his rhymed account ends with a thanksgiving procession round Strasbourg cathedral (9b; Schramm 53, considered to be the earliest representation of the Cathedral. The block bears the cutter's monogram .B. and has only been used for the present edition).

The woodcuts, forming one of the earliest Strasbourg series, are executed by an artist who might have been trained in the Alsatian scriptorium of Diebold Lauber. His monogram .b. or .B. also occurs in some other books from Knoblochtzer's press (see no. 25), and Fischel p. 15f., describing his style in detail, gives him also the illumination of a few manuscripts. In the present cuts "le groupement et les figures sont d'un assez beau dessin" (Schreiber), the outline is thick and as there is very few hatching their best performance is with colours (as apparently only to the present copy). The last woodcut (Schramm 53 with Strasbourg cathedral) is the only one of the set which has not been used for the mentioned *Burgundische Historie* of the same year, the priority of the editions still remaining uncertain.

Heinrich Knoblochtzer, who seemingly never became a Strasbourg citizen, during 1477 to 1484 printed some 50 books, the majority in German and illustrated. Bound in a settlement of 1483 to repay his debt to a Michel Tischmacher in Basel the following year, it is supposed Knoblochtzer left Strasbourg to escape his creditor(s). On April 9th 1486 he immatriculated in Heidelberg, where he opened his second printing shop in 1489.

The Pfettisheim is printed in Knoblochtzer's first type (1A: 121G), a variant of the Ariminensis Press type 1 (probably Heinrich Eggestein), its chief distinguisher being its possession of a full set of 'umlauted' vowels, necessary for German-language composition.

❡ Rarissimum: Only four further copies are recorded in Berlin, Copenhagen, Paris, and the one formerly in the collections of Comte de Lignerolles and of Charles Fairfax Murray [Christie's, 10 December 1917 (Murray sale), lot 233, at £ 280 bought by Quaritch]. Most of these copies, if not all, have uncoloured cuts.

The present copy disbound; formerly but not originally bound with Donaueschingen Inc. 295 (*Herzog Ernst*, 1478; H 6673) and Inc. 374 (*Otto von Passau*, 1482/83; H 12127). With 286 x 208 mm quite larger than the Murray copy. Rubrication not called for; woodcuts with striking contemporary colouring, called 'cheerful' by Fischel (some colour offset and bleed-through); early manuscript foliation. Recto of first and second leaf with extensive 15th-century manuscript annotations on contemporary historical events (reproduced in the facsimile edition). Withal a pleasant copy, restored in 1995: Expert repair to three clean tears in first leaf (affecting the Hagenbach woodcut on the verso without loss); also to small holes in 7th leaf (with slight loss to the Murten woodcut). Dampstaining and minor worming, chiefly marginal, now nearly invisible.

With the book and in its folding box is the well documented report of the 1995 restoration by Maria Julia Thomas-Puissant, the two vols. of the 1966 facsimile edition (see below), as well as some documentation and correspondence concerning the edition.


murten

PROVENANCE: First and last leaf stamped FÜRSTLICHE HOFBIBLIOTHEK DONAUESCHINGEN [i. e. Fürstlich Fürstenberg'sche Bibliothek, Inc. *265*; sold in the Donaueschingen sale, Sotheby/N. Y., 1 July 1994, lot 258; bought for a Swiss collector].

H 8345 (unseen). – Pellechet 5243. – Schorbach/Spirgatis, *Knoblochtzer* 4. – Not in *BMC*, Goff and Muther. – Schreiber 4182 (in detail). – Schramm XIX, pp. 5 and 13; figs. 46-53. – Kristeller, *Straßburger Bücher-Illustration* 5. – Baer, *Historienbücher*, pp. 51f. and XIII, 66b (the cuts in detail). – Hind I, 336. – Fischel, *Bilderfolgen*, p. 100. – Davies, *Murray* 233 (277 x 203 mm) with 3 figs. (the detailed description of the the cuts cannibalized for our text). – Nagler, *Monogrammisten* I, 710, 1608. – Facsimiles: Picot/Stein II, pp. 91-118; see also I, pp. 91-118 (with translation into French). – Plochingen 1966, edited by Lilli Fischel and Rolf Müller, using this copy. – On the literary and historical background see also Frieder Schanze in *VL* VII, 564-567 with extensive references.

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Erste Ausgabe, einzige des 15. Jahrhunderts. – Die Reimchronik des Conrad Pfettisheim (identisch mit einem 1516 verstorbenen Straßburger Presbyter?) handelt vom Burgundischen Reich unter Karl dem Kühnen, seinem grausamen elsässischen Gouverneur Peter Hagenbach und von ihrem spektakulären Untergang innerhalb nur weniger Jahre. »Nach einem kurzen Prolog, der das Ganze in religiöse Perspektive rückt, berichtet die Chronik in vorwiegend nüchternem Rückblick, aber natürlich aus der Sicht des Siegers und mit gelegentlich drastischen Formulierungen über die wichtigen Ereignisse der Jahre 1474-1477, angefangen von der Hagenbach-Affäre und der Belagerung von Neuß bis hin zur Schlacht bei Nancy, wo der ›ander Alexander‹, der Karl der Kühne nach Meinung des Chronisten hatte sein wollen, seinen Hochmut mit dem Tode büßte. Der Schluß des Gedichts ist Tribut an den Lokalpatriotismus: Gottes Hilfe zum Sieg wird der gesteigerten Frömmigkeit der Straßburger während der Kriegsjahre, ihren Ratsmessen und Bittprozessionen verdankt« (Schanze).

Die acht großformatigen Illustrationen, die Hagenbachs Hinrichtung, vor allem aber die kriegerischen Ereignisse festhalten und eine der frühesten Straßburger Holzschnittserien bilden, stammen von einem Monogrammisten .b. oder .B., der auch andere Drucke Knoblochtzers ausstattete (s. Nr. 25) und dem Fischel (1966) auch die Illumination einiger Manuskripte zuschreibt.

Rarissimum: Nur vier weitere Exemplare sind nachzuweisen (der Verbleib von Davies, *Murray* 233 ist allerdings unklar). – Das vorliegende kolorierte Exemplar, Vorlage der Faksimile-Ausgabe von 1966, stammt aus der Fürstl. Fürstenberg'schen Bibliothek Donaueschingen. Die meisten der 1994 genannten, unbedeutenden Defekte wurden 1995 von Maria-Julia Thomas-Puissant behoben (Dokumentation der Restaurierung liegt bei).


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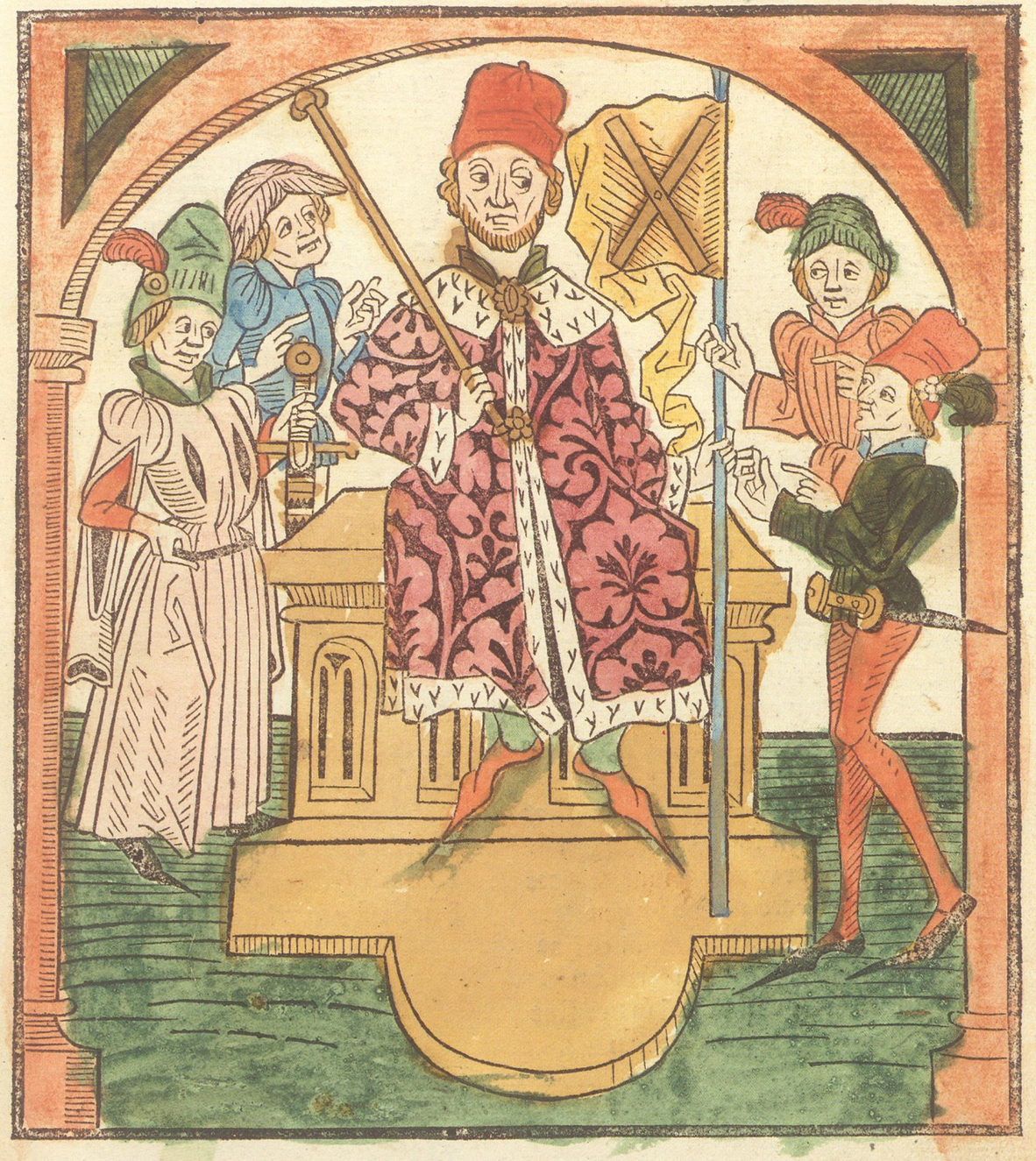


·B·
Diser krütz gang ist zů stoßburg geschechen·


Mauleh



23

ALEXANDER MAGNUS: ... *die histori vo(n) de(m) grossen Alexander* ... [i. e. *Historia Alexandri Magni* in German by Johannes Hartlieb]. Augsburg: Anton Sorg, 8 June [14]78. 2°. 156 leaves (including the blank last). With 29 (some repeated) woodcuts, the bulk by the Bämler-Master. – Bound with: HISTORIA SEPTEM SAPIENTUM in German: ... *ein gar schöne Cronick vnnd hystori Auß den geschichten der Römern* ... Augsburg: Anton Sorg, 25 June [14]78. 61 leaves (last blank removed). With one woodcut and some Maiblumen-initials. Blind-stamped 15th-century calf (see below); in cloth-case.

I) Second edition. – No other historical figure than Alexander had such a lasting fame in world literature, from Spain to China. Between 951 and 969 the *Nativitas et Victoria Alexandri Magni*, the basic mediaeval Latin version, had been translated by the Neapolitan archpriest Leo out of a Greek manuscript brought from Constantinople. Then, of Leo's version an interpolated 12th-century manuscript (almost certainly the one from Tegernsee monastery, now in Paris/BN) became the source for one of the most popular German prose Alexander-books of the later Middle Ages, the work of the Munich professor of Natural History, Johann Hartlieb (c. 1400-1468), who wrote it shortly after 1450 on behalf of Duke Albrecht III of Bavaria. Hartlieb followed his source closely, only adding a few explanations and rationalizations of Alexander's more incredible adventures.

Hartlieb's book became extremely popular. Gotzkowsky knows of 18 manuscripts from the 15th century, seven incunabular editions, and three editions from the 16th century. Only two of the manuscripts have picture-cycles: Munich/BSB, cgm 581 (of 1455, written and illuminated by the Mühlich brothers in Augsburg) and New York/PML 782 (formerly Maihingen/Oettingen-Wallerstein, cod. I.3, fols. 140-309; written in 1450/60 by Völckhard Landsberger at Augsburg).

Curiously enough, when Johann Bämler printed the editio princeps in 1473 (H 785), he followed the text of Munich cgm 581, but not its illumination. "Lehmann-Haupt indicated the Pierpont-Morgan manuscript as the source of the woodcuts of the printed editions of Hartlieb's work, which, he says, are mirror-images of the miniatures of the manuscript. In a sense he is right but the question is rather more complicated than he appears to have thought and there is some likelihood that an intermediary, or at least a secondary source, must be postulated between the manuscript and the woodcuts. (...) Their relationship to the miniatures of the Pierpont-Morgan manuscript is fairly complex. Some but not all of the woodcuts are mirror-images of the miniatures, and there are two, besides the portrait frontispiece of Alexander, which do not appear in that manuscript at all. Those that are based on the miniatures are considerably simplified and the drawing is rough and rather clumsy" (Ross, p. 147f.).

The present Sorg edition is a close copy of Bämler's and uses most of Bämler's woodcuts which represent the 'Bämler-Meister's' earliest series. Only Bämler's cuts 3 and 16 are replaced by clumsy copies which, as they were evidently copied direct on the wood from Bämler's cuts, appear in Sorg's edition as mirror-images (Schramm IV, figs. 376-378). The battle scenes of Bämler's edition (cuts 5, 12 and 13) are replaced by three repeats of the same cut from Bämler's *Hystori wie Troya erstöret ward* of 1474 (see no. 15; Schramm III, fig. 89). And no. 9 is replaced by another similar cut from the same source (ibid., fig. 91). Sorg also had cut a new frontispiece (192 x 133 mm) which shows Alexander wearing a peaked cap and long robes, seated on a brocaded throne with a landscape and a town on the right and by his feet a shield with a griffin. The cuts illustrating the text measure 80 x 115 mm.

Anton Sorg, offspring of an Augsburg family, and "recorded as *Briefmaler* and *Kartenmaler* soon after the middle of the xvth century, became the most prolific of the Augsburg printers, issuing over a hundred illustrated books between 1475 and 1493. Among a great variety of subject, they include the first editions of many romances of considerable literary interest" (Hind I, 295). Sorg reprinted the *Alexander* in 1480, 1483 (the 1486 edition, *GW*

887a, seems to be a ghost) with minor changes in the illustration.

II) Third edition. – The *Historia septem sapientum*, of oriental origin, tells 'The Story of Seven Sages' who had been called by the Roman Emperor Pontianus to teach his son Diocletianus. Following a Joseph-reminding intrigue by his step-mother, Diocletianus is sentenced to death; but the sages obtain some respite: Each of them is allowed to tell a story which the step-mother counters with her alternative. After a week, fourteen stories are told, and saved Diocletianus tells a fifteenth, the *Story of the Fulfilled Prophecy*.

The *Historia septem sapientum* formed part of the anonymous *Gesta Romanorum* (a 14th-century collection of fables, legends and moralizing examples). As the 13 different German versions became more and more popular during the 15th and 16th centuries, they were often published separately: Some 50 editions up to 1687 are known, of which the early ones represent the most complete version 'g' with many a beguiling subplot along the way. Of the first printed edition (unlocated, about 1470; unknown to HCR) only the two copies in Berlin and Munich had come down, then got lost during the War. Of the 1473 Bämler edition (H 8728) Gotzkowsky lists 6 copies.

The present third edition is the first of two from Sorg's press. The opening full-page woodcut with an emperor and his entourage visiting a woman confined to bed (194 x 121 mm) is a rather free, slightly reduced and inverted copy (Schreiber: "gravée avec soin") after Bämler's edition (Schramm III, fig. 55).

¶ Neither of both editions in Sander, *Prices of Incunabula*. Of the *Alexander* Gotzkowsky lists only the 8 copies in Brussels, Fribourg, Göttingen, Munich, Paris, Rome, Vienna and Washington (the Zurich copy, formerly listed by Schreiber and Schramm, seems to be a cancel). The copy on the pre-War-market, L. Rosenthal 105 (1903), 252 wanted leaves 32-61. – Of the *Seven Sages* Gotzkowsky could only locate 5 copies.

The present copy of the *Alexander* is from the variant setting of 8 June, not 18 May (see Schreiber). Mostly clean and in its first binding (284 x 199 mm). First leaves with insignificant stains and thumbing. First 10 leaves with repair to inner margin. Two leaves with tear into lower margin. A third of the book with two wormholes in lower margins. A note in lower margin of 2nd leaf erased. – In the *Seven Sages* the last line of leaf 6a has been supplied in manuscript; verso of last printed leaf stained.

Binding: Blind stamped 15th-century calf on wooden boards. Front cover framed by a floral roll; inner rectangle filled with a lozenge tool. Lower cover's frame filled with tooled roses; inner rectangle divided into lozenges, a lozenge fleur-de-lis stamped in. – Rubbed. Corners and back repaired; endpapers and two clasps new.

I) H 786*. – R 375. – *GW* 885 (7 copies). – Not in *BMC*. – Goff A-404 (only Washington/LCR). – Muther 79. – Schreiber 3133. – Schramm IV (Sorg), pp. 10 and 50; figs. 376-379 (reproducing the two new blocks; for the blocks already used for Bämler's edition see Schramm III, figs. 26-53). – Baer, *Historienbücher* pp. 31f. and VI, 20a. – Schmid, *Augsburg* p. 48 (Bämler 1473 edition). – Goedeke I, 360, 3. – Heitz/Ritter 3. – Gotzkowsky I, p. 173 (C1), no. 2. – D. J. A. Ross, *Illustrated Medieval Alexander-Books in Germany and the Netherlands*, Cambridge 1971, pp. 140ff.: Chapter VI, *The 'Histori von dem grossen Alexander' or Alexanderbuch of Johann Hartlieb*, in particular p. 147ff. on *The Iconographic Relationship of the Two Manuscripts and the Printed Text*; figs. 238-247, 265, 266 after PML 782. – *VL* III, col. 480ff. (Hartlieb), in particular 490f. (Alexander).

II) HC 8729*. – *BMC* II, 346 (279 x 204 mm; wanting leaf 57). – Not in Goff. – Muther 73. – Schreiber 4613. – Schramm IV, pp. 10 and 50; fig. 380. – Schmid, *Augsburg* p. 83. – Goedeke I, 350, 4. – Hayn/Gotendorf IV, 462. – Heitz/Ritter 387 (nos. 384 and 386 'bibliographical ghosts', according to Gotzkowsky). – Gotzkowsky I, p. 282, (D3) no. 3. – *KNLL* XIX, pp. 505ff. (*Sindbād-nāme*), in particular pp. 511ff. (German versions). – *VL* VIII, col. 1174-1189, in particular 1185 (prose version 'g'). – See also Günter Schmitz in the epilogue to the facsimile of the Augsburg 1473 edition (*Deutsche Volksbücher in Faksimiledrucken* A, 7), Hildesheim 1974.

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Zweite Ausgabe. – Alexander der Große wurde Thema der Weltliteratur wie keine andere geschicht-



DO ward zertrent die groß macht darij. da fiel all sein maiestat. da ward über wundē das reich persia vnd media. vnd alles das der groß darius in orient het. das waz alles verlozen. da ward die hoffart darij des mächtigē küngs genidert vnd vertilget. Man list das nye geschehen sey so groß plůt vergiessen als auff den tag. Nun sach darius dz all sein hauffen ertrent warē all schwader waren erschlagen. alle baner waren verlozen. Er sprach zů etlichen seinen fürstē er wölt nicht fliehen. sunder geren in dem streyt erschlagen werdē. Dz wolten nicht die seinen getrewen fürsten sy nötten in zeflucht. mit sig des streites wz Alexandō gantzer künig vnd herr wordē. aber ō land die in Asia. persia in dē küngkreichen vnd in dē wordern orient warē. Es waz auch nyemant ō wider in sein land kund oder mocht Nun wz aber Alexander still ligent vier vnd dreyssig tag. in den tagē het er vnd die seinē nichtz zeschaffen dann das sy teylten vnd peygten den raub vnd dē vnsäglichen schatz. der da von dem volck genōmen ward



liche Persönlichkeit: in Epen, Liedern, Legenden, Romanen, dramatischen Dichtungen und Geschichtsbüchern, von Spanien bis China. Die mittellateinische Version des *Alexanderromans* fertigte Leo von Neapel zwischen 951 und 969 nach einer aus Konstantinopel mitgebrachten griechischen Handschrift, deren Textversion den besten antiken Originaltexten äußerst nahestand. Leos Übertragung, die sich eng an die Vorlage hält, sich allerdings auch Kürzungen erlaubt, ist in zwei Rezensionen erhalten. Die ältere ist nur durch eine um das Jahr 1000 entstandene Bamberger Handschrift überkommen; die jüngere durch eine Gruppe von Handschriften, deren Text allerdings vom 11. Jahrhundert an mehrfach interpoliert und verändert wurde. Die jüngere Version war Hauptquelle für die mittelalterlichen Alexanderbücher von Italien bis Schweden und von Frankreich bis Polen. Sie war es auch für die Wiegendrucke (erstmals Köln, ca. 1472 = H 778).

Die deutsche Übersetzung der *Historia* durch den Münchener Arzt und Humanisten Johannes Hartlieb war ein Auftragswerk von Albrecht III., Herzog von Bayern-München, und seiner Gemahlin Anna von Braunschweig und dürfte bald nach 1450 enstanden sein. Wie Hartliebs Vorrede erkennen läßt, war das Buch als Fürstenspiegel gedacht, da »ain fürst groß adelich tugent vnd manheit hören sehen vnd auch erlangen mag«, hier durch die Lebensgeschichte eines vorbildlichen Herrschers, die Erprobungen seiner Tugend und durch die enzyklopädische Behandlung von vielerlei Wissensstoff.

Johannes Hartlieb (ca. 1410-1468), seit 1440 als ›doctor der erczney‹ tituliert, war Herzog Albrecht auf mannigfaltige Weise verbunden: als Leibarzt, als Berater (auch in ökonomischen Fragen) und in diplomatischen Missionen; vielleicht war er sogar mit des Herzogs Tochter aus dessen Verbindung mit Agnes Bernauer verheiratet. Aus Hartliebs vielfältiger Schriftsteller- und Übersetzertätigkeit ist die mehrfach als Blockbuch aufgelegte *Chiromantie* am bekanntesten als erstes deutsches Buch zur Handlesekunst, ebenfalls im Auftrag der Anna von Braunschweig abgefaßt.

Von den 18 Handschriften mit Hartliebs *Alexander* sind nur zwei mit Miniaturen ausgestattet. Merkwürdigerweise basieren die Holzschnitte der 1473 bei Bämler erschienenen Erstausgabe nicht auf Hartliebs Originalmanuskript mit Miniaturen der Gebrüder Mülich (München/BSB, Cgm 581) sondern gehen mehrheitlich auf des Augsburgers Völckhard Landsberger um 1450/60 enstandene Handschrift (New York/PML 782) zurück.

Die vorliegende zweite Ausgabe, ein recht getreuer Nachdruck der Bämler'schen, wiederholt weitgehend auch deren Holzschnitte, die früheste Serie des ›Bämler-Meisters‹ (nur dessen Holzschnitte 3 und 16 hat man durch seitenverkehrte Kopien ersetzt). Gezeigt werden Kampfszenen, aber auch viel Orientalisches: die Wunder Indiens, Elefanten, nackte Naturmenschen, der schwarze Bischof, die riesigen Äpfel. Neu geschnitten wurde auch das Frontispiz mit dem thronenden Alexander.

Von der hier offerierten Ausgabe konnte Gotzkowsky (1991) nur 8 Exemplare nachweisen. Unserem ist *Die Geschichte von den Sieben Weisen Meistern* in der dritten (ersten Sorg'schen) Ausgabe beigebunden. Von den vorangegangenen Bämler-Ausgaben dieser Novellensammlung sind die beiden einzigen überkommenen Exemplare der ersten (›um 1470‹) Kriegsverlust; von der Ausgabe des Jahres 1473 verzeichnet Gotzkowsky 6 Exemplare.



24

AESOPUS. *Vita et Fabulae* in the Greek version by Maximus Planudes, with the Latin translation by Rinucius Aretinus; edited by Bonus Accursius. [Milan: Benignus and Joannes Antonius de Honate(?) for] Bonus Accursius, [c. 1478]. 4°. 168 leaves. Contemporary blind-stamped Milan sheepskin binding (see below); in grey cloth-box with ticket.

The first printing of Aesop in Greek (and probably the first appearance of any classical text in Greek type). – The origins of fable are lost in the mists of time. The Western tradition begins effectively with Aesop (6th century B.C.), reputed to have been ugly but wise, but of whom little or nothing is known for certain. Within hundred years of the first Aesopian inventions the name of Aesop was firmly identified with the genre, as if he, not a collective folk, were its originator. Modern editions list approximately two hundred 'Aesop' fables, but there is no way of knowing who invented which tales or what their original occasions might have been. Aesop had already receded into legend when Demetrius of Phaleron, a rhetorician, compiled an edition of Aesop's fables in the 4th century B.C. A versified Latin collection made by Phaedrus, a freed slave in the house of Emperor Augustus, included fables invented by the poet, along with the traditional favourites, which he retold with many elaborations and considerable grace. Phaedrus may also have been the first to write topically allusive fables, satirizing Roman politics.

During the late Middle Ages the fables underwent many different treatings (such as into an *Aesopus moralisatus)*. Of any of these forms the first edition was printed about 1470/71 by Christoph Valdarfer in Venice (C 115) which up to the end of the century was followed by about 160 editions in Greek, Latin and almost every European vernacular (see Flodr). Also the meagre numbers of copies preserved from the early editions speak for the immense popularity of the book: too many copies were just read to pieces.

The present edition is in three parts, bound in varying order in the surviving copies. The first part is the Life and 147 Fables of Aesop in Greek, in the recension ascribed to Maximus Planudes, a Byzantine monk of the early 14th century. The second part is the Latin version of the Life and of a 100 Fables, by Rinucius of Arezzo (c. 1395-c.1453), which was first printed by Antonius Zarotus at Milan in 1474. The third part is a selection of the Aesopic Fables, with the Greek text printed in columns alongside a more or less verbatim Latin version made by Bonus Accursius of Pisa († c. 1485), for the easier apprehension of young beginners in Greek (see Accursius' note in the colophon). The remark in the *GW* that the third part contains additional fables is incorrect.

The edition is the first printing of any Greek classical text, except, probably, for the mysterious Latin-Greek *Batrachomyomachia* whose only surviving copy is preserved in the John Rylands Library, and which Proctor assigned uncertainly to the press of Thomas Ferrandus, Brescia, c. 1474. The Greek type of our edition, the first complete Greek font, was first issued by Dionysius Paravisinus and Domenicus de Vespolate for their 1476 edition of the Greek grammar by Constantine Lascaris. The actual maker or supervisor of this font was the Greek calligrapher Demetrius Damilas, but Nicolas Barker has suggested that the model for its design was not Demetrius' own hand, but rather that of the Greek scribe Michael Apostolis. The humanist publisher Bonus Accursius used it in the present Aesop, and also in his edition of the Greek dictionary of Johannes Crastonus, which was printed not later than 1478, as we may gather from the donation inscription in the British Library copy (IB. 26552a).

The Aesop is generally dated 'c. 1480', but its connection with the Crastonus (which Bonus Accursius likewise dedicated to Johannes Franciscus Turrianus) makes a date of c. 1478 more likely. By 1480 Accursius had already begun to employ a new and different Greek type (in his Lascaris, 29 September 1480; H 9921). Although the scholar Accursius assumed responsibility for the printing of most of his about a dozen books, either in a prefatory letter or in the colophon, "he took no part, of course, in their practical execution, for which we may suppose that he employed the brothers De Honate and, in respect of the Greek types and texts, either Paravisinus himself or some of his trained

Bonus Accurſius Piſanus doctiſſimo ac ſapientiſſi
mo ducali Quæſtori Iohanni franciſco Turriano ſa
lutem plurimam dicit.

IN ſuperiore codice: ut noſti: imprimi curaui
mus uitam & Aeſopi fabulas græcis & litte
ris & uerbis: ſubdidimusque earum interp̄
tationem ſecundum Rynucium Thettalum uirum
mea ſententia & doctum & diſertum. Nunc uero
quo maior ad liberos tuos ac facilior aditus ſit ad u
tranque linguam & græcam & latinam: quaſdam
electiores fabulas quæ in communi ſunt noſtrorū
hominum uſu: ita ſingillatim in eiſdem paginis in
formari curauimus: ut in eodē latere habeatur ex
dextera parte græcus ex ſiniſtra autem latinus ſer
mo. hoc enim pacto uerbum quaſi uerbo reſponde
bit ſine longa inquiſitione. Nihil enim prætereun
dum exiſtimaui: quo tibi gratum fore ſim arbitra
tus. nec præteribo ūquam aliquid: quod aut ad tu
am dignitatem aut ad tuorum utilitatē conductu
rum putem. Vale.

ΜΥΘΟΙ ΑΙΣΩΠΟΥ

Fabulae Aesopi

Περὶ Ἀλώπεκος Καὶ Τράγου.

De uulpe & Hirco

ἀ ἀλώπηξ καὶ τράγος διψῶντες ἦλθον φρέαρ καὶ ἔβησαν· μετὰ δὲ τὸ πιεῖν, τοῦ τράγου σκεπτομένου τὴν ἄνοδον, ἡ ἀλώπηξ θαρσοῦσ' ἔφη, χρήσιμόν τι καὶ ἔστιν τῶν ἀμφοτέρων σωτηρίαν ἐπινενόηκα· εἰ γὰρ ὄρθιος σταθείς, καὶ τοὺς ἐμπροσθίους τῶν ποδῶν τῷ τοίχῳ προσερείσεις καὶ τὰ κέρατα ὁμοίως εἰς τοὔμπροσθεν κλίνεις, ἀναδραμοῦσα διὰ τῶν σῶν αὐτὴ νώτων καὶ κεράτων, καὶ ἔξω τοῦ

Vlpes & hircus ſitientes in puteum deſcenderunt. poſt autem potum hirco conſyderante aſcenſum uulpes cõfide: iquit. utile qd & in amborum ſalutem excogitaui. si enim rectus ſtans & anteriores pedum parieti firmabis: & cornua ſimiliter in anteriorẽ partẽ icliabis accurrens per tua ipſa tergora & cornua. & extra

workmen." (*BMC* VI, p. XXVII; see also Proctor *loc. cit.*).

¶ Quite uncommon on the market. The Poirot-Botfield copy was offered by H. P. Kraus in catalogue 200 (1995), no. 102. And the years before there had been two copies at auction.

A copy with the blank leaf 130; the stamped signatures as given by a note in *BMC* (i. e. different from *BMC* copies and the *GW*). A large copy (230 x 164 mm), the signatures even when stamped in the lower right corner still visible. Latin text rubricated and with red lombards. Lower outer corner of first leaf repaired, text unaffected.

BINDING: Contemporary Milan binding of blind-stamped brown sheepskin (on wooden boards): Covers with three frames, the outer tooled with the Visconti snake, the one in the middle empty, and the inner frame filled by a small square tool with a quatrefoil. Leather quite rubbed and defective at one corner. Of formerly eight ties part of one preserved.

The tools belong to a set of six used by a Milan binding workshop active from about 1474 to 1481; see Ernst Kyriss, *Italienische Einbände der Spätgotik im Ausland*, in: *Studi di Bibliografia e di Storia in Onore di Tammaro de Marinis*, vol. III (1964), plate 11, tools 1 and 3. Kyriss found tool 3 with the Sforza (former Visconti) snake on a Venetian Aristotle of 1476 (*GW* 2350). And de Marinis detected his "piccola biscia viscontea"-tool on a group of bindings, including an Andrea de Biliis of 1472 in the Biblioteca Trivulziana (no. 1383); see de Marinis, *La legatura artistica in Italia* III, no. 2574; compare also plate ccccxxv for a taller tool.

H 265* (with H 272: part II only). – *GW* 313 ('about 1480'). – *BMC* VI, 754 (3 copies, the largest 224 x 156 mm: "no trace of signatures". Undated). – Goff A-98 ("about 1480"; 4 complete copies). – *IGI* 61 ("c. 1480"; 9 copies in Italian libraries). – *München, BSB-Ink.*, A-67 ("c. 1480"). – Flodr, *Incunabula classicorum*, Aesopus 2. – Hoffmann I, 61f. ("aus einer Handschrift der ersten Klasse abgedruckt"). – Proctor, *Printing of Greek*, pp. 49: edition I.II.3, and pp. 59-61 (the de Honate brothers the actual printers?). – Barker, *Aldus* p. 31. – Not in Lehn/Platte, *Fabelausgaben*.

*

Der erste griechische Aesop und der zweite (wenn nicht gar erste) Druck eines klassischen Textes mit griechischen Typen. Die dreiteilige Ausgabe beginnt mit Leben und 147 Fabeln des Aesop (vgl. Nr. 42) in der griechischen Fassung des Maximus Planudes, eines griechischen Mönchs des frühen 14. Jahrhunderts (die Zuschreibung wurde in jüngerer Zeit angezweifelt). Der zweite Teil beinhaltet Leben und 100 Fabeln in des Rinucius von Arezzo (ca. 1395 bis ca. 1453) lateinischer Übersetzung, die erstmals 1474 erschienen war, ebenfalls in Mailand. Teil drei bringt eine Auswahl aus den Fabeln in griechisch-lateinischem Paralleldruck, dessen hier erstmals gedruckte, recht wörtliche lateinische Übertragung der gelehrte Herausgeber Bonus Accursius († c. 1485) verfaßt hatte, für Anfänger und Kinder, nicht für Gelehrte, wie er im Kolophon kundtut: »Accursius pisanus impressit: qui non doctorum hominum sed rudium ac puerorum gratia hunc laborem suscepit.«

Die griechische Type unseres Druckes, der erste vollständige Satz der Druckgeschichte, wurde vom griechischen Kalligraphen Demetrius Damilas entworfen und erstmals 1476 von Dionysius Paravisinus und Domenicus de Vespolate für den Druck der griechischen Grammatik des Lascaris eingesetzt. Accursius verwendete sie neben dem Aesop noch für das griechische Wörterbuch des Johannes Crastonus, das laut einem Schenkungsvermerk nicht nach 1478 erschienen sein kann. Accursius' Aesop wurde von den Bibliographen ›um 1480‹ datiert. Da aber Accursius in seinem Lascaris vom 29. September 1480 bereits eine neue griechische Type verwendet, dürfte der Aesop vorzudatieren sein.

Breitrandiges Exemplar in einem Einband aus einer 1474 bis 1481 tätigen Mailänder Werkstatt. Die Teile mit lateinischem Text rubriziert und mit roten Lombarden. Untere weiße Ecke des ersten Blattes angesetzt.

25

JACOBUS DE THERAMO. *Das Buch Belial* (i. e. *Consolatio peccatorum, seu processus Belial*, in German). Strasbourg: Heinrich Knoblochtzer, 1 September 1478. 2°. (65) leaves of 70 (but wanted leaves supplied in facsimile). With 55 woodcuts (5 in facsimile) from 34 blocks. 18th-century vellum binding.

Fifth (second Knoblochtzer) edition in German. – The author, born in Theramo in 1349, became bishop of Monopoli in 1391, of Tarent (1400), Florence (1401), and Spoleto (1410), where he died in 1417. His "*Belial* is the culmination of a tradition at least a century old by the time it was written in 1382 (...) Jacobus gave the *Belial* a logic lacking in the earlier versions. It tells the story of the devil, Belial, who brings a lawsuit against Christ over His redemption of souls from the nether world which was an invasion of Belial's territory. At first God was to be the judge but, because of his relationship with the defendant (Christ), the trial is brought to Solomon. After one trial, a new hearing and an out-of-court settlement, Belial loses his case. Altough considered blasphemous by some later historians for depicting a charge against Christ (Salmon, p. 105), the *Belial* proves the power of Christ over the devil and offers, as the Latin title indicates, consolation for sinners. Obviously a work of Christian theology, the *Belial* does incorporate figures from Judaism and pagan antiquity as well. Solomon is the judge, Moses is Christ's counsel, the new hearing is before the Patriarch Joseph, and David meditates the settlement which is argued by Jeremiah and Octavian on the side of Belial and by Isaiah and Aristotle on the side of Christ. Its appeal to readers in the 15th century is apparent in its more than 114 known manuscripts and 40 printed incunabular editions (Salmon, pp. 101-15). (...) The German edition of the *Belial* differs from the Latin in two primary aspects. Its legalistic side is emphasized which prompted Salmon to suppose that it was used as a legal textbook. Indeed the scenes which were added illustrate specific legal points not covered in the Latin version. The German edition also appears to be censured ..." (Ford, *BPH*, nos. 124, 125).

This is the second, and rarest, of three illustrated editions by Knoblochtzer. Save for the half-border, here used for the first time, it contains the same illustration as Knoblochtzer's first of 10 August 1477 (C 5808) with 55 cuts from 34 blocks (two measuring 95 x 135 mm, the rest c. 60 x 75). The series is independent of the more usual Augsburg Zainer-Bämler cuts, and originally consisted of 39 blocks, used in an anonymous edition (C 5804, presumably printed by Eggestein; see no. 5) not after 1475; hence forming the earliest Strasbourg series of scenic woodcuts. Two of them, Schramm figs. 44 and 51, bear a monogram 'b'. The artist, probably trained in the Alsatian scriptorium of Diebold Lauber, most likely copied from a manuscript from the Upper Rhine, and also designed the woodcuts for Knoblochtzers *Melusina*-editions of 1478ff. (H 11065), for the *Buch der heiligen drei Könige* (H 9401), and for *Peter Hagenbach und der burgundische Krieg* (H 6664, 8345) for which see our no. 22.

Heinrich Knoblochtzer (see no. 22) printed the *Belial* entirely with his type 2:102G.

❡ Rarissimum: The book escaped Hain, and we could trace no other copy on the market. Schreiber notes 6 copies; a further one is in the Bibliotheca Philosophica Hermetica, Amsterdam.

The present copy has leaves 1, 7, 8, 52 and 53 supplied in facsimile. These leaves contain(ed) 5 illustrations and a floral half-border on the opening page (Schramm figs. 16-18, 30, one not in Schramm, and the border Schramm fig. 135), but Schramm fig. 16 is present in the original, as repeated on leaf 33a. All original cuts with contemporary colouring in green, red and ochre. Small tears into text or woodcut on leaves 2, 37 and 70 and a few other marginal tears repaired; some staining, final leaf rehinged. Paper size 239 x 177 mm, the border shaved on top.

PROVENANCE: Binding dated '1718' and with owner's stamp 'CPSI' of an unlocated Jesuit College (Passau?).

C 5809. – Schorbach/Spirgatis, *Knoblochtzer* 9. – Muther 145. – Schreiber 4283. – Schramm XIX, pp. 5, 13 and figs. 11-44 (32=21), leaving out the cut

from leaf 52a. – Ford, *BPH* 125 (280 x 198 mm). – Concerning the cuts see Arnim, *Schäfer* 177 (C 5808).

*

Fünfte deutsche Ausgabe, zweite bei Knoblochtzer. Der *Belial* des 1350/51 in Theramo in den Abruzzen geborenen Autors (1391 Bischof von Monopoli und päpstlicher Familiar, 1400 Erzbischof von Tarent, 1401 Bischof von Florenz und 1410 Bischof von Spoleto, wo er 1417 starb) »hat einen fingierten Rechtsstreit zum Inhalt, den die Teufelsgemeinde durch ihren Vertreter Belial gegen Jesus, vertreten durch den ›Rechtsmeister‹ Moses, um die Herrschaft über das Menschengeschlecht führt. Der endliche Schiedsspruch stellt der Hölle immerhin die Überlassung der Ungerechten in Aussicht« (H. R. Hagemann). Eine dem lateinischen Original exakt folgende deutsche Übertragung ist nur in drei Handschriften überliefert. Hingegen erfuhr die freiere Übertragung, die vor allem im dritten Teil theologische Dispute kürzt oder ganz ausläßt (damit den pädagogisch-juristischen Zweck hervorhebt und das Werk zu einem Prozeßrechts-Lehrbuch macht), weite Verbreitung: Von ihr sind 78 Handschriften des 15. Jahrhunderts nachgewiesen sowie 21 Drucke aus den Jahren 1461-1508, ab der zweiten Ausgabe alle illustriert.

Die vorliegende Ausgabe ist der zweite und seltenste der drei Knoblochtzer-Drucke des *Belial*. Von der hier erstmals verwendeten Halbbordüre abgesehen, enthält er die gleiche Illustration wie sein vorausgehender vom 10. August 1477. Die 55 Holzschnitte von 34 Stöcken zeigen sich unabhängig von den weiterverbreiteten Augsburger Illustrationen Zainers und Bämlers. Da sie schon in einer anonymen, vermutlich von Eggestein ›nicht nach 1475‹ gedruckten Ausgabe vorkommen (dort mit 39 Stöcken), bildet die Serie die früheste Straßburger mit szenischen Holzschnitten. Ihrer zwei (Schramm Abb. 44 und 51) sind mit einem .b. signiert. Der vermutlich im elsässischen Scriptorium des Diebold Lauber geschulte Künstler kopierte wohl nach einer oberrheinischen Handschrift und wurde von Knoblochtzer mehrfach beauftragt, so für Pfettisheims *Geschichte Peter Hagenbachs und der Burgunderkriege* (Nr. 22).

Rarissimum: Offenbar das einzige Exemplar im Handel. Schreiber nennt sechs; ein weiteres besitzt die Bibliotheca Philosophica Hermetica in Amsterdam.

Im offerierten Exemplar sind 7 Blätter faksimiliert: Blatt 1, 7, 8. 52 und 53, mit eröffnender Bordüre und mit fünf Textholzschnitten. Die übrigen Holzschnitte sind alle zeitgenössisch koloriert.

Belleal recipiens litteram a deo·



konig aller kȯnig vñ
her aller herren der
enbeůt Josephē des
patriarchen sun vnd
v̇weser des konig=
reichs in egipten lāt
heyl Belle·der hel v̇
weser hat vns kleg
lichē fůr gelegt wie
er von der gantzen
gemein der hell we=
gen auff einem teyl
vnd Moyses vō ihe=
su wegen auff dē andern teil gegen einādder vor recht ge=
stāden sein vm̄ freuel vñ gewalt die der hel geschegē sein
an der herschaft ḋ gātzen welt vñ ist der durchleůchtig kȯ
nig Salo·der sach v̇horer vñ richter gewesen als wir jm dz
in vnserm brief hetē enpfollen Nůn klagt Bel· wie konig
Salomō me an gesehē hab dz jhesus sein leiplicher frůndt
sy den dz recht vnd hab gebē ein vnrecht vrteil do mit der
Bel·vñ die gātz hellisch gemein besch wert wurt wiḋ recht
do vō enpfellen wir dir vnd schaffē mit disem brief dz dn
vorderst fůr dich wer zů fordern sy vnd v̇horst beid teil wz
sie vō der dingūg wegen gegen einādder han zů reden vnd
vō her Salomonis vrteil wegē Vnd erfūdest noch irer fůr
gab ob die vrteil die her Salomō geben hat kraft sol habē
oder nit Geben in dē ꝑadeis an dē·xxij·tag des abrellē ꝛc·



26

RODERICUS ZAMORENSIS. *Spiegel menschlichen Lebens* [i. e *Speculum humanae vitae* in German]. Translated by Heinrich Steinhöwel. Augsburg: Johann Bämler, 23 July [14]79. 2°. (4), 203 leaves (i. e. without the blank last leaf). With 55 woodcuts from 54 blocks by the Zamorensis- and the Boccaccio-Master; also with many Maiblumen-initials. Gilt dark-blue morocco binding, signed TOWNSEND; covers with historiated centre-pieces, gilt edges and turn-ins. In pull-off box.

Second edition of the *Speculum humanae vitae* in the German translation by the Ulm humanist and town physician Heinrich Steinhöwel. – Regarding author, translator, the fine woodcuts and their itinerary see no. 19, Zainer's first edition of about 1476, "artistically the most attractive of Günther Zainer's books" (Hind). The illustration of the present edition is printed from the same blocks, omitting only the two woodcuts with the Genealogy of the House of Habsburg and with a man holding the four Austrian coat of arms (Schramm II, figs. 699 and 700a, the latter also not used in the variant issue of the 1476 edition).

Johann Bämler received a note with no. 9 already.

¶ Rare: Not in *BMC*. Only one copy in the *Jahrbuch der Auktionspreise* (1950-2000): Rosen 28 (1957), lot 863, the Pocci copy bound in morocco. For the pre-War period there is no copy in Sander, *Prices of Incunabula*. We hold record of J. Rosenthal 40/3081 (a fragment) and Gilhofer & Ranschburg 233/26.

A copy cut to 270 x 190 mm. First leaves with wormholes and staining; stamp removed from 1st leaf; 4th preliminary leaf with a tiny hole in the text; last 30 leaves waterstained.

PROVENANCE: Bookplate DP [i. e. Dyson Perrins (see no. 30. – Sotheby, 11 March 1947 (Perrins sale III), lot 689; acquired by E. J. Bullrich for £ 260]. – Bookplate Eduardo J. Bullrich [† before 1953; Argentine businessman. – Sotheby, 19 March 1952 (Bullrich sale), lot 326, bought by Bullrich jun. at £ 500].

H 13949*. – Not in *BMC*. – Goff R-232 (2 copies). – Klebs 858.2. – Sudhoff, *Deutsche medizinische Inkunabeln* 97. – Muther 55. – Schreiber 5103 (8 copies). – Schramm III, pp. 20 and 20; the woodcuts reproduced in vol. II (G. Zainer), figs. 700b-754. – Arnim, *Schäfer* 286 (Arenberg copy; 280 x 187 mm). – For further references to the woodcuts see no. 19.

*

Zweite Ausgabe des *Speculum humanae vitae* in der deutschen Übersetzung des Ulmer Humanisten und Stadtarztes Heinrich Steinhöwel. Zu Autor, Übersetzer, zu den Holzschnitten und ihrer Wanderung bis Spanien vgl. man Nr. 19, Zainers Erstausgabe von 1476. Der vorliegende Druck wiederholt deren vielgerühmte Holzschnitte, die zwei mit dem Stammbaum der Habsburger und mit dem Wappenhalter ausgenommen.

Selten: Das *Jahrbuch der Auktionspreise* nennt nur Rosen 28 (1957), Nr. 863 aus dem Besitz von Franz Pocci. Für die erste Hälfte des 19. Jahrhunderts vermochten wir nur zwei Exemplare, eines Fragment, nachzuweisen.

hat. Offt gebent sy̆ auch denen die nichtz verdienent vnd mit anheymsch seind. Sy̆ teylent mit mit den brüdern/sunder von den brüdern/das das best men beleibet. ¶ Ander vnzalbar böß list süchent sy̆/damit ire beütel gespeyset werdē zů vnnutzē brauch vñ leychtfertigkeyt/die zeerzelen würde zelang. Aber auß dem wenigstē magst du die beschwärd dises amptes wol erkennē. Darumb wer oren hab zehören der hör vñ merck/vnd sey̆ fürsichtig.

¶ Das. xvij. capitel Von der wirdigkeyt Scolastici das ist dz ampt der schůlmeysterey̆. was jm ze thůn gehöre. Vnd von mangerley̆ beschwärd/kümernüß vnd gebrechen des selben amptes.

¶ Der Scolasticus versicht die schůl



27 HELDENBUCH: ... *der helden buch, das man nennet den wolfdietrich* (...) *Auch sagt es von dem rosengarten.* [Strasbourg: Johann Prüss, about 1479]. 2°. 284 (3 blank) leaves (i. e. with the 6 leaves of 'register' in prose version). With 230 woodcuts from 156 blocks. Contemporary blind-stamped binding (see below). In half-morocco drop-case.

Second edition. – The *Heldenbuch* (Book of Heroes) is a collection of Middle High German metrical romances from the second half of the 13th century, some of them connected with the *Nibelungenlied*. The individual romances, dealing with the heroes of the German tribes during the migration of peoples, belong to two cycles. One, probably of Franconian origin, includes several long, popular romances, notably those about the heroes Ortnit (king of Lombardy; leaves 3a-38b), Hugdietrich, emperor of Constantinople, and his son Wolfdietrich (version D; leaves 38b-209a) who sets to fight the Dragon and gains Ortnit's widow as his wife. The other cycle deals with the Ostrogothic sagas of their tyrannical king Ermenrich/Ermanaric († 370/376), of Etzel/Attila, and Dietrich of Bern (i. e. Verona), apparently derived from king Theodoric the Great, who reigned 493-526; Dietrich is the central figure, a wise and just ruler, and the ideal type of a medieval German hero. The chief romances of this cycle are *Biterolf und Dietlieb* (the king of Toledo and his son, who join Dietrich in battle at Worms), *Der große Rosengarten zu Worms* (which tells how Kriemhild causes the armed conflict between the Burgundians and the Amelungs, also of the duel between Dietrich von Bern and Siegfried; leaves 221a-249b), and *Der kleine Rosengarten und Laurin* (leaves 251a-275a) which deals with the heroes fighting the giants and dwarfs with their king Laurin of magic power.

The printed edition is documented to very closely have followed the famous 'Strasbourg manuscript' which was written by the goldsmith Diebolt von Hanowe in the last third of the 15th century, and burned up in Strasbourg during the 1870/71 War.

The *Heldenbuch* is one of the earliest (if not the very first) from the presses of Johann Prüss (see no. 57), one of the richest in illustration, and printed with Prüss' type 1:100G. This has generally been dated to 1483-1500 (*GfT* 742) or 1484/85 (*BMC* 1, 118, only after the Museum's books), but is now proved to have been used since 1479: Prüss for the *Heldenbuch*, formerly dated to about 1483, used no less than 15 different papers, and by close investigation on their watermarks Ziesche/Schnitger could date the *Heldenbuch* back to 1479, and overturned the dating of some other early Strasbourg books as well (see commentary to the facsimile edition).

The illustration is with 230 woodcuts from 156 blocks (of which 37 have been repeated one to five times). The woodcuts were only used for this edition, and most of them belong to the finest of the early Strasbourg school. They are by at least three different cutters of different quality, who mostly kept the temper of the drawers. These probably worked after a manuscript for which Lilli Fischel proposed a lost one with ink-drawings from the workshop of Peter Hemmel, a glass-painter in near Andlau. The composition is varied, the large hands' gestures are expressive, and the talking eyes are given with a large black iris. Most of the nearly full-page cuts (182 x 125 mm; on leaves 9b, 67a, 73b, 204b, 218b, 258b, three of them serving as frontispieces to the three main textual subdivisions) are just ravishing. As are many of the smaller woodcuts (c. 90 x 120 mm) in the text, the most pertly showing what becomes 'a merger in a pool', as a broker would probably put it (see Scramm fig. 1379 and reproduction to Arnim, *Schäfer* 148).

This second edition was followed by five 15/16th-century editions: Augsburg 1491 (H 8420, of which there is a single copy in Munich), Hagenau/Strasbourg 1509, Augsburg 1545, Frankfurt 1560 and 1590.

¶ This second edition is of legendary rarity: The last time another copy was offered on the open market was in the von der Hagen sale, Berlin 1857 (lot 269: "Anerkannt der seltenste und merkwürdigste aller Deutschen Drucke"). The *GW* lists 11 (3 defective) copies and four fragments of one or two leaves (for their source see Heinzle, 1981, p. 167f.). We could offer two coloured leaves in our catalogue 2 (1995, no. 10). The coloured leaves from Gutekunst & Klipstein 76 (1954), lot 13, are now in Karlsruhe. No copy is known with complete con-





temporary handcolouring: In the Hildesheim copy a few cuts are partially coloured. The Colmar copy has later colouring throughout, and the one in Göttingen has some sporadic and rather dull later colouring.

The edition is known with a few stop-press corrections and variants of layout; see Heinzle 1981, pp. 168f. The present copy shows the state of the Darmstadt copy (used for the facsimile edition) throughout. The 6-leaves 'register' (or *Heldenbuch-Prose*) is bound in front (where it arguably should be and where it is found in the Darmstadt and Göttingen copies). Our copy is technically the most complete of all copies, as, different from *GW* &c., it has 3 blank leaves (fols. 1, 8 and 284) hence collates to 284 leaves.

Text with five large initials (leaves 10, 11, 47, 219, 259) supplied by the rubricator in red and blue, all but one with penwork decoration in purple or yellow extending into the margin. Rubricated throughout, all captions neatly underlined in red; paragraph marks and some capitals touched in red (aside from our copy, only the Schäfer copy has all initials supplied by the rubricator). With 286 x 208 mm much larger than the Darmstadt copy with its 267 x 192 mm; even slightly wider than the large Berlin and Schäfer copies.

Due to this copy having been hidden in the cellar of a water castle during several wars, there is some light-to-medium waterstaining in the lower part of leaves 1-20, and in the upper half of leaves 25-75 and 87-100. Otherwise a clean and beautiful copy on crisp, thick paper, the woodcuts in sharp impressions.

Binding: Contemporary (Westphalian?) blind-stamped morocco binding on wooden boards. Covers with two frames by fillets, intersections marked with a tiny rosette. The outer frame empty, the inner frame tooled with large rosette or thistle. Inner rectangle divided by fillets; filled with two different tools (fleur-de-lys; 'ihesus'). Back on 6 (4 raised) bands, richly tooled with tiny pierced heart, small rosette &c., and with two old paper labels. Original brass catches (lacking clasps). – Covers with only some minor wear. Upper joint and spine extremeties expertly repaired.

Neither of the stamps in Kyriss or Schwenke/Schunke. Only two other copies (Berlin and Schweinfurt) are known in contemporary bindings.

Provenance: Indications are that the copy, once bound, has been in the possession of one family: Leaf 2a (first leaf of text) with *Johann graf zu Salm, Herr zu Reifferscheidt Dick vnd Alfftern* [i. e. Johann VIII (1488-1537)]. – Leaf 1 with *Augustus Eugenius Comes in Salm et Reifferscheidt* [i. e. August Eugen Bernhard (1706-1767). – Acquired by H. P. Kraus in 1991 and offered in Catalogue 193 (1993), no. 9 (with complete/improved collation)].

HC 8419* (Hain: "G. Zainer, 1477?"; Copinger: "?J. Mentelin"). – C 2905. – *GW* 12185 (282 leaves). – Schmidt, *Prüss* 2 (234 woodcuts: large cuts at chapter openings counted as two). – Unknown to Muther. – Schreiber 4196. – Schramm xx, pp. 11-13 and 27; figs. 1328-1494 (1334=1415, 1346=1436, 1374=1471, 1402=1439). – Kristeller, *Straßburger Bücher-Illustration* 36. – Hind I, 338 (bibliography incorrect). – Fischel, *Bilderfolgen* pp. 107-126. – Voulliéme, *Berlin* 2377 (reported to measure 289 x 202 mm). – Arnim, *Schäfer* 148 (with provenance Barons of Loe; acquired in 1982 from H. Domizlaff, Munich antiquarian book dealer; 290 x 205 mm; wanting the register of 6 leaves). – *Fünf Jahrhunderte Buchillustration* 15. – Goedeke I, 273-275. – A. von Keller. *Das deutsche Heldenbuch. Nach dem mutmaßlichen ältesten Drucke neu herausgegeben* (= *Bibliothek des Literarischen Vereins*, vol. 87), Stuttgart 1867. – J. L. Flood, *Some Notes on German Heroic Poems in Print*, in: *The Library* 5/22 (1967), pp. 228-242. – Joachim Heinzle in *VL* III, 947-956 (*Heldenbücher*; p. 954.7 in particular); V, 625-630 (*Laurin*); VIII, 187-192 (*Rosengarten zu Worms*); VIII, 1236-1239 (*Sigenot*); see also W. Dinkelacker on *Ortnit* (VII, 58-67), and *Wolfdietrich* (X, 1309-1322). – Facsimile: Göppingen 1981, edited by Joachim Heinzle; pp. 173-204 of the commentary volume containing Eva Ziesche/Dierk Schnitger, *Datierung des Heldenbuches aus der Untersuchung seiner Papiere*.

*

Zweite Ausgabe. – »Die Sammlung mittelhochdeutscher Heldenepen wurde zum ersten Male 1477 in Augsburg gedruckt, anschließend in Straßburg. Die Straßburger Ausgabe entspricht inhaltlich dem Hauptbestand eines um 1480 von dem Goldschmied Diebolt von Hanowe geschriebenen Manuskripts,

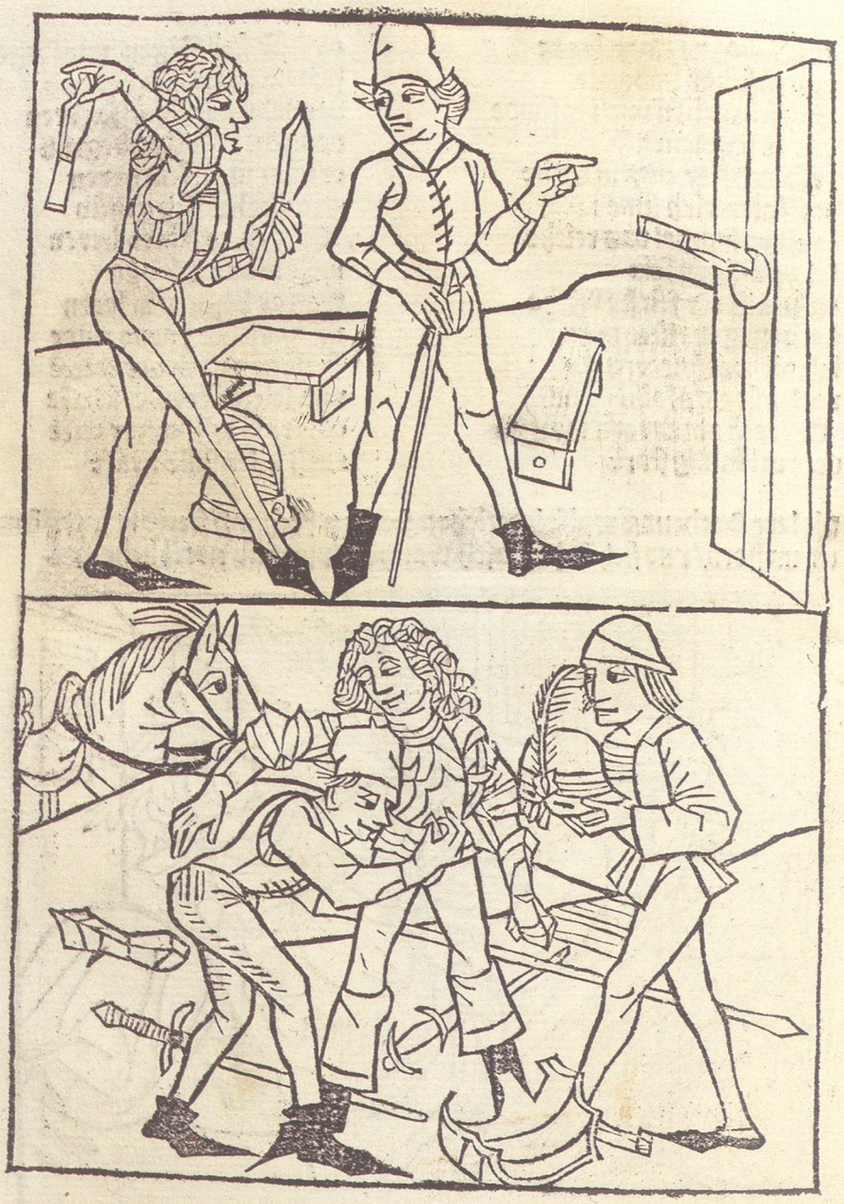


das 1870 in Straßburg verbrannte. Ihm lag eine um die Mitte des 15. Jahrhunderts geschaffene Textredaktion der erstmals im 13. Jahrhundert zusammengefaßten Sagenstoffe aus dem Kreis um Dietrich von Bern zugrunde. Im vorliegenden Druck versucht der anonyme Herausgeber in einem Prosavorwort die einzelnen Sagen zu einem geschlossenen Zyklus zu verknüpfen. Er erklärt außerdem seinen Lesern das Werden und den Untergang des heroischen Zeitalters, seine wichtigsten Gestalten und deren Rolle zwischen Riesen und Zwergen. Auf eine gereimte Vorrede folgt die Vorgeschichte zum Wolfdietrich-Epos, die Ortnitsage mit der Brautfahrt des Kaisers zum bösen Brautvater Macharel, einem orientalischen Herrscher, mit dem glücklichen Ausgang der Werbung durch die Hilfe des Zwerges Alberich und dem gewaltsamen Ende des Kaisers durch den Drachen. Die anschließende Wolfdietrich-Sage in der Fassung D berichtet von Hugdietrich und der heimlichen Geburt seines Sohnes Wolfdietrich, vom Auszug Wolfdietrichs zum Drachenkampf, von dem Gewinn der Hand der Witwe Ortnits und der Rückkehr nach Griechenland. Im *Großen Rosengarten* wird die durch Kriemhild veranlaßte blutige Auseinandersetzung zwischen Burgundern und Amelungen geschildert sowie der Zweikampf zwischen Dietrich von Bern und Siegfried. Der *Kleine Rosengarten* handelt vom Kampf der Helden gegen den zauberkundigen Zwergenkönig Laurin und seine Helfer, Zwergen und Riesen.

Der Sammlung sind 230 Holzschnitte von 163 Stöcken beigegeben. Lilli Fischel vermutet als Vorlagen Federzeichnungen aus der Werkstatt Peter Hemmels von Andlau, doch dürfte es sich nur um allgemeine Straßburger Stilmerkmale handeln. Die großen, hochformatigen Holzschnitte zu den Kapitelanfängen scheinen bereits früher verwendet worden zu sein, denn sie zeigen keinen Textzusammenhang. Der zunehmend gröbere Schnitt der Stöcke mindert den Eindruck von der ursprünglichen Qualität der Vorlagen. Die geringe Schraffierung ist schematisch und die Binnenzeichnung wird zugunsten der kräftigen Konturen eingeschränkt. Die Kompositionen sind abwechslungsreich angelegt, auch Kampfszenen und vielfigurige Gruppen bleiben übersichtlich. Die Gestik der großen Hände ist sprechend, die Blickkontakte werden durch betont dunkle Augäpfel hervorgehoben« (*Fünf Jahrhunderte Buchillustration* 15).

Extrem selten: Der *GW* verzeichnet elf (drei defekte) Exemplare. Das letzte offen gehandelte Exemplar war das der von-der-Hagen-Versteigerung (Berlin 1857), Nr. 269: »Anerkannt der seltenste und merkwürdigste aller Deutschen Drucke.«

Das vorliegende Exemplar befand sich vom frühen 16. Jahrhundert bis 1991 durchgehend im Besitz der Grafen zu Salm-Reifferscheidt. Es zeigt alle Druckvarianten des Darmstädter Exemplares (Vorlage zum Faksimile) und ist zeitgenössisch gebunden.



Hie reit keiser Otnit in den walde/ vnd wolt die wirm erschlagen/ die
im sein schweher zů schaden gesendet her/ von den sie groſſe not liten.



empfach in tugentliche
vnd gelob im zů eim man
er tarz die wirm freisszliche
nach mir gar wol bestan
Er gesegnet die gemeine
auch beide iung vnd alt
vnd auch die keiserin reine
vnd für da in den walt
vnder ein linden griene
da des risen warte was
da beiszt der degen kiene
hin nider in das gras
Sein hozen gund er erschelle
das er da an im trůg
das hozt der rise welle
er wart zornig genůg
er lieff gar zornigklichen
da durch den wilden tan
er fant den keiser riche
vnder der linden stan
Wie hastu mich erschrecket
du cleines wichtelein
vnd ausz dem schlauf erweket
es můsz dein ende sein
du hast mir auch braunwarten
den öhem mein erschlagen
du kumst mit me gen garten
das will dir wol sagen

Hie ſchlecht keiſer Otnit den riſen Welle czů tod/ der jm die würm in ſem lant bracht het/ auſz der heidenſchaft von keiſer otnits ſchweher.



Sie zerret jn auſz dem grůde
als wir es hőren ſagen
jn mecht han zů der ſtunde
zwen wegen mit getragen
wurczen vnd auch eſte
die lieſz ſie hangen daran
ſie hůb den baum gar feſte
vnd lieff da durch den tan
Sie lieff gar ſchnelligkliche
er ſtůnd ab irem man
ſie wolt den keiſer riche
zů tod erſchlagen han
ſie felt des fürſten werde
vnd traff ir ſelbes man
das vnder jm die erde
auch bywonen da began
Da ſprach mit groſſen ſorgen
der keiſer otenit
wa iſt die kraft verborgen
die an deinem leibe lit
o herr got mich behiete
ich bin in groſſer not
wer dein heilige gliete
ſo wer ich langeſt dot
Da ſie nu auff der heide
het troffen iren man
vnd da fiel ſie vor leide
da auff die erd hin dan

Hie schied die botschaft hinweg von der schön amp von ertfis vō wolf dieterichs wegen / da gab sie im gar kōscliches bottenbrot.



jr roſz warent bedecket
die jm da kamen heim
ir freid die ward erwecket
ir trauren das was cleim
Von dannen schied mit eren
graff hartman vnferczeit
das er seim lieben heren
die botschaft balde seit
sie kament gar frōliche
zū garten eingerant
da gieng der graffe riche
da er wolfdietrich fant
Da im wolfdieterichе
zūm ersten anesach
er empfieng im tugentliche
er dancket jm vnd spȝach
genadent lieber here
ich han volendet die fart
ich nym es auff mein ere
die miet mir dar vmb wart
Hundert marck vō golo riche
hat vns die maget geben
ich gesach nye ir geliche
so ritterlichen leben
von rotem samet nūwe
schmit sie vns allen cleit
sie danket ūch der trūwe
die ir an sie hand geleit

Da ſpeach die auſſerleſen
marpaly die tochter ſein
mecht es mit hulden weſen
herr künig vnd vatter mein
das man vns on gedöne
lies vnſer rüwe han
er ſpeach ach tochter ſchöne
das ſol ſein gethan
Der edel künig reiche
der ſchied alſo von dan
er lies wolfdietereiche
bey ſeiner tochter ſtan
der heiden vngehüre
von der kemnote ſchreit
vil hipſcher abentüre
wurt uch nu ſchier geſeit
Em bette ſo wunniglliche
von helfenbeine gar
geczieret hofeliche
von liechter ſeiden clar
vor im ſas auff dem bette
das feime megetein
da ſtünd ſtill an der ſtette
der edel ritter fein
Sie ſpeach vil lieber herre
vnd wölt ir mit heran
förchtent ir üch ſo ſere
dürt ir nit zü mir gan

Hie ſtat Wolfdieterich vor des heiden pelians tochter vor dem bette/ vnd wolt ſie mit beſchlaffen.



Hie ſchlecht keiſer Otnit kuez des Welle Weib zů tode / der im die wirme auſz der heidenſchaft zů groſſem ſchaden gebracht het.



Otnit da an der ferte
gar balde zů ir ſprangk
roſſe er erberte
er gab ir einen ſchwanck
Er nam der vil vnreinen
ir haubt vnd auch ir leben
da gund ſie mit den beinen
gar faſte vmb ſich ſtreben
da ſprach der fürſte reine
dem ſtercke die was gros
in aller welt gemeine
fint man mit dem genos
Er nam das haubt beſunder
da bey dem hare ſein
er wolt es durch ein wunder
han bracht der keiſerein
da geducht es in zů ſchwere
er nam es an die hant
der fürſte ſeiden bere
vnd warff es auff das lant
Der edel fürſte güte
gurt ſeinem roſſe bas
mit vnferczagtem müte
er balde darauff ſas
er vorfft mit ſere clagen
das weib vnd auch den man
er het ſie beid erſchlagen
das woltents in nit erlan

28 OTTO VON PASSAU. *Die vierundzwanzig Alten oder der Goldene Thron der minnenden Seele.* Augsburg: Anton Sorg, 10 March 1480. 2°. (5), 209 Bll., plus(!) 1 blank leaf (see below). With 26 (2 full-page) woodcuts by the 'Sorg-Meister', in contemporary Augsburg colouring; also with 3 large woodcut initials. In an early 16th-century (local?) binding (see below).

First edition, since the copy in Oxford/Bodleian, previously thought to be a unique copy of an earlier Sorg edition of 'about 1479' (Proctor 1680, Schreiber 4877), was identified by Schmidt (supported by Victor Scholderer) as an incomplete copy of the present 1480 edition, which outdates the first Low German edition (Utrecht, 30 March 1480; H 12131) by only three weeks.

The Franciscan Otto of Passau, documented during 1362-1385, reader of theology at the convent of Basel, finished his 'Twenty-four Elders or the Loving Soul's Golden Throne' on February 2nd 1386, allegedly, as the specific manuscript from St. Georgen (near Freiburg), now in Karlsruhe, turned out to be of 1483; see Schmidt.

The book, "an anthology of Scripture and patristic and pagan thought grouped under twenty-four aspects of a Christian life, stands in the earlier medieval tradition of *Sentences* while revitalizing that scholastic form and directing itself in the vernacular to the laity. (...) Otto took as the starting point for his book a passage from *Revelations* (4-5) telling of John's vision of Christ enthroned in heaven surrounded by twenty-four elders cloaked in white. Asking about their significance, John is told that there are twenty-four wise men who spoke and taught only God's praise and now are Christ's handservants under His eternal love and care. Otto superimposes the twenty-four-fold structure on his work by devoting each chapter to one elder who 'discusses' a maxim of leading a Christian life illustrated with quotes by a wealth of philosophers and theologians. For example, the sixteenth chapter is a compendium of mystical theology giving the definitions of a spiritual life by Gregory, Richard of St. Victor and others and outlining the stages of the ascension of the soul to God according to various mystical authors. In an acknowledgement beginning the book Otto names the sources, more than one hundred, from which he culled his anthology, and they include pseudo-Dionysius, Origen, Eusebius, Augustine, Hugh of St. Victor, Macrobius, Plato, Pythagoras and Boethius. Thus *Die Vierundzwanzig Alten* is a virtual concordance on the twenty-four themes chosen by Otto" (Ford).

The 24 chapters deal with the essence of God and Man, with Vita activa and contemplativa, thought, belief, grace, mercy, love, Eucharist, conscience, contrition, renunciation &c.; the first letter to each chapter is in the order of the ABC, ending with UXYZW. While in friaries the book was only used by the lay brethren and as an auxiliary pastoral handbook, it enjoyed an enormous popularity with nuns in Switzerland, Alsatia, Swabia, Bavaria, Eastern Franconia and the Netherlands, – proved by more than 120 (41 illustrated) preserved manuscripts in various dialects (see Schmidt), by six German and some Netherlandish incunabular editions, and by lasting literary effects, such as Nider's *Die vierundzwanzig goldenen Harfen.*

The illustration to Otto's *Die vierundzwanzig Alten* followed traditional forms from the very beginning. The *Revelations* told of the Elders' prominent nearness to God, underlined their special provision as intercessors between Man and God (the Orthodox Church holds them in official veneration). This is visualized in the present edition's opening, a nearly full-page woodcut showing Christ in full glory, surrounded by the crowned 24 Elders (leaf 5a), illustrating *Revelations* 4.4: "And round about the throne were four and twenty seats and I saw four and twenty elders sitting clothed in white raiment; and they had on their heads crowns of gold". On the verso there is a striding St. John, the *Revelations* in his hand, also with his eagle (both cuts measure 178 x 120 mm). Each of the smaller 24 cuts in the text (printed from 7 blocks; c. 126 x 90 mm) depicts an Elder carrying on a conversation with pious women. The entire illustration has been attributed to the Sorg-Master by Schmid, who praised the artist's subtilization, his careful drawing of faces and eyes, his thinner lines and refined hatching. The opening 9-line woodcut initial S bears the letters GIA which Nagler (*Mono-*



grammisten III, 2902) interpreted as (Gumpold) 'Giltinger In Augsburg'.

Anton Sorg (see no. 23) printed the book with his Gothic type 2:118, introduced in 1478 and gradually modified since 1481.

¶ Rare: We could trace only two complete copies at post-War auction: Venator 11-12 (1953), lot 639 (our copy?), and Christie's, Liechtenstein sale (1968), lot 32. The incomplete copy Sotheby 23 June 1953, lot 410, turned up again as lot 464 in their sale of 9 May 1961. On the earlier market we only found E. Hirsch 53/21, 54/270, 55/117 (1 leaf in facsimile).

The present copy has a total of 215 leaves, including a blank last leaf (unknown to *BMC*); therefore the final quire has 10 leaves, not 8+1. The lower margin of leaf x9 shows the blind impression of two supporting lines.

Woodcuts and initials with contemporary fine Augsburg colouring, the frames of the cuts vermillion. The cuts with the names of the Saints written close to or into. Text unrubricated and with insignificant (finger)staining. A single wormhole in only the first 10 leaves. With its 265 x 187 mm considerably larger than the copy in the British Library.

Binding: Early 16th-century blind-tooled (Augsburg?) pigskin on wooden boards bevelled between the position for metal mounts (now lacking except one clasp and catch). Covers with a triple frame, the outer frame empty, the one in the middle from a floral roll (similar to Schwenke/Schunke's 'Rankenrolle' 222/152), the inner frame from a roll with Renaissance candelabra. Inner rectangle divided by fillets or (lower cover) by a floral roll. – Lower cover rubbed and repaired. Rebacked, retaining original spine; hinges and endings underlaid.

Provenance: Bookplate Bibliotheca Kreuzensteiniana.

H 12128*. – *BMC* II, 347 (214 leaves; 255 x 175 mm). – Goff O-119 (5 copies, but two at dealers). – Polain 2939. – Muther 160. – Schreiber 4878 (= 4877; see Schmidt). – Schramm IV, pp. 15 and 50, figs. 495-504. – Hind I, p. 297. – Schmid, *Augsburg*, p. 83. – Ford, *BPH* 147 (the Bohatta, *Liechtenstein* 168 copy, wanting the two large cuts; cut to 278 x 197 mm). – A. Schnyder in *VL*, VII, 1987, col. 229-234. – Wieland Schmidt, *Die vierundzwanzig Alten Ottos von Passau* in: *Palaestra* 212 (1938), pp. 89ff.; also 280f. on the manuscript of 1383: Karlsruhe/LB, cod. St. Georgen Pap. germ. LXIV). – Regarding the illuminated manuscripts see Ott, I, p. 220, no. 4.0.a.

*

Erste Ausgabe, da Schmidt 1938 nachwies, daß es sich bei der angeblich »ca. 1479« von Sorg gedruckten Edition (nur Oxford/Bodleian; s. Proctor 1680, Schreiber 4877) um ein unvollständiges Exemplar dieser Ausgabe handelt. Sie erschien nur drei Wochen vor der ersten niederdeutschen (Utrecht, 30. 10. 1480. – H 12131).

Der Autor, ein in den Jahren 1362-1385 dokumentarisch belegter Basler Franziskaner, will seine Erbauungsschrift der *Vierundzwanzig Alten* am 2. Februar 1386 vollendet haben, doch ist die heute in Karlsruhe bewahrte, aus dem Freiburger Raum stammende Handschrift vertrauenswürdig auf 1483 datiert (s. Schmidt). Das Werk ist als christliche Lebenslehre konzipiert, indem ein jeder der 24 Alten der *Offenbarung* mit einer Rede zu Wort kommt, die Otto aus Bibel, Kirchenvätern, scholastischen Theologen und antiken Philosophen kompilierte und durch eigene Texte miteinander verband. Die 24 Kapitel behandeln Themata wie Gottes und des Menschen Wesen, Vita activa und contemplativa, Denken, Glaube, Gnade, Liebe, Eucharistie, Gewissen, Reue, Verzicht u. a. Für den seinerzeitigen hohen Stellenwert der Schrift sprechen die über 120 erhaltenen Handschriften (davon 41 illustriert), die sechs deutschen Wiegendrucke und die vielfache literarische Nachwirkung.

Für die Illustration griff man von Anbeginn auf tradierte Darstellungsformen zurück; so auch bei den 26 (2 blattgroßen) Holzschnitten des ›Sorg-Meisters‹ zu unserer Ausgabe.

Im Handel selten: Auf Nachkriegsauktionen konnten wir nur zwei vollständige Exemplare nachweisen. Das hier angebotene befindet sich in einem (Augsburger?) Einband d. Zt.

29

ALEXANDER CARPENTARIUS. *Destructorium vitiorum*. Cologne: Heinrich Quentell, 6 May 1480. 2°. 357 leaves (of 360: blank leaves 1, 359, and 360 removed). With a four-sided woodcut border. Contemporary binding from the Mosel/Rhine area.

First edition. – We know little of the author beyond what is revealed in the colophon: He was an Englishmen, the son of a carpenter, and completed his book in 1429. He is said to have been a fellow of Balliol College in Oxford, according to a note by Gabriel Powel (1605), but is not registered in the student directory. Alexander Carpentarius is believed to have been a follower of Wyclif, but "the language he uses is not stronger than was frequently employed by the most correct churchmen in the middle ages" (*DNB*).

The *Destructorium vitiorum*, written "maxima ad ecclesiae utilitatem" (colophon), is a treatise on the abuses of the Church and on the conduct of the clergy, the first nine chapters dealing with greediness and gluttony.

The printer and publisher Heinrich Quentell († 1501) was of Strasbourg origin and in 1478 (at the latest) became a bookseller in Cologne. He was obviously involved with the printing of Bartholomäus von Unckel's Cologne *Lower German Bibles* of 1478/79 (H 3141, 3142). In 1479 Quentell opened his own printing shop and until 1500 produced some 400 books.

The striking four-sided woodcut border (365 x 243 mm; fol. e1a), composed of three blocks, had been designed for the mentioned *Bibles* and was afterwards used by Quentell in various forms. In the left part we can see a hunter with a bagged hare, a farmer and an ape; the top is with a hunter blowing his horn, and a hare pursued by a dog; and on the right we find musicians, hunters, a woman in rich dress, and a fool. The lower part which depicts the Adoration by the Three Magi (the patrons of Cologne) had also appeared as a separate illustration in Quentell's *Fasciculus temporum* of 1479 (H 6923).

The book went through five further editions before 1516, and was finally reprinted at Venice in 1582.

◖ Hain could not see a copy, and the book is extremely rare on the market: There is no copy in the German nor in the English Book Auction Records after 1945. Sander, *Prices of Incunabula* noted four copies before the Second War (including the one repeatedly offered by Quaritch).

The present copy shows the variant setting with more consistent gatherings, beginning a^8-x^8, A^8, B^{10} &c.&c. (not a-d^8, e^{10}, f-q^8, r^6, s-x^8; A^8 &c., as f. e. the Köln/UB copy; see *GW*).

The border coloured in parts; initials supplied alternately in blue and red, two painted initials (fols. a2a, d1a) in red, blue and with penwork. Cut to 383 x 287 mm, printed rule to the border just shaved at head of outer edge.

Binding: Blind-stamped dark brown calf over wooden boards. Covers framed by triple fillets, the frame filled with tools (spike on top and below; a leaf for the sides), in between and in the corners an anthropomorphic sun. Inner rectangle filled with floral diaper. Formerly with two clasps. Shaved; back repaired using old material; paste-downs new.

Schwenke/Schunke found the tool with the sun (299/5) and a very similar spike (318/34) on a single binding (Cologne: Mev. 81) which they attributed to a workshop they named "Zu Trier Verkündigung", locating it to the area between Trier (on the Moselle) and Koblenz (this on the fact that the spike tool is a close copy after Schwenke/Schunke 318/34, a tool used by Hans Österrich from Mainz who sold the earliest Mainz books in Trier on the Moselle; see Schwenke/Schunke II, 255).

Provenance: With the entry *Liber Bibliothecae Romersdorfiensis* (an abbey not far from Koblenz on the Rhine, closed in 1803).

HC 649. – *GW* 865. – *BMC* I, 262 (380 x 270 mm). – Goff A-391 (3 copies). – Simon, *Bibliotheca Bacchica*, no. 113. – Muther 382. – Schreiber 3812. – Schramm VIII, pp. 10, 19 and fig. 464. – Hind I, 359 and fig. 167.

*

Erste Ausgabe. – Über den englischen Autor ist nur bekannt, daß er der Sohn eines Schreiners und möglicherweise ein Anhänger Wyclifs war. Gabriel

Powel behauptet 1605, Alexander sei *fellow* des Balliol College in Oxford gewesen, doch ist er in den Matrikeln nicht verzeichnet. Das *Destructorium vitiorum*, 1429 »maxima ad ecclesiae utilitatem« verfaßt (s. Kolophon), setzt sich kritisch mit der Lebensführung des Klerus auseinander (die Kapitel 1-9 handeln von Eßlust und Schlemmerei) und erlebte bis 1516 fünf weitere Ausgaben, eine letzte 1582 in Venedig.

Der Drucker/Verleger Heinrich Quentell († 1501) stammte aus Straßburg, war spätestens 1478 als Buchführer in Köln tätig und als Drucker wohl schon an den Kölner niederdeutschen Bibeln des Bartholomäus von Unckel 1478/79 (H 3141, 3142) beteiligt. Aus seiner eigenen Offizin gingen von 1479 bis 1500 etwa 400 Drucke hervor.

Die vierseitige Bordüre (365:243 mm; Bl. e1a) wurde schon in den o. g. Bibeln und von Quentell mehrfach verwendet. Sie zeigt in der Fußleiste die Anbetung durch die Heiligen Drei Könige, die Kölner Stadtpatrone; links einen Jäger mit erlegtem Hasen, einen Bauern und einen Affen; oben einen Jäger, der ins Horn bläst, und einen Hund, der einen Hasen verfolgt; rechts Musiker, Jäger, eine reich gekleidete Dame und einen Narren.

Extrem selten im Handel: Weder das *Jahrbuch der Auktionspreise* noch die *Book Auction Records* verzeichnen ein Exemplar nach 1945. Für die Zeit vor dem Krieg nennt Sander, *Prices of Incunabula* vier Exemplare (dabei das von Quaritch noch mehrfach angebotene).

Unser Exemplar gehört einer Druckvariante mit geglätteter Signaturenfolge an, ist rubriziert, zeitgenössisch gebunden (Vorsätze erneuert) und stammt aus der 1803 aufgelösten Abtei Romerskirchen unweit Koblenz.

Omne peccatū vt dicit btūs Augustinus cōtra faustū est dictū vel factum vel concupitum contra legem dei. hoc est peccatū cordis oris vel operis. Cōtra hec tria dicitur Eccī. ij. Ve duplici cordi. ecce peccatū cordis. et labijs scelestis. ecce peccatū oris. et manibꝫ malefacientibus. ecce peccatū operis. Sed ꝓ isto est notandum ꝙ peccatū aliquando sumitur materialiter ꝓ dicto facto vel cogitatu: quo q̄s peccatum perpetrat Vt ꝓuerb. 24. Cogitatio stulti pctm̄ est. et isto modo loquit̄ Aug⁹. de peccato in p̄dicta descriptione. Et aliquādo sumitur formaliter ꝓ defectu iusticie: vel priuatione boni. sicut Job. j. Sine me factū est nihil. i. pctm̄. et pctm̄ isto mō sumptū dr̄ nichil vt dicit sanct⁹ Tho. in de veritate theologie li. 3. ca. 3. ꝓpter tria. Primo ꝓpter defectū. qꝛ peccatum non est aliqua res naturalis: ꝫ corruptio et priuatio boni. Secūdo ꝓpter effectū quia pctm̄ annihilat hominē et deficere facit a vero bono. Tercio ꝓpter despectū quia vilē facit hominē et indignū premio. et peccatum isto modo dictum sequit̄ pctm̄ primo modo dictum. tanq̄ patrem sua ꝓles. et pctm̄ vtroq; modo dictū dici potest ꝓles dyaboli. ꝛ hoc innuit Linc̄. dicto. 100. 38. taliter pctm̄ describens. Peccatū inquit est ꝓles dyaboli mortis parens. nature corruptio et anime deformatio ¶ Vnde quo ad primum peccatū est dyaboli ꝓles. nam sicut ex cōiunctione viri cum muliere ꝓcreantur filij naturales. sic ex cōiunctōne dyaboli cū anima hūana ꝓcreantur peccata tanq̄ filij innaturales. Vnde est de dyabolo sicut est de coruo. Nā sicut coruus quando pullos conatur ꝓducere Primo colligit lignicula et festucas et inde nidū sibi construit artificio sum. et in illo oua sua reponit. Deinde illa calefaciendo fouet quousq; hēat pullos in illis generatos et extra testam finaliter educatos Sic spiritualiter primo dyabolus multas torpes et inanes colligit cogitationes ex quibus quasi nidum suum in mente humana componit in quo nido delectationes quasi oua sua recondit. deinde oua sua per delectationis feruorem fouet quousq; tanq̄ pullos viuos in testis: gaudeat se habere per cōsēsus. et quādo pctōr de consensu ad iniq̄tatis operacōes ꝓcedit. tūc sunt pulli et filij adulterini dyaboli et ad extra ꝓducti. Sed vt dr̄ xp̄s lu. xxj. Ve pregnantibus et nutrientib⁹ supple tales filios Secūdo pctm̄ est mortis parens. vñ sic̄ mors corporis animaꝫ a corpore separat. ita pctm̄ xp̄m separat ab anima: in quo eius vita consistit dicente seipso. Ego sū via veritas et vita. Jo. xiij. Et sicut homo maxime odit mortez que animā a corpore separat. ita xp̄s maxime odit peccatuꝫ qd̄ se ab anima aliēat humana: In cuius rei signū ad pctm̄ destruendū et hoiēm spūaliter reuificandū mortem subijt sponte turpissimā. qd̄ vt oñdit ianuēs in de opere q̄dragesimali sermone. lxxxv. bñ figuratum est per pelicanū quē serpens naturali instinctu persequitur ꝛ absente pelicano eius nidum intrat. et eius pullos intoxicat. et occidit qd̄ percipiens pelican⁹ tribꝫ diebꝫ lamentatur suos pullos plangit et tercō die rostro suo centrum sui cordis penetrat et eius sanguine pullos suos aspergit cuius virtute ad vitam pristinam restituuntur. ¶ Sic spūaliter christus qui per ꝓphetam assimilat se pelicano dicens. Simil̄ factus sum pelicano videns pullos. i. primos nostros parentes in nido paradisi veneno peccati intoxicatos ꝛ ex inueterata malicia serpentis inferni occisos nedū tribus diebus sed trigintatribus ānis pullos suos planxit. et tandē cor suum cū lancea acuta ꝑforai ꝑmisit et sic ꝓut dr̄ Apoca. j. Lauit nos a peccatis nostris in sāguine suo. Itē ad Heb. ix. Sanguis xp̄i qui per spiritū sanctum semetipsū obtulit immaculatum deo viuēti emundauit cōscientiaꝫ nrāꝫ ab operibus mortuis ad seruiendum deo viuēti et ꝑ suam misericordiam ad vitam restituit spūalem Tercio peccatum est nature corruptio vnde psalm⁹ de peccatoribus peccato corruptis dicit Corrupti sunt et abhoīabiles facti sunt. vnde nihil tante vt peccatum naturam corrūpit humanā. et sicut putredo in pomo aufert eius decorē. valorem. colorem. odorem. et saporem. sic peccatum aufert anime decorē. vite odorem. vitam fame. valorem gratie. et saporem glorie vnde dicitur Job xiij. Quasi putredo cōsumendus sum In cuius cōfirmacōem dicit ꝓpheta. ꝙ viri sanguinū et dolosi non dimidiabunt dies suos. Quarto peccatum est anime deformatio. Nam vt dicit Aug̃. peccatum auertit animam que est ymago et similitudo dei in sil̄itudinez dyaboli. vnde sup illo ps̄. Faciem peccatorum sumitis. dicit quidaꝫ





¶ Arctur⁹ rex britanie noiatissim⁹ i victorijs: quadringẽtos sexaginta viros gladio suo interfecit. Ecclesie vei subuenit: ⁊ fidẽ valde ampliauit: oẽsq; ẽras francie: datie: norwegie ⁊c. sibi seruire coegit. Perditur tandẽ: nec vsq; hodie scitur vbi manserit.

¶ Dubricius p̃mas anglie: vir sanct⁹: miraculis clarus: p⁹ eremita: cozonauit arcturum.

¶ Iste ẽno fuit arrian⁹: ⁊ totaliter crudelis ꝺ catholicos. Sed⁹ inijt cũ gothis: ⁊ filiũ leonis interficere volens: alẽ filiꝰ ei offerr̃. Ipse thꝛodozicũ puex: postea regẽ gothoꝝ a patre suo i obsidẽ accepit

Zeno an. 12. alias 17.

Imperatozes.

¶ Helisei pphete ossa: transferunt̃ ve samaria in alexandriam ⁊.

¶ Marci euangeliste coꝛp⁹ trãsferr̃ ad venetias ve alexãdria.

¶ Letanie minozes: instituũt a mamerto epo vienneñ.

¶ Remigi⁹ remẽs eps: qui post clodoneũ regẽ frãcie cõuertit.

¶ Perpetuus eps turonenꝭ.

¶ Prosper eps vir clar⁹ scia scitate vite: ve agtanie terra.

¶ Thꝛodozus eps syrie scripsit chzonicã: ⁊ plura alia.

¶ Lyprianus amsilienꝭ eps: vir supza modũ misericoꝛs: totũ qõ habuit fratribus in necessitate vedit.

¶ Heresis acephaloꝝ fuit: que impugnauit ꝺciliũ calcedonenſ

¶ Meretrix quedã peperit infantes. 7. vno partu: ⁊ in piscinã piecit: ⁊ vnus factus est rex longobardoꝝ.

¶ Etthic⁹ senatoꝛ in burgũdia tpe famis. 4. milia paupeꝝ sustẽtauit: ⁊ celestis p̃missiõis vocẽ audiuit

¶ Fulgenti⁹ eps ruspeñ. claret: luculẽtissim⁹ ꝛectoꝛ scientia ⁊ fide plen⁹ afer.

¶ Anglia i floze tpe arcturi: cui ter vena regna seruierũt: ꝫ tpe paruo. Et nota signũ infallibile: qñ videlicz militaris celsitudo bellũ velectabiliꝫ appetit: ⁊ occasionẽ querit: tũc segẽ finis coiter miserabilis. iuꝺ illud pphe. Dissipa gẽtes q̃ bella volũt. O si hoc tpe bzitones q nũc dicũt anglici: pzudẽtia vera gubernassent: totius europe dñi fuissent. Sz dũ volũt fozziter ꝺtra fozres agere: pariꝫ cũ foztib⁹ in quos impẽgerũt: ceciderũt. Est siquidẽ miserabilis victozia: qñ victoꝛ paucos⁹ aut nullos milites retinet. Uñ audacia plurimũ nocet: quãdo ꝓuidentia nõ gubernaꝫ. sic arcturo contigit.

Anno mundi 5663

Papę

Sardus pre chzispino.

Hilarius p⁹ ã. 6. mẽ. 3. di. 6.

Lyburtin⁹ pre castino.

Siplicius an. 15. mẽ. 2. di. 7.

Anno pi. 464

¶ Iste hilarus ꝺdicauit eccliam bti stephani iuxta basilicã bti laurentij. Hic ꝺstituit: ut nullus pontifex sibi succesꝛoꝛ cõstituat: ut habeꝫ. viij. q. i. plericq;. Sepelitur in monasterio sci laurentij: qõ ipse ꝺstruxit.

¶ Iste simplici⁹ diuisit vzbẽ in gnq; regiones: ⁊ plures eccliãs ꝺdicauit. Hic ꝺstituit ut cleric⁹ inuestituꝛã nõ recipiat a laico qõ fuit post p alios magis robꝛatũ: ut pz. xvj. q. vj. per totũ. Sepelit⁹ in vaticano.

¶ Uenetia ꝛ ciuitas inclyta condit̃: aut poti⁹ ampliaꝫ circa hꝛc tpa: ãno. 450. non a pastoꝛib⁹ sicut Roma: sz a potentioꝛib⁹ ⁊ ditioꝛibus puinciaꝝ aduenis: illic ꝓpẽ pseꝯcutiõez attile ꝺfugiẽtib⁹ Mirũ ẽ ⁊ sũmo extollendũ laudis pꝛeconio: potuisse a tot tãq; diuerſis vzbiũ ⁊ opidoꝝ pplis ꝺditã ciuitatẽ: p ãnos mille cũ tali incremẽto ac glie splẽdoꝛe: vna nimiq; sagacitate ꝺfuare.

Uenetiarum ciuitas.



ROLEWINCK, WERNER. *Fasciculus temporum*. Venice: Erhard Ratdolt, 24 November 1480. 2°. 7 unnumbered leaves (index; blank first leaf removed), 68 numbered leaves. With 57 woodcuts. Maroon morocco by Douglas Cockerell (see below).

30

Tenth (first Ratdolt) edition of the first printed chronicle. – The Cologne carthusian friar Werner Rolewinck (1425-1502), who had finished the manuscript in 1473/74, tells the history of the world through religious and historical biography, begins with Creation and proceeds through biblical, classical and medieval times up to the most contemporary events. He tells of comets, natural phenomena and bizarre occurences (a passage on leaf 49 respects Pope Joan). Although the author drew from the chronicles of Marianus Scotus, onwards from 1200 at least German history is accounted fairly well.

The organizing principle of the *Fasciculus* is a horizontal time line extending throughout the book which synthesizes two dating systems, one which begins with the Creation in the year one and continues consecutively (up to 6673 in the 1474 edition), and the other which begins with the birth of Christ as year one and proceeds backward to BC eras and forward to AD dates. The only interruption to the horizontal progression occurs at the woodcut of the Redemer, thus providing a vertical intersection which emphasizes the christocentric nature of the book.

The earliest editions, released in Cologne in 1473 or 1474 (H 6917, 6918), were followed by numerous editions (with many varieties of cuts) from Cologne, Louvain, Speyer, Rougemont, and Seville, – judging from the number of editions issued between 1474 and 1500, the *Fasciculus* must have been one of the most widely read books of its century. The first Venice edition was printed by Georg Walch in 1479 (H 6924). Like the following Italian editions, its general scheme is almost the same as in the German editions on which it is based.

"The body of the text in this [Ratdolt] edition corresponds page for page with that in Walch's edition of the preceding year, but Ratdolt supplies many woodcuts for which spaces are left by Walch, while the account of the death of Charles the Bold is laudatory of Charles and is followed by eight new pages of new matter" (*BMC*), up to the siege of Rhodes in 1480.

The illustration consists of 57 woodcuts from 19 blocks, "German in character and crude in execution" (Hind). 44 of these illustrations show famous monuments (e. g. the Pantheon, leaf 41b), and views of cities, such as the first engraved view of the City of Venice, an actual design, not a conventual sketch (leaf 37b). A further four blocks depict Noah's arch, the Tower of Babel (leaf 3b, 4b), the Temple at Jerusalem (14 and 41), and Christ the Saviour, his garment floating in a nearly baroque manner (leaf 26; 75 x 56 mm). The last three leaves contain a plan of Jerusalem, a scheme of the creation of the World, and a geographical scheme of the continents, schemes the scientifically oriented printer could not go without. There are also two specimen of Ratdolt's fine Italian initials, a large G (leaf 1) and an S (25). For the many genealogical trees the chains have been printed from metal (see Vincent).

Erhard Ratdolt (1447-1527/28; son of an Augsburg carpenter), together with Bernhard Maler and Peter Löslein in flourishing Venice had opened a printing shop in 1477 which specialized in scientific books. The present book, set in a new rotunda, is the eighth printed by Ratdolt after his dissolution of partnership in 1478. The following years saw four further Rolewincks from Ratdolt's presses.– Regarding Ratdolt's later Augsburg activity see no. 63.

¶ A fine copy from a famous collection. Margins with some stains and thumbing. First leaf of index with repair to lower margin. Paper size 275 x 200 mm.

BINDING: Maroon morocco; back with 5 raised bands, ending in floral decoration on covers. Turn-ins gilt, lower cover signed DC 1904 (Douglas Cockerell). In pull-off case.

Douglas Cockerell (1870-1945) began his career in 1893 as an apprentice in the Doves Bindery where he absorbed the ideals of the William Morris group. In 1898 he started his own bindery in Soho, and in 1924 set up an atelier with his son at

Letchworth. He was important and influential both as a binder and as a teacher at the London County School of Arts and Crafts and at the Royal College of Art.

Provenance: First leaf of index stamped BC, white on black ground. – Bookplate 'Charles William Dyson Perrins' and ticket with no. *19*; [Sotheby, 17/18 June 1946 (Perrins sale 1), lot 254].

Dyson Perrins (1864-1958) was the son of one of the partners of Lea & Perrins (Worcester sauce). He became sheriff of Worcestershire, a generous donator, and in his house in Malvern he formed one of the finest private libraries ever, from which the collection of early Italian books caused the catalogue by Alfred Pollard (see below). The library was sold in 1946/47 and 1958/60 at Sotheby's. – See *DNB* 2833; de Ricci, *English Collectors*, p. 173.

H 6926*. – *BMC* v, 283 (imperfect; 295 x 206 mm). – Goff R-261 (15 copies in institutional libraries). – Redgrave, *Ratdolt*, p. 10 and no. 17. – Geissler, *Ratdolt* 20. – Schreiber 5111a. – Hind II, 456. – Sander 6526. – Essling 277. – Pollard, *Perrins* 19. – Baer, *Historienbücher* p. 72f., and XVIIf., no. 130. – Auguste Vincent, *La technique de certains incunables illustrés. Tirage séparé des gravures et du texte. Figures en lamelles métalliques*, in: *Gutenberg-Jahrbuch* 1929, p. 107. – Concerning the earlier editions see Margaret B. Stillwell, *The Fasciculus temporum, a genealogical survey of editions before 1480*, in: *Bibliographical Essays, a Tribute to Wilberforce Eames*, 1924, pp. 409-440.

*

Zehnte (erste Ratdolt'sche) Ausgabe der ältesten gedruckten Chronik. Die Universalgeschichte, die der Kartäuser Rolewinck in Köln 1473 (mit Ergänzungen 1474) abgeschlossen hatte, und die von der Erschaffung der Welt bis zum Jahr 6673 (d. i. 1474 n. Chr.) berichtet, war in Köln unmittelbar gedruckt worden. Gerechnet an der Zahl der Wiegendrucke in Köln, Louvain, Speyer, Rougemont, Sevilla und Venedig muß das Buch zu den meistgelesenen seiner Zeit gehört haben.

Die erste venezianische Ausgabe war 1479 bei Georg Walch erschienen. Die hier vorliegende Ratdolts ist deren recht getreuer Nachdruck, doch wurde dort, wo bei Walch noch Freiräume geschaltet waren, die Illustration aufgestockt, der Text um acht Seiten zu den jüngsten Ereignissen erweitert.

Insgesamt ist der Druck mit 57 Holzschnitten von 19 verschiedenen Stöcken illustriert, die Stadtansichten, berühmte Monumente, Noahs Arche, den Turm zu Babel, ein Schema der Erdteile u. a. zeigen. Im Zentrum des Weltgeschehens steht Christus als Erlöser (mit einem 75:56 mm großen Holzschnitt auf Blatt 26).

Das Exemplar stammt aus der Sammlung Dyson Perrins; der einfache kastanienbraune Maroquinband wurde 1904 von Douglas Cockerell gefertigt.

31

JOHANNES DE CAPUA. *Buch der Weisheit der alten Weisen* (i. e. *Directorium vitae humanae;* translated by Anton von Pforr). [Urach: Conrad Fyner, c. 1480/1481]. 2°. 126 of 128 leaves (wanting leaves 1 and 8). With 125 of 128 woodcuts, a woodcut border and some anthropomorphic wooden initials. Contemporary pigskin binding by Johannes Zoll, Tübingen; with printed pastedowns (see below).

First edition of Bidpai's fables, an intriguing piece of world literature and a remarkable act of literary syncretism. Ultimately traced to Buddhistic teaching, the fables are said to have origin in a famous collection of Hindu tales, the supposed author being Bidpai, of whom nothing is known beyond his name. In the 6th century A.D. a translation into Pehlvi (Old Persian) of a number of the old fables was made by Barzwyeh (perhaps he of the opening full-page cut), a physician at the court of Chosrau Nushirvan, King of Persia. Two centuries later it was translated into Arabic by Abdallah-ibn-Makaffah. His version, known as the *Book of Kalilah and Dimna*, from the two jackals of the first story, became the channel for the introduction of the fables into Europe. A Hebrew version by Rabbi Joël (12th century) was translated between 1263 and 1278 by John of Capua, a converted Jew, into the *Directorium vitae humanae* (the original manuscript lost; four copied manuscripts and four 15th century editions known; see no. 57). Since then the fables have been translated into nearly every Western tongue, and many of them are the germ of stories very familiar, such as that of the Persian merchant who trained a parrot (here a magpie) to talk, that he might tell him, on his return from business trips, of his wife's behaviour, and how his wife having received one sound drubbing from her husband for misconduct with a lover, as reported by the bird, foiled the parrot the second time by causing artificial thunder and lightning to be made round his cage all the while her husband was away.

These fables were first translated into English by Lord North in 1570. Such collections of moral tales as these, and the *Gesta Romanorum*, with their incidents drawn from everyday life, are the precursors of the jest books of the 16th and 17th centuries, in which the allegorical applications are dropped. These jest-books in turn gave birth to the realistic novel – as opposed to romance – which may be said to have started in England at the end of the 16th century with Thomas Deloney. It is not a little curious to think that the English realistic novel should have some of its roots in the teaching of Buddha.

The fables are extremely entertaining, many are animal stories of a moral character, but the most amusing are the incidents from human life, from which often rather unexpected morals are drawn. The fables and cuts are of varying degrees of delicacy, and, as Hodgkin put it, "the quaintest are not usually the most tolerable by modern ideas of decorum."

The present German translation is by Anton von Pforr (about 1410/20-1483), since 1472 priest of Rottenburg on the Neckar, and curate to archcountess Mechthild Palatinate; member of the humanistic circle of Niklas von Wyle and Heinrich Steinhöwel. Anton von Pforr wrote his translation about 1470 and dedicated it to Mechthild's sun Eberhard (1445-1496, since 1450 Count Eberhard 'im Bart' of Württemberg, in 1477 founder of the Tübingen university) who according to Conrad Summenhart specially commissioned the translation, as he could not read Latin ("der latinischer Zungen untailhafftig war"). Both the dedication, and Anton's own name, are revealed by acrostics of initial letters.

The book is illustrated with 128 very impressive woodcuts from 126 blocks (95 x 122 mm; opening full-page cut 193 x 117 mm), crude but powerful, full of humour, and most probably executed by an artist from Ulm. On the opening page of text there is a delicate three-part border with primroses, violets, columbines and other flowers, inhabited by birds, snakes, and a May bug (Schramm 281), and the book also contains a series of "very attractive anthropomorphic initials, full of ingenuity, yet harmonious in design" (Hind), free emulations of the famous alphabet of Master ES (six of Fyner's seven blocks are used with many repeats, only the M does not occur). – Curiously enough, the illustration did not follow the model of the dedication copy for

Jm dauon wie kostlich dz sÿ nit mer an aller frucht dann arbeit des lesens Glich wie dē der da einen grossen schatz fand/vnd gedacht jm selbs sol ich vō disem schatz all tag ein teil heim tragen das wirt mir überlästig vñ das überig zů bewaren sorgsam/vnd jst mir nicht bessers dañ knecht zů dingē die mir den eins tags jn min huß tragen Vñ gab denen den schatz allen den er mit arbeit ußgrůb uff jren rucken/ die trůgen den ÿeglicher heim in sin huß vnd do er den aller ußgrabē het Do gieng er ouch heim in sin huß sinē schatz fürer zů bewaren vñ fand des gantz nicht/ vñ bekant das ÿeglicher das in sin selbs huß getragen hett/ vñ also ward jm nicht von dē gefunden schatz / dañ allein sin arbeit des grabens Dann er hat sin werck nit fürsichtiglich betracht vnd kund nit behalten das er funden hett /



Einem ÿeden wÿsen man gebürt weñ er dis bůch lesen will/ das er in sinem gemüt betracht vnd merck das dis bůch zwo verstendtnuß hat die ein offenbar die ander verborgen vnd glÿcht einr nuß die ist zů nicht sÿ werd dañ uff gebrochen vñ dz jnner verborgen teil v̊sůcht / dañ welicher liset dz er zů recht nit verston kan / dem geschicht als einem der wolt gern gelernt haben ge-

Dieß buch ist wolffgang grauff zu furstenberg. Starb 1511.

Count Eberhard which is lost, but copies of it are preserved in Chantilly (ms. 680) and Heidelberg (pal. germ. 84).

Conrad Fyner who printed a second edition of the *Buch der Weisheit* (see no. 33) probably learnt printing at Eggestein's in Strasbourg. From 1472 to 1478 he ran an own press in Esslingen, and by 1479 migrated to Urach, at that time the residence of Count Eberhard (see above). The Urach shop's latest dated printing is of 1482: The operation seems to have ceased when the Count's residence was transferred to Stuttgart in early 1483 and only in 1560 a second shop was opened in Urach.

¶ Very rare: Unknown to Hain and Muther; no copy in Sander, *Prices of Incunabula*. The present copy escaped Geissler, and Gotzkowsky who located ten others (none in the US), three of which are imperfect. The copy in Olschki's catalogue *Le livre illustré* (1926), no. 16, is presently unlocated.

Our unrubricated copy (286 x 210 mm) lacks leaves 1 and 8 with 3 woodcuts (the opening full-page cut and two in the text: Schramm figs. 280, 285, 286). Portion of final leaf torn away with loss of a few words; small hole in text of first present leaf with slight loss; a few other tears and small holes in margins, sometimes just affecting text; some marginal soiling. Four woodcuts handcoloured.

Binding: Blind-stamped pigskin over unbevelled wooden boards, by the well documented Tübingen binder Johannes Zoll (Kyriss' workshop 70, active from 1477 to 1501). The frame filled with palmettes, inner rectangle with floral diaper (Kyriss 70, 5 and 6; Schwenke/Schunke 63/651 and 242/142). Remains of centre clasp (brass catchplate with 'manc') retained. Covers stained. – Curiously enough the clasp bears the name of (Conrad) Mancz, Dinckmut's partner in Ulm (see Amelung, *Frühdruck* p. 191). The printed pastedowns consist of two leaves from Johannes Gritsch, *Quadragesimale*, [Reutlingen: Michael Greyff, not after October 1479]. 2° (H 8060).

Concerning Johannes Zoll see also Ernst Kyriss, *Johannes Zoll. Ein Tübinger Buchbinder des 15. Jahrhunderts*, in: *Zentralblatt für Bibliothekswesen*, Beiheft 75, Leipzig 1950, pp. 84; Schwenke/Schunke II, p. 255f.

Provenance: Leaf 1b with the inscription of Wolfgang, Graf zu Fürstenberg (1465-1509), founding father of the house of Fürstenberg/Donaueschingen, who formed the central core of the Donaueschingen library. – Donaueschingen, Fürstlich Fürstenberg'sche Bibliothek, Inc. *122*. [Sotheby/N. Y., 1 July 1994 (Donaueschingen sale), lot 180].

C 1360. – *BMC* II, 612 (287 x 208 mm). – Not in Muther. – Schreiber 3482 (the Vienna copy to be cancelled). – Klebs 345.1. – Goedeke I, 366, 6. – Heitz/Ritter 49. – Gotzkowsky I, p. 252, (D1) no. 1 (locating 10 copies). – Lehn/Platte, *Fabelausgaben* 7.1. – Friedmar Geissler, *Die Drucke des Buches der Beispiele der alten Weisen*, in: *Beiträge zur Inkunabelkunde*, 3. Folge/3, 1967, pp. 18-46, esp. 19f.: edition a (locating 8 copies). – Anton von Pforr. *Das Buch der Beispiele der alten Weisen*, edited by F. Geissler, vol. II, Berlin 1974, edition a. – C. F. Bühler, *Notes on Conrad Fyner's Press in Urach* in: *Gutenberg-Jahrbuch* 1936, pp. 63-72, particularly. 68ff. – Hind I, 319. – Kunze I, 264. – Fischel, *Bilderfolgen* p. 65ff. (substantial). – Schramm IX, pp. 10-13 (with concordance to the text), 19; figs. 280-406 and (initials) 407-412 (413, the M, omitted in this book). – *VL* I, 402-405 (Anton von Pforr). – F. de Blois, *Burzoy's Voyage to India and the origin of the book of Kalilah wa Dimnah*, London, Royal Asiatic Society, 1990. – For the Ulm editions see Amelung, *Frühdruck*, nos. 141/142 (with figs., three from Fyner's series for comparison). – Unknown to Muther; not in Pellechet, Polain, Davies *Murray*, and Arnim *Schäfer*.

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Erste Ausgabe der Bidpai'schen Fabeln. »Der in zahlreichen Versionen verbreiteten Sammlung orientalischer Fabeln liegt ein altindisches Fabelwerk aus dem dritten Jahrhundert zugrunde, dessen Urfassung verloren ist. Im 6. Jahrhundert wurde es ins Persische, im 8. Jahrhundert ins Arabische übertragen und jeweils um weitere Erzählungen erweitert. Die Autorschaft wird dem legendären Weisen Bidpai zugeschrieben. Als zwischen 1263 und 1278 Johannes von Capua, ein konvertierter Jude, eine lateinische Fassung herstellte, benutzte er eine hebräische Übersetzung des Rabbi Jóel. Nach 1470 ließ Graf Eberhard im Barte zu Württemberg

das *Directorium vitae humanae* des Johannes vom Hofkaplan und geistlichen Rat seiner Mutter, Antonius von Pforr, ins Deutsche übersetzen. Bei dem Buch handelt es sich ursprünglich um einen Fürstenspiegel, in dem am Beispiel menschlich handelnder Tiere Lebensklugheit und moralisch-politisches Verhalten vermittelt werden. Die in verschiedenen Rahmenerzählungen zusammengeführten Tierfabeln sind zum Teil auch aus anderen Quellen wie Aesop, Gesta Romanorum und Boccaccio bekannt. Neben Bilderhandschriften traten schon früh illustrierte Drucke« (*Fünf Jahrhunderte Buchillustration*, 20).

Die hier vorliegende erste Ausgabe jedweder Sprache kommt aus der Offizin von Konrad Fyner, der sein Gewerbe bei Eggestein in Straßburg erlernt hatte, von 1472-1478 eine kleine Presse in Esslingen betrieb und 1479 nach Urach, der Residenzstadt des Grafen Eberhart übersiedelte, dort jedoch nur bis 1482 druckte (die Residenz wurde 1483 nach Stuttgart verlegt).

Die 128 eindrucks-, oft humorvollen, hier erstmals verwendeten Holzschnitte von 126 Stöcken und die eröffnende, dreiteilige Bordüre schreibt man einem Ulmer Künstler zu. Außerdem enthält der Druck 6 der 7 anthropomorphen Holzschnitt-Initialen Fyners, freie Umarbeitungen der Kupferstiche des Meisters ES.

Sehr selten: Gotzkowsky (1991) verzeichnet 10 Exemplare. Das vorliegende, ihm und Geissler unbekannt, wurde von dem 1477 bis 1501 in Tübingen wirkenden Johannes Zoll gebunden und befand sich bis 1994 in der Fürstlich Fürstenberg'schen Bibliothek Donaueschingen. Ihm fehlen die Blätter 1 und 8 mit drei Holzschnitten; letztes Blatt mit geringem Wortverlust.

das wider das künfftig leben wär / vnnd thet mich von dem
bösen / vnnd kort mich zů den gůten / vnnd betrachtet das dem
menschen kein bequemlicher fründ noch gesell ist dann ge rech-
tigkeit Wann sy ist jm eerlicher dann vatter vnnd můter vnd
wer sy behaltet / der bedarff nit förchten wasser noch für mord
noch dieb - noch all annder zůfell diser welt Vnnd ich nam acht
des der gerechtigkeit verachtet / dann er wisset nit ir ennd / vnd
volgt nach emr clainen frőud vnnd wollust diser welt vnnd die
macht in vergessen des gůten der künfftigen zyt / vnd ward ge-
lichet ainem kouffman von dem sagt man das er het vil Edelge-
steins das verdinget er ainem maister zů bollieren vnnd gab jm
ains tags dryssig schilling Vnd do der maister anfieng bollieren
da kam der kouffman zů dem bollierer vnd fand by jm ain harpff
jn sinem gemach vnnd sprach ob er daruff spilen künd Vnd bot
jm die harpffen vñ batt in daruff zů harpffen Der bollierer spilt
den gantzē tag vor dem kouffman vff der harpffen mit sinem ge
sang / vnd do es aubent ward do hiesch der maister sinen lon / der
kouffman sprach was hast du dann gearbeit darumb ich dir
lon gebē solt Er antwurt ich hab nach dinem gehaiß gethon vñ
trübē solich wechsel wort bis ő tag gantz hinweg kam / vñ můst
dem maister sinen lon gebē vngewort siner stain vnd vngebollierte

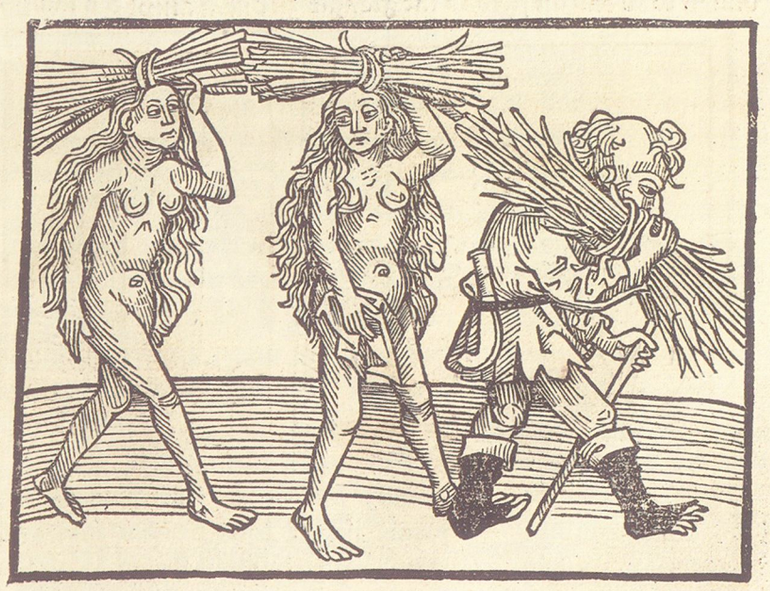


er sÿ vmb vnschuld ertödtet hett. vnd fieng an schmertzlich zů truren das er weder essen noch trinckē mocht vntz er starb dar umb herr küng zimpt sich eim wÿsen man das er nit schnell sÿ jn sinen sachen So er künfftige ding nit betrachtet darumb herr so sůch du ouch nit das nit zů finden ist Besunder behalt noch das darjnn du bist das du dz nit alles verlierest das dir nit geschech als dem affen mit den linsen Sprach der küng wie wz dem ant/ wurt Billero ¶ Es ist gesin ein man der trůg ein geschirr voll linsen zůmarckt vñ do er kam jn einē wald do stalt er die linsen von jm vñ leÿt sich schlaffen vñ do das ein aff sach von einē ho/ hen boum der stÿg herab vñ nam der linsen ein handuol vñ do er wider uff den boum stÿgt. so velt jm ein linse korn vō siner hand Der aff ließ sich nit genügen der andern linsen in sinr hand vnd stÿg wider zů der erden das einig linßlin zů holen vnd so er ein ast nach dem andern ergrÿffen soll So verlürt er die andern al/ le zů dem das jm erstmals empfallen was



Also herr der künig Du hast ob hundert wÿber vnd mit keiner vnder denen wilt du frölich sin vñ beger/ est deren die du nit finden magst Vnd do dis d küng hort. do geloubt er dz billero die küngin getödt het vñ sprach zů billero durch ein verschuldigung durch die ich dich hieß die küngin tödten das hast du gethon vnd hast

gezwungen gůtes oder böses zů thůnd vnd dem nach So můst
ich gezwungenlich das gethon haben des man mich zycht vnd
hett des mit schuld sunder der mich also geschaffen hett Ich bin
aber vnschuldig des gezigs vñ hab mich nie anders gehalten dañ
jn dem fůßpfad der warheit Aber yetz ist billich allen in disem
rmg dm torheit offenbar / vnd du weist noch erkennest die dmg
nicht Mann du bist mit wissender dann die andern in diser schar
vnd ist doch niemans der sinen mund so mit närrischer red uff
gethon hab als du Mañ du hast gefrrt in dmen worten darumb
wirdest du wol glychet dem artzat von dem ich vor gesagt hab
Vnd man sagt das einer eins mals sprach zů sinem wyb Eer
mich vnd hab mich lieb nach allem vermögen vnd loß mir vnd
niemans anderm vnd mit beschryg die masen so andre wyb an jn
haben Sunder verhyl vñ verbirg die so du an dir hast sprach der
kuchin meister wie was das Antwurt dymna ¶ Es ward em
statt gewunnen von iren finden vnd do sy die man der selbē statt
all erschlůgen Do teilten sy die wyber vnder sich vnd von ge-
schicht ward einem kühirten zwey wyber vnd uff ein tag gieng
er mit sinen zweyen wybern holtz in zůtragen ab dem veld vnd
sy beid waren übel becleidt Die em fand em stuck von emē tůch
vnd dackt das über ir scham Die ander ersach das vnd spottet



32 EIKE VON REPGOW. *Sachsenspiegel mit der Ordnung des Rechts.* With other tracts. Augsburg: Anton Sorg, 24 May 1481. Large-2°. 232 leaves (blank first leaf removed). With 203 woodcut initials, coloured. 17th-century leather binding over 15th-century wooden boards (see below).

Second edition of the 'First group of text, High German collection A' of territorial law from the 'Saxon Mirror'.

Its rather complex development began shortly after 1221, when Eike von Repgow, of noble birth and documented during 1209-1233, began his collection of Saxon territorial and feudal law which he wrote down in Latin rhymed prose (from this only the part dealing with feudal law, named *Auctor vetus beneficiis*, survived). Charged by his liege lord, Count Hoyer of Falkenstein, bailiff to Quedlinburg's cathedral chapter, Eike during 1224-1227 translated and quite augmented the collection into the Middle Lower German *Spegel der Sassen*. This 'Mirror of the Saxons', intended to meet the wants of judges and lay assessors without command of Latin, became the first German code of law, and as the most propagated code, with lasting effects, it also played an important role at the development of German vernacular.

As some parts of the *Sachsenspiegel* show a character of imperial public law, the book spread rapidly from its original range of application, and became the model for the *Deutschen-* and the *Schwabenspiegel* (see no. 38). It soon reached the Lower Rhine area, and some statutes and articles via German settlers entered into the Polish, Hungarian and Russian codes of law; the *Sachsenspiegel* was used by many towns in northern and eastern Germany as the model for their constitutions and code, and in a few German provinces it remained a subsidiary legal basis even up to 1900, until the German Civil Code became effective.

The few *Sachsenspiegel's* incunabular editions (each of them with additional material) contain either the parts with territorial or with feudal law (the latter's first edition, H 13865, dating from 'before 16 December 1482'). The present second edition of Territorial Law (First group of text, High German collection A; see the notes in *GW*, before and below no. 9256) followed the *editio princeps* of 1474, printed by Bernhard Richel in Basel (H 14074). The intermediate Cologne edition of 1480 (H 14081) belongs to the second group of text and is in Lower German; and the 1479 Gouda *Holländische Sachsenspiegel* (H 14087) represents a code of its own.

In our edition part I contains Territorial Law, each statute followed by a gloss, while part II is formed by *Cautela* and *Premis* by Hermann of Oesfeld, the *Richtsteig (Processus iudiciarius)* by Johann von Buch, and (leaves 229ff.) by additional material by Tammo von Bocksdorf.

Anton Sorg (see no. 23) printed the text with his Gothic type 1:118 in its earlier state, introduced in 1478; and for the head-lines used his very new 3:140G. The more than 200 woodcut initials belong to three different series, all introduced in 1480. The S-initials from the Maiblumen series (53 x 53 mm) contain the unresolved letters GIA and RA.

¶ Very rare: According to the German and English auction records of the last fifty years there were only two further copies under the hammer (Parke-Bernet 1952, Hauswedell 1989). And in regard to the Pre-War period there is no copy in Sander, *Prices of Incunabula*; but we found J. Rosenthal 91 (c. 1930), 25.

In the present copy the blank first leaf has been removed; the large woodcut initials with contemporary colouring in red, green and ochre, the small initials in red or green. Lower margin of last 7 leaves wormed; last page soiled. Leaves 3-5 and 227/228 put on guards.

BINDING: 17th-century calf over 15th-century wooden boards. Covers mounted with green-blue pasted paper; back painted in a greyish white to match with a White Library. With four leather-ties. Rubbed; hinges developing cracks; new endpapers.

PROVENANCE: ["Kulturhistorische Sammlung zur deutschen und europäischen Geschichte (Sammlung Adam)" of Walther Adam (1881-1964; manager) and his nephew Carl Wilhelm. Walther Adam as early as 1907 founded his private museum at Stassfurt. The books, since 1956 transferred to

¶ Jedoch so mag man vmb alle sach
nit fechten· als man vmb alle sachen
leib vñ gůt nit verliesen mag. vt·ff·d
bonis·damnato·l·cum ratio Et·ff·de
dona·l·post cõtractum ·et in auct·de
man·princi·§·oportet·coll·iij·⁊. C.de
penis·l·scimus· ¶ Articulus xlix



Spricht ein ge
wunt man dẽ
czů kampf an
d in gewandt
hat/ vnd mag
er võ vnkraft
seines leibs dẽ
kampf nit vol
bringẽ vñ hat
er keinen vormund der es für in thůn
will/man sol jm tädingen byß an die
zeit das er seinen kampf selber volbrin
gen můg ¶ Glosa

Spricht ein gewũt man ꝛc·
Diß habẽt die sachsen alles
behaltẽ durch dz dz sy streit
haft warẽ vñ auff dz/dz sy
alle ding zů eÿdẽ nit dürffen lassen/so
behÿelten sy den kampf vñ zugen sich
des in jr priuilegiũ·vnd darũb das sy
sich zům erstẽ an priuilegia liessen dar
umb seind noch priuilegia gemein in
dẽ land zů sachsen. Jr priuilegiũ wär
auch nit es hete dañ an jm etwas sun
derlichs· ¶ Nun soltu wissen das vier
zehen stuck seind damit ein priuilegiũ
wirt verworffen vñ verleÿt· ¶ Zům
erstẽ mal ob es geschädigt wär in vor
dechtlichen stetẽ ·vt ex̃ de crimine fal·
c·licet ¶ Zů dem andern mal ob es an
dem insigel gefölschet wär·vt ex̃ de fi
de instru ·c·inter dilectos· ¶ Zů dem
dritten ob daz priuilegium nit het ein
bestätung eines vorgegeben brÿeffes
so taugt daz priuilegiũ nit.vt·ff·d re.
iur·l·cũ principalis·⁊ ex̃ de confirma·
vti·per totũ· ¶ Zům vierdẽ mal ob es
nit sunderliche recht hete/als wir hÿe
vor gesagt haben·vt ex̃ de ver·signifi·
c·abbate ⁊ in·c·priuilegia·⁊ xxv·q·j·
c·Jtez octauo die· ⁊ xij·q·j·q̃a· ¶ Zů
dẽ fünften ob es mit falscheÿt erwor
ben wär.vt ex̃ de rescri·c·sedes· ¶ Zů
dem sechsten ob es ÿst gegeben gegen
dem gemeinẽ nucz·vt in auc·vt in me
dio litis·§·j·col.viij. ¶ Zům sibendẽ ob
es mit vnderscheÿd gegeben ist/vñ ist
der bescheÿd vor·vt ex̃ de cõdi· a ꝓpo·
c·verũ cũ alicui ecclesie ⁊ in glo· ¶ Zů
dẽ achten ob es ist gegebẽ zů einer zeit
vñ die zeit vergangẽ ist·vt xxxv·q·iij
c·q̃dem ⁊·c·qd scripsi· ¶ Zům neündẽ
ob es einẽ schadet wider recht vt ex̃ de
deci·c·sugestum. ⁊ c·dilecti filij ⁊ ex̃ de
ver·signi·c·q̃d ꝑ nouale ⁊ xxv·q·ij·c·
vlti·Oder ob man der freiheÿt nitt gẽ
brauche beÿ zehen jarẽ/vt.ff·de iudi·l·
j. ¶ Zům zehenden ob es wär darauf
dz ein man võ landtrecht frei sein solt
oder võ statrecht do er seß vt ·C·de de
curionib·l·vacuatis ⁊·l· exemplũ ⁊·l·
curiales ⁊·l·om̃s q̃ ⁊·C·de causatione
fructuũ·l·ij·⁊ in auctẽ·vt om̃s obedi-
ant iudicib·§·hanc coll·v· ¶ Zů dem
eÿlften ob es wär behalten das man
ob jr ein ding nit richten solt das an-
gesprochen wär vt ex̃ de testib·c·cau
samq̃ de priuilegijs·c·dudum/ex̃ vt li
te penden·c·j·⁊ c·vlti/⁊ xij·q·j·c·penul·
⁊·C·de lite·pendẽ·l·j ¶ Daz zwelft ist
ob gegen einẽ gemeinẽ priuilegio ein
sunderlichs gegebẽ wär vt ex̃ de rescri
c·sicut romana ⁊ e·ti·c· pastoralis ⁊ c·
ex ꝑte in·e·ti·⁊ ex̃ de re·iu· c·gratiã li·
vj. ¶ Zům dreizehenden ob der der dz
priuilegiũ gegeben hat dar wider rich
tet mit wissen od on wÿssen ·vt c· sub
orta in fi·ex̃ de re·iudi . Oder ob er es
ab thůt·vt de iudi·l·iussio· ⁊·c·sugge-
stum de deci·Diß vernÿm̃ in der weiß
als man es tůn mag/als die testamẽt
seczent·ff·de adimẽ·lega·ꝑ totũ· ¶ Zů
dem vierzeheden mal ob die gefreiten
mit worten oder mit werckẽ offenbar
oder heimlich der gegeben freiheÿt ab
giengen·vt·C·de pactis·l· si q̃s in scri-
bẽdo ⁊·ff·de acqui·here·l·recusare· od
sunst anders do wider thůt·vt·ff·de le
ga·l·cũ pater·⁊·ff·de minorib·l·auxili
um·⁊ ex̃ de p̃ben·ꝓ illoꝝ/de cõsti·cum
accessissent de priui·c·si de terra· Oder
wie er anders der freiheit mißbraucht
⁊ xj·q·iij·c·priuilegiũ ⁊ lxx·di·vbi·

¶ Articulus·L·

Goslar in the German Federal Republic, were sold in Tenner's rooms, auction 126, 6 May 1980 (Adam sale 1), this copy lot 724; see also p. 6f. of the catalogue: *Daten zur Entstehung der Sammlung Adam*].

HC 14075*. – *GW* 9257 (24 copies). – *BMC* II, 349 (408 x 277 mm). – Goff E-22 (2 copies). – Homeyer I, 69, no. 4. – Kaspers, *Rechtsgeschichte*, p. 34ff. – Dreyer 107. – R. Schmidt-Wiegand in *VL* II, 1980, col. 400ff. (403 in particular).

*

Zweite Ausgabe der sog. ›1. Textgruppe, hochdeutsche Sammlung A‹ des sächsischen Landrechts aus dem *Sachsenspiegel* (vgl. *GW* vor und nach Nr. 9256). Ihr geht nur die Ausgabe bei Bernhard Richel in Basel 1474 voraus. Allerdings war inzwischen 1480 in Köln auch eine niederdeutsche Edition der ›2. Textgruppe‹ herausgekommen (H 14081), während der 1479 in Gouda erschienene sog. *Holländische Sachsenspiegel* (H 14087) ein selbständiges Rechtsbuch darstellt.

Eike von Repgow, 1209-1233 aus edelfreiem Geschlecht bezeugt, hatte zunächst und bald nach 1221 in lateinischer Reimprosa eine Zusammenfassung des damaligen sächsischen Land- und Lehensrechts vorgelegt (wovon jedoch nur das Lehensrecht unter dem Titel *Auctor vetus beneficiis* erhalten ist). Die stark erweiterte mittelniederdeutsche Übersetzung – der *Spegel der Sassen*, den der Autor zwischen 1224 und 1227 im Auftrag seines Lehensherrn, des Grafen Hoyer von Falkenstein, Stiftsvogt von Quedlinburg verfaßte und diesem widmete – sollte den Bedürfnissen der Richter und Schöffen entgegenkommen, die des Lateinischen nicht mächtig waren. Das Werk ist das älteste Rechtsbuch deutscher Sprache (zweifelsohne das mit der weitesten Verbreitung und Nachwirkung) und hatte große Bedeutung für die Entwicklung der deutschen Sprache.

»Der ›Sachsenspiegel‹ behandelt die bäuerlichen und ritterlichen Verhältnisse des Landes. ... Mit einzelnen Rechtssätzen, wie der Formalisierung von Wahl und Kür bei der Königserhebung und einer damit verbundenen Kurfürstentheorie (Landrecht III,52,1 u. 57,2) oder der Heerschildordnung (I,3,2), dem Abbild der lehnrechtlichen Gliederung im Reich, hat E[ike] die Entwicklung normativ beeinflußt« (R. Schmidt-Wiegand). Da einige Teile des *Sachsenspiegels* den Charakter eines Reichsstaatsrechtes zeigen, verbreitete er sich schnell und weit über seinen ursprünglichen Geltungsbereich (wurde Vorbild für den Deutschen- sowie den *Schwabenspiegel*; vergl. Nr. 38). So gelangte er früh an den Niederrhein; durch deutsche Siedler flossen seine Satzungen ins polnische, ungarische und russische Recht; nord- und ostdeutsche Stadtrechte übernahmen einzelne Bestimmungen des *Sachsenspiegels* und in mehreren deutschen Landen blieb er als subsidiäre Rechtsquelle gar bis 1900, bis zum Inkrafttreten des BGB in Kraft.

Die nicht sehr zahlreichen Wiegendrucke enthalten, jeweils mit Beigaben, entweder nur das *Land-* oder nur das *Lehensrecht* (letzteres wurde erstmals ›vor dem 16. 12. 1482‹ gedruckt; H 13865). In der hier vorliegenden hochdeutschen Fassung des *Landrechts* folgt in Teil I jedem Artikel die Glosse; Teil II enthält *Cautela* und *Premis* des Hermann von Oesfeld, den *Richtsteig* (*Processus iudiciarius*) des Johann von Buch und, Bll. 229ff., Tammo von Bocksdorfs Ergänzungen.

Der Druck ist mit Sorgs 1478 eingeführter Texttype 2:118G (im früheren Zustand) gesetzt, die Kolumnentitel in der ganz neuen 3:140G. Die Holzschnittinitialen gehören drei erst 1480 eingeführten Serien an; unter den 53:53 mm großen mit Maiblumen enthalten die S-Initialen die Initialen GIA bzw. RA.

Äußerst selten: Außer diesem Exemplar der Sammlung Adam konnten wir auf Nachkriegsauktionen nur noch je eines bei Parke-Bernet (1952) und Hauswedell (1989) nachweisen, im älteren Antiquariatsbuchhandel nur das Ex. J. Rosenthal 91 (ca. 1930), 25.

33

JOHANNES DE CAPUA. *Buch der Weisheit der alten Weisen* (i. e. *Directorium vitae humanae;* translated by Anton von Pforr). [Urach: Conrad Fyner, about 1482]. 2°. 103 of 110 leaves. With 114 of 126 woodcuts (1 full-page), and some anthropomorphic wooden initials. Contemporary blind-stamped calf (see below).

Second edition of Bidpai's fables, containing the same text and almost the same illustration as the first edition of 1480/81 from the same press (see no. 31). Here there are 126 woodcuts from 123 blocks (95 x 122 mm; opening full-page cut 193 x 117 mm). From the blocks of the 1480 edition Schramm figs. 308, 349 and 391 have been omitted here, and Schramm figs. 307, 313, 322 were used twice. – Most of Fyner's blocks went to Strasbourg (see no. 57) and lateron even to Spain.

❡ Very rare: Hain could not see a copy; no record in Sander, *Prices of Incunabula*. Geissler located ten (three defective) copies in institutional libraries, also two on the market, and the present one (which escaped Gotzkowsky) in the Adam collection at Stassfurt. An additional copy turned up in the Donaueschingen sale: Sotheby/N.Y, 1 July 1994, lot 181, wanting 12 leaves and 12 cuts.

The present copy wants 7 leaves: Leaves 7, 17, 31, 39, 44, 65, 66 with 12 woodcuts (Schramm figs. 285, 286, 296, 297, 315, 316, 324, 330, 331, 354 and 356). Large (273 x 194 mm), and preserved in its first binding. With many initials in red, also some red underlining. With insignificant browning and thumbing here and there.

Binding: Contemporary calf over wooden boards, formerly chained. Covers' frame stamped 'maria'; corners with a small rose. The centre devided into four rectangles, the rectangles into four triangles, filled with four different tools (lamb, large rose, 2 floral tools). Two brass clasps preserved. – Rubbed and bumped; back repaired. – None of the tools in Kyriss or Schwenke/Schunke.

Provenance: ["Kulturhistorische Sammlung zur deutschen und europäischen Geschichte (Sammlung Adam)" for which see no. 32. – Tenner 126 (6 May 1980; Adam sale 1), lot 747].

H 4028. – Goff J-269 (only New York/PML). – Pellechet 6950 (only Paris/BN). – Muther 347 with note 4 (ascription to Holl in Ulm). – Schreiber 3483. – Klebs 345.2. – Goedeke 1, 366, 8. – Heitz/Ritter 50. – Gotzkowsky 1, p. 252f., (D1) no. 2 (locating 10 copies). – Friedmar Geissler, *Die Drucke des Buches der Beispiele der alten Weisen*, in: *Beiträge zur Inkunabelkunde*, 3. Folge/3, 1967, pp. 18-46, particularly p. 21f. : edition b (locating 10 + 3 copies, including the present one). – Anton von Pforr. *Das Buch der Beispiele der alten Weisen*, edited by F. Geissler, vol. II, Berlin 1974, edition b. – Schramm IX, pp. 10-13 and 19; figs. 280-408 but without 281, 308, 349, 391 (see above); and initials 407-412 (413, the M, not used for this edition). – C. F. Bühler, *Notes on Conrad Fyner's Press in Urach* in: *Gutenberg-Jahrbuch* 1936, pp. 63-72 (p. 70 containing a concordance to the figs. in Schramm). – Hind 1, 319. – Kunze, *Buchillustration* 1, 264. – Fischel, *Bilderfolgen* p. 65ff. – *VL* 1, 402-405 (Anton von Pforr). – Concerning the Ulm editions see Amelung 141/142 (with figs., three from Fyner's series for comparison). – Not in Polain, Davies *Murray*, and Arnim *Schäfer*.

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Die zweite Ausgabe der Bidpai'schen Fabeln kommt aus derselben Offizin wie die erste von 1480/81 (s. Nr. 31). Text und Illustration sind gleich, doch wurden drei Stöcke (Schramm Abb. 308, 349 und 391) ausgelassen, drei andere zweimal verwendet. Die meisten Holzstöcke wurden später in Straßburg verwendet (s. Nr. 57) und wanderten anschließend bis Spanien.

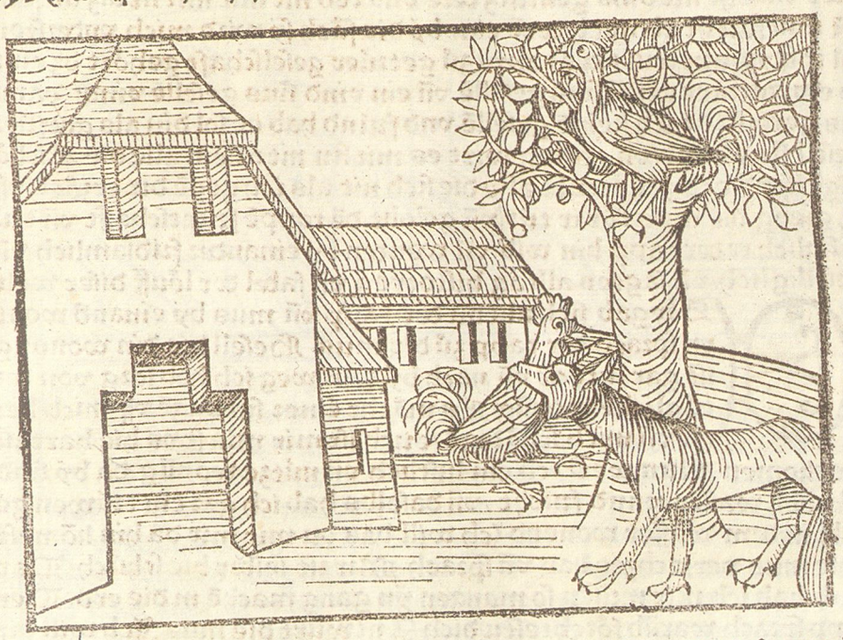
Sehr selten: Geissler nannte 1967 zwölf (drei unvollständige) Exemplare, dazu das vorliegende der Sammlung Adam (nicht 1991 bei Gotzkowsky). Ein zusätzliches Exemplar, dem 12 Blätter fehlen, tauchte 1994 in der Donaueschingen-Versteigerung auf.

Dem hier angebotenen Exemplar im zeitgenössischen Einband fehlen 7 Blätter mit 12 Holzschnitten.



Vnd do der aff sach das sin gesell also still stůnd vñ mit
füro schwam gedacht er / Der schiltkrād hat villicht
args mſinē gedanck wider dich wer weiſt ob dz hertz
mines geſellē in argem sich gegē mir verkert hat vnd
mich villicht in willen hat zů sthādigen / Wann jn der
welt ist nicht beweglichers zů enndrūg dañ daz hertz vñ es sprehē
die wysen / weñ sich daz hertz ems getrúwē geſellē vatter můtter
oder wybs ẏkert das mag nit verhalten - Sonder das můß durch
wyß geberd oder wort geoffenbart werden vñ sprach zů sinē geſellē
Fründ warūb schwúmſt du mit jst ichtes das du jn dinē gedenckē
fürchteſt Der schiltkrād antwurt ja ich bin beschwert das ich dir
mit sollich eer als sich gebürd in minē huß erbieten mag als billich
wär kranckheit halb mines wybs Der aff sprach zů jm wyſſz din
widermůt vñ leid mag dinē wyb an ir gesundtheit nit zůlegen dir
ouch nit nútz sin Darumb verlaß das vñ súch artzny dimer frowē
zů gesundtheit Antwurt der schiltkrād / Ich hab vil artzny gesúcht
vnd vind nichts das jr gehelfen mag ich het dañ ein hertz ems affē
jr zů spyß Do dz der aff vernam do gedacht er ī sinē hertzē ẏslúcht
sy der glust wie grossen kumer bringt er den lútē / noch verflúchter
sy der appotecker der sy das getranckt gelert hat / ẏetz hat mich
ouch min grosser gelust ī disen strick bracht / da ich kein flucht habē
mag weß durch geschidigkeit noch emsigkeit Werlich ein rechte
red ist der do sprach wer sich lat genúgē des das jm geben ist vnnd

O han ein fürst der vogel du bist mit allem begabt dz du in dē lüfftē fliegen solt/ sonder künfftige ding glych den propheten zůuerkündē wie hat dich die natur für all ans creatur bgabt/ möcht ich wirdig werdē diner geselschafft /vñ ob du mir die mit gantz zů sagen wilt so vergünd mir doch vff dis mal dim wiß hopt zů küssen dz ich mmē gesellen sagen mög das ich ems wyb sagē houpt gekússet hab Der han ließ sich an des fuchs güte wort vnd steig vō dem boum vñ wo dem fuchs sin houpt dar begreiff er in sinen mund vñ nam im den zů spys Vnd sprach ich hon den wysen on alle vernunfft funden



Ds fabel hab ich dir gesagt das der han billich betracht het die vintschafft zwüschē dem fuchs vñ sin das es der has was sinen willen an im zůuolbringen. Dann er was die spys vnd der fuchs der fresser Vnd gab im dar/ zů sine spottwort das er vor im sich mit verwart hett/ Aber ich will dir vertruwen daz dine wort mit mit zwifältiger zūg en geredt syen Vnnd daruff gieng die mus zů vorderest vnder ires loches tür Der rapp sprach warumb staſt du vnnder der türe was machst dich zaghafft heruß zů mir zů gond ist ycht noch in dir ett/ was forcht gen mir/ antwurt die mus/ zwey ding der fruntschafft sind by den menschē diser welt dz ein die gebūg ō person/ dz ans die gebūg ō hand/ die so die person gebē sind die getruen frund die sich vnder einander mit hertz vñ lib zů samē in getrů gesellschafft tůnde Aber die sich zů samen thůnd mit gebung der hande Das sind die

37.7.



34

ROBERTUS DE S. REMEDIUS. *Historie wie die Türken die christlichen Kirchen angefochten* [that is: *Historia Hierosolymitana*; translated by Heinrich Steinhöwel(?)]. Augsburg: Johann Bämler, 22 April 1482. 2°. 95 leaves with 48 woodcuts, the majority by the 'Meister der Kreuzfahrt'. Contemporary Augsburg binding. In slipcase.

First German and first illustrated edition. – The author (also named Robertus/Rupertus Monachus), a Benedictine monk of St. Remigius in Reims, in 1095 was a participant at the Council of Clermont-Ferrand. His *Historia Hierosolymitana*, written between 1112 and 1118, is a novelistic narrative of the First Crusade (1096-1099), and an important source for the romance of Godfrey of Boloyne. The many topographical and strategic details, and the Turks' advance on the Balcans caused an increasing demand for the book (94 manuscripts preserved), let alone five German translations of the 15th and 16th century, ours being attributed to Heinrich Steinhöwel (1412-1483), the distinguished Ulm humanist and medical doctor. The Latin original was printed in Cologne, ca. 1471, by the Dares Press (C 5135; Goff R-207: Johann Schilling).

In our edition the large opening woodcut (195 x 122 mm; leaf 1b) depicts Pope Urban at the Clermont-Ferrand Council on 27 November 1095, preaching the crusade against the infidels, a slip of paper with the inscription 'deus vult' floating in the air. The cut reveals cross-shading and has been attributed to the 'Bämlermeister'. The remaining 47 cuts (from 39 blocks; 80-90 x 113-125 mm) show battle and other historical scenes, a priest's vision of Jesus, Mary and St. Peter, the finding of Holy Lance &c. Only 5 blocks had been used before. The other 34 are by a new artist, hence called by Schmid 'Meister der Kreuzfahrt' (Master of the Crusade). They make the book Bämler's last one with original illustration.

Concerning the printer Johann Bämler see no. 9 (Johannes Friburgensis). The Robertus de S. Remedius is entirely printed in type 1:140G, used throughout Bämler's career. Below the colophon there are two blind, supporting lines.

◖ Very rare: Not listed in Sander, *Prices of Incunabula*. The catalogues cited below describe a total of 11 copies, to which the present one is to be added.

A large copy (278 x 200 mm) in its first and local binding. Unrubricated. Some soiling and minor dampstaining, first leaf frayed and upper left corner lost, just touching frame of woodcut. A few tears slightly affecting text.

Binding: Contemporary Augsburg binding by Kyriss' workshop 80 ('Fächer frei', active c. 1473 to 1494), using tools 1-3. Blind stamped calf over unbevelled beech boards. Frame filled with a row of headed tool; inner rectangle with floral diaper. Remains of centre clasp (brass catchplate lettered 'mar[ia]' retained). Back, small tear on upper cover and corners repaired. Documents of restoration by Maria Julia Thomas-Puissant (1995) in separate folder.

On the bindery Kyriss 80, which sold its books as far as Stuttgart and Prague, see also Schwenke/Schunke II, p. 9.

Provenance: Leaf 2a with *279* in pencil [that is Fürstlich Fürstenberg'sche Bibliothek/Donaueschingen; incunable 279. – Sotheby/N.Y., 1 July 1994 (Donaueschingen sale), lot 284].

HC 8753*. – *BMC* II, 337 (266 x 180 mm). – Goff R-208 (3 copies in American libraries). – *München, BSB-Ink.* R-214 (1 complete copy, 1 defective). – Muther 56, plates 24-26. – Schreiber 5391. – Schramm III, pp. 21 (in detail), 26, and figs. 664-698, 33, 75, 80, 91 and 554. – Hind I, 295 (included in the list of Bämler's more important books). – Baer, *Historienbücher* p. 41 and no. 41. – Schmid, *Augsburg* 54f. (the woodcuts' style described in detail; also with corrections to Baer). – *VL* VIII, 115f. – See also Tobler, *Reisen ins Heilige Land*, p. 12f. (later editions only).

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Erste deutsche und erste illustrierte Ausgabe des ›Türkenbuches‹. Sein Autor (auch Robertus/Rupertus Monachus), ein Benediktinermönch von St. Remigius in Reims, hatte 1095 am Konzil von Clermont-Ferrand teilgenommen. Seine zwischen



Da ward sich d hertzog erzürnē · auch sich rüstē
zů widergelt vñ begert m auch alsō zeschlahē
vnd hůb auf sein schwert vñ hawet mit treff
ten den türckē auff der linckē achsel sein vnd spielt jm sein
schultern vñ teylt im seinen leichnam das dz schwert ob
dem gerechten schinckel hin auß gieng · Alsō viel der ein
teyl mit dem haubt in das wasser der ander teyl beleyb
auff dem pfärd vnd lieff also in die stat hin ein · Zů dem
erschrockenlichen ding lieff mänigklich in der stat · Do sy
das ersahen · yederman jn der stat erschrack · Dy wurdē
betrübt vñ hetē wunder darab · vnd ward sy all vorcht
besitzen · Do ward schmertzen als der gepererdē frawen
Do was heülen vñ weinē wañ der erschlagē ward der
was einer vō Exadimiralden · Do zugen sy auß mit jren
blossen schwertē · sy zugen jre bögen sy fültē jre köcher

darumb ward es jm verkört jn schand vnd laster.

¶ Wie Corbanans mütter kam vnd jren sun strafft das er vnbekümert wär mit den cristen. ꝛc.



Nach dē kam Corbanans mütter zů jm traurig weinend vñ klagend. vnd da sy heymlich zůsamen komen do sprach die mütter O du mein lieber sun vñ einiger trost meins alters. du einigs pfand aller meiner liebe. Ich kumb zů dir eylend vñ bin vast müd worden vō dem verrē weg Ich was

1112 und 1118 abgefaßte *Historia Hierosolymitana* berichtet vom Ersten Kreuzzug (1096-1099) und bildet eine wichtige Quelle zu Gottfried von Bouillon. Die zahlreichen topographischen Angaben und Ausführungen zur Strategie lösten mit dem raschen Vordringen der Türken auf dem Balkan eine zunehmende Nachfrage aus: Man kennt heute 94 Manuskripte, und allein fünf deutsche Übersetzungen des 15./16. Jahrhunderts. Die hier im Druck vorliegende wird dem Ulmer Humanisten und Stadtphysicus Heinrich Steinhöwel (1412-1483) zugeschrieben. Das lateinische Original war bereits um 1471 bei Johann Schilling in Köln erschienen (s. Goff R-207).

In unserer Ausgabe, Bämlers letztem Druck mit Original-Illustration, zeigt der große Eröffnungsholzschnitt Papst Urban wie er am 27. November 1095 in Clermont-Ferrand zum Kreuzzug gegen die Ungläubigen aufruft (in höherem Auftrag, wie die Inschrift »deus vult« auf einem Schriftband bekundet...). Die 47 (39 verschiedenen) Textholzschnitte schildern kriegerische oder sonstige historische Ereignisse auf dem Weg ins Heilige Land, die Auffindung der Heiligen Lanze etc. Nur fünf Stöcke wurden bereits früher verwendet, die übrigen 34 stammen von einem neuen Künstler, von Schmid nach dem vorliegenden Buch ›Meister der Kreuzfahrt‹ benannt.

Recht selten: Die Bibliographien nennen insgesamt elf weitere Exemplare. Das vorliegende wurde in der etwa 1473 bis 1494 tätigen Augsburger Werkstatt Kyriss 80 gebunden und stammt aus der Fürstlich Fürstenberg'schen Bibliothek Donaueschingen.

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PTOLEMAEUS, CLAUDIUS. *Cosmographia*. In the Latin translation by Jacobus Angelus, edited by Dominus Nicolaus Germanus. Ulm: Lienhart Holl, 16 July 1482. Royal-2°. 133 leaves with 32 (31 double-page) woodcut maps; also with four-part woodcut borders and many (2 historiated) initials. 17th-century vellum-binding with large center-pieces.

Fourth edition, the first outstanding landmark in German cartography, and an improvement on the Italian original. – The Greek geographer, mathematician and astronomer Ptolemy (c. 90-168 A.D.) spent most of his life in Alexandria, the cultural center of the Hellenistic world. His 'Guide to the Delineation of the World', completed about 160 A.D., described what the ancients knew as the inhabited world, systemized geographical knowledge and placed cartography on a scientific basis. The mapping improved on the network of rectangular parallels and meridians, introduced by Marinos of Tyre (70-130 A.D.), now suggesting a projection to show the sphericity of the earth. Ptolemy's first atlas of the world remained the only one for 1400 years and the author became forgotten. But about 1400 a Byzantine Greek manuscript was rescued into Florence by Palla Strozzi. The text was translated into Latin by the expatriot Byzantine scholar Emanuel Chrysolaras and his pupil Jacobus Angelus. The maps were "translated" too, and many manuscript copies were made, including magnificently illuminated ones for the princely bibliophiles.

The preferred version became that by Dominus ("Donnus") Nicolaus, a German Benedictine monk who worked as an illuminator in Ferrara with Taddeo Crivelli for Duke Borso d'Este but in 1456 went to Florence and devoted himself in the study of Ptolemy. His maps are on a conical projection and (doubtless for artistic reasons) indicate lati- and longitude only by marginal notations, without laying a network across the surface of a map. This was hardly in the scientific spirit of Ptolemy, who emphasized the importance of this apparatus for precise location.

The first printed Ptolemy (Vicenza 1475; H 13536) was without maps. Therefore only the second edition (Bologna "1462", recte 1477; H 13538) became the first printed atlas, which was followed by a Rome edition of 1478, (H 13537) also with engraved maps.

This Ulm edition is the first Ptolemy printed outside Italy, the first to employ woodcut maps, and the first to contain five 'modern maps' of non-Ptolemaic design: Spain, France, Italy, the Holy Land, and northern Europe with Scandinavia. The last-named map is renowned as embodying that part of the New World (Greenland) which, half a millenium before Columbus, was dicovered by the Vikings. The edition has always been sought by bibliophiles because of the bold decorative quality of the maps, the handsome typography and fine woodcut borders and initials. The famous double-page world map is the earliest datable printed map to bear a signature: "Insculptum est per Iohannê Schnitzer de Armszheim", who executed the other maps as well, as indicated by the reversed N in the woodcut text on each map.

The Ulm edition represents Nicolaus' Germanus third and last reworking: the world map redrawn on the homeotheric projection and extended to the north-west, all the regional maps (except two) redrawn on the trapezoid projection, with the addition of five modern maps as mentioned above, &c. The original manuscript used by the printer has been unmistakably identified as the one from 4 October 1468, dedicated to Pope Paul II, and still preserved at Schloss Wolfegg, 70 km from Ulm. Even the unusual type 1:140R of the Ulm edition appears to have been cut in imitation of that manuscript.

The book is the first from the press of Lienhart Holl who started as a woodcutter, then printed from spring 1482 to September 1484. Amongst the only six books he delivered, some represent the finest produced in Ulm: the present Ptolemy and three editions of Bidpai's *Buch der Weisheit*, two of 1483, one of 1484 (H 4029-4031; compare no. 31. Although they must have sold quite well, their production brought such a dept unto Holl that he was expelled from Ulm in late 1484. Holl's stock of types, blocks and remaining printed sheets passed to Johann Reger who reissued the Ptolemy in 1486.

¶ Rare on the market: Only 6 copies in the *Book Auction Records* since 1945.

The book is found with the utmost range of different settings, showing constant modifying and correcting, even as the pages were being impressed. The present copy has the later typographic (not xylographic) text on the recto of the final map. Other variants agree with the King George III copy in the British Library (IC. 9305). The printer's pinholes are visible in the text leaves.

A fine and crisp copy, the maps in sharp impressions and uncoloured. With wide margins (417 x 315 mm), retaining some deckle edges. Quires set on guards. Light dampstaining at upper margin, neat paper flaw in c5, occasional small stain. Headline containing book number written in a contemporary hand from b3 to e1.

Provenance: *Doctoris Fernandez* (16th century), crossed through and replaced by *Ramellore*.

HC 13539*. – C 4976. – *BMC* II, 538 (4 copies; 412-428 x 277-315 mm). – Goff P-1084 (23 copies in institutional libraries). – Amelung, *Frühdruck* 138. – Klebs 812.5. – Muther 345. – Schreiber 5031. – Schramm VII, pp. 3f., 14, figs. 1-38. – Hind I, 313. – *Schäfer* 281 (432 x 295 mm; the Rebdorf copy). – *Fünf Jahrhunderte Buchillustration* 18. – Phillips 353. – *The World Encompassed, An Exhibition* ..., Baltimore 1952, no. 37 (heavily quoted from, as from nos. 4 and 32). – Walter W. Ristow in *Vision of a Collector*, p. 363-365: no. 84. – Facsimile: Amsterdam 1963, the bibliographical note by R. A. Skelton (pp. v-xi) with further references. – Compare also *PMM*, no. 18 (Bologna 1477 edition).

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Vierte Ausgabe, der erste Meilenstein deutscher Kartographen und eine Verbesserung des italienischen Originals. – »Das geographische Hauptwerk des griechischen Astronomen und Mathematikers Claudius Ptolemäus (um 100-178 n. Chr.) wurde erst durch die Übersetzung einer um 1400 nach Florenz gelangten Handschrift ins Lateinische, die Jacobus Angelus de Scarparia 1406 vornahm, auch im Westen bekannt. Die *Geographie* enthält den Beweis, daß die Erde eine Kugel ist, allerdings berechnete Ptolemäus einen zu geringen Erdumfang. Das ptolemäische Weltbild mit Erde und Menschen im Zentrum und den in geordneten Bahnen umlaufenden Planeten bestimmte das abendländische Denken weit über die Widerlegung durch Nikolaus Kopernikus (1473-1543) hinaus. Die *Geographie* steht in der Tradition der mathematischen Kartographie und soll als Anleitung zum Entwerfen von Landkarten dienen. Das erste der acht Kapitel behandelt theoretische Grundlagen, die übrigen sieben enthalten die geographischen Koordinaten für ungefähr 8000 Orte. Mit Hilfe dieser Angaben lassen sich in ein kartographisches Netz Städte, Flüsse, und Küstenlinien einzeichnen und so 26 Karten entwickeln, die Ptolemäus im letzten Kapitel beschreibt.

Die erste gedruckte Ausgabe erschien 1475 in Vicenza noch ohne Landkarten, der zweite Druck, 1477 in Bologna von Dominicus de Lapis vorgelegt, enthält 26 doppelblattgroße Kupferstichkarten des Miniaturisten Taddeo Crivelli. Eine weitere, 1478 von Buckinck in Rom besorgte Ausgabe ging dem vierten, nun erstmals außerhalb Italiens erschienenen Druck voraus. Holl benutzte als Vorlage für den Text 32 doppelseitige Karten und zwei Initialen eines heute in Wolfegg befindlichen Manuskripts. Diese Handschrift enthält die letzte Redaktion des Nicolaus Germanus von 1468 mit 27 ptolemäischen Karten, wobei die Weltkarte eine Neubearbeitung gefunden hat. Fünf Karten kamen neu hinzu. Die Ausführung der Holzschnitte samt Bordüren stammt von dem Formschneider »Johannes Schnitzer de Armßheim« (aus Armsheim in Rheinhessen). Die Weltkarte mit den Symbolen der zwölf Winde und ihren Namen trägt seine Signatur. In der Titelinitiale übergibt Germanus seine verbesserte Übersetzung Papst Paul II. Als Texttype setzte Holl eine Antiqua ein, die an venezianische Typen anknüpft. Holl, ursprünglich Formschneider, geriet wegen seiner aufwendigen Bücher in wirtschaftliche Schwierigkeiten und mußte 1484 Ulm verlassen. Drucktypen und Holzstöcke wurden dem Konkurrenten Johann Reger verpfändet, der 1486 eine Neuausgabe der *Cosmographie* herausgab.« (*Fünf Jahrhunderte Buchillustration*, 18).

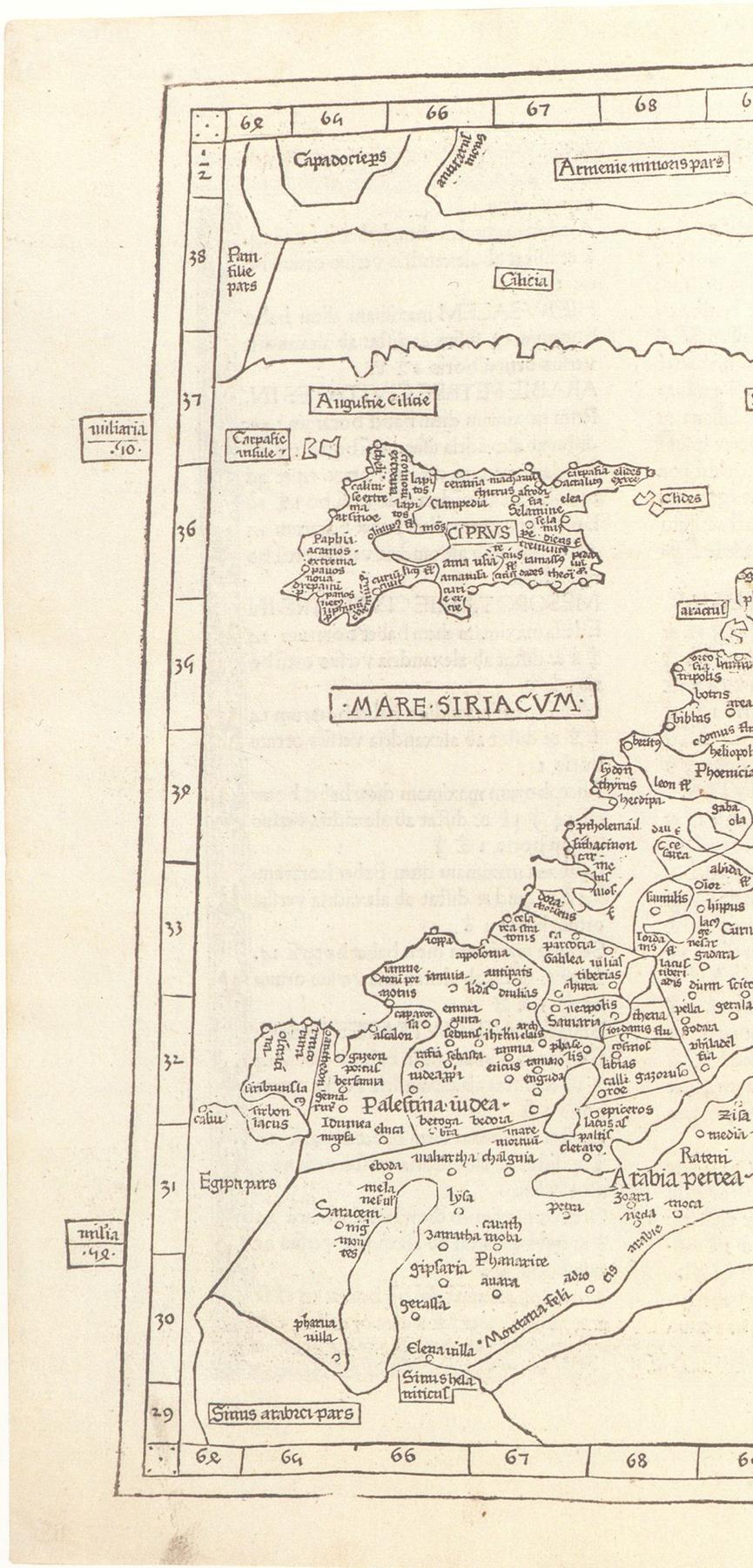
BEATISSIMO PATRI PAVLO SE
CVNDO PONTIFICI MAXIMO.
DONIS NICOLAVS GERMANVS



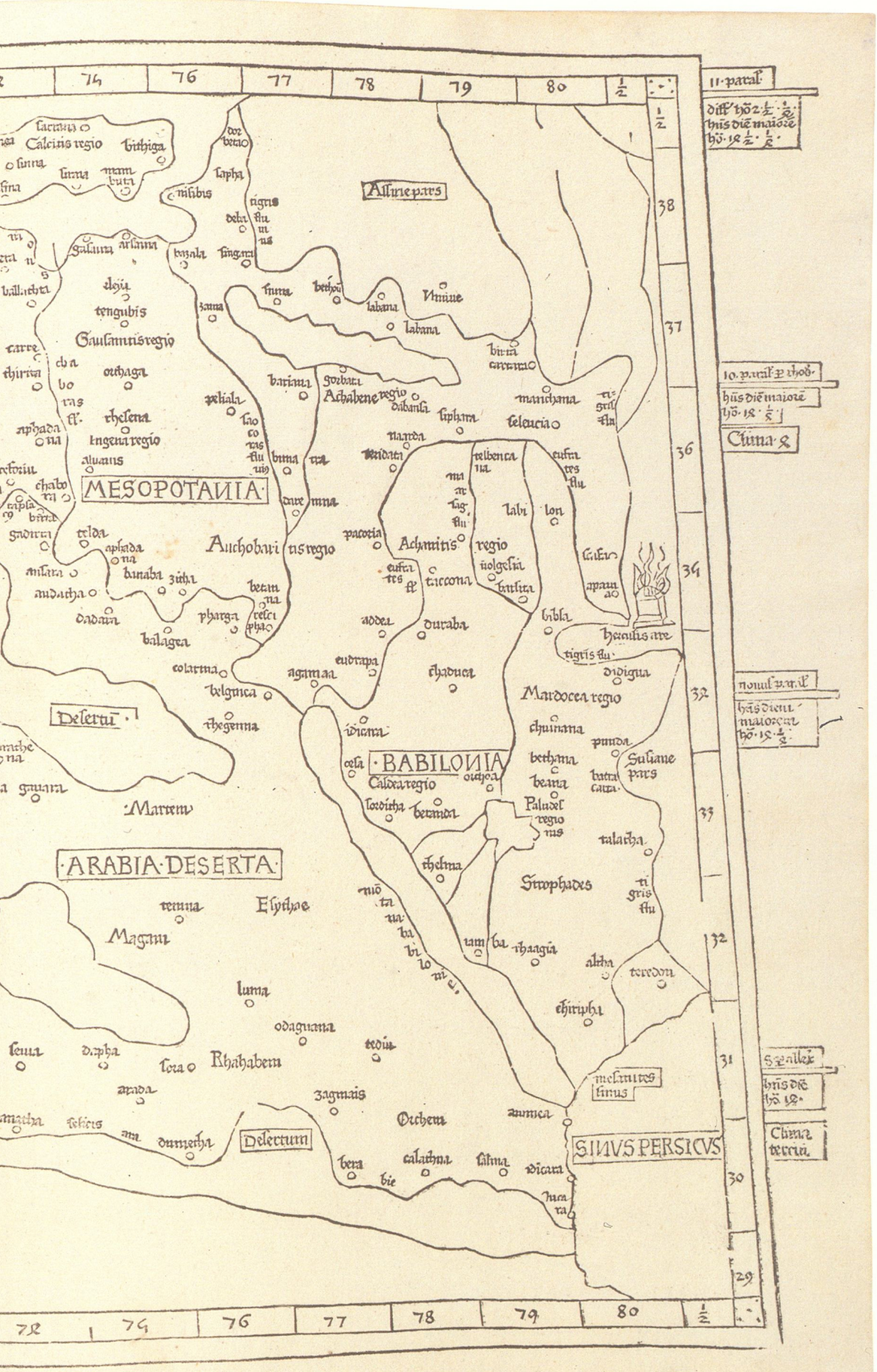
On me fugit beatiſſime pater. Cūq; ſummo ingenio exquiſitaq; doctrina ptolomeus coſmographus pinxiſſe in his aliquid nouari attemptarenus fore: ut hic noſter labor in multorū reprehenſiones incurreret. Omnes enim q; hanc noſtram picturā que his tabulas quas ad te mittimus continetur viderit geometrice preſertim rationis ignari. ab ea quā ptolomeus edidit. paululum abhorrentem· certe nos· uel imperitie vel temeritatis arguent· Nā plane nos· aut ignoraſſe quid egerimus· aut temere auſos eſſe· tantū opus cōtaminare affirmabūt· cum aliq; ex parte illud immutatū cernent· non enim ſibi perſuadere poterūt. nec fas eſſe exiſtimabūt ut tātum virū quantus certe is fuit· ſi quis alius pingendi orbis terrarū melior modus extitiſſet· is eū fugiſſet· cū is ſolus fuerit· q; tā inter multos excellētes coſmographos q; au tē ſe floruerūt modū videret· quo ſitū terrarum· oīm in tabulis primus pingeret· Quaſi vero aut princeps ille poetarū homerus a piſiſtrato in ordinē redigi· aut lucretij diuinū opus a cicerone emēdari· aut tolletane tabule ab alfonſo cōrigi nequiuerint· Quare hi ſane erunt q; nihil laudabūt niſi qđ ſe intelligere poſſe confidāt· quenq; ſperabūt animo & cogitatione cōplecti valere· eundē beno pingendi orbis modū eſſe cenſebunt. Et cū obruentur crebritate linearū longitudinaliū nō eq; diſtantiū rarā illā & vaſtā ptolomei picturam rectis lineis diſtinctā ſe malle q; hanc noſtrā multiplicē & comodā pendē tibus inclinatiſq; lineis diſcretā dicēt. Neq; vero nos hec ideo nunc dicimus vt quicq; i ptolomei pictura reperiatur qđ cōrigi vl emēdari· aut in ordinē redigi oportuerit· cū oīa ita ſcienter ac prudenter vir ille pinxerit· vt nihil qđ ad rationē ſitus terrarū i eius tabulis deeſſe videatur· ſed vt illos ſue arrogantie ignorantie qui et cū nullā taliū rerū ſcientiā· aut cognitionē teneant tū inuidia & liuore quodā moti ſi quid uiderit ab altero editum quod ingenijs eorū impar ſit ſtatim ad eius vituperationē ſeſe cōuertūt. At ſi qui erūt qui non oīno geometrie ſiue coſmographie expertes ſint quiq; ipm ptolomeū ſepius legerit ac picturā deinde noſtrā placata mente contemplauerit· hi certe nos aliq; laude dignos nō reprehenſione vt illi putabūt. Proſpicient enim nos opus ita difficile atq; arduū ſuſcepiſſe & ita egregie ad exitū pduxiſſe vt illud mirari cogantur preſertim cū nulla in re nos a ptolomei intentione licet a pictura paululū deuiciſſe cōperient· Quod vt iam ita eſſe plane perſpicere poſſis· B· P· queſo quid ille dicat et qđ nos fecerimus paruper attēde· Ptolomeus qđē quod facile in eius intellexerim ſcriptis duplicē pingēdi orbis terrarū rationē eſſe tradit. Vnā em̄ eſſe aſſerit· cū p circulis vt ei⁹ verbis vtar que ſunt in octauo circa principiū libro rectas lineas facimus particularibus in tabulis meridianos ipos non inclinatos & flexos· ſed inuicē eque diſtantes adnotamus. Alterā vero eſſe teſtatur cum eius formā vbiq; flexis & inclinatis lineis ut ipſius terre ſitus ratio exigit & nō rectis exprimimus· Harū porro rationū & ſi poſteriorem magis approbat vtpote artificioſorē ac ſubtiliorē· ſuperiorē tamē i pictura ſecutus eſt·

a1

Doctoris ~~fernandez~~. Ramellore



Capadocie pars
Armenie minoris pars
Pamfilie pars
Cilicia
Augustie Cilicie
Carpasie insule
Clides
CIPRVS
MARE SIRIACVM
Phoenicia
Palestina iudea
Egipti pars
Arabia petrea
Sinus helaniticus
Sinus arabici pars
miliaria
.40.
milia
.42.



74
76
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80
1/2
38
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34
33
32
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30
29
11 paral.
diff. hō 2 1/2 1/4
hūs diē maiorē
hō 14 1/2 1/4
10 paral. p. rhod.
hūs diē maiorē
hō 14 1/4
Clima 4
nonus paral.
hūs dieni maiorē
hō 14 1/4
S. p. alex.
hūs diē
hō 14
Clima tercia
Calcitis regio
bithiga
sinna
sirna
mambuta
dorbeta
sapha
nisibis
tigris fluuius
Assirie pars
deba
gasaura
arsaura
bazala
singara
ballachta
eleya
tengubis
Gausamitis regio
zama
sinna
bethoū
labana
Umiue
birta
carrara
carre
thirita
chaboras fl.
orchaga
bariana
gorbata
Achabene regio
dabansa
siphara
manchana
seleucia
tigris flu
aphadana
rhesena
Ingena regio
peliala
saocoras fluuius
naarda
teridata
telbencana
eufrates flu
aluanis
buma
tra
MESOPOTAMIA
dare
mna
labi
lon
gadirra
telda
aphadana
Auchobaritis regio
pacoria
Achanitis regio
uolgesia
scafa
ansara
banaba
zitha
eufrates fl.
taccona
barsita
apamia
audacha
betanna
dadara
pharga
rescipha
addea
duraba
bibla
balagea
Herculis are
tigris flu
colarina
eudrapa
agamaa
chaduca
didigua
belgnica
Mardocea regio
Desertū
thegenna
idicara
chuinana
punda
oesa
BABILONIA
bethana
Susiane pars
Caldea regio
orchoa
beana
batracata
gauara
Martem
sorditha
beranda
Paludes regionis
talacha
ARABIA DESERTA
thelma
Strophades
tigris flu
temna
Esythae
mōtana babilonie
Magam
iamba
thaagia
altha
teredon
luma
chiripha
odaguana
seuia
dapha
sora
Rhahabem
tediu
arada
zagmais
mesanites sinus
Orchem
anmica
dumetha
Desertum
SINUS PERSICUS
bera
calathna
salma
idicara
bie
lucara

36 CONRAD VON MEGENBERG. *Das buch der Natur*. Augsburg: Anton Sorg, 24 July 1482.

2°. 240 leaves (1st and last blank). With 12 full-page woodcuts and with 9-line woodcut Maiblumen-initials; coloured. Contemporary blind stamped Augsburg binding (see below). In modern morocco slipcase.

Fifth edition. – The scientist, theologian and historian Conrad von Megenberg (1309-1374), born in Mäbenberg near Nuremberg (not in Mainberg near Schweinfurt, as has often been surmised), studied the liberal arts in Erfurt. From 1329 until 1342 he stayed in Paris, where he became a magister and studied and taught philosophy and theology. He then went to Vienna to direct St. Stephan's school. Finally, in 1342 he moved to Regensburg, where he became a parish priest, then a canon of the cathedral, and in Regensburg most of his works were written. Conrad was the first great scientific writer in German.

The *Buch der Natur*, the most famous of his works, originally composed in 1349-51, is a free translation of the *De natura rerum* of Thomas of Cantimpré (1204-1280), considered by Conrad to be a work of young Albert the Great, teacher of Thomas. Under the influence of Bartholomaeus Anglicus' *Liber de proprietatibus rerum* Conrad reworked on the text, and between 1358 and 1362 dedicated it to Rudolph IV Duke of Austria. The book discusses anatomy, physiology (book I), astronomy, meteorology, the plague (II), animals (III), then, focussing on the medical values of the treated subjects: trees (IV), herbs (V), stones (VI), metals (VII), and streams and waters (VIII). The introduction to each section contains moralizations and theological ideas. Conrad's descriptions of natural phenomena are generally followed by theological or astrological explanations.

Conrad's book, the first natural history in German, was highly esteemed, far into the 16th century. When Bämler printed the first edition in 1475 (H 4041), it was the first printed book to contain botanical and zoological illustrations. With his second and third editions, of 1478 (H 4042) and 1481 (4043), Bämler opened a rallye between Augsburg printers: The fourth edition (H 4044) was printed by Johann Schönsperger two months before the present Sorg edition; and in 1499 the sixth edition came from Schönsperger too (H 4046).

The first edition has been called "one of Baemler's most individual works, a book on the Essence of Natural Things, human, animal, vegetable, mineral, etc." (Hind I, 295). Sorg's woodcuts (186 x 123 mm) are reversed close copies of those used by Bämler, except that at the head of the chapter on stones the portrait of St. Ulrich (Schramm III, fig. 464) is replaced with a scene of a Turk bringing a precious stone before a jeweller sitting at his bench (Schramm IV, 840).

A note on Anton Sorg is with his *Alexander Magnus*, no. 23.

¶ Rare: Only one copy in the US; no copy in Sander, *Prices of Incunabula*, but we hold record of J. Rosenthal 36/307 and 40 (1905), 1935.

The present large copy (277 x 192 mm) is in its first binding. Fol. 3 has been supplied from a shorter copy. Woodcuts and initials coloured by a contemporary hand. Short tear in text of fols. 177 and 234 repaired with partial loss of a few letters. A few repairs in margins, a few small wormholes, and first and last few leaves; some slight staining mostly in margins.

BINDING: Contemporary Augsburg blind-stamped calf on wooden boards. Outer border of upper cover composed of a repeated large rosette; border of lower cover composed of a repeated large palmette. Central panels filled with a repeated artichoke tool. Spine decorated with palmette tool. – Formerly with two clasps. Lower cover slightly wormed. The palmette and rosette tools differ only in minute variations of size from Kyriss' workshop 90 (Augsburg, 'Wundervogel', c. 1468-1476).

H 4045*. – *BMC* II, 349 (262 x 182 mm; wanting 4 printed leaves). – Goff C-845 (only the Lownes copy). – Klebs 300.5. – Sudhoff, *Deutsche medizinische Inkunabeln* 64. – Muther 171. – Schreiber 3782 (specified). – Schramm IV, pp. 26 (specified), 51; figs. 830-841. – Schmid, *Augsburg* p. 92. – G. Steer in *VL*, V, col. 221-236, 231f. in particular. – Sarton



III, 817-821. – See also Stillwell, *Science* III, 345, and IV, 614 (1475 edition).

*

Fünfte Ausgabe. – »Der Theologe Konrad von Megenberg (1309-1374), gebürtig aus Mäbenberg bei Schwabach, wirkte nach einer Schulzeit in Erfurt und einem Studium in Paris als Rektor der Wiener Stephansschule, bevor er 1348 nach Regensburg übersiedelte. Er hinterließ rund 30 Schriften zur Theologie und Ethik sowie zum Staats- und Kirchenrecht. Sein erfolgreichstes Werk wurde die 1349/50 verfaßte [erste] Naturkunde in deutscher Sprache: das *buch von den natürlichen dingen*, von dem wir über 100 Handschriften und 8 Drucke kennen. Es beruht neben anderen Quellen, von Aristoteles bis zu den arabischen Ärzten Avicenna und Rhazes und bis zu den hochmittelalterlichen Gelehrten wie Albertus Magnus und Bartholomäus Anglicus, vor allem auf dem *Liber de natura rerum* des Dominikaners Thomas von Chantimpré (van Bellinghem) aus dem 13. Jahrhundert. Konrad verknüpft seine aus allegorischer Deutung der Eigenschaften der Dinge gewonnenen moralischen und theologischen Betrachtungen mit der Zusammenstellung naturkundlichen Wissens seiner Zeit. So umfaßt sein Kompendium den Himmel und die Erde, Engel und Menschen, die Planeten und Gestirne, Tiere, Pflanzen und Mineralien, im Anhang auch wunderwirkende Quellen und Monstren. Die Verweise auf pharmakologische Verwendbarkeit etlicher Dinge ließen seine Naturlehre später auch als Arzneibuch Verwendung finden.

Den ersten Druck besorgte 1475 Bämler, der die zwölf Kapitel des Werkes mit je einem blattgroßen Holzschnitt beginnen läßt. Die Darstellungen bewegen sich im Rahmen des überlieferten Bildprogramms. Neben anschaulich wiedergegebenen heimischen Tieren treten phantastische Monstren auf. Pflanzen und Tiere sind jeweils dekorativ über die Bildfläche verteilt (...)« (*Fünf Jahrhunderte Buchillustration*, 9).

Bämlers Erstdruck löste in Augsburg eine Folge weiterer Ausgaben aus: Bämler selbst ließ 1478 und 1481 eine zweite und dritte folgen, die vierte erschien bei Johann Schönsperger nur zwei Monate vor der unsrigen, die sechste 1499 wieder bei Schönsperger.

Sorgs zwölf blattgroße Holzschnitte sind seitenverkehrte Kopien der Bämler'schen, nur wurde am Ende des Kapitels über Steine das Porträt von St. Ulrich durch einen Juwelier ersetzt, dem ein Türke einen Stein überreicht.

Selten: Nur ein Exemplar in amerikanischen Bibliotheken; auf dem Markt konnten wir nur zwei Exemplare im Vorkriegshandel nachweisen. Unser koloriertes Exemplar befindet sich in einem Augsburger Einband d. Zt.







37

TUCHER, HANS. *Reisebuch*. Augsburg: Johann Schönsperger, [before 18 October?] 1482. 2°. 74 (of 75) unnumbered leaves (the wanted leaf supplied in manuscript). Bound in 19th-century brown calf; covers framed by blind fillets.

First edition: Although Hans Tucher hailed from Nuremberg, Zeninger's Nuremberg edition of 1482 (H 15664) turned out to be a reprint of the two Schönsperger editions of the same year (H 15663/15665), of which the present one has been classified the earlier (see Klebs, Goff and *München, BSB-Ink.*). Our dating to "before 18 October", that is before Schönsperger's Mandeville (H 10648), is based on the state of the printer's type 1:120G, "showing only single forms of A, D, M, S" (*BMC* II, 363f.).

Hans Tucher (the 6th; 1428-1491), of the younger line of the Nuremberg patrician family, became Knight of the Holy Sepulchre, a member ('Alter Genannter') of the town council in 1476, and Old Burgomaster (1480). In 1486 he was charged with the Council's Library, then dominated by scholastic literature. Within the few years he was given, he not only doubled the holdings but transformed the collection into an up-to-date humanistic library, f. e. by purchasing books from the estate of doctor Hermann Schedel (not to be confused with Hartmann Schedel of no. 72).

However, Hans Tucher is predominantly remembered for the outstanding *Reisebuch* on his pilgrimage to Jerusalem, which he confessed to have done "in Willen und Meinung allein um Gottes Ehre und meiner Seele Seligkeit und keines Ruhmes Fürwitz noch anderer Leichtfertigkeit willen". Aged fifty-one, he set off to Venice on 9 May 1479. With the group was Tucher's fellow council, Sebald Rieter, whose father and grandfather had been to the Holy Land; their experiences now became a helpful avail. In Venice they stood in the German Fondaco, and on June 10 embarked with sixty-four further pilgrims, among them Balthasar Duke of Mecklenburg with his entourage and attendants. During the visit to Jerusalem and the Holy Sepulchre Tucher and Rieter by Albrecht Duke of Saxony were dubbed Knights of the Holy Sepulchre; and as they had entered fraternity with Albrecht's chancellor, doctor Otto Spiegel, they all went through the Sinai deserts to St Catherine's, and from there to Cairo and Alexandria. Nearly a year had passed when the two Nuremberg patricians returned to their homes, where they excited considerable admiration amongst the inhabitants.

Tucher's report gives rich information on the pilgrimage: on the journey along the Dalmatian coast, to Rhodes, Cyprus and Jaffa; on the obstacles to disembark, and on the nasty harassment by the Turkish customs authorities; on the quantity of palm-oil demanded by the Turks; not to forget the visits to the many holy places in Jerusalem and the number of years endulged by visiting and praying at the place. Different from his predecessors Tucher tells less about legends and miracles, as he had travelled with his eyes open for animal and plant life, for different people, their manners and customs. We are told a brief history of Palestine; and we learn about the then dangers of travelling, how even the Venetians, to be secure from Turkish or other piracy, were compelled to sail in convoy. Tucher's intention is to inform his brethren in Christ, and to reduce the discomforts of future pilgrims with his advice ("auch was einem jeden vermögenden zu solcher Reise und Wallfahrt zu haben notdürftig"). He recommends to dress like Venetian merchants, familiar to oriental people; he itemizes the necessary luggage, garment, provision, and medicine; he reveals where to find the calmest place on board, also draws the attention to a remedy to escape boredom: writing tools. Preparation for the straining expedition from Jerusalem to Sinai Peninsula is told in detail, also the travel expenses and the different standards of currency the travellor should have around him.

Tucher, who had taken a sundial on his journey, constructed a pendant for the Franciscans on Mount Sion; and on the epitaph for his sister-in-law (Adelhaid, née Gundlach; deceased in 1482) the Master of the Hersbruck High Altar for the representation of Jerusalem certainly used Tucher's material. This earliest known view of Jerusalem (showing a remarkably correct perspective; see figs.



Ach Cristi vnsers lieben herren gepürt M·cccc·lxxix·jare· Am dorstage der do was der sechst tage des monates May· Pin ich Hanns Tucher Burger zů Nüremberg· meines alters Einsundfunczig jare daselbest außgezogen jn dem namen des almechtigen gotes· jn willen vnd maynung allein vmb gotes ere vnd meiner sel selikeit vñ keines rümes· firbitzes· noch amder leichtfertikeit willē Die heyligen Stete· vmd besunder die ennde do Cristus jhesus vnser seligmacher in seiner heyligen menscheit seyn leben vmd wesen gehabt· gewandelt / götliche wunderwerck erzaygt· vnd vmb vnsers heyls willen sein manigfeltiges pitters leiden marter vnd todt gelitten· vnd seyn erlich leiplich begrebnuß erwelt vmd gehabt hat/ besund seyn heyliges grab czů Jherusalem· vmd fürbaß anndere seiner lieben heyligen rastung czů besüchē Als ich dañ mit des hilff· durch des eren willen ich sölche raiß fürgenōmē volpracht vnd also gen Jherusalem zů dem heyligen grabe Von dannen durch dye wüsten· do die kinder von jsrahel gezogen· vmd zů dem gepierg Sinay in dem lannde der kleinen Arabia gelegen· Zů der heiligen junckfrauen sant Katherina grab· Vnnd von dannen an das rot mere· gen Alkeyro babilony· vnd gen Allexandria an das mere· vñ widerumb gen Venedig vnd her gen Nüremberg Als ich des wegs vor warlichen bericht· gezogen vnd kōmen pin Auff das aber ander frum cristenlich prüder· die in andechtiger begierd vnnd güter cristenlicher maynunge sölche rayse zů thůn vor haben möchten durch vnterichtung gelegenheyt vmd schicklikeit der lannde vnd menschen der selben souil dester begierpyger werden· vnd dester mynder beschwert ab sölcher langer rayse entpfahen· Hab ich obgenanter Hanns Tucher in güter prüderlicher maynūg einfeltiglich vñ schlechtlich menigklich in schrifte wöllē

20-21 in Grote) is based on a graphic model, which even decades after Tucher was brought by pilgrims from Jerusalem and was continouosly used for representations of the town. Not a single copy of the original print has yet emerged.

Tucher's *Reisebuch* is known from 14 manuscripts (a few copied from printed editions); also from 9 incunabular editions of 1482 to 1488, and from the Frankfurt editions of 1561, 1584 and 1609. Bernhard von Breidenbach (see no. 49) knew Tucher's book; and it became a source for the *Fortunatus*, the earliest German prose novel (for which see no. 103).

The author's best-known portrait was painted by Michael Wolgemut in 1481 (Nuremberg/GNM; Grote plate 1). Another portrait by Wolgemut is on the altar donated in 1483 by Sebald Peringsdörfer (today the high altar in the Nuremberg Heilig-Kreuzkirche; see Grote fig. 11). A third portrait, executed by Master LCz in 1485, is on the Tucher family's tombstone in Nuremberg's St. Sebald (Grote figs. 13ff.).

Hans Schönsperger († 1520), who finished his first book on 1 September 1481, published a wide range of subject, clearly concentrated on books with a promised market, and soon developed into the most notorious 15th-century book pirate. His best days came in 1508 when he was appointed as printer to the bibliophile Emperor Maximilian (f. e. no. 98, *Theuerdank*).

◖ Extremely rare (see bibliography). There was a single further copy at post-War auction: Parke-Bernet, 28. 1. 1947 (Jones sale), lot 119. For the previous period we only found J. Rosenthal 24 (1900), 1418; Gilhofer & Ranschburg 215/107; 220/59; Karl & Faber VIII/82.

In the present copy the wanting last printed leaf, as well as a large part of leaf 12, has been supplied in manuscript; the blank first leaf has been removed. First two leaves starting; text with a little staining; margins of a few leaves mended, here and there with insignificant loss of text. Old foliation and some notes in ink. Cut to 261 x 182 mm. The binding rubbed.

HC 15663*. – Goff T-490 (3 copies in institutional libraries). – *München BSB Ink.* T-487. – Klebs 993.1. – Hunt 1076. – Tobler, *Reisen ins Heilige Land* 52. – Panzer, *DA* 158. – Not in *BMC*, Proctor, Oates, Pellechet, Polain, *IGI;* Neufforge could only purchase later editions. – See E. Pascher, *Das Reisebuch des Hans Tucher* (= *Armarium* 3), Klagenfurt 1978 (facsimile of the Strasbourg, Knoblochtzer, 1484 edition). – Helgard Ulmschneider in *VL* IX, 1127ff. – Ludwig Grote, *Die Tucher. Bildnis einer Patrizierfamilie*, Munich 1961, p. 60f.

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Erste Ausgabe. – Des Nürnberger Patriziers Hans Tucher (1428-1491) *Reisebuch* beschreibt seine Pilgerreise ins Heilige Land, die er mit 51 Jahren antrat. Da er darin nicht nur vom Reiseverlauf, von Geschichte, Völkern, von Flora und Fauna Palästinas sowie des Sinai berichtet, sondern eine Unmenge Ratschläge gibt (etwa, tunlichst die Kleidung venezianischer Kaufleute zu tragen, sie sei Orientalen vertraut), war das *Reisebuch* nicht nur beliebte heimische Lektüre, sondern diente nachfolgenden Reisenden als Handbuch. Bekannt sind 14 Handschriften (teils Abschriften von Drucken), neun Wiegendrucke und drei Frankfurter Ausgaben bis 1609.

Die vorliegende ist selten (vgl. obige Bibliographie). Auf Nachkriegsauktionen fanden wir nur ein weiteres Exemplar. Im hier angebotenen sind das fehlende letzte Druckblatt sowie ein Großteil von Blatt 12 handschriftlich ergänzt.

38

SCHWABENSPIEGEL: *Dis buch saget summarie von kungliche(m) vn(d) keyserliche(m) darzu landt vn(d) lehen rechte(n).* [Ulm: Johann Zainer, not after 1482]. 2°. 148 leaves: (1), 135, (1), (2 blank), (8), (1 blank). With a full-page woodcut by the 'Columna-Meister', coloured; and with 10 woodcut initials. Contemporary half leather binding with wooden boards.

Fourth edition. – The 'Swabian Mirror', in its more than 600 preserved manuscripts frequently called *Kayser Karel rechtpuch* (Emperor Charles' Code of Law), has been regarded one of the most renowned German statute books of the Middle Ages, second only to the *Sachsenspiegel* (see no. 32). Of the latter's Upper German adaptation the *Schwabenspiegel* represents the last stage of development of German feudal and territorial law. Into the Swabian revision which was done in the Augsburg Franciscan monastery during 1265-1276 (in 1276 parts became incorporated into Augsburg's town statutes) adaptions of Roman and canonic law were interpolated, also some Upper German statutes from the early Middle Ages. Sources for these extensions were the Justinianian Code (see no. 77/II), the Old Testament, also *Brachylogus*, the *Lex Romana Visigothorum*, the *Summa de casibus penitentie* by Raymundus of Peñafort, Petrus Comestor's *Historia Scholastica*, the *Lex Alamannorum*, the *Lex Baiuuariorum* (see Johanek). Thus a code of law for Upper German use had been created which did maintain the *Sachsenspiegel*'s basic conception, but gave up reference to Saxon territory. It soon prevailed in Southern Germany, Bohemia, Silesia, also in the Lower Rhine area, and in the 14th century was translated into Latin, French and Czech.

The *Schwabenspiegel*'s two earliest editions, printed about 1475/76 by Günther Zainer in Augsburg (H 9868, 9869), were followed by three further incunabular editions; all adorned by a full-page illustration showing the enthroned Emperor surrounded by the seven Electors. For our Ulm edition Johann Zainer (see no. 11) could acquire the Augsburg woodblock (193 x 118 mm) which Anton Sorg had used for his *Schwabenspiegel* of 1480 (H 9872). Modelled on Günther Zainer's (310 x 212 mm; Schramm II, fig. 233) it shows Sorg's 'Columna-Meister' using steady lines and crude parallel hatches, revealing a transitional style to his illustrations in the Richenthal of 1483 (Schmid).

❡ Very rare: Unknown to Wegener (*Zainer*) and Muther; not in *BMC*, Proctor, Goff, Polain. We could not trace a further copy on the market from which the other incunabular editions have also nearly disappeared.

The present copy bears an entry of 1482, procuring new evidence for the publication of the book, now to be dated "not after 1482". Perfectly complete with all three blank leaves. Woodcut and opening initial with fine contemporary colouring. Text somewhat browned, foxed, with occasional waterstaining; first and last leaves with insignificant worming; leaf i8 soiled and with defect to margin. Cut to 260 x 170 mm; rehinged, a few notes of an early owner slightly shaved. Parts of clasp preserved; spine defective, lower board wormed.

PROVENANCE: Leaf 1a with *Iste liber attinet wolfgango fuchspichler decano sacerdoto et presbitero. In Harbach Anno Cr: 1482* (terminus for the edition; compare Amelung, *loc. cit.*). – *Johannes Schölz* on leaves 1b and 2a.

HC 9870*. – Not in *BMC* and Goff. – Oates 949. – Voulliéme, *Berlin* 2626.7 (survived the Second War). – Not in Muther. – Schreiber 4467. – Schramm V, pp. 13 and 19, fig. 321 = V (Sorg), fig. 541. – Schmid, *Augsburg*, p. 95. – Amelung, *Frühdruck* 46 (dating to 'about 1482' based on the use of type 7. The notes on the further use of the block partly incorrect, because not Günther Zainer's, Schramm II, fig. 233). – Neufforge 221 (the Stolberg-Wernigerode copy). – Peter Johanek in *VL* VIII (1992), col. 896-907. – Homeyer pp. *17-*24. – U.-D. Oppitz, *Deutsche Rechtsbücher des Mittelalters*, I (1990), p. 40f. – J. Ficker, *Über die Entstehungszeit des Sachsenspiegels und die Ableitung des Schwabenspiegels aus dem Deutschenspiegel* (1859); the same, *Zur Genealogie der Handschriften des Schwabenspiegels* (1862); the same, *Über die Entstehungszeit des Schwabenspiegels* (1874); the three monographs reprinted in: the same, *Ausgewählte Abhandlungen* III (1981), pp. 193-434.

Ex libris



*

Vierte Ausgabe. – Der *Schwabenspiegel* – in den über 600 erhaltenen Handschriften häufig als *kayser karel rechtpuch* bezeichnet – gilt als berühmtestes deutsches Rechtsbuch des Mittelalters nach dem *Sachsenspiegel* (Nr. 32). Von dessen oberdeutscher Rezeption repräsentiert der *Schwabenspiegel* die letzte Stufe, behandelt wie die Vorlage Land – wie Lehensrecht. Die schwäbische Umformung erfolgte 1265-1276 im Augsburger Franziskanerkloster (1276 gingen Teile ins deutschsprachige Augsburger Stadtrecht ein), wobei Erweiterungen aus dem römischen und kanonischen Recht und Rückgriffe auf oberdeutsche Rechtstexte des frühen Mittelalters einflossen. Quellen für die Erweiterungen stellten vor allem Justinians *Institutiones* (Nr. 77/II) und das *Alte Testament*, aber auch der sog. *Brachylogus*, die *Lex Romana Visigothorum*, die *Summa de casibus penitentie* des Raymundus von Peñafort, die *Historia Scholastica* des Petrus Comestor, die *Lex Alamannorum*, die *Lex Baiuuariorum* sowie kaiserliche Landfrieden (Johanek, *loc. cit.*). Damit wurde ein Rechtsbuch geschaffen, das zwar das Grundkonzept des *Sachsenspiegels* beibehielt, doch den Bezug auf das sächsische Rechtsgebiet ablegte und sich für die Verwendung in Oberdeutschland eignete. Die Verbreitung des *Schwabenspiegels* umfaßte sehr bald den ganzen Süden Deutschlands, einschließlich Böhmens und Schlesiens, sowie den Niederrhein, und das 14. Jahrhundert erlebte Übersetzungen ins Lateinische, Französische und Tschechische.

Die beiden frühesten Ausgaben des *Schwabenspiegel* hatte Günther Zainer um 1475-1476 in Augsburg besorgt (H 9868 und H 9869). Ihnen folgten noch drei Wiegendrucke. Alle enthalten eine ganzseitige Illustration mit thronendem Kaiser, umgeben von den sieben Kurfürsten. Für unsere Ulmer Ausgabe hat sich Johann Zainer den 193:118 mm großen Augsburger Holzstock besorgt, den Anton Sorg für seinen *Schwabenspiegel* von 1480 (H 9872) verwendet hatte. Er wurde nach der Zainer'schen Vorlage (310:212 mm; Schramm II, 233) vom Sorg'schen ›Columna-Meister‹ kopiert und zeigt diesen mit gleichförmigem Strich und grober Parallelschraffur im Übergangsstil zu seiner Illustration von Richenthals *Konstanzer Konzil* (Schmid).

Sehr selten: Nicht bei *BMC*, Proctor, Goff, Polain, Wegener (*Zainer*) und Muther. Selbst im Vorkriegshandel konnten wir kein weiteres Exemplar nachweisen, wie überhaupt alle Wiegendrucke des *Schwabenspiegel* ungemein selten gehandelt werden.

Das hier angebotene Exemplar enthält einen Eintrag aus dem Jahr 1482 und liefert damit einen neuen Terminus für die undatierte Ausgabe.

39 MARCUS VON LINDAU. *Buch der zehn Gebote*. With other tracts. Venice: Erhard Ratdolt, 1483. 2°. (4) leaves (blank first leaf included), 78 leaves. With a few decorative white-on-black initials. Contemporary binding of wooden boards, the overlapping calf back blind-stamped.

First (only 15th-century) edition. – Marquard/Marcus of Lindau († 1392) with an œuvre of 28 books was the most prolific 14th-century German Franciscan author. His opus magnum, the *Buch der zehn Gebote*, a comment to the Decalogue, has been called 'one of the most influential German religious prose texts from the late Middle Ages. The comprehensive instruction to a Christian line of conduct is based on scholasticism, with mariologic and mystic conceptions woven in' (Palmer). Our printed text is of redaction C3, which had been accommodated to the requirements of penitents: Excerpts with a mystic bias have been added to the end of Commandments 4 to 10. The 4th Commandment also has an appendix of *Von den Seelen im Fegfeuer* (On Souls in Purgatory) and of an *Ars moriendi*. Commandments 5 and 8 received extensive enlargements, too. – The added tracts contain *Sprüche der heiligen Lehrer* (Sayings of the Teachers; leaves 67a-79a) which, although unlikely by Marcus of Lindau, also appear in some manuscripts of redaction C3. These are followed by an *Erschreckliche beclagung von einem sterbenden Menschen* (Dreadful Wails of a Dying Man; leaves 79b-82a).

The present edition and Regiomontanus' Calendar of 1478 (H 13786) are the only books with German text published by Erich Ratdolt in Venice (see no. 30). The first page of text is printed in red and black; the decorative white-on-black initials (49 x 43 mm) belong to Ratdolt's 'set b', introduced in 1480.

¶ A rather large copy (314 x 208 mm) in its first binding; blank first leaf preserved. Text rubricated; woodcut initials coloured. Text slightly spotted, opening and end waterstained. Last 10 leaves with two wormholes. An entry of 1514 erased on first leaf. First front-paper defective. Parts of single clasp preserved; spine cracky.

H 4034*. – *BMC* v, 288 (301 x 210 mm). – Goff M-261 (9 copies). – Redgrave, *Ratdolt* 37. – Geissler, *Ratdolt* p. 108 and no. 39. – Facsimile: Amsterdam 1984, edited by J. W. van Maren. – The initials reproduced in *GfT*, plates 1148-1149. – Regarding the author and the text see N. F. Palmer in *VL* VI, col. 81-126.

*

Erste (einzige) Ausgabe des 15. Jahrhunderts und – abgesehen vom Regiomontan-Kalender des Jahres 1478 (H 13786) – das einzige Buch in deutscher Sprache, das Ratdolt in Venedig herausbrachte.

Der 1392 verstorbene Marcus/Marquard von Lindau gilt nicht nur als produktivster deutscher Franziskaner der zweiten Hälfte des 14. Jahrhunderts (das Werkverzeichnis nennt 28 Schriften), sein opus magnum, die Dekalogerklärung »gehört zu den wirkungsmächtigsten deutschen religiösen Prosatexten des Spätmittelalters. (Es ist) eine ausführliche christliche Lebenslehre auf scholastischer Grundlage, die durch mariologische und mystische Lehren erweitert wurde« (Palmer). In der im Druck gebotenen Textfassung C3, die den Bedürfnissen von Beichtkindern entgegenkommt, sind die Gebote 4-10 am Schluß durch mystisch gefärbte Exzerpte ergänzt, das vierte Gebot durch einen Exkurs *Von den Seelen im Fegfeuer* und durch eine *Ars moriendi* erweitert. Auch die Gebote fünf und acht erhielten umfangreiche Erweiterungen. – Die beigedruckten Traktate enthalten auf den Blättern 67a-79a *Sprüche der heiligen Lehrer*, die auch in einigen Handschriften der Fassung C3 vorkommen, doch kaum auf Marcus von Lindau zurückgehen (Palmer), sowie eine *Erschreckliche beclagung von einem sterbenden Menschen* (Bll. 79b-82a).

In unserer Ausgabe ist die erste Textseite rot und schwarz gedruckt. Die dekorativen Initialen (49:43 mm) gehören zu Ratdolts 1480 eingeführter Serie b.

Exemplar im ersten Einband; rubriziert, die Initialen koloriert. Text fleckig, Anfang und Ende wasserrandig. Eintrag von 1514 getilgt.

Wan wo zway äins sind die haben äin würcken vnd das werck kon die ver
nůnft nicht verstan nach pildleicher weise vñ do nó so häißet ez vbervernůst
die vernůnft mercket wol das es ein werck ist das vber alle geschafne dinck
ist vnd aller edelst ist in dē ó gäist allain selig ist. vñ do nó so iagt sie ymmer/
mer nach ob sie das můg bekennē vnd begreiffen vñ sie mag ez in ó zeit nym
mer begreiffen Wan möcht sie ez begreiffen in ó zeit so wer das himelreich
hie in der zeit. vñ wie das sey des sie ez in der zeit nicht begreiffē mag noch
dann so lewffet sie im altzeit noch vnd gehöret auch nymmermer auf biß in
den tode. vñ das nach lawffen das die vernůnft tůt nach dem götlichē werck
das ist das sie sich enplößet von allen geschaffen pilden vnd mit äinen vnge
schaffen licht ein dringet in die finsternüße der vbergendē gothäit vnd do
wirt sie von bekennē bekennelos vnd vó lieb liebloß das ist das sie nyemät
bekennet nach creaturlicher weise mer nach götlicher weise vnd in nicht lie
bet nach ir selbs liebe mer nach gotes licbet. vnd darumb so sprach Sanct9
paulus ich leb nicht mer xpus der lebt in mir. Nů wil ich dir fürbaß vó dem
achten gepote sagen.

Ditz ist von dem achten gepoten vnd auch vó dem materien vnd synnen die dartzu gehören

DEr solt wissen das der ewige got zů dem achtē mal
gepote vnd sprach. Nó falsum testimonium dices
Du sot nicht valsche getzewgnüß geben vñ die als
Sanctus ambrosius spricht. So ist verpoten aller
schad den man getůn mag den eben menschen mit
wortē vnd mit werckē vnd also hat ditz gepot auch
drey synne.

C. Ló valscher getzewgnůße

Das erst ist dzman nicht bößleich in vnwarheit für
bringē sol vñ in dē so sůndē dreyerlay mēschē. Zům
erstē alle die die betrachtenlich ichts redē wieó den gelawbē mit ernste vñ
das ist totsůnde vnd tůt man es halt in schimpf so wirt gar leicht ein totsůnd
darawß Wann ich sag dir das drew ding sind die nicht wöllen schimpf ley
den. Das erste ist der heilig gelawb. das ander die awgē das drit iúngfraw
lichkeit Dise drew dinck wöllē nicht das man mit im schimpf treib Wā wie
das man in schimpf äinen in die awgē wirffet doch so werdēt sie dester myn
ner nicht verseret dasselb ist auch vó dem gelawben vnd von der iúngfraw
lichkeit. Zům andern mal sůnden alle die die wieder ditz gepot die mit vn
warhäit dem eben menschen sein ere nemen wo sie im seinen lewmunde swe
chen das ist totsůnde so es betrachtenlichen geschicht vnd daz man ez nicht
wieder rüffet. doch ob äin mensch von haß oder von zorns wegen vnd mit
der warhäit äinem sein ere neme ader seinen guten lewmund es wer auch
totsůnd vnd wer gepunden das es im sein ere wider gebe als verr er es mó
chte doch solt ez nicht sprechent das es gelogen het Es solt aber sprechen
man sol den menschen von meiner rede wegen nicht dester pößer habē wā

40

SEELENTROST: *Das ist der sele trost genannt.* Augsburg: Anton Sorg, 14 March 1483. 2°. (6), CLXIX leaves. With 10 full-page woodcuts by the 'Sorg-Meister' and with 11 Maiblumen-initials; all coloured. Contemporary blind-stamped calf on wooden boards; with one clasp, front cover with two tickets *Der Selen trostt.*

Second illustrated edition (repeating the cuts of the first). – The (large) *Seelentrost* (i. e. The Soul's Consolation) is a collection of more than two hundred exempla on the Ten Commandments, written in concise dialogues between a confessor and his confessant. The unknown 14th-century author, presumably a Black Friar, in his introduction presents the book as an anthology taken from the Middle Ages' standard literature, but apparently only used the *Legenda aurea* of Jacobus de Voragine and the *Speculum historiale* by Vincent of Beauvais as his primary sources. The exempla offer material from the scripture, from history (including a coherent report on Alexander), legend, anecdote, vision, and from miracle. While the exampla use novella-like matter of all kind, the frame deals with the guiding rules for christian conduct of life, also with casuistic matter befalling the laic: the Decalogue in the vernacular, problems posed in business, behaviour with Gentiles and Jews, &c.

The author's desire, reading the *Seelentrost* would distract from books like *Parzival*, *Tristan* and *Dietrich von Bern*, appears to have been heard, as of the large *Seelentrost* 45 (34 complete) manuscripts and 43 printed editions of 1474 to 1800 are known.

The earliest illustrated edition was finished by Anton Sorg (see no. 23) on 20 November 1478 (H 14582). Its 10 magnificent full-page woodcuts (c. 180 x 115 mm) all reappear in Sorg's present 1483 edition. The cuts, forming one of the finest incunabular woodcut series, show Sorg's master at his best, and in a close relation to Georg Mühlich's manuscript preserved in Gießen/UB (813), particularly in the illustration to the 1st, 5th, 8th and the 9th Commandment. The cuts bear an indicative xylographic line on top, and as there is only some modest shadowing to the figures, the illustrations seem to have just asked for colours (given to our copy).

¶ Rarissimum: Schreiber knew of only the 4 copies in Bamberg, Munich/StUB, Nuremberg, and (cancelled by Schramm) Vorau. To these have to be added: Brussels/BR (9 leaves in facsimile), Chicago/Newberry Library (bought during 1940 to 1973, as noted by Goff, not by Stillwell), London/BL (defective), Sandershausen, and the two copies in Würzburg. The Berlin copy (Voulliéme, *Berlin*, 132) became a War loss (see *Beiträge zur Inkunabelkunde*, 3. Folge/2, 1966, p. 218). Stuttgart/LB owns a single leaf. On the pre- and post-War market we only could trace two copies: Graupe, 57 (1925), lot 156 (9 leaves in facsimile; now the Brussels copy) and our Karl & Faber – Rauch copy (see provenance).

Complete (containing 175 leaves, i. e. with the blank first leaf, the blank last leaf removed), fresh and in its first binding (with 293 x 205 mm quite larger than the copy in the British Library). All cuts and Maiblumen-initials with delicate contemporary colouring. Marginal tears in leaves CXXVI and CXXXVII mended. Insignificant worming in lower and outer margins of last leaves. Spine and lower cover with small repair.

PROVENANCE: [Karl & Faber 47 (1954), lot 64. – N. Rauch, Catalogue 5 (1956), no. 27: 14.000 sfr.] – Bookplate EM [Edmée Maus (1905-1971), Geneva. Collector of fine early printing; see Arthur Rau, *Edmée Maus*, in: *The Book Collector* 7, 1958, pp. 38-50].

H 14583* (174 leaves). – *BMC* II, 350 (251 x 169 mm; 4 leaves in facsimile). – Goff S-359 (only Chicago/Newberry). – Polain (B), Suppl. 4723 (Brussels/BR: 9 leaves in facsimile). – Muther 176 (see also no. 72, the 1478 edition, with 3 figs.). – Schreiber 5226. – Schramm IV, pp. 31 and 51 (169 leaves), figs. 389-398. – Hind I, 297 (1478 edition). – Schmid, *Augsburg*, 77. – Hellwig, *Nürnberg*, 838 (closely trimmed, with loss to lower lines). – Hubay, *Würzburg* 1907 (2 copies). – Lehmann-Haupt, *Schwäbische Federzeichnungen*, 139 (particularly on the relation to the Mühlich-MS, Gießen/UB 813). – N. F. Palmer in *VL*, VIII (1992), cols. 1030ff.


Du solt mit vnkeüsch sein

Du solt niemand töten



*

Zweite illustrierte Ausgabe, mit den Holzschnitten der ersten. – Der (große) *Seelentrost* ist ein in Dialogform verfaßtes Lehr- und Exempelwerk zu den Zehn Geboten. In der Einleitung stellt der unbekannte Autor des 14. Jahrhunderts, vermutlich ein Dominikaner, sein Werk als Blütenlese aus den lateinischen Standardwerken des Mittelalters dar, hat aber offenbar nur die *Legenda aurea* des Jacobus de Voragine (Nr. 17) sowie das *Speculum historiale* des Vinzenz von Beauvais als direkte Quelle verwendet.

»Das Werk enthält mehr als 200 Exempla, die in einem verhältnismäßig knapp ausgeführten Dialog zwischen Beichtvater und Beichtkind über die 10 Gebote erzählt werden. Im Rahmenteil werden vornehmlich Regeln für eine christliche Lebensführung und kasuistische Fragen, die für Laien von Bedeutung sein könnten (z. B. Paternoster in der Volkssprache, Probleme aus dem Geschäftsleben, Verhalten gegenüber Heiden und Juden) behandelt. Die Exempla bieten biblische Geschichten, Legenden, historische Anekdoten (darunter eine zusammenhängende Alexandererzählung), Visionen, Mirakel, novellistische Stoffe und Erzählungen jeglicher Art.« (Palmer).

Des Verfassers Wunsch, die Beschäftigung mit dem *Seelentrost* möge die Lektüre weltlicher Bücher wie *Parzival*, *Tristan* und *Dietrich von Bern* ersetzen, scheint Erhörung gefunden zu haben, sind doch allein vom Großen *Seelentrost* 45 (34 vollständige) Handschriften erhalten und 43 Ausgaben aus den Jahren 1474-1800 belegt.

Die erste illustrierte Ausgabe brachte Anton Sorg am 20. November 1478 heraus (H 14582), ausgestattet mit zehn Holzschnitten (ca. 180:115 mm), die zu den schönsten Illustrationszyklen der Inkunabelzeit gehören und sich alle in unserer Ausgabe von 1483 wiederfinden. Sie zeigen den Sorg-Meister »von seiner besten Seite. Seine zehn prächtigen Schnitte zum Dekalog stehen in enger Beziehung zu den Zehn Geboten in der Gießener Handschrift Georg Mühlichs. Das zeigt sich namentlich beim 1., 5., 8. und 9. Gebot. Alle Schnitte haben Seitengröße und illustrieren je ein bestimmtes Gebot, dessen Text xylographisch am oberen Rand angebracht ist. Es zeigt sich hier wieder, was Augsburg leisten konnte.« (Schmid). Die Holzschnitte zeigen noch wenig differenzierte Binnenzeichnung, scheinen auf Kolorit (wie im vorliegenden Exemplar) angelegt zu sein.

Der einer Augsburger Familie entstammende Anton Sorg wirkte ab der Mitte des 15. Jhs. als Brief- und Kartenmaler und wurde noch 1476 als solcher genannt. Im selben Jahr brachte er seinen ersten Druck heraus und wurde mit etwa 180 Erzeugnissen, unter denen der *Seelentrost* besondere ›Erwähnung verdient‹ (Hind), einer der erfolgreichsten Drucker der Wiegendruckzeit.

Der *Seelentrost* von 1483 gilt als Rarissimum: Schreiber kannte nur die vier Exemplare in Bamberg, München/StUB, Nürnberg/GNM und Vorau (letzteres nicht mehr in der Aufstellung bei Schramm). Hinzuzuzählen sind die Exemplare in Brüssel/BR (9 Bll. faksimiliert), Chicago/Newberry Library (zwischen 1940 und 1973 erworben, da bei Goff genannt, bei Stillwell noch nicht), London/BL (defekt), Sandershausen und die beiden in Würzburg. Das Berliner Exemplar (Voulliéme, *Berlin*, 132) gilt als Kriegsverlust (s. *Beiträge zur Inkunabelkunde*, 3. Folge/2, 1966, S. 218). Stuttgart/LB besitzt ein Einzelblatt. Im Vor- und Nachkriegshandel konnten wir nur zwei Exemplare nachweisen: Graupe, Auktion 57 (1925), Nr. 156 (9 Bll. faksimiliert; dieses Ex. heute in Brüssel) und das Karl & Faber – Rauch Exemplar, identisch mit dem vorliegenden (s. Provenienz).

Exemplar im ersten Einband, die Holzschnitte und elf Maiblumen-Initialen mit feinem zeitgenössischem Kolorit.


Du solt nit schweren bey sinn nam̄


Du solt nit stelen.

41 CESSOLIS, JACOBUS DE. *Dis büchlin weiset die außlegung des schachzabel spils Vnd menschlicher sitten* ... (i. e. *De ludo scaccorum* in German). Strasbourg: Heinrich Knoblochtzer, 1 September 1483. 2°. (39) leaves of 40 (last blank removed). With 16 woodcuts (1 repeat) and with 22 figured woodcut-initials. Binding signed M. MEUTER, ASCONA (20th century).

Fourth edition in German. – Cessolis (from Céssole in Lombardy?), during 1317 to 1322 documented as a member of the Dominican convent of Genova, wrote his treatise On the Game of Chess probably between 1259 (as he made use of the *Speculum maius* of Vincent of Beauvais) and 1273, the year the interregnum ended. The treatise is not an instruction on the rules and strategy of chess itself, but a didactic allegory of the human condition. Cessolis, however, describes the moves allowed each piece and the pawns, and his work is recognized as the first printed book on the greatest and most universal of all board games. Cessolis interprets the pieces of a single side as representing the stations of society: the five major pieces embody their actual roles – king, queen, knight, judge (the modern bishop), and king's deputy (the modern rook) – while the eight pawns are represented as a woodsman, a blacksmith, a wool merchant, a money-changer, a doctor, an innkeeper, a watchman, and a water-carrier.

The book enjoyed more than two centuries of popularity, with an abundance of 15th-century manuscripts (49 in German), and 16 incunabular incarnations: four in Latin (1475-94, not illustrated), five in German (1477-90, each of them illustrated), four in Lower German (1479-1483, the last one illustrated), one illustrated Italian edition (1493), not to forget the two of 1474 and of 1482 (illustrated) in William Caxton's English translation and from his press.

To illustrate the present edition Knoblochtzer (see no. 22) used the 15 woodcuts (83 x 120 mm) for his edition of about 1478 (C 1567), slightly enlarged Strasbourg copies after the original Augsburg woodcuts which as a complete set had only been used in Günther Zainer's first edition of 1477 (H 4895; Schramm II, figs. 682-696). As quite often with books from Knoblochtzer's press the edition is also adorned with a diversity of distinguished figurated initials, such as with a D showing Charles the Bold and René of Lorraine (leaf a3a; see Schramm XIX, fig. 65), an I with Samson and the Lion (leaf a2a; Schramm fig. 67b), or an S with Solomon and Marcolph (f4b; Schramm 424; copied from Monogramist b&8; see Lehrs VIII, 191, 16a).

¶ Rarissimum: Hain never could see a copy. The *GW* lists 9 (2 defective) copies (Donaueschingen Inc. 151 was traded in 1930 to Karl & Faber for the *Zimmernsche Totentanz*, Donaueschingen MS A III 54). No copy in Sander, *Prices of Incunabula*, nor in the *Jahrbuch der Auktionspreise* (1950-2000). *The Book Auction Records* only notes Christie's, 8 May 1991 (Dr. R. Blass sale), lot 9, the former Donaueschingen copy in 19th-century German boards). For the pre-War period we only hold record of Karl & Faber IX, 87 (in vellum) and XI, 465 (half leather; some cuts coloured in yellow).

The present copy, with 278 x 198 mm quite larger than the one in British Library, only a bit thumbed. The woodcuts on title and leaf b2b partly coloured as well as a few initials. Title with the contemporary note *Item ich han kauft ein ferkell um acht batzen – der trucker der das buch hat getruck der ist ein böser man* (I also bought a pig for eight batzes – The printer who printed the book is a wicked man).

HC 4897. – *GW* 6530 (9 copies, 2 defective. Regarding the former Donaueschingen copy see above). – *BMC* I, 89 (250 x 183 mm). – Goff C-418 (3 copies, 1 defective). – *München, BSB Ink.* I-14 (quite defective). – Ritter II, 183. – Schorbach/Spirgatis, *Knoblochtzer* 40. – Muther 177. – Schreiber 4276. – Schramm XIX, pp. 5f. (specified) and 14; figs. 119-133. – Kristeller, *Straßburger Bücher-Illustration* 17. – Davies, *Murray* 108 (278 x 202 mm) with 3 figs. – Goedeke I, 374, 11, 3. – Anton Schwob in *VL* VIII, 589ff.

*

Vierte deutsche Ausgabe. – »Der Dominikanermönch Jacobus, aus Cessole oder Cassale Monferrato in der Lombardei stammend, lebte in der 2. Hälfte des 13. Jahrhunderts. Zu seinen erfolg-

Von erſten von des küm̃ges geſtalt
auff dem ſchachzabel wie der ſitzen
vnd ſein ſol m̃ dem palaſt.





Er küm̃ge m̃mpt geſtaltt
nach einem lebendigē kü/
m̃g wan ō ſol ſitzen m̃ ſey/
nem pallaſt in purper ge/
kleidet. Das bedut das er
ſol ſein mit tugenden vnd
mit genaden gekrönt vñ
bekleidet mit dem ſol des
küm̃ges mūt vnd wil ſein
gezieret vnd beſſert/an dē
dingen ſol er leuchten voz
anōn leutē als er in ſchey/
net ann dem gewand/Eyn kron ſoile er haben auff ſeynem
haubte. das bedeutet ſeyn hohe wirdigkeyt wann ſein wir
de iſt ſeynem volck eyn ere wan all ſein vnderton plickēt in

Von der kūm̄gm̄ gestalt vnd wesen.



DEr kūm̄gm̄ gestalt auff dez schachzabel sol sein ein schōne frauw m̄ vergūlten gewand vmb schweifft mit vehem. vnd soll die fraw sten zū der gelincken hand des kūm̄gs auff dem schachzabel darumb dz die der kūm̄g mit der rechten hand mōg gehalsen vnnd vmbfahen/ wann also stet geschrieben m̄ der min būch. Sein gelinck hand vnder meinem haubt vnd sein recht hant wirt mich vmbfahen. Sye stet vnd setzt man sie auch dar vmb zū der rechten hand des kūm̄gs das sie hab von genaden das er hat von natur. Es ist besser das mann habe kūm̄g die geerbet seien von natur vnd nach der art der erstē geburt/ dan dz man sy vō andern kurfursten erwelen wil/ dann wan dz reich ledig wirt so geschicht dick vō krieg der walheren das dz reich lang verweiset wirt vnd blibt do von wirt dz reich beschdiget vnnd



Er achtet vend auff dem schachzabel sol
sten voz dem roch dz do stet zů der lincke
hand des kůnges/wan der bedeut spiler
schelter vnd ribalden die sollent dē land
zewissen tůn was einem verweser oō vitz
tumb schand briefen mag Die spieler wā
sich die verspielt habent das sye blosz vñ
nackēt seind dz sie dan bald bereit semt botschafft zetragen
durch dy land vñ trachtē vmb anō gůt Es sol auch auf dē
schachzabel also gestalt sein dz er hab ein reides preits har
vnd sol haben auff seiner rechtē hand ein weng pfenig vñ
dar bei seind beteut geůfter vñ in ō lincke hād drei wůrffel
dz beteůt spieler vñ vnō ō gůrtel ein breiffasz dz beteut leu
fer vñ briefftrager Die erstē dye do heissen geůffter vñ irer
hab zerstōzer dē sol ein herzē pleger gebē vber ir hab vñ sol
sie machē irer hab vñ gůt vngewaltig darūb wan es geschi
cht so sie ir gůt vertůn vñ verzert habēt so kůnnēt sy mt ar/

reichsten Predigten gehörte offenbar die allegorisch-didaktische Auslegung des Schachspiels. Auf Wunsch seiner Mitbrüder schrieb er um 1275 den Predigtzyklus nieder, und die große Zahl erhaltener Handschriften zeugt von der Breitenwirkung dieser Predigten. Die Schachfiguren interpretiert Jacobus als Repräsentanten der einzelnen Stände, das Schachspiel als Spiegel der Gesellschaft, und er verband die Beschreibung der Figurenverteilung auf dem Brett und der Möglichkeiten verschiedener Züge mit moralisierenden Betrachtungen und Lehren. Durch eingestreute Erzählungen aus biblischen und weltlichen, häufig antiken Quellen vermittelt er auf unterhaltsame Weise das Lob der Tugend und die Verdammung des Lasters. Sein in vier Abschnitte gegliederter Traktat behandelt einleitend den Ursprung des Schachspiels, es folgen die Kapitel über die edlen Schachfiguren: den König und die Königin, über die Richter (Läufer), Ritter (Springer) und Landvögte (Türme).« (*Fünf Jahrhunderte Buchillustration* 48; Ausgabe Florenz 1493/94). Im dritten Teil werden die gemeinen Figuren (Bauern) abgehandelt, in unserer Ausgabe jeweils repräsentiert durch einen Waldbewohner, Schmied, Wollhändler, Geldwechsler, Arzt, Gastwirt, Wächter und Wasserträger. Der letzte Teil erläutert die Einrichtung des Schachbretts und die Bewegung der Figuren.

Zur Illustration wiederholte Knoblochtzer die 15 Holzschnitte seiner Ausgabe von ca. 1478, leicht vergrößerte Straßburger Kopien nach den Augsburger Holzschnitten in Günther Zainers Ausgabe von 1477. Außerdem enthält der Druck eine Reihe bemerkenswerter figürlicher Initialen, einige mit historischen oder biblischen Ereignissen.

Rarissimum: Der *GW* verzeichnet neun (zwei defekte) Exemplare; und im Handel konnten wir nur zwei weitere ermitteln.

AESOPUS. *Fabulae*. With the *Vita Aesopi* in the translation by Rinucius Aretinus, and with further matter. [Augsburg: Anton Sorg, "c. 1480", rather: not before 1483]. 2°. 121 leaves (10 in facsimile) of 130 leaves. With 189 woodcuts (14 in facsimile) of 194. Bound in modern maroon morocco (see below).

42

Second edition of the *Fabulae* in the Latin prose version of Romulus. When dated 'about 1480' (by *GW* and others) it ranged as first edition, but is now outdated by Knoblochtzer's Strasbourg edition of about 1481 (H 324/325) because of Sorg's type 4:109G which in a dated book first occurs in the *Beichtbüchlein* of 1483 (H 2740), also in the undated *Almanachs* for 1484 (*GW, Einblattdrucke* 193 and 700); see *München, BSB-Ink.*, A-75.

The origins of fable are lost in the mists of time. The Western tradition begins effectively with Aesop (6th century B.C.), reputed to have been ugly but wise, but of whom little or nothing is known for certain. Within hundred years of the first Aesopian inventions the name of Aesop was firmly identified with the genre, as if he, not a collective folk, were its originator. Modern editions list approximately two hundred 'Aesop' fables, but there is no way of knowing who invented which tales or what their original occasions might have been. Aesop had already receded into legend when Demetrius of Phaleron, a rhetorician, compiled an edition of Aesop's fables in the 4th century BC. A versified Latin collection made by Phaedrus, a freed slave in the house of Emperor Augustus, included fables invented by the poet, along with the traditional favourites, which he retold with many elaborations and considerable grace. Phaedrus may also have been the first to write topically allusive fables, satirizing Roman politics.

During the late Middle Ages the fables underwent many different treatings (such as into an *Aesopus moralisatus)*. Of any of these forms the first edition was printed about 1470/71 by Christoph Valdarfer in Venice (C 115) which up to the end of the century was followed by 160 editions in Greek, Latin and almost every European vernacular. Also the meagre numbers of copies preserved from the early editions speak for the immense popularity of the book: too many copies were just read to pieces.

For the present edition (also containg parts from the *Fabulae* by Avianus, the *Disciplina clericalis* of Petrus Alphonsi and from the *Facetiae* by Poggio Bracciolinus) Anton Sorg used the powerful and legendary Ulm cuts. Only the first woodcut in the text is recorded to have been replaced by a copy, but also were Schramm's nos. 120 and 124. The Ulm series was first used for the Aesop of Johann Zainer (about 1476; H 330), then by his brother Günther Zainer in Augsburg (c. 1477/78; H 331 = 332) where they were kept for ten further illustrated editions, ours being the third.

The master of the Ulm series – one of the most brilliant in German incunabular book-illustration – is still unknown. Art historians offered one and the other attribution: Master of the Ulm Boccaccio of 1473 (see no. 11), partly with the Zamorensis-Master (Weil), Hausbuchmeister (Baer), Jörg Syrlin, creator of the Ulm choir-stalls (Fischel), also Matthäus Gotthart Neithardt, Syrlin's journeyman (Lanckoronska). The popularity of the Ulm cuts is shown by the fact that the designs were borrowed in some twenty German editions within the 15th century.

Concerning the printer Anton Sorg see no. 23. The Aesopus is the only book in which Sorg's type 4:109G is used for Latin.

◖ The only copies we could trace on the pre-War market were offered by E. P. Goldschmidt (Catalogue 23/24 and 24/2: the defective Weingarten copy) and Quaritch (*Centenary Catalogue*, no. 2, wanting leaves 120-128).

The present copy wants leaves d2-7, f5, n6 and the blank q10, consequently 6 woodcuts (Schramm nos. 138-148, 172, 173, 260, 261); and the last 10 leaves (p8, q1-q9, containing 14 woodcuts from Schramm's figs. 289-301) are in facsimile. Space for the opening initial filled with Q in penwork. A bit stained and browned, first three leaves with three wormholes, the woodcut on leaf 1b (recto blank) mounted. Defect in upper corner of first 6 leaves repaired without any loss of letters. Tear in lower margin of a8. Cut to 242 x 173 mm; German notes in margins of leaf o8 touched by binder's knife.

BINDING: Maroon morocco (England, 19th/20th century). Covers with blind frame and fleurons; back with fleuron, and title in gilt letters. Gilt edges. – Lower cover starting.

PROVENANCE: *Est Cartus. Pascal. G. P. Aug.... ad Stellam B. M. V. in ta...*(?).

H 326*. – *GW* 347 (11 copies). – *BMC* II, 356 (277 x 190 mm). – Goff A-112 (3 copies in institutional libraries). – Flodr, *Incunabula classicorum*, Aesopus 79. – Not in Muther. – Schreiber 3022 (c. 1483). – Schramm IV (Sorg), pp. 18 and 50 (counting 193 cuts); figs. in vol. V (Zainer), 109-301. – Concerning the rich literature on the Ulm cuts see *Arnim*, Schäfer 1, note 4. – See also *PMM* 15 (Naples 1485 edition).

*

Zweite Ausgabe der *Fabulae* in der lateinischen Prosafassung des Romulus: Von *GW* u. a. noch als erste Ausgabe »um 1480« eingeordnet, wird die Ausgabe heute aufgrund der Verwendung von Sorgs Type 4:109G auf »nicht vor 1483« und damit nach Knoblochtzers Ausgabe (›um 1481‹) angesetzt (s. *München, BSB-Ink.*, A-75).

Die Ausgabe beginnt, wie üblich, mit der erst im 4./5. Jahrhundert entstandenen *Vita* des Aesop, des legendären Ahnherren der Gattung Tierfabel. Dieser Lebensbeschreibung zufolge soll Aesop um 600 in Kleinasien geboren sein und längere Zeit als Sklave des Gelehrten Xanthos auf Samos gelebt, dann seine Freiheit erhalten haben. Die angeschlossenen *Fabulae* basieren auf der im Mittelalter populär gewordenen lateinischen Prosafassung eines gewissen Romulus (4./5. Jahrhundert), gemäß langer Texttradition kompiliert mit den seit Demetrius von Phalerium (4. Jahrhundert) unter Aesop laufenden Fabeln, ferner mit 17 Fabeln der *Extravagantes*, den *Fabulae collectae*, mittelalterlichen Tiergeschichten und Schwänken nach Alphonsus und Poggio.

Die Fabeln bilden kleine, in sich geschlossene Geschichten mit pointierter Handlung und unmittelbar einleuchtendem Fingerzeig für das menschliche Leben. Indem sie menschliche Untugenden und Schwächen auf die Tierwelt übertrugen und somit demaskierten, konnten die Fabeln jederzeit unbefangen zur moralisch-ethischen Erziehung verwendet werden. Der *GW* verzeichnet allein von der lateinischen Fassung mehr als einhundert Ausgaben, die früheste bereits 1470/71 in Venedig (C 115; *GW* 333). – Vgl. a. Nr. 24.

Für seine Ausgabe konnte Anton Sorg die ausdrucksstarken Holzschnitte zur Ulmer Ausgabe von 1476 verwenden. Die Literatur nennt nur den ersten Textholzschnitt als durch eine Kopie ersetzt (gleiches gilt jedoch auch für die Holzschnitte Schramm Abb. 120 und 124).

Selten: Im Vorkriegshandel konnten wir nur bei Goldschmidt das defekte Weingartener Exemplar und ein weiteres defektes bei Quaritch nachweisen. Im hier offerierten fehlen 8 Textblätter mit 6 Holzschnitten; die ehemals fehlenden letzten 10 Blätter mit 14 Holzschnitten wurden in Faksimile ergänzt.

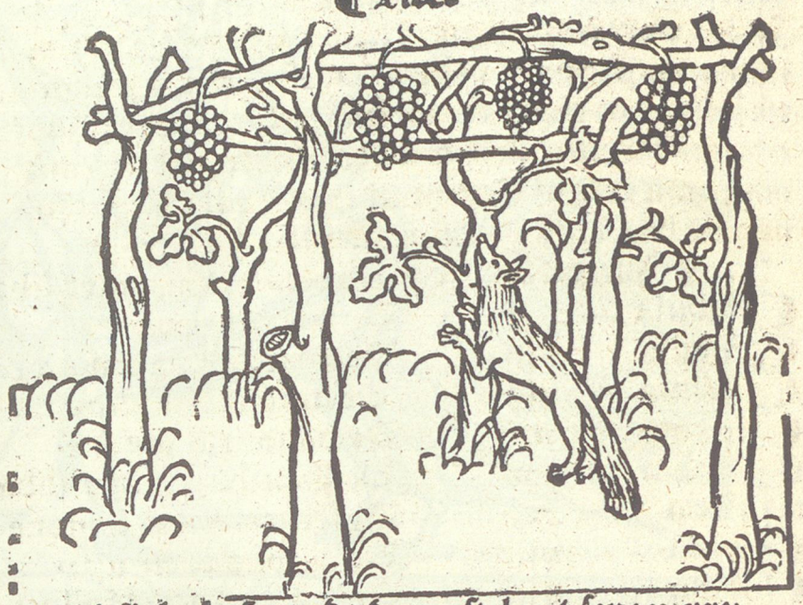
Auiam.



Aser erat quondam generoso germine feta
a Oua qꝫ in nidis aurea sepe daret
Ferebat hanc volucri legem natura superbe
Ne liceat pariter munera ferre duo
Sed dominus cupidum metuens euanescere votum
Non tulit exosas in sua lucra moras
Grande ratus precium volucris de morte referre.
Qui tam continuo munere diues erat
Postꝫ nuda minax egit in viscera ferrum.
Et vacuam solitis fecibus esse videt.
Ingemuit.tanto deceptus crimine fraudis
Nam penam meritis retulit ille suis
Sic quicunqz deos vno malo tempore poscunt
Justus his etiam vota diurna negant.

¶ Fabula.xxv.de simea et de gemino fetu.

Ama est qꝫ geminum profundens simea partum
f Diuidit in varias pignora nata vices
Namqz vnum caro genitrix educit amore.
Alterius odijs consaturata timet
Ceperat atqz fetam grauior terrere tumultus
Dissimili natos conditione rapit



Fabula secunda de mustela et sene mure

Ingenio quemqz facere debere quod viribus non potest instruit hec fabula Mustela q fuerat senex et mures amplius nisequi non valens inuoluit se in farinā et in loco obscuro se abscondit volens de innocentibus sine suo labore p̄dam facere Veniens miser ignarusqz mus quādam herbam putabat periit qz noxius et inoxius alter similiter capitur



¶ Primus



Vlpe gerente famē·corvum gerit arbor et escam
v Ore gerit corvus·vulpe loquente silet
Corve decore nites cignum candore preibis
Si cantu placeas plus aue quaqz places·
Credit auis·pictaqz placent preludia lingue·
Dum canit vt placeat·caseus ore cadit
Hoc fruitur vulpes·insurgunt tedia corvo·
Asperat in modico damna dolore pudor·
Fellitum patitur risum·quem mellit inanis·
Gloria·vera parit tedia falsus honor·
Vi se laudari gaudent verbis subdolis decepti penitet
q De quo hec est fabula ¶ Cum de fenestra corvus caseū raperet alta consedit in arbore·Vulpes vt hūc vidit caseū habere cupiens·subdolis verbis sic eū alloquit·O corve quis similis tibi·et pennarū tuarū qualis est nitor·qualis esset decor tuꝰ si vocē habuisses claram·nulla tibi prior quis fuisz·At illa vana laude gaudēs dū placere vult et vocem ostendere·validius clamauit·et ore apto·oblitus caseī ipm deiecit·quē vulpes dolosa celerius rapuit et auidis suis dentibus abrodit·Tunc corvus ingemuit·ac vana laude deceptus penituit·sed post factū quid penitet ¶ Monet autez



43

NUREMBERG. – *Newe Reformacion der Stat Nure(m)berg*. Nuremberg: Anton Koberger, 5 June 1484. 2°. 214 leaves (last blank). The full-page woodcut by Michael Wolgemut coloured by a Nuremberg workshop; also with a large painted initial. Bound for the printer and publisher (see below).

First edition. – The 'Nuremberg Reformation', finished in 1479 and the first municipal law ever printed, became the eminent and most influential of the late Middle Ages. As Stobbe put it: "Zu Nürnberg hat man es zuerst unternommen, für Privatrecht und Process die einheimischen Grundsätze mit denen der fremden Rechte zu einem ausführlichen und systematischen Stadtrecht zu verarbeiten und die Ungewißheit, zu welcher die Praxis durch die immer weitergehende Benützung der römischen Rechtsquellen gekommen war, durch eine umfassende Codification zu beseitigen. Die Nürnberger Reformation ist zugleich das erste Stadtrecht, welches durch den Druck publicirt wurde. Ihrem Inhalt und der Anordnung nach wurde sie für Privatrecht und Process Muster und Quelle für viele spätere städtische und Landesgesetzgebungen und begründete eine neue Epoche in der Geschichte der Gesetzgebung."

The large frontispiece (255 x 179 mm) is the earliest woodcut by the Nuremberg painter Michael Wolgemut (see no. 62). It depicts Nuremberg's patrons St Sebaldus and St Lawrence under a canopy; the imperial double eagle shield appears in the centre, while below are both arms of the city of Nuremberg (one representing the arms of the Virgin actually).

St Sebaldus is venerated almost exclusively in Nuremberg where he is buried. Although he lived during the 10th century, little is known of his life. He made a pilgrimage to Rome and is usually represented in the costume of a pilgrim with a hat and a stick similar to those of St James and St Roche. Over his tomb in Nuremberg rises the 14th century Sebaldus-Church which the saint carries in our woodcut. Another famous Nuremberg church bears the name of the other patron, St Lawrence. He was martyred in 258 not just for being a Christian but for having frustrated Emperor Decius' plans to rob the Church treasury. Since Lawrence effected this by passing out valued objects to the poor, he has always been venerated by the poor. Since he supposedly suffered death by being roasted on a grill (which he always carries) he is a patron of bakers and chefs.

Anton Koberger (c. 1445-1513) started as a goldsmith. He made himself a great position in Nuremberg and was reputed even in 1470 (i. e. before his first book was issued). He then became the most successful printer and publisher of his day: He released more than 220 books, most of them large folios, and temporarily had twenty-four presses at work and a staff of one hundred compositors, pressmen, bookbinders, and traveling salesmen: More than any of his contemporaries he developed extensive international relations in book-selling, running branches in Paris, Lyon, Milan, Venice, Passau, Vienna, Ofen, Breslau and Cracow.

¶ A variant copy with "... menigklichem ..." in line 9 of leaf 27b (as Hellwig 710/711, Arnim, *Schäfer* 254; *BMC* different).

A complete and fine Koberger book in its most proper binding. Leaf 28a with a large initial E in blue on gold, the frame in green and red cinnabar. Frontispiece coloured in lilac and orange red, blue, gray-green, and different yellows. To ensure a correct representation of the arms, colouring was properly executed not by the owner but by a shop (like for the 1483 Richenthal with its many arms). In our copy the colouring is almost identical with Arnim, *Schäfer* 254 (even in the rhythm of colours in the canopy's gothic windows), however our yellow is stronger, the frame yellow (not cinnobar), Sebaldus' wrap (not blue, but) left white, the crown's core blue (not red).

Large (304 x 214 mm), a few deckle edges and manuscript signatures preserved. Blind supporting lines in blank parts of many leaves still visible. Text with red capital strokes, blue or red initials and paragraph marks. Book block undulated. The main part's first hundred leaves foliated. First four leaves wormed, the leaf with the woodcut in two places near to the frame. Upper margins of last 15 leaves with insignificant waterstaining and with a few

wormholes. Three leaves with a negligible tear.

Binding: Blind stamped dark calf (over wooden boards), executed by one of the binders working for Koberger. Covers framed by fillets; top of front cover with 'Reformacion', stamped by single letters (not by plate); other parts of frame with a row from a griffon tool. Inner rectangle with floral diapers from curved headed tools; the inner with a leafy ornament. Lower cover's frame tooled with a rosette alternating with an entwined staff. Inner rectangle diagonally divided, triangles filled with griffin tool from front. With 10 brass central and corner pieces. – Wormed. With expert repair, two clasps removed, ends of spine renewed.

Combined material from more than one of the later 'Koberger shops' has been used, namely from Rozsondai's groups Xa/b and XI; Kyriss' shops 115 and 118 (see below).

Provenance: Front fly leaf with the arms and entry of *Petrus Falk Civis Freyburgensis Ochtlandie, 1502* [c. 1468-1519; Fribourg notary (1492), member of the Council of Two Hundred (1493), and of the Council of Sixty (1494). Envoy extraordinary to many courts, and from 1516 until his death in the lead of Fribourg and confederate delegations. His rediscovered 270 books form one of the finest humanist libraries preserved (see *Hist.-biogr. Lexikon der Schweiz* III, 1926, p. 106f.] – [Hartung & Karl, 14 (1975), lot 212].

HC 13716*. – *BMC* II, 426 (2 copies, the larger 305 x 210 mm). – Goff R-37 (10 complete copies). – *München, BSB-Ink.* R-23 (2 copies, one bound by Kyriss' shop 114). – Arnim, *Schäfer* 254 (304 x 210 mm; Kyriss' shop 116). – Hellwig 710. – Hase, *Koberger* 447, 89. – Muther 421. – Schreiber 5051. – Schramm XVII, pp. 3, 8 and fig. 46. – Hind I, 378. – Stadler, *Wolgemuth* p. 67a. – *Dürer 1971*, no. 231 (also dealing with a model). – Stobbe II, 297ff.

Regarding the binding see Marianne Rozsondai, *Anton Koberger Müködése és a Koberger-Kötések problémája*, Budapest 1978, and by the same: *Über die 'Koberger-Einbände'*, in: *Gutenberg-Jahrbuch* 1974, pp. 311-323. – Our material in particular: Floral diaper from headed tool: Kyriss 115/5+6; Rozsond (1978), plate 63/1. – Rosette: Kyriss 115, plate 23 Rozsondai 72/4 = 73/3. – Entwined staff: Kyriss 11 plate 232; Rozsondai 72/5 = 73/4. – Leafy orn ment: Kyriss 118/1; Rozsondai 63/1 = 68/1. Griffon: Not in Kyriss; Rozsondai plate 70/7 = 71/ Schwenke/Schunke 126/37 ("Nürnberg, Kartäuse aber fremd"). – Bindings are known with the tit 'Reformacion' printed from a plate (see Rozsond (1978), pp. 99 (with fig.) and 137.

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Erste Ausgabe. – Die 1479 abgefaßte Nürnberge Reformation ist »unter allen Stadtrechten diese Periode ... mit ihren Revisionen das wichtigste un einflußreichste gewesen. Zu Nürnberg hat man e zuerst unternommen, für Privatrecht und Proces die einheimischen Grundsätze mit denen der frem den Rechte zu einem ausführlichen und systemati schen Stadtrecht zu verarbeiten und die Unge wißheit, zu welcher die Praxis durch die imme weitergehende Benützung der römischen Rechts quellen gekommen war, durch eine umfassend Codification zu beseitigen. Die Nürnberger Refor mation ist zugleich das erste Stadtrecht, welche durch den Druck publicirt wurde. Ihrem Inhalt un der Anordnung nach wurde sie für Privatrecht un Process Muster und Quelle für viele spätere städti sche und Landesgesetzgebungen und begründet eine neue Epoche in der Geschichte der Gesetz gebung.« (Stobbe).

Der frontispizartige Eröffnungsholzschnit (256:177 mm) ist Michael Wolgemuts »frühest bekannte Arbeit, ... der erste wirklich große Holz schnitt Nürnbergs« (Stadler). Dargestellt sind unter gotischem Baldachin, die Patrone der beider Hauptkirchen St. Sebald und St. Lorenz und Nürnbergs ›Wappendreiheit‹ (Reichs- und di beiden Stadtwappen).

Komplettes Exemplar im ›Koberger'scher Verlegereinband‹. Der Eröffnungsholzschnitt in prächtigem Werkstattkolorit (nahezu identisch mi Arnim, *Schäfer* 254); Bl. 28a mit blauer Initiale E au Goldgrund, die Rahmung grün und zinnoberrot.

44

CAROLUS IV. (German Emperor). *Goldene Bulle* (i. e. *Bulla aurea*, in German). With: Frederick III. *Reformation und Ordnung des Landfriedens*. Ulm: Lienhart Holl, 6 September (14)84. 2°. 38 unnumbered leaves (first and last blank renewed). In an early 20th-century binding of red morocco, covers with dark fillets and gilt centre-piece.

Sixth (4th German) edition. – The *Golden Bull* was given in 1356 by Charles IV (1316-1378), German king, since 1346 king of Bohemia, Holy Roman emperor since 1355. He gained more trough diplomacy than others did by war, and through purchases, marriages, and inheritance he enlarged his dynastic power. Under Charles' rule Prague became the centre and capital of the Holy Roman Empire. Indeed, from his reign until the 18th century it was understood that the German imperial crown was based on the crown of the king of Bohemia.

Charles' decree known as the *Golden Bull* is the oldest collection of German imperial law, a kind of a constitution, and was basically valid up to the end of the Holy Roman empire in 1806. It regulated the election of the German king by seven Electors who, privileged with special rights (such as indivisibility of their territories, and primogenitur), became *domini terrae*, real sovereigns; and above all stood the king of Bohemia. Frankfurt became the place of the king's election, Aachen the place of his coronation, and his first Imperial Diet had to be held at Nuremberg. The *Golden Bull* also contained restrictions on the right to private warfare, terms for public peace, and the prohibition to enter into alliances contradictory to public peace.

The first Latin edition, printed in 1474 by Creussner in Nuremberg (H 4075), was followed by Koberger's of 1477, and Flach's in Basel of about 1479/80 (H 4076, C 1373). The Latin edition [Cologne: Cornelis de Zierikzee (H 4074)] was only printed after 1500. The first German edition was published c. 1474, also by Creussner; there followed an Augsburg (Bämler 1476), a Venetian (N. Jenson 1477), our Ulm edition (see H 4077-4080), and the Strasbourg edition of 1485 (see no. 46).

It also contains the *Reformation und Ordnung des Landfriedens* (Reformation of Public Peace; leaf e1ff.) of 1442, valid until 1495, when the Eternal Public Peace was signed at Worms. The *Reformation* was enacted by Frederick III (1415-1493; German king from 1440, from 1452 emperor of the Holy Roman empire) who laid the foundations for the greatness of the House of Habsburg. His greatest achievement was marrying his son Maximilian in 1477 to Mary of Burgundy (see no. 98, Pfintzing).

Concerning the printer Lienhart Holl see no. 35, Ptolemy. The *Golden Bull* was Holl's last printing and the only one without illustration: When Holl printed the book his property had already been garnished, and only by the town council's special permission he was allowed to continue printing for a few months (with a chance to reduce his burden of depts). Like many of Holl's books, also a few copies of the *Golden Bull* were printed on vellum (e. g. Paris/BN, Ulm/StB).

❡ Very rare: Not in *BMC*; no copy in American, Belgian, Hungarian, Italian, and Polish libraries. Neither in Sander, *Prices of Incunabula*, nor in the *Jahrbuch der Auktionspreise* (1950-2000), covering continental Europe. We have a note on a copy sold in New York by Zimmermann (Cat. 2, no. 297).

The present copy with old foliation and notes in margins. Tear and holes in margin of index leaf a2 repaired. A piece from lower margin of leaf b7 torn. First half of the book with a few wormholes; the beginning a bit waterstained and thumbed. Paper size 274 x 195 mm.

Provenance: Bookplate 'Erich von Rath' (1881-1948), director of Bonn/UB (1921-1942), since 1911 active for the *Gesamtkatalog der Wiegendrucke* (*GW*), chairman of its board from 1920 to 1945.

H 4080*. – Pellechet 3320 (only Paris/BN: Vélins 1003). – *München, BSB-Ink.*, K-19. – Amelung, *Frühdruck* 143. – *Die Goldene Bulle Kaiser Karls IV. vom Jahre 1356*, edited by W. D. Fritz, Weimar 1972. – Bernd U. Hergemöller, *Die Goldene Bulle. Karl IV. und die Kunst des Möglichen*, in: *Kaiser Karl IV. Staatsmann und Mäzen*, exhibition catalogue Nuremberg and Cologne 1978/79, pp. 143-146. – *Die Goldene Bulle. König Wenzels Handschrift*. Facsimile, commented by A. Wolf, Graz 1977.

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Sechste (vierte deutsche) Ausgabe des 1356 von Kaiser Karl IV. erlassenen ältesten und vornehmsten Reichsgrundgesetzes, das bis 1806 die Wahl des deutschen Königs durch die Kurfürsten und deren Rechtsstellung regelte.

Der lateinischen Nürnberger Ausgabe Creussners von 1474 waren die von Koberger (1477) und um 1479/80 die von Flach in Basel gefolgt (die undatierte Kölner Ausgabe bei Cornelis de Zierikzee, H 4074, ist erst nach 1500 gedruckt). Bei Creussner war auch um 1474 die erste deutsche Ausgabe erschienen; ihr folgten die Drucke in Augsburg (Bämler 1476), Venedig (Nicolaus Jenson 1477), unsere Ulmer Ausgabe und eine Straßburger von 1485 (Nr. 46).

Unsere Ausgabe enthält auch des spätere Kaisers Friedrichs III. *Reformation und Ordnung d Landfriedens* von 1442, die bis zum 1495 in Worm unterzeichneten ›Ewigen Landfrieden‹ Gültigke hatte.

Die *Goldene Bulle* ist nicht nur Holls einzige Druck ohne Illustration, sie ist auch sein letzter: Zu Zeit ihrer Fertigstellung war Holl bereits gepfände und nur aufgrund einer Sondergenehmigung de Ulmer Rates durfte Holl für wenige Monate weiter hin drucken, wurde ihm die Chance gegeben sein Schulden zu reduzieren.

Die Ausgabe ist selten: Kein Exemplar in ameri kanischen, belgischen, italienischen, ungarische und polnischen Bibliotheken, keines in der Britis Library, keines bei Sander, *Prices of Incunabula* un im *Jahrbuch der Auktionspreise* (1950-2000).

Diß iſt die guldin bull/keyſer karls/des vierdē/vnd die Reformacion keyſer Fridrichs des dritten/in küngklichen wirden zů franckfurt gemacht.

IN dem namen der heyligen/ainmütigen driualtigkeyt ſeligklichē Amen Karolus der vierdt von gottes genaden/römiſcher keyſer zů allen zeyten/merer des reichs/ vnd künig zů behem zů einer ewigen gedechtnuß/ein yeglich reich in im ſelber geteylt/wirt zerſtört. Wann wir fürſten/ der ſelben teylung/worden ſein geſellen der dieb/darumb hat got geſandt vnd gemiſchet/mitlen vnder ſy/den geyſt des ſchwindels vnd vnuerſtantnuſſe/ das ſy beraubt ſein/des liechtes/bekantnuſſe der warheyt. Alſo das das ſy ſein geleich den/die zů dem mittemtag. Jrß liechtz leiplichen/als in der vinſter nit genieſſen mügen. Wañ die kertzſtal irs liechtz/das iſt ir beſchaidenheyt vñ vernunfft/von ir rechten ſtat erwegt vnd genomen hatt. Alſo das ſy ir beſchaidenheyt beraubt vnd erblent ſein/vnd fürer worden ſind der blindē/vñ die/die gand in der finſtrin vñ beraubt ſein ir beſchaidenheyt ledigen vnd mit ir bekantnuß/darumb ſy des liechtes der vernunft beraubt ſein/von miſſetat wegen. Das alles von ſollicher teylung geſchicht/ wa ſolich gemain gůt ſach/geteylet wirt/als man mit vil ebenbildē der alten/vñ der nüen ee beweyſen mag. Wann ſag du hoffart/wie haſt du geherſchet in lucifero/ hetteſt du der teylung nit gehabt Sag du vnrainer veind/wie haſt du Adam/ von dem paradeyß geworffen/du haſt in dann/ von der gehorſame geteylt. Du zorn wie haſt du/das Römiſch gemein gůt/dañ mit teylung zerſtöret/ dz du pompeyum vnd Julium mit ſcharpffen ſchwerten/zů inwendigem heftigē ſtreitte erwegteſt. Du vnkeüſche/ wie haſt



45

AUSLEGUNG. – *Auslegung des Amts der heiligen Messe*. Augsburg: [Johann Bämler], 10 December 1484. 2°. 106 leaves (first leaf blank; leaves a3a and k4a printed in red). With 2 large woodcuts by the Augsburg 'Kalendermeister', and with some (two 12-line) woodcut initials; all coloured. In a contemporary Augsburg binding (see below).

Second of three incunabular editions, though Falk took it for the first. – The book 'to be read fairly well and fruitful, by the cleric and the profane' ("gar gut vnd fruchtber geystlichen vñ weltlichen menschen zu lesen") opens on the priestly office and on the prerequisites to celebrate Mess. Then, beginning with "Adiutorium nostrum in nomine Domini. Introibo ad altare Dei ...", follows the complete Mess. To each part a commented version in the vernacular has been added, meant 'for those simple clerics who have charge of souls, as also for those laymen who can instruct themselves from the same salvation-bearing explanation.'

Schmid attributed the two large woodcuts, representing Visitation (184 x 120 mm; leaf 2b) and Crucifixion (185 x 123 mm; leaf 67b), to his Augsburg 'Kalendermeister', who modelled his Visitation on the single cut in the true first edition, Nuremberg: Creussner, undated, but one of the Munich copies with an entry of 1484 (H 2143; *GW* 3085; Schramm XVIII, fig. 332).

Johann Bämler (see no. 9) printed the *Auslegung* with his types 119G and 120G (the latter only known from the Latin incipit to the present edition; see *BMC* II, 330).

◖ A copy with fine contemporary Augsburg colouring, binding and provenance. With only some minor stains and, with 265-267 x 198 mm, larger than the copy in the British Library.

BINDING: Contemporary Augsburg blind-stamped calf on wooden boards. Covers with three frames, the outer stamped with a rosette, the one in the middle with a carnation tool, the inner frame pressed from a narrow floral roll. Inner rectangles divided by fillets: diagonally and also with a large lozenge; with a carnation or fleur-de-lis tool stamped into the triangles. – Paper ticket from front cover and ten centre and corner pieces removed. Parts of clasp preserved. Rubbed; spine cracky.

The tools not in Kyriss nor Schwenke/Schunke; the rosette similar to Schwenke/Schunke 260/264; Kyriss 90: 'Augsburg, Fuchsvogel I'.

PROVENANCE: Leaf 1a with *Monasterii St. Udalrici & Afrae, Augustae* (16th c. – In the 15th century the Augsburg Benedictine monastery, lateron Imperial Convent, was renowned for its scriptorium, and it also housed a printing shop using five presses acquired from Johann Schüssler, and types from Zainer, Bämler and Sorg; see Geldner, *Inkunabeldrucker* I, 138f.). – Bookplate "Philosophia Hermetica" [i.e. Joost R. Ritman, Amsterdam].

H 2144*. – C 2389 = 4072. – *GW* 3086. – *BMC* II, 337 (260 x 191 mm). – Goff A-1396 (8 copies in institutional libraries). – Muther 179 (ascribed to Sorg). – Schreiber 4644. – Schramm III, pp. 24 and 26; figs. 760/761. – Schmid, *Augsburg* p. 71. – Arnim, *Schäfer* 29 (294 x 180 mm). – F. Falk, *Die deutschen Mess-Auslegungen*, Cologne 1889, pp. 2-8.

*

Zweite von drei Wiegendruck-Ausgaben; die These von F. Falk (*Die deutschen Mess-Auslegungen*, Köln 1889, SS. 2-8), es handle sich um die erste, ist überholt. Der einzige weitere Wiegendruck erschien 1495 in Leipzig.

Das Werk, »gar gut vnd fruchtber geystlichen vñ weltlichen menschen zu lesen«, handelt zunächst von der Priesterschaft und den Vorbedingungen einer Messe. Es folgen, beginnend mit ›Adiutorium nostrum in nomine Domini. Introibo ad altare Dei‹, alle Teile der Messe, jeweils gefolgt von einer volkssprachlichen Fassung mit Kommentar.

Die beiden Holzschnitte mit Visitatio (184:120 mm; Bl. 2b) und Kreuzigung (185:123 mm; Bl. 67b) werden von Schmid dem Augsburger ›Kalendermeister‹ zugewiesen, der sich bei der Visitatio an den einzigen Holzschnitt der Erstausgabe anlehnt (Nürnberg: F. Creussner, ohne Jahr, doch eines der Münchener Exemplare mit Eintrag von 1484. – H 2143; *GW* 3085; Schramm XVIII, Abb. 332).

Exemplar mit augsburgischem Kolorit, Einband und aus dem Besitz des dortigen Klosters St. Ulrich und Afra.

46

CAROLUS IV. (German Emperor). Bulla aurea, in German: *Die güldin bulle vnd künigclich reformacion*. With: Frederick III. *Reformation und Ordnung des Landfriedens*. Strasbourg: Johann Prüss, 1485. 2°. 27 leaves (of 28: blank final leaf removed). With 11 woodcuts. Plain red morocco, bound by RIVIERE & SON (that is not before 1881). In linen folder and red morocco box, signed ZUCKER & HENCKEL, PHIL[adelphia]).

Fifth German (the single fully illustrated) edition of the *Golden Bull*, the oldest collection of German imperial law, a sort of constitution of the Holy Roman Empire promulgated by Charles IV in 1356. After his coronation as emperor in Rome (1355) he had summoned the princes to deliberations at Nuremberg, which resulted in the promulgation of the first 23 chapters of the *Golden Bull* on 10 January 1356, while the concluding 8 chapters were only added after further negotiation with the princes in Metz on December 1356. Charles' purpose was to eliminate papal interference in German political affairs, to recognize the importance of the Princes, to place the election of the German ruler firmly in the hands of the seven Electors, to ensure that the candidate elected by the majority should succeed without dispute, and to establish succession by primogeniture.

As some of the previous editions (see no. 44) the present one also contains the 1431 *Golden Bull* of King Sigismund, and the 1442 *Reformation* of King Friedrich (Emperor Friedrich III since 1452).

The printer Johann Prüss (see no. 57) illustrated the edition with 11 woodcuts which Schreiber attributed to the illustrator of the Strasbourg *Antichrist* (H 1149) and of Hieronymus' *Leben der heiligen Altväter* of ca. 1482 (H 8603). The cuts (the bulk measuring 105 x 125 mm) depict the Emperor enthroned, surrounded by the seven Electors; the Emperor and his entourage on their way to Frankfurt (leaf a3a; with Schramm 1199, the earliest printed representation of Frankfurt/Main), the election of the Roman King; in the fourth cut (140 x 120 mm) the Emperor, the King and the Electors sit at table; and the following cuts show the Electors performing their duties: the Margrave of Brandenburg shedding water on the Emperor's hands, the palsgraves serving the tureens and dishes, the Roman King serving a drink in a golden bowl, &c.

¶ Old 4-line note under the title crossed out. With a few old notes in margins. A tiny wormhole nearly throughout. Agestained, washed and pressed; final blank leaf removed; cut to 270 x 185 mm.

PROVENANCE: Title with *A. Himly* (18th/19th century) with his bibliographical note. – With ticket "The gift of Lessing J. Rosenwald to the Library of Congress"; Rosenwald's bookplate LJR removed (no. *154* and off-print visible). L. J. Rosenwald (1891-1979), managing director of the Philadelphia branch of Sears & Roebuck, donated his famous print collection to the National Gallery in Washington, his books to the Library of Congress (see William Matheson, *Lessing J. Rosenwald, A Splendidly Generous Man*, in *Vision of a Collector*, pp. XXIII-XXXIII; *Lexikon des gesamten Buchwesens*, VI, 375). Our book also with stamp "Rosenwald Collection Duplicate Sold 1967" [i. e. Sotheby, 27 November 1967, the present copy, lot 14, bought by Georges Heilbrun/Paris. – The copy also has a collation note (by the Munich dealer Helmuth Domizlaff)].

H 4081*. – *BMC* I, 119 (290 x 210 mm). – Goff C-209 (now 3 copies, as the present one has to be cancelled). – Schmidt, *Prüss* 10. – Muther 511. – Schreiber 3659. – Schramm XX, pp. 9 and 25, figs. 1198-1208. – Arnim, *Schäfer* 200 (285 x 205 mm). – Facsimile: Frankfurt 1968, edited by A. Wolf. – For references regarding the text see no. 44.

*

Fünfte deutsche (erste voll illustrierte) Ausgabe des 1356 erlassenen Reichsgrundgesetzes (s. Nr. 44), dem auch hier die *Reformation* des späteren Kaisers Friedrich III. beigedruckt ist. Die 11 Holzschnitte zeigen Kaiser und Kurfürsten bei Amtshandlungen sowie die älteste gedruckte Ansicht von Frankfurt am Main.

Das hier angebotene Exemplar stammt aus der Sammlung von Lessing J. Rosenwald.



fürstē od er ire botē die sy dartzů sendē/ durch ir land gebiet vñ stete· vñ ouch fürbas so sie verstōn mögē/ vñ ongeuero geleite lyhen gen ō stat do die wale geschehē sol· vñ hynwiderum̄ zefarn by ō pen meineides· vñ verlürt syn stimm/ die er zů ō selbē zyt zů ō kure habē sölt· Vnd setzen dz er oder sy in die büsse zestund gefallē sol syn· die oś der an dez vorgñten gleit sömig sint· oder dz gleit frefelichē wiōspreechē· Darūb er setzē wir vñ gebieten anōn fürsten gemeinlich/ wie sy genāt sint· die belehent sint von dē heiligē römischē rych· vnd ouch allen graffen· landoszherren rittern knechtē edeln vñ vnedeln· burgern vñ gemeindē Vnd allen vnsern burgern vnd stetten/ vnd allen seetten des ryches/ das sy zů ō selben zyt/ so man die kure thůn sol eines Römischen küni ges zů einem künftigen keisser einen ygclichen kurfürsten· so er es an sy forderet· Oder sine botten die er zů der kure sendet/ söllent geleiten durch ire gebiete· vnd so sie verrest mögen· als vor bedacht ist· on alle geuerde· Wer ouch die vorgeschriben vnser gesetzte frefelich über gienge· der sol zů stunder in die vorgenanten pene gefallen sin· Alle fürsten vnd Grauen landoszherren edel ritter knecht vñ alle wolgebor nen/ die dawider thůnt/ die vallent in pene meineides· Vnd verlürent alle lehen/ die sy vonoem heiligen rych hant· vnd anō lehen von wem sie die habent· vnd alles ir gůt wo sy das habē Alle burger gemeindē



den zeptrum · den öpffel vnd das schwert · Man soll ouch tragen vor dem Ertzbischoffe von Trier on mittel so er vor geet in siner ordnung zů erste die krone von Arche · Darnach die kron von meylon · von etlichē andern fürstē die ö keiser oö kůnig do zů schicket Oz tragē sol allein geschehen dem der mit keiserlichen oder kůnigclichē infeln ist getzieret Die kůnigin sol mit ir wate cleider · zogen zů ö sitzstat · vō irē grossē herbeliget · mit irn iunkfrauē erwe ferr ein zimlich wyt nach dē kůnig von Beheim · der dem kůnig oder keiser aller nehst nachfolget

W xxvii. capitel

Wie die kurfürsten zů keiserlichem hofe komment

Ir setzen wann ö keiser oder kůnig vff ein hof halt · oz die kurfürste dienē sol dise nachgschribē ordnūg gehaltē werdō

Des Hertzogen von sachsen ampt



Zům erſten Wann der keiſer oder kůnig ſitzet vff ſinem keiſerlichen o der kůnigelichen trone · So ſol der hertzog von Sachſſen ſin ampt tůn in der wyſe · Man ſol ſchitten für das keiſerlich geſeſſe ein huffen ha bern · der als hohe ſey / das er dem pfero gang an die pauſt · oder an dē forderen reiff · Vff dem pferde ſol ſitzen der hertzog · vnd ſol haben ein ſilberin ſtrychen in ſiner hand · vnd ein ſilberin ſimmerin · die beide ha bent zwelff marck ſilbers · vnd alſo ſitzende vff dem pfero · ſoll er das meſſz vol habern meſſen oder nemen · vnd ſol dem erſtē knecht der do kume ſchitten in ſinen ſack · So er das gethůt · ſo ſol er die ſtrychē ſte cken jn den habern · vnd ſol abtziehen · Vnd ſyn vndermarſchalck / der von bappenheim / ſol an ſiner ſtat / oder der hofmarſchalck / ob der vō bappenheim mit do were / den habern pſzmeſſen fürbas ·



47

LIRER, THOMAS. *Schwäbische Chronik*. With: *Deutsche Chronik*, until 1462. [Ulm: Conrad Dinckmut, autumn 1485]. 2°. 63 leaves (of 64: blank h8 removed, but with blank a1). With 19 full-page woodcuts by the Master of the Ulm Terence. 19th-century green buckskin binding with fillet and fleurons.

First edition. – The lifespan of the 15th-century author of the *Schwäbische Chronik* ('Swabian Chronicle') is unknown. At the end he gives his name as 'Thoman Lirer', saying the chronicle had been copied in 1133 for the first time, – an obvious mystification: Not only is a chronicle in German of such an early date quite inconceivable, – the language is clearly of the second half of the 15th century and there are lots of anachronism. As no Thomas Lirer could be found in the records, it well could be a pseudonym.

Since many Swabian noble families traced their line of ancestors back to (the legendary) emperor Kuri and his wife Docka, the chronicle opens with their story and their expulsion from Rome because of their Christian belief. Though many reports from the Middle Ages are honeycombed with fabulous tale, the book is of value not only for linguists. A leading role is given to the Montfort-Werdenberg noble family, Lirer's employer.

The appendix of an anonymous 'German Chronicle' (also called *Gmünder Chronik*) reports of the Flood, the fall of Troy, Roman history, but mainly of the reign of the Holy Roman Empire from Charlemagne (768-814) up to Charles IV (1346-1378), whith whom the original manuscripts of the chronicle end. In the present first edition history continues up to the capture of Mainz in 1462, and Swabian events are given with much more detail. Amelung (1979) proposed to give the text of the printed version to the Ulm burgomaster and humanist Hans Neithart, translator, editor and financier of the Ulm Terence, printed by Dinckmut in 1486 (see no. 48). And it seems very likely that Neithart financed the Lirer too, as in 1490 Dinckmut promised his depts to Neithart should be liquidated by 28 copies of the Terence and by 39 copies of the Lirer.

The present edition is illustrated with 19 fascinating full-page woodcuts (about 185 x 118 mm; a single one, depicting emperors and popes, used for the *Deutsche Chronik*). They are printed from 18 blocks, executed by two cutters who obviously worked on drawings by the master of the Ulm Terence. The figured representations are very delicate, and as in the Terence the artist shows an uncommon capability to demonstrate spatiality, here also in landscapes with manors, castles or cities, some beseiged by troops using canons. Shadowing has been used with such economy for some cuts, that their outline style gives an Italianized impression.

Conrad Dinckmut, Ulm's second printer, probably learned the black art in the shop of Johann Zainer (see no. 12, Duranti). He ran his own shop from 1476 until 1496, obviously on minimal assets, as he permanently was in one dept or the other. In 1499 he left Ulm; his further whereabouts are not known.

For the present undated edition of the Lirer (printed in autumn 1485?) Dinckmut used his type 2 only, while for the two dated editions (12 January, 17 August 1486) he also used type 3, and four additional woodcuts. Quite unsurprisingly "the undated edition (...) shows the line printing more delicately" (Hind).

¶ There have been only two copies at post-War-auction in the German speaking countries: Hartung 71 (1993), lot 207, and, the present one, at Cottet, 10 November 1967, lot 35 ("superbe exemplaire non rogné"). For the period before, Sander, *Prices of Incunabula* noted only the J. Rosenthal copy of 1924 which wanted 4 leaves.

The present copy is with wide margins (277 x 199 mm; although rebound). Text rubricated and with large painted initials, some decorative; also faces in first woodcut with faint red strokes. Paper age-stained; a few tears in lower margin mended. Lower cover with a few stains

HC 10116*. – *BMC* II, 537 (252 x 187 mm). – Goff L-225 ("about 1484-1488"; 5 copies in the US). – Muther 354. – Schreiber 4507. – Schramm VI, pp. 6f. and 18, figs. 128-149 (the first edition without 133, 144, 146 and 149). – Hind I, 312. –

Baer, *Historienbücher* pp. 143-148; LXIII, 317. – *VL* V, pp. 847ff. (and III, 67ff.: *Gmünder Chronik*), calling the Lirer 'one of the finest illustrated 15th century books on history'. – Not in Goedeke. – For the second edition see Amelung 110; Davies, *Murray* 241; Arnim, *Schäfer* 211; *Fünf Jahrhunderte Buchillustration* 29; Neufforge 204. – Facsimile: Potsdam 1923; Klagenfurt 1979.

*

Erste Ausgabe. – »Die Lebensdaten des im 15. Jahrhundert tätigen Autors der *Schwäbischen Chronik* sind nicht bekannt. Am Schluß nennt sich der Verfasser »Thoman Lirer« und gibt an, die Chronik sei im Jahr 1133 zum ersten Mal abgeschrieben worden, doch ist sie sicher erst im 15. Jahrhundert verfaßt, und auch der Name mag ein Pseudonym sein. Die im Anhang abgedruckte anonyme *Deutsche Chronik* wurde vermutlich, so Peter Amelung, von dem Übersetzer des Terenz, Hans Neithart (s. Nr. 48), der offenbar Geldgeber und vielleicht auch Auftraggeber war, bis in das Jahr 1462 weitergeführt. Die in kunstloser Prosa geschriebene Chronik des Thomas Lirer beginnt mit der Vertreibung des Kaisers Kuri und seiner Gattin Docka aus Rom. Auf den sagenhaften Kuri führen eine Reihe von schwäbischen Adelsgeschlechtern ihren Stammbaum zurück. Die reich mit mittelalterlichen Fabelvorstellungen durchsetzten Geschichtserzählungen enthalten dennoch eine Fülle exakter Fakten und führen bis in die Gegenwart. Eine besondere Rolle spielt das Haus Montfort-Werdenberg, in dessen Dienst Lirer eine Reise nach Portugal unternahm. Die *Deutsche Chronik*, auch *Gmünder Chronik* genannt, greift bis auf die Sintflut und den Fall Trojas zurück. Einzelne Abschnitte handeln von der Geschichte Roms, andere berichten über die deutschen Kaiser von Karl dem Großen bis zu Karl IV. Ereignisse im Herzogtum Schwaben finden besondere Aufmerksamkeit.« (*Fünf Jahrhunderte Buchillustration*, 29).

Die vorliegende undatierte Erstausgabe ist mit 19 ganzseitigen Holzschnitten von 18 Stöcken illustriert (für die beiden datierten Ausgaben des Jahres 1486 wurde die Serie um vier Holzschnitte erweitert). Ausgeführt sind sie von zwei Formschneidern, die offenkundig nach Rissen des Meisters des Ulmer Terenz (Nr. 48) arbeiteten. »Neben den figürlichen Darstellungen sind es besonders die Wiedergaben von Burgen und Schlössern, in denen sich eine ungewöhnliche Fähigkeit zeigt, landschaftliche und räumliche Gegebenheiten eindrucksvoll zu erfassen. Schatten und Bodenwellen werden durch langgezogene parallele, gerade oder gebogene Schraffen angedeutet. Die einzelnen Holzschnitte werden von einer doppelten Rahmenlinie eingefaßt. Der zweite Teil enthält nur ein Titelbild mit drei Kaisern und drei Päpsten« (ebenda).

Im Handel sehr selten: Dies ist eines von nur zwei Exemplaren auf deutschen Nachkriegsauktionen. Für die Vorkriegsperiode verzeichnet Sander, *Prices of Incunabula* nur das von J. Rosenthal 1924 gehandelte Exemplar, dem 4 Blätter fehlten.



48

TERENTIUS AFER, PUBLIUS. Eunuchus, in German: *Ain Maisterliche und wolgesetzte Comedia*. With the commentary by Aelius Donatus; translated by Hans Neithart. Ulm: Conrad Dinckmut, 1486. 2°. 101 leaves (of 104: blank leaves a1, p5, p6 removed). With 28 nearly full-page woodcuts by the Master of the Ulm Terence; in splendid colouring. German 19th-century brown calf on wooden boards; back in light brown calf. Frontpaper with watermark GERMANIA and the imperial insignia. In slipcase.

First edition; the earliest printed antique play in the vernacular, and a first in many other ways. – The Roman playwright Terence (195/94 or 185/84 until 159 B.C.), the darling of the city's aristocratic intelligentsia, nearly never made stylistic concessions to the tastes of the coarse Roman plebs; only the bawdy Plautine *Eunuchus* found favor with the mob, and brought its author also some financial success. Terence's *elegantia sermonis* (Cicero, *Ad Att.* 7,3,10) made him a schoolroom classic barely a century after his death and ensured the preservation of his six comedies even through the Middle Ages: Charlemagne owned some text, its use at school at least since the 10th century is widely documented, and since the middle of the 15th century Terence endured lecture at German universities.

The present *Eunuchus* belongs to the very earliest translations of classical Graeco-Roman authors into German. Hans Neithart, an offspring from an Ulm patrician family, was born about 1430. He rose to great honours, became a judge in 1474, and in 1478 one of Ulm's three burgomasters who served in annual turns. Not an academic, but of good breeding and scholarliness, Neithart since 1465 was responsible for the library his uncle Heinrich († 1439) had donated, and which was shelved above the Neithart chapel in Ulm's parish church. Amelung proposed Neithart also author of the *Deutsche/Gmünder Chronik*, appendix to the Lirer (see no. 47).

Neithart, translator, annotator, editor and financier of the Ulm *Terence/Eunuchus*, obviously took full charge of the design of the book. Its layout resembles the form developed for juridical texts (compare no. 77), a feature in a book of German language to be seen for the first time. Conrad Dinckmut (see no. 47) printed the main text and the title in his type 3:147G of Italian origin, the bordering commentary, the introduction, headings and the colophon in type 2:110G of 1484.

But the pride and glory of the book are its 28 nearly full-page woodcuts by an anonymous artist (hence named 'Master of the Ulm Terence') who, according to Amelung, might have been trained in the shop of Bartholomäus Zeitblom, and who was also responsible for the illustration of the Lirer (no. 47). The woodcuts in the Ulm Terence, fully independent of the long history of Terence illustration in manuscript form from late antiquity down through the 15th century (see Jones/Davies), "are the work of a designer and cutter of individual style and quality, who relied on a delicate outline, with little shading (...) The Terence is still better in its drawing and expression than the Lirer, perhaps from the inspiration of a congenial subject. The figures are well drawn, the faces lively in expression and the setting of interest as it no doubt indicates a definite scheme of staging." (Hind).

The earliest documented stagings of *Eunuchus* were performed in Breslau by Laurentius Corvinus in 1500, and by Conrad Celtis in Vienna (1502). Neithart's translation was reprinted in Johann Grüninger's *Terence* of 1499 (H 15434), both editions being the only incunabular Terences in German.

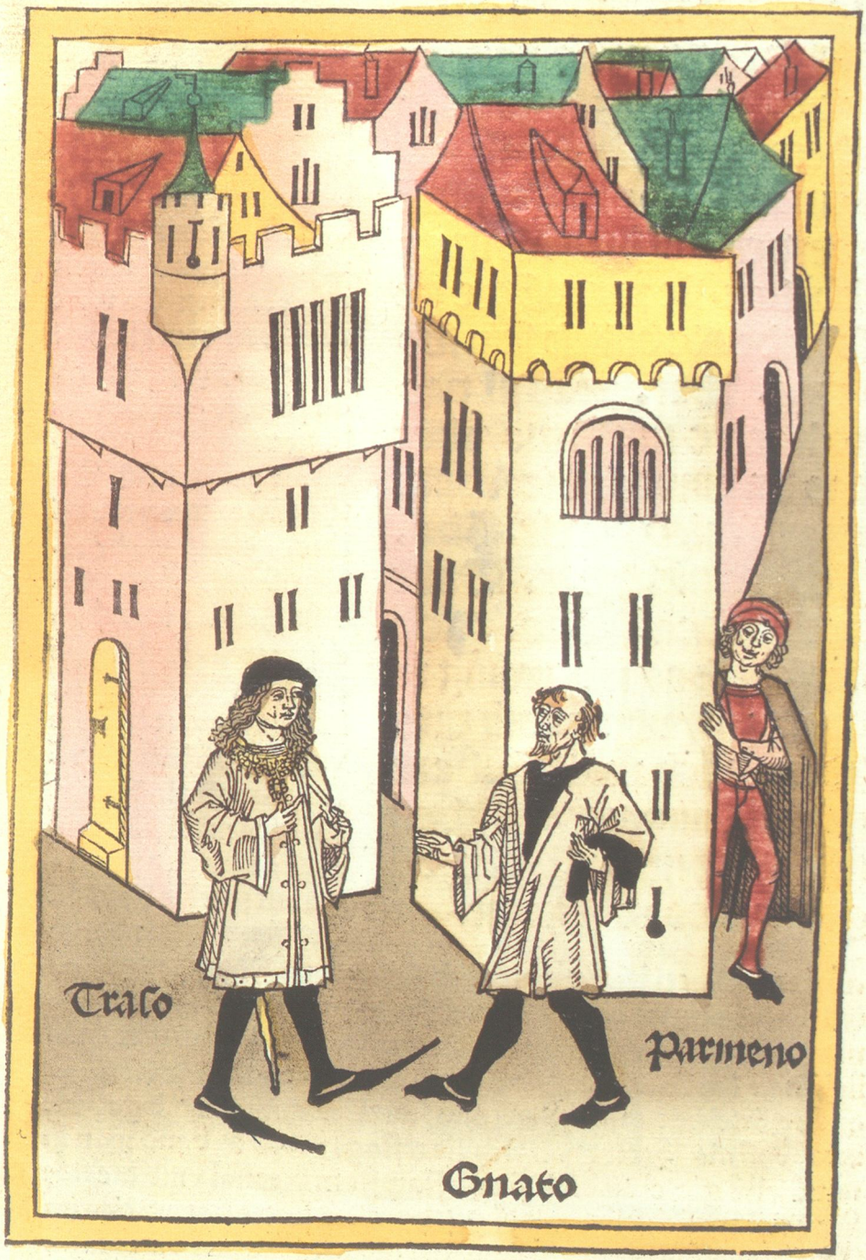
¶ Only 20 (5 incomplete) copies of this 'most important book from Dinckmut's shop' (Amelung) are known, of which only this, the London, Schaffhausen, Vienna, Wolfenbüttel, and the first Darmstadt and Munich copies are coloured. The only copy we could trace at pre- and post-War-auctions is Karl & Faber 108 (1967), 167, now Arnim, *Schäfer* 326 and complete.

The present crisp copy (279 x 206) is with ravishing contemporary colouring; rubricated, also with red painted initials to the beginning of each chapter. Age- and at the beginning a bit water-

Der dritt tail deß ersten vnderschaids · Redt der iüngling vnd der knecht mit ainander · Vnd sicht Parmeno das Gnato ain iungk frawen fürt der Thais zeschencken · als im enpfolhen was der selben Thais ain mörin vnd ain verschniten zeschencken ·



Die drit vnderſchaid · Redt der Ritter vnd Gnato mit einander · das hört Parmeno haimlich · Vnd redt ye auch darzů ·



stained. Five leaves at end with tiny worming in one margin. A single tear in upper margin of leaf LXXXIX.

PROVENANCE: Fly-leaf with stamp BIBLIOTHECA HEBERIANA [i. e. Richard Heber (1733-1833), MP; founder of the Athenaeum Club; as a collector called 'the Magnificent' by Walter Scott, and a 'bibliomaniac' by de Ricci, *English Collectors*, p. 102ff. Heber's collections were sold in 1834-1837].

HC 15436*. – *BMC* II, 535 (287 x 203 mm). – Goff T-108 (2 copies: Pierpont Morgan and Library of Congress). – Amelung, *Frühdruck* 111 with 6 figs. – Muther 356 with plates 90-93. – Schreiber 5330. – Schramm VI, pp. 7f. and 18, figs. 150-177. – Hind I, 312 with fig. – *Fünf Jahrhunderte Buchillustration* 28. – Weil, *Ulmer Holzschnitt*, pp. 80-82. – Arnim, *Schäfer* 326 (288 x 207 mm). – Flodr T-102. – Worstbrock, *Antikerezeption* 404. – R. E. Schade, *Studies in Early German Comedy, 1500-1650*, Columbia/S.C. 1988, pp. 47-72. – Facsimile: Dietikon 1970, commented by Peter Amelung. – Regarding Hans Neithart see P. Amelung in *VL* VI, 899-903. For a study of the late antique origins of the illustrated manuscripts of the plays of Terence and their descent through the Middle Ages, see L. W. Jones and C. R. Davies, *The Miniatures of the Manuscripts of Terence Prior to the Thirteenth Century* ..., 2 vols., Princeton 1930-1931.

*

Erste Ausgabe; das erste antike Theaterstück in einer Volkssprache. – »Von Terenz (um 195/90-159 v. Chr.), dem bedeutendsten römischen Komödiendichter neben Plautus (250-184 v. Chr.), sind sechs Lustspiele überliefert. Das Stück *Eunuchus* ist die Bearbeitung zweier Lustspiele des griechischen Dichters Menander (342-291 v. Chr.), der in über 100 Komödien die Schwächen seiner athenischen Mitbürger aufs Korn nahm. Terenz schildert in 1094 Versen zweier Brüder verwickelte Liebesverhältnisse mit einer Hetäre und deren Sklavin, die sich als Freigeborene erweist. An komischen Nebenfiguren treten ein prahlerischer Offizier und ein schmarotzerischer Schmeichler auf. Der Hauptmann wird als Nebenbuhler übertölpelt, der Schmeichler betätigt sich als Vermittler und sorgt für ein gutes Ende. Die römische Erstaufführung fand 161 v. Chr. statt.

Der Ulmer Patrizier und Bürgermeister Hans Neithart (?-1490) übersetzte dieses Schauspiel und den Kommentar des spätantiken Autors Aelius Donatus. Neithart kürzte dessen Erläuterungen und erweiterte sie an anderen Stellen. Seine Übersetzung ist das erste in eine moderne Volkssprache übertragene Theaterstück der Antike, das im Druck erschien. Noch Hans Sachs griff auf Neitharts Übersetzung zurück. Um die von Neithart geforderte Unterscheidung von Text und Kommentar auch durch Schriftgrößen deutlich zu machen, verwendete Dinckmut für die Glossen die von ihm bisher für den Satz deutschsprachiger Texte eingesetzte Type, für den Text jedoch seine aus Italien importierte Auszeichnungsschrift.

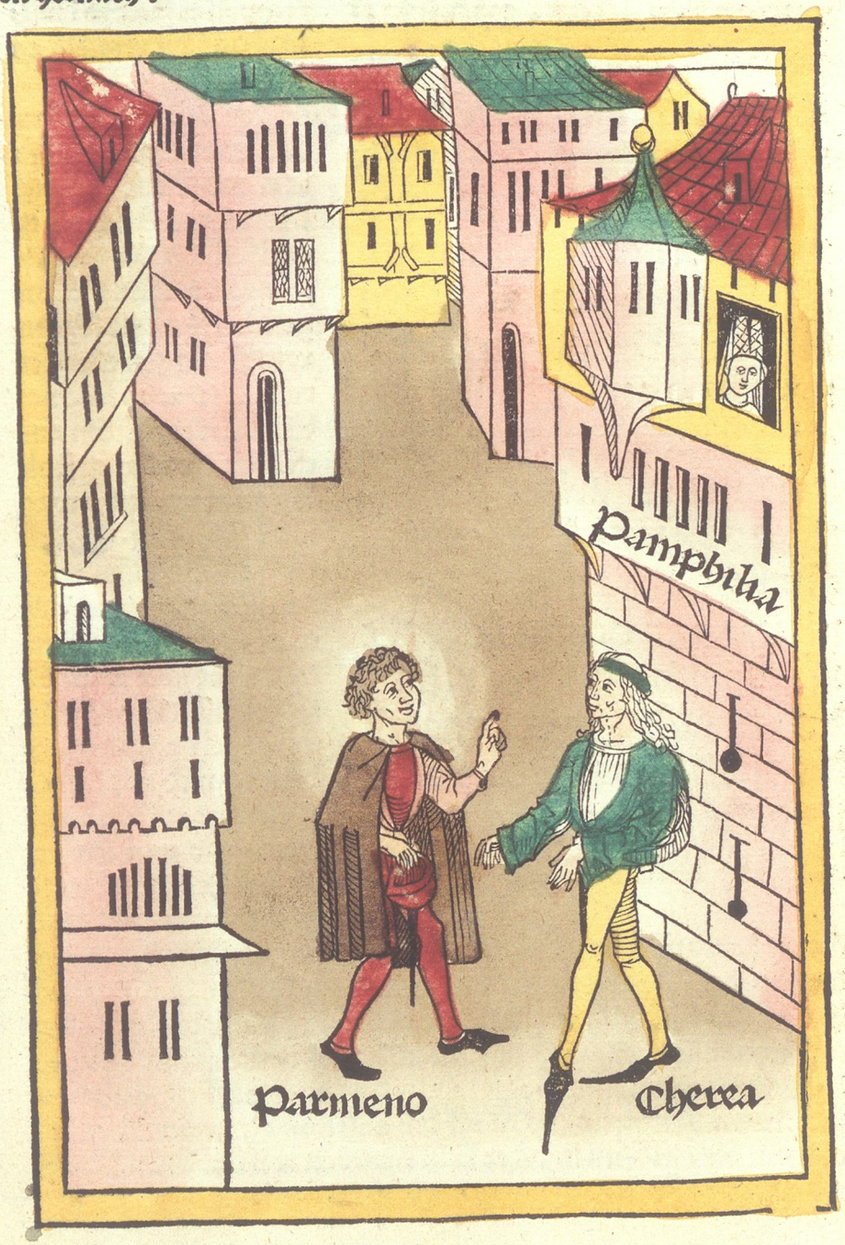
Die 28 eigenständigen, nahezu blattgroßen Holzschnitte wurden vom ›Meister des Ulmer Terenz‹ gezeichnet. Dem gleichen Künstler verdanken wir die Illustrationen zu Lirers *Schwäbischer Chronik* (Nr. 47). Peter Amelung hält eine Verbindung des Meisters zur Ulmer Werkstatt des Malers Bartholomäus Zeitblom für möglich. Die Holzschnitte, jeweils mit kurzen Erläuterungen, geben die 28 einzelnen Szenen der Komödie so wieder, daß alle in der betreffenden Szene auftretenden Personen vorgestellt werden: die sprechenden und handelnden Akteure vorn, die stummen im Hintergrund, nicht jedoch eine bestimmte spezifische Situation. Die schlanken Figuren in zeitgenössischen Kostümen, durch beigesetzte Namen kenntlich gemacht, treten zumeist in unterschiedlich gestalteten Straßenräumen auf; ihr mimischer Ausdruck ist eingeschränkt, doch die Gestik der beweglichen Hände sehr sprechend. Die im Verhältnis zu den Personen kleinen Häuser sind schräg von oben gesehen und bis an den oberen Bildrand hochgezogen.« (*Fünf Jahrhunderte Buchillustration*, 28).

Eines von 20 erhaltenen, eines von sieben kolorierten Exemplaren dieses »bedeutendsten Drucks, der aus Dinckmuts Presse hervorging« (Amelung).

Der drit tail des dritten vnderschaids. Kumbt Cremes vnd will in Thais hauß. vnd so sie nit anhaimsch ist. so fürt in Dozias hinum in des ritters hauß zů ir.



Der ander tail deß andern vnderschaids. Redt der iüngling vnd knecht mit ainander. Vnd so Cherea die Jungkfrawen gesücht hat sagt im Parmeno das sie der Thais geschenckt sei. Das lat sich Cherea für den Eunuchum verwandeln der Thais zebringen hernach.



Der Sibend tail deß fierden vnderschaidß · Wie der Ritter mit den knechten das hauß wolt stürmen · Vnnd wie es zergieng vnd abschieden·



Der ander tail deß dritten vnderschaides · Bracht Parmeno die gab von Phedria vor der Thais hauß als sie gan wolt mit dem Traso essen · Die befalch sie ir wol zebehalten vnd gieng · Do schickt Traso den gnato für das er hieß das nachtmal beraiten ·



49 BREIDENBACH, BERNHARD VON. *Peregrinatio in terram sanctam.* Mainz: Erha Reuwich [with Peter Schöffer's types], 11 February 1486. 2°. 163 leaves (last blank remove counted according to *GW*, not *BMC*). With 24 woodcuts (7 plates) after Erhard Reuwic Contemporary Jena binding (see below).

First edition of the account of the 'Pilgrimage to Jerusalem and Mount Sinai' for which Bernhard von Breidenbach/Breydenbach (c. 1440-1497), subsequently Dean of Mainz, had departed on April 25th 1483 together with a group of noblemen; also with the painter Erhard Reuwich, a cook and an interpreter bound by Breidenbach for company. They embarked at Venice and via Corfu and Rhodes went to Jerusalem, to St. Catherine's on Sinai, then to Alexandria, returning from there to Venice.

The *Peregrinatio* is based on Breidenbach's diary account of the journey, containing descriptions of the countries and their inhabitants, their customs, languages and scripts. Included in the narrative are passages on history and theology, a biography of Mohammed, an Arabic-German vocabulary, notes on desert flora and animal life, remarks on the recent Turkish victories and some remedies for seasickness. The book was intended as a guide for the pilgrims to follow; also to give information on foreign countries and the Holy Land to all who could not afford such a journey.

The 24 illustrations to this edition have been cut after the sketches the painter Erhard Reuwich from Utrecht had drawn on the spots. Seven of these, showing views of cities and harbours "distinguished from other woodcut views published in the XVth century by their air of truth as well as their liveliness, being full of groups of figures, some pursuing their everyday occupations" (Davies), have been printed from up to four wooden blocks and thus became the earliest folded plates in book history. The remaining 17 cuts in the text depict peoples living in Palestine: Saracens, Jews, Greeks, Syrians, Armenians, Abyssinians and Turks with their traditional costumes and essentials (the earliest printed ethnologic representations known); also exotic animals, a unicorn included, the Holy Sepulchre, and different alphabets. On leaf 83 space has been left for a 25th woodcut to show the Armenian alphabet (Schramm fig. 18) which only could be supplied for the first edition in German (see no. 50). The frontispiece is the first of its kind, also an early example cross hatching in woodcut.

The printing of the early Mainz editions (t mentioned Latin and German editions were fo lowed by a Lower German of 1488) was executed Erhard Reuwich's house, as documented by t colophon in the German edition. Reuwich cou make use of Peter Schöffer's types 7 and 8 (b added initials of his own design), and it seems ve likely that Schöffer (see no. 7) also made some his journeymen available to Reuwich.

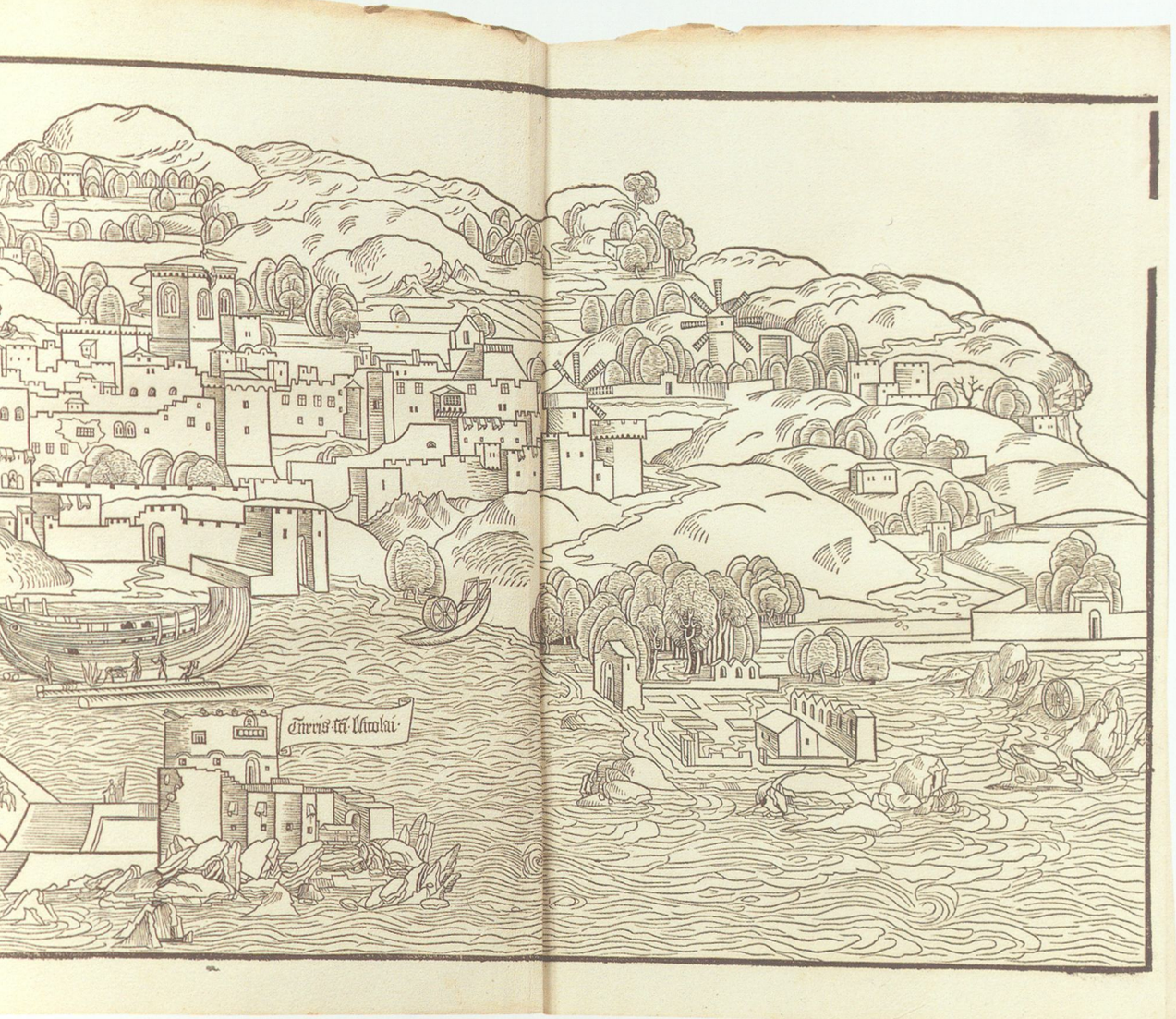
Breidenbach's book became exceedingly popula with thirteen editions up to 1522 (for the Germa 1488 edition see no. 50); and the original woo blocks had a journey of their own: from Mainz (use for the 1486-1488 editions), to Lyon (1489/9 back to Speyer/Germany (1490-1495) and finally Saragossa/Spain (1498).

¶ The offered copy belongs to the variant wi tumbled letter e in first line of leaf 4b (like th Freiburg &c. copies); last word in second line colophon as *GW* (Hain and *BMC* different).

A clean and crisp copy, as coming fresh from th press; unrubricated, even the folding plates withou the customary signs of use (only the map Palestine with a tear; mended). With 304 x 222 m large enough to leave the large frontispiece (ofte cropped) with margins of at least 15 mm.

Binding: Contemporary calf (on woode boards), manufactured by the Jena shop 'Hase m Ball' (hare with ball): Covers with a wide frame square in corners with a double-eagle. Areas with floral diaper made by a headed tool; a pomegranate leafy ornament or a star stamped in. Three of th tools reproduced in Schwenke/Schunke: 63/647 115/18 and 238/112. – Two clasps removed Stained, rubbed, lower cover shaved. Spine cracky the ends defective.

Our anonymous Jena shop worked for loca publishers, and in its style shows a strong relation to nearby Upper Franconia, Kulmbach f. e. (se Schwenke/Schunke II, p. 124).


Turris·tti·Nicolai·


CANDIA

PROVENANCE: *Conrad Humbracht vtriusque iuris Doctor* (15./16th c.) in front paste-down; a further owner's note removed. – Leaf qa stamped 'HERZOGL. S. C. MEININGISCHER BIBLIOTHEK'.

HC 3956*. – *GW* 5075. – *BMC* I, 43 (307 x 211 mm). – Goff B-1189 (24 copies in institutional libraries). – Muther 639 (extensively); plates 148/149. – Schreiber 3628. – Schramm XV, pp. 5 and 7, figs. 1-17, 19-24. – Hind I, 352-356. – Kunze, *Buchillustration* I, pp. 332-343. – Fuchs, *Mainzer Frühdrucke mit Buchholzschnitten* ..., no. 9, pp. 31-37 and 121. – *Fünf Jahrhunderte Buchillustration* no. 30. – Davies, *Murray* 92 (298 x 212 mm). – Arnim, *Schäfer* 84 (with further references. Cut to 307 x 220 mm). – Davies, *Breydenbach* no. 1. – See also *VL* I, 752f. (Breidenbach); F. Thomas Noonan in *Vision of a Collector*, pp. 106-108 (1486 German edition); Claudia Zenner, *Die Berichte der europäischen Jerusalempilger (1475-1500)*, Bern 1980, 52-62.

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Erste Ausgabe der ersten Reisebeschreibung mit authentischen Ansichten und mit den frühesten ethnographischen Darstellungen. – Unter den Begleitpersonen, die der bußfertige Mainzer Domherr von Breidenbach (um 1440-1497) auf seine am 25. April 1483 angetretene Pilgerreise ins Heilige Land mitgenommen hatte, befanden sich auch ein Dolmetscher, ein Koch und der aus Utrecht stammende Maler Erhard Reuwich. Das von langer Hand geplante Buchprojekt der *Peregrinatio* sollte nicht nur späteren Pilgern als illustrierter Reiseführer dienen, sondern auch all jene Leser, die sich solch eine Pilgerfahrt nicht leisten konnten, über fremde Länder und die heiligen Stätten informieren.

Der Text basiert auf Breidenbachs Reisenotizen und auf älteren Berichten, enthält auch historische und theologische Exkurse, die Vita Mohammeds, Beschreibungen von Land und Leuten, von Sprachen und Schrift, von Flora und Fauna. Die 24 zugehörigen Illustrationen ließ Reuwich nach seinen auf der Reise gefertigten Skizzen schneiden. Sieben zeigen Stadt- und Hafenansichten; sie sind von bis zu vier Holzstöcken gedruckt und die ersten Falttafeln im Buchdruck. Die verbleibenden 17 Textholzschnitte stellen die in Palästina lebenden Völker dar, Sarazenen, Juden, Griechen, Syrer, Abessinier und Türken mit ihren Trachten und Attributen (die frühesten ethnologischen Darstellungen im gedruckten Buch), außerdem exotische Tiere, darunter ein Einhorn, das Heilige Grab und Alphabete. Auf Bl. 83 ist Raum freigelassen für einen 25. Holzschnitt, das armenische Alphabet, das allerdings erst in der deutschen Ausgabe (Nr. 50) erscheinen sollte. Hervorzuheben ist das große Frontispiz als das erste seiner Art, zudem ein frühes Beispiel für Kreuzschraffur im Holzschnitt.

Den Druck der Ausgaben – auf unsere lateinische folgte die genannte deutsche, 1488 eine niederländische – überwachte Reuwich selbst. Die gotischen Typen oberrheinischen Charakters hat er sich beim Gutenberg-Nachfolger Peter Schöffer besorgt, die Initialen selbst beigesteuert.

Unser ungewöhnlich frisches Exemplar wurde zeitgenössisch in der anonymen Jenaer Werkstatt ›Hase mit Ball‹ gebunden und stammt aus der Meiningischen Hofbibliothek.

50

BREIDENBACH, BERNHARD VON. *Die heylign reyssen gen Jherusalem zu dem heiligen grab* [i. e. *Peregrinatio in terram sanctam* in German]. Mainz: Erhard Reuwich [with Peter Schöffer's types], 21 June 1486. 2°. 164 leaves. With 25 woodcuts (7 on plates) after Erhard Reuwich, all in fine contemporary colouring. Blind-stamped contemporary calf (see below).

Second (first German) edition of Breidenbach's account of his 'Pilgrimage to Jerusalem and Mount Sinai'. It appeared only four months after the Latin first edition (see no. 49), from the same shop, and with the same woodcuts, now added by the Armenian alphabet (Schramm fig. 18).

◖ The Mainz German edition is even rarer than the one in Latin: There are six (two defective) copies in the *Jahrbuch der Auktionspreise* (1950-2000); the *Book Auction Records* list an additional copy in the Kreisler sale (1949, Nr. 34). For the period before the Second War we hold record of Baer 461/189, Dawson 157/15, 167/74, Kundig 100/8, Quaritch 392/171, J. Rosenthal 24/1926, Taeuber & Weil 3/3, and a few others.

The present large copy (301 x 215 mm) is in its first binding, also with excellent transparent contemporary colouring, seldom to find in the Mainz Breidenbach editions. Text rubricated; 9-line initials on leaves 2a and 7a partly coloured. The frontispiece set on guard, inner and lower margin strengthened, a few marginal tears with expert repair. Views also put on guards; inevitable traces of use to folded plates repaired, as are a few tears into margins of text. Inner margin of first and eighth leaf of last quire renewed. Margins with mostly insignificant staining (though increasing to the end), also with old as well as 19th-century notes.

Binding: Contemporary brown calf (on wooden boards), blind-stamped; front cover with title in stamped letters. With brass centre- and corner-pieces. – Formerly with two clasps. Hinges starting.

H 3959*. – *GW* 5077. – *BMC* I, 44 (307 x 215 mm). – Goff B-1193 (8 complete copies). – Klebs 220.2. – Muther 640. – Schreiber 3631. – Schramm XV, pp. 3 and 7, figs. 1-24. – Davies, *Breydenbach*, no. IV. – Hind I, 352-356. – Kunze, *Buchillustration* pp. 332-343, plates 253-274. – Fuchs, *Mainzer Frühdrucke mit Buchholzschnitten*, no. 10 and pp. 31-71. – F. Thomas Noonan in *Vision of a Collector*, no. 32 (pp. 106-108). – Bernhard von Breidenbach, *Die Reise ins Heilige Land*. Transferred and with an epilogue by Elisabeth Geck. Wiesbaden 1977. – Some further reference is with the Latin edition (no. 49).

❊

Zweite (erste deutsche) Ausgabe der ersten Reisebeschreibung mit authentischen Ansichten, nur vier Monate nach der lateinischen Erstausgabe (Nr. 49) und mit deren Holzschnitten erschienen, hier vermehrt um den Holzschnitt mit dem armenischen Alphabet (Schramm Abb. 18): Zwar war hierfür in der lateinischen Erstausgabe Raum auf Bl. 83 gelassen worden, doch kam der Holzschnitt (noch unfertig?) dort nicht zum Abdruck.

Die Bedeutung des ›deutschen Breidenbach‹ ist dreifacher Art: Die Verbreitung des Pilgerberichtes erfolgt durch das neue Medium Druck; man wendet sich, indem man sich der Volkssprache bedient, an einen neuen Leserkreis und man bedient ihn nicht mehr mit Phantasie-, sondern mit authentischen Darstellungen.

Für Breidenbachs Reisebericht gab es offenkundig einen großen Markt, wie die 13 Ausgaben bis zum Jahr 1522 beweisen. Nach der von Reuwichs selbst besorgten niederländischen Ausgabe von 1488 wanderten die Holzstöcke zunächst nach Lyon (für den fanzösischen Breidenbach von 1489/90), zurück nach Deutschland (Speyer 1490-1495) und schließlich sogar nach Spanien (Saragossa 1498).
Die deutsche Ausgabe ist vor allem auf dem Markt weitaus rarer als die lateinische und für alle Ausgaben ist gutes, zeitgenössisches Kolorit ein Ausnahmefall.



Von den Surianen die sich auch cristen vermeynen.

Doch ist zů wissen daz zů Jherusalem wonet eyn ander nacion ettlicher die sich Surianen heyssen also genant villicht von der statt Sur die vorzyten mechtig ist gewesen. oder vō dem land Syria als Syriani. Dise wonen yn orient vnder vil konigen vñ fursten. sarracenisch oder barbarisch. denen sie dienen vnd tribut geben. vñ syn forchtsam menschen vnd erschrocken. vnd dar vmb zů kriegen vnd stritten vntheuglich. vnd bruchen weder bogen noch swert. sunder zů dē buw der erden vñ grober erbeit syn sie geschickt. Sie syn auch deß meyer teyls ketzer. falsch. betrogen. lugenhafftig vnd zwyffeltig menschen. geneygēt schenck vnd gab zů nēmen. zů stelen vñ rauben. das sie fur keyn sund haben. vnd syn verretter der cristen. wan wo sie mögen so tragen sie die heymlikeyten der cristen zů ozen den sarracenen. vnder welchen auch sie leben vermischet vnd lernen yr boßheyt.

Item yr hußfrauwen verwarten vnd ynslyessen sie mit grossem vlyß. eben als die sarraceni auch thůn. vnd lassen weder wyber noch tochter vff die strassen gan anders dan mit lylachen vmbgeben. vnd yr angesicht bedecket mit eym swartzen tůch. Das halten die jungfrauwen by


CORFVN



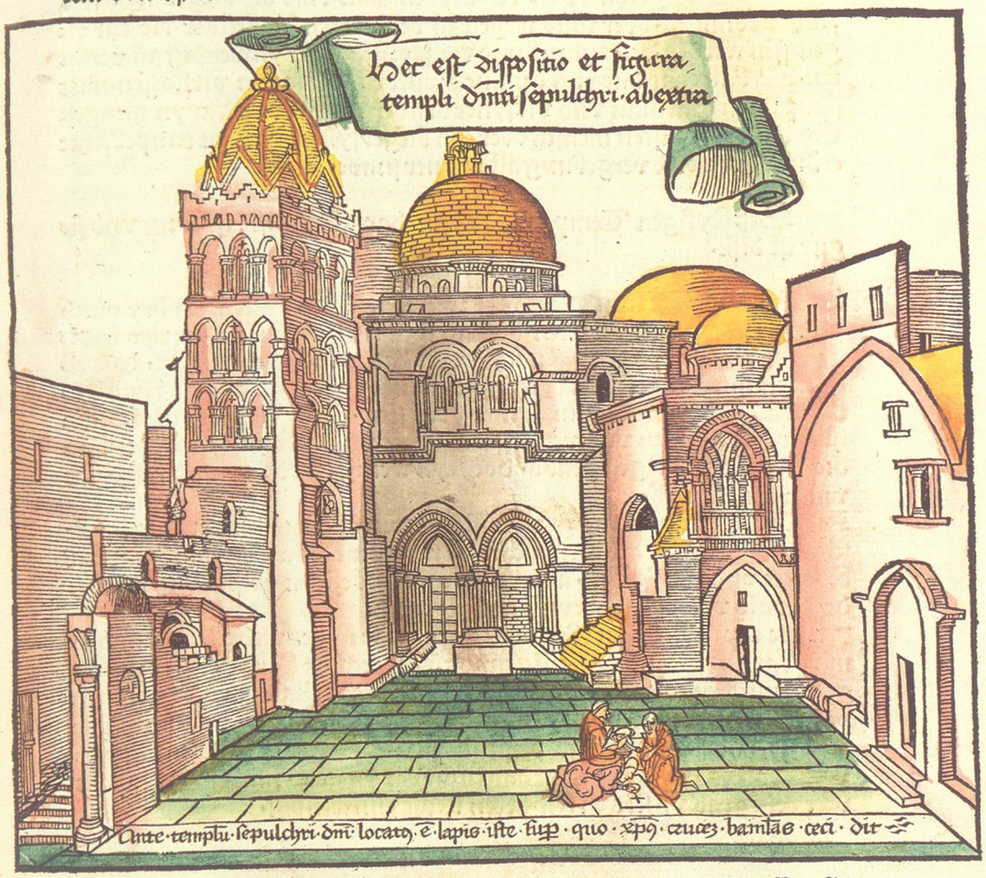



CORFVV


CORFVV

Hye iſt zů mercken daz die heylig ſtatt jheruſalem an eym hohenn ende liget· nach der anſtoſſende lantſchafft zů rechen· alſo daz man vß Jheruſalem ſehet das gantz lant Arabiam· vnd das hoch gebirge Abarym vnd Nebo vnd Phaſga· vnd die ebenne deß jordans vnd jericho· vnd das todt mer byß zů dem veltzen der wůſteny eyn ſtatt alſo genãt· deß halb Jheruſalem gar eyn ſchone vmbſehung hatt· vnd man muß an allen enden vff ſtygen dar gegen wan ſie hoher ligt dan keyn andere ſtatt yn dem ſelben landt· vßgenommen Sylo zwo mylen da von ligende·

Diß iſt die geſtalt vnd form deß tempels deß heyligen grabs zů jheruſalem von vßen·



Vor dem tempel des heyligen grabs lygt der ſteyn dar vff criſtus viel syn crütz tragen·

51

HERZOG ERNST: *Das buch sagt vo(n) herczog Ernsten. Auch von dem Schildtberger Vnd von sant Brandon* ... [Augsburg: Anton Sorg, about 1486]. 2°. 48 + 46 + 18 leaves = 112 leaves (including last blank). With 32 + 16 + 19 woodcuts from 62 blocks. Contemporary blind-stamped calf (see below); in half-morocco box.

Second collective edition containing the popular novel of *Herzog Ernst*, Hans Schiltberger's report of his years in the Near East, and St Brendan's *Voyages*.

The *Herzog Ernst* (Duke Ernest) matter – of a son rebellious against his father, and of a vassall against his sovereign – is based on two historical events: Liudolf's rebellion against his father Otto the Great (953), and the uprising of Duke Ernest II against his stepfather, the Swabian Emperor Konrad II (1027). The anonymous poet combined the events and the staff, when in the first part of his book Duke Ernest by an intrigue comes into open conflict with Emperor Otto, his stepfather. After five years of war, Ernst takes the cross and goes on a pilgrimage. In the second part of the book Ernst survives all miraculous adventures on his way to Jerusalem: at the Magnetic Mountain his ship runs aground, he meets monsters, giants and dwarfs, he outwits the Griffin, and after he arrives at the sacred city he fights the infidels for more than one year. On his return to Germany and by plea of the princes, Ernst is granted a pardon and appointed again.

The original rhymed epic of about 1180 is known in three 13th-century manuscripts of different versions A, B and D (the latter attributed to Ulrich von Eschenbach). It is also known as a song *In Herzog Ernsts Ton*, probably from the early 14th century (G). Two Latin renderings need mention: one in hexameter by Odo of Magdeburg (version E, of 1206), and a prose version C from the second half of the 15th century, which translated into German prose became the novel *Herzog Ernst* (F), known in four illustrated incunabular editions (the text based on the manuscript Munich/SB, cgm 572), while an abbreviated German version was printed again and again as a popular 'Volksbuch' from about 1558 up to the 19th century.

Three incunabular editions of the F-version (H 6672, the *editio princeps*; our 6675; and 6674, the first collective edition) were printed by Anton Sorg (see no. 23) between 1477 and 1486 (following the recent revised dating in the Munich catalogue of incunables), while a further edition was printed about 1477 by Knoblochtzer in Strasbourg (H 6673). All Sorg editions contain nearly the same woodcuts from 30 blocks by the 'Sorg-Meister', quite often omitting a background. Here they are in 31 impressions as Schramm fig. 256 has been used twice. An additional cut with a wedding scene (leaf a3a) is from Bämler's *Melusine* of 1480 (C 3974; Schramm III, fig. 643).

The second part of the edition, opened by a title-page reading *Von dem Schildtberger*, forms the third edition of the earliest authentic report of the Near and Middle East, written by the Bavarian nobleman Hans Schiltberger (born 1380). A boy of fourteen, serving as shield bearer of a certain Linhart Reychattinger, he left with the army of King Sigismund of Hungary in his crusade against the Turks. In 1396, in the decisive battle at Nicopolis (Bulgaria) he was taken prisoner by the Turks, and then enslaved. It was thus that he came to see Asia Minor and Egypt. After the Turkish defeat at Ankara (1402), he passed into the possession of the Mongol khan Timur (Tamerlane), whith whom he enjoyed a favoured position comparable to that of Marco Polo in Cathay. Schiltberger's report, which covers the years 1396-1427, deals with the battle of Nicopolis (chapters 1-3), the Turkish Sultan Beyazit (chapters 4-14), Timur (15-21) and his successors (22-28). Schiltberger's following systematic report of his travels (30-66) deals with Greece and Constantinople (30-31), Turkey, Armenia, Georgia, the middle Volga, southeastern Russia, and Persia (32-37), Egypt (38-40), Palestine (41-44), India (45), Alexandria (46-47), Mohammed and Islam (48-59), languages (60), marriage rites (61) and Armenia (62-66). Escaping from his semibondage, Schiltberger by way of Constantinople and east central Europe returned to Bavaria in 1427 and died about 1440.

The report, which ows much to Mandeville, is known in five manuscripts and three (two in collective) editions of the 15th century, followed by at least six editions of the 16th century. The

¶ Hienach volget ein hübsche liebliche histo rie eines edlen fürsten herczog Ernst von Bai ren vñ von österreich



Es besaße zů allē zeitē vñ het ī handen dÿe fürstlichen herczogtumb zů Beÿrē vnd österreich als von rechtem väterlichen erbteÿl Ein durchleüchtiger Hochgeborner fürst mitt namen Herczog Ernst die er baide strengklichē mit gãcz/ er achtunge d̄ gerechtigkeit frid lichen regierte. Der selb herczog jm nach seiner adenlichen früm/ keÿt gerůcht von einē als wol/ gebornen geschlächt eelichen zů fůgē vnd durch vermaheln ver ainen ein gar schöne vñ wolge/ zierte frauen mit tugenden vnd die hieß mit namen Adelhaÿdē vnd was eines künigs tochter der hieß Lotharius als man in Coronitē das vindet die gebar jm einen über hübschen sun. den er mit dem tauffnamen jm selbs der sein vater was geleichet vñ hieß jn auch Hernestū. darnach über kurcz vergangen zeÿt na ch des allmächtigen gotes rüff-

incunabular editions were all printed by Sorg. Their dating by Schreiber 5208-5210 to c. 1476, 1477 and 1478 has been revised to c. 1480, 1486 and 1477 by the *München BSB-Ink.*, making the present edition the third now. The illustration of the three editions is nearly the same. Ours has 16 woodcuts printed from 14 blocks (85 x 110 mm): 15 from 13 blocks by the 'Sorg-Meister', as in the undated edition (H 6674; Schreiber 5208), but here Schramm figs. 275 and 277 have been used twice, and a cut showing a shepherd, a unicorn and a dragon fighting each other (Schramm fig. 283) has been added. The battle scene on leaf 1b is from Bämler's *Alexander* of 1473 (H 785; Schramm III, fig. 29).

The third part of the edition, also opened by a separate title (*Von sant Brandon*), forms the third edition of the *Navigatio Sancti Brendani* (Voyage of Brendan) in German. – The Celtic Brendan (also spelled Brandan &c.; 484/486-578) studied under Abbott St. Jarlath of Tuam, became a monk and priest, and established monasteries in Ireland and Scotland, the chief one being Clonfert founded in 561. A noted traveller, Brendan voyaged to the Hebrides, to western Scotland, perhaps also to Wales and Brittany. Possibly as early as the 8th century Brandan was immortalized as the hero of a legendary Christian tale of sea adventure, *The Voyage of Brendan*, an Irish epic which in the early 10th century was translated into Latin. According to the *Voyage*, Brendan made an astonishing Atlantic journey with other monks to the Terra Repromissionis Sanctorum (Promised Land of the Saints; later identified possibly as the Canary Islands), which he reaches after a prolonged search. Saint Brendan's Island, somewhere in the Atlantic and long into the 18th century sought by sailors, was believed in Columbus' time to have been sighted by inhabitants of the Azores, probably the effect of a mirage (largely quoted from *Enc. Brit.*). The *Voyage* was translated into many vernacular languages, with more than 120 documented manuscripts. A Bavarian redaction 'P' of the 15th century became the text of the High German incunabular editions, the first being Anton Sorg's of about 1476 (H 3718), illustrated with 18 woodcuts from 16 blocks by the 'Sorg-Meister'. Apart from this separate edition Sorg published the *Wunderbare Meerfahrt* (Wondrous Voyage) in two collected editions, together with the *Herzog Ernst* and the *Schiltberger* (H 6674, 6675; Schreiber 3533a and b), now dated to about 1480 and 1486 by the Munich catalogue of incunables.

To illustrate the Voyage in the collective editions Sorg used his set of 16 blocks for the editio princeps, but in the present edition left out the cut with St Brendan entering earthly paradise (Schramm IV, fig. 227); figs. 235 and 236 he used twice, and he added two blocks, one showing a monster bringing back the thievish companion, the other showing Saint Brendan returning to his convent (Schramm 240, 241).

Sorg printed the present edition in a way that allowed him to sell copies with the first title and all, – but also to bring out separate copies of the Schiltberger or St Brendan's Voyage, each one beginning with a separate title-leaf and separating signatures of gatherings: a-f ^{8}; A-E^{8}, F^{6}; aa^{8}, b^{10}.
¶ Rarissimum: Gotzkowsky lists 7 copies (the Berlin and Munich copies imperfect; the Huntington copy the only one in the US). No copy in the British Library, in the *Book Auction Records*, and in the *Jahrbuch der Auktionspreise* (1950-2000). For the time before the Second War we only have record of the copies at Graupe 57 (1925), lot 88 (defective; the only copy quoted by Sander, *Prices of Incunabula*) and L. Rosenthal 105 (1902), 257 (wanting 2 leaves) plus the fragment 257a.

All three title-pages with blind supporting lines. – An unwashed and crisp copy. Worming in inner margins nearly throughout; a bit stained and thumbed here and there; first title soiled and with tiny hole not affecting text; a few tears in white margins (e. g. f4, f5, D2, aa7), some repaired (A1, A2, A7, A8, E7).

Binding: Contemporary blind-stamped dark brown calf on wooden boards. Single frame on covers stamped with a rosette, and a staff entwined with foliage; centre of front cover with floral diapers; lower cover divided into diapers, each stamped with a flower tool (neither of the stamps in Kyriss or Schwenke/Schunke). Formerly with ten metal corner- and centre-pieces. Both clasps preserved. – Rubbed and wormed; spine repaired.

Provenance: Title with *Wolfg. Engelb. S. R. J. Comes ab Auspreg* (sic) .... *1660* [1610-1673; Austrian

Wie d̄ keiſer otto die keyſerin adelheydē wolte bewerē ob ſy in von gancz̄ hertzen lieb hett.



DEr offtgemelt keyſer Otto wolt eins mals bewerē ob in die keyſerin Adelheyt recht vō hertzen lieb het. Darūb ſy jm widerumb liebē ſolt. Alſo gebott er jr ſy ſölt ſich nackent voz jm auß ziehē das er ſy mit rütē ſchlūge vnd als ſy nach keyſers gebot den mantel abthet vnnd von jr warff durch ob in der ſünen schein den mantel ob der erdē als einen schirm. Nun do dz keyſer Otto ſahe. do leget er vō jm alle zoznliche geberd vñ freydikeit. vnd bat ſy vmb ablaß vñ vgebūg.

Wie die keyſerin eins mals durch dē heyligē geiſt verſtünd dz die kirch zů augſpurg nid fiel

DOch eins mals als ſy nebē dem keyſer ſaß do verſtünd ſy durch den heyligen geyſt dz die kirche zů Augſpurg die jrer freünd einer het angefangē zebauen nid viel. do ſeüfftzet ſy von gancz̄ hertzē vñ als ſy nach vil des keiſers warūb ſy alſo ſeüfftzet i ſaget dē nidfal d̄ kirchē augſpurg do merckt d̄ keyſer durch geſchüfft dē tag ſtūd vñ zeyt als die frau d̄ kirchē val het verkündet

vns für jn fürē· do můhten wir jm verſprechē dz wir nicht mer von jm kömen noch ſtellē wolt·

¶ Darnach in dem ſümer zoch der weÿaſit mit achtzigtauſent mānen in ein land genannt Gemick· vñ leget ſich für ein haubt ſtat genant Sampſon die ſelbē ſtatt hat der ſtarcke Sampſon gebawet· dauon ſÿ den namen hat· Vnnd der herr der ſtat hieß nach dem land Gÿmaid· Vnd ō künig treÿb den herren auß dem land· vñ do die īn ō ſtat horten dz jr herr vertribē waz do ergaben ſÿ ſich dē weÿaſit ō beſaczt die ſtat vnd das land mit ſeinē volck·



¶ Es iſt zemrecken ein groß wunder das bey der ſelben ſtatt Sampſon geſchahe· zů den zeÿtē als ich bey dem weÿaſit waz· es kamen vmb die ſtat auß der maſſen gar vil natern vnnd ſchlangen das ſÿ vor der ſtat die eben wol auff ein meÿl weges vmb legten· Nun heÿßt ein land treÿemick das gehört zů Sampſon dz iſt ein luſtigs land vñ hat vil wäld auß dē ſelbē wäldē kamen ō natern ei teÿl vñ ein teÿl kamen auß dē mör· Vñ die hettē jr ſamlūg neün tag· vñ niemand torſt vor ſorgē auß ō ſtat vñ ſÿ doch weder vich noch leüt niemāt keinē ſchadē tätē· So ſchüff des lands vñ ō ſtatt herr dz man dē gewürm nichtz tät· vnd ſprach wie dz ei zeichē vñ verhēcknuß von dē allmächtigē got wär· vñ

hereditary marshal]. – Bookplate Fürstlich Auerspergsche Fideicommissbibliothek Laybach, *Incun. No. 21.* – Collating note of July 1982 signed *K. C.* [i. e. Kit Curry at H. P. Kraus].

HC (Add) 6675*; 14515 (Schiltberger); H 3719 (Brandan). – Goff E-104 (about 1485; only San Marino/Huntington). – *München, BSB-Ink.*, H-299 (c. 1486. Wants 15 leaves). – Bohatta, *Liechtenstein* 285 (now Bodmer Inc. 124). – Schreiber 3911+5209+3533b (4+1 copies). – Schramm IV, pp. 6ff. (specified); figs. 242-271 (*Herzog Ernst*), 272-284 (*Schiltberger*), 224-241 (*St. Brendan*). – Muther 65. – Baer, *Historienbücher* p. XI, 48c (*Herzog Ernst*, specified; the attribution to the Master of Sorg's *Alexander* outdated). – Schmid, *Augsburg* pp. 73ff., particularly 76 (note 322: 'Sorgmeister'. With corrections to Baer). – Elisabeth Geck, *Buchkundlicher Exkurs zu Herzog Ernst, Sankt Brandans Seefahrt, Hans Schiltbergers Reisebuch* [i. e. commentary to the facsimiles of the editions Augsburg: Anton Sorg, c. 1476 (Schreiber 3911, 3533, 5208)], Wiesbaden 1969: *Herzog Ernst* Nr. 4 (c. 1479); *Schiltberger* no. 2 (c. 1477); of Sorg's St. Brendan editions only the separate first edition – *GW* 5004 (= Schreiber 3533) – is noted. – Goedeke I, 341, 3 (*Herzog Ernst*). – Heitz/Ritter 89 und 91 (*Herzog Ernst*; 'um 1485'). – Gotzkowsky I, p. 323 (E.3.: *Herzog Ernst*, a.: *Epos*) no. 4 (7 copies). – D. S. Strachan, *Five Fifteenth Century German Reisebeschreibungen: A Study in Genre*, Diss. University of Utah, Salt Lake City 1975, pp. 4-10, 62-94. – H. Szklener and H. J. Behr in *VL* III, 1170-1191 (particularly 1182f., no. 5 = 'Herzog Ernst F'); H. J. Schiewer in *VL* VIII, 675ff. (Schiltberger); W. Haug in *VL* I, 985ff. (St Brendan). – Hannes Kästner, *Der zweifelnde Abt und die Mirabilia descripta. Buchwissen, Erfahrung und Inspiration in den Reiseversionen der Brandan-Legende*, in: *Reisen und Reiseliteratur im Mittelalter und in der frühen Neuzeit*, Amsterdam/Atlanta 1992, pp. 389-416.

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Zweite Sammelausgabe mit drei frühen (teils fiktiven) Reisebeschreibungen.

Das anonyme mittelhochdeutsche Epos von *Herzog Ernst* entstand um 1180 und erlebte mehrere Bearbeitungen. Von den zwei lateinischen Fassungen des Gedichts wurde die Prosafassung (C) aus der 2. Hälfte des 15. Jahrhunderts in den deutschen Prosaroman (F) übertragen, der als Volksbuch bis zum Beginn des 19. Jahrhunderts fortlebte. Der Stoff der Dichtung, Empörung des Sohnes gegen den Vater, des Vasallen gegen den Herrscher, beruht auf zwei historischen Ereignissen: dem Aufstand Liudolfs gegen seinen Vater Otto den Großen (953) und der Erhebung Herzog Ernsts II. gegen seinen Stiefvater, den Schwabenkaiser Konrad II. (1027). Der Dichter verknüpft beide Begebenheiten miteinander. Herzog Ernst gerät durch Verleumdung in Auseinandersetzung mit Kaiser Otto, seinem Stiefvater. Ernst wird zur Flucht gezwungen und geächtet. Nach fünfjährigem blutigem Kampf gegen den Kaiser nimmt er das Kreuz und zieht ins Heilige Land. Der zweite Teil des Romans berichtet von den wundersamen Geschehnissen dieser Reise: Ernst scheitert am Magnetberg, begegnet Monstern, Riesen und Zyklopen, überlistet den Vogel Greif, erreicht Jerusalem und kämpft länger als ein Jahr gegen die Ungläubigen. Nach seiner Rückkehr wird er mit Fürsprache der Fürsten begnadigt und wieder in alle Ehren eingesetzt.

Vier Wiegendruckausgaben (1477-1486) sind bekannt, drei davon bei Sorg und vom ›Sorg-Meister‹ mit nahezu identischer Illustration versehen, in der das Szenische herausgestellt ist. Die vorliegende Ausgabe enthält Abdrucke von 30 Holzstöcken der Serie, wovon einer (Schramm 256) zweimal verwendet ist. Ein zusätzlicher Schnitt mit einer Hochzeitsszene (Bl. a3a) stammt aus Bämlers *Melusine* von 1480.

Den zweiten Teil unseres Druckes eröffnet der Zwischentitel *Von dem Schildtberger*. Es handelt sich um die dritte Ausgabe des frühesten authentischen Reiseberichts über den Nahen und Mittleren Osten, verfaßt von dem um 1380 geborenen Hans Schiltberger, der als sechzehnjähriger Knappe bei der Schlacht von Nicopolis in türkische Gefangenschaft gerät und zunächst als Sklave nach Ägypten und Kleinasien gelangt. Durch die Niederlage der Türken bei Ankara (1402) gerät Schiltberger in mongolische Gefangenschaft und erlangt am Hof Timurs eine Position ähnlich der Marco Polos in Cathay. Schiltbergers Bericht, der die Jahre 1396-1427 umfaßt, behandelt die Schlacht von Nicopolis

(Kapitel 1-3), den türkischen Sultan Beyazit (4-14), Timur (15-21) und dessen Nachfolger (22-28). Es folgt eine Beschreibung seiner Aufenthalte in Griechenland und Istanbul (30-31), in Anatolien, Armenien, Georgien, Persien und dem südöstlichen Rußland (32-37), Ägypten (38-40), Palästina (41-44), Indien (45), Alexandria (46-47) sowie ein Abriß zu Mohammed und dem Islam (48-59), Sprachen (60), Hochzeitsriten (61) und Armenien (62-66). Im Jahr 1427 gelang Schiltberger die Rückkehr ins heimatliche Bayern, wo er um 1440 starb.

Von Schiltbergers Bericht, in fünf Handschriften erhalten, gibt es drei Wiegendrucke (zwei davon in Sammelausgaben wie der vorliegenden) und wenigstens sechs Ausgaben des 16. Jahrhunderts. Die Drucke des 15., die alle von Sorg stammen, wurden früher auf die Jahre ca. 1476, 1477 und 1478 datiert (s. Schreiber 5208-5210), heute auf ca. 1480, 1486 und 1477 (s. *München, BSB-Ink.*). Auch hier ist die Illustration nahezu gleich. Im vorliegenden Druck besteht sie aus 15 (2 wiederholten) Holzschnitten des ›Sorg-Meisters‹. Die Schlachtszene auf Bl. 1b stammt aus Bämlers *Alexander* von 1473.

Ein Zwischentitel *Von sant Brandon* eröffnet den dritten Teil unserer Edition. Es handelt sich um den dritten deutschen Druck der ›Meerfahrt‹ eines vielgereisten irischen Mönchs des 5./6. Jahrhunderts, der vermutlich schon im 8. Jahrhundert zum Helden eines irischen Epos, und im frühen 10. zu dem der lateinischen *Navigatio Sancti Brendani* wurde, die von einer wunderbaren, sieben Jahre währenden Reise zu den paradiesischen Jenseitsinseln berichtet. In der deutschen Fassung aus der Mitte des 12. Jahrhunderts erfolgen weitere Umwandlungen: Zu Beginn liest Brandan ein Buch; die darin aufgezeichneten Wunder Gottes erscheinen ihm so unglaubwürdig, daß er es verbrennt. Darauf erscheint Brandan ein Engel und befiehlt ihm auszufahren, damit er die bezweifelten Wunder mit eigenen Augen sehe und sie aufzeichne. Die deutsche Fassung »ist erzählerisch reizvoller, sie bietet stärkere dramatische Möglichkeiten, die Schilderung wird farbiger; komisch-humoristische Züge dringen ein« (Haug).

›Brandans Meerfahrt‹ wurde in der in Bayern entstandenen Redaktion ›P‹ des 15. Jahrhunderts im Druck verbreitet, erstmals um 1476 durch einen Sorg'schen Separatdruck (H 3718), anschließend durch seine zwei Sammelausgaben wie der vorliegenden (H 6674, 6675; Schreiber 3533a und b), die heute auf ca. 1480 und 1486 datiert werden. Wieder stammt die Illustration vom ›Sorg-Meister‹.

Die Texte unserer Edition druckte Sorg in einer Weise, die es ihm erlaubte, den ›Schiltberger‹ und die ›Meerfahrt‹ auch separat (jeweils mit eigenem Titel und eigenständigen Bogensignaturen) zu vertreiben.

Rarissimum: Gotzkowsky (1991) verzeichnet 7 (2 unvollständige) Exemplare, Goff nur eines in den USA. Kein Exemplar im *BMC*, keines in den deutschen und englischen Auktionsjahrbüchern der Nachkriegszeit. Das hier offerierte Exemplar stammt aus der Fürstlich Auersperg'schen Fideicommissbibliothek Laibach und gelangte über den amerikanischen Handel in eine Schweizer Sammlung.

Wie eī landes herr dē tāmerlin groſz gůt enpfürt.

Als nun ō tāmerlin auß dē klein India kā do ſchicket er einen landes herzē genant Cheback in eī ſtat genāt Soltana mitt zehen tauſent mānen dz er jm den landes zinß auß ō ſtat prächt. wān mā fünff jar all zinß vñ all zōll auß prüſſen vñ auß armenia da hin het gelegt. Der kā vñ nam dz gůt vñ ladet tauſent wägen vñ ſchreyb darnach einē herzen geſeſſen in dē land Maſanderā ō ſein freünd wz. der kā mit fünff tzigt tauſent mānen vñ verbunden ſich zů einanō vñ namen dz gůt vñ fürtē es in dz land Maſanderā. Do dz ō Tāmerlin vernā da ſchickt er groß volck hin das ſy jm dz obgenant land gewünen vñ jm die zwen herzē gefangē prächtē. Do dz volck i dz land kam do mochtē ſy dē land nichtz abgewinnē wān es groß wäld vmb ſich het vñ ſchickten zů dē tāmerlin vmb mer volck/ es. er ſchicket jm. lxx. tauſet mān das ſy dz holtz abſchlügē vnd einen wege machtē. Do ſchlügē ſy wol auf zehen meyl ab. noch mochten ſy dē land nichtz angewinnen. Das embotē ſy dē Tāmerlin. do hieß er ſy wid heym ziehen. Alſo zugē ſy wider heim vngeſchafft.

Wie ō Tāmerlin bey ſybentauſent kinden ertödtet.



jm dar vñ waren jm gehorsam
Die kamē all mit jm wid heim
On einer ō do ward verzucket
in daz paradeiß vnd ō teüfel nā
jn auch einē den gewünen sÿ wi
der mit jrem gebet. Als man her
nach wirt hören was sÿe groß
wunders erfüren. vñ do jm sein
schiff wol bereÿtet wz mit allen
dingē der sÿ nottürfftig waren
Do namen sÿ vrlaube von jren
freündē vnd sassen in gotes na/
men in das schiff vnd füren auff
dē möre mit grossen sorgē vnd
zugen jren segel auff vnd füren
vierdthalb monat dz sÿ nit vil
grosser wunder sahet vñ darnach
kurtzlich. An einē morgē do sa
hen sÿ wie gegē jn kam auf ein
em berg in das möre ein Track
ō tät sein maul auff als ob er sÿ
all verschlindē wölt Des erschr/
racken sÿe vil sere vnd rüfften
alle vnsern herrē got mit gantz
em fleiß vnd ernste an. Da ka/
me jn got zühülff vnd tätē sich
die wolcken von einander vnd
kam auß dē lufft gar ein minni
klichs thier das waz geschaffen
als ein hirß vnd das prānt als
ein glüt. vñ das kam dar vñ zu
cket den Tracken in dē lufft. da
schreÿ der Track grausamlich.
Also erlediget sÿ got von der er
sten not.

Wie kam sant Brandon in einen walde der was auff einem vische gewachsen.





DO sant brandō mit seinē gesinde keret gen schottenlandt· do fūren sy mit gū tem gemach bis an dē xj· morgē frū· Do kā ein vngefūger visch gegē in ō tāt sein maul auf als ob er dē kiel mitei ander verschlindē wōlt· so weit vñ groß wz sein maul· sy fūret vier wochē so sy bāldest moch/ten bis sy des vischs an ein ende kamen· so groß vñ so lang waz der visch· vnd do sy für in won ten sein dz sy kōmen wārē vnd gefaren· Do pracht er sy erst in groß not· Wān der visch bog dē schwancz zū dē maul vnd in dē selben ring fūrent sy wol vierze hen tag das sy nie darauß kom men mochten· Vnd wān sich ō visch regt· so ward der qual vō dem visch also groß das er den kyel auff hūb in die lüffte vnd dān wider herab als ob er in dē abgrundt viele· Dem selben vi sch was auff dem schwancz ge/ wachsen holcz vnnd graß· Do warent sy in grossen nōten· Vñ do sy der visch faren ließ auß dē ring vnd er von in für do erhū ben sich die wind vō dē schwale vñ erhalen dz mā es verz mochte hōrē vñ quollent die quellen dz roz hoch über dē kiel das die ferchē vil sere erschrackē vñ wa ren verzagt· wān dz sy sant brā don trōst vnd sprach gehabēt eüch wol got hat vns auß ma/niger not geholffen· Aber do er dē visch für kam do gestüllet au ch dz mōr mit grosser vngestū

52 DANTE ALIGHIERI. *La Comedia*. With the commentary by Cristoforo Landino, Dante's introduction, and additions by Marsilio Ficino. Brescia: Boninus de Boninis, 31 May 1487. 2°. 309 leaves (final blank removed). With 68 full-page woodcuts (from 63 blocks), all except one surrounded by borders (from two blocks); with the printer's device at end. French late 17th century light-brown polished calf with richly gilt back, red edges. Back renewed.

Eleventh (second illustrated) edition, the first with woodcuts and the third edition with the commentary by Landino. – Dante (1265-1321), called the greatest poet of Renaissance Italy, was also a prose writer, literary theorist, moral philosopher, and political thinker. *La divina commedia*, begun about 1307 but not completed until late in the poet's life, sums up all his thoughts and feelings about himself and the temporal and eternal worlds. About 450 manuscripts of the poem have been preserved.

This only early Dante edition with monumental full-page illustrations was only preceded by the Florentine edition of 1481 (H 5946) of which ordinary copies contain three, and a few special copies up to 19 small engravings pasted into blank spaces. The imposing suite of 63 full-page compositions (200-212 x 116-128 mm) for our so-called 'Brescia Dante' is by two distinct designers, one of them obviously the creator of the best cuts in the Brescia Aesop, published by Boninus de Boninis only two months earlier (H 348). Both designers of the Brescia Dante knew the Florentine engravings but have entirely transformed the few illustrations inspired by them. The cuts are for the most part executed with parallel shading, a practice which only became common in North Italian book-illustration in the last years of the century. The best designs are in the earlier part of the *Inferno*, where the Florentine engravings would be available as models. Although the cutting is not always of uniform quality, the woodcuts were immediately recognized as canonic models, and became the basis of all subsequent illustrated editions until the middle of the 16th century. The illustration ends with Canto 1 in *Paradiso*. The two fine borders in Renaissance style, white on black background, are the very first of their kind used in book ornamentation. The more frequently employed version with masks had first appeared in the printer's Tibullus, 18 February 1486 (4761) and Catullus, April 1485 (but recte 1486; see Goff C-324). The other border is original to the Dante.

Printing at Brescia started in 1473 leisurely. The turning-point came in spring 1483 when Boninus de Boninis (from Ragusa/Dubrovnik, Yugoslavia) transferred his press which he had kept busy in Venice (1479) and Verona (1481-1483). Boninus' Brescia output of nearly fourty editions was at first mainly humanistic and towards the end entirely legal. His most interesting books are the two with woodcuts, the Aesop (mentioned above) and the Dante. Soon after March 1491 Boninus went to Lyons, where he combined the occupations of bookseller and 'explorator' or confidential agent of the Venetian Republic.

¶ Quite rare: Hain could not see a copy; and during the second half of the 20th century only a very few copies have been on the market.

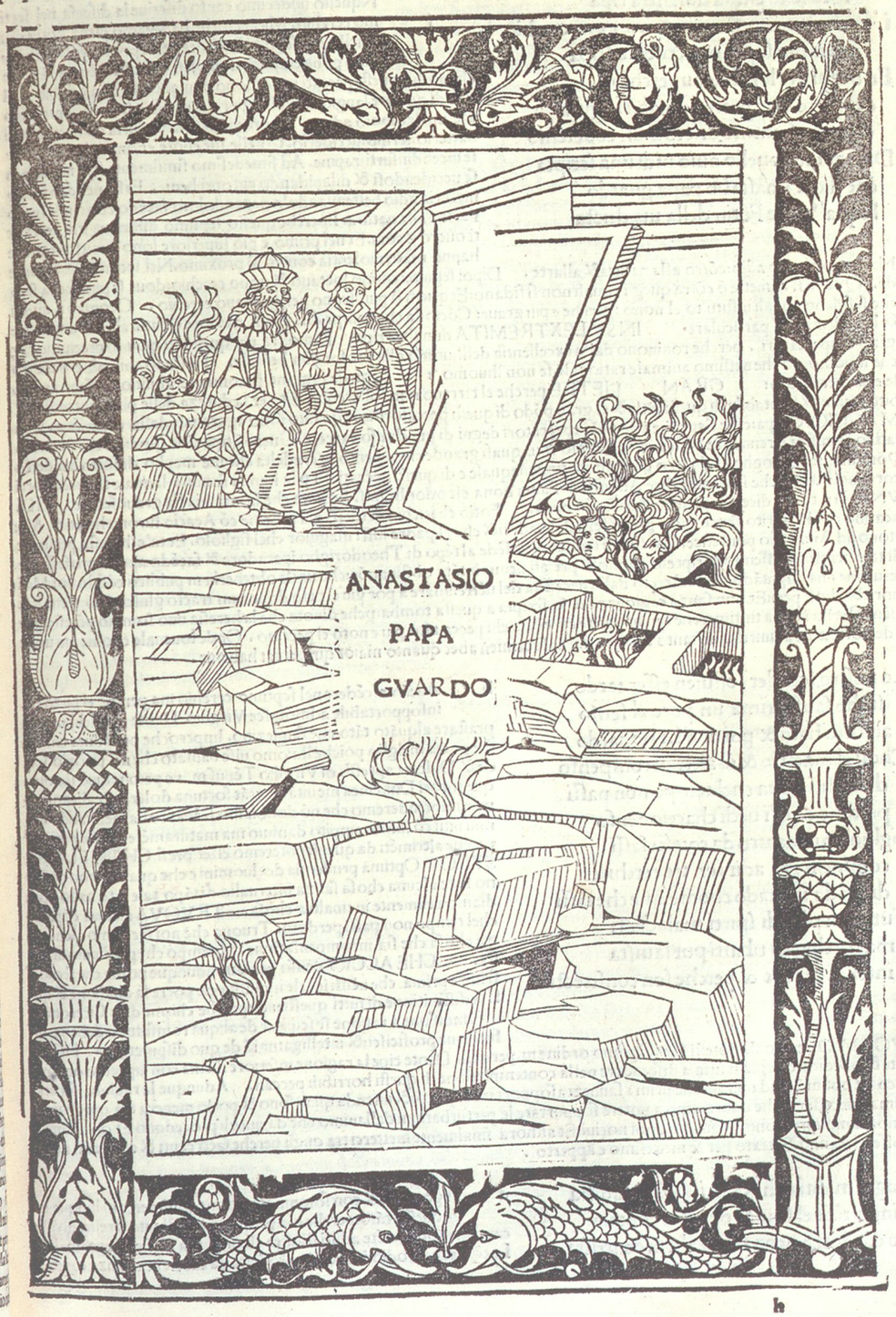
The present copy, as Arnim, *Schäfer* 116 and the Doheny copy (Christie's/N. Y., 22 Oct. 1987, lot 119) has the border to the *Inferno*-canto-v-cut (d5b) imposed upside down (various other copies show the corrected state of Donati, *op. cit.*, fig. 17).

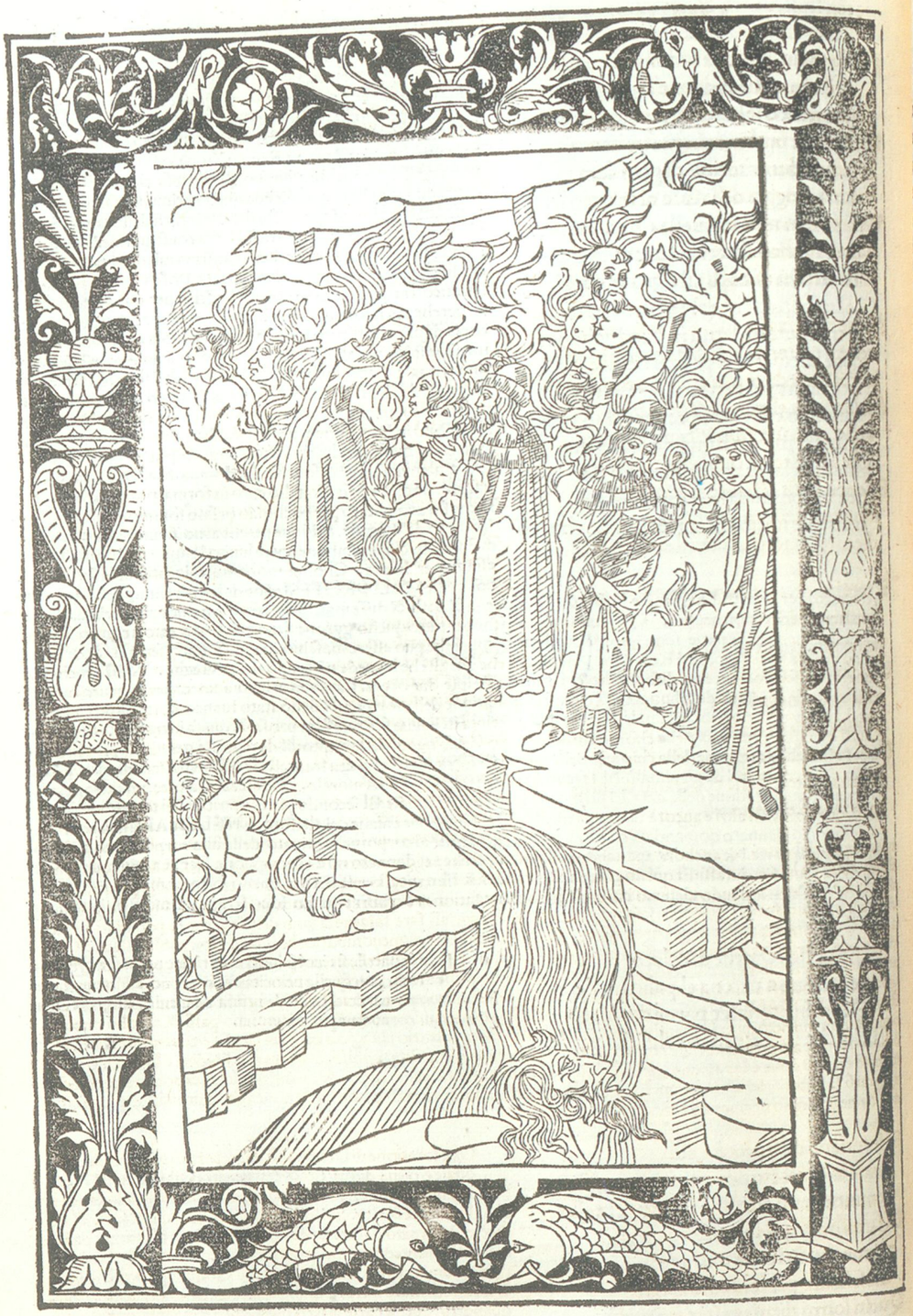
A beautiful and crisp, unwashed copy, with 341 x 228 mm considerably taller than the Schäfer copy (335 x 230 mm) and the one in the British Library (313 x 211 mm). Leaf a1 is here bound before the preliminary quire signed '&' so that the volume opens with a woodcut. With an old marginal repair to outer margin of leaf &2, some small round wormholes at beginning and through last few leaves only. Two stamps removed from blank portions of leaf &1. Uncoloured and unrestored in any way. Joints and corners of binding slightly worn.

PROVENANCE: Fly-leaf with note *MB 3238* [Martin Breslauer, London – New York].

HCR 5948. – *GW* 7968. – *BMC* VII, 971. – Goff D-31 (21 copies). – de Batines 1, pp. 49-52. – Mambelli 12. – Hind II, 482f. with fig. – Sander 2312 and plate 117 (reproduction retouched). –

naturale hiſtoria & glaltri latini ſcriptori chiamano nitrũ. Bẽche q̃ſto medeſimo uocabulo alcuna uolta ſignifichi ueleno & propriamẽte dixe lezo: perche tale fetore e connaturale a queſto luogo: come piu apertamẽte dimoſtreremo poco piu auãti





Pasero IX (with attributions). – Arnim, *Schäfer* 116 with further references. – Kristeller, *Lombardische Graphik*, p. 31. – Lamberto Donati, *Il Botticelli e le prime illustrazioni della Divina Commedia*, Firenze 1962 (with 20 figs. from the Brescia edition). – *La Commedia con le xilografie dell' edizione bresciana de 1487*, edited by Fògola, Torino 1977. – *PMM* 59 (1481 edition).

*

Elfte (zweite illustrierte) Ausgabe, die erste durchgängig und mit Holzschnitten illustrierte. – In seiner 1307-1321 verfaßten *Comedia* (das Beiwort *divina* erhielt das Werk erst im 16. Jahrhundert) schildert Dante eine Wanderung durch die drei Reiche des Jenseits (Hölle, Fegefeuer und Paradies) und seine Begegnung mit den Seelen Verstorbener, meist Träger berühmter Namen.

Der vorliegenden Ausgabe, der einzigen frühen mit ganzseitigen Illustrationen, geht lediglich die Florentiner Ausgabe von 1481 voraus, bei der gewöhnliche Exemplare drei (nur wenige Exemplare bis zu 19) kleine Kupferstiche enthalten. Die 63, mit Bordüren blattgroßen Holzschnitte in unserem ›Brescia-Dante‹ sind zwei Künstlern zuzuschreiben, von denen einer auch für die besseren Holzschnitte im Aesop zeichnete, der nur zwei Monate zuvor aus der gleichen Presse hervorgegangen war. Die Illustrationen enden mit *Paradiso* I; die besten finden sich im Beginn des *Inferno*. Alle finden sich in Weißschnitt-Bordüren, den frühesten im Buchdruck. Die häufiger eingesetzte mit den Masken hatte Boninus de Boninis bereits für zwei Drucke des Jahres 1486 verwendet; die andere wurde für seinen Dante geschaffen.

Frisches, ungewaschenes und breitrandiges Exemplar mit einigen, durchaus unbedeutenden Mängeln.

53 ERUDITORIUM POENITENTIALE: *Eruditorium penitentiale*. [Paris: Antoine Caillaut, c. 1488]. 4°. 75 leaves of 76 (wanted 1-line title supplied in facsimile). With 17 woodcuts from 16 blocks. Morocco binding by Trautz-Bauzonnet for the Dukes of Arenberg (see below).

The very rare first edition (first issue) of an anonymous confessional tract that includes a "classification and analysis of all human delinquencies" (Davies).

It belongs to the earliest and finest examples of 15th-century French book illustration as its cuts "rank among the earliest French examples of their art" (Davies). The 17 woodcuts in outline with slight hatching, within double rule frames, and printed from 16 blocks (the cut on leaf g1b repeated on i6a), were executed by a designer of expressive quality, and the bulk or even all of the cuts had been expressly designed for our edition. It is printed in Caillaut's type 8:111B, used from 1488 to early 1491; by mid-May 1491 the fount had been acquired by the two Angoulème printers (see Needham, *loc. cit.*).

The edition has often been confused with its very close page-for-page reprint (*GW* 9391), also undated, for which Caillaut used the same type fount and woodblocks. The two editions can be distinguished by the state of their woodcuts: The frame of the first cut on a2a is whole in the first edition and broken in the later edition (see also Arnim, *Schäfer* 126, note 1); the frame to God in Majesty (a8b) is double in the first edition and single in the reprint, in which later state it also appears in two other undated Caillaut editions, a *Stella clericorum* (C 5648) and a pseudo-Joannes Andreae, *Summa brevis super II Decretalium* (C 439).

Four of the woodcuts – those on b2a, d4b, g7a, and the correct *Luxuria* cut for i6a (see below) – were used, along with other woodcuts apparently by the same engraver, in Caillaut's edition of Jacobus Magni/Jacques Legrand, *Sophologium* in French (*Livre des bonnes moeurs*; C 3752), dated 6 June 1487, and printed with Caillaut's type 9, otherwise not in use in his shop until about 1491-1493. On this basis, and because these four illustrations are closely keyed to the text of the *Eruditorium poenitentiale*, Paul Needham (Schäfer sale II, Sotheby's, 27 June 1995, lot 77) suggested the Legrand being misdated: In its 'Mil quatre cens lxxxvii' (see reproduction Claudin I, 306) the *v* could have been mis-set for a further *x*, and should be interpreted 1492. The woodcuts themselves provide no clue: As reproduced by Claudin I, 307-308, the blocks printed in the Legrand appear in the same state as in the present edition, with the same small breaks to the frames.

The present tractate was translated into French and printed as *Introduction au sacrement de pénitence* by Le Petit Laurens in Paris ca. 1499 (*GW* 4737 with a single copy at Troyes). Laurens, who began printing in 1491, acquired the Caillaut woodblock series by the mid-1490s, as his French translation is illustrated with blocks from the present edition and from the Legrand, and his two ca. 1495 editions of Michault, *Danse des aveugles* (C 4025; Davies, *Murray* 377) contain two cuts from this edition, the Confessor and Penitent used on the title, and the Danse des Morts cut on a6b.

¶ Extremely rare: The edition escaped Hain, Copinger and Reichling, and only 11 further copies have now been recorded: Four complete copies are listed by *ISTC*, to which should be added the Auxerre and Amiens copies, the three copies in Paris (one at the BN, two at Arsenal) and a further two on the market in the past decade, the Fairfax Murray and Otto Schäfer copies [the latter ex H. P. Kraus 93/54, i. e. the sole copy listed by Goff. Offered in our catalogue 4 (1996), no. 25].

The present copy belongs to the (earlier?) issue with the *Accidia* cut, showing a man on a donkey (g1b), repeated on i6a to represent *Luxuria* – either erroneously or because the woodcut was not yet made; in other copies of the edition (Davies, *Murray* 155) as well as in the second edition the repeated cut is replaced by a woodcut with a man on a goat.

The *GW* misleadingly describes a variant of leaf a3a in the British Library copy of the second edition (*GW* 9391), but that sheet in fact belongs to the first edition. Possibly a few copies of the second edition were completed with "a varying number of first-

Incipit eruditorium penitentiale cuilibet chri
sticole pernecessarium. cōpendiose auctoritatibus
sacre scripture insignitum.



O homo surge qui dormis.

edition sheets, which the printer used up before resetting them" (Felix de Marez Oyens, *The Toil of Incunable Cataloguing*, in: *Papers of the Bibliographical Society of America* 81, 1987, p. 43, note 19, discussing this edition). The production of line-by-line reprints of popular works enabled printers to economize by using leftover sheets from earlier editions. This largely unexplored aspect of 15-century publishing practice may help explain the large number of variant settings that characterize the editions of early French printers like Caillaut and Trepperel.

The present copy, different from *GW*, has the beginning of leaf a2b as Arnim, *Schäfer* 126 (and *GW* 9391). It wanted the first leaf (with only the 1-line title on the recto, the verso blank), now supplied in facsimile. Trace of penwork shading on *Accidia* cut (g1b). The paper cut to 184 x 126 mm.

Binding: Dark blue morocco, signed trautz-bauzonnet [hence bound not before 1848; see Arnim, *Europäische Einbandkunst* 189]. Sides panelled with triple gilt fillet, gilt crowned Arenberg cipher at corners. Spine, turn-ins and edges gilt; marbled endpapers.

Provenance: [Dukes of Arenberg with their shelf-mark, also with their cipher on the binding]. – [Edmée Maus (1905-1971); her small bookplate removed, but the copy mentioned in Arthur Rau, *Edmée Maus* (= *Contemporary Collectors* xvi), in: *The Book Collector* 7 (1958), p. 41]. – Bookplate HNF [i. e. Helmut Friedländer].

GW 9390 ("ca. 1490". 9 copies). – Not in *BMC*. – Goff E-107 ("about 1487". Notes only the former Kraus copy, bought by Otto Schäfer). – Pellechet 4622. – Polain (B) 1420 (the setting of k6b, line 13, mistranscribed as "ac mundari et omni" instead of "ac mundari ab omni"). – Davies, *Murray (French)* 155 ("ca. 1487") with 3 figs. – Arnim, *Schäfer* 126 (205 x 139 mm) with notes on the state of the cuts, also on the watermark. – Hind II, 641. – Claudin I, 320-323 with 5 figs. – On the chronology of Caillaut's type 8:111B (Haebler's 14) see P. Needham, *Two unrecorded French-language incunabula*, in: *Festschrift Hellinga*, 1980, pp. 339-356.

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Erster Druck der ersten Ausgabe eines anonymen Textes, der menschliche Untugenden und strafbare Handlungen analysiert und klassifiziert. Seine Illustration von 16 höchst bemerkenswerten Holzstöcken (der für Bl. g1b auf i6a wiederholt) gehört zu den frühesten des französischen Buchdrucks. Kennzeichnend sind doppelte Einfassungen, ein Umrißstil mit leichten Schattierungen, eine Disposition und ein Gesichtsausdruck der Figuren, die niederländischen Einfluß verraten. Hervorzuheben sind die Sieben Todsünden gegen Ende des Buches, jeweils dargestellt durch einen Reiter mit charakterisierender Gestik, auf einem Tier, dem man ähnliche Neigung attestiert. Die meisten Holzschnitte, wenn nicht gar alle, liegen in erster Verwendung vor.

Die Ausgabe, öfters verwechselt mit ihrem nahezu identischen Nachdruck (*GW* 9391), ist äußerst selten. Hain, Copinger und Reichling unbekannt geblieben, sind insgesamt nur elf weitere Exemplare nachzuweisen, neun in Bibliotheken und zwei im Handel: Die Exemplare Fairfax Murray und Otto Schäfer (letzteres, ex H. P. Kraus 93/54, das einzige bei Goff genannte, boten wir 1996 als Nr. 25 unseres Kataloges 4 an). Das hier offerierte zwölfte Exemplar wurde von Trautz-Bauzonnet für die Herzöge von Arenberg gebunden und befand sich anschließend in den Sammlungen von Edmée Maus und Helmut Friedländer.

54

KLAGSPIEGEL. – *Ein new geteütscht Rechtbuch* || *gezogen auß Geystlichen vnd* || *weltlichen Rechten.* || [Augsburg: Peter Berger, c. 1488]. 2°. (180) leaves. With a xylographic title. Contemporary blind-stamped Augsburg binding from the workshop Kyriss 83 (see below).

Second edition of the eldest German manual procuring Roman criminal law and the code of criminal procedure. – The common short-title *Der (Richterlich) Klagspiegel* is based on the widely circulated Strasbourg 1516 edition, edited by Sebastian Brant, who for a long time was believed to have written the whole book. The true author has not been identified with certainty. According to Stintzing linguistic peculiarities and some details of local history are suggestive of a production about 1425 in Schwäbisch Hall. Two authors came up for discussion: the Schwäbisch Hall town clerk Konrad Heyden († 1443 or 1444) known to have written tracts on law, also Konrad von Limpurg, a high-ranking personality ('Reichserbschenk'), who had studied in Heidelberg and Bologna, and in 1422 became a member of the Royal Supreme Court.

The first edition of the *Klagspiegel* had been printed about 1480 in Mainz (see *München, BSB Ink.*, K-30; H 3727) and up to 1560 was followed by nineteen editions in Upper German.

From the Augsburg press of Peter Berger, active from 1486 until 1489, only six (four dated) books are known; all of them rare today. The present book is printed in Berger's type 97G, the title is xylographic.

◖ Very rare: Hain could not see a copy. Neither in *BMC*, nor in the census of incunables in Belgium, France, Hungary, Italy, or Poland. Listed in the incunable catalogues of Augsburg (defective), Berlin, Cambridge, Frankfurt/Main, Freiburg/Br., den Haag, Kremsmünster, Leipzig, Munich (2 copies, one defective), Nuremberg (2 copies), San Marino, Trier and Washington. We could locate six copies on the German pre-War-market, afterwards only two: the present one, and the defective one under Dr. Hauswedell's hammer in 1950.

The present large copy (263 x 194 mm) is in its first binding containing printer's waste (see below). In fine condition regarding a utility-book: leaves e3, f6, i6, r4 with tear into margin only; a small part from upper margin of leaf l7 torn off. Waterstained in lower margins throughout; at the beginning also in inner margins. Foliation by faintly stamped numbers.

Binding: Blind stamped darkbrown calf (on wooden boards) from the Augsburg workshop Kyriss 83 ('Bogenfries-Rolle II', active from about 1483 until 1503). Covers with two frames, one empty, the other from the name-giving roll. Inner rectangle with floral diapers. Top of front cover titled 'Rechtpuch' by type now nearly illegible. Back on three doubled bands. The paste-downs represent two complete leaves (containing three woodcuts) from Berger's *Leben der heiligen Altväter* of 21 May 1488 (H 8608), demonstrating business relations between printer and binder. – Covers rubbed and with three wormholes; corners bumped. Upper and lower compartment of spine renewed, also parts of both clasps.

A binding very similar to the present one is reproduced on plate 170 in Kyriss. Our tools are Kyriss 83/1, 5, 8; Schwenke/Schunke 52/434, 80/31 and 236/84.

Provenance: With the entry *Sum Civitatis Epperie* [i. e. Presov/Slowakia] *anno domini 1498* on the title, indicating the book was public, not private property, and probably had been made available for lay assessors &c.

HC(Add) 3728 (Hain assumed this a Strasbourg book). – Goff K-23 (2 copies). – Hubay, *Augsburg* 1277 (with description close to *GW* standards). – Oates 968 (with full collation). – Neufforge 202. – Kaspers, *Rechtsgeschichte* p. 108f. – Stintzing, *Römisch-kanonisches Recht*, pp. 335-407, 405. – Hellmut Weck in *VL* IV, 1170-1172 with further references.

❊

Zweite Ausgabe. – Der geläufige Kurztitel, *Der (Richterlich) Klagspiegel*, geht auf Sebastian Brant zurück, der 1516 in Straßburg eine weit verbreitete

Ausgabe redigiert hatte (s. Nr. 93/II und lange auch als ihr Autor galt. Der tatsächliche Verfasser ist bis heute nicht eindeutig ermittelt. Sprachliche Kriterien und lokalhistorische Andeutungen deuten laut Stintzing auf eine Entstehung um 1425 in Schwäbisch Hall. Als Autoren stehen zur Diskussion: der 1443 oder 1444 verstorbene Haller Stadtschreiber Konrad Heyden, der als Verfasser von Rechtstraktaten ausgewiesen ist, sowie der Reichserbschenk Konrad von Limpurg, der in Heidelberg und Bologna studiert hatte und 1422 Mitglied des königlichen Kammergerichts wurde.

Der *Klagspiegel*, der vor unserem Druck einzig um 1480 in Mainz erschienen war (s. *München, BSB Ink.* K-30; H 3727), »ist das erste umfangreichere deutsche Werk, das auch im Bereich des Straf- und Strafprozeßrechts Bestimmungen des römischen Rechts vermittelte. Trotz mehrfacher Verweise auf einheimische Grundsätze tritt das deutsche Recht in den Hintergrund. Das Werk ist in zwei Teile gegliedert, der erste ist dem Zivilrecht, der folgende dem Strafrecht gewidmet. Die in Formularform gestalteten Klagen des römischen Rechts werden erläutert und mit den jeweiligen Quellen belegt. Als solche haben neben weiteren, im Text zitierten italienischen Juristen, Theologen und Kanonisten vor allem zu gelten: ›De libellis iuris civilis‹ und Teil VII der ›Libelli de iure canonico‹ des Roffredus [etc.]. Die beachtliche Verbreitung des ›Klagspiegels‹ in den Drucken [Anm.: 19 oberdeutsche bis 1560] darf man vornehmlich darin begründet sehen, daß der Text neben praxisorientierten Fragen des römischen Prozeßrechts auch wesentliche juristische Sachverhalte theoretisch behandelte. Beim deutschen Laienpublikum konnten bei der Rezeption des römischen Rechts gerade diese Ausführungen nicht vorausgesetzt werden. Deutlich sind die Einflüsse des ›Klagspiegels‹ auf die ›Wormser Reformation‹ von 1499 und die ›Bambergische Peinliche Halsgerichtsordnung‹ von 1507« (Weck, *loc. cit.*); zur letzteren, in der Ausgabe von 1531, s. Nr. 104.

Aus der nur 1486 bis 1489 betriebenen Augsburger Offizin des Peter Berger gingen insgesamt lediglich sechs (vier datierte) Drucke hervor, die (ungeachtet unserer Nr. 56) heute alle ziemlich selten sind. Der Text des *Klagspiegels* ist in Bergers Type 97G gesetzt, der Titel xylographisch.

Selten: In Bibliotheken konnten wir 15 (mindestens zwei defekte) Exemplare nachweisen, auf deutschen Nachkriegsauktionen nur eines 1950 bei Hauswedell sowie das vorliegende. Für seinen Einband aus der 1483 bis 1503 tätigen Augsburger Werkstatt (Kyriss 83) wurden als Spiegel zwei Blätter aus Peter Bergers *Leben der heiligen Altväter* vom 21. Mai 1488 verwendet, die eine Geschäftsverbindung zwischen Binder und Drucker bezeugen.

Ein Eintrag auf dem Titel besagt, daß sich das Buch 1498 im Besitz der *Civitas Epperie*, des slowakischen Presov befand, also für Laienrichter u. ä. verfügbar war.

Sum Civitatis Epperies anno domini
1498

Ein newẽ geteütscht Rechtbůch gezogen auß Geÿstlichen vnd weltlichen Rechten



55

BREIDENBACH, BERNHARD VON. *Die fart oder reysz vber mere zü dem heyligê grab vnsers herren Ihesu cristi gen Iherusalem Auch zü der heyligen iunckfrawen sant Katharinen grab auf dem berg Synai* (i. e. *Peregrinatio in terram sanctam* in German). Augsburg: Anton Sorg, 22 April 1488. 2°. 193 leaves (blank leaf 194 removed). With 8 (2 full-page) woodcuts after Erhard Reuwich and with 106 woodcut initials. Contemporary Augsburg binding (Kyriss 84; see below).

Second German edition of Breidenbach's 'Pilgrimage to Jerusalem and Mount Sinai' (for the Latin first edition, Mainz 1486, see no. 49).

This Augsburg edition, the only one printed by Sorg (on whom see no. 23), is illustrated with eight woodcuts, copied in mirror-sense after the Mainz originals with their "whiff of a tour or expedition rather than of a penitential pilgrimage" (Noonan): Six small cuts (80 x 120 mm) represent the earliest ethnographic illustration in a printed book as they portray the different people of the Near East (Abessinians, Greeks, Jews, Syrians, Saracens and Turks) in their traditional costumes. Two full-page cuts depict the Holy Sepulchre and such strange animals as camel, crocodile, monkey, unicorn, &c. The large panoramic views of the Mainz editions were omitted for this pirated edition which also contains Sorg's fine woodcut initials.

¶ Rare on the market: According to the *Jahrbuch der Auktionspreise* (1950-2000) five copies had been at auction in the German speaking countries.

This included the present Nonnberg copy, with its 271 x 193 mm much wider than the London/BL copy. The woodcuts and 6 initials with contemporary colouring. Title with some stains, first and last leaves wormed; six leaves (a6-b3) with faint waterstain in inner margin, otherwise almost spotless. Lower corner of i6 torn. Stamp on a2a removed.

Binding: Blind-stamped calf (on wooden boards) from Kyriss' workshop 84 ('Hirschrolle I'), active in Augsburg between 1483 and 1532. Covers with four frames, the outer empty, the second from a hunting roll (Kyriss 84.1; Schwenke/Schunke 146/14), the third with a scattered carnation tool, the inner frame from a tendril roll with berries (similar to Schwenke/Schunke 225/171). Inner rectangle with floral diapers (Kyriss 84.3 and 5). Bar on front cover lettered "Merfart". Compartments on back tooled with a rosette (Schwenke/Schunke 255/137). Both covers with an armorial stamp. – Front hinge, back and parts of lower cover repaired; front papers and two clasps new.

Provenance: Benedictine nunnery St. Erentraud on the Nonnberg/Salzburg: Title with *Auß der Nunbergischen libreri*; the covers' armorial stamp is inscribed MONAST S ERENTRUDIS NUNBERG. – [Hartung & Karl, sale 64 (1991), lot 104].

HC 3960*. – *GW* 5078 (quoting this copy). – *BMC* II, 353 (253 x 185 mm). – Goff B-1194 (9 complete copies). – Pellechet 2985 (2 copies, the one in Paris/BN wanting 3 leaves). – Voulliéme, *Berlin* 144 (incomplete). – Klebs 220.3. – Davies, *Breydenbach* no. v. – Schreiber 3631. – Schramm IV, pp. 37 and 52, figs. 2401-2408. – See also Hind I, 352-356, and F. Thomas Noonan in: *Vision of a Collector*, no. 32. – Claudia Zenner, *Die Berichte der europäischen Jerusalempilger (1475-1500)*, Bern 1980, 52-62.

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Zweite deutsche Ausgabe der Beschreibung von Breidenbachs Pilgerreise ins Heilige Land und zum Sinai. Der Druck enthält elf Textholzschnitte, seitenverkehrte Kopien nach den Mainzer Originalausgaben (Nrn. 49, 50), die die in Palästina lebenden Völker in ihren Kostümen, das Heilige Grab und fremdartiges Getier zeigen. Die Städteansichten der Mainzer Ausgaben wurden in dieser Ausgabe weggelassen.

Auf Nachkriegsautionen im deutschsprachigen Raum sind fünf Exemplare nachzuweisen. Das vorliegende, aus St. Erentraut auf dem Nonnberg bei Salzburg, wurde 1991 bei Hartung versteigert.

56 SPECULUM HUMANAE SALVATIONIS (German): *Das ist der Spiegel menschlicher Behaltnuß mit den Ewangelie(n) vnd Epistele(n) durch dz gancz Jar.* With further matter. Augsburg: Peter Berger, 6 February 1489. 2°. 229 of 236 leaves, wanting 6 printed leaves (but supplied in facsimile) and the blank 7th leaf. With 272 of the original 279 woodcuts in contemporary colouring (the wanting cuts in facsimile). Blind-stamped German calf.

Seventh edition of the German version of the *Speculum humanae salvationis* (for which see no. 13), here added by parts from the German *Plenarium* and 'Jacobus de Voragine' (see nos. 16 and 18). The *BMC* stated this edition to be "A High German reprint, practically page for page, with a few changes, from Richel's (Basel) 1476 edition, the cuts being free reduced and usually reversed copies" (but see below).

The German versions of the *Speculum* included the Epistles and Gospels for Sundays and holy days from the didactic *Plenarium*, thus made the *Speculum* a liturgical substitute. Not only are these additional passages, arranged according to the ecclesiastical calendar, a further aid to the lesser clergy looking for inspiration for sermons, but they lend a practical order to the *Speculum*, making it more suited to the regularity in meditation and devotion recommended for a heightened spirituality.

The present edition is illustrated with 279 woodcuts. The one on the verso of the title, showing St Paul and the writing Evangelists with their symbols, had been used in Schönsperger's *Plenarium* of 1483 (H 6732; Schreiber 4959 noting only the copy in Vienna). The other illustrations (92-95 x 66-74 mm) are fine copies after the brilliant woodcuts (formerly attributed to the Hausbuchmeister) in the *Spiegel menschlicher Behaltnis* of about 1481, printed in Speyer by Peter Drach (H 14935), who could even improve on Rihel's 1476 Basel cuts (H 14936): "Pour la plupart d'une exécution éminente et bien supérieure aux originaux" (Schreiber). The Basel cuts in turn derive to some extent from Günther Zainer's *Speculum humanae salvationis* of 1473 (see no. 13). Close to the end of his edition Berger added a new cut depicting the Visitation, and all in all his woodcuts have taken up some peculiarities from the block-book editions of the *Speculum*.

Regarding the small production of Peter Berger's press see no. 54.

¶ Apart from the copies in libraries listed below (no copy in Hubay, *Augsburg*!) we could trace on the market: L. Rosenthal 105 (1903), 306 (wanting about 90 leaves), and 135/2231; Graupe 57 (1925), 158 (1 leaf in facsimile); Weiss 5 (1929), 45; and J. Rosenthal 91/59 = 93 (c. 1932), 160.

Preliminary leaves a1 (title with woodcut on the verso), a2 (with 4 cuts), a5 (with three cuts), a7 and final leaf D6 supplied in facsimile. The woodcuts in sensitive local Augsburg colouring. Paper (267 x 192 mm) thumbed and waterstained.

Binding: Contemporary blind-stamped brown calf on bevelled wooden boards. Covers with three frames, two of them by different floral rolls. The inner rectangle has been filled by the same rolls. With two clasps.

Provenance: With two drawn 17th-century exlibris, and with an engraved book-plate (mountain, a plant with five leaves on top).

H 14937* (notes 6 preliminary leaves). – *BMC* II, 392 (300 x 212 mm). – Goff S-666 (2 copies: Chicago/Newberry, Washington/Rosenwald). – *München, BSB-Ink.*, S-513 (3 copies). – Muther 192. – Schreiber 5278 (4 copies: Leipzig/Klemm, London, Munich and Vienna/Liechtenstein). – IGI 9127 (Trieste/C). – Sajó/Soltecz 3116 (a fragment in Budapest/BN). – Pietsch p. 54f., item Sp4. – Hind I, 326. – Not in Schmid, *Augs-burg*. – Regarding the Speyer models of 1481 see Schramm XVI, pp. 5-9 (specified), 14; figs. 299-552; Hind I, 345f. – For the Basel originals of 1476 see Schramm XXI, figs. 18-272; Hind I, 325f. ("The most important book of the earliest [Basel] group"). – The *Speculum* block-book is treated in Schreiber IV, p. 116ff. – Regarding the text of the German *Speculum* see *VL* IX, 60 (II.B.2).

*

Siebte deutsche Ausgabe des *Speculum humanae salvationis* (vgl. Nr. 13), hier um Teile des deutschen

¶ Das

¶ Des zehenden tags so geent alle mēsch en do sÿ beschlossen warē als ob sÿ tod wā rent vnd mag eins zů dē andern nit redē

¶ Das eÿlft zaichen



¶ Des xj·tags so thůnd sÿ die greber auf vñ erstand die todtē

¶ Das xij·zaichen



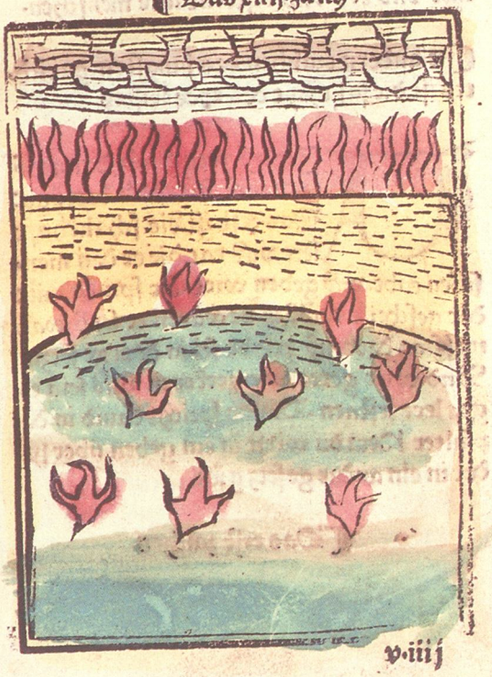
¶ Des xij·tags so fallent die kleinē sternē all vō dē himel vñ die planetē gebē feúrin schein von in

Das xiij·zaichen

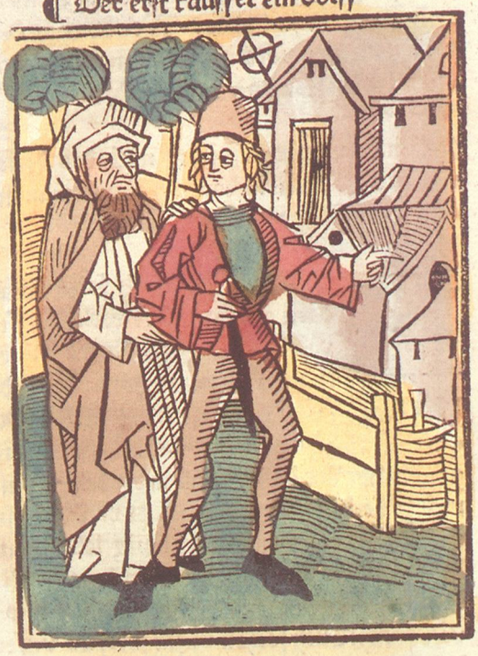


¶ Des xiij·tags so sterbent die leben ligen das sÿ mit den todten ersteent

¶ Das xiiij·zaichen



Der erst kauffet ein dorff



Der ander kauffet fünff joch ochsen



Der drit nam ein weib



Plenarium und des *Heiligenlebens* (vgl. Nrn. 16, 18) vermehrt.

Der Druck ist mit 279 Holzschnitten ausgestattet. Der mit Paulus, den schreibenden Evangelisten und ihren Symbolen (auf der Verso-Seite des Titelblattes) stammt aus Schönspergers *Plenarium* von 1483, von dem Schreiber nur das Exemplar in Wien kennt. Die übrigen Holzschnitte sind gute Kopien nach der gerühmten, früher dem Hausbuchmeister zugewiesenen Illustration im *Spiegel menschlicher Behaltnis*, Speyer: Peter Drach, ca. 1481. Da Drachs Illustration auf den Basler Holzschnitten zu Rihels Ausgabe von 1476 basiert, diese wiederum auf jenen der Zainer'schen Ausgabe von 1473 (vgl. Nr. 13), kehrt mit unserer Berger'schen Ausgabe der Kreis der Kopisten zu seinem Ausgangspunkt Augsburg zurück. Gegen Ende des Buches fügt Berger (zu ihm s. Nr. 54) einen Holzschnitt mit einer Visitatio hinzu.

Von der Ausgabe konnten wir in Bibliographien neun Exemplare und ein Fragment in Budapest nachweisen (keines in Augsburg), dazu fünf im Vorkriegshandel. Im vorliegenden, mit zeitgenössischem Kolorit und im Einband d. Zt., wurden 6 fehlende Blätter mit ihren 7 Holzschnitten (darunter das o. g. Titelblatt) in Faksimile ergänzt.

Capitulum III



¶ Cũq; audisset princeps cocoꝝ ea q̃ dixerat cõtra ip̃uz D. ꝑmutata ẽ eiꝰ facies. ⁊ lĩgua infiscata palatu suo. cepit flere. qꝛ obloq̃bat de eo D. ⁊ ip̃z corã populo diffamauerat. Et vidẽs D. qũo fleret: dixit ei. Dignũ est te flere et cõtristari die ac nocte. qm̃ si sciret rex ea que in te sunt: elongaret te vsq; ad extremitates mundi



JOHANNES DE CAPUA. *Directorium humanae vitae*. [Strasbourg: Johann Prüss, not after 1489]. 2°. 82 leaves. With 119 (1 full-page) woodcuts from 114 blocks. Eggplant-coloured morocco, signed F. BEDFORD.

57

First edition of John of Capua's Latin translation of Bidpai's fables (a detailed description is with Conrad Fyner's Urach edition of 1480/81, no. 31).

For the 119 spirited woodcuts the original Fyner blocks have been reused (for the omission of 13 blocks from the original series see below). The bulk of the Urach/Strasbourg blocks was lateron used (with added decorated frames) to illustrate the *Directorium*-editions of Hurus in Zaragoza (1493 and 1494), of Biel in Burgos (1498), and of Coci in Zaragoza (1509). And some of the blocks even found their way back to Germany, to be used for an unlocated and anonymous German edition of 1548, the Spanish borders stripped off.

Bibliographers believed Johann Prüss began printing about 1483, but it is now proved to have started as early as 1479 (see no. 27). Only in 1490 Prüss became a Strasbourg citizen. The dating of the present edition book is based on the entry of 1489 (see Geissler fig. 14) in the Spencer copy in the New York Public Library.

¶ Rare at auction: The *Jahrbuch der Auktionspreise* (1950-2000) only quotes L'Art Ancien 24 (1955), no. 552, and Hartung & Hartung 82 (1995), lot 201.

Geissler distinguishes between copies of Hain 4411. As the variants in question are scattered in-press forme corrections, they do not necessarily constitute a separate issue, nor, as they belong to different sheets, are they uniform in any one copy. The present copy has the chapter headings in Roman numbers (not words), signature of quire l erroneous, leaves of quire n signed n, n2, n3, n4, nv (as in the Manchester copy), &c. &c.; see Geissler. – Washed and pressed. Paper size 281 x 194 mm. Last leaf mended. In a historiated binding by Francis Bedford (1799-1883).

PROVENANCE: *Bibliothecae J. Niefert, pastoris in Velen, 1819* on title. – Bookplate "EX MVSÆO HVTHII" [i. e. Alfred Henry Huth (1850-1910), enlarged the collection of his father Henry Huth (1815-1878), London banker. The library was sold in 13 sales at Sotheby's. – Sotheby, 21. 11. 1911 (Huth sale 1), 744; bought by Maggs for £ 36].

H 4411* (not 4411a). – Goff J-268 (17 copies). – Not in Muther. – Schreiber 3489. – Davies, *Murray* 70 (279 x 193 mm; the woodcuts "mostly, if not all, from the Urach edition"). – Schramm xx, pp. 26 and 10 (without figs.; referring to vol. IX, see below, as the cuts are said to have been 'borrowed from other editions'). – Lehn/Platte, *Fabelausgaben* 12.1 (Paris/BN copy 267 x 195 mm). – F. Geissler, *Die Inkunabeln des Directorium vitae humanae (HC 4411 und 4411a)* in: *Beiträge zur Inkunabelkunde* 3. Folge/1, 1965, pp. 7-47, particularly 11-17 for variant settings; this copy noted under no. 526; regarding the itinerary of the blocks see p. 11, note 17. – Hodgkin, *Rariora* II, 158. – Not in Schmidt, *Prüss*. – Concerning the woodcuts in the Urach edition (C 1360) see C. F. Bühler, *Notes on Conrad Fyner's Press in Urach* in: *Gutenberg-Jahrbuch* 1936, pp. 63-72, p. 70 in particular. – Fischel, *Bilderfolgen* p. 65ff. – Schramm IX, figs. 280-406 (but 281, 290, 292, 293, 305, 308, 318, 327, 342, 349, 368, 391, 401 not used by Prüss; figs. 302, 306, 307, 313 and 323 used twice). – For the Bidpai edition Zaragoza: Paul Hurus, 1494 (reusing the blocks) see Werner Gundersheimer in *Vision of a Collector*, p. 174. – Regarding the text by John of Capua see *Directorium humanae vitae. Version latine du livre de Kalilah et Dimna.* Publiée ... par J. Derenbourg, Paris 1889.

*

Für diese erste Ausgabe der Bidpai'schen Fabeln in ihrer lateinischen Fassung konnten die ausdrucksstarken, für ihre deutschen Ausgaben bei Fyner in Urach (Nr. 31) verwendeten Holzstöcke erworben werden.

Auf deutschen Nachkriegsauktionen wurden nur zwei Exemplare versteigert. Unser von Bedford gebundenes Exemplar stammt aus der Bibliothek Henry Huth.

58 FREIDANK. [*Bescheidenheit*, Latin and German]: *Prouerbia eloquentis Freydangks innumeras in se vtilitates cõplectentia*. [Leipzig: Konrad Kachelofen, about 1490]. 4°. 36 leaves. Flexible vellum binding (after 1996) with hand-written title on spine.

The only 15th-century edition. – Its collection of sayings, words, maxims and aphorisms roots in the German *Bescheidenheit* by a Swabian writer of the early 13th century who gave his name as Freidank, probably a pseudonym or pen name. The Middle High German title denotes 'being informed', meant moral reason, the ability to differentiate between good and evil. The collection has been transmitted in numerous manuscripts, from which the most extensive, Strasbourg manuscript N, contains more than 4000 verse. Even before 1384/1385 roughly a quarter of these were worked into the present Latin-German *Proverbia eloquentis Freidanks* in which each Latin couplet is followed by a German paraphrase. The Latin hexameters aiming at rhymes, the book became the perfect tool to enjoy pupils. At the time our edition was printed, the name of its German compiler who had drawn on the Vulgata, on classic Roman authors and on German vernacular, had already become a generic term. The mine of holding moral verse, of wise sayings on the most different situations, enjoyed continual reputation up to the beginning of modern times, proved by Sebastian Brant's revision (*Der Freydanck*, Strasbourg 1508; *VD16*, F-2542), and by a protestant conversion first printed in Worms in 1538 (*VD16*, F-2545).

Konrad Kachelofen began as a Leipzig merchant (1476), owner of a taproom, and as a stationer. When about 1483 he started his printing career, he soon owned more than a dozen different types, and with his manifold publication became the city's prominent 15th-century printer. The text of the *Freidank* is set in Kachelofen's type 3:89G (in regular use 1487-1495), the title in 2:160G.

¶ Kachelofen's *Freidank* is very rare (see bibliography); not in Neufforge nor in other eminent collections of German literature. The present copy is the only one in the *Jahrbuch der Auktionspreise* (Hauswedell 327, 1997, lot 991 without binding). And for the first half of the 20th century we only hold record of lot 7360 in Baer's sale of 1924 (see Sander, *Prices of Incunabula*); also of Baer, *Frankfurter Bücherfreund* (1913), no. 975; E. P. Goldschmidt, *Catalogue* III, 78.

The present copy is with rubricated initials and line-headings, the incipit with a bold red initial. Large (210 x 149 mm), first and last leaf with preserved deckle edges. First leaf with some wear; last leaf backed. Leaves c5 and c6 bound between e3 and e4. Last leaf with collator's note *HT 6/97*.

GW 10323 ("um 1490"; 12 copies). – H 7360* (without date. – *BMC* III, 629 (without date; 195 x 140 mm). – Goff, F-310 ("1487-95". 2 copies). – *München, BSB Ink.*, F-258 ("c. 1490-95"). – *VL* II, 897-903. – Regarding the printer see Geldner, *Inkunabeldrucker* I, 240ff.; p. 242 with a full-page reproduction from leaf 3a in the *Freidank* ('about 1490').

*

Erste Ausgabe, einzige des 15. Jahrhunderts. Der Verfasser, ein Fahrender des 13., aus Schwaben, will mit seiner Sammlung religiöser und moralischer Erkenntnisse in schlichten und einprägsamen Sprüchen (etwa 4700 Versen) zur Urteilsfindung und Entscheidung zwischen gut und schlecht verhelfen. Die Sammlung erlebte bis weit ins 16. Jahrhundert mehrere Bearbeitungen von denen die durch Sebastian Brant (Straßburg 1508) die bekannteste ist.

Von der Ausgabe verzeichnet der *GW* 12 Exemplare; das vorliegende war das einzige auf deutschen Nachkriegsauktionen.

Incepto nomen operi discretio donat
Virtutes alias que summa laude coronat
Ich bynk genant bescheidenheit
Die aller tugende krone treit
Quamuis ornata non sunt mea scemata dicta
Plus tamen edificāt sensus q̄ fabula ficta
Mich hat gemacht frydanck
Ein deyl von deyl von synnē dy seyn kranck
Quod seruire deo sapiēcia prima feratur
Sitqz medela reo nullus dubitare probatur
Goth czu denen ane wanck
Ist aller weykheit ein anefanck
Qui bona ventura perdit propter peritura
Hic erit instabilis eiusqz dom⁹ ruitura
Wer vmb dye kurcze zceyt
Die ewige kron vnd freuden geidt
Der hat sich selber gar betrogen
vnd bawet auff den regen bogen
Cedere venture quisquis vult iudicis ire
Debet post cristum siliatis passibus ire
Wer wiechen wyl dem czukunftigen czoren
Der volge nach cristo vnd seynem orden
Cui penitus sine fortuna sapientia crescit
Illius a corde dolor ingens cedere nescit
Wo weikheit ist an seligkeit
Do ist nit mer dan herczen leydt
Qui non obseruat sicut debet sua iura
Ille suam vitam raro finit sine cura
Wer seinen dingen vnrecht thut
Dem wirt sein ende selden gut
Obsequium dominis qui vult impendere binis
Indiget ille satis bene dono prosperitatis

59

Pseudo-CYRILLUS. *Das buch der Natürlichen weißheit* (i. e. *Speculum sapientiae* in German, translated by Ulrich von Pottenstein). With: *Lehre und Unterweisung, wie ein Mensch sich halten soll*. Augsburg: Anton Sorg, 25 May 1490. Small 2°. 136 of 138 original leaves (title in facsimile; blank leaf 134 removed). With 68 (8 repeated) woodcuts, coloured; also with numerous 'mayflower' initials. New buckskin binding, signed M. MEUTER, ASCONA; in slipcase.

The only richly illustrated 15th-century edition and the only one in German. – In the Latin original, preserved in at least 151 manuscripts, as well as in the five or even seven incunabular editions (the first by Eggestein in Strasbourg, about 1475; H 5904), the text is given to a 'Cyrillus episcopus', formerly identified with S. Cyril, bishop of Jerusalem (c. 315-386), S. Cyril of Thessalonica, the Apostle of the Slaves († 869), or with Cyrillus of Quidenon (13th century). Today the text is believed to be of the first half of the 14th century, most probably having been written by Bongiovanni da Messina, an Italian Dominican, florishing about 1337/1347.

The *Speculum sapientiae* was one of the earliest and most widely read collections of edifying apologues, rivalling Aesop. The author, following the *Physiologus* tradition, intended to illustrate his preaching on the cardinal virtues and vices by stories from the world of animals. The acting beasts are introduced using direct speech. Following Plato's scheme of virtues, the 95 fables in prose have been arranged into four books: Book I (prudentia) with 27 fables, II (fortitudo) with 30, III (justitia) with 27, and IV (temperantia) with 11 fables.

The present translation into German was done between 1408 and 1416 by Ulrich von Pottenstein (c. 1360-1420), priest at Pottenstein (near Vienna) since c. 1390, canon of St. Stephen's in Vienna, court chaplain to the wife of Albrecht IV (Duke of Austria), dean in Enns/Upper Austria since 1411; author of the most comprehensive German catechetic work of late Middle Ages: an exegesis of the Lord's Prayer, the Hail Mary, the Symbolum Apostolicum, the Magnificat, and the Decalogue. In his translation of the *Speculum* Ulrich closely adhered to the Latin manuscripts, at least with regard to their contents. Nevertheless the German adaption was made more popular: It got rid of learnedness, used much more embroidering adjectives, the characterization of the animals became even better, the fables more lively. The text, the earliest of three German 15th/16th-century translations of Cyrillus' *Speculum*, became the model for Hans Sachs' adaptations. Of the 19 preserved manuscripts of the *Buch der natürlichen Weisheit* 15 have illustrations or spaces left for it.

The present edition is illustrated with 67 vivid woodcuts (from 59 crudely cut blocks; 81 x 61 mm), mostly with delightful animal scenes. The opening full-page cut (199 x 131 mm; on the verso of the title), in angular style, with strong outline, shows the cardinal virtues and vices symbolized by eight male figures, their heads covered with banderoles, – similar in character of composition to the company of philosophers which appears as frontispiece to the *Gart der Gesundheit*, Mainz 1485, and to the *Hortus sanitatis*, Mainz 1491 (see no. 60). The illustration has been attributed to an unknown Augsburg artist working for Sorg's press. The text also contains numerous (3 large) 'mayflower' initials.

At the end of the book (leaves 112a-133b) the printer Anton Sorg (see no. 23) has added the *Lehre und Unterweisung, wie ein Mensch sich halten soll*, of which the only independent 15th-century edition is Augsburg: Bämler, 1472 (H 10005; Klebs 596.1).

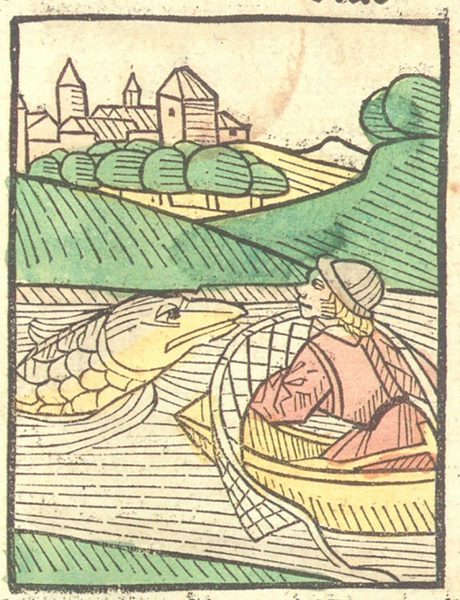
◖ Very rare: The census in the *GW* gives 19 copies, the *Jahrbuch der Auktionspreise* (1950-2000) lists only two: Weinmüller 72/II (1960), lot 26 (defective), and Hartung 55 (1987), 153. Wanting in the collections of Fairfax Murray, Neufforge and Otto Schäfer.

The present copy is with a careful contemporary colouring; the paper cut to 242 x 173 mm. Title (leaf 1a) in facsimile (probably 19th-century); the large opening woodcut (1b), trimmed to the border, its lower corner supplied in facsimile, is laid down on the verso of the title-page facsimile. Leaf 2, cleaned, has been supplied from another copy. Some browning, foxing and occasional staining, some tears in margins repaired; leaves 130-133 with small spots affecting a few letters or words. Binding slightly rubbed or worn.

in fleÿssiger leichtikeit. Aber dz das ertrich ist in růe mit seiner schwärē purd ein leichter halm vnd ein ringe feder werden auff vnd nider gefürt vnd gelaÿtet. von vngerůeten winden vnd eī cleiner stain beleibt vnbeweget in schwärer feüchtikeit der erdē. Darumb mein schwester nach meÿm wunsch so seÿ das vngewiter deiner behenden leichtikeite dein vnd die sicher rů meÿner schwären trackheit die seÿ meī Wenn mir gefelt allenthalb ein senfte purd vil bas ob dÿe nun schwär ist mit sicherheit des schirmes zů tragen. Seÿd jch mitt der allzeit beÿ mir hab ein leichte purd des heils dēn ob jch gar ring geladen wär on alle sicherheit des lebens. Mit den sprüchē verkert der schneg dz gelächter der gespötigen mauß In laster vnd in klag vnd schied damitt von dannen.

Den anckhen deyner hpfnung hefft allein in die immerwerende ewige gůter.

Das viii. Capitel.



HIn walfisch erhůb sich iber die wasser des mörs als ob er ein veste portē wäre. vñ da er sich genůge lůgenlich erzaiget als ein vestes ertrich/ da kam ein begiriger vischer seins heÿls/ des schiffe in todes vorchten waget hī vnd her auff vnd nider von den wůtenden vnden des mörres die es vmbtriben zů d lůglichē porten. Do trat er frölich von dem schif. wenn er het nun seiner vorchte vergessen/ vnd zohe dz schife ein kleÿn übersich. Er pflage seiner maisterschaft vnd schlůg behendiklich ein feür auf/ dz wz seÿm erstarten leichnaz von übriger kelt wegen ein natürliche noturft das dem mit außwendi



60

HORTUS SANITATIS: *Ortus sanitatis.* Mainz: Jacob Meydenbach, 23 June 1491. 2°. 185 of 453 printed leaves (last blank removed), wanting the *Prohemium* and book 1, *De herbis*). With 542 of 1073 (6 of 7 full-page) woodcuts; coloured. 16th-century half-pigskin binding (imperfect).

First edition of the Latin *Hortus*. – With his first dated book Meydenbach competed with Schöffer's successful herbals, the *Herbarius Moguntinus* of 1484 (H 8444) and with the *Gart der Gesundheit* of 1485 (H 8948). The *Hortus sanitatis*, "though based in part on the *Gart der Gesundheit*, was almost entirely rewritten and elaborated upon, especially in the parts on animals, birds, fishes, stones and minerals (all of which were but sketchily represented in the earlier work), and in the treatise on urines; the text on herbs too is quite different, each chapter beginning with a description of the plant, its synonyms, and often something about its geographical origin, and ending with a list of the plant's medicinal virtues in a separate section headed "Operationes". The *Prohemium* (preceding the *Tractatus de Herbis*, on A2 recto and verso) is, for the most part, a translation of the foreword to the German *Gart der Gesundheit*. Following the indices is an interesting printer's epilogue which includes the colophon. As a piece of early printing, this book is remarkable for the accuracy of its chapter numbers and signature marks. (...) The woodcuts of the plants are smaller and more stylized than those in the *Gart der Gesundheit* of 1485, and consequently less interesting botanically, but they are finely cut and, because of the wealth of added material and the interest of the genre scenes in some of the other parts of the book, Klebs considers it among the best of the German woodcut books of the 15th century" (Hunt).

It seems that the compiler of the *Hortus* was a Mainz physician, probably Peter von Viersen, for many years full professor for medicine at Mainz university (Fuchs p. 98f.). According to the *Prohemium* he used Avicenna, Hippocrates, Galen, also a volume dealing with the virtues of herbs (Schöffer's *Herbarius*), but found it essential to include certain plants that grew in foreign regions; a certain "nobilis dominus" made a journey to Jerusalem for the purpose of gathering specimens and information: the given itinary corresponds with the route taken by Bernhard von Breidenbach. It will be noted that the *Hortus* was published with the authority (and financial support ?) of Berthold von Henneberg (1484-1504 archbishop of Mainz), to whom Breidenbach's *Peregrinatio* (see no. 49) is dedicated.

The book is divided into six parts: The opening cut with nine doctors (Schramm 26) and the *Prohemium* are followed by *De herbis* with 530 chapters and 530 woodcuts (Schramm figs. 27-556), *De animalibus* with 164 chapters and 165 woodcuts (Schramm figs. 558-721 and the large 557), *De avibus* with 122 chapters and 123 woodcuts (Schramm figs. 723-844 and the large 722), *De piscibus* with 106 chapters and 107 woodcuts (Schramm figs. 846-951 and the large 845), *De lapidibus* with 144 chapters and 145 woodcuts (Schramm 953-1096 and the large 952), finally the tract *De urinis* with two large woodcuts (Schramm 1097, 1098).

Apart from the seven full-page cuts (the first measuring 270 x 170 mm; the others 213-220 x 133-145 mm) there are 1066 smaller outline illustrations in the text (c. 60 x 100 mm). The majority of the botanical illustrations has been copied after those in Grüninger's *Gart der Gesundheit* of 1485/86 (C 3178) with its slightly reduced cuts after the Mainz models. The cutting was skilfully done, and shows a technical advance in the occasional use of white lines upon black, a device already employed in the 1482 *Buch der Natur*. Some of the figures display a liveliness of imagination which one misses in modern botanical books. The tree-of-knowledge, with Adam and Eve and the apple, are considered among other botanical objects. We are promised, enchantingly, that he who should eat the fruit of the tree-of-life 'should be clothed with blessed immortality, and should not be fatigued with infirmity, or anxiety, or lassitude, or weariness or trouble'. Even more interesting than the woodcuts in *De herbis* are the new designs to the following books, numerous illustrations with delicate, very expressive figures of which some seem to derive from images on playing cards.



For the execution of the 1073 woodcuts Meydenbach had to rely on a group of different artists. Some cuts were copied after engravings by the famous Meister ES (Fuchs p. 101). Many of the figured cuts seem to have been done by Master II of the Heidelberg *Totentanz* (Dance of Death of about 1488; R 764), its blocks being reused by Meydenbach for his edition of about 1492 (C 3733). From passages in the *Hortus* it seems that the woodcuts were intended to be in their natural colours.

The Mainz illustrations appear to have supplied the ground-work of all or most subsequent herbals of early date, German, Italian and French, both folio and quarto.

The *Hortus sanitatis* is the first dated and the most ambitious of Jacob Meydenbach's books. Its colophon notes that Mainz was the place where the most subtle art and science of printing was first invented. Meydenbach was said to have been the son of a woodcutter who in spring 1444 had followed Gutenberg from Strasbourg to Mainz. The output of Meydenbach's press numbered only to nine; some books are dated 1491, 1492, his last is of 30 March 1495 (H 7941). Meydenbach never printed a second edition of the *Hortus*; the printer who really profited from it was Johann Prüss in Strasbourg (see nos. 75, 84).

◖ The present copy has the same variant setting in the Table (D1a/D6b) as given by Davies for the Murray copy.

The copy wants the *Prohemium* and book I (*De herbis*), that is 268 leaves with 531 woodcuts (Schramm figs. 27-556, also the large opening cut Schramm 26). The other 5 books containing the fine figured cuts are complete, disregarding outer half of first leaf to *De animalibus* having been torn off (title on the recto intact, wanted half of the full-page cut on the verso supplied in facsimile). All woodcuts with contemporary colouring, a few with some offsetting; many with the German names inscribed by a later hand; two tiny holes in cut on v6b. Paper (289 x 212 mm) with some traces of use; the 15 leaves following the title with repaired margins. Mended tears into text of 12 leaves (5 cuts). Leather of binding defective; clasps removed. The copy, when bound in the 16th century, already wanted *De herbis*, as proved by the retained original ticket on the back, reading *De Animalibus, Lapidibus, Urinis* only.

Provenance: With *1559 Thomas Zierer ille jure possidet* in lower paste-down.

HC 8944*. – *BMC* I, 44 (2 incomplete copies; about 280 x 191 mm). – Goff H-486 (21 complete, 3 incomplete copies in institutional libraries). – Klebs 509.1. – Stillwell, *Science* nos. 424 and 663. – Pritzel 10817. – Nissen pp. 33-36 and no. 2362. – Hunt I, 8. – Schreiber, *Kräuterbücher* no. 13. – Klebs, *Early Herbals* 45. – Klebs, *Hortus* 1. – Schreiber 4247. – Schramm XV, pp. 5 and 7; figs. 26-1098. – Choulant, *Graphische Inkunabeln* 14. – Davies, *Murray* 193 (296 x 207 mm) with 8 figs. – Arnim, *Schäfer* 170 (310 x 220 mm). – Muther 642. – Hind I, 351f. and passim. – Kunze, *Buchillustration* I, 329f.; II, plates 6-14. – *Fünf Jahrhunderte Buchillustration* 44. – Fuchs, *Mainzer Frühdruck mit Buchholzschnitten* no. 15, pp. 96-103 and 121. – J. F. Payne, *On the 'Herbarius' and 'Hortus Sanitatis'*, in: *Transactions of the Bibliographical Society* 6 (1901), pp. 64-126, pp. 105ff. in particular. – *VL* IV, 154-164.

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Erste Ausgabe des lateinischen *Hortus*, des zufolge Hunt ›wichtigsten medizinischen Wiegendruckes mit Holzschnitten‹, von einem Mainzer (Peter von Viersen?) auf Grundlage von Schöffers *Herbarius Moguntinus* und *Gart der Gesundheit* von 1484/85 verfaßt. (Näheres bei Nr. 75).

Exemplar mit 185 von 453 Blatt: Ohne *Prohemium* und Teil I (*De herbis*), und das schon bei Bindung im 16. Jahrhundert; vorhanden sind die Teile mit den so geschätzten szenischen Holzschnitten, alle mit zeitgenössischem Kolorit.

61 SUNTHEIM, LADISLAUS VON. *Der löblichen fürsten vnd des lands österrich altharkomen vnd regierung*. Basel: [Michael Furter, not before 1491]. 2°. 21 unnumbered leaves (of 22: blank last leaf removed). With two full-page woodcuts (figurated genealogical trees) by the 'Meister des Haintz Narr', and with some white-on-black initials. White 19th-century cardboard.

First edition. – Suntheim (c. 1440-1513), in 1499 priest at Vienna's cathedral St. Stephen's, became curate to Emperor Maximilian in 1500, canon in 1505, and was a member of the 'Sodalitas litterarum Danubiana', a humanistic literary society. In 1495, on the occasion of the canonization of Leopold III (margrave of Austria from 1095 until 1136), Suntheim was enjoined by the provost of Klosterneuburg (founded by the canonized in 1106) to draw up a large genealogical tree of the house of Babenberg together with a chronological history of the ancestry of the family, and of Austria.

The edition of the *Tabulae Claustroneoburgenses* in German, the first printed Austrian chronicle, is 'also remarkable as a literary monument' (Neufforge). It contains an appendix with a short, uncritical genealogy of the Habsburg family, taken from Steinhöwel's German version of Rodericus Zamorensis' *Speculum humanae vitae* (Augsburg, c. 1476; see no. 19).

The two full-page woodcuts are illustrative of the genealogical trees of the Babenberger up to Friedrich II, the Valiant († 1246), or of the Habsburgs up to Maximilian I. Both cuts, incorporating many male and female semi-figures, have been attributed by Erich Römer to a Basel workshop involved in the illustration of *Die sieben geistlichen Laden* (printed by Amerbach; see Schramm XXI, figs. 592-599), Bertholdus' *Zeitglöcklein* (Schramm, figs. 601-640) and with Meder's *Quadragesimale* (Schramm XXII, figs. 472-504). The whole production of the workshop is nowadays given to a 'Meister des Haintz Narr', a makeshift name formed after his participation in Brant's *Narrenschiff* (see Winkler, *Narrenschiff*, passim, and our no. 76).

Michael Furter receives a notice with no. 82.

◖ Rare: No copy listed in the *Jahrbuch der Auktionspreise* (1950-2000); but two copies in the *Book Auction Records*: Parke-Bernet, 28 January 1949 (Kreisler sale), lot 158, and Christie's/N. Y., 8 April 1981 (Sexton sale) lot 22, measuring only 267 x 190 mm. For the period before the War we only could trace Gilhofer & Ranschburg 215/98; 216/2553 (ex Dietrichstein sale, lot 240) and the defective Harper V/979 copy.

The present copy with some minor browning and a light stain at upper margin is cut to 274 x 194 mm (a few old notes have been touched by the binder's knife). Blank last leaf removed. Corners of binding bumped, top of spine torn.

PROVENANCE: [Lathrop C. Harper (for which see Arnim, *Schäfer*, p. 767)].

H 879*. – *BMC* III, 782 (287 x 205 mm). – Goff S-868 (3 copies in institutional libraries). – *München, BSB-Ink*. S-653 (4 copies). – Muther 476. – Schreiber 4075. – Schramm XXII, pp. 21 and 46; figs. 1057/1058. – Erich Römer, *Dürer in Basel*, in: *Albrecht Dürer. Festschrift der internationalen Dürer-Forschung*, 1928, pp. 75ff. – Neufforge 222. – Winfried Stelzer in *VL* IX, 537ff. – Facsimile: Vienna 1975. – Neither in Baer, *Historienbücher*; nor in Winkler, *Narrenschiff*.

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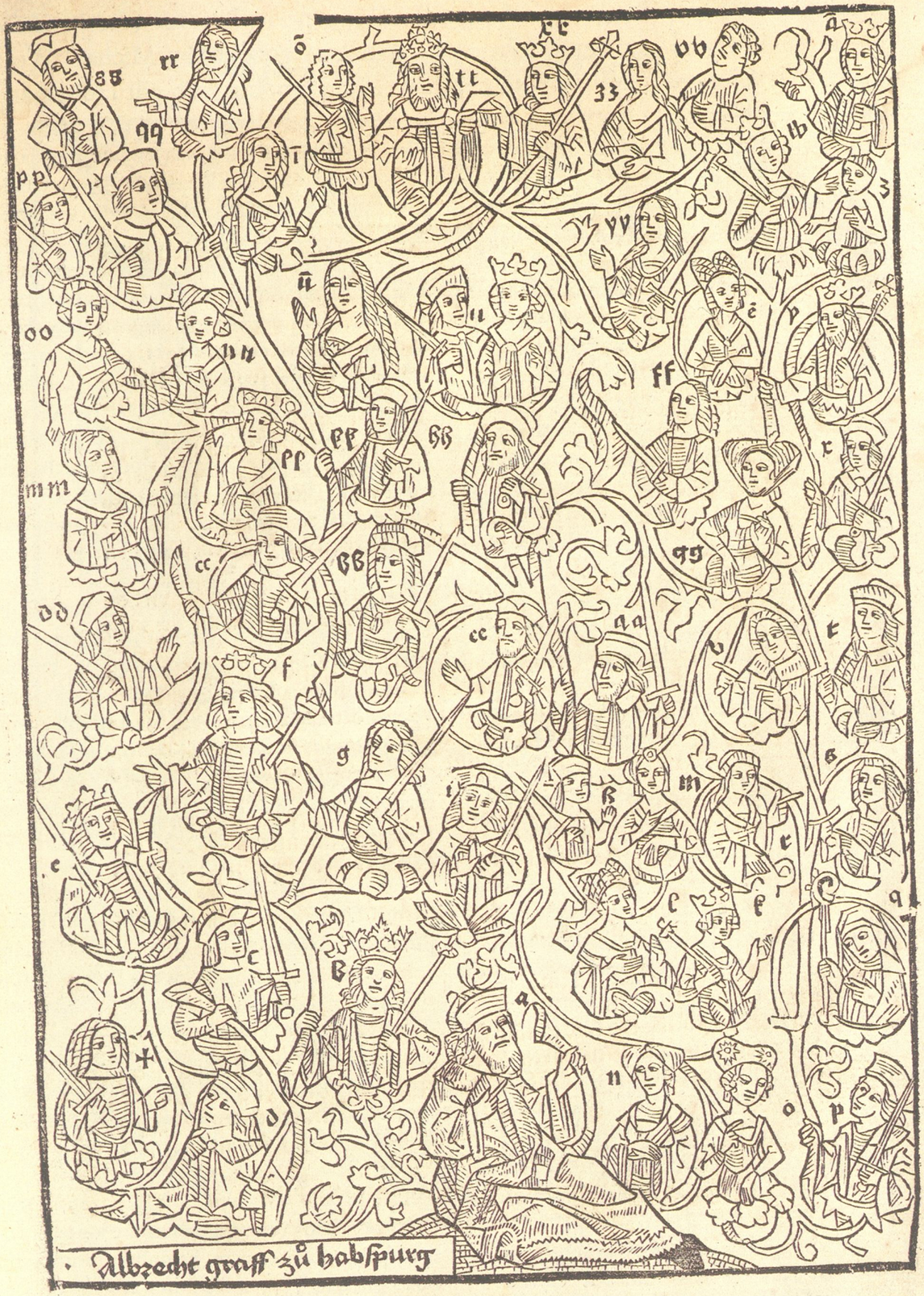
Erste Ausgabe der von Suntheim, Priester an St. Stephan und geistlicher Rat Kaiser Maximilians, verfaßten Chronik des Hauses Habsburg.

Die beiden blattgroßen, mit Figuren besetzten genealogischen Holzschnitte werden heute dem ›Meister des Haintz Narr‹ zugewiesen, einem der Illustratoren von Brants *Narrenschiff* (vgl. Nr. 76). Auf deutschen Nachkriegsauktionen kamen insgesamt nur zwei Exemplare unter den Hammer.


Albrecht graff zů habspurg

62a

FRIDOLIN, STEPHAN. *Der Schatzbehalter der wahren Reichtümer des Heils.* Nuremberg: Anton Koberger, 8 November 1491. 2°. 353(!) of 352 printed leaves (the blanks at the beginning and at the end removed). With 96 full-page woodcuts by Michael Wolgemut and Wilhelm Pleydenwurff. German 18th-century vellum binding with gilt Hutten arms.

The first and only edition and one of the finest incunables, printed in 150 copies only. – The *Schatzbehalter* (Treasury of the true Riches of Salvation) was written by the Nuremberg Franciscan preacher Stephan Fridolin (1430-1498) on request of the local Sisters of the Order of St. Clare (Poor Clares) and their abbess Caritas Pirckheimer. The devotional and edificational text is mainly concerned with the contemplation of the life of Christ and his suffering. The most important of the book's three parts is the second with its nearly one hundred "gegenwürff" (i. e. contemplations) and corresponding woodcuts, designed for the better understanding of the text and as a mnemonic aid.

The illustration comes from the workshop of Michael Wolgemut (1437-1519) and his stepson Wilhelm Pleydenwurff († 1494), painters and woodcutters. The attribution of most of the cuts to one or the other remains a moot question, so complicated because Pleydenwurff was also involved when Wolgemut's designs had to be transferred on the block. As the execution was partly done by journeymen, one of them should have been the young Albrecht Dürer, the printer's godson. It is true he had finished his three years of apprenticeship in Wolgemut's shop on December 1st 1489 and since Easter 1490 had taken the road to the Upper-Rhine, but taking into account the expenditure of time for Koberger's large projects for Wolgemut's workshop – *Schatzbehalter* and the *Nuremberg Chronicle* of 1493 (H 14508) – Dürer must have (at least) met with both of them.

The 96 numbered woodcuts from 91 blocks with their full-page size of 250 x 170 mm form the first monumental series of book-illustration. At the same time Wolgemut's cuts are the first which can be attributed to a painter whose painted œuvre is well established (unequal to Erhard Reuwich, illustrator of Breidenbach's *Peregrinatio* of 1486 (no. 49).

There is something new and quite painterly in most illustrations. Hatches now produce chiaroscure effects, graphic quality, plasticity and depth, clearly with the intention to abandon the usual finishing by colours: Graphic art became independent, thus the *Schatzbehalter* a landmark in book-illustration.

For the fine printing in two columns the printer and publisher Anton Koberger (see no. 43) reused the type of his *9th German Bible* of 1483 (H 3137). ¶ The present copy has leaf C5 twice, so 353 printed leaves (314 x 223 mm). Rubricated, with red and also a few blue lombards. On leaf a5b a large initial in pen- and multicolour brushwork; J1a with a large initial in blue and red. Woodcuts on g5b/g6a partly coloured. Text with some stains, first leaves thumbed; the beginning also with some notes in margins. Outer margins of g1, g3, g4, k3 and k4 strengthened.

PROVENANCE: Front cover with the von Hutten arms gilt and with red leather onlay, and with F·C·P·V·H·Z·S· [i. e. Franz Christoph Philipp von Hutten zu Stolzenberg (1731-1790), cantor at Speyer cathedral, provost of St Germani, member of the Palatinate academy of sciences in Mannheim]. – *Franciscus Ap...cornus(?) Pappus de Trotzberg 1658* (pappus means teacher, so Trotzberg is a geographical name). – French 19th-century bookplate with motto "D'esperer servira".

On von Hutten's books see Ernst Kyriss, *Die älteren Einbände der UB Heidelberg*, in: *Heidelberger Jahrbücher*, 1960, p. 148; fig. 5 reproducing the arms. Our book has the arms, but does/did not contain the bookplate "AD BIBLIOTHECAM EPISCOPAL. SPIRENS." of the Hutten books in the bishops' of Speyer library at Bruchsal. Concerning the first owner see also P. Fuchs, *Palatinatus illustratus. Die historische Forschung an der kurpfälzischen Akademie der Wissenschaften*, 1963.

HC 14507* = H 6236*. – *GW* 10329. – *München, BSB Ink.*, F-263 (quoting in full the long entry in the first copy, concerning Fridolin's authorship). – *BMC* II, 434 (333 x 233 mm). – Goff S-306. – Muther 423. – Schreiber 5202. – Schramm XVII,

Die sibenvndviertzigist figur



pp. 4-5 and 9, figs. 315-406. – Hind I, 372-375. – Kunze, *Buchillustration* I, pp. 362-368. – Davies, *Murray* 392 (337 x 232 mm). – Arnim, *Schäfer* 134 (322 x 225 mm) with further references. – Facsimile: Wiesbaden 1962 (commented by Richard Bellm).

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Einzige Ausgabe, in nur 150 Exemplaren gedruckt (Bellm). Einer der bedeutendsten und schönsten Wiegendrucke.

Das auch für Laien konzipierte Erbauungsbuch wurde (laut Eintrag in einem der Münchner Exemplare) vom Nürnberger Franziskanerprediger Fridolin (1430-1498) auf Bitten der dortigen Klarissen und ihrer Äbtissin, Caritas Pirckheimer, verfaßt. Das dreiteilige Werk, dessen voller Titel *Schatzbehalter oder schrein der waren reichtuemer des hails vnnd ewyger seligkeit* lautet, handelt von der das Seelenheil bringenden Betrachtung von Christi Leben und Leiden und gibt Anweisungen zu derlei Betrachtungen. Der wichtigste Teil ist folglich der zweite mit seinen hundert »gegenwürff« (d. s. Betrachtungen) und korrespondierenden Holzschnitten, die dem Laien zum besseren Verständnis und als Gedächtnisstütze dienen sollten.

Die Illustration – wie die der stilistisch ganz nahestehenden *Schedel-Chronik* – stammt aus der Maler- und Holzschnittwerkstatt des Michael Wolgemut (1437-1519) und seines Stiefsohnes Wilhelm Pleydenwurff († 1494). Für die Mehrheit der Holzschnitte ist die Zuweisung an den einen oder den anderen Meister umstritten, ist auch deswegen erschwert, weil die Übertragung von Wolgemuts Vorzeichnungen auf den Holzstock teilweise von Pleydenwurff vorgenommen wurde. An der Fertigung waren offenkundig auch Gesellen beteiligt. Zu ihnen gehörte möglicherweise auch der junge Dürer, der zwar seine dreijährige Lehrzeit in der Wolgemut-Werkstatt am 1. Dezember 1489 beendet hatte und sich bereits seit Ostern 1490 auf Wanderschaft befand, der aber sehr wohl die beiden großen und zeitraubenden Auftragswerke Kobergers für die Wolgemut-Werkstatt noch im Projektstadium (mitgestaltend ?) erlebt haben dürfte.

Die 96 Holzschnitte von 91 Stöcken im Großformat von ca. 250:170 mm bilden die erste wahrlich monumentale Illustrationsfolge im Buchdruck; gleichzeitig sind Wolgemuts Arbeiten die frühesten Buchholzschnitte, die man einem Maler zuschreiben kann, von dem auch ein malerisches Oeuvre nachgewiesen ist (und nicht nur der Name, wie im Falle Reuwich, dem Illustrator von Breidenbachs *Peregrinatio*; Nr. 49).

An den meisten Illustrationen des *Schatzbehalters* ist etwas Neuartiges, durchaus Malerisches abzulesen: Mit Schraffuren werden Hell-Dunkel-Effekte für plastische Darstellung oder räumliche Tiefe erzeugt, deutlich mit dem Bestreben, auf das bislang übliche Kolorit verzichten zu können. Damit ist der Beginn graphischer Kunst als einer durchaus eigenständigen markiert.

Für den schönen, zweispaltigen Druck hat der Drucker/Verleger Anton Koberger die Bastardschrift seiner deutschen *Bibel* von 1483 (H 3137) wiederverwendet, eine Vorläuferin der Schwabacher-Schriften.

Rubriziertes Exemplar, der Pergamenteinband des 18. Jahrhunderts mit den Supralibros des Franz Christoph Philipp von Hutten zu Stolzenberg (1731-1790), Kantor am Speyrer Dom und Mitglied der Kurpfälzischen Akademie der Wissenschaften in Mannheim.

62b

FRIDOLIN, STEPHAN. *Der Schatzbehalter der wahren Reichtümer des Heils.* Nuremberg: Anton Koberger, 8 November 1491. 2°. 353 leaves (of 354, the final blank removed). With 96 full-page woodcuts by Michael Wolgemut and Wilhelm Pleydenwurff, all in fine contemporary workshop colouring. Contemporary German pigskin binding (see below).

¶ Though the illustration of the edition had been designed to go without colours (see the previous item for further information) some owners kept the tradition, for which the present copy is an extraordinary example, as the colouring in a vivid and consistent palette has been executed in Koberger's shop or by an atelier associated with the printer. Also by a contemporary Nuremberg artist are the two 7- and 11-line illuminated opening initials on a5b and J1a. Text rubricated with two large red and blue divided Lombard initials; many smaller initials in red or blue; red paragraph marks and capital strokes. The copy, quite large (329 x 222 mm), still contains the blank first leaf, while the blank last has been removed. With only some minor worming at beginning, browning to some leaves, light marginal staining.

Binding: Contemporary German black stained pigskin over wooden boards, blind-tooled with triple fillets to an overall saltire pattern, the intersections of the fillets marked with a tiny rosette, the individual compartments edged with 'Kopfstempel' (headed tool) and marked with curving double lines emanating from a central small rosette. – Rebacked with black stained pigskin in a matching design; lower cover with leather patch; clasps missing.

Provenance: Booklabel "Bibliotheca Canoniae ad B. V. Mariam Santamque Felicitatem; 1778". – Bookplate of Estelle Doheny [see no. 6. Purchased from Erwin Rosenthal, Berkeley; donated to St. Mary's of the Barrens, Perryville/Missouri in 1945. – Librairie Sourget, Cat. xxiv (2002), no. 8, with 3 figs., one showing the binding].

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Wie am vorstehenden Exemplar erläutert, war die Illustration des *Schatzbehalter* als eigenständige Graphik angelegt, die keines Kolorits mehr bedurfte. Der neuartigen Sichtweise schloß man sich nur zögerlich an, wie zahlreiche kolorierte Exemplare bezeugen.

Das vorliegende zeichnet sich durch eine ungewöhnliche Qualität des Kolorits aus, der Werkstatt des Druckers/Verlegers Koberger (oder einer für ihn tätigen) zuzuschreiben. Nürnbergisch sind auch die beiden 7 bzw. 11 Zeilen hohen illuminierten Eröffnungs-Initialen auf den Blättern a5b und J1a. Text rubriziert und mit roten oder blauen Lombarden. In blindgeprägtem Schweinslederband d. Zt.; mit Exlibris Estelle Doheny [1945 St. Mary's of the Barrens in Perryville/Missouri gestiftet].

Die zehend figur.



Die einundzweintzigist figur



Die sechszondachtzigist figur



Die achtvndvyertzigist figur



r q

63 LAUFENBERG, HEINRICH. *Versehung des leibs*. Augsburg: [Erhard Ratdolt, 14]91. 8°. 184 leaves (of 186, one blank leaf included). With 85 (of 86) woodcuts printed from 73 (74) blocks. Contemporary calf over wooden boards.

First edition. – The astrological-dietetical hygienics by the Freiburg dean Heinrich Laufenberg (c. 1390-1460), completed in 1429, survived in seven manuscripts and this edition, the only one from the 15th century. The book is written in 6012 rhymed couples and divided into seven chapters, dealing with the twelve months, the planets (beginning on leaf c4b), the signs of the zodiac and their influences, also with the proper time for bloodletting &c. (e6a), the four seasons/four humours (g3a), rules for leading a healthy life (n3b), a hygienics for the pregnant also with instructions for weaning and education (p6b), finally with the plague, its causes, the appropriate behaviour in times of an epidemic, also with therapeutics, ending with an instruction why some people die, others recover (s6b). It should be noted that by the end of the Middle Ages every second baby did not attain to adulthood.

The intention of the book is signalized by the poem on the opening page:

Dis büchlein ist also gemacht
wie dz jar nach dê monat wirt geacht
Nach natur uñ inflüß d' stern
auch thut es weiter lern
Von speiß tranck uñ purgieren
baden lassen und regieren
Schwãger frawen die fruchtber sind
wie man ziehen soll die kind
Vor d' pestilencz sich machen frey
darûb ist es ein buch d' arczney.

The simple but very lively woodcuts show the activity of the months, the personification of the planets and signs of the zodiac, also humours, patients &c. 55 blocks (Schramm XXIII, figs. 340-394), here used for the first time, are by Sorg's Master of the Columna. The rest of 19 blocks (Schramm XXIII, figs. 126-132 and 136-147) is by the Master of the Hungarian Chronicle and had been used by Ratdolt in three previous books.

Erhard Ratdolt holds a special place as a link between Italian and German printing. From 1476 to 1486 he worked at Venice (see nos. 30, 39). "He was pressed by two successive Bishops of Augsburg to return to his native city to print liturgical books, yielded to the invitation of the Bishop Friedrich von Hohenzollern in 1486, and issued numerous works between 1487 and 1516. Apart from the liturgical books which formed his chief output, he also specialised, as at Venice, in astronomical and mathematical works" (Hind I, 299).

¶ Rarissimum: The *GW*-manuscript holds record of only 6 further copies: Basel/ÖB, Freiburg/StA (wanting 5 leaves with 3 cuts; see Sack, *Freiburg* 2224/1), New York/Academy of Medicine, Paris (Paris/BN, *Incunables*, H-5), Vienna/ÖNB, and Wolfenbüttel/HAB (kind information from Dr. Holger Nickel/*GW*).

A large copy (153 x 109 mm) in its first binding. Wanting the last leaf of the first gathering (A8) with one cut (Schramm 343), also the blank last leaf. A bit stained, title-page torn (with insignificant loss to the woodcut on the verso) and with old repair. First 6 leaves with a few wormholes in margins. Contemporary notes.

H 16017*. – Goff H-13 (1 copy). – Klebs 616.1. – Klebs, *Pestschriften* 69A (84 woodcuts only). – Sudhoff, *Deutsche medizinische Inkunabeln* 21. – Hayn, *Bibl. german. gynaec.*, 144. – Geissler, *Ratdolt* no. 117 and p. 121 (54 cuts). – Schreiber 4524. – Schramm XXIII, pp. 14 and 25, figs. 126-132, 136-147, 340-394. – Schmid, *Augsburg* pp. 118-120. – M. J. Husung, *Über die Entwicklung der Monatsbilder im Kalender*, in: *Buch und Bucheinband* (Festschrift Hans Loubier; Leipzig 1923), pp. 13-32. – H. H. Menge, *Das 'Regimen' Heinrich Laufenbergs. Textologische Untersuchung und Edition*, 1976. – M. P. Koch, *Zur Quellenanalyse von Laufenbergs 'Versehung des Leibs'*, in: *Fachprosa-Studien*, edited by G. Keil, 1982, pp. 272-277.

*

Erste Ausgabe, einzige des 15. Jahrhunderts und die einzige ältere Ausgabe des vollständigen Textes. – Der Freiburger Dekan Heinrich Laufenberg (ca.



Von fröde oder leide
die můstu halten beide
Also das ir nit sey zeuil
das mittel ich erlauben wil
Das mag dir wesen gütte
doch hüte dich vor vnmüte
And vor widerwertigkeit
auch vor zorne sey dir geseit

1390-1460; Laufenberg kein Herkunftsname, wie früher angenommen) vollendete seine in 6012 Reimpaarversen abgefaßte astrologisch-diätetische Gesundheitslehre im Jahre 1429. Sie ist nahezu vollständig in 7 Handschriften (als *Regimen*) und diesem Wiegendruck erhalten und in 7 Kapitel gegliedert. Kapitel I (Bl. a1aff.) behandelt die 12 Monate: Kalendarien mit Monatsversen (Charakteristik des Monats, diätetische Regeln, Hinweis auf Tierkreiszeichen), Parallelisierung mit den zwölf Artikeln des Glaubensbekenntnisses, Anweisungen und Tabellen zum Auffinden der Neumondtermine, der Goldenen Zahl etc. (Reimpaar 1-608); Kapitel II (c4b) behandelt die Planeten mit Zuordnung der Primärqualitäten, der Körperteile des Menschen, der Planetenhäuser und Angaben zu Größe, Umlaufzeit, Entfernung von der Erde, Einfluß auf das Wetter und den Menschen (Reimpaar 609-1224); Kapitel III (e6a) die Tierkreiszeichen: Primärqualitäten, Beziehung zu den Planeten, Zuordnung der Körperteile, Temperamente, Himmelsrichtungen und Elemente, Hinweise zum richtigen Handeln und auf günstige/ungünstige Aderlaßtermine (1225-1806); Kapitel IV (Bl. g3a) die vier Jahreszeiten (mit den Lebensaltern einer Frau verglichen) mit diätetischen Regeln, auf sie bezogen die vier Temperamente mit Zuordnung der Elemente; Betonung der Möglichkeit, auch gegen die Komplexion zu leben (1807-2316); V (Bl. n3b) Regeln für gesundes Leben, geordnet nach den *sex res non naturales*: Ruhe und Bewegung, Essen und Trinken, Schlafen und Wachen, Entleerung (besonders ausführlich Baden und Aderlassen, kurz auch über die *werke der mynne*), Luft und Gemütsbewegungen (2317-4212); VI (p6b) Gesundheitslehre für Schwangere und Anweisungen für die Kinderpflege bis zur Entwöhnung (4213-4906) und VII (s6b) Pestilenz, ihre Ursachen, richtiges Verhalten in Seuchenzeiten und therapeutische Maßnahmen, endend mit einer Belehrung »warumb ettlich sterbent etlich genesent« (Reimpaar 4907-6012). Die Kapitel VI und VII sind ein Supplement des Autors. Für die Urfassung (Kapitel I-V) verwies H. H. Menge auf typologische Ähnlichkeiten mit Blaubirers Kalender von 1481. (Leicht gekürzt nach B. Wachinger in *VL* Bd. VI, Spp. 614-625).

Den Inhalt des Werkes kennzeichnet treffend das Einleitungsgedicht (Bl. 1a), in unserer vorstehenden englischen Beschreibung in voller Länge wiedergegeben.

Von den schlichten, aber lebendigen Holzschnitten sind 55 Stöcke (Schramm XXIII, Abb. 340-394) hier erstmals verwendet; Schmid schreibt sie dem Sorgschen ›Columna-Meister‹ zu. Die übrigen 19 Stöcke (Schramm XXIII, Abb. 126-132 und 136-147) stammen aus drei früheren Ratdolt-Drucken, vom ›Meister der Ungarnchronik‹ illustriert.

Von der Ausgabe verzeichnet Goff nur ein Exemplar in den USA, Schreiber die Exemplare Wolfenbüttel/HAB und Freiburg i. Br./StA (fehlen 5 Textbll. mit 3 Holzschnitten; s. Sack, *Freiburg* 2224/1). Im *GW*-Manuskript sind zudem Exemplare in Basel/ÖB, Paris/BN und Wien/ÖNB gelistet (frdl. Information von Dr. H. Nickel/*GW*).

Das hier offerierte Exemplar, im ersten Einband, ist das einzige auf einer deutschen Nachkriegsauktion gehandelte. Ihm fehlt Bl. A8 mit dem Holzschnitt Schramm XXIII, 343.



Jr biller ſolt reiben
mit dingen die ich ſchreiben
Mit ancken ſchmalcz von hennen
mit baumöll das ich bekennen
Oder haſen hirne gütt
wẽn es den billern wol thůt
Gleien wurczen magſtu nen
vnd darab dem kinde gen



¶ Gütes mostes hab ich vil-
Wem ich den geren geben wil-
In disem monat solt du mit gan
Vnd solt zů der leber adern lan-

64

CALENDAR. – *In disem teütschen kalender vindet man gar hübsch nach einander die zwelff zeychen und die siben planeten. wie yegklicher regieren sol...* Augsburg: Johann Schönsperger, 12 November 1492. 4°. (72) printed leaves, (1) blank leaf. With 68 woodcuts, and with some figured woodcut initials. Blind-stamped contemporary half-leather binding (see below).

15th (sixth Schönsperger) edition of the *Teütsch Kalender* which is much more than a sheer calendar: Containing rich astrologic-medical information for the layman, it gives a fascinating insight into which degree everyday life of the late Middle Ages was determined by astrological conception.

The book opens with the proper calendar with a full list of the Saints' days, with notes on the Sun, health &c. As a perpetual calendar it does not contain movable dates like full and new moons, Lenten season, Easter tide and days clinged to it; to calculate movable dates the reader is supplied with the necessary devices (Sundays' letters, Golden Numbers &c.). The second part of the book deals with atrologic subjects and their practical application to medicine, phlebotomy (bloodletting) coming to the fore. Both parts of the *Teütsch Kalender* use to be richly illustrated, sometimes quite amusingly, such as with the well-known woodcut depicting a naked couple in a bath tub. The adroit mixture of useful text and tempting illustration explains for the great success of the book, printed again and again in the 15th and early 16th centuries (see Klebs 569; Zinner 810, 905, 959, 1183; also no. 91 of this catalogue, an unrecorded edition of 1514).

The precursors of this type of a calendar in German go back to the first half of the 15th century, but only with Schönsperger's edition of November 1490 (H 9743; Klebs 569.11) the concise title *Teütsch Kalender* (German Calendar) was introduced. The very first edition had been published (without title) in 1481 by Johannes Blaubirer at Augsburg (H 9732 = 9733; Klebs 569.1); apart from the Signs of the Zodiac and the Bloodletting Man it was illustrated with a series of square woodcuts of two sizes (see Schramm XXIII, 721-753). In this version the calendar was reprinted at Augsburg (Klebs 569.3) and at Strasbourg (Klebs 569.4, probably also 569.5). In 1483 Blaubirer brought out a new version of the Calendar (Klebs 569.2 = 569.6), now with larger and finer woodcuts in roundels (the roundels for the Months reproduced in Hubay, *Augsburg*, pp. 290-295), and it was this edition which served as the model for other printers. Schönsperger, responsible for most of the reprints (Klebs 569.7, 8, 10, 14 and 15), copied Blaubirer's illustrations immediately (the roundels framed with three lines), while Hans Schobser and Johannes Schaur for their editions of 1488 and June 1496 (Klebs 569.9 and 16) could make use of Blaubirer's original blocks; and it was most certainly Schaur's edition which served as the model for the 1498 Ulm edition by Johannes Schäffler (H 9748).

The present Schönsperger edition contains 28 large roundels (85-87 mm in diameter), representing the Twelve Months, the Seven Planets, the Four Complexions or Temperaments, also astronomers in dispute, the opening of a vein for bloodletting (phlebotomy), joint bathing, and Winds. There are also two series of roundels (40 and 18 mm) each with the twelve Signs of the Zodiac, used in the calendar and for the text; furthermore two full-page cuts showing a Zodiac-Man and a Bloodletting Man (fols. d4b, h6a), and finally two discs in the chapters treating Sundays' letters and Golden Numbers.

Regarding Johann Schönsperger, lateron printer to the court of Emperor Maximilian, see no. 37, the 1482 Tucher.

¶ Extremely rare: No copy seen by Hain, nor by Schmid for his monograph on Augsburg book-illustration. Schreiber knew of only the London/BL copy. There is no copy in American collections and no copy in Sander, *Prices of Incunabula*.

In the present copy the woodcut with the sower (fol. c4b) is printed upside down. The larger woodcuts are with contemporary colouring. Sheet d is misbound. Slightly damp-stained at central fold towards end, loose in binding. Cut to 196 x 140 mm (wider than the British Library copy).

BINDING: Contemporary (Augsburg?) half-leather binding of brown calf (over wooden boards); overlapping leather blind stamped with a roll showing a hunting scene (unknown to Kyriss and Schwenke/Schunke). Paste-downs of different



¶ Halÿ der meiſter ſchreibt man ſölle in keÿnem heÿſſen zeichen in die badſtuben geen Als jm̄ Lewen·zwÿling·junckfrauwen·vnd in dem Steinbock·

maculated papers. – Shaved, with some worming, back cracky; parts of clasp preserved.

Provenance: Bookplate "Philosophia Hermetica" [i. e. Joost R. Ritman, Amsterdam].

H 9745. – *BMC* II, 368 (195 x 135 mm). – Not in Goff. – Schreiber 4426 (only London/BM). – Klebs 569.14. – Zinner 475. – Sudhoff, *Deutsche medizinische Inkunabeln*, 280. – Hind I, 298. – Muther 294; plates 31-35. – Concerning the models, Blaubirer's woodcuts of 1483, see Hubay, *Augsburg*, pp. 290-295 (12 figs.); Hind I, 299f. with fig.; Schmid, *Augsburg*, pp. 67-72 and fig. 11. – For the exact and fine copies at Schäffler's see Schramm VII, figs. 346-404; Amelung, *Frühdruck* no. 176 with fig. 265; and the facsimile of the edition Ulm: Johannes Schäffler, 1498 (Dietikon-Zürich 1978; commented by Peter Amelung).

*

15. (sechste Schönsperger-)Ausgabe des deutschen Kalenders, der »nicht nur die in seinem Titel ausgedrückte Funktion (hatte); er war zugleich ein astrologisch-medizinischer Ratgeber für die Hand des Laien und gewährt uns einen faszinierenden Einblick in den noch stark von astrologischen Vorstellungen geprägten Alltag der Menschen des ausgehenden Mittelalters. Der eigentliche Kalender, in dem die Heiligentage und die unbeweglichen Feste des Kirchenjahres aufgeführt sind, steht am Anfang des Büchleins. Da es sich um einen immerwährenden Kalender handelt, fehlen natürlich die beweglichen Daten und Feste (Neu- und Vollmonde, Osterfestkreis, Fastenzeiten). Im Anschluß an den Kalender folgen deshalb einige Hilfsmittel (Sonntagsbuchstaben, Goldene Zahl usw.), die zur Bestimmung dieser jährlich wechselnden Daten notwendig waren. Der zweite Teil, der im Umfang dem Kalenderteil entspricht, behandelt astrologische Themen und die Anwendung der Astrologie auf die Medizin (Iatromathematik), wobei der Aderlaß im Vordergrund steht (...). Beide Teile des *teutsch kalender* sind ausgiebig mit Bildern versehen, die zum Teil sehr drastisch ausfielen, wie zum Beispiel das wohlbekannte Bild des nackten Liebespaares in einem Badezuber. Nicht zuletzt dieser geschickten Mischung nützlicher Texte und reizvoller Bilder verdankt der *teutsch Kalender* seine ungeheure Popularität, die durch zahlreiche Ausgaben im 15. Jahrhundert und noch darüber hinaus belegt wird (s. Klebs 569 sowie zum Beispiel Zinner 810, 905, 959 und 1183).

Diese Gattung deutschsprachiger Kalender, die spätestens seit Schönspergers Ausgabe vom November 1490 (H 9743; Klebs 569.11) den prägnanten Titel *teutsch kalender* führt, hat handschriftliche Vorläufer, die in die erste Hälfte des 15. Jahrhunderts zurückreichen. Der erste Druck des *teutsch kalender*, der noch ohne Titel war, erschien 1481 bei Johannes Blaubirer in Augsburg (H 9732 = 9733; Klebs 569.1). Er ist abgesehen von den Tierkreiszeichen und dem sogenannten Aderlaßmännchen mit einer Reihe quadratischer Holzschnitte in zwei Größen geschmückt (s. Schramm XXIII, 721-753). Diese Fassung wurde sowohl in Augsburg selbst (Klebs 569.3) als auch in Straßburg (Klebs 569.4 und wohl auch Klebs 569.5) nachgedruckt. 1483 brachte dann Blaubirer eine andere Version des *teutsch kalender* heraus (Klebs 569.2 = 569.6), die er mit größeren und vor allem auch schöneren Holzschnitten in Rundformat (Medaillonform) ausstattete (s. die Abbildungen der Monatsbilder bei Hubay, *Augsburg* S. 290-295). Diese Ausgabe Blaubirers wurde zum Vorbild aller folgenden Neuauflagen des *teutsch kalender* durch andere Drucker. Schönsperger, von dem die meisten Neuauflagen stammen (s. Klebs 569.7.8.10.11.14 und 15), ließ Blaubirers Holzschnitte sofort nachschneiden. Schobser und Schaur standen für ihre Ausgaben von 1488 und 1496 (Klebs 569.9 und 16) sogar Blaubirers Originalholzstöcke zur Verfügung (...).« (Amelung, *Frühdruck* Nr. 176).

Die vorliegende Ausgabe enthält 28 große Medaillons mit Monatstätigkeiten, Planeten, Temperamenten etc.; ferner 2 Serien Tierkreis-Medaillons, je einen blattgroßen Holzschnitt mit Tierkreis- bzw. Aderlaßmännchen und je eine Scheibe zu den Kapiteln, die Sonntagsbuchstaben und Goldene Zahl behandeln.

Von eminenter Seltenheit: Kein Exemplar in amerikanischen Sammlungen, Schreiber nur das der British Library bekannt; Schmid, *Augsburg* ohne Autopsie. Unser Exemplar, in Halblederband d. Zt., mit dem Exlibris ›Philosophia Hermetica‹ [d. i. Joost R. Ritman, Amsterdam].



C Flegmaticus.

Vnser complex iſt mit waſſer mer geton
Darum wir ſubtiligkeit nit mügen lan

Von den vier Complexion/



Mercurius.

Vnser complexion ist von erden reych
Darüb sey wir schwärmütigkeyt gleich

65 NITZSCHEWITZ, HERMANN. *Novum Beatae Mariae Virginis Psalterium.* [Zinna: Press of the Cistercian Monastery (i. e. Konrad Kachelofen or Johannes Luce ?), c. 1494/95]. 4°. (116) leaves with borders and 169 illustrations in woodcut. Plain 20th-century white pigskin-binding; back with title &c. printed in blind. In slipcase.

First edition, the only book from the Zinna press, and printed with imperial subsidy. – 'The book belongs to the finest incunables, no doubt; and in its concept of a book as a 'Gesamtkunstwerk' (synthesis of the arts) it is almost modern' (translated from Hühns, p. 38). The Lüneburg town clerk Hermann Nitzschewitz († 1503), for some time the Emperor's notary and curate, created with his *Novum Psalterium* a devotional book on the miracles described in the New Testament, and in addition a topical pamphlet against the Turks ("ad turci conteritionem confectum"): It was hoped that the daily recital of prayers &c., would help to stem the Turks who came rushing up the Balkans. The initiative for the *Novum Psalterium* may have come from the Nuremberg Diet of 1486, which saw the constitution of a commission on the Turkish tide, the Brandenburg Elector (Nitzschewitz' sovereign) becoming one of its members. According to the preface the author's manuscript had been conveyed to the imperial chancellery in 1489 already, but the permission to print was only given after Nitzschewitz had presented his work to Emperor Frederic III and his son Maximilian in an audience of September 1492.

Although there is some difference of opinion in regard to the date and the conditions of printing, most bibliographers agree that the book was printed in the Cistercian monastery of Zinna (near Jüterbog in the Brandenburg March); Hühns also considers Leipzig and Lüneburg, and assumes an edition of 200 to 300 copies. For the *Novum Psalterium* types 2 and 4 of Konrad Kachelofen were used, who had fled plague-stricken Leipzig. Printing might have been done either by Kachelofen himself or with his aid, or by Johannes Luce, who printed the undated German edition, *De gulden Rosenkranz* (H 13992?), reusing the bulk of the present woodcuts.

Taking the size of the text into account, the *Novum Psalterium*, modelled on the French Books of Hours, is the most richly illustrated German incunable. The woodcuts are by two artists who seem to have been trained in the Magdeburg atelier working for Simon Koch and Moritz Brandis (see Schramm XII, figs. 377-472 *passim*). According to Hühns (p. 39) one of the artists was responsible for the 165 half-page cuts (printed from 162 different blocks; 76 x 85 mm) illustrating the life of Christ, the life of the Virgin, and Mariolatry, and who also did the 165 illustrations (from 16 different blocks) at the bottom of the pages. From the second artist's hands are the 165 woodcut borders (from six blocks), the four borders with roses (from three blocks) on leaves leaves A2a, A5a, C1a and on the recto of the first leaf after H8, also the large illustration with the Emperors Frederic III and Maximilian (169 x 111 mm; repeated on H8b), finally the illustration on the title-page (170 x 118 mm; repeated on leaf HH1a), in its lower part showing four figures including a monch, probably a real portrait of the author.

The mentioned representation of both Emperors should be understood as an homage and as a sign of gratitude for the subsidy to the printing costs which had been asked from Frederic III, then had been granted by his successor, making Nitschewitz' *Psalterium* the first in a series of books sponsored by Maximilian (compare no. 98). The cut, as well as the designation of Maximilian in the preface as "nunc invictissimi imperatoris" prove that the *Psalterium* could not have been finished before 19 August 1493, Frederic's decease. On the other hand it had left the press not after 1496, as shown by the rubricator's note in the Oxford/Bodleian copy. Following Hühns' arguments (1975) the publication of the book can even be limited to 1494/1495. Clajus (1957) had dated it to 1493.

◖ Not very common on the market: The *Jahrbuch der Auktionspreise* (1950-2000) lists only three complete copies.

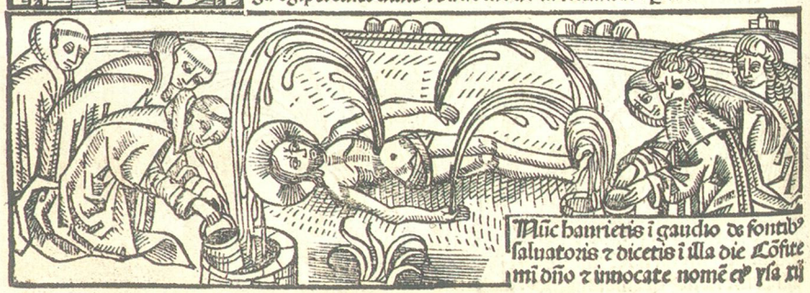
The present copy is with some worming in the lower margins of a few gatherings, and has been cut to 210 x 147 mm. First and conjugate eighth leaf reinforced in inner margin.



Quem in hoc miraculo adoro a te ꝑditum
per triduum quesitum cum magno dolore



Ve Completa festiuitate q̄ ꝑ octo dies durabat Luce.ij. Recessit dn̄a seorsum cū mulierib⁹ q̄ sp̄ seorsum viri ⁊ seorsum mlieres vt magis religiose s̄m legis donatōz festa celebrarēt. recesserūt. pueri aūt cū q̄libet parēte in differēter ire poterāt. vn̄ ioseph puerū ih̄m putabat esse cū maria in comitatu mulier. ⁊ ecōuerso maria putabat eum esse in comitatu viroꝝ. puer aūt ex singulari scientia vt zelū suū ostenderet circa spiritualia. remāsit in hierusalem. qn̄ ergo venerūt iter vni⁹ diei a hierusalē ⁊ cū in sero venissent ad locū vbi hospitari debebāt videns dn̄a ip̄m ioseph sine puero redire dolore vehemēti cōcussa. cū lacrimis per domos. q̄ decēter poterat sero circuibat Et sicut iacob ꝑdito filio ioseph scidit vestimēta sua ⁊ ꝯsolari noluit Gen̄ xxxvij. sic v̄go maria cū inestiabili dolore fleuit vt filium ih̄m quē in fuga egipti custodiuit vt hūc modo in festiuitate ꝑdidit



Nūc haurietis ī gaudio de fontib⁹ saluatoris ⁊ dicetis ī illa die Cōfitemī dn̄o ⁊ inuocate nomē ei⁹ ysa xij

Quem in hoc miraculo adoro qui suū eduliū
quesiuit ꝑ triduū de domo ad domū





Ve Jacob ī itinē ad mesopotamiā cū post solis occasuz. vellet req̄escere. lapides supposuit capiti. eo dormiēte. vidit in somnis scalā stantē cui⁹ cacumen tetigit celū. mane surgēs dixit. t̄ribilis ē loc⁹ iste si dn̄s custodierit me in via ⁊ dedēit mihi panē ad vescēdū erit mihi dn̄s in deū. Gen̄. xxviij. sic etiaz cum dn̄s venit ad hoc sanctū templū paternū tātū replet⁹ est diuini mellis dulcedine p̄ nimia deuotōe quasi dormiuit oblit⁹ est matris et domuz sui patris Et euigilās dixit si dn̄s dederit mihi panē ad vescendū q̄ solus in occulto mirabilia nō fecit hic terit̄ a doctorib⁹ quid ꝑ triduū ꝯmedit Respōdet̄. aliq̄ q̄runt xp̄m purpuratū et nū q̄z flagellatū ergo nūq̄ habebūt eū in deuotōe paratū Sz anteqū inuenit̄ purpurat⁹ p̄mo debet queri flagellatus ꝓpterea meditandū est. q̄ xp̄s post tricesimū annū semp̄ diues fuit. q̄ discipl'os nunq̄ sine calceis et pera reliq̄t. Lu xxij vide infra



Nūc haurietis ī gaudio de fontib⁹ saluatoris ⁊ dicetis ī illa die Cōfitemī dn̄o ⁊ inuocate nomē ei⁹ ysa. xij

PROVENANCE: Title with note *Ex libris Joannis Felicis Pedewitz Can. & Parochi Nissensis* (i. e. Neisse/Silesia) *1693*.

H 11891*. – *BMC* III, 700 (219 x 159 mm). – Goff N-260 (7 complete copies in institutional libraries). – Unknown to Muther. – Schreiber 4859. – Davies, *Murray* 309 (212 x 155 mm). – Arnim, *Schäfer* 252 (Perrins-Broxbourne copy; 216 x 155 mm). – Hind I, 286. – Kunze, *Buchillustration* I, 282. – F. K. Clajus, *Der Marienpsalter der Klosterdruckerei Zinna vom Jahre 1493*, in: *Das Antiquariat* 13 (1957), no. 8/9, pp. 193-196 (lists 62 copies). – E. Hühns, *Der Marienpsalter des Klosters Zinna*, in: *Beiträge zur Inkunabelkunde*, 3. Folge, 6 (1975), pp. 38-43 with 7 figs. – Regarding the discussion on the printer and printing place see also Geldner, *Inkunabeldrucker* I, 286.

*

Erste Ausgabe, das einzige Erzeugnis der Presse und mit kaiserlichem Kostenzuschuß gedruckt. »Das Buch [gehört] wohl zu den schönsten Inkunabeln, ... ist in der Auffassung vom Buch als Gesamtkunstwerk schon fast modern« (Hühns). Nitzschewitz († 1503), kaiserlicher Kaplan und Protonotarius, Stadtschreiber in Lüneburg, hat mit seinem *Novum Psalterium* ein Erbauungsbuch der neutestamentlichen Wunder geschaffen, zudem eine aktuelle Kampfschrift gegen die herannahenden Türken (»ad turci conteritionem confectum«). Den Anstoß hatte wohl die Bildung der Türkenkommission auf dem Nürnberger Reichstag von 1486 gegeben, der der Kurfürst von Brandenburg angehörte, dessen Untertan der Verfasser war. Nitzschewitz' Manuskript war laut Vorrede schon 1489 der kaiserlichen Kanzlei überbracht worden, doch die Druckgenehmigung erhielt der Autor erst, nachdem er sein Werk im September 1492 Kaiser Friedrich III. und seinem Sohn Maximilian in einer Audienz selber vorgelegt hatte.

Hinsichtlich Drucker und Erscheinungstermin des *Psalteriums* herrscht Meinungsvielfalt, doch halten die meisten Bibliographen Zinna (bei Jüterbog, Mark Brandenburg) für den Druckort; Hühns zieht auch Leipzig und Lüneburg in Erwägung und vermutet eine Auflage von 200-300 Exemplaren. Der Druck erfolgte in Kachelofens Typen 2 und 4, entweder durch ihn selbst oder mit seiner Unterstützung oder aber durch Johannes Luce, den Drucker der deutschen Ausgabe (*De gulden Rosenkranz*; Lüneburg: o. J.; H 13992?), die unsere Holzschnitt-Ausstattung teils wiederholt.

Die üppige Ausstattung des *Novum Psalterium* – der am reichsten illustrierten deutschen Inkunabel, berücksichtigt man ihren Textumfang – stammt von zwei Künstlern, die aus der für Simon Koch und Moritz Brandis tätigen Magdeburger Werkstatt hervorgegangen sein dürften (vgl. Schramm XII, Abb. 377-472 *passim*). Dem einen schreibt Hühns (S. 39) die 165 halbseitigen Textholzschnitte (von 162 Stöcken, 76:85 mm) zum Leben Christi, zum Marienleben und -kult und die 165 Fußleisten von 16 Stöcken zu; dem anderen die 165 Randleisten von sechs Stöcken, die vier Rosenbordüren von je drei Stöcken (Bll. A2a, A5a, C1a und erstes nach H8, recto), den blattgroßen Titelholzschnitt (170:118 mm; auf Bl. HH1a wiederholt) sowie den großen Holzschnitt mit Kaiser Friedrich III. und Kaiser Maximilian (169:111 mm; Bl. H8b wiederholt). Unter den vier Personen im Unterrand des Titelholzschnittes stellt der Mönch möglicherweise den Autor dar, für den Porträtähnlichkeit angenommen werden darf.

Die erwähnte porträtähnliche Darstellung beider Kaiser ist Ehrung und Dank für den noch bei Friedrich III. beantragten, dann vom Nachfolger gewährten Druckkostenzuschuß, der Nitzschewitz' *Psalterium* zum ersten von Maximilian geförderten Buch machte. Wie Maximilians Erwähnung in der Vorrede als »nunc invictissimi imperatoris«, beweist auch der Holzschnitt, daß das *Psalterium* unmöglich vor dem 19. 8. 1493, dem Todestag Kaiser Friedrichs, ausgedruckt vorlag. Andererseits ist es nicht nach 1496 erschienen (vgl. den Rubrikatorenvermerk im Ex. Oxford/Bodleian). Nach Hühns' Argumentation darf der Erscheinungstermin sogar auf 1494/95 eingegrenzt werden.

Das *Jahrbuch der Auktionspreise* verzeichnet 1950-2000 nur drei vollständige Exemplare.

66

JUSTINIANO, LORENZO. *Dottrina della vita monastica*. [Venice: Bernardinus Benalius (for Paul Fridenperger? or rather Lazarus de Soardis?)], 20 October 1494. 4°. 114 leaves. With 3 full-page woodcuts (one after Gentile Bellini). Black half-calf leather binding, the covers of plexi-glass; in slipcase.

First (only 15th-century) edition. – The author (1381-1455; from the Venetian noble family Giustiniani/Justiniani which claimed the Byzantine emperor its ancestor) at the age of 20 retired into San Giorgio Abbey on nearby Alga insula, became its prior in 1406, in 1433 bishop of Venice, and in 1451, when Pope Nicolaus V transferred the patriarchate from Grado to Venice, the city's first patriarch. Justiniano was beatified in 1524, and canonized in 1690.

Of Justiniano's many tracts the present *Dottrina* deals with monastic life which the author had reformed to some extent. On the verso of the second leaf there is the well-known full-page woodcut "definitely known to be based on Gentile Bellini. It is the portrait of Lorenzo Giustiniani (...) walking, preceded by an acolyte bearing a cross, which renders in reverse and in modified form Gentile's picture of 1465 now in the Academy, Venice. The modifications, especially in the background and figure of the acolyte, are considerable, and it is possible that Gentile may have provided the new design for the woodcutter" (Hind). The church in the background has been said to be Santa Maria dell'Orto.

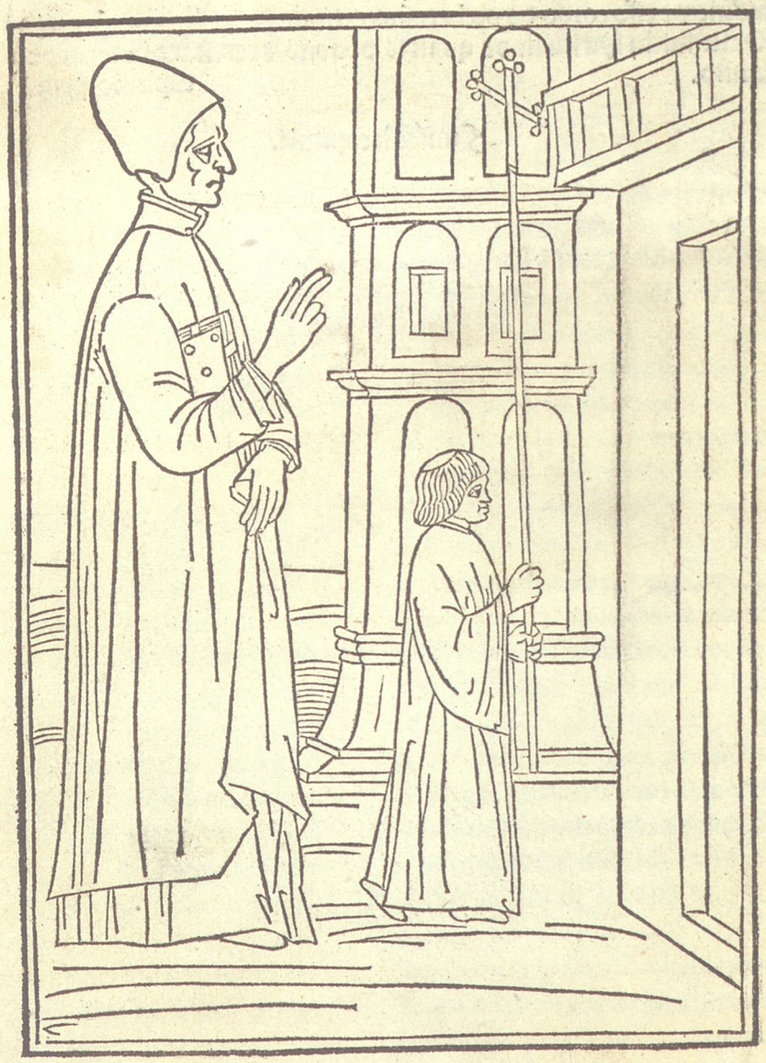
The edition belongs to a small group of Venetian devotional tracts of 1493-1494 which were provided with decorative quasi-wrappers, "two handsome woodcuts placed on the first and last page in each case so as to form an ornamental cover" (*BMC* V, p. XXXII). In our case the woodcut in front represents St John the Baptist with St Peter upholding the Sacred Name, and the one in the back St John the Apostle with St Francis upholding the monogram of the Virgin. The pair of symbolic cuts was first used in the *Fioretti* of 11 June 1493 (R 1740), also in the *Confessionale* of Bernardino of Siena (H 2838 = 2927), both from the same anonymous shop and with the woodcuts in less damaged state.

Geldner (*Inkunabeldrucker* II, 96f.) argued that these tracts were to be attributed to Paul Fridenperger of Passau, who had printed in Verona in 1486 and the following years, and in Venice of 1495 had published (*ex expensis*) a *Disticha Catonis* with Italian glosses (H 4724), a book printed with the same text fount as in the Justiniano, and with a woodcut on the last page, similar to those of our 'wrapper cuts'. However, that work clearly comes later than the Italian devotional group, and may simply be influenced by their manner. The stronger evidence is that the fount seems to be Benali's 13:85G: He was granted on February 15th 1494 a privilege for what must be the present edition of Justiniano. Lazarus de Soardis was granted a similar privilege for Justiniano the same day. So, "Taking the documentary and the typographical evidence together, we may not unreasonably conjecture that Benalius was the printer both of the Justiniani of 20 October and of the rest of the group akin to it, and that some, at any rate, of this work was done on commission for de Soardis, a publisher with whom he can be otherwise connected (...). It is, of course, a real difficulty that these somewhat remarkable books should be entirely anonymous, but inasmuch as they are all, except the earliest (Moravus), devotional works in the vernacular, there may have been behind De Soardis a patron whose religious attitude led him to suppress all mention of himself and his agents" (*BMC* V, XXXIf.).

¶ The present copy is of the HCR 9477 variant with 1-line letterpress title "Doctrina ..." on top of leaf 1a (copies without this line – like *BMC*, *loc. cit.*, and Bohonos/Szandorowska 3305 – are considered by Sander to represent the first issue). In some copies this line and the one on leaf 114b (reading "Beato Laurentio ...") have been interchanged; see Copinger.

A bit agestained; first leaves with insignificant thumbing. With 206 x 147 mm larger than the British Library and former Schäfer copies.

HCR 9477 (no printer given; H and R ignorant of leaf 114). – C 3384 (1-line letterpress titles on 1a and 114b interchanged). – *BMC* V, 378 (under



Bernardinus Benalius. 196 x 145 mm). – Goff J-500 ('Paul Fridenperger?'. 11 copies in libraries of institutions). – Sander 3718 with figs. 216 and 233. – Essling 757 with figs. – Arnim, *Schäfer* 199 (195 x 145 mm). – Hind II, 496 with fig. – Max Sander, *Copertine italiane illustrate del rinascimento*, Milano 1936, p. 7. – Both quasi-wrappers also in *GfT* 1989 (Fridenperger).

*

Erste Ausgabe, einzige des 15. Jahrhunderts. Der Autor (1381-1455), der einer venezianischen Familie entstammt, die sich auf Kaiser Justinian zurückführte, hatte sich als Zwanzigjähriger ins Kloster San Giorgio auf der nahen Insel Alga zurückgezogen, wurde 1406 dessen Prior, 1433 Bischof von Venedig und 1451, als Papst Nicolaus v. das Patriarchat von Grado auf Venedig übertrug, der Stadt erster Patriarch. Extrem asketisch veranlagt (wenn nicht gar masochistisch: man lese in den einschlägigen Lexika), wurde er 1524 selig-, 1690 heiliggesprochen.

Die *Dottrina* handelt vom Klosterleben, zu dessen Reform Justiniano beigetragen hatte. Auf der Rückseite des zweiten Blattes findet sich der ganzseitige, bekannte Holzschnitt mit dem Autor in ganzer Figur, dem ein Meßdiener das Kreuz voranträgt: Die Darstellung des Autors ist eine seitenverkehrte, leicht modifizierte Abwandlung des 1465 von Gentile Bellini geschaffenen Porträts in der Academia. ›Vor allem was den Hintergrund und die Figur des Meßdieners anbelangt, sind die Veränderungen beträchtlich und gründen vielleicht auf einer neuen Zeichnung Gentiles für den Formschneider‹ (Hind). Die Kirchenfassade im Hintergrund sieht man als die von Santa Maria dell'Orto an.

Die Ausgabe gehört zu einer kleinen Gruppe venezianischer religiöser Traktate der Jahre 1493/94, die man quasi mit einem illustrierten Umschlag versehen hat, indem man erste und letzte Seite mit einem blattgroßen Holzschnitt versah. Im vorliegenden Fall sind es auf der Vorderseite Johannes der Täufer und Petrus, die ein Medaillon mit Christus-Monogramm emporhalten, auf der Rückseite der Evangelist Johannes und der heilige Franziskus mit dem Monogramm Mariens.

Die Gruppe wurde von Geldner (*Inkunabeldrucker* II, 96f.) Paul Fridenperger zugewiesen. Der Argumentation des *BMC* (v, xxxif.) folgend, dürfte sie aber von Bernardinus Benalius für Lazarus de Soardis gedruckt worden sein, hinter dem möglicherweise ein geistlicher Auftraggeber stand (was die Anonymität der nicht unbedeutenden Traktat-Gruppe erklären würde).



67

PLENARIUM (German). – Evangelien und Episteln: *Hye hebt sich an das ewangeli buch zum ersten der anfang der meß darnach der psalm vnd die Collect Darnach dye Episteln vnd ewangely durth*(sic!) *das gantz iar nach ordnung christenlicher kyrchen*. Augsburg: Johann Schönsperger, 5 August 1495. 2°. 199 numbered leaves (of 200: without the blank final leaf). With 59 (1 full-page) woodcuts, all in contemporary colouring; also with many 'mayflower' woodcut initials. Contemporary buckskin over wooden boards (rebound in the 18th century); with traces of blind-ruling, one of two clasps preserved.

Thirty-first illustrated edition, the fifth from Johann Schönsperger's presses.

Schönsperger had published his first German *Plenarium* in 1481 together with Thomas Rüger (H 6730). For its 56 illustrations they could use 37 blocks from Bämler's editions of 1474 and 1476 (C 2318, 2320), 14 blocks by the 'Columna-Master' for Sorg's edition of 1478 (H 6728/6737) and 5 blocks from Zainer's original series, model for the Bämler and Sorg series. For the six editions which followed during 1483 to 1500 from the press of Schönsperger, he could acquire further blocks from Zainer's set, which nonetheless were by and by substituted by new blocks (82 x 62 mm) of some quality. Since 1489 Schönsperger blew the illustration of the text up to a total of 58 by simple repeats.

The present edition has nearly the same illustration as Schönsperger's earlier editions. One of the exceptions from the closest, the 1493 edition (H 6742), is the woodcut for Palm Sunday, for which Schönsperger reused the cut from his 1483 edition (H 6732). The full-page cut (193 x 120 mm) on the verso of the first leaf depicts, in interlaced circles, the Evangelists and their symbols, in the centre St. Paul with a sword sitting at his writing desk, at the side two prophets, at the head the Dove.

Regarding Johann Schönsperger, lateron printer to the court of Emperor Maximilian, see no. 37, the Tucher of 1482.

¶ Rarissimum: The edition escaped Hain and Muther. The only other copy is in Freiburg/UB (a letter of confirmation by the *GW* staff, dated 7 July 1987, is with this book). The L. Rosenthal copy of 1902 is identical with ours.

A copy with beautiful, contemporary, local (Augsburg) colouring and in its first binding (paper size: 261 x 187 mm). With some traces of use; partly waterstained. Fold of first and last leaf of each quire strengthened. Leaf 174 with an almost invisible repair in outer margin. – The leather rather worn and damaged.

Provenance: With the entries *Monasterio Weldenried. – 1781 F. Gratianus Raittmair* (theologian, born 1725). – *Xaver Schwanthaler* (1799-1854; member of the Munich sculptors' family; see Thieme/Becker xxxiii, 356f.). – [L. Rosenthal, Cat. 105 (1902), 273]. – Bookplates of Hans Fürstenberg (1890-1982; banker, co-founder of the *Association Internationale de Bibliophilie*) and of the 'Fondation Furstenberg-Beaumesnil'.

CR 2335 (not seen). – Schreiber 4975 (not seen). – Falk, *Plenarien* 60. – Pietsch, *Ewangely*, J4 (all noting the unique Freiburg copy). – Sack, *Freiburg* 2923. – For the Augsburg illustration models see Schramm 11 (Zainer), figs. (299)-349.

*

31. illustrierte Ausgabe, fünfte bei Johann Schönsperger. Dieser hatte schon 1481 gemeinsam mit Thomas Rüger sein erstes *Plenarium* gedruckt, für dessen Illustration man Stöcke von Bämler (s. Nr. 16), Sorg und auch aus Zainers Ur-Serie verwendete. Schönsperger konnte für seine sechs Folge-Ausgaben der Jahre 1483 bis 1500 weitere Zainer-Stöcke erwerben, die er dann aber nach und nach durch neue ersetzte. Die vorliegende Ausgabe enthält 59 Holzschnitte aus genannten Serien.

Rarissimum: Eines von nur zwei bekannten Exemplaren, das andere in Freiburg/UB. Unser Exemplar, vorzüglich koloriert und im Einband d. Zt., stammt aus den Sammlungen des Bildhauers Xaver Schwanthaler und Hans Fürstenberg und ist identisch mit dem 1902 von L. Rosenthal angebotenen.

68 SAVONAROLA, GIROLAMO. *Operetta sopra i dieci comandamenti di Dio*. Florence: Lorenzo Morgiani and Giovanni da Maganza [i. e. Johannes Petri; ca. 1495-1496]. 4°. 28 leaves with 2 woodcuts. Early 20th-century janseniste binding of black morocco with gilt turn-ins and edges.

First or second edition: An explicitly-dated edition by Libri, 24 October 1495 (H 14443) is generally given precedence. – The city of Florence, which in so many fields gave birth to modernity, also witnessed one of the earliest ideologues, Girolamo Savonarola (1452-1498). After the overthrow of the Medici by the invasion of Charles VIII (1494) the famed Dominican preacher, prior of San Marco since 1491, wanted to construct a puritan utopia by founding in Florence his City of God, a well-organized Christian republic that should initiate the reform of Italy and of the Church. Savonarola's flattering teaching, Florence would soon become 'the new Rome', brought a wide circle of personal adherents, particularly by all those who backed the puritanical way of life now imposed on the city.

To Savonarola's followers belonged the *Murate*, a Benedictine nunnery, since 1424 in the Via Ghibellina. According to its title the present *Operetta* on the Ten Comandments was "diritta alla Madonna o vero Badessa del munistero delle Murate di Firenze", who had asked Savonarola for this tract.

While the mentioned Libri edition re-uses two cuts already long in Libri's stock (Sander, fig. 532), the present edition has cuts which are first used here, and have been made definitely for this purpose: The woodcut on the title depicts six kneeling nuns in a chapel, Savonarola handing his book to the Badessa in front; the cut (78 x 105 mm) is in Kristeller's "hard style". The illustration on top of the colophon, in Kristeller's "early finer style" (73 x 100 mm), shows a friar exhorting nuns, one kneeling.

Johannes Petri of Mainz printed in Florence since 1472, from 1490 until 1497 in a partnership with the cleric Lorenzo Morgiani. Their presses, installed in Santa Maria Maggiore, produced a wide range of important, often illustrated books, including many of Savonarola's letters, sermons and tracts, belonging to "One of the most important groups of Florentine illustrated books" (Hind).

❡ Not very common. Hain did not see the book (and there is still no copy in Munich/BSB). Apart from the Ilchester-Schäfer-copy we only found the Harmsworth copy at post-War auction: Sotheby, 16 March 1948, lot 4359.

The text of the present copy, with 198 x 135 mm quite taller than the London and Schäfer copies, only a bit stained.

PROVENANCE: Bookplate of [Gerolamo] Marquese d'Adda [Milano bibliographer (1815-1881). His library was purchased en bloc by Charles Fairfax Murray (1849-1919)].

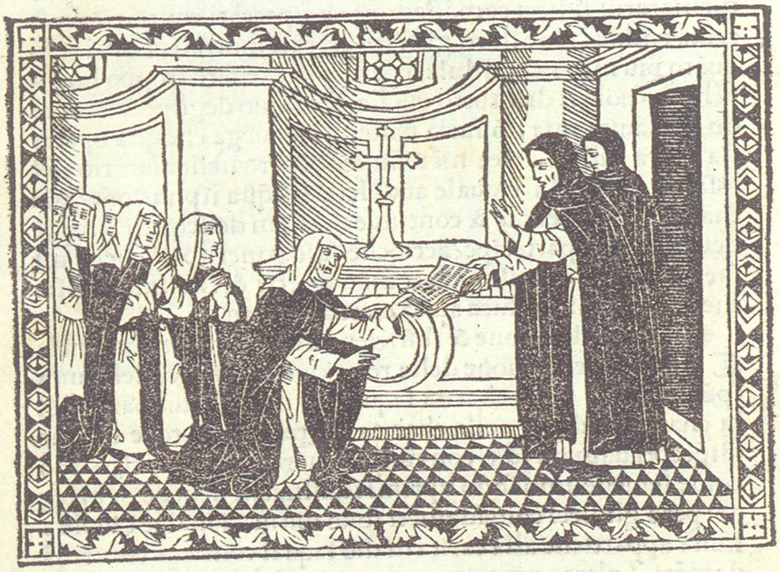
HR 14442 (c. 1493). – *BMC* VI, 684 (undated, but placed into the first half of 1496. The copy cut to 185 x 128 mm). – Goff S-225 (ca. 1496. – 6 copies in institutional libraries). – *IGI* 8749 (ca. 1495. – 13 copies). – Sander 6804 with figs. 556/557 (ca. 1495). – Hind II, 549f. – Kristeller, *Florentine Woodcuts* 377a with fig. 104. – Giovannozzi 149 with fig. 15. – Audin 32. – Gruyer pp. 151f., woodcuts B and C = nos. LXI/LXII. – Arnim, *Schäfer* 304 (189 x 130 mm).

*

Erste oder zweite Ausgabe, da ihr möglicherweise die mit 24. Oktober 1495 datierte Ausgabe bei Libri vorausgeht. Savonarolas *Operetta* über die zehn Gebote ist ein Auftragswerk der florentinischen Benediktinerinnen der Murate. Im Gegensatz zur genannten Edition Libris wurden für die vorliegende extra zwei Holzschnitte angefertigt. Sie zeigen (Bl. 1a) den Autor bei der Übergabe des Buches an die Murate, am Ende einen Mönch bei der Segnung von Nonnen.

Recht selten: Abgesehen vom Ilchester-Schäfer-Exemplar konnten wir auf Nachkriegsauktionen nur das der Harmsworth-Versteigerung nachweisen. Unser Exemplar enthält das Exlibris des Marquese d'Adda, dessen Sammlung von Fairfax Murray *en bloc* erworben wurde.

COperetta molto diuota Cõposta da fra Girolamo da Ferrara dellordine de frati predicatori sopra edieci comãdamenti di dio diritta alla Madonna o uero Badessa del muniſtero delle Murate diFirẽze: nellaquale ſi contiene laexamina de peccati dogni & qualũche peccatore: che e/utile & perfecta confeſſione.



LA Charita di xpo miſtringe dilectiſſime mie nõ dare repulſa alla uoſtra honeſtiſſima & ſãcta dimãda: p la quale ho chiaramẽte iteſo quãto zelo ſia ĩ uoi dellhonor di dio & & della ſalute dellaĩe uoſtre: quãdo eſſẽdo uoi dedicate aldolce ſpoſo celeſte xpo gieſu: & uiuẽdo ſãctamẽte/ hauete niẽtedimeno deſiderio dintẽdere gliſuoi comandameti ſottilmẽte/p hauer un ſpecchio ſãcto doue poſſiate apramẽte conoſcere ſe nellafaccia della cõſciẽtia o nelcapo dellaragiõe e/coſa alcuna laquale offẽda gliocchi deluoſtro doleiſſimo ſpoſo: accioche eſſẽdoui lapoſſiate leuare cõ lelachryme della cõpũctione & actuale cõfeſſione: & nõui eſſẽ

69 HISTORIE VON VIER KAUFLEUTEN: *Eyn libliche histori von vier Kaufleuten*. Leipzig: Gregor Boettiger, 1495. 4°. 11 leaves (of 12, blank last leaf removed). With 20 woodcuts. In a modern limp vellum binding.

Fourth (second High German) edition. – The *Story of four (two) Merchants* treats the age-old motif of wagering on women's faithfulness: Merchant John bets against his colleague Ambrosius he would be able to seduce Ambrosius' wife. Hidden in a trunk, John gets into the poor lady's bedroom, comes into possession of a few valuables, and also finds out about a decent liver spot. After his wife's infidelity seems to be proven, Ambrosius plans to kill her; but disguised as a man the heroine escapes to Cairo where at the court of King Soldan she rises into the position of a bailiff. When John, covering Cairo, sells the valuables on the bazaar, and proudly tells Soldan of his bet and trickery, the wife learns about her fate. Via Soldan she invites Ambrosius to Cairo, and at a celebration in the palace makes herself known. While deceitful John meets his execution, Ambrosius and his wife return to Genova to lead an honorable and lucky life.

The story is known in no less than 28 different versions, to which a filiation seems almost impossible (Raith). Obvious are two Italian sources: A 14th-century anonymous novella (see Almansi), and novella II/9 in Boccaccio's *Decamerone*. From the south the story went to the north, as renderings in High and Low German, Danish, Swedish and English are known, also a few stage adaptions like Hans Sachs' *Die unschuldig fraw Genura*, and Shakespeare's *Cymbeline*. Peculiarities of the German version are its embedding into Shrovetide, and a date at the end, Sunday after Epiphany 1424, combined with the mention of Ambrosius' decease (40 years ago), which would make 1464 the year of origin.

The German version, of which no manuscript is known, was first printed in Nuremberg by Hans Hoffmann, about 1490 (H 8750), followed by further four (two Low German) incunabular editions and a 1510 Hamburg edition in Low German, all of them known in only one or two copies, some fragmentary.

The 20 woodcuts in our edition are reversed copies after the Nuremberg first edition. The cuts in the text (67 x 100 mm) are a bit crude. The cut on the title (110 x 92 mm; Schramm fig. 175), of much better execution, became quite familiar as it is Hartung's logo since 1972.

Gregor Boettiger, of Saxonian origin, became a Leipzig citizen in 1494, and during the few years until 1497 printed mainly Middle Age and modern authors, the majority in Latin, some in German.

◖ The edition is a rarissimum as bibliographers know of only the two copies in Berlin (Inc. 1372; Voulliéme 1372) and Hannover (Inc. 156). The present copy is the only further one we could trace.

With 209 x 148 mm a large copy and (as a book of such popularity) in very fine condition: Only a bit thumbed; waterstain in upper margin. First and last leaf strengthened in fold.

PROVENANCE: [Hartung & Karl I (1972), 133; bought for a Swiss private collector].

C 3014. – Muther 693. – Schreiber 4236. – Schramm XIII, pp. 6 and (2nd) 5; figs. 175-194. – Goedeke I, 467, 9. – Heitz/Ritter 276. – Gotzkowsky I, p. 62, (A6) no. 4. – Ursula Kocher in *VL* X, 330-332. – Joseph Raith, *Die Historie von den vier Kaufleuten. Die Geschichte der vertauschten Wiege* (= *Aus Schrifttum und Sprache der Angelsachsen*, 4), Leipzig 1936, edition b. – Facsimile: Zollikon 1991, edited by A. G. and H. R. Bosch-Gwalter (Kranich Druck 36; after the present copy), text transcribed by M. Schiendorfer. – On the mentioned Italian 14th century novella see G. Almansi, *Il ciclo della scommessa*, Rome 1976, pp. 89f.

⁂

Vierte (zweite hochdeutsche) Ausgabe der anonymen Prosanovelle, »die das beliebte Thema ›Wette um die Treue einer Frau‹ behandelt. Der Kaufmann Johann wettet mit dem Kaufmann Ambrosius, daß er es schafft, dessen Frau zu verführen. Mittels einer List (Johann versteckt sich in einer Truhe in der

¶ Do gingck die alt vettel tzu ambrosius frawē vñ grüst sy/vnd die frum fraw empfing sy schon mit tzüchten/vnd frawth sich yr vñ gedacht/sy wer tzu yr kummē yn freunt schaft/sy tzutrösten yn abesen yres mannes/vnd mit yr tzu reden yn götlichen dingen/wann sy waß einer alten erberē gestalt/aber valsch yn yrem hertzē/daß vbt sy vnd sprach Fraw ich hab mir vor genommē eyn walfart tzu sand Jacob tzuthun/vñ komme darumb tzu euch/ob yr dem lyben heyligen ewhr opffer auch schicken wolt Ach ya lybe fraw ich wil euch einen güldē geben/den pringt mir dem lyben herren sand Jacob/daß ehr got bite vor meinē lybē hauß wirth/wann ehr thut deß iars so manche wunderliche reiß Do sprach die alt vettel Daß wil ich gerne thun Auch lybe fraw ich hab mein gerede vnd kleinet yn einen kasten gethan So bite ich euch/yr wollet mir den behalden/biß ich wid̄ komme Gar gerne sprach sy/ich wil yn auch yn mein eygene schlafkammer setzen vnd yn treulich behalden.



¶ Dar nach bat die alt vettel.ij.dreger die den kastē vñ den schalck darinne tzu deß ambrosi⁹ hauß trugē also lag iohan

yn dem selben kasten vñ kundt ynwendig auff vñ tzu thun wenn ehr wolt/vnd ehr hette auch sein speiß bey ym/vnd wenn deß nachtes yderman schlaffen gingck/so man entschlyff so gingck ehr yn der kammer vmb alsolang biß die fraw yren kastē het offen gelassen. dar ynn yre kleinet lagē



¶ Do stal Johan einen berlen bewtel vnd eyn güldē gürtel/vnd einen schönen ring mit einem guten vnd schönen amantisten. Vnd der mond schyn schon vnd waß warme/Vnd do die fraw lagk vñ schlief bey der hawßmeydt/vnd hette einen arm auff die decke gelegt/dar an hette sy eyn swartze totten wartzel/der sy sich offt sere schamt. do er daß ersach/do stige ehr wider yn den kasten vnd gedacht Nun wiltu mit diſem wartzeichen wol bestan/vnd daß gelt wol gewinnen/Dar nach an dem dritten tag kam daß alt weib wider/vnd nam sich einer kranckhet an/vnd sprach/Ach liebe fraw/mich will die kranckhet nicht lassen vñ muß diß iar hie heymen beleiben/vnd ich wyl meinen kasten wider heym tragen/Alßo kam Johan mit dem kasten auß dem hauß vnd gab der alden vettel dreyhündert gülden/alß ehr

Schlafkammer) bringt er sich in den Besitz von Wertgegenständen der Frau und intimen Kenntnissen über sie. Ambrosius sieht darin Beweise für die Untreue seiner Gattin und will sie töten lassen. Es gelingt ihr aber, in Männerkleidern nach Kairo zu fliehen, wo sie in der angenommenen Mannesrolle Karriere im Dienst des Königs Soldan macht und bis zum Landvogt aufsteigt. Als Johann auf dem Markt in Kairo ihre Schmuckstücke verkauft, erfährt sie die Geschichte der Wette und der List, die der Kaufmann dem einflußreichen Herrn stolz erzählt. Sie läßt Ambrosius im Namen des Sultans nach Kairo kommen und lädt diesen sowie Johann zu einem Essen in den Palast. Während dieser Feier gibt sie sich als Frau zu erkennen und kehrt schließlich mit Ambrosius nach Genua zurück, wohingegen der Betrüger hingerichtet wird.

Besonderheiten der deutschen Version sind die Einbettung der Wettszene in die Fastnachtszeit und die exakte, leider nicht ganz sicher deutbare Datierung am Textende (Tod des Ambrosius vor 60 [recte 40; M.v.A.] Jahren am Sonntag nach Heilig Drei König 1424?).

Die ›Historie‹ steht zwei italienischen Texten nahe: einer anonymen Novelle des 14. Jahrhunderts (...) und der Novelle II,9 des ›Decameron‹ Boccaccios. Wegen der zum Teil starken Abweichungen ist jedoch letztlich nicht zu klären, welcher von beiden Texten oder ob ein verlorener dritter die Vorlage für die deutsche Bearbeitung dargestellt haben könnte (...) Der Stoff wanderte offensichtlich von Süden nach Norden und wurde auch im Niederländischen, Dänischen, Schwedischen und Englischen bearbeitet. Dramatische Fassungen finden sich u. a. bei Hans Sachs (›Die unschuldig fraw Genura‹) und Shakespeare (›Cymbeline‹).« (U. Kocher).

Die deutsche Fassung, von der bislang keine Handschrift bekannt ist, wurde erstmals um 1490 von Hans Hofmann in Nürnberg gedruckt. Ihr folgten weitere vier (zwei niederdeutsche) Wiegendrucke und 1510 noch eine niederdeutsche Ausgabe. Alle Editionen sind in nur ein oder zwei, öfter nur fragmentarischen Exemplaren erhalten.

Die 20 Holzschnitte unserer Leipziger Ausgabe sind spiegelverkehrte Kopien nach der Nürnberger Urserie. Der beste Holzschnitt, der des Titels, wurde allseits bekannt als Logo des Hauses Hartung. Es versteigerte 1972 das vorliegende Exemplar, das (neben den Exemplaren in Berlin und Hannover) nunmehr dritte, Vorlage für die Faksimile-Ausgabe des Jahres 1991.

Do antwort ym Johan/ Ja genediger herre waß wer eu-
ren genadē lieb/ secht yr vchtz daß euch geuellig ist/ ich wil
euren genaden eyn rechten kauff geben.



¶ Do sach her Friderich seinen perlen bewtel vnd sein gül-
den gürtel/ vnd seinen gutten gülden ring/ welches er ym
dann gestolen hette Do verwundert ehr sich vnnd sprach/
Freundt wann kumbt yr mit disen kostlichen kleineten/ Er
antwort vñ sprach Genediger herre wann ewr genad wist
wie ich sy gewunnen het/ ewhr genad wurde mich ßouil
lyber haben/ Lyber freundt sprach her Friderich/ sag vns
diß abenteur Do hub Johan an/ vñ sagt ym alle geschichte
wie yr vier bey einander gewesen sein/ vnd haben gewette
vmb funftausent gülden/ ehr wolt einem sein weyb bulen/
Do waß sy so from/ daß ich yr nichts dorste tzu muten/ vñ
ich het auch yre kleinet tzu einem wartzeichen/ vnd sagt im
auch wie ehr yn einem kasten yn yr hauß kommen waß. vñ
alle sach wie ers gehandelt hette/ Doch genediger Fürst vñ
herre sprach Johan/ so erbarmet mich nichts serer/ dañ daß
ehr seyn frommes weyb vmb vnschuld ertötten lyß/ daß ist
nicht gut Do sprach her Friderich Daß gelt habt yr aben
teurlichen gewunnē/ aber der Fürst gedacht anderst/ vnd
sprach/ kramer yr solt hie beleiben/ vnd solt futer vnnd mal
von vnserm hof haben/ vnd behalt vns die kleinet. die woll
wir euch betzalen Johan danckt dem Fürsten vnd frawth
sich deß sehr daß ym der Fürst so freuntlich waß/ Aber ehr
wüst nicht waß ym der Fürst gedacht Do gingck her Fri-
derich heym vnd fragt einen boten ob er nicht Genay west
Ja sprach der bot Genediger herre ich weyß gar wol/ Her
Friderich sprach Zeuch hyn vnd frag nach einē kaufman
der heyst Ambrosius/ vnd gib ym dißen brieff/ vnd darinne
stund also geschriben Zu dem ersten/ deß kō nigs titel/ Also
gingck ehr von ym auß/ wann her Friderich het deß kōni-
ges sygill dar auff gedruckt.



¶ Dar nach waß der brieff also geschriben Ambrosius wir
bedürffen dein/ darumb seum dich nicht/ vnd komme mit
disem boten/ daß woll wir vmb dich verdinen/ Ambrosius
verwundert sich sehr dißer botschaft vnd tzoch mit dē boten

70 ARS MORIENDI: *Ars moriendi ex varijs scripturarum sententiis collecta cum figuris* ... [Leipzig: Konrad Kachelofen, c. 1495/98]. 4°. (14) leaves. With 14 woodcuts. Red morocco with gilt fillets and edges; signed H. FIKENTSCHER, LEIPZIG 1921. In slipcase.

Sixth Latin edition of the original text, the third of five editions from Kachelofen's press. – Medieval man found the Art of Dying fascinating and an art worth performing well: Often he had seen man brought to his last bed by Black Death or war or hunger; and it was the teaching of the Church that man best spends his inconsequential years on this earth in earnest preparation for a blessed life after death. Therefore he sought for a method of overcoming the temptations of life, of putting to flight the devils that recommended them.

The want caused a variety of texts: It was a section on the art of dying in the *Opus tripartitum* of Jean Gerson (1363-1429; Chancellor of the University of Paris) which became the source for the anonymous *Tractatus* (or *Speculum*) *artis bene moriendi*, possibly written between 1414 and 1415 by order of the Council of Constance, and thought to provide Christians with a handbook of practical as well spiritual aid, guiding them through the stages of dying. Based on just one chapter of the *Tractatus*, the *Ars moriendi* block-books, which became popular in the 1470s, contained 11/12 woodcuts of a design similar to the well known series by Master E.S. (11 line-engravings from about 1465, found complete only at Oxford) which depict the temptations and the spiritual recovery of the dying man. The temptations (infidelity, despair, impatience, vain, glory and avarice) show a sick man in bed beset by ugly and ill-mannered devils; and each temptation scene with its sermon is followed by a counter-scene and argument showing the Good Angel, Bona Inspiratio, the advantages of Faith, Patience, and so on.

The popularity of the subject is shown by 13 editions of the block-book and by the number of editions printed from movable type during the 15th century in which the illustrations are copied from the block-book. Apart from the two Cologne editions, printed by Nikolaus Götz about 1475 (*GW* 2571/72; see J. Günther, Catalogue 4, no. 6), in which the blocks from a block-book have been used, the *Ars moriendi* was published in Delft and Zwolle (two series, 1488-91), Lyon (two series, about 1488-92), Paris (1492), Leipzig (from 1493 onwards), Zaragoza/Valencia, about 1493-97), and by the end of the century also in Venice.

The Leipzig printer Konrad Kachelofen (see no. 58) during 1493 to 1496 published three German editions, named *Ein Büchlein von dem Sterben* (*GW* 2581-2583), containing 13 cuts, nos. 2-12 being inverted and reduced (143 x 92 mm) copies from the block-book series, no. 1 being a new subject of Extreme Unction and no. 13, St. Michael weighing Souls. Kachelofen's five Latin editions of 1495 to 1498 (*GW* 2573, 2575-2578) all contain 14 cuts, 13 as in the German editions, and with an additional opening cut of a Confession on leaf 1b, as used in Kachelofen's *Beichtspiegel* and *Beichtbüchlein* of about 1495 (H 2744/2745 with Schramm XIII, fig. 58). The copying artist seems to be the one who did the woodcut on the title of Kachelofen's *Epistola de miseria curatorum* (H 6617; Schramm XIII, fig. 85). ◖ Kachelofen's eight Latin or German editions of the *Ars moriendi* – neither of them in Davies, *Murray* – are of legendary rarity, the present edition being one of the rarest: It remained unknown to Hain, Copinger, Reichling, Schreiber and Schramm, and the *GW* lists 6 copies only.

A fine, though with 200 x 141 mm rather cut copy with only a few stains.

PROVENANCE: Front fly-leaf stamped with a tiny bull's head [i. e. Dr. Gerhart Güttler, who lived in Reichenstein/Silesia, Berlin and Bad Tölz, and collected graphic arts (see Lugt 2807b); for three of his illustrated printed books see Arnim, *Schäfer*, p. 766].

Not in HCR. – *GW* 2576 (6 copies). – *BMC* III, 633 (IA. 12375 with 214 x 156 mm). – Goff A-1117 (a single copy in Harvard). – Not in Schreiber and Schramm. – Regarding the woodcuts see Schramm XIII, figs. 45-58. – Compare Arnim, *Schäfer* 20, Kachelofen's first Latin edition (*GW* 2573: 210 x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141 mm). – See also Schreiber IV, pp. 251-314 for the block-books, and Lehrs II, nos. 175-185 the engravings by Master E.S. – Regarding the text see Rainer Rudolf in *VL* I, 862f.; also by the same: *Ars moriendi. Von der Kunst des heilsamen Lebens und Sterbens*, Köln/Graz 1957, pp. 69-74.

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Sechste lateinische Ausgabe (dritte Kachelofens) mit dem ursprünglichen lateinischen Text, beginnend »Quamvis secundum philosophum tertio Ethicorum ...«, wie die Blockbücher. Mit Illustration gingen in Deutschland den Kachelofen-Ausgaben nur zwei Kölner Drucke voraus.

Kachelofen hatte in den Jahren 1493, 1494 und 1496 drei deutsche Ausgaben der *Ars moriendi* unter dem Titel *Ein loblich und nutzbarlich Büchlein von dem Sterben* herausgebracht (*GW* 2581-2583). Sie enthalten 13 Holzschnitte: auf 143:92 mm verkleinerte und seitenverkehrte Kopien nach den auf Meister ES basierenden Blockbuch-Illustrationen. Offensichtlich wurde nach der Ausgabe Schreiber IV/D kopiert, da sich nur in dieser die zusätzliche Darstellung mit Purgatorium und dem Erzengel Michael findet (Vorbild für den Kachelofen-Holzschnitt Schramm Abb. 57).

Diese Holzschnittserie seiner deutschen Ausgaben hat Kachelofen für seine fünf lateinischen Ausgaben der *Ars moriendi* – alle ohne Jahreszahl erschienen und heute in die Jahre 1495-1498 datiert – übernommen und aufgestockt mit einer 14. Illustration gleichen Stils und gleicher Größe mit der Darstellung einer Ohrenbeichte (Schramm Abb. 58). Kachelofen hatte sie bereits in seiner *Beichte* von ca. 1494 (H 2744) verwendet. Hier fungiert sie auf Bl. 1b als Eröffnungsholzschnitt, durchaus passend zum gegenüber einsetzenden Text. Der Künstler aller 14 Illustrationen ist offenbar identisch mit dem des Titelholzschnittes zu Kachelofens *Epistola de miseria curatorum* (H 6617; Schramm XIII, Abb. 85; zur dort sichtbaren Signatur h vgl. Victor v. Klemperer in *Gutenberg-Jahrbuch* 1929, S. 146f.).

Konrad Kachelofen († 1529?), der zweite, wenn nicht gar der erste »aktive Jünger der Schwarzen Kunst in Leipzig, ... war vielleicht zunächst (seit 1476) als Kaufmann, Papierhändler und Inhaber einer Weinschänke tätig, ist aber, da er anscheinend kapitalkräftig war, der bedeutendste Druckherr Leipzigs im 15. Jahrhundert geworden.« (Geldner).

Alle Kachelofen-Drucke der *Ars* sind von legendärer Seltenheit (keine bei Fairfax Murray); der hier offerierte ist mit nur sechs Exemplaren im *GW* einer der rarsten. Gutes, wenn auch etwas beschnittenes Exemplar aus dem Besitz des Graphik- und Illustrata-Sammlers Dr. Gerhart Güttler.


Guideas anne
Intēde thesauro





71 SEELENWURZGARTEN: *Das buch genant der selenwurtzgarten ist gar kurtzweilig zelesen geistliche(n) vnd weltlichen*. Augsburg: Johann Schönsperger, 8 June 1496. Small-2°. (107) leaves (last blank removed). With 42 (1 full-page) woodcuts from 41 blocks, also with many woodcut initials. German 16th-century pigskin binding (see below).

Sixth illustrated edition, the third by Schönsperger. – The *Seelenwurzgarten* (The Soul's Herb Garden) is a free German rendering of Theobaldus' *Errores Judaeorum extracti ex Talmut* (first printed by Zainer in Augsburg not after 1472; H 6678 = 8589/VIII). The German version was written in 1466/67 at the Benedictines in Komburg (near Schwäbisch Hall), probably by the Nördlingen reading master Jakob Fürst or by a certain Georg Widmann. The complete text has been preserved in only two manuscripts (Karlsruhe, Munich). The eleven printed editions of 1473 to 1515 represent a slightly shortened version.

The first part forms a learned tract of an anti-Jewish apologia of Christian belief (also published separately under the title *Bewährung, daß die Juden irren*). Part two contains a collection of visions and exemplars taken from the *Legenda aurea* and other sources. Part three deals with purgatory, hell and paradise; part four with the apparition of the Antichrist and with doomsday.

The first illustrated *Seelenwurzgarten* was printed in 1483 in Ulm by Conrad Dinckmut (C 5345) who in the same year printed it straight in a second edition (H 14584), and again in 1488 (C 5346; see Amelung, *Frühdruck*, 97 and p. 164).

In our third Schönsperger edition most of the woodcuts are the same as in Schönsperger's first of 1484 (H 14585; Schreiber 5231). It is the present set of Schönsperger's cuts, which was reused in Augsburg for Hans Otmar's edition of 1504.

The woodcuts depict the dispute between Christians and those Jews refusing conversion; also Adam and Eve in the Garden of Eden, Sibylla and Octavian, the purgatory and many parables. New in this 1496 edition is the large opening woodcut (188 x 120 mm) with God the Father and angels in the clouds, other angels pushing devils into yawning Hell (to be compared with Dinckmut's cut, Schramm VI, 90).

Regarding Johann Schönsperger, lateron printer to the court of Emperor Maximilian, see no. 37.

❡ Rarissimum: No copy in Goff, *BMC*, Pellechet, Polain. Schreiber lists copies in Dresden (Deckert 698), Halle, Munich (*BSB-Ink.* S-245, wanting 11 printed leaves) and Schaffhausen. The Halle copy is not mentioned in Juntke, *Beiträge zur Inkunabelkunde*, 3. Folge, Berlin 1974. But we found an incomplete copy in Warsaw/N. The only other copy we could trace on the market, J. Rosenthal, Cat. 24 (1900), no. 3498, was incomplete.

On the whole well preserved, though with traces of use, some tears and stains, also some notes by an old hand. Owner's name on title page erased, paper damaged. Parts of five woodcuts, including the one full-page, ugly, touched with yellow and black paint. A large copy (241 x 166 mm) in its first binding.

BINDING: Blind stamped German pigskin binding (over wooden boards), about 1550. With two frames, the outer with a roll of cresting ending in leafy tufts; the inner frame from a roll with four ovals, filled with warriors' heads. Inner rectangle with centre-piece. Two clasps. – Stamping weak. Back repaired.

PROVENANCE: [Galerie Fischer/Luzern, Katalog 276, lot 952].

H 14587*. – Muther 280. – Schreiber 5234 (4 copies). – Bohonos/Szandorowska 4966. – W. Williams-Krapp, *Exempla im heilsgeschichtlichen Kontext. Zum 'Seelenwurzgarten'*, in: W. Haug/B. Wachinger (editors), *Exempel und Exempelsammlungen* (= *Fortuna vitrea* 2, 1991), pp. 209-223.

❊

Sechste illustrierte Ausgabe, dritte bei Schönsperger, der das Werk erstmals 1484, nur ein Jahr nach dem Ulmer Erstdruck herausgebracht hatte. Der erste Teil (*Bewährung, daß die Juden irren*) ist ein 1466 verfaßter Traktat zum Wahrheitsanspruch der Kirche, eine Apologie gegen Einwände der Juden.

Rarissimum: Wir vermochten nur drei weitere vollständige Exemplare nachzuweisen. Unseres befindet sich im Einband d. Zt.



ITem des geleichen schreibt Beda in einer hystori von engel land vñ spricht also Ich hab gekent einē menschē got wolt das ich nicht gekent het. der was in einē edlen kloster. er füret aber ein übel leben vñ was ein conuerß allein mit dē namē mit den siten vñ mit dē wercken was er ein peruerß das ist einer d alle gütheit in übel verwandelt. wann man jn straffet so wolt er sich gantz nichtz daran keren vnd ward nur dester böser. Es was gar ein köstlicher güter schmid. vñ darüb so vertrůg mā jm also wañ die heyligē tag kömen. vñ die andern in der kirchē waren so beleib er in seiner zell vñ pflag der trunckenheit Waz geschahe aber do er mit mit willen in die kirchē wolt geen. do můst er mit vnwillen in die hell gan. dañ er ward mit gächlinger kranckheit begriffen. vñ berůfft die brüder vñ sprach mit grosser bitterkeit also als sant stefan dē hymel offen hat gesehen. also sahe er die hell offen vñ sach jn dam Caypham vnd pilatū vñ die andern die do schuldig waren an dem tod des herē. Vnd mit weit von jn do was jm armen ein stat bereyt do sprachē die brüder er sölt mit also reden vñ solt gedencken an ein büß Do sprach er. er möcht mit büssen wann das vrteyl gotes wär wider jn gegangen. Vnd in dem do starb er. vnnd jm thet nyemandt nichts gůtz hinnach dañ so ein sündlich lebē het jn darzů gebracht das an seinē letzsten zeiten verzweifeln můst.

72

SCHEDEL, HARTMANN. *Das buch der Croniken* [i. e. *Liber chronicarum* in German, translated by Georg Alt]. Augsburg: Johann Schönsperger, 18 September 1496. Small-2°. 331 leaves (of 332; i. e. with the blank leaf 318, without the blank 332). With (repeats included) about 2000 woodcuts after Michael Wolgemut und Wilhelm Pleydenwurff. Contemporary binding by the Leipzig 'Buchführer K 106' (see below).

Second German edition, the first of the so-called "Small Schedel'. – The richly illustrated *Chronicle* by Schedel published in 1493 by Koberger at Nuremberg in a Latin and in a German edition (H 14508, 14510) fit precisely into that sort of books the (very often pirating) printer Johann Schönsperger (see no. 37) was keen on. In 1496 he published this German version (H 14511), reduced in text and size, followed by his Latin edition of 1497 (H 14509) and a German reprint in 1500, all with nearly the same illustration. Schönsperger's pirating reduced the selling of the original editions considerably: From the Nuremberg Latin edition the large number of 571 copies remained unsold even in 1509, and an improved re-editing of the German edition, planned since 1493, had to be cancelled.

The woodcuts in the Augsburg editions have a style of their own and come off well under criticism. The copies were done by one or the other of Schönsperger's best cutters. They reduced the originals' outlining in favour of a more painterly style, they concentrated on recording the essentials, and sometimes they copied quite freely, such as in the borders where they changed the busts with the portraits and left the scroll-work. The edition contains the double-page map of Central and Northern Europe (280 x 370 mm) which was not included in all copies of the 1497 Latin edition (see note in *BMC*). The passage on the invention of printing is on leaf ccxcivb.

¶ A large copy (310 x 207 mm) in its first binding. Inner lower margin waterstained throughout, also upper margin of first gatherings. A few leaves with insignificant tear into margin (but into text of leaves 95 and 142). Lower corner of register used. Title frayed, with two stains and some bibliographical notes. Up to the middle of the book margins with notes from different hands.

Binding: Contemporary blind-stamped calf (on wooden boards), bound by a Leipzig 'Buchführer' (i. e. bookdealer), Kyriss' workshop 106 ("Laubstab frei IV"; documented from about 1483 to 1506) with its typical design: Covers with two frames, the outer one empty, the inner frame stamped with an entwined staff, a rosette in the corners. Inner rectangle with floral diapers. An upper bar on front cover with the title stamped by letters. Two clasps. – The leather with some flaws (a few mended) and abraded.

The tools are Kyriss' 106, nos. 1-4; Schwenke/Schunke 159/50, 257/207, and 233/58 enclosing 54/469.

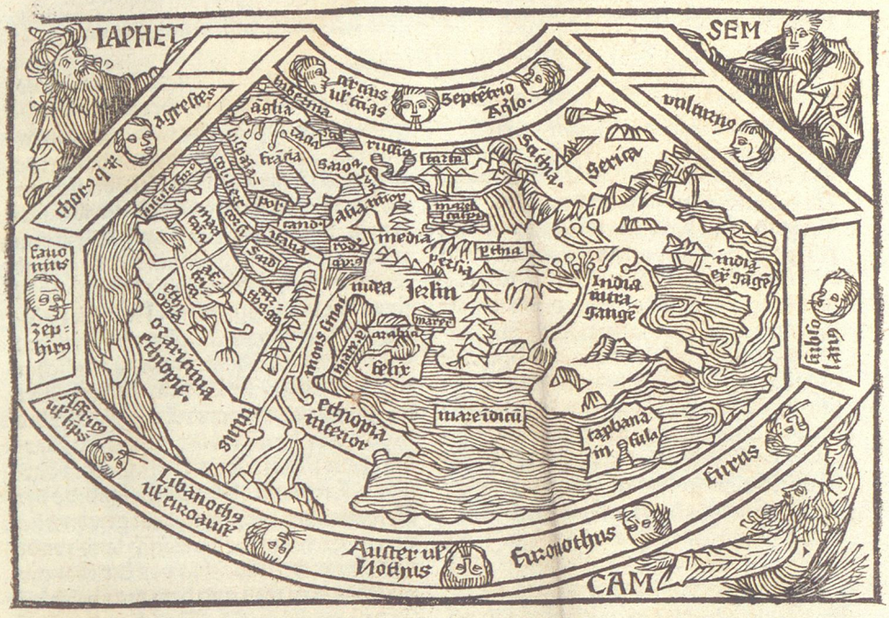
Provenance: Title with *3 Octobris Ex donatione Jacobi Stoltenbergius*. – Bookplate "Elisabetha Sophia Maria verwitwete Herzoginn zu Br[aunschweig] u[nd] Lun[eburg]"; 1613-1676, daughter of Johann Albrecht II Duke of Mecklenburg-Guestrow; in 1635 married to August Duke of Brunswick (1579-1666). – Title stamped "Museo Cavaleri" (not in Lugt).

HC 14511*. – Not in *BMC*. – Goff S-310 (8 copies). – Klebs 890.2. – Muther 309. – Schreiber 5206. – Baer, *Historienbücher*, pp. 181-184 and LXVI, 420 (III). – Schmid, *Augsburg* 108. – Elisabeth Rücker, *Die Schedelsche Weltchronik*, München 1973, p. 143 in particular.

*

Zweite deutsche Ausgabe, erste des sogenannten ›Kleinen Schedel‹, weil im Klein-Folio-Format erschienen. Die etwa 2000 Holzschnitte sind reduzierte Kopien nach den Nürnberger Ausgaben, doch stilistisch durchaus eigenständig und von Schönspergers besten Formschneidern ausgeführt.

Exemplar in einem Leipziger Einband d. Zt. (Kyriss 106). Mit dem Exlibris der Herzogin Elisabeth Sophie Maria von Braunschweig-Lüneburg (1613-1676).



Ventorum quatuor cardinales sunt primus Septentrio flat rectus ab are faciens frigora et nubes hinc dexter Circius nives et grandines A sinistris boreas cōstringēs. Secundus subsolanus ab ortu temperatus vulturnus desiccans eurus nubes generās. Tertius auster humidus fulminens A dextris euro auster calidus a sinistris euro nothus tempestuosus. Quartus zephirus hiemem resoluens producēs flores a latere affricus generans fulmina et corpus nubila faciens.

Von außteylung d welt in sunderheyt. vñ erstlich von dem teil Asia der dem Sem zůgeeygent ist.

ASia hat iren namen von einer frawē die bey den altē die herschung des auf gangs hielt. Asia hat vil prouintz lād vnd gegent. dariñen ligt das irdisch paradeis das nach kriechischer vnd hebreischer sprach ein garten der lustperkeyt heißt. Item in disem teyl Asie ligen dye hernach benanten land vñ gegent. als india von dem fluß indus alsō genant. die beschleüßt sich gegē dem nidergang. vnd raychet von dem mittaglichen meer bis zum aufgang. vñ von mitternacht bis zů dem perg Caucasum. vnd hat vil volcks vnd stött vnd ein inseln Thephana genant vol ödelßgesteins vnd elephanten. auch die inseln crisem vnd argirem. reich an gold vnd silber. vñ Tylem den palm nymmer on bletter. vnnd hatt drey flüß. Ganges. Indū. vñ Hypanē dye erd in india ist vō gůttē luft vñ gewitter so fruchtper dz in eynē iar zwen schnyt sind. vñ an stat des winterfleydet sy dē külen luft vō mitternacht. vñ gpürt menschen geferbter gestaltt. groß elephanten. eingehörn. Sittich. ebenum das holtz. zymatrörn. pfeffer vñ calamum. dz ödel kraut. elephantenpeyn. köstlich gesteyn. als berillos. crisopassos. demant. karfunckel. ligures. seinperlein vñ vniones. nach den. den ödeln fravē jr begird print. da sind auch guldin perg zůden mag niemāt kōen vor tracken greiffen vñ wūdergroßē menschē. Auch sind in asia die land. nemlich parthia. Assiria. medea. Persida Mesopotania Babilon. caldea. Arabia oder Sabba vnd Siria. Itez dye selb

73 CAOURSIN, GUILLAUME. Historiae: *Obsidionis Rhodiae Urbis descriptio. De casu Regis Zyzymy*, with other tracts. Ulm: Johannes Reger, 24 October 1496. 2°. 60 leaves. With 36 full-page woodcuts by the Caoursin-Master, printer's mark, also with many fine woodcut initials. In red morocco by Trautz-Bauzonnet (see below) and slipcase.

The only edition of a collection of ten tracts and speeches, of which only two had been printed before. – Caoursin (c. 1430-1501) in 1462 became vice-chancellor of the Knights of St. John of Jerusalem (Knights Hospitallers) who were stationed on Rhodes from 1310 until 1523 and converted the capital into an almost impregnable fortress. The two most voluminous tracts in the present edition contain Caoursin's eyewitness report of *The Siege of Rhodes* (which the Turks had opened in May 1480 but failed after three months), and the adventurous *Story of Rex Zyzymy*, i. e. Cem-Sultan, a son of Sultan Mehmet 'Fatih' (i. e. the Conqueror) who had taken Constantinople in 1453 and died in 1481. Cem being afraid of his elder brother (Sultan Beyazit who reigned 1481-1512) in 1482 fled from Istanbul to the Knights on Rhodes and died at Naples in 1495 under mysterious circumstances.

The 36 full-page woodcuts (printed from 35 blocks used only this once) have been designed by the anonymous 'Master of the Caoursin'. They show views of Rhodes, scenes of siege and battle, naval manœuvres, ten representations from Cem's life; three illustrations depict the author at his desk or in oral report to the pope. Because Caoursin's portraits have been placed in such a supreme position, at the beginning and at the end, Amelung presumes the author might have had a hand in the edition. A few illustrations (Schramm figs. 288, 294, 296-298) show some borrowing from woodcuts in the Mainz Breidenbach (no. 49).

The edition also has Reger's second mark (leaf 58a), a 'telling signet' as the shield shows a heron (German: *Reiher/Reger*) with a fish in its bill. The text is adorned with white-on-black initials (c. 18 x 15 mm) and with nine large floral and figurated initials from seven blocks belonging to a series of eleven in Venetian style, Reger's finest set which he only used here and in Caoursin's *Stabilamenta* of 23 August 1496 (H 4364a), a companion volume to the present edition.

Regarding Johannes Reger see the note to his Ptolemy of 1486 (H 13540) in no. 35. This and the two Caoursin editions are the only folios from Ulm's fifth printing shop. Both Caoursins are printed with Reger's type 3:91R which he used from 1487 until 1497 for books in Latin.

¶ Quite uncommon on the market: The *Jahrbuch der Auktionspreise* (1950-2000) lists only Rauch, vente 11 (= Brunschwig sale 1; 1955), lot 15, and Hauswedell 208 (1975), lot 20.

Our copy, different from the standard, has "impuelrunt" in line 5 of 2a. Leaves 58 (with the printer's mark) and leaf 59b (line 47 with corrected "sacri") are of the standard version (see *GW*). – Though washed and pressed a very fine copy, measuring 289 x 203 mm.

Binding: Red morocco, signed TRAUTZ-BAUZONNET (not before 1848; see Arnim, *Europäische Einbandkunst* 189). Covers blind-stamped to a design of Italian 16th-century bindings. Turn-ins and edges gilt. Hinges starting.

HC 4369* = 4368a (leaves 48-54 only). – *GW* 6003. – *BMC* II, 542 (288 x 202 mm). – Goff C-113 (8 copies in institutional libraries). – Muther 366. – Schreiber 3667. – Schramm VII, pp. 10 and 14, figs. 283-321. – Baer, *Historienbücher* 186f. and LXVII. – Amelung, *Frühdruck* 159 with 3 figs.; see also fig. 236 which shows the complete set of the 'Venetian' initials. – Hind I, 319. – Davies, *Murray* 103 with 5 figs. – Arnim, *Schäfer* 91 (288 x 195 mm).

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Einzige Ausgabe der Sammlung von Schriften des Vizekanzlers der Johanniter (ca. 1430-1501). Die beiden umfangreichsten enthalten seinen Augenzeugenbericht von Rhodos' Belagerung durch die Türken (1480) und die Vita des Cem-Sultan (Sohn des Eroberers von Konstantinopel), der 1482 zu den Johannitern geflüchtet und 1495 unter mysteriösen Umständen in Neapel gestorben war. Mit 36 Holzschnitten vom ›Caoursin-Meister‹.

Moles et turris sancti Nicolai dirupta: et pugna mari et terra.



74

TERENTIUS AFER, PUBLIUS. *Comoediae*. With *Directorium vocabulorum*, commentaries by Aelius Donatus, Guido Juvenalis, Jodocus Badius Ascensius; also with the *Vita Terentii*. Strasbourg: Johann Grüninger, 1 November 1496. 2°. 179 leaves (last blank removed): 6 unnumbered, 173 leaves, numbered I-CLXXVI with faults. With 159 woodcuts by the Master of the Grüninger Terence. Freckled calf binding, signed RIVIERE (without '& SON', so bound before 1882). Decently gilt. In folder and slipcase.

Second illustrated edition of the plays of Terence (190-159 B. C.), edited after the edition Lyons: Johann Trechsel, 1493 (H 15424) but here enlarged by the biography of the author, and a vocabulary.

Grüninger's "Latin Terence of 1496 is the first important work with the cuts in the new style. Apart from the practice of making up his smaller illustrations from various stock pieces, the marginalia in his text militate in this and his other editions of the Roman classics against a harmonious page. There is an amusing phantasy in the frontispiece, the 'Theatre of Terence' (fig. 152), and a full-page cut preceding each play, while the various characters, properties and backgrounds reappear in a variety of combinations in the smaller composite illustrations" (Hind). Grüninger's full-page opening cuts to each of the six plays (Schramm figs. 240-245) represent a new concept. So do the side by side assemblages of small cuts to construct page-width illustrations in the text, for which Grüninger used 88 small blocks (Schramm figs. 254-337, also parts from 246 and 247) in 747 different combinations, so reducing the costs for design and cutting to 12%. Both are attributed to the 'Master of the Grüninger Terence' (named after his first appearance) who during the following years became the favorite artist in Grüninger's shop, developing a style of parallel shading, hard contrasts, spatiality, not requiring a finishing with colours. The Master's apparent knowledge of Albrecht Dürer's unfinished Terence series for the Basel project of 1491/92, not realized, was probably imparted by Sebastian Brant.

The printer Johann Reinhard († 1531) who called himself Grüninger (after his place of origin, Markgröningen/Wurttemberg) studied at Basel in 1480 and two years later became a citizen of Strasbourg, where he started printing in 1483. Grüninger's Terence (repeated in 1499) was the first of his Roman classics, being followed by the *Opera* of Horaz (1498) and Vergil (1502).

◖ The present copy has leaf c3a in a different composition from other copies: The gloss is printed on the wrong side. Colophon with 'ac vrbe libera' (as Hain, Polain and many others; *BMC* has 'ac libera vrbe'). A further variant is in the combination of the woodcuts, as only 2 of 20 inspected copies shared the same variations (Ruggere, p. 181).

An unrubricated, uncoloured copy; washed and pressed but showing the full quality of the cuts. First four leaves with repair in margins. The woodcut with the theatre (a1a) with repair of two tears slightly affecting lettering on top and lower borderline (the repeat on a6b perfect). Last leaves with some worming. Paper size 302 x 211 mm. Joints repaired.

PROVENANCE: *J. W. Rimington.* – Bookplate of Robert Walsingham Martin (member of the Grolier Club during 1930-1961).

HC 15431*. – *BMC* I, 110 (308 x 213 mm). – Goff T-94 (22 copies). – Polain (B), 3667. – Flodr, *Incunabula classicorum* 79. – Schmidt, *Grüninger* 26. – Muther 533. – Schreiber 5331. – Schramm xx, pp. 4 and 22, figs. 240-338. – Hind I, 341f. with 2 figs. – Hieronymus, *Oberrheinische Buchillustration* I, 138 (1503 edition). – Kristeller, *Straßburger Bücher-Illustration* 73. – Arnim, *Schäfer* 324 (305 x 217 mm); see also no. 323, note 6 with references for Dürer's Terence series. – Christine Ruggere in *Vision of a Collector*, pp. 180-183: no. 41. – On the Lyons edition of 1493 see Erich Segal in *Vision of a Collector*, pp. 172f.: no. 37.

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Zweite illustrierte Gesamtausgabe, die erste der Folge von Grüningers Klassikern und sein erstes umfangreiches Werk im charakteristischen Graphik- und Layout-Stil. Unkoloriertes, von Riviere gebundenes Exemplar.


SYRA·LENA
PHILOTIS
BACHIS
PARMENO
PHILOMENA
MIRINA
LACHES
SOSTRATA
PAMPHILVS
PHYDIPPVS

75 HORTUS SANITATIS: *Ortus Sanitatis*. [Strasbourg: Johann Prüss, c. 1497]. 2°. 359 of 360 leaves (wanting first leaf). With 1063 of 1064 woodcuts (including some repeats), all in excellent contemporary colouring. Blind-stamped contemporary calf, bound in the Brigittenkloster, Cologne (Kyriss 95; see below). In red half-morocco box.

Third (second Strasbourg) Latin edition of the most extensive 15th-century work on natural history and medicine, first published by Jacob Meydenbach in Mainz in 1491 (see no. 60). "Generally speaking, this edition of Prüss, and not the original of Meydenbach, seems to have been the model for all the later Latin editions of the *Hortus* and its translations into French and German" (Klebs, *Early Herbals*).

Klebs considered the present edition (H 8942) to be the first of the three reprints by Prüss, but it is now generally believed to be his second, outranged by H 8941 (of "not after 21 Oct. 1497"; *BMC* I, 124). All three editions are without date, and as their number of leaves is identical, their lay-out and illustration almost the same, they had been difficult to distinguish and have caused much confusion. But the signatures of the editions all differ at least near to the end (see the collations given in Davies, *Murray* 194 = H 8943, and *München, BSB Ink.* H-389/390 = H 8941/8942). The present edition is the only one which after O6 has a strange gathering of 6 leaves signed PqrsT. For a difference of illustration see no. 84, offering the third of Prüss' reprints.

To illustrate his editions Prüss could use the blocks for Grüningers *Gart der Gesundheit* of 1485/86 (C 3718) which had gone to Besançon to illustrate Metlinger's *Arbolayre* of about 1486 (C 584), also to Basel to illustrate Furter's *Gart der Gesundheit* of about 1486 (H 8947), then were regained by Grüninger for his *Gart* of 1489 (H 8946). All blocks however, which in the meantime had suffered too much damage were substituted by a master who usually worked for the Strasbourg shops of Kistler and Hupfuff. Curiously enough he copied after the Mainz 1491 cuts (so used models which had been copied after Grüninger's set for the *Gart*). The most interesting of the new cuts are some of the genre pictures (particularly those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes which now represent those in use in Alsace at that time.

For the three large woodcuts in the book Prüss had borrowed the blocks from Grüninger (who had them designed for his *Chirurgia* of 1497, and also used them the years after): On the verso of the first title is the 'Master and four pupils' (185 x 138 mm), and on the verso of the title for the *Tractatus de Urinis* (leaf aa1b) is 'The Interior of a Pharmacy' (184 x 135 mm). In between, on the verso of the title *De animalibus*, is a human skeleton (229 x 148 mm; Schramm xx, 1023). Introduced into the *Hortus* by Prüss, it is a graphically improved copy after the woodcut by the anatomist Richard Helain (Nuremberg 1493), which has been called one of the best skeletons from the pre-Vesalian period (see bibliography).

Regarding the printer Johann Prüss see no. 57. He was the man who really profited by the Latin *Hortus* (while Meydenbach was unable to bring out a second edition). His editions are printed with wide economy of paper, the whole text of Meydenbach's book being brought on 360 leaves (instead of 453) by the use of 55 lines to the colomn and by a smaller type.

◖ The edition remained unknown to Schmidt, *Prüss*. The *Jahrbuch der Auktionspreise* (1950-2000) lists only 4 copies, the last – Reiss 66 (1998), lot 919 – a fragment.

The present clean and large copy (313 x 211 mm, some deckle edges preserved) wants the title with the large woodcut on the verso. All woodcuts with a ravishing contemporary colouring (a few colours faintly showing through on the verso); text rubricated and with red or blue lombards. Inner margin of second leaf (a2) defective; small abrasion to surface of woodcut on fol. 15b. Leaf K1 with several tears affecting text and one woodcut with slight loss. A few leaves mended, such as L3-4 with small hole (15 x 20 mm) with loss of a few words and a small portion of woodcuts; P3 with tears affecting text and with slight loss to two woodcuts; Y4 with small hole

Capitulum.lxxi.

Linachos Ex li. de na. rerum. Linachos est auis acuti visus valde q̄ꝛ pullos suos anteq̄ꝫ habeant alas completas percutit ad solem aspicere cogit ꝛ si cuius oculus lacrimetur ip̄m interficit: alios ꝟo nutrit. Nec etiā marinis auibus cibat̄: eosq̄ quādoq̄ desuper in aere leuata natantes contemplatur. quā ille videntes se submergunt. At illa ꝓpe aquas descendit eas vsq̄ ad suffucationem in submersione manere cogit. et tūc plumis ad superficiem aque deductas rapit



Capitulum.lxxij

Luscinia. Actor ipse est filomena. vt ī papia legitur Isidorus Luscinia dicitur quasi lucinia. que cantu suo solꝫ signare diei surgentis exortum: eadem ꝛ accedula a cicerone vocatur Ambrosi⁹ Luscinia peruigil custos cum oua quodam sinu corporis ꝛ gremio fouet insomnē longe noctis laborem cantilene suauitate solatur quo possit nō minus dulcibus modulis (vt mihi videtur) q̄ꝫ fotu corporis oua animare que fouet Plinius libro. x. Luscinijs diebus ac noctibus cōtinuis quindecim garrulis sine intermissu cantus est Densante se frondium germine digna miratur auis. Primum tanta vox ī tam paruo corpusculo tanquā pertinax spiritus Deinde in vna musice perfecta sciētia modulatus editur sonus. ꝛ nunc continuo spiritu trahitur in longum. nūc variat̄ in flexo nūc distinguitur consciso copulatur in tortu. Itaq̄ cesaris iuuenes habebant luscinias greco et latino sermone dociles Preterea meditantes in diem assidue noua loquentes Postremo hieme ipsa non cernitur. līguis earum tenuitas illa prima non est que ceteris auib⁹ Pariunt in vere p̄mo plurimum sua oua.



Capitulum.lxxiij.

Magnales Alb. in li. de na. al. Magnales aues sūt oriētis valde magne pedib⁹ magnis ꝛ rostro hoīb⁹ nō nocētes Piscib⁹ in flumībus et in alijs stagnis insidiant̄ ꝛ illos comedunt



Capitulum.lxxiiij.

Merula Isi. merula ātiq̄t⁹ medula vocabatur eo q̄ modulet̄. alijāt merulā aiūt vo

with slight loss to corner of two woodcuts; Y6 with small hole (15 x 20 mm) with loss of portion of two woodcuts. Tear into lower margin and a few lines of leaves r2 and A5 repaired. An ink smudge on Gg5, not serious. A few leaves browned at top or at inner margin. Title of *De animalibus* with a 16th-century note.

Binding: Contemporary blind stamped brown calf on bevelled boards, bound by the Cologne Brigittenkloster, i. e. Kyriss' workshop 95 'Drache (dragon) I', active from about 1474 until 1511. Covers framed by fillets; inner rectangle divided into lozenges, like a concertina barrier; frame and lozenges with a variety of tools showing a dragon, a griffon, a fleur-de-lis, a lion, or a rosette. – Back renewed in the 16th(?) century. Leather rubbed and with a few wormholes; corners bumped; hinges cracked. Two clasps removed. Vellum document paste-downs (15th-century) under remains of endleaves.

The binding is similar to Kyriss' plate 194, illustrative to his workshop 95. The tools are Kyriss' 95, nos. 1, 2, 4, 7 and 95a; Schwenke/Schunke (page/no.) 86/41, 125/32, 182/383, 194/237, 269/566.

Provenance: Engraved 17th-century bookplate with the crowned arms of a couple (not in Siebmacher; his arms barred, with unicorn on top, a bell below; her silver shield with two stars and a clover). – Bookplate of Georg Kloss [(Johann) Georg Burkhard Franz Kloss (1787-1854); Frankfurt professor, senior medical officer and Mason; Sotheby, Kloss sale 1835, no. 2050]. – [Probably Ernst Weil, catalogue 14 (1950), no. 142]. – [Lawrence Schoenberg].

HC 8942*. – R (Suppl.) 197 (*De urinis*). – Polain (B) 2002. – Goff H-488 (11 copies). – *München, BSB Ink.*, H-390 ('c. 1497'; providing full collation). – Proctor 1449. – Muther 541. – Schreiber 4249 ('c. 1499'). – Ritter II, 342. – Kristeller, *Straßburger Bücher-Illustration* 39. – Choulant, *Graphische Inkunabeln* 16. – Klebs 509.2 ('1496'). – Klebs, *Hortus* 2. – Klebs, *Early Herbals* 47. – Pritzel 10818. – Nissen *BBI* I, pp. 33-35, and II, no. 2364. – See also Schreiber, *Kräuterbücher* nos. 14 and 15 (Prüss' other editions). – E. Shaffer, *The Garden of Health. An account of two herbals, the Gart der Gesundheit and the Hortus sanitatis*, California 1957. – G. Keil in *VL* IV, 154-164. – Schramm XX, pp. 14, 27, and figs. 1495-1608 (reproducing the 113 new and changed cuts, about 80 x 63 mm); see also figs. 661-940 (Grüninger's 1489 edition), also Schramm XXII, figs. 616-990 (Furter ca. 1485/86). Regarding the large cuts from the *Chirurgia* see Schramm XX, figs. 348, 349 and (skeleton) 1023. – Concerning the skeleton see Robert Herrlinger, *Geschichte der medizinischen Abbildung* I (Munich 1967), p. 62f., also with figs. for comparison; regarding the Nuremberg model (Schreiber 1923) see *Die Graphiksammlung des Hartmann Schedel* (exhibition Munich/BSB 1990), no. 72 with fig. and further references.

*

Dritte lateinische (2. Straßburger) Ausgabe des erstmals 1491 erschienenen *Hortus* (vgl. Nr. 60), »das wichtigste naturhistorische Werk des Mittelalters mit Abbildungen« (Choulant). Dem Abschnitt *De herbis* (mit 530 Kapiteln) folgen die Landtiere (164 Kapitel), Vögel (122), Fische und andere Wasserbewohner (106), dann Edelsteine, Erze und Mineralien (144 Kapitel). Diesem Kernbestand ist als sechster Abschnitt ein Harntraktat angeschlossen, der sich, wie auch der Sachweiser *Tabula medicinalis*, am *Gart der Gesundheit* orientiert.

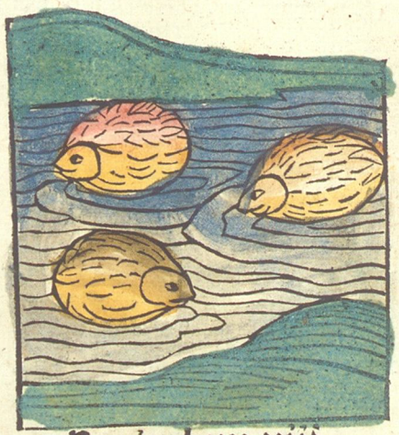
Vom *Hortus* veranstaltete Johann Prüss in Straßburg drei undatierte, gewöhnlich auf die Jahre 1494 bis 1499 (sic!; vgl. Nr. 84) angesetzte Nachdrucke (H 8942, 8941, 8943). Zu ihrer Illustration führte er die Holzstöcke zu Grüningers *Gart* von 1485/86 (danach in Besançon und Basel verwendet) nach Straßburg zurück. Soweit die alten Stöcke nicht mehr zu verwenden waren, ließ Prüss vom Meister der Kistler-Hupfuff'schen Offizin Kopien nach Meydenbachs Ausgabe fertigen (benutzte also eine Vorlage, die ihrerseits Grüningers *Gart*-Holzschnitte kopiert hatte). Das von Prüss eingeführte menschliche Skelett (Zwischentitel zu De *animalibus*, verso), eine Kopie nach dem Holzschnitt des Anatomisten Richard Helain, Nürnberg 1493, gilt als eines der besten vor Vesal.

Koloriertes Exemplar, in der Werkstatt des Kölner Brigittenklosters (Kyriss 95) gebunden.

tāt. tempore siccitatis nō abundāt. sed qñ multe sunt pluuie z calide abuntdāt.



Alforam. Albertus i li. de na. aīaliū. Alforā piscis est q̄ ex putredine luti generat. z in luto sine aqua procreat ad modū vermiculi. q̄ vermis aq̄ ascendēte crescit in piscē. De h̄ pisce narrate dicunt: qm̄ si p̄sumat putrefactus vsq; ad caput z ad oculos. aduenienteaqua iterū renascit z tūc diu viuit. cū ante huiusmodi suā regenerationē parue vite sit. vt supra dictū est capitulo primo.



Capitulum. viij.

Aureū vellus. Albert⁹ in li. de na. aīaliū. Aureū vellus est aīal marinū sicut spongia. z de spongia q̄ genere: sed rar⁹ est z mollius ad modū lane. z lanugo ei⁹ in auri splendorē p̄uertit z dilatat z prolongat sicut vellus. z dum est in mari. z mouet motu p̄tractionis z dilatatiōis sicut spongia. z raro inuenitur. m̄ hoc inuentū in frigia tum extitit belli troyani inter grecos z frigios. sicut dicit Dares frigius in hystoria troyana.

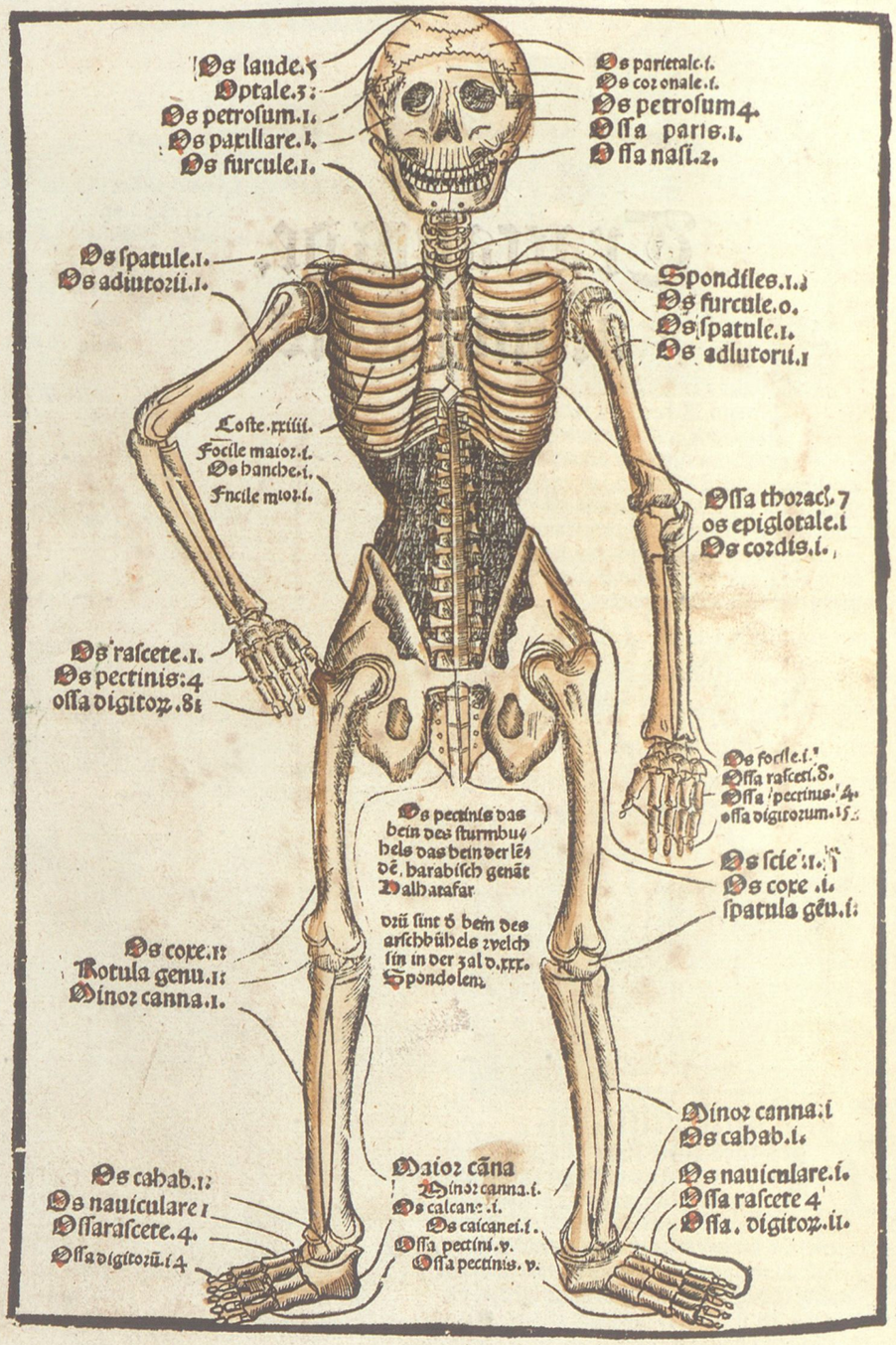


Capitulum. vij.

Asturā. Alber. i li. de na. aīaliū. Asturā piscis est q̄ tpe ver̄ z autumni i spumis pluuialibꝫ generat z in eis ebulit sicut vermis ex stercoribꝫ aīaliū. Dē etiā ex luto generari hic piscis. impatiēs. claritatis solis fugit ad vmbras arborū q̄s in aq̄s proiciunt. calorē tm̄ diligit z hm̄t. de profundo ad ripā na



Homo natus de muliere breui viuens tempore



Peanites. Arnol. Peanites lapis est genitus de michedon. et est feminei sexus. Nam certo tempe ꝯcipit. lapidemq; consimilē parit. ⁊ cōfert pregnantib⁹.

Operationes

A ¶ Ex lapidario. Signit̄ in mr̄e. nō regione lapis peanite.. Feminei sexus referens imitando labores. Nam q̄b⁹ ex causis. dubiū sed tēpe certo. Concipit ⁊ parit. ⁊ parientib⁹ auxiliat̄. Ultima pars vrget: dubij discrimis hora.



Capitulū. ciij.

Podoros et pontica. Isid. Podoros est gemma post margaritā gēmaꝝ candidarum secunda de q̄ querit̄ in quo numerari colore debeat totiens iactata ꝑ pulchritudines nomis alienas adeo vt decoris prerogatiua vocabulo sit facta

Operationes

A ¶ Idem pontice gēma auratis guttis micantes alie stellas habētes. Alie quoq; longis colorum ductibus lineate. ¶ Caste ⁊ sobrie portari volunt.

B

Capitulū. ciiij.

Phrigius. ⁊ Phingetes. ysi. Phrigi⁹ a loco dicit̄ eo q̄ infrigia nascit̄ colore pallidus mediocriter grauis. gleba pumicosa. vrit̄ añ vino ꝑfusus. Flatusq; follibus donec rubescat. Rursusq; dulci vino extinguit̄ trib⁹ vicib⁹ tingēdis vestib⁹ tm̄ vtilis

☞ Operationes



¶ Isidorus. Phingites alias phengites capodocie lapis est. duricia marmoreus. candidus atq; translucens ¶ Ex quo quondā templū aq̄dam rege cōstructū est foribus aureis. quib⁹ clausis iutus diuturna claritas erat ¶ Plini⁹. In capadocia reptus est lapis phingites. sub nerone principe ex argumēto sic appellat⁹. qm̄ candido ⁊ translucenti fulue inciderant vene. hic eidem ꝯstruxit fortune. quā sciā appellāt

A
B
C



Capituum. cv

Pumex latine. arabice. Famechi grece. Fanech. vel Fenic vel lapis d̄ barchin. Sera. libro aggre. cap̄. Famech

76 BRANT, SEBASTIAN. Das Narrenschiff, in Latin: *Stultifera Navis*. Translated and with additional material by Jacob Locher. Basel: Johann Bergmann de Olpe, 1 March 1497. 4°. 145, (3) leaves. With 117 (5 repeated) woodcuts by Albrecht Dürer and others; also with the printer's mark. Contemporary half pigskin binding (see below).

First Latin edition. – Allegorical satires have been popular throughout Europe from the 15th to the 17th centuries, and many featured the fool, or jester, who represented the weaknesses, vices, and grotesqueries of contemporary society. The earliest outstanding example was *Das Narrenschiff* (1494; The Ship of Fools), a long didactical and satirical poem by the German humanist Sebastian Brant (1458?-1521), doctor of laws (1489), who taught in the Basel law faculty; in 1502 appointed Comes palatinus and associate judge at the Manorial Court in Speyer.

In this unsparing, bitter, and sweeping satire Brant collects more than hundred fools on a ship bound for Narragonia, the fools' paradise. The ship allegory is not sustained; instead Brant presents his fools individually, reviewing all the vices of the age, and representing every contemporary shortcoming, serious and trivial. Criminals, drunkards, ill-behaved priests and lecherous monks, spendthrifts, bribe-taking judges, busybodies, and voluptuous women are included in this unsparing, bitter and sweeping satire, especially on the corruption in the Church. "In its handy quarto format, *Das Narrenschiff* was an immediate and immense success and must have been read out of existence, accounting for its extreme rarity today. Twelve translations and thirty-six reprints were called for all over western Europe between 1494 and 1513" (Nikirk). The text was not only translated into Latin, Low German, Dutch, and French and adapted in English by Alexander Barclay (*The Shyp of Folys of the Worlde*, 1509), – it stimulated the development of biting moral satires such as Thomas Murner's *Schelmenzunft* (see no. 90); in fact, until Goethe's *Werther* of 1774, the *Narrenschiff* was the most successful contribution of German to World literature.

The original edition of the *Narrenschiff* was printed by Johann Bergmann von Olpe on 11 February 1494 (containing 118 woodcuts, also an early reference to the discovery of America), and the work passed through more than fifteen incunabular editions: "The original series of cuts, with certain variations and additions in different issues, was reprinted in German editions by Bergmann in 1495, 1497 and 1499, and in Latin editions (*Stultifera navis*) in 1497 (three editions) and 1498. Copies were issued by Peter Wagner at Nuremberg, by M. Greyff at Reutlingen, by J. Schoensperger at Augsburg, and by J. Grüninger at Strassburg, in the year of original publication, and Schoensperger and Grüninger issued several later editions" (Hind).

In the original Basel woodcut series "some of the blocks are markedly angular in character [like the Haintz Narr on leaf xva; Schramm fig. 1116], while others [like Schramm 1119] have the rounded manner of drawing that characterises Dürer's certainly authentic work. The landscape is throughout in Dürer's style" (Hind). The present edition contains 117 woodcuts printed from 112 (6 new) blocks by Albrecht Dürer, the 'Meister des Haintz Narr', the 'Meister des gnad her' and two others (see Winkler). Below the colophon is Johann Bergmann's fine device, in which the date his been changed into 1497.

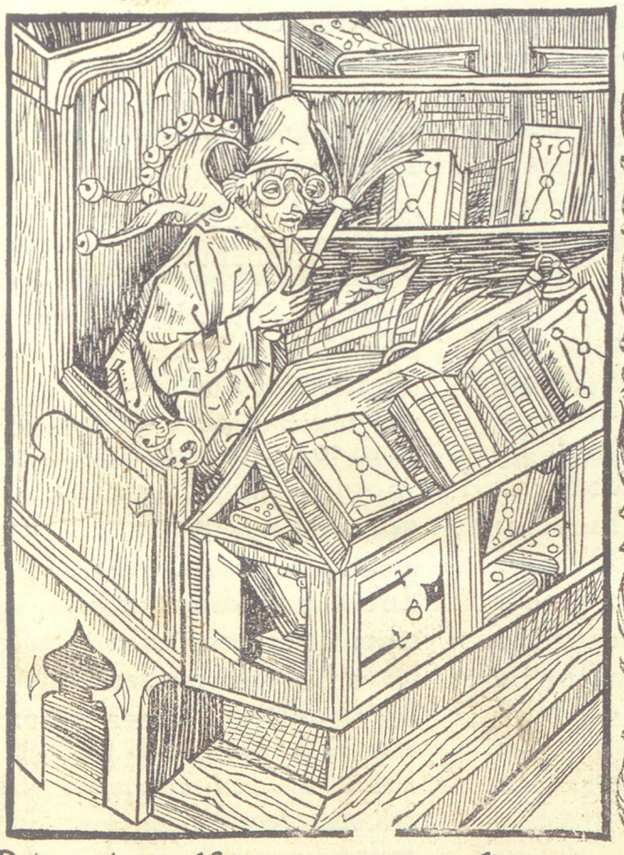
Johann Bergmann (c. 1455-1532) of Olpe/Sauerland, studied law in Basel, became priest and chaplan of the cathedral chapter (1482), arch-deacon of Granfeld cathedral (1497-1504). 1494 was his first year in the business of printing, which he continued until 1500, then turned into a publisher.

¶ Not very common: To acquire the original Basel series Fairfax Murray had to be content with the Basel 1507 edition (Davies, *Murray* 91).

Our copy with twenty wormholes in first gathering only, so a made-up copy. A bit thumbed, spotted and agestained, but with 210 x 153 mm much wider than the copy in the British Library. Tear into text and cut of k8 and n5 mended. Small tear into white margin of f3, g6, h4, n1 and q1; four last leaves strengthened in fold. Woodcut on leaf e3a coloured; spots on the leaf before. Upper margin of title with note *Loco Minsterij totius orbis.*

De inutílibus libris.

Inter pręcipuos pars eſt mihi reddita ſtultos
Prima: rego docili faſtaq; vela manu.
En ego poſſideo multos/quos raro libellos
Perlego: tum lectos neglígo: nec ſapío.



De inutílí
bus libris.

Primus inexcelſa teneo ꝙ naue rudentes
Stultiuagoſq; ſequor comites per flumina vaſta:
Non ratione vacat certa: ſenſuq; latenti:
Congeſtis etenim ſtultus confído libellis

Binding: Contemporary half pigskin (on wooden boards), the parts on the covers blindstamped by two rolls, one floral, the other with a man holding a lance (neither of them in Hieronymus).

Provenance: Title with *M. Andreas Möskirchensis* (i. e. from Meßkirch/Baden).

HC 3746 = [not H]C (Add) 3747. – *GW* 5054. – *BMC* III, 795 (2 copies, the larger 210 x 145 mm). – Goff B-1086 (16 complete copies in institutions). – Muther 480. – Schreiber 3567. – Schramm XXII, pp. 32 and 47; figs. 1110-1227 (but without 1111, 1120, 1176, 1178, 1182 and 1215) and 1270 (printer's mark). – Arnim, *Schäfer* 80 (207 x 155 mm). – Hind I, 331f. and 380. – *Fünf Jahrhunderte Buchillustration* 55. – *Dürer 1471/1971*, no. 154 (1494 German edition). – Robert L. Nikirk in *Vision of a Collector*, no. 40 (1494 German edition). – Friedrich Winkler, *Dürer und die Illustrationen zum Narrenschiff*, Berlin 1951 (particularly p. 13 with attributions). – Meder, *Dürer*, VII. – Strauss, *Dürer*, 13. – *PMM* 37. – M. Lemmer in *VL* I, 992-1005, 1000f. in particular. – F. Genschmer, *The Treatment of Social Classes in the Satires of Brant, Murner and Fischart*, Diss. University of Illinois, 1934. – Regarding the reference to America see Harrisse II, 7 (Latin) and 2 (German).

*

Erste lateinische Ausgabe. – »Einer der größten Bucherfolge der Inkunabelzeit wurde das Narrenschiff des Sebastian Brant (1458-1521), das der Autor sinnigerweise am Fastnachtstag des Jahres 1494 bei seinem Freund Bergmann von Olpe erstmals in deutscher Sprache erscheinen ließ. Das im handlichen Quartformat gedruckte Werk schildert die Seefahrt von 112 Narren in das Narrenparadies ›Narragonia‹. Jeder Narr steht für eine Torheit, menschliche Schwäche oder Unzulänglichkeit. Brant versucht (...) an das Gewissen und die Einsicht seiner Leser zu appellieren und sie zum christlichen Glauben zurückzuführen (...). Mit seinem Narrenkatalog begründete er eine neue Folge von moralisch-didaktischen Werken. Das *Narrenschiff* erlebte bis weit ins 17. Jahrhundert hinein Neuauflagen, Übersetzungen und Bearbeitungen. Die ersten Nachdrucke mit Nachahmungen sämtlicher Holzschnitte erschienen bereits 1494 in Nürnberg und Reutlingen. Die Übersetzung für die vorliegende lateinische Ausgabe besorgte Brants Schüler Jacob Locher Philomusus (1471-1528). Der Druck enthält die Holzschnitte der Erstausgabe, mit Ausnahme einiger vom Reißer des Meder'schen *Quadragesimale* von 1495 neu gezeichneten. Vier Holzstöcke Dürers wurden in der zweiten Auflage von 1495 bzw. hier erstmals verwendet. Jeder Holzschnitt wird seitlich von satzspiegelhohen Zierleisten mit rund 20 verschiedenen Mustern gerahmt (...) Von den 105 [mit Wiederholungen 114] Holzschnitten wurden insgesamt 73 durch Friedrich Winkler dem jungen Dürer zugeschrieben, kenntlich an der mit Schellen besetzten Narrenkappe. Ein weiterer Reißer, der Meister des mit »Haintz Narr» überschriebenen Holzschnitts, schuf 15 Darstellungen – seine Narren tragen zumeist Hahnenkämme anstatt der Schellen –, und der Rest von 17 Holzschnitten stammt von weiteren Mitarbeitern (...). Die umfangreiche Illustrierung hat Brant sicher selbst angeregt, da er der Bebilderung seiner Schriften größte Bedeutung beimaß getreu seinem Motto: Imperitis pro lectione pictura est (Für Ungelehrte ist das Bild die beste Lektüre). Die dem jungen Dürer zugewiesenen Holzschnitte lassen die wachsende Sicherheit in der perspektivischen Gestaltung und ein neues Verständnis für das Größenverhältnis von Figur zum Bildraum erkennen. Seitlich einfallendes Licht und die dadurch erzeugten Schlagschatten verbinden die Gestalten fest mit der Standfläche. Die abwechslungsreiche Schraffierung dient der plastischen Modulierung. Die Konturen sind etwas kräftiger angelegt als die Linien der Binnenzeichnung und der Schraffierung. Kleine schwarze Flächen setzen Akzente in die ausgewogene Verteilung von Schwarz und Weiß.« (*Fünf Jahrhunderte Buchillustration*, 55).

77

BONIFATIUS VIII. *Liber sextus Decretalium.* With Clemens V. *Constitutiones*, and other tracts. Edited by Hieronymus Clarius. Venice: Baptista de Tortis, "20 December 1496" [recte 17 November 1497 and after]. 2°. Two parts: 104, 57 leaves, 1 blank leaf. With the printer's mark at the end of part II. – Bound with (II): JUSTINIANUS. *Institutiones.* Venice: Bernardinus [Stagninus] de Tridino, 5 December 1494. 75, (1) leaves. With the printer's mark at the end. Contemporary blind-stamped calf by the bindery of the Cologne St Brigit Monastery (Kyriss 95; see below).

Ninth edition of the *Liber sextus* in this specific arrangement. – From the time that the Gregorian reformation introduced a more centralized ecclesiastical administration, the number of appeals to Rome and the number of papal decisions mounted. New papal laws and decisions, called decretals, first added to Gratian's *Decretum* of around 1140, were soon gathered into separate collections, such as the *Liber extra* (i. e. decretals not in Gratian's Decree) or the *Decretals* of Gregory IX (1234). In 1298 Pope Boniface VIII promulgated *Liber sextus* (Book Six), composed of official collections of Innocent IV, Gregory X, and Nicholas III, and private collections and decretals of his own, as the exclusive codex for the canon law since the *Liber extra*. The *Constitutiones* of Pope Clement V, most of which were enacted at the Council of Vienne (1311-12), were promulgated in 1317 by Pope John XXII. The first complete *Corpus Juris Canonici*, containing Gratian's *Decretum* to Clement's *Constitutiones* and the later *Extravagantes*, was printed as late as 1500.

The science of canon law was developed by the writers of the glosses. Next to the texts of the canons parallel texts were noted, then conflicting ones, followed by a *solutio*, again with text references. In connection with this the glosses of other canonists were also introduced. In this way the *apparatus glossarum*, continuous commentaries of the entire book, arose, which soon were arranged around the proper canons.

The first edition of Bonifatius' *Liber sextus* (Mainz 1465; H 3586) was followed by 57 incunabular editions, sometimes differing in supplementary material. The present 51st edition, edited by Hieronymus Clarius, is the ninth edition containing the Gloss by the Italian canonist Johannes Andreae (c. 1348), also the Summaria and Divisiones by Andreae, Dominicus de Sancto Geminiano and others. The first part, containing Bonifatius' *Decretales* with *Super arboribus consanguinitatis et affinitatis* by Johannes Andreae in front, is dated 17 November 1497 in the colophon. Part two opens with a separate title for Clement's *Constitutiones*, which are followed by the *Decretales extravagantes communes selectae* (Selection from the Decretals Commonly Circulating). The date "M.cccclxxxxvj die xx. decembris" in the colophon results from a too close reprint of Baptista de Tortis' previous edition (H 3622).

This very close reprinting of legal texts, generally to be observed (see also Justinian's *Institutiones*, below), can easily be explained by the difficult layout, as it was impossible to work out the complicated text-and-commentary pattern directly into type: The commentary had to be arranged in such a way around the two text columns that the reader never had to turn a page to find the footnotes to what he was reading, – and the proportion of text to commentary could change from page to page! The production of a good printed text must have demanded lots of changes of wording, of replacements, in any event a very careful editing and proofreading.

Baptista de Tortis, of Nicastro in Calabria, who published his first Bonifatius in 1484 (H 3607), started printing in 1481 with classical texts, works on logic, and romances in the vernacular. "The *Digestum infortiatum* of 1488 marks the commencement of the regular series of 'volumina de Tortis', legal texts with glosses, some of them printed in as many as 2.300 copies, which made the name of their producer known all over Europe, as is witnessed by the fact that 'letra de tortis' is a Spanish synonym for 'letra gótica' ... De Tortis continued his production beyond the end of the century." (*BMC* v, pp. XXVII and 319).

II) The eleventh edition of the original version. – The *Institutiones* form part of the *Codex Justinianus* or *Corpus Juris Civilis* (Body of Civil Law), the comprehensive collections of laws and legal interpretations developed under the sponsorship of Justinian I, Byzantine Emperor from 527-565. The *Institutiones*, relying on earlier texts (like Gaius' *Institutiones* of about 161 AD), had been compiled by an imperial commission of lawyers supervised by Tribonianus, Justinian's legal adviser and minister († 545). Published in 533, it instantly and for more than a millennium became the elementary textbook of legal institutions for the use of first-year law students.

The demand led to let alone 76 incunabular editions, Mainz 1468 (H 9489) being the first. The present edition, the 11th of the original version (i. e. before the additions by Johannes de Gradibus or others), is a page to page reprint of Arrivabene's *Institutiones* (Venice, 17 May 1494; H 9530), which in its turn is based on the Venice 1490 edition by Baptista de Tortis (H 9523).

Our edition seems to have been produced for a distinct market: Of the 32 copies listed in *GW*, only six are shelved in libraries outside the former Holy Roman Empire (Amsterdam, Barcelona, Bologna, Cambridge, Oxford and Zutphen).

The printer and publisher Bernardinus Stagninus, of Trino in the Marquisate of Montefferato, started printing in 1483, and just about 100 editions are recorded as his work to the end of the century. Stagninus' agents are recorded present at the Frankfurt Fair in 1489 and 1505.

◖ I) Very rare: The edition escaped Hain, Copinger and Reichling. No copy in Sander, *Prices of Incunabula*, and the *Jahrbuch der Auktionspreise* (1950-2000). The *GW* lists 15 copies.

II) The census in *GW* notes a single(!) copy in Italian libraries. But even this Bologna copy seems to have vanished, as there is no copy recorded in *IGI*, the Italian census. There is no copy in Sander, *Prices of Incunabula*. We have record of a copy sold by L'Art Ancien (30/421).

The present fine, crisp and large copy (436 x 291 mm) is in its first binding. Text rubricated, with red paragraph marks and initial strokes, also with red and blue initials. Each opening of the three titles with a large Maiblumen-initial.

BINDING: Contemporary blind-stamped calf (on wooden boards) in the typical design of the bindery of the Cologne St Brigit Monastery (Kyriss 95: 'Drache I', active from about 1474 to 1511): Covers with two frames by fillets, the outer frame empty, the inner with stamps (lion, rosette); corners with a dragon, a Romanesque reminiscence. Inner rectangle like a concertina barrier, the lozenges stamped with different small tools (eagle, griffon, lion, lily, rosette). Paste-downs from a 14th/15th-century manuscript on vellum, its Latin text surrounded by commentary. – Formerly with two clasps. Rubbed; corners and bottom of spine defective; joints cracked.

The binding is very much like Kyriss' plate 194. The tools are reproduced in Kyriss (shop 95, nos. 1-8 and 10) and in Schwenke/Schunke: Adler 7/179, Drache 86/41, Greif 125/32, Lilie 174/134, Löwe 190/115 and 194/237, Rosette 264/379 and also 269/566.

PROVENANCE: With the entry *Dises Buch gehöret dem Jungen Herren Graffen von Ysenburg zu Büdingen A° 1684* [i. e. Johann Casimir Graf von Büdingen (1660-1693), who inherited 320 books from his father Johann Ernst (1625-1673)].

Not in HCR. – *GW* 4898 (15 copies, Düsseldorf and Freiburg incomplete). – Not in *BMC*. – Goff B-1011 (2 copies).

II) H 9533*. – *GW* 7636. – Not in *BMC*. – Goff J-537 (the Harvard copy the single in the US). – *München, BSB-Ink.*, C-662 (2 copies). – See *PMM* 4 (Mainz 1468 edition).

*

Der Band enthält zwei sehr seltene, in Venedig gedruckte Juridica: die in dieser Fassung 9. Ausgabe des *Liber sextus* (15 Exemplare im *GW*) und die 11. Ausgabe der unter Justinians Herrschaft enstandenen *Institutiones*, von der in italienischen Bibliotheken höchstens ein Exemplar nachzuweisen ist.

Unser von der Werkstatt des Kölner Brigittenklosters (Kyriss 95) gebundenes Exemplar stammt aus dem Besitz des Johann Casimir Graf von Ysenburg-Büdingen (1660-1693).

In nomine dñi nostri Jesu xpi. Ista rubrica diuiditur in quatuor ptes. p̄mo ponit inuocatio diuini nois: p quā deꝰ venerat. ibi. In nole dñi. Scōo ponit descriptiō impialis culminis. ppriꝰ. & appellatiui tāquā cā efficiēs ibi. imperator. Tertio ponit cui pñs liber dirigit ibi. Cupide legū iuuentuti. Quarto ponit ordinaris pricularis rubr. ad nigrū. prie sechus ibi. incipit. premiū. Angelꝰ are. Nō ꝛtinuat ista Rubrica. q ꝛtinuatio dꝫ fieri ad proxi. vt. l. ij. ff. de sta. bo. vñ cū sit principiū nihil añ se bñe pōt ad qō ꝛtinuet vt in. §. discipuli. in premio digestoꝝ. ꝛ in. l. primꝰ ō. §. fig. xpōforꝰ porcus. no. q christianus fuit: aliꝫ nō posset iperare. liperij iurisditionē exercere vt in auc. iusiur. qō pstat in pn. ibi. Et cōmunicatoꝝ ecclie. col. ij. vbi dī q dlibz admistrator dꝫ iurare se esse cōicatorē scē ꝛ catholice ecclie. sic ꝛ alꝫ icipit vt. C. de. of. pp. afri. l. in nole dñi. ꝛ in auc. de ar mꝫ in pn. col. vi. ex hoc eni segt bonū initiū: melius mediū: ꝛ optimꝰ finis. vt in auc. quomodo oporteat episco. in prin col. i.

a ¶ Jesu Christi. ex hoc no. q christianus fuit: aliꝫ nō posset iperare. liperij iurisditionē exercere vt in auc. iusiur. qō pstat in pn. ibi. Et cōmunicatoꝝ ecclie. col. ij. vbi dī q dlibz admistrator dꝫ iurare se esse cōicatorē scē ꝛ catholice ecclie. sic ꝛ alꝫ icipit vt. C. de. of. pp. afri. l. in nole dñi. ꝛ in auc. de armꝫ in pn. col. vi. ex hoc eni segt bonū initiū: melius mediū: ꝛ optimꝰ finis. vt in auc. quomodo oporteat episco. in prin col. i.

b ¶ Impator cesar. a Cesare Augusto q re gnabat tēpore natiuitatis christi. vñ illō Exiit edictū a cesare Augusto vt describeretur vniuersus orbis. i. vt qlibz estimaret bōa sua ꝛ exinde quilibet imperatoꝝ dictꝰ est Cesar. vel dic Cesar: quia fuit cesus de ventre matris siue luce. ij. c.

c ¶ Flauius. quia talis erat coloris. nam rubeus.

d ¶ Justinianus. q̄ fuit filius iustini. vt. J. de dona. §. est ꝛ aliud. ꝛ J. q bus nō est p. fa. test. §. penul. sed in dec. di. xvi. c. habeo liberum. dicitur q fuit filꝰ cōstantini. sed forte ibi loquit de alio iustiniano q̄ hic: vel dic q fuit filꝰ in successiōe post ipsū i regno. vl̄ dicit a iusticia quā semper coluit ꝛ subditis iniunxit colendā. vt in. C. de sum tri. ꝛ fide catholica. l. i.

e ¶ Alamanicus. hoc nomē ꝛ noia sequentia ōia sunt ab eu̇ētu sibi imposita: vt puta q̄ vicit affricos. ꝛ sic de aliꝫ. vt in auc. de here. ꝛ fal. in principio. col. i.

f ¶ Germanicus. hec sunt nomina prouinciarū quas deuicit.

g ¶ Pius. a pio antonio vt in auc. vt lib. ōcetero col. vi. §. siquis aūt aliꝫ elt. §. sancimus.

h ¶ Ac felix. a vtute al. vel felix. i. psper. q̄ ita sibi ad votū succedebat

i ¶ Inclytus. a gestis magnificis.

k ¶ Victor. i fugādo hostes.

l ¶ Triūphator. post victoriā. gloriosus. n. erat i magnifica gesta sua.

m ¶ Semper augustus. q̄ hui⁹ debet esse ꝓpositi qlibet impator: vt augeat lcz hoc semp non faciat. sic in diffinitione matrimonij: vt J. de pia po. in prin. lz interdum diuidatur. vt. C. de repu. l. consensu. sic i diffinitione iusticie vt J. de iusti. ꝛ iure. in prin. ſm Jo.

n ¶ Cupide. s. inittit suam gratiam ꝛ hunc librum.

o ¶ Incipit. more recte scribentium premittit proemiū in quo reddit lectorem attentū: docilē: ꝛ benivolū. Attentum cum dicit sūmis vigilijs. nam per hoc q ipse vigilauit reddit nos attentos vt vigilare debeamus. nam ius ciuile vigilantibus scriptū est. vt. ff. q in frau. cre. l. pupill⁹ in fi. ꝛ ibi summa prouidentia: vt J. priori. §. docilē cū dicit. Et cum sacratissimas consti. antea conf. ꝛc. vt J. e. §. omnes. docilem eniz facit q summam rei breuiter cōprehendit. nam per hoc q ipse abbreuiauit: poterunt ām̄odo facilius edoceri. Benivolū. i. bone volūtatis ad adiscēdū: vbi dicit. ꝛ que in prioribus etiam tpibus. ꝛ ibi sūma ita q̄ ope. vt J. e. §. cūq; ꝛ §. summa itaq; ꝛc.

In noie dñi nri Jesu christi Imperator cesar. flauꝰ. iustinianusᵈ. alamanicusᵉ. goticus. francus germanicusᶠ. atticus. vandalicus. africanus. pius felixᵍ. inclytusʰ victorⁱ ac triumphatorˡ semper augustusᵐ. cupideⁿ legum iuuentuti incipit. premium.

Imperatoriam maiestatē non solū armis decoratam sed etiam legibꝰ oportet eē armatā: vt utrunq; tempus ꝛ bellorum ꝛ pacis recte possit gubernariᵏ: ꝛ pnceps romanꝰ victor existat: non solum in hostilibus prelijs: sꝫ etiam per legitimos tramites calumniātiumˡ iniquitates expellat: ꝛ ñat taꝫ iuris religiosissimus q̄ victis hostibus triumphator. ¶ Quoz vtrāq; viaꝫ cū summis vigilijs sūmaq; prouidētia annuente deo perfecimus. Et bellicos quidem ſudores nostros barbarice gentes sub inga nostra deducte cognoscunt: ꝛ tā affrica q̄ alie innumerose puincie post tanta temporum spacia: nostris victorijs a celesti numine prestitis iterum ditioni romane nostroq; addite imperio protestantur.

o ¶ Imperatoriam. Diuidit in tres partes pncipales totuꝫ hoc proemiū vsq; ad finē. lz Jo. placenti. diuidat in qnq;. nā p mo pōit in quidꝰ debet versari impator. Scōo ponit qliter Justinianꝰ illud adimpleuit. Tertio nos ad studiū exhortat oñdēdo fructꝰ q sequūt ex assiduo studio. Scōa ibi i. §. quoz. Tertia ibi. Sūma itaq;. Itez pma diuidit l duas ptes. q. p mo pōit dictū. scōo pōit tres cāus. Scōa ibi. vt vtrūq;. Et hec pma pars in summa fꝫ Angeboc intendit. Pro sustentatione ꝛ gubernatiōe reipubli. duo sunt necessaria videlicet leges ꝛ arma. b. d. vsq; ad. §. quoz.

p ¶ Maiestatē. i. impatorē q est in maiestate vt. C. de legi. ꝛ cō. l. digna vox. similis est loquēdi ornatus. J. quibꝰ mo. ius pa. po. sol. §. filꝰ ibi. Imperatoriā celsitudinez. ꝛ no. q antiphorizat rñdendo ad tacitam questionē hāc. s. q̄re impator nō facit qō suum est. s. armis itendere cū milites magis arma scire q̄ iura oporteat: vt. C. de iure deli. l. scimꝰ. ad qō rñdet Impatoriā maiestatē ꝛc.

q ¶ Decoratā. q̄rit quare qō erat armoꝝ attribuit legibꝰ ꝛ ecōtra: rñdet vt oñderet alterū alteriꝰ auxilio sp egere vt. C. de nouo. co. q̄fir. in pn. vel dic ꝓpe pōit. nā arma sūt ad decorē: leges sūt ad armā dū. vñ dicit militāt nāq; ꝛc. vt. C. de aduo. diuer. iu. l. ad uocati. vel ideo posuit vt eui tet malus sonus verboꝝ. s. cacephaton. i. turpis sonus.

r ¶ Oportet. i. oportunū est.

s ¶ Armatam. s. ad banc vtilitatem que sequitur.

t ¶ Et belloꝝ. ꝛ sic quo ad vsum armoꝝ.

u ¶ Et pacis. sic quo ad vsū legis.

x ¶ Gubernari. altez cuz legibus. s. tpe pacis. altez armis. s. tpe belli.

y ¶ Et pnceps. imperator.

z ¶ In hostilibꝰ. q̄ sūt hostes dī. ff. ō ca. ꝛ postl. re. l. hostes

a ¶ Per legitimos tramites. i. leges q̄ sūt via gradiendi sicut tramites eūdi ꝛ in quibꝰ vico calūniātes puniri p leges. nā in criminibus siue ordinarijs siue extraordinarijs ad similitudinē supplicij punit calūniator. vt. C. de accu. l. fi. ꝛ ff. ad turp. l. i. ꝛ i puaris ꝛ extraordinarijs criminibꝰ oēs calūniosi. p q̄litate admissi plectunt. Jtē in ciuilibꝰ mō pecuniaria pēa mō sacramēto calūnie. mō nō infamie. vt. J. ō pena te. li. per totū. ꝛ J. de act. §. figs agēs ꝛ. C. de plꝰ pe. l. vnica. ꝛ de iudi. ꝓperādū. §. ꝛ si qdē. vbi punit cōtumax in expēsis. vel dic q̄. vij. genera penaruꝫ vocat legitimos tramites. vt. ff. de pēis. l. vj. in fi. ꝛ. l. vij. ꝛ. viij. vel dic q̄ magistratus vocat tramites p quos iura reddunt. nā parum valerent iura in ciuitate nisi essent qui executiōi mandarent. vt. ff. de origi. iu. l. ij. §. post originē. qui puniunt in criminalibus: puniūt ꝛ in ciuilib⁹ ꝛ expensis ꝛ in viatico vt. ff. de iudi. eum quē. que vltima verior est. ac.

b ¶ Calūniantium. calumniator est qui falsa cria scienter intendit: ut. ff. ad turpil. l. i. in prin. ꝛ facit ad boc. ff. ō bis qui no. infa. athletas. §. calūniator. quid autem sit preuaricator ꝛ tergiuersator: dī in predictis legibus.

c ¶ Religiosissimus. no. quē fieri religiosū p leges. nā ipse sunt sacre. ut. C. ō legi. ꝛ cō. l. leges. Jtē no. bic q̄tuoꝝ ꝓpriōalia. s. arma. usus armoꝝ: uictoria. triumphus. Jtē leges: usus legū: calūnie pulsio: ꝛ iuris religio.

¶ Quoz vtrāq;. Diuiditur in duas partes. Primo dicit q̄ iperator p fecte se habuit circa arma ꝛ circa leges. Secūdo hoc dictum suum ꝓbat ab effectu. secunda ibi ꝛ bellicos quidez. Jtem secunda subdiuiditur. nā primo exemplificat qualiter se habuit circa arma. secūdo circa iura. secūda ibi. omnes vō populi. ꝛ hoc est loco summe ſm ange.

d ¶ Quoum utrāq;. si ista debent esse in principe: tu Justiniane quid fecisti rñdet quoꝝ utrāq;.

e ¶ Summis. i. cum summo labore.

f ¶ Vigilijs. quo ad leges. nā ius ciuile vigilantibus ꝛ non dormientibus scriptū est. ut. ff. q̄ in frau. cre. pupillus in fi.

g ¶ Prouidentia. s. quo ad arma. ꝛ no. tres esse hominis stat⁹ memoria p̄teritorum: scientia presentium ꝛ prouidentia futuroꝝ.

h ¶ Annuēte deo. deo gr̄as refert cui⁹ triūphū meruit obtinere. ut. C. de offi. pre. afri. l. i. in prin.

i ¶ Et bellicos. qō coniunctiꝫ diceret vicēdo utrāq; uiā ꝛc. nūc diuidit dicēdo p̄mo qualr se habuit circa arma.

h ¶ Barbarice gētes. barbari sūt q̄ ex̄ romanū impiū sūt ꝛ maxime hostes.

l ¶ Deducte. de nouo.

m ¶ Tam affrica. sub qua multe prouincie continentur.

n ¶ Prouincie. sic cōstruē. tā affrica q̄ alie innumerabiles prouincie.

o ¶ Itez addite. i. adiuncte ditioni romane. i. iurisditioni. nr̄oq; ꝓpio ꝓte ꝛc.

p ¶ Protestant. nr̄is victorijs a cele. nu. prest. nam iste pulcie pus fuerunt

78 CHRONICLE (Cologne). – *Die Cronica van der hilliger Stat van Coellen.* Cologne: Johann Koelhoff the younger, 23 August 1499. 2°. 366 leaves (of 368: two blank leaves removed). With 371 woodcuts. Historiated blind-stamped binding (see below).

First edition (corrected issue) of the 'Chronicle of the Holy City of Cologne'. Its author – Johann Stump von Rheinbach, the Black Friar Hamelmann, or an anonymous from the Augustine monastery in Cologne? – is still questionable. Hiding behind anonymity can easily be explained by one and the other critical remark on the town council. It promptly prohibited the sale of the book, and the printer, to cover his expenses, found himself compelled to sell his house. To change the council's mind, the text was minimized here and there, such as in the passage mentioning Peter Langhals who in a tournament had rammed Emperor Maximilian off his horse (leaf kk5). In the modified version Langhals is said to have jumped from his horse and helped His Majesty up on his feet.

The *Chronicle* on leaf cccxib contains the famous passage on the development of printing, owing it to Ulrich Zel, who had learned the art in Mainz in the sixties, had been printing in Cologne since 1466 and was still working at his craft, and its evidence consequently carries great weight. It states, in effect, that the art of printing was first discovered "in Duytschland tzo Mentz am Rijne" (i. e. in Germany in Mainz on the Rhine) in 1440, and that experiments were being made from that year until 1450, when the first printed book, a Latin Bible, was issued; but that the first prefigurement or precursor of the art occurred in the grammars of Donatus printed before that time in Holland.

The book contains 371 woodcuts from 89 blocks: 289 small portraits from 22, five genealogical trees from five, and 31 heraldic cuts from 28 blocks. The rest of 34 blocks depict historical events (some copied from Botho's *Cronecken der Sassen* of 1492) and views. Only 8 of the blocks had been used before. The new blocks were drawn by two artists (who must have known Heinrich von Beeck's *Agrippina*, a handwritten Cologne chronicle from about 1470), and then were finished by several cutters.

The *Cologne Chronicle* is the largest and most important book from the press of the younger Koelhoff, who after the death of his father had taken over the shop in early 1483 and continued printing up to 1502. The three types in this book had all been used by the elder Koelhoff already.

The *Chronicle* is one of a very few Cologne incunabula in folio. This can be explained by the fact, that large paper for a long time had to be imported from Italy and was bought up down the Rhine in Basel, Strasbourg, and was more or less engrossed in Mainz.

¶ A variant copy with all corrections as noted in *GW*: Leaf kk5 newly set (the incriminating section adjusted), the woodcut on t3a now represents a king, not an emperor; leaves K3-K5 in later state.

Title with owners' notes and put on guard. First four leaves stained; last leaves too, also with a few wormholes. Some leaves with tear into margin. Lower corner of K5 repaired, not affecting text. When cut to 309 x 208 mm some notes in margins were touched by the binder's knife.

Binding: Dark brown calf (on wooden boards), blind-stamped and reputed to be of 1522 (see Neufforge): Covers with three frames, two pressed from a roll with lozenge-shaped floral diapers (close to Schwenke/Schunke 308/61), one frame tooled with an ivy leaf. Inner rectangle of front cover with fleurons and sun, lower cover and back with floral diapers. With eight brass corner pieces, ten protecting brass bosses and two clasps. A bar on top of the front cover is lettered "Die Cronica van der || 1522 || hilliger Stat vã Coellê", a facsimile of the book's title, but the year added. Althought the binder in margin of leaf c2b cropped an entry relating to the year 1700, the fraud worked (see below).

Provenance: Title with erased *Ex monasterij Sancti Maximiniani ... Treverensis* (16th century). – *Joannis Philippi â Walderdorff ... 1653.* – [Ferdinand Baron Neufforge (1869-1942); *Neufforge* p. 185 takes the binding as genuine]. – Collating note signed *HD* [i. e. Helmuth Domizlaff (1902-1983), Munich book dealer and collector].

Agrippina of Coellen.



HC 4989*. – *GW* 6688. – *BMC* I, 299 (332 x 221 mm). – Goff C-476. – Borchling/Claussen 312. – Muther 413; plates 108-112. – Schreiber 3753. – Schramm VIII, pp. 12 and 26, figs. 749-828. – Hind I, 207 and 362. – Baer, *Historienbücher* pp. 189 and LXIX, 447. – Arnim, *Schäfer* 103 with further references. – Facsimiles: Cologne 1972; Hamburg 1982, commented by S. Corsten.

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Erste Ausgabe der ersten Kölner Stadtgeschichte. Die Frage nach dem Autor – der Dominikaner Hamelmann, Johann Stump von Rheinbach oder ein anonymer Insasse des Kölner Augustinerklosters? – ist bis heute nicht eindeutig beantwortet. Die Anonymität erklärt sich durch kritische Äußerungen über den Kölner Rat, der den Vertrieb des Buches prompt verbot. Koelhoff, seine Druckkosten zu decken, sah sich gezwungen, sein Haus zu verkaufen. Um den Rat umzustimmen, wurden einige Stellen durch eine entschärfte Druckfassung ersetzt, so auf Bl. kk5 die Erwähnung, ein Peter Langhals habe bei einem Turnier Kaiser Maximilian ungerührt aus dem Sattel gehoben. In der gereinigten Fassung heißt es, Langhals sei vom Pferd gesprungen und habe dem Kaiser auf die Beine geholfen.

Auf Bl. cccxib findet sich unter dem Jahr 1450 und typographisch herausgehoben die vielzitierte Passage von der Erfindung der Buchdruckerkunst »in Duytschland tzo Mentz am Rijne«. Der Aussage wird einiger dokumentarischer Wert beigemessen, weil Kölns Erstdrucker, Ulrich Zell, die Schwarze Kunst in den sechziger Jahren in Mainz erlernt hatte.

Die Ausgabe enthält 371 Holzschnitte von 89 Stöcken: 289 kleine Porträts von 22, fünf Stammbäume von fünf, und 31 heraldische Holzschnitte von 28 Stöcken. Die übrigen 34 Stöcke zeigen historische Szenen (darunter befinden sich einige Kopien nach Bothos *Sachsenchronik* von 1492) und Stadtansichten. Nur acht Holzstöcke wurden bereits in früheren Drucken verwendet. Die neuen Schnitte stammen von mehreren Formschneidern und zwei Reißern, die sich mehrfach an einer Bilderhandschrift von Heinrich von Beecks *Agrippina*, einer um 1470 entstandenen Stadtgeschichte, orientierten.

Die Ausgabe ist der umfassendste und bedeutendste Druck des jüngeren Koelhoff, der nach dem Tode seines Vaters die Offizin Anfang 1483 übernahm und bis 1502 tätig war. Die drei hier verwendeten Typen sind vom älteren Koelhoff übernommen.

Die *Chronik* ist einer der wenigen Kölner Wiegendrucke im Folioformat. Deren Seltenheit erklärt man mit der langanhaltenden Notwendigkeit, großformatiges Papier aus Italien zu beziehen, und mit dem Wegkauf der von dort gelieferten Ballen durch die Offizinen an Ober- und Mittelrhein.

Exemplar mit allen bei *GW* genannten Korrekturen. Aus dem Besitz von St. Maximin in Trier, im 20. Jahrhundert in der Sammlung von Baron Neufforge, der den blindgeprägten historisierenden Kalblederband für einen zeitgenössischen hielt.

79

[COLUMNA, FRANCISCUS]. *Hypnerotomachia Poliphili* (with commendatory matter by Leonardus Crassus, Johann Baptista Scytha and Andreas Maro). Venice: Aldus Manutius [for Leonardus Crassus], December 1499. 2°. 232 leaves (with the errata-leaf F4). With 172 woodcuts of varying sizes (11 full-page) by the Master of the Poliphilo (Benedetto Bordone?). Also with 39 woodcut initials from 17 blocks. Black boxcalf binding by Paul Bonet, with rich inlay (see below).

First edition of what is commonly acclaimed as the most significant illustrated book of the Italian Renaissance, and one of the earliest books to be created primarily as a work of art: the *livre d'artiste* of a still unnamed artist.

The author of the allegorical romance, published anonymously by the lover of a certain Polia, reveals himself by the initial letters of the chapters, forming the acrostic POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT. This surely refers to Francesco Colonna (1433-1527), lector of rhetorics, grammar and foreign languages in Treviso until 1472, lateron Dominican friar of San Zanipolo in Venice, who in an act of the Dominican order dated 5 June 1501 was instructed to repay the Provincial of the Order for expenses incurred 'on account of the printed book'.

The text of the *Hypnerotomachia* – the title combines the Greek words for dream, love and fight – forms the utopia of an ideal civilization based on antique tradition (Vitruvius) and teaches that 'all human existence is no more than a dream, and along the way records many things most worthy of knowledge'. The protagonist Poliphilo relates his pursuit of his beloved Polia who joins the narration in Book II. The couple progress through gorgeous antique palaces, mythical landscapes, and bacchanalian feasts and festivals. Misfortune separates the couple, but they are ultimately reunited by Venus.

Regarding illustration, typography and layout the *Hypnerotomachia* is ennobled by pure beauty and belongs to the finest books ever made. The 172 (11 full-page) woodcuts, some without borders, possess all the lyrical grace of classic contour drawing of the Mantegna and Bellini school. The Paduan/Venetian miniaturist Benedetto Bordone has often been advanced as the artist of the woodcuts, but final proof is still lacking. Two of the blocks (a6b, c1a) are signed with the initial 'b', but the same initial in many earlier Venetian woodcuts has been taken to indicate a shop rather than an individual. Yet "no definite clue has been found to fix the identity of a designer who is manifestly an artist of charming invention and sensitive genius (...) He has a good understanding of classic decoration, a remarkable faculty for beauty of architectural design (e. g. in the *Ruined Temple*, leaf p3), and a fine sense of rhythm in figure drawing (e. g. *Poliphilus and the Dragon*, leaf d3b)" (Hind).

The woodcuts blend perfectly with the type, clearly in the tradition of the humanistic scripts and especially designed for the book by Francesco Griffo (c. 1450-1518). The fount (Aldus' 2:114R) is a development of Griffo's *Bembo*, the first modern type. In the *Hypnerotomachia* the tectonic typesetting is loosed up by initials, indents, setting in uppercase and by funnel-shaped endings of text. For the first time in book production a module was used to perform a perfect harmony between blocks of text and woodcuts of varying sizes.

Curiously enough the edition, which was dedicated to Guidobaldo Duke of Urbino, did not sell very well: After ten years its chief financier, Leonardo Grassi/Crassus from Verona, still owned nearly the total edition of about 550 copies. In 1507 Albrecht Dürer on his second trip to Italy acquired a copy for one ducat (now Munich/BSB, Rar. 515). But since 1545 new editions became profitable.

Aldus Manutius (1450-1515) was one of the giants of the Renaissance and among its significant benefactors. He combined the gifts of scholarship and art with the capacities of a man of action. He was a tutor to princes who gave him financial support when, toward 1495, at fourty-five years of age, he set up his press in Venice. His primary purpose was to print and publish the classics in Greek and Latin. He was the first printer to produce small books in relatively large editions which placed

to optatiſſime carne ſentendo, nelle quale lalma ſua uigendo, ſe nutri-
ua ſe euigiloe ſuſpirulante, & reaperte le occluſe palpebre. Et io repente
auidiſſima anhellando alla ſua inſperata reiteratione riceuute le debilita-
te & abandonate bracce, piamente, & cum dulciſſime & amoroſe lachry-
mule cum ſingultato pertractantilo, & manuagendulo, & ſouente baſian
tilo, præſentandogli, gli monſtraua il mio, Immo ſuo albente & pomige-
ro pecto paleſemente, cum humaniſſimo aſpecto, & cum illici ochii eſſo
ſécia uario di hora, riuéne nelle mie caſte & delicate bracce, Quale ſi læſio
ne patito non haueſſe, & alquantulo reaſſumete il contaminato uigore,
Como alhora ello ualeua, cum tremula uoce, & ſuſpiritti, manſuetamen
te diſſe, Polia Signora mia dolce, perche cuſi atorto me fai? Di ſubito, O
me Nymphe celeberrime, me ſentiui quaſi de dolcecia amoroſa, & pieto-
ſa. & exceſſiua alacritate il core p medio piu molto dilacerare, per che quel
ſangue che per dolore, & nimia formidine in ſe era conſtricto p troppo &
inuſitata læticia, laxare le uene il ſentiua exhauſto, & tuta abſorta, & attoni
ta ignoraua che me dire, Si non che io agli ancora pallidati labri, cum ſo-
luta audacia, gli offerſi blandicula uno laſciuo & muſtulento baſio, Am-
bi dui ſerati, & conſtrecti in amoroſi amplexi, Quali nel Hermetico Ca-
duceo gli intrichatamente conuoluti ſerpi, & quale il baculo inuoluto
del diuino Medico.



books within reach of a new generation of readers throughout Europe. His types – greek, roman, and italic – broke new ground and dominated European printing for two hundred years.

¶ A copy of the earlier variant of leaves 1a and 4b (see *GW*, note 1); but the space between cut and text on k6a widened (as Donati fig. 2, not 1). As in all paper copies the end of line 14 on leaf b8b is without division mark, and on n7b the plate on the right has a defect M in QVEMQ. Like in most copies line 5 of the title on a1a SANEQVE has been changed into SANEQVAM by erasure of the E and stamping of AM.

A made-up copy: The old foliation on the last three leaves in a slightly different script. With underlinings, also a few notes in margins. The large ithyphallic offering scene on m6a perfectly intact (see Arnim, *Schäfer* 107, note 8, also mentioning a prim curiosity). A few leaves with small paper repair to lower corners. Paper size 298 x 208 mm.

BINDING: Black boxcalf binding by Paul Bonet (1889-1971), finished in February 1957. Covers with title and year of publication (MID) and with the full acrostic (see above) in capital letters in Tory style, all in inlay of calf in different colours. Back with the author's name in the same style. Doublures of light maroon buckskin.

Bonet, *Carnets* no. 1168 and plate 114: the only Bonet binding on a Columna. Concerning Bonet see also Arnim, *Europäische Einbandkunst*, no. 211: 'Bonet the Picasso amongst the 20th century binders'.

PROVENANCE: [René-Gaston Dreyfus sale, Paris, 21-22 March 1966, lot 3 with reproduction of the binding].

HC 5501*. – *GW* 7223. – *BMC* V, 561 (4 copies: 286-308 x 200-206 mm). – Goff C-767 (c. 60 copies). – Sander p. LIV and no. 2056. – Essling III, pp. 88-92 and no. 1198. – Hind II, pp. 489-493. – Renouard, *Alde* I, 50,5 – R. S. Luborsky in *Vision of a Collector*, pp. 184-186: no. 42 (with further references, also on the author). – *Fünf Jahrhunderte Buchillustration* 58. – Arnim, *Schäfer* 107 (a copy in its first binding: 319 x 214 mm). – For the variants of setting see L. Donati, *Diciamo qualche cosa del Polifilo !*, in: *Maso Finiguerra* III (1938), pp. 70-96; Philip Hofer, *Variant copies of the 1499 Poliphilus*, in: *Bulletin of the New York Public Library* 36 (1932), pp. 475-486. – Facsimile: London 1963 (with an introduction by G. D. Painter).

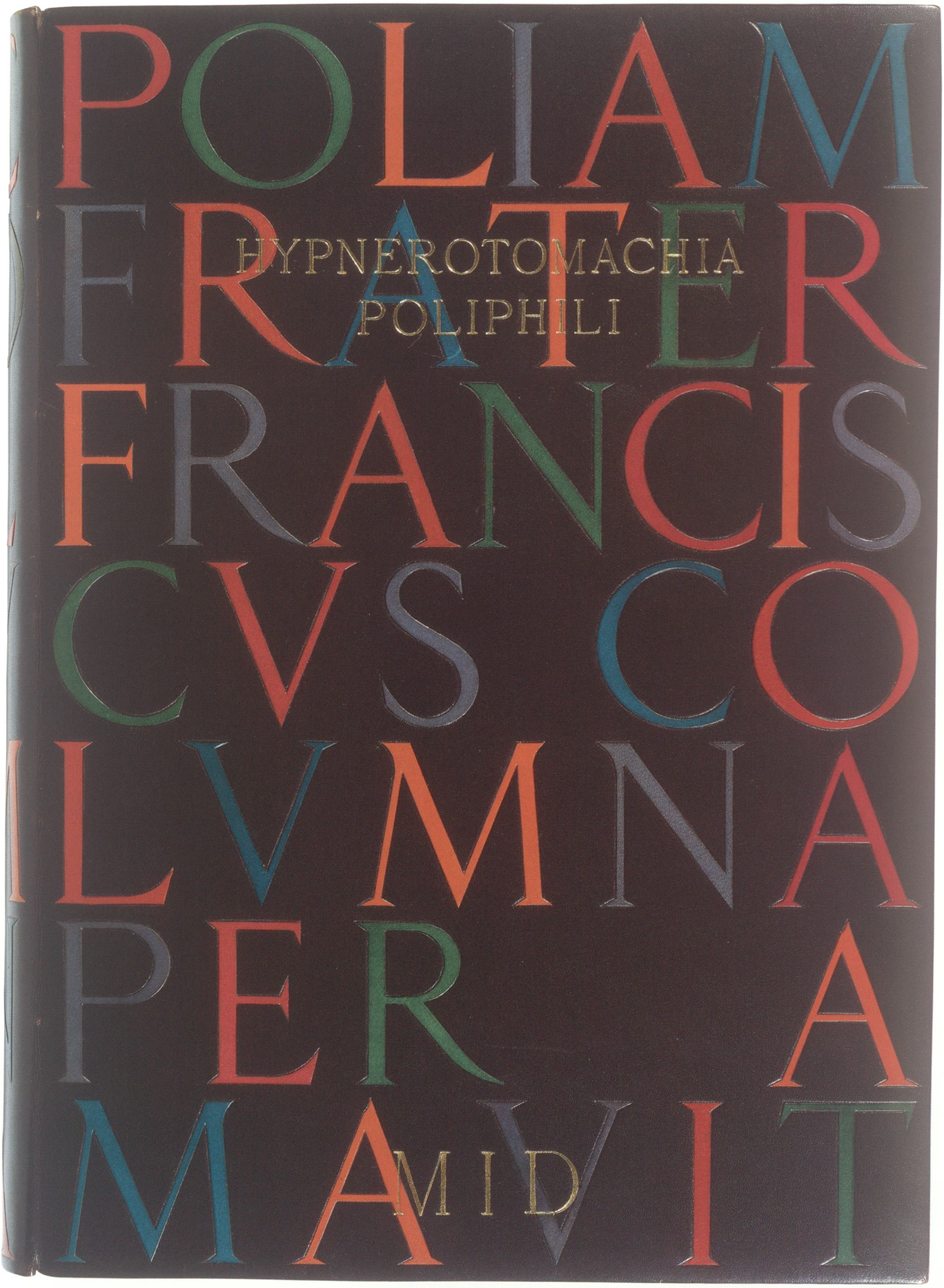
*

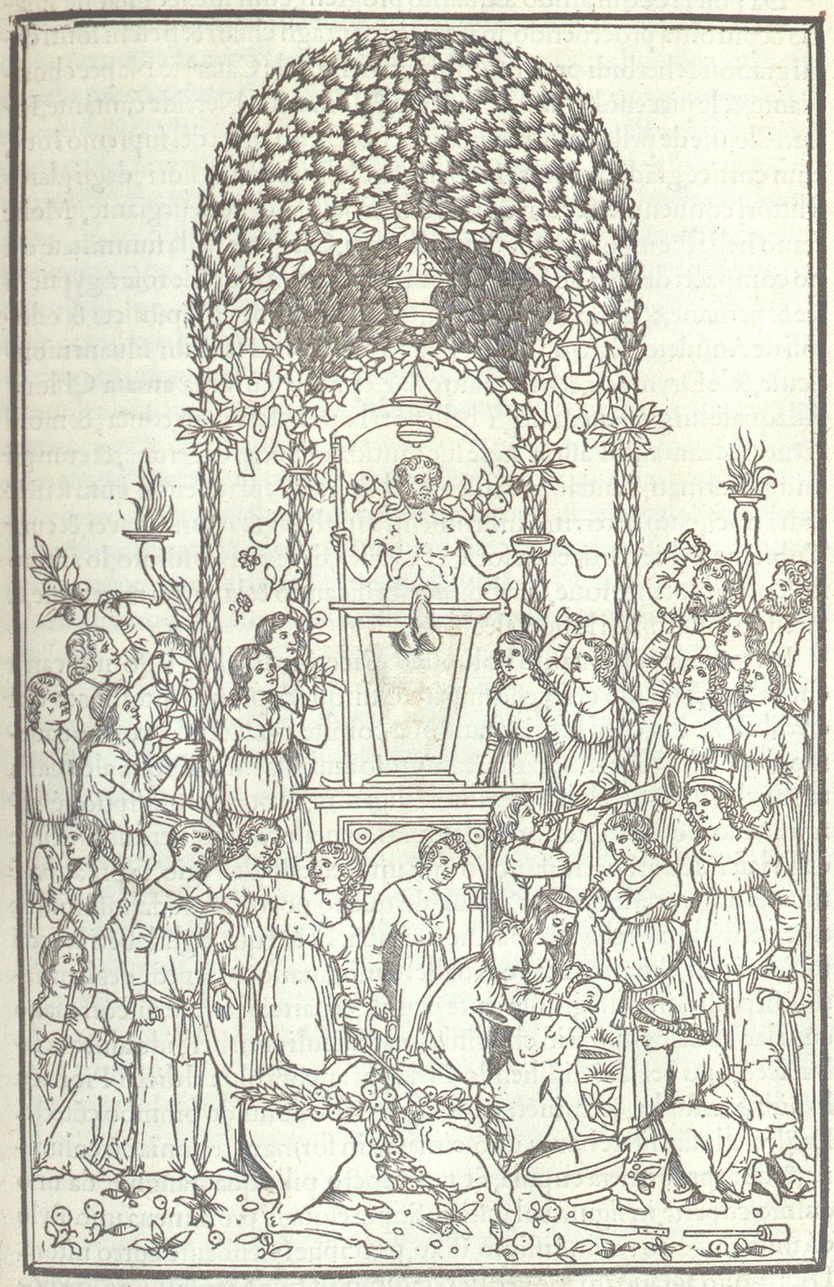
Erste Ausgabe. – Der Autor des allegorischen Liebesromans gibt sich im Akrostichon der Kapitelanfänge – »POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT« – zu erkennen. Mehrheitlich vermutet man dahinter Francesco Colonna (1433-1527), seit 1472 Mönch im venezianischen Dominikanerkloster SS. Giovanni e Paolo. Die *Hypnerotomachia* – der Titel kombiniert die griechischen Worte für Traum, Liebe und Kampf – schildert des liebenden Poliphilo Traum von der Suche nach Polia, seiner Geliebten. Der allegorienreiche Roman veranschaulicht in der Beschreibung der auf der Wanderung gesichteten historischen Bauten die zeitgenössische Utopie einer idealen, von der antiken Überlieferung (Vitruv) bestimmten Kultur.

Hinsichtlich Typographie wie Illustration zählt der Druck zu den schönsten der Buchgeschichte. Die 172 (10 ganzseitigen) Holzschnitte stammen von einem Anonymus aus dem Kreis um Mantegna und Bellini. Betont linear und von klassischem Geist inspiriert, bringen sie Licht und Ausgewogenheit in die Gesamterscheinung einer Doppelseite. Zudem harmonieren sie vorzüglich mit der durch Francesco Griffo eigens für diese Ausgabe geschaffenen Type, eine Weiterentwicklung der nach Humanisten-Schrift gestalteten ›Bembo‹. Erstmals wurden in diesem Buch durch einen durchdachten Grundmodul die Textblöcke harmonisch auf die Holzschnitte wechselnden Formats abgestimmt.

Die Guidobaldo, Herzog von Urbino gewidmete Ausgabe war zunächst kein Erfolg: Noch zehn Jahre nach Erscheinen besaß der Hauptfinanzier, Leonardo Grassi/Crassus aus Verona, fast die gesamte Auflage von 500-600 Exemplaren; 1507 erwarb Dürer bei seinem zweiten Venedig-Aufenthalt für einen Dukaten ein Exemplar (heute München/BSB, Rar. 515). Doch schon eine gute Generation später waren Neuauflagen (1545ff.) offenkundig profitabel.

Exemplar mit den gängigen kleinen Veränderungen am Stehsatz; letzte Blätter aus einem anderen Exemplar ergänzt. Von Paul Bonet in einen Boxcalf-Einband gebunden, dessen Intarsien Titel, Erscheinungsjahr und das o. g. Akrostichon wiedergeben.


POLIAM
FRATER
HYPNEROTOMACHIA
POLIPHILI
FRANCIS
CVS CO
LVMNA
PER A
MAVIT
AMID



fulem vnreynē scharpffen geblüet nit vnbillich erkant werdē mag.

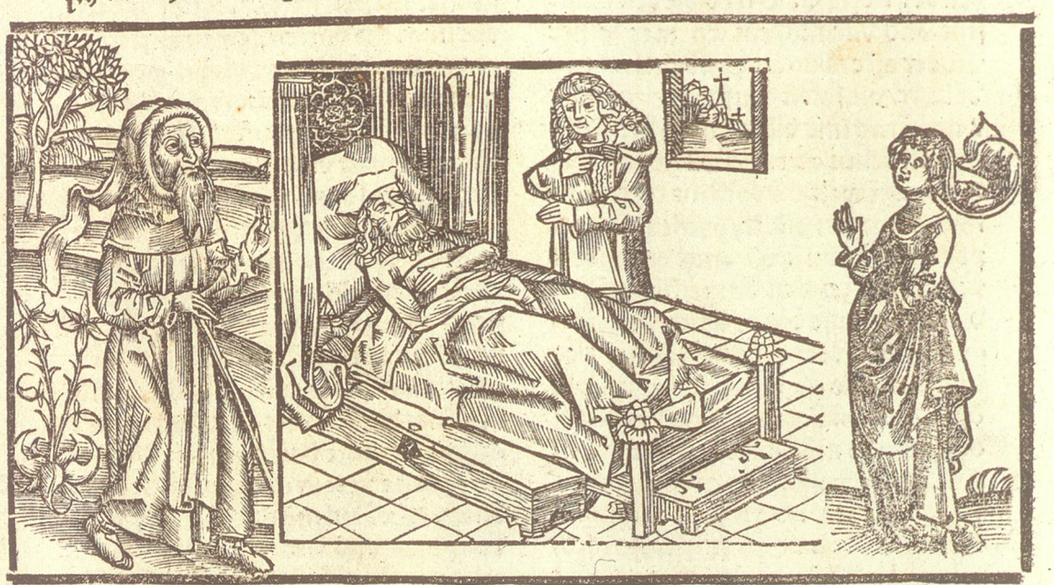
Das.iii.capitel des

erſten tractats/ dir offenbarē iſt von vnderſcheidt der peſtilētzen ob ſie zů fliessen oder zů erben ſy.

Jtt das die menſchen zů diſen zyten ſo gar lichtfertiges lebēs ſint/ vñ ſo gar mit wenig für ſichtikeit ir gemůt begabt iſt. bezwinget mich der nutz vñ das gůt zů erkēnen vñ zefragē ob die peſtilentz ei erbſucht ſy oder nit/ vff dz mā wiſſe was mā tůn vñ laſſen ſoll dz ů menſch nit glich geſchetzt werd eim eſel oď eī anď vyße ſo es ſyns glichen valken/ oď eyn tödlichen ſchadē nemen ſicht mit nichten dem ſelbigen end nahen iſt ee dan ich kum zů dem regimēt wie mā ſich haltē ſoll in ſolichem valk ob ſie kum von einem menſchē an das ander oď nit. Jch ſprich Ya. der breſt erbt von eynem menſchen an den andern/ alſo wan ein menſch mit dem gebreſten behafft iſt/ vnd alſo die vergifftige materi in ſynem lyb hatt/ ſo rücht die vō ym durch den/ vñ mit dem athem oď ſunſt vnd vergifft den lufft den der mēſch in ſich zücht do durch/ dan der mēſch ouch vergiffret würt/ vnd alſo vō eym mēſchē an dz anď kumpt/ alſo das offenbarlich geſchicht vnder kinden in eynem huſe.

Das.v.cap.des erstē

tractats offenbaren iſt/ in welcher geſtalt/ wo vnd an welchē enden die peſtilentz des menſchen lyb kummē iſt.



Es iſt zů merckē dz der gebreſt der peſtilentz gemeynglich ſich erzögen iſt an dryen enden des menſchen/ das iſt. hinder den oren. vnder

80

BRUNSCHWIG, HIERONYMUS. (Pestbuch:) *Liber pestilentialis de venenis epidemie. Das Buch der vergift der pestile(n)tz das da genan(n)t ist der gemein sterbent der Trüsen Blatren.* [Strasbourg]: Johann Grüninger, 19 August 1500. 2°. (4), 36 leaves. With 23 (2 repeated) woodcuts. Cream-coloured plain 19th-century boards.

Single edition of the only incunable in German, dealing with the plague. – The epidemic, which sporadically had already appeared in late Roman times, during 1347 to 1350 had been brought from China or India into Europe where the death toll went up to 25 million people, about a quarter of the population. The Black Death's shock to the mediaeval world had a serious impact on mentality and character, on the way of thinking, behaving and acting, on the visual arts and on literature, on popular belief and habit, not least on the development of medical science.

The physician, botanist and pharmacist Hieronymus Brunschwig was born in Strasbourg before 1470 (even about 1440?). He studied medicine in Bologna, Padua and Paris, but in any of his books he is named without title, so he apparently never took a degree, was more likely a practical man. After some years of practising as a surgeon in the German south and southwest, he settled in Strasbourg by the end of the century, became the town's surgeon, and died about 1512/1513. All his books – the *Chirurgia* of 1497 (the first German book on surgery), the *Pestbuch* (Book on the Plague), and two books on distillation – were first printed on Grüninger's press.

The book on the plague is modelled on Heinrich Steinhöwel's *Büchlein der Ordnung der Pestilenz*, Ulm: Johann Zainer, 1473 (H 13737 = 15058). It reports on the up-to-date therapy, with the intention to qualify the lay-physician to self-healing and to the preparation of remedies; it also gives salubrious dietetical advice and many therapeutic and preparatory measures.

The 23 woodcuts (9 large measuring 136-184 x 134-140 mm; seven cuts combined from two to four blocks) show God punishing mankind by the plague, physicians and patients, pharmacologists, a pharmacist mixing a cure, St. Rochus and St. Sebastian (patrons of the plague-stricken), &c., &c. Most of the woodcuts are in the Grüninger shop's middle-style, developed on the illustration for the Terence of 1496 (see no. 74), now showing spaces even more closed by shadowing, which gave the woodcuts a metalcut-like balance and a darker, even more 'colourful' impression, thus making colouring by brush superfluous. The majority of the blocks is in their first impression; only a few have been used earlier: The woodcut depicting a writer at his desk (fol. 4b) was first used in Locher's *Panegyricus* of 1497 (H 10153) and afterwards (on the different states of this cut see Arnim, *Schäfer*, no. 212). From Brunschwig's *Chirurgia* of 1497 (H 4018) are: a) the cut on the title, showing the Master with four pupils (Schramm fig. 948 = 348, a 'magister cum discipulis' scene, not in Schreiber/Heitz, *Accipies*); – b) the Patient in bed attended by a physician and two other men (leaf A2b), now without the lower row in the tiled flour, as cut from 154 x 133 in the *Chirurgia* (Schramm fig. 351) to 144 x 133 in the book on plague (fig. 942); also the wound in the patient's chest has now been removed; – c) the Interior of a pharmacy (D4b; Schramm fig. 349) – d) two Groups of three and four people (Schramm figs. 945 and, with different combination, 948; to be compared with figs. 350 and 355 in the *Chirurgia*).

◖ The *Jahrbuch der Auktionspreise* (1950-2000) lists only two copies at auction: Weinmüller 38 (1950), and Rauch 11 (Brunschwig sale 1; 1955), no. 12. For the first half of the 20th century we hold record of Baer 733/73, 745/438, Maggs 520/48, 533/106, and Taeuber & Weill 4/124. Sander, *Prices of Incunabula* noted a copy at Gumuchian's (1928) wanting two leaves.

Headlines, chapter-headings and first page rubricated; blank last page with some old scrawling. Paper with a few stains; cut to 272 x 193 mm. Parts of back chipped.

HC 4020*. – *GW* 5596. – *BMC* 1, 115 (273 x 197 mm). – Pellechet 3040. – Goff, B-1228 (8 copies). – Klebs 228.1. – Schmidt, *Grüninger* 52. – Muther 540. – Schreiber 3645. – Schramm xx, pp. 7 and 24, figs. 942-957, also 348, 349. – Hind 1, 344.

– Kunze, *Buchillustration* I, 407f. – Ch. Schmidt, *Alsace* II, p. 396, no. 214. – Sudhoff, *Deutsche medizinische Inkunabeln* 205. – A. C. Klebs/E. Droz, *Remèdes contre la peste...*, Paris 1925, no. 9. – A. C. Klebs/K. Sudhoff, *Die ersten gedruckten Pestschriften*, Munich 1926, no. 9. – *Bibliotheca Walleriana* 42. – Benzing, *Brunschwig* no. 9. – *VL* I, 1074 ('less known'). – Not in *Bibliotheca Osleriana*.

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Erste, einzige Ausgabe der wichtigsten deutschen Pestinkunabel. – Die bereits in der Spätantike sporadisch aufgetretene Seuche hatte sich, um 1347/1350 aus China oder Indien eingeschleppt, epidemisch über Europa verbreitet, wo ihr (nach Hecker) 25 Millionen, etwa ein Viertel der Bevölkerung, zum Opfer gefallen waren. Die Erschütterung des mittelalterlichen Lebens durch den ›Schwarzen Tod‹ hatte gravierenden Einfluß auf Gesinnung und Handeln, auf bildende Kunst, Literatur, Volksglauben und -brauch, nicht zuletzt aber auf die Entwicklung der medizinischen Wissenschaften.

Der vor 1470, vielleicht schon um 1440 in Straßburg geborene Brunschwig war Arzt, Botaniker und Apotheker. Er hatte in Bologna, Padua und Paris Medizin studiert. Da ihn keine seiner Schriften mit akademischem Grad nennt, wird er nicht abgeschlossen haben, war eher ein Mann der Praxis. Als Wundarzt längere Zeit im deutschen Süden und Südwesten tätig, ließ er sich gegen Ende des Jahrhunderts in Straßburg nieder, wo er vor 1512 verstarb. All seine Veröffentlichungen – neben dem *Pestbuch* eine *Chirurgia* und zwei *Destillierbücher* – erschienen zuerst bei Grüninger.

Brunschwigs *Pestbuch* lehnt sich eng an Heinrich Steinhöwels von 1473 an. Es referiert den damaligen Stand der Pest-Therapie und möchte den Laienmediziner zur Selbstbehandlung und zur Zubereitung von Pestheilmitteln befähigen, teilt gesundheitsbewahrende, diätetische Ratschläge, Rezepte und zahlreiche therapeutische Maßnahmen mit. Die 23 Holzschnitte – die größten 136-184 mm hoch und 134-140 mm breit – zeigen Gott, der die Menschheit mit der Pest straft, Ärzte und Patienten, Pharmakologen, einen Heilmittel bereitenden Apotheker, die Schutzpatrone der Pestkranken (St. Rochus und St. Sebastian) etc. Die meisten Holzschnitte sind hier erstmals verwendet, extra für diese Ausgabe und in dem kurz vor 1500 sich durchsetzenden mittleren Grüninger-Stil geschnitten. Nur einige Holzschnitte hat Grüninger bereits früher verwendet, so den Titelholzschnitt mit dem Autor und vieren seiner Schüler (›magister cum discipulis‹, nicht bei Schreiber/Heitz, *Accipies*) in Brunschwigs *Chirurgia* von 1497, den Holzschnitt auf Bl. 4b in Lochers *Panegyricus* des gleichen Jahres.

Auf Nachkriegsauktionen im deutschsprachigen Raum kamen nur zwei weitere Exemplare unter den Hammer, und auch im Vorkriegshandel war das Buch selten.

81

HUG SCHAPLER. – *Ein lieplichs lesen vnd ein warhafftige Hystorij wie einer (d' da hieß Hug schäpler vn wz metzgers gschlecht) ein gewaltiger küng zu Franckrich ward* ... Translated by Elisabeth von Nassau-Saarbrücken; edited by Conrad Heindörffer. Strasbourg: Johann Grüninger, 4 September 1500. 2°. 54 leaves with 37 woodcuts. – Bound with (II): Hans von Bühel. *Von eines küniges tochter vô Frãckrich*. [Strasbourg], Johann Grüninger, 8 September 1500. 72 (recte 70) numbered leaves with 39 (2 repeated) woodcuts, also with the printer's device. 16th/17th vellum 'auf Riemchen', covers framed by blind fillets; edges green.

First edition. – *Hug Schapler* or *Huge Scheppel* is the German corruption of *Hugues Capet*, the title of a *chanson de geste* which tells the life of the French king (987-996). Son from a butcher's daughter and a nobleman, Hugues goes out in quest of adventures, many to write home about. He gains such a reputation that he is given for marriage the daughter of Louis v (the last Carolingian king, who reigned 986-987; the *chanson* calls him a son of Charlemagne), so Hugues becomes the first Capet king of France. The story gained popularity as it, like Saul and David, gave an example for a member of the lower classes risen to an autocrat.

Hugues Capet, together with three further *chansons de geste*, was translated by Elisabeth (1393-1456), daughter of Duke Ferry I of Lorraine, who in 1412 was married to Philipp I of Nassau-Saarbrücken. Elisabeth translated these *chansons* in the 1430s from a manuscript, her mother, Margaret de Vaudémont et Joinville, got copied in 1405. According to the preface in the *Hug Schapler* Elisabeth revised her translation after she had received from her son in Paris another French version. In fact, the second part of the novel (which describes how Duke Asselin and the Count of Champagne contend with Hugues for his wife and the crown) is only known from Elisabeth's translation. Her style marks the beginning of German epic prose.

Of the *Hug Schapler* a single manuscript of 1455/72 (Hamburg/SUB, cod. 12 in scrin.) escaped destructivities. The present 'sumptuously furnished first edition, belonging to the finest books from Grüninger's press' (Gotzkowsky), was rendered and edited by Conrad Heindörffer of Strasbourg. It was followed by four 16th-century editions: two by the Grüningers in 1508 and 1537, for which our woodcuts were reused, while the two Frankfurt editions of 1556 and 1571 got new woodcuts by Hans Brosamer. Hans Sachs in 1556 made a stage play of the novel.

The present edition is illustrated by 37 woodcuts, 23 of them printed from two blocks mounted together to produce prints of 116 x 135-155 mm. The cut from the title – depicting Hugues Capet on horseback, leading a group of armed men, passing under a balcony with four ladies – is repeated on leaf 32b; and the cut with the tomb of Hugue's father (3a) has to make for Hugue's own grave on 54b. Altogether 46 different blocks have been used, newly designed in the Grüninger shop's middle-style with closer shadowing &c. (see no. 80 for more details).

II) First edition. – Hans von Bühel, probably from a noble family of Baden, is documented in Poppelsdorf (near Bonn; being in the service of Friedrich III von Saarwerden, archbishop of Cologne) where in 1412 he wrote a biography of Diocletian, for which he used the *Gesta Romanorum*. His only other work, of 8259 verses finished twelve years before, tells the 'Story of a Daughter of the French King', who seeks his daughter's hand in marriage. She becomes the wife of the King of England instead, and on her father's death inherits the French crown. After her decease her son's inheritance is claimed by the King of England; he – now taking the role of Edward III – decides for belligerence which develops into the Hundred Years' War (our author being in favour of the English).

The present first edition, a second followed in 1508, has 39 large illustrations of 116 x 140 mm or of 147 x 150 mm. Most of them had been mounted and printed as in the above *Hug Schapler*. In fact, 15 of the 37 different blocks had been used in the Schapler only four(!) days before, while 22 are new

Wie der ritter herr Gernier

DIser ritter herr Gernyer wart kranck vñ verschied von diser welt dem gott gnad. Der hat nun verlassen eynen sun mit namen Hug/der was zů der zyt by sechzehen iaren alt. vnd hielte sich vast herrlich vnd köstlich/ Er reit zů hoffe/übte sich mit stechen vnnd mit andern hoffwisen. vñ was so milt vñ so güdig gegen aller menglich. Ee dann das sechs iar nach synes vaters tod vergiengent das er syn verterlich erb als verthon hett. vñ ward dar zů groß gůt schuldig das im die schuldener kein rüw me lassen woltē. Des schampt sich Hug gar sere das er so herrlich vnd an allen enden der köstlichst gewesen was/vnnd das er nun den lüten solt zů spott werden. vnd schwür by dem almechtigen gott er wolt vsser land riten/vnd sin schuldener sich lassen eyn wyle erkūelē/als er dett/biß sin sachen besser würden.



and in perfectly the same developed Grüninger style.

Though representing the literary form of a 'Volksbuch', the book in 1508 saw its single further edition.

❡ I) Very rare: Gotzkowsky lists 13 (4 incomplete) copies, only one in the US. For the pre-War market we hold record of J. Rosenthal 66 (c. 1910), 637, and Graupe 57 (1925), 107.

II) Even more rare: Only 9 complete copies known to *GW*, none in US and Strasbourg libraries. On the market we could trace Graupe 57 (1925), 103 (incomplete) and Schab 19/8, the only copy noted by Goff.

First leaves of the Schapler with some browning and a tear into lower white margin. Both books otherwise in splendid condition, cut only to 269 x 195 mm. The binding with some spots; formerly with four textile ties.

Provenance: [Salis-Soglio-Mayenfeld].

I) H 8970*. – Not in *BMC*. – Goff H-500 (only New York/PML). – Ritter III, 344. – Schmidt, *Grüninger* 53 (32 woodcuts). – Muther 545. – Schreiber 4251. – Schramm XX, pp. 8 (in detail) and 24; figs. 958-992. – Kristeller, *Straßburger Bücher-Illustration*, no. 91; for the style of the cuts see pp. 29-31 with fig. 11. – Goedeke I, 357, 1. – Heitz/Ritter 240 (with wrong date). – Gotzkowsky I, p. 84, (B5) no. 1 (see also p. 87f. for further references). – Facsimile: Hildesheim 1974 (= *Deutsche Volksbücher in Faksimiledrucken* A.5), with an epilogue by Marie-Luise Linn. – See also R. Bossuat, *La chanson de 'Hugues Capet'*, in: *Rom*, 71, 1950, pp. 450-481. – Regarding Elisabeth von Nassau-Saarbrücken see H. H. Steinhoff in *VL* II, 482-488.

II) HC 10039*. – *GW* 5707 (9 complete, 5 incomplete copies). – *BMC* I, 115 (273 x 203 mm, but wanting 14 leaves). – Goff B-1275 (no copy in institutional libraries). – Weller 155. – Ritter I, 120. – Schmidt, *Grüninger* 54. – Muther 546. – Schreiber 4451. – Schramm XX, pp. 8 (in detail) and 24; figs. 993-1020 (omitting doublets). – Kristeller, *Straßburger Bücher-Illustration* no. 92; see also pp. 29-31 on the style. – Goedeke I, 290, 1, 1. – Hayn/Gotendorf I, 498. – U. Gerdes in *VL* III, 443-449.

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Zwei seltene Erstausgaben deutscher Volksbücher, beide mit Bezug zu Frankreich. – Der *Hug Schapler* ist die *chanson de geste* von Hugues Capet in seiner deutschen Bearbeitung durch Elisabeth von Lothringen (1393-1456), ihr »letztes und erfolgreichstes Werk (...) Die unhistorische Fabel beruht auf volkstümlichen Vorstellungen, welche den Thronfolgewechsel von den Karolingern zu den Kapetingern zu erklären suchten.« (Steinhoff).

Die Fabel von der *Königstochter von Frankreich* wird von drei Elementen bestimmt: einem Inzest-Motiv, dem der verleumdeten und unschuldig verfolgten Gattin sowie von historischem Material zum Hundertjährigen Krieg.

Die Ausgaben sind, Wiederholungen mitgezählt, mit 37 bzw. 39 Holzschnitten im mittleren Grüninger-Stil illustriert, gekennzeichnet durch dichtere Schraffuren und eine zunehmend metallschnittartige Härte. Von den 37 zur *Königstochter* verwendeten Holzstöcken kommen 15 auch im *Hug Schapler* vor, der nur vier Tage früher datiert ist(!).

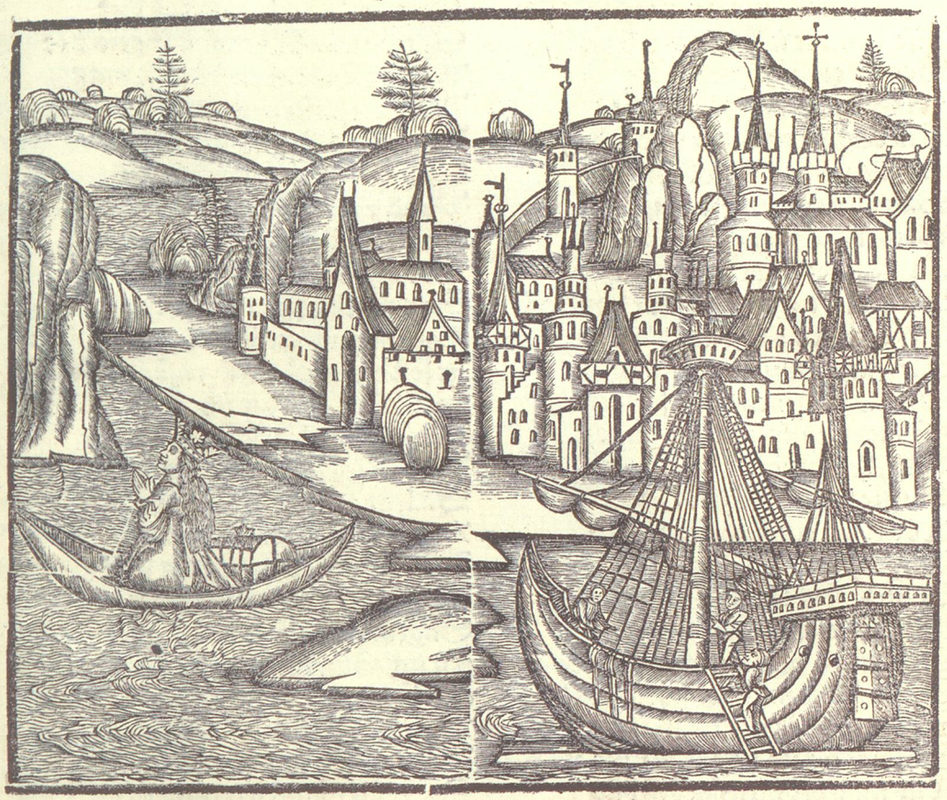
Beide Ausgaben sind extrem selten: Vom *Hug Schapler* konnte Gotzkowsky (1991) 13 (vier unvollständige) Exemplare nachweisen; und von der *Königstochter* verzeichnet der *GW* neun vollständige.

Hie zů Pariß ein kőſtlich

Das ich hie vil ſeit vnd vaſt
Er were heimiſch oder gaſt
So was kum da ſeines gelych
Der mit geberd ſo ritterlich
Vnd mit getat alle dingen
Das alſo möcht volbringen
Alſo des küngs ſun da ther
Darumb an der ſelbigen ſtet
Die ere im gegeben wart
Von der ſchönſten frowen zart
Die in allem franckrych was
Für den beſten ſie in vß laß
Des tages vff den groſſen ban
Darumb müſt er die ere han

Hie was zů Pariß ein kőſtlich ſtechen vñ rennen/zů ere vnd freüden der küngin.





VND do ſye in den ſorgen wz
Vnſer hergot ir nit vergas
Dan ſo er einē helfen wil
So iſt im keins dings zů vil
Da kam gar ein grülicher wint
Vnd warff dz lieb vnd hübſche kint
An ein gebyrg was groß vnnd hoch
Gegen Engelland es hyn zoch
Zů einer ſtatt by dry mylen
Hin warff ſie der wint mitt ylen
Die ſelb ſtatt was lunden genant
Die houbt ſtatt in dem Engelkant
Vnd da ſie an das gebirg kam
Gar bald ſie ir ſchifflin da nam
Vnnd bannd es vaſt mit einem ſeil
Sie ſprach herr gott gybe mir heil
Das ich kumme zů den lüten
Ich will gern hacken vnnd rüten
Als vil ich das kan geleren
Vmb das ich mich mög erneren
Das ich hungers nitt en ſterbe
Vnnd als elēnclich verderbe
Mit dem ſach ſie ouch über ſich
Vnd ſach ein röuchlin ſicherlich
Off einem berg hoch vnnd verr.
Sie ſprach gott mein lieber herr
Wer mag doch ſein by dem feüre
Wüßte ich das es wer geheüre

82

PSALTERIUM (Latin-German). – *Psalterium cum apparatu vulgari firmiter appresso. Lateinisch Psalter mit dem teutschen nutzbarlichen da bey getruckt.* Basel: Michael Furter, 1503. 4°. (8), "cxxx" (recte 128) leaves. Title with the printer's mark, text with 14 figured woodcut initials from 11 blocks. 19th-century sprinkled calf.

Fifth Latin-German *Psalter* (to be distinguished from the German-Latin versions), one of two Furter editions of 1503 which are only preceded by three incunabular editions (H 13509-13511) and Furter's edition of 1502, all with the same contents – sacred songs and poems meant to be sung. Both 1503 editions, differing in some spelling and abbreviations only, are very close reprints of the 1502 edition, showing the same collation, the title, kalendarium and incipit printed in red and black, &c., &c., also the use of 11 delicate figured woodcut initials (including four different D) which Furter had ordered for the 1502 edition. Seven of these illustrate psalms, the remaining four relate to events from the New Testament (three with the crucifixion). The large initial B for the opening psalms shows praying King David with his harp (58 x 52 mm; the other initials measure 40 x 42 mm).

Michael Furter, of Augsburg origin, since 1483 settled in Basel, became a citizen in 1488, and also was a publisher and binder. Furter printed from 1483 until his death about 1516/1517, and many of his books are esteemed for their fine illustration. Nevertheless he shared the hard fate of many of his colleagues, as the poor estates of the deceased were adjudicated bankrupt.

◖ Rare: Not in *VD16*; not in the British Library (owing Furter's other 1503 edition, though). Only two copies in the *Jahrbuch der Auktionspreise*: Hartung 64 (1991), lot 208, and Reiss 71 (2000), lot 2009.

Cut to 198 x 143 mm, foliation touched by the binder's knife occasionally. First and last leaves freckled, opening three leaves with worming in upper margin; leaf a1 strengthened in inner margin, a2 with tear into text. Binding rubbed; spine's extremeties torn; upper hinge starting.

Provenance: Last leaf with *Istum librum emit frater Johannes wielandt plebanus in Westerham per medio floreno anno 1510.* – Title with *Iste liber est fratris Alexandrj Mairis ordinis* (...?) *ac plebani Ecclesie sancti Martinj In braittenbrunn* [Oberpfalz] *1533.*

Not in *VD16*; not in Proctor/Isaac (but see no. 14106 for the 1503 variant edition). – Panzer VI, 177, 19 (for the variant edition see no. 20). – Panzer *DA* I, 259, 532 (calling this the fourth edition in Latin and German). – Walther no. 5. – Stockmeier/Reber 81, 24. – Heckethorn, *Basel* 82, 25. – Hieronymus, *Oberrheinische Buchillustration* II, 5. – O. Jennings, *Early Woodcut Initials*, pp. 30, and 135 with 9 reproductions.

*

Fünfte Ausgabe des lateinisch-deutschen Psalters (zu unterscheiden von einer deutsch-lateinischen Fassung), eine von zwei Furter-Ausgaben des Jahres 1503, denen drei Wiegendrucke und Furters Edition von 1502 vorausgehen. Beide Ausgaben von 1503 unterscheiden sich nur sehr geringfügig durch abweichende Orthographie und Abkürzungen voneinander, sind getreue Nachdrucke der Ausgabe von 1502, mit gleicher Kollation, Titelfassung etc., und mit 11 figürlichen Initialen.

Selten: Kein Exemplar im *VD16*, keines bei Proctor/Isaac (vgl. jedoch Nr. 14106, die andere Ausgabe von 1503).

XLII



Eus in nomine tuo saluū me fac ⁊ ī virtute tua libera me. [b] Deus exaudi oratiōnē meā: auribus p̄cipe verba oris mei. [c] Q̄ alieni insurrexerūt aduersuz me: et fortes q̄ sierunt aīam meam. ⁊ nō ꝓposuerūt deū ante conspectū suum. [d] Ecce eī deus adiuuat me: ⁊ dñs susceptor est aīe mee. [e] Auerte mala inimicis meis: et in veritate tua dispde illos. [f] Voluntarie sacrificabo tibi: et cōfitebor nomini tuo dñe. quoniam bonū est. Quoniam ex omni tribulatione eripuisti me: et super inimicos meos despexit oculus meus.

Psalmus LIIII

Als Dauid den künig saul flohe. do schlůg er die haiden vō der stat ceyla vnd zohe hin ein in may nūg da zů blyben. das ward saul innen vnd zohe für die stat. da ratfraget Dauid vnsern herren ob er beleiben solt od nit. do antwurt vnser her: sie werden dich iñ gebē. do zohe er auß mit sechß hündert mānen. vnd macht disen psalm. den sprich so du grosse not leidest vō deinen obern.

[a] Got mach mich behalten in dynem namē/ vñ erlöß mich in dyner krafft. [b] Got erhör min gebet/ empfahe mitt den ören die wort mins mūds [c] Wañ die frembden synd auffgestandē wider mich/ vñ die starcken habend gesücht myn sele/ vnd habēt nit fürgesetzt got vor irē angesicht. [d] Wañ nym war gott hilffet mir vnd der herre ist ain empfaher myner sel. [e] Abker die übeln ding minen veinden vnnd zerstrewe sy in diner warhait. [f] Herre ich wird dir opferen willigklich/ vnnd wird verichē dynem namē/ wañ er ist gůt [s] Wañ du hast mich erlöset auß aller trübsale/ vnnd meyn aug hat verschmacht über myne veind.

83 GUILLELMUS PARISIENSIS. *Postilla sive expositio epistolarum & evangeliorum dominicalium necnon de sanctis & eorum communi: una cum ferialibus* ... Lyon: Claude Davost [for Simon Vincent], 14 July 1505. 4°. (3), 225 leaves. With 4 woodcuts (1 on the title-page) and many figurated initials; coloured. Contemporary pigskin binding by the Güterstein Carthusians.

Second Davost edition. – The *Postilla super epistolas (dominicales de tempore et de sanctis) et super evangelia (dominicalia et de sanctis) secundum sensum litteralem*, not actually written but prepared and edited by the Dominican Guillelmus/Guillermus († about 1485/86), Doctor of Divinity in Paris, is certainly based on (and quite often mistaken for) the *Postilla super epistolas dominicales* (also named *Postilla Discipuli*) by the Dominican Johannes Herolt (c. 1380/90-1468). While the latter came down only in manuscripts, there are more than one hundred editions of Guillelmus' *Postilla* which all show a remarkable correspondence of text, sequence of the sermons, and of the register. Then, with the turn of the century, quite enlarged printed versions came up in Lyon. Already the second of these editions came from the small press of Claude Davost, who finished it on 24 September 1500 on behalf of Etienne Gueynard (4°. 314 leaves. – *GW* 11983).

Our second Davost edition is a condensed reprint for the Lyon publisher Simon Vincent, unnamed in the colophon but with his mark – SV and a scroll with MEMENTO FINIS – below (see Silvestre 265). As Silvestre gives Vincent's activities with 1508 to 1535 the present edition must belong to his very earliest books.

The fine white-on-black woodcut on the title-page, depicting Christ within two frames with prophets and saints, has been copied after the 1500 edition, the original block apparently being gone. The edition also contains a large initial P on the title, three woodcuts in the text (printed from two blocks, 60 x 50 mm), and many figurated initials from two different series (43 x 35 and 30 x 27 mm). ◖ Very rare: Not in Panzer, not in *BM-STC (French)*, and there was no other copy at post-War auction, apparently.

A close to perfect copy in a remarkable binding, with wide margins (242 x 164 mm). Up to leaf CXC all woodcuts and initials with contemporary colouring. Corner of leaf CXXXIX torn; so on LXXV, but repaired; tear into leaves LX and LXXI mended.

BINDING: Contemporary blind stamped pigskin binding (on wooden boards), executed by the Güterstein Carthusians' bindery, for which Kyriss (workshop 10) remarks an 'activity apparently restricted to the 15th century'(sic!). Covers with two frames by fillets; scattered tools with flower (Kyriss 10/4), animal (Kyriss 10/7), Evangelists' symbols, Christ's head, scrolls with 'marie' and 'ave maria'. Inner rectangles with floral diapers and two different tools of an eagle (one Kyriss 10/6). Capitals with blue and white stitching. Two clasps. Paste-downs from a 14th-century juristic manuscript on vellum. – With some insignificant worming; small tear into bottom of spine. Otherwise perfect.

PROVENANCE: In front *Hic liber ... est Carthusiensium In Bono Lapide* [i. e. Güterstein, near Reutlingen]. – On title *Cart. Buxheim* and stamp 'Bibl. Buxheim' [near Memmingen. In 1803 the library came into the possession of the counts von Ostein, lateron into the hands of the counts von Waldbott-Bassenheim, who in 1883 sold it in Munich]. – Front with ticket 'FROM THE LIBRARY OF WILLIAM MORRIS ...' [(1834-1896), poet, artist and printer. Morris' library was acquired by the Manchester collector Richard Bennett, who sold some of the books (Sotheby, 5 December 1898) before the noble rest in 1902 came into the Pierpont Morgan Library].

Baudrier XI, 193 (the 1500 edition with reproduction of its title. Our edition mentioned in a note). – Unknown to Panzer, not in *BM-STC*, Adams (but see P-2037: a Davost edition of 1507), Davies, *Murray (French)*, and Mortimer, *Hofer (French)*. – Regarding the text see *GW*, note before nos. 11921ff. (listing let alone 70 incunabular editions of the Latin versions), with further references. – Regarding Claude Davost see Claudin IV, 523, no. 49.

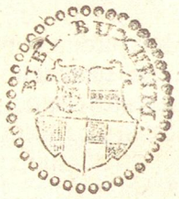
*

Zweite Ausgabe bei Claude Davost. – Der Dominikaner Guillelmus († ca. 1485/86) war Doktor

Cart. Buxheim



Postilla siue expositio epistolarū ⁊ euāgeliorum dominicaliū: nec non de sanctis ⁊ eorū communi: vna cuz ferialibus taz de toto tempore anni q̄ etiam eorundem sanctorum.


BIBL. BUXHEIM



der Theologie in Paris. Die mehr als 100 unter seinem Namen »überlieferten Ausgaben der ›Postilla super epistolas (dominicales de tempore et de sanctis) et super evangelia (dominicalia et de sanctis) secundum sensum litteralem‹, zeigen in Textfassung, Reihenfolge der Sermones sowie im Register eine (...) bemerkenswerte Übereinstimmung. Die ›Postilla‹ basiert mit Sicherheit auf dem gleichnamigen ungedruckt gebliebenen Werk des Dominikaners Johannes Herolt (›Postilla Discipuli ...‹), das in zahlreichen Handschriften überliefert ist (...). Guillelmus Parisiensis, der sich im Prolog («Bonam vitam ...«) vorstellt, darf nicht als Autor, wohl aber als Herausgeber und Bearbeiter gelten. Wann er die ›Postilla‹ Herolts für den Druck vorbereitete, ist ohne Einbeziehung der handschriftlicher Überlieferung nicht zu klären« (*GW*).

Eine Sonderstellung unter den Postilla-Editionen nehmen die ab 1500 in Lyon erschienenen, stark erweiterten Fassungen ein. Bereits die zweite dieser Ausgaben hatte die kleine Lyoner Offizin des aus Troyes stammenden Claude Davost am 24. 9. 1500 für Etienne Gueynard vollendet (4°. 314 Bll. – *GW* 11983). Unsere Ausgabe ist ein komprimierter Nachdruck für den Lyoner Verleger Simon Vincent, dessen Name im Impressum zwar nicht genannt wird, dessen Marke mit seinen Initialen SV und mit einem Schriftband »MEMENTO FINIS« sich aber unter dem Impressum findet (vgl. Silvestre 265; mit Verlegertätigkeit 1508(!)-1535).

Für unsere Ausgabe stand der Titelholzschnitt der Ausgabe von 1500 nicht zur Verfügung und wurde kopiert; der schöne Weißschnitt zeigt Christus in ganzer Figur in zwei Rahmen mit Propheten und Heiligen zwischen floralen Ranken. Außerdem enthält der Druck eine große Initiale P auf dem Titel und im Text 3 Holzschnitte von 2 Stöcken (60:50 mm) sowie zahlreiche figürliche Initialen aus zwei Serien (43:35 und 30:27 mm).

Sehr selten: Nicht bei Panzer, *BM-STC* (*French*); kein weiteres Exemplar auf Nachkriegsauktionen.

Nahezu tadelloses Exemplar in einem Einband der Werkstatt der Gütersteiner Kartäuser (Kyriss 10: »Die Arbeit des Binders blieb anscheinend auf das 15. Jahrhundert beschränkt«sic!), später im Besitz der Kartause Buxheim bei Memmingen, und von William Morris.

84

HORTUS SANITATIS: *ORtus SAnitatis.* [Strasbourg: Johann Prüss, 'about 1499'; but rather after 14 March 1507]. 2°. (360) leaves (but here with 362 leaves as Ee1 and Ee6 exist twice). With 1073 woodcuts, some by the master working for Kistler's shop. Contemporary blind stamped monastic binding (see below).

Fourth (third Strasbourg) edition of the most comprehensive medical and natural history publication of the fifteenth century, first published in 1491 by Meydenbach in Mainz (see no. 60).

The present edition (H 8943) is the last of the three reprints by Prüss (all without date, and by many bibliographers tentatively dated to 1496-1499). Its dating to "about 1499" (so still by Goff) is not tenable any longer, as some of the white-on-black initials, with foliage, show a better condition in Prüss' Nestor of 14 March 1507 (Pr 9982). The three Prüss editions have quite often been confused as their number of leaves is identical, their lay-out and illustration almost the same. But the editions can now easily be distinguished by their signatures which all differ at least near to the end (full collations are given by Davies, *Murray* 194 = H 8943, and *München, BSB Ink.*, H-389/390 = H 8941/8942). Further distinctive marks for our edition can be found in the illustration (see below), also that there are lombardic and other printed initials throughout, and that it has a large woodcut initial O at the head of the *Prohemium*.

Regarding the illustration to the text, its itinerary and partly remaking, see Prüss' edition of 1497 (no. 75). As for that edition Prüss could again borrow three large blocks from Grüninger who had them made for Brunschwig's *Chirurgia* of 1497: On the verso of the title now is 'The Interior of a Pharmacy' (measuring 184 x 136 mm in the *Chirurgia*, but here cut to 165 x 136 mm; in Prüss' *Hortus* of 1497 still uncut and used on the verso of title to *Tractatus de urinis*); while the title for the *Tractatus de Urinis* (leaf Gg1a) here bears 'A Patient in bed attended by a physician and two other men' (now without the lower row in the tiled floor, as cut from 159 x 136 mm in the *Chirurgia* to 144 x 136 mm in our *Hortus*. A wound in the patient's chest was removed from the block before 19 August 1500; see Brunschwig, no. 80). In between, on the verso of the collective title following *De herbis* (leaf K1b), is the renowned skeleton (see no. 75 for references).

◖ Quite rare: Hain could not see a copy; the edition not listed by Schmidt, *Prüss*, not in the Hunt, Osler, Plesch and Waller collections. For the second half of the 20th century the records list four copies at auction: Sotheby 20. 5. 1947/402, 28. 2. 1955/194 and 13. 2. 1956/230 (wanting 32 leaves), also Hertzberger (June 1963, no. 289). For the time before the War we hold record of L'Art Ancien 14/850 and 25/807, Davis & Orioli 129/33, Harper 5/914, Quaritch 400/1925, also Karl & Faber 42/228 and 44/253.

The present copy is in its first binding, and large (306 x 210 mm). The text with very insignificant foxing; leaves Ee1 and Ee6 present twice, inner margins of Ee3/4 strengthened.

Binding: Contemporary monastic (Breslau?) binding of wooden boards, backed with calfleather; blind stamped with fillets forming lozenges, stamped in are two different forms of a fleur-de-lis (very close to the Breslau tools Schwenke/Schunke 315/93c and 176/215), also an unrecorded eagle on a branch in a lozenge.

HC 8943. – Goff H-489 ('about 1499'; seven complete copies in institutional libraries). – *München, BSB Ink.*, H-391 ('1507'; providing full collation). – Paris/BN, *Incunables*, after H-296: 'Prüss, c. 1507'). – Proctor 1448 ('Cologne: Quentell, n. d.'). – *BM-STC (German)*, 418 ('c. 1510?'). – Schreiber 4250 ('c. 1503'). – Davies, *Murray* 194 ('c. 1507'; 312 x 215 mm). – Ritter IV, 2072 ('Grüninger, après 1500'; after the Paris/BN copies). – Kristeller, *Straßburger Bücher-Illustration* 40. – Pritzel 10816. – Nissen, *BBI* 1, pp. 33-35, and 11, no. 2365 ('c. 1499'). – Choulant, *Graphische Incunabeln* pp. 20 and 64, no. 17. – Klebs 509.4 ('1499'). – Klebs, *Hortus* 4. – Klebs, *Early Herbals* 48. – Schreiber, *Kräuterbücher* no. 15. – Concerning the cuts see also no. 75, Prüss' 1497 edition with almost the same illustration; regarding





Capitulum.ciiij.

Zedrosus. Zidrach ⁊ Ziphius. Ex li. de natu. re. Zidrosi belue marine sunt arabiā incolentes. quaꝝ ossa adeo magna sunt vt fores in domibus ⁊ pallacijs tigna: ⁊ alia structure necessaria de illis comode secentur. quadraginta nāq; cubitoꝝ magnitudinis reperiunt. ¶ In li. vt supra. Zidrach est monstrū forma mirabile qđ ꝑtendit maliciam in sua figuratiōe sed innocuum reperit. Caput habet vt equus: sed forma minori. Corpus aūt ex omni parte draconi similimū est. totūq; diuersimode coloratū. Caudam habet longā ꝭm quātitatem corporis sui gracilem ⁊ tortuosam vt anguis. pinnas habz q̄z sicut piscis. ¶ In eodez li. Ziphius est marina belua valde formidabilis: ⁊ omniū animalium generi valde dissimilis: forma singularis. Huius nāq; caput si videris monstruosuz est omnino. Si oris abyssum fugies velut imaginem mortis si oculos horrebis. si reliquum corpus nihil in rebus simile te vidisse fatebarz.

Capitulum.cv.

3 Itiron. Isid. Zitiron monstrum est quo vulgus militē vocat. ⁊ est ingens atq; fortissimū in anteriori parte: quasi formam armati militis prefert. ⁊ caput quasi casside galeatum ⁊ ex cute rugosa ⁊ dura ac firma nimis. Ab eius collo dependet scutum longum. latum ⁊ magnum. et interius cauum vt in eo possit cōtra ictus pugnātium more defendi. Est em̄ forma triangulare firmitate duriciaq; tā validum vt vix vnq̄ possit iaculo penetrari. De collo eius ⁊ de spōdilib⁹ vene quedam ac nerui fortissimi ꝓtenduntur in humeꝝ. quib⁹ ꝑdictū scutū pendet in scapl'a. Brachia q̄z fortissima nimis hz. ⁊ quasi manū bisulcam cum qua validissime ꝑcutit. Vn̄ fit difficulter nimis ab homīe capi possit. Et si captus fuerit difficulter etiam necari: nisi cū mallijs poterit



Capitulum.cvj

3 Isius. Alb. in li. de na. aīaliuz. Zifius est animal maris nulli alij simile maximū ⁊ ingens de genere cetoꝝ: caput hz monstruosum. os ꝓfundum valde. oculos horribiles. in corpe nulli alij simile nisi cete.

¶ Finit tractatus de Piscibus.

the large cuts from the *Chirurgia* see Schramm xx, figs. 349, 351 and (skeleton) 1023. – E. Shaffer, *The Garden of Health. An account of two herbals, the Gart der Gesundheit and the Hortus sanitatis*, California 1957. – G. Keil in *VL* IV, 154-164. – Though acknowledged a 16th-century edition by Davies (*loc. cit.*) in 1913, the book is neither listed in *VD16* nor by Benzing/Muller, *Strasbourg*.

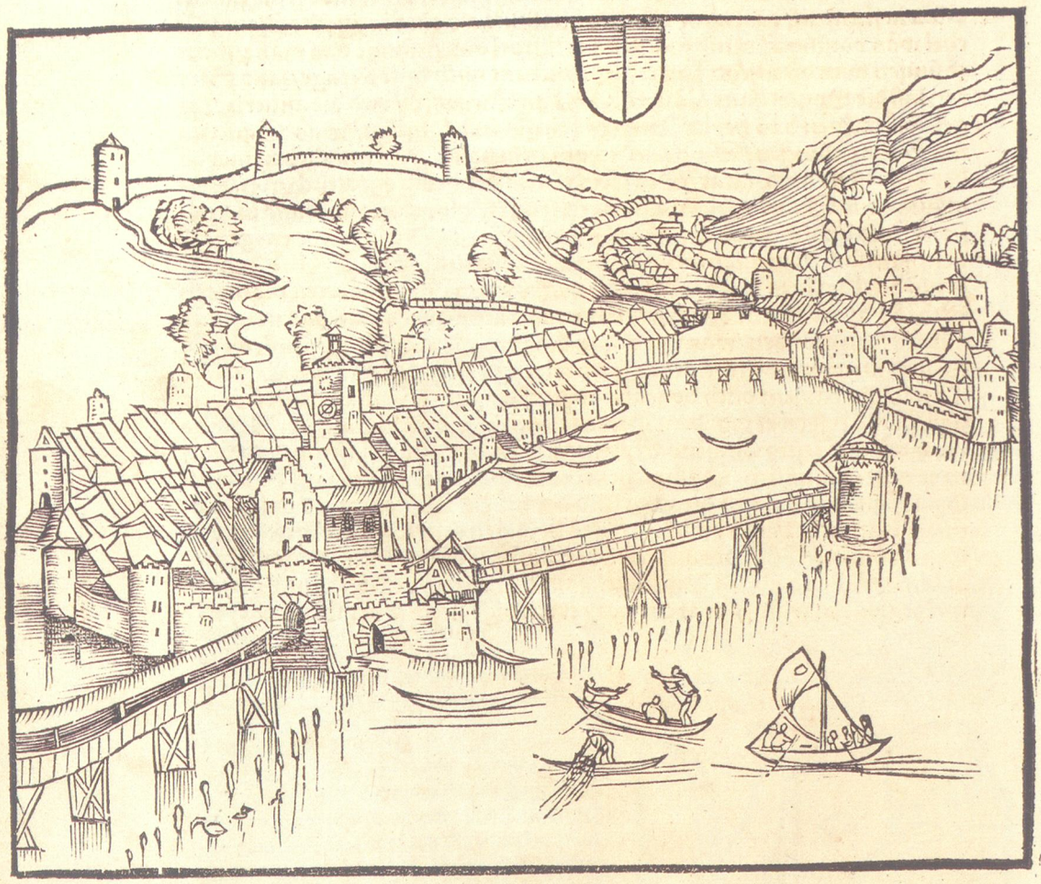
*

Vierte (dritte Straßburger) Ausgabe, die letzte der drei undatierten Drucke bei Prüss (vgl. a. die Nr. 75), die von den Bibliographen versuchsweise auf die Jahre 1496-1499 angesetzt wurden. Die Datierung unserer Ausgabe auf ›ca. 1499‹ (so noch bei Goff) läßt sich jedoch nicht halten, da einige der Weißschnitt-Initialen in Prüss' Nestor vom 14. März 1507 den besseren Zustand zeigen.

Prüss' drei Hortus-Ausgaben waren wegen gleicher Blattzahl, nahezu gleicher Illustration und Gestaltung sehr leicht zu verwechseln, doch unterscheiden sich die Bogensignaturen gegen Ende der Drucke (s. Davies, *Murray* 194 für H 8943 bzw. *München, BSB-Ink.*, H-389 und 390 für H 8941 bzw. 8942). Weitere Kennmerkmale unserer Ausgabe sind die durchgehende Verwendung von gedruckten Lombarden und anderen Initialen, eine große Initiale O zu Beginn des *Prohemium* (Illustrationsvarianten nennt unser englischer Text).

Selten: Nicht bei Schmidt, *Prüss*; kein Exemplar in den relevanten Sammlungen Hunt, Osler, Plesch und Waller. Auf Nachkriegsauktionen konnten wir nur drei Exemplare, dabei ein recht unvollständiges nachweisen. Unser Exemplar befindet sich einem zeitgenössischen (Breslauer?) Einband.

wie vor anfang der Eidgnoschafft die statt Lutzern gewesen/ wie vñ wa har die ir vrsprung vñ erbuwūg hat.



VOn der Geburt vnsers lieben herren Jesu Christi. Fünffhundert vnnd drü Jar gezelt. by des keisers Mauricio in den zitten/ ouch der heilig vatter Sãctus Benedictus gelept vnd Cristen glouben gebrediget hatt/ Jst da vor vil Jaren alwegen gesechen wordẽ vff der hofstatt do yetz das lobliche wir

85

ETTERLIN, PETERMANN. *Kronica von der loblichen Eydtgnoschaft, Ir harkommen und sust seltzam stritten und geschichten.* Basel: Michael Furter, 24 December 1507. 2°. (8), 124 leaves, (1) blank leaf. With 28 woodcuts by Master DS and by the Master of the Verardus. German half-leather binding, not before 1540 (see below).

First edition (second issue), the only one from the 16th century. – As Schradin's *Chronicle* dealt with Lucerne only, Etterlin's is the first to treat the Swiss Confederation as a whole. Petermann Etterlin (1430/1440-1509) from 1476 until 1483 was on the Lucerne bench, court clerk during 1495-1509, and as an unscrupulous adherent of the pro-French Ludwig Seiler, president of the Lucerne Council, he was in the most favourable position to observe the internal affairs and machination. His 'Chronicle of the commendable Confederation', begun in 1505, opens with St. Meinrad's foundation of Einsiedeln. 'Though reporting some vapid material, the book contains much of importance' (as Panzer put it), and it is at its best where Etterlin reports as an eyewitness (f. e. to the battles of Murten, Grandson and Nancy). The renown of the *Chronicle* is also based upon its illustration, making it one of the most important and finest Swiss books of the period.

The 29 woodcuts (28 in the present second issue) are printed from 13 (12) blocks. Of these blocks 7 (6) are new and, according to Hieronymus, can be attributed to Master DS: 1) Full-page cut, showing the author presenting the *Chronicle* to Emperor Maximilian (not listed in Bock); on the verso of the title-page. – 2) Imperial eagle and crown, surrounded by the 16 cities' coats of arms &c., dated 1507 (232 x 175 mm; Bock no. 14); on the page before the introduction. – 3) Large panoramic view of Lucerne (inverted; the oldest view of the city; 147 x 172 mm; Bock 15); fol. IVb. – 4) Settlement and clearing, with the delivery of the Letter of Liberation (161 x 147 mm; Bock 16), fol. VIIa; repeatedly used as Vow on the Rütli mountain. – 5) Alpine scenery near Küstnacht, in the foreground Tell shooting the apple, the oldest depiction of the subject (161 x 147 mm; Bock 17), fol. XVa. – 6) A battle-scene with foot-soldiers, troopers behind, a castle in the background to the left (132 x 132 mm; Bock 47); fol. LXXIIa and repeatedly. – 7) Siege of a fortress (132 x 130 mm; Bock 48); fol. XCVIb and repeatedly. The last two cuts Muther called 'important, being the first Basel woodcuts with landscape scenery'.

The remaining six smaller cuts (100-105 x 80-88 mm) had been used in earlier books from Furter's press: The four events illustrating St. Meinrad's life come from the *Passio sancti Meynradi* of 1496 (H 12453; see Schramm XXII, figs. 537, 547, 554, 556), two battlescenes are from the 1498 Methodius (H 11121; Schramm XXII, figs. 598, 572). Both series had been attributed to the 'Meister des Verardus'; see Arnim, *Schäfer* 232 and 236.

There is a distinction between a first issue, and a second, caused by censorship. In the very rare first issue the opening 8 unnumbered leaves with title and register are followed by an unnumbered leaf A1 (bearing only the mentioned woodcut 2; the verso blank!), and leaf A2, numbered 'Das 1 blat' (with dedication &c. on both sides). – The second issue has the dedication printed on the verso of fol. A1, now reduced to one page, as from the objected original version only the first and the last section survived; fol. A2 had to be removed, and the verso of fol. A1 received the signature Aij.

Regarding Michael Furter see no. 82.

¶ Not very common on the market: The *Jahrbuch der Auktionspreise* (1950-2000) lists 11 copies.

The present copy belongs to the second issue, as specified above. Large (310 x 204 mm, as in its first binding), with occasional slight browning, tears in margin of a few leaves repaired; title thumbed and with repair to lower part of outer margin.

BINDING: German half-leather binding on bevelled wooden boards, the overlapping pigskin blind stamped. Manufactured not before 1540, as the roll with a Resurrection &c. bears that date in a scene with the Satisfactio. Lower cover with a trace of having been chained. With two clasps. – Stained; lower edges and head of spine with repairs in red leather. 19th-century endpapers.

PROVENANCE: Title with entry *Conventus Viennensis Carmel: Discal:* (Convent of the Vienna White Friars; 17th century).

VD16, E-4110 ("(8), 124 Bll.", indicating the second issue). – Panzer, *DA* I, 284, 595 (mentions the censorship). – Proctor/Isaac 14118. – *BM-STC(German)* 287 (both variants). – Muther 495. – Hieronymus, *Oberrheinische Buchillustration* II, 43 (at great length on style, attributions and later use of the blocks; with further references). – Bock, *Meister D.S.*, nos. 14-17, with 4 figs.; see also nos. 47, 48, not accepted for Meister DS.

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Erste Ausgabe (zweiter Druck); einzige Ausgabe des 16. Jahrhunderts. – Nach Schradins Luzerner *Chronik* ist diese des Petermann Etterlin die erste gedruckte, die die Geschichte der ganzen Eidgenossenschaft behandelt. Der Autor (1430/1440-1509) war 1476-1483 Richter, 1495-1509 Gerichtsschreiber in Luzern und erhielt als skrupelloser Gefolgsmann des franzosenfreundlichen Schultheißen Ludwig Seiler tiefe Einblicke in die politischen Machenschaften seiner Zeit. Seine 1505-1507 verfaßte *Chronik*, die mit der Gründung Einsiedelns durch den heiligen Meinrad anhebt, enthält laut Panzer »bey allen ... abgeschmackten Erzählungen ... doch sehr viel wichtiges«. So vor allem die Darstellungen, die auf des Autors eigenen Beobachtungen fußen, wie die Schilderung der Burgunderschlachten von Murten, Grandson und Nancy. Geschätzt wird die Chronik aber auch wegen ihrer Illustration, die zu den bedeutendsten und schönsten in Schweizer Büchern aus dieser Zeit zählen.

Die im Erstdruck 29 (im vorliegenden zweiten Druck 28) Holzschnitte sind von 13 (12) Stöcken gedruckt; davon sind 7 (6) neu und zufolge Hieronymus (*loc cit.*) alle dem Meister DS zuzuweisen: 1) Blattgroßer Dedikationsholzschnitt: Der Autor überreicht sein Buch dem von Kurfürsten umgebenen Kaiser Maximilian (nicht bei Bock); auf der Verso-Seite des Titelblattes (fehlt hier). – 2) Reichsadler und -krone, umgeben von den 16 Wappen der alten Orte und von Wappenhaltern, datiert 1507 (232:175 mm; Bock 14); auf dem Zwischenblatt zwischen Register und Einleitung (fehlt hier). – 3) Große Ansicht von Luzern, die älteste der Stadt (seitenverkehrt; 147:172 mm; Bock 15), Bl. IVb. – 4) Landnahme mit Rodung und Übergabe des Freiheitsbriefes an die drei Stände (161:147 mm; Bock 16), Bl. VIIa; als Rütlischwur etc. mehrfach wiederholt. – 5) Alpenlandschaft bei Küstnacht, im Vordergrund Szene mit Tells Apfelschuß, die früheste erhaltene Darstellung des sagenhaften Ereignisses (161: 147 mm; Bock 17), Bl. XVa. – 6) Schlacht, vorne Fußvolk, dahinter Reiter, links im Hintergrund eine Burg (132:132 mm; Bock 47); Bl. LXXIIa und öfter wiederholt. – 7) Belagerung einer Burg (132:130 mm; Bock 48); Bl. XCVIb und öfter wiederholt. – Die beiden letztgenannten Holzschnitte »als die ersten in Basel entstandenen Landschaftsbilder wichtig« (Muther).

Die verbleibenden und kleineren Textholzschnitte (100-105:80-88 mm) sind Wiederholungen aus früheren Drucken Furters: Die vier Ereignisse aus der Vita des heiligen Meinrad stammen aus der *Passio sancti Meynradi* von 1496 (H 12453; nämlich Schramm XXII, Abb. 537, 547, 554, 556), die Kampfszenen aus dem Methodius von 1498 (H 11121; nämlich Schramm XXII, Abb. 598, 572). Beide Illustrationsfolgen sind vermutlich dem ›Meister des Verardus‹ zuzuweisen (vgl. Arnim, *Schäfer* 232 und 236).

Von der Edition unterscheidet man einen Erst- von einem nach Zensur veränderten Zweitdruck: Im sehr seltenen Erstdruck folgen auf die 8 Bll. mit Titel und Register: Das unn. Bl. A1 (recto allein mit dem o. g. Holzschnitt 2; verso leer !) und Bl. A2, bezeichnet ›Das 1 blat‹ (beidseitig mit Widmung etc.). – Im zensierten Zweitdruck findet sich die Widmung auf Bl. A1b und auf diese eine Seite verkürzt, indem man von der Urfassung nur den ersten und letzten Abschnitt übernahm; Blatt A2 wurde herausgetrennt, dafür erhielt nun Bl. A1b die Signatur Aij.

Exemplar des zweiten Druckes, in einem blindgeprägten, etwas späteren Halblederband (nicht vor 1540, da sich diese Jahreszahl auf der prägenden Rolle findet); aus dem Besitz der Wiener Karmeliten.

86

GEILER VON KAYSERSBERG, JOHANN. *Passio domini nostri Jesu Christi ex euangelistarum textu q(uam) accuratissime deprompta additis sanctissimis exquisitissimisq(ue) figuris.* Strasbourg: Johann Knobloch, 1508. 2°. 30 (1 blank) leaves. With 25 full-page woodcuts by Urs Graf (24) and Hans Wechtlin (1). Recently bound by the ATELIERS LAURENCHET in plain dark blue morocco with gilt turn-ins and edges.

Fifth Latin edition. – Johannes Geiler (1445-1510), son of a Schaffhausen town clerk, was brought up by his grandfather in Kaysersberg (Alsace). Since 1460 he studied in Freiburg/Breisgau, since 1471 theology in Basel, and in 1476 became professor for theology at Freiburg university, its rector in the same year. But the very next year he retired from his university career and devoted his life to spiritual guidance. Living in Strasbourg since 1478, he became preacher to its cathedral, and also mounted the pulpits in many other churches and monasteries (in nunneries by preference).

Geiler's *Passio*, taken from the gospels and Gerson's *Monotessaron*, belongs to the only eleven works the author published himself. The undated Latin first edition (Strasbourg: Knobloch, 1506) was followed by three editions of 1507, ours of 1508, one of 1513, also, 1506-1513, by five editions of a German translation by Matthias Ringmann Philesius (1482-1511), after whom the book – unjustly, but even by bibliographers – has quite often been called *Ringmann'sche Passion*. The title of our Latin edition bears a fine acrostic by Ringmann, reading MORS XRISTI VITA NOSTRA.

Our edition contains 25 full-page woodcuts which in the title are truly praised "sanctissimis exquisitissimisque". 24 belong to the series Urs Graf had created for the 1506 *editio princeps* (but here are in their ninth use) and which represent the artist's first important creation in woodcut, also of an impressive large size of 215 to 167 mm. The project must have taken years, as the cut with Repentent Judas is dated 1503 in a scroll. The cut showing Christ before Pilate bears the arms of Strasbourg as well as those of the printer Johann Schott (see no. 101), from which Schmidt (*Knobloch*, no. 22) und Ritter (II, 947) conclude the Urs Graf cuts – like those to Reisch's *Margarita* – had been commissioned by Schott who (short of means?) let Knobloch have them.

Like all editions since the German of 1506 (and different from the Latin 1506 editio princeps in which the text to Resurrection is illustrated by a repeat of Three Maries at the Grave), the present edition has the Resurrection supplied from Hans Wechlin's *Passion* series (leaf E5b). Urs Graf's Man of Sorrows (Oldenbourg no. 25) had been left out since the 1507 third edition, and only reappeared in the 1509 edition (see Oldenbourg).

Johann Knobloch the Elder († 1528), of Swiss origin, became a Strasbourg citizen in 1501, and in the same year married the widow of the Basle printer Martin Flach. Schmidt (1895) listet the output of Knobloch's shop with 332 items, now added to 527 items in Muller.

¶ Rubricated, with large painted red initials, printed notes in margins partly underlined in red. Three wormholes in text and cuts throughout. Until 2001 in a modern vellum binding. Now cut to 285 x 200 mm.

PROVENANCE: Title with stamps from the Württemberg Royal Collections: "Kön(igliches) Kupferstichcabinet Stuttgart", "Bibliothec P. R. Stuttg." and "Veräusserte Doublette".

Not in *VD16*. – Panzer VI, 42, 128. – Proctor 10063. – Ritter II, 950. – Muller, *Strasbourg* II, 119, (Knobloch) 47 ('Ringmann'). – Schmidt, *Knobloch* 40. – Schmidt, *Alsace* II, 101 and *Index bibliographique* 376, 179. – Dacheux, *Geiler* XCI, no. 29. – Hieronymus, *Oberrheinische Buchillustration* II, 30. – Kristeller 353 ('Ringmann'). – M. C. Oldenbourg, *Die Holzschnitte des Urs Graf zur Passion und die des Johann Wechtlin zum Leben Jesu* ..., in: *Festschrift Josef Benzing*, Wiesbaden 1964, pp. 291-310, no. 9. – Goedeke I, 398, 8. – *VL* II, 1144, A.1.f. – Regarding Urs Graf's cuts see also Bartsch VII, 459, 2; Passavant II, 140, 1, 1-25; Muther 1275 (1506 edition) with three figs.; Hollstein XI, 68, 4-28; W. Worringer, *Urs Graf. Die Holzschnitte zur Passion*, Munich 1923.

¶Sabbato ante Iudica pontifices & phariſæi concilium collegerunt/& conſpiraue-
runt contra Chriſtum/ideo ipſe in deſertum ciuitatem Effrem paruulam ibat/ha-
bitans ibi cum diſcipulis.



V6

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Fünfte lateinische Ausgabe mit der gerühmten Passionsfolge des Urs Graf. – Die *Passion* Geilers (vgl. bei Nr. 96), eine Zusammenstellung aus den vier Evangelien und aus Gersons Evangelienharmonie *Monotessaron*, gehört zu den nur elf Schriften des Autors, die er selbst veröffentlichte. Der undatierten Erstausgabe (Straßburg: Knobloch, 1506) folgten drei Ausgaben aus dem Jahr 1507, unsere von 1508 und eine von 1513. Zudem erschienen in den Jahren 1506-1513 fünf Ausgaben einer deutschen Übersetzung von Matthias Ringmann Philesius (1482-1511).

Die lateinische Ausgabe von 1508 ist mit 25 Holzschnitten – im Titel als ›heilig und exquisit‹ gepriesen – ausgestattet. 24 gehören zur Passions-Folge, die Urs Graf für die o. g. Urausgabe von 1506 geschaffen hatte und die hier in neunter Verwendung vorliegen. Es handelt sich um Grafs erste größere Arbeit für den Holzschnitt, sogleich in einem nicht gewöhnlichen Großformat konzipiert. Die Arbeit dürfte sich über mehrere Jahre hingezogen haben, denn der Holzschnitt mit dem reuigen Judas trägt auf einem Schriftband die Jahreszahl 1503. Aus dem Wappen des Druckers Schott neben dem Wappen Straßburgs auf der Darstellung Jesu vor Pilatus mit Geißelung und Dornenkrönung schließen Schmidt (*Knobloch*, 22) und Ritter (II, 947), daß die Holzschnitte ursprünglich von Schott bestellt worden seien (der Urs Graf bereits mit der Illustration von Reischs *Margarita* betraut hatte), der sie an Knobloch abgetreten habe, möglicherweise aus Mangel an Mitteln zum Druck.

In unserer Ausgabe ist für die Auferstehung nicht wie in der lateinischen Urausgabe von 1506 der Holzschnitt mit den Drei Marien am Grabe wiederholt, sondern wie in allen Ausgaben seit der deutschen von 1506 die Auferstehung aus der Passionsfolge von Hans Wechtlin verwendet. Urs Grafs Holzschnitt Schmerzensmann (Oldenbourg, Nr. 25) wurde seit der 3. Ausgabe von 1507 ausgelassen und erscheint erst wieder in der Ausgabe von 1509 (vgl. Oldenbourg).

Exemplar aus den Sammlungen der Könige von Württemberg; in einem einfachen blauen Maroquinband (bis 2001 in einem modernen Pergamentband).

87 GEILER VON KAYSERSBERG, JOHANNES. *Dis schön buch genan(n) der seelen Paradiß von waren vnd volkumen tugenden sagend* ... Edited by Jakob Otther. Strasbourg: Matthias Schürer, 22 June 1510. (5) leaves, 1 blank, 131, (1) leaves. Woodcut on title and initial by Hans Baldung Grien. Contemporary blind stamped half-leather binding (see below).

First edition of a collection of sermons Geiler (see no. 86) had preached during 1503/1504 in 'Zu den Reüwren' (the remorseful), Strasbourg's St. Magdalen convent. The sermons had been noted by the prioress Susanna Hörwart, after her death (1504) by Ursula Stiegel, and finally the author had diligently looked them through ("mit fleiß überlesen vnd corrigiert"); see fols. 2b and 179a/b. The sermons deal with the fourty-two virtues, following the tradition of the *Paradisus animae*, an ascetical tract ascribed to Albertus Magnus or to Humbertus a Romanis. But Geiler enlarges the matter tenfold: He quotes from the Early Fathers, he illustrates with events from the Old and from the New Testament, he puts abstract ideas into concrete terms by reporting vividly from daily life; his powerful mode of expression makes use of (often alliterating) sayings, maxims, epigrams and proverbs, – Geiler's model was completely changed into a true "Paradisus animae illustratus". The title of the book ('The Soul's Paradise') is derived from the last sermon which compares monastic life and the virtuous human heart to paradise.

The title of our edition has a large woodcut (130 x 130 mm) which has been praised by Muther for its representation of landscape. It depicts the Garden of Eden as a 'Hortus conclusus' with God the Father, the Tree of Life, Adam and Eve underneath. The woodcut, here in its earliest use, is by Hans Baldung Grien who has also done the large historiated intial E (55 x 47 mm; fol. 2b) with the Adoration of the Magi.

The printer and publisher Matthias Schürer (c. 1470-1519) had studied in Cracow (1489-1494), since 1501 worked as a corrector for the younger Martin Flach, his cousin, and in 1502 became a Strasbourg citizen. In 1508 he had installed his own press from which more than 260 books are known.
❡ Quite rare: Only 5 copies in the *Jahrbuch der Auktionspreise* (1950-2000), the last one under the hammer in 1980 (Tenner 129/91).

A fine and clean copy in its first binding, the paper measuring 280 x 195 mm.

Binding: Contemporary blind stamped half-leather binding (on wooden boards); overlapping pigskin stamped with floral diapers (not in Kyriss and Schwenke/Schunke). Back on three doubled bands; title in manuscript. With two clasps.

Provenance: [Donaueschingen/Fürstlich Fürstenberg'sche Bibliothek; with the shelf-mark of its binding collection (Einband-Sammlung)] *ES 200.*

VD16, G-794. – Panzer, *DA* 1, 319, 669. – Proctor 10179. – Ritter, *Strasbourg* II, 956. – Muller II, 178 (Schürer) 36. – Schmidt, *Schürer* 37 (dating 20 June). – Muther 1546. – Kristeller, *Straßburger Bücher-Illustration* 532. – Oldenbourg, *Baldung* L-16 with woodcut no. 222. – Hollstein II, 80, 8 (initial by Baldung). – Goedeke I, 399, 12. – Schmidt, *Alsace* II, 378, 183. – Dacheux, *Geiler* 43/XIV. – A. Volanthen, *Geilers 'Seelenparadies' im Verhältnis zur Vorlage*, dissertation, Strasbourg 1931.- L. Pfleger, *Geiler von Keisersberg und das St. Magdalenenkloster in Straßburg*, in: *Straßburger Diözesenblatt*, 37, 1918, pp. 24-31, 56-63.

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Erste Ausgabe einer Sammlung von Predigten, die Geiler (vgl. bei Nr. 96) 1503/1504 im Straßburger Magdalenenkonvent ›Zu den Reüwren‹ gehalten hatte. Die Priorin Susanna Hörwart hatte sie aufgezeichnet (nach ihrem Tode, 1504, Ursula Stiegel), Geiler die Texte »mit fleiß überlesen vnd corrigiert«, und schließlich gab Jakob Otther, der als *familiarius* in Geilers Haushalt lebte und bis 1513 Zugang zu seinen Manuskripten hatte, die Predigten gut drei Monate nach Geilers Tod heraus.

Schönes Exemplar im ersten Einband; aus der Fürstlich Fürstenberg'schen Bibliothek Donaueschingen.

1513

Dis schön büch genãt der

seelen Paradiß/von waren vnd volkümen tugenden sagend. hatt geprediget/vnd zületst corrigiert/der gottförchtig/ hoch berümt doctor vñ predicant. Johãnes Gei/ ler vō Keyßersperg züden Reüwrē in Straß burg. Als man zalt nach der geburt Chri sti vnßers herren Tausent Fünff/ hundert vnd dreii Jar.



88 CHELIDONIUS, BENEDICTUS. *Passio Christi ab Alberto Durer Nurenbergensi effigiata cu*(m) *varij generis carminibus*. Nuremberg: [Hieronymus Höltzel for] Albrecht Dürer, 1511. 4°. 37 leaves (of 38: wanting only the colophon) with 37 woodcuts by Albrecht Dürer. In an olive-green morocco box, signed OLE OLSEN 1986 CO'LIBRI.

First edition of Dürer's 'Small Passion', with Latin text by Chelidonius. – We know from Dürer's letter of 26 August 1509, addressed to his client Jacob Heller in Frankfurt, that he had decided to concentrate his attention on prints instead of paintings: "No one shall ever again compel me to paint a picture entailing so much work, ... from now on I shall stick to engraving. If I had stuck to that, I would now be 1000 fl. ahead" (Strauss, p. 342). In fact, Dürer was so intent to proceed in this direction that he completed both the *Large Passion* and the *Small Passion* woodcut cycles by 1511, and at the same time issued sheets of his *Engraved Passion* which saw completion in 1513.

"Unlike the *Large Passion* and the *Engraved Passion*, the *Small Passion* in woodcut was conceived as a whole, executed within a brief span of time. It was published as a book in 1511, the year in which Dürer's 'Three Large Books' [*Large Passion*, *Life of the Virgin* and a reprint of the *Apocalypse*] appeared. Four of the woodcuts are dated, two 1509 and two 1510. Chelidonius, the poet associated with the *Large Passion* and the *Life of the Virgin*, wrote Latin verses that were paired with a facing woodcut in the book.

The *Small Passion* is extraordinarily comprehensive, consisting of a title page and thirty-six woodcuts, instead of the more usual eleven or fourteen subjects Dürer used in his other two *Passions*. He put the events of the Passion into historical perspective by beginning with man's fall and his expulsion from Eden. He followed these subjects with the Annunciation and the birth of Christ, who was to redeem man from the original sin that caused his fall. Dürer then turned to the Passion proper, through which man were given the possibility of salvation. The work ends with the Last Judgement where some of the dead can be seen entering the jaws of hell and others turning towards heaven.

The book must have had a popular appeal because of its stress on the human, sometimes prosaic, aspects of the Passion narrative. Dürer retold the story as an eyewitness might, with vividness and attention to minute detail. He recorded the events and their effect not only on Christ but also on his followers, his persecutors, and on the four officials who examined him five times. As the woodcuts are modest in scale, so are they simple and straightforward in content.

Because of the relatively short time involved in the execution, printing, and publication of the *Small Passion* blocks, it is difficult to establish a precise sequence of printings. A few impressions have been recorded of earlier states, before certain changes were made on the blocks (...). There are a large number of early impressions from the completed blocks without text on the versos. Some of these impressions without text display some of the borderline breaks and other damages which Meder ascribes to impressions from the 1511 book edition. It is very unlikely that all the sets with text were printed in 1511. More probably, additional sets were printed according to demand during the following years. Impressions without text also exist that appear to have been printed at about the same time as the 1511 edition with text. For most of the blocks, Meder describes three further printings without text up to about 1550, distinguishing them by watermarks and by the condition of the blocks.

In 1612, the blocks were printed in Venice by Daniel Bissuccio (...). Meder records further late impressions from the blocks showing extensive damage and many wormholes. Shortly after thirty-five of the blocks were acquired by the British Museum, London, in 1839, stereotypes were made from them in which the borderline breaks and wormholes were filled. Meder lists six nineteenth-century printings from the stereotype plates.

John Thompson (1785-1866), a wood engraver, examined the woodblocks in the British Museum and suggested that at least four different hands took part in the cutting. He cited four [Flagellation, Nailing to the Cross, Christ Appearing to his Mother, and Noli Me Tangere] as having enough



A íí

individual differences in cutting technique to lead to that conclusion.

In the *Small Passion*, Dürer for the first time introduced into his woodcuts, as he already had in two 1508 *Engraved Passion* plates (...), middle gray tones through the use of parallel hatchings and cross-hatchings. The regularity of the lines in the new style made them easier for the cutter to execute; the fewer variations he had to contend with, the - easier the task." (*Albrecht Dürer, Master Printmaker*, p. 141).

The Latin verses of our book edition – already printed in 1506 by Knobloch at Strasbourg – are by Benedictus Chelidonius (i. e. B. Schwalbe), a Nuremberg Benedictine, orator, poet and historian, who also wrote the texts for Dürer's *Large Passion* and *Life of the Virgin*. Schwalbe turned a monk in 1511, since 1518 was the abbot of the Vienna Schottenkloster, where he died in 1521.

To print the text, Dürer (as for his other books of 1510/1511) entrusted Hieronymus Höltzel, a Nuremberg citizen since 1500, and still alive in 1532. Höltzel printed from 1500 until 1525; Proctor up to 1520 lists 55 items from the press. Because he had printed a Reformation pamphlet, Höltzel was expelled from the city between 1524 and 1526.

◖ The present set is in fine impressions as indicated by Meder. The paper has the watermark High Crown (Hohe Krone) Meder 20 ('more common'); not in Piccard.

The leaves disbound, cut to 171 x 114-132 mm; each one under its proper passe-partout; the last leaf, bearing the colophon only, removed, as quite often when made up for collectors of graphic art (see Meder).

VD16, S-4588 (only Munich/SB: Rar. 113). – Panzer VII, 450, 75. – Proctor 11003. – Davies, *Murray* 144 (187 x 140 mm). – Bartsch VIII, 16-52. – Dodgson I, 262, 7 (189 x 134 mm) and 293, 61-96; for the itinerary of the blocks see p. 296f. – Hollstein (*German*) VII, 112, 125-161 with 37 figs. – Meder, *Dürer* XVIII and nos. 125-161. – Panofsky, *Dürer* 236-272. – Strauss, *Dürer* nos. 106-142 with figs.; four of the original blocks reproduced in Appendix B, plate 14. – *Dürer 1471-1971*, 374 and 603. – *Albrecht Dürer, Master Printmaker*, exhibition Boston, Museum of Fine Arts, 1971/1972, p. 141ff., nos. 112-152 with figs. – Erich Schneider, *'Von Pontius zu Pilatus laufen'. Betrachtungen zu Dürers Kleiner Holzschnittpassion*, in: *50 Jahre Sammler und Mäzen* [= Festschrift Otto Schäfer II], Schweinfurt 2001, pp. 299-337.

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Erste Ausgabe von Dürers ›Kleiner Passion‹. – In einem Brief vom August des Jahres 1509 bekundete Dürer, er wolle sich künftig verstärkt den graphischen Künsten zuwenden. Nur zwei Jahre später erschien neben seinen ›Drei großen Büchern‹ (Große Passion, Marienleben und ein Neudruck der Apokalypse) auch die Kleine Passion, der wie auch Großer Passion und Marienleben Verse von Benedictus Chelidonius beigegeben wurden. »Obwohl sich der lateinische Text an ein gebildetes Publikum richtet, gehen die Holzschnitte auf äußerst populäre Wirkung aus. Dürer verschmilzt hier wie in keiner anderen seiner Passionen die spätgotische Tradition mit einem neuen Sinn für szenische Einheit, für die Würde der Gestalt, für die Hoheit des Bildes Christi. Dramatik und Leidenschaftlichkeit der Großen Passion sind hier zugunsten des Erzählerischen zurückgestimmt. Die Schnitte entstanden zwischen 1509 und 1511. Den zyklischen Gedanken in der Ausweitung der Passion zu einer Szenenfolge vom Sündenfall bis zum Weltgericht mit einem Andachtsbild im Zentrum – das Schweißtuch von 1510 (Holzschnitt 23) – hat Dürer erst allmählich voll entwickelt. Friedrich Winkler wies 1941 nach, daß der Meister bei einigen der Holzschnitte sich auf Kompositionen seines Mitarbeiters Hans Schäufelein im ›Speculum passionis‹ (Nürnberg 1507) stützte. Für Adam und Eva (Holzschnitt 2) wurde die Zeichnung in Wien [Albertina, 3124] verwendet.« (*Dürer* 1471-1971, 603).

Alle Blätter ausgelöst und unter Passepartout; das Schlußblatt mit dem Druckvermerk ausgelassen, zufolge Meder unter Graphiksammlern nicht unüblich.

89

VEGETIUS RENATUS, FLAVIUS. *Vier bucher der Rytterschafft*... Erfurt: Hans Knappe the elder, 1511. 2°. (90) leaves with 121 (120 full-page) woodcuts by Peter von Mainz and others; coloured. South German calf binding, dated 1531 by the first owner.

Second German edition. – Vegetius, the greatest Roman authority on military science, wrote his *Epitoma rei militaris* about 380, on the brink of invading Germanic tribes, making the reorganization of Roman military affairs imperative. Vegetius' manual derived from the commentaries of Cato, Celsus, Trajan, Hadrian, and Frontinus, and "had the good luck and the glory of surviving the shipwreck of the Middle Ages, and of being reverently imitated during the Renaissance, being one of the few classics that have come down to us complete. It was Egidio Colonna who, in 1284, first brought Vegetius into vogue (...) For 250 years after this revival he remained one of the most popular writers" (Cockle, no. 17).

The five parts of the book deal with I) the levying and training of recruits; II) the legion, its organisation, rank of officers and men, and their arms; III) tactics, the last chapter consisting of thirty-two 'maxims of war'; IV) the fortification, defence or attack of places, and with machines of war; V) the navy.

The first edition, Utrecht 1473 (H 15910), was in the original Latin. A German translation by Ludwig Hohenwang followed from the Augsburg press of Johannes Wiener about 1475 (H 15916), its woodcuts copied from Valturius' *De re militari* of 1472 (H 15847), the first printed book illustrated by an Italian.

Our second edition in German is in an anonymous new translation, based on Hohenwang's, and is dedicated to Emperor Maximilian. Its 121 woodcuts give a comprehensive survey on the most different sorts of weapons needed for attack: siege work like towers, catapults and ordnance, battering-rams, ladders &c. Prominence should be given to the precursors of modern inventions, such as a wooden tank (leaf F3a), armoured vehicles, an air-mattress (O3a), equipment for frogmen (I5a/b and P3b), also multiple rocket launchers, models for the 'Stalinorgel' which spread fear and terror among the German aggressor in the Second World War (L1a/b). Against Martin von Hase's statement (1964, col. 1572), that no models could be found for the woodcuts, we detected some in the illustration of the Verona Valturius, so also in the Augsburg Vegetius mentioned above.

A few of the Erfurt woodcuts bear monograms: a PVM (Peter von Mainz), an MS (Melchior Schwarzenberg) and thrice HK (i. e. Hans Knappe as owner, not cutter). Knappe reused the blocks for an undated edition of about 1512 (without text but with 74 added cuts; see Hase, *Erfurt*, no. 271) which became the model for the editions by Steiner in Augsburg (1529, 1534 and 1539) and by Christian Wechel in Paris (1532, 1535 and 1536).

Hans Knappe the elder, recorded in the Erfurt archives since 1493, ran his printing shop from 1508 to 1523 and had an output of 78 items.

¶ Rare on the market: Four copies noted in the *Jahrbuch der Auktionspreise* (1950-2000), the last under the hammer: Hartung 96 (1999), lot 315.

A splendid, clean, and unwashed copy with wide margins (310 x 205 mm) and with contemporary colouring. A few small tears in margins, mended.

BINDING: Blind stamped Bavarian(?) leather binding (over wooden boards), dated 1531. Covers with 2 or 3 frames, the outermost from a floral roll; centres filled with a roll showing a fool (front cover), or with tools. Paste downs with watermark H (Briquet 8235: Bavaria 1525-1528, Munich 1530-1540, and other places). Formerly with 8(!) ties.

PROVENANCE: Front cover with *O.F.O., 1531.* – Front fly-leaf: *Ex libris Joannis Richardi Klezl ab Altannach*(?) *A*(nno 1)*685.*

VD16, V-465. – Panzer, *DA* 705 and *Zusätze*. – Proctor 11234. – Hase, *Erfurt*, 266. – Worstbrock, *Antikerezeption*, 421. – Muther 1664. – *Ornamentstichsammlung Berlin*, 1766. – Nagler, *Monogrammisten* III, 1150 (HK); IV, 3397 (PVM) and 2151 (MS). – Martin von Hase, *Peter von Mainz und die Holzschnitte zu den von Hans Knappe in Erfurt gedruckten Ausgaben des Vegetius (1511)* in: *Archiv für*



Geschichte des Buchwesens IV (1963), col. 1569-1578, edition A. – See also Margarete Brodmann, *Meister Peter von Mainz. Eine Erfurter Malerwerkstatt am Anfang des 16. Jahrhunderts*, Dresden 1935. – Thieme/Becker XX, 564 (Knappe) and XXVI, 477 (Peter von Mainz not accepted as cutter). – Robert Brun, *Anticipations*, in: *Le Bibliophile* 1933/III, pp. 148-153 (dealing with the Paris copies). – Max Jähns, *Geschichte der Kriegswissenschaften* (3 vols., München and Leipzig, 1889-1891), I, pp. 452ff. – Not in Maurice J. D. Cockle, *A Bibliography of Military Books up to 1642* (London ²1957). – From the Augsburg edition of about 1475 a copy was offered by Dr. Jörn Günther · Antiquariat in catalogue 2 (no. 7).

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Zweite deutsche Ausgabe. – Vegetius, die römische Autorität auf dem Gebiet der Kriegswissenschaft, hatte seine *Epitoma rei militaris* (Abriß der Kriegskunde) zur Zeit Theodosius des Großen angesichts heranstürmender Germanenstämme verfaßt. Das Werk überlebte das Mittelalter (vielleicht weil sich der Autor als Christ zu erkennen gibt) und wurde erstmals 1473 in Utrecht gedruckt, deutsch (in einer Übersetzung durch Ludwig Hohenwang) erstmals um 1475 in Nürnberg bei Johann Wiener, der für seine Holzschnitte die des Veroneser Valturius von 1472 kopieren ließ.

Unsere anonyme zweite deutsche Übersetzung basiert auf der Hohenwangs und ist Kaiser Maximilian gewidmet. Die 121 Holzschnitte liefern mit Wurfmaschinen, Belagerungstürmen, Sturmleitern etc. ein umfassendes Panorama von Kriegsmaschinerie und -gerät; einige (wie etwa Holzpanzer, Stalinorgel, Luftmatratze oder Ausrüstung für Froschmänner) greifen in bemerkenswerter Weise späteren Erfindungen vor. Mehrere Holzschnitte führen das Monogramm PVM eines Peter von Mainz, ein MS (Melchior Schwarzenberg), und drei ein HK (Hans Knappe). In seiner textlosen, albumartigen Ausgabe von 1512 (Hase, *Erfurt*, Nr. 271) wiederholte Knappe alle Holzschnitte und vermehrte sie mit 74 neuen.

Auf dem Markt recht selten: Im deutschsprachigen Raum fanden wir auf Nachkriegsauktionen vier Exemplare. Das hier angebotene, zeitgenössisch koloriert, sauber und breitrandig, befindet sich in einem blindgeprägten, 1531 datierten Einband.

90 MURNER, THOMAS. *Der schelmenzunfft Anzeigüng alles Weltleuffige(n) mutwils, Schalckheiten vnd bieberyen diser zeyt.* ... Strasbourg: [Matthias Hupfuff, 1512 or 1513]. 4°. 56 leaves with 43 woodcuts (the bulk after the author's sketches; pages with woodcut borders. Brown morocco binding of about 1900; front cover with a shield impressed in blind, containing 'Murner' and 'CB' in gilt; gilt turn-ins and edges.

Second edition of the moral satire by the travelling Franciscan preacher Thomas Murner (c. 1475-1537; 1506 doctor of theology), based on the sermons he had preached in Frankfurt in 1511/12. – Apparently printed in the year of the Frankfurt first edition of 1512 (the year Murner started his literary career), and using its woodcuts, this second edition of the *Schelmenzunft* (Guild of Rogues) has been reworked and enlarged, the rhymes filed. The author in his preface introduces himself as the writer of the guild who takes the opportunity to let its rogues pass in review, – to brand human failings, frailties and vices, and to denounce their representatives, such as the swearing and blustering troopers and vagabonds, the fraudulent merchant, the jurist perverting the course of justice, the lazy spongers and the incapable councillers. The guild also incorporates all those with malicious tongues: hypocrites, traitors, slanderers; not to forget cantankerous priests. Murner's *Schelmenzunft* and his coincident *Narrenbeschwörung* (Exorcism of Fools) of 1512 use similar imagery, motifs and views, and both go on from Brant's *Ship of Fools* (see no. 76) and the noted eloquent sermons by Geiler von Kaysersberg (see no. 87). But Murner developed a sensitive and vivid style, more folkloric and down-to-earth than Brant's.

The first edition of the *Schelmenzunft* was printed in 1512 by Frankfurt's prototypographer, Beatus Murner, in the monastery of the Barefooted, where Thomas Murner gave lecture. The edition was accompanied by a series of matching woodcuts not to be attributed to any local artist, hence believed to have been drawn by the author himself. Still in 1512 Murner delivered the blocks to Hupfuff in Strasbourg (who in the same year brought out Murners's *Narrenbeschwörung*). For the present edition 5 or even 6 Strasbourg woodcuts were added: on leaves h4b (two cuts), k1a, k3a, and one (in a variant: two) at the colophon. The cut showing a group of drinking students (to illustrate the Prodigal Son) has been said to be an early work of Hans Burgkmair. Like in Brant's *Narrenschiff*, all pages save for the title are bordered in woodcut.

Matthias Hupfuff († 1520) started printing in 1498 and predominantly published popular books in German. The number of his 16th-century output, given as 140 by Schmidt (1893), has grown to 168 in Muller (1985).

◖ The *Jahrbuch der Auktionspreise* (1950-2000) lists only 3 copies, the last in 1963: Venator 26/109. The Haus der Bücher/Erasmushaus copy (catalogue 819 of 1983, no. 49, wanting 2 leaves) was exposed in March 1983 at the 24th Schweizerische Kunst- und Antiquitätenmesse.

The present copy is of the variant with one cut (not two) below the colophon (see Schmidt, *Hupfuff* 94). Paper repair to many small or greater pieces formerly torn from white (mostly lower) margins, neither of them affecting text or illustration. Lower margins of leaves b2, b3, c2-4 and d8 strengthened, as are the folds of first and last leaves.

PROVENANCE: Front cover with C.B. impressed in gold. A bookplate removed.

VD16, M-7074 (dates to 1512). – Panzer, *DA* I, 349, 738. – Weller 726. – Proctor 10185. – Ritter II, 1607 (1512 or 1513). – Schmidt, *Hupfuff* 94 ("vers 1512"). – Muller, *Strasbourg* II, 66 (Hupfuff) 121. – Muther 1483. – Kristeller, *Straßburger Bücher-Illustration* 605. – Goedeke II, 216, 20. – Hayn/Gotendorf V, 246. – Schmidt, *Alsace* II, 228f. – F. Genschmer, *The Treatment of Social Classes in the Satires of Brant, Murner and Fischart*, Diss. University of Illinois, 1934. – Robert Büchner in *KNLL* XII, 94f.

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Zweite (überarbeitete) Ausgabe der beißenden Moralsatire, die Holzschnitte der ersten hier um fünf (in einer Variante sechs) Holzschnitte vermehrt.

Der schelmen zunfft

Anzeigung alles Weltleuffigē mūt wils. Schalckheiten. vnd bieberyen

diſer zeyt. Durch den hochgelerten herren doctor Thomas mürner von Straßburg/ſchimpfflichē erdichtet/vnd zū Fräckfurt an dē meyn mit ernſtlichē fürnemē geprediget.



91 CALENDAR. – *Das ist der Teütsch Kalender mit den figuren*. Augsburg: Hans Froschauer, 1514.

Small-4°. (58) leaves. With 55 (2 repeated) woodcuts by the 'Augsburger Kalendermeister', also with 2 reiterated woodcut initials. Contemporary half-leather (see below).

One of the last editions of the *Teütsch Kalender* (see no. 64, the Augsburg: Schönsperger, 1492 edition).

The present (unrecorded?) edition contains the refined and large original woodcuts, used for Blaubirer's 1483 improved edition, and attributed to an anonymous artist, accordingly named 'Augsburger Kalendermeister' by Schmid. Having been used by Schobser and Schaur, the blocks had come into Froschauer's possession, who used them in his editions of 1502 (Panzer, *DA* 531d; Zinner 810), 1508 (Zinner 910), of 1510 (Panzer, *DA* 686; Pr 10630), 1512 (Zinner 959), of 1514 (the present edition), and again in 1522 (Weller 2107; Zinner 1183; Davies, *Murray* 232). Altogether there are 29 roundels printed from 27 blocks, the doubled frame with a diameter of 90 mm; they show astronomers in dispute (on title, repeated on fol. a1b, f3b), representations of the months, the Seven Planets, the Four Complexions; the remaining three cuts depict phlebotomy (bloodletting), joint bathing, and Winds. There are also two series of roundels (40 and 20 mm) each with the twelve Signs of the Zodiac, finally two full-page cuts with a Zodiac-Man (d4b) and a Bloodletting Man (g4b); not to forget two figured initials used repeatedly.

The woodcuts show the 'Augsburger Kalendermeister' at his best: The figures in eased motion, the composition into the roundels perfect, the cutting executed with a fine nuance. Each month is subordinated to a leading personality: January to Almansor, February to Hippocrates, followed by Galen, St. John, Avicenna, Averroes, Rasis, Seneca, Isaiah, Constantinus, Mesua, and Plato.

Hans Froschauer who ran his shop from 1494 to the end of his life in 1523, printed popular books, calendars, books on medicine, in his later years also reformation pamphlets.

◖ Rarissimum, most probably a unique copy, obviously unrecorded. All editions of the *Teutsch Kalender* are of the utmost rarity, only a single one (Schönsperger's 1492 edition; H 9745) came under the hammer at post-War-auctions: Hartung 62/191, that is our no. 64.

The present copy is in its first binding, with wide margins (194 x 138 mm), some deckle edges preserved. The large roundels' outer framing line with some omission on both sides (as in the 1522 Froschauer edition; see Davies, *Murray* 232 with reproduction). Text a bit thumbed and stained; the colophon (mis)corrected by an early owner.

Binding: Contemporary half-leather binding of brown calf (over wooden boards), overlapping leather blind-stamped by a fine roll of a tendril filled with birds, a lion turning his head, and a salamander (20 mm wide; neither in Kyriss nor Schwenke/Schunke). Front cover titled in manuscript; part of clasp preserved. Paste-downs of old maculated paper, partly torn off. – Disregarding some wormholes, in fine condition.

Provenance: Paste-down with a note of donation by a certain *Sal*(omon) *Wolphius, 1732*.

Not in *VD16*, Panzer, Weller, Proctor, *BMSTC*, Muther, Zinner, nor in Houzeau/Lancaster. – Concerning Froschauer's nearly identical edition of 1522 (Weller 2107; Zinner 1183; Muther 1043) see Davies, *Murray* 232 (with fig.). – Concerning Blaubirer's woodcuts of 1483, used for the present edition, see Hubay, *Augsburg*, pp. 290-295 (12 figs.); Hind 1, 299f. with fig.; Schmid, *Augsburg*, pp. 67-72 and fig. 11. – Further references are given with no. 64.

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Wohl Unicum einer der letzten Ausgaben des *Teütsch Kalender* (vgl. Nr. 64), den Bibliographien unbekannt geblieben. Die 55 Holzschnitte des Augsburger ›Kalendermeisters‹ sind die von Blaubirers verbesserter Fassung des Jahres 1483, die, nach Verwendung bei Schobser und Schaur, spätestens 1502 in Froschauers Besitz gelangt waren.

¶ Von den vier Complexionen



¶ Melancolicus.

¶ Unser complexion ist von erden reich
Darumb sey wir schwärmütigkeyt gleich

92

GEILER VON KAYSERSBERG, JOHANN. *Das Schiff der penitentz vn(d) bußwürckung gepredigt in dem hohen stifft in unser lieben frauwen münster zu Stroßburg …, in Teutch gewendt vom latin, auß seiner aygnen handtgeschrifft.* Augsburg: Johann Otmar for Jörgen Otmar's Heirs, 1 to 7 March 1514. 2°. (1), 129 (recte 130), (4) leaves, last blank included. With a title-border by Leonhard Beck and with a full-page woodcut by Hans Schäufelein. – Bound with (II): GEILER VON KAYSERSBERG, JOHANN. *Dis schön buch genan(n) der seelen Paradiß von waren vnd volkumen tugenden sagend …* Edited by Jakob Otther. Strasbourg: Matthias Schürer, 22 June 1510. (5) leaves, 1 blank, 131, (1) leaves. Woodcut on title and initial by Hans Baldung Grien. Contemporary Augsburg pigskin-binding (see below).

I) First complete edition in German of Geiler's (see no. 86) collection of sermons held in Strasbourg cathedral. The Latin original, edited by Jacob Otther, had appeared at Augsburg in 1511 as *Navicula penitentie* ('Ship of Penance'), and already in 1512 a German resumé by Johann Eck was printed in Strasbourg.

The present edition, published by an unknown editor, is decorated on the last page with a full-page woodcut (190 x 145 mm) showing Christ on the cross, surrounded by saints, apostles and patriarchs. It bears the monogram of Dürer's pupil Hans Schäufelein (c. 1480/85-1539), active in Augsburg during the years 1510 to 1515. The block, previously used only for the *Heiligenleben* of 1513, is here in its second state. The historiated title-border with the monogram of Leonhard Beck (c. 1480-1542) had been designed for this edition: It shows a couple abandoning worldly pleasures and embarking the Ship of Penance, destined to bring them close to God and the beatified.

Johann Otmar had printed in Tübingen (1498-1501). From his second press which he ran in Augsburg from 1502 to 1516, Proctor lists an output of thirty-nine books.

II) For a description of Geiler's *Seelen-Paradies* see no. 87 (with bibliography).

◖ A fine copy in its first binding (paper size 276 x 193 mm). Woodcuts in both parts coloured. First leaves in I) and the last in II) with some worming. A few early manuscript notes in margins. Title of II) with an entry of 12 April 1543.

BINDING: Blind stamped pigskin (on wooden boards) by Kyriss' workshop 79: Augsburg, 'Hirschrolle IV', active from about 1482 until 1532. Front cover with three frames, the outer and inner empty, the inner from a roll with a hunting scene (Kyriss 79.1; Schwenke/Schunke 145/11); inner rectangle occupied by a bent-ribbon-roll (Kyriss 79.3) vertically used twice. Lower cover similar, but with floral roll (Kyriss 79.2). With two catches and clasps. – Lower cover slightly rubbed and stained.

PROVENANCE: Title with *Ad bibliothecam aul. Eystettensem* [16th/17th century; i. e. Eichstätt/Fürstbischöfliche Hofbibliothek. Concerning the several lootings of the Eichstätt libraries see Hubay, *Eichstätt*, p. IX]. – Also on title: *Theodor Polikora*. – Bookplate "Philosophia Hermetica" [i. e. Joost R. Ritman, Amsterdam].

I) *VD16*, G-776. – Panzer, *DA* I, 364, 774. – Weller 830. – Proctor 10693. – Goedeke I, 401, 18. – Schmidt, *Alsace* II, 384, 189. – Dacheux, *Geiler* 59/XXIII. – *VL* II, 1147, 7c. – Concerning the woodcut by Schäufelein see Muther 988; Dodgson II, 11, 5; Hollstein XLIII, 179, 807 with fig.; Oldenbourg, *Schäufelein*, L-37 with woodcut no. 295; Schreyl, *Schäufelein* 506 with fig. – For Beck's border see Nagler, *Monogrammisten* IV, 279, 942; Muther 938; Dodgson II, 126, 1; Hollstein II, 172, 14.

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Die erste vollständige deutsche Ausgabe der von Geiler (vgl. die Nr. 96) im Straßburger Münster gehaltenen Predigten, hier zusammengebunden mit der Erstausgabe seiner Predigten im Magdalenenkonvent (s. Nr. 87).

Exemplar im Augsburger Einband d. Zt. (Kyriss 79); aus den Bibliotheken der Eichstätter Fürstbischöfe und der Amsterdamer Philosophia Hermetica.

Ad biblioth: aul: Eystettensem



Das Schiff

der penitentz vñ bůß würckung / ge
predigt in dem hohen stifft / in vn
ser lieben frauwen münster zů
Stroßburg / von dem Wir-
digen hochgelerten herren
Doctor Johañ Geyler
von Kayserspẽrg / in
Teütsch gewendt
vom latin / auß
seiner aygnen
handtge-
schrifft
ꝛc.

¶ Ecce ascendimus Hierosolimã &
consummabunt omnia.
Luce XVIII.

93

TENNGLER, ULRICH. *Der neü Leyenspiegel vo(n) rechtmässigen odnunge(n) in Burgerlichen und peinlichen Regime(n)ten. Mit Addition. Auch der guldin Bulla. Küniglich Reformation, landfrieden* ... Edited by Sebastian Brant. Strasbourg: [Matthias Hupfuff], 1514. 2°. (13), 170 leaves, 1 blank leaf. With 38 woodcuts (24 blocks). – Bound with: II) BRANT, SEBASTIAN. *Der Richterlich Clagspiegel* ... The same, 24 February 1516. (8) 151 leaves, 1 blank leaf. With 3 woodcuts. In a contemporary Erfurt binding (Kyriss' workshop 93; see below).

I) The seventh edition of 'The Layman's Mirror', a reprint of the revised Augsburg (sixth) edition of 1512. – Ulrich Tenngler (c. 1447-1511) was town clerk of Nördlingen (1479-1483), bailiff in Grainsbach near Donauwörth in 1496, and in Hochstädt in 1500. He represented a new kind of an administrative and judicial official in a period of transition from traditional competence to qualified, learned jurisprudence. Like one and the other colleague he aimed at a judicature by law in German (not only in Latin), and in 1509 published his *Laienspiegel*, a comprehensive manual for less trained office-holders, written to serve their customary requirements of civil and penal duty. The *Laienspiegel* was used by municipal and monastic administration, and with 17 editions up to 1560 became the most successful juridical manual of the first half of the century.

A friend of Tenngler, the Strasbourg-Basel humanist Sebastian Brant (see no. 76) added a long preface in rhymes (fols. 5b-7a of the present edition), and for the conclusion a didactic poem on the must of knowledge of written law (fols. CLXIV-CLXX). The complement to the sixth edition, the *Neü Layenspiegel* ('The Layman's New Mirror'), printed in 1512 by Othmar at Augsburg, is to be found on fols. CILff. of our edition; it deals with the Last Judgement, with the Antichrist, contains maxims, also an epilogue addressed to the estates. On fol. CLVIII there is *Der Juden bekanntnuß* ('The Jews' Confession' to Christianity).

The present edition is adorned with almost the same woodcuts as the second and the fifth, printed by Hupfuff in 1510 and 1511. However three small cuts on fol. CXIVb replace two earlier ones; and there are two additional cuts, one (190 x 136 mm; fols. 13b, LIVb, CLXXb) depicting the author handing his book to the enthroned emperor, Mary in the clouds; and a resurrection (fol. CLIa), already used by Hupfuff in his *Endcrist* of 1503.

II) First edition. – Having edited the *Laienspiegel* (see above), Brant brought out his *Clagspiegel*, a supplement: What is wanted there, can be found here ("Was dort gebrist, das find er hie", the preface says). While the *Laienspiegel* contains law and order, the *Clagspiegel* deals with lawsuit, transfering Roman law to meet German conditions and requirements. In fact, the *Clagspiegel* is Brant's revision of a manual on civil and penal law; written by an anonymous town clerk of Schwäbisch Hall (about 1440), it circulated in various manuscripts and since about 1474 was printed in five incunabular editions as *Clag, antwort und ausgesprochen urteyl* or under the title *Ein new geteutscht Rechtbuch* (H 3726ff.). Reprintings of Brant's revision even up to 1612 prove for its validity.

The present first edition is adorned with three woodcuts. Two of them – the one in the dedication (A8b), and the one showing a court of law (103 x 134 mm; leaf X1b) – are taken from the above edition of the *Neu Leyenspiegel*. The cut on the title (192 x 134 mm) shows an emperor enthroned, the parties to an action, in the background instruments of torture.

Matthias Hupfuff († 1520) started printing in 1498 and predominantly published popular books in German. The number of his 16th century output, given as 140 by Schmidt (1893), has grown to 168 in Muller (1985).

¶ Both editions, quite often bound together, are not very common on the market: The *Jahrbuch der Auktionspreise* (1950-2000) lists six copies of each.

I) The variant with 13 unnumbered preliminary leaves (not 12, as given by some bibliographers; see below) with fol. ¶1a: Title; ¶1b: Stanza of 6 lines 'Ad lectorem' by Philomusus [i. e. Jacob

Der neü Leyenspiegel vō

rechtmässigen ordnungē in Burgerlichen vnd peinlichen Regimēten. Mit Addition. Auch der guldin Bulla. Künigklich Reformation/landfriden. Auch bewärung gemainer recht vnd anderm anzaigen.



Locher]; ¶ 2a-4a: Prefaces; ¶ 4b: Woodcut; ¶ 5a-8b: Prefaces; ♣1a-4a: Index; ♣4b: Woodcut; A1a-A1b: Preface to the *Layenspiegel*; A2 = fol. 1.

Up to fol. XLVI rubricated in red and blue. Old notes in margins; lower front paper with a note on a 'virgo intacta'. A few leaves browned or thumbed. Corner or outer margin of fols. CXXXII and CXXXVI torn; fol. LXXII with tear into text; about 20 leaves with insignificant marginal tears. – II) Last leaves waterstained.

BINDING: Blind-stamped calf binding (over wooden boards) by an Erfurt workshop, active from about 1490 to 1520 (Kyriss 93). The design is very close to Kyriss' plate 190: Covers with two frames, the outer frame empty. The centre divided by vertical blind fillets; covers and back with tools (dog, pierced heart, flower, small fleur-de-lis, two different roses; all specified below). With two clasps; edges with eight metal fittings.

The binder belongs to a group of well trained Erfurt masters, which at the end of the 15th century took the place of the binders to the university colleges, and participated in the marketing of books. The design becomes uniform, our neatly working binder quite often content with two vertical rows of tools (see Schwenke/Schunke II, S. 78f.)

PROVENANCE: *Johannes Ottensassen* in lower paste-down. – Front paste-down with *Chunradt Gletznner Wittenbergensis est possessor huius libri anno domini 1550. Accepi de Joanni Ottensachsen.*

I) *VD16*, T-343. – Adams L-337 (both with 13 preliminary leaves). – Panzer, *DA* I, 781. – Ritter II, 2275. – Schmidt, *Hupfuff* 115 (the 3 giving 12 preliminary leaves). – Ritter IV, 3315. – Muller, *Strasbourg* II, 67, (Hupfuff) 137. – Not in Muther. – Kristeller, *Straßburger Bücher-Illustration* 317. – Schmidt, *Alsace* 371, 167. – Stintzing, *Römisch-kanonisches Recht*, pp. 411-447. – Erich Kleinschmidt in *VL*, vol. IX, col. 690-698. – Kaspers, *Rechtsgeschichte* pp. 108-110.

II) *VD16*, B-7085. – Panzer, *DA* I, 389. – *Index. Aurel.* 123.688. – Adams B-2670. – Ritter II, 237. – Schmidt, *Hupfuff* 134 (collation incorrect). – Muller, *Strasbourg* II, 70, (Hupfuff) 161. – Muther 1503. – Kristeller, *Straßburger Bücher-Illustration* 335 (with only 2 woodcuts). – Schmidt, *Alsace* 371, 168. – Kaspers, *Rechtsgeschichte* pp. 108-110.

Concerning the binder's material see Kyriss 93, tools 1-4, 6, 7; Schwenke/Schunke 69/25; 136/65; 143/28 (= 191/145, 213/3); 253/92, 257/211 and 272/626 = 272/638.

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Zwei Handbücher der Jurisprudenz in einem: Die siebte Ausgabe des *Laienspiegels* (ein Nachdruck der durch Sebastian Brant revidierten Augsburger Fassung von 1512 und mit deren Anhang des *Neü Layenspiegel*, hier auf Bll. CILff.) zusammengebunden, wie des öfteren, mit Brants eigenem *Klagspiegel* (eine Art Supplement: »Was dort gebrist, das find er hier«), das auf dem zivil-und strafrechtlichen Werk eines anonymen Schwäbisch-Haller Stadtschreibers (um 1440) beruht.

Die Ausstattung des *Laienspiegels*, einer »Real-Enzyklopädie der populären Jurisprudenz für die Praxis« (Stintzing), ist gegenüber der 1510 und 1511 bei Hupfuff erschienenen zweiten und fünften Ausgabe geringfügig aufgestockt. Von den drei Holzschnitten des *Klagspiegels* zeigt der Titelholzschnitt einen thronenden Kaiser etc., im Hintergrund Folterinstrumente; die beiden anderen Holzschnitte kommen bereits im vorgebundenen Druck vor.

Rubriziertes Exemplar, der Einband Arbeit einer 1490 bis 1520 in Erfurt tätigen Werkstatt (Kyriss 93).

94

PLENARIUM: *Das Plenarium oder Ewâgely buoch: Summer vnd Winterteyl* ... Basel: Adam Petri, 24 March 1514. 2°. (8), 278 leaves. With (repeats included) 137 woodcuts by Hans Schäufelein, Urs Graf and others, also with a title-border by Urs Graf, and with many woodcut initials. Contemporary blind stamped binding (see below).

First Petri edition of the *Plenarium*, containing liturgical readings from the Gospels with glosses, &c., &c. (see no. 67, the 1495 edition by Johann Schönsperger).

Petri's four editions all have the feature to show the Gospels with but a few divergences from the High German manuscripts and early printed editions, while the (High German) Glosses are formulated in the tradition of the Low German version. The longish title of 21 lines already indicates that the *Plenarium* now became a complete book to celebrate Mass on sun- and festival days. It opens with the first song to the Proprium of the Mass (sung by the schola to accompany the entry of the clergy), and it ends with the Benediction. The Epistles are to be found between Collecta and Gradual, the Gospel with the Gloss between Alleluiah and Credo. The Alleluiah is to be replaced by the Sequence at some feasts, and by the Tractus during Lent. Mass on weekdays is shortened, the Gospels follow right after the Epistles.

The editor reveals himself as an anonymous member of the regular clergy, who translated the foreword and the Gloss from the Low German *Plenarium*, Lübeck: Mohnkopf-Druckerei, 1492 (H 6752). The Gloss for the 18th sunday after Trinity Sunday contains the famous laudatory on the art of printing: God's revelation, it is an obligation to everyone to gain knowledge by reading, how to live a sincere and chaste life in this world; what had been impossible for previous generations (so serving them an excuse) now became possible by pious devotion to consoling books.

The printer adorned his new *Plenarium* with an abundance of illustration. Outstanding are 60 woodcuts from 51 blocks (here used for the first time) by Hans Schäufelein (of which seven illustrations from five 198 x 130 mm large blocks depict the Adoration of the Shepherds, the Magi, the Crucifixion, the Resurrection and the Descent of the Holy Ghost), all modelled after Schäufelein's illustration to Schönsperger's Plenarium (*Ewangeli und Epistel mit anfang der mesz*), Augsburg 1512. Signatures on three blocks prove that they where executed in Augsburg: The monogrammist HF worked there from 1514 to 1522; the monogram MA still remains unresolved. It sounds quite plausible that the Basel printer's contact with Dürer's pupil Schäufelein, an Augsburg resident from 1510 until 1515, had been arranged by the Basel/Strasbourg humanist Sebastian Brant who held close relations to Augsburg.

Petri's first *Plenarium* also contains about 60 woodcuts (c. 95 x 65 mm) from Urs Graf's small devotional Passion series (see Hieronymus, *Oberrheinische Buchillustration* II, Nr. 60ff. in detail), here printed into the Gospels, and (fol. 247ff.) for the Saints' days. For the title Graf's border of 1512, with king and queen in roundels, has been used (225 x 142 mm).

Adam Petri, of Franconian origin, settled in Basel in 1480 and in 1507 became a citizen. Between 1507 and 1527, the year of his death, he printed much more than 200 books, including many Reformation pamphlets. Petri's widow married Sebastian Münster.

¶ The edition is rare on the market: The *Jahrbuch der Auktionspreise* (1950-2000) lists a single copy, Hauswedell 240 (1981), lot 822.

The present copy has the title in the more common variant, reading "bußwyrcklich gesang" in line 7. A large copy (304 x 210 mm) in its first binding; the woodcuts with a remarkable and sensitive contemporary colouring; text with only some minor staining here and there.

BINDING: Contemporary blind stamped calf (on wooden boards), executed on the Upper Rhine (Basel?). Covers with two frames by fillets, the outer with a floral tool scattered in, the inner frame occupied by a roll with vases (in Upper Rhenish style). Inner rectangle of front cover with floral diapers. The rectangle on lower cover divided into lozenges, filled with two different tools (flower, pearced heart). Upper strip on front cover with

"evangelia vnd epistel" printed by type. Edges red. – Back and paste-downs renewed. Corner- and centre-pieces removed.

The binder's material neither in Kyriss and Schwenke/Schunke, nor in Hieronymus.

Provenance: Bookplate DP [i. e. Charles William Dyson Perrins (see no. 30); the book did not appear in Sotheby's Perrins sales of 1946/1947 and 1958-1960]. – Bookplate of W. A. Foyle, Beeleigh Abbey.

VD16, E-4457. – Panzer, *DA* I, 767 (with "bußwürcklich" on title). – Proctor/Isaac 14279. – Heckethorn, *Basle* 146, 15. – Stockmeyer/Reber 139 (as Panzer). – Falk, *Plenarien* nos. 89 and 90. – Pietsch U1 (13 copies, noting "bußwyrcklich" as the standard version). – Muther 904 and 1283. – Davies, *Murray* 338 (298 x 202 mm). – Hieronymus, *Oberrheinische Buchillustration* II, 112. – Dodgson II, 11, 6 and 31ff., 79-84. – John Rowlands, *Urs Graf* (i. e. Hollstein XI), 82ff., 46-123 and 124-143 (not the complete set used in the 1514 *Plenarium*). – Oldenburg, *Schäufelein* L 98, woodcuts 492-543 (no. 544 not used until the 1517 edition). – Schreyl, *Schäufelein* 722-773 (but without no. 762). – Hollstein XLIV (Schäufelein), 18ff., nos. 1051-1103 (the 1514 edition without nos. 1091 and 1103 however); Schreyl and Hollstein both reproduce the complete Schäufelein set. – Regarding the title-border see Bartsch VII, 463, 12; Rowlands, *op. cit.*, 131, 288; with fig.; Proctor/Isaac p. 231, compartment I.

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Erste von vier neuartigen Ausgaben bei Petri (zur Popularität der Plenaria vgl. die Nr. 16). Schon der nun 21 Zeilen lange Titel des Druckes verrät, daß hier ein ganz neues Buch vorliegt: Es präsentiert sich als vollständiges Meßbuch für die Sonn- und Festtage, beginnt mit dem ersten Gesang des Meßpropriums, mit dem die Schola den Einzug des Klerus begleitet, und endet mit dem Entlassungsruf. Die Epistel steht zwischen Collecta und Graduale, das Evangelium samt zugehöriger Glosse zwischen Alleluia und Credo. Statt des Alleluia wird in der Fastenzeit der Tractus, an etlichen hohen Festtagen die Sequenz gesungen. Die Messen an Wochentagen sind kürzer, das Evangelium folgt unmittelbar auf die Epistel.

Als Urheber gibt sich ein namenloser Ordensgeistlicher zu erkennen, der allerdings nicht der Verfasser ist, lediglich der Übersetzer der Vorrede und der Glossen (aus dem Lübecker, also niederdeutschen Mohnkopf-Plenar). In der Glosse zum 18. Sonntag nach Trinitatis findet sich das berühmt gewordene Lob der Buchdruckerkunst, sie sei eine Offenbarung Gottes.

Adam Petri stattete sein Plenar neuen Typs besonders reich aus. Herausragen 60 Holzschnitte von 51 hier erstmals verwendeten Stöcken des Hans Schäufelein (darunter 7 Abdrucke von 5 etwa 198:130 mm großen Stöcken mit Christus am Kreuz, Herabkunft des Hl. Geistes, Anbetung des Kindes, Anbetung der Könige und Christi Auferstehung), alle nach dem Vorbild von Schäufeleins Illustration zu Schönspergers Plenar (*Ewangeli und Epistel mit anfang der mesz*), Augsburg 1512. Die Formschneidersignaturen dreier Stöcke zeigen, daß sie in Augsburg gefertigt wurden: Der Monogrammist HF ist 1514-1522 in Augsburg nachzuweisen, das Monogramm MA allerdings nicht aufzulösen. Den Kontakt zwischen Petri und dem 1510-1515 in Augsburg ansässigen Dürer-Schüler Schäufelein hatte vermutlich Sebastian Brant vermittelt. Des weiteren enthält Petris erstes Plenar, zu Anfang für die vier Evangelien und wieder ab Bl. 247 für die Heiligentage, etwa 60 ca. 95:65 mm große Holzschnitte aus Urs Grafs kleiner Postillen- und Passionsfolge (ausführlich behandelt bei Hieronymus, *Oberrheinische Buchillustration* II, Nr. 60ff.) sowie Grafs Titelbordüre mit Medaillons von König und Königin, erstmals 1512 verwendet.

Selten: Im *Jahrbuch der Auktionspreise* (1950-2000) nur das Exemplar Hauswedell 240 (1981), 822. Unseres, in zeitgenössischem (Basler?) Einband, mit den Exlibris Dyson Perrins und W. A. Foyle.

fer/vff das so wir empfangen haben die österliche sacramēt/das sy vnß auß der ner wyrckung nütz seind zů der ewigē ge sundtheit. ¶Complenda.

¶O herr gieß vnß ein den geyst deiner liebe/vff das welche du gesperyst hast mit den österlichē sacramentē/sy mit deiner miltigkeit machest einhellig. Spiritū no bis dñe.



95

GEILER VON KAYSERSBERG, JOHANN. *Das Irrig schafe / Das irrig schafe Sagt von cleinmütikeit vnd böser anfechtung / Der helisch Lew Von böser anfechtunge* ....[&c.; altogether 7 tracts] *Geprediget vnd gegetütt* (sic!, for *geteutschet*) ... Strasbourg: Johann Grüninger, 25 March 1514. Small-2°. 92 leaves with 8 woodcuts. – Bound with (II) GEILER VON KAYSERSBERG, JOHANN. *Passion des Here Jesu. Fürgeben ... vnd geteilt in stückes weiß eins süßen Lebkuchen vßzugeben ... Neulich uß dem latyn in tütsche sprach Tranßveriert durch Joh. Adelphum.* Strasbourg: Johann Grüninger, before 30 November 1514. 112 (recte 114) leaves. With 43 (17 full-page) woodcuts by the 'Livius-Meister', Hans Wechtlin and others. In a contemporary Augsburg binding.

I) First issue of the second edition (Ritter). – Geiler von Kaysersberg (see no. 86) had published his seven tracts after Gerson (Strasbourg: Schürer, about 1510) on the brink of his grave; he died on 10 March 1510. The remaining titles (two are given above) read: *3) Kristliche küngi(n)*, 4) *Der dreieckecht Spiegel der gebott*, 5) *Der eschengründel*, 6) *Daz Klappermul* and 7) *Der Trostspeigel* (sic!). Each tract has a woodcut for its own; the one in 4) had been used for the first edition of 1510; the one in 7) is a strict copy, and the rest are free renderings of the original cuts. The woodcut in 5) *Der eschengründel* is one of the earliest representations of Cinderella. The seven tracts had also been sold separately.

II) For a full description of this rare(!...) first German edition, see no. 96.

A short note on the printer is with no. 74.

◧ A fine and large copy (282 x 197-199 mm) with only some insignificant staining, and with a few wormholes at the beginning. Title of I) a bit thumbed, and with contemporary numbering; fol. 6 with an entry of 1643. Title and second leaf of II) with a tiny defect in margin.

BINDING: Contemporary blind-stamped pigskin binding (over wooden boards) from Kyriss' workshop 88 (Augsburg, Jagdrolle IV, about 1478-1514). Covers with three frames, the outer filled with a 'bent ribbon' roll (Schwenke/Schunke 302/36=37), the one in the middle empty, the inner with a decorative roll. Centre divided by a broad fillet: vertically, horizontally, diagonally, also with one large lozenge; verticals and horizontals lined with 'Kopfstempel'. Two clasps. Back painted in grey (17th c.); lower cover with some scratches.

PROVENANCE: Front paste-down with *Das puch gehort den layen prudern zu rebdorff* ... [i. s. Rebdorf/Augustinians, founded in 1156, secularized in 1803]. – Bookplate "Bibliotheca Lindesiana", *67 H* [i. e. David Alexander Edward Lindsay, 27th Earl of Crawford, 10th Earl of Balcares (1871-1940); see *DNB* 2753; Nicolas Barker, *Bibliotheca Lindesiana*, London 1977].

I) VD16, G-724 and 725, 734/735, 739/740, 761/762, 765/766, 769/770, 815/816 (after the copies Munich/BSB Rar. 2247 and 2° P. lat. 874: the single difference on the titles being "Gepredigt" and "Geprediget"). – Panzer, *DA* I, 364, 773. – Weller 829. – Proctor 9931. – Ritter II, 966 (not 967, representing the second issue with title printed in red and black, and with some corrections such as "Trostspiegel" or "Geprediget vnd geteutschet"). – Muller II, 33, (Grüninger) 113. – Schmidt, *Grüninger* 136 (8 woodcuts). – Goedeke I, 400, 15. – *VL* II, 1144, 2e. – Schmidt, *Alsace* 381. – Dacheux, *Geiler* CXIII, 48. – Muther 1434 (7 woodcuts). – Kristeller, *Straßburger Bücherillustration* 146 (9 woodcuts).

II) See no. 96.

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Die beiden Geiler-Ausgaben repräsentieren den ersten Druck der zweiten Ausgabe von *Das irrig Schaf* bzw. die erste deutsche Ausgabe der *Passion* (identisch mit unserer Nr. 96; dort auch Näheres zu Geiler).

Breitrandiges Exemplar in einem Augsburger Einband d. Zt. (Werkstatt Kyriss 88). Vormals im Besitz der Rebdorfer Augustiner und der Bibliotheca Lindesiana.

cs w.
39.

Das Irrigschafe

Das irrig schafe Sagt vo cleinmütikeit vn böser anfechtūg
Der helisch Lew Von böser anfechtunge.
Kristliche küngi Von vnderscheid tötlicher vñ teglicher sünd.
Der dreieckecht Spiegel der gebott/der beicht vñ wol sterbē
Der eschēgrüdel Anfang der menschen in dem dienst gotes.
Dz Klappermul Der hinderredung.
Der Trostspeigel Des vnuernünfftigē traurens.

Geprediget vnd gegetütst/durch den wirdigē vñ hochgelertē doctorem Johannes Geiler vōn Keiserßberg mitsampt den obbestimten Tratätē.



Ußlegung des Passions

Verclagung vor dem künig Herode



96

GEILER VON KAYSERSBERG, JOHANN. *Passion des Here Jesu. Fürgeben ... vnd geteilt in stückes weiß eins süßen Lebkuchen vßzugeben ... Neulich uß dem latyn in tütsche sprach Tranßveriert durch Joh. Adelphum.* Strasbourg: Johann Grüninger, before 30 November 1514. Small-2°. 112 (recte 114) leaves. With 43 (17 full-page) woodcuts by the 'Livius-Meister', Hans Wechtlin and others; also with fine initials. Brown morocco binding by Lortic.

The rare first edition in German. An edition "after 1513 Nov. 14" (Proctor) does not exist: The true colophon on fol. CIXb remained unnoticed to some bibliographers who took the "Actum môtags nach martini Episcopi. Anno dñi im xvc. vnd xjjj. jar." at the end of the privilege on fol. 1b as a terminus post quem (see Dacheux, *op. cit.*, p. CXXXII ff.).

The Latin original of our *Passion* by Geiler von Kaysersberg (see no. 86) had been printed in 1508 by Schürer at Strasbourg under the title *Fragmenta passionis domini nostri Jesu Christi*. It is a fine example of the preacher's metaphorical approach, of his omission of theologic terminology, and his renowned endowments to meet the wants of his audience (see H. Kraume in *VL* II, 1150).

The translation into German, named 'The Passion of Our Lord, dispensed and divided in the style of a sweet gingerbread', is by the Strasbourg humanist and physician Johann Adelphus Muling/Mülich (about 1480/85, until after 1523), lateron town physician of Schaffhausen. He also translated Caesar, Sueton, Virgil, wrote a Turkish chronicle (Strasbourg 1513), a biography of Barbarossa (Strasbourg 1520), edited Mennel's *Passio in Form eines Gerichtshandels*, and along with all that he also ran a printing press of which Muller lists an output of eleven during the years 1508 to 1516.

The illustration of the present edition shows the preaching author on the title (122 x 132 mm, already used in Geiler's *Heilsam kostlich Predig* of December 1513), followed by 42 woodcuts in the text, printed from 35 blocks of different sizes: The dispensation of gingerbread (fol. VII), a large Passion of 13 blocks (the most important cut with Jesus mourning at the Kedron river is on fol. XVIb), a smaller Passion from 7 blocks, and a Mater Dolorosa (fol. CI). The woodcuts of the large Passion have been praised for their fine landscape backgrounds. Four of the cuts are new, the others had been used by Grüninger earlier: 8 in his *Passion der vier Evangelisten* (1509), 22 in the *Hortulus animae* (1501). The involved artists are Hans Wechtlin, the Master of the Strasbourg Livy and others.

The Strasbourg printer Johann Grüninger has already been dealt with no. 74.

¶ Very rare on the market: "D'après R. Weigel (Kunst-Catalog N° 18361) cet ouvrage est le plus rare parmi tous ceux de Geiler" (Dacheux, *Geiler* p. CXXXII). The *Jahrbuch der Auktionspreise* (1950-2000) lists only three copies, including Rauch vente 11 (1955), lot 76, dated 1513 (...); the last (Hartung 87, 1997, lot 126) wanted six leaves with four cuts.

The present copy is washed and pressed, the paper (268 x 196 mm) with a few remaining insignificant stains.

BINDING: Gilt brown morocco, signed LORTIC [Marcellin Lortic sen.]. Covers framed with fillets, and with fleurons; centre with entwined sprigs of roses. Back, turn-ins and edges gilt. – The Parisian bindery was founded in 1840 by Marcellin Lortic (1822-1892) who retired in 1884. Marcellin Lortic junior continued until 1928, up to 1891 in cooperation with his brother Paul.

PROVENANCE: Bookplate Firmin-Didot [i. e. Ambroise Firmin-Didot (1790-1876), Paris publisher, printer, author, collector of books and prints (see Lugt 119); Didot sale 1879, lot 359]. – Bookplate Sir Thomas Brooke F. S. A., Armitage Bridge [the library of Sir Thomas Brooke (1830-1908) was sold 1909-1923 at Sotheby's; the present book on 25 November 1913 (lot 257) at 13 £ went to Leighton]. – Bookplate W. A. Foyle, Beeleigh Abbey.

VD16, G-747 (only München/SB, Rar. 949/2). – Panzer *DA* I, 746 (under the books of 1513). – Weller 827 (1514 and with correct collation). – Proctor 9929 ("after 1513 Nov. 14"). – Adams G-314. – Schmidt, *Alsace* II, 378. – Ritter II, 968. – Schmidt, *Grüninger* 141. – Muller II, 33,

(Grüninger) 112. – Muther 1433. – Kristeller, *Straßburger Bücher-Illustration* 145. – Dacheux, *Geiler* CXXIX, 65 (with description of the woodcuts in detail). – Goedeke I, 399, 11. – *VL* II, 1146, 4a. – Neufforge 323.

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Seltene erste deutsche Ausgabe; eine Ausgabe von 1513 gibt es nicht: Das Impressum auf Bl. CIXb wurde von einigen Bibliographen übersehen und der Druck auf Grund des »Actum môtags nach martini Episcopi. Anno dñi im xvc. vnd xjjj. jar.« am Ende des Privilegs (Bl. 1b) auf 1513 angesetzt; ausführlich dazu Dacheux, *op. cit.*, S. CXXXII ff.

Geiler von Kaysersberg (1445-1510), Doktor der Theologie und namhafter Prediger am Münster und mehrerer Kirchen Straßburgs, legte besonderen Wert auf die formale Gestaltung seiner Predigten. »Sein ausgeprägtes pädagogisches Talent zeigt sich bereits in den Anmerkungen seiner lateinischen Manuskripte, die immer wieder auf die Bedürfnisse des Publikums hinweisen. Neben dem Verzicht auf die theologische Fachsprache sind vor allem Geilers Metaphorik und die darauf aufbauende Gliederungstechnik hervorzuheben. Berühmte Beispiele sind (u. a.) die ›Passion ... geteilt in stückes weiß eins süßen Lebkuchen‹« (H. Kraume, *VL* II, 1150). Die lateinische Erstausgabe war 1508 unter dem Titel *Fragmenta passionis domini nostri Jesu Christi* bei Schürer in Straßburg erschienen.

Die deutsche Übersetzung, dem Domkustos des Stiftes Trier, Christoph von Reinecken gewidmet, besorgte der Straßburger Humanist und Physicus Johann Adelphus Muling/Mülich (um 1480/85 bis nach 1523), später Stadtarzt von Schaffhausen. In Straßburg betrieb er nebenher eine Offizin (von der Muller, *Strasbourg* II, S. 173, elf Drucke aus den Jahren 1508-1516 verzeichnet), übersetzte Caesar, Sueton und Vergil und verfaßte eine Türkenchronik (Straßburg 1513) sowie eine Barbarossa-Biographie (Straßburg 1520).

Geilers Passion enthält neben dem Titelholzschnitt mit dem predigenden Autor (122:132 mm; bereits in Geilers *Heilsam kostlich Predig* vom Dezember 1513 verwendet) 42 Textholzschnitte von 35 Stöcken verschiedenen Formats: Die Austeilung von Lebkuchen (Bl. VII), eine Große Passion von 13 Stöcken (auf Bl. XVIb der bedeutendste Holzschnitt, ein vor Jerusalem, am Kedron trauernder Christus), eine mittlere von 11 Stöcken, eine kleine von 7 Stöcken und (Bl. CI) eine Mater dolorosa. Die Bilder der großen Passion sind wegen ihrer landschaftlichen Hintergründe zu loben. Vier der Holzschnitte sind neu, die übrigen stammen aus früheren Grüninger-Drucken, so acht aus der *Passion der vier Evangelisten* von 1509, 22 aus dem *Hortulus animae* von 1501. Als Künstler waren demnach der Livius-Meister, Hans Wechtlin u. a. beteiligt.

Ungeachtet des Beibandes zu unserer Nr. 95 ist der hier offerierte Druck einer der seltensten des Geiler'schen Oeuvre, wie schon Weigel (*Kunst-Catalog*, Nr. 18361) vermerkte. Unser Exemplar, vom älteren Marcellin Lortic gebunden, kommt aus den Sammlungen Firmin-Didot, Sir Thomas Brooke und W. A. Foyle.

97

BESSARION, JOANNES BASILIUS. *In calumniatorem Platonis libri quatuor.* With other tracts. Venice: In aedibus Aldi & Andreae soceri [i. e. Andreas Torresanus de Asula and his sons], September 1516. 2°. (8), 116, 53 leaves (the last misnumbered 55), 1 leaf. With the Aldine device on title of both parts, and on verso of last leaf. Bound with: BARTHOLOMAEUS PLATINA. *De vitis pontificum.* Venice: Guglielmo da Fontaneto, 1518. 223 leaves. With one woodcut. In a 16th-century vellum binding.

Third (first enlarged) edition. – The author's tutor, the celebrated Neoplatonist George Gemistos Plethon (c. 1355-1450/52), and other participants in the Council of Ferrara and Florence (organized in 1439 to achieve union of the Greek and Roman Churches) were actively involved in the philosophical controversy on the relative merits of Aristotle and Plato. In 1458 George of Trebizond (1396-1486) delivered to the Florentine humanists his *Comparationes Aristotelis et Platonis* (On the Difference Between Aristotle and Platon), an extreme attack on Platonism, which accused it of leading to heresy and immorality. The work fired the humanists with a new interest in Plato (who had been ignored in the West during the Middle Ages) and inspired Cosimo de' Medici with the project of founding the Platonic Academy in Florence.

The attack on George's of Trebizond assertions of the superiority of Aristotle's realism over Plato's idealist theory of knowledge was written by cardinal Bessarion (1395-1472, one of the most learned scholars of his time and the major patron of 15th-century Greek studies at Venice). The tract, incorporating a full exposition of Platonic thought, is considered Bessarion's most important work and N. G. Wilson (*From Byzantium to Italy*, 1992) credits Bessarion with "an important achievement of popularisation." The tract circulated in Greek and Latin manuscripts and was printed, three years before the author's death, by Sweynheym and Pannartz in Rome (H 3004). Two appendices (books 5 and 6 in the first part of our edition) criticize Trapezuntius for incompetence, especially that displayed in his Latin version of Plato's *Laws*.

A second edition was finished in July 1503 by Aldus Manutius in Venice (Isaac 12792) with corrections to the Rome edition, also with added accents and a summary. This was due to printing from a much corrected manuscript of Bessarion's work, although, curiously enough, Aldus never made use of the unrivalled collection of Greek manuscripts Bessarion had bequeathed to the Venetian Republic in 1468 (the nucleus of the Biblioteca Marciana), and "Bessarion's own *In Calumniatorem Platonis* is perhaps the strangest case of all [... as] the Marciana contains three manuscripts of the relevant work, at least one of which was definitely in the collection at this time and had been corrected by the author." (Lowry).

In the present third edition, printed in Roman type, except for some words in Greek, the first part is a reprint of the 1503 texts, while the second part for the first time contains Bessarion's translation of *Metaphysicorum Aristotelis XIIII librorum*, and also Theophrast's *Metaphysicorum liber*.

When Aldus Manutius (see no. 79) died on February 6th 1515, his father-in-law, Andreas Torresanus de Asula together with his sons, administrated the shop until Aldus' grandson Paulus (1512-1574) became of age.

II) The humanist historian Bartholomaeus Secchi (1421-1481; named Platina after his native town Piadena) became librarian of the Vaticana in 1475 and on the behest of Sixtus IV wrote the biographies of the popes (*In vitas summorum pontificum opus*), first printed at Venice in 1479. In the present fourth illustrated edition the large opening woodcut (110 x 171 mm), showing Sixtus IV 'in cathedra' with six cardinals and the author presenting his book, has been copied after Pincius' Venetian edition of 1511.

¶ The Platina bound in front. In the Bessarion the 53 leaves with Aristotle/Theophrastus have been bound after the Tabula of 8 leaves. First 40 leaves wormed, decreasing to one hole at leaf 60. Paper cut to 301 x 211 mm.

BINDING: Hinged into a blind-stamped vellum binding (on wooden boards) of the second half of the 16th century. Covers framed by blind fillets, with a large decorative centrepiece; two clasps.

Vellum of back and of part of lower cover wanting. New frontpapers.

I) Panzer VIII, 434, 794. – Isaac 12862. – *Index. Aurel.* 118.157. – Adams B-834. – Hoffmann I, 332f. – Renouard, *Alde* I, 183, 9. – Lowry, *Aldus*, p. 232.

II) Sander 5745. – Essling 1431 (with reproduction; also of no. 1430, the model).

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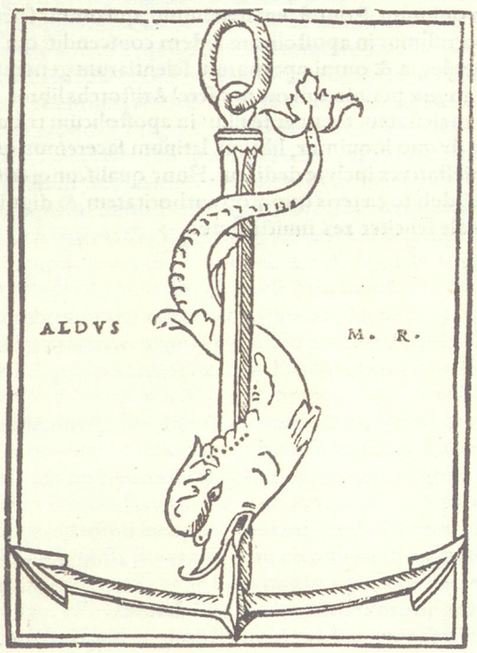
Dritte (zweite venezianische) Ausgabe der Verteidigung Platons gegen die Angriffe in den *Comparationes* des Georgios von Trapezunt. – Die italienische Erneuerungsbewegung antiker Literatur war durch die Übersiedlung byzantinischer Gelehrter nach Italien in neue Bahnen gelenkt worden. Unter ihnen befanden sich Anhänger des in der Westkirche approbierten Aristoteles, aber, in guter byzantinischer Tradition, auch Platoniker gleicher Zahl und Bedeutung. Bald berauschte sich Italien in einer Begeisterung für Platon, die derjenigen des ausgehenden Altertums gleichkam. Wie zum direkten Anschluß daran sollte in Florenz die Akademie wieder aufleben, und unter dem Schutz der Medici entfaltete sich hier ein wissenschaftliches Treiben, worin den Führern wie Georgios Gemisthos Plethon (ca. 1355-1450/52) und seinem einflußreichsten Schüler, Kardinal Bessarion (1395-1472), eine Ehrfurcht zuteil wurde wie einst den Scholarchen des Neuplatonismus. Der pantheistische Zug des Neuplatonismus mußte ihn kirchlich verdächtig machen und so bekämpften sich die beiden großen Überlieferungen griechischer Philosophie bald aufs neue, nun indem eine Seite der anderen Unchristlichkeit vorwarf. In diesem Sinne hatte Plethon in der *Nómon Syngraphe* gegen die Aristoteliker polemisiert und dafür die Verdammung des Gennadios, Patriarch in Konstantinopel, erfahren; in diesem Sinne griff Georgios von Trapezunt die Akademie an, und in demselben antwortete ihm, wenn auch milder, Bessarion in der hier vorliegenden Schrift, die drei Jahre vor des Autors Tod in Rom erschien. Eine verbesserte Ausgabe brachte Aldus 1503 in Venedig heraus. Die vorliegende dritte enthält erstmals die Beigaben von Bessarions Übersetzung der Metaphysik-Schriften des Aristoteles und des Theophrast (hier im Anschluß an die Tabula gebunden).

Unserem Exemplar vorgebunden sind die im Auftrag von Papst Sixtus IV. verfaßten Papstbiographien des Bartholomaeus Secchi (1421-1481; genannt Platina, nach seinem Geburtsort Piadena), Erzieher am Hof der Gonzaga in Mantua, seit 1475 Bibliothekar der Vaticana. Der Eröffnungsholzschnitt unserer vierten illustrierten Ausgabe ist eine Kopie nach der venezianischen Ausgabe Pincius' von 1511 und zeigt Papst Sixtus ›in cathedra‹, umgeben von sechs Kardinälen, der Autor übergibt sein Werk.

BESSARIONIS CARDINALIS NICENI, ET PATRIARCHAE CONSTANTINOPOLITANI METAPHYSICORVM ARISTOTELIS XIIII LIBRORVM TRALATIO.





42

DAfalo der wolt seinen list
Offnen/ vnnd sprach Held hye bey ist
Ein haws darinn ligen etlich Jar
Zwen löben die seyen so gar
Schön vnnd lustig zůsehen an
Man sagt Dy sollen die art han
Welher man sich nicht fürcht vor Jn
Derselb gee on all scheden hin



79

DEr Neydelhart erfandt all tag
Einem newen pösen anschlag
Dann Er mort büchün geschickt was
Ging zu dem Held zü Jm nider sass
Sprach herr hort vnd vernembt mein wort
Die veind sein heraus für die statport
Gezogen zu dem scharmützel
Mich beduncket es sein Jr lützel

after "gescheidigkeit überall"; further corrections mentioned at lot 224 of Hartung's sale 60 (1989). Three flourishes just shaved; a few vellum flaws, a few light stains. Title with an 18th/19th-century entry. Joints split; clasps renewed.

Provenance: [Beriah Botfield (1807-1863). "His library, comprising many important vellum incunabula (...) is still preserved in the Bath family" (de Ricci, *English Collectors*, 1930, p. 143)]. – Title stamped AK.

VD16, M-1649. – Panzer, *DA* I, 408, 885. – Proctor 11180. – Adams P-962. – Muther 845. – Davies, *Murray* 329 (352 x 248 mm. With key notes on the three(!) Schönsperger editions). – *Fünf Jahrhunderte Buchillustration*, 70. – Peter van Wingen, in *Vision of a Collector*, no. 9, pp. 30-31. – Dodgson II, pp. 7-8 (Schäufelein); 58-59 (Burgkmair); 123-125 (Beck); other artists *passim*. – Hollstein II, 172, (Beck) 7. – Falk/Biedermann, *Burgkmair*, 167-177. – Oldenbourg, *Schäufelein* L-120 (woodcuts 591-610, with notes on corrections by Beck). – Schreyl, *Schäufelein*, woodcuts 823-843. – Carl Wehmer, *Hans Schönsperger, der Drucker Maximilians*, in: *Altmeister der Druckschrift*, Frankfurt/M. 1940, pp. 61-79. – C. Wehmer, *Mit gemäl und schrift. Kaiser Maximilian I. und der Buchdruck*, in: *In libro humanitas*, Stuttgart 1962, pp. 244-275. – Facsimiles: Vienna 1888 (edited by Simon Laschitzer, with ascriptions in detail) in: *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 8. – Stuttgart 1968, commented by H. Engels, H. Th. Musper and E. Geck (who states the first edition to have been printed from two variant settings, but the gatherings bound up in an aleatoric way, not forming distinct issues).

*

Pergament-Exemplar der Erstausgabe des schönsten deutschen Buches der Renaissance, von Kaiser Maximilians drei großen Buchprojekten das einzige zu seinen Lebzeiten realisierte. Das Versepos vom Ritter Theuerdank (d. i. Maximilian) schildert »in form mass vnd weis der heldenpücher« (Vorrede) seine Werbung um Maria von Burgund und die Brautfahrt, auf der der Held zahlreiche Jagd-, Kriegs- und See-Abenteuer zu bestehen hat. Die Herstellung der 116 Holzschnitte durch die namhaftesten Augsburger Künstler überwachte der Kaiser selbst. Zu der von Vinzenz Rockner extra geschaffenen ›Theuerdanck-Type‹ wurden die kalligraphischen Schwünge vermutlich nach dem Handsatz angefügt.

Exemplar aus dem Besitz von Beriah Botfield; das fehlende Blatt n4 jüngst aus einem gleich großen Exemplar ergänzt.

98b

PFINTZING, MELCHIOR. Theuerdank: *Die … geschichten des loblichen streytparen vnd hochberumbten helds vnd Ritters Tewrdannckhs.* "Nürnberg" [Augsburg]: Johann Schönsperger, 1 March 1517. 2°. 289 leaves (of 290: blank P5 removed). With xylographic title and 116 woodcuts by Leonhard Beck, Hans Schäufelein, Hans Burgkmair and others. Hinged into a fine Tübingen 16th-century binding (see below).

A paper copy from the same edition as the previous item. The watermarks show an anchor up to gathering o; then, from p down to the end, the watermark shows the Austrian double-eagle with the Hapsburg arms (a special design?).

◖ Blank leaf P5 removed, leaves a2 and v1 supplied from another copy. The register has the corrected slips for A6b/line 13 and A8a/5th line from the bottom, as given in Davies, *Murray*. With 340 x 223 mm rather large; the flourishes of the type in lower margins untouched by the binder's knife, but in the upper margins cropped here and there. First 15 leaves with insignificant worming. Leaves 4, 5, 7, L6 and R4 with repair in margins; lower quarter of last leaf restored. Small marginal tears in 17 leaves repaired, also a long tear affecting text and cut on z2.

Binding: Hinged into a fine blind-stamped Tübingen pigskin binding (on cardboard) of about 1585. Covers framed by blind fillets and two rolls: one of crestings, the other with King David, the Resurrection and the Redeemer (171 x 21 mm). Inner rectangles pressed from a large decorative plate with scrollwork (157 x 96 mm), its open centre filled with a portrait of Ludwig the Pious, inscribed VON GOTTES GN || ADEN LVDWIG HE || RTZOG ZV WI[rttemberg; 52 x 38 mm]; the lower cover's open centre filled with the Wurttemberg arms. With 4 ties; edges blue.

For the tools see Haebler II, 92f., roll 1, and plates IX, X; the scrollwork-plate noted in the text. The latter is known in very close versions from a few Tübingen binders, also from Hans Wagner in Lauingen (see Goldschmidt 254; Schmidt, *Darmstadt* figs. 74 and 76-78; Arnim, *Europäische Einbandkunst* 67 with fig. and further references). As already noted by Haebler bindings tooled with our portrait and arms were not necessarily done for Duke Ludwig III (1568-1593), 'the greatest bibliophile amongst the Wurttemberg rulers'.

Provenance: Title with *1565 Schimpff nit mit Ernst. H. Wirtz*(?). – *1598 Ernst nit mit schimpff. H Jhrig*(?). – *…hanß Gierberger.* – *Ex Bibliotheca D. Johannis Michaelis Spangenbergij Argentor*(ati). *Consiliarij Camerie Palatina Solisbac emtionis titulo - possidet Andreas Seidel … MDCCXIX.* – Bookplate Nathan of Churt [that is Harry Louis, 1st baron Nathan (1889-1963); lawyer and government official; see *DNB 1961-1970*, p. 782]. – Bookplate of Robert Ludwig Mond [(1867-1938); chemist, manufacturer, archeologist; see *DNB 1901-1950*, p. 307]. – Five small coat of arms in 16th-century gouache pasted on front paste-down (just to conceal the reemboitage?).

*

Ein Papier-Exemplar der zuvor beschriebenen Ausgabe. Die Wasserzeichen zeigen bis Lage o einen Anker, danach den österreichischen Doppeladler mit dem Wappen der Habsburger, offenbar eine Sonderanfertigung.

Unser Exemplar ist eingehängt in einen Tübinger Schweinslederband, blindgeprägt mit großer Rollwerkplatte, darin Porträtmedaillon bzw. Wappen Ludwigs des Frommen (Haebler II, 92f., Platten IX und X). Die Blätter A2 und v1 wurden aus einem anderen Exemplar ergänzt.

Wie Tewrdanneckh durch Fürwittig aber in ein gefer-
lichait mit einem Löwen gefürt ward:



16

Eines tags da fürt Fürwittig
Den Helden mit Im velschigklich
Vmb spatziren durch ein gassen
Darinn ein Leo aus dermassen
Gross vnnd freissam gefanngen lag
Als pald den Fürwittig ersach

99

BAVARIAN LAW. – *Reformacion der bayrischn Lanndrecht ... Jm Funftzehenhundert vnnd Achtzehenden Jar Aufgericht.* Munich: [Hans Schobser, after 23 April 1518]. 2°. Xylographic title printed in red, (34) leaves, (1) blank leaf, 159 leaves, (1) blank. Text printed in red and black. Title with a large woodcut (printed in black); 1 double-page woodcut in the text. Dark green 19th century morocco with gilt edges and turn-ins, signed TOWNSEND; in pull-off case.

First edition, the issue printed on vellum, with the chapter headings printed in red. – Already at the end of the 10th century a Bavarian diet had promulgated law, forming one of the earliest statutes of a German Land. About 1335 followed the codified *Oberbayerisches Landrecht* ('Upper Bavarian Code of Law'). This, after many years' debate, was transformed into the *Reformacion der Bayrischen Landrecht* ('Reformed Bavarian Code of Law') which was issued by Duke Wilhelm IV (1508-1550) in cooperation with his brother Ludwig X (1508-1545; reigning in Landshut) on 23 April 1518, and was printed straightaway. The *Landrecht*, almost independent of Roman principles of law, deals with private, penal as well as procedural law; it unites municipal laws with those of the land, and in some parts refers to the *Schwabenspiegel* (see no. 38). The supplementary rules for public law, already promulgated in 1516, followed in 1520 as *Buech der gemeinen lanndpot, Landsordnung* which was also printed by Schobser.

The woodcut (143 x 191 mm) on the title is by Caspar Clofigl, an artist who flourished in Munich during 1516 to 1529. He depicted the two issuing princes in full armour, standing in a hall, and holding the Bavarian coat of arms; the monograms HW and HL can be resolved with Herzog (Duke) Wilhelm and Ludwig respectively. The double-page woodcut on leaves 153b/154a illustrates a 'baum der syptschafft' (genealogical tree), helpful or not to intestate succession.

The xylographic title was reused for the editions of about 1535 and 1545 (*VD16*, B-1008/1009), so these can easily be confused with our first edition. However, the woodcut on the title of the 1535 edition is a copy in which the princes have grown beards; and in our vellum issue of the 1518 edition not only the title, also the chapter headings are printed in red (while black in the 1518 copies on paper, and also in the later editions).

Hans Schobser was an apprentice in the shop of Anton Sorg (see no. 23) in 1479, married Sorg's daughter, and in 1500 became Munich's prototypographer. When he deceased in 1530, the shop was run by his son Andreas (see no. 104/II of 1531).

A binder William Townsend is documented in Sheffield in 1834 and 1842 (see Ramsden, p. 165).

¶ Vellum copies are rare; van Praet knew only those in Munich.

The present fine copy is with wide margins (308 x 205 mm) and even taller than the Fairfax Murray copy in its contemporary binding. The strong vellum slightly yellowish and undulant.

PROVENANCE: With the bookplate of Hans Fürstenberg (1890-1982; banker, co-founder of the *Association Internationale de Bibliophilie*).

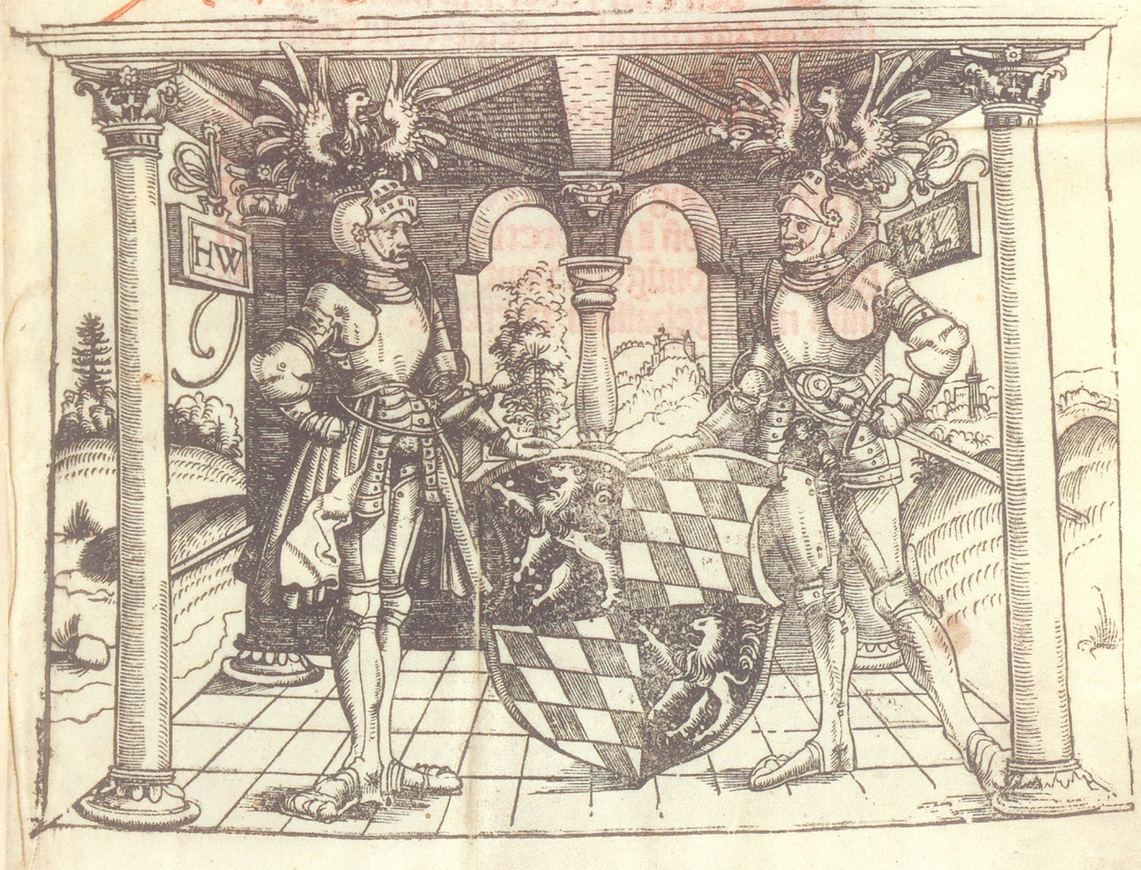
VD16, B-1007. – Panzer, *DA* 906. – *Index Aurel.* 114.994. – Proctor 11585. – *BM-STC* 71. – Adams B-396. – Davies, *Murray* 50 (298 x 216 mm) with fig. – Schottenloher, *Schobser* 153, and plate XVI. – Muther 1758 . – Bartsch V, 195, 2. – Dodgson II, 266, 3, and 267, 1. – Hollstein V, 192, 2. – Van Praet, *Bibl. publiques* I, 240, 70 (the three Munich copies only). – Stobbe II, 364f.

*

Erste Ausgabe des am 23. April 1518 von Herzog Wilhelm IV. und seinem Bruder Luwig X. erlassenen bayerischen Privat-, Straf- und Prozeßrechts. Der Titelholzschnitt, der die beiden Herrscher in voller Rüstung zeigt, stammt von Caspar Clofigl.

Dies ist eines der wenigen auf Pergament gedruckten Exemplare, von denen van Praet nur die drei in München nachweisen konnte. Es stammt aus der Bibliothek des Bankiers Hans Fürstenberg.

Reformacion der Bayrischn Lamdrecht nach Cristi vnsers Hailmachers gebürde Im fünfftzehenhündert vnnd Achtzehendem Jar Aufgericht.



100

[MEISTERLIN, SIGISMUND]. *Ein schöne Cronick vñ Hystoria* ... Augsburg: Melchior Ramminger, 1522. 2°. 46 (erroneously 47) numbered leaves, (6) leaves, the last blank. With a title-border by Hans Burgkmair, the text with 11 woodcuts by the monogrammist HS with a cross, the index with border strips. 19th/20th-century half-vellum, covers from a maculated early printing.

Second (first complete) edition of the 'Augsburg Chronicle'. Its author, born about 1435, entered the Benedictine monastery of St. Ulrich & Afra at fifteen. He soon belonged to the Augsburg humanist circle around Sigismund Gossembrot (1417-1493), who put Meisterlin on the historiographical track when he entrusted him with a study on Augsburg's origins. On the 20th of May 1456 young Meisterlin offered Gossembrot his *Chronographia Augustensium*, the very first humanistic German chronicle showing a promising disposition to criticism of sources. Gossembrot instantaneously ordered the *Chronographia* translated for the Augsburg Council. On the 4th of January 1457 Meisterlin presented the Council his German translation and was donated with 30 native gulden. The chronicle has survived in some Latin or German manuscripts, and of the German version extracts were first printed in 1483 by Johann Bämler in Augsburg (H 1942; *GW* 2860, listing only four copies).

The present second edition is adorned by a title-border (227 x 152 mm), only known from this edition, and created by Hans Burgkmair. It shows in its corners roundels with the portrait of a sovereign; the imperial coat of arms on top, the Augsburg arms at the foot, and St. Ulrich and St. Afra, the town's patrons, on either side. Of the 11 woodcuts in the text some are repeated, such as the full-page cut with the Ulrich Battle (220 x 148 mm; signed by the monogrammist HS with a cross) on the verso of the title-page, which reappears on leaf F6b. Dodgson attributed the other cuts (135-164 x 138-145 mm) to the same artist, a draughtsman and copyist, active in Leipzig and Augsburg during 1513 to 1530. The edition also contains at the end an ornamental piece with three putti, dated MDXXI. The 6 pages of register (leaves I1-I3) are lined by border strips on three sides.

Melchior Ramminger, subject to the Augsburg taxation since 1509, ran his printing shop from 1520 until 1542, and deceased about 1543. He started with catholic devotional books but soon became one of the most prolific reprinters of Reformation pamphlets.

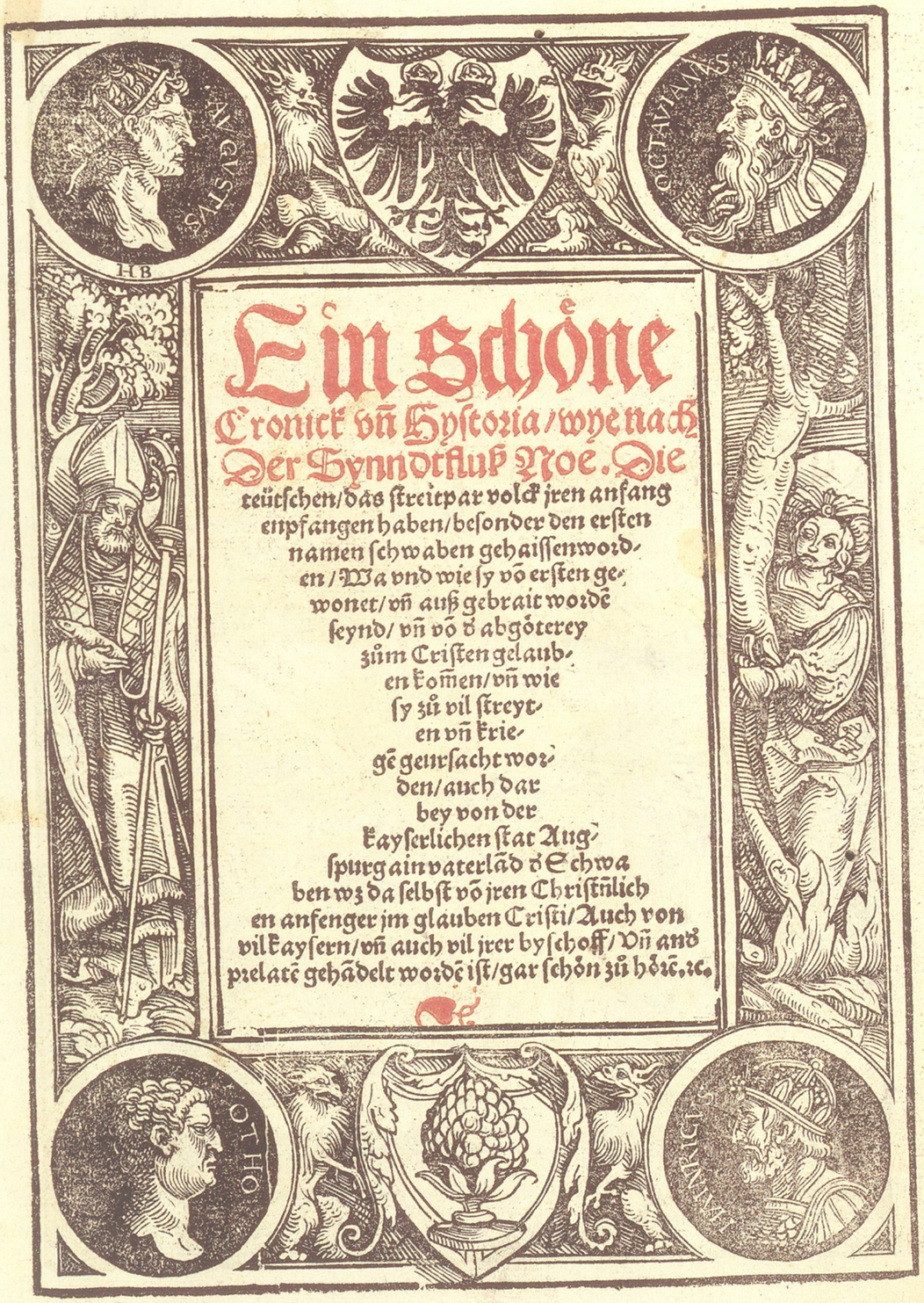
◖ Quite uncommon as the *Jahrbuch der Auktionspreise* (1950-2000) lists only four copies. Two of them were bound in half-vellum, so one or the other could well be identical with the one offered here.

It is with the blank last leaf; printing of leaf A6b shows a somewhat reduced inking. With wide margins (272 x 196 mm, a few deckle-edges preserved); three wormholes at the beginning, mostly in margin, augment to twelve at the end. Last three leaves stained; part of margin of blank last leaf torn off. Front hinge cracked.

VD16, M-2299. – Panzer, *DA* II, 1559. – Muther 948. – Regarding the woodcuts in the text see Dodgson II, 194, 2 (HS). – Nagler, *Monogrammisten* III, p. 587, no. 1449, 9. – Röttinger, *Weiditz* S. 73, note 1. – Concerning the title-border by Burgkmair see Dodgson II, 62, 21. – Hollstein V, 81, 261 with fig. – Geisberg VIII, 847, plate 374. – Falk/Biedermann, *Burgkmair* no. 130. – Not in Götze, Johnson, and Pflugk-Harttung.

*

Zweite Ausgabe der Chronik der Stadt Augsburg, die erste vollständige (von Johann Bämlers unvollständiger Ausgabe des Jahres 1483 haben sich nur vier Exemplare erhalten). Die 11 teils wiederholten Textholzschnitte stammen vom Monogrammisten HS mit dem Kreuz; die eigens für diese Ausgabe gefertigte Titelbordüre mit den Stadtpatronen zu beiden Seiten schuf Hans Burgkmair.



Ein Schöne

Cronick vñ Hystoria/wye nach Der Synndtfluß Noe. Die

teütschen/das streitpar volck jren anfang empfangen haben/besonder den ersten namen schwaben gehaissen worden/Wa vnd wie sy vō ersten gewonet/vñ auß gebrait wordē seynd/vñ vō d abgōterey zům Cristen gelaubē komen/vñ wie sy zů vil streyten vñ kriegē geursacht worden/auch dar bey von der kayserlichen stat Augspurg ain vaterlād d Schwaben wz da selbst vō jren Christnlichen anfenger jm glauben Cristi/Auch von vil kayserm/vñ auch vil jrer byschoff/Vñ andr prelatē gehādelt wordē ist/gar schön zů hōrē. ꝛc.

101 INDAGINE, JOHANNES DE. *Die Kunst der Chiromantzey, vß besehung der hend. Physiognomey, vß anblick des menschens. Natürlichen Astrologey noch dem lauff der Sonnen ...* Strasbourg: Johann Schott, 1523. 2°. (4), 66 leaves, (1) leaf with Index. With 91 (some repeated) woodcuts by Hans Wechtlin, and by Hans Baldung Grien (4 cuts from 3 blocks). Red half-leather (about 1900). With gilt border, back with gilt title; covers with woven textile.

First edition in German, translated by the author himself. – Chiromancy, also called palmistry, is the art of reading character and divination of the future by interpretation of lines and undulations on the palm of the hand. The origins of palmistry are uncertain. It was known in China, Tibet, Persia, Mesopotamia, and Egypt, and it underwent significant development in ancient Greece. It may have spread into Europe with the traditional fortune-telling of the Gypsies. Medieval palmistry was pressed into service by the witch-hunters who interpreted pigmention spots as signs of a pact with the Devil. After a period of disrepute, palmistry flourished again in the Renaissance. The first printed German work on the subject was Johann Hartlieb's *Kunst der Chiromantia* of 1448, published about 1480 as a block-book by Jörg Schapf in Augsburg.

Johannes de Indagine (Rosenbach; about 1467-1537), priest of Steinheim on Main (1488-1537), became canon of St. Leonhard in Frankfurt in 1515, and from 1521 until 1528 was its dean. It is unknown where he had gained his considerable knowledge on natural sciences, namely on astronomy (to which he invented two instruments) and chiromancy. He advised the Elector Albrecht von Brandenburg, archbishop of Mainz, and it might have been Indagine's horoscopes which in 1519 caused the adjournment of Charles' v. election. Indagines work on palmistry and astrology was first published in Latin (*Introductiones apotelesmaticae*, Strasbourg: Schott, 1522). Its German translation the author dedicated to Albrecht von Brandenburg.

The work, although (or because of?) on the papal index (see Reusch, *Indices* p. 191), was reprinted up into the 17th century. It is divided into four parts. The first (leaves 1-29) deals with chiromancy and has 36 woodcuts showing hands, also 7 fine woodcuts representing the planets on chariots (75 x 130 mm). The second part (leaves 30-44), on physiognomy, contains 24 woodcuts with faces of different character and temper. In part three, on astrology (leaves 44-58), there are 27 geometrical cuts, apart from the repetition of the 7 cuts with the planets. The final part (*Complexion erkantnüß*; leaves 59-66) has 14 woodcuts of personifications of the planets in repeat. Apart from these cuts, which Roettinger attributed to Hans Wechtlin, there are two large cuts by Hans Baldung Grien: the author's coat of arms (230 x 152 mm, on unnumbered leaf 4b), and on the verso of the title-page the author's portrait (repeated on leaf 44; 191 x 154 mm, here in the second of three states: the date 1522 changed into 1523). Also the cut with the young couple (80 x 100 mm; leaf 33a) is now ascribed to Baldung. With the exception of one cut (leaf 22b) the illustration is the same as in the first edition in Latin (Schott 1522). – Baldung's studies for the two large cuts are preserved in his sketch-book, preserved in Karlsruhe (see Carl Koch, *Die Zeichnungen Hans Baldung Griens*, Berlin 1941, 175).

Johannes Schott (1477-1548?) grew up in the shop of his father Martin Schott who had married the younger daughter of Johannes Mentelin, Strasbourg's prototypographer. Johannes studied in Freiburg and Heidelberg, inherited his father's shop in 1499 and became one of Strasbourg's most successful printers.

¶ There seem to exist variant impositions of the woodcuts (see Ritter II, 1265; without going into details).

A fine and large copy (293 x 195 mm). With a few old notes in margins. With some insignificant browning and a few stains. Title and first leaf of text with short tear; repaired. A few leaves with tiny tears. Binding a bit rubbed.

PROVENANCE: From the library of Emmy Destinn (1878-1930), famous Czech soprano, primadonna at the Metropolitan (1908-1916), writer of short stories and lyrics. On her shelves she had collected


IOANNIS INDAGINE 1523.

about 40% of the works listed in Hayn/Gotendorf, and many of her books were bound after her own designs.

VD16, R-3114. – Panzer, *DA* I, 232, 2084. – *BM-STC* (German) 429. – Zinner 1210. – Thorndike V, 65ff. and 174ff. – Graesse, *Bibliotheca magica* 106. – Schüling, *Psychologische Literatur* 154. – Ritter II, 1265. – Muller, *Strasbourg* I, 84, (Schott) 117. – Schmidt, *Schott* 84 (without the last leaf with the index). – Muther 1510. – Kristeller, *Straßburger Bücher-Illustration* 465 (counting 47 cuts; the one on 22b new). – Thieme/Becker XXXV, p. 234 (accepting only the heads for Wechtlin). – Mende, *Baldung*, nos. 458-460, and (planets by Wechtlin) 560-566; fully reproduced. – For the Baldung cuts see also Hollstein II, 148, 263, and 153, 269 (with reproductions); Oldenbourg, *Baldung* L-204. The present edition not in Caillet, Hieronymus and Davies, *Murray*. Neufforge (525f.) owned the Latin edition of 1522. – Concerning Hartlieb's *Chiromancy* see the catalogue of the exhibition *Blockbücher des Mittelalters*, no. 57.

*

Erste deutsche Ausgabe, vom Autor selbst übertragen. – Der vermutlich 1467 geborene Johann von Rosenbach (Indagine) bekleidete von 1488 bis zu seinem Tode 1537 eine eher untergeordnete Stellung als Pfarrer in Steinheim am Main. »Wie und wo (er) sich seine beachtlichen naturwissenschaftlichen, theologischen und juristischen Erkenntnisse erworben hat, ist unbekannt. Als Astrologe achtete er auf die Autorität des Johannes Lichtenberger (...). Überregionale Bedeutung gewann Indagine auf dem Gebiet der damals ebenso modischen wie umstrittenen Astrologie sowie auf den damit verwandten Feldern der Chiromantie und Physiognomie. Er beriet u. a. die Kurfürsten von Mainz [dem das vorliegende Werk auch gewidmet ist] und Brandenburg vor der Kaiserwahl 1519, und es scheint, daß seine Horoskope eine Verschiebung des Wahltermins mitbewirkt haben (...). 1522 veröffentlichte Indagine seine ›Introductiones apotelesmaticae‹ [die lateinische Version des vorliegenden Werkes]. Dieses bis in das ausgehende 17. Jh. trotz päpstlicher Indizierung häufig nachgedruckte Werk (...) hat im Deutschland der frühen Neuzeit wesentlichen Anteil an der Verbreitung der Lehre von der Deutung des Körperbaus, des Gesichts und der Handlinien. Indagine beruft sich wiederholt auf Julius Firmicus, Marsilius Ficinus u. a., doch erheben eigenständige Erfahrungen und Beobachtungen sein Werk über eine reine Kompilation« (Kurze).

Auf der Rückseite des Titels findet sich Hans Baldung Griens bekannt-berühmtes Bildnis des Verfassers (191:154 mm; auf Bl. 44 wiederholt), auf Bl. a4b dessen Wappen (230:152 mm), ebenfalls von Baldung. Die *Chiromantzey* (Bll. 1-29) enthält 36 Abbildungen von Händen und 7 Holzschnitte mit den Personifikationen der Planeten; die *Physiognomey* (Bll. 30-44) bringt 24 Abbildungen von Gesichtern, die die verschiedenen Temperamente veranschaulichen; die *Astrologey* (Bll. 44-58) enthält 27 Holzschnitt-Diagramme sowie eine Wiederholung der Planeten-Serie; und der *Complexion erkantüsz* (Bll. 59-66) 14 Abbildungen der personifizierten Planeten. Von diesen Holzschnitten stammt allein das junge Paar mit gestikulierenden Händen (80:100 mm; Bl. 5a) von Baldung; die weiteren werden Hans Wechtlin zugeschrieben.

Baldungs Wappenentwurf und eine Naturstudie zum Porträt (Hand mit Schriftrolle) hat sich im Karlsruher Skizzenbuch erhalten (s. Carl Koch, *Die Zeichnungen Hans Baldung Griens*, Berlin 1941, 175).

Schönes Exemplar aus dem Besitz der tschechischen Autorin Emmy Destinn (1878-1930), 1908-16 Sopranistin an der Metropolitan.

102

RÜXNER, GEORG. *ANfañg, vrspruñg vnnd herkomen des Thurnirs in Teutscher nation* … Simmern: Hieronymus Rodler, 31 October 1530. 2°. (8), 402, (6) leaves (the last blank). With 367 coloured woodcuts and the printer's mark; wanting the folding plate. Blind stamped German calf binding, dated 1531 by the first owner.

First edition and the first book printed in Simmern. – The book by the imperial herald Georg Rüxner deals with the 37 tournaments in the Holy Roman Empire, from the first in Magdeburg in 938, down to the one of 1487 in Worms. To each report are added the names of the participants, the city's arms, the arms of the sovereign who had invited to the tourney, also the arms of its overseeing bailiffs. The list of participants is nearly the same as in the manuscript *Buech mit anzaig des Turniers* by Ludwig von Eyb zum Hertenstein, preserved in the Bavarian State Library. Rüxner's work met the taste of the time: It is the only book from the Simmern press reprinted on it, and since 1566 ran into several editions from the shop of Sigmund Feyerabend in Frankfurt-on-Main.

Different from the reduced second edition with its 218 leaves this first edition is printed in only one large type, similar to the one for the *Theuerdanck* (see no. 98), and it has more illustrations: 242 arms and 128 scenic woodcuts (from the same 91 blocks), depicting tournaments, presentations and distributions of helmets, awardings of prizes, banquets, dancing and other festivities. The woodcuts (145 to 150 mm wide and 85, 135 or 180 mm high) show all details like the knights' armour, the adornments of knights and horses, the heraldic emblems with scrupulous accuracy.

The Master of the Simmern press whose monogram HH is on the folding plate, on the arms of the Holy Roman Empire and of Pfalz-Simmern (leaves 1b, 8b), was identified by Bonnemann in 1938 to be Hans vom Hunsrück, i. e. the art-loving Johann/Hans II (1492-1557), Duke of Bavaria, Palgrave, Duke of Sponheim, since 1509 sovereign of the principality of Pfalz-Simmern (in the Hunsrück Mountains, between the Rhine, Mosel and Nahe rivers), small but with its own mint. The Duke was well connected with the Heidelberg humanists. He sculpted, and to Sebastian Münster's *Cosmographia* contributed the view of Simmern and his description and map of the surrounding Hunsrück area. The Duke's private press in Simmern was run by the Duke's secretary and chancellor, Hieronymus Rodler, from 1530 to 1535 (a man in these positions not necessarily the man at the press). The output was eleven(!) books only, the book on tournaments being the only one to be reprinted at Simmern, and not only twice, as the edition of May 2nd 1533 (*VD16*, R-3543) escaped Bonnemann. Concerning two further books from the Simmern press see nos. 105 and 106.

¶ The present copy, still in its first, strictly contemporary binding and with wide margins (317 x 203 mm), is with an extraordinary fine contemporary colouring in a rich palette, up to leaf liiij (i6) even heightened with gold. Unhappily enough the folding woodcut 'The Large Tournament' (244 x 350 mm; leaf h2) is wanting. With some stains or light browning throughout; front fly-leaf defective. First 4 leaves starting, in the lower margin of the second leaf an owner's entry has been burned out. Lower corner of leaf 8 and marginal tears into leaves e4, q5, y2, y3 repaired, also lower margin of ii1. The leather of the binding with a few flaws and rubbed.

Provenance: With the entry *Wolff Haller von Hallerstein Roe(misch) Kay(serlicher) M(ajestä)t Rath etc.* (i. e. 'His Imperial Majesty's Counsellor') on top of his large arms (166 x 135 mm), painted in multiple colours. The Haller, a Nuremberg patrician family, since 1433 were allowed to bear arms; in 1528 Emperor Charles V renewed their nobility, adding the name of the extinct lineage von Hallerstein, their arms with a lion below. – Also *Hub(ertus) Wynants* (16/17th century).

VD16, R-3541 (München/BSB incomplete; the Wolfenbüttel/HAB and Würzburg/UB copies questionable). – Elsbeth Bonnemann, *Die Presse des Hieronymus Rodler in Simmern, eine fürstliche Hofbuchdruckerei des 16. Jahrhunderts* (Leipzig 1938), no. 1. – Muther 1783. – Passavant III, 452, 30. – Dodgson II, 65, 2 (note). – Nagler, *Monogrammisten* III, 1039. – Neufforge 425. – See also Davies,

Der Eylffe Thurnier/



Murray 373 (1532 edition with the same woodcuts). The collection Lipperheide (Tb 10) only has the 1578 edition, illustrated by Jost Amman.

*

Erste Ausgabe; das erste in Simmern gedruckte Buch. – Das Turnierbuch des Reichsherolds Georg Rüxner enthält einen geschichtlichen Exkurs über die Einrichtung des ersten Turniers zu Magdeburg im Jahre 938 und beschreibt 36 weitere Turniere bis zum Wormser des Jahres 1487. Jeder Beschreibung ist ein umfassendes Personenverzeichnis beigegeben, ferner das Wappen der Stadt, in der das Turnier stattfand, das des Fürsten, der es einberief, sowie die der vier Turniervögte. Die Personenverzeichnisse stimmen nahezu vollständig überein mit dem Manuskript des Ludwig von Eyb zum Hertenstein, *Buech mit anzaig des Turniers* (München/BSB). Daß das Buch den Zeitgeschmack traf, beweist seine Verbreitung: Es ist das einzige Werk der Simmerner Presse, das dort nach unserer Erstausgabe weitere Auflagen erfuhr, zudem ab 1566 noch mehrere Auflagen bei Sigmund Feyerabend in Frankfurt erlebte.

Die vorliegende Erstausgabe ist, anders als Rodlers auf 218 Bll. reduzierte zweite Ausgabe, mit einer großen *Theuerdanck*-ähnlichen Type und ohne Auszeichnungsschrift gedruckt, zudem reicher illustriert: Sie enthält 128 szenische Holzschnitte (von den nämlichen 91 Stöcken), 242 Wappen sowie eine Druckermarke. Die Szenenholzschnitte zeigen Turniere, Helmschau und -verteilung, Preisverleihungen, Tänze, Bankette und sonstige festliche Ereignisse. Bei einigen Wiederholungen von Herolden wurden nur die Wappen verändert. Die 145-150 mm breiten und 85, 135 oder 180 mm hohen Holzschnitte zeichnen sich aus durch peinliche Exaktheit und handwerksmäßige Genauigkeit in der detaillierten Ausführung von Rüstungen wie Schmuck der Ritter und Pferde, der Wappenembleme und Helmzierden.

Als Meister der Simmern'schen Offizin, dessen Monogramm HH auf dem großen (hier fehlenden) Turnierblatt und auf den großen Wappen des Heiligen Römischen Reiches und von Pfalz-Simmern (Bll. 1b, 8b) vorkommt, konnte Bonnemann 1938 zumindest für den Entwurf Herzog Hans vom Hunsrück identifizieren, d. i. der kunstinteressierte Johann II., Herzog von Bayern, Pfalzgraf bei Rhein und Graf zu Sponheim (1492-1557), der das Fürstentum Simmern ab 1509 regierte, auch bildhauerte, eine Münze unterhielt, mit dem Heidelberger Humanistenkreis in Verbindung stand und zu Münsters *Cosmographia* die Beschreibung des Hunsrück mit Ansicht von Simmern beisteuerte. Johanns Privatpresse in Simmern betrieb sein Sekretär und Kanzler Hieronymus Rodler in den Jahren 1530-1535, war aber wohl nicht der ausübende Drucker. Aus der Presse gingen insgesamt nur elf(!) Drucke hervor (vgl. unsere Nrn. 105, 106). Davon wurde als einziges das Turnierbuch mehrfach aufgelegt, nicht nur zweimal, wie Bonnemann schreibt, da ihr die Ausgabe vom 2. Mai 1533 (*VD16*, R-3543) entgangen ist.

Exemplar mit herausragend schönem ›Fürstenkolorit‹; aus dem Besitz des kaiserlichen Rates Wolf Haller von Hallerstein. Der große Turnier-Holzschnitt fehlt.

103

FORTUNATUS. – *Von Fortunato vñ seinê Seckel auch Wunschhütlin. Gantz kurtzweilig zu lesen* ... Augsburg: Heinrich Steiner, 20 January 1531. 4°. (86) leaves. With 48 woodcuts by Jörg Breu the elder. Contemporary blind-stamped calf (see below).

Fourth edition, the second of six from Steiner's press. – The earliest German prose novel, written about 1490 by an unknown author, is in two parts. The first tells the story of Fortunatus, a nobleman from Cyprus, who travelled to Flanders, to London where he plunges into misery. When Fortunatus meets Fortuna who offers him the choice between wisdom, wealth, health, strength, beauty and a long life, Fortunatus decides for affluence and receives a purse (German: *Säckel*) which cannot be emptied. After fifteen years of travelling Fortunatus returns to Cyprus, marries, leads a family life for twelve years, then goes to India and Egypt and in Alexandria stinges the sultan from his magic hat (German: *Wunschhütlein*) which takes its owner to wherever he wants. By the prudent and secret use of his two magic tools Fortunatus gains much wealth and reputation. – The second part of the novel tells the lives of Fortunatus' sons Ampedo and Andolosia who inherited the magic tools, but not obeing their father's orders, get involved into intrigues and many fascinating events of which some happen in London others in a monastery in the desert. (For the many reported details on foreign countries the author used Hans Tucher's *Reisebuch* of 1482, see no. 37, probably also Breidenbach's *Peregrinatio*, no. 49). The end of the book draws the moral that wealth could bring (bad) fortune, and it recommends to prefer wisdom to wealthiness.

The book was an immense success with 29 German editions of the 16th-century (the first of 1509), eleven of the 17th, and still nine editions from the 18th century. *Fortunatus* was translated into thirteen languages and it became a source for Hans Sachs, the English 17th-century dramatists, and the German romanticists as well.

Our edition is illustrated with a woodcut on the title showing the author enthronend (160 x 120 mm), and 47 (1 repeated) cuts in the text (c. 60 x 100 mm). They are all printed from Breu's original blocks, though in the one used for the title the old lettering has been cut away and been replaced by type.

The printer Heinrich Steiner will receive a note with no. 107/1.

¶ Rarissimum: Gotzkowsky only found two copies: Erlangen/UB and Nuremberg/GNM. The edition remained unknown to Panzer, Weller, Heitz/Ritter &c., and there is no copy in the *Jahrbuch der Auktionspreise* (1950-2000). Neufforge could only purchase Steiner's 1548 edition.

The present copy is in fine preservation (189 x 139 mm), apart from some staining, a marginal tear in leaf G1, and brown spotting on the verso of O1. 30 blank leaves bound in at the end.

Binding: Contemporary dark brown calf on thin wooden boards. Covers with two frames, the outer one with Haebler 1, 13, 4 (prvden(tia) – lvcretia – venvs – woman 1531), used in Königsberg by Caspar Angler, binder of Duke Albrecht of Prussia. Inner rectangle stamped with a roll showing portraits and Saxon arms. – Formerly with four ties. Rubbed; corners and spine repaired.

Provenance: Front paste down with stamp HD in a circle [i. e. Helmuth Domizlaff (1902-1983), Munich dealer, collector of illustrated books].

VD16, F-1930 (only the Nuremberg/GNM copy). – Gotzkowsky 424, *Fortunatus* 4 (2 copies). – Podleiszek, *Fortunatus* 304, 3. – Striedter, *Fortunatus*, 47, no. 4. – Jungmayr, *Fortunatus* 324. – M. Wis in *VL* II, 796-798. – Regarding Breu's series see Dodgson II, 111, 3; Hollstein II, 176, 55-90 (misleading); Geisberg II, plates 261-268 with nos. 606-650.

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Vierte Ausgabe (zweite von sechs bei Steiner) des um 1490 von einem deutschen Anonymus verfaßten ersten bürgerlichen Prosaromans (das Thema von Tieck in seinem Märchenlustspiel von 1816 neu bearbeitet).

Rarissimum: Gotzkowsky (1991) konnte nur zwei Exemplare nachweisen. Das vorliegende ist mit Material des Caspar Angler gebunden.

4. La. 13.
5c

Von Fortunato vñ seinẽ Seckel

auch Wünschhütlin. Gantz kurtzweilig zu lesen.





Von den ſachen darauß man redlich anzeygung eyner mißhandlung nemen mag.

xxvj ¶ Item in diſer Halßgerichts ordnung (als vor vnd nach ſteht) iſt gemeynem rechten nach/annemens vnd gefencklich haltens auch peinlicher frage halb der jhenen/ ſo für mißtheter verdacht oder verklagt werden/ vnnd des nit geſtendig ſein/auff redlich anzeigung warzeychen/argkwan vnd verdacht der mißhandlūg geſatzt/die ſelbē ſach oder warzeychē/ ſo eyn redlich genūgſam anzeygung/argkwan oder verdacht geben/ ſeind nit müglich alle zubeſchreibē Damit aber dannocht die Amptleut/ Richter vñ vrtheyler (ſo ſunſt diſer ſach nit bericht ſeind) deſter bas mercken mögen/ warauß eyn redlich anzeygung/ argkwan oder verdacht eyner mißhandlung kommen/ So ſeind deßhalb die nachuolgende vmbſtend vnnd felle geſetzt/ darauß eyn jeder verſtendiger gar wol vrſach/ auch gleichnuß eyner redlichē anzeygūg argwans oder verdachts (wie das eyn jeder nach ſeinem teutſch nennet) erkennen kan.

Von begreiffung des wörtleins anzeygung.

xxvij ¶ Item wa wir nachmals redlich anzeygung melden/da wöllē wir allewegen

104

HALSGERICHTSORDNUNG. – *Bambergische Halßgerichts vnd Rechtliche ordnung.* Mainz: Johann Schöffer, 20 May 1531. 2°. 6 unnumbered leaves, XLIIII (recte XLIII) leaves, 1 blank leaf. With 22 woodcuts and printer's mark. – Bound with: *Ain laijsche anzaigung, So allen Landsässen ... geben worden.* Munich: Andreas Schobser, [after 20 November] 1531. 17 leaves (the blank last leaf removed); the woodcut on title showing coat of arms. 16th century brown pigskin binding with pallets in blind.

I) Seventh High German (6th Mainz) edition, the last dated book from Johann Schöffer's presses. – The *Bambergische Halsgerichtsordnung* became law of the diocese of Bamberg (Franconia) under Georg Schenck von Limburg, bishop from 1505 to 1522. Written in cooperation with Sebastian von Rothenhan it was chiefly the work of Johann von Schwarzenberg und Hohenlandsberg (1463-1528), the bishops' of Bamberg controller (1501-1522), controller in the Brandenburg patrimonial lands (1525-1528), author also of the *Bamberger Landgerichts-Reformation* (Reform of the regional superior court) of 1503. Schwarzenberg is also known as a writer and as a translator (see Cicero, no. 107/1 and II).

The *Bambergische Halsgerichtsordnung* combined German and Italian principles of law. It influenced the development of penal law in Germany to a high degree: on its model the first criminal code of the Holy Roman Empire was created, the *Peinliche Gerichtsordnung* given bei Charles V in 1532. The first edition of the *Halsgerichtsordnung*, printed in 1507 by Pfeyll in Bamberg, was followed by nine Schöffer editions: 1508 (four editions), 1510, 1531, 1538 and 1543 (two editions). An edition in Low German appeared at Rostock in 1510.

The 22 (5 full-page) woodcuts in the present edition show scenes at court, of torturing, the place of execution &c. Prominence should be given to the cut with the fool as judge, or the one with seven people at table, each one under the symbol of the punishment deserved (leaf VIb). Some illustrations are combined from to or more blocks, only a few being new: The majority of the cuts had been used in Schöffer's previous editions, so they are either reduced copies after the original Bamberg edition or come from Schöffer's Livius editions of 1505 and 1530. The printer's mark above the colophon (I3b) depicts Schöffer as a shepherd (German: Schäfer).

II) First edition of a juridicum, finished 1531, November 20th, by an anonym. Written in the first person, it is intended for freeholders, judges, and court clerks. Reference is given to the *Sachsenspiegel*, the *Laienspiegel* by Tenngler (see no. 93) and others.

Andreas Schobser, the son of Munich's prototypographer (see no. 99), printed from 1530 to 1564 on the whole for the ducal court and the city. Andreas Schobser's successor Adam Berg reprinted the *Anzaigung* in 1595.

◖ Rare: Only 4 copies of the *Halsgerichtsordnung* in the *Jahrbuch der Auktionspreise* (1950ff.), the last sold in 1996 at Hartung & Hartung's in Munich (83/142a).

The present copy, cut to 302 x 200 mm, with only some thumbing; inner margins of first and last leaves wormed; so are the fly-leaves. Leaf C1 of the *Anzaigung* strengthened in lower margin. The binding a bit rubbed, the back with some wormholes.

PROVENANCE: Leaf 1a stamped 'Bibliotheca Can. ad St. Floriani' [near Linz]; with shelf mark IX, 1376.

VD16, B-262 (copies in Munich and Wolfenbüttel). – Panzer, *DA* I, *Supplement* 118, 677. – Lipperheide Cg 18. – Roth, *Schöffer* 83, 150. – Kaspers 116. – II) *VD16*, L-123 (Munich only).

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Siebte (sechste Mainzer) Ausgabe, der letzte datierte Druck des Johann Schöffer. Das erstmals 1507 in Bamberg gedruckte früheste deutsche Strafrecht verband deutsche und italienische Rechtsgrundsätze zu einer Einheit und wurde Vorbild für das erste Reichsstrafgesetzbuch, Kaiser Karls V. *Peinliche Gerichtsordnung* von 1532.

Unserem Exemplar aus der Bibliothek des Stiftes St. Florian ist ein weiteres Juridicum beigebunden.

105

FIERRABRAS. – *Eyn schöne kurtzweilige Histori von eym mächtige(n) Riesen auß Hispanie(n), Fierrabras gnant, der eyn Heyd gewest vnd bei zeiten des Durchleuchtigsten großen Keyser Karls gelebt* ... [Translated by Duke Johann II. von Pfalz-Simmern?]. Simmern: Hieronymus Rodler, 2 May 1533. 2° (53) leaves (blank A8 removed). With a woodcut on title, 19 large cuts in the text, the colophon with the printer's mark; all in fine contemporary colouring. 16th/17th-century red morocco with gilt fillets, fleurons and centre-piece.

First edition in German. – The prose romance of *Fierrabras* belongs to the Carolingian cycle of legends. It is modelled on the French *Roman de Fierabras le Géant* (Geneva 1478) with the old 'chansons de geste' turned into prose version by Jean Bagnyon (fl. 1469-1494), canon of Lausanne and sometime citizen of Geneva. The novel reports how Charlemagne (742-814) took up the pursuit of the Saracen king Balan and his gigantic son Fierrabras ('braggart') who in Rome had robbed some Passion relics. Pursued into Spain both after many struggles were finally defeated: Balan was killed in action; Fierrabras turned Christian and under his rule Spain entered the community of Christian countries. The Genevan text was most probably translated by Johann II. of Pfalz-Simmern (1492-1557) on whom see no. 102.

The book, a de luxe edition in folio, was printed at Simmern on the private press of the the art loving duke, and – as in our nos. 102 and 106 – at least the drawings for the excellent woodcuts have been ascribed to the duke. Some illustrations in the *Fierrabras* are combined from different blocks; four of these had been used in the Rüxner (no. 102), the remaining 18 blocks are new. The type is Rodler's clear Gothic Neudoerffer-Andreä and the chapters open with the shop's fine initials.

¶ Quite rare: 6 copies in the *Jahrbuch der Auktionspreise* (1950-2000), the last in 1995 wanted 5 leaves (Reiss' sale 60, lot 214).

The present copy (315 x 211 mm), nicely bound, is with contemporary colouring on a large scale. First 6 leaves stained in margins; repair to outer margin of leaves A2 and A3. Corners of binding repaired, back new.

Provenance: Bookplate "Philosophia Hermetica" [i. e. Joost R. Ritman, Amsterdam].

VD16, F-1007. – Bonnemann, *Rodler* no. 5 (concerning the prose novels from the press see pp. 25-29). – Goedeke II, 21, 4. – Heitz/Ritter 149. – Gotzkowsky I, 71f. (B2), no. 1. – Lipperheide Cg 24. – Muther 1785. – Hermann Knaus in *Gutenberg-Jahrbuch* 1952, p. 95. – Neufforge 237. – Not in Davies, *Murray*. – See also *KNLL* XVIII, 573f. – A. de Mandach, *The Evolution of the Matter of 'Fierabras'. Present State of Research, in: Romance Epic*, edited by H. E. Keller, Kalamazoo/Mich. 1987, pp. 129-139.

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Erste deutsche Ausgabe, auf der Privatpresse des Johann II., Herzog von Bayern, Pfalzgraf bei Rhein und Graf zu Sponheim (vgl. Nr. 102) gedruckt, von ihm mit 19 Holzschnitten illustriert und möglicherweise auch von ihm übersetzt.

Zu einem weiteren Druck dieser von des Herzogs Privatsekretär betriebenen Presse s. die Nr. 106.

Fierrabras.

Eyn schöne kurtzweilige Histori von eym mächtigē Riesen auß Hispanie/ Fierrabras gnant/ der eyn Heyd gewest/ vnd bei zeiten des Durchleuchtigsten großen Keyser Karls gelebt/ sich in kämpffen vnnd in streitten dapfferlich/ großmüttig/ mañlich vnnd eerlich gehalten hat/ wie derselbig vō des gemelten Keyßers Grauen vnd diener eynem/ genant Oliuier/ löblich vñ ritterlich bestritten worden/ mit sunderlicher meldung der eerlichen gemüte/ so sie beyde (wiewol als zwen feind) doch schier zu sagen/ freundtlich gegen eynander im̄ kampff gefürt vnd bewisen/ auch was sich nach sölchem weitter/ zubestreittung des Heyden vatters/ des Amirals von Hispanien begeben hat/ newlich auß Frantzösicher sprach in Teutsch gebracht darauß die groß vñ sterck gmelts Keyser Karls/ vnd seiner Fürsten/ so dazumal gelebt/ sunderlich abzunemen.



Mit Keyserlicher freiheyt/ in sechs jaren nit nach zudrucken.

106

Les QUATRE FILS AYMON (German): *EYn schön lustig Geschicht, wie Keyser Carle der groß, viergebrüder, Hertzog Aymont von Dordons Süne ... sechzehen jarlangk bekrieget ...* Simmern: Hieronymus Rodler, 25 February 1535. 2°. 168 leaves, the last in facsimile. With 62 woodcuts (some repeated), printer's mark on last leaf. Modern half vellum binding, covers with blue marbled paper.

First edition in High German, the only one of the 16th century. – The old French epic of revolt, the heroic saga of Duke Aymon's four sons – Raoul de Cambrai, Renaut, Gormond and Isembart – belongs to the Charlemagne cycle of legends. It was written for French courtly-chivalrous circles, and since the 12th century saw versions in prose as well as in rhymes (chanson de geste). The earliest German renderings show a dependent relationship to Netherlandish prose versions. The first German edition (Cologne: Koelhoff, 1493) was printed in Low German, of which only a single and incomplete copy has been preserved in San Marino/Huntington (*GW* 3140; Goff A-1434).

The earliest prose version in High German is known from the manuscript of 1531 in Aarau (KB: Ms 2 F 41b) which has a very close relation to the present edition. Use has been made of both French versions of *Les quatre fils Aymon*, known from Jean de Vingle's Lyons editions of 1493 and 1495, the other from the 1521 Paris edition by Michel Le Noir's widow.

As of the Simmern *Fierrabras* of 1533 (no. 105) the translator could well have been Duke Johann II of Pfalz-Simmern (1492-1557). As a lover of arts he also ran a private press (see no. 102, Rüxner). From the eleven books issued, the present one is the last.

The illustration, as for the other books of the press, was executed after drawings by the Duke himself. Some blocks bear a monogram HH, resolved as Herzog Hans. There is a large cut for the title, and there are (repeats included) 60 illustrations in the text. Some of these are printed from two or even three blocks, from which a few had already been used previously. The 12 new blocks show an influence by Conrad Faber von Creuznach (his stay in Simmern documented), known as illustrator of the Roman classics from Schoeffer's shop in near Mainz.

◖ Rare. Weifenbach (1999) lists 14 copies in European libraries, apart from 5 further copies (including the present one) said to be lost or sold. 'Both' copies in the *Jahrbuch der Auktionspreise* (1950-2000) are identical with the present one.

It has the last leaf (containing colophon and printer's mark) supplied in facsimile. Paper size 307 x 204 mm. A bit soiled. Title, first leaf of text and the last 28 leaves with old repairs, a few just touching the first printed line. Woodcuts numbered in pencil (combined illustrations counted as two or even three cuts).

Provenance: Bookplate of the "Lichtenstein Fideicommissbibliothek" (Vienna), founded by Johann II, Prince von und zu Liechtenstein (1840-1929). – [Silvain S. Brunschwig (1882-1970), Bagno a Ripoli, lawyer; Rauch/Geneva, Brunschwig sale 1 (March 1955), lot 112. – Hauswedell, Auktion 63 (December 1955), lot 43]. – With the ticket of the antiquarian bookseller H. Th. Wenner, Osnabrück.

VD16, Q-30. – *Index Aurel.* 110.991. – *BM-STC (German)* 60 (3 copies). – Goedeke II, 21, 5. – Heitz/Ritter 232. – Gotzkowsky I, p. 76f., (B3), no. 2 (with further references). – Bonnemann, *Rodler*, no. 10; see also pp. 26-29, for the cuts 43-46. – Neufforge 239. – Not in the collections of Fairfax Murray and Otto Schäfer. – *VL* II, 149-152. – B. Weifenbach, *Die Haimonskinder in der Fassung der Aarauer Handschrift von 1531 und des Simmerner Druckes von 1535*, I (1999), 217, 2. – W. C. Calin, *The Old French Epic of Revolt: Raoul de Cambrai, Renaut, Gormond et Isembart*, Paris/Geneva, 1962. – Facsimile, edited by Werner Wunderlich, Hildesheim 1989.

*

Erste hochdeutsche Ausgabe des Sagenstoffes von den vier Haimonskindern, von Tieck, Bechstein und Schwab wieder aufgenommen. Unser Druck ist von Herzog Heinrich nicht nur mit 62 Holzschnitten illustriert, sondern wie die Nr. 105 vermutlich auch übersetzt.

Wie keyser Carle der groſz eynē groſ

ſen Hoff hielt/da er ſich von den dreien Gebrüdern/Ger-
hardten von Rüßlion/Doon von Nantuel/vnnd Hertzog Beue
von Agrimont beclaget/vnd ſeinen Süne Lohern
in Botſchafft weiß/zů Hertzog
Beue ſchicket.



107

CICERO, MARCUS TULLIUS. *Der Teütsch Cicero*. Translated by Johann Neuber and Johann von Schwarzenberg, and with additional material. Augsburg: Heinrich Steiner, 4 March 1535. 2°. 4 unnumbered leaves, 159 (recte 160) numbered, 2 unnumbered leaves. With 129 woodcuts by Hans Schäufelein (44), the 'Petrarka-Meister', also by the elder (58) and by the younger Breu. – Bound with: II) CICERO. *Officia ... von den tugentsamen ämptern, vnd zugehörungen, eines wol vnd rechtlebenden menschen ...* Translated by Johann von Schwarzenberg. Augsburg: Heinrich Steiner, 13 November 1535. 8 unnumbered, 91 numbered leaves (blank last leaf removed). With 101 woodcuts by the 'Petrarka-Meister'. – Bound in front: III) JOHANNES DE THUROCZ. *Der hungern Chronica*. Tranlated by Hans Haug zum Freystein. [Nürnberg: Johann Petreius] for Hans Metzker in Vienna, 1534. 65 (falsely 165) numbered leaves, 1 blank leaf. With a woodcut on the title and 18 (from 9 blocks) in the text, all by Peter Flötner. Contemporary Styrian pigskin binding (see below).

I) Third edition of Johann von Schwarzenberg's richly illustrated *Teütsch Cicero* ('Cicero in German'), containing *Das Büchlein vom Alter*; *Das Büchle ..., das der Tod nit zu fürchten, unnd die Seele untödtlich seye* (*Tusculanarum disputationum liber 1*), *Von dem lob und underweisung der Freündtschafft* (Cicero's *Laelius*), together with Schwarzenberg's translation of Leonardo Aretino Bruni's biography of Cicero. The book also contains Schwarzenberg's *Büchle wider das zutrincken* ('Booklet against raising glasses'), and finally his chef-d'œuvre, the *Memorial der Tugend* ('Memorial of Virtue'). 44 of the 129 woodcuts are by Hans Schäufelein, making the *Memorial* a sort of a picture book in which text and illustration are bound up (remindful of the emblem books which came up in contemporary Augsburg).

We have already met with Johann Freiherr von Schwarzenberg und Hohenlandsberg, chief author of the *Bambergische Halsgerichtsordnung* (see no. 104). As Schwarzenberg's Latin was not the best, his Cicero relies on the translation by his chaplain Johann Neuber, and before the manuscript went to the press it was read by Ulrich von Hutten.

The printer Heinrich Steiner is noted in the Augsburg tax lists of 1522-1548, but only in 1531 became an Augsburg citizen. He made himself a name with popular literature, books on the Reformation, on medicine, on the threat by the Turks, but namely with German translations of Roman classics. It escaped most bibliographers that Steiner in 1535 published three editions of the Teütsch Cicero: January 2nd, March 4th, and June 2nd.

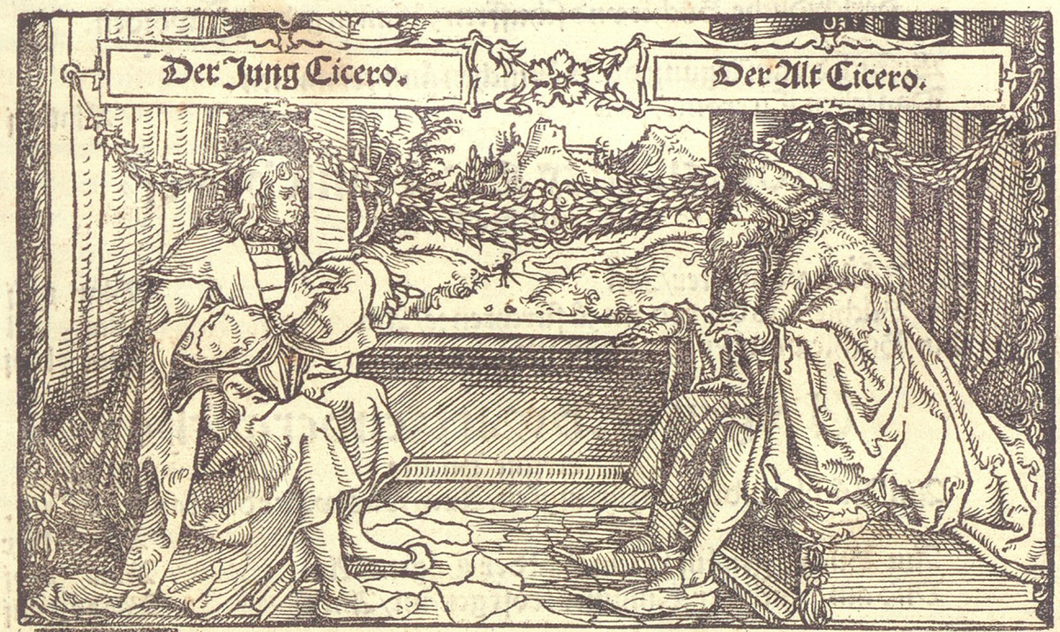
II) Seventh German edition, the sixth of the Neuber/Schwarzenberg translation, all six with the same illustration. – *De Officiis* (On Moral Obligation) was Cicero's last philosophical work which – due to its inner value and its vividness – had a lasting effect on further generations. The first German edition was printed in 1488 by Schobser at Augsburg (H 5235); its translator remains unknown. The first edition of the Neuber/Schwarzenberg translation appeared in 1531; it was followed by two editions of the same year, and a further seven until 1545. A maxim of two or four lines is drawn from each chapter, each one illustrated with a large woodcut.

Of the 101 woodcuts 33 have been taken from Steiner's Petrarc of 1532 (hence the naming of the illustrator). Expressly designed for the Cicero were 64 blocks, representing the artist's period of last maturity, and using the brightness of the paper to intensify the visual effect. Prominent is the portrait of the author on the verso of the title, which the 'Petrarka-Meister' created after a now lost Dürer drawing of 1514 (the monogram IB has been interpreted as Johannes Beiditz/Weiditz and supported the thesis the 'Petrarka-Meister' would be Hans Weiditz). The woodcut on leaf A3b, depicting six medical doctors sitting at table, is by Hans Burgkmair (Bartsch 74; used as early as 1519).

III) First German edition of Johannes de Thurocz's Hungarian chronicle. – The author who came from the comitat (Hungarian administration district) Thurocz, was a notary at the Royal Court in Buda since 1481, and in 1486 became its protono-

Der Teütsch Cicero

Würümb das Büch also genent/
Auch Innhalt sölchs/Bayde erkent/
So diſes Blat würt ümbgewendt.





Sun/gantz on zweyfel/sölchs beſchlieſ/
Das frumkeyt ſey/der päſt genieſ.
Das erbar/hang dem nützen an/
Alſo/das niemants ſchaiden kan.
Wer auch nit diſer warheyt glaibt/
Sey frümkeyt oder witz beraibt.

Erſehen vnd wider fleyſſig gedrügkt/
Anno M.D.XXXV.



tary. In June of 1488 still executing his duties, but having a successor in July 1489, he seems to have died in the meantime. He began the *Chronica Hungarorum* after 29 July 1485, the day Tulln was captured, finished it shortly after the seizure of Wiener Neustadt (14 August 1487), and dedicated it to his superior, chancellor Thomas Drag. The first edition was printed in 1488 by Stahel and Preunlein at Brno/Moravia. The translation of the present first edition in German is by Hans Haug zum Freystein who added a few recent events, such as the disastrous battle of Mohacs (1526) which opened Hungary for the Turks. The illustration (19 woodcuts, including the one on the title, from 10 blocks) is by Peter Flötner (c. 1485-1546), a Swiss artist who worked in Nuremberg. Five cuts bear his monogram, and a few also show his working tools.

The printer Johann Petreius (1498-1550) worked as a corrector in Adam Petri's shop (see no. 94), became a Basle citizen in 1523, and from the following year until 1550 he printed more than 800 books. Hans Metzker († 1546) is known as a Vienna publisher from 1512 to 1536.

◖ A nice copy with the cuts in fine impression. The paper thumbed or stained in only some places, a very few leaves also with brown spotting. Of a few marginal tears two have been repaired. In I) marginal notes on three leaves were just touched when the book was cut to 282 x 195 mm; one leaf is repaired in margin and one woodcut has been partly coloured. Title of III) strengthened in inner margin, and with owner's entry; first 8 leaves with brown staining in upper corner.

Binding: Blind stamped Styrian pigskin binding over wooden boards; bound about 1560. The covers show four frames, three from different rolls. One of these, with Salvator, David, St. Paul, and St. John (165 x 19 mm), is Haebler II, 214, 12; Werner Hohl, *Einbände der Universitätsbibliothek Graz (Haebler II, 213-218)*, in: *Einbandforschung* 3 (1998; pp. 27-38), roll 12 with reproduction. Our second roll, with four roundels enclosing two different coat of arms of Saxony, a lion, and an eagle (148 x 11 mm), is Haebler II, 217, 28; Hohl, *op. cit.*, roll 28, reproduced. The third roll is with palmettes. The same combination of rolls appears quite often in Hohl. – The colour of the leather deepened; somewhat rubbed, corners with some shaving.

Provenance: Title of III with *Conventus Carmel. Urfarniani* (near Linz).

I) *VD16*, C-2941. – *Index. Aurel.* 137.939. – Worstbrock, *Antikerezeption* 165 (compare also 164 and 166: editions of 2 January and 2 June 1535). – Adams C-1786 (4 March 1535). – Goedeke II, 235, 5. – Dodgson II, 13, 28 and 424, 6b. – Musper, *Petrarkameister* L 146 (4 March 1535). – Oldenbourg, *Schäufelein* L 183 and nos. 671-711. – Schreyl, *Schäufelein* nos. 926-966 (the series reproduced in full). – Hollstein IV, 178, Breu the elder, 191-248.

II) *VD16*, C-3244 (only the incomplete Nuremberg/GMN copy). – *Index Aurel.* 137.938. – Worstbrock, *Antikerezeption* 144. – Goedeke II, 234, 5. – Muther 882. – Dodgson II, 59, 10; 143, 12; 192, 1. – Musper, *Petrarkameister* L 145. – Röttinger, *Weiditz* 86, 43 (note) and plates 16-18. – Davies, *Murray* 119 (13 November 1535).

III) *VD16*, T-1212. – Apponyi III, 1691. – Denis, *Wien* 387. – Shipman, *Petreius*, p. 157. – Dodgson I, 527, 1. – Röttinger, *Flötner*, 2-11. – Hollstein VIII, 123, 15-24.

*

Sammelband mit zwei vom ›Petrarka-Meister‹ reich illustrierten Augsburger Cicero-Ausgaben und der von Peter Flötner illustrierten deutschen Erstausgabe der Ungarnchronik. In einem blindgeprägten steirischen Schweinslederband (um 1560). Aus dem Besitz des Karmelitenkonvents in Urfahr (bei Linz).

108

STOEFFLER, JOHANN. *Von Künstlicher Abmessung aller grösse, ebene oder nidere, in die lenge, höhe, breite vnnd tiefe… EIn gar Künstlich Sonnuhr, Horarium bilimbatu(m) genant* ….. Frankfurt: Christian Egenolff, March 1536. 2°. 17 unnumbered leaves (blank last leaf removed) with 18 woodcuts (2 by Hans Sebald Beham). New green vellum binding; in pull-off case.

The rare first edition of a monograph on surveying. – Johann Stoeffler (1452-1531), priest in his home town Justingen (1477), astronomer and astrologer, in 1511 became professor for mathematics in Tübingen, as desired by Ulrich Duke of Württemberg. Stoeffler's most famous work was his calendar, printed by Jakob Köbel in Oppenheim in a Latin edition of 1518; a German edition as *New groß Römisch Calender* followed in 1522.

Stoeffler's work *Von künstlicher Abmessung* … ('On skillfull measurement'), published posthumously by the Frankfurt lay assessor and councillor Philipp Weiß, deals with the different techniques and instruments for surveying, also with the construction and use of a sundial.

Most of the 18 fine woodcuts demonstrate measuring in the open field as well as of buildings. According to Pauli only the cuts depicting the book's consignees, an astronomer and an architect (two of three cuts on the title-page), can be ascribed to Albrecht Dürer's pupil Hans Sebald Beham (1500-1550) who in 1532 had moved to Frankfurt.

Christian Egenolff began printing in Strasbourg, subsequently went to Frankfurt where he printed with much success from 1530 until his death (1555). Though the present book left Egenolff's shop in its sixth year it is no. 112 on the chronological list. The number of Egenolff's Frankfurt books is far beyond 500, and Egenolff obviously the man who laid the basis for the city's paramount position in German book production.

◖ A good copy, the woodcuts with fine contemporary colouring. With only faint spotting, two wormholes, the last leaf with repair in outer margin. Cut to 279 x 188 mm; three woodcuts just touched by the binder's knife.

PROVENANCE: *Pertinet ad Dominicum Schenckh parochum* (16th century) on last page.

VD16, S-9196. – *BM-STC* 834. – Benzing, *Egenolff* 112. – Zinner 1649. – *Ornamentstichsammlung Berlin*, 1685 (293 x 193 mm). – Dodgson I, 443, 20. – Hollstein III, 253, 1239/1240. – Pauli, *Beham* 1239-1240.

⁂

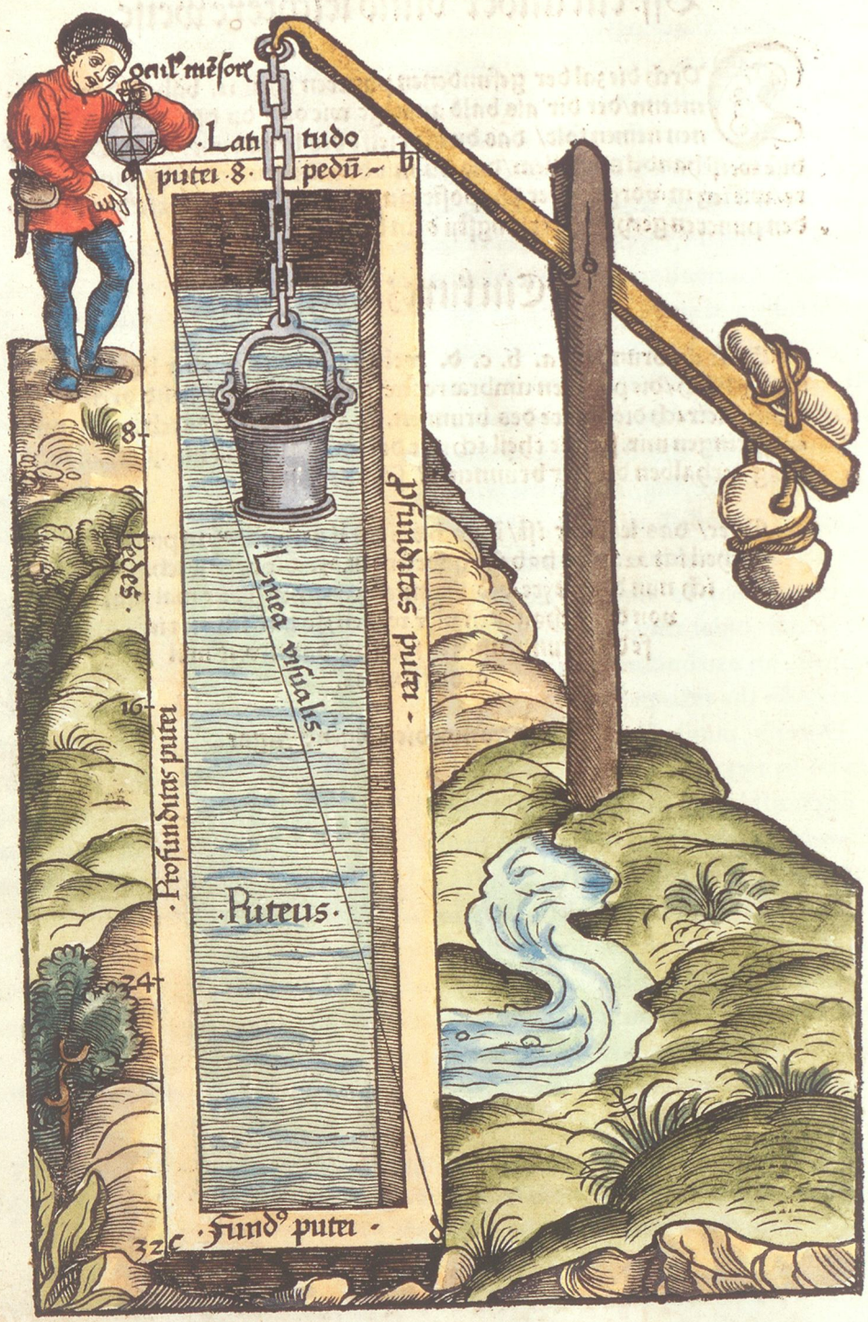
Seltene erste Ausgabe des frühen Werkes zur Geodäsie etc. – Johann Stöffler (1452-1531), Mathematiker, Astronom und Astrologe, wurde 1511 auf Wunsch von Herzog Ulrich von Württemberg Professor der Mathematik in Tübingen. Berühmtheit erlangte er u. a. durch seinen von Jakob Köbel in Oppenheim gedruckten Kalender von 1518 (lateinisch, 1522 ebenda auch als *New groß Römisch Calender* erschienen).

Die Schrift *Von Künstlicher Abmessung* von Distanzen, Höhen und Tiefen mittels Meßzirkeln und anderer Instrumente (sowie zum Bau und Gebrauch einer Sonnenuhr) wurde erst fünf Jahre nach dem Tod des Autors vom Frankfurter Schöffen und Rat Philipp Weiß herausgegeben.

Die meisten der fein geschnittenen Holzschnitte veranschaulichen Meßvorgänge in freier Natur und an Gebäuden. Nur die zwei figürlichen der drei Holzschnitte auf dem Titel, die die Adressaten des Buches, nämlich einen Astronom und einen Baumeister darstellen, wurden von Pauli für Hans Sebald Beham anerkannt.

Christian Egenolff, zunächst Drucker in Straßburg, druckte in Frankfurt von 1530 bis zu seinem Tode (1555). Der Stöffler, sechs Jahre nach Eröffnung der Offizin gedruckt, ist bereits ihr 112. Erzeugnis. Die Zahl der Frankfurter Egenolff-Drucke dürfte die 500 weit übersteigen und Egenolff der Begründer von Frankfurts überragender Stellung im deutschen Buchschaffen sein.

Vonn Abmessungen.



eygentlich fiele vff die lini des mittel ſchattens/umbræ mediæ/ das iſt vff den Diameter des Quadranten odder Meßleytter/ als dann iſt die erhebung vnnd höhe der Sonnen oder Mons. 45. grad/vnd eins ieden dings höhe gleich lang ſeinem ſchatten. Alſo miſſe den ſchattenn des dings/ſo haſtu auch on zweifel ſeine höhe.

¶Dum exempel iſt na chgeſetzte figur.



109

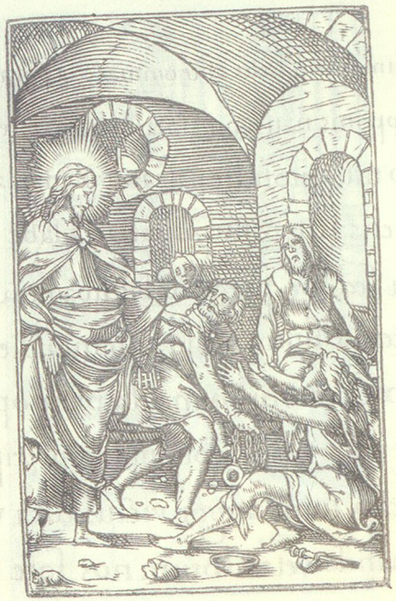
MALLART, JEAN. *Paraphrastica in precatione(m) Dominicam Elegia.* With dedication: *A tresillustre, treshault & trespuissant Duc Monseigneur le duc de Iuillet de Cleve, & de Mons.* Calligraphic manuscript on vellum, [Paris, c. 1538/1539]. Small-4°. 12 leaves (155 x 110 mm). With 7 metalcuts (82 x 52 mm) illustrative of the Lord's prayer, by Jacob Faber, imprinted, and with 14 pp. of Latin and French manuscript by Jean Mallart (leaf 12b blank), with initials in liquid gold on orange or blue grounds, also with the dedicatee's full-page coat of arms on leaf 1b (the recto being blank), emblazoned in the heraldic tinctures, no doubt by Mallart himself. Early 18th-century Dutch calf (worn), panelled in gilt, with vellum endleaves. In full red morocco folding case.

A fascinating, quite unique volume, combining the French rhymed couplets, Latin heroic verse, and the calligraphy by Jean Mallart (an equally elusive and manysided minor figure in the intellectual life of the Paris of his time) with seven exquisite metalcuts in proof impressions by the elusive Lorraine artist Jacob Faber (active 1516-1550 in Bâle, Paris, and Lyon); it is dedicated to a German-Dutch ruler who for a short period occupied the world-stage, and narrowly missed becoming King of Navarra.

"Jean Mallart, as he signes himself in the above MS., or Malard in the 'Premier Receuil' and in the Rothschild MS., calls himself, in the title page of the former, 'maistre' and 'poète royal, & escrivain, & souverain conducteur des eaues, sources & fontaines' (i. e. dowser and water diviner); in Bibl. Nat. Ms. fr. 14520 he describes himself 'poëte, orateur et escripvain royal' and in the above volume he signs 'Votre treshumble & tresobeissa(n)t orateur'. In about 1538 he received on the order of François I a present of 45 livres 'pour avoir escript une heures en parchement présentées au roi pour faires enluminer' (Delisle, *Cabinet*, I, p. 164). According to Delisle and Picot the following MSS. by Mallart have survived [but see below]: Two Epithalamia, one on the marriage of Francis of Lorraine to Christine of Denmark, 1540/41 (*Cat. Rotschild*, no. 2821), the other on that of Duke Charles of Lorraine to Claude of France (Ms. fr. 14520), and two MSS. of the 'Description de tous les ports de mer de l'univers' (Ms. fr. 13371 & 25375). There is also a piece in French addressed to Don Francesco d'Este (see Cioranesco, no. 13952). In connection with the story of the dedicatee [of the present MS], it may be of some significance that Mallart's one and only printer, Jean Loys, came from Thielt (Thiel) in Guelders.

The artist Jacob Faber, of Lorraine, 'Formschneider für den Metallschnitt', but apparently the author of some original graphics of which the above series is an example, worked from 1516 to 1525 for printers in Bâle, from 1520 on almost exclusively on cuts after Holbein, and from 1530 to 1550 for Paris and Lyon printers. Miss Mortimer (French) identifies him, without much apparent reason, with the Jacques Lefevre, 'tailleur d'histoires', recorded in Paris in 1529, and perhaps identical with, or related to, a homonymous protestant who fled Paris in 1534 (there was, incidentally, a further J. Lefevre who worked in Lyon at the end of the sixteenth century; about all these see Adhémar, *Bibl. Nat., Inventaire du fonds franç., graveurs du 16e s.*). (...) Jacob Faber signed his metalcuts with the initials IF which also appear in cuts 6 & 7 of the above series.

The metalcuts: Although independent of them, six of the cuts agree in their subject matter more or less with that of Holbein's metalcuts illustrating Erasmus' *Praecatio Dominica*, Bâle, 1524. Faber's cuts represent: 1) God the Father in Heaven, at His feet the Holy initials surmounted by the Dove, below a crowd of people kneeling in prayer. – 2) The Pentecost. – 3) Via Crucis. Christ carrying the cross, followed by a crowd carrying small crosses and cudgels; the Almighty watching in the clouds. – 4) Moses exhorting the children of Israel; in the background women gathering manna. – 5) In a prison cell, Christ releasing a prisoner (Peter?). – 6) The Second Temptation of Job; with the artist's monogram IF. – 7) Christ appearing to a dying man (dto.). – It appears that these cuts were also used in Mallart's *Le Premier recueil des œuvres de la muse cos-*



Nam nisi tu parcas, quem nō obnoxi⁹ ira
Ortus in interitum precipitanter agat?
Non est mundus enim neq; cui⁹ vita diei
Vnius est infans iudicium ante tuum
Quotidieq; nouos scelerū cumulamus aceruos
Nec sine peccato nos videt vlla dies
Ergo velut faciles commissa remittimus in nos
Fratribus, & nobis vltio nulla placet
Sic nobis etiam tu debita nostra remitte
Nec sit de nobis vltio grata tibi
Vt bene concordes pietas nos ista paterna
Ad sese natos colligat alma suos.

mopolitique, printed for him by J. Loys and published by J. de Gourmont, described by Brun from the probably unique copy in the Bibliothèque Nationale, and dated by him 'vers 1540' on account of Loys' address where he is first recorded in 1539; see Renouard. (...)

The dedicatee: That Duke of Cleves can only have been William V of Cleves-Jülich-Berg (Mallart calls him also Duke of Mons, as he mistook that city, called Bergen in Flemish, for the Duchy of Berg in Germany). On his accession to his dukedoms, William united them with that of Guelders and the countship of Zütphen, the possessions of his grandfather. The resulting conflict with Emperor Charles V who claimed Guelders as his own inheritance, in 1540 forced him into an alliance with François I, and a formal marriage to Jeanne d'Albret, then aged twelve, daughter and heiress of King Henry of Navarre. If Charles V, on defeating him in 1543, had not forced him to abandon that marriage (dissolved by Pope Paul III), William would eventually have become King of Navarre, instead of Antoine de Bourbon, Henry IV of France, who married Jeanne. As Mallart, in his dedicatory poem, mentions neither the alliance with François, the marriage or the war, he may have presented it to the Duke on a first or early visit to Paris, in 1538 or 1539. – The end of the Duke was a sad one: in spite of his sympathies for the protestant cause, he completely passed under the sway of the Emperor; his only son and heir became insane, and he himself declined into senility, dying in 1592 in his 75th year."

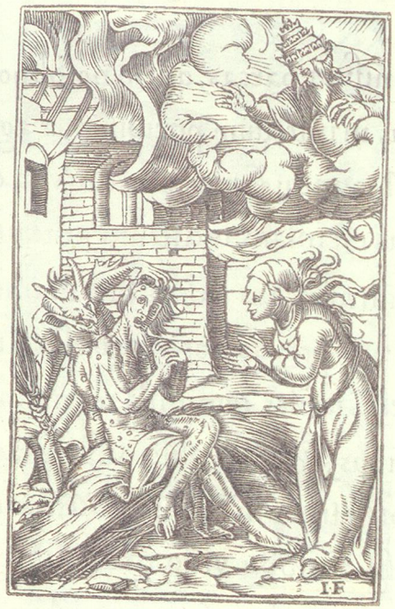
The above description has largely been quoted from a type-script by B. H. Breslauer (courtesy of the Otto Schäfer Library, Schweinfurt). When the book in 1991 became subject of a lecture (see below) it could be confirmed that *Le Premier Recueil de la muse cosmopolitique*, mentioned above, together with some medical matter contains a metrical version of the Lord's Prayer, this time in French decasyllabic rhymed couplets, illustrated with the same cuts in the same places as in the Duke of Cleve's manuscript but with an extra-cut of Christ Preaching, also signed IF, accompanying an introductary *Argument de la Paraphrase faict par la dicte muse*.

Of Jacob Faber's skills Brun writes "Ces figures (...) offrent presque toutes, dans leurs dimensions restreintes, d'admirable compositions (...) et rapellent beaucoup les figures de la Bible d'Holbein. Sa gravure (...) approche de la perfection de cette œuvre célèbre." Faber is perhaps best known for his metal cut after Holbein of Henry VIII in Council which first appeared in 1548 in Edward Hall's *The vnion of two noble and illustrate famelies of Lancastre & York*.

◖ Binding worn with loss to covers and spine ends.

PROVENANCE: Duke William V of Cleves-Jülich-Berg (1517-1592). – Leaf 2a with *G. Boos* (18th c.). – Top of lower paste-down with no. *1459* and tiny stamp of S in O [i. e. Otto Schäfer (1912-2000), Schweinfurt industrialist, book- and print-collector, who bought the book from Martin Breslauer in 1989. – Sotheby, 27 June 1995 (Schäfer sale II), lot 135.].

B. H. Breslauer *Master Jean Mallart, royal poet & calligrapher & sovereign water diviner* (= 41st George Parker Winship Lecture, held on February 21, 1991 at the Houghton Library, Harvard University. Type-script in the Otto Schäfer Library) with a detailed representation of the now eleven preserved manuscripts by Mallart, three of them also containing Mallart's *Paraphrases*: London/BL (Royal MS. 7 D. XIII unillustrated), Cambridge/MagdalenC (Pepysian Library, MS 1607; illustrated with Faber's cuts), Modena/BEstense (Ms. francese 35, unspecified). – On Mallart see also the introduction to *The Maps and Text of 'The Boke of Idrography' presented by Jean Rotz to Henry VIII, now in the British Library*, edited by H. Wallis, Oxford, Roxburghe Club, 1981, p. 10f. – Regarding Mallart's *Recueil...* see Robert Brun, *Le livre français illustré de la Renaissance*, Paris 1969, p. 243. – Concerning Jacob Faber (not in Hollstein) see Koegler in Thieme/Becker XI, 150ff. – H. Wendland in *Lexikon des gesamten Buchwesens* II, 523f. – Hieronymus, *Oberrheinische Buchilustration* II, p. XXX. – Mortimer (*French*) no. 25 (Jacques Le Fèvre?). – On our series see E. Billeter-Schulze, *Zum Einfluß der Graphik von Dürer und Holbein in der französischen Kunst des 16. Jahrhunderts*, Diss. Basel 1960, p. 44f.; fig. 31. – Regarding the Holbein models in the *Praecatio Dominica* see Hollstein XIVA, 126, nos 65a-h (with further references). – Hieronymus *op. cit.*, no. 436, the last section with a note on Faber's "freie Nachbildung" (free copies).



Et ne nos inducas in tentationē

Te ſiquidem laxante manū, mox turbinis īſtar
In nos tentantis ſæua procella ruat,
Et trepidos ſecum rapiat verratq; per auras
Immerſos ve undis obruat æquoreis
Hoſtis enim noſtri tanta eſt, tā dira poteſtas
Esse vt par illi terrea nulla queat
Vnde ubi non vincit tentās muniminis hoc eſt
Omne tui, non nos robora noſtra tegunt
Nam ſit prompta licet mens eſt tamē īcta carni
Infirmæ cuius pondere ſepe labat
Ergo aut tentari nos ne permitte benignus
Aut da victrices inde referre manus.

*

Ein faszinierendes Chiro-Chalcographicum: Des in Paris um 1540 dokumentierten Kalligraphen Jean Mallart Pergament-Manuskript seiner ausschmückenden Bearbeitung des *Vater Unser* in lateinischen und französischen Versen, mit sieben eingedruckten(!) Metallschnitten des 1530-1550 für Lyoner und Pariser Verleger tätigen Jacob Faber und mit dem eingemalten Wappen des Herzogtums Cleve, Jülich und Berg; das Ganze dem Herzog von Cleve gewidmet. Das war zur fraglichen Zeit Wilhelm v., ›der Reiche‹ (1517-1592). 1539 zur Regierung gekommen, vereinte er Berg mit dem von seinem Großvater beherrschten Geldern. Als auch Karl v. Anspruch darauf erhob und gegen Wilhelm rüstete, sah dieser sich zu einer Allianz mit François i und einer förmlichen Vermählung mit der damals zwölfjährigen Jeanne d'Albret genötigt, Tochter und Erbin von König Henri von Navarra. Hätte Karl nicht Wilhelm 1543 eine Niederlage beigebracht, ihn gezwungen, Geldern abzutreten, die Reformation in Cleve und Jülich zu unterdrükken und die Heirat zu annullieren, wäre wohl Wilhelm König von Navarre geworden, nicht Henri iv., der nun die Hand Jeannes erhielt.

Das Bändchen befand sich 1989 bis 1995 im Besitz des Schweinfurter Bibliophilen Otto Schäfer (1912-2000).

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AUERSWALD, FABIAN VON. *Ringer kunst: fünff vnd achtzig stücke, zu ehren Kurfürstlichen gnaden zu Sachssen* ... Wittenberg: Hans Lufft, 1539. 2°. (48) leaves, the last blank included. With 87 woodcuts by Lucas Cranach the younger; coloured. Beige 19th century calf, covers with grey brush; in pull-off case.

First edition. – The wrestling and fencing master Fabian von Auerswald (*1462) wrote his *Art of Wrestling* in 1537. It is the fourth (and to that point the most extensive) book on that sport, being preceded by Hans Wurm's block-book (Landshut, about 1507, with 24 pairs of wrestlers) and the two books printed in Strasbourg by Johann Sittich (undated; 21 pairs) and Matthias Hupfuff about 1510 (22 pairs). The so-called 'Albrecht Dürer wrestling and fencing book', probably initiated by Emperor Maximilian, drawn about 1512 by (the employees? of) Dürer, with texts from the hand of Willibald Pirckheimer and Albrecht Dürer, remained a manuscript.

Auerswald's book on the 'chivalrous and noble arts of wrestling' (preface) is illustrated by Lucas Cranach the younger (1515-1586), second son of Lucas Cranach the elder (1472-1553; since 1505 court painter to the Elector Frederick 'the Wise' and his successors; witness to the marriage of Martin Luther in 1525; illustrator and publisher of many of Luther's writings). The younger Cranach worked as a partner of his father in Wittenberg and both were its burgomasters: the father from 1537 to 1544 (and a councilor alternately and before), the son in 1565.

The text is accompanied by 85 nearly full-page woodcuts (205 x 165 mm) showing the different wrestling positions and holds, one of the wrestlers being the author. "The good humour and self-confidence displayed in the face of the veteran teacher is amusing." (Davies). The brilliance and surprising liveliness of the woodcuts is partly due to the lack of background and rims, and to representing the wrestlers on a rather sketched surface. The title bears the coat of arms (217 x 160 mm) of Johann Friedrich I of Saxony (1503-1554; Elector 1532-47) to whom the book is dedicated. The dedication is followed by the large and fine portrait of the author (216 x 162 mm) in his 77th year. All woodblocks for the Auerswald have only been used for the present edition.

¶ Quite rare: After the War there had been only six copies at auction in the German speaking countries, the last one in 1987 at Hartung & Karl (55, lot 100).

A copy with fine contemporary colouring in blue, yellow, dark red cinnabar &c. Paper size 277 x 192 mm. On leaves H1b-H4b the stands and also one and the other foot of the wrestlers have suffered due to some offsetting of the colour; on H1b/H2a and H3b/H4a parts of the arms have also been affected. The leaf with the colophon (H5a) with repair to lower margin.

VD16, A-4051. – *Index Aurel.* 109.824. – Mejer, *Lufft* p. 77. – *Lipperheide* Tg 1. – Davies, *Murray* 48 (270 x 200 mm) with 2 figs. – Neufforge 449. – Kunstsammlungen der Veste Coburg, Katalog *Fechtkunst*, no. 23. – Nagler, *Künstler-Lexikon* III, 185 (under the elder Cranach and calling the Auerswald a 'rare book'). – Bartsch VII, 298, 145. – Dodgson II, 339, 1 and 345, 22 (erroneously 86 cuts with wrestlers). – Hollstein (*German*) VI, 130, 21 and 132, 23; with 5 figs. and further references. – Koepplin/Falk, *Cranach* I, no. 121 and 162 (portrait; see also p. 210). – Facsimiles: Leipzig 1869 (edited by G. A. Schmidt); Berlin 1887; Weinheim 1987. – Concerning the block-book by Hans Wurm see Hans Bleibrunner, *Das Landshuter Ringerbuch von Hans Wurm. Einfarbiges Blockbuch aus dem Jahre 1500*, Munich 1969. – The mentioned Dürer/Pirckheimer manuscript of 1512, detected in 1823 and preserved in the Albertina in Vienna (Inv. Nr. 26232) has 200 drawings (120 with wrestlers); see *Dürer 1471-1971*, no. 659 with further references.

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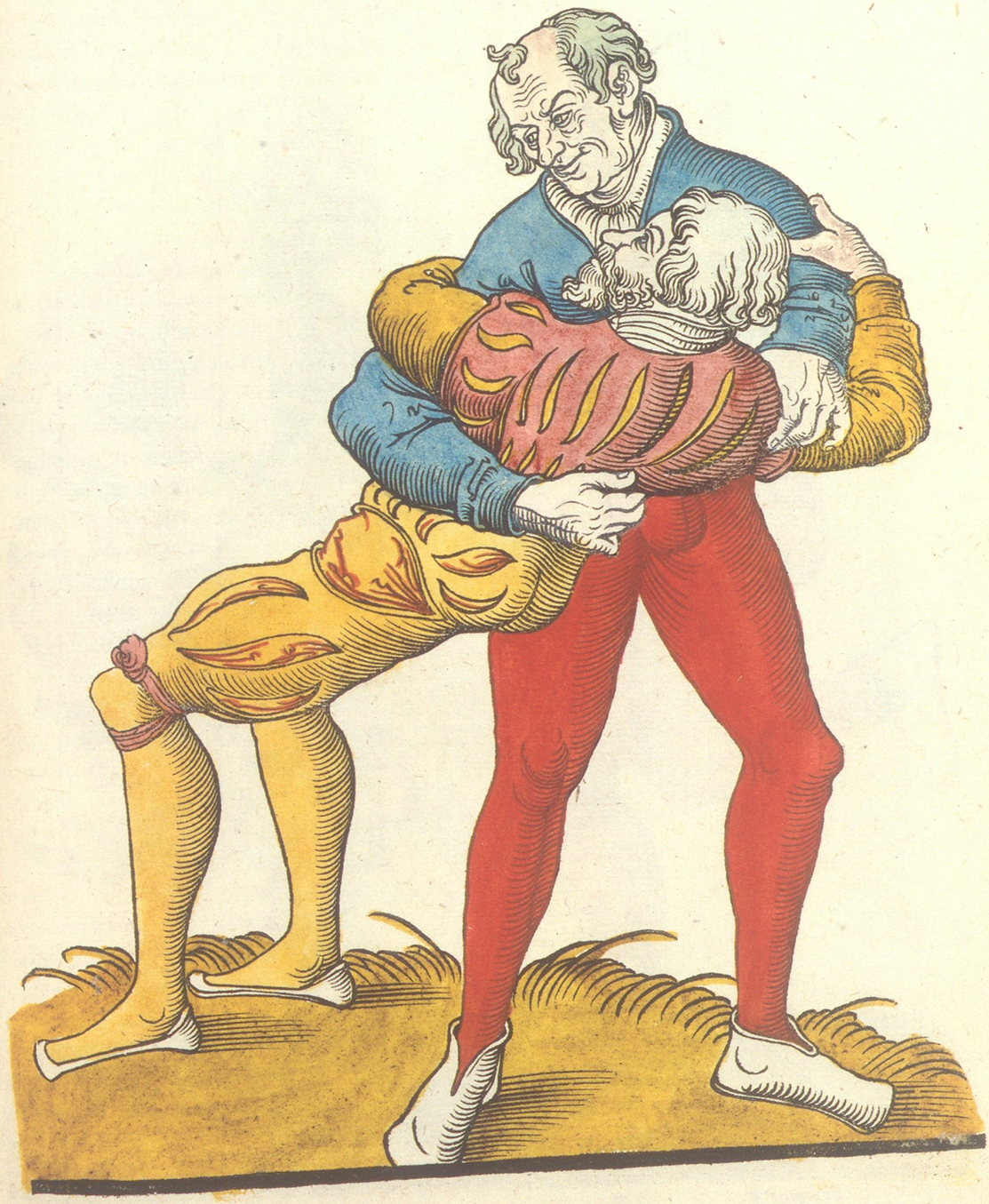
Erste Ausgabe. – Das 1537 verfaßte Ringerbuch des 1462 geborenen Fabian von Auerswald ist das vierte seiner Art und das seinerzeit bei weitem umfassendste: Vorausgehen nur Hans Wurms Landshuter Blockdruck um 1507 mit 24 Ringerbildern und die beiden Straßburger Drucke von Johann Sittich

(21 Ringerpaare) und Matthias Hupfuff um 1510 (22 Ringerpaare). Das möglicherweise durch Kaiser Maximilian initiierte Projekt Willibald Pirckheimers und Albrecht Dürers blieb Manuskript.

Fabians vom jüngeren Lucas Cranach (1515-1586) illustriertes Buch enthält als Titelholzschnitt (217:160 mm) das kursächsische Wappen von Kurfürst Johann Friedrich von Sachsen (1503-1554), dann die Widmung des Buches der »Ritterlichen und Adelichen Künsten« des Ringens an Johann Friedrich (auch die »lustigen Gemelde« werden erwähnt), darauf das blattgroße Porträt des Autors und dann 85 je eine Seite einnehmende, etwa 205:165 mm große, im Text erläuterte Holzschnitte von Ringerpaaren in verschiedenen Positionen, darauf jeweils einer der Ringer die Bildniszüge des Autors trägt. Zur überraschenden Lebendigkeit und Großartigkeit der Darstellungen trägt bei, daß die Ringer auf einem lediglich angedeuteten Grund kämpfen, ohne Hintergrund und Rahmen frei in den Raum gestellt sind. Beim Porträt des 77jährigen Autors fällt der Frontalblick auf; »der feste Griff in den Pelzkragen entspricht älterer Formel. Charakteristisch für Lukas Cranach d. J. die Überdeutlichkeit der Zeichnung mit ihren gewellten Linien, die ein vom Gegenstand gelöstes Eigenleben erhalten (Runzeln usw.)« (Koepplin/Falk).

Auf Nachkriegsauktionen im deutschsprachigen Raum waren lediglich sechs Exemplare unter dem Hammer, das letzte 1987. Das hier angebotene zeichnet sich durch schönes zeitgenössisches Kolorit aus.

Das gehet auch ein stücke aus dem vntern Daken/
das heisst die Dalbe Düffe.





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PAPPENHEIM, MATTHÄUS MARSCHALK VON. *Die Familien-Chronik des Grafen Truchsessen von Waldburg.* [Augsburg and Upper Swabia, about 1530 (woodcuts) and about 1540 (manuscript)]. 2°. Manuscript on paper. 110 (of 112) leaves (7 blanks included), 10 blank leaves at the end. Printed in are 80 (of 81) woodcuts by Hans Burgkmair (77 of 78) and Christoph Amberger (3); 15 of these cuts coloured by an Augsburg 'Briefmaler'. 19th-century black half-leather binding, covers marbled.

The chronicle of the Württemberg noble family had been initiated by Georg III sewer of Waldburg (1488-1531; nicknamed 'Bauernjörg' due to his role in the Peasants' War): On July 15th 1526 he asked the Augsburg canon and knight marshall Matthäus Marschalk von Pappenheim-Biberach (1458-1541) to support his plan for a biography of his ancestors. Encouraged by Pappenheim's preliminary draughts, delivered in February 1527, the project grew to a superb chronicle illustrated with portraits and arms.

For the magnificent illustration the renowned Augsburg artist Hans Burgkmair (1473-1531) was commissioned, who had already done the woodcuts for emperor Maximilian's similar genealocical projects. The opening portrait of the author is dated 1530 and, as 55 of the 80 following cuts (215-245 x 170 mm), bears Burgkmair's monogram. The well-known *Habsburg Genealogy* served as a model, and also some of Burgkmair's additional preparatory sketches seem to have been used. Concerning the attribution of the cuts to the elder and the younger Burgkmair or to the Burgkmair workshop see Falk/Biedermann. The last three cuts, depicting the family's youngest members, are by Christoph Amberger. Executed not before 1536, they belong to a supplement, already planned by the first commissioner as we know from one of his letters to the author.

Only a very few copies of the cuts were printed for the commissioner and the immediate family circle. In combination with the biographical text only six copies (two on vellum) are known, each one with delicate and uniform colouring apparently executed by Augsburg 'Briefmaler' (professional colourists).

The chronicle was first printed by Johann Valentin in Memmingen in 1777, quite enlarged but without the woodcuts, as the blocks seem to have been lost in the meantime.

¶ Rarissimum: Except for single leaves only five further complete copies with the text have been preserved.

The present copy is on paper (281 x 209 mm). Its lay-out put the woodcuts on lefthand pages throughout, the text (from a few lines up to even some leaves) is placed on the following righthand page(s). The text, with some additions in later script, is less voluminous than in the de-luxe vellum copy (formerly Donaueschingen/Fürstenberg Ducal Library, Hs. 590; now Stuttgart/WLB), though 17 blank leaves at the end had been provided for additional material.

The copy wants one leaf which contained the text for no. 32 (Herr Walther Truchsess) and on the verso the woodcut for no. 33 (Herr Heinrich Truchsess). The cuts have been printed in (not pasted; see Heinzer versus Falk/Biedermann); cuts no. 2 and 3 confused; 15 cuts (nos. 2-4, 6, 10, 50, 59-61, 71, 72, 75 77, 80, 81) coloured; 5 cuts (24, 25, 30, 42 and 50) with contemporary underlaying. Paper a bit stained; some leaves with marginal tears, a few (as leaf 1 with the author's portrait) strengthened, a few leaves broken or with a vertical cut by knife. Edges of binding bumped.

PROVENANCE: Signed *278/I 5* on first leaf.

Passavant III, 104. – Geisberg, *Deutsche Buchillustration*, vol. II, fasc. 8, pp. 3-13; fasc. 9, pp. 3-15; plates 401-420 (887-906). – Hollstein V, 123, 645-723 (with 2 figs., further references and a census of copies). – Falk/Biedermann, *Hans Burgkmair*, 220f. (dto.). – Dodgson II, p. 187, nos. 1-3 (the 3 cuts by Christoph Amberger). – Felix Heinzer (editor), *Bewahrtes Kulturerbe... Katalog der vom Land Baden-Württemberg erworbenen Handschriften der Fürstlich Fürstenbergischen Hofbibliothek*, Stuttgart 1993, no. 41. – Friedrich Zoepfl, *Matthäus Marschalk von Pappenheim-Biberach (1458-1541)*, in:

Lebensbilder aus dem Bayerischen Schwaben x, Weißenhorn 1973, pp. 15-34, pp. 26-28 in particular.

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Initiator der handgeschriebenen ›Pappenheim-Chronik‹ war der wegen seiner Rolle im Bauernkrieg als ›Bauernjörg‹ bekannte Truchseß Georg III. von Waldburg (1488-1531): Am 15. Juli 1526 bittet er den Augsburger Domherrn, Reichserbmarschall Matthäus Marschalk von Pappenheim-Biberach (1458-1541) um Hilfe und Unterstützung bei seinem Vorhaben, seine Vorfahren »mit ihren gethatten und wie die gelebt und gestorben zue beschreiben«. Ermuntert durch das von Pappenheim bereits im Februar 1527 gelieferte Material, wächst das Projekt zu einem »buoch mit alten wäppnern malen« und dabei »zu ainem jeden sein sonnder histori« hinzusetzen zu lassen.

Zur Illustrierung konnte man den Augsburger Künstler Hans Burgkmair (1473-1531) gewinnen, der sich seinen Ruhm als Graphiker vor allem mit vergleichbaren genealogischen Projekten für Kaiser Maximilian erworben hatte. Auf Burgkmair »nämlich oder auf seine Werkstatt geht der Zyklus zurück, der Georgs *wäppner* – die wappenberechtigten Ritter des Geschlechts, dazu vereinzelte geistliche Würdenträger – in 79 Holzschnitten darstellt. Das eröffnende Autorenbildnis ist mit 1530 datiert und trägt wie ein Großteil der Folge das Monogramm Burgkmaiers. Vorbildfunktion hatten anscheinend die bekannten Holzschnitte für die Habsburger Genealogie und wohl auch nicht benutzte Risse des Meisters für dieses Werk. Die drei letzten Blätter sind Arbeiten Christoph Ambergers und bilden eine nicht vor 1536, also erst nach Georgs Tod entstandene Ergänzungsschicht. Daß dieser selbst eine Fortsetzung des Werkes vorgesehen hatte, belegt seine Äußerung im Briefwechsel mit Pappenheim, er wolle *fürsechung thuonn, das hinfüro allweg nach aines jeden Truchsessen zue Walttpurg abganng des person gemalet unnd sein wol unnd ubell hallten inn das buoch geschriben* werde. Die Seltenheit der Holzschnittfolge läßt vermuten, daß diese nur in kleinster Auflage für den Auftraggeber und dessen engsten Umkreis gedruckt wurde. In Verbindung mit dem Text haben sich sechs Exemplare des Zyklus erhalten, alle in einheitlicher Kolorierung, die wohl von Anfang an vorgesehen war und von Augsburger Briefmalern stammen dürfte. Zwei davon sind Pergamentexemplare.« (Felix Heinzer). – Zur »verfremdenden Schnittausführung« der 215-245:170 mm großen Holzschnitte und zur Zuweisung an Burgkmair d. Ä. und/oder Burgkmair d. J. bzw. an die Burgkmair-Werkstatt vgl. man die Ausführungen im oben genannten Ausstellungskatalog *Hans Burgkmair* von 1973.

Als Druck erschien die (erweiterte) Familiengeschichte erst 1777 bei Johann Valentin in Memmingen, – ohne die Holzschnitte, da die Stöcke wohl längst verloren waren.

Rarissimum: Abgesehen von Einzelblättern haben sich nur 5 weitere vollständige Exemplare mit dem Text erhalten.

Exemplar auf Papier (281:209 mm). Druck und Handschrift sind so ausgeführt, daß jedem der stets links (auf Versoseiten) plazierten Holzschnitte rechts ein biographischer Text von wenigen Zeilen bis zu mehreren Vollseiten gegenübersteht, sei es auf dem Blatt mit dem folgenden Holzschnitt oder auf eingeschalteten Blättern. Der Text, mit Ergänzungen von späterer Hand, ist nicht so umfangreich wie im durchgehend kolorierten Vorzugs-Exemplar auf Pergament (Donaueschingen/BFürstenberg, Hs. 590; heute in Stuttgart/LB), doch war beim vorliegenden Exemplar mit insgesamt 17 Leerblättern für Textergänzung vorgesorgt.

Es fehlt das Blatt mit dem Holzschnitt zu Nr. 33 (Herr Heinrich Truchsess) und der Text zu Nr. 32 (Herr Walther Truchsess). Die Holzschnitte eingedruckt (und nicht geklebt; vgl. Heinzer versus AK *Burgkmair*), Nr. 2 und 3 vertauscht, 15 Holzschnitte koloriert, fünf unterlegt.

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FUCHS, LEONHART. *NEw Kreüterbuch*. Basel: Michael Isengrin, 1543. 2°. (444) leaves. With (4 portraits included) 522 woodcuts by Veit Rudolf Speckle after Albert Meyer and Heinrich Füllmaurer, all in fine contemporary colouring. Gilt vellum binding, dated 1590.

"The most celebrated herbal" (Horblit) in its first edition in German. – With his *Historia stirpium* of 1542 Leonhart Fuchs (1501-1566; Tübingen university professor, previously physician to margrave Jörg von Brandenburg) had created a herbal which, along with that by Otto Brunfels, marked the turning point in 16th-century botany. In addition to describing plants for their medical use, Fuchs also gives accurate botanical descriptions of more than 400 German and 100 foreign plants. With the foreign ones are the first descriptions of recently-discovered American plants, such as maize (mistakenly thought by the author to originate in Turkey), pumpkin, chili pepper, and snap bean. Fuchs' book is particularly important because of the size and beauty of the true to life woodcuts (largely based on plants in Fuchs' own garden in Tübingen), aiming at an ideal concept, and easy to remember. In some cases the development of a plant, from tender bud, to flower or blossom, to fruit, is demonstrated in a single cut. Full recognition was given to the three men who created the illustration, Füllmaurer (draughtsman), Meyer (drawer on the block), and Speckle (woodcutter), their portraits appearing at the end of the book, – quite astonishing for a period without the habit to refer to a book's collaborators and artists, much less to have their portraits drawn.

The Latin text of the *Historia stirpium*, combined with the steep price of 15 gulden per folio volume, reduced the sales prospects. So the printer, to refund his expenses, successfully not only published pocket-editions with smaller illustrations – nicknamed the 'Small Fuchs', easy to handle on study outings – in Latin (1545, 1549), and in German (1545), he also brought out Netherlandish and German editions in folio, as demonstrated by the present issue, containing the large, unsurpassed original woodcuts.

The *New Kreüterbuch* ('New Herbal') has basically the same content as the Latin first edition of the previous year. But as Fuchs stated in his preface, he had 'dropped material which was neither helpful nor necessary to the knowledge of the ordinary man'; on the other hand he had improved on his descriptions to the plants' morphology, and five flowers have been added.

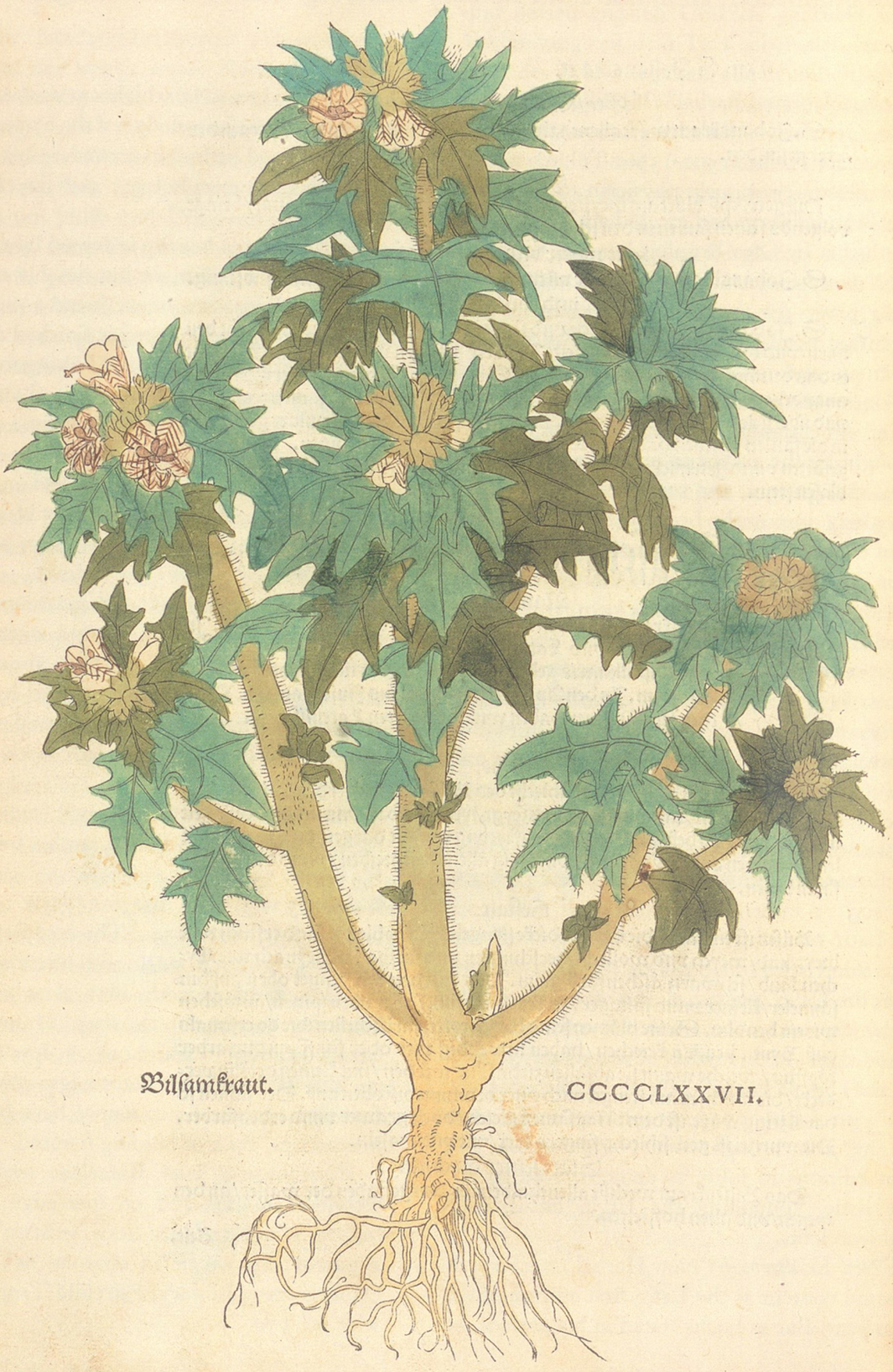
Fuchs became heavily indepted by the book. He worked on a supplement but, unable to contribute to the printing costs, never found a publisher. The woodblocks with their proper finished drawings, yet uncut, were kept in the Tübingen University Library up to about the year 1900, then given to the Botanical Institute. During the time of the great German Inflation (1923) the blocks went to the Academy of Arts in Stuttgart, and many of them were dressed and misused. Only 25 blocks remained in Tübingen, of which 23 have been preserved and were published in 1983 (see below).

Fuchs, the creator of "perhaps the most celebrated and most beautiful herbal ever published" (*Printing and the Mind of Man*), about a hundred years after his death was honoured by the French botanist Charles Plumier who named the now well-known South-American plant with mostly red flowers after him.

Michael Isengrin (1500-1557), sun-in-law of the Basle printer Johann Bebel, ran his own shop from 1531 until 1557.

¶ A copy with wide margins (375 x 238) and in its first binding, dated 1590. The complete illustration (portaits, printer's mark and historiated woodcut initials included) with first class contemporary colouring, executed in the shop. Thumbed and a bit (water-)stained throughout; a few longer tears (so into title) and torn outer edges repaired. To the first chapters the Latin names have been added in manuscript. Back of binding fissured.

PROVENANCE: *Jacob Walzelhan senior* (*1806*) on woodcut CCCCXXI and on fore-edge. – Bookplate 'JOSEPH B. & KATHERINE MOOS, MCMXXI', on top with a pasted slip 'GIVEN IN MEMORY OF'. – Bookplate 'Montgomery Library, Fairchild Tropical Garden', with no. *950*.



Bilsamkraut. CCCCLXXVII.



Klein Kürbs. F 4

CCVIII.

VD16, F-3243 (442 leaves; 3 copies, but München/BSB defect, Nuremberg and Wolfenbüttel not present). – Adams F-1107 (446 leaves). – Pritzel 3139. – Nissen, *Botanische Buchillustration*, no. 659 (680 pages) and pp. 44-46. – Schreiber, *Kräuterbücher*, pp. xxxv-xli. – Wilfried Blunt, *The Art of Botanical Illustration*. London ³1955, pp. 49-56. – Wilfried Blunt/Sandra Raphael, *The Illustrated Herbal*, London 1979, pp. 123-129. – T. A. Spague/E. Nelmes, *The Herbal of Leonhart Fuchs*, in: *The Journal of the Linnean Society of London. Botany* 48 (1928/31), pp. 545-642. – G. Harig, *Zur Einschätzung des Kräuterbuchs von Leonhart Fuchs*, in: *Beiträge zur Geschichte der Universität Erfurt*, 14 (1968/9), pp. 71-77. – Hieronymus, *Oberrheinische Buchillustration II*, no. 456a and p. xxx. – Facsimiles: Leipzig 1938, with an appendix: H. Marzell, *Leonhart Fuchs und sein New Kräuterbuch (1543)*; München 1964; Grünwald 1975. – Concerning the Latin edition of 1542 see *PMM* 69; Horblit 33b; Davies, *Murray* 175; *Fünf Jahrhunderte Buchillustration* 87; and Bernadette C. Callery in *Vision of a Collector*, pp. 381f.: no. 89. – For the intended supplement cf. *Tübinger Kräuterbuchtafeln des Leonhart Fuchs*, with accompanying text by K. Dobat, Tübingen 1983.

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Erste deutsche Ausgabe, gegenüber der lateinischen vermehrt. – Mit der im Vorjahr erschienenen *Historia stirpium* war dem Tübinger Universitätsmediziner Leonhart Fuchs (1501-1566) aufgrund der naturgetreuen Pflanzenabbildungen ein Werk gelungen, das gemeinsam mit dem botanischen Pionierwerk von Otto Brunfels einen entscheidenden Wendepunkt in der Pflanzenkunde des 16. Jahrhunderts markiert. Lateinische Sprache und stolzer Preis (ein Exemplar kostete 15 Gulden) ließen aber keinen hohen Absatz erwarten, so daß der Drucker seine Kosten wieder einzuspielen suchte, indem er nicht nur kleine, als Exkursions-Taschenbücher geeignete Bilderausgaben (als sog. ›Kleiner Fuchs‹, lateinisch 1545, 1549; deutsch 1545) herausbrachte, sondern auch Übersetzungen ins Holländische und ins Deutsche.

Das *Kreüterbuch* entspricht inhaltlich weitestgehend der lateinischen Ausgabe, enthält aber Text und Bild von fünf zusätzlichen Pflanzen. Andererseits hat Fuchs mit Rücksicht auf seinen Adressatenkreis gerafft und manche gelehrte »ding, so dem gemeinen mann zu wissen nit dienstlich noch nötig seind«, fallengelassen, andererseits aber seine Beschreibungen der pflanzlichen Gestalt »vil völliger gemacht« (Vorrede).

Die epochale Leistung von Fuchs' *Historia/Kreüterbuch* beruht aber vorrangig auf den unter des Autors Mitwirkung von Albert Meyer (Zeichner), Heinrich Füllmaurer (Reißer) und Veit Rudolf Speckle (Formschneider) geschaffenen Pflanzenabbildungen, deren »künstlerische Vollkommenheit, botanische Genauigkeit (und) knappe Typik« (Nissen) bis heute unübertroffen blieb. Daß Fuchs – über eine naturgetreue Wiedergabe hinaus – eine einprägsame Darstellung der ›Idealgestalt‹ und die ›Lebensgeschichte‹ jeder Pflanze suchte und deshalb oftmals die Stadien von Knospe zu Blüte zu Frucht oder Stufen der Blattentwicklung abbilden ließ, unterstreicht seinen hochstehenden Rang.

Das ganzfigurige Porträt des 41jährigen Fuchs auf der Rückseite des Titelblattes zeigt die gleiche Anlage wie das ebenfalls von Füllmaurer stammende Brustbild des 42jährigen (Öl auf Tannenholz; Stuttgart/Württembergischen Landesmuseum, Inv. 1933-622; s. AK *Die Renaissance im deutschen Südwesten*, Heidelberg 1986, C14 mit farbiger Abb.). Das Schlußblatt zeigt die Selbstporträts der ausführenden Künstler. Oben in Halbfigur die beiden Maler bei ihrer Tätigkeit: Albert Meyer zeichnet eine der in einer Vase stehenden Pflanzen, Heinrich Füllmaurer überträgt eine fertige Zeichnung auf eine Holzplatte; unten sieht man den Formschneider Veit Rudolf Speckle. Erstmals werden somit in einem Buch auch die Illustratoren im Bilde gewürdigt.

Fuchs hatte sich mit dem Werk stark verschuldet, arbeitete dennoch an einem Supplement, fand jedoch keinen Verleger. Die schon gezeichneten Holzblöcke waren noch um 1900 in der Universitätsbibliothek Tübingen; heute sind es nur noch 23.

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BIBLIA GERMANICA: *Biblia, Das ist Die gantze Heylige Schrifft Teutsch. D. Mart. Luth. Sampt einem Register vnd schönen Figuren*. Frankfurt/M.: David Zöpfel, Johannes Rasch and Sigmund Feyerabend, 1561. Small-2°. 2 vols. with 786 leaves: (18), 352; 240; (1), leaves 242-410, (6). With 3 title-borders, 2 engraved portraits and 152 (12 repeated) woodcuts by Virgil Solis; all coloured. Contemporary gilt bindings (see below).

A fine *Bible* in Luther's translation and illustrated with the renowned and popular series of large woodcuts by Virgil Solis. Volume I contains *Genesis* to *Song of Songs*, volume II *Prophets* to *New Testament*.

The edition is a close reprint of the opulent 1560 edition by the same trio, who wanted to compete with the Wittenberg Lutheran editions. The reaction by Christoph Walter, corrector to Hans Lufft's printing shop in Wittenberg, came polemizing on the spelling, on the omission of Luther's last improvements, and 'in the third place there are loose illustrations within embellishing borders' ("Zvm dritten stehen lose Figuren drinnen mit Leisten verbremet").

The last attack was on Virgil Solis' 152 woodcuts which opened 'a new era in Bible-illustration' (Schmidt). The series made its first appearance in the picture-bible *Biblische Figuren des Alten und Neuen Testaments, gantz künstlich gerissen. Durch den Weitberümpten Vergilium Solis*, printed by Zöpfel, Rasch and Feyerabend in 1560; it was used again and again for more than 13 picture- and full Bibles, was copied in 1600 and served for catholic bibles as well.

Of the 140 different blocks (75 x 115 mm; each printed within one of 16 different frames of scrollwork, 113 x 150 mm) only a few relate to contemporary events or opinion. The Samaritan is wearing a turban and Turkish garment, so marked as a heathen; while the priest is shown with a mitra, the Levite as prelate. While that looks suspiciously like an anti-catholic tendency it is clear in the illustration to Revelation 11 where the monster is wearing a tiara.

The second and third leaf of vol. I are with Solis' engraved full-page portraits of Electors, one showing Ottheinrich who had built Heidelberg castle, supported the Frankfurt bible-project but had died in 1559; the other portrait is with Friedrich, Ottheinrich's successor, who granted the project a six-year privilege.

Sigmund Feyerabend (1528-1590) was a trained woodcutter, and the SF monogram on our cut illustrating Matthew I is believed to be his. In 1559 Feyerabend had settled in Frankfurt where he became one of the most successful publishers of his time. He entered into various partnerships (for the so-called 'Cumpaney' see no. 114), and during 1560 to 1562 held one with David Zöpfel (Latin: Zephelius) and Johann Rasch. Zöpfel († 1563; a Frankfurt printer since 1552) and the typefounder Johann Rasch († 1562; printer since 1556) were related by their marriage with daughters of Cyriacus Jacob, Frankfurt's third printer.

¶ The set (385 x 273-276 mm) with powerful contemporary colouring; the initials also with gold. Despised by any worm; vol. I crisp; vol. II cleaned, repair to inner margin of title and to outer margin of first 12 leaves. Tear into text and woodcut of leaf 93 with expert repair; also to lower margin of 93-97.

BINDING: Richly gilt dark brown contemporary calf (on wooden boards). Covers with frames, one by a roll dated 1544 (Haebler II, 19f., '1544', 10); inner rectangles with arabesque cornerpieces enclosing large plates of 116 x 73 mm with the crucifixion (front covers) and a portrait of the redemer, the latter with an inscription below, reading DIE STRAF LIGT AVF IM || AVF DAS WIR FRIT HETE || DVRCH SEIN WIND SINT (sic). Upper covers titled "Biblia"; edges gauffered. Gilt faded; backs wanting; vol. II rubbed, cover partly defective. Cast brass cornerpieces and catches preserved.

VD16, B-2752 (only the Wolfenbüttel copy remaining, without the 6 unnumbered leaves at the end). – Not in Darlow/Moule. – *Bibel-Sammlung Stuttgart* II/1, E-423. – Reinitzer, *Biblia deutsch*, no. 146 (see also no. 145: Christoph Walter's reaction). – Schmidt, *Lutherbibel* pp. 236-238 (*Die Virgil-Solis-Bibel*); figs. 166-171 and passim. – Fritz T. Schulz in Thieme/Becker xxxi, pp. 248-253. – Nagler, *Monogrammisten* IV, 4082 (SF).

*

Ein Nachdruck der opulenten Luther-Bibel, die das nämliche Drucker-Konsortium 1560 mit Virgil Solis' Holzschnitten in Rollwerkeinfassungen herausgebracht hatte. Die 152 (12 wiederholten) Holzschnitte, die »eine neue Ära der Bibelillustration« einleiteten (Schmidt), waren erstmals 1560 in einer Bilderbibel (*Biblische Figuren des Alten und Neuen Testaments*) bei Zöpfel, Rasch und Feyerabend in Frankfurt erschienen, wurden von ihnen für wenigstens 13 weitere Bilder- oder Vollbibeln verwendet und von der Wittenberger Konkurrenz als »lose Figuren« miesgemacht. Unsere Ausgabe enthält zudem drei prachtvolle Titelbordüren, die Porträts der den Druck fördernden Pfalzgrafen Ottheinrich und Friedrich sowie zahlreiche figürliche Initialen.

Exemplar mit kraftvollem zeitgenössischem Kolorit, die Initialen zudem mit Gold gehöht. Band 1 atemberaubend frisch; Band 11 gereinigt, Titelblatt im Falz repariert, die ersten 12 Blätter mit fachmännischen Ausbesserungen im Außenrand; dto. Einriß in Text und Holzschnitt von Blatt 93 und im Unterrand der Blätter 94-97.

In dunkelbraunen Kalblederbänden der 2. Hälfte des 16. Jahrhunderts; mit reicher (ausgeblaßter) Goldprägung: Decken mit mehreren Rahmen, der innere von einer 1544 datierten Rolle (Haebler 11, 19f. ›1544‹, 10); Mittelfelder mit arabesken Eckstücken und 116:73 mm großen Platten mit Kreuzigung (vordere Decken) bzw. Christus-Porträt. Gepunzter Goldschnitt. Die 16 Eckbeschläge und vier Schließenteile erhalten. Die Rücken beider Bände fehlen; Band 11 stärker berieben, Bezug an Kanten teilweise defekt.

Der Durchleuchtichst Hochgeborn

Fürst vnd Herr/ Herr Ott Heinrich/ Pfaltzgraff bei Rhein/
Des Heyligen Römischen Reichs Ertztruchses vnd Churfürst/
Hertzog inn Nidern vnnd Obern Bairn/ etc.







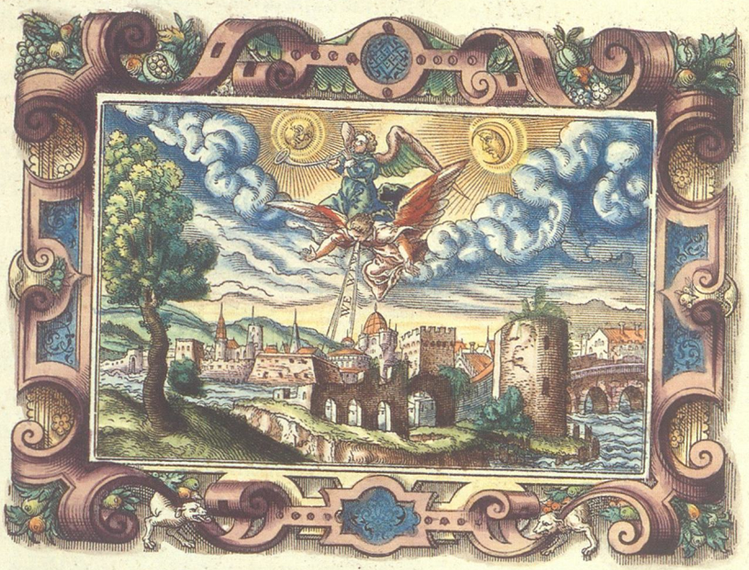
Das ist Nouatus vnd die Cathari / die die Busse leugnen. vnd sonderliche heyligen seind für andern.

VNd der vierdte Engel posaunete / Vnd es ward geschlagen das dritte theyl der Sonnen/vnd das dritte theyl des Mondes / vnd das dritte theyl der Sternen/ das jhr dritte theyl verfinstert ward/vnd der tag das dritte teyl nicht schein / vnd die nacht desselbigen gleichen. Vnd ich sahe/ vnd horte einen Engel fligen mitten durch den Himmel/ vnnd sagen mit grosser stimme/ Weh/ weh/ weh/ denen die auff Erden wohnen für den andern stimmen der posaunen der dreier Engel/die noch posaunen sollen.

Nouatus.

Vnd

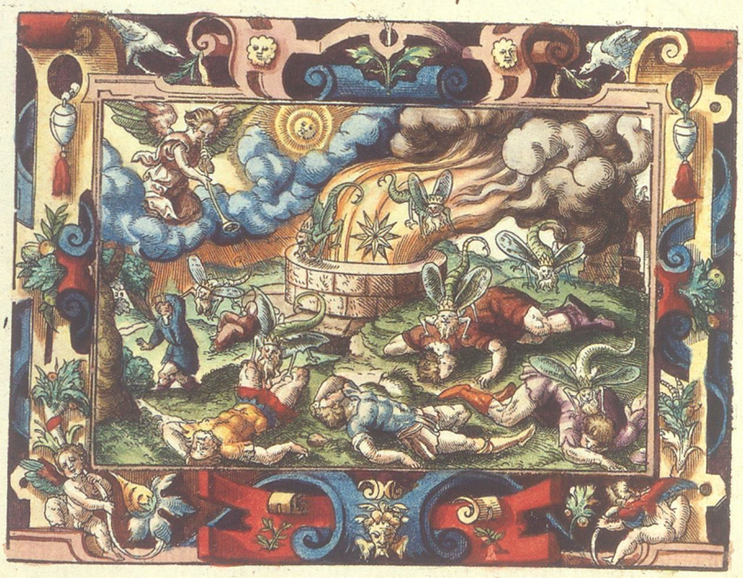
A



I.

IX. Cap.

B



M.

M. Vnd der fünffte Engel Posaunete/ Vnd ich sahe einen Sternen gefallen vom himel auff die erden/ vnd jm ward der Schlüssel zum brunnen des abgrunds gegeben. Vnd er thät den brun des abgrunds auff/ vnd es gieng auff ein rauch auß dem brunnen/ wie ein rauch eines grossen ofen/ vñ es ward verfinstert die Sonne vnd die

Das erst Weh/ diß ist der grosse Ketzer Arius/ der Christum nicht glaubet/ daß er Gott sei.

114

FREYDANG, JACOB. *Der Layen Biblia: Darjnn die Heilige Schrifft, sonderlich aber die fürnemsten Historien vnd Geschicht deß alten vnd neuwen Testaments, kurtz vnd Summarisch .... Sampt einem Außzug der Sibenden Zal auß heyliger Biblischer Schrifft* ... Frankfurt/M.: Georg Rab, Sigmund Feyerabend, Weigand Han Erben, 1569. 2°. (6), 166; XXII leaves. With 162 (3 full-page) woodcuts by Jost Amman after Johann Bocksberger, also with 2 printers' marks by Jost Amman. Contemporary half-calf binding of 1570 (see below).

First (only) edition of a "Historien-Bibel", written by J. Freydang about whom it is only known that he came from Carinthia. The first part of the book, referring the mythical and historical matter of the Old and New Testament, is illustrated with large woodcuts (115 x 150 mm) from Jost Amman's famous first series to the Bible (see no. 115). The second part, opening with leaf 80 and containing the lectures for Sundays, is illustrated with a smaller series (82 x 115-120 mm) in the style of Tobias Stimmer.

The appendix of 22 leaves has a separate title reading *Die sibende Zal Auß Heiliger, Göttlicher, Biblischer* Schrifft). On each title there is a fine publishers' mark (61 x 54 and 99 x 109 mm), both executed by Jost Amman, making a play on the publishers' names Han/Hahn (cock) and Rab/Rabe (raven).

The edition comes from the profitable partnership of three printers and publishers, well documented by Klöss. In 1561 Weigand Han (1526/29-1562) had sold his shop for 1600 Gulden to Georg Rab. Rab, who printed from 1561 to 1580, until 1571 was printer of the so called 'Cumpaney' (a company of Rab, Han's heirs, and Sigmund Feyerabend) which produced some 60 books.

◖ No copy in the *Jahrbuch der Auktionspreise* (1950-2000).

A fine copy, measuring 312 x 199 mm. Leaves 47b and 57 b stained. Stamp on first title and on leaf 100.

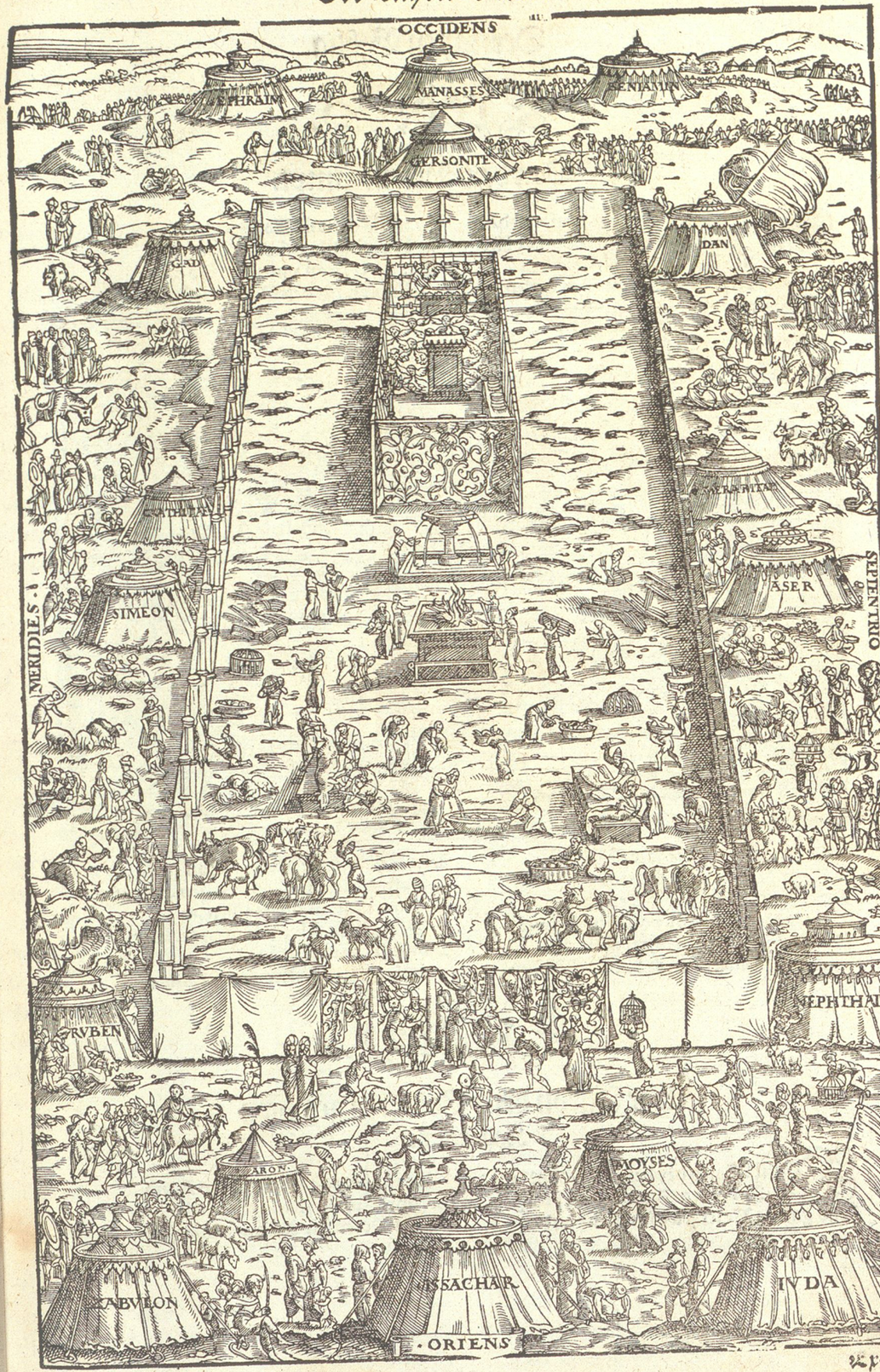
BINDING: Strictly contemporary binding (dated 1570) of wooden boards, the spine's overlapping calfleather blind-stamped by two rolls, one with Salvator – St Peter – St Paul – St John (208 x 15 mm) which came to Haebler's knowledge only by a binding in Dresden (see Haebler II, 201, 134; the inscription on top of St Paul should read BENINGN). The other roll with cresting ending in leafy tufts. – Formerly with two clasps. Joints cracky.

PROVENANCE: Front fly-leaf with a dedication of 1605: *Sibille geborne grefin von Isenburgk Budyngen burgkgrefin vnd Franz von K....brück(?) witwe, schenck ich meinem Hertz lieben Sohn Görgen burgkgraffen von K...brügk(?) Herrn zu Franzendal(?) dies buch auff seinen geburts tagk welcher ist der 10. Januarij seines alters 36 Jahr. Got bescher Ihm gesunden leib ein fröliche Zeit vnd langes leben amen.* – Büdingen library stamp as indicated at no. 115.

VD16, F-2719 and (appendix) 2720. – Klöss, *Han* 274 (appendix with unnumbered leaves; the present copy has Roman numbers). – For the Amman/Bocksberger series see Hollstein II, 37, 181 (Amman) and IV, 131, 1 (Bocksberger); Becker, *Amman* 1 (both ignorant of our edition). – Schmidt, *Lutherbibel*, pp. 245-262, figs. 172-187 and passim. – Regarding the many monograms see Reinitzer, *Biblia deutsch*, no. 149 with full references to Nagler, *Monogrammisten*. – For the publishers' marks see Hollstein II, 36, 169 and 170; Heitz, *Frankfurt und Mainz*, plates XXXV/XXXVI, figs. 35 and 37; the latter also in Butsch II, 70.

*

Einzige Ausgabe einer ›Historienbibel‹, illustriert mit Jost Ammans erster Bibelserie (vgl. die Nr. 115). Kein Exemplar auf deutschen Nachkriegsauktionen; das vorliegende in einem Einband von 1570 und mit der oben wiedergegebenen Widmung von 1605.


OCCIDENS
EPHRAIM
MANASSES
BENIAMIN
GERSONITE
DAN
GAD
NEPHTALI
ASER
SEPTENTRIO
MERIDIES
SIMEON
RVBEN
ARON
MOYSES
ISSACHAR
IVDA
ZABVLON
ORIENS

Exod.

115

BIBLIA GERMANICA: *Biblia, Das ist: Die ganze Heylige Schrifft Teutsch. D. Mart. Luth*(er). 2 vols. Frankfurt/M.: Georg Rab, Sigmund Feyerabend and Weigand Han Erben, 1570. Large 2°. 16 (of 18) unnumbered leaves, 352; 402 numbered leaves, 1 unnumbered leaf. With 2 (of 3) large title-borders and 76+63 woodcuts by Jost Amman after Johann Bocksberger; all with contemporary colouring. Contemporary blind-stamped bindings (see below).

A fine and large Bible in Luther's translation and illustrated with the popular series of large woodcuts (115 x 150 mm) from Jost Amman's famous first series to the Bible: First published by Rab, Feyerabend and Han (see no. 114) in 1564 in an album called *Neuwe Biblische Figuren* it was used for nearly all their folio Bibles and the like (see Freydang's *Laien-Bibel*, no. 114). Cut by Jost Amman after designs of Johann Bocksberger from Saltzburg, whose affinity to the texts is shown by his illustration to the Old Testament in particular, they 'Belong to the best Protestant illustrations to the Bible' (Schmidt). The illustration to the Frankfurt Luther-Bibles led to some controversial dialogue with the Wittenberg printers; privileged by the Saxon court they caused the confiscation of all Feyerabend's books in his Leipzig store (see Volz, *Wittenberger Bibeldruck*, pp. 102ff.).

In the present edition volume I, containing Genesis to Song of Songs, is illustrated with 76 woodcuts; in vol. II Prophets have 21 cuts, the New Testament 42. Each title is in a large border (305 x 195 mm) incorporating biblical scenes, and the Frankfurt eagle below. The border is also by Jost Amman and should not be confused with Virgil Solis' copy (287 x 188 mm) in which the scenes are inverted.

◖ Rare: The Stuttgart Bible Collection wants vol. I; the only copy in the *Jahrbuch der Auktionspreise* (1950-2000) was sold in 1953 in the Vienna Dorotheum (sale 490, lot 117).

A nicely coloured set, with 380 x 244 mm quite large, and in interesting contemporary local bindings (see below). With the following peculiarities: First two leaves (title and first leaf of index) of vol. 1 wanted; last leaf (verso blank) pasted on lower cover. Paper a bit stained, leaves 19-21 spotted; tear into bottom of 86 and 167, into text of 159; also with some marginal tears. – Vol. II: First title (Prophets) with an entry and with a tear in lower margin; tear into text of leaf 255; a tiny hole in text of 332. Title-pages and leaves 100 of both vols. stamped.

Binding: Contemporary blind-stamped pigskin (on wooden boards) by Thomas Drechsler, Frankfurt binder and bookdealer during 1559 to 1579. Covers with three frames by rolls: the outer with floral lozenges, the inner with portraits of four Reformers (150 x 12 mm), and the one in the middle with crucifixion (signed TD 1560), resurrection (signed by the engraver NP), and annunciation (203 x 23 mm). Centres with large portraits of Luther (upper covers), and Melanchthon (83 x 47 mm); both plates hitherto unrecorded for Drechsler. 15 of 16 metal corner-pieces and three of four clasps retained.

Regarding Drechsler and his material see Haebler 1, 94f., rolls 5 and 1. – Schmidt, *Deutsche Buchbinder*, pp. 74ff. (rolls 14, 1, and 5). – Schunke, *Meister NP*, pp. 89, 103, and 132: roll 53b. – For the two portraits see Haebler 1, p. 346 (NP), plates VIII and IX (Haebler: 'Used by a Stuttgart binder?').

Provenance: With the following entries *Das Hochwolgeborne Frewlein, Frewlein Louysa Albertina, Grävin vndt Freulein zu Erbach vnd Breuberg, hat dieße Biblia von H. Peter Engelhardts, geweßenen Rectoris alhie zu Büdingen Seel. Erben, vor 2 gülden gekaufft. Signatum Büdingen den 7ten July Anno. 1643. – Dise Biblia habe Ich von meiner Schwester sellig bekommen. Maria Charlotte Greffin zu Ysenburg vndt Budingen, 16 Anno 54 (...) Dißе biblia verEhr Ich meinem lieben Herrn zur meß mit bitt, mich vor die jenige zu halten die ich bin vndt bliebe Ew. gehorsamste Fraw vndt Dinerin Maria Charlotte Fürstin zu Ysenburg.* – Four leaves (see above), covers and lower edges stamped 'Fürstl. Ysenburg und Büdingsche Bibliothek Büdingen'.

VD16, B-2773. – Klöss, *Han* 278. – *Bibelsammlung Stuttgart.* 2/1, E-468 (vol. II only). – For the Amman/Bocksberger series see Hollstein II, 37, 181 (Amman) and IV, 131, 1 (Bocksberger). – Becker,



Die Propheten all Teutsch.

D. Mart. Luth.

Gedruckt zu Franckfurt am Mayn.

M. D. LXX.

P. N. Dies ist Eine von den raren Bibeln, worin der Spruch 1 Joh: 5, 7. fehlet: Drey sind, die da zeugen im Himmel, der Vater, das Wort und der heil. Geist; Und diese Drey sind Eins

FÜRSTL. ISENBURG UND BÜDINGENSCHE BIBLIOTHEK ZU BÜDINGEN

Amman 1 (also describing the border, but ignorant of the present edition). – Schmidt, *Lutherbibel*, pp. 245-262, figs. 172-187 and more. – Regarding the many monograms see Reinitzer, *Biblia deutsch*, no. 149 with full references to Nagler, *Monogrammisten*.

*

Eine Luther-Bibel, wie die Nr. 114 von der sogenannten Frankfurter ›Cumpaney‹ publiziert. Auch hier gehören die Holzschnitte (insgesamt 139) zu Jost Ammans erster Bibel-Serie, die, nach Vorlagen Johann Bocksbergers geschnitten, erstmals 1564 in einem Album mit dem Titel *Neuwe Biblische Figuren* erschienen war und seither von der ›Cumpaney‹ für nahezu all ihre Folio-Bibeln verwendet wurde.

Selten: Die Stuttgarter Bibelsammlung besitzt nur den 1. Band; auf Nachkriegsauktionen konnten wir nur 1953 ein Exemplar im Wiener Dorotheum nachweisen.

Das hier angebotene, zeitgenössisch kolorierte Exemplar befindet sich in einem Einband des angesehenen Frankfurter Druckers und Buchbinders Thomas Drechsler (des Stechers NP Platten mit den beiden Porträts Luthers und Melanchthons sind zwar bei Haebler verzeichnet, doch nicht als zum Drechsler-Bestand gehörend). Aus der Fürstlich Ysenburg- und Büding'schen Bibliothek; mit den zwei vorseitig wiedergegebenen Einträgen. Leider fehlen im 1. Band die ersten beiden Blätter (Titel sowie erstes Blatt des Index).

der erste Engel posaunete / vnd es ward ein Hagel vnd Feuwer mit Blut gemenget / vnd fiel auff die Erden / vnd das dritte theil der Bäume verbrannte / vnd alles grüne Graß verbrannte.



I

I Martion. Diß ist Martion Manicheus mit seinen Cataphrygen.

VNd der ander Engel posaunete / vnd es fuhr wie ein grosser Berg mit Feuwer brennend ins Meer. Vnd das dritte theil deß Meers ward Blut / vnd das dritte theil der lebendigen Creaturen im Meer sturben / vnd das dritte theil der Schiff wurden verderbet.



K

K Das ist Origenes.

VNd der dritte Engel posaunete / Vnd es fiel ein grosser Stern vom Himmel / der brannte wie eine Fackel / vnd fiel auff das dritte theil der Wasserströme / vñ vber die wasserbrünne / vñ der name deß Sterns heißt Wermut. Vnd das dritte theil ward Wermut / vnd vil Menschen sturben von den wassern / daß sie waren so bitter worden.

L Novatus.

VNd der vierdte Engel posaunete / Vnd es ward geschlagen das dritte theil der Sonnen / vnd das dritte theil deß Mondes / vnd das dritte theil der Sternen /

Von der stauden/hecken vnd beumen vnder=

Eychbaum. Cap. lxx.

Species. Gleich wie alle Obsbeum vilerley obs vnd frucht bringen/also thůt auch das Eychel geschlecht/ dañ etliche beum tragen grosse/etliche kleine/etliche lange/etliche runde Eycheln/ deren

Tempus. werdē ein theil vmb Bartholomei/die andern im Herbst zeittig. Eychbeum so die Sonn nicht gar mögen haben/seind mit holtz vnnd frucht

Forma. vngeschlachter vnnd harter / auch so ist das Eychen holtz/das von der sonnē gewandt ist/schwärlich zůspaltē. Das heissen die Bawren Winterschlägig holtz. Alles Eychen laub ist inn der ersten vast zart / vnd kompt das gälfärbig lang getreid (das seind die lange zäpfflein) mit dem laub herfür geschloffen / vmb S. Georgen tag. Das bleich gälfärbig laub würt je lenger je grüner vnd harter/ wiewol etlichs laub am Eychbaū erstmals auch braunrot würt / sonderlich an den jungen stauden. Nach dem getreid kommen als bald die aller kleinste rote blümlein auff stengelein/ darauß werden Eychelē/ etwañ drey oder vier auff einem dünnen faden stengelein. Ob aber die Eychelen bestendig seien/ nimpt man war vmb S. Jacobs



Tempus. tag / als dann sihet man die gedrungene Eycheln auß jhren schüsselē schliessen. Ein jede Eychel hat nach dem schüsselein zwo heut/ die eusserst ist die zähe harte schelet/ die ander das braunfärbig bitter heutlein vmb den herben bittern kernen gewachsen.

1. Eychöpffel. Etliche Eychbeum gewinnen im Lentzen/runde lucke öpffelein als schweine/ jnnwendig voller herber feuchtigkeit/darinn wachsen Maden/vnnd werden zů letzt schnöcklein darauß.

2. Oepffel am laub. Gegen dem Herbst bringet das Eychenlaub etwann runde lucke öpffelein / auff der seitten gegen der erden/ etwann vj oder x öpffelein an einem blat / darinn wachsen auch maden/die werden mit der zeit so der Herbst warm ist/zů Fliegen vnd Schnocken/ vnnd das seind aber nicht die rechten Gallöpffel/ darmit man ferbet. Von den selben hernach.

Es geschicht

116

BOCK, HIERONYMUS. *Kreûtterbuch, Darin vnderscheidt, Nammen vnd Wûrckûng der Kreûtter, Staûden, Hecken vnnd Beumen, sampt jhren Früchten.* Edited by Melchior Sebitz the elder. Strasbourg: Josias Rihel, 1577. 2°. (30), 450, (23) leaves. With (portrait and arms on leaves a6a/b included) 584 coloured woodcuts by David Kandel; title with printer's mark. Contemporary pigskin binding.

The *Kräuterbuch* ('Herbal') by Hieronymus Bock (1498-1554; pastor and physician) belongs to the early bestsellers of botanical literature: the first edition (1539) came without illustration; but still during the author's lifetime the book was published with woodcuts by David Kandel (1546, 1551), and in a Latin translation by David Kyber (1552; with a preface by Konrad Gesner). Further editions followed, such as in 1565, the present of 1577 (edited by the elder Sebitz), and in 1630, edited by Sebitz the younger. The series broke off in the 17th century, but under the flag of the Frankfurt town physician Adam Lonitzer (1528-1586) who took over much material from Bock for his herbal of 1557 (often repeated), Bock's work remained present up to the 18th century.

Bock owed not little to his forerunners such as Dioscorides and Pliny. But having gained from his own indefatigable observation in the ducal gardens of Zweibrücken (west of Heidelberg) or in open fields, he could describe nearly all of 'his' plants in minute detail, added much to their morphology, and, according to his discovering of distinctive or common features, even formed systematical groups.

The immense success of Bock's Herbal was due to its medical and therapeutical character, informing on the curative effects of hundreds of native plants; not to forget the medium: Written in German, the book appealed to the middle and upper classes who were able to read but were ignorant of Latin.

Bock in the preface to his *Kräuterbuch* of 1539 wrote that he had decided to publish it without woodcuts, as these 'would cost the buyer's money without assisting too much to his brains'. The author's decision caused the first edition a failure. It were the commercial considerations of the Strasbourg printer Wendelin Rihel which made the book, since 1546 with proper illustrations, such a success. Rihel, courageously enough, had entrusted the artist David Kandel, then only twenty years of age (that he was self-taught, as said in the preface, does not seem comprehensible if one takes the rigid guild system into account). Kandel drew mainly after nature, but also copied from Fuchs (see no. 112), Brunfels and Roesslin. And his apparently only loose collaboration with Bock explains for some woodcuts showing peasant life or cute genre. The illustration on leaf 395b bears the monogram DK, but it is an open question whether David Kandel also cut the woodblocks; some are signed FO or FS by cutters, and the daisy bears a 1545, possibly the terminal date. – For the present edition of 1577 the original cuts have been used.

Wendelin Rihel, a Strasbourg citizen (1525) and bookseller (1531), started printing in 1535. After his death in March 1555 his two sons succeeded, separated in 1557 and Josias Rihel printed until 1597.

◖ A large copy (316 x 208 mm) in its first binding, front cover with 'Kreuterbuch bocks' impressed. The woodcuts with contemporary colouring; the dark green nearly nontransparent. Owner's entry on title erased. First 8 leaves and a few pages (as 185b) with brown spots; a brown spot in lower margins throughout; leaf 262 with an ink stain. The index with much supplementing in manuscript.

PROVENANCE: With the bookplate of FERDINAND ANDREAS S. R. I. COMES DE WISSER and the entry *Frantz Melchior Freyherr von Wisser, 1703.*

VD16, B-6022 (noting only the lost München/BSB copy). – *Index Aurel.* 120.598. – Unknown to Ritter, *Strasbourg*, II and IV. – Muller, *Strasbourg*, III, 523 (Rihel) 177 (without location of a copy). – Pritzel 866. – Nissen, *Botanische Buchillustration*, no. 182 and 1, p. 51f. – Hollstein XVB, 224, (Kandel) 7 and 7a. – Schreiber, *Kräuterbücher* p. XLIIff. – Wilfried Blunt/Sandra Raphael, *The Illustrated Herbal*, London 1979, p. 129. – J. E. Gérock, *Les illustrations de David Kandel dans le Kreuterbuch de Tragus*, in: *Archives alsaciennes d'histoire d'art* 10 (1931), pp. 137-148. – B. Hoppe, *Das Kräuterbuch des Hieronymus Bock. Mit einem Verzeichnis sämtlicher*

Pflanzen des Werkes, der literarischen Quellen der Heilanzeigen und der Anwendung der Pflanzen, Stuttgart 1969. – See Hunt 81 and p. xlii; Plesch p. 146 (other editions). – Facsimiles: Munich 1964 and 1968.

*

Das *Kräuterbuch* des Pfarrers und Arztes Hieronymus Bock (gen. Tragus; 1498-1554) gehört zu den frühneuzeitlichen Bestsellern der medizinisch-botanischen Literatur. Nach Erscheinen der unbebilderten Erstausgabe von 1539 gelangten bereits zu Lebzeiten des Verfassers mit Holzschnitten von David Kandel ausgestattete Ausgaben (1546, 1551), auch eine lateinische Übersetzung von David Kyber (1552; mit Vorwort von Konrad Gesner) auf den Markt. Weitere Drucke folgten, so 1565, unsere Ausgabe von 1577, nun von Melchior Sebitz d. Ä. besorgt, und 1630 eine vom jüngeren Sebitz herausgegebene. Zwar riß im 17. Jahrhundert die Ausgabenkette ab; unter der Flagge des Frankfurter Stadtarztes Adam Lonitzer (1528-1586), der manche Texte Bocks in sein seit 1557 oft gedrucktes *Kräuterbuch* übernommen hat, blieb Bocks Werk jedoch bis ins 18. Jahrhundert weiter präsent.

Bock hatte seine Kenntnisse aus älteren Autoren wie Dioskorides, Plinius, aber vor allem durch eigene Beobachtungen im fürstlichen Garten zu Zweibrücken und auf Wanderungen gewonnen. So konnte er bei fast allen Pflanzen die Hauptorgane ausführlich beschreiben und zahlreiche neu beobachtete morphologische Einzelheiten liefern. Er hat morphologische Gemeinsamkeiten und Unterschiede in den Blick gerückt und bestimmte Pflanzen nach botanisch übereinstimmenden Eigenschaften gruppiert.

Der ungemeine Erfolg von Bocks *Kräuterbuch* gründet nicht nur auf der Sprachwahl (*Teütsch*), die lateinunkundig-lesefähigen Angehörigen der Mittel- und Oberschicht den nötigen Kaufanreiz bot, mehr noch auf dem medizinisch-therapeutischen Grundzug des Werkes, das über die Heilwirkung von Hunderten fast ausnahmslos im »Vatterlandt Teütscher Nation« wachsenden Pflanzen informierte. In toto besaß es somit für den nach medizinischer Selbsthilfe spähenden »gemeinen Mann (und) armen gemeynen hauffen« beträchtlichen Gebrauchswert.

Daß Bocks *Kräuterbuch* seit der Ausgabe von 1546 auch Darstellungen der beschriebenen Pflanzen brachte, verdankt sich kommerziellen Überlegungen seines Straßburger Druckers Wendelin Rihel: Die nicht illustrierte Erstausgabe von 1539 – Bock hatte keine Arbeit anwenden wollen, »die den Käufer am Geld beschweret und am Verstand den Leser nit viel fürderet« – hatte sich als Fehlschlag erwiesen. Rihel sorgte dafür, daß das *Kräuterbuch* von dem gerade etwa zwanzig Jahre alten David Kandel illustriert wurde, von dem es im Kräuterbuch heißt, er habe »das Malen on alle Meister, wie das vil leüth zu Strassburg wissen, von jm selbs gelernt« (doch darf angesichts der damaligen strengen Zunftregeln eine autodidaktische Ausbildung in Zweifel gezogen werden). Bocks Feststellung, Kandel habe unter seiner Aufsicht die Pflanzen nach der Natur »auffs aller Einfaltigest, schlechst, und doch Warhafftigst, nichts darzu, noch darvon gethan, sonder wie ein jedes Gewächß an jhm selber war, mit der Federn seuberlich abgerissen« (Vorrede, Bl. b5b), ist insofern unzutreffend, als Kandel nicht allein Pflanzen als Vorlage dienten, er mehrfach auch Abbildungen in den Kräuterbüchern von Fuchs, Brunfels, Rößlin auswertete. Seine Gebundenheit an Bildvorlagen, pflanzliche Unerfahrenheit, sicher eine offenbar lockere Zusammenarbeit mit Bock erklären auch, warum das *Kräuterbuch* neben getreuen Abbildungen nach der Natur auch eine Menge genrehafter Darstellungen und volkstümliche Szenen nach Art früherer Hortus-Darstellungen enthält. Die Frage, ob Kandel auch den Formschnitt besorgte (sein Monogramm DK findet sich auf Bl. 395b), ist offen; vereinzelt finden sich die Monogramme der Formschneider FO und FS. Auf dem Blatt mit der »Grasblum« steht das Datum 1545 (vermutlich der Endtermin).

Breitrandiges, zeitgenössisch koloriertes und gebundenes Exemplar.

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Otto von Passau. *Die vierundzwanzig Alten*. Augsburg: Anton Sorg, 1480 28
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Psalterium (German-Latin). Basel: Michael Furter, 1503 82
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Reformation der Stadt Nürnberg. Nuremberg: Anton Koberger, 1484 43
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Rolewinck. *Fasciculus temporum*. Venice: Erhard Ratdolt, 1480 30
Rüxner. *Anfang, Ursprung und Herkommen des Turniers*. Simmern: Hieronymus Rodler, 1530 102
Savonarola. *Operetta sopra i dieci comandamenti*. Florence: Morgiani & Petri, c. 1495/96 68
Schedel. *Das Buch der Chroniken*. Augsburg: Johann Schönsperger, 1496 72
Schwabenspiegel. Ulm: Johann Zainer, c. 1482 38
Seelentrost. Augsburg: Anton Sorg, 1483 40
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Suntheim. *Der Fürsten Österreichs Herkommen*. Basel: Michael Furter, c. 1491 61
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Terentius. *Comoediae*. Strasbourg: Johann Grüninger, 1496 74
Terentius. *Eunuchus* in German. Ulm: Conrad Dinckmut, 1486 48
Thomas Aquinas. *Super quarto libro Sententiarum*. Mainz: Peter Schöffer, 1469 7
Tucher. *Reisebuch*. Augsburg: Johann Schönsperger, 1482 37
Vegetius. *Vier Bücher der Ritterschaft*. Erfurt: Hans Knappe, 1511 89
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Bämler, Johann:
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c. 1465 *Apocalypse of St. John*. Block-book Schreiber IVB 1
[Southern Germany]. 2 leaves
c. 1465/70 *Biblia pauperum*. Block-book Schreiber III 2
[The Netherlands]. 2 leaves
c. 1475/80 *Ars memorandi*. Block-book Schreiber III 3
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(E) = Editor
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(T) = Translator
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