

Ars Moriendi.

*Death & dying
in Europe*

1370-1829

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A FUNERAL SERVICE

1.

[NORTHERN FRENCH ARTIST]

A Funeral Service, leaf from an early Book of Hours, in Latin and French, with historiated initial. Illuminated manuscript on vellum.

[Northern France, 14th century (c. 1370s)]

Illuminated with a large historiated initial seven lines high depicting, a Funeral Service with three tonsured clerics singing from a choirbook, with square musical notation, on a lectern, and a group of black-clad mourners, beside a bier with four lighted candles; with fine borders incorporating in the upper margin an angel blowing a trumpet and a dragon, one-line initials in gold on alternating red and blue grounds, line fillers of red and blue.

Size of leaf: c. 190 x 160mm, with 16 lines written in gothic script, comprising the beginnings of the Office of the Dead.

£4,500

A large, finely illuminated leaf from an early French Book of Hours, with an exquisitely detailed initial showing a funeral service, and a superb border. The initial opens the Office of the Dead, with the rubric in French above, 'as vespres des mors antienne', and depicts three tonsured and four black-clad mourners behind a bier, and four large candles on tall candlesticks; the clerics sing from a choir book in which square musical notation is visible and the words 'Domine ne', probably Psalm 6 ('Domine ne in furore tuo ...'), the first of the Seven Penitential Psalms, chanted as part of the funeral service.

[Please click here for the full description.](#)

DEATH ON THE BATTLEFIELD

2.

GARNIER (Pierre)

The Battle of Ibera at which the Romans defeated Hasdrubal, a miniature from the Romuléon, illuminated manuscript on vellum.
[Eastern France, c. 1480]

A miniature depicting ?Hasdrubal, on horseback, being struck in his shoulder with a lance, a group of knights in armour, two holding standards with the black imperial two-headed eagle on a gold background, with broken weapons and wounded men in the foreground, a small area at the top of the miniature reserved for the rubric 'Le xme. chap(itr)e' (a few areas of minor pigment loss, mainly at the extreme edges, otherwise in fine condition).

A cutting, c.130 x 100 mm, trimmed to the edge of the miniature, the reverse with 21 lines of text in a rounded bâtarde script, describing Postumus's death, and how the Boii returned the spoils, including a paragraph beginning 'Les Boyens emportèrent ses despouilles et son chef à leur temple ...'.

£13,500

A fine secular miniature once illustrating what would have been an imposing copy of the Romuléon, already separated by 1884. The work draws on several classical and Christian authors and tells the story of Rome and the Romans from the time of Romulus and Remus to Constantine the Great.

The present miniature was identified in 1989 as The Death of Postumus at the Hands of the Boii, yet the text on the reverse is from Book 5, chapter 9, and the miniature includes the rubric for chapter 10: it must therefore instead depict the battle of Ibera in 215 BC, at which the Romans under the Scipios defeated Hasdrubal and his army and thereby prevented them joining Hannibal in Italy.

[Please click here for the full description.](#)





FROM THE OFFICE OF THE DEAD

3.

[CIRCLE OF BENEDETTO BORDONE]

Processional leaf with historiated initial C containing skull & bones, illuminated manuscript on vellum.

[Northern Italy, probably Venice, c.1520-30]

262 x 186mm. Six lines of text and music on 4-line staves in red, two large decorated penwork initials to verso, marginal penwork flourishing, recto with striking initial containing skull & bones on black background, two-sided panel border with foliate emerging from a vase in gold on a black ground, incorporating two cartouches, both with robed figures, one kneeling, the other holding a censer, in grisaille on a magenta ground (some fading of ink, gold of initial rubbed, very small hole at base of inner border).

£5,500

A handsome leaf from a North Italian processional, from the Office of the Dead, beautifully illuminated in exquisite detail by a highly skilled artist working in the style of Paduan-born illuminator Benedetto Bordone (fl.1488-1530). The striking initial, opening 'Credo quod redemptor...' a responsory for the Office of the Dead, is highly unusual, the skull and bones painted almost spectrally.

The same border arrangement and illumination style can be found in a fragment of 29 leaves from a Processional, Houghton Library, MS Typ 310 (digitised & online; see also Wieck, 1983, 131 and pl.52). In particular f.11 of the Hofer manuscript corresponds to the present leaf, also with the opening initial containing a skull and bones - differently arranged - and with historiated cartouches at top and bottom, though not executed in the same detail, and using a different colour palette.

[Please click here for the full description.](#)

I'ay plus loué ceux, qui desja estoient morts, que
ceux, qui sont uiuants à present.

E C C L E. I I I I.



I'ay tousiours les mortz plus loué
Que les vifz, esquelz mal abonde,
Toutesfois la M O R T manoué
Au ranc de ceux, qui sont au Monde.

B 2

HOLBEIN'S ICONIC DANCE OF DEATH

4.

[HOLBEIN (Hans the younger)]

Les images de la mort, aux quelles sont adioustées douze figures.

Lyons: Jean Frellon, 1547.

Frellon's crab and butterfly woodcut device (Baudrier, no. 1) on title, 53 woodcut illustrations (c. 65 x 50mm) after Holbein by the block cutter Hans Lützelburger whose monogram "HL" appears on the cut of the Duchess on leaf C4v; woodcut initials.

8vo (136 x 84mm). [104]ff. 19th century brown crushed morocco by Cuzin, signed 'A. Cuzin' along inner edge, spine lettered in gilt, red morocco doublures, g.e.

£15,000

An early edition of Holbein's illustrations of "The Dance of Death", his most celebrated series of woodcut designs, with fine impressions of the woodcuts.

This is the third edition in French, with a new title, but the first to contain the full series of 53 woodcuts, expanding the series by 12, as noted on the title-page. The first French edition was published by the Treschels for the Frellon brothers at Lyon in 1538, followed by a Latin edition and another French edition, both appearing in 1542.

"Holbein's contribution to the traditional Dance of Death was a sharpening of the humour and satire and a heightening of the drama, so that the customary procession of figures becomes instead under his hand a series of fully realized scenes" (Mortimer, 284), a point expanded upon by Hyatt Mayor: "In his Dance of Death the skeletons do not mock at stock types as they do in the Gothic Danse Macabre; rather, they assault people like you and me in rooms and meadows where you and I might drop."

Qui par faulse langue thresors assemble, il est uain
& inconstant, & tasche à sa mort.

PROVERBES XXI.



Vain est cil, qui amassera
Grands biens & thresors pour mentir:
La mort l'en fera repentir,
Car en ses laq's surpris fera.

C

“Holbein’s designs mark a departure from the original conception of the Dance. He presents individual scenes of each victim rather than the traditional round dance of death and the dying. ... There is great creativity in the depiction of different landscapes and interiors, avoiding monotonous repetition. His Dance of Death is rightfully hailed as a monumental achievement. Each scene bears the same basic elements: Death enters surprising his victim and we clearly see the reaction of the victim. ... Holbein retains the formula of presenting victims from a multitude of social positions - from those at the top of the social scale, such as the king, down to those low of status. Frequently his images pass judgement on those at the higher end of the patriarchy who choose to abuse the power their status accords them....” (Glasgow, *Dancing with Death*, online exhibition).

Holbein (1497-1543) designed the series in the early 1520's and they were cut by Lützelburger, “Holbein’s most significant collaborator” (Bartrum) in the years before his death in 1526. Bartrum notes that it is still unclear why Treschel should have waited until 1538 before publishing them in book form since he received the blocks in 1527.

The second part of the book contains *La Medecine de l'Ame* and *La Consolation des Malades* together with sermons of SS. Cyprian on mortality and John Chrysostom on patience.

Provenance: Booklabel with crowned initial 'N', possibly that of Napoleon III, Emperor of France (see Olivier, pl 2659, chiffres 13-15 for similar small monogrammed tools), although he died in 1873 so likely to have been added posthumously as the binder Adolphe Cuzin did not take over his father Francisque's business until 1890, at the age of 26.

Mortimer (French), no. 289. Woltmann, Holbein II, p. 177. H. Baudrier, V, 210. Brun, p. 236. G. Bartrum, *German Renaissance Prints 1490-1550* (1995), no 233 (1538 ed). A. Hyatt Mayor, *Prints and People* (1974), 326. D. Landau and P. Parshall, *The Renaissance Print 1470-1550*, pp. 212-216. Glasgow, *Dancing with Death* online exhibition [open access: <https://www.gla.ac.uk/myglasgow/library/files/special/exhibns/death/holbein.html>]

[For the full description and further images, please click here.](#)

Celuy mourra, qui est sans instruction, & errera par
sa grande folie.

PROVER. V.



I^l mourra, Car il n'a receu
En soy aucune discipline,
Et au nombre sera deceu
De folie, qui le domine.

Ilz passent leurs temps heureusement, & en un mo-
ment descendant au sepulcre.

IOB XXI.



En biens mondains leurs iours despendent,
En voluptés, & en tristesse,
Puis soudain aux Enfers descendant,
Ou leur ioye passé en tristesse.

THE DIVINE COMEDY, LAVISHLY ILLUSTRATED

5.

DANTE

Dante con l'espositione di Christoforo Landino, et di Alessandro Vellutello sopra la sua Commedia dell'Inferno, del Purgatorio, & del Paradiso.

Venice: Giovambattista, Marchio Sessa & fratelli, 1564.

Title page with woodcut portrait of Dante crowned in laurel, 96 half- and full-page woodcuts throughout (including twelve repetitions) of the circles of Hell, Purgatory and Paradise, scenes from Dante's journey, woodcut headpieces and initials throughout, Sessa's cat device on verso of final leaf.

Folio. [28], 1-163, [4 unnumb.], 164-392ff. Eighteenth-century green morocco with simple triple-fillet gilt border, with gilt armorial stamp of Prince Ludwig Karl Otto zu Salm, and later stamp of the Signet Library directly above, spine with repeated floral stamps, 'Dante' gilt-lettered in red morocco label in second compartment, gilt dentelles, marbled endpapers (sympathetic repairs to joints and headcaps).

£9,500

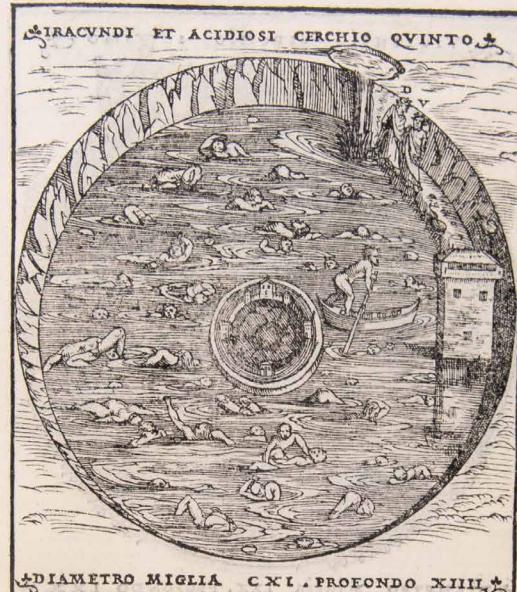
A handsome copy of Sansovino's illustrated edition of Dante, with 96 woodcuts of the circles of Hell, Purgatory and Heaven, and the striking title portrait of Dante himself, crowned in laurel. The text is the first edition to contain both commentaries by Cristoforo Landino and Alessandro Vellutello, and is dedicated by Sansovino to Pope Pius V.

The nearly 100 wonderful, and detailed woodcuts are of varying sizes, and executed in exceptional detail. The larger depict the poet's journey, and his entry into each of the three realms; the

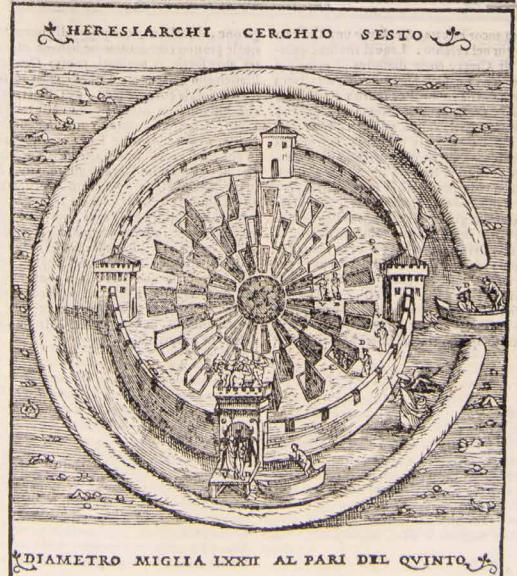


Quinto. Del quarto cerchio, il chio si scende nel quale è un luogo un folto, per i quali corre un acqua, che elce d'un fonte su la riva de la sbocatura di quello cerchio, & ha origine dal fiume Achereote, del qual habbiamo di sopra detto, & quello da una fiuma, che'l poeta fuge nel monte Ida di Crete, da laquel pone che nascino quattro fiumi infernali, come nel xiiij. canto udremo, de quali fiumi Achereonte è il primo. Il secondo è la palea Stige, che quella acqua fa, quando è discesa al piano de la ualle. De gli altri due udremo ne propri luoghi. In questa palude pone il poeta, che sotto Flegua feno punite due sperie di peccatori, cioè gli iracundi difòri, & gli accidiosi.

Sesto cerchio, il quale è de gli eretici, il poeta pone che sotto le fure ne le tombe, o vogliano dir anche, o sepolture affacciate sieno puniti gli heretici, de quali udremo che diffusamente trattata parte nel nono, & parte nel decimo cano, e nell'undecimo in persona di Virgilio de la condizione de due seguaci i cerchi intieme co' quella del pozzo. Il disegno d'esso cerchio, cioè de la città di Dio, è questo.



di sotto a la belletta, o vogliano la dire pâmo de la palude, e la pena de gl'iracundi fa il rabbipâmen te mordet e grâfiari l'un l'altro, e de gli accidiosi l'esser somersi fotto del pâtano. Di questo quinto nô si scende nel sesto cerchio, come habbiamo udeto, che da l'uno l'altro si fa de cerchi di sopra, e uedremo, che si farà in quei di sotto, per esser già due ad un medesimo paese. E egualmente distanti dal centro uniuersale, ma proceduti per assai notabile spazio intorno a la palude, e giunta a certa torre posta a riva di quella, sono quini ricevuti da Flegua in una baracca, & in quel la passa a la città di Dio, laquel è il sesto cerchio cinto de giumenti, e di fosi profondi fossi, che la calano, e quegli da la detta palude, de laqual è il sesto cerchio cinto de giumenti, e di fosi profondi fossi, che la calano, e quegli da la detta palude, de laqual il poeta tratta parte nel settimo, e parte ne l'ottavo canto. E il disegno del cerchio è questo.



Del sesto

smaller depict the different circles of each, the people and (in the case of the Inferno) the punishments to be found there. The blocks from which they are printed were originally cut for Francesco Marcolini's 1544 edition, and all but one are used here; they had a long life, and were reused by Marcolini for his edition of Doni's I Mondi in 1552-53, and by Sessa for three editions - the present, another in 1578, and 1596. 100 years later, 79 out of the original 85 blocks were used in 1696 by Girolamo Albrizzi 'for a Venice edition of Giovanni Palazzi's Compendio della Comedia di Dante Alighieri' (Mortimer, 146).

Signed 'AB', this is the first appearance of the woodcut portrait of the poet, and lends this edition its epithet 'al gran naso', 'of the large nose'; it has been connected to Vasari's painting of six Tuscan poets in which Dante features, and similarities drawn between the ear-tabs of his cap, his open collar, the wreath, and the turn of his head (see Mortimer, Italian, 148).

Portion of outer blank margin of title page removed with crude early paper repair, not touching text, sporadic foxing, some browning to head of text block, bit overall in good condition.

Provenance: 1. Gilt armorial stamp of Prince Ludwig Karl Otto zu Salm-Salm (1721-1778), art collector. 2. Society of Writers to Her Majesty's Signet, Edinburgh; this volume lot 1143 in their sale Sotheby's, 11 April 1960, purchased by 3. bookseller Alan G. Thomas (1911-92) for £24; exlibris of Clifford Baylis to front pastedown.

Edit16 CNCE 1171. Adams I, D103. Brunet II, 504. Mortimer, 148.

[For further images, please click here.](#)

FEARSOMELY ILLUSTRATED APOCALYPSE, WITH THE DATE OF THE LAST JUDGEMENT

6.

CHYTRAEUS (David); AEMILIUS (Georg); MELANCHTHON (Phillip)
Explicatio Apocalypsis Iohannis Perspicua & brevis.

Wittenberg: Johann Kraft, 1575.

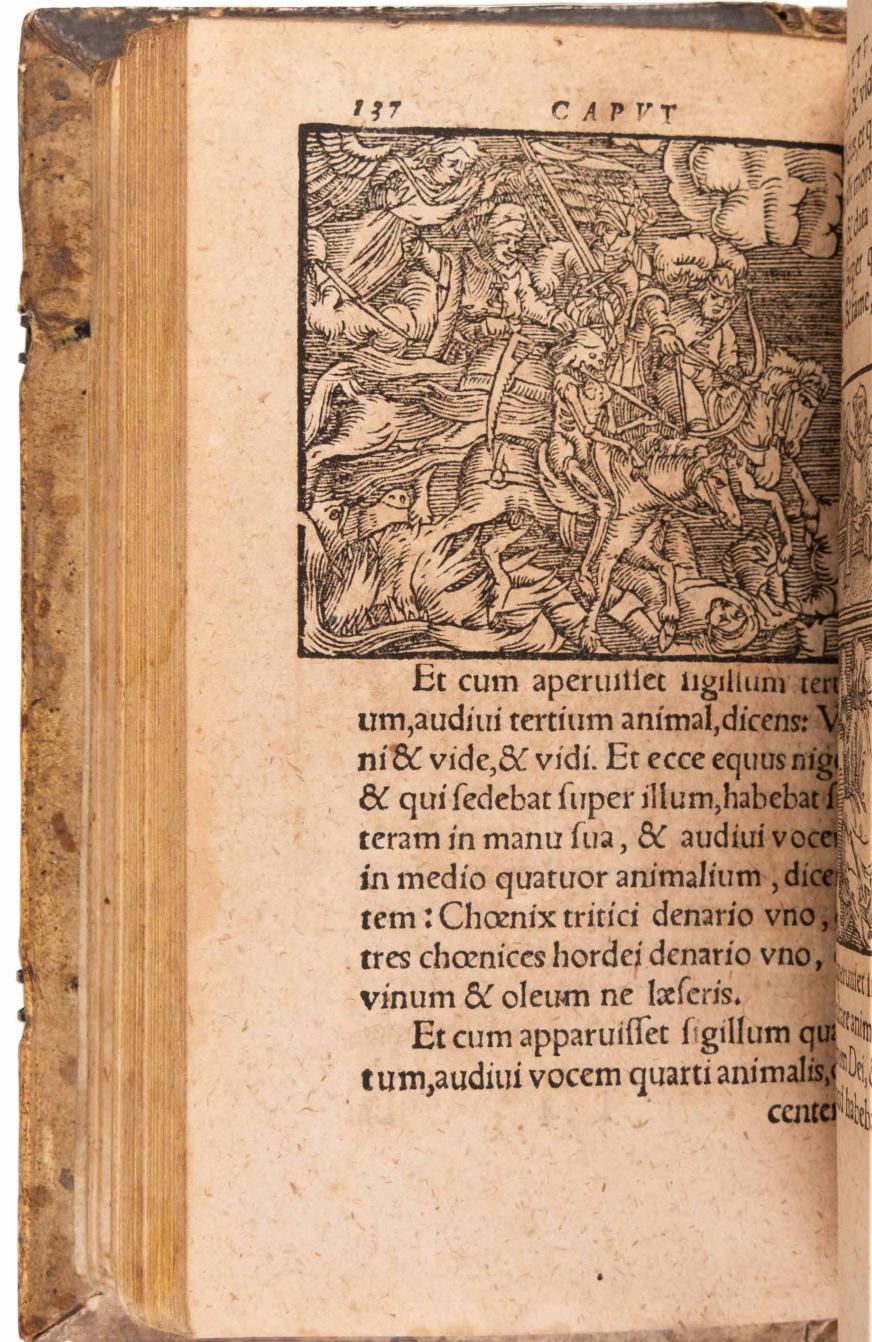
Half-page woodcuts throughout of scenes from the Apocalypse, accomplished copies of Beham's series.

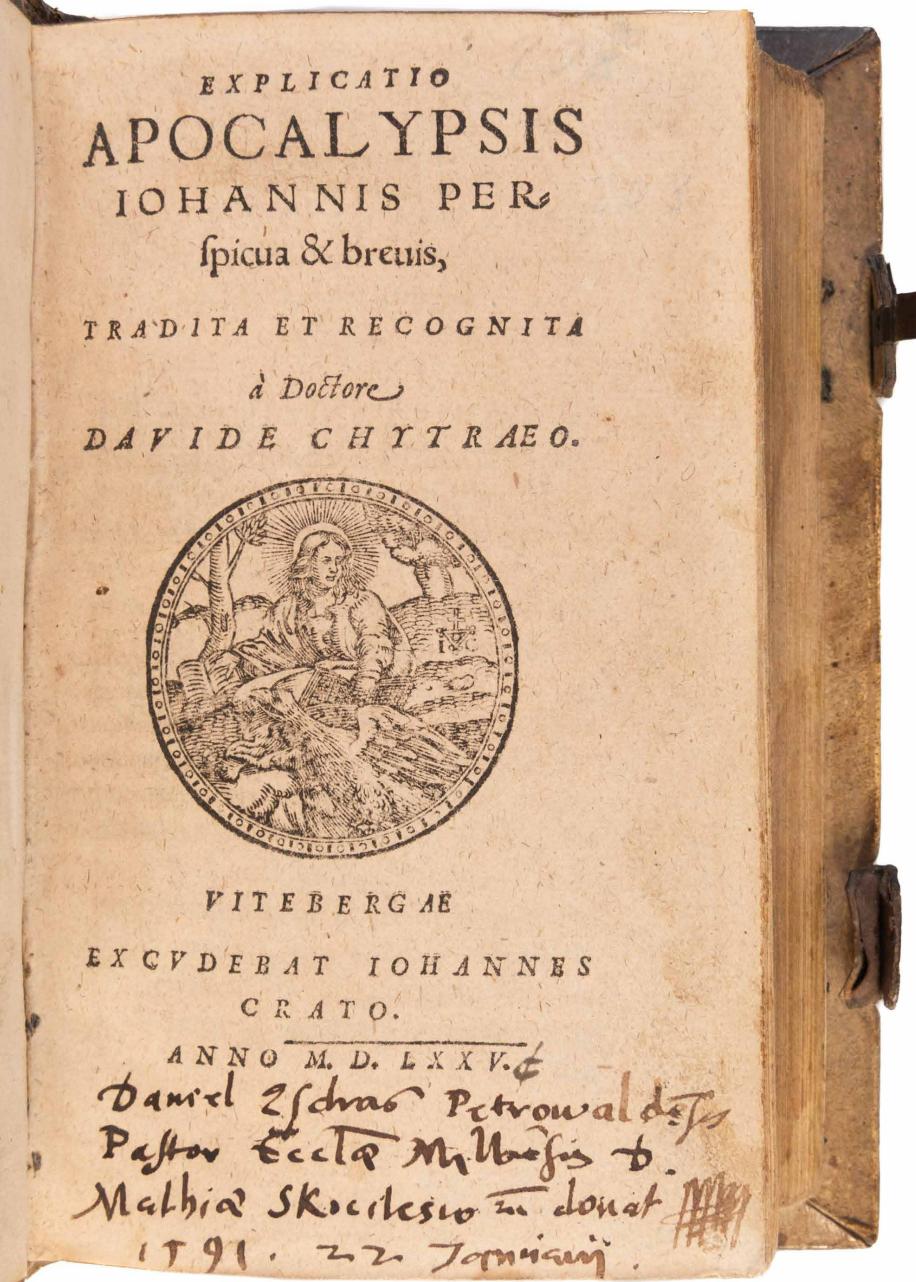
8vo (153 x 93mm). [1]f., 537 (i.e.533) [1]pp. Contemporary blindstamped pigskin over bevelled wooden boards, upper cover with panel stamp of the Crucifixion surrounded by the figures of John the Baptist, Moses and an armoured soldier, above text 'ECCE AGNVS DEI QVI TOLLET PECCATA MVNDI', and initials 'WM' incorporated into stamp (close to EBDB p001622 from workshop w002794) lower cover with stamp of Christ resurrected with text 'MORS VBI TVVS ACVLEVS VBI VICTORIA TVA INFER' (close to EBDB tool p001623, paired with previous and from same workshop, but not identical), surrounded by roll with repeating heads in profile, spine with modern title label lettered in gilt at head (lacking lower clasp, pigskin worn and stained).

£4,500

A later edition of Lutheran theologian David Chytraeus' (1530-1600) marvellously illustrated commentary on the Apocalypse, along with Georg Aemilius' (1517-69) *Imaginum in Apocalypsis Iohannis*. Both works are illustrated from the same series of blocks, accomplished copies of H. S. Beham's Apocalypse series, first printed in 1539 by Egenolph (*Typi apocalypsi Iohannis depicti*), and accompanied by Aemilius' commentary. This is the third edition of Chytraeus' work, after those also printed by Kraft in 1564 and 1571 and illustrated from the same woodblocks.

The woodcuts here are small in scope but impressively detailed, and illustrate key events of Revelation, beginning with John receiving visions, and moving through the seven seals. The events of the Apocalypse and the





divine and demonic figures that populated it made it an especially popular portion of scripture to illustrate in visceral, vivid detail in both manuscript and print in the early modern period. While the book of Revelation occupied an uncertain place in the minds of the early Reformers, for David Chytraeus (1530-1600), student - and sometime houseguest - of Melanchthon, the Apocalypse was 'an illustration of Christ's predictions in Matthew 24 and elsewhere in Scripture of the evils that would befall the church after His Ascension' (Backus, p.113-116).

Chytraeus is explicit in his calculations regarding when the Last Judgement might occur, to which a contemporary reader has added the calculations of Czech theologian and early Church reformer Jan Hus (1369-1415) in the margins, writing that by Hus' calculations, the end of the world is due 'soon', with the vanquishing of the Antichrist before the Last Judgement supposedly occurring in 1590 - or, they add, perhaps 1613.

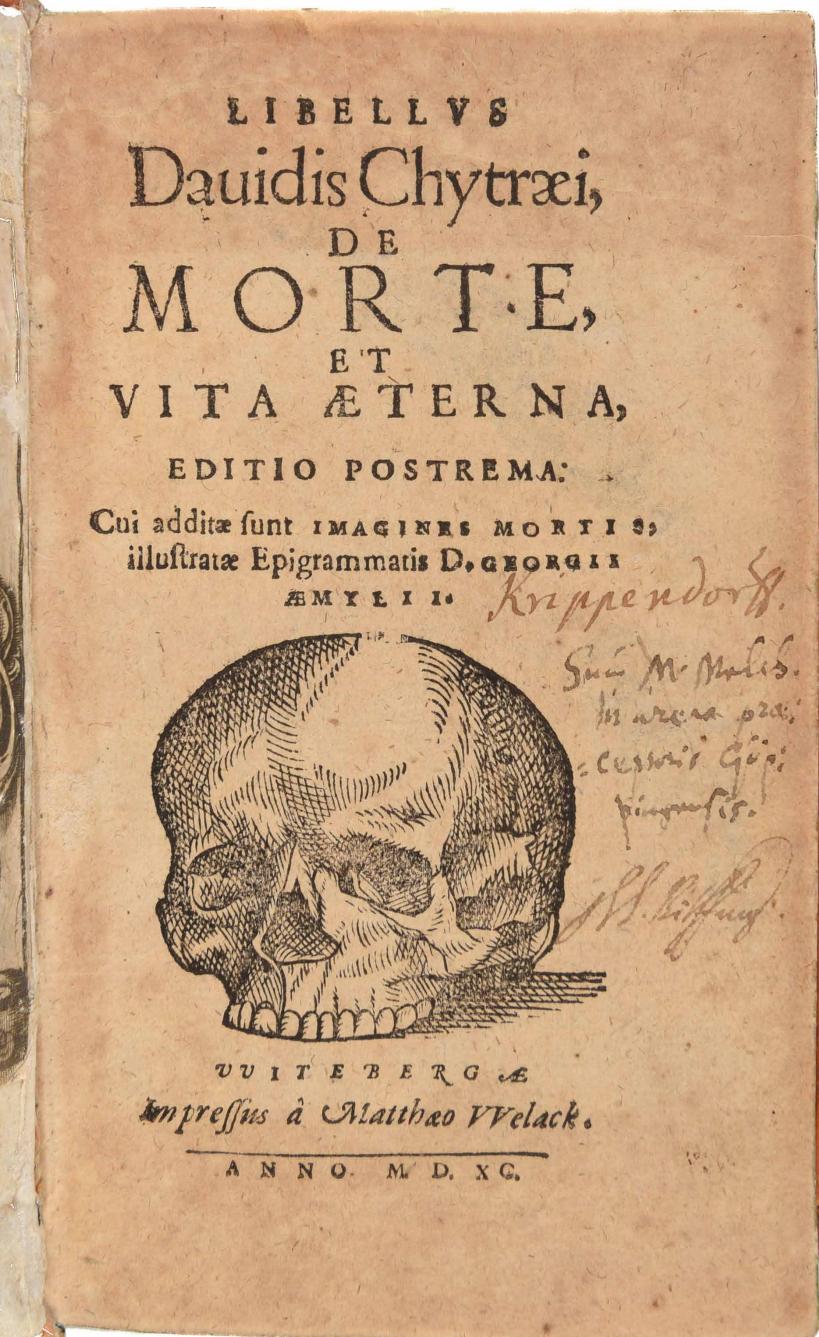
Rough paper stock, possibly contributing to browning throughout.

Provenance: Near-contemporary exlibris inscription of Mathiej[?] Skocziles, or in Polish and Czech variants, Skoczylas/Skocilas, dated 1591 on recto of front free endpaper, with inscription beneath in same hand: 'tum demum agnoscimus nostra. Quum ca que impotestate habimus, amisimus bona. Johanes Stigelius [Johann Stigel, 1515-1562, German neo-Latin poet] Non dolor est maior quam cum violentia mortis/unani solvit cordaligata fide' [roughly: there is no greater pain than the violence of death breaking the bonds of faith]. Inscription at foot of title page of Daniel Zacharias Petrvvald (present-day Czech Republic), priest, indicating that the book was a donation by Skocziles on 22 January, 1591.

VD16 B 5269. I. Backus, *Reformation Readings of the Apocalypse: Geneva, Zurich and Wittenberg* (OUP, 2000).

OCLC: US: Minnesota, Penn, Harvard. UK: Oxford, Cambridge, Edinburgh.

[For further images, please click here.](#)



PLAYFUL & MISCHIEVOUS DEATH, COPIED FROM HOLBEIN

7.

CHYTRÆUS (David)

Libellus de morte et vita aeterna, editio postrema. Cui additae sunt imagines mortis, illustratae epigrammatiſ G. Aemylii.

Wittenberg: M. Welack, 1590.

Title of first part with large skull device, Part III title with woodcut device, 54 half-page Dance of Death woodcuts in Part II, woodcut initials throughout, Roman, Greek and Hebrew type.

Two parts in one volume. 8vo (154 x 90mm). [16], 242, [158 (unnumbered)]; [2], 214pp. Contemporary red painted vellum over pasteboard, yapp edges, spine with title in MS at head, green edges, housed in modern slipcase (lacking ties, minor rubbing to colour).

£10,000

The scarce, first illustrated edition of David Chytraeus' (1530-1600) eschatological *De morte et vita aeterna*, with a striking Dance of Death woodcut series after Hans Holbein, printed in this sole edition. Holbein's original series (see item 4) inspired numerous copies in subsequent centuries - one estimate suggests up to 100 imitators in the sixteenth century alone - but the series here has not been traced elsewhere and appears to exist solely in the present work.

Just as in Holbein's original cuts, the skeletal Death is here depicted visiting everyone; all are equal before him and none escapes him. Intended as a reminder to live a good life - none of these individuals, even the richest, are able to take anything with them when Death approaches - each woodcut illustrates humanist Reformer Georg Oemler (1517-1569)'s translations into Latin of the French verse epigrams that accompanied Holbein's woodcuts, by Gilles Corrozet.

David Chytraeus (1531-1600), or Kochhafe, was professor at Rostock (see previous item) and spent considerable time travelling around Germany, stabilising the union and harmony of the emerging Lutheran Church. A Lutheran centrist, he was one of the six theologians engaged on the Form of Concord (1576) and had completely rewritten two articles of the Swabian Concord on Free Will and the Lord's Supper. In his youth he was a favourite of his master Melanchthon; in later life, however, he came to oppose some of Melanchthon's views.

Browning to leaves, Krippendorf's armorial exlibris removed from verso of title page (to pastedown?), overall a good copy in good condition.

Provenance: 1. Contemporary ownership inscription of Magister Melchior in Arena (c.1594-1641) praeceptor at Göppingen at the time of inscribing, on title page: 'Sum M. Melch. in arena paeceptoris Göppingensis'. 2. Armorial exlibris of Heinrich August Krippendorf (1683-1743), dated 1726, his ownership inscription on title page. 3. ?Eighteenth-century inscription on title page. 4. William Wheeler Smith (1838-1908), New York architect and collector of early printed books, in particular the Dance of Death. This volume in the sale of his collection at Sotheby, Wilkinson & Hodge, 13-16 December, 1909.

Not in Adams. BMSTC German, 205. VD16 C 2654.

OCLC: Iowa, Harvard (2 copies, at Houghton & Divinity School), Michigan, Yale. UK: British Library.

[For further images, please click here.](#)



B R E V I S S I M O
T R A T T A T O
N E L Q V A L S I D I S C O R R E
M O R A L M E N T E,

Qual sia la Pietra di Filosofi.



Che cosa sia la Pietra de i Filosofi , secondo l'opinione de gli Alchimisti ; de gli Autori , che ne scrissero , E di quello che intorno à ciò si sia per dire .
Capitolo Primo .

O L T I stimarono , e spetialmente gli Alchimisti , che la Pietra , detta per eccellenza de' Filosofi , fosse una certa quinta essenza di uirtù , superiore alla potenza de gli elementi , la quale (estratta da' metalli , o come altri uolnero da uegetabili , e somiglianti misti , a forza di macerationi , destillationi , putrefactioni , diuisioni , unioni , e fissationi , più , e più uolte reiterate) qualunque metallo imper-

DEATH IN VENICE, WITH WOODCUTS AFTER HOLBEIN

8.

GLISSENTI (Fabio)

Discorsi morali contra il dispiacer del morire, detto Athanatophilia.

Venice: Domenico Farri, 1596.

Fine device on each of the six title-pages, medallion portrait of the author in a skeleton border on verso of each title, and 382 woodcuts (from 117 blocks) in the text, 31 after Holbein, and many with side-pieces incorporating skulls or skeletons (four different pairs); woodcut initials , headpieces and large white-on-black arabesque ornament.

4to (210 x 155mm). [12], 596ff. 17/18th century vellum over pasteboards, label on spine, red edges (later endpapers, possibly recased).

£7,500

Rare first edition of the Venetian physician Glissenti's (d. 1614) **weighty treatise on the psychology of death**. The title translates as *Moral Discourses against the Displeasure of Dying*, called *Athanatophilia*, and is described by McLure as "probably the longest lay treatise on death to come out of Renaissance Italy".

Pitched at a middle-brow audience the text, divided into five 'dialogo', blends learned and volgare literary traditions and breaks new ground by investigating death at all levels of lay society. In his dialogues he includes among his interlocutors, for example, a philosopher, courtier, captain, farmer, butcher, servant, beggar, lawyer, gondolier and an actress.

quali a guisa di tanti gioielli, che rendono uago un ricco monile, uanno ornando l'anima di chi le mette in atto. Onde Esopo fauoloso dicitore fu stimato, & è tra i morali Filosofi forsi il principale. Tu perciò, disse il Cortigiano, famela sapere. Et appoggiamosi alle bande, e colonnelle di questo nuouo ponte, che in questo luogo, & in questa altezza, mentre si darà la metà del riposo al corpo, tu con la lingua, & io con gli orecchi sodisfaremo alla proposta nouella, & ambedue con la uista prenderemo piacere di così bella, e così uaga prospettiva. Ciò detto accostaronsi al poggio del ponte, che guarda uerso Murano: & il Filosofo, così cominciò la sua nouella.

Taronsi le Gotte dalle uille, one sole an habitare, e uanno ricercando miglior habitatione; arriuano ad un'hosteria; trouano i Ragni, i quali per lo Stebo eransi posti in viaggio; cenano insieme, e deliberano di cambiar padroni; andando le Gotte a star nelle Città c' Ricchi, & i Ragni nelle uille, c' poveri Contadini. Cap. XXII.



SOGLIONO quelli, che altri vogliono dar ad intendere qualche cosa, che habbia p' auuentura alquato del difficile, seruirsi di qualche similitudine, che à gli andatori più nota sia, che la cosa da lor detta; ouero di qualche esépio uero, o finto, che sia, per porla in pratica; à fine che meglio s'intenda la cosa, e più facilmente ancora nella memoria resti impressa. Di questa maniera è la fanola, la quale

Nouella
undecima
de' Ragni,
e delle Gotte, che c'abiarono
habitazione, e pa-
droni.

quant-

The final part entitled "Breve trattato nel qual moralmente si discorre qual sia la pietra di filosofi" is Glissenti's moral interpretation of the elusive quest by alchemists for the Philosopher's Stone, which opens with a woodcut showing a skeleton playing the flute in St. Mark's Square, in front of the Palazzo Ducale (see previous page).

It is beautifully illustrated by several hands in the tradition of Holbein's "Dance of Death" (31 of the woodcuts are after Holbein, 26 using the same blocks Valgrisi had used for his edition in 1545, some with alterations), but with particular emphasis on Venice and scenes of Death in contemporary life, at the Rialto Bridge, in the Piazza San Marco, and on the canals as a gondolier. Mortimer notes that the author's device is found on the title-pages and was designed for this text with skulls and skeletons in the border.

The dedications by Glissenti to six different people, one for each dialogue and the Trattato, are not found in the subsequent editions. The dedicatees include the author's sister, Glissantia Glissenti, and Camilla Soranzo, Podestessa di Crema.

A copy of the first edition now at the Wellcome has extensive notes by the Bolognese bibliophile Camillo Raineri Biscia (1846-1920) who explains the textual differences between the first edition and later editions of Glissenti's work. He discovered that passages perceived to be licentious or obscene - concentrated particularly in the second dialogue, 'Dell'amore dei sensi' - were either substituted or removed completely from subsequent incarnations of the text; but not before the first, unexpurgated edition had already circulated widely. In some copies, such as ours, the title of the proverb on f.85v A veste logorata poca fede vien prestata ('A shabby coat finds little credit') has been cancelled with ink.

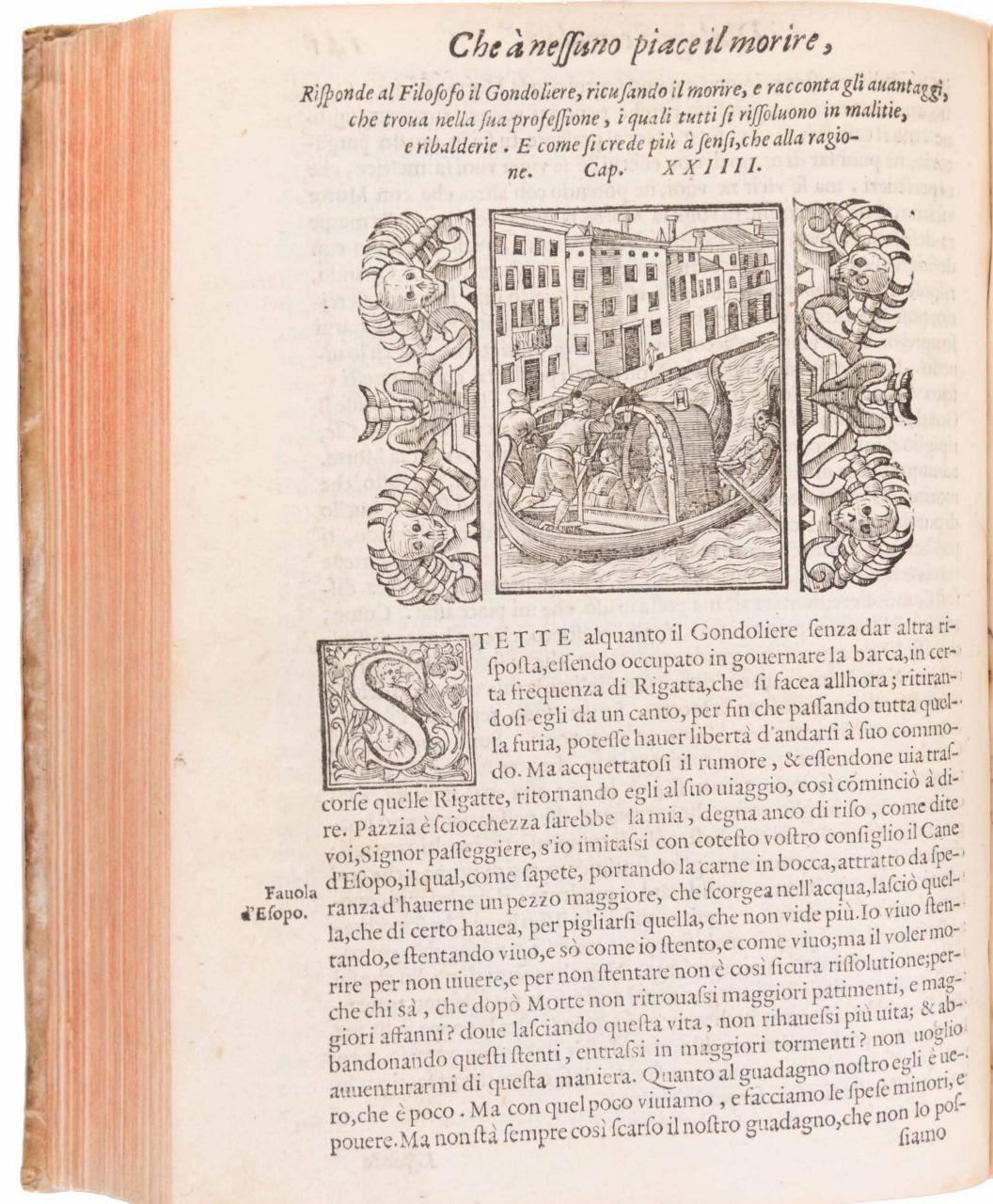
Provenance: Part 5 has an early signature of 'Joannes Petrus Bordoni'. Belgian bibliophile Frank Boucquillon (1942-2023), who had an extensive "Dance of Death" collection, with his label inside front cover. Small 16th-century Biblical woodcut pasted onto flyleaf.

First title, at head and foot, and some headlines just cropped, small repair to woodcut on f. 87v. also affecting a few letters on recto. First and last leaves a little soiled, a few stains here and there, but generally a fresh copy.

Mortimer Italian, no. 215. Ferguson I, p. 330 (note). Rosenthal Magica 2438: "Ouvrage peu connu et fort rare, c'est un sorte de tragedie de la vie humaine en cinq tableaux, dans lesquels sont comprises 29 nouvelles. Le livre est orné d'une infinité de gravures sur bois, conçues dans le style et le sentiment des danses des morts de Holbein ... ". Not in Caillet.

Ref: G.W. McLure, *The Culture of Profession in Late Renaissance Italy* (2004), pp. 177-202.

[For further images, please click here.](#)



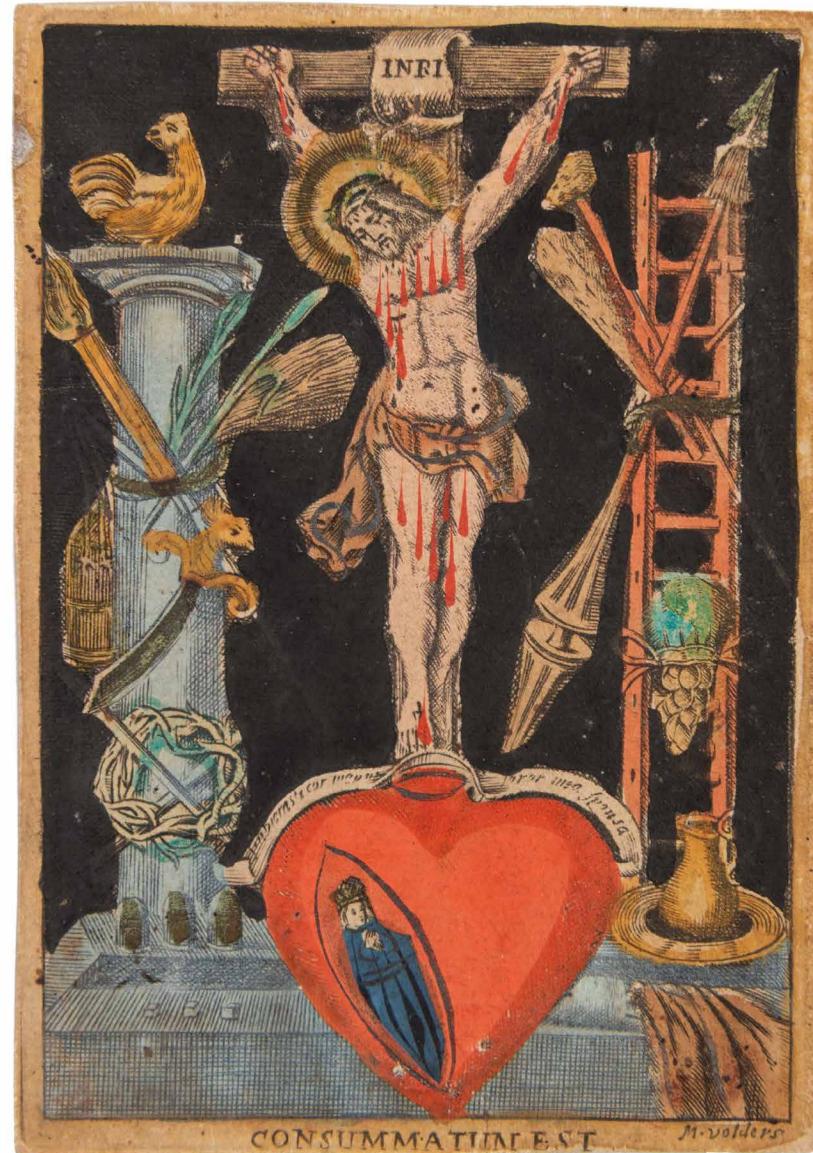
Che à nessuno piace il morire,

*Risponde al Filosofo il Gondoliere, ricusando il morire, e racconta gli auantaggi,
che troua nella sua professione, i quali tutti si risoluono in malitie,
e ribalderie. E come si crede più à sensi, che alla ragione. Cap. XXXIII.*



Fauola
d'Esopo.

TE T T E al quanto il Gondoliere senza dar altra risposta, essendo occupato in gouernare la barca, in certa fréquenza di Rigatta, che si facea allhora; ritirandosi egli da un canto, per fin che passando tutta quella furia, poteſſe hauer libertà d'andarſi à suo comodo. Ma acquettatosi il rumore, & effendone uia trascorse quelle Rigatte, ritornando egli al suo uiaggio, così cominciò à dire. Pazzia è ſciocchezza farebbe la mia, degnia anco di rifo, come dite voi, Signor passeggiere, ſi io imitafſi con cotefſo voſtro conſiglio il Cane d'Esopo, il qual, come ſapete, portando la carne in bocca, attratto da ſperanza d'hauerne un pezzo maggiore, che ſcorgea nell'acqua, laſciò quella, che di certo hauea, per pigliarſi quella, che non vide più. Io viuſtendo, e ſtentando viuio, e ſo come io ſtentoo, e come viuio; ma il voler morire per non uiuere, e per non ſtentare non è così ſicura riſolutione; perche chi ſà, che dopò Morte non ritrouaſſi maggiori patimenti, e maggiori affanni? doue laſcianoſta questa vita, non rihaueſſi più uita; & abbandonando queſti ſtentii, entraſi in maggiori tormenti? non uogliuuenturarmi di queſta maniera. Quanto al guadagno noſtro egli è uero, che è poco. Ma con quel poco viuiamo, e facciamo le ſpese minori, e pouere. Ma non ſtā ſempre così ſcarſo il noſtro guadagno, che non lo poſſiamo



9.

VOLDERS (Maria)

Consummatum Est.

N.p., n.d., but [Antwerp, c.1690]

Hand-coloured engraving on paper (134 x 95mm). Central figure of Christ crucified, surrounded by Instruments of the Passion, beneath which the sacred heart with wound inhabited by Virgin Mary, all coloured by hand, on black ground, with title beneath 'Consummatum Est', signed 'M. Volders'.

£1,250

A striking devotional print in vibrant early hand colour, by the little-known Dutch engraver, Maria Volders (1669-99) whose signature is visible at the foot of the plate.

The central figure of Christ crucified is surrounded by the Instruments of the Passion, above the Sacred Heart in vibrant red, the lance wound inhabited by the Virgin Mary. The text is '*vulnerasti cor meum, soror mea, sponsa*' from the Song of Songs (4:9), 'you have wounded my heart, my sister, my spouse'; beneath, 'Consummatum est', Christ's last words on the Cross (John, 19:30), 'it is finished', 'it is fulfilled'. It appears to be a copy of print produced by 'celebrity' Antwerp engraver Michel Cabbaey (1660-1722).

Little is known of Maria Volders. The participation of women in the print trade in the Low Countries in the seventeenth century - as engravers, printers and colourists - is well-documented, and was formalised in Antwerp (van Heurck); Volders was admitted as master of the Guild of St Luke in the city, which regulated the trade in and production of arts there, in 1688, at the age of just 19.

Holes at the head and foot of this print indicate that it was once pinned up on display.

[Please click here for the full description.](#)



WITH MEMENTO MORI ILLUSTRATIONS

10.

[FUNERAL ORATIONS]

A fine Sammelband of 47 funeral orations, mostly of high ranking members of the clergy in Southern Germany, Emperors and local secular rulers.

Würzburg etc., 1694 to 1754.

Many with elaborate woodcut (some engraved) memento mori head- and tail-pieces, a number of fine double-page plates showing the Prince-Bishop laying in state surrounded by ornate candle sticks.

47 works in one volume, thick folio (305 x 190 x 110 mm). Bound in contemporary half vellum, and marbled boards, vellum stained orange.

£3,500

A wonderful collection of funeral orations – really obituaries – of high-ranking clergy in the southern German cathedral towns and those of secular rulers, either local, or Emperors whose death was also commemorated there.

Many of the dignitaries are represented by two different orations, which always manage to find another angle; in many cases, these are the only reliable contemporary sources of the lives of high ranking members of the Southern German clergy, Emperors and local secular rulers, specifically the Prince-Bishops of Würzburg (8), Augsburg, Speyer, Worms, and Salzburg, Abbots of Weissenöhe, Ettal, Ebrach, Schwarzach, Blankenau (he was murdered!), and Kempten, an Archbishop-Elector of Mainz, Canons of Bamberg and Mainz, some Provosts, a handful of Emperors which had funeral

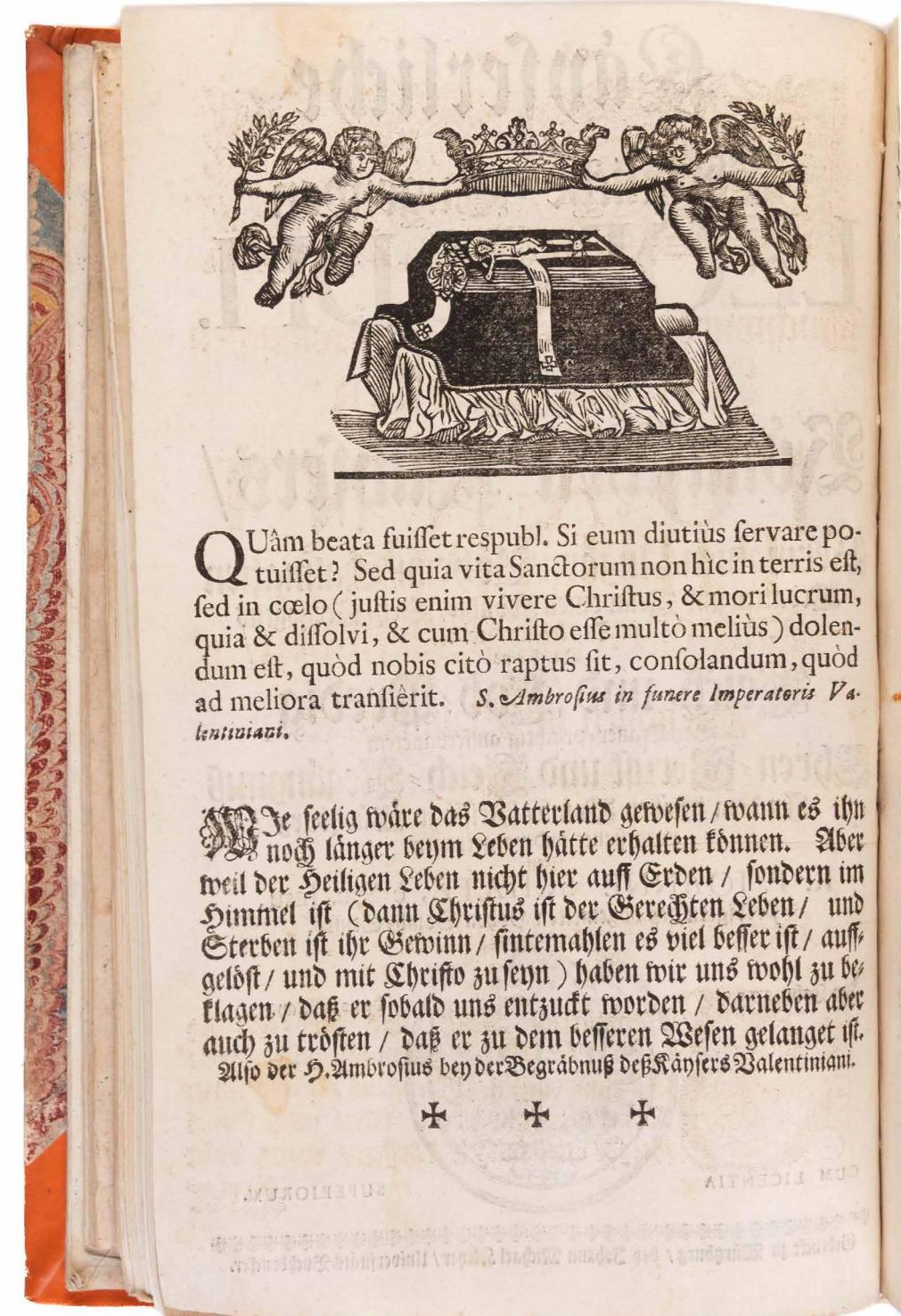
masses in Würzburg, and local secular rulers, some women among them.

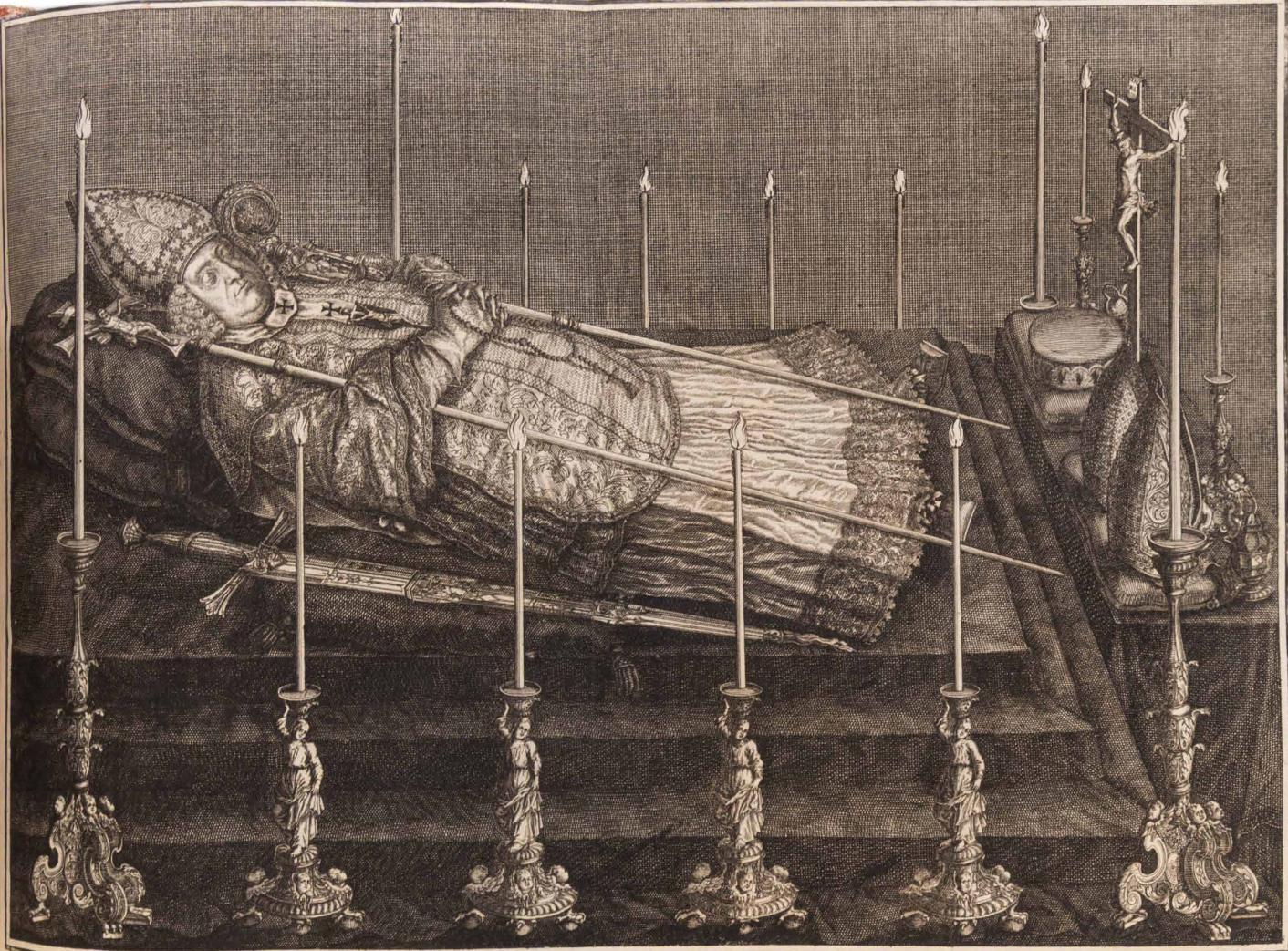
These funeral orations, though only ephemeral printing jobs, were printed with much care, often on better paper, many with calligraphically designed title-pages, all with interesting woodcut head- and tail-pieces with a memento mori theme, and some with fine double-page plates. The orations were printed in many different places, all over southern Germany/Austria, in Würzburg, Augsburg, Fulda, Bamberg, Mainz, Mannheim, Viena and Salzburg, and more obscure places, such as Erfurt, Rothenburg ob der Tauber, Eger in Hungary, Ellwangen, Mündelheim; female printers feature here, as well as the Kempten monastery printing press.

All complete apart from no. 37, which sometimes has a plate bound in but not here (though half the copies listed in KVK do not have the plate either), though with an additional plate of an elaborate coat of arms bound in between nos. 42 and 43 and belonging to neither of them; overall in very good condition, fresh and clean, with only a few orations a bit browned (see individual listings).

Provenance: Title-page of first funeral oration with small circular stamp of the Franciscan monastery Dettenbach, some of the other volumes with contemporary MSS ownership inscriptions.

[Please click here for the full list of contents and further images.](#)





LOTHARIUS FRANCISCUS. D.G.S. SEDIS MOGUNTINÆ. ARCHIEPISCOPUS, S.R.I. PER GERMANIAM ARCHICANCELLARIUS, PRINCEPS ELECTOR, EPISCOPUS BAMBERGENSIS &c. NATUS 4 OCT. 1655. ELECTUS EPISCOPUS BAMBERGENSIS 16. IUNIUS 1693. COADIUTOR MOGUNTINUS 3. SEPTEMBRIS 1694. INTHRONIZATUS ARCHIEPISCOPUS 2. MAY 1695. DENATUS MOGUNTIAE 30. JANUARY 1729. CUIUS ANIMA REQUIESCAT IN PACE. AMEN.

H. J. Dellerius. et B. A. Contigen. delin. et Sculp. Mog.

11.

[PILGRIMAGE TOKENS] [SCROFULA]

St Marcoul guerissant les Ecruelles honore a Grez le premier jour de May. St. Marcoen genesen de het Koninck-seer ge-eert tot Grez den eersten dagh Mey.

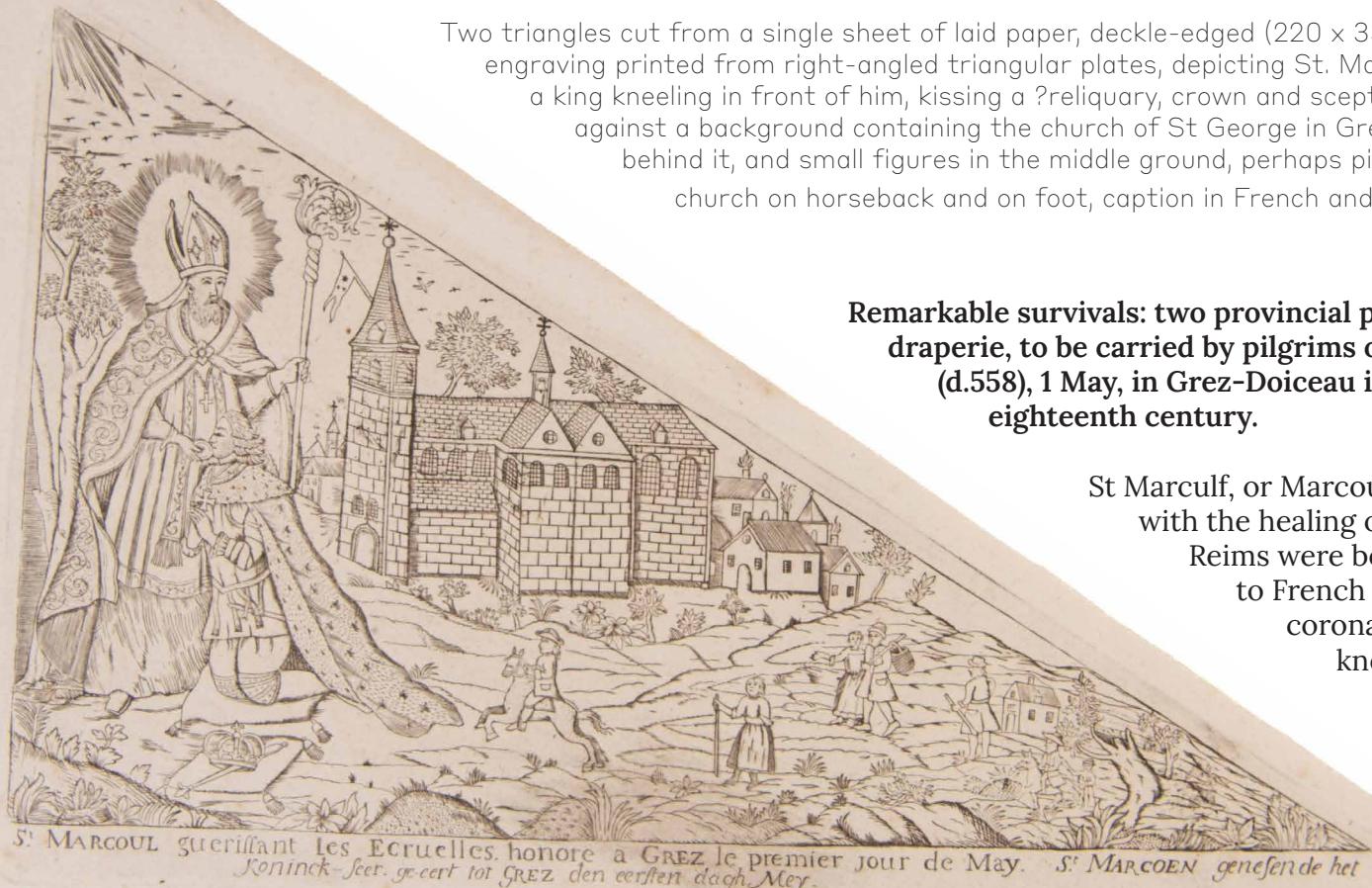
[N.p., n.d. but Grez-Doiceau, Belgium, after 1735]

Two triangles cut from a single sheet of laid paper, deckle-edged (220 x 333mm), each with copper engraving printed from right-angled triangular plates, depicting St. Marcoul in the foreground with a king kneeling in front of him, kissing a ?reliquary, crown and sceptre on a cushion next to him, against a background containing the church of St George in Grez-Doiceau with the village behind it, and small figures in the middle ground, perhaps pilgrims, making their way to the church on horseback and on foot, caption in French and Flemish beneath.

£1,250

Remarkable survivals: two provincial pilgrimage pennants, or draperie, to be carried by pilgrims on the feast day of St Marculf (d.558), 1 May, in Grez-Doiceau in northern Belgium, in the eighteenth century.

St Marculf, or Marcoul is commonly associated with the healing of scrofula; his relics at Reims were believed to impart this power to French medieval kings on their coronation, hence scrofula became known as 'the king's evil', to be cured by 'the king's touch', or 'the royal touch'.



S. MARCOUL guerissant les Ecruelles honore a GREZ le premier jour de May. S. MARCOEN genesen de het Koninck-seer ge-eert tot GREZ den eersten dagh Mey.

Accordingly, here, a monarch kneels to the left, being blessed by the saint; pilgrims make their way across the countryside to Grez Doiceau and the Church of St George - specifically depicted here - for their cure.

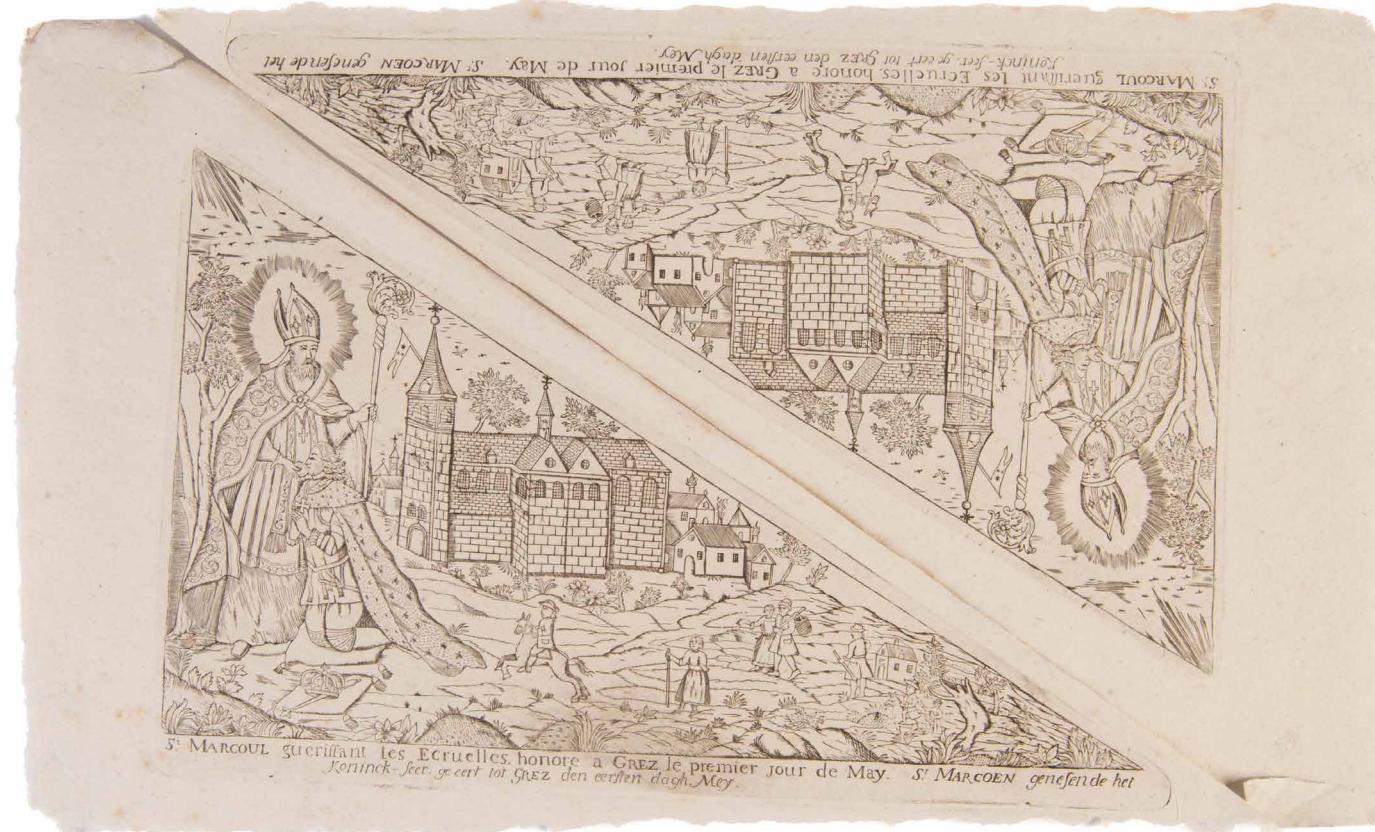
In his groundbreaking study of 'the king's touch', Annales historian Marc Bloch made specific reference to this saint, and this particular votive pennant design (Bloch, p.165). By the eighteenth century the role of votive pennants in pilgrimage was well established - there are sixteenth-century depictions, like that in Peter Aertsen's (1508-1575) 'The Return from a Pilgrimage to St Anthony' of pennants like these, attached to sticks, tucked into hats, and - underscoring their ephemerality - lying discarded by the side of the pilgrims' road home.

'On the pilgrim's return, the drapelet should be hung in the pilgrim's home above the fireplace, the bed, in the stable, or in the barn' (Janssen, p.32). The copper plate from which these pennants were printed survives at the rectory of St George's church, and is dated 1735 (Janssen, p.32).

Closed tear to the top of one pennant, outside plate lines, otherwise in excellent condition.

OCLC: US: Iowa, Chicago, Harvard, Wellesley, Cornell, Pennsylvania.
UK: Oxford.

[Please click here for the full description.](#)



12.

DANTE

[Opere]. **La Divina Commedia di Dante Alighieri con varie annotazioni e copiosi rami adornata.**

Venice: Antonio Zatta, 1757-1758.

Engraved portrait of the dedicatee Elisabeth of Russia and of Dante, engraved dedication, folding genealogical table, 110 further engraved plates, one for each canto of the *Commedia* and more, by Giampicoli, Crivellari, Magnini, Rizzi and others after Fontebasso, Schiavoni, Zompini and Marchaggio and others, and numerous head- and tail-vignettes, first title printed in red and black.

4 parts in 5 volumes (280 x 200mm). [16], XLVIII, CCCCVIII; CCCCXIII, [3]; CCCCLII, [4], 103, [1]; XII, 408; [4], 264, LXXXIV, [4]pp. Contemporary lace-cased Italian vellum over pasteboards, spines with tan labels, gilt with 'DANTE' and volume number, blue painted edges, marbled endpapers.

£10,000

A handsome copy, in exceptional condition, of the first collected edition of Dante: one of the most sumptuously illustrated, with more than one hundred full-page engraved plates and delightful head & tailpieces. This is one of the finest productions of the Venetian printer Antonio Zatta, a passionate supporter of Dante at a time when such views were unfashionable.

The Zatta Dante is described in the Philip Hofer Bequest as "the Venetian rococo book at its most colorful and characteristic". The dedication is to Elisabeth Petrovna, Empress of Russia; commentaries for the *Commedia* are by Pompeo Venturi and Antonio Volpi, while the *Argomenti in versi* which precede each canto are by Gasparo Gozzi. Also in this edition is Bruno Aretino's Life of Dante, supplemented by Giuseppe Pelli's biography.

Provenance: Letterpress shelf label of Biblioteca Banzi to pastedowns with handwritten shelfmarks.

Morazzone, p. 255. Philip Hofer Bequest, 47. [Please click here for more photos.](#)





CANTO XIX

Terr. I.



ARGOMENTO

O Simon Mago, o miseri seguaci,
Che patteggiaste per vili tesori
Di sagre cose, s' foste rapaci;
La terza bolgia a voi serba que' forti
Dove ficcate giuso il capo, e il foco
Succia le gambe, che appaion di fuori
Ne' per lungo guizzar tramutati loco.

DELL' INFERNO
CANTO XIX.

O SIMON mago, o miseri "seguaci,
Che "le cose di Dio, che di bontate
"Deono essere "spose, e voi rapaci,
Per oro e per argento "adulterate:
5 Or convien che ^{ne} voi ruoni la tromba,
Perocchè nella terza bolgia state.
Già eravamo alla "seguinte "tomba
Montati, dello scoglio in quella parte,
Ch'appunto sovra 'l mezzo fosso "piomba.
10 O somma sapienza, quant' è l'arte,
Che mostri ¹ in cielo, in terra, e nel "mal mondo,
E quanto giusto tua virtù "comparte!

Tomo I.

E e I vi-

* Stamp. in terra, in cielo.

MISSÆ PRO DEFUNCTIS, CUM SUIS RUBRICIS, È MISSALI NARBONENSI DESUMPTÆ,

AD MAJOREM CELEBRANTIUM COMMODITATEM SEORSIM POSITÆ.



NARBONÆ,

Ex Typis JOANNIS BESSE, Regis, Illustrissimi ac Reverendissimi
D. D. Archiepiscopi & Cleri Typographi.

M. DCC. LXXVIII.

Cum Privilegio Sacrae Regiae Majestatis.

PROVINCIAL OFFICE OF THE DEAD

13.

[CATHOLIC CHURCH]

Missae pro defunctis, cum suis rubricis, è missali Narbonensi desumptae, ad majorem celebrantium commoditatem seorsim positae.

Narbonne: ex typis Joannis Besse, 1778.

Large, full-page woodcut of crucifixion to p.8, Christ depicted on cross against a black background with tears of blood, Mary weeping, leafy border with repeated motifs of skulls and crossed bones, signed 'Raynaud' beneath scythe, title with large memento mori woodcut of skull resting on crossed bone, scythe and lit torch, partially covered in tasselled shroud, several ornamental head- and endpieces throughout with very similar motifs, memento mori woodcut initials throughout.

Folio (372 x 252mm). 39ff. Contemporary half-sheep over purple patterned paste-paper covered boards, red edges, 2 of six silk page markers remaining (crude repair to foot of spine, wear to extremities, minor scuffs and scratches).

£2,750

The handsome, illustrated sole edition of a separately-printed Office of the Dead from the Narbonne Missal, printed 'ad majorem celebrantium commoditatem seorsim positae', for the greatest convenience of the celebrants presiding over the service. **It is very rare: we have found just one other copy, at the BNF.**

This slim volume is a practical book, printed for regular use; it would have been lighter and more portable than the full Missal, and therefore would be suitable for use at burials. Especially notable are the prominent woodcuts, on the title page and throughout, in particular the striking, full-page crucifixion scene. It is signed 'Raynaud Sc.' beneath the scythe at the foot of the block; we have identified a series of smaller woodcuts of the stations of the Cross

by the same woodcutter, signed 'J. Raynaud', in a similarly vernacular style.

The printer-bookseller, Jean Besse, received the contract for the printing of the Missal, in an edition of 1500 copies, from the clergy of the Narbonne diocese in 1775; their instructions were exacting, and no expense was to be spared. They requested it be printed 'in a new type which Mr Besse will have made in Paris by the most skilled engravers and typefounders', asking specifically for, among other things, 'a large roman typeface', 'large and small canon typefaces, a plainchant note matching the work, and finally all embellishments to perfect this edition, such as...tailpieces, vignettes and others, which the said Mr Besse undertakes to have brought and transported at his own expense', all printed on the highest quality paper.

Unsurprisingly, it appears not to have been a lucrative job for the printer, Besse, who wrote unhappily of his small profit margins in 1777, a year before the present work and the full missal, issued from his press.

Some browning, offsetting from full-page woodcut but overall a lovely copy, printed in strong impression on good paper.

L. Narbonne, *La cathédrale Saint-Just de Narbonne, guide historique, archéologique et descriptif* (Narbonne, Caillard, 1901), pp.256-72.

OCLC: BNF only.

[Please click here for more photos.](#)



CA
M
*Sacerdos elevatis ,
inclinet se*
T E igitur
menti
Pater ,
Jesum C
tum Filium tuum
minum nostrum fu
ces rogamus ac pe
uti, osculatur Altar
cepta habeas, erigi
& jungit manus, &
nedicas, signat ter
oblata, hæc * dona
* munera, hæc *
ta sacrificia illibata
tensis manibus, proj
tur: in primis qua
offerimus pro Ec
tua sancta Catho
quam pacificare, c
dire, adunare & re
digneris toto orbe t
rum: unà cum famul

14.

[PLACARDS MORTUAIRES.]

Collection of twelve placards mortuaires (death notices).

Bourges, 1782-1837.

£2,500

A rare, cohesive collection of twelve placards mortuaires with striking historiated initials.

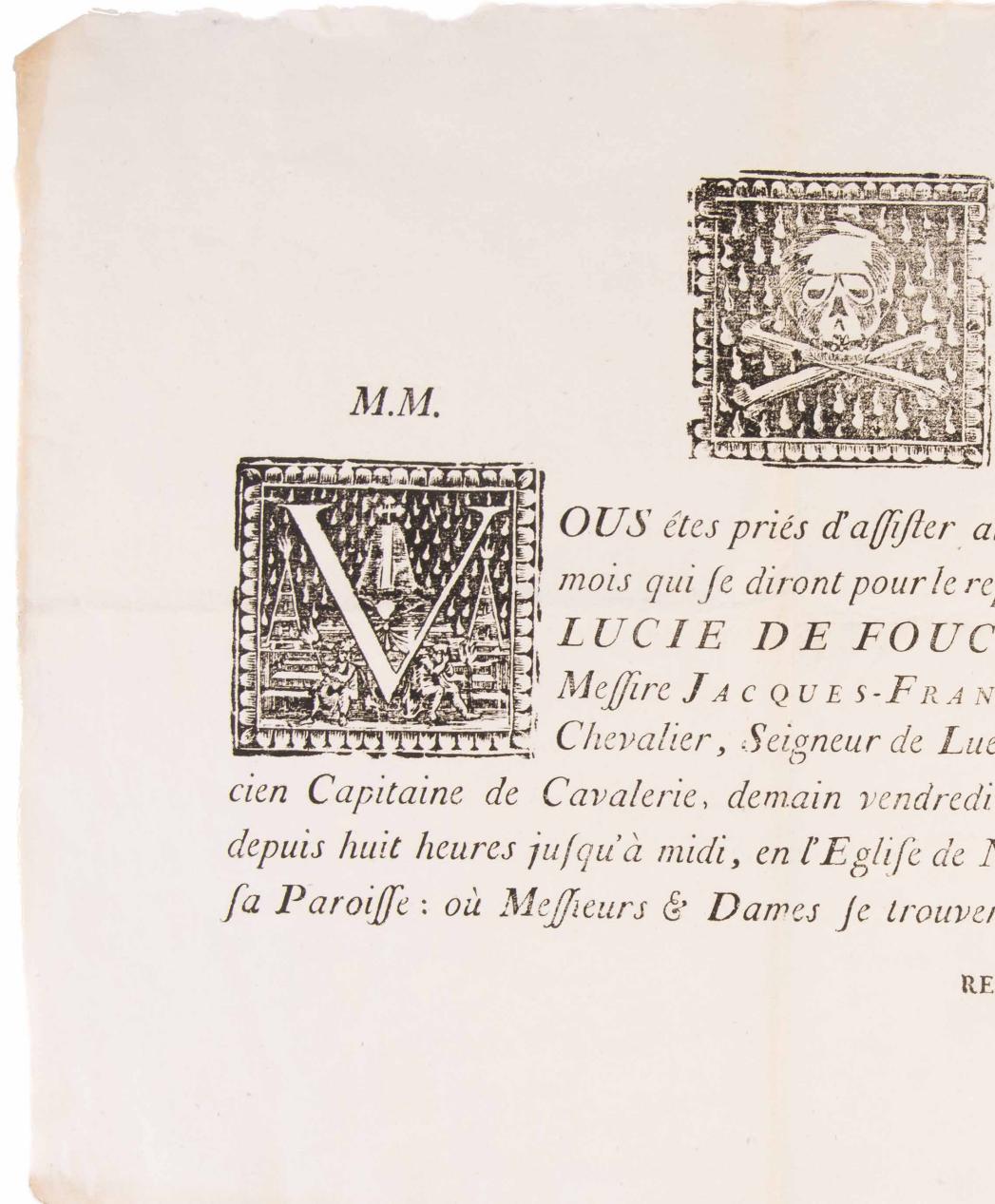
These placards mortuaires, or death notices, were ephemeral pieces that would form part of the jobbing work of a printer, to be printed and posted publicly around the parish, announcing local deaths and funerals. As these twelve placards attest, they were generally printed for members of the church or those of the middling and prosperous classes, with perhaps the most “working class” occupation represented here being a cooper; even so, coopers were considered highly skilled craftsmen and could be rather well off. As with the present pieces, which all begin with large historiated memento mori initials, placards mortuaires were often elaborately illustrated with initials and, as the eighteenth century wore on, decorative borders – ‘intended to reiterate the inexorable nature of death’ (Lemaître, p.333).

The death notices here all originate from Bourges, France. They provide insight into life into the town during the time period, especially the various occupations of the inhabitants, the town’s churches as well as its parishes.

[Please click here for a detailed list.](#)

All with minor folds, but overall in remarkably good condition.

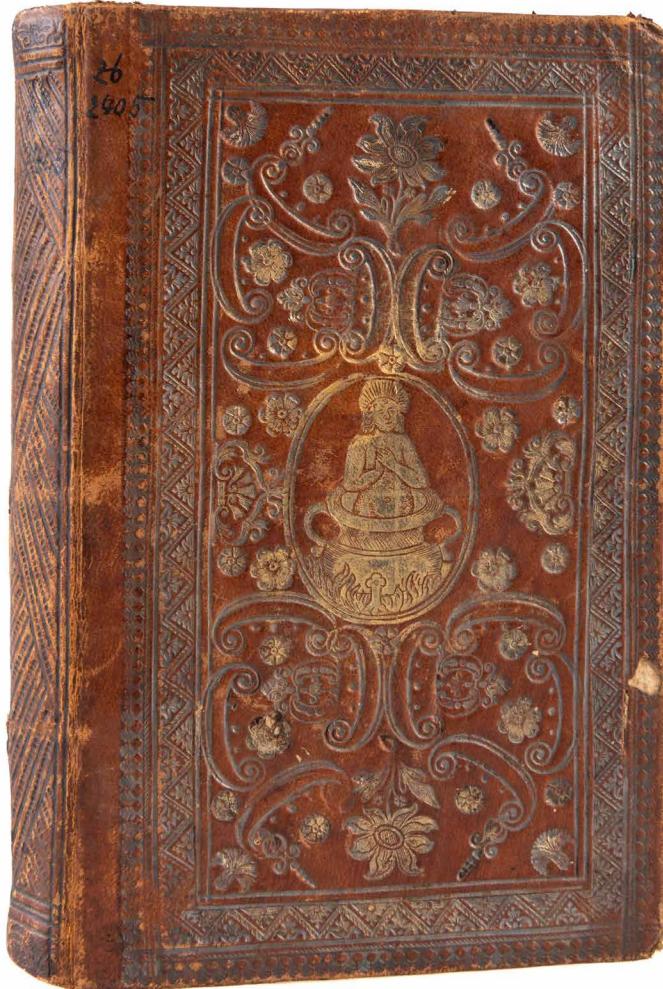
A. J. Lemaître, ‘De la tragédie au drame: la mort, l’art et la société au XVIII siècle’, *Mémoires de la Société d’histoire et d’archéologie de Bretagne*, T. LXII, 1985, p.329-44.





SURVIVING A CAULDRON OF BOILING OIL

15.



SCHÖNBERG (Matthias)

Vom widrigen und glücklichen Schicksale des Menschen auf Erde. Munich: Johann Nepomuck Fritz, 1782. (with:) **Vom Kirchenverbothe wider Die schädlichen Bücher.** Munich: Johann Nepomuck Fritz, 1784.

Full-page engraved frontispiece to second work depicting the book burning at Ephesus from Acts, 19, signed by Georg Michael Weissenhahn (1741-95).

2 works in one volume. 8vo (160 x 100mm). 156, [2] (lacking engraved frontispiece); [3], 80pp. Contemporary sheepskin, deeply tooled with repeating ornate and floral stamps, gilt, with central cartouche on upper and lower covers of St John the Evangelist in a cauldron of hot oil, spine with repeating diagonal blind fillets tooled along length, gilt edges (wear to extremities, small split at foot of spine, small areas of loss of leather in two places on upper board, one on lower).

£950

Two instructive devotional works by didactic Jesuit writer Matthias Schönberg (1732-92) in an unusual rococo binding, with gilt-stamped cartouches depicting a stoic St John the Evangelist standing in a cauldron, with flames licking at its sides. According to his hagiography, Saint John was thrown into a pot of boiling oil on the orders of the Emperor Domitian, but miraculously emerged unscathed.

Present here are two of von Schönberg's tracts; the first, his treatise on fortune and divine providence in human destiny in the unillustrated edition (18 kreuzers) rather than the more expensive, illustrated (45 kreuzers), printed in the same year. The second work is a partial account of Church prohibition of books and heretical works.

Manuscript inscription of Aloysius Rettenmayr or Kettenmayr to front free endpaper. Sporadic foxing, otherwise an attractive copy.

I. Sommervogel 845, no.28. VD18 12577162. II. Sommervogel 846, no.34. Not in VD18.

[Please click here for the full description and more photos.](#)



COMMEMORATIVE POETRY BY AN EARLY ITALIAN IMPROVISATRIX

16.

BANDETTINI (Teresa)

Visione in morte di S.E.D. Ottavia odescalchi principessa rospigliosi.
Lucca: Giuseppe Giusti, 1829.

Greek urn metalcut to title page, final tailpiece of angel weeping next to funerary urn.

8vo (220 x 147mm). 10 [2]pp. Stitched in publisher's, letterpress-printed wrappers, with decorated borders (ink stain to upper cover, visible, vertical fold line, minor discolouration to edges).

£4,000

A rare commemorative composition by poet and performer Teresa Bandettini (1763-1837) on the death of the sister of one of her most important patrons, Maria Ottavia Odescalchi, Duchess of Zagarolo (1757-1829). Exceptionally well preserved, stitched in original publisher's wrappers, this slight publication is very rare: we have found just one copy listed anywhere, in Switzerland.

Teresa Bandettini enjoyed considerable fame as an improvisational poet, a skill, she wrote, that she learned from her mother (Ricci, p.122). Born in Lucca and orphaned, following early renown as a dancer, 'after her marriage she abandoned her dancing career for that of an improvisatrix, and held "Accademie d'improvvisazione" in which paying members of the audience proposed themes that she then elaborated extemporaneously in verse' (Kern, "Bandettini, Teresa"). Bandettini achieved great fame in Italy for her talents, under her own name and her Arcadian pseudonym Amarilli Etrusca.

Bandettini's elegiac poem here mourns the death of Maria Ottavia Odescalchi and describes a vision she had while sleeping, in which her friend descended from the heavens into Bandettini's dreams, to comfort her in her grief.

[Please click here for the full description and more photos.](#)