

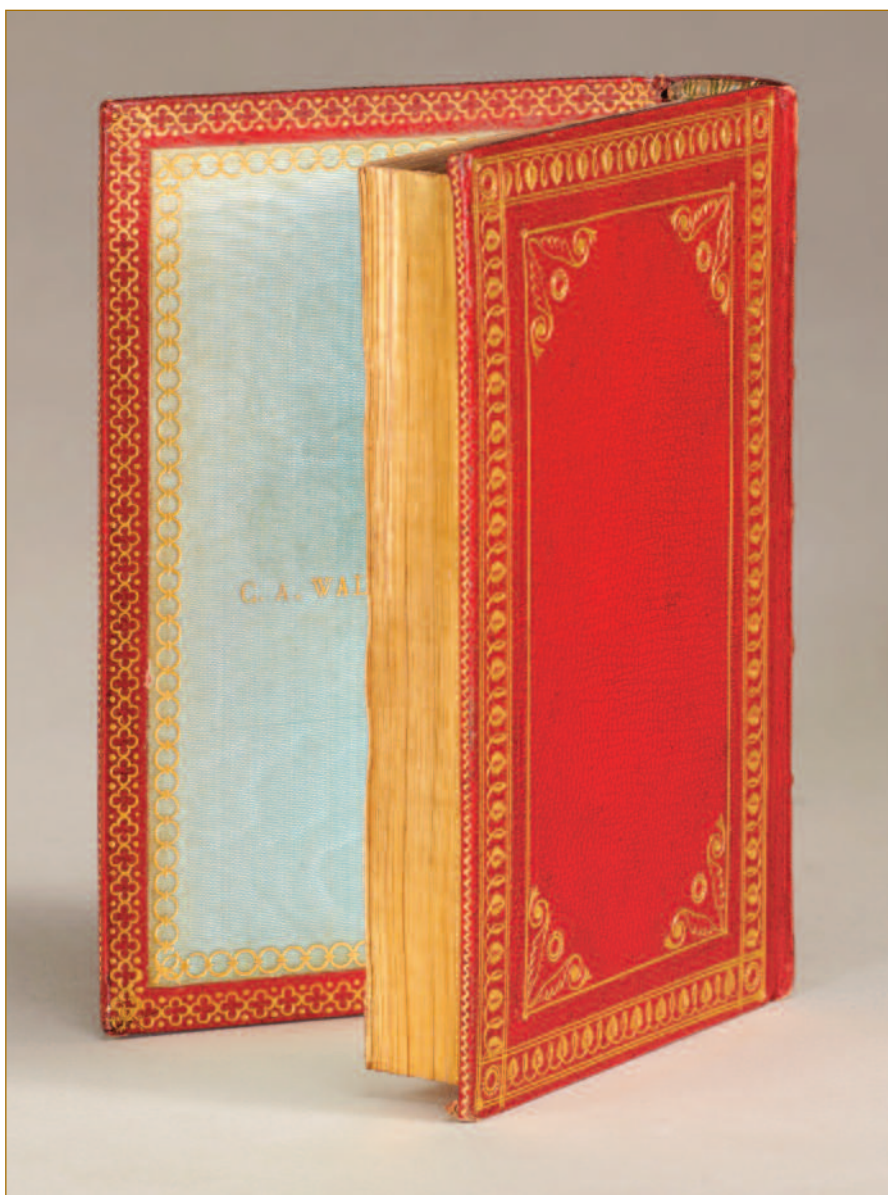




A yet to be identified Roman bindery. No. 53 (above).

Dedicated to the future Louis XVIII. No. 14 (outside front cover).

Carpe viam. No. 55 (title-page).



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*A l'Autheur
de l'Apologie
du silence en Amour.*

*Le silence que tu describes,
Avec tant d'art & d'elo-
quence:
Doit obliger les beaux
esprits,
A le defendre le silence.*

D. L. G.

1. **Albertanus Causidicus Brixiensis.** *Compendiosas [sic] tractatus da [sic] arte loque[n]di et tacendi multum vtilis.* Ingolstadt, [Printer of Celtis, *Epitoma* (Johann Kachelofen)] c. 1492. 4to (205 x 142 mm.). [15]p. Gothic type, rubricated three-line initials, capitals stroked and occasional underlining in red.

Ivory vellum (one corner damaged), gilt-lettered spine. \$9800.00

“A CAREER GUIDE FOR THE PUBLIC MAN”, this is one of the first essays on professionalism composed by a layman (Powell). A classroom staple for nearly three centuries, it treats oral and written public and private discourse. It harnesses *dicta* from Aesop, Cato (see no. 13), Cicero, Seneca, the Church Fathers and the Bible to discuss word choice, diction, syntax, honesty and appropriateness of expression *and silence*.

Of the eleven editions from this anonymous press — now identified with Johann Kachelofen, official printer to the University of Ingolstadt — less than half are represented in American libraries and almost all in single examples, as is that offered here.

This undescribed variant leaves only the title errors uncorrected. In good condition (scattered light marginal foxing, title stamp removed), the Penrose-Sexton-Nakles copy.

Powell, *Albertanus of Brescia* 62-70 and passim; Bude, *Sonic Bodies: Text, Music, and Silence in Late Medieval England* 80-1; Geldner, “Zum Ingolstädter Buchdruck des 15. Jahrhunderts” in *Gutenberg Jahrbuch* 43 (1968) 97-99; ISTC ia00206000; Goff A-206.

“MESDAMES...IT IS YOU THAT I NAME ARBITERS”

2. *Apologie du Silence en Amour Par le Sr. V.L.P.* Paris, Pierre Moreau 1646. 8vo (158 x 93 mm.). 11, [1 blank], [10], [2 blank], 64p. PRINTED IN SIX SIZES OF MOREAU’S SCRIPT TYPE with his calligraphic letterpress ornaments.

19th-century gilt-ruled half-morocco and marbled boards, spine, title and top edge gilt, purple silk marker. *Illustration facing & see no. 22.* \$8200.00

“I want only to speak of my method of making love”

— The Author (tr.).

First Edition, addressed to women and dedicated to the *comtesse* de Chaulnes (1606-81). Almost painfully intimate, this anonymous treatise celebrates silence as the lovers’ companion. Silence offers sincerity, affection, safety for secrets, freedom from regret and balm for self-consciousness, as words often “offend the ear instead of winning the heart” (tr.).

Moreau’s successful intaglio calligraphic devotionals brought him to typography in the early 1640s, when he created splendid script types. In 1642 he became Royal Printer in Ordinary, but, not a guild member, he was harassed out of the trade in 1648. Likely an authorial commission, the *Apologie* is among his most fugitive books. I have found three other copies (all in Europe). In good condition, contemporary title inscription, bookplate of Testas de Folmont.

Conihout & Gabriel, *Poésie & calligraphie* 24.

THE OLDEST MONASTIC RULE IN THE WEST
PRINTED ON VELLUM

3. Augustine, Saint. *Regvla...Cum expositione D. Vgonis De Sancto Victore; Adiecta utrique vulgari interpretatione.* Venice, B. Fasani for the Canons Regular of the Lateran 1561. 4to (207 x 139 mm.). 80 leaves. BOTH WORKS IN LATIN AND IN ITALIAN, a recently illuminated initial, title woodcut of the Trinity.

Blind-ruled crushed blue morocco (Bauzonnet-Trautz), gilt-lettered spine, all edges gilt. \$14,500.00

Ranking among the most influential Christian texts, Saint Augustine's *Rule* was widely observed from the 5th century. When the Canons Regular officially adopted it in the 11th century, they promoted the extensive commentary by the "Second Augustine", Hugh of St. Victor (c. 1096-1141). There are few early printed Italian-language editions of either text.

I have located two other vellum copies of Fasani's bilingual printing — BnF and Lucca. The sole example in the U.S. is on paper. In fine condition (two wormholes in the final quire touching two dozen letters), gv added in gold ink on the title verso. Van Praet, *Catalogue des livres imprimés sur vélin* II: 43; *Bibliografia delle edizioni giuridiche antiche in lingua italiana* I(1): 72; EDIT16 CNCE 3420.

VAST ERUDITION

4. Barbatia, Andreas. *In tertio decretalium libro sup[er] titulis de testamentis [et] successionibus ab intestato co[m]mentarii cum addicionibus.* [Barcelona, Pere Miquel] 1492. Folio (251 x 187 mm.). [xii]p., dcccclxxxiii [r. 997], [1] columns. Gothic types, double-column, initial spaces blank.

Retrospective blind-decorated brown morocco (Brugalla, 1950), blind-tooled and gilt-lettered spine, all edges gilt. *Illustration facing.* \$35,000.00

Second and ?Final Edition — FOUR COPIES KNOWN, ONLY ONE OTHER OUTSIDE SPAIN (Bologna Collegio di Spagna; one U.S. library holds the first printing).

Three works on inheritance by the Sicilian jurist. The first and longest text treats wills and final testaments. The second comments on Rinuccius' late 13th-century writings on the same topic. The third text concerns intestate succession.

Barbatia (c. 1410-79) taught civil and canon law at Bologna and became rich assisting municipalities, individuals, corporations and rulers, including Pope Paul II and Ferdinand II of Aragon. The latter elevated Barbatia to Royal Counselor and made him part of the royal household.

THIS BEAUTIFUL FOLIO IS THE EXCEPTION to the BMC dictum: "The great and indispensable textbooks of canon law...were never printed in Spain during the fifteenth century" (X: xv).

Miquel was only active for five or six years (1491-?97) and may have sought favor with the crown by publishing works by its preferred lawyer. In 1493 Miquel issued the unique edition of Barbatia's responses to questions about the present work (GW 3375; two copies, both in Spain). In good condition (lower blank margin of the first leaf neatly repaired).

Clarissimi & vtriusq; iuris interpretis
excellentissimi dñi barbacij lectura super
titulis de testa. & de success. ab intesta.

Impulsus cerebro
minore ei⁹. Quod
preclarissimo diui
narū literarū inter
preti hieronymo su
per malachia. iij.º.
capitulo. Venit bel
lissime in ore orta

tur inuitat & mouet allicit magnos vir
tute & excellētis doctrine viros i horeum
domini cibos asferre. hoc est scripture ali
menta i ecclesia populo ministrare. refert
sūm⁹ in iure vir graciā⁹. c. reuertimini
.xvj. q. i. in prologo libri regū vñūquēq; i
tabernaculo dei offerre qd pōt. Est autē
tabernaculum dei & hodie in ecclesia mi
litanti vt scripsit iohannes in apocalipsi
.xxj. ca. Audui inquit vocem magnā de
trono dicentē ecce tabernaculū dei cū ho
minibus & habitauit cum eis quare tenuis
homo & minime doctus & aser inter o
lores i tanto sapientissimorum pater no cō
uentu testamentariā conetationē in ta
bernaculo dñi asferre quo pacto futur⁹ sū
nō video. nō em̄ diceretur vberos gesta
mina i eos. s; glorioso hieronymo vouēti
nō rñō pro virib⁹ verum etiā supra vires
audiēdū q; om̄ia recte gerūtur si fiat pñ
cipiū decens vt i auct. qñ optet epi. i pñ
cipio sps sancti ex corde inuocato presidio
de cui⁹ plenitudine scdm aplm om̄es ac
cepim⁹ pro suo in gen⁹ hūanuz amore ve
ritatē iurū ponat in ore meo cū om̄i ve
nia: institutā rubri. de testamentis profe
quar: & vtriusq; censure pōnifice & rōe se
lici diplomate vtar. Nam iuris canonici
sanctitas iuris civilis subtilitate. de
corat & ecduerso iuris civilis maiestas ca
nonū auctoritate firmat. ita preclare scri
psit bal. i problemio gregorianō i. c. cū eāz
de proba. dicit se trahere sciam nřam ad
intellectū naturalē sic em̄ ex phiā & mede
cina sit pfect⁹ medic⁹. ita & sciēs ius ci
uile & canonicum sit legista pfectus & nisi
sciat canones nō gustabit hāc dulcedinez
practicā legū. s. i iudiciōū pfecte cognō
secre scōz bal. ibi. Scio m̄ hoc fore duris.

simū dñm multū impitis ob testantibus
has diuinas grātas canonicas sanctiōes
Et dicit hic reuerendissim⁹ pater do. abb.
sticulus meus q; ista facultas testandi fuit
oib⁹ quasi grātiose concessa q; testator di
spōnit in id tempus quo nō est futurus do
minus quia testamentum morte cōstituitur
vt inquit apostol⁹ & approbatur i. c. cū
marthe de cele. iiii. s; post mortē quis
desinit esse domin⁹ id licet dispositio fiat
tempore habili tamen effectus confertur
in tempus inhabile quia de mero iure sic
ri nō deberet & ad hoc allegat elegantem
glo. in l. illa institutio. ff. de hēre insti. & i
simili allegat glo. singulare. viij. q. i. s;
his omnibus que voluit q; papa nō potest
eligere sibi successorem q; confertur in tē
pus quo nō est futurus papa & ita refutē
tār⁹ doctor. Et p dicto suo facit opti⁹ ter. i
.l. cū quī. s. iudi. ff. d iure oi. iudi. i s; eo
dic quo pñatur finiri sūt. Ecū reuerēcia
glo. in dicta. l. illa institutio & cū pace do.
abb. nō dicit verū: & capio mediū inco
cabile aut loquamur tēpore quo hereditas
ē iacēs & tūc falsū ē dicere q; defūct⁹ non
sit dñs. hereditas em̄ adiacēs. ff. de adq; rē.
do. cū si. & sic testator dispōit i id ip⁹
quo res sunt sue in dispositione & sic talis
dispositio h; de mero iurē & p cōsequēs sūm
est dicere q; de grā & istud formali voluit
bal. & ang. i. d. l. illa institutio. Aut loqui
mur inqñtū heres adiuit hereditatē & tūc
certū ē q; heres repñat psonā defūcti & ē
idē cū ipō defūcto vt in auct. de in. in. a.
mo. pñsti. i pñ. i s; vñā etiā heredis pso
nā. & in s; circa proprios relactari sermo
nes & ibi dicit glo. legē vñā esse heredis p
sonā & testa. & ang. i. l. postulatē. ff. ad tre
bel. dicit fuisse determinatū de scō pñsi.
Statutū disponebat debitorem capi posse
q; hūit locū i herede debitoris & idē vo
lunt i. l. iij. C. de pig. & facit q; ipē voluit i
l. ii. C. si vn⁹ ex plurib⁹ herē. credo. & salū.
in. l. si. s. i cōputatione. C. de iur deli. h;
cūlitter voluerit bal. i. l. ii. C. d ex cu. rei
iudi. ergo sequit q; ipē defūct⁹ dñs ē dñs
ex iur dispōe Scdo mouet ex glo. mira
bili & singlari scōz rap. d forli. i. l. his cōse
quēter. s. h; cū motu. ff. fami. bēt q; dicit
q; int testatorē & heredē ont qñ contract⁹
a. ij

Vindel, *El Arte tipográfico en España durante el siglo XVI*: 71 & reprod.; Palau 23682; Besta, “Le Fonti” in *Storia del diritto italiano* ed. Del Giudice I(2): 892-94; *Dizionario biografico dei giuristi italiani* edd. Birocchi et al. I: 165-6; Schulte, *Die Geschichte... des canonischen Rechts* II: 306-11; GW 3374 (variant with f. 257^r col. 2 line 15 *consectum* for *consectu[m]*); ISTC ib00114500.

HALF A MILLENNIUM OF DOMINICAN SCHOLASTICISM

5. Barbo, Paolo. *Divina Epitoma Questionu[m] in quattuor lib[ri] S[ente]n[t]ia[rum]*. [With Isolani’s] *Index*. [With his] *In Averroistas De eternitate mundi Libri quattuor... Item de velocitate omnium motuum preclara dogmata*. [With his] *Disputata Catholica*. Pavia, G. Pocatela [= J. de Burgofranco] December 1521 through April 1522.

Seven parts or volumes in one, *complete*. 8vo (158 x 108 mm.) [iix], 135, [1 blank] leaves and 112 leaves and 43, [1 blank] leaves and 83, [1 blank] leaves and [ii], [14] leaves and 23 [r. 24] leaves and 15, [1 blank] leaves. Gothic type, double-column, inner and outer marginal shoulder notes, NINE TEXT WOODCUTS. The first four title-pages are printed in red and black within a woodcut frame of birds, flaming braziers, Quintus Curtius and sphinxes (Kristeller, *Lombardische Graphik* 275). The first five title-pages have ADVERTISING TEXT IN THE TOP, LEFT AND RIGHT MARGINS.

CONTEMPORARY ITALIAN BLIND-DECORATED BLACK MOROCCO OVER wooden boards (worn), outer frame of bouquets and knotwork, tools, spine compartments diapered, four brass catches (lacks clasps), red and blue silk headbands. \$7850.00

ALL SEVEN VOLUMES IN FIRST EDITIONS. They span science, philosophy and theology.

In the first five, Isidoro Isolani (c. 1477-1528) brings Barbo’s (d. 1494), Jean Capréole’s (1380-1444) and Thomas Aquinas’ (c. 1224-74) commentaries on Peter Lombard’s (c. 1096-1160) *Sentences* into the pockets of impecunious students (no doubt grateful for the index).

In the sixth volume, EIGHT TEXT WOODCUTS ILLUSTRATE ISOLANI’S WORK ON PROPORTIONS, SPEEDS AND OTHER MECHANICAL SUBJECTS. He extracts key arguments on inertia from Albert of Saxony (?1316-90) and references the English mathematicians Richard Swineshead and Thomas Bradwardine. In the final volume, Isolani ATTACKS LUTHER AND DEFENDS INDULGENCES. Though listed on the verso of the main title-page, the seven volumes were sold separately. I have not located a complete set in the U.S. In good condition.

Sander, *Le Livre à figure italien* 5479 (vols. I-IV); Cavagna, *Libri e tipografi a Pavia nel Cinquecento* 276 (I-IV after Sander), 284 (VII) & 174 (the ghost “1513” edition of VI); Sarton, *Introduction to the History of Science* III: 1430 (also “1513” for VI); Tinazzo, “Il tipografo-editore Iacopo Pocatela” in *Atti e memorie dell’Accademia Patavina di scienze, lettere, ed arti* 70 (1957-58) 133-168 no. 95 (no complete set); EDIT16 CNCE 4170 (I-VI) & 35349 (VII).

FOR FORTY YEARS IN OFFICERS' POCKETS

6. Behr, Johann Heinrich. *Der Verschantzte Turenne Oder Gründliche Alt=und Neue Kriegs=Bau=Kunst.* Gera, G.H. Müller for C. Weidmann in Frankfurt a.M. and Leipzig 1677. Oblong 16mo (97 x 160 mm.). Frontis., [xiv], 608p. and THIRTY-TWO ENGRAVED PLATES with two hundred eight figures, engraved title with weapons and a besieged city (signed cw).

Contemporary vellum over paper boards (slightly warped, soiled, short slit in the front cover), flat spine, old green edges. \$4350.00

First Edition. To begin, Behr (1647-1717) lays out the mathematics, geometry and surveying necessary for the military architect and presents HIS INSTRUMENT FOR CELESTIAL AND TERRESTRIAL MENSURATION. In the following two parts, he describes and illustrates regular and irregular fortifications in all types of terrain and summarizes the current state of the art. He addresses everything from parapets, outerworks and the width of rampart footpaths to the reinforcement of extant gates, bridges and urban environments. The author rose to Prussian Royal Architect and Chief Engineer. In good condition (slightly browned, one or two ink spots), lacks the last leaf with instructions to the binder (as all copies I have identified), bookplate of economist Walther Voth.

Jordan, *Bibliographie zur Geschichte des Festungsbaues* 0203; Jähns, *Geschichte der Kriegswissenschaften* II: 1373-4; VD17 3:604582G.

ANTI-MASTURBATION MEDICAL MUSEUM OPEN TO THE PUBLIC

7. Bertrand-Rival, Jean-François. *Précis...Des...Objets En Cire Préparée Et Coloriée D'Après Nature.* Paris, Richard 1801. Half sheet 8vo (196 x 123 mm.). Frontis., 448p. Mezzotint and engraved frontispiece portrait of the collector-physician-curator (Benoist after Cossard).

Calf-backed marbled boards (Laurenchet), flat spine. \$1200.00

Only Complete Edition, an account of the author's medical museum of wax specimens of human anatomy and diseases and natural history subjects, arranged in thirty-eight categories. The descriptions of the models focus on sex — pregnancy, childbirth, reproductive organs and venereal diseases — and incorporate case histories, personal opinion, medical advice and legislative proposals. In good condition (pale stain to the lower margins), contemporary manuscript note on the bearded baby. Le Minor, "Le Cabinet de cires médicales du céroplasticien J.F. Bertrand à Paris" in *Histoire des sciences médicales* 33 (1999) 275-286; Murray, *Museums* II: 117.

A PUZZLING EXCEPTION

8. Bookkeeping Ledger. *Wirtschafts=Manual und Rechnung bey der...Schlabrendorffischen Herrschaft.* [Brandenburg], s.n. [1780-89]. Fat folio (373 x 242 mm.). [i], 1056, [1 blank]p. Two to twenty-eight columns per page.

Contemporary blind-ruled sheep-backed and -tipped gray paper over boards (minor defects, one joint neatly repaired), uncut. \$5200.00

Unique, this massive *printed* ledger for the Schlabrendorf(f) estate ITEMIZES HUNDREDS OF CATEGORIES OF EXPENSES AND REVENUES — 1 July to 30 June — for and from building supplies, lime, axle grease, roof shingles, grains, livestock, brandy, beer (*ordinair* or *doppel*), potash, salt, yarn, beeswax, lamp oil, bread for the dogs and the poor, fish (including waste).... It specifies, *i.a.*, food allowances for different classes of laborers and THE USE OF TALLY STICKS. Each category's quarterly and annual summaries include space for tax liability and payment in kind.

Commercial account books long remained the province of local scribes, as typesetting the text was too expensive. In excellent condition.

IN SEARCH OF PERPETUAL MOTION

9. Brückmann, Johann Jakob. *Neu=Erfundene...Elementar=Machine.* Kassel, J.B. Cramer 1720. 4to (199 x 164 mm.). [xxiv], 38p.

Patterned boards, manuscript spine title. \$4800.00

Only Edition, the only printed account of Brückmann (1680-1750) and J.H. Weber's (c. 1680-1755) hydraulic steam pump. It drained mines and tunnels, raised water in canals, irrigated crops, drove fountains, etc. The plans cost 100,000 *Reichthalers*, so, when Leibniz requested a copy, he received only a puff piece. I have not located a copy in the U.S. In good condition (some soiling, lower blank corner lightly stained).

Schirmeier, "Der Drang nach Energie im Spannungsfeld von *Perpetuum mobile* und Dampfmaschine" in *Landgraf Carl (1654-1730)* edd. Gräf *et al.* 175-87, esp. 182-83; VD18 10478590.

HE'S IN RABELAIS' IMAGINARY LIBRARY OF ST. VICTOR

10. Brulefer, Étienne. *Opuscula.* Paris, André Bocard for Jean Petit 1500. 8vo (135 x 93 mm.). cclxiii, [8] leaves. Gothic type, shoulder notes, Lombardic and white-line historiated metalcut initials, a woodcut Bocard device (final verso) and a metalcut Petit device (title).

Contemporary limp vellum (soiled, front hinge weak), 18th-century gilt calf spine (minor defects), manuscript title label, edges striped in red, evidence of four ties. \$9800.00

Only Edition, posthumously published by an anonymous French editor, who added the subject index and decried the low state of learning in England and Germany. Brulefer (d. 1496/99) was "among the important Franciscan preachers of the late fifteenth century" (Sullivan). Contentious and controversial, he was banned from Paris.

Scattered foxing, two leaves soiled, one natural paper flaw, some lower edges uncut. In 1610 François Bullioud (fl. 1583-1633) gave this copy to the Lyon Jesuits, their memorial bookplate of 1610 and catalog entry of 1611.
Sullivan, *Parisian Licentiates in Theology* 101-3; *Contemporaries of Erasmus* I: 205-6; ISTC ib01222000; Goff B-1222.

BIDS, BIDDERS, BUYERS, BOOKS & CODES

11. Brun, Auguste and Louis. Six interleaved and annotated auction catalogs — five by them both and one by Louis. Lyon, Auguste (fl. 1850-93) and Louis (1851-1940) Brun 1878-1893. Six volumes. 8vo (207/224 x 131/142 mm.).

Contemporary cloth-backed boards (one full cloth), printed wrappers bound in (front wrapper for the 1893 catalog lacking). \$2500.00

The family firm (see no. 46) wrote the roughly 6800 catalog entries, provided the expertise, accepted and executed commissions for over 400 individuals and invoiced the buyers. The sale activity is recorded on the catalogs' pastedowns, flyleaves, printed wrappers, margins and interleaved blanks.

The Brun assigned a number to each absentee bidder and expressed their bids in their alphabetic price-code: A, D, E, I, M, O, P, R, T. All other letters are zero (the keyword remains unresolved). They marked lots added, divided and withdrawn, copy specific characteristics and hammer prices. A second alphabetic code employed throughout remains opaque.

THREE OF THE CATALOGS ARE APPARENTLY UNRECORDED, and none is in a U.S. collection. All are in good condition.

Chapony, Henri, *comte de*. *Catalogue*. Lyon 1878. [ii], 256, [2]p.

And:

Manuscrits Sur Peau Des Vélin des XIV^e, XV^e et XVI^e siècles. Lyon 1881. [ii], 61, [1]p.

And:

G. (de l'Ain). *Après Décès. Catalogue*. Lyon 1883. [ii], 96, [2]p.

And:

M[arboz], F. *Catalogue*. Lyon 1887. [ii], 80, [2]p.

And:

Brouchoud, C.-A.F. *Catalogue*. Lyon 1887. [ii], 80, [1], [1]p.

And:

F. [*Catalogue Des Bibliothèques...De Feu MM. F***, C*** Et F***. Lyon 1893]. 156, [2]p. — *lacking* [i]-[ii] = the front wrapper.

GOVERNED BY PRUDENCE & REASON

12. Brunus Aretinus, Leonardus. *Liber de morib[us]...ex dialogo...Aristotelis ad Eudemium*. [Sant'Orso, Johannes de Reno] c. 1475. 4to (203 x 142 mm.). [28]p. Roman type, initial spaces blank (one guide letter).

19th-century calf-backed marbled boards (Simier; hinges repaired), gilt-lettered red and blue morocco spine labels, red silk marker. \$12,500.00

Mores. Nota q̄ antiqui noctu in vita morum precipue circa precepta moralia multiplicat errauerunt sc̄da prohemiali parte **M** i. in additione **C** circa finem.

Mors. Nota q̄ tua sunt ppter q̄ h̄s specialit̄ timet mortē p̄ma parte metucali precepto. 22. Ne timeas illam que.

Mundus. Nota q̄ mundo adherentes et mundialib⁹ confidētes sunt triplici miseria inuoluti et inuoluti p̄ma parte metucali sexto precepto. Que noctuca tenes in p̄ma additione in p̄cipio Item nota q̄ mundum sequentes per tres circulos varijs coloribus de signatos figurantur ibidem post.

Metuca. Nota q̄ nata natans que est ipse de⁹ quēadmodū ad organizationem hominis exterioris scilicet corporis constituit cursus septem planetarum. Ita ad perfectionem hominis interioris scilicet anime constituit concurrere septem dona spiritus sancti p̄ma parte metuca precepto 21. Infantem nudum in additione quinta.

Mutis. Nota q̄ nauis dicit̄ eccia propter septem sc̄da prohemiali parte **M** 9. in additione **N** post p̄ncipium.

Ociositas. Nota q̄ ociositas et voluptas arma sunt hostis antiqui profaycali parte precepto quinto Illud stude i additione post mediū. Item nota q̄ in operibus pietatis exercendis etia sunt consideranda profaycali parte precepto nono. Cui dea videto in additione.

Pater. nota q̄ fm canones pat̄ quinque modis dicitur seu sumitur profaycali parte p̄cepto secundo. Parentes amare in additione.

Paradisus. nota de situ paradisi terrestis. 8. mirabiles ordines p̄ma prohemiali parte **N** vndeāmo **M**.

Pax. nota q̄ ad seruandum pacem ac nutriendum tua maxime valere possunt in magna additione quinte partis libri vltima medium. Item nota q̄ ad pacem nullus vnquam reduci potest perfecte nisi p̄u⁹ obliuiscatur iniurias et rememoretur benefactorum secunda parte metuca precepto vicesimo Litis preterite in additione in p̄ncipio.

Peccatum in spiritum sanctum. nota fm canones q̄ quis septē modis peccat in spiritum sanctū quarta pte metuca p̄cepto 22. Cum quis peccauit additione p̄ma in p̄ncipio ibidem.

Pena. Item nota fm canones de pena prestantiū occasione mortis alicuius profaycali pte precepto. 20. Diligentiaz adhibe in additione in p̄ncipio.

This argues that practical moral value should guide civil society. The ideas rest on Aristotle's *Eudemian Ethics*, re-discovered in 1424. Not long after, Brunus (1369-1444) wrote this suasion piece. The *Introduction* had an audience outside Italy: four of its seven incunable editions appeared in France, Germany and Belgium.

At most thirteen books were printed at Sant'Orso in the 15th century, all in 1474/5: three by Achates and the rest by Reno.

FOUR LEAVES OF THIS COPY WERE CORRECTED IN MANUSCRIPT IN THE PRINTER'S SHOP. In good condition (marginal stain on two leaves).

Allen, *The Concept of Woman: The Early Humanist Reformation, 1250-1500* II: 694-99; Kircher, *Before Enlightenment* 85-9; Lohr, "Medieval Latin Aristotle Commentaries" in *Traditio* 27 (1971) 317-18,1; ISTC ib01251000; Goff B-1251.

CREATED FOR A CHILD, IT SERVED A TYRANT

13. Cato, *pseudo*-. [*Disticha de moribus* with Philippus de Bergamo's *Speculum regiminis* and part of the commentary of Robertus de Euremodio]. Augsburg, [Anton Sorg] 1475. Folio (295 x 207 mm.). Early manuscript foliation [lvi], 429 [r. 428] leaves. Gothic type, most initial spaces with printed guide letters, rubricated throughout with red Lombardic initials, capitals stroked and underlining in red.

19th-century blind-diapered russet leather with rosettes in the interstices (rebacked preserving the original spine), gilt-lettered spine labels, all edges gilt. *Illustration facing.* \$15,000.00

First Edition of this massive 14th-century Mirror of Princes — a complex commentary on Cato's *Distichs*, medieval Europe's moral primer, its 360 lines made up of verse adages, proverbs, short essays and one-line rules for life.

Philip of Bergamo's *Mirror* marshals thousands of biblical, patristic and classical citations, anecdotes, digressions and summaries into a guide to personal conduct and morality, theology and government. Topics range from books and reading to war, fortune telling and adultery.

In the 1370s, Philip composed the *Mirror* for the young Francesco II da Carrara (1359-1406), future Lord of Padua. Shortly after, Philip revised it for Gian Galeazzo Visconti (1351-1402), who seized power in Milan through perfidy and murder. THIS IS THE SOLE ANTIQUARIAN PRINTING OF THIS SECOND VERSION.

Internally fresh (occasional minor blank marginal worming, a few small stains), scattered contemporary marginal notes, a few remnants of manuscript quiring; Rosenberg bookplate (Pablo Picasso 1935).

Michel, "Le *Speculum Regiminis* de Philippe de Bergame: Recension manuscrite et problèmes d'attribution" in *Revue d'histoire des textes* XIV (2019) 257-78; Goldschmidt, *Medieval Texts and their First Appearance in Print* 87 "on good government"; ISTC ic00292000; Goff C-292.

“DES MODÈLES PARFAITS” — GUILMARD

14. Cauvet, Gilles-Paul. *Recueil D’Ornements*. Paris, for the Author 1777. Large folio (560 x 392 mm.). Letterpress privilege and seventy-five plates.

ENGRAVED TITLE, FRONTISPIECE AND DEDICATION AND SEVENTY-TWO ENGRAVED LEAVES with one hundred thirty-five motifs including fifty in the crayon manner — six printed in sanguine. Forty-one of these are by sisters Elise-Caroline or Françoise-Charlotte Liottier.

Gilt red morocco (David; rubbed), large corner fleurons, spine and all edges gilt, silk marker. *Illustration outside front cover.* \$9500.00

SUPERB COPY OF THIS SPLENDID CLASSICAL REVIVAL PATTERN BOOK, informed by recent archaeological discoveries in Italy. Created for the king’s brother, these extravagant designs “demonstrate [Cauvet’s] tremendous range and understanding of classical ornament” (Hannah). The number and content of leaves differ between copies. That offered here is among the most complete recorded. In fine condition, book-plates of Martine-Marie-Pol de Béhague, *comtesse de Béarn*, and Edmond Lincoln. Guilmar, *Les Maîtres ornemanistes* 226,28 (59 pl.); Quérard, *La France littéraire* II: 89 (64 pl.); Lewine, *Bibliography of 18th Century Art* 98 & reprod. (73 pl.); Cohen-de Ricci, *Guide de l’amateur de livres à gravures* 208 (76 pl.); Hannah in *Vasemania: Neo-classical Form & Ornament in Europe* ed. Walker 79.

HIS TOWN

15. Chorier, Nicolas. *Les Recherches...Svr...La Ville De Vienne. Premiere Partie* [all published]. Lyon, for C. Baudrand in Vienne 1659. 12mo (143 x 81 mm.). [iv], 71, [1], 504 [r. 514], [3]p.

Gilt-ruled polished tan calf (Simier), gilt spine and labels, all edges gilt, purple silk marker. \$2200.00

First Edition, second issue. This examines the history of Vienne, just south of Lyon on the Rhône, from the 1st century BCE to the mid-17th century. Chorier (1612-92) describes its Roman amphitheater, statuary, aqueducts, leper colony, prison, churches, monasteries, fortifications, fountains, cemeteries, gardens, hospitals, palaces, libraries, festivals, games.... In good condition (title repair affects the imprint), some uncut edges, Yemeniz copy (*Catalogue* (1867) 3498).

Universal Catalogue of Books on Art I: 287; *Répertoire...des livres imprimés en France au XVII^e siècle* VIII: 162,77; Cioranescu 19462.

STEVE, NOT PETE

16. Clavier, Étienne. *Catalogue...De La Bibliothèque*. Paris, [G.-A. Crapelet for] J.-J. and M.-J. Debure 1818. 8vo (214 x 141 mm.). xiv, 368, [1]p.

Original drab blue wrappers, letterpress spine label (spine mostly gone, sewing loosening), uncut. \$750.00

A library of 4500 titles, particularly Greek and Latin classics and antiquities with hundreds of Estiennes and other choice early editions, including de Thou's large paper copy in red morocco of Passerat's Catullus and books annotated by Jacopo Corbinelli (1535-90). Internally fresh, Royal Library in The Hague duplicate. Blogie, *Répertoire des catalogues de ventes* II: 34; North, *Printed Catalogues of French Book Auctions* 570 (as Pierre Clavier; 1748-1812).

TIDIED UP FOR THE SCHOOL STAGE?

17. Crébillon, Prosper Jolyot de. *Electre, Tragedie.* Paris, P. Ribou 1709. 12mo (157 x 93 mm.). 65 [r. 73], [3]p.

Stabbed in contemporary limp vellum (soiled). \$2600.00

First Edition, one of his theatrical triumphs. Apparently preparing the text for performance by ?young actors, Jean-Baptiste-François Dubois (18th century) deleted lines, passages and even entire scenes, marking "we don't do this" (tr.) or "we don't say that" (tr.) in the margins, Christianizing deities and replacing "lover" (tr.) with "friend" (tr.). I have found one other copy in the U.S. In good condition (soiled, one blank corner gone).

Conlon, *Prélude au siècle des Lumières* 14748; Cioranescu 21658; DLLFI: 605.

THE FIRST ART AUCTION IN SCANDINAVIA

18. Danneskiold-Samsøe, Christian, greve. *Specification De tout ce qui se trouve dans le Cabinet des Raretez, de...le Comte de Daneskiold.* [Copenhagen], ?King Christian VI's Private Press [1731]. 4to (171 x 124 mm.). [ii], [28]p.

Late 19th-century green cloth-backed boards (small stains), gilt-lettered title label.

With:

Danneskiold-Samsøe, Christian, greve. *Verzeichniis Derer Sachen, welche sich in denen Schrancken des...Christian Danneskiolds.* Copenhagen, Christian VI's Private Press 1731. 4to. [i], [31]p. \$6800.00

Ad I-II: Only Editions, BOTH THE FRENCH- AND GERMAN-LANGUAGE AUCTION CATALOGS OF DANNESKIOLD'S FINE ART AND CURIOSITY CABINET.

The first four hundred lots describe his *Wunderkammer* — the *naturalia* and *artificialia* apparently listed as they were displayed in two rooms. The museum contained textiles, weapons, ancient sculpture, gems, palm-leaf manuscripts, minerals, metals, pagan charms, shells, coral, carved ivory, exotic woods, crystal, ceramics, pottery, enamel, lacquer, ivory, gem encrusted goblets, glass, a human fetus, a whale penis, runes.... The specimens came from the Americas, Greenland, Russia, Turkey, Africa, East Asia and right around the corner.

The painter Hendrik Krock and the Holstein Gallery curator Georg Saleman described the three hundred seventy paintings. The most important were Dutch Golden Age canvasses by Van Dyck, Rubens, Ruisdael, Rembrandt, etc. Italian painters like

Titian, Bassano, Palma and Cignani also figure prominently.

The booklets circulated separately before being bound together. Only the German printing is held by a North American library (one copy). Neither is in Murray, Balsiger or UCBA. Both are in good condition.

Ad I: Lugt, *Répertoire des catalogues de ventes* I: 418 (both editions, ?not seen); Loh, *Internationale Bibliographie der...Auktions- und Kunstkataloge. Sonderband 7*: 206.

Ad II: Bruun, *Bibliotheca danica* I: 1109.

A FAMILY AFFAIR

19. Didot, Firmin. *Les Chants De Tyrtée Et De Callinus, Traduits...Par Firmin Didot.* Paris, Ambroise, Hyacinthe and Frédéric Didot for their father Firmin Didot 1827. Large folio (527 x 353 mm.). [iv blank], 33, [7 blank]p. PRINTED IN THE DIDOT'S NEW GREEK AND ROMAN TYPES ON THE DIDOT'S OWN *PAPIER VÉLIN*.

CONTEMPORARY GILT- AND BLIND-DECORATED PURPLE MOROCCO BY JOSEPH THOUVENIN l'Aîné (rubbed, bumped, minor scuffs, short splits at the hinges).

The dramatic decor contrasts the open elegantly gilt outer frame with the blind inner frame, its four large cornerpieces and blind central medallion highlighted with scattered gilt dots; richly gilt spine, vertically gilt-lettered title, gilt board edges and turn-ins, pale greenish-white moiré paper end-leaves, all edges gilt. *Illustration facing.* \$7500.00

PRIVATELY PRINTED IN ONE HUNDRED COPIES *hors de commerce*. When Firmin (1764-1836) stepped back from his business — thirty presses and nearly two hundred fifty workers — in favor of his three sons, they honored him with this collaboration: excerpts of his French translation of the Greek elegiac poets Tyrtaeus and Callinus. “Everything came out of our hands or our workshops — the paper, type design, casting, printing and even the ink itself” (p. [6], tr.).

Thouvenin (1790-1834) was “the leading binder of his epoch” (Ramsden, *French Bookbinders*). From the library of Emily Petty-Fitzmaurice, Marchioness of Lansdowne (1819-95). Her father, Charles Joseph, *comte de Flahaut* (1785-1870), was *aide-de-camp* to Napoleon at Waterloo.

Bragt, *Bibliographie des traductions françaises* 7166; see Foot's *The Henry Davis Gift* 3: 198 (identical decor) and Hoffmann's *Bibliographisches Lexicon der...Litteratur der Griechen* III: 568-9 “fine translation” (tr.).

RHYMES FOR END TIMES

20. Eschatalogy: Ambach, Melchior. *Vom Ende der Welt/ Vnd zukunfft des Endtchrists.* Frankfurt a.M., H. Gülfferich [1548]. 4to (188 x 142 mm.). [x], [109]p.

Patterned wrappers.

\$2800.00



Wow! No. 19.

Only Printing: “A UNIQUE AND HIGHLY SIGNIFICANT SOURCE FOR LATE MEDIEVAL AND REFORMATION-ERA APOCALYPTICISM” (Green). Among the contributors to these vernacular verse prophecies are the Tiburtine Sibyl, Hildegard of Bingen and Mechtild of Hackeborn.

Ambach (1490-1559) shaped the text of an anonymous early 15th-century vernacular manuscript to foreshadow the Protestant Reformation by identifying the Antichrist with Islam and Roman Catholicism. A reference to 1548 as “the current year” helps date the edition. A good copy (some foxing, title stained, small hole touching one letter).

Green, “An Overlooked Essential Source: Melchior Ambach, *Vom Ende der Welt*” in Research Fragments (2013) online; McIver, *The End of the World: An Annotated Bibliography* 97; VD 16 A 2161.

USED IN THE *ENCYCLOPÉDIE*

21. Fordrin, Louis. *Nouveau Livre De Serrurerie*. Paris, the Artist and G. Duchange [1723]. Large folio (456 x 322 mm.). ETCHED AND ENGRAVED TITLE, ETCHED AND ENGRAVED DEDICATION, TWENTY-EIGHT ETCHED AND ENGRAVED LEAVES — fifteen full-sheet cuts, one double-page cut and three plates each of four sheets; letterpress privilege leaf, *complete*.

Contemporary mottled calf (worn, a few neat repairs), spine and red morocco label gilt. \$6500.00

First Edition of this ironwork pattern book presenting chandeliers, grilles, railings, lattice gates, balconies, garden ornament, staircases, signs, lamps and A SPECTACULAR TWELVE-SHEET CHOIR-SCREEN (850 x 1008 mm.), inspired by Fordrin’s work at Notre Dame. This copy is an early issue with all but five plates before numbers; in the 19th century, three small related cuts (c. 165 x 175 mm.; one signed Babin) were tipped in on stubs. In good condition, label of PN on the front pastedown.

Guilmard, *Les Maîtres ornementistes* 123-4, 96 “Very fine examples” (tr.); Cohen-de Ricci, *Guide de l’amateur de livres à gravures* 408 “rare”; Jervis, *The Penguin Dictionary of Design* 186-7; Destailleur, *Catalogue* (1895) 458 (plates numbered).

ANNOTATED BY AN ENGLISH ALCHEMIST

22. François de Sales, Saint. *Introduction à la vie devotte*. Paris, Pierre Moreau and F. Rouvelin 1644. Half sheet 8vo (165 x 111 mm.). [iv], 794 [r. 810]p. and two plates. PRINTED IN THREE SIZES OF MOREAU’S SCRIPT TYPE WITH HIS CALLIGRAPHIC LETTERPRESS ORNAMENTS.

19th-century crushed blue morocco (Smith; rubbed), spine and title gilt, all edges gilt. See no. 2. \$9200.00

WRITTEN TO GUIDE A WOMAN’S public and private behavior, THIS IS ONE OF THE MOST SUCCESSFUL DEVOTIONAL MANUALS. The *Introduction* has “an encyclopedism that prefigures the Age of Enlightenment” (*En français dans le texte* 83, tr.).

PIERRE MOREAU'S SCRIPT TYPES ARE "OF UNDENIABLE INTEREST" (Morison). A gifted calligrapher, Moreau turned to typography in the early 1640s. By 1642 he was Royal Printer in Ordinary. However, he withdrew from the trade in 1648, having produced fewer than three dozen editions.

Thomas Henshaw (1618-1700) annotated this copy throughout in pencil, often marking passages of special interest with a distinctive trefoil. In the 1640s he traveled on the Continent with John Evelyn, and, on returning to England, turned to science and was elected to the Royal Society. His books passed to his son-in-law, Thomas Halsey, and thence to the Halsey seat at Gaddesden Place.

From the library of William Beckford (*Catalogue* (1883) 1657); unidentified armorial bookplate of AR. Bound in front are two folded engravings (a facsimile of de Sales' 1613 letter to Leon. Lessius S.J. and a bust portrait of the author).

Conihout & Gabriel, *Poésie & calligraphie* 12; Brunet, *Supplément* II: 573 "rare".

SPIRITUALIST, HUMANITARIAN, REVOLUTIONARY

23. Gasparin, Agénor-Étienne, comte de. *De L'Affranchissement Des Esclaves.* Paris, Fain for Joubert 1839. 8vo (205 x 130 mm.). [iv], 84p.

Contemporary green morocco-backed green cloth boards (rubbed), vertical gilt-lettered spine title. \$3500.00

PRE-PUBLICATION PROOF COPY OF THIS ANTISLAVERY TRACT CORRECTED IN MANUSCRIPT. The first 46 pages had appeared in the January 1839 *Bibliothèque universelle de Genève*. The corrections begin on page 47 and include dozens of alterations and the deletion of ten full pages. Gasparin (1810-71) promoted the emancipation of enslaved people, notably in France's American colonies. I have located one other example (BnF). The published version has 74p. In good condition (some notes shaved). See Sabin's *A Dictionary of Books Relating to America* 26727 and Jennings's *French Anti-Slavery...Movement...1802-1848* passim.

AUTOBIBLIOGRAPHY OF "ONE OF THE OUTSTANDING SAVANTS OF THE 16TH CENTURY" — NCE

24. Génébrard, Gilbert. Abp. of Aix. *Traicté De La Litvrgie.* Paris, J. II Le Blanc for J. Beguet 1592. 8vo (172 x 111 mm.). [xii], 206 [r. 204] leaves.

Contemporary vellum over soft paper boards (slightly damaged), medieval manuscript spine reinforcements, evidence of four pigskin ties.

\$2500.00

First Edition of this study of the ancient Greek liturgy performed annually on 16 October at the Basilica of St. Denis (Paris). A Counter-Reformation leader, Génébrard (1537-97) appended HIS REVISED AUTOBIBLIOGRAPHY — AMONG THE FIRST DOZEN TO BE PRINTED. It gives the full title, imprint and all editions of his thirty-one published texts, then lists nineteen of his works still in manuscript — his Bible recension

and commentaries, a Syriac dictionary, Talmudic studies, balance of sacred and secular power.... A good copy (a few light stains, narrow worm trail in a few blank margins), some lower and outer edges uncut (natural paper flaw affecting three shoulder notes); early signature of F.M. Boscheron, title stamp of the St. Dié Seminary, two pages of notes from July 1830.

Burnett, *Christian Hebraism* 125; Cioranescu 10610; NCE 6: 321.

GUIDING LIGHTS

25. Hillessemius, Ludovicus. *Sacrarvm Antiquitatvm Monvmenta*. Antwerp, C. Plantin 1577. 8vo (172 x 109 mm.). [xvi], 95p. THIRTY-NINE FULL-PAGE ENGRAVED PORTRAITS OF OLD TESTAMENT FIGURES BY JAN SADELER after drawings by Crispijn van den Broeck and Peter van der Borcht based on the author's instructions, full-page engraved portrait of the author.

CONTEMPORARY BLUE VELLUM over soft paper boards (rubbed), evidence of four green linen ties, red edges; twenty-eight blank pages bound at the end.

\$3800.00

Only Edition. This catalog proposes Old Testament models for children and adults. It has also been considered an emblem and a coin book. In good condition (slightly browned, one margin repaired affecting one shoulder note, one blank corner repaired); 1896 presentation from Martin Burke on the flyleaf, inscription of D.L. Cumming, bookticket of Robert Fullerton.

Dekesel, *Bibliotheca nummaria* H 15; Praz, *Studies in 17th-Century Imagery* 639; Voet, *The Plantin Press* 1335.

"A WORLD OF PHANTASMAGORIA & DREAMS" — LEBLANC

26. Humbert, Henri. *Combat A La Barriere*. Nancy, S. Philippe [1627]. 4to (205 x 155 mm.). Etched allegorical frontispiece, [v], 58, [1]p. and NINE FOLDING ETCHED FESTIVAL PLATES BY JACQUES CALLOT, corrected etched *bras armé* headpiece.

Late 17th-century sprinkled calf, spine and red morocco label gilt, edges marbled red and black. *Illustration facing.* \$24,500.00

Only Edition. Organized and designed by Callot, this extravagant carnival entertainment took place before an audience of thousands in the vast *Salle Neuve* of Charles IV Duke of Lorraine's residence at Nancy. It was part medieval tournament, part ballet and part deadly combat.

"Callot's etchings of this fête are brilliant...one of the most beautiful of his series of book illustrations" (Bechtel). Callot "wielded the fires of heaven and earth...caused devils and divinities of all ranks to arise successively, mingled ancient heroes with allegorical and modern characters" in the vast arena, draped with tapestries, emblems and paintings (Leblanc, tr.).

Callot penned the dedication and Humbert the descriptions and verse. The book is often defective (e.g., Getty and Pierpont Morgan).



Entrée de Monsieur de Louvoise . et de Monsieur de Chabre .

Jac. Callier In. et F.

In excellent condition (the third plate in first state; Lieure watermarks 29 & 38). A four-leaf 18th-century manuscript summary sewn with a rose silk ribbon is laid in; from the library of Dominique-Martin Méon (*Catalogue* (1803) 1188), bookplate of F.M. Thiry (1765-1854).

Lieure, *Jacques Callot catalogue raisonné* 575-584 & 588; BN *Inventaire du fonds français...XVII^e siècle* II: 217,575-84 & 588; Bechtel, *Jacques Callot* 26 & figg. 139-41; Leblanc, "Henri Humbert" in *Bibliothèque de l'humanisme et de la Renaissance* 18 (1956) 46-67; McGowan, "Le Contexte politique et culturel du carrousel de 1627" in *Jacques Callot...Actes du colloque...25-27.VI.1992* ed. Ternois (1993) 331-56.

THE LARGEST PRIMARY SCHOOL SYSTEM IN EUROPE

27. Joly, Claude. *Traité Historique Des Ecoles Episcopales & Ecclesiastiques*. Paris, F. Muguet 1678. 12mo (152 x 90 mm.). [xxxvi], 592p.

Contemporary calf (repaired), spine and title gilt, edges sprinkled red and brown. \$2400.00

Only Edition of the first work on the administration of Parisian lower schools. TEN CHAPTERS DEAL WITH THE EDUCATION OF GIRLS AND THE PRIVATE TEACHING OF CALLIGRAPHY, the latter both widespread and prohibited. The first part presents the history of education in the ancient world and in France before the High Middle Ages. The second concerns the rise of the University and its Faculties. The third confirms the Cantor of Notre Dame as the Paris system's chief administrator since the 8th century. Appointed Cantor in 1672, Joly (1607-1700) compiled demographic, topographic, social, pedagogic and legal data to counter the Arts Faculty's usurpation attempts. I have been looking for this book since 1985. A good copy (thin worm trail not affecting legibility), engraved bookplate of French royal historian Denis II Godefroy (1615-81). Bourgeois & André, *Sources de l'histoire de France* 6939; Dufour, *Bibliographie...de Paris* 272-3 "rare"; Lipen, *Bibliotheca realis iuridica* III: 173.

FIVE DECADES OF BOOKSELLING

28. Lamy, Pierre-Michel. *Catalogue Des Livres...Dessins Et Estampes*. Paris, A.-A. Renouard 1807. 8vo (180 x 125 mm.). vii, [i blank], [xiii], [i blank], 424, [7], [1 blank], 72p.

Late 19th-century polished half-calf and marbled boards, gilt-lettered flat spine, edges sprinkled red and brown, green silk marker. \$1450.00

PRICED AND ANNOTATED IN CONTEMPORARY MANUSCRIPT. Lamy (fl. 1777-1829) dispersed his early books on vellum, fine and armorial bindings, Aldines, large paper copies, illuminated manuscripts, prints, drawings, vernacular incunables, modern fine printing, fourteen volumes of French Revolutionary decrees on vellum, Dürer's *Large Passion*, etc., in seventy-four sessions from January to April 1808. He then declared bankruptcy. With the index (not the index coupon). In good condition. Peignot, *Répertoire bibliographique universel* 107 "Très beau"; Blogie, *Répertoire des catalogues de ventes* II: 26.

“THIS INTREPID ANTIQUARY” — VINET

29. La Sauvagère, Félix-François le Royer d’Artezet de. *Recueil D’Antiquités Dans les Gaules.* Paris, J.-T. II Hérissant 1769. 4to (244 x 189 mm.). xxiv, 379, [3]p. and TWENTY-FIVE FOLDING AND FOUR FULL-PAGE ENGRAVED PLATES — ALL IN THEIR FIRST STATE — by Marie Lattré, three text engravings.

CONTEMPORARY GILT RED MOROCCO, ARMS OF THE DEDICATEE ÉTIENNE-FRANÇOIS DE CHOISEUL-STAINVILLE, *DUC DE CHOISEUL* (Olivier-Hermal-Roton 834,5, this work, 1770 issue), gilt spine and citron morocco label, blue silk headbands, all edges gilt, green silk marker. \$11,500.00

Illustration outside rear cover.

ONLY EDITION, PRE-PUBLICATION ISSUE, DEDICATION COPY of these eight archaeological essays. The other known copy of this 1769 issue is marked for the printer (Lyon BM Fonds ancien 130073).

The letterpress and the first strikes of the plates were printed and bound for Choiseul before the text engravings were ready and the final essay perfected. This prompted effacements of whole and partial sorts, discreet emendations of single words, interlinear and marginal additions and major alterations pasted in on slips, including some sixty lines — almost certainly in the author’s hand — neatly fitted to and covering portions of two pages. The plates’ faulty page references were rectified in manuscript, and, once available, the text engravings were mounted in the spaces reserved for them.

To leave the binding undisturbed, the four entirely reset leaves were integrated into the book by excising both sets of text blocks and meticulously laying the revised version into the blank frames of the first issue leaves.

The etching of the two mummy sarcophagi displayed in situ at the Château d’Ussé is unique to this copy. La Sauvagère (1707-81) measured, drew and studied the pair, and two large folding plates accompany his essay on Egyptology (pp. 329-79).

In excellent condition, bookplates of Jacques Vieillard (d. ?1929) and Hubert, *marquis de Ganay*.

Vinet, *Bibliographie...des beaux-arts* 1874; Borroni Salvadori, “*Il Cicognara*” *Bibliografia dell’archeologia classica* II: 479; Brunet III: 855 “rare”; BN *Inventaire du fonds français...XVIII^e siècle* XII: 462.

ANIMAL STORIES

30. Le Bailly, Antoine-François. *Fables Nouvelles.* Paris, A.-C. Cailleau 1784. 12mo (140 x 81 mm.). xii, 144p.

Contemporary blind-ruled mottled tan calf, flat spine gilt *à la grotesque*, gilt-lettered red morocco label, red edges. \$1850.00

First Edition. These verse fables mix original compositions with imitations of, *i.a.*, John Gay and Tomás de Iriarte y Oropesa. The final poems satirize doctors, marriage, a riddler.... I have located only the BnF copy. Fine, bookplate of Le Mareschal Beauvais.

Cioranescu 37815.

“I WAS THE ONLY ONE TO SELL HIM BOOKS” — DEBURE

31. Lemarié, Joseph. *Catalogue Des Livres*. Paris, G.-F. Debure 1776. LARGE PAPER 8vo (220 x 144 mm.). iii [r. iix], 191p.

Near contemporary gilt-ruled glazed tan calf (front hinge rubbed, corners slightly bumped), flat spine and red morocco label gilt, all edges gilt.

\$3200.00

PRICED IN CONTEMPORARY MANUSCRIPT. With Debure's help, Lemarié (d. c. 1776) focused on Classical texts supported by history, geography, law, literature and travel, like the ten-volume De Bry, the *Encyclopédie*, Greek Aldines in red morocco, Al-drovandi complete and a clutch of English authors and presses. A good copy; a near contemporary owner had the prices and marginal manuscript notes washed (legible with a UV light). Bookplate of Dr. Simon of Marseille.

Peignot, *Répertoire bibliographique universel* 109 “Very beautiful library; there are copies on large paper” (tr.).

PERNICIOUS OR HARMLESS?

32. Marcilius, Theodorus. *Historia Strenarvm*. Paris, É. Prevosteau 1596. Half-sheet 8vo (169 x 108 mm.). 72p.

Contemporary gilt-ruled vellum over soft paper boards, gilt oval medallion of the Crucifixion on the front panel and of the Annunciation on the rear, gilt-ruled flat spine with lilies and an early manuscript title (faded), all edges gilt; text ruled in red.

\$4800.00

First Edition and apparently the second printed book on New Year's Day gift-giving. Is it a pagan ritual condemned by the Church or an innocent Christian practice sanctioned by Scripture? I have found two copies in the U.S. In excellent condition (two blank corners slightly defective); from the libraries of the Jesuit Collège de Clermont at Paris (inscription), Hippolyte Destailleur (*Catalogue* (1891) 2002 “Very beautiful copy”, tr.) and Francis Kettaneh (1897-1976), bookticket of CL.

Peignot, “Petite bibliothèque xéniographique” in *Opuscules* ed. Milsand 97-181, esp. 98,IV “sought after” (tr.).

THE ESSENTIALS

33. *Married Life*. Central Germany, s.n. c. 1620. Etched oval of a well-to-do bride and groom, he on the left, she on the right, each beneath their family's coat of arms. The couple hold a lantern clock with the dial lettered *Married Life*, the hands *God's Word*, the bell *Divine Help*. The weights — *Patience*, *Prayer*, *Faith* and *Hope* — hang from chains marked *Thrift*, *Work*, *Love* and *Reconciliation*. The leaf measures 218 x 167 mm.; plate mark 110 x 93 mm. A fine impression.

\$1250.00

34. Masks. Boyvin, René. [Paris, René Boyvin or his atelier] 1550s-1560s. SMALL FOLIO ALBUM WITH TWENTY-FOUR ENGRAVED BUST PROFILE PORTRAITS — TWELVE WOMEN AND TWELVE MEN — IN SPECTACULAR CONTEMPORARY COLOR AND HEIGHTENED IN SILVER (248 x 170 mm.).

Boyvin published these two oblong gender-specific six-plate suites with a left- and a right-facing portrait on each plate (plates numbered 1-6; plate mark 158/161 x 280/285 mm.). Here the prints were divided in half and re-assembled to make twelve mixed-gender pairs, women facing men.

CONTEMPORARY BROWN MOROCCO WITH THE ARMS OF HENRI III AS KING OF FRANCE AND POLAND in a field of lilies, his crowned cipher in the corners, flat spine covered in gilt lilies, evidence of four ties, all edges gilt (Olivier-Hermal-Roton 2491,2 & 2491,8). *Next two illustrations.* \$148,000.00

“AMONG THE BEST-KNOWN ORNAMENT PRINTS ASSOCIATED WITH THE SCHOOL OF FONTAINEBLEAU” (Acton).

Flesh has become artifact. The figure has become a “work of art,” a vehicle for ornament, the exotic and the mysterious — part ancient Rome, part Arabia, part carnival. Without horizon or background, eyeholes darkened, mouths frozen, lips parted and immobile, the profiles disquiet the viewer, who is left to contend with the scale and overabundance of detail.

Grotesques, animals, shocks of feathers, straps and diadems crowd helmets, bows, blooms, crowns and plaits. Shimmering jewelry falls from head to chest. Cabochons are the size of lion pelts. Pearls are as big as putti. Eyebrows, beards and mustaches are integral to the masks. The eerily beautiful “faces” rarely reveal even a gem-encrusted ear.

These suites of highly theatrical headgear were widely diffused and much copied in France and Italy. They influenced the design of costume, tapestry, ceramics, enamel and metalwork.

The genesis of the prints lies with Giovanni Battista di Jacopo, known as Rosso Fiorentino, who directed much of the pictorial work at the Château de Fontainebleau under François I^{er}. Rosso’s student, Léonard Thiry, probably prepared the drawings in the 1550s, and they were cut in the Parisian atelier of René Boyvin (c. 1525-1625/30), likely by the master himself, an important disciple of the School of Fontainebleau. Twenty of the pen and ink wash drawings survive, fifteen squared for transfer (Collection Masson, École des Beaux-Arts).

The reductive simplicity of the designs suggest they were originally destined for *pietre dure*, inlaid colored stone marquetry, for floors and wall panels at the château.

THIS COPY BELONGED TO HENRI III, born at Fontainebleau, allegedly bisexual and the last of the Valois. His rule of Poland from May 1573 to May 1575 closely dates the binding.

“The Valois had a taste for masked balls and masquerades...the pretexts for many amorous intrigues rendered all the more attractive by the true identities of the partners being disguised by masks and extraordinary coiffures...when extravagance was permissible for the more or less gentlemanly ladies and the more or less effeminate men in the entourage of the king” (Levron, tr.).



“Henri III loved books almost as much as his darlings” — Guigard (tr.). No. 34.



Disguise and display.

Demenons tous vne parfaicte ioye

En paradis vng chacun se resioye

Dauoir oup responce si ioyen se

Par quoy nature humaine glorieuse

Estre pourra et auoir eu ciel vroye

Tenez. Demenons.

Contratenor

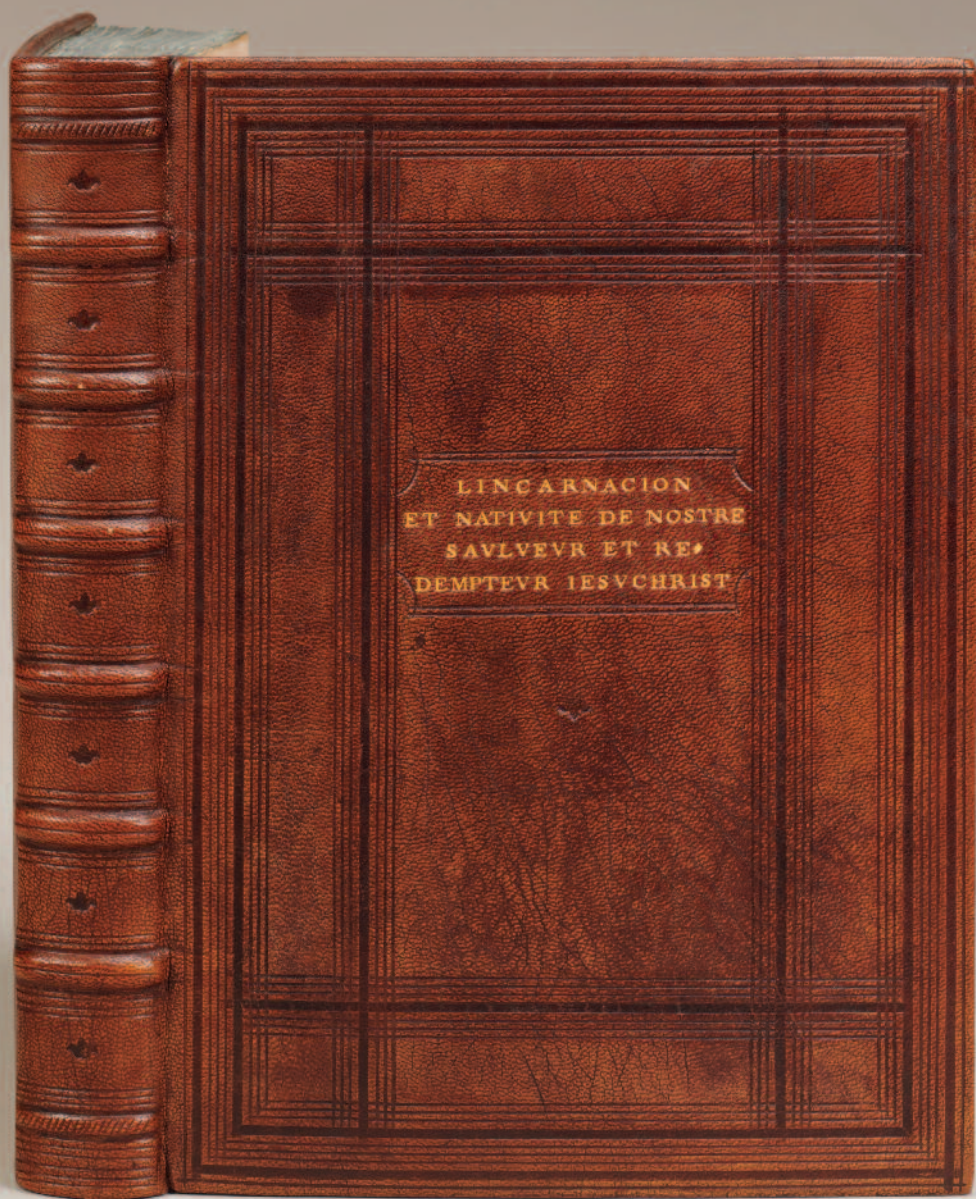
Demenons

Elle sera bunt
de biens aura moioye.
Dieu sera homme
hōme dieu on le croye.
D grant mistere
e chose merueilleuse. d

Concordans. Demenons

Rachetez sera de la moioye
Du sacre sang qui par chascune playe
Issira hors de la chair precieuse
Du filz de dieu quen vierge bien eueuse
Il aura pue. o quel notable poye

h.ii



“These plays represent community drama in the best sense of the term” — Tydeman. No. 35.

In fine condition, gilt blue bookplate.

Acton, "The School of Paris and the Dissemination of the Fontainebleau Style" in *The French Renaissance in Prints from the Bibliothèque Nationale de France*. Exhibition 1.XI.1994-10.VI.1995 (1994) 76-79; *The Renaissance in France: Drawings from the École Des Beaux-Arts*. Exhibition 23.IX.1994-12.XI.1995 ed. Brugerolles & Guillet (1995) 37; BN *Inventaire du fonds français. Graveurs du XVIe siècle* I: 179-82,1-6,1-6; Robert-Dumesnil, *Le Peintre-Graveur français* 8: 49-53,78-89; Levron, *René Boyvin, graveur angevin du XVIe siècle* 76,210-221 & pls. XVII-XVIII; Guigard, *Nouvel armorial du bibliophile* I: 16.

POPULAR THEATER FROM ORALITY TO PRINT

35. *Mystère. L'incarnacion & natiuite de nostre saulueur et redempteur Jesuchrist.* [Rouen or possibly Paris, Baptiste Bourguet] c. 1495-1496. Folio (271 x 192 mm.). CCxxviii leaves. Bâtarde and Gothic type, figured woodcut calligraphic initial L (69 x 40 mm.).

Blind-ruled brown morocco over heavy boards (Francisque Cuzin; short crack at the top of the front hinge), gilt-lettered title on the front panel, old blue edges. *Previous two illustrations.* \$135,000.00

FIRST EDITION OF THE MYSTERY PLAY MOUNTED IN ROUEN AT CHRISTMASTIME 1474 ON THIRTY-ONE TIMBER STAGES IN THE MARKET SQUARE. The primary platforms — all bearing signs — represented Paradise, Nazareth, Jerusalem, Bethlehem, Syria, Rome, Hell and Limbo. Over two days, seventy-eight amateur actors recited the 15,000 verses, livened by burlesque, violence, the sublime and some dozen musical interludes.

"THIS PLAY...GIVES MORE DETAILED INSTRUCTIONS FOR PERFORMANCE THAN ANY OTHER" (Brown). It dictates actors' movements and positions, the painted backdrops and the type, color and location of fixed furniture. The elaborate stage machinery included an immense dragon's head (Hell) whose jaws opened and closed for the damned, serpents and flames shooting from its nostrils, eyes and ears.

THE MYSTÈRE'S POSITION IN MUSIC HISTORY IS MOST REMARKABLE. "HERE IS THE EARLIEST DESCRIPTION I HAVE ENCOUNTERED THAT IS CERTAINLY OF VOICES AND INSTRUMENTS WORKING TOGETHER IN WHAT ARE CLEARLY POLYPHONIC CHANSONS" (Fallows). The printer left space for the musical notation to be supplied in manuscript. The layout of text and incipits confirms the music belonged to the chansonnier repertoire, while detailed performance notes indicate vocalists took their pitch from the instrumentalists and performed simultaneously with them in at least one three-part chanson.

THIS IS THE ONLY ROUEN MYSTERY PLAY TO BE PRINTED IN THE 15TH CENTURY. It amused generations of illiterate townsfolk, farmers and traders, who paid their admission to participate in two days of "living history". The printer, however, gambled that the educated wealthy would buy this luxurious folio, enticed in part by marginal

references to the sources underpinning the plot and dialog. Two other complete examples survive (BnF and La Vallière-Ste.-Genéviève; the Soleinne-Vienna copy lacks the first leaf). None has manuscript music.

Active from about 1495 to 1499, Baptiste Bourguet's press is known from seven editions, six in unique examples (all in Paris). With one hundred twenty-four edition-sheets, that offered here is by far the most ambitious. Another one has seven, and the remaining five one sheet each. Both Claudin and the British Museum *Catalogue* favor Rouen as Bourguet's place of activity.

In good condition (oil spots on nine leaves, slightly foxed, one bifolium more so); from the library of Ernest Daguin, who commissioned the binding (*Catalogue* 4^e pte. (1905) 1291 "Livre des plus précieux" & pl. 51).

ISTC im00884100; GW M25773; CIBN M-560; Claudin, *Histoire de l'imprimerie en France au XV^e...siècle* II: 336-40 "fort précieux".

Brown, *Music in the French Secular Theater, 1400-1550* 18, 42-53, 98; Douhet, *Dictionnaire des Mystères* 523-29; Fallows, "Specific Information on the Ensembles for Composed Polyphony, 1400-1474" in *Studies in the Performance of Late Medieval Music* ed. Borman 109-159; Ferrari *et al.*, *The Staging of Religious Drama in Europe* 6-7, 80, 90, 92, 157-158; Frank, *The Medieval French Drama* 172-73 & 189-91; Handschin, "Das Weihnachts-Mysterium von Rouen" in *Acta Musicologica* 7 (1935) 97-110 (ground-breaking); Happé, *Cyclic Form and the English Mystery Plays* 165-66; Runnalls, *Les Mystères français imprimés* 8a & pp. 12-15, 31, 61-63; Soleinne, *Bibliothèque dramatique* (1844) 533 "Rarissime" (now ÖNB); Tydeman, *The Medieval European Stage* 9-12, 282-84, 291-92, 310-11, 320-21.

"THE FOUNDER OF LIBRARY SCIENCE" — BARBIER ET AL.

36. Naudé, Gabriel. *Advis Povr Dresser Vne Bibliotheqve.* Paris, F. Targa 1627. 8vo (161 x 106 mm.). 166, [1]p.

18th-century gilt-ruled glazed tan calf (joints cracked), vertical gilt-lettered spine label, edges marbled blue. *Illustration page 35.* \$22,000.00

First Edition — a landmark. Naudé (1600-53) frames the universal library in both scope and viewpoints. He addresses acquisitions, the care of books, binding styles, bibliography, the need for author *and* subject catalogs and the bedrock importance of public access.

He composed this in his mid-twenties. He served as librarian of, in turn, Cardinals Bagni and Barberini, parliamentary *président* de Mesmes (the present dedicatee), Cardinals Richelieu and Mazarin and, lastly, Queen Christina. Under Naudé's care, Mazarin's collection grew to over 40,000 volumes and became the first public library in France. A good copy, bookplates of John Arthur Brooke and Michel Dubos.

De l'argile au nuage: une archéologie des catalogues. Exposition... 2015 edd. Barbier *et al.* 27 & passim; Balsamo, *La Bibliografia* 51-60; Samurin, *Geschichte der bibliothekarisch-bibliographischen Klassifikation* I: passim; Cioranescu 50840.

“A QUALITATIVE LEAP FOR THE SPANISH NAVY”

— TUDÓN PRESAS

37. Naval architecture. *Maderas De Roble, Necessarias Para Fabricar Un Navio De 72. Cañones.* ?Madrid, s.n. c. 1755. Large 4to (331 x 235 mm.). [ii], 20 leaves and TWENTY NUMBERED ETCHED PLATES WITH TWO HUNDRED FIFTY-ONE SCALED FIGURES.

Contemporary stiff marbled wrappers (worn, spine strengthened at an early date), blue paper spine label. *Illustration facing.* \$18,800.00

AMONG THE FIRST WORKS TO ILLUSTRATE EVERY PIECE OF THE WOODEN STRUCTURE OF A WARSHIP, here a seventy-two cannon Spanish ship of the line. The letterpress gives the precise dimensions of every piece.

Only Edition. This highly restricted military document rests on Jorge Juan y Santacilia's maritime espionage in England, whence he returned in 1751 with Britain's most prized naval designs and fifty of its most skilled shipwrights. Appointed Chief Naval Architect the following year, he drafted templates of fifty-eight, sixty-two, sixty-eight and seventy-two cannon warships that secured the superiority of the Spanish navy. I have located single institutional examples of these four Juan-era manuals (all in Spain). In nice condition, bookplates of the Gentile (Genoa) and the Gizzi-Torriglia (Rome) families.

CCPB 000737963-3 (Madrid Naval Ministry); Tudón Presas, “Jorge Juan y Santacilia... al servicio de la armada” in *Revista General de Marina* 268 (2015) 827-838; see Sánchez Carrión's *Construcción naval 1750-1754* (2020) online and Aguado's *José Romero Fernández de Landa* 43-45 & 327-28; not in Palau.

THE HEIGHT OF CHIC

38. Normand, Charles-Pierre-Joseph. *Nouveau Recueil En Divers Genres D'Ornemens.* Paris, F.-É. II Joubert 1803. Large folio (456 x 296 mm.). 8p. and THIRTY-SIX ETCHED AND ENGRAVED PLATES in nine series.

Contemporary calf-backed pastepaper boards, flat spine (crown worn), uncut.

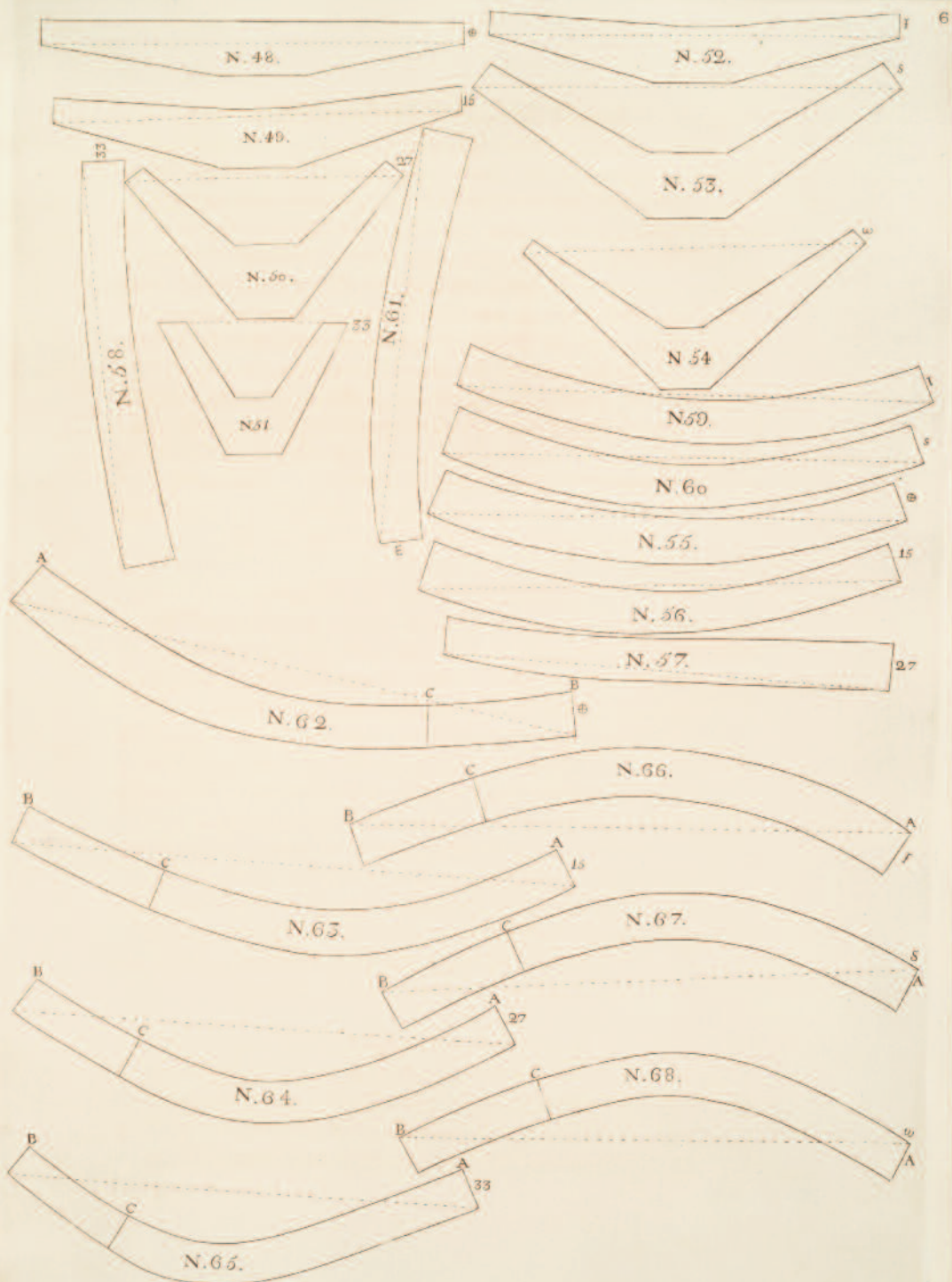
With:

Quéverdo, François-Marie-Isidore. *Premier [-Deuxième] Cayer[s] de Panneaux, Frises et sujets Arabesques.* Paris, J.-F. Chéreau and F.-É. I Joubert 1788. Large folio. TOGETHER TWELVE ETCHED AND ENGRAVED LEAVES in two series, uncut. \$2800.00

Ad I-II: Fantasy governs these templates for candlesticks, furniture, paneling, ceilings, chimney fronts, pavilions and baths, including the famous *Kiosk à la Turque* and the libertine *Seasons* for bedrooms. Normand's essay urges stylistic harmony. In good condition (a few leaves with scattered light foxing).

Ad I: *Early Printed Books...* *British Architectural Library* 2149 (lacking plates); *Berlin Katalog* 517.

Ad II: *Berlin Katalog* 503; not in *BAL*.



THE FIRST PROTESTANT EMBLEM BOOK

39. Paradin, Claude. *Devises Heroïques...Reueuës...par...François D'Amboise.* Paris, R. Boutonné 1622. 8vo (157 x 102 mm.). [xii], 339p. Etched title cartouche with four emblems, ONE HUNDRED EIGHTY-ONE ETCHED TEXT EMBLEMS.

Blind-ruled crushed green morocco (Petit), gilt lilies in the corners, spine gilt and lettered, all edges gilt, silk marker.

With:

Amboise, François d'. *Discovrs...Des Devises.* Paris, R. Boutonné 1620. 8vo. [iix], 178, [2]p.

With:

Amboise, Adrien d'. *Devises Royales.* Paris, R. Boutonné 1621. 8vo. [ii], 66 [r. 68]p. THIRTEEN ETCHED TEXT EMBLEMS, title cartouche as above (I).

\$4800.00

Ad I-III: The fruits of father and son. All three books are in good condition (a few blank corners of III slightly stained). Robert Hoe's copy.

Ad I: "THE FIRST COLLECTION OF DEVICES WITH THE FIRST THEORETICAL ESSAY" ON EMBLEMS (Landwehr). This is the final printing of Paradin's original collection, here expanded by more than half by F. d'Amboise (1550-1620).

Landwehr, *French...Books of...Emblems* 573; Kelso, *Doctrine of the English Gentleman* 676.

Ad II: Only Edition, THE FIRST EMBLEM HANDBOOK IN FRENCH. "D'Amboise sees the device as a potentially universal language" (Russell). He sets out rules and conventions and is the first to divide emblem iconography into five types. His son Adrien (c. 1568-after 1622), edited and posthumously published the text.

Russell, *The Emblem & Device in France* passim & 218; Saunders, *The 17th-Century French Emblem* 318-9; Cioranescu 2431 & Cioranescu 7086.

Ad III: Only Edition, the first independent discussion of royal emblems.

Landwehr 109; Cioranescu 7087.

.0012

40. Peramato, Petrus de. *Opera Medicinalia.* Sanlúcar a Barrameda, F. Díaz for Gaspar Alonso Pérez de Guzman, *duque de Medina Sidonia* 1576. Three parts or volumes in one, *complete*. Folio (277 x 195 mm.). [iv], 166 and [iv], 130 and 99, [3] leaves. Large woodcut arms of the dedicatee on all three titles.

Slightly later GILT-RULED GREEN MOROCCO WITH THE CIPHER AND ARMS OF CHARLES DE VALOIS (Olivier-Hermal-Roton 2600,5 this copy; rear panel partly stained, top and bottom of the hinges slightly cracked), gilt-ruled and -lettered flat spine with his gilt cipher in six compartments, all edges gilt.

Illustration inside rear cover.

\$16,500.00

Only Editions. ALL THREE VOLUMES ARE AMONG THE EARLIEST WORKS OF THEIR KIND BY AN IBERIAN PHYSICIAN.

These are the only surviving books by the renowned Portuguese physician (fl. 1572-1599). His fourteen essays treat the general practice of medicine and psychiatry (Pt. I), obstetrics and pediatrics (Pt. II) and hematology and bodily emissions (Pt. III). He regularly cites contemporary literature by, *i.a.*, Realdo Colombo, Gaspar López, Vallés de Covarrubias and Gio. Manardi.

The extended dissertation on psychiatry investigates fantasy, memory, imagination, gender and the nervous system, including the dorsal and optical nerves. The study of human reproduction treats everything from semen and coitus to postpartum hygiene, diseases of mother and child (puerperal fever, neonatal conjunctivitis...) and birth defects like cleft palate. The final part concerns blood, humors, melancholy, purgatives, vomiting, sweating and bloodletting techniques.

Three percent of known Iberian peninsula printed book production to 1601 was medical, of which only two-fifths appeared in Latin (Wilkinson xix-xx & figg. 2-3). Thus, this folio belongs to .0012 of all Iberian editions to 1601.

IT IS THE FIRST BOOK PRINTED IN SANLÚCAR DE BARRAMEDA, from which conquistadors — including Pánfilo de Narváez and Cabeza de Vaca — departed for the Americas.

From the library of royal bastard Charles de Valois (1573-1650), whose intrigues against the French Crown lead to treason and prison. His books were dispersed during the French Revolution. In good condition (a half dozen scattered quires somewhat browned); a two-word pasteover correction (II: [ii]). I have not traced a copy at auction since 1950.

Palau 218125-26 & 218128 (all after the BL ex.); López Piñero, *Bibliographia médica hispánica* I: 469; Hernandez Morejon, *Historia bibliográfica de la medicina española* V: 20-7; Laehr, *Die Literatur der Psychiatrie* 71 (Pt. I, “4to”) & 105 (Pt. I “1596”); Schüling, *Bibliographie der psychologischen Literatur des 16. Jahrhunderts* 198; Wilkinson, *Iberian Books...before 1601* 14501.

UPSTAIRS-DOWNSTAIRS

41. Peregrini, Matteo. *Della Pratica Comvne A Precipci, E Servidori Loro Libri Cinque.* Viterbo, B. Diotallevi 1634. 4to (201 x 145 mm.). [xvi], 352p.

Contemporary limp vellum (soiled, overlapping fore-edges slightly defective, ink signature on the front cover), elegant manuscript spine title.

\$2850.00

Only Edition: on household management and the vices and virtues of masters and servants. Carefully regulated speech, dress, comportment, strong mutual obligation and a well educated staff obviate conflict and inefficiencies. Peregrini (1595-1652) dedicated the work to his former employer, Papal Vice-Chancellor Cardinal Francesco Barberini. In good condition (scattered browning), stamp of GB on the title.

Kelso, *The Doctrine of the English Gentleman* 498c; Rhodes, *La Stampa a Viterbo* 293.



EXOTIC WONDERS

42. Philo Cosmographus. *Arca Temporum Reserata Oder: Der...Zeit= und Geschichte=Beschreibung.* [With: *Arca Temporum...Geschicht=Beschreibung der Ottomannischen Porten.*]...*Deme beygefüget ist: Trinum Marinum...Das Schwartz/ Weisse/ und Egeische Meer.* Augsburg, J. Koppmayer for J. Enderlin (Pts. I-II) and A. Nepperschmid for J. Enderlin (Pt. III) 1693. Three parts or volumes in one, *complete*. Folio (308 x 196 mm.). [iv], 31, [1]p. and 64p. and 16 plates and [iv], 3-61, [1]p. and 18 plates. TOGETHER SIXTY-EIGHT ENGRAVINGS ON THIRTY-FOUR LEAVES, main and two divisional titles (first and third in red and black).

Original green pastepaper over paper boards (worn), edges sprinkled red, four green linen ties. *Illustration facing.* \$12,500.00

Only Edition, on the TOWNS, CITIES AND NATURAL HISTORY OF THE EASTERN MEDITERRANEAN, ANATOLIA, CRIMEA AND PARTS OF PRESENT-DAY RUSSIA. The opening universal chronology concerns the Christian West and Middle East. It mentions the invention of printing and the New World.

The second part treats Byzantium and the Ottoman Empire. The engravings include portraits, a bird's eye view of Constantinople, Janissaries, a Turkish residence, women's costume, flora, fauna, fortifications and six maps.

The final part deals with the Aegean, the Sea of Marmara and the Black Sea — the Balkans to Astrakhan and Monemvasia to Moscow. We have "rarities", architecture, antiquities, pleasure gardens, imaginary animals, foodstuffs, mountain top castles and harbor views. Neither Blackmer nor Atabey had the book complete. I have located only the second part (defective) in America. A fine large fresh copy.

VD17 12:645730N (five other VD17 numbers describe individual parts and issues); Navari, *Greece and the Levant. The...Blackmer Collection* 1303 (Pt. III only); Navari, *The Sefik E. Atabey Collection* 403 (Pts. II-III, lacking 44p. & half the plates).

IT MADE HIS CAREER

43. Princes: La Mothe Le Vayer, François de. *De L'Instrvction De Monseigneur Le Davphin.* Paris, S. Cramoisy 1640. 4to (226 x 167 mm.). 364, [4]p. Etched allegorical title-page (Cl. Mellan).

Contemporary vellum over stiff paper boards (soiled), manuscript spine title, slightly overlapping edges. \$1750.00

First Edition. This Mirror of Princes concerns religion, justice, statecraft, finance, the liberal and mechanical arts, chemistry, science, dance, architecture, painting, navigation, war, swimming, wrestling, weaving, ball games, cards, dice, chess, equestrian skills and (extensively) hunting. As a result of this book, Le Vayer (1588-1672) became tutor to both Louis XIV and his younger brother, Philippe d'Orléans. A good copy, contemporary inscription in German, bookplate of *baron Édouard de Turckheim* (1829-1909).

Lacour-Gayet, *L'Éducation politique de Louis XIV* 69-71; Bourgeois & André, *Sources de l'histoire de France* 6096.

“THOUGH FICTIVE... ‘POSSIBLE’” — BISCONTI

44. Pulci, Luca. *Pistole*. Florence, Antonio di Bartolommeo Miscomini 1481 [r. 1482]. 4to (202 x 131 mm.). [101]p. Roman type, printed guide letters.

19th-century gilt-ruled red morocco (rubbed), blind arms of George Fortescue, gilt-lettered spine title, all edges gilt. \$13,500.00

“AN IMPORTANT MOMENT IN THE EVOLUTION OF QUATTROCENTO ITALIAN VER-
NACULAR POETRY” (Bisconti, tr.).

First Edition of these model *terza rima* letters, composed in exile and dedicated to Lorenzo the Magnificent. Both classical and contemporary, the correspondents include Pulci (1431-70) as the dedicatee’s mistress Lucrezia (Donati, 1447-1501) writing to Lauro (Lorenzo), Philomela — the victim of her brother-in-law’s sexual violence — writing to her sister Procne, Cleopatra to Julius Caesar and Circe to Ulysses. The verses engage mythology, allegory, irony, history, contemporary Florentine politics and eroticism. Two-thirds of the letters are from a heroine to her distant or deceased lover. The collection had fifteen printings to 1600. Of this first edition there are three complete copies in U.S. libraries — all on the East Coast. In good condition, from the library of Parliamentarian Hon. George Fortescue (1791-1877), Thomas Grenville’s nephew.

Bisconti, “Ovide dans les *Pistole* de Luca Pulci” in *Arzanà* 6 (2000) 139-73; ISTC ip01113000; Goff P-1113.

“PRINTED EXPRESSLY FOR PRESENTATION” — RENOUD

45. Quintilian, pseudo-. *Declamationes... Ex bibliotheca P. Pithoei*. Paris, M. Patisson 1580. 8vo (174 x 110 mm.). [xxiix], 458, [21]p.

CONTEMPORARY GILT-RULED RED VELVET (worn, hinges neatly restored), all edges gilt. \$3200.00

Three classical texts edited by scholar and collector Pierre Pithou (1539-96) from a manuscript given him by the antiquary Claude Fauchet. Pithou adds nine unpublished models of eloquence to Quintilian’s corpus. The *editio princeps* of Calpurnius Flaccus and his own recension of the pseudo-Tacitus *Dialogue on Rhetoric* follow. The scholar concludes with a study of rhetoric and critical apparatuses for each of the three works. His methods and terminology mirror modern practice.

Bookplate of Estienne bibliographer Antoine-Auguste Renouard (1765-1853). In good condition.

Renouard, *Catalogue* (1853) 909 “Large paper, bound in red velvet. This copy, offered by the editor to Christophe de Thou...is perhaps unique” (tr.); Renouard, *Annales de l’imprimerie des Estienne* 182,1; Schweiger, *Handbuch der classischen Bibliographie. Lateinische Schriftsteller* II: 849, I: 60 & II: 1017.

A D V I S
POVR DRESSER
V N E
BIBLIOTHEQVE.

*Presenté à Monseigneur le
President de MESME.*

Par G. NAVDE' P.

Omnia quæ magna sunt atque admirabilia,
tempus aliquod quo primùm efficerentur
habuerunt. *Quintil. lib. 12.*



A P A R I S,
Chez FRANÇOIS TARGA, au premier
pillier de la grand' Salle du Palais,
deuant les Consultations.

M. D C. X X V I I.

Avec Privilege du Roy.

MAIDEN VOYAGE

46. Sales, Charles-Auguste de. *Præcociorum Quasillus*. [Lyon], s.n. 1627. 4to (198 x 151 mm.). 74, [3], [3 blank]p.

Contemporary vellum over soft boards (soiled, small lacuna), manuscript spine title. \$1650.00

Only Edition, Presentation Copy of his first book. IT PRAISES A LYONESE PROOF-READER AND INCLUDES RIDDLES, “erotica” and verses on emblems, saints, paintings, an Aretino letter.... Nephew of St. François de Sales (see no. 22), Charles-Auguste (1606-60) led his uncle’s canonization campaign. I have found two other examples (both in Europe). A modest copy (some stains and browning), bookticket of Librairie Brun (Lyon; see no. 11), manuscript note on the author signed *Elbé*.

Péridaud, *Notes...à l’histoire de Lyon* II: 213-5; Arbour, *L’Ère baroque* 12762.

ANNOTATED THROUGHOUT BY JACQUES-AUGUSTE DE THOU

47. Sappho. *Carmina Novem Illvstrivm Feminarvm*. Antwerp, C. Plantin 1568. 8vo (166 x 102 mm.). [xii], 387p. WOODCUT PORTRAIT OF SAPPHO.

18th-century blind-ruled blue morocco (front hinge cracked, slightly chipped), gilt-lettered flat spine, pink silk endleaves, top and bottom edges gilt, fore-edge marbled, blue silk marker. *Illustration facing*. \$16,500.00

ANNOTATED IN GREEK AND LATIN — SOME 3000 WORDS IN ALL — BY THE STATES-MAN, DIPLOMAT AND BIBLIOPHILE (1553-1617). HE MARKED UP NEARLY EVERY PAGE. His translations, paraphrases, internal see-references and comparisons and contrasts to other classical verse reveal his reading habits, literary preferences, philological sensitivity, view of contemporary scholarship and the sources he had to hand.

Only Edition of this anthology of twenty-seven ancient Greek poets, ten printed here for the first time. NINE ARE WOMEN. The editor, Fulvio Orsini (1529-1600), used manuscripts in his own library and in the Farnese and the Vatican collections.

De Thou’s books passed *en bloc* to his heirs, then to J.-J. Charron, *marquis* de Ménars, Card. Gaston de Rohan and Charles de Rohan, *prince* de Soubise (*Catalogue* (1788) 7412). This volume later belonged to Eton Provost Rev. E.C. Hawtrey. In good condition.

Catalogus bibliothecæ thuanæ (1679) I: 269-70; Voet, *The Plantin Press* 917; Hoffmann, *Bibliographisches Lexicon der...Litteratur der Griechen* I: 194, 453-4, 478 & II: 34, 613 & III: 468.

THE REVOLUTIONARY’S CRY FOR MERCY

48. Savonarola, Girolamo Maria Francesco. *Expositio ac meditatio in psalmu[m] Miserere*. Augsburg, Johann Froschauer 1499. 4to (194 x 137 mm.). [ii], [21]p. Gothic type, double-column, Lombardic woodcut initials, THE FIRST USE OF THE LARGE WOODCUT on the title recto and verso depicting the ?author kneeling before Christ crucified.

20th-century sheep (edges worn, hinges neatly repaired), gilt arms of Roberto Ridolfi, gilt-lettered spine title. \$7800.00

DEATH ROW LITERATURE, HIS LAST BOOK. It was written in prison shortly before 23 May 1498, when the Dominican preacher (b. 1452) was hanged and burned. This meditation on the Penitential Psalm 50(51), *Miserere mei Deus*, was Savonarola's most frequently printed work with some twenty incunable editions in Latin, Italian and German. His friend Josquin des Prez responded to this text with his monumental motet setting of the complete psalm in 1503. In good condition (marginal worm trail repaired), bookplate of Savonarola scholar and printing historian Roberto Ridolfi (1899-1991).

Macey, *Bonfire Songs: Savonarola's Musical Legacy* 184-92; Giovannozzi, *Contributo alla bibliografia delle opere del Savonarola* 56,93, 160,191 & Tav. XI; Scapecchi, *Catalogo delle edizioni di...Savonarola* 93; ISTC is00211000; Goff S-211.

LOCAL PRIDE

49. Sint-Martinuskerk. *Oorspronckelyck Verhael Van Het...Kercke Der Vryheyt Van Assche.* Bruxelles, E. de Griecq 1726. 12mo (122 x 73 mm.). Etched frontis., 87, [3]p.

19th-century calf-backed marbled boards (scuffed), flat spine and label gilt. \$350.00

Only Edition, on the two altar crosses (illustrated) in 12th-century Sint-Martinuskerk in Asse (Brabant), a popular pilgrimage site. I have not located an example in the U.S. In good condition.

STCV 7050240.

A KEY BIBLIOGRAPHY & COLONIAL AMERICANA

50. Spener, Philipp Jakob. *Vollständiger Catalogvs aller...Schrifften des...Philip Jacob Spener.* Frankfurt a.M., J.A. Jungen and J.D. Zunner's Heirs 1711. 12mo (134 x 77 mm.). 82p.

Contemporary vellum (soiled).

With:

Spener, Philipp Jakob. *Pia Desideria.* Frankfurt a.M., J.D. Zunner 1706. 12mo. [xxiv], 390, [12]p.

With:

Spener, Philipp Jakob. *Der Klagen über das verdorbene Christenthum.* Frankfurt a.M., J.D. Zunner 1700. 12mo. Double-page title, [xvi], 264p.

With:

Spener, Philipp Jakob. *Wahrhaftige Erzählung...des...Pietismi.* Frankfurt a.M., J.D. Zunner's Heirs and J.A. Jungen 1710. 12mo. 165p.

With:

Francke, August Hermann. *Idea Studiosi Theologiae.* Halle a.d.S., the Orphanage Press 1712. 12mo. 24, 40, 144, [8], 100p. Title printed in red and black.

With:

MacWard, Robert. *Wecker der Lehrer.* Halle a.d.S., the Orphanage Press 1711. 12mo. [xvi], 288p. \$2400.00

Ad I: ONLY EDITION, THE FIRST BIBLIOGRAPHY OF THE FATHER OF PIETISM (1635-1705). It lists one hundred seventy-six first editions, six printings of selected works and thirty-seven forewords and prefaces in others' publications. No example located in North America; a small copy in good condition (some notes, signatures and catchwords shaved, one leaf folded in to preserve text). The first owner, who assembled this collected volume, recorded THE PRICE OF EACH BOOK AND OF THE BINDING ON the front pastedown in manuscript.

Grünberg, "Spener-Bibliographie" in *Philipp Jakob Spener* III: 214,3; VD18 11117281.

Ad II: Spener's fundamental work for church reform.

Grünberg III: 253-4,276; VD18 10154698.

Ad III: His opposition to separatism.

Grünberg III: 256,281; VD17 12:110260N; see Faber du Faur, *German Baroque Literature* 1414.

Ad IV: His "supplement" to Croese's *Quaker History*; not in VD18.

Grünberg III: 255,299.

Ad V: First Edition, THE BASIS FOR PROTESTANT EDUCATION IN COLONIAL AMERICA. Scattered manuscript annotations.

Klosterberg & Mies, *Der Verlag der Buchhandlung des Waisenhauses* 1712.20a; VD18 10212310.

Ad VI: The Scottish Covenanter Robert MacWard (1633-81) was banished from Glasgow in 1661 and emigrated to Holland.

McKenzie, *A Catalog of British Devotional and Religious Books in German Translation* 39; Klosterberg & Mies 1711.41; VD18 10423516.

WRITTEN, SCORED, ACTED & PRINTED BY FAMILY

51. Spieß, Christoph Paul. *Der Lehr=und Weisheitbegierige Jüngling.* Nürnberg, M. Endter 1659. 8vo (154 x 98 mm.). [xvi], 127, [1]p. PRINTED MUSIC.

Contemporary gilt vellum over thin stiff boards (soiled), roll outer frame, corner volutes, center wreath, flat spine. \$6800.00

A PAINTING GOES ON STAGE. Only Edition of this comedy for students at the Nürnberg St. Egidien lower school. The text is a literary reconstruction of a lost ancient Greek painting — the *Table of Cebes* — depicting life's dangers and temptations. TWENTY-SIX CHILDREN, AGES FIVE TO FIFTEEN, STAR AS SEDUCTION, FEMALE LUST, Gambler, Surveyor, Math Teacher, Greed, Wisdom, Geography and thirty more roles. Among the thespians were Joh. Gotthard Spieß (age thirteen) and two Endter boys, Johann Georg and Balthasar Joachim (both nine): the latter entered the book trade. Leading Nürnberg musician Paul Hainlein (1626-86) taught at St. Egidien and composed the music. The next year his family married into the Endter's. No copy in the U.S. In fine condition — for presentation?

Brüggemann & Brunken, *Handbuch zur Kinder- und Jugendliteratur...bis 1750* 884; Kurth & Haberkamm, "C.P. Spieß: *Der Lehr-und Weisheitbegierige Jüngling*" in *Simpliciana* XI (1989) 129-148; RISM B 8,1659³⁴ & RISM H 1858; Samuel, *The Cantata in Nuremberg during the Seventeenth Century* 16-19 & 342,9; VD17 23:252691L.

A LEGEND & HERO

CONTEMPORARY MANUSCRIPT ANNOTATIONS

52. Tegrini, Niccolò. *Castruccio Antelminelli Castracani Luccensis Dvici Vita*. Modena, Dominico Rocciolo 1496. 4to (210 x 149 mm.). Contemporary manuscript foliation: 41 leaves. Roman type, white-line woodcut initials.

19th-century half-sheep and marbled boards, spine gilt. \$28,000.00

Illustration facing.

First Edition: THE BIOGRAPHY THAT INSPIRED MACHIAVELLI'S POLITICAL THEORY. MACHIAVELLI PRESENTED HIM AS THE ARCHETYPE OF THE PERFECT RULER. "THE MAXIM 'THE END JUSTIFIES THE MEANS' HAD LONG INFORMED CASTRUCCIO'S ACTIONS" (Simonetti, tr.).

From a family of Lucca bankers and merchants, Castruccio Castracani (1281-1328) turned soldier, consolidated territory in Tuscany and formed international alliances through military ability, political shrewdness, deceit, treachery and corruption. High imperial favor sanctioned his control of Lucca, Pisa, Pistoia, Volterra and more than three hundred castles.

"Written in impeccably humanist prose" (Cochrane), this, the first life of Castracani, alters facts and chronology and inserts fiction to match the condottiere's actions to ancient models. Machiavelli carried this much farther in his own biography of Castracani, published in 1532 in the first edition of *The Prince*.

In 1590, Aldo Manuzio the Younger's laudatory life of Castruccio relied on Tegrini (1448-1527), while Mary Shelley's novel, *Valperga: or, the Life...of Castruccio, Prince of Lucca* (1823), condemned the title character as a despot.

THE CONTEMPORARY ANNOTATOR FOCUSED ON CASTRUCCIO'S VIEW OF GOVERNMENT, noting parallels with Giannozzo Manetti's *Historia Pistoriensis* (first printed 1731). In good condition (two pages soiled, some minor spots and light stains), book-plate of General Sigismond du Pouget, *marquis de Nadaillac* (1787-1837).

Simonetti, "I Biografi di Castruccio Castracani" in *Studi Storici* 2 (1893) 1-24; Cochrane, *Historians and Historiography in the Italian Renaissance* 267; Bondanella, "Castruccio Castracani: Machiavelli's Archetypal Prince" in *Italica* 49 (1972) 302-14; Zuckert, "The Life of Castruccio Castracani: Machiavelli as Literary Artist, Historian...and Philosopher" in *History of Political Thought* 31 (2010) 577-603; Ilari, *Scrittori militari italiani* 715; ISTC it00566000; Goff T-566 (two copies).

HIGH STYLE FOR HUMBLE SUBJECTS

53. Telesio, Antonio. *Poemata*. Rome, F.M. Calvo May 1524. 4to (210 x 151 mm.). [ii], [60], [1]p. PRINTED ON VELLUM.

CONTEMPORARY BLIND- AND GILT-DECORATED ROMAN BINDING of brown morocco over paper boards, panels with straight and curved frames, branches, flames, daisies and a ropework central medallion (some gilding lost), blind-ruled spine, vellum pastedowns and their stubs (see below), evidence of eight green fabric ties, all edges gilt.

Illustration inside front cover.

\$32,000.00

AD. ILLVSTRISS.AC.EXCELLENTISS.
DVCVM. LVDOVICVM MARIAM.
SFORTIAM.VICECOM.MEDIOLANI.
DVCEM.NICOLAI TEGRIMI LVCEN
SIS.EQ VIT.AC IVRECONS.IN CA
STRVCCII DVCIS VITAM.PRAEFA
TIO.



MAXIMOS Principes & viros nō so
lum aliena benefacta & dicta audire
& legere libenter solitos esse comper
tū est: sed apud eos sūmo in honore
qui ea litteris mandatē semp fuisse:
& maximis affectos premiis: multis exemplis in
mediū afferri posset. Maior Scipio q Ponica bel
la solus ex Italia in ppiū caput uertit: Enniū in
castris semp lateri herentē habuit: & cum gemina
Carthagine uicta triumpharet: poetā lauro martio
redimitū tēpora: simul triumphare uoluit. Amāt
enim scriptores: quicūque scriptis digna gerunt.
Exrat notissima illa Alexandri magni uox: iuxta
Achillis tumultū edita: foelicē illū: q uirtutū sua
rum Homere praconē habuerit. Titi Liuii nomē
quāto in honore a barbaris etiā habitū fuerit: diui
Hieronymi testimonio cōprobat: qui quosdā ex
ultimis Hispaniarum finibus: quos utbis Romę
magnitudo nō mouerat: ad Patavinū uisendū in

*di q. uita o
gesti di castro
cio si posson
ueter mola
coto nola si
storia pinto
vict da f
sa. auar y
molti fogli*

First Edition of the color theorist, classical scholar and playwright's first book of verse. In late 1523, Telesio (1482-1534) was called from Milan to Rome, where he immediately praised the newly elected Pope Clement VII in print, joined the humanist circles of Giovio and the future Pope Paul IV and secured the patronage of Gian Matteo Giberti, this book's dedicatee.

The present collection includes two pieces that herald themes in Telesio's 1527 stage play. Other poems describe a bronze lamp given by a nobleman named Lampius (*nomen omen*), the 1521 explosion of a gunpowder depot in the Castello Sforzesco and the Archinto Gardens in Milan. Telesio cyclically imposed six different meters to create shaped poetry.

The final leaf reveals printing practice. The recto's bearer type is the final six lines of page [56], and the blank verso's bearer type is the whole of page [60].

The bindery was closely connected to Calvo's shop, as the front pastedown and its conjugate stub are printer's waste from the edition.

Apparently a presentation copy, this belonged to poet Francesco Antonio d'Amico (signed twice), who was, like Telesio, a native of Cosenza and a member of its Accademia Parrasiana (later Telesiana); signature of Neapolitan astronomer Agostino Ariani (1672-1748); two illegible signatures (one early, one late); pencil note dated November 1947 of Georges Petit de Grandvoir (1878-1956). I have not identified another example on vellum. In good condition.

Osborne, *Telesio and Morato on the Meaning of Colours (Renaissance Colour Symbolism II)* (2018) 1-7; Ottaviani, "Da Antonio Telesio a Marco Aurelio Severino: fra storia naturale e antiquaria" in *Bruniana & Campanelliana XVI* (2010) 139-48; EDIT16 CNCE 53286; see de Marinis, *La Legatura artistica in Italia* 545 & Tav. XCIII.

ENLIGHTENMENT SATIRE

54. Torchon-Desmarais, François. *Jérémie, Poëme En Quatre Chants*. Paris, G. Desprez 1771. 8vo (198 x 130 mm.). [ii], etched title, 126, [2]p. and six ETCHED AND ENGRAVED PLATES after Pierre Le Clerc.

Contemporary red morocco (rubbed), GILT ARMS OF POPE CLEMENT XIV, flat spine and title gilt, all edges gilt, green silk marker. \$2350.00

First Edition, printed on thick paper and bound for Pope Clement XIV, who praised Torchon (1736-c. 1810). The artist made the author's animus explicit in this thinly veiled Catholic attack on Voltaire and the *philosophes*. For example, the high priest strikes Jeremiah in front of the Bastille. In nice condition, bookplate of Jayne Wrightsman (1919-2019).

Callaway, *Jeremiah Through the Centuries* passim; Cohen-de Ricci, *Guide de l'amateur de livres à gravures* 298.

WAY LEADS ON TO WAY

55. Tory, Geoffrey, ed. *Itinerarivm prouinciarum omniu[m] Antonini Augusti*. Paris, H. I Estienne [1512]. 16mo (120 x 75 mm.). [vii], [i blank], 92, [60] leaves. PRINTED IN RED AND BLACK THROUGHOUT. Roman type, floriated white-line metalcut initials, TORY's WOODCUT CIVIS at the end.

Richly gilt red morocco (Simier; rubbed), dots, fronds, foliage and lettering on the spine, gilt turn-ins, BLUE SILK DOUBLURES — one gilt-lettered C.A. WALCKENAER, blue silk free endleaves, all edges gilt. \$17,000.00

Title illustration.

EDITIO PRINCEPS, “REMARKABLE FOR THE BEAUTY OF ITS EXECUTION” (BERNARD). The ancient *Antonine Itinerary* lists over two hundred fifty land and sea routes of the Roman Empire in c. 300 C.E. — some 53,000 miles — from Samsat to Mauritania and Hadrian’s Wall to Aswan.

Contemporary soldiers, diplomats, pilgrims, traders, scoundrels and refugees consulted it for travel, medieval cartographers for maps and modern scholars to study networks.

Geoffroy Tory edited the text from a manuscript of Christophe de Longueil (1480-1522). The book is “undoubtedly the tiniest production of Henri Estienne’s press” (Schreiber).

A fine copy, canceled early signatures of Angelus Maria ?Bonati (with a few annotations), Franciscus Fogaroli and Antonius Maria Rossenius (Lyon); from the libraries of C.A. Walckenaer (1771-1852; doublure), Ambroise Firmin-Didot (*Catalogue* (1878) 659, bookplate), and Thos. Brooke (1830-1908, bookplate).

Maas & Ruths, “Road Connectivity and the Structure of Ancient Empires” in *Highways...and Road Systems in the Pre-Modern World* edd. Alcock *et al.* 255-64; Bernard, *Tory* 5-6; Mortimer, *French* 326 (with the woodcut map known in one or two other examples); Renouard, *Annales...des Estienne* 12,14; Schreiber, *The Estiennes* 15.

FOR THOSE WHO REMAIN

56. Tragedy. Fire, flood, lightning, wind — destruction of life, property and communities.

To console the survivors, these eighteen sermons and two lengthy essays were delivered within a few days of the calamities — vivid imagery of devastated parents, naked children, swollen and rotting cattle and towns burned to the ground.

The quartos typically begin with a one sentence summary, and several have schematic synopses in Latin. The two essays (IV and VI) discuss the science of water and give village by village totals of lives lost, buildings destroyed, acres inundated and monetary damages. We are left with suffering and tragedy.

No North American library holds any of these books, which are generally printed on thick paper (browned, scattered stains). Three similar works have been removed from the volume.

Contemporary blind-rolled half-pigskin and reused blind-diapered velum manuscript painted black over paper boards (very defective), initials MIC and MIM and date 1615 stamped on the front panel, spine defective, old green edges. \$4500.00

Hyller, Martin. *Incendium Kunereanum...Eine...Fewer Predigt.* Leipzig, W. Meißner

with A. Lamberg's types 1613. 4to. [x], [28], [2 blank]p. Text and title in rule frames.

With:

Bakius, Rehinard. *Tabeera Magdeburgensium...Drey...Fewr...Predigten.* Magdeburg, A. Betzel 1613. 4to. [xii], 90 [r. 91], [1]p. White-line Crucifixion woodcut on the final verso, text and title in rule frames.

With:

Burckhart, Aaron. *Das Magdeburgische Levavi Ocylos...Sechs...Predigten vber...eine...Fewerbrunst.* [Magdeburg, P. Schmidt] 1613. 4to. [iix], [131]p. Text in rule frames and title in a fleuron frame.

With:

Namsler, David. *Außführlicher Bericht von...Wasserflutten...der Katzbach.* Liegnitz, [N. Schneider] 1608. 4to. [xvi], [151]p. Title in red and black in a fleuron frame.

With:

Lange, Abraham. *Zwo Wetterpredigten/ Aus...der Thüringischen Sündflut.* Hof, M. Pfeilschmidt d.J. 1613. 4to. [ii], [50]p.

With:

Lange, Abraham. *Historische Relation...des...Wasserflut.* Hof, M. Pfeilschmidt d.J. 1613. 4to. [ii], [45]p. Title in a fleuron frame.

With:

Major, Johannes. *Gedenck vnd...Predigt/ Von dem...Gewässer.* Erfurt, J. Mechler 1613. 4to. [ii], [29]p. Text and title in rule frames.

With:

Schilling, Bernhard. *Vier Predigten von...Thüringische wetter Glocke.* [Erfurt, J. Mechler 1613. 4to. [vi], 114p. Text and title in a rule frame.

I: VD17 56:731806A ("[19]p." in error); II: VD17 1:037412R; III: VD17 3:003228E; IV: VD17 23:000329M; V: VD17 39:104365V; VI: VD17 39:104369A; VII: VD17 23:634381Y; VIII: VD17 3:002990Y.

15TH-CENTURY TRAVEL

57. Traversarius, Ambrosius. *Hodoeporicon.* Florence and Lucca, the Marescandoli Brothers [1681]. 4to (225 x 155 mm.). [xii], 72p. *Issue without the engraved portrait.*

19th-century vellum-backed marbled boards, gilt-lettered spine title.

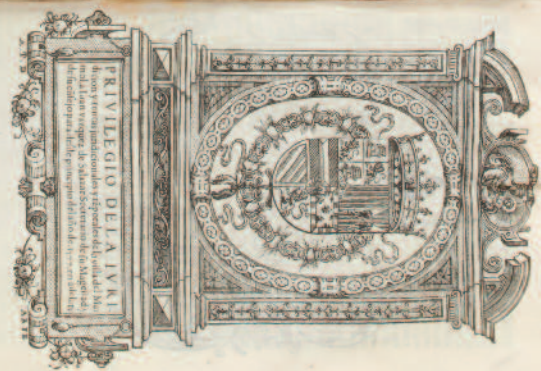
\$850.00

First Edition. In 1431 the humanist (1386-1439), theologian and friend of the "book hunters" Niccolò Niccoli and Poggio Bracciolini visited the Italian Camaldolese monasteries for Pope Eugene IV. In good condition, signature of philologist A. Wilmanns (1833-1917).

Brunet V: 931 (no portrait); see Bracciolini & Niccoli's *Two Renaissance Book Hunters* ed. Gordan passim and Sabbadini's *Le Scoperte dei codici latini e greci passim*.

REVEREND'S READY REFERENCE

58. [Vallaresso, Fantino]. *Compendium pro catholice fidei instructione.* [Venice, Reynaldus de Novimagio] c. 1486. 4to (205 x 154 mm.). [1] 2-16 leaves

[illegible]

foliated below the lower right corner of the text. Gothic type, double-column, initial spaces blank.

Mid-19th century Italian vellum-backed marbled boards (rubbed), flat spine and black morocco labels gilt.

With:

Bartholomaeus de Chaimis. *Interrogatorium siue confessionale*. Venice, Reynaldus de Novimagio 1486. 4to. [ii blank], [ii], [105]p. Gothic type, double-column, initial spaces blank. \$8500.00

Ad I-II: Clerical handbooks for catechesis (I) and confession (II).

The two editions share paper stock, type and design. Were they conceived as a pair? At least seven other “sets” are recorded with the books bound in the present order. The presence or absence of printed foliation indicated to the reader which text lay before him. Both are in good condition, ?17th-century inscription *Ad usum fratris ?Costantii ?Comani*.

Ad I: ?First Edition. Forty-two chapters explain the tenets of Roman Catholicism. Clerical vices are also critiqued.

Written by Fantino Vallaresso, Archbishop of Crete (c. 1392-1443), the work was misattributed to his successor Fantino Dandolo (1379-1459) shortly after composition. While most early manuscripts simply identify “Fantino” as the author, one, from the first decades of 15th-century, explicitly gives paternity to Vallaresso (Vat. *Rossiano* 372). The three incunable editions are conjecturally dated 1486 to 1491. As only one of the recorded manuscripts is of transalpine production, the present printing likely preceded those done at Antwerp.

Peri, “Tre lettere inedite a Fantino Vallaresso ed il suo catechismo attribuito a Fantino Dandolo” in *Miscellanea di studi in onore di Vittore Branca III* ed. Balduino (1983) 41-67; ISTC id00004000; Goff D-4.

Ad II: This guide for confessors covers playing cards, gambling with dice, usury and the occupational transgressions of tradesmen, merchants, students, musicians, doctors, fishermen, lawyers....

ISTC ib00162000; Goff B-162.

THEY HAD TO BE ON VELLUM

59. Vázquez de Salazar, Juan. *Privilegio De La Ivridicion y rentas juridiccionales...de la villa del Marmol*. [Madrid, Alonso Gómez 1577]. Folio (414 x 301 mm.). [i], xliii leaves. PRINTED ON VELLUM. Architectural woodcut title with the arms of King Philip II of Spain by Antonio II de Arfe, full-page woodcut arms of Vázquez de Salazar on the verso (?also by Arfe).

Contemporary vellum wrapper (minor stains).

And:

Vázquez de Salazar, Juan. *Previlegio De Las Alcaualas dela villa del Marmol*. ?Madrid, ?A. Gómez [1577]. Folio (380 x 287 mm.). [i], viii, [1] leaves. PRINTED ON VELLUM. The same title woodcut as above (I).

ORIGINAL ILLUSTRATED PRINTED VELLUM WRAPPERS.

Both volumes in a gilt-lettered morocco box.

\$8,800.00

Illustration p. 45.

Ad I-II: Only Editions. These beautifully printed folios record the transfer of the town of El Mármol and its adjoining fortress of Torre de Tiédar from King Philip II to Juan Vázquez de Salazar (1530-97), Secretary of State and one of Philip's most trusted advisors. The crown earned some 5,700,000 *maravedís* from this transaction.

The longer *Privilege* (I), in Latin and Spanish, stipulates Vázquez's rights to the land and its rents, taxes and duties. Entirely in Spanish, the shorter *Privilege* (II) governs duties paid by itinerant merchants (*alcabalas*). On 2 December 1577, officials fixed their names and paraphs to each *Privilege*. Among the witnesses was Royal Notary, Francisco de Garnica (1526-90), whose name appears frequently in the printed texts. I have located three sets, all in Spain. In original condition, first rectos later numbered 10 and 13, respectively.

Cartas Cartas, "La Villa de El Mármol en los privilegios otorgados por Felipe II a su secretario D. Juan Vázquez Salazar" (2015) online; USTC 5045627 & 5046198; not in Palau or Pérez Pastor's *Bibliografía Madrileña*.

COMPREHENSIVE

60. Verepaeus, Simon. *Institytionvm Scholasticarvm Libri Tres*. Antwerp, G. Smits for J. I Bellère 1573. 8vo (164 x 101 mm.). [xxiv], 349, [2]p.

18th-century marbled calf (repaired), spine and red morocco label gilt, red edges. \$3500.00

Only Edition of his treatise aimed at instructors: his schoolbooks had over two hundred printings. The first part enunciates the general principles, goal and utility of teaching. The second and third parts lay out detailed templates for secular and religious education, including remarks on games, recreation, punishments, which Greek and Latin authors to read and how to explain them, which manuals to use, exercises in translation, imitation and recitation, how to draft and administer exams, competitions and learned disputes and how to mount dramatic performances. It discourages discussion of current events (the Turks, the French, beggars), ball playing, dice, archery, gambling, fighting, lying, swearing and drinking (the teachers...). It schematically frames the year's syllabus for each of the seven grades. I have located one copy in the U.S. In good condition (slightly browned).

Nauwelaerts, "Bijdrage tot de Bibliographie van Simon Verepaeus" in *De Gulden Passer* 25 (1947) 54 & 80 (reprod.) & VI.1 & reprod.; Buisson, *Répertoire des ouvrages pédagogiques du XVI^e siècle* 663.

OPERATORS ARE STANDING BY

61. [Caption title:] *Les Vertus D'Une Eau De Melisse Composée, Aux Carmes Dechaussez*. [Paris], s.n. c. 1750. 4to (247 x 192 mm.). 3p. Woodcut headpiece with the Discalced Carmelites' coat of arms.

A single bifolium.

\$950.00

Fugitive medical advertisement for *Carmelite Water*, the alcoholic extract of lemon balm and other herbs concocted and sold by the members of the Order since 1611 as a panacea. It could be ingested on its own, mixed with white wine, taken with almond oil or applied topically. The exclusive vendors in Paris, the friars gave their address at the close of the text. One example in U.S. collections. A good copy (slightly foxed); not in the standard bibliographies.

DOS & DUES

62. Wigs: Milan. Scuola dei Parrucchieri. *Statvti, Ordini, E Privilegii*. [Milan], s.n. c. 1704. 4to (201 x 148 mm.). 24p. Title engraving of the wigmakers' patron, Saint Onuphrius.

Modern pastepaper boards, lettered paper spine label. \$2250.00

First Edition. THE STATUTES OF THE MILAN WIGMAKERS and of their newly established school govern elections, officers, ceremonies, record keeping, fees, membership, apprentices, conduct and fraud, *e.g.*, the use of goat and horse hair and the sale of imports. Not found in U.S. collections. In good condition, some margins uncut.

Biblioteca del Senato, *Catalogo della raccolta di statuti IV*: 337-8 (1915 only).

FIRST COLLECTED EDITION

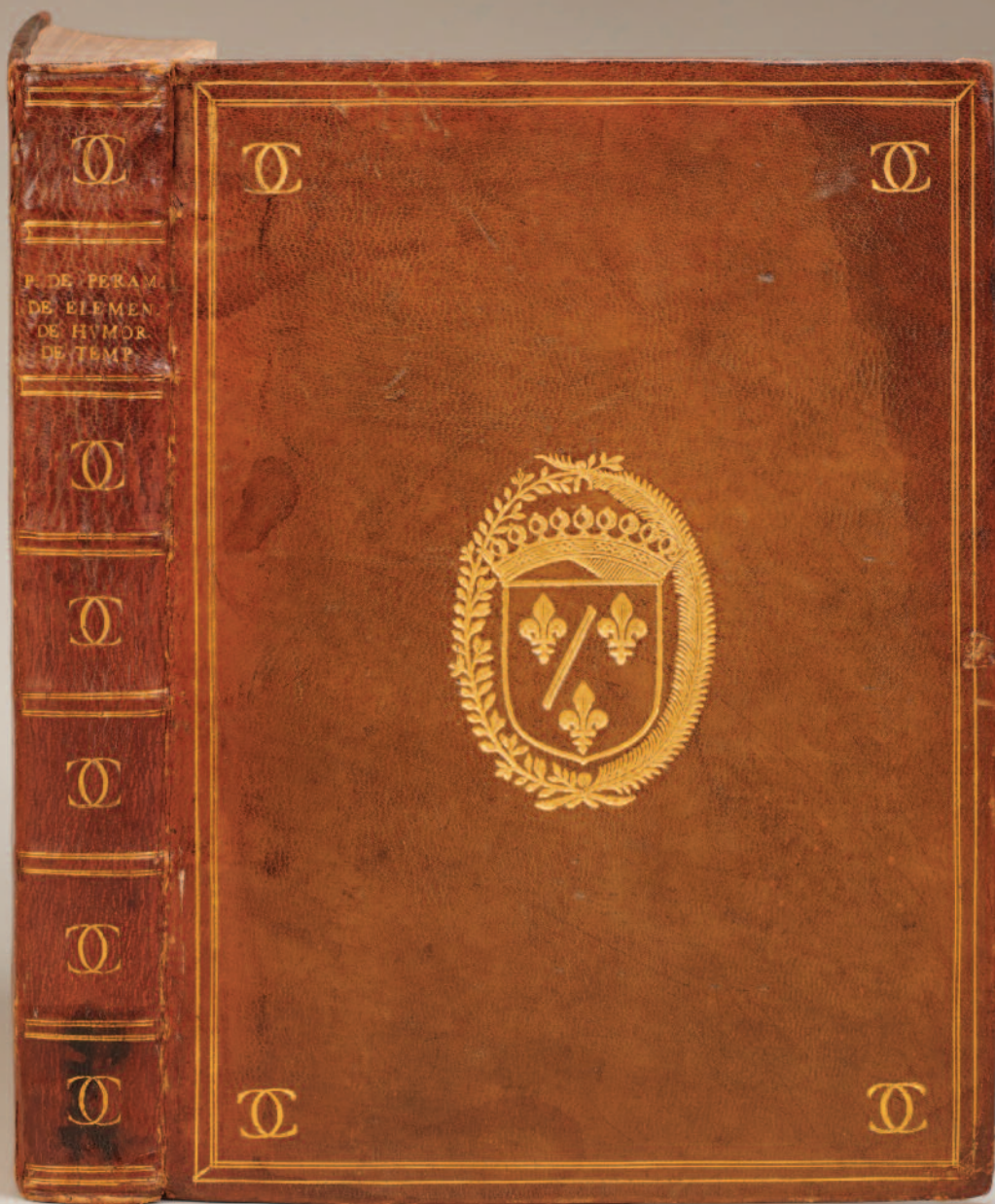
63. Women: La Fayette, Marie Madeleine, *comtesse de*. *Œuvres*. Amsterdam, s.n. and Paris, [G.-J. Cuchet] 1786. Eight volumes. 12mo (157 x 101 mm.). Frontis., 36, xcvi, 122p. and 283p. and 232p. and [iv], 254p. and [iv], 251p. and [iv], 144p. and [iv], 240p. and xii, 227p. Engraved frontispiece bust portrait of the author (Ferdinand after R. Delaunay).

Contemporary mottled calf (minor defects), flat spines and red and black labels gilt, red edges, green silk markers. \$1680.00

"No author influenced early prose fiction more decisively than this woman.... The shape La Fayette gave her narrative was perhaps her greatest innovation...she created works of striking concision...SHE...REVOLUTIONIZED THE VERY PROCESS OF READING PROSE FICTION [AND] INVENTED THE PSYCHOLOGICAL NOVEL...centred on issues of interiority...private space in which [her protagonists] can dissect their emotional response to situations" (France).

Volume One includes the first edition of the first biography of Mme. de La Fayette (1634-93) and Huet's essay on the origins of the novel. In good condition, many uncut outer margins (tiny worm trail in six quires, four leaves with natural paper flaws not affecting text).

DeJean, *Tender Geographies: Women and the Origins of the Novel* passim; France, *New Oxford Companion to Literature in French* 431-2; Cioranescu 38079.



Written by a uxoricide, bound for a traitor. No. 40.

dans le lieu où est Tours actuellement, il n'est pas possible d'en donner les époques précises, & ce qui a donné lieu à cette migration, qui ne peut être attribuée, ainsi qu'on l'a dit, qu'à la ruine de leur ville.

Lorsque S. Perpete⁽¹⁾, évêque de Tours, fit bâtir la basilique de S. Martin, l'an 488, cette ville étoit encore bien peu considérable, puisqu'il y avoit un intervalle entre elle & la basilique de S. Martin de cinq cents cinquante pas, que l'on peut évaluer à 250 toises, & puisque pendant longtemps la ville de S. Martin, en latin *Castrum martini*, & dans ces derniers siècles *Martiniopolis* ⁽²⁾, a été séparée de celle de Tours.

Si cette ville capitale, si belle & si peuplée du temps de Jules-César, une des plus considérables dans cette partie de la Gaule pendant les premiers siècles de la domination Romaine, avoit toujours été située où est Tours, il est évident que l'on y auroit recouru aux temps de S. Perpete, des limites plus vastes dans

(1) Greg. Tur. *l. 2. c. 2. p. 117.*

Megnum ibi Basilicam.....

Fabrorum, qui habebat à civitate

passus DL.

(2) *Greg. Tur. l. 2. c. 2. p. 117.*

son enceinte, & la magnificence Romaine se seroit rassemblée dans quelques momens dont il seroit resté quelques traces.

On n'en trouve point à Tours; on en voit de précises à Laines; on n'en aperçoit point ailleurs dans les environs de Tours; c'est donc sur les hauteurs de Laines qu'il faut chercher le séjour de la colonie Romaine qui s'établit, lors de leur conquête, dans cette capitale située où l'on voit toutes ces antiquités, qui sont des témoins qui indiquent cette situation du *Castrum* des Romains: elle est conforme à ce qu'on a rapporté de S. Paulin, que l'ancienne capitale des Turons étoit à quelque distance de la ville de Tours actuelle. Tout concourt donc, je le répète, à faire croire que Tours fut placée, lorsque César l'allégea & pendant quelques siècles qui ont suivi, où sont ces ruines de murs & d'aqueduc, sur les hauteurs de Laines.

Gregoire de Tours qui en parle, à l'occasion de la découverte qu'il y fit du tombeau ⁽¹⁾ de saint

(1) On conserve aujourd'hui le tombeau de l'endroit du cimetière où à laquelle on donna le nom de saint Martin. S. Sulpice, p. 117. S. Sulpice, sous le titre d'une lettre à son frère, qui a été depuis, en 1697, réimprimée en cathédrale, sous