

# ALDE

Highlights from the  
Maurice Burrus Collection



Paris, 17 october 2017

## MAURICE BURRUS (1882-1959)

An accomplished businessman and an extremely generous benefactor, Maurice Burrus was born in Alsace, at Sainte-Croix-aux-Mines, in 1882 and remained deeply committed to his native land for all his life. He became a member of the french parliament for the Haut-Rhin district in 1932, was reelected in 1936 and conseiller général in 1934.

A member of a family involved in tobacco production in Alsace and Switzerland, he succeeded in developing his business on a very large scale and creating new activities such as banking and insurance. A great benefactor (he financed with his own funds the excavations of the roman ruins at Vaison-la-Romaine), Maurice Burrus was also an ardent collector of antiquarian books and works of art.

His main fields in bookcollecting were fine bindings, incunabula and illuminated manuscripts. But he also had a strong interest in Italy and books printed in Strassburg, as the present catalogue testifies.

– a copy of the 1460 Latin Bible, the first book printed in Strassburg, which is also the second Bible ever printed (n°76), and, the Aragon-Sforza Hours, a precious Italian Renaissance manuscript written by Sanvito and illuminated by Gaspare de Padova (n°35)

Besides these two great books, the catalogue also contains:

– four manuscripts before 1515: a Breton book of hours (n°34), a Livy in french, written and decorated for a woman (n°83), a fine Salzburg missal (n°67) and a literary manuscript of Lemaire de Belges written for Anne de Bretagne, Queen of France (n°44),

– eight incunabula, three of which have been printed in Strassburg: Augustinus ([1468]; n°77), Scrutinium ([1470]; n°78), both in contemporary binding, Zacharias (1473; n°79),

– thirty-three 16th century decorated bindings including an extraordinary early italian labyrinth binding on an aldine edition of 1514 (n°71), a very fine binding for Henri III de France in limp morocco tooled in silver (n°74), several fanfare and « à grand décor » bindings from well-known Paris workshops, two bindings from Bologna (n°29, n°58), one from Granada (n°59), and a very rare Germano-Slovenian protestant binding.

– twenty-six 17th and 18th century bindings including a spectacular Irish one (n°75) and three embroidered bindings, one of them for Queen Christine of Sweden (n°69);

– among illustrated books, two books of hours printed in Paris (n°36 et n°37) one of which is a unique copy.

Most of the books have been bought between 1934 and 1939 from French and foreign booksellers or at Paris auction sales such as Beraldi, Rahir, Madame Belin. Others have been bought at auctions held in Switzerland by Hoepli and others.

Many of them bear a manuscript label giving the date of purchase and the name of the bookseller or collector. All of them bear Maurice Burrus 1937 bookplate.

All the books remained in this collection for 80 years. Let us wish, as Edmond de Goncourt did in his famous will, that the pleasure given to Maurice Burrus when acquiring each of his books will be given again to their new owners.

# ALDE

*Maison de ventes spécialisée*

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## Highlights from the Maurice Burrus Collection

Auction

Tuesday 17 october 2017

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*This is not a catalogue.*

*For full descriptions, please refer to  
the printed catalogue and the website [www.alde.fr](http://www.alde.fr)*

## ALDE

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Agrément 2006-587





BOOK OF HOURS, USE OF RENNES. Illuminated manuscript in Latin on vellum in the ROHAN style. France, Brittany, c. 1420-1430. 158 x 110 mm, 108 leaves. 6 full-page miniatures with borders, 13 decorated initials with borders. Binding: French calf gilt c. 1570. The miniatures were shared between two illuminators, one of which is very close to the MAÎTRE DES PEINTURES DES SAINTS DANS LES GRANDES HEURES DE ROHAN. The book testifies of an early Breton illumination and of the dissemination of the Rohan style.

Lot 34

20 000 / 30 000 €

\* BIBLE, LATIN. VOL. I ONLY (Genesis-Psalms). [STRASSBURG: JOHANN MENTELIN, NOT AFTER 1460]. Royal Folio (407 × 295 mm), 215 leaves [a–i<sup>12</sup>k<sup>10</sup>l–r<sup>12</sup>s<sup>13</sup>], 2 columns– 49 lines, Proctor type 1. Rubricated, first folio illuminated in the XIX<sup>th</sup> century for Heinrich Klemm, blue blind-tooled shagreen on wooden boards in a retrospective design, metal center and corner-pieces, 2 clasps, untrimmed edges, title and date 1458 gilt on the spine (*German binding for Heinrich Klemm, c 1880*)

450 000 / 600 000 €

### Lot 76

THE FIRST BOOK PRINTED IN STRASSBURG and THE FIRST BOOK PRINTED OUTSIDE OF MAINZ: THE ONLY KNOWN COPY IN PRIVATE HAND.

THE MENTELIN LATIN BIBLE IS THE SECOND PRINTED BIBLE AFTER THE GUTENBERG BIBLE, AND THE FIRST PRINTED BOOK ON TODAY'S FRENCH TERRITORY.

The 1460 Latin Bible is the first book printed by Johann Mentelin (c. 1410–1478), Strassburg's first printer and first known printer outside of Mainz. The proof-sheets copy (Vol. I alone) preserved in Cambridge has been thoroughly studied by Paul Needham ("The Cambridge Proof Sheets of Mentelin's Latin Bible", in *Transactions of the Cambridge Bibliographical Society* 9, 1986, pp. 1–35), and our description owes a lot to his discoveries. Like most Mentelin's books, the B-49 was published without a date, but the copy in Fribourg bears rubrication inscriptions: «Explicit psalterium. 1460» (vol. I) and «Explicit apocalipsis Anno domini M°. cccc°. lxi°» (vol. II). As both volumes were printed together, printing was finished in 1460: «The traditional priority over the Mentelin Bible accorded to the 36-line Bible, almost certainly printed in Bamberg rather than Mainz, is ungrounded. The rubrication date of 1460 in vol. I of the Freiburg copy of Mentelin's Bible establishes that the entire edition was completed by that date, for volumes I-II were printed concurrently. The earliest reliable date associated with the 36-line Bible is 1461, the rubrication date of the Wolfenbüttel copy» (P. Needham). The 1460 Latin Bible is a Royal folio of 427 leaves (215 leaves for vol. I, with 215v blank, and 212 leaves for vol. II – absent in the Burrus copy). The 851 printed pages were set in two columns of 49 lines, printed with a single type, Mentelin's type 1. This attractive semi-gothic type, inspired by the distinctive hand found in the XV<sup>th</sup> century Alsatian manuscripts, testifies of Mentelin's capacities as a scribe. Worn out after printing a large folio Bible, it had to be replaced. It is only found in this book, except for the 1461 indulgence letter recently discovered (Günter Hägele, «Ein unbekannter Mentelin-Druck von 1461 im Stadtarchiv Baden im Aargau», in *Gutenberg-Jahrbuch*, Bd. 89, 2014, pp. 68–85).

The 1460 Bible "was printed on a single stock of Royal paper, watermarked with Bull's Head. This stock is the same as that found in the 1460 Mainz Catholicon (Goff B-20) – or rather in paper copies of the first printing of the Catholicon...The mill providing both Mentelin and Gutenberg with this paper was located in the Piedmont, near Turin. Earlier the same mill had supplied the chief stocks of the Gutenberg Bible, and later it supplied most or all of the paper of Fust and Schöffer's 1462 Vulgate (Goff B-259), and of Mentelin's second book, Aquinas *Summa theologiae* II (Goff T-208)" (P. Needham). "We are fortunate in that, although Mentelin's *exemplar* has not been identified, we know what it was: a copy of the Gutenberg Bible, entirely of the first setting and apparently without substantial manuscript corrections". The study of Cambridge proofs shows that "in general the correction was careful...It is clear enough that correction consisted of collating the proof against the *exemplar*" (P. Needham).

"The most interesting aspect of the Cambridge proofs ...the cyclical pattern of their paper stocks" shows that composition proceeded sequentially, in textual order, from the first page of a quire to the last. As for the Gutenberg Bible, composition was divided in 4 units, 2 in each volume. In Vol. I, the two groups of quires (1–10 (a–k), ff. 1–118, Genesis to 3 Regum, with 118 verso blank), and (11–18 (l–s), ff. 119–215, 4 Regum–Psalms, with 215 verso blank), represent the result of two separate, independent sequences of composition. "The paper-stock pattern suggests that the first quire was set and printed first and by itself, before copy was divided for concurrent setting. The pinhole pattern corroborates this, with 8 pinholes. The next quires show only 4 pinholes..." (P. Needham).

We don't know how many copies were printed of the Mentelin Bible, but it is a very rare book: 30 copies are currently known, several incomplete, all preserved in public institutions, including 3 French libraries (BNE, Colmar, Chantilly) and 4 American libraries (Boston, New York Public Library, Pierpont Morgan Library, Princeton). No copy appeared at auction since the Henry Yates Thomson copy now in the Pierpont Morgan Library, sold in 1921 (*Catalogue of fourteen illuminated manuscripts and fifteen early printed books... The property of Henry Yates Thomson*, Londres, 22 June, 1921, Sotheby, Wilkinson & Hodge, lot 73).

The Franciscans de Saverne-Hoym-Shuckburgh copy was bought privately in May 2001 by the late William Scheide's and entered his extraordinary collection (now donated to Princeton University), a widely commented purchase: «COLLECTOR ASSEMBLES A RARE QUARTET OF BIBLES: In a bibliographic convergence that has not occurred in more than 150 years, copies of the first four printed editions of the Bible have come under the ownership of a single person ... Mr. Scheide completed the rare-book grand slam late last year with his quiet, seven-figure purchase of a Mentelin Bible, printed by Johann Mentelin in 1460 in Strasbourg...Only two other individuals, King George III of England and the second Earl Spencer... have ever owned copies of all four of the Bibles... THE MENTELIN BIBLE, EVEN RARER THAN THE GUTENBERG, joins a Gutenberg, the first major Western book printed from movable type, in 1455 in Mainz; a copy of what is known as the 36-Line Bible, printed in Bamberg in 1461, possibly by Albrecht Pfister; and the 1462 Bible, also printed in Mainz, by Johann Fust and Peter Schoeffer" (*New York Times*, June 10, 2002 – More details in *For William H. Scheide: fifty years of collecting*, [Princeton, N.J.]: Princeton University Library, 2004). The Gutenberg and the 1462 Bibles had been purchased by William Scheide's father. He himself had bought in 1991 the Liverpool copy of the B-36 Bible (incomplete, lacking 400 leaves of 884, Christie's, London, 27 Nov. 1991, lot 50, £1,000,000).

OF UTMOST RARITY, THE 1460 MENTELIN BIBLE IS ONE OF THE EARLIEST MONUMENTS OF PRINTING.

AN UNTRIMMED, UNPRESSED AND EXCEPTIONNALLY TALL COPY, in very good internal condition (for Klemm's restorations, please refer to the printed catalogue).

Triple signature in first quire, double signature after. Space for large 6 or 7-line initials left blank. Rubrication in red: title, running-titles, headings, chapter numbers, large initials extending in the margins, 2-line initials, initial strokes. To complete his work, the anonymous rubricator used a copy of Gutenberg Bible's *Tabula Rubricarum*. But the space left for rubrication was quite small. Rubricating the Psalms proved very difficult, with misnumberings (from Psalm 55 onwards) and mistakes and inversions. The rubricator even had to write in the margin of f. 202v (we warmly thank Eberhard König for noticing this and letting us know).

A few manuscript notes on ff. 24, 61, 129, 175 sqq. and 201, chapter numbering corrected throughout.

In the mid-1880's, the copy entered the library of the great Dresden bibliophile Heinrich Klemm (1819–1886). A successful publisher of fashion magazines, his economic success allowed Klemm to build up an extensive collection of early printed books, including a Gutenberg Bible printed on parchment. Klemm's "Bibliographisches Museum" was described in 1884 (*Beschreibender Catalog des bibliographischen Museums von Heinrich Klemm*). It was bought the same year by the state of Saxony, and passed in 1886 on to the *Buchgewerbemuseum* recently founded in Leipzig. The museum suffered heavy losses in the Second World War, and the most valuable items of Klemm's collection were sent to Russia in 1945. These holdings have been held ever since by the Russian State Library in Moscow.



vultu generis masculini meū erit. De cunctis  
aīantibz tuū de bobz qz de ouibz meū erit. Pri-  
mogenitū aīni redimes oue. Si autē nec scū  
pro eo dederis occidet. Primogenitū filioz tu-  
oz redimes: nec apparebis in conspectu meo va-  
cuis. Sex diebz operaberis: die septimo cessabis  
arare et metere. Solemnitate ebdomaday facies  
tibi: in primicijs frugū mellis tue triticee: et so-  
lemnitate: quando redeūte anni tempore cuncta  
cōdunt. Tribz temporibz anni apparebit omne  
masculinū tuū: in cōspectu omnipotētis dñi dei  
isrl'. Cū enī tulero gētes a facie tua: et dilataue-  
ro terminos tuos: nullus insidiabit terre tue:  
alēdēte te: et apparēte in cōspectu dñi dei tui: ter  
i āno. Nō imolabis sup fēmiēto sanguinē bo-  
stie mee: neqz reficiet mane de victimis solēni-  
tatis phase. Primitias frugū terre tue offeres  
in domo dñi dei tui. Non coques bestiā in lacte  
matris sue. Dixitqz dñs ad moysen: Scribe tibi  
verba hec: quibz et tecū & cū isrl' pepigi fēdus.  
Fuit ergo ibi cū dño moyses quadraginta dies:  
et quadraginta noctes: panē nō comedit: et aquā  
nō bibit: et scripsit in tabulis verba fedens decē.  
Cumqz descēderet moyses de mōte sinai: tenebat  
duas tabulas lapideas testimoniū: et ignoebat  
qz comuta esset facies sua: exconfortio sermonis  
dñi. Vidētes autē aaron & filij isrl': comitum  
moysi facē: timuerūt ppe accedere. Vocatqz ab  
eo reūs sūt: tū aarō qz prināpes synagoge. Et  
postqz locutus est ad eos: venerūt ad eū ecū omīs  
filij isrl'. Quibz pcepit cuncta qz audierat a dño  
in monte sinai. Impletisqz sermonibz: posuit  
velamē super facē suā. Quod ingressus ad dñm  
et loquēs cū eo: auferēbat donec exiret: et tūc lo-  
quebat ad filios isrl' omīa que sibi fuerāt impe-  
rata. Qui videbāt faciem egrediētis moysi esse  
comutā: sed operiebat rursus ille facē suā: h  
quādo loquebat ad eos. **XXXV.**  
gatur cōgregata omni turba: filioz isrl' dixit ad  
eos: Pec sūt que iussit dñs fieri: Sex diebz facie-  
tis opus: Septimus dies erit vobis sanctus: sab-  
batū & requies dñi. Qui fecerit opus in eo:  
occidet. Non succendētis ignē in omībz habitā-  
culis vestris p diē sabbati. Et ait moyses ad omī-  
nē cateruam filioz isrl'. Iste est sermo quē pre-  
cepit dñs dicēs: Separate apud vos primitias do-  
mino: Omnis volūtarius et ppono aīo offerat  
eas dño. Aurū et argētū: et es: iacinctū et pur-  
purā: coccinūqz bistinctū et bislū: pilos capray:

pellesqz arietū rubricatas & iacinctas: ligna  
sethim: et oleum ad luminaria cōmandā: et ut  
cōficiat vngētū et thymīama suauissimū: lapi-  
des onichinos et gemmas: ad ornātū suphume-  
ralis et racōnalis. Quisquis vestri sapiēs est:  
veniat et faciat qd dñs imperauit: tabernaculū:  
scilicet et tectū eius atqz opimentū: anulos et ta-  
bulata cū vectibz: paxillos et bases: ardā et vec-  
tes: ppiatorū: et velū qd ante illud appēditur:  
menā cū vectibz: & vasis: et ppositis primibz:  
cādelabru ad luminaria sustentāda: vasa illius  
et lucernas: et oleū ad nutrimenta igniū: altare  
thymīamatis et vectes: & oleū vinctonis et thymī-  
ama ex aromatibz: tentoriū ad ostiū taberna-  
culi: altare olocustū et craticulam eius: enē cū  
vectibz et vasis suis: labrū et bases eius: coctinas  
atqz cū columnis & basibz: tentoriū in foribus  
vestibuli: paxillos tabernaculi & atqz cū funi-  
culis suis: vestimenta quoz vsus est i ministerio  
sanctuarij: vestes aarō pontificis ac filioz eius:  
ut sacerdotio fungant michi. Egrediaqz omnis  
multitudo filioz isrl' de cōspectu moysi: obtule-  
rūt mente promptissima atqz deuota: primitias  
dño: ad faciendū opus tabernaculi testimonij.  
Quitquid ad cultū et ad vestes sanctas necessa-  
riū erat: viri cū mulieribz pberūt: armillas:  
et maures: anulos et dextralia: Onie vas aureū  
in donaria dñi separatū est: Si quis habebat ia-  
cinctū & purpurā: coccinūqz bistinctū: bislū: et  
pilos capray: pelles arietū rubricatas et iacinc-  
tas: argenti & auri: crisqz metalla obtulerūt  
dño: lignaqz sethim in varios vsus: Sed et mu-  
lieres docte que neuerāt dederūt: iacinctū: pur-  
puram: et vermiculū ac bislū: et pilos capray:  
sponte ppra cūcta tribuentes. Prināpes vero  
obtulerūt lapides onichinos et gemmas ad sup-  
humale & rationale: aromataqz et oleum ad  
luminaria cōmandā: et ad sparandū vngen-  
tū: ac thymīama ocoas suauissimi cōponendū.  
Omnes viri et mulieres mēte deuota obtulerūt  
donaria: ut fierēt opā que iusserat dñs p manū  
moysi. Cuncti filij isrl' voluntaria dño dedica-  
uerūt. Dixitqz moyses ad filios isrl': Ecce voca-  
uit dñs ex nomine beledel filiū huri: filij hur-  
de tribu iuda: impleuitqz eū spiritu dei: sapien-  
tia: et intelliētia et sciētia: et omni doctrina: ad  
excogitandū et faciendū opus in auro et argēto  
et ere & ferro: suspendisqz lapidibus: & opere  
carpetario: Quitquid fabre adinueniri potest:



XXXVI

Exodi

XXXVII

dedit in corde eius: Ooliab q̄ filii adisamed.  
de tribu dan. Ambos eruditur sapiētia: ut fa-  
ciāt opa abietarij polimitarij ac plumarij de ia-  
cincto et purpura. coccoz bisticto et bisso et textat  
oia: ac noua queq̄ reperiat. **XXXVI.**

**F**ecit ergo beseleel. et ooliab. et omnis vir  
sapiēs. quibz dedit dñs sapientia et intel-  
lectu. ut sciret fabre operari que i vsu sanctuarij  
necessaria sūt: et q̄ precepit dñs: Cumq̄ vocasset  
eos moyses. et omne eruditū virū. cui dederat  
dñs sapientia. et qui sponte sua obtulerūt se ad  
faciendū opus: tradidit eis omnia donaria filioy  
isrl. **Q**ui cū instaret operi cotidie: mane vota  
ip̄s offerebat. **V**nde artifices venire compulsi.  
dixerūt moysi. **M**ultis offert ip̄s q̄ necessariū  
est. **I**ussit ergo moyses. precomis voce aitari.  
**N**ec vir nec mulier quicq̄ offerat vltra in ope  
sanctuarij. **S**icq̄ cessatū ē a muneribz offerēdis.  
eo q̄ oblata sufficeret et superabundaret. **F**ecit  
namq̄ omnes corde sapiētes ad explendū opus ta-  
bernaculi cortinas decē. de bisso retorta et iacincto  
et purpura. coccoz bistincto: ope vario. et arte  
polimita. **Q**uay vna habebat in longitudine  
vigintiocto cubitos: et in latitudine quatuor.  
vna mēsurā erat oīm cortinay. **C**onmixtis cor-  
tinas quicq̄ alterā alteri: et alias quinq̄ sibi inui-  
cem copulauit. **F**ecit et ansas iacinctas i ora  
cortine vnius ex vtroq̄ laterē. et i ora cortine alte-  
rius similiter: ut cōtra se inuicē veniret anse: et  
mutuo iūgerenter. **V**nde et quicūq̄ agnita fudit  
circulos aureos. qui morderet cortinay ansas: et  
fieret vnū tabernaculū. **F**ecit et saga vnde-  
de pulis capray. ad operendū tectū tabernaculi.  
**V**nū sagū in longitudine habebat cubitos tri-  
ginta: et in latitudine cubitos quatuor. **V**nus  
mēsurā erat oīa saga. **Q**uoy quinq̄ iūxat seor-  
sū: et sex alia sepatim. **F**ecitq̄ ansas quicūq̄ ag-  
nita i ora sagi vnius. et quicūq̄ agnita i ora sagi alte-  
rius ut sibi inuicē iūgerent: et fibulas eneas  
quingūaginta quibz necearet tectū: ut vnū pal-  
lū ex omnibz sagis fieret. **F**ecit et oportozū ta-  
bernaculi de pellibz arietū rubricatis: aliozq̄ de  
super velamen de pellibz iacintinis. **F**ecit et ta-  
bular tabernaculi de lignis sethim stātes. **D**ecē  
cubitoz erat longitudo tabule vnius: et vnū ac  
semis cubitū latitudo retinebat. **B**ine i caltra-  
ture erāt p singulas tabulas: ut altera alteri iū-  
geret. **S**ic fecit i omnibz tabernaculi tabulis: **E**  
quibz viginti ad plagam meridiana erant cōtra

austri: cū quadraginta basibz argenteis: **D**ue  
bases sub vna tabula ponebantur ex vtraq̄ parte  
anguloz: vbi in calstrature latez in angulis ter-  
minant: **A**d plagā q̄ tabernaculi que respiciat  
ad aquilonē fecit viginti tabulas cū quadraginta  
basibz argēteis: duas bases p singulas tabulas.  
**C**ontra occidentē vero idest ad eā partē taberna-  
culi que mare respiciat. fecit sex tabulas: et duas  
alias p singulos angulos tabernaculi retro que  
iūcte erāt a deosū vq̄ sursum: et in vna compagē  
parter ferebant. **I**ta fecit ex vtraq̄ parte p an-  
gulos: ut octo esset simul tabule. et haberet bases  
argēteas sexdecim: binas scilicet bases sub singu-  
lis tabulis. **F**ecit et vectes de lignis sethim quicq̄  
ad cōtinēdas tabulas vnius lateris tabernaculi:  
et quicq̄ alios ad alterius lateris coaptādas tabu-  
las: et extra hos. quicq̄ alios vectes ad occidentālē  
plagā tabernaculi cōtra mare. **F**ecit q̄ vectem  
aliū: qui p medias tabulas ab angulo vq̄ ad an-  
gulū pueniret. **I**psa aut tabulata deaurauit:  
fulis basibus eay argēteis: **E**t circulos eoy fecit  
aureos. p quos vectes induci possēt: quos et ip̄s  
laminis aureis operuit. **F**ecit et vellū de iacinc-  
to et purpura. vermiculo ac bisso retorta opere  
polimitario variū atq̄ distinctū: et quatuor co-  
lumnas de lignis sethim. quas cū capitibz deau-  
rauit: fulis basibz eay argēteis. **F**ecit et tento-  
riū in introitu tabernaculi ex iacincto. purpu-  
ra vermiculo. bissoq̄ retorta opere plumarij: et  
et columnas quicq̄ cū capitibz suis quas operuit  
auro: basesq̄ eay fudit eneas. et operuit auro.

**F**ecit autē beseleel. et **XXXVII.**  
ardam de lignis sethim. habētem duos  
semis cubitos i longitudine: et cubitū ac semis  
sem i latitudine: altitudo q̄ vnius cubitū fuit et  
dimidiū. **V**estiuitq̄ eā auro purissimo intus et  
foras. **E**t fecit illi coronā aureā p gyrū. cōflans  
quatuor anulos aureos per q̄tuor angulos eius:  
duos anulos i latere vno: et duos i altero. **V**ec-  
tes q̄ fecit de lignis sethim. quos vestiuit auro:  
et quos misit in anulos qui erāt in lateribz archē  
ad portandū eā. **F**ecit et propiciatorū idest ora-  
culū de auro mīdillimo. duoy cubitoz et dimi-  
diū i lōgitudine: et cubitū ac semis i latitudine.  
**D**uos etiā cherubin ex auro ductili quos posuit  
ex vtraq̄ pte propiciatorij: cherub vnū in summi-  
tate vnius ptis et cherub alterū i summitate ptis  
alterius. **D**uos cherubin i singulis summitati-  
bus propiciatorij: extendentes alas. et tegentes

Immediately after selling his collection, Klemm began a new one. It was sold at auction after his death (*Catalogue d'une importante collection de livres anciens, rares et précieux ... provenant de la bibliothèque de feu M. Henri Klemm. ... le lundi 18 Mars 1889*. Dresde, V. Zahn & Jaensch, 1889). The Mentelin Latin Bible (vol. I only) was described under lot 154, and it was bought for 330 marks by the Leipzig booksellers List & Francke (many thanks to Roland Folter for kindly telling us about it).

Klemm, as he frequently did, had the title decorated in the manner of Johann Bämle (many thanks to Eberhard König for his information). It was a good idea, as Bämle rubricated at least 3 Mentelin imprints. Until recently, it was thought that Bämle, who started printing in Augsburg in 1469–1470 but continued to work as an illuminator and rubricator, had been trained in Mentelin's workshop (Sheila Edmunds, «New light on Johannes Bämle», *Journal of the Printing Historical Society*, 22, 1993, pp. 29–53).

Klemm also ordered a "pastiche binding". A binding of very similar design is on his copy of the *Catholicon* kept in Moscow (T. A. Dolgopirova, N. P. Cherkashina, *Katalog inkunabulov i paleotipov iz sobranii a Genrikha Klemma*, Moscou, Pashkov, 2011). For other examples of metal pieces in Klemm's collection, see G. Adler, *Handbuch Buchverschluss und Buchbeschluss*, Wiesbaden, Reichert, 2010, pp. 175–180. The date 1458 gilt on the spine is the date, well-known to the XIX<sup>th</sup> century bibliophiles, given by Giovanni Filippo De Lignamine in his 1474 *Chronica*, stating that Mentelin, as well as Gutenberg and Fust, was printing everyday «300 cartas» ("Iohannes quoque Mentelinus nuncupatus apud Argentinam eiusdem provincie civitatem ac in eodem artificio peritus totidem cartas per diem imprimere agnoscitur").

With Maurice Burrus' ex-libris (n°113).

Goff B528; H 3033\*; Pell 2278; CIBN B-363; Sack (Freiburg) 610; Pr 196; BMC I 51; GW 4203; ISTC ib00528000. Karl Schorbach, *Der Straßburger Frühdrucker Johann Mentelin (1458-1478): Studien zu seinem Leben und Werke*, Mainz, 1932.

#### JOHANN MENTELIN, THE FIRST STRASSBURG PRINTER

JOHANN MENTELIN, born c 1410 in Schlettstadt (today Sélestat in Alsace), is the FIRST STRASSBURG PRINTER (and the FIRST KNOWN PRINTER OUTSIDE OF MAINZ). Thus he is also the FIRST PRINTER ON THE ACTUAL FRENCH TERRITORY, ten years before Paris, as Alsace and Strasbourg have been incorporated to the French kingdom by Louis the XIV<sup>th</sup> in the XVII<sup>th</sup> century. Very few new biographical details have been added to the pioneering study Karl Schorbach devoted to him in 1932. We don't know where he studied (the famous Sélestat Humanist Latin School that was to receive Beatus Rhenanus' library was founded only in 1441). On 18<sup>th</sup> April 1447, Johann Mentelin gained Strassburg citizenship, registered in the painter's guild as a calligrapher and illuminator. A testimony of his prior activities was discovered in 1977, a manuscript of Ludolphus de Saxonia's *Vita Jesu Christi* with a colophon dated 1444 and signed by Mentelin (British Library, Add MS 10934-10935: D. MERTENS, «Eine Mentelin-Handschrift. Landesgeschichte und Geistesgeschichte. Festschrift für Otto Herding, Stuttgart, 1977, pp. 169–187). He was also serving as a notary to the episcopal court, at the same time as Heinrich Eggstein, Strassburg's second printer, was the bishop's *sigilifer* (whose duties included the supervision of notaries).

Mentelin's first printed work is the Latin Bible printed in 49 lines per page (lot 76), undated but printed not after 1460. Considering the time needed for technical investments and printing equipment, it is assumed that Mentelin had already begun to settle his printing-house earlier, c. 1458. During the next ten years, Mentelin combines his several duties of scribe, episcopal notary and printer, which allows us to suppose that Robert (Ruprecht) von Pfalz-Simmern, bishop of Strassburg, sponsored the installation of printing in his town, as will his colleagues in Bamberg (for Pfister), Augsburg and Ulm (for the Zainer brothers, both married in 1463 and 1465 to Strassburg women and who learned the art of printing when working for Mentelin). When Mentelin sells in October 1461 a copy of his Latin Bible to the Strassburg priest Johannes Kuon in three installments of four guilders each, he signs as episcopal notary (Arch. Mun. Strasbourg, Chambre des contrats, 3 f° 31). And when he is mentioned in Strassburg "Helbelingzollbuch" (wine tax role), he is described as a scribe, a notary and a printer.

The next printed work – excepted a 1461 Indulgence recently discovered – is the not after 1463 Thomas Aquinas' *Summa theologiae II* (Sélestat copy received a note by Jean Fabri: «Anno Domini 1463 emi praesentem librum a Johanne Menteli notario et scriba, cive Argentinensi»). It was not until 3 other years that the next printed work was produced, the first that bears Mentelin's name (in the editor's preface, not at the colophon), Augustine's *Tractatus de arte praedicandi*, not after 1466. The same year he completes his German Bible. Replaced in December 1468 in his episcopal notary office, Mentelin seems to have devoted his last 10 years to printing and publishing activities, with several books published every year until 1477. Mentelin quickly achieved business success, and became a wealthy man. In 1463, he was granted nobility and a coat-of-arms by Emperor Frederick III. His two daughters married the Strassburg book-printers Martin Schott and Adolf Rusch (the printer with the bizarre R, who probably worked in association with Mentelin and succeeded him), both printing from c. 1472 onwards. After about 20 years as a book-printer, Mentelin, luckier than Gutenberg, died in Strassburg on December 12, 1478, rich and successful («Multa volumina castigate ac polite Argentinæ imprimendo factus est brevi opulentissimus», Wimpeling, *Epitome rerum Germanicarum*, 1505).

When and where Mentelin learned the technique of book printing is not known. Mainz and Strassburg have for a long time been in competition for the title of the town where printing was invented. If Gutenberg, expelled from Mainz, stayed in Strassburg at least between 1434 and 1444, his partnership with Strassburg patricians is now admitted to concern mass-producing frames for pilgrim mirrors, «and the Strassburg documents by no mean impose the conclusion that Gutenberg was engaged there in typographic printing» (Martin Davies). But the two men may have known each other, and it is likely that Mentelin either got his knowledge directly from Gutenberg (but he is not known for having left Strassburg in the 1450's, except maybe in April 1450) or through a middleman. Anyhow, he used a copy of the Gutenberg Bible to establish the text of his first book, the Latin 1460 Bible.

We know 41 editions printed by Mentelin between 1460 and 1477, most of them undated: 10 placards or *ephemera* (indulgences, almanacs, book-advertisements – amongst them the oldest known «Bücheranzeige») and 31 books: «Johannes Mentelin, a curious instance of active production which can be followed almost from book to book, despite the fact that it was not until he had been at work at least 13 years that he printed either his name or a date in any of his productions. To compensate for this silence, we have an unusual abundance of external evidence in the shape of dates of purchase or rubrication, and of two advertisements.... By the aid of this external evidence, that derived from Mentelin's typographical practice is shown to be unusually trustworthy. If he made a change, he seems to have stuck to it, and the career of a printer who does this is mostly easy to follow. In a few early books he used 4 pinholes, in those printed in the years 1466–72 he used 2, in those of 1473 and onwards none. He changed one 92 type for another about the end of 1468; for his larger text type he began with 118, increased it to 121, and then, about 1467, fixed on 112 as the best size, speedily changing his first fount of this measurement for a second, and this again about 1472, for a third... With all these different kind of clues to help us, the books for the most part fall easily into a sequence, evidence of one kind being often neatly corroborated by that of another (Alfred W. Pollard, *Catalogue of books printed in the XV<sup>th</sup> century now in the British Museum*, Part I, Introduction, Londres, 1908, p. XXIV).

Mentelin's printing and publishing list is composed of well-chosen and well-edited works, text correctness being duly ensured by scholarly proofreaders. Mentelin first focused on the Church market in the Alsace and southern Germany with his 1460 Latin Bible and the first edition of the German Bible in 1466. Of his 31 editions, half (16) are *princeps* or *first editions*: among others, works of Augustine (*De Arte praedicandi*, *Confessiones*, *Epistolae* – see his *De civitate Dei*, lot 77), Thomas Aquinas, both Vincent de Beauvais's *Speculum historiale* and *morale*, and the 2 first books «adversus Iudeos», by two Spanish writers: Paulus de Sancta Maria's *Scrutinium scripturarum* (lot 78) and Alphonsus de Spina's *Fortalitium Fidei*. Mentelin also published the first editions of texts of classical antiquity (Aristotle's *Ethica ad Nicomachum* and Valerius Maximus). He was also the only German printer to publish medieval German chivalric literature, with the *editio princeps* of Wolfram von Eschenbach's *Parzival* and Albrecht von Scharfenberg's *Titirel*.

F. Geldner, *Die deutschen Inkunabeldrucker*, 1. Stuttgart, 1968, pp. 55–57. – Gutenberg et les débuts de l'imprimerie à Strasbourg. Strasbourg, 1968 - Cinquième centenaire de la mort de Jean Mentel (1410-1478), Sélestat, 1978 – François Ritter, *Histoire de l'imprimerie alsacienne aux XV<sup>e</sup> et XVI<sup>e</sup> siècles*, Strasbourg, Paris, 1955 – Paul Needham, «The Cambridge Proof Sheets of Mentelin's Latin Bible», *Transactions of the Cambridge Bibliographical Society*, 9 (1986), pp. 1–35; Jean-Luc Kahn, «Mentelin et l'imprimerie à Strasbourg jusqu'en 1475», *Bulletin du bibliophile*, 1990, pp. 345–370.

\*Lot 76 is in temporary importation.





*liber bñ augustinus  
epi & civitatis dei*

**G**loriosissimam civitatem dei. In hoc temporum cursu cum in impio pegriatur ex fide vivens. In illa stabilitate sedis eterne quod nunc expectat per pacem etiam quod ad usque iustitia evertat iudicii. Deinceps adeptura per excellentiam victoriam ultimam et pacem perfectam. Hoc ope ad te instructo et mca. p. n. i. si de debito defende aduersus eos qui condirerit eius deos suos pferre fili carissime macedone suscepi. Magni opus et arduum: si deus adiutor noster est. Nam scio quibus viribus opus sit ut pñadeat supbia quanta sit virtus humilitatis: quod sit ut oia eterna cœnitia temporali mobilitate minantia: non humano usurpare fastu: si diuina grā donata celsitudo transcendat. **II**

**R**ex deus enim et conditor civitatis huius de qua loquimur in scriptura populi sui sententia diuine legis operuit: quia deus est. Deus super bis resistit: humilibus autem dat gratiam: hoc suo quod dei est superbe quoque aie spiritus in flatu: efficitur: amat quod sibi in laudibus dicit. Parcere subiectis: et debellare superbis. Unde etiam deiterna civitate quod cum dominari appetit: et si populi huius ipsa ei dominandi libido distat non est precundus filius: quod ut ait dicere suscepi huius operis ratio: non postulat et facultas datur. Ex hac namque existunt summi aduersus quos defendenda dei civitas est. Quod tamē multum correcto impietatis errore ciues in ea sunt satis ydonei: multi vero in eis tantis exardescunt ignibus odiorum tamque manifestis bisignis re demptoris eius ingenti sunt: ut hodie contra eam linguas non mouerit nisi feruili hostile fugientes in sacris eius locis uis de qua superbiunt tueri. An non et illi romani christi non infecti sunt: quibus ipse christus barbari peccarunt. Tectantur hoc maritima loca et hostice opulenti: que nascantur eis ad se confugientes suas alienosque receperunt.

Hoc usque eruentis sonabat timore: ibi accipiebant limites trucidatoris furor: illo ducebant a miserantibus hostibus quibus etiam ex ipsa loca peccarant: ne in eos incurreret qui similes niam non habebat. Qui tamē etiam ipse alibi truces atque hostili more fouentes postea quā ad loca illa ueniebant: ubi fuerat inuicti: quod alibi belli iure licuisset toto sermone frenabat in mītas et captiuādi cupiditas frangebatur. Sic euasit multum qui nunc christiani tunc: poeibus detinuit: et mala quod illa ciues per tulit. ipse in putat. Bona vero que in eos ut unuerit ipse christi honore fca sunt non in putat ipse non hō feto suo: cui potius deberent si quod recte saperet illa quod ab hostibus alpera et dura pessi sunt: illi diuine puidēcie tribuere: que solus corruptos homines mores bellis emendare atque conteret. Item qui uita mortalium instam adque laudabilem: libi afflicto sub exercere. Probata que uel in meliora transire: uel in hijs adhuc eris ipse usuras alioque detinere. Illud suo considerandi quod eis ubique ipse christi non: men uel in locis christi non dicatissimis et amplissimis: ac plangiore nra adque ea: pacitate multum electis pter bellorum more trucidati barbari peccarunt: hoc ibi: re temporibus christiani: hinc deo agere grās: hinc ad eius non ueranter currere: ut et fugiat penas ignis eterni: quod non multum eorum mendacit usurparunt ut effugeret penas presentis exierit. Nam quos uides pecculant et peccatorem insultare huius christi: sunt in hijs plurimi qui illi in totum deo quod non euasit nisi suos christi: se et finisset. Et nunc ingra superbia atque ipsissima infamia eius non resistunt corde peruerso ut sepius tendere puniantur: ad quod non ore uel sub dolo confugerunt: ut temporalis luce fruerentur. **III**

**T**ota bella gesta cōscripta sunt: uel ante cōditam romā uel ab eius exortu et imperio: legant et pferant sic ob alienigenis aliquā capream esse ciuitatem ut hostes qui cepere parceret eis quos ad deorum suorum templa confugisse

**I**ncipit dialogus qui vocatur scrutinium scripturarum.  
Compositus per Reuerendū patrem dominū Paulū de sancta  
maria magistrū in theologia. Ep̄m Burgen archicella:  
rū serenissimi p̄ncipis dñi regis castelle et leionis que cō:  
posuit post additiones positas ad postillam Nicolai de lyra  
Anno domi. m. cccc. xxxiii. etatis sue. anno. lxxxj.

**S**crutamini scripturas in quibus putatis  
vitā habere eternā. et ille sit que testi:  
monium phibet de me. jo. 4. xps volens  
iudeos instruere arca ip̄i cognitionez  
in qua vita eterna consistit. iuxta id. jo.  
1. Hec est vita eterna ut cognoscāt te  
deū et quem misisti filiū tuū. que quidē  
cognitio per sacraz scrutinium scriptura  
rum habet. de quo ps̄. beati qui scrutantē testimoniā eū. horta:  
bat eos de huius scrutinio faciendo. dicens. Scrutamini scriptu  
ras t̄. Quibus verbis etiam notant que ad cognitionē xpi per  
intelligendā diuinā scripturaz requirunt. Vñ est q̄ miste  
ria xpi in sacra scriptura posita et tradita non sūt querēda  
solū superficialiter et p̄funtorie. s; diligenter p̄ modū scrutan:  
tis. ut verus sensus littere clarius seu verius repiat ad modū  
illū qui rem latentem p̄ obscuritate seu cōfusione in aliquā  
domo p̄ diligens scrutiniū vult repire. vñ Soph. p̄. deus in  
egrediens iniqua cogitationū in iherl̄m occulte petrata reue:  
lare dicebat. In illo tpe scrutabor iherl̄m i lucernis. p̄ lucer  
nas enī cōsueuerūt abscondita in latibulis seu obscuritatibus  
reperi. Quod quidem scrutiniū scripturarū in p̄mitia eccl̄ia  
audientes apl̄oz doctrinā omne exercebant. de quibus actū.  
1. A. cotidie scrutantes scripturas si hec ita se h̄rent. Scdm  
vero qd̄ i p̄dicto verbo notat. est qd̄ nō solū scrutādo scriptu  
ras ex scripturis sacri canonis. s. veteris testam̄i sūt acapi  
enda testimonia xpi. s; etiam ab alijs scripturis apud ip̄os  
hebreos autentis. Et ideo dixit in quibus putatis vitam  
eternā habere. q. d. Non solū scrutemini scripturas in quibus  
vere vitam eternam habetis. s. que in sacro canone ve. tes  
tament. s; etiam illos in quibus putatis vitam eternā habere  
scz que apud vos sūt. sunt autentice. licz in se autentez nō  
habeāt. que quidē scripture sūt glose seu auctes talimudice et

PAULUS DE SANCTA MARIA (SOLOMON HA-LEVI). *Incipit dialogus qui vocatur Scrutinium scripturarum*. STRASSBURG: JOHANN MENTELIN, not after May 1470]. In-folio (286 x 212 mm). 218 leaves.

First edition of this work considered to be the first anti-semitic book published. It contains, in the form of a dialogue between Paul and Saul, a refutation of Jewish objections to the Christian faith. Paulus de Sancta Maria (c. 1351-1435) was a Spanish Jew who converted to Christianity and became archbishop of Burgos in 1415.

Rubricated copy, in a contemporary decorated bookbinding, executed for the Carthusian house of St Alban (Trier).

Lot 78

8 000 / 10 000 €





ZACHARIAS CHRYSOPOLITANUS. *Unum ex quattuor seu Concordantia evangelistarum*. STRASSBURG, CW Printer, 1473. In-folio. (398 x 280 mm). 182 leaves. Illuminated and rubricated copy. Early XIX<sup>th</sup> century binding. First edition of the only known text of the medieval scholar Zacharias Chrysopolitanus (id est "Besançon"). He succeeded in building a concordance between all four different Gospels, displaying extraordinary learning. He alludes too to some knowledge of his maverick contemporary, Peter Abelard. One of the very rare known examples of a colophon in Arabic numerals. Of great rarity (no copy in Rare Book Hub and ABPC).





[SFORZA – ARAGON HOURS]. Officium Beatae Mariae Virginis ad usum Romanum. Illuminated manuscript on parchment, produced by BARTOLOMEO SANVITO and GASPARE da PADOVA, [Ferrara (?) and Rome, c. 1483]. 216 ff., 149 x 110 mm, 11 long lines (17 for the calendar), writing space 59 x 42 mm (64 x 64 for the calendar). Sanvito's formal humanistic hand in brown; 10 openings with headings in small epigraphic capitals in alternating gold and blue by Sanvito, and full-page illumination by Gaspare (ff. 13, 27v, 47, 54, 61, 67v, 74, 85, 121, 157). Binding signed Gruel (before 1938), on brown-red morocco, triple-fillet gilt decoration, 5-band spine, board edges decorated, bookblock edges gilt, title «Horae» gilt.

**Lot 35**

300 000 / 500 000 €

THE HOURS OF GIAN GALEAZZO MARIA SFORZA AND ISABELLA OF ARAGON COPIED BY BARTOLOMEO SANVITO, THE MOST ICONIC SCRIBE OF THE ITALIAN RENAISSANCE, AND ILLUMINATED BY GASPARE DA PADOVA, A MOST TALENTED PUPIL OF MANTEGNA. UNTRACED SINCE 1938.

Contents : Calendar (1-12v) – Officium Beate Marie Virginis (13-118v) – ff. 119 and 120 blank – Septem psalmi poenitentiales (121-156) – 156v blank (signed P) – Officium mortuorum (157 – 214) – ff. 214v, 215 et 216 blank (the latter signed X).

Collation : 1<sup>12</sup> (calendar, unsigned), 2-11<sup>10</sup>, 12<sup>8</sup>, 13-15<sup>10</sup>, 16<sup>6</sup>, 17-22<sup>10</sup>, alphabetical signatures «A-X» in black ink on last versos, leaf signatures cropped away. 3 sets of modern foliation in pencil : a) “14-215” [i.e. ff. 13-214] in the upper right corner, including the upper flyleaf in the count; b) “1-204” for the text, and “205-216” for the calendar in the lower right corner, suggesting the misplacing of the calendar at the end of the volume by an earlier binder; c) “1-217” in the upper right corner, including the lower flyleaf only. Ruled in brown ink for single vertical bounders (but three on the left and one on the right for the calendar) and 11 horizontal ruled/written lines (17 for the calendar) traced with a rake, no visible pricking.

Illumination and decoration :

- Two monumental *all'antica* openings for the Office of the Virgin (f. 13) and the Poenitential Psalms (f. 121), with impaled arms of Visconti-Sforza (on the dexter) and Aragon (on the sinister) surmounted by a ducal coronet, inhabited faceted initials in gold, with Virgin and Child (f. 13; 5-line high) and King David (f. 121; 7-line high), winged putti, two bears pulling a trolley with a vase of flowers and ears of millet (the Aragon emblem) in the base-de-page of f. 13, and a palm tree (the Sforza emblem) on f. 121.

- One *all'antica* architectural opening for the Office of the Dead (f. 157), with plinths, vases and *cornucopie*, a faceted initial in gold (7-line-high) inhabited by a young lady holding a skull, and winged putti holding the *cornucopie* or contemplating a skull on a sarcophagus.

- Four *all'antica* openings (ff. 27v, 54, 74, 85), with inhabited faceted initials in gold (5- to 6-line high) with busts of apostles and saints, the texts in epigraphic capitals inscribed within an arch of *candelabrae* and laurel leaves (f. 27v, Laude), *stelae* on plinths (ff. 54 and 85, Terce and Compline), or two palms adorned by oak-leaves wreaths, united by floral arch (f. 74, Vespers).

- Three openings (ff. 47, 61, 67v), with faceted initials in gold (5-line high) inhabited by busts of apostles and saints, within full borders in foliate design forming a frame (f. 47, Prime), emerging from a vase (f. 61, Sexte) or sprouting from a column base (*torus*) as a floral *candelabrum* extending in rows of stylized florets (f. 67v, None).

- Minor gold initials (2-line high), set against coloured grounds of blue, red, green and purple (sequence occasionally altered) with gold-dot decoration, throughout; headings in alternating gold and blue throughout; explicits in blue.



A PRINCELY MANUSCRIPT UNTRACED SINCE 1938.

This Book of Hours or *Offiziolo* was an augural gift for the marital union between Gian Galeazzo Sforza (1469-1494), son and heir of the Duke of Milan, and princess Isabella of Aragon (1470-1524), grand-daughter of the King of Naples, Ferrante I of Aragon (1423-1494; r. from 1458), as clearly stated by the Visconti-Sforza and Aragon impaled arms and emblems prominently displayed in the two major openings of the manuscript (ff. 13 and 121).

The marriage between the two youths was first arranged by King Ferrante and Duke Galeazzo Maria Sforza in 1472. The formal betrothal was signed in Naples and then Milan in the spring of 1480 after Ludovico Sforza, known as Ludovico il Moro, had secured the regency of seven-year old Gian Galeazzo following the assassination of his brother Galeazzo Maria in December 1476. The marriage took place by proxy in Naples on 21 December 1488, and was finally celebrated in Milan on 2 February 1489.

COPIED BY BARTOLOMEO SANVITO (1433-1511), « STRAORDINARIO CALLIGRAFO, FORSE IL PIÙ GRANDE DI TUTTO IL SECONDO QUATTROCENTO » (Beatrice Bentivoglio-Ravasio).

The manuscript was identified by A. C. de la Mare in the early 1980s as in the hand of Bartolomeo Sanvito of Padua. Active between the early 1450s and 1511, Sanvito is probably the most famous among the Italian scribes of the Quattrocento and was much in demand among the most sophisticated collectors of the time, including Cardinal Francesco and Federico Gonzaga, Lorenzo de' Medici, and King Matthias Corvinus. No less than 126 manuscripts signed or attributed to him survive.

The *Offiziolo* surfaced from oblivion in August 1938 in the Hoepli sale of Walter Ashburner's collection at Lucerne (lot 119), was purchased by Maurice Burrus, and immediately disappeared from public view once again, its location unknown until now. De la Mare, however, was able to identify Sanvito's hand from the black and white images of the two major openings in the 1938 sale catalogue. The same catalogue served as the source for the description of the manuscript as no. 89 in de la Mare's posthumous catalogue of Sanvito's manuscripts, completed by the present writer, and edited by A.R.A. Hobson and C. de Hamel in 2009 (DLM henceforth). De la Mare was, as usual, right: the elegant formal humanistic hand of the *Offiziolo* is unquestionably Sanvito's, impeccably professional and yet so extraordinarily light and lively as to surprise the reader at each turning of the page.



THE SFORZA – ARAGONA *OFFIZIOLO* IS THE ONLY BOOK OF HOURS AMONG THE EIGHT SANVITO MANUSCRIPTS STILL IN PRIVATE HANDS. A mere eight manuscripts by Sanvito are still in private hands: Maestro Martino, *Libro de arte coquinaria*, possibly copied for Cardinal Ludovico Trevisan and later owned by Baron Pichon (Christie's, London, 14 November 1974, lot 459; DLM 33), Martial's *Epigrammata* for an unidentified patron and now in the Durazzo collection at Genoa (DLM 66), the Suetonius, *Vitae imperatorum*, copied for Ludovico Agnelli, bishop of Cosenza, and given by Ferdinand VII, king of Spain, to the Duke of Wellington in 1813 (DLM 70), Petrarch's *Rime* formerly in the Abbey collection, its early provenance unknown (DLM 101), the Landau-Finaly Cicero, *De oratore*, produced in 1499 for Ludovico Andreasi of Mantua (LM 105), the Chatsworth *Sylloge* of Giovanni Giocondo (DLM 112) and the Bodmer Petrarca, *Rime* (DLM 115), both datable to the early 1500s. The *Offiziolo* is the only prayer book and the sole manuscript made for a royal woman among these.

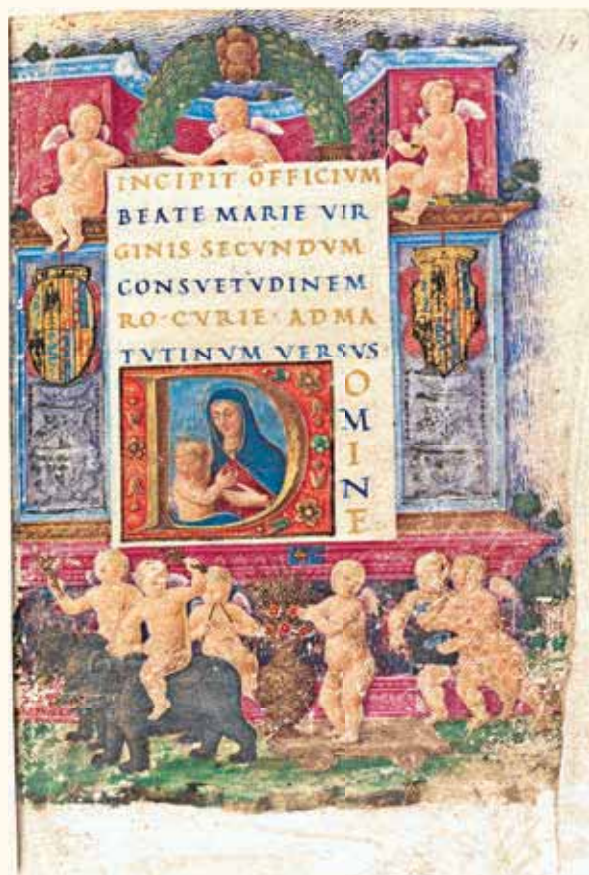
AN EXAMPLE OF SANVITO'S REVOLUTIONARY USE OF THE *LITTERA ANTIQUA* FOR DEVOTIONAL BOOKS



The Sforza – Aragona Hours belongs to a group of twelve prayer books produced by Sanvito, between 1464-66 and 1508, the twelfth, and tiniest of all, discovered at Bologna, Bibl. dell'Archiginnasio, by D. Guernelli after the publication of DLM. Like all others, it is simple in contents, with the Office of the Virgin, followed by the Penitential Psalms, the Office of the Dead and the Office of the Cross (now lost, a faint offset of the heading visible on f. 216v), and was copied in formal humanistic hand or *littera antiqua*. Sanvito is generally identified with the formalized cursive humanistic bookhand that prepared the ground for the Italic script and typeface, favoured by sixteenth-century calligraphers and printers. His formal hand, however, was equally elegant. His use of the *littera antiqua* for Books of Hours was a revolutionary one as, at the time, devotional books were still written in the traditional Gothic *littera textualis*. His example was followed by a small but selected group of scribes, mostly working in Florence or Naples, such as Antonio Sinibaldi and Alessandro di Antonio di Simone da Firenze.

Sanvito's *littera antiqua* is poised and confident, elegant but restrained, showing none of its late flourishing or trembling. The heading are in his small epigraphic capitals: regular, set and well spaced out, with small letters superscript or written inside another for abbreviations. Overall, the hand finds a close match in the Hours for Diomedea Carafa (Vat. lat. 9490) and the small *Offiziolo* broken up by Otto Ege, respectively dated to about 1469 and early 1480s by de la Mare (DLM 49 and 79). According to C. Dondi, though, the Carafa Hours was possibly copied from a Venetian Jenson edition of c. 1475 (ISTC ih00357270): hence, it may also date after 1475. A date in the early 1480s is also plausible for this *Offiziolo*, anticipating the date of about 1488-9 suggested in the 2009 catalogue.

THE SOLE MANUSCRIPT MADE FOR THE SFORZAS AND THE ONLY ONE WRITTEN IN ITS ENTIRETY FOR THE ARAGONAS BY SANVITO. No other surviving manuscript was produced by Sanvito for the Sforzas. This is also the only manuscript written in full by him for any member of the Aragon family. Otherwise, he only supplied coloured headings to seven manuscripts illuminated by Gaspare da Padua for Cardinal Giovanni of Aragon, including a Valerius Maximus written by Antonio Sinibaldi between 1482 and 1484 (New York Public Library, Spencer MS. 20), and the Caecilius Cyprianus, *Epistulae* and *Opuscula*, copied from the editio princeps of 1471 by Giovanni Rinaldo Mennio in the early 1480s (Paris, BnF, Lat. 1659).



DECORATED BY GASPARE DA PADUA, SPLENDID ILLUMINATOR, PUPIL OF MANTEGNA AND SANVITO'S COLLEAGUE AND COLLABORATOR. The manuscript beautiful openings in *all'antica* style are undoubtedly attributable to Gaspare da Padua, a talented pupil of Mantegna. Gaspare was one of the « familiares et continui commensales » of Cardinal Francesco Gonzaga from about 1466 to the prelate's death in October 1483, serving both as illuminator and antiquarian. In 1469 Sanvito joined the household as the cardinal's steward and the two artists collaborated in the production of manuscripts for the cardinal, such as a *Dyctis Cretensis* and the famous *Homer* (DLM 61 and 72), but also for Ludovico and Federico Gonzaga, marquises of Mantua, the Medicis, Pope Sixtus IV, and Bernardo Bembo. From about 1478 Gaspare was also illuminating manuscripts copied by other scribes for Alfonso of Aragon (1448-1495), duke of Calabria, and father to Isabella, and his brother Cardinal Giovanni (1456-1485), who employed him from 1484 to 1485, following the deaths of Francesco and Federico Gonzaga.

The openings in the present manuscript display the sculptural forms and antiquarian manner inherited by Gaspare from Mantegna and the brilliant colours typical of his works from the late 1460s to the early 1480s, as in the *Caesar* of about 1469 (DLM 47), the *Dublin Dictys Cretensis* of c. 1475-1477, and the *Valerius Maximus* in New York, datable to 1482-4. The images of apostles and saints in the inhabited initials closely recall the portraits of virtues in the frontispiece of the *Valerius Maximus* or of the author in the *Cyprian* for Cardinal Giovanni. The classical frames surrounding opening texts in the *Offiziolo* (ff. 27v, 54, 74, 85) find equivalents in the *Cyprian*, in manuscripts for Sixtus IV of 1474-5 and 1478 (Vat.lat.2044 and 1888; DLM 59 and 68), and in the *Josephus Flavius*, *Bellum Judaicum*, written probably in Rome about 1478 by an anonymous imitator of Sanvito for the Duke of Calabria (València, Universitat de València, Bibl. Històrica, BH MS. MS. 836).

The epigraphic faceted initials of the openings were probably drawn by Sanvito and painted over by Gaspare as in the *Vatican Homer*, whereas the peculiar full-border floral decorations (ff. 47, 61, 67v) find no comparison and must be Gaspare's idiosyncratic way of revisiting the traditional Milanese flourished borders.

#### ONE OF THE NINE MASTERPIECE MANUSCRIPTS PRODUCED IN COLLABORATION BY SANVITO AND GASPARE.

The *Offiziolo* must be added to eight famous manuscripts created by Sanvito and Gaspare without other collaborators: the early *Casanatense Caesar* of 1469; Platina's *De optime cive* for Lorenzo and Calderini's *Commentaria in Iuvenalis* for Giuliano di Piero de' Medici (DLM 56, 58), Platina's *Vitae pontificum* for Pope Sixtus IV (DLM 59), the *Durazzo Martial*, and the *Vatican Homer*, all produced in the 1470s; the exquisite *Eusebius* for Bernardo Bembo (DLM 87) and the *Book of Hours* in Ravenna (DLM 93) of the late 1480s and/or early 1490s.

All these manuscripts show Gaspare's taste for enlivening his *all'antica* imagery, often modelled on Mantegna's inventions, with fanciful elements, such as the playful putti busying themselves in the margins and bas-de-page of the incipits of the *Office of the Virgin* and the *Psalms* in the present manuscript.

Here Gaspare begins to use a pointillism technique, softening Mantegna's rigorous antiquarianism with the delicate naturalism of Giovanni Bellini and the translucent light of Perugino, as in the portrait of the young lady in the faceted initial of the *Office of the Dead* (f. 157r). The portrait of *Cyprian* in the manuscript for the Cardinal of Aragon of 1483-4 is painted with the same technique; Gaspare would fully master the technique only later, in the *Nativity of the Bembo Eusebius*, datable to 1487-8. A date in the early 1480s, nearer to the *Cyprian*, is therefore suggested for the present manuscript.

#### A GIFT FROM A MEMBER OF THE POWERFUL ORSINI FAMILY OF ROME, PROBABLY GENTIL VIRGINIO ORSINI

In Renaissance Italy, Books of Hours were donated to couples engaged to be married not only by family members, but also by friends, economic associates or political allies. Unlike the recipients of the manuscript, made manifest by the impaled arms of Sforza and Aragon, the identity of the







patron and donor of the *Offiziolo* was cleverly disguised by Gaspare in the bas-de-page decoration of the Office of the Virgin (f. 13). A small banner, inconspicuously painted in the background and bearing the Orsini arms, provides the vital clue and justifies the otherwise puzzling presence of the two bears (the Orsini emblem). Its discovery refutes the past supposition of a patronage from Ippolita Sforza, Isabella's mother. We propose the identification of Gentil Virginio Orsini (1445-1497) as the patron who commissioned the manuscript, on the basis of evidence supplied by the manuscript and by historical facts. It is, however, a hypothetical guess and should be taken as such. The parchment quires are ruled in brown ink with a rake, rather than blind with a strung board, a very rare feature in Sanvito manuscripts. Coloured ink ruling is recorded in three other Sanvito manuscripts only, his first two codices of the early 1450s (DLM 1 and 2) and the Book of Hours for Isabella d'Este, seemingly written by him on the move in the late 1480s and early 1490s (DLM 85). In addition, the calendar is not Venetian and Franciscan as usual: its sparse contents are mostly limited to major festivities of the Roman calendar whereas Milanese and Neapolitan patrons are ignored. These two elements suggest that Sanvito produced the manuscript while away from Rome or Padua, on parchment quires bought from a foreign stationer and using an unfamiliar exemplar for the text. Gentil Virginio was a *condottiero* and a supporter of the King of Naples. He was a commander in attendance to Alfonso, duke of Calabria, at the time of the war between Ferrara and Venice (1482-84). Crucially, as part of the negotiations for the peace treaty between Pope Sixtus IV (r. 1471-84) and Naples, Milan and Florence signed on 12 December 1482, Ferrante's natural daughter Maria was promised in marriage to Orsini's son Gian Giordano. The duke of Calabria and Orsini travelled to Ferrara in January 1483, where Alfonso met with Cardinal Gonzaga, also recently arrived in town as the new papal military legate. From there they travelled together to participate in the Diet of Cremona (26-27 February). Is it conceivable that Sanvito, the cardinal's steward, was also in Ferrara. It is also conceivable that Orsini, for whom Sanvito had already produced a copy of Platina, *De vera nobilitate*, about 1473 (DLM 55), commissioned this *Offiziolo* to the scribe as a diplomatic gift to Alfonso in confirmation of his allegiance. The manuscript would have taken no more than two weeks to write and it could easily have been dispatched to Gaspare in Rome for decoration afterwards.

A date in early 1483 would tally perfectly with the dating of the manuscript proposed above on the basis of the style of Sanvito's hand and Gaspare's illumination. One last observation: the wreaths of oak leaves (Sixtus IV's emblem found in manuscripts produced for him by Sanvito and Gaspare) adorning the palm trees in the opening of the Vespers (f. 74), may symbolize the papal blessing to the union between the Houses of Aragon and Sforza. At the death of Sixtus IV in 1484, this blessing would have lost its significance.

A gift from Orsini to Alfonso and therefore to Isabella, rather than to Gian Galeazzo or the married couple, would explain why the book did not follow the destiny of the Sforza library at the castle of Pavia, where they were forced to reside. Gian Galeazzo died (by poison?) in 1494 and Isabella went back to Naples in 1499, after Ludovico il Moro had sent her son Francesco to France (where he would die in 1512). Given the Duchy of Bari by King Frederick of Naples in 1500, Isabella moved to Puglia and proved herself to be an enlightened ruler until she returned to Naples to die in 1524. This manuscript is not mentioned, however, in De Marinis's work on the Aragon library at Naples.

A.C. de la Mare, «The Florentine Scribes of Cardinal Giovanni of Aragon», in *Il libro e il testo: Atti del Convegno internazionale, Urbino 1982*, eds. C. Questa and R. Raffaelli, Urbino, 1984, 245-93 (p. 288, no. 20) – A. C. de la Mare, Laura Nuvoloni, *Bartolomeo Sanvito, the life and work of the Renaissance scribe*, Paris, AIB, 2009 [abbreviated as DLM], pp. 34-35, 298-299, no. 89 – B. Bentivoglio-Ravasio, «Gaspare da Padova» and «Bartolomeo Sanvito», in *Dizionario biografico dei miniatori italiani: secoli IX-XVI*, ed. M. Bollati, Milan, 2004, pp. 251-8, 928-36. Entries in DBI for major historical figures.

Please refer to the on-line version for further information and bibliography.

Dott. Laura NUVOLONI

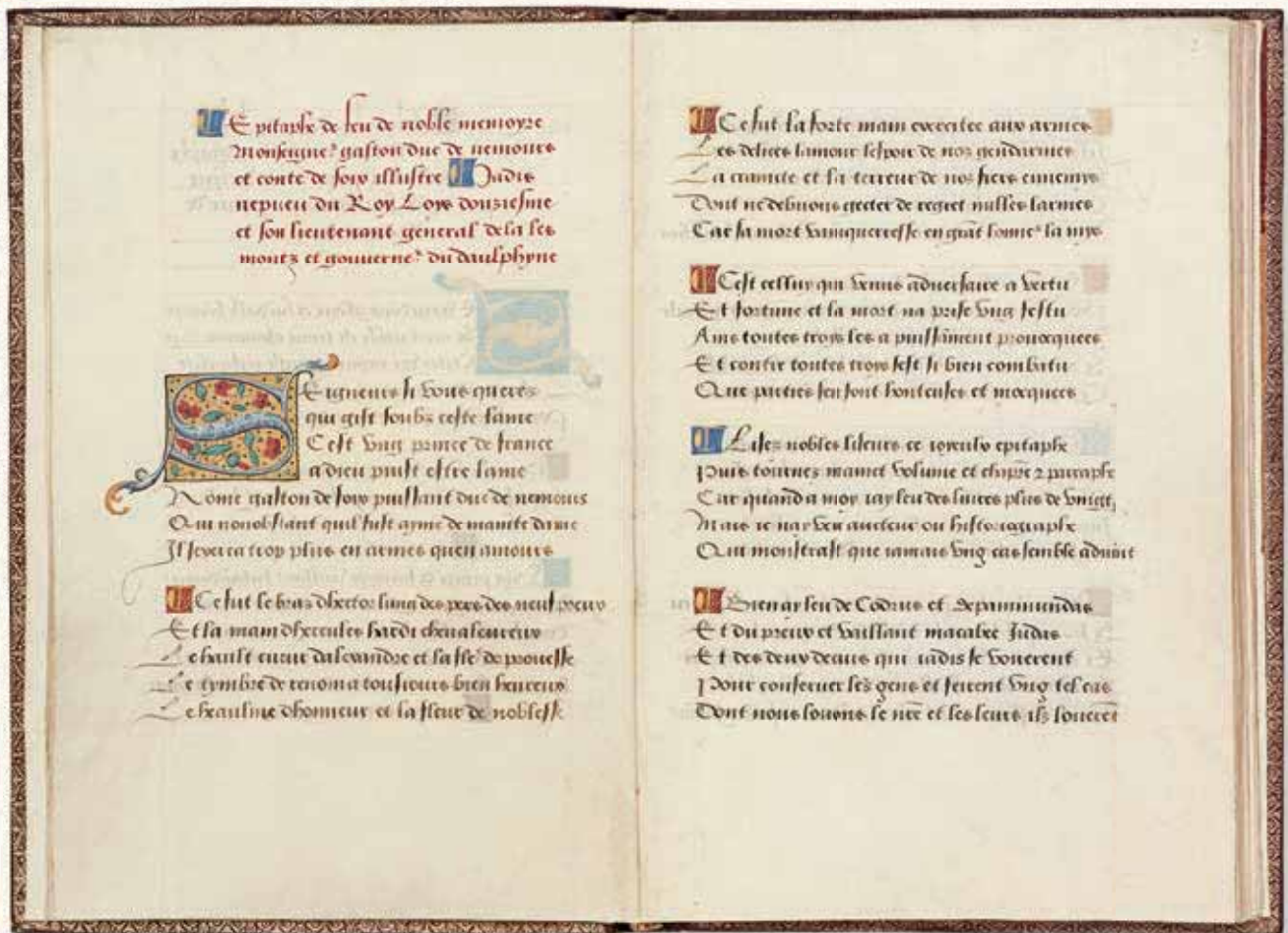


MISSAL for the use of SALZBURG. Illuminated manuscript on vellum, Augsburg or Salzburg, c 1480. 398 x 289 mm, 273 leaves. One full-page miniature (opening of the Canon of the Mass), 17 decorated bordures, 9 historiated initials (c. 75 x 75 mm) and 7 ornated initials on burnished gold ground with punchwork and tooling, with extensive partial borders of leafwork in colors, numerous filigree-initials in colours throughout. Magnificent de luxe illuminated Missal produced in a Salzburg or Augsburg workshop. Original decorated binding with gilt title «Missale salzburgense» on front-cover.

Lot 67

40 000 / 60 000 €





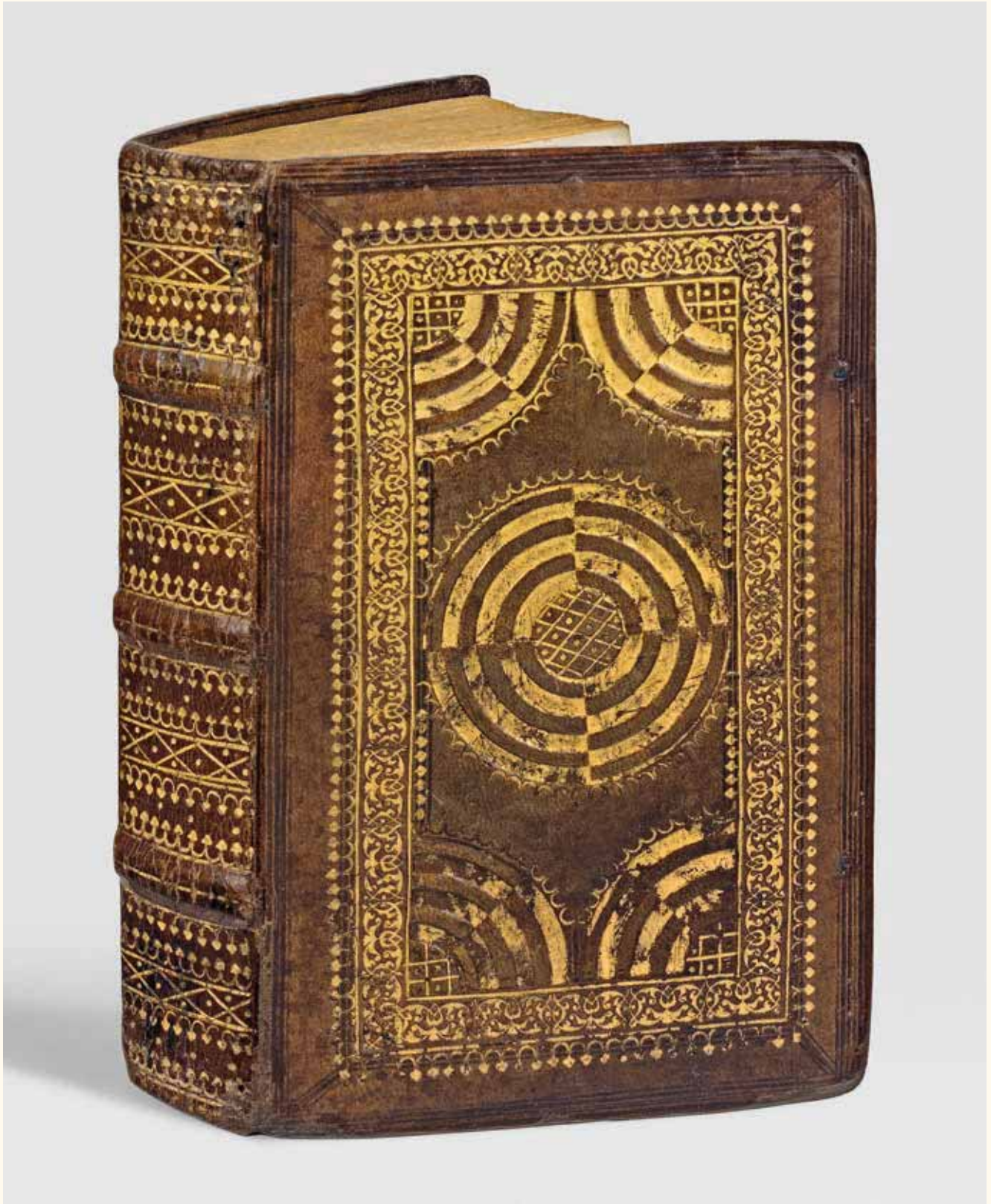
LEMAIRE DE BELGES (Jean). *Sur le trepas de feu Mgr de Nemours, Epitaphe de feu de noble memoyre Mgr Gaston duc de Nemours, La Concorde des deux langaiges* (and other pieces by poets Guillaume Crétin and Jean d'Authon, friends of Lemaire). Manuscript on vellum in *littera bastarda*, rubricated, 6 decorated initials on gold ground, France, Paris, [c.1513]. 265 x 175 mm, 54 leaves. End-XVII<sup>th</sup> century morocco-gilt.

Lemaire de Belges (1473-c.1515?), court poet to Margaret of Austria and from 1510 to the French King Louis XII and Queen Anne de Bretagne, is the best forerunner, both in style and in thought, of the Renaissance humanism in Flanders and France, anticipating Du Bellay, Ronsard and the Pléiade. Unknown and hitherto unpublished presentation manuscript for Queen Anne de Bretagne: the intended full-page illuminations and heraldic decorations could not be done due to the Queens' death.

The manuscript opens with 2 unknown poems lamenting the heroic death of the young Gaston de Foix at the battle of Ravenna (April 1512 - his tomb commissioned in Milan is a key work in Renaissance art history). The famous *Concorde des deux langages* ("The Harmony of the Two Languages"), the most important piece of the manuscript, attempts to reconcile the influence of the Italian Renaissance with French tradition. Then comes the deploration by Guillaume Crétin of the French King's musicians Braconnier and Antoine de Févin, where, like in his former *Déploration sur le trépas de Jean Ockeghem*, Crétin compares the representation of the harmony of choirs and the disharmony of mourning hearts.

Lot 44

25 000 / 35 000 €



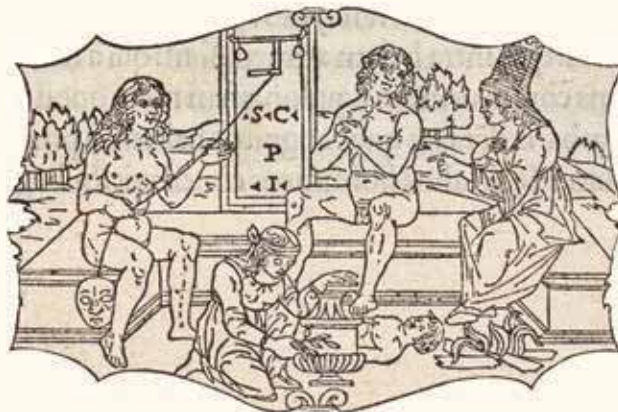
Scriptores rei rusticae (Cato, Varro, Columella & Palladius). *Libri de re rustica*. Venice: Aldus & Andreas d'Asola, 1514, May. 4to (210 x 131 mm). Light brown contemporary morocco gilt.

An "ART-DECO STYLE" geometric Italian binding of the early XVI<sup>th</sup> century. Unpublished and unknown to Marinis, who reproduces only one similar binding from the same (Milanese?) workshop.

**Lot 71**

30 000 / 40 000 €





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