SCHEDEL, HARTMAN

Liber Chronicarum, Nuremberg

Anton Koberger, 12 July 1493

Folio. All Blanks present.

H C 14508*; Klebs 889. 1; Polain (B) 3469; Pr 2084; B M C II 437 (I C 7451)

This copy not listed in 2nd Census

Memorandum

"Nuremberg Chronicle" Material
Supplied by:

Lois Mulkearn, LB.

Lois Mulkearn, Librarian
Darlington Memorial Library

BIBLIOGRAPHY

A - The Origin of Printing in Europe by Pierce Butler

B - A History of Printing - Its Development Through Five Hundred Years by John Clyde Oswald

C - Gutenberg to Plantin by George Parker Winship

In Albert Von Schramm's Der Bilderschmuck der Frühdrucke (Leipzig, Karl W. Hierseman, 1934) XVII, Die Drucker in Nürnberg, I, Anton Koberger, there are reproductions of the wood cuts in the Nuremberg Chronicle (Plates 155-271).

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A - p. 149

Shedel Hartmann. Liber chronicarum. Nuremberg: Anton Koberger, 28 July, 1493. Ref.: Hain 14508; B.M.C.

Copies of this Latin text and of the German translation by George Alt, also published by Koberger on 23 December, 1493.

Anthony Koberger's most famous publication, as well as his most successful venture, was the Liber Chronicarum, a summary of the history, geography, and wonders of the world, known usually as the "Nuremberg Chronicle," from the place of its composition and printing. It was issued in 1493 having been compiled by Hartman Schedel in association with George Alt. It is a volume of 596 pages profusely illustrated with 1809 pictures, portraits, and maps. The volume contains the first published map of Central Europe. The most important cities were represented by carefully drawn pictures occupying one or two pages, and each showing all the characteristic aspects. For lesser places there were 22 cuts which served to represent 69 different towns. Three cuts of a monastery did for 23; 2 views of a Papal Synod in session, for 22;

44 portraits of a King, and 28 of a Pope, for 270 and 326 individuals respectively.---B - p.70 and C - p. 22.

> So far as quantity is concerned, the real era of production in wood-engraving was marked by the appearance of the "Nuremberg Chronicle," - - - Michael Wohlgemuth and his step-son, William Pleydenwurff, made the drawings but not, as is sometimes said, the cuts. Albert Durer may have had a 'prentice hand in some of the drawings. They are not of a high standard of quality. --- B - p. 318.

Anton Koberger became the first wholesale printer or publisher on a large scale. During the preceding quarter-century, the printer ordinarily had a bookstore in the front of his house or shop where he not only sold the works he printed but those of others which he obtained through exchange with rival printers living in the same or nearby towns. Koberger led the movement from exchanges to sales over a wide area.--- C - pp. 19-20.

The authors of the "Nuremberg Chronicle" are believed to have received no pay for the preparation of it other than, as was usually the case, an agreed upon number of copies of the work. B - p. 70.

The "Nuremberg Chronicle" is one of the widely known books of all times. No single edition of any other work - this has not been reprinted since it appeared at Nuremberg in 1493, in two issues, with the text in Latin or in German - has been so uninterruptedly in demand. The number of copies that were printed must have been very large, probably more than a thousand, the usual maximum for that period. Over 200 copies are owned in America.--- C - p. 21.

Note: - The earliest notice concerning the invention of printing to be incorporated in a historical treatise occurs in this work. Chronicled under the year 1464 is the following:

> The art of printing originated in Germany in the city of Mainz, on the Rhine, A.D. 1440 and then spread quickly through all the countries of the world. By means of this invention the precious treasures of knowledge and wisdom, which have lain hidden in the old manuscripts, as it were, in the grave of ignorance, unknown to the world, have now come forth to the light.
>
> And though the inventions from time to time in the field of mechanic arts are worthy of no little commendation, who can express adequately with what commendation, praise, honor, and fame, the Germans should be exalted, who by their ingenuity and intelligence have devised and discovered this art of printing. --- A - pp. 102-03.

Note: - On leaf 285 of the "Nuremberg Chronicle", the discovery of the country that was later named America is recorded and Martin Behaim, a citizen of Nuremberg, is awarded the honor of sharing in its discovery. Behaim, a geographer and navigator, was the originator of the first terrestrial globe, depicting the earth's land and water. It is still in existence. It is stated in the manuscript of the "Chronicle" as a marginal addition for which Behaim himself is believed to have been responsible, that an expedition was sent in 1483 by Juan II, King of Portugal, in galleys under the command of Diego Cano and Martin Behaim to sail across the seas, and that they eventually reached the New World and after twenty-six months made a safe return.--- B - pp. 318-19.

Colophon 1917

Nuremberg
Chronicle
Pg 235.

LIBER CHRONICARUM (1493)

LEAF FROM THE FOLIO OF THE 1493 NUREMBERG CHRONICLE

From incomeplete copy from the library of Lambton Castle, England

Pub: Country Book Shop, Greenwich, Connecticut 1932

Binding: Pass Partout

Purchased	Mayfair Book Shop	1940	LK/HH

From Cat. 250 - 1975 - Dawsons of Pall Mall

This extraordinary and monumental work, a general history of the world beginning with the creation and continuing to the reign of the Emperor Maximilian, is, in its way the finest and certainly the most varied of all the early woodcut books. Besides views of cities (including London) of ten spreading over two pages, and genealogical trees that run up the margins, the cuts include the various stages of the Creation, Adam and Eve, the building of the Ark, a map of the World, pcctures of human monstrosities, portraits, the Dance of Death, Maximilian with an orb (reflecting light, an early instance of its use), etc., The text includes accounts of the invention of chess, Prester John, Wickliffe and the Hussites, and the invention of printing at Mainz.

One of the great early woodcut books with a fascinating provenance.

1493
Schedel, Hartmann, 1440-1514.
[Liber cronicarum. Nuremberg. Anton Koberger, 12 Julij, 1493]
cclxvi numb. ℓ., 5 ℓ., cclxvii-ccxcix numb. ℓ., 17 ℓ. illus., woodcuts, maps. 49cm.

Hain-Copinger 14508.
Imperfect: many leaves mutilated; 260 and 298 missing. Some leaves replaced in facsimile.
259, 261 blank.
Gothic type (Proctor 2084), 64 lines to the page. Without catchwords and signature marks.

149 (Continued on next card)

HUNT LIBRARY

1493]

First initial space blank.
Colophon, f. cclcvi[r] and f. [ccc][v].
The material after the first colophon includes "De Sarmacia regione Europe," 5 unnumb. ℓ.; and Pius II's "De hisque sub cesare Friderico tercio impatoze p. Hermaniam & Europam gesta sunt cū locox descriptione ad d. Anthoniū cardinalē hilerdensem incipiunt feliciter," f. cclxviii-ccxcviii.

(Continued on next card)

HUNT LIBRARY

1493

Schedel, Hartmann, 1440-1514. [Liber cronicarum. 1493]

Ownership inscription: Robert Hawkins... 1868.
Bookplate of M.D. & E.A. Abbey.
Binding: Full calf, contemporary.

1493

[Schedel, Hartmann, 1440-1514]
Liber Chronicarum. A folio of the Nuremberg Chronicle restored from an incomplete copy from the Library of Lambton Castle, England. With a bibliographical note by Ernest Johnson. Greenwich, Conn., Country Bookshop, 1932.
[8]p. facsims. 44.5x30cm.

An original leaf from the Chronicle, showing a view of Sienna, has been inserted.
Bound in brown fabrikoid, with a paper label.

HUNT LIBRARY

January 27, 1955

TO AMERICAN OWNERS OF COPIES OF THE
1493 LATIN OR GERMAN NUREMBERG CHRONICLE:

At long last I am sending you the delayed tabulation on the "Pope Joan" page of the Nuremberg Chronicles. This report and tabulation covers 159 copies of the two editions. The summary at the end of the report confirms Ellen Shaffer's statement that about three-quarters of the "Joan" pages are intact.

There are several interesting things about the "Pope Joan" issue. The story was universally accepted throughout Europe for so many years. Later, a number of books were written on the question, including (1) Florimond de Raemond's "Erreur Populaire de la Papesse Iane" (Lyon 1595), (2) Cooke's "Pope Joane" (1610), (3) David Blondellus' "De Ionna Papissa" (Amsterdam 1657), (4) Settle's "The Female Prelate" (1689), (5) Spanheim's "Histoire de la Papesse Jeanne" (1758), (6) La Haye's "La Papesse Jeanne" (1778), and (7) Johann Dollinger's "Papstfabeln des Mittelaltere" (1863).

Another observation interesting to me is the reverence for the printed word shown by the owners of these ancient volumes. Very seldom was the picture and text cut out or completely eradicated. More frequently these were inked through with a few lines and marginal notes were entered to express disbelief with the report. In one of the German editions, the manuscript reads: " Es ist erlogen daeron soll man es nicht lesen". In more recent years we have noted this "reverence for the printed word" among the Chinese, who formerly would not use an old newspaper for wrapping anything unclean. It is interesting to see that our own ancestors hesitated to deface books. Librarians will probably wish there were some of this spirit remaining still in the younger generation.

May I take this opportunity to thank you for your help in making this Census. If Ellen Shaffer should publish a second edition of her Monograph on the Chronicle, she may find some of this data interesting.

F. A. Gilfillan
School of Science
Oregon State College
Corvallis, Oregon

NUREMBERG: ANTON KOBERGER, 1493.

SCHEDEL, HARTMANN. Das Buch der Chroniken und Geschichten.

Schedel's Weltchronik, or Nuremberg Chronicle as it is most frequently called, is a monument of book illustration. The text of the book is a full chronicle of the world's history from its creation right up to the year it was printed. The woodcuts aim to illustrate that whole period of time, an undertaking of great magnitude and one which required no little imagination. There are 645 different cuts used in the book, and since some of the blocks were used more than once the full number of illustrations totals 1809. For many years after no book was printed with so many illustrations, and the Nuremberg Chronicle remains one of the marvels of 15th century book-making.

The contract for the illustrations was made in December 1491, between Koberger and the two great Nuremberg artists, Wolgemut and Pleydenwurff, but since work already done is mentioned in the contract, the beginnings of the Nuremberg Chronicle must have been some time before. The work was rushed, and in July, 1493, the Latin edition was completed; this German translation appeared in December.

There are few 15th century books as fascinating to leaf through as this. At the beginning we see cuts illustrating the Bible, such as the dramatic design on the cover of this catalogue which represents God creating on the third day. There is a full pictorial life of Christ, episodes in the lives of many saints, portraits of prophets, kings, popes, heroes, and great men of all centuries, genealogical trees, freaks of nature, maps, and panoramic views of cities. It has been pointed out that the portraits and views are sometimes repeated, so that Nebuchadnezzar appears lates as several of the German emperors; the town of Mainz does service for Naples. However, this does not detract from our enjoyment of

of the book; in fact there is an ingenuous charm about a book which shows Isaiah and Pythagoras and Boccaccio all with the same faces.

The Nuremberg Chronicle failed to make one of the greatest news scoops of all time. There is no mention of the discovery of America by Columbus, although he had returned to Europe several months before the Chronicle came from the press. There is, however, a reference to an early Portuguese voyage of exploration, interpolated in a different hand in the original manuscript of the Latin text and not found at all in the manuscript of the German translation, but printed in both editions. The passage reads to the effect that the King of Portugal in 1483 sent Jacopo Cano, a native of Portugal, and Martin Behaim of Nuremberg with some galleys to Ethiopia; that they went to the Southern Sea and after crossing the Equator reached the New World. Behaim is generally believed to have reached the lower part of Africa, but some have claimed that he sailed west and reached America. Because a controversy does exist, the Nuremberg Chronicle with its reference to Behaim's voyage is considered an item of Americana.

CENSUS ON THE NUREMBERG CHRONICLE

[illegible] Millar

August, 1951

LATIN EDITION : 1493

OWNER	PERFECT PICTURE	PERFECT TEXT	EXCEPTIONS
1	x	x	
2	-	-	Picture slightly scratched and name erased. Part of text scratched out.
3	x	x	
4	-	-	Picture cross-hatched. Text cross-batched. Marginal Manuscript.
5	-	x	Picture face crossed through.
6	-	-	Picture crossed. Text crossed. Marginal Manuscript.
7	x	x	
8	x	x	
10	x	x	
11	x	x	
	x	x	
	x	x	
	x	x	
	x	x	
	-	-	Picture scratched off. Text crossed out.
12	x	x	
	x	x	
13	x	x	
14	x	x	
15	-	-	Picture rubbed with ink. Text crossed with ink lines.
16	x	x	
17	-	-	Picture crossed with thin lines. Text similar. Marginal manuscript.
18	x	x	
	x	x	
	x	x	
	x	x	
	x	x	
	x	x	
19	x	-	Text crossed with two lines
20	x	x	
21	x	x	
22	x	x	
23	-	-	Picture crossed through. Text similar. Marginal manuscript.
24	x	x	
25	x	x	
26	x	x	
	x	x	Marginal manuscript.
27	-	x	Picture blotted out with ink
28	-	-	Picture face and mitre and child erased. Text badly damaged. Holes mend
29	x	x	
30	x	x	
	x	x	

ER	PERFECT PICTURE	PERFECT TEXT	EXCEPTIONS
31	x	x	
	x	x	
	x	x	
	x	x	Marginal Manuscript
	x	x	Marginal Manuscript
	x	x	
32	x	x	
33	x	x	
	x	x	
	x	x	
	x	x	
	x	x	
	x	x	
	-		Picture cross-hatched, along with other portraits on page.
34	x	x	
35	x	x	
	x	x	
36	x	x	
	-	-	Picture blocked out with ink. Text simila r.
37	-	x	Picture scratched out with ink.
	x	x	
	x	x	
38	-	-	Picture from German Edition pasted over. Formerly somet..ing pasted over text. Marginal Manuscript.
39	x	x	
	x	x	
	x	x	
40	x	x	
	x	x	
	x	x	
	x	x	
41	x	x	
	-	-	Page missing
42	x	x	Marginal Manuscript
44	x	x	
45	x	x	
46	x	x	
	x	x	
47	-	-	Picture inked out and covered. Text similar.
48	x	x	
49	-	-	Picture has few holes. Text similar.
51	x	x	
	x	x	
52	x	x	
53	x	x	
54	x	x	
	x	x	
	x	x	
	-	-	Picture crossed. Text similar. Marginal Manuscript.
55	-	?	Picture cut out.
56	x	x	
57	x	x	

LATIN EDITION (continued)

NUMBER	PERFECT PICTURE	PERFECT TEXT	EXCEPTIONS
58	-	-	Picture inked out, but ink faded. Text similar. Marginal manuscript.
59	x	x	
60	-	-	Smeared gray-black. Text crossed out.
	x	x	
61	x	x	
	x	x	
62	x	x	
63	x	x	
	x	x	
	x	x	
68	x	x	
101	-	-	Picture partly defaced. Text partly erased. Marginal manuscript.
102	x	x	
104	x	x	
105	x	x	
106	x	x	
107	x	x	
108	x	x	
109	x	x	
110	x	x	
111	x	x	
112	-	-	Picture inked with four lines. Text encircled with ink line. Marginal manuscript.
113	x	x	
114	-	x	Picture lightly cross-hatched.
115	x	x	
116	x	x	
117	x	x	
119	x	x	
121	x	x	Marginal Manuscript
122	x	x	
123	x	x	
124	-	x	Picture covered by pasted paper. Text similar. Marginal manuscript.
126	x	x	

GERMAN EDITION

4	-	-	Picture once had paper pasted over. Name crossed out. Text similar. Name crossed out in table-of-contents
5	-	-	Change made in name over picture. Marginal manuscript.
17	x	x	
20	-	x	Picture blacked out.
25	-	-	Whole leaf missing
31	x	x	
	x	x	Marginal manuscript
	x	x	
33	x	x	
39	-	?	Child blotted out and ink on Joan's face.
44	x	x	
50	x	x	
61	x	x	Infant inked out. Three lines inked out. Marginal manuscript.
63	x	x	
	x	x	
91	x	x	Marginal Manuscript

LATIN EDITION (continued)

OWNER	PICTURE	TEXT	EXCEPTIONS
65	x	x	
66	x	-	Text crossed X X X X
67	-	x	Infant erased leaving blank space. Marginal manuscript.
69	x	x	
70	x	x	
71	x	x	
102	x	x	
103	x	x	
108	x	x	
118	x	x	
120	x	x	
121	-	-	Paper pasted over both picture and text
125	x	x	
127	x	x	
128	x	x	
129	-	?	Face scratched
	x	x	

OTHER EDITIONS : ALSO IRREGULARITIES

44	x	x	The 1496 Edition
54	x	x	" 1496 "
105	x	x	" 1496 "

SUMMARY

LATIN 1492

	LIBRARY	PRIVATE	TOTAL
Perfect and unmarked	77	16	93
Perfect but marginal manuscript	4	2	6
Defaced in some way, picture, text, or book	22	4	26
	103	22	125

GERMAN 1492

Perfect and unmarked	13	9	22
Perfect but marginal manuscript	2	0	2
Defaced	8	2	10
	23	11	34

GERMAN 1496

All three perfect

	WROTE TO:	REPLIES FROM:
Libraries	79	74
Private Owners	44	29

TELEPHONE: VANDERBILT 6-4808

CABLES "KRAUSBOOKS" NEW YORK

H. P. KRAUS

16 East 46th Street

NEW YORK 17, N. Y.

OLD AND RARE BOOKS

MANUSCRIPTS, MAPS

May 17, 1955

Mr. Henry Posner
Pasadena Drive
Pittsburgh 15, Pa.

Dear Mr. Posner:

I have your letter of May 16 and would like to confirm all of the orders which you placed with Miss Barnass.

The slip cases were charged to you because I gave you a discount of 10% which considerably cuts the profit at these closely calculated prices. However, if you feel that this charge is not justified, please deduct it from my bill.

I am sorry that the notation of collation was omitted in the Kepler. I herewith state that the copy is collated and complete. You will remember, however, that I explained to you that there were a few special copies issued to which a portrait was added. The copy I sold to you is of the regular issue to which no portrait was added.

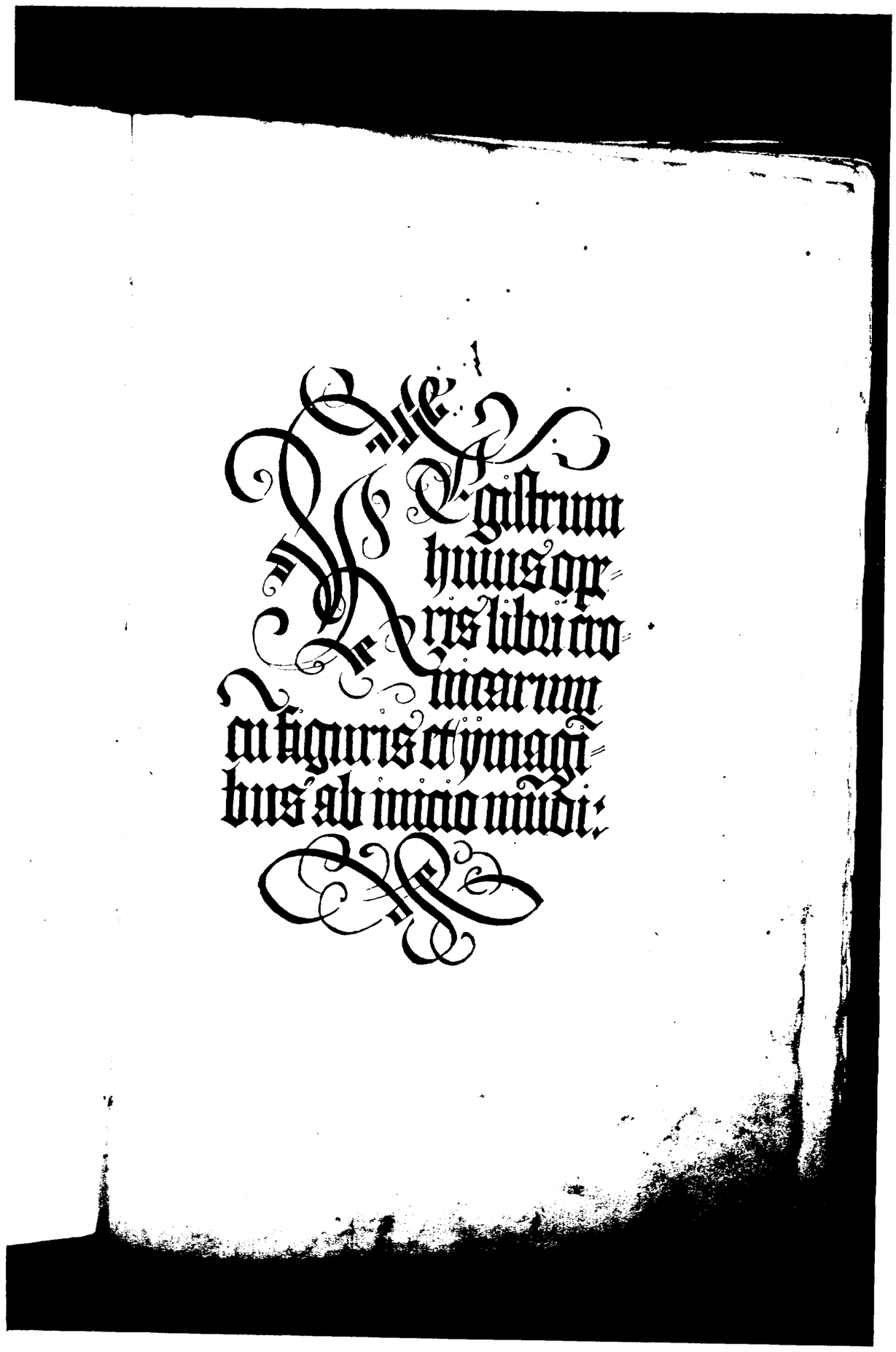
I would be pleased to trade my Nuremberg Chronicle with you, but I want to inform you that there are two blank leaves missing as I stated in the catalogue description. (Cat. # 75, item 93, Schedel).

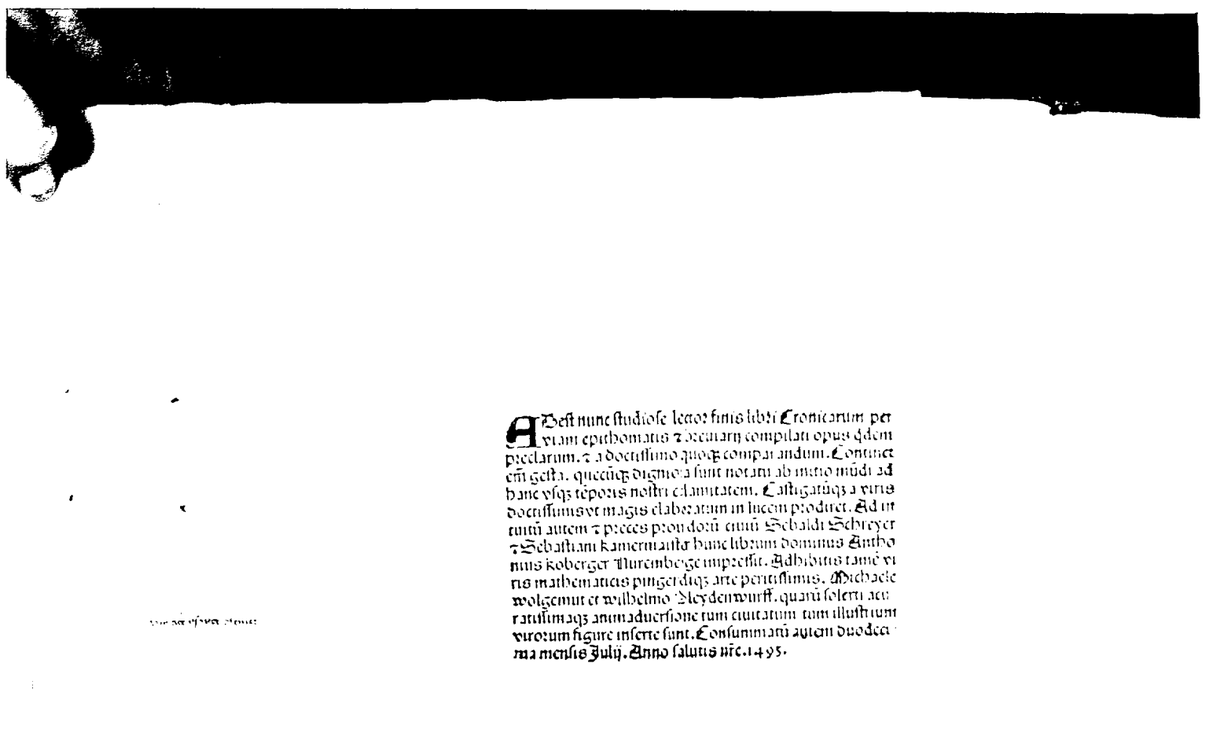
Very sincerely yours,

H. P. KRAUS

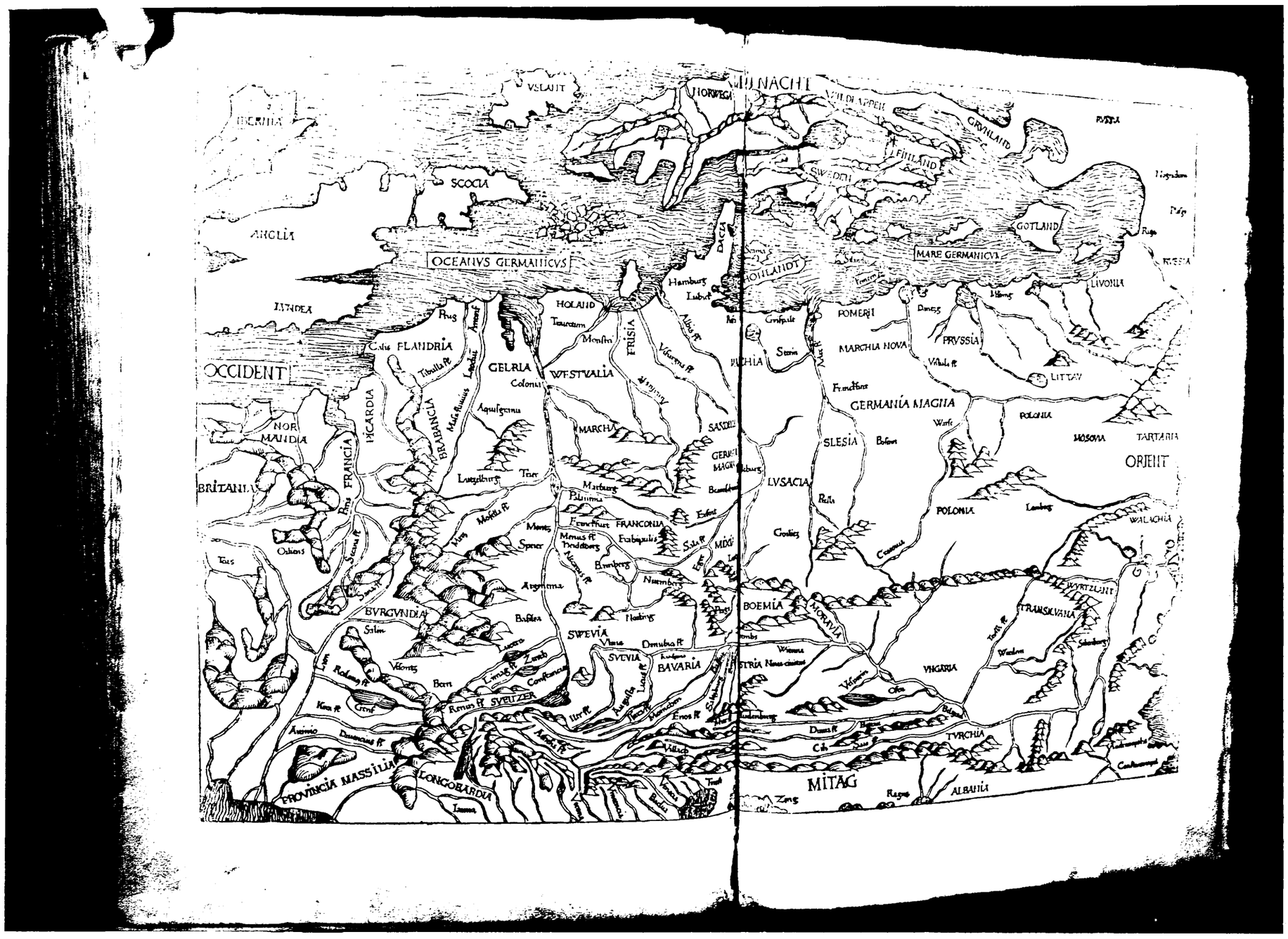
HPK:mb







Abest nunc studiose lector finis libri Cronicarum per viam epithomatis & breuiarij compilati opus quidem preclarum. & a doctissimo quoq; compilandum. Continet cum gesta. quecunq; digniora sunt notatu ab initio mundi ad hanc vsq; temporis nostri claritatem. Castigatiq; a viris doctissimis ac magis elaboratum in lucem prodiret. Ad instantiam autem & preces prouidorum ciuium Sebaldi Schreyer & Sebastiani Kammermeister hanc librum dominus Anthonius Koberger Nurenberge impressit. Adhibitis tamen viris mathematicis pingendiq; arte peritissimis. Michaele wolgemut et wilhelmo Pleydenwurff. quarum solerti acuratissimaq; animaduersione tum ciuitatum tum illustrium virorum figure inserte sunt. Consummatum autem duodecimo mensis Julij. Anno salutis nre. 1495.


OCEANVS GERMANICVS
MARE GERMANICVM
ANGLIA
SCOCIA
HIBERNIA
NORWEGI
GOTLAND
FINLAND
RVSSIA
LIVONIA
POMERI
PRVSSIA
MARCHIA NOVA
LITTAW
GERMANIA MAGNA
POLONIA
SLESIA
LVSACIA
BOHEMIA
MORAVIA
SWEVIA
BAVARIA
SVEVIA
BVRGVNDIA
FRANCONIA
SAXONIA
WESTVALIA
GELRIA
FLANDRIA
HOLAND
BRABANCIA
PICARDIA
FRANCIA
BRITANIA
OCCIDENT
ORIENT
TARTARIA
MOSCOVIA
WALACHIA
TRANSILVANIA
VNGARIA
TVRCHIA
ALBANIA
MITAG
PROVINCIA MASSILIA
LONGOBARDIA
SVEITZER



Montanus
hereticus



ioscif. Qui
ma p hiemē
:bres edidit
is titulo p̄-
laruz latiaq;
. Attica nox
ene mōstrat

dicant hoc
n mōtanus
mauit se pa
regionē cū
it. Ibiq; t
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t: t se eꝰ in-
igie donum spūssancti non in apo
abant.

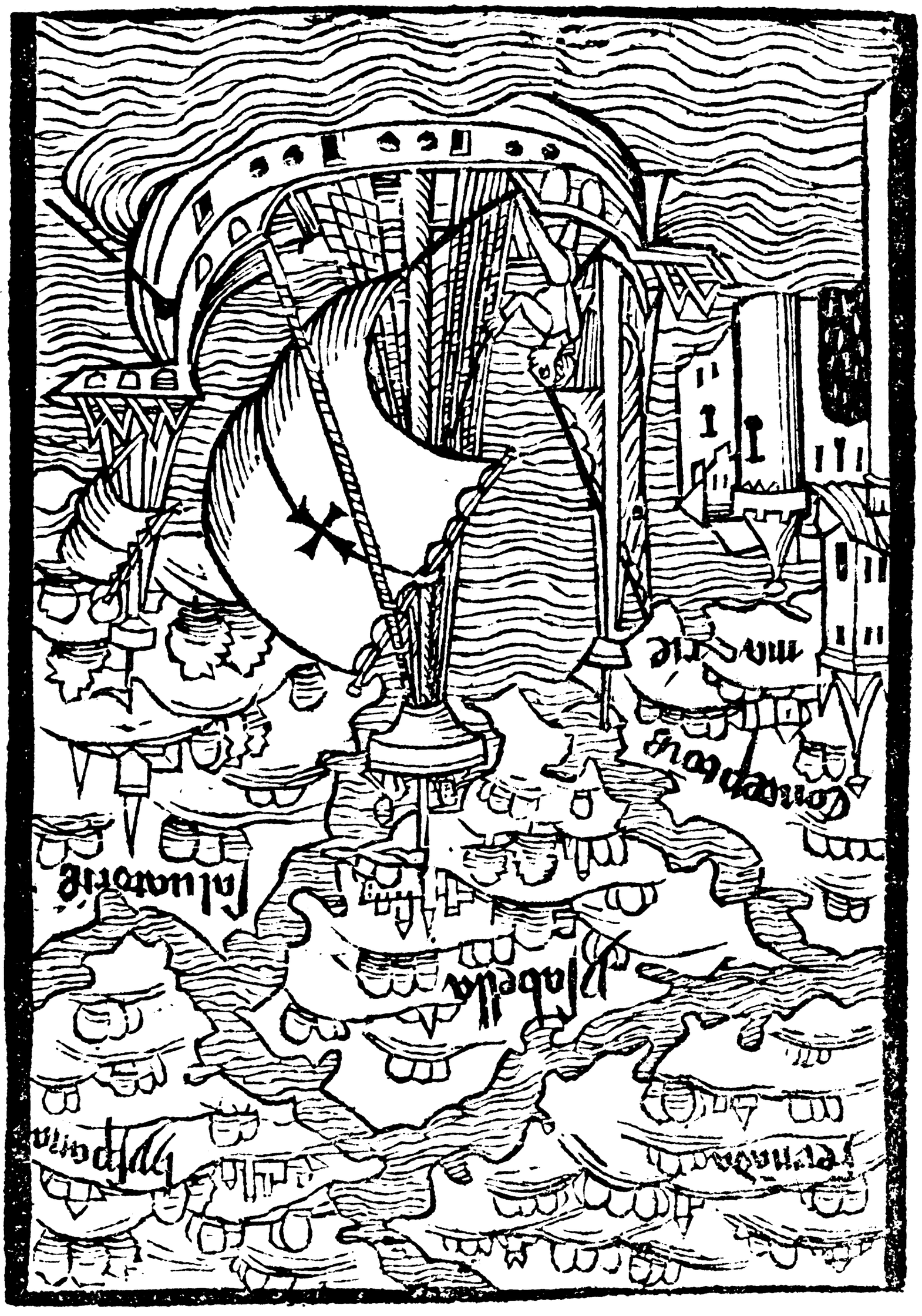
s dicebat xp̄m non deum in verita
. hunc theodocion vir eruditissimꝰ
inus quoq; hereticus primo xp̄ia
yrcū putabant

Policarpus

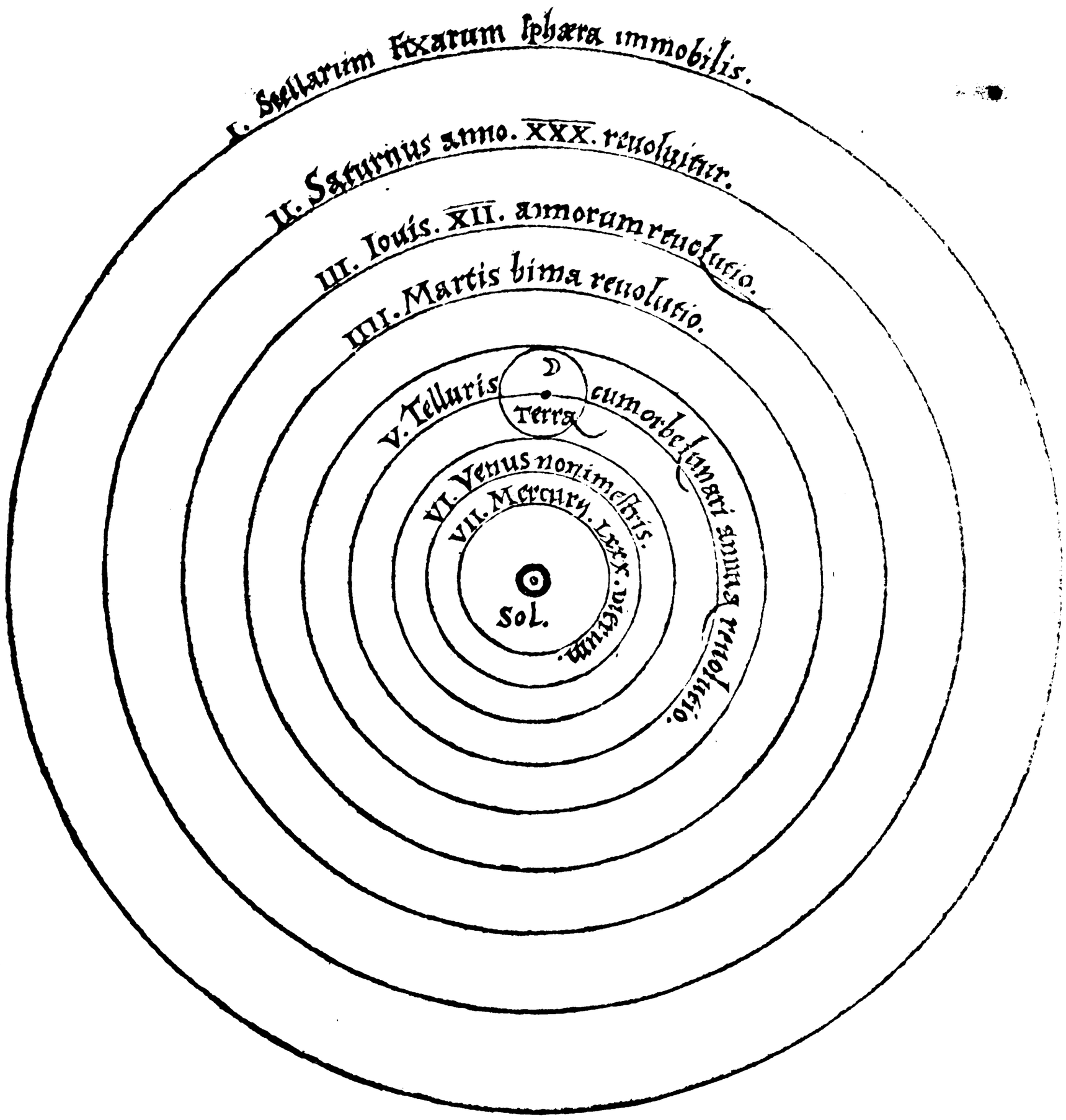


POlicarp
asie reli
veniēs: pluri
fidē reduxit. g
gabat eīn pat
rante. M. ant
sedente a pco
martyriū cōsi
putilē scripsit

PRaxedi
romani
roz. virgo siq
vsq; ad anicet
re pdicta in sustentatione pauperū erog
oronibus atq; ieiunijs assiduis cōtriu
numisisset. At postq; multoz martyrū c



net, in quo terram cum orbe lunari tanquam epicyclo contineri diximus. Quinto loco Venus nono menſe reducitur. Sextum deniq; locum Mercurius tenet, octuaginta dierum ſpacio circũ currens. In medio uero omnium reſidet Sol. Quis enim in hoc



pulcherimo templo lampadem hanc in alio uel meliori loco po neret, quàm unde totum ſimul poſsit illuminare? Siquidem non inepte quidam lucernam mundi, alij mentem, alij rectorem uo=

Schedel, Hartmann (1450-1514). LIBER CHRONICARUM CUM FIGURIS ET YMAGINIBUS. Folio (20) leaves, 299 numbered leaves including blanks (ff. 258-261); plus the six-leaf appendix De Sarmacia regione Europa including a blank leaf after f. 266. Gothic type. Illustrated with 1809 woodcuts from 645 blocks. First leaf of text with richly illuminated border and painted initial as well as the Greek motto "Hymnistis klyton ergon.." (In priase of good works..). On f. 258 a fifteen-line autograph entry describing and illustrating with a large drawing the appearance over Venice in 1508 of a comet, written by Bartolomeo Zamberti (fl. 1485-1510) and a description of an earth quake in Venice written by Maximus Tacitus Spilimbergesis. Bound in contemporary black-brown calf, the sides richly stamped with the Venetian rope pattern, brass cornerguards and central plaques, brass clasps, rebacked.

Nuremberg, Anton Koberger, 12 July 1493 [redacted]

Note: Mr. Posner marked on catalogue -- No. 58 Gilhofer ~~& Ranschburg~~ -- 1974:

This copy is not complete and colored illumination may not be contemporary. The date of 1497 -- 2 years later than illustration No. 3 as per this catalogue.

First Edition of One of the Most Celebrated Illustrated Books, the woodcuts for which were executed by Michael Wolgemut, the well-known teacher of Albrecht Durer, and his step-son Wilhelm Pleydenwurff. Recent scholarship has shown that several of the large and finest illustrations in this book bear on the one hand a close relationship to the art of Martin Schongauer and the Alsatian school, on the other hand they may be looked upon as direct antecedents of Durer's woodcut illustrations to the Apocalypse.

The images in the present work comprise religious subjects (the story of the Old and New Testament), classical and medieval history, with portraits of the Emperors including that of the then reigning Frederick III. Furthermore, a large series of city views, some of them imaginary, but many If them possessed of great topographical value, i. e., Augsburg, Bamberg, Basel, Cologne, Nuremberg, Strasburg, Ulm, Vienna and Rome. Furthermore, there is a map of the ancient world (ff. 12-13) and of northern Europe [redacted]

The text is the work of the Nuremberg scholar and humanist, Hartmann Schedel, and contains references to two important events inthe later 15th century, the invention of printing (f. 252, verso) and the discovery of America (f. 290 verso). Schedel attributes the discovery of printing to the year 1440 at Mainz and recognizes the incomparable importance of this discovery and its spread throughout Europe. The discovery of America is preceded by a description of the explorations of the Atlantic and of Africa by Prince Henry (the Navigator) of Portugal, and includes references to the Nuremberg patrician, Martin Behaim (1459-1506), whose first globe of the world included the New World and is now preserved in the Germanic National Museum.

The present copy is distinguished by its provenance. It belonged to Bartolomeo Zamberti, whose poem concerning the islands of the world appeared about 1485 in Venice under the title "Isolario", and the author gained the title of Bartolomeo deli Sonetti. In 1505 he published a new translation of Euclid's Elements from Greek into Latin. Together with hitherto unpublished commentaries by Theon and Hypsicles, as well as fragments of Pappus, this edition of the Elements appeared with a long preface and life of Euclid.

We may assume that the miniature border at the beginning of text was also illuminated for Bartolomeo Zamberti. The presence of a Greek motto would point to this. On the lower margins, flanking the coat of arms and the miniature of birds eating from fruit, are two square pictures; on the left, an Oriental, who must be identified as the Alexandrian astronomer, Ptolemy. On the other side, the picture of the medieval astronomer; on the middle of the page in the right margin, we see the picture of what may be considered an Olympic messenger signifying in the present context, no doubt, the conveying of the fire of learning to mankind.

In the manuscript inscription Bartolomeo Zamberti describes his presence on the first of April, 1507, in the Church of the Carmelites in Venice and his subsequent observation of the appearance of a comet which appeared to temporarily obscure the moon.

Maximus Tacitus Spilimbergesis, in a seven-line note, attests to an earth quake in Venice in which some of the towers of St. Mark's and of the Church of San Giorgio Maggiore fell, as well as a campanile and several statues. Bartolomeo Zamberti was a witness to this event also, and this inscription is dated 1511.
HC 14508, BMC II, 437; Goff S-307.

"His extant works constitute the only lucid, complete, and firsthand summary of Greek Skepticism available to us. They are usually divided into two works, the Outlines of Pyrrhonism (Hypotyposes) and the Against the Dogmatists (Adversus Mathematicos). The Hypotyposes seems to be a compilation of introductory lectures, explicit and simple in nature. It is divided into three books, the first of which defines the key terms of Skepticism, while the two others make use of these terms to attack dogmatism (especially the dogmatism of the Stoics). Noteworthy here is the attack on the validity of the syllogistic proof. Sextus tried to show that any syllogism is an example of a vicious circle, since the truth of the conclusion (for example, 'Socrates is mortal') must already be known if the truth of the major premise ('All men are mortal') has been ascertained.

"The Adversus Mathematicos contains all books, 5 of which use the method defined and exemplified in the Hypotyposes in order to refute 'philosophers' (logicians, physicists, and ethicists), and six of which use that method to refute 'scientists' (grammarians, rhetoricians, geometricians arithmeticians, astronomers, and musicians)." - Edwards, Encyclopedia of Philosophy.
Not in Brit. Mus. STC of French Books (1601-1700); not in Hoffman.

From Cat. 250 - 1975 - Dawsons of Pall Mall

This extraordinary and monumental work, a general history of the world beginning with the creation and continuing to the reign of the Emperor Maximilian, is, in its way the finest and certainly the most varied of all the early woodcut books. Besides views of cities (including London) of ten spreading over two pages, and genealogical trees that run up the margins, the cuts include the various stages of the Creation, Adam and Eve, the building of the Ark, a map of the World, pcctures of human monstrosities, portraits, the Dance of Death, Maximilian with an orb (reflecting light, an early instance of its use), etc., The text includes accounts of the invention of chess, Prester John, Wickliffe and the Hussites, and the invention of printing at Mainz.

One of the great early woodcut books with a fascinating provenance.