





*Above: For Italian eyes only. Nos. 58, 44 & 2.*

*Outside front cover: The International Style. No. 59.*

*Title: Graceful invention. No. 34.*

# BRUCE M<sup>c</sup>KITTRICK



## RARE BOOKS

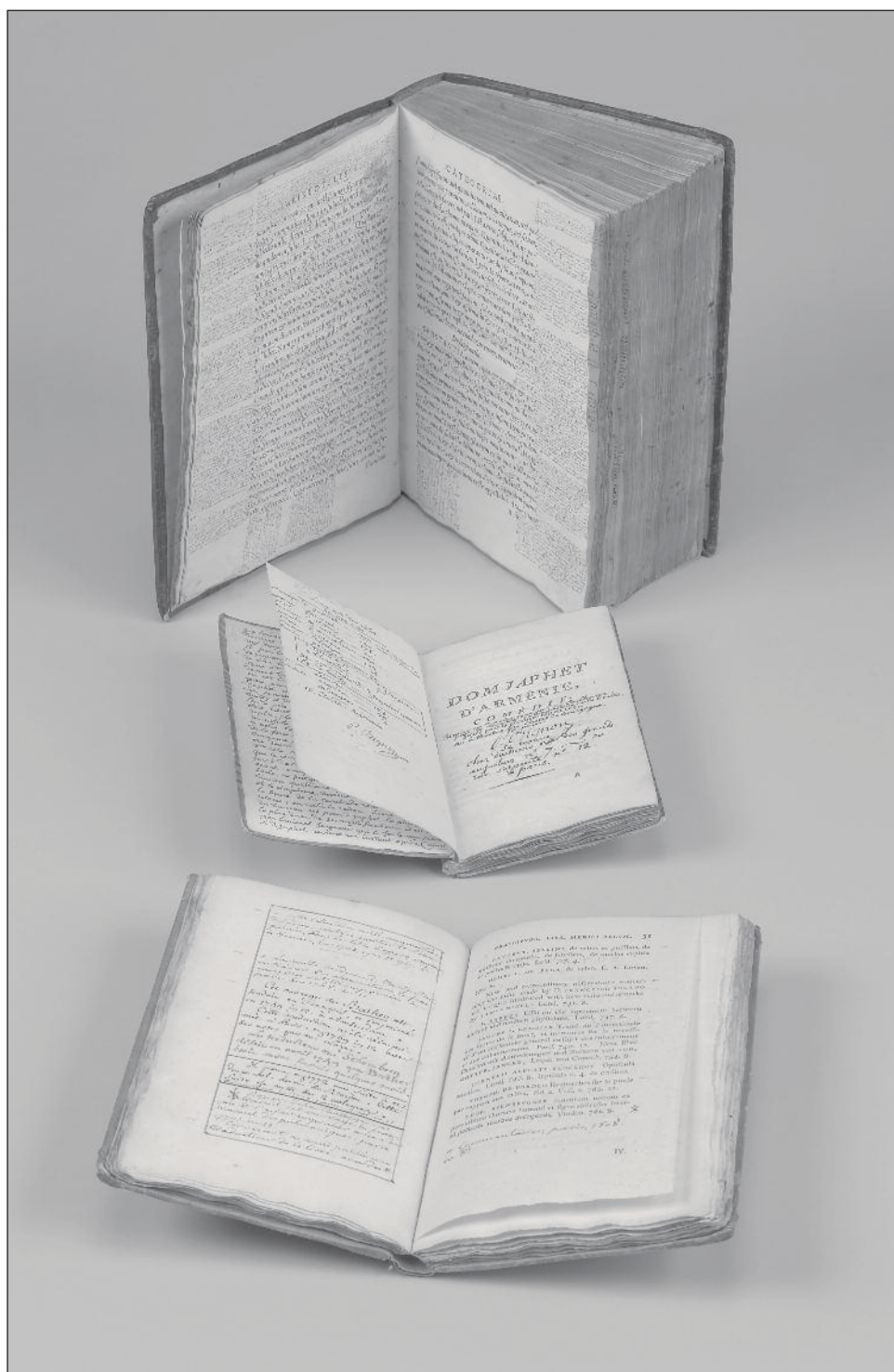
### Catalog 51

43 Sabine Avenue • Narberth, Pennsylvania 19072

Tel. 610-660-0132 • Fax 610-660-0133

[mckrare@voicenet.com](mailto:mckrare@voicenet.com)

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Work books. Nos. 1, 54 & 42.

## GETTING THROUGH SCHOOL

**1. Aristotle.** *Logica*. Paris, Michel Vascosan 1553. 4to. 24 [r. 14] leaves. Italic type (Roman for majuscules), floriated woodcut initials.

Contemporary dark calf (restored), panels alike with triple blind rule outer & inner frames, gilt lilies in corners, gilt central vine & foliage arabesque, gilt fleurons on spine.

With:

**Aristotle.** *Categoriæ*. Paris, M. Vascosan 1554. 4to. [44]p.

With:

**Aristotle.** *De Interpretatione Liber*. Paris, M. Vascosan 1554. 4to. [32]p.

With:

**Aristotle.** *Priorvm Analyticorum*. Paris, M. Vascosan 1554. 4to. 71, [1 bl.] ff.

With:

**Aristotle.** *de demonstratione*. Paris, M. Vascosan 1554. 4to. [iix], 62 leaves.

With:

**Aristotle.** *Topicorum Libri VIII*. Paris, M. Vascosan 1554. 4to. 100 leaves.

With:

**Aristotle.** *De Reprehensionibus Sophistarvm Liber Vnvs*. Paris, M. Vascosan 1553. 4to. 32 [r. 42] leaves. See facing page. \$6500.00

Ad I-VII: Collected volume of university texts — all in unrecorded printings and all edited by Nicolaus Grouchy (1509-72). He taught Montaigne logic at Bordeaux 1540-1, helped found the College of Arts at Coimbra (1547) and lectured at Paris. Two of the present translations are his (V, VII), with the others by Périon (I-III, VI) and Durius (IV).

The printer/publisher marketed this set under a general title to students attending the logic course of a specific Parisian professor. Whether Vascosan approached the scholar with the proposal or the reverse, the project succeeded, as iterations survive at the Bodleian dated 1551 (individual titles dated 1551-2 and ordered as here) and at the University of Pennsylvania dated 1556 (contents 1556-8, same order; Shaaber 644).

GILLES GUILLARD PURCHASED THE PRESENT SET AND CLOSELY ANNOTATED THREE VOLUMES (I-III), desultorily addressing two others (IV, VI). He worked between the lines and in the margins, often turning the volume to utilize every blank space. Comparison with the UNIVERSITY OF PENNSYLVANIA COPY shows its pages covered in CONTEMPORARY MANUSCRIPT NOTES STRIKINGLY SIMILAR TO OURS. For instance, the marginal ms. subject headings set the template in both, and the “study indices” on blank title versos share some headings and vary by one in the number of paragraphs (ours consistently one more). Guillard signed twice: on the main title he boldly inscribes his family name in the vernacular using a bâtarde hand and on the title of *Topica* (VI) he gives us his first and last name, Latinized, using the diminutive cursive of the annotations. In nice condition (worm hole in the margin of the final two quartos).

Ad I: See Cranz, *A Bibliography of Aristotle Editions 1501-1600* 108.214A (1551, Bodleian) & Cioranescu 11169 (1576)

Ad II: See Cranz 108.214B (1551, Bodl.) & Cioranescu 11162 (1558).

Ad III: See Cranz 108.234A (1552, Bodl.) & Cioranescu 11164 (1558).

Ad IV: See Cranz 108.234B (1552, Bodl.) & Cioranescu 11161 (1556).  
 Ad V: See Cranz 108.234C (1552, Bodl.) & Cioranescu 11163 (1558).  
 Ad VI: See Cranz 108.234D (1552, Bodl.) & Cioranescu 11166 (1558).  
 Ad VII: See Cranz 108.214G (1551, Bodl.) & Cioranescu 11165 (1558).

## THEY AIN'T OLIVES

**2. Assalini, Paolo.** *Ricerche Sulle Pupille Artificiali.* Milan, Royal Press 1811. 8vo. 59, [1]p. & FIVE FULL-PAGE HAND COLORED ETCHED PLATES WITH TWENTY-FIVE FIGURES (Cagnoni).

Original red pastepaper over boards, printed paper label at head of spine (spine faded), uncut. *See inside front cover.* \$2800.00

Only Edition. "Assalini evaluates the procedure for the formation of a new pupil, in what may be the earliest monograph on artificial pupils" (Albert). He performed the first iridodialysis (1782), improved Pellier's lid retractor and Scarpa's cataract needle. He served as Napoleon's private physician. A fine copy. Albert et al., *Source Book of Ophthalmology* 104; Wellcome II: 64; Wayenborgh, *IBBO* I: 42.

## THE DANCING MASTER'S SAINT

**3. St. Augustine.** *Les Deux Livres, De La Veritable Religion, Et Des Moeurs De L'Eglise Catholique.* Paris, Widow of J.B. Coignard & her son 1690. Two parts in one vol. 8vo. lxxiv, [v], 336, [18], x, 188, [11]p. Historiated etched headpieces (Jean Mariette), architectural & historiated etched initials, an etched Coignard title device.

CONTEMPORARY RICHLY GILT GREEN MOROCCO (hinges slightly rubbed), panels alike with an outer frame of a geometric roll, double rules, partly pointillé foliage volute roll & A TINY LILY (2.5 mm. long, 74 repetitions). The spine compartments are filled with A STILL SMALLER LILY (2 mm.) & SUN FACES (see below), dots, palm fronds, double olive branches & a partly pointillé tulip central ornament; gilt ruled board edges, gilt turn-ins with a foliage & bloom roll, endleaves with gold printed blooms & tendrils, all edges gilt over marbling, pink silk marker, title & text ruled in red. *See inside rear cover.* \$3800.00

Only Edition of the translation of violinist, dancing master and tutor Philippe Goibaud Du Bois (c. 1626-94). The title verso bears the contemporary inscription: *Ce livre est du Monastere de/ la visitation Ste. marie de chaillot Donné par M. Le Duc D'orleans — de la Bibliotecque de Son A.R.* The Wilmerding catalog explains: "The back has the small tool of the Roi Soleil, the sides the border of small fleurs de lis which were the only signs of possession the Mlle. de La Vallière used in her books". THE SHAMED MISTRESS OF LOUIS XIV, she abandoned court for the convent of Sainte-Marie de Chaillot, to which the duc presented this volume. A nice copy, Wilmerding bookplate (*Sale* III:54). Cioranescu 33498.

**“EIN SCHÖNES DENKMAL” — ADB**

**4. Balthasar, Joseph Anton Felix von.** *Verzeichniß der Handschriften und Collectaneen...der Schweizer=Bibliothek gehören.* Luzern, X. Meyer 1809. 8vo. XVIII, 148, [1]p.

Contemporary sprinkled “coffee bean” paste paper over stiff wrappers, edges sprinkled red. \$1150.00

Only Edition of this annotated private library catalog. “Ein schönes Denkmal setzte er sich durch seine ausgezeichnete Helvetica-Sammlung und seine bündereichen Collectaneen, die er der Corporationsgemeinde Luzern überließ und womit er den Grundstein zu deren Bürgerbibliothek legte, der bedeutendsten der Schweiz für Landeslitteratur” (ADB). Two thirds treat Switzerland and the cantons, particularly Luzern. Balthasar’s own ms. and printed work comprise the balance. The contents of ms. Sammelbänder and journal runs are individually analyzed. The present volume signaled the library’s transfer, including the Diebold Schilling *Chronik* on vellum. The donor and town officials exchange pleasantries in the preliminaries. Not in NUC. A nice copy.

Besterman, WBB 5973; Chevalier, *Rép. des sources hist. du Moyen âge Topo-Bib.* II: 1766; Vogel, *Lit. früherer u. noch bestehender europ. öffentl. u. Corporations-Bibliotheken* 467,4 (a most useful book previously unknown to me).

**HER FIRST BOOK**

**5. Beccari, Madame.** *Lettres De Milady Bedford, Traduites De L’Anglois; Par Madame De B... G....* Paris, H.C. Dehansy 1769. 12mo. [xii], 297p.

Contemporary mottled calf (edges rubbed), spine & green morocco label gilt, red edges. \$1350.00

The allure of the tryst, passions ablaze.... Only Edition of this epistolary novel set in England. In good condition, 18th century bookticket of Ferregeau.

Cioranescu 10910; Martin & Mylne & Frautschi, *Bib. du genre romanesque française* 69.16; Stewart, *Gynographs* 207.

**“VRAIMENT UN HOMME DE LA RENAISSANCE” — GRENTÉ**

**6. Bourbon, Nicolas.** *Nugarum libri octo.* Basle, Heirs of A. Cratander 1540. 8vo. 528, [45], [2 blank], [1]p. Woodcut headpiece of peasants dancing to a bombardon.

Contemporary blind tooled pigskin over wooden boards (worn, cleaned), outer roll of hunting owls with bow & arrow, central rectangle of plinths & foliage & acorns, front panel dated 1547. \$750.00

These Neolatin (and some Greek) occasional verses address, i.a., the Richmonds, Cranmer, a Queen of England, his patroness Jeanne d’Albret, Erasmus, Alciati, Budé, François I<sup>er</sup>, FRENCH WHORES, RABELAIS, JEAN GROLIER and printer S. Gryphe. His European reputation warranted the forty-six page list of subjects and persons. This is the last printing during the author’s lifetime.

Six-line inscription from Wilhelm Stottlberg to Jacob Stiritius dated 1588, Joseph Owen’s 16th century ms. Latin distich about the book, Richard Heber’s characteristically neat ink note *Dec. 1818 Bindley Sale 3-* (Jas. B., 1737-1818, collec-

tor, proofreader of Nichols's *Literary Anecdotes* and of Bray's ed. of Evelyn's *Diary*), pencil note *c + p J.J. Oct. 1865*.

VD 16 B 6854; Hieronymus, *Basler Buchillustration* 426a.

### "UN HYMNE À LA NATURE" — CARACCILO

**7. Cabel, Adriaen, van der.** *A[d] P[erpetuam] R[ei] M[emoriā]*. *Egregy fuere Pictores. Anno 1673*. ?Lyon, s.n. 1673. Oblong 4to (179 x 231 mm.). ETCHED TITLE & SEVEN ETCHED LANDSCAPE PLATES (sheets 97/103 x 156/9 mm., plate marks 77/93 x 116/133 mm.), plates signed *A. vander Cabel, inv.* in lower left & numbered 1-8 in lower right, mounted in an album.

19th century red cloth backed red boards, gilt ruled & lettered spine.

\$2600.00

Unrecorded landscape suite by one of the last northern artists influenced by the Italian landscape: "un paysage italien idéal, issue de la synthèse...la représentation savoureuse et vivante" (Caracciolo). "During his life Van der Cabel was very influential" (Ackley). He settled in Lyon in 1668 after a decade in Rome. Rich impressions (two more lightly inked).

See Hollstein, *Dutch* 4: 82-3 & Bartsch 4: 167-83; see Caracciolo's "A. Van Der Cabel et le mythe visuel de l'Italie" in *Gaz. des Beaux-Arts* ser. 6 v. 135 (2000) 93-108 & Ackley's *Printmaking in the Age of Rembrandt* 206.

### LICKED THUMBS & FURROWED BROWS

**8. Cicero, pseudo-.** [*Synonyma. De differentiis. Barth. Fatius. Synonyma et differentiae*]. Venice, for Georgio dei Rusconi's Partners & Manfredo de Bonellis 12 December 1500. 4to (199 x 142 mm.). [24] leaves. Roman type (83), mostly in four columns, 42 lines per page, floriated white-line woodcut initials, TITLE IN SINGLE-BLOCK ARCHITECTURAL WOODCUT FRAME with nudes, torches, grotesques, crucified Christ & putti riding dragons.

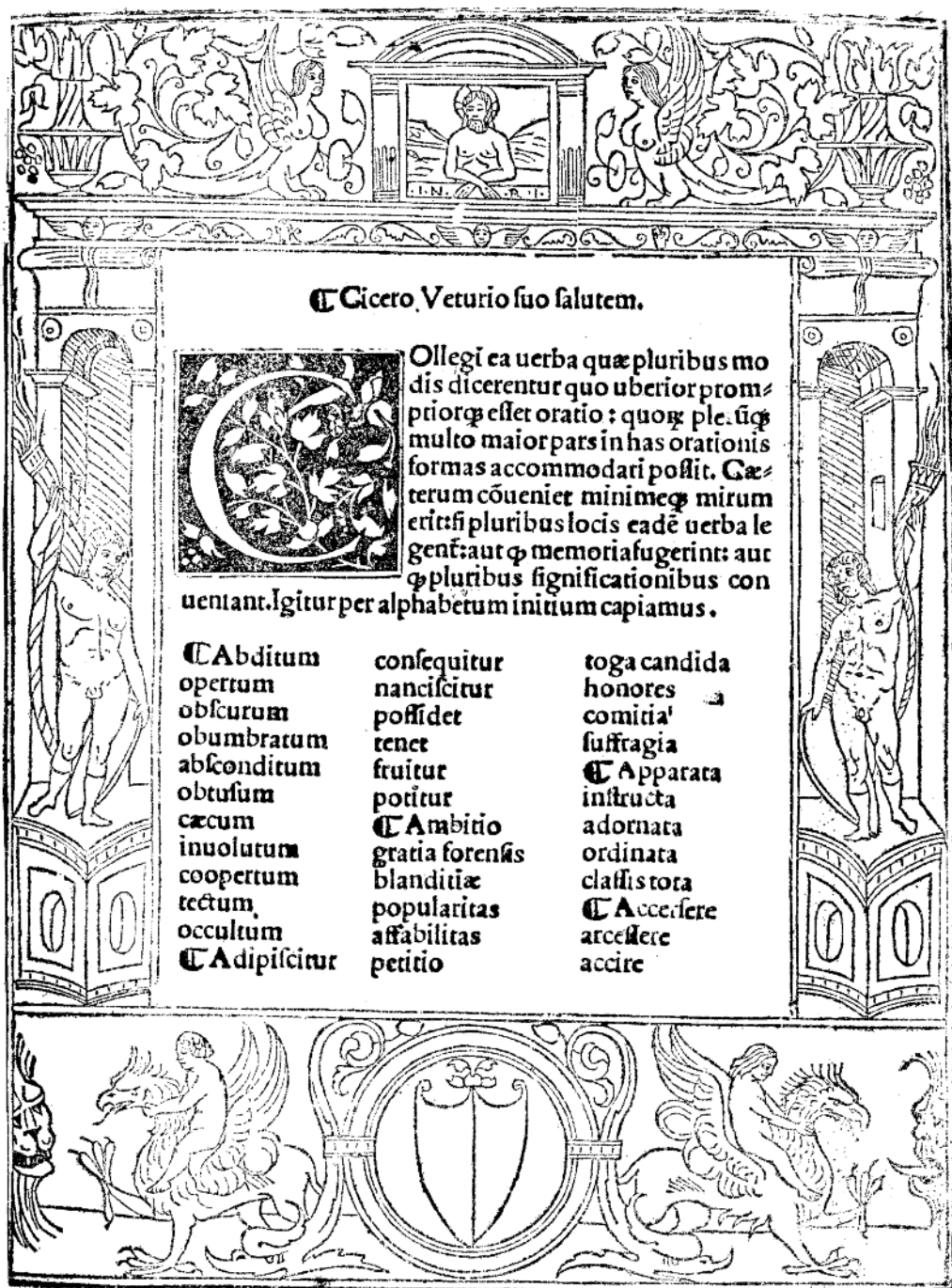
Full red morocco, blind ruled panels, gilt corner fleurons & turn-ins, gilt lettered spine title, all edges gilt; in a slipcase.

\$6600.00

*See facing page.*

This bipartite synonym list has 958 main entries (350 rudimentary, 608 more advanced), each with from one to thirty-five associated words. Next comes a tract on the distinctions among words of similar form or meaning (*differentiae*) and lastly explanations of 200 synonym pairs by the philosopher, poet, ambassador and tutor Bartolommeo Facio (c. 1405-57). THE LEXICAL ENTRIES BEGIN ON THE TITLE, leaving even the most hurried buyer in no doubt of the book's contents. Of the five incunable editions with these three works, ONLY THE ?ALDINE (GW 7036) AND THAT OFFERED HERE SHARE SULPITIANUS'S RECENSION. The elegant title block appeared once before (21.VII.1500 = ISTC ie00095000, 2 exx.). In good condition (two title border rules restored), twelve lines of ms. notes dated 1527.

H \*5357; GW 7037; BMC V: 506; Goff C-692 (1 ex.); IGI 2985 (1 ex.); ISTC ic00692000 (7 exx.); Flodr, *Incunabula classicorum* 124,360; Essling 1237.



PREVIOUSLY UNKNOWN WORK ON HUMANIST EDUCATION

**9. Ciceromanus, Antonius.** *Antonij Ciceromani ad Johannem fratre[m] suauissimu[m] de arte pu[n]ctuandi prefatio.* [Lyon, Jean Du Pré] c. 1493. 4to (177 x 129 mm.): a4 (\$2,3). [4] leaves. Gothic type (64), 41 lines per page, initial guide letters (later supplied in red).

Vellum over soft paper boards, gilt title & imprint on front cover.

\$12000.00

Only Edition, unrecorded dialog on punctuation by the otherwise unknown Ciceromanus. HE WROTE FOR THE TYRO COPYING OUT HIS LESSONS. Anxious and uncertain, our student queries his teacher about the six primary marks of punctuation: colon, comma, virgule, question mark, parenthesis and period. The professor explains their shapes, definitions, proper usage and EFFECTS ON TEXTS READ SILENTLY AND ON THOSE READ ALOUD. Short and sweet, the elucidative examples comfortably fit the young boy's world (e.g., "Rex francie vocat Karolus."). I have assigned the book to Du Pré (fl. 1486-95) on typographic grounds; though, the 20-line measure here is 64 (not 63). Scholderer notes "Books of grammar and of edification form the staple of his [Du Pré's] authenticated output" (*BMC VIII*: lvi).

"The spread of reading...affected interpunctuation. As long as the main method of communication was oral (the preacher...the town-crier...the poet...) accents and emphases were tonal; they needed not to be written down. This changed when more and more people began to read for themselves; periods, commas, question and exclamation marks were necessary to make clear the meaning of the text" (Hirsch).

ISTC reveals only three works in the field — the Scopesus (4ff.; 1497/9; 4 exx., none in U.S.), the pseudo-Petrarch (5ff. containing five tracts; 2 edd., 13 exx. total, Cornell in U.S.) and J. Heynlin's one-page *De arte punctandi*. It appeared twenty-three times: once in the Barzizius *De orthographia* (1471; 7 exx. (6 def.), PML in U.S.), in both the pseudo-Petrarchs and twenty times in Reuchlin's *Vocabularius breuiloquus*.

Is the "Most Sweet Brother John" Johann Heynlin who taught at the Sorbonne 1466-74? Was Ciceromanus his disciple? Blank lower outer third of the first leaf gone (supplied with old paper), dusty, pen trials on blank margin.

Haebler, *Typenrep. d. Wiegendrucke* II: 254,11; Claudin, *Hist. de l'imprimerie en France au XV<sup>e</sup>...siècle* III: 490-1; Hirsch, *Printing, Selling and Reading 1450-1550* 136; not in Parkes's *Pause and Effect: An Introduction to the History of Punctuation in the West*.

"THE MOST FAMOUS OF THE LIVING SKELETONS" — RICKY JAY

**10. Cissé, Joseph, comte de.** [Caption title] *Description Intéressante De Claude-Ambroise Seurat Appelé L'Homme Anatomique, Ou Le Squelette Vivant.* [Nantes, V. Mangin] 1827. 8vo. WOODCUT FRONTISPIECE OF BONE BOY in fleuron border, 8p.

Stabbed as issued in original blue/gray wrappers (soiled). \$1250.00

Claude "Seurat, a 'Jack Sprat' counterpoint to Saartjie Baartmann, was exhibited in the 1820s" (Jay). We find him here in Nantes promoted by "count" Cissé, who dishes the full skinny on his celeb — bio, body part dimensions, weight, diet,

gait, medical evaluations, private viewing by the British royal family.... I have not found another copy of this edition. Small stain on blank lower inner corner. Jay, *Extraordinary Exhibitions* 68 & 138.

#### THE COST OF MONEY

**11. Cristofoli, Antonio.** *Il Difficile Ridotto Al Facile, O Sia Trattato di Livelli affrancabili con rate eguali.* Venice, D. Tabacco 1739. 4to. [iix], 64p.

Contemporary vellum over paper boards, ms. spine title. \$950.00

Only Edition. Formulae and tables for merchants, businessmen and bankers. Not in NUC, OCLC, Goldsmiths'-Kress or Einaudi. In good condition.

#### SIZE MATTERS

**12. "Culaccione, Macrobio".** *Noi Macrobio Culaccione Visitatore Generale Dell'Universita de Nasi Grossi indecenti...Auditore di male lingue e maldicenti....* Bassano, G. Remondini c. 1780. ENGRAVED SCATOLOGICAL PRINT SATIRIZING ACADEME (leaf 225 x 335 mm.). \$1200.00

The left panel shows Nose Town's piazza (Butt Square), where a crowd jeers a man having his nose shortened on a grinding wheel lubricated by a boy defecating. The right panel has portraits of the three Nose University officials and 30 lines of text, in which spaces left blank allow the ms. insertion of the date and name (owner of a large, deformed or damaged nose). The purported cutter, Pietro Ridolfi, flourished 1710-23. The sheet first appeared in the Remondini's 1778 catalog. Both the present example and that reproduced by Zotti Minici have 705 in contemporary ms. at the base of the sheet (inventory number?). In good condition.

Zotti Minici, *Le stampe popolari dei Remondini* 1247 "Diploma scherzoso".

#### FROM HER LIBRARY

**13. Duché de Vancy, Joseph-François.** *Jonathas, Tragedie Tirée de l'Ecriture Sainte.* Paris, C. Ballard 1700. 4to. [xiv], 61, [3 blank]p.

Contemporary sprinkled calf (tips and spine restored), board edges gilt, spine compartments & red morocco label gilt, edges sprinkled brown.

*See illustration p. 36.* \$4500.00

FIRST EDITION OF THIS PLAY WRITTEN FOR AND PERFORMED AT THE ROYAL SCHOOL FOR 250 DESTITUTE GIRLS OF NOBLE BIRTH, established at St.-Cyr in 1684 and subsidized by Mme. de Maintenon. On the death of Racine, Duché took over as the school's dramatist. *Jonathas* was his first commission. "THE PRESENCE OF THREE WOMEN, NOT REALLY REQUIRED BY THE ACTION, MAY WELL BE DUE TO THE FACT THAT THE AUTHOR WAS WRITING HIS PLAY FOR A GIRLS' SCHOOL" (Lancaster). The choruses appear only in this edition. The present sober calf binding bears THE ETCHED BOOKPLATE OF MME. DE MAINTENON FROM HER PRIVATE LIBRARY AT ST. CYR. In good condition (once stabbed, one quire slightly browned).

Cioranescu 26759; Lancaster, *Hist. of French Dramatic Lit. in the 17th Century* IV: 325-7; Daniélou, *Mme. de Maintenon éducatrice* 93; Quentin Bauchart, *Les femmes bibliophiles* I: 277-8; not in Soleinne.

## SHAKE, RATTLE & ROLL

- 14. Earthquake.** *Vera, E Distinta Relazione Della Spaventoso Terremoto Occorso nelle Città di Napoli; Beneuento, e Salerno.* Florence & Livorno, G.V. Bonfigli 1688. 4to. [4]p.

Paste paper over boards, gilt lettered morocco label. \$1150.00

Anonymous newsletter reporting the earthquake at Naples 5 June 1688 — the immediate property damage and the devastation of the next two day's after-shocks. A short description of the propitiatory processions on 8 June conclude the account. Not in NUC, OCLC or Ward and Carozzi. In good condition.

## FIVE-STEP PROGRAM

### ONLY COMPLETE COPY KNOWN

- 15. *Essai D'Un Nouveau Systeme De Musique. Pour M....*** "Irnisse"?= Gior-nico (Ticino), s.n. 1688. 12mo. [ii], 13p. & FOLDING LETTERPRESS TABLE partly in ms., musical example supplied in ms., fleurons, azured woodcut title vignette.

19th century marbled boards, gilt lettered morocco spine label (worn).  
\$2800.00

Only Edition. The author's pentatonic scale reflects the rise of contemporary interest in temperament, or tuning, in vocal and instrumental performance. The folding chart lays out the basics and some new nomenclature used in his scheme. I have been unable to establish where the *Essai* was printed. Worn type, battered ornaments and the absence of printed music suggest the provinces or a most modest jobber. The other recorded example (BnF) lacks the title and second leaf, with J. Chenu's poem praising the present work. Here, these verses (recto blank) are pasted to the blank verso of the title. Bookticket of the mid-19th century historian Alexis Dureau, who wrote, i.a., on music in the French theater.

## "AN AGGRESSIVELY FEMINIST NOVEL" — MATULKA

### SET IN MEDIEVAL SCOTLAND

- 16. Flores, Juan de.** *Le Ivgement DAmour Avqvel est racomptee Lhystoire de Ysabel fille du roy descocce.* [Lyon, L. Hyllaire] 1530. Small 8vo. [ii], [80]p. Roman type, floriated white-line metalcut initial on a dotted ground, title in four-block frame of grotesques & ornaments.

FULL VIOLET MOROCCO BY THOMPSON, panels alike with gilt triple rule outer border, gilt tulips at corners, GILT CIPHER OF ADOLPHE AUDENET AT CENTER, spine with gilt lettered title & tulips in compartments, gilt board edges & turn-ins, all edges gilt. *See inside rear cover.* \$9800.00

EASY SEX, DOUBLE SUICIDE AND CELEBRATORY RITUALISTIC CANNIBALISM: THE SECOND COPY KNOWN. "UN DES ROMANS LES PLUS LUS EN EUROPE AU XVI<sup>e</sup> SIÈCLE" (Kemp).

Composed in the 1480s by the royal historiographer of Ferdinand and Isabella, this "épisode assez important de la querelle littéraire des deux sexes" had

over fifty printings in six languages to 1630 and influenced Ariosto, Lope de Vega, Greene, Fletcher and G. de Scudéry (Reynier).

The action centers on the beautiful princess of Scotland, so besieged by lovers that the king sequesters her completely. ONE INGENIOUS SUITOR GAINS ACCESS TO HER CHAMBER AND MAIDENHEAD. The pair is discovered and imprisoned. Each pleads their own guilt to spare the other. She is condemned to death at the stake, an opportunity he seizes in her stead, spurring her to throw herself to the lions. The king appoints a man and a woman to formally debate the justice of this outcome. The man's misogynist views prevail. In revenge THE QUEEN AND HER LADIES LURE HIM TO A TRYST, BIND, STRIP, GAG AND TORTURE HIM, THEN EAT HIM ALIVE. Cast into the fire, his bones turn to cinders, which the ladies proudly wear around their necks in gold urns. *Cool*.

AMONG THE FIRST DOZEN BOOKS PRODUCED IN FRENCH WITH ROMAN TYPES, THIS PIRATED LYONESE PRINTING was long considered the first edition in French; though, it is in fact the second (first 1529, one recorded ex.) The translation has recently been attributed to Jehan Beaufilz (fl. 1519-42). From the libraries of Adolphe Audenet (sale IV.1839 no. 411) and Louis Aimé Martin (sale 1847 no. 831). In fine condition.

Kemp, "L'édition illicite du *Jugement d'amour*...(1530)" in *Rev. franç. d'hist. du livre* 118-121 N.S. (2004) 277-95; Kemp, "La première édition du *Jugement d'amour*" in *Bib. d'human. et Ren.* 53 (1991) 710-25; Moreau III: 2095 (Musée Condé; Edinburgh UL in error); Palau 92521; Brunet II: 1302 "Édition la plus ancienne"; Reynier, *Le roman sentimentale* 76-85 & 360; Matulka, *The Novels of Juan de Flores & their European Diffusion* 196-211, 243 & 466; Gay II: 742 (this ex.); not in Gültlingen.

**"UNE CRUDITÉ DE LANGAGE, UNE GROSSIÈRETÉ PARFOIS  
CHOQUANTE" — REYNIER**

**17. Furetière, Antoine.** *Le Roman Bourgeois. Ouvrage Comique.* Paris, L. Billaine 1666. 8vo. Frontis., [xii], 700 [r. 680]p. Etched frontispiece of a kitchen with children playing, women spinning, a man telling stories....

Contemporary mottled calf (worn, restored), spine & title gilt, edges sprinkled red & brown. \$2700.00

First Edition, AMONG THE FIRST REALIST NOVELS: "un témoin et un précurseur" (DLLF). "L'un des romans les plus étonnant du XVII<sup>e</sup> siècle.... Il avait...UN PLAISIR À PEINDRE DE PETITES GENS OCCUPÉS DE PETITES CHOSSES...un livre prodigieusement original et hardi" (Maurois). "Aucun témoignage d'historien ne vaut son *Roman bourgeois* pour nous faire connaître la petite bourgeoisie parisienne dans son existence de chaque jour...son roman est au vrai un 'anti-roman'" (Adam). Unloved on issue at home, its English translation enjoyed immediate success. Now academic Hep Cats groove on the literary innovation of its apparently incoherent narrative style and its psychological vignettes of the middle class. A good copy (short split in one leaf, no loss), neat contemporary pen trials. Cioranescu 31940; Lever, *La fiction narrative* 374; DLLF II: 925-6; Furetière, *Le roman bourgeois*...préf. A. Maurois v-xii & xx-i; *Romanciers du XVII<sup>e</sup> siècle ed. Adam* 42-50; Reynier, "Le roman bourgeois" in *Le roman réaliste* 312-36 & 392; Williams, "Furetière and Wycherley" in *Mod. Lang. Notes* 53 (1938) 98-104.

“LE DÔYEN DES HUMANISTES FRANÇAIS” — VAN TIEGHEM  
NOT IN GOFF

**18. Gaguin, Robert.** [*Ars versificatoria*. Paris, Ulrich Gering] c. 1479. 4to (212 x 140 mm.). [56] leaves. Roman type (100/1), 28-9 lines per page, initial guide letters.

Crushed brown morocco (rubbed & bumped, Belz-Niedrée), panels alike with GILT ARMS OF FRANÇOIS-FLORENTIN-ACHILLE, BARON SELLIERE (uppermost charges reversed, Olivier 1189), wide gilt turn-ins, gilt lettered title, all edges gilt. *See inside rear cover.* \$16500.00

SECOND EDITION, THE FIRST OF THE DEFINITIVE TEXT, incorporating revisions and additions garnered from his classroom experience. In 1472 when Fichet departed the Sorbonne, Gaguin assumed his master's teaching duties and mantle as the leading French humanist.

The following year he published this, his first book, on prosody and Latin metrics (3 exx. known). “Gaguin voulait rompre avec les traditions poétiques des siècles médiévaux et renouer avec la poésie antique tout en s'appuyant sur Pétrarque” (Collard). HE PUTS MUSIC AT THE HEART OF HIS SUBJECT. “La poesia — dice il nostro autore — è così unita alla musica che senza l'una l'altra è del tutto incompleta” (Simone). HE HELPED BRING PRINTING TO FRANCE, AND HIS POEM ON THE NEW ART APPEARS HERE (a3<sup>v</sup>). GW describes eleven 15th century editions: four appear in Goff (the earliest there dated c. 1498; G-8=G-9=GW 10450, G-10=GW 10451). Washed, some lower and outer margins preserve their deckle, a distinguished provenance.

HC 7421; GW 10442 (8 exx.); BMC VIII: 26 (206 x 137 mm.); ISTC ig00006830; Collard, *Un historien au travail à la fin du XV<sup>e</sup> siècle: R. Gaguin* 9, 59 & 65; Simone, “R. Gaguin ed il suo cenacolo umanistico” in *Aevum* 13 (1939) 410-76 esp. 433-40; Thomson, “On the Latin Style of some French Humanists” in *Crossroads...French Lit. of the Ren. Studies...V.E. Graham* (1986) 77-100 esp. 78-84.

A COZY NEW HOME

**19. Genest, Charles Claude.** *Svr L'Honneur Que Le Roy A Fait A L'Académie Française, en acceptant la qualité De Son Protecteur, & la logeant au Louvre.* Paris, P. Le Petit 1673. 4to. 9, [2]p. Large italic type (154), engraved initial, etched head- & tailpieces & TWO ETCHED EMBLEMS BY FRANÇOIS CHAUVEAU.

Stabbed in contemporary marbled wrappers, all edges gilt, *Protection du Roy. Académie Française* in contemporary ms. on front wrapper.

\$1900.00

First Edition. Sometimes attributed to Mlle. Marie-Anne de La Croix du Fresmoy, these verses celebrate the move of the *Académie française* to the Louvre. The opening note tells us that this was among the ms. occasional pieces sent in homage to Louis XIV. Subsequently the *Académie* crowned it and republished it as *Ode qui remport le prix...* The present example has thick paper, marbled wrappers (then the height of chic) and gilt edges — for private circulation? IT IS OVERLOOKED BY EMBLEM LITERATURE. A good copy (small hole in blank margin). BN IFF...XVII<sup>e</sup> siècle 2: 418,180-1; see Cioranescu 32748 & BNC 58: 1045 & 85: 541.

**I**ncipit plog⁹ in ordineri viuendi deo. eximii  
doctoris Hieronimi ad Eustochiū sacram  
deo virginem quam Bethlee cū plurib⁹ deo  
ditatis virginibus in monasterio sub istius  
ordinis obseruationibus condusit ;

Episcens in mēbris. prodium corpus  
ad terram qua exiit. Jam rugosa fron  
te senem. et nature pene portentum. vñ  
p̄dilecte in dño filie et dñe cristi virgi  
nes sacratissime. Eustochium et reliq⁹ ad agni no  
uas nupcias sub obediencia pudicie paupertatis  
et religionis in domo dñi. adunate pposito. immi  
um sollicitat pie deuocōis et caritatis affectus.  
vt tremulenta man⁹ sue parump⁹ vetustatis ob  
lita. deo viuendi non mūdo. spiritui et non carni  
et qđ arduū est. non sibi ipsi normā et regulam  
et cūcti. et apostolorū vita collectā. ex sanctorū ecā  
pat⁹ anachoritarū quos p septē annos heremo  
rum antra circūiens non sine admiratione et res  
formatione reppi. obsequiōis et imitacōis. di  
gno cōmēdatam pcomio. in pñti libellulo edoceat  
officio calami patas mentes ad bonū veluti lin  
gua iam dudum solebat. voce nō mortua. O felix  
affectio. O desiderii in dño cōmendādum. vt que  
deficiente p semū et cōmunem etatis finē. lingua  
doctoris de casu timentis. qui p̄mpt⁹ ē. p̄sumptuose

## “QU’EST-CE QUE LA NAVIGATION?”

**20. Glos, Guillaume de.** *Le Manuel Des Pilotes, Ou Introduction A La Navigation...L’usage des Cartes...etc.* Rouen, [B. Le Brun for] for D. Dumoulin 1678. 12mo. [xvi], 151, [1]p.

Contemporary brown morocco (recased), panels alike with gilt double rule outer & inner rectangles, gilt foliage sprays at corners, gilt spine & title, all edges gilt. *See inside rear cover.* \$4800.00

First Edition, THESE DIALOGS FOR BOYS GOING TO SEA TREAT MAPS (43p.), the principles of navigation, nautical astronomy and cosmography, the compass, degrees of declination and sines. Ten problems involving wind speed, direction, observational data, longitude and latitude conclude the book. A mathematician, Glos taught marine studies at Honfleur. Not in NUC or OCLC. A good copy. Polak, *Bib. maritime française* 3946.

## FOR THE AMATEUR ON TOUR

**21. Gueffier, Claude Pierre.** *Curiosités De L’Eglise De Notre-Dame De Paris, Avec L’Explication Des Tableaux.* Paris, [G. Valleyre for] C.P. Gueffier 1753. 12mo. [iv], 103, [1]p.

Contemporary mottled sheep (rubbed), gilt scallop shells on spine, gilt lettered red morocco label, red edges.

With:

**Du Bois de Saint-Gelais, Louis François.** *Description Des Tableaux Du Palais Royal.* Paris, Houet 1727. 12mo. [ii], xiv, 503 [r. 509], [1]p.

With:

**Bailly, Jacques.** *Catalogue Des Tableaux Du Cabinet Du Roy, Au Luxembourg.* Paris, P.A. Le Prieur 1762. 8vo. [iix], 48p. \$2600.00

All three are in nice condition.

Ad I: First Edition of this walking guide to the architecture, furnishings and history of the building, its paintings, sculpture and carvings. Gueffier’s one-page stock catalog has ?his paraph at the bottom.

Dufour, *Bib. artistique...de Paris* 245; UCBA I: 620.

Ad II: First Edition. These eight hundred canvasses get royal treatment — dimensions, materials, height of the principal element and details on the content and placement of the images. A dozen entries and a few scattered notes and corrections in contemporary ms.

Schlosser-Magnino, *La lett. artistica* 499; Cioranescu 25547; *Rosenwald Collection Cat.* 1621 (with St. Aubin’ sketches).

Ad III: Opened in 1750 and still hosting exhibitions today, the museum then housed one hundred twelve paintings just newly re-hung by the Marquis de Marigny. Painter to the King, Bailly also oversaw the royal painting collections. Not in NUC or OCLC.

See Cicognara 4413 & Cioranescu 9189-90.

“DAS ÄLTESTE REIN TECHNISCHE DEUTSCHGEDRUCKTE BUCH”

— HASSENSTEIN

**22. Gunpowder.** *Büchsenmeysterei. Von Geschoß/ Büchsen/ Puluer/ Salpeter vnd Feuerwerck.* Strassburg, C. Egenolff 1529. 4to. [ii], [45]p. LARGE TITLE WOODCUT OF MEN LOADING & CHARGING A CANNON SIGNED MF (116 x 93 mm.; Nagler 4: 1776).

Mid-20th century vellum over boards.

\$18000.00

FIRST INDEPENDENT EDITION OF THE FIRST MONOGRAPH ON GUNPOWDER, its ingredients, methods of manufacture and uses, including RECREATIONAL AND MILITARY PYROTECHNICS. IT IS THE EARLIEST PUBLISHED ACCOUNT AND “OUR MAIN SOURCE OF KNOWLEDGE” OF THE EARLY CHEMISTRY OF GUNPOWDER — particularly granulated (or corned) which shaped the development of small arms into the 18th century (Hall). It treats fire arrows, fireballs, flare shells for night firing, self-igniting red and white powder, time fuses, nitric acid, concentrated sulfuric acid and liquid propellant: “the fundamentals from which modern powder technology grew. The Firework Book represents an historical turning point” (Kramer). This contains THE FIRST ACCURATE DESCRIPTION OF THE PRODUCTION AND PURIFICATION OF SALTPETER. With its tips on firing particular guns and methods of shooting, Jähns considers it THE FIRST PRINTED ARTILLERY MANUAL. It guided English and French gunsmithing practice (Hassenstein) and served Biringuccio (Johannsen). “Literally read to pieces by gunners and makers of salpetre and gunpowder” (Weil), all nine 16th century editions were issued by Egenolff or his heirs. Of this first printing one copy is recorded in America (Yale, lacking title). In excellent condition (lone worm hole, calligraphic initial on title shaved), some lower margins uncut, from the library of Denis Duveen.

Weil, *Cat.* 32 22 “First edition, of the greatest rarity” (this copy); Kramer, “Das Feuerwerkbuch...in the Early History of Black Powder” in *Gunpowder: The History of an Internat. Technology* ed. Buchanan 45-56 & Hall, “The Corning of Gunpowder &...Firearms” Ibid 87-120; Hall, *Weapons & Warfare...Gunpowder, Technology & Tactics* 67-104; Hassenstein, *Das Feuerwerkbuch...600 Jahre deutsche Pulverwaffen* passim, esp. 89-93 & reprod.; Biringuccio, *Pirotechnia ein Lehrbuch* tr. Johannsen 261; Wightman, *Science & the Renaissance* I: 179 & II: 758; Jähns, *Gesch. der Kriegswissenschaften* I: 392-400 & 591; Hohenemser, *Flugschriftslg. Freytag* 1420; VD 16 B 9128 (Freytag ex.); Benzing, “C. Egenolff zu Straßburg” in *Das Antiquariat* 10 (1954) 13 (Freytag ex.).

THE RIGHT TOOL

**23. Hamelin-Bergeron, P. Merchant.** *Catalogue Des Machines, Instrumens, Outils, Ivoires, Bois Étrangers, Et Autres Objets Relatifs Aux Arts...qui se vendent A Paris, Chez Hamelin-Bergeron...Janvier 1817.* Paris, [J.M. Eberhart] for Hamelin-Bergeron 1817. 8vo. viii, 83p. Columnar, Bergeron’s wood-engraved shop sign on title.

Original front & rear plain wrappers (spine bare).

\$2400.00

AN EARLY AND EXTENSIVE PRICED TOOL AND INSTRUMENT CATALOG OFFERING SOME 800 INDIVIDUAL ITEMS IN A CLASSIFIED ARRANGEMENT, many keyed to Salivet’s illustrated *Manuel de tourneur*, which Hamelin-Bergeron published the

preceding year (offered here in sheets, in calf and uncut à la Bradel). His wares range from 40 centimes (a simple graver) to 900 francs (a fancy lathe of exotic woods) and include ANAMORPHIC TEMPLATES. I have not located another copy, not in Abell et al., *Bib. of...Machine Tool History*. As issued.

See Daumas's *Les instruments scientifiques* 155 & Marcelin's *Dict. des fabricants français d'instruments*.

### “FANCY DRESS” — HILER

**24. Hirt, Aloys Ludwig.** *Dädalus und seine Statuen: ein pantomimischer Tanz.* Berlin, J.D. Sander 1802. 4to. [iv], 24p. & TWELVE HAND COLORED ETCHED COSTUME PLATES.

Contemporary printer's waste paper wrappers colored gray & with fine white mottling (spine gone), contemporary printed pink paper title label on front wrapper, lower edges uncut. \$2400.00

First Edition of this illustrated synopsis of the ballet performed 23 March as part of the court festivities for the 1802 Carnival at Berlin. Queen Louise and Prince Ferdinand of Prussia danced the leads. Righini wrote the music. Telle choreographed the dance. Hirt designed the costumes. Not in *NUC*. Original condition (some foxing).

Derra de Moroda, *The Dance Library* 1312; Hayn-Gotendorf, 7: 537 “Sehr rar!... phantastischen Kostümen”; Lipperheide Sbb 22; Hiler & Hiler, *Bib. of Costume* 432.

### SOCIAL WELFARE

**25. Hospitals.** *Regolamento Delle Società Per L'Ospitalità...E Mezzi Di Rimediare Alle Miserie Del Popolo.* Florence, Stecchi & Del-Vivo for the Society 1780. 8vo. 99, [3], [2 blank]p.

Later wrappers (worn), ms. title on front cover, uncut. \$1600.00

Only Edition, on the public and private philanthropic establishment, administration and funding of poor houses. This covers the role of the church, disease transmission in the institutional population, political patronage, generation and allocation of financial resources (itemized), physician's duties and compensation.... Not in *NUC*. A good copy (minor stains, short split in one blank margin).

### CHIN HAIR & FOUR MOLARS

**26. Huon de Bordeaux.** *L'Histoire De Hvon De Bordeavx, Pair De France* [And:] *Livre Second.* Troyes, Jean & Jacques Oudot 1679-1694. Two vols. in one. 4to. [144]p. & [140]p. Double column; Vol. I title woodcut of Huon on his caparisoned horse; Vol. II title woodcut — repeated on final verso — of Huon mounted with his bird in his pocket.

Contemporary speckled calf (restored, short split in front hinge), spine gilt, gilt lettered spine title, edges sprinkled red & brown. \$4800.00

UNRECORDED CHAPBOOK PRINTINGS OF THIS 13TH CENTURY ROMANCE OF CHIVALRY. The first volume has three quires with the text block dimensions substantially larger than the other fifteen quires. Further, the text block dimensions of each of the initial three quires differ from the other two — earlier printings?

trial sheets for this edition? Huon's road to redemption requires, i.a., giving the Emir a shave and extracting some of his teeth. Once stabbed, both volumes had their imprint dates partly effaced (at the time of sale?). In good condition. See Morin, *Cat. descr. de la Bib. bleue de Troyes* 462 & 694; see *Rép. bib. des livres impr. en France au XVII<sup>e</sup> siècle* III: 788 & 897.

### “LA PLUS GRANDE INFLUENCE” — HENTSCH

#### NOT IN GOFF

**27. Jerome, pseudo-.** *Incipit p[ro]log[us] in ordinem viue[n]di deo...ad Eustochiu[m].* [Cologne, Printer of the *Historia S. Albani*] c. 1474. 4to (187 x 138 mm.). [60]p. Gothic type (103), 27 lines per page (uneven endings, see below), RUBRICATED THROUGHOUT, opening four-line initial in blue, thirty-eight three-line initials supplied in red (one two-line), two long marginal flourishes for chapters without opening initial blanks, chapter headings underlined in red, majuscles stroked in red.

19th century marbled boards (spine chipped). \$25000.00

*See illustration p. 13.*

SECOND EDITION OF THIS 13TH CENTURY CONDUCT MANUAL FOR NOBLE WOMEN ATTRIBUTED TO ST. JEROME. IT IS THE FOURTH PRINTED TEXT ADDRESSED SPECIFICALLY AND EXCLUSIVELY TO WOMEN (preceded by *Decor puellarum*, Alberti's *Deifra* and his *Hecatonphila*, all of 1471). In forty-one chapters it offers advice on education, personal hygiene, FLIRTING (and worse), profanity, READING SILENTLY AND ALOUD, clothing (three chapters), personal property of married women and of widows, diet (chapters on food and wine), COPYING MANUSCRIPTS, MEDICAL CARE OF THE POOR, etc. The earliest surviving manuscript dates to the 13th century (Bobbio scriptorium, now Turin BNU G.VII.10). Within a hundred years it had spread across Europe. Of the first edition (c. 1472), Goff gives one location (Yale Medical School; H-185). Active 1472-?4, this eponymous press issued some dozen works, the first six with uneven line endings (here on rectos). In excellent condition.

C 2954 (2 minor title variants); GW 12464; BMC I: 215 (Bradshaw 5); CIBN H-113 (?J. Guldenschaff); Voulliéme, *Köln* 578; ISTC ih0018530; Hentsch, *De la litt. didactique du moyen âge s'adressant spécialement aux femmes* 10; Lambert, *Bib. hieronym. manuscr.* 560.

### “ONE OF THE CLASSICS OF RELIGIOUS LITERATURE

#### AND LEGISLATION” — GANSS

**28. Jesuits.** *Constitutioes Societatis Iesv Cum earum Declarationibus.* Rome, At the Jesuit College 1583. 8vo. 309, [70]p. Fine etched architectural title.

Contemporary limp vellum, early ms. spine title, evidence of four ties, red edges. \$3400.00

FIRST DEFINITIVE EDITION, OR *VERSIO VULGATA*, OF THE RULES OF THE MOST INFLUENTIAL RELIGIOUS ORDER OF THE FOLLOWING TWO CENTURIES. Their missionary and pedagogical achievements rest on this foundation. “This edition...appeared in 1583 and has henceforth been the official Latin text. The

# Rünstbüchlin gerecht= ten gründtlichen gebrauchs aller kunstbaren Werckleüt.

Von { Erzarbeit/ in vñ außserhalb feürs/ auß Alchimistischem  
 vñ natürllichem grund/nemlich/  
 Härten/Weychen.  
 Schmelzen/Schaiden.  
 Abtreiben/Probieren.  
 Lösen/Erzen.  
 Abformen/Abgießen ic.  
 Jede farben züberaiten/erhalten/  
 bessern vñ widerbringen/als zum  
 Malen/Schreyben.  
 Illuminieren/Vergulden.  
 Sticken/Edelgestein ic.

Alles Inhalt zu end beygelegten Registerlins.



M. D. XXXV.

“The practical knowledge of chemistry at the beginning of  
the sixteenth century” — Ferguson. No. 30.

Declarations were inserted, each in its proper place, within the Constitutions and Examen” (Ganss). A nice copy (one quire somewhat browned), contemporary Perugian ownership inscription of Bishop Fabius Ghinoca and Joannes Ballaeus. Sommervogel-deBacker V: 77,2; Censimento EDIT 16 CNCE 20779; Ignatius of Loyola, *The Constitutions tr....G.E. Ganss* 45-54; Castellani, “La tipografia del Collegio Romano” in *Arch. hist. Soc. Iesu* 2 (1933) 16 & reprod.; Johnson, *Cat. of Italian Engr. Title-Pages* 19,20.

**29. Jugel, Johann Gottfried.** *Gründlicher...Begriff von dem gantzen Berg=Bau=Schmelz=Wesen und Marckscheiden.* Berlin, J.A. Rüdiger 1744. 4to. Frontis., 284 [r. 282]p. & FIVE FOLDING & EIGHT FULL-PAGE ENGRAVED PLATES, engraved frontispiece of a miner & his tools, title in red & black.

Contemporary half calf & sprinkled boards (short split in one joint), traces of ms. lettered paper spine label, edges sprinkled red. \$1900.00

Only Edition. This includes AN EXTENSIVE DICTIONARY OF CHEMICAL AND TECHNICAL TERMS employed in the extraction and purification of metals and much useful information on the siting and cutting of mine shafts and drifts. From 1742 Jugel was Director of Mining for Frederick the Great. NUC and OCLC give one location: not in Kiely. A good copy (scattered light foxing). See Ferguson’s *Bib. chem.* I: 440-3 & Ron’s *Bib. tinctoria* 0585-6 & Hoover Coll. of Mining 459-61.

#### THE DADDY OF THEM ALL

**30. Künstbuechlin/** *gerechten gründtlichen gebrauchs aller kunstbaren Werckleüt. Ertzarbait...auß...Härten/ Weychen. Schmelzen/ Schaiden/ Abtreiben/ Probiern. Löten/ Etzen. Abformen/ Abgiessen [et]c. Jede farben zü beraiten...als zum Malen/ Schreyben. Illuminiern/ Vergulden/ Stocken/ Edelgestain [et]c.* Augsburg, Heinrich Steiner 16 June 1535. 4to. XXXVII, [1] leaves. Gothic type, title woodcut of tools, paint brushes, instruments, brazier, etc.

Attractive recent pigskin over paper boards blind tooled with foliage & medallion portrait rolls (T. Lloyd). See facing page. \$32000.00

FIRST EDITION, containing three distinct sets of recipes for three distinct audiences — PREPARING COLORS FOR ARTISTS AND INKS FOR SCRIBES (*Artliche Künste*), SPOT REMOVING AND THE DYEING OF FABRICS FOR HOUSEWIVES (*Allerlei Mackel und Flecken*), and TEMPERING AND ETCHING AND COLORING IRON AND STEEL FOR METAL WORKERS, ARMORERS AND PRINT MAKERS (*Von Stahel und Eysen*). There are some three hundred fifteen in all, a few from a related collection of “secrets” (*Rechter Gebrauch d’Alchimie*). The first set occupies half the volume; the other two evenly split the remainder.

Between 1531 and 1534 these three texts had fourteen editions between them in six cities. In June 1535 Steiner reorganized the parts, edited them and forged a new whole. By year’s end, his text had been pirated and, in one form or another, it sold steadily to the 1750s in German, English and Dutch. Single recipes and groups of them migrated to other books of secrets in German, French and Italian.

The section for painters, illuminators and scribes guides them in the manufacture of vegetable and mineral colors suitable for paper and vellum, including three methods for invisible ink (diplomats and lovers). Excerpts quickly appeared in writing books, like Franck's *Orthographia Deutsch* (1540), Palatino's *Libro nuovo* (1540) and Boltz's *Illuminirbuch* (1551).

"The *Allerley Matkel* [sic] is undoubtedly the earliest printed book on spot removing and dyeing" (Edelstein). Because nearly everyone necessarily wore the same clothing for weeks or months at a time, women had to effectively clean the importunities of table, street and stable and then restore the damaged or faded colors. Women also undoubtedly appreciated the notes on CONCOCTING ARTIFICIAL PEARLS AND ON DYEING QUILLS, HORN, FEATHER, BONE AND PARCHMENT.

The section on working and ornamenting metal addresses more skilled and well equipped artisans. The directions for tempering, gilding, silvering, tinning, calcinating and etching various metals are correspondingly complex and demanding. This holds equally true for the instructions on purifying and refining metals and rendering them more malleable. Singer points out that here we also have "THE EARLIEST PRINTED WORK WHICH DISCUSSES ALUM", considered one of the "salts" for treating metals.

THE FORMULAE FOR WAX AND MASSICOT GROUNDS PERMIT THE ETCHER TO CHOSE THE MEDIUM BEST SUITED TO HIS IMAGE, IMAGINATION AND ABILITY. "The processes described in *Von Stahel und Eysen* were those practiced...by those early experimenters with printing from an etched iron plate, as the Hopfers, Urs Graf, and Dürer. Hopfer etched and signed armor, while Dürer...designed an etched harness for the Emperor Maximilian. In short these methods were among those used by the painter-etchers and metal craftsmen who carried the art of etching steel and iron plates to its highest perfection" (Williams).

Three other examples of Steiner's pioneering quarto survive: Munich, Nürnberg (lacks title) and London (BL quondam Patent Office). In good condition (slight foxing, blank upper outer corners frayed).

VD 16 R 493; Paisey, "Some Sources of the 'Kunstbüchlein' of 1535" in *GJ* 1980 113-7 "practical aims, expressed in the most direct terms"; Darmstaedter, *Berg-, Probir- und Kunstbüchlein* 76 & reprod. 79; Ferguson, *Some Early Treatises on Technological Chemistry* 1-19 (1537 repr. as first ed.); Singer, *The Earliest Chemical Industry* 72; Edelstein, "The *Allerley Matkel*...the Earliest Printed Book on Spot Removing and Dyeing" in *Tech. & Culture* 5 (1964) 297-321; Williams, "16th-Century...*Von Stahel und Eysen*" in *Tech. Stud. in the...Fine Arts* 4 (1935) 63-92; UCBA I: 1028 (1538 & 1616).

### SONGS FOR SWISS COWHERDS

**31. Kuhn, Gottlieb Jakob.** *Volkslieder und Gedichte*. Bern, [L.A. Haller for] L.R. Walthard 1806. 8vo. Etched frontis., xvi, 230, [2 blank]p. & EIGHT FOLDING LEAVES OF PRINTED MUSIC.

Contemporary flexible marbled papered boards, printed paper spine label, uncut. \$950.00

First Edition. Music of the author's own composition accompany HIS LYRICS IN DIALECT. "Unter den schweizerischen Dialektidichtern nimmt Kuhn eine der ersten Stellen ein" (ADB). Of particular interest is HIS DICTIONARY OF BERN PAT- OIS (pp. 205-24). The collection was augmented and reprinted to the late 19th

century. NUC locates only the copy from the Bonaparte linguistics collection. Fine condition, ms. ownership inscription dated 1806 at Lagenau, where, in 1798, Kuhn served as preacher and where his brother long resided. Collins, *Cat. of the Library of...Prince L.-L. Bonaparte* 9815; Lonchamp, *Man. du bib. suisse* 1714 (only 4ff. of music); Goedeke VI: 492,2.

#### FOR SALE BY OWNER

**32. La Fosse, de, sieur.** *Catalogue D'Une Collection De Très-Belles Coquilles...Stalactiques...Pétrifications...Cailloux agathisés & cristallisés...Animaux; Bijoux, Bronzes Indiens & Egyptiens...composant le cabinet de M. D\*\*\*.* Rouen, Widow Besongne & Son 1775. 12mo. 55p.

19th century marbled boards (worn), gilt blue morocco spine label, place & date gilt at base, original marbled wrappers bound in. \$1800.00

Table by cupboard by drawer we go through THE ROUEN DYER'S CURIOSITY CABINET of fish preserved in fluid, petrified woods, New World snakes, Canadian snow shoes, elephant fetuses, minerals, human skeletons, shells, fossils, coral, musculature models, coins, crocodiles, gems stones, lobsters.... The 3000 item collection is offered *en bloc*. I have not found another copy. In good condition; bookticket of Rouen local history collector E.M. Pelay, silver gilt blue morocco bookplate of George Lainé.

Laissus, "Les cabinets d'histoire naturelle" in *Enseignement...des sciences en France au XVIII<sup>e</sup> siècle* ed. Taton 709; not in Balsiger, Dance or Conlon.

#### FIRST OF ITS KIND

**33. Lallouette, Ambroise.** *Histoire Des Traductions Françaises De L'Ecriture Sainte, tant Manuscrites qu'imprimées, soit par les Catholiques, soit par les Protestans.* Paris, C. Robustel 1692. 12mo. [x], 157p.

Contemporary mottled calf (joints worn), spine & red morocco label gilt (crown & base chipped), edges sprinkled red. \$2400.00

First Edition: THE FIRST BIBLIOGRAPHY OF FRENCH TRANSLATIONS OF THE BIBLE. It was not superseded until 1884 (Berger). Lallouette even guides readers to Parisian libraries where Protestant versions can be consulted, sadly, a service abandoned by Michelin. In good condition.

Besterman, *WBB* 767; Cioranescu 39471-2.

#### "TRÈS BEAU LIVRE. DEVENU TRÈS RARE" — SAFFROY

**34. Laroque, Gilles André de, sieur de Lontière.** *Les Blasons Des Armes De la Royale maison de Bourbon & de ses alliances.* Paris, P. Firens 1626. Folio. PRINTED ON RECTOS ONLY. [iv], 121, [1] leaves & DOUBLE-PAGE ETCHING OF LOUIS XIII'S CORONATION (Firens after Quesnel) & full-page engraving of his arms. Half-page engraved arms of the King & fifty-four half-page etched heraldic plates, TWENTY-THREE SUPERB ETCHINGS OF BIRDS, FRUITS, SWAGS, DOGS, FLOWERS, RABBITS, MASKS, MELONS, SCROLLWORK, CATS, GOATS, INSECTS, SNAKES..., engraved title with putti, lilies, etc.

Contemporary vellum (stained, front hinge damaged), evidence of four ties. *See title-page.* \$5400.00

First Edition, A SURPRISING ORNAMENT AND FESTIVAL BOOK with exquisite imaginative cuts and a fine double-page coronation plate. Laroque was Historian to the King. In good condition (scattered light foxing), historian J.F. de Chancelcy's fine etched armorial bookplate dated 1618, canceled ms. inscriptions dated 1628, scattered contemporary ms. corrections and notes. Cioranescu 40461; Portalis, *Étude sur les livres à figure...1601 à 1660* 368; BN IFF...XVII<sup>e</sup> siècle IV: 211,181; Saffroy, *Bib. généal.* I: 12204.

#### WHAT IT REALLY MEANS

**35. Le Bon, Jean.** *Etymologicon Francois de l'Hetropolitain.* Paris, D. Du Pré 1571. 8vo. 52 leaves.

19th century half green morocco & marbled boards (rubbed), flat spine tooled in blind & gilt, red edges. \$2600.00

Only Edition. Le Bon's 500-entry alphabetic dictionary gives his etymology of French words and phrases, examples of use and sometimes EQUIVALENTS IN ONE OF MORE THAN A DOZEN FRENCH DIALECTS. The lengthy preface sets out his theory of language and proposes improvements to his native tongue. Matoré ranks him with R. Estienne and M. Cordier. Only the Bonaparte example in the U.S. A small copy (minor worming repaired with scattered letters supplied, two headlines and two folio numbers cropped), ?17th century signature of Delaroche, another signature (trimmed) dated 1675.

Cioranescu 12951 (28ff. in error); Zaunmüller, *Bib....der Sprachwörterbücher* 151; Collins, *Cat. of the Library of...Prince L.-L. Bonaparte* 3064 "Rare"; Gratet-Duplessis, *Bib. parémiologique* 153 "recherches assez curieuses sur...locutions françaises en usage au XVI<sup>e</sup> siècle"; Brunet III: 906 "rare"; Benoit, *Notice sur J. Le Bon* iii,13; see Matoré, *Hist. des dict. français* 169.

#### WISE BINDING ON PRISONER LIT

**36. Maistre, Xavier, comte de.** *Voyage Autour De Ma Chambre.* Paris, Dufart 1799. 12mo. Frontis., 144p. Engraved frontispiece of the author in his bedroom (A. Blanchard).

Contemporary glazed tan calf (bumped, front hinge slightly cracked), panels diagonally ruled in black with SIX PAIRS OF GILT OWLS on a half globe, flat spine with vertically gilt lettered title (crown & base neatly repaired), board edges gilt, all edges gilt, dark blue silk marker. \$1600.00

*See inside rear cover.*

Written while under house arrest for dueling, this amusing memoir in the manner of Stern found broad contemporary readership and 20th century iterations as an illustrated fine press text. Is the binding emblematic? A sly reference to the author's sage musings as he visits bed, chair, mirror, sofa, cat...? Bookplates of Edwin Arnold, Dr. Lucien-Graux and Hauck.

Monglond, *La France rév.* 4: 966; *New Oxf. Comp. to Lit. in French* 487.

## THE RULES

**37. Marburg Universität.** *Reformation vnd Ordnung...vnserer Vniuersitet zü Marpurg.* Marburg, [A. Kolbe] 1565. 4to. [iii], [20]p. Woodcut arms on title.

Speckled boards.

\$6800.00

FIRST EDITION: THE FIRST PUBLISHED STATUTES OF THE FIRST PROTESTANT UNIVERSITY. Chartered in 1527 by Philipp Landgrave of Hesse, it boasted faculties of medicine, law, philosophy and “no fewer than ten chairs in the arts...rhetoric...Greek, Hebrew, dialectics, grammar, poetry, history, physics, and mathematics (including astronomy)” (Ridder-Symoens). One of Philipp’s chief innovations was the *Ökonomus*, who oversaw administration, finance, faculty and matriculants. Confiscated Catholic buildings housed classes, and books seized from the Franciscans and Augustinians constituted the library. THE ORD-  
NUNG MANDATES THE ENTIRE BOOK COLLECTION BE CHAINED, lowers professors’ salaries and imposes new fees on students, who rioted in response early the following year. Previously only the Giessen example was known. In good condition, one or two margins uncut, contemporary ms. inscription *Canzley zu Marpurg* on title.

Dommer, *Die ältesten Drucke aus Marburg* 322; VD 16 H 2883 (after Dommer); Erman-Horn, *Bib. d. deutschen Univ.* II: 13510; Hildebrand, *Urkundensammlung...d. Univ. Marburg* 79-91 (later edd. only); Hermelink & Kaehler, *Die Philipps Univ. zu Marburg* 41-54 & 98-100; Ridder-Symoens, *A Hist. of the Univ. in Europe* II: 462.

## TALKING STONES

**38. Mariani, Andrea.** *Statvarvm Romæ Epigrammatvm Libri Tres.* Venice, F. Valvasense 1659. 8vo. [iix], 112p.

Contemporary vellum.

\$1100.00

Only Edition of these six hundred pagan and Christian inscriptions harvested from statues in Rome — ancient Roman office holders, noble women, gods, royalty, military heroes.... Each of the three suites has its own dedicatee (someone’s gotta’ pay). Not in NUC or OCLC. In nice condition.

Rossetti & Belleudi, *Rome A Bib.* III: 6633; Schudt, *Le guide di Roma* 518; Borroni, *Il Cicognara* 8031.

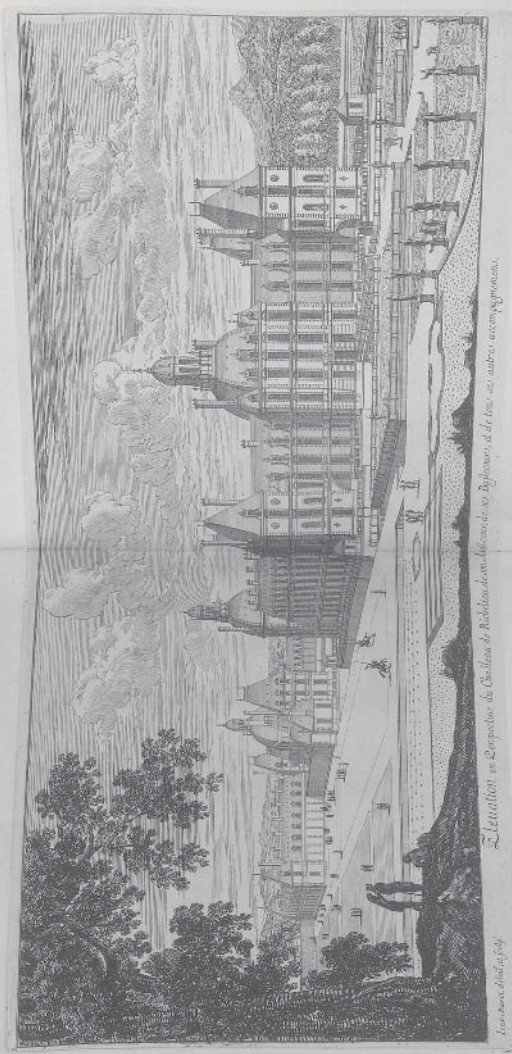
## “THE FATHER OF PRINT COLLECTING” — TAYLOR

**39. Marolles, Michel de, abbé de Villeloin.** *Catalogve De Livres D’Estampes Et De Figvres En Taille Dovce.* Paris, F. Léonard 1666. Half sheet 8vo. 167 [r. 157], [15]p. Artist index double column.

Contemporary mottled calf (neat 18th century sheep rebacking, worn), spine & red morocco label gilt, edges sprinkled red & brown.

\$3200.00

Only Edition, “le premier catalogue de ce genre que nous possédions...la richesse de son cabinet était fabuleuse” (Lugt). In 1626, he began to assemble “the



“An important visual record of the demolished château” — Baines, No. 40.

first print collection on the grand scale.... Marolles...was among the first of the private collectors in history to sacrifice his life and fortune to his passion. He may truly be called the 'Father of Print Collecting'...by the very scope of his activity, and his interest IN SEPARATING HIS MANY THOUSANDS OF PIECES OF PAPER INTO ARTISTIC SCHOOLS, MAROLLES LIFTED THE PRINTED PICTURE FROM A BY-PATH OF TYPOGRAPHY TO BEING ONE OF THE MAJOR PRIZES OF THE BORN COLLECTOR" (Taylor).

Illuminating market conditions and the methods and tastes of fellow collectors, his preliminary and concluding essays also document the relative weight in acquisitions decisions assigned to physical condition, rarity, provenance, designer, cutter and beauty.

Compiled to market his 123,400 engravings, etchings and drawings bound in 520 folio volumes, this diminutive catalog snared Colbert, who bought the collection *en bloc* to found the *Cabinet d'Estampes du Roi*. In good condition (three quires slightly browned), bookplate of the historian of French painting, architecture and decorative arts Louis Dimier dated 1926 in ms.

Lugt, *Marques* 1855 "rare"; Schnapper, *Curieux du grand siècle* II: 247-53 "Le plus célèbre curieux d'estampes du siècle"; Balsiger, *The Kunst- und Wunderkammern: A Cat. Raisonné* 783-91; Taylor, *The Taste of Angels: A History of Art Collecting* 349; Blanc, *La trésor de la curiosité* I: xxxvii-liv; Besterman, *Old Art Books* 71-2; Ackley, *Printmaking in the Age of Rembrandt* xxxvi "the first amateur to appreciate the educational possibilities of an encyclopedic print collection".

#### "UN VÉRITABLE VERSAILLES" — LEMONIER

**40. Marot, Jean.** *Le Magnifique Chasteau De Richeliev.* [Paris], s.n. c. 1660. Oblong Folio (238 x 312 mm.). [xii]p. & EIGHTEEN DOUBLE-PAGE ETCHED PLATES (18ff.) & TWO FULL-PAGE ETCHINGS (1f.) OF CARDINAL RICHELIEU'S LAVISH COUNTRY SEAT.

CONTEMPORARY IVORY VELLUM (minor wax spots), panels with gilt triple rule outer & inner rectangles, gilt pointillé volutes & foliage in corners, gilt pointillé diamond in each spine compartment, early ms. title on front panel (faded), all edges gilt, evidence of eight ?leather ties.

*See facing page & inside rear cover.* \$16500.00

FIRST EDITION, FIRST ISSUE. Marot's superb measured plans, elevations and sections record the main building, parterre, workers' housing, bakery and stables and identify the exterior statues and busts (among them Michelangelo's *Captives*). "The scale of the whole scheme is astounding...RICHELIEU SEEMS TO HAVE SPARED NOTHING TO MAKE HIS CHÂTEAU THE MOST SPLENDID IN FRANCE" (Blomfield). But two garden grottoes now remain. Royal architect Jacques Le Mercier used this massive grave castle's architecture, decoration, library, tapestries and celebrated painting collection to project the cardinal's all-but-absolute power: "LE CHÂTEAU EXPRIME UN IDÉAL POLITIQUE" (Boudon). An unrecorded title variant (*Porfils* for *Profils*) proves this copy an early issue. In excellent condition (the two full-page etchings just shaved).

Mauban, *J. Marot, architecte* 120-123; Ganay, *Bib. de l'art des jardins* 22; BAL *Early Printed Books* 2043 (Prince Regent's ex. — lacking title & 1 pl.); Fowler 192; Baines, *Millard...French Books* 115 (later issue); Blomfield, *Hist. of French Architecture* II: 81-4; Lemonier, *L'art français au temps de Richelieu* 247-50; Boudon, *Richelieu: Ville Nouvelle* 77-8.

## THE TEMPLE OF SEX SELLS

**41. Montesquieu, Chas. L. de Secondat, *baron de*.** *Le Temple De Gnide*. Paris, Simart 1725. 12mo. [xii], 82, [2]p.

Contemporary sprinkled calf, panels alike with blind ruled outer border, spine gilt with small partly pointillé tools, gilt red morocco label, pink silk marker. \$1400.00

First Edition in book form. Montesquieu peoples this salacious oriental tale with his intimates, barely disguised, including his current *ménage à trois* (Mlle. Clermont sister to Louis XV, and the marquise de Grave soon the king's mistress). "Le succès à la Cour fut très vif" (Gébelin), and it became an 18th century best-seller. A nice copy, contemporary signature of Barbis, early etched armorial bookplate of Legendre de Berville [?] d'Estaing, 19th century armorial bookplate of Marne de Nerval.

Cioranescu 46223; Gébelin, "La clef du *Temple de Gnide*" in *Actes du Congrès Montesquieu* (1956) 83-97; Desgraves, *Montesquieu...Exposition* (1955) 172.

## SIX-HAND BIBLIOGRAPHY

**42. Murray, Johann Anders.** *Envmeratio Librorvm Praecipvorvm Medici Argvmenti*. Leipzig, Weygandt 1773. 8vo. xxviii, 100p., interleaved. Etched title vignette of putti reading.

Contemporary tan boards (rubbed), flat spine with ms. label, uncut.

*See illustration p. 2.*

\$3800.00

First Edition of this "best books" medical bibliography, compiled by the Swedish botanist, physician, natural historian and pharmacist. THIS COPY IS ANNOTATED BY TWO PHYSICIANS — Parisian author and professor JEAN GOULIN (1728-99; signature dated 1776) and the Besançon doctor PIERRE CHARLES MARCHANT (1760-1842; bookplate). Together THEY ADDED NEARLY TWO HUNDRED EDITIONS FROM 1545 TO 1822 ON THE INTERLEAVED BLANKS. In nice condition, 19th century stamp of E.T. Simon.

Besterman, *WBB* III: 3779; Petzholdt 576 "Eine engere Auswahl"; Huguet, *Les profs. de la Fac. de médecine de Paris: Dict. biog.* 210 (Goulin); Genty, *Index biog....de l'Académie de médecine* 123 (Marchant).

## "A COLLECTOR ON AN UNPRECEDENTED SCALE" — EWA

**43. Österreich, Matthias.** *Beschreibung der königlichen Bildergallerie und des Kabinets im Sans-Souci*. Potsdam, C.F. Voß 1764. 8vo. [ii], VI, 134, [3]p. Etched title vignette of Painting (J.W. Meil).

Original drab gray paper over heavy card boards, uncut. \$2600.00

First Edition, THE FIRST CATALOG OF FREDERICK THE GREAT'S PAINTING COLLECTION AT SANSSOUCI. Dutch and Flemish masters dominate with Italians in second place. Entries follow the order of the newly opened galleries and give the title, artist, dimensions and secondary sources. They also comment on color, modeling and composition. Before becoming Director of the Painting Galleries at Sanssouci in 1757, Österreich served as head of paintings at Dresden. A fine uncut copy, an essential source.

Schlosser-Magnino, *La lett. artistica* 493; *Die Bildergalerie in Sanssouci... Festschrift z. Wiedereröffnung 1996* ed. C. Sommer 208-9 & 215; UCBA II: 1492; EWA 10: 398.

#### F OR L?

**44. Oldoini, Gregorio.** *De Primordio Feliciq[ue] Successu Vrbis Venet[a]e Opusculum.* Venice, F. Marcolini 1551. 8vo. 88, XLI-XLVII, [1 blank], 89-174 [r. 176] leaves. Author's woodcut arms on final verso, title woodcut of the Lion of St. Mark.

CONTEMPORARY RED SILK over paper boards (damaged), evidence of eight red silk ties, all edges gilt. *See inside front cover.* \$4200.00

Only Edition, luxury copy of the author's only book, poetry primarily devoted to his native Venice — her history, struggle with the Turks, ties to Rome, epidemics, citizens, poets and politicians. The epigrams address a hunting falcon, twin sisters, blindness, music, mythology, the transmutation of gold.... While his work was in press, Oldoini added a quire of text, signed F and foliated XLI-XLVII. In this copy the printed signatures of this sheet have been erased, corrected to L in contemporary ms. and inserted between quires L and M (ff. 88/89). One location in NUC. In fine condition.

Cicogna, *Saggio di bib. veneziana* I: 1809; Censimento EDIT 16 CNCE 28619; Casali, *Annali...Marcolini* 87; not in Ellinger, Van Tieghem, BM STC, Adams or Oberlé.

#### NO MUMMIES?

**45. Origny, Pierre-Adam d'.** *L'Egypte Ancienne.* Paris, P. Vincent 1762. Two vols. 12mo. cxv, [i], 364, [8]p. & iix, 520p.

Contemporary mottled calf (rubbed, chipped), flat spine & red morocco labels gilt, red edges, green silk markers. \$1200.00

Only Edition. Though focused on Egyptian history, religion, topography and population, Origny also covers its writing systems (130p.) and TRACES THE FATES OF SPECIFIC OBELISKS (75p.), particularly those brought to Rome. Together NUC and OCLC give two locations. In good condition (one preliminary quire misfolded).

Jolowicz, *Bib. aegyptiaca* 2194; Pratt, *Ancient Egypt* 174; UCBA II: 1502.

#### COLLECTING HEADS

**46. Orsini Family.** *Suite of ten etched & engraved oval bust portraits of Paolo, Giordano, Napoleone, Roberto, Nicola, Paolo Giordano, Francesco, Valerio, Giovanni Antonio & Camillo Orsini* (plate mark 145/74 x 102/32). [Venice], s.n. c. 1570. 4to. [10] intaglio leaves with OVAL BUST PORTRAITS OF SECULAR MEMBERS OF THE ROMAN NOBLE FAMILY.

17th century Dutch blind tooled vellum over paper boards (spine chipped), panels alike with single rule outer & inner rectangles, corner fleurons, oval central medallion of interlacing strapwork & foliage, red edges. \$950.00

Shown in armor or with a sword or scepter, these Orsini rulers, soldiers, poets and patrons span four centuries (1244-1594). The plates were cut for Sansovino's 1565 *L'istoria di casa Orsina*, where they appeared within ornamental copperplate cartouches. Mortimer notes that around the edges of three plates are tiny nail holes. These are also visible in this set. The rising fashion for collecting portraits probably sparked the publication of this independent suite (watermark like Briquet 13899, 1520s-1560s). In good condition, from the Sunderland library, blind stamps of the Connecticut Theological Institute.  
*Sunderland Library Sale* (1882) 6665 "proof impressions"; see Mortimer 460 & Colonna's *Gli Orsini*.

**"UNA FAMA STRAORDINARIO" — GELLI**

**47. Pacheco de Narvaez, Luis.** *Libro De Las Grandezas De La Espada.* Madrid, V. de Castro for the Heirs of J. Iñíguez de Lequerica 1600. 4to. [xxiv], 319, [9] leaves. Historiated & foliated & arabesque ornaments & initials, FULL-PAGE WOODCUT PORTRAIT OF THE AUTHOR, FIVE FULL-PAGE BLOCKS & ONE HUNDRED FIFTY-TWO TEXT WOODCUTS, four divisional titles with woodcut arms of dedicatee Philipp III of Spain, main title with three-sided architectural woodcut frame & royal arms at head.

Contemporary limp vellum (lacks ties, 19th century front pastedown), ms. spine title, red edges. *See illustration p. 31.* \$8800.00

FIRST EDITION. THE FIRST SPANISH FENCING MANUAL TO CONTAIN TECHNICAL ILLUSTRATIONS AND THE FOURTH SPANISH FENCING TEXT TO APPEAR IN PRINT. The three antecedents are Menaguerra (1493, 10ff., unique ex. at HSA), Quixada (1548, 8ff.) and Carranza (1582). The author dominated 17th century Spanish fencing literature: this is his first book. I have not found an example at auction back to 1950. A good copy (first half dozen quires somewhat stained, two holes in the title with slight loss, in the text one letter and three words supplied in 18th century ms.), canceled five line ms. inscription dated 1637, 19th century signature of Sa. Ferraõ.

Palau 208246 "Libro gran prestigio y raro"; Leguina, *Bib....de la esgrima española* 141; Gelli, *Bib....della scherma* 219-20 "Molto raro"; Vindel, *Armas y desafios bib. de la esgrima* 2 & reprodd.; García Donnell, *Cat....sur l'escrime* 14-18.VI.1926 638 (mod. binding, 3000FF); Pardoel, *Complete Bib. of...Fencing* 268; Salvá 2654 "de gran reputacion"; Pérez Pastor, *Bib. madrileña* 704; UCBA II: 1520.

**SEVEN MONTHS IN ROME IN ROMANESCHI**

**48. Peresio, Giovanni Camillo.** *Il Maggio Romanesco...Poema...Nel Linguaggio del Volgo di Roma.* Ferrara, B. Pomatelli 1688. 8vo. [iix], 446, [2]p. Title in double rule frame.

Contemporary vellum over soft paper boards, later ms. spine title, paper label for shelf mark at base. \$3600.00

ONLY EDITION — ONE OF A SMALL HANDFUL OF PRE-1800 WORKS IN THE ROMAN DIALECT AND POSSIBLY THE ONLY TO INCLUDE SLANG. These twelve Cantos recount the anarchy, demagoguery, cupidity, violence and wild times of Cola da Rienzo's brief reign. Proclaimed Tribune of the Roman People in May of 1347,

he had fled the city by December, a corrupt and delusional dictator. Peresio's characters speak "nel linguaggio più comune, che si pratica oggidì... & havendo usata la Pronunzia de i loro Barbarismi, & Idiotismi" (*Preface*). To aid the reader THE AUTHOR SUPPLIES A DICTIONARY OF DIFFICULT OR OBSCURE WORDS AND PHRASES. A good copy, two leaves are cancellanda (K4.5), old ms. shelf mark. Rossetti, *Rome A Bib.* III: 8047; Lozzi 4471 "Assai bello"; Collins, *Cat. of the Library of...Prince L.-L. Bonaparte* 5543; Piantanida, *Autori italiani* 3058 "pregiata ediz. orig....Attori e linguaggio sono di carattere vivacemente popolarresco".

#### WITH 54 SERIES OF NARRATIVE WOODCUTS

**49. Pontivale Romanvm.** Venice, the Giunti 1582. Folio. [iv], 259, [1 blank] leaves. Several sizes of Roman type (168 text, 164 directions), PRINTED IN RED & BLACK WITH MUSIC THROUGHOUT, ONE NEARLY FULL-PAGE CRUCIFIXION & SIX LARGE & ONE HUNDRED SIXTY-THREE TEXT WOODCUTS, several series of large black- & white-line woodcut initials, title in red & black with large cut at head & Giunta lily in red at base.

CONTEMPORARY RUSSET MOROCCO (worn), panels alike with triple outer & inner blind ruled frames enclosing an intricate foliage roll, central panel with gilt azured lobate tools in corners & gilt thistles & daisies in center, gilt bloom in spine compartments (crown damaged, hinges partly cracked), edges once purple. \$5800.00

THE BISHOP'S HANDBOOK. It contains all the prayers, lyrics and music for the ceremonies he leads. THE ONE HUNDRED SIXTY-THREE TEXT ILLUSTRATIONS CODIFY THE CHOREOGRAPHY OF THE BISHOP AND HIS CHIEF CONGREGANTS, for example, each stage in the coronation of the Holy Roman Emperor and Empress. The Giunti dominated the market in these large format service books: "no competitor produced them...with greater taste and skill...so carefully edited...their musical texts have scarcely been superseded...fine printing, adorned with handsome woodcuts" (Krummel & Sadie 262). In good condition (a dozen blank margins slightly wormed, natural paper flaw in one leaf with no loss), a handful of scattered contemporary ms. corrections.

Sander 5839; Wolffheim, *Musikbibliothek* II: 2304; Gozzi, *Le fonti liturgiche...L. Feininger* II: 849; Gaspari, *Catalogo...G.B. Martini* II: 13; Censimento EDIT 16 CNCE 11863; Camerini, *Annali dei Giunti* 867; Brunet IV: 814.

#### RENAISSANCE PATTERN BOOK

##### IN A LOCALIZED CONTEMPORARY SIGNED BINDING

**50. Posthius, Johann.** *Tetrasticha In Ovidii Metamor. Lib. XV. quibus accesserunt Vergilij Solis figuræ elegantiss. & iam primum in lucem editæ. Schöne Figuren/ auß...Ouidio/ allen Malern/ Goldtschmidern/ und Bildhauwern/ zu nutz.* Frankfurt a.M., G. Rabe & S. Feyerabend & Heirs of W. Han 1563. 8vo. [iix], 178, [6] leaves. PRINTED ON RECTOS ONLY, ONE HUNDRED SEVENTY-EIGHT LARGE TEXT WOODCUTS BY VIRGIL SOLIS, HIS WOODCUT INITIALS ON TITLE, woodcut device of the three printer/publishers on final recto (Heitz 35).

CONTEMPORARY BLIND TOOLED PIGSKIN OVER PRESSED PAPER BOARDS FROM THE STRASSBURG WORKSHOP OF HANS KLEIN (rubbed), four rectangular signed Biblical panel stamps on the front cover (Baptism of Christ repeated above, King David & the Annunciation below; Haebler I: 230, A.I, I: 228, A.I, I: 230, A.II), rear cover also with four stamps — all impressed upside down — Melanchthon & Luther paired above (unsigned, Haebler II: 228, XIV-XV) & below (signed, Haebler I: 233, VIII-IX), blind floral tools on spine, trace of four ties. *See outside rear cover.* \$9200.00

FIRST EDITION. THIS MODEL BOOK PROPOSES IMAGERY FOR PAINTERS, GOLD-SMITHS AND SCULPTORS inspired by “the painter’s Bible”, Ovid’s *Metamorphoses*. The physician, poet and naturalist placed his Latin verses above and his German quatrains below Solis’s superb Mannerist woodblocks. These appeared thrice more in 1563 and a dozen times by 1600, even serving as emblems (e.g., Reusner 1581). Not in *NUC*. A good copy (light stain in first two quires, two others slightly browned), ONE LEAF SHOWS SIGNS OF PATTERN TRANSFER (f. 57), engraved book-plate and signature of Charleston (S.C.) cotton broker and banker Elias Horry Frost (1827-97).

VD 16 P 4496; Davies, *Early German Books in the Library of C. Fairfax Murray* 345 (def.); UCBA II: 1514; *New Hollstein Virgil Solis Book Illus.* II: 1726-1904; Guthmüller, “*Picta poesis ovidiana*” in *Renatae litterae Studien z. Nachleben d. Antike u. z. europäischen Renaissance August Buck...dargebracht* hrsg. Heitmann & Schroeder (1973) 171-92 esp. 176-84; see Henkel’s “*Illustrierte Ausgaben von Ovids Metamorphosen*” in *Vorträge der Bib. Warburg* (1926-7) 88-9 & Gratet-Duplessis’s *Essai bib....des œuvres d’Ovide* 105-6 (two other 1563 edd.); Brüggemann & Brunken, *Handbuch z. Kinder- u. Jugendlit....bis 1570* 346.

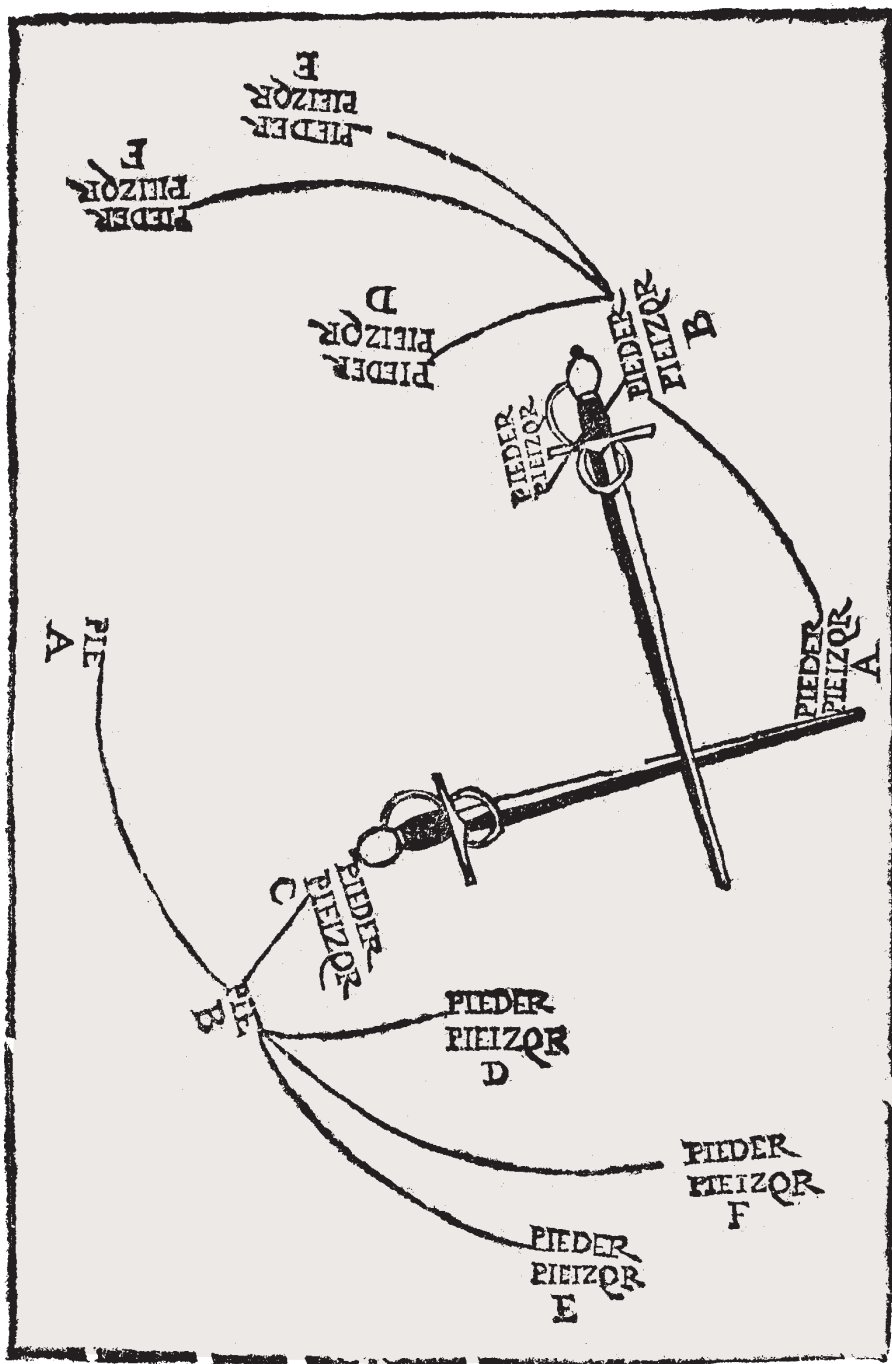
### DISTINCTLY CATHOLIC MUSIC

**51. Psalms.** *Les CL. Pseavmes De David...Les Chants En Mvsique, Par Denis Caignet.* Paris, P. Ballard 1624. 8vo. [iv], 222, [22] leaves. PRINTED MUSIC THROUGHOUT, title in historiated architectural single-block wood-cut frame, at top David & his harp flanked by flute & lute angels.

Contemporary ivory vellum over soft paper boards, panels with gilt double rule outer rectangle, single vertical spine compartment with ms. title at head, all edges gilt. *See inside rear cover.* \$3600.00

ONLY EDITION OF CAIGNET’S MUSICAL SETTING OF ALL ONE HUNDRED FIFTY PSALMS. His “principal interest was the Psalter...Here, in addition to touches of chromaticism, is a rhythmic profile that emulates...*vers mesuré*. Neither of these stylistic traits is heard in the Huguenot Psalter” (*New Grove*2). He chose Desportes’s translation, “destinée à fournir aux catholiques français un texte accessible, équivalent de ce qu’était pour les réformés la traduction de Marot” (Grente). A nice copy (one or two quires lightly browned).

RISM *Einzeldrucke vor 1800* C 31; Arbour, *L’ère baroque* 11351; Meyer & Hirsch, *Katalog der Musikbibliothek* III: 675; MGG *Pers.* 3: 1588; *New Grove*2 4: 811.



From the Fight Director. No. 47.

## FOR THE LITTLE PEOPLE

**52. Pozzi, Giuseppe Antonio.** *Sopra L'Educazione Del Volgo*. Milan, G.G. Galeazzi Royal Printer 1776. 8vo. 71p.

Contemporary half calf & speckled paste paper boards (rubbed), flat spine with gilt diagonal rules, paste paper pastedowns, gilt lettered spine label, red edges, blue silk marker. \$950.00

Only Edition, on the education of the lower classes (*minuto popolo*), particularly the instruction of urban children in the vernacular. Championing Italian translations in all disciplines, he believes JOKES AND GAMES ARE THE MOST EFFECTIVE TEACHING TOOLS. Several of his entertaining stories feature the *barbaro Canadà*. Not in *NUC*. A nice copy, characteristic spine label of Albrecht Herzog von Sachsen-Teschen (1738-1822), bookplate of Franz Pollack-Parnau.

## “ONE OF THE CORNERSTONES IN CZECH LINGUISTIC TEACHING” — MARVAN

**53. Rosa, Václav Jan.** *Grammatica Linguae Bohemicae*. Prague (Old City), J. Arnolt z Dobroslavina [1672]. 8vo. [xxxii], 520p.

CONTEMPORARY IVORY VELLUM TOOLED & GILT WITH *MISCHGELD* (partly rubbed), panels alike, outer roll of daisies & acorns & melons & pineapples, blooms in corners, oval central medallion of a wreath around a fine foliage arabesque, flat spine with the roll repeated to form compartments, partly pointillé geometric tool in each, FOUR FUCHSIA SILK TIES, edges heavily gilt. See inside rear cover. \$5800.00

Only Antiquarian Edition of his only published work: “Sein tschechisch-lateinisch-deutsches Wörterbuch [still in ms.] und seine Grammatik der tschechischen Sprache gehören zu den wichtigsten tschechischen philologischen Werken aus dem Barockzeitalter” (Sturm). It is “THE FIRST DESCRIPTION OF THE FUTURE COLLOQUIAL CZECH...[it] provides very comprehensive and wideranging information concerning the state of Czech before the 19th century...ROSA’S GRAMMAR REPRESENTS THE CENTRAL LINK BETWEEN THE CLASSICAL CZECH OF THE 15TH/16TH CENTURIES AND ITS MODERN REVIVAL” in the 1790s (Marvan). In codifying the subtleties of contemporary usage, he created a large and PARTICULARLY VALUABLE CORPUS OF SPOKEN FORMS, while his concluding essay on Czech prosody makes him “ONE OF THE PROMINENT THEORETICIANS IN THE HISTORY OF CZECH POETICS” (Marvan). An exceptional copy in fine condition, from the Donaueschingen library (stamp). Sturm, *Biogr. Lex. zur Gesch. der böhm. Länder* III: 507; Tobolka & Horák, *Knihopis českých* II: 14884; *Specimina philologiae slavicae* ed. J. Marvan 52 (1983) I-VII; Collins, *Cat. of the Library of...Prince L.-L. Bonaparte* 12958; Novák, *Czech Literature* 82-3; Vater, *Litt. d. Grammatiken* 31.

## PROMPT COPY

**54. Scarron, Paul.** [Half-title:] *Dom Japhet D’Arménie, Comédie. Jouée pour la première fois en 1653*. [ms.:] *Remise en 3 actes par Mr. de Cailhava*

*pour le theatre de l'imperatrice rue de louvois, sur le Théâtre de l'hôtel de Bourgogne a paris. P. Bignon. se trouve chez duchesne rue des grands-augustins n°. 7. ou rue serpente n°. 12. à paris.* [Paris], s.n. [printed] 1770s & [manuscript] 1820s. 8vo. [ms. pp. i-iv], [printed 1-2] 3, [4], 43-6, 25-6 [p. 26 bl.], 18, [19 in ms.], 88-7, 53-6, 59-62, 91-2, 63-4, 71, 73 [=p. 71v], 75-6, 73-4, 77-78, 83-102, 75-6, 107-8, 111-120, 99-100 [=ms. 121-2], [ms. pp. 123-5]p. Annotated in a single cursive hand in brown ink, printed & ms. corrections & additions pasted in.

Contemporary red paste paper over paper boards (worn, chipped), two printed paper spine labels (one reads up the spine & one down, see below). *See illustration p. 2.* \$2450.00

Two 18th century printed editions cut up and reassembled with passages of printed text canceled by paste-over, STAGE DIRECTIONS AND NEW LINES ADDED INTERLINEARLY, ON THE PASTE-OVERS AND IN THE BLANK MARGINS — all based on J.F. Cailhava' d'Estandoux's early 19th century reworking of this 17th century classic. P. BIGNON PREPARED THE PRESENT COPY FOR PERFORMANCE IN THE 1820S (the waste sheet canceling p. 26 advertises Daguerre's St. Gotthard diorama created in 1822). Concerned with production, running time, etc., he counted characters' lines for both Scarron's five act version and for many scenes in the heavily redacted text. Bignon transcribed Cailhava's justification of these revisions on the first two leaves, and Bignon's OWN INSTRUCTIONS ON SET DESIGNS, COSTUMES AND PROPS cover the final two blanks. Even the rear pastedown has dialog. Because the printed paper spine labels read to the center from either end, the actor or prompter could immediately determine the volume's contents. In good condition (expected minor stains and wear).

#### FROM SHEEP TO SHEET

**55. Textiles.** *Mémoire Sur Les Manufactures De Draps, Et Autres Étoffes De Laine.* Paris, C.M. Saugrain 1764. 12mo. [iv], 233, [3]p.

Contemporary vellum over paper boards (from two neatly joined pieces of vellum), gilt ruled outer border, flat spine with gilt flowers & foliage & red morocco label, edges sprinkled red.

With:

**Carlier, Claude, abbé.** *Memoire Sur Les Laines.* Bruxelles, Vasse Bros. & Paris, P. Guillyn 1755. 12mo. 8, 168p.

With:

**Carlier, C.** *Considérations Sur Les Moyens De Rétablir En France Les Bonnes Especes De Bestes A Laine.* Paris, P. Guillyn 1762. 12mo. [ii], xxii, 181, [1]p. \$1800.00

Ad I: First Edition of this practical manual on every stage of wool production, from grading, cleaning and carding fleece to winding thread, weaving, fulling and finally MAKING METALLIC THREAD. This includes DETAILED CHEMICAL RECIPES AND DESCRIPTIONS AND DIMENSIONS OF THE NECESSARY TOOLS. Signature Demigüe 1765.

Ad I: Goldsmiths'-Kress 9973.6; Higgs, *Bib. of Economics* 3139.

Ad II-III: First Editions, concerned with the production of high quality raw wool and the economics of French wool manufacture (II) and on the agriculture of selecting and raising the best sheep for wool production (III). The latter has a chapter on barns and another on shepherds.

All three books are in nice condition.

Ad II: Goldsmiths'-Kress 9013.2; Higgs 968.

Ad III: Goldsmiths'-Kress 9757.1; Higgs 2676.

#### BONA BRESCIA BOOSTER

**56. Theophilus, Brixianus [= Ottaviano Bona].** *Carmen de vita solitaria et civili* [And eight shorter poems]. Brescia, bernardino de Misintis [after 30 September] 1496. 4to (193 x 134 mm.). [38] leaves. Roman type (102/3), 30 lines per page, initial guide letters.

Old stiff vellum (recased), ms. lettering on top & bottom edges.

\$6500.00

First Edition of this humanist bucolic dialog in hexameters. Using the rhetoric and imagery of pagan antiquity, a knight advocates the joys of public life and a hermit those of the cloister — offspring, contemplation, love, cupidity, folly, wine.... OUR SOLDIER PRAISES THE LOCAL GAME, FISH, VEGETABLES AND FRUITS that grace Brescian tables. The opening *Carmen erotematicon* is partly autobiographical. Nine sapphic hymns conclude the book, and THE PRINTER MISINTIS ADDS A LETTER ON THE ORTHOGRAPHIC PRACTICES OF HIS SHOP.

Because the compositor missigned this copy's final quire, the pages of the inner forme were incorrectly positioned in the chase (e.g., f. e6 bears text). The pressman would have spotted and corrected this error upon perfecting the first sheet and hanging it up to dry. Accordingly, the present example may be unique. In good condition (two upper margins trimmed close), old ms. foliation.

HC \*15489 = HC(Add) \*3991 (e6 bl.); BMC VII: 990 (182 x 125, e6 bl.); Goff T-154; IGI 9507; BSB-Ink B-648 (Hartmann Schedel's ex.); ISTC it0015400; Janauschek, *Bib. bernardina* 196 (e6 bl.); Brunet V: 797 "assez rare".

#### HE KNEW

**57. Varo, Francisco.** *Estratto Del Trattato Circa il Culto, Offerte, Riti, e Cerimonie, che praticano i Chinesi in honore del loro Maestro Confusio, e Progenitori de fonti.* "Colonia" [=Italy] s.n. 1700. 12mo. [xii], 533, [3 blank]p. & FOLDING WOODCUT PLATE showing the worship of Foé, Confucius & Laokien.

Contemporary vellum over soft paper boards, edges sprinkled red & brown, ms. spine title.

\$6500.00

Only Edition of this eye witness account of China, her people, religion and customs by the Apostolic Vicar there, who served nearly forty years in that post and mastered the language. His chapters on tea, costume, funeral rituals, music, animal sacrifice, seasonal celebrations, architecture and literature (including the *I Ching*) are extraordinarily valuable. The text bristles with Chinese words and expressions. I can not explain the surreptitious imprint or the anonymity of the

translator. Together NUC and OCLC give two locations. Varo's celebrated Mandarin grammar is his only other published work (Canton 1703). In good condition (some foxing and browning, one fold neatly strengthened on blank verso), early signature of Francisco Ant. Longo.

Cordier, *Bib. sinica* 891; Streit, *Bib. missionum* VII: 2045; Palau 352877; BL C17 Germ. STC V69 "The imprint is false" = BL C17 Ital. STC II: 934.

**"QUESTA FINORA INCOGNATA EDIZIONE" — MELZI**

**58. Verdizotti, Giovanni Mario.** *Del L'Aspramonte Poema Heroico Canto Secondo.* Venice, [D. & G.B.] Guerra 1594. 4to. 16p. Double column, HALF-PAGE WOODCUT BATTLE SCENE in four-block woodcut border, title in Mannerist woodcut frame of scrollwork, allegorical figures, a Giolito device & a view of Venice.

VENETIAN RED MOROCCO OF THE 1560S TOOLED TO AN ORIENTAL DESIGN ?BY THE LEERMAURESKEN-MEISTER (remboîtage), panels alike with two blind rule frames around a gilt double rule rectangle, azured spray at top & bottom, solid foliate corner fleurons, central field filled with open curvilinear foliage, gilt dots in the hearts & tears around the blank central scutcheon, evidence of eight ties, flat spine, gilt bloom in compartments. *See inside front cover.* \$6800.00

Only Edition of the second and final *canto* of Verdizotti's unfinished cycle on the Carolingian knight Aspramonte. At age 15 the poet projected thirty *canti* and wrote the first. He published it in 1591 — a half century after composition. That offered here followed shortly: "libretto, s'è possibile, anche più raro del primo" (Bongi). Not in Censimento EDIT 16. A nice copy, pencil note of Giuseppe Martini, Hauck bookplate.

Melzi, *Bib. dei romanzi* 139; Brunet V: 1131 "très-rare"; see Bongi, *Annali... Giolito* II: 455; Hobson, *Italian & French 16th-Century Bookbindings* 16; de Marinis, *La legatura artistica in Italia* 1891 & reprod. II tav. CCCLII.

**"ERSTES GEDRUCKTES KUNSTBÜCHLEIN" — FUNKE**

**59. Vogtherr, Heinrich, d. Ä.** *Libellvs Artificiosvs Omnibvs Pictoribvs, Statuariis, Avrifabris, Lapidicidis, Arcularijs, Laminarijs & Cultrarijs fabris, sumopere utilis, nec à quæq[ue] antea uisus, nec prius editus.* Strassburg, Heinrich Vogtherr 1539. 4to. [27] of [28] leaves lacking f. [16]. Vogtherr's woodcut arms on title, SIX HUNDRED TWENTY-FIVE WOODCUT IMAGES OF HANDS, FEET, WOMEN'S & MEN'S HEADDRESSES, TORSO & ARTICULATED ARMOR, FOOTWEAR, QUIVERS, HELMETS, KNIVES & KNIFE HANDLES, SCABBARDS, HALBERDS, PIKES, GOBLET STEMS, SPEARS, SWORDS, MACES, CANDLABRAS, COLUMNS, BALUSTERS, CAPITALS & PLINTHS.

Contemporary vellum (worn, recased), remnants of three pigskin ties. *See outside front cover.* \$16500.00

First Latin Edition (third overall): THE FIRST ORNAMENT MODEL BOOK FOR ALL MANNER OF ARTISTS. Vogtherr intentionally presents "strange and wonder-

ful" images from his imagination, from both sides of the Alps (Mantegna, Dürer, Gossaert, Raimondi...), from heterogeneous media (choir stalls, tapestries, engravings, woodcuts, frescoes, furniture, antique coins, gold and silver work) and from diverse styles (classical Roman, Gothic, late Gothic, Renaissance and Mannerist). Employing animal masks, butterfly wings, scallop shells, lizards, horned skulls, birds and fur, this shuns the idealized for the complex and the fantastic. With eighteen editions in German, Latin, French, Spanish and Dutch from 1537 (unique ex. at Frankfurt a.M.) to 1610, this iconography inspired painted woodwork in Stockholm and Rubens's costumes. "VOGTHERR MIT SEINEM KUNSTBÜCHLEIN VERFOLGTE, DURCH SEINEN ANSPRUCH, DER KUNST ZU NEUEM 'AUFFGANG' ZU VERHELFFEN" (Funke 105). Only the first four printings (1537 and 1538 in German, 1539 and 1540 in Latin) were issued by the artist and employ his woodblocks — "DISTINGUISHED BY BEAUTY AND ORIGINALITY" (Fairfax Murray). TWO BLOCKS APPEAR HERE FOR THE FIRST TIME (twenty-one images). Four images in this copy served for the pressure transfer of their patterns. In good condition, a few images touched with ink, e.g., a shield with the arms completed and initials B.H. added (minor stains and spots, several blank margins neatly reinforced), ms. shelf mark on front cover 92 878, early signature of Leonardo ?Astataro on rear.

Funke, *Beiträge zum graphischen Werk Heinrich Vogtherrs d.Ä.* 46-108; Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650 I*: 26 "das erste eigentliche Vorlagenbuch"; UCBA II: 1191; Guilmar, *Les maîtres ornementistes* 364,28 "très-rare et très-curieux"; Fairfax Murray 492 "second edition of the original blocks"; *Rosenwald Collection Cat.* 676; Muller, *Bib. Strasbourgeoise* III: 437,19 (London BL, Rosenwald); VD 16 V 2184 (London BL); Muller, *Heinrich Vogtherr l'ancien: un artiste entre Renaissance et Réforme* 231b (1537 ed. a ghost.); see Schlosser-Magnino, *La lett. artistica* 279 & *Berlin Kat.* 14.



No. 13.



Eight books walk into a bar... From the little guy in front —  
X, Denny, Billy, Bob, Augie, Rosie, Juan & John (36, 51, 20, 18, 3, 53, 16 & 40).



Images for artists & morals for children. No. 50.