

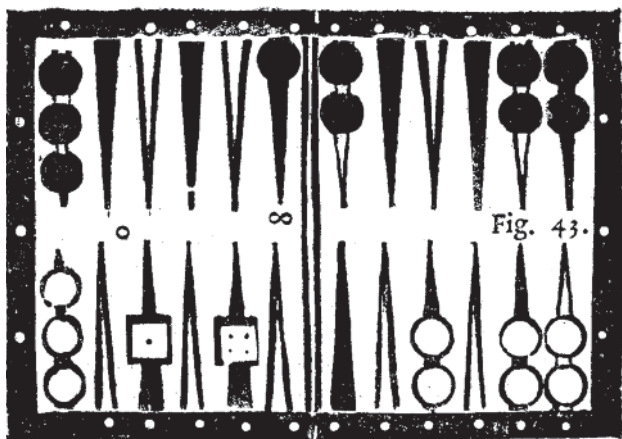


Exhort prefacio
Sola fall seruire deo sūt ceteri fructus
Sequitur littera A.

[illegible][illegible]

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BRUCE M^cKITTRICK ANDREW GAUB

uolitare solebat: ut eam caperet: suspenderat. Irūdo uero
aduolās rhetia cum textrice per aera portabat. Tunc Ara-
nea in aere pendens: & se iam iam perituram intelligens:
Quā iustā hāc patior dicebat: quā minima uolatilia ma-
gno labore uix capiens credidi tam magnas aues posse cō-
prehendere? Hac admonemur fabula ne uiribus maiora
aggrediamur.

De rustico amnem' transitorio. .y.
Rusticus torrentem transiturus: qui forte imbrī-
bus excreuerat: quærebat uadum. Et cū primū
eam fluminis partem tētaffet: quæ quietior pla-
cidiorq; uidebatur: reperit eam altioremq; animo erat opi-
natus. Rursus ibi breuiore: tutioremq; adinuenit: ibi ma-
iori aquarum strepitu fluiuius decurrebat. Tunc secum
Quam tutius inquit clamoris aquis q̄ quietis & silentibus
uitam nostram credere possumus. Hac admonemur fa-
bula ut minus uerbosos & minaces q̄ quietos extimesca-
mus.

De columba & pica. vi.
Columba interrogata a Pica: quid eam induceret
ut in eodem semper loco nidificaret: quom eius
pulli inde sibi semp suriperetur: simplicitas respō-
dit. Hāc indicat fabula facile eē uiros p̄bos sape decepi.
De cuculo & accipitre. vit.

Tristis ab accipitre Cuculus: q; quom sibi & cor-
pore par: & colore non absimilis esset: præagu-
stia animi potius uermibus terrenis q̄ suauibus
aliarum auium carnibus uescitur: uidit pau-
cis post diebus Accipitrem a rustico. cuius co-

ANIMAL STORIES

1. **Abstemius, Laurentius.** *Fabulæ.* Venice, Giovanni Tacuino de Tridino 3 August 1495. 4to (216 x 157 mm.). [29] leaves. Roman type (107/8), 30 lines per page, two rubricated initials, two series of floriated white-line woodcut initials.

Dark blue Jansenist morocco (Chambolle-Duru, rubbed), spine title & turn-ins gilt, all edges gilt. *See facing illustration.* \$32000.00

FIRST EDITION: THE ONLY PROSE FABLE BOOK PUBLISHED BY A LIVING AUTHOR IN THE 15TH CENTURY. Though claiming Greek sources, these one hundred stories are, in fact, of the author's own invention. He drew on popular tales and international folklore. They influenced Faerno and were regularly reprinted — often in the vernacular — in part or in whole through the 1820s. Abstemius served the Duke of Urbino as librarian. Valla's Latin rendering of thirty Aesopic fables concludes the volume. I have traced one copy at international auction since 1950. In excellent condition, many lower and outer margins uncut, scattered contemporary marginal ms. notes in Latin, bookplate of Joseph Nève.

Goff A-10; ISTC ia00010000; Polain 3 (this copy); GW 126 (title variant); Keidel, *A Manual of Aesopic Fable Lit.* 144; Brunet I: 15-6; see Hervieux's *Les fabulistes latins* I: 631-2 & *Fabula Docet* 38.

TARDIF ON DEATH

2. **Ars moriendi.** *Sensuit le Liure intitule Lart et science de bien viure [et] de bie[n] mourir.* Paris, Marguerite Guymier (widow of Jean Trepperel) & Jean Jehannot [1515-1517]. 4to (194 x 132 mm.). a⁸ b-d⁴ e⁸ f-h⁴ i⁸ k-m⁴ n⁸ o-q⁴ r⁸ s-v⁴ x⁸ y-z⁴ [et]⁴ A⁸ B-C⁴ D⁶. [ii], [282]p. Gothic type (80/81), double-column, 39 lines per page, woodcut initials, SEVENTY NARRATIVE WOODCUTS — NEARLY ALL TEXT SPECIFIC — & a half-page title woodcut.

Elaborate silver binding, clasps & catches, velvet pastedowns.

See outside front cover. \$39500.00

THE BLACK PEARL OF DEVOTIONAL LITERATURE: only copy known of this previously undescribed edition. With seventy-one woodcuts, this is one of the two most richly illustrated vernacular *Ars moriendi* produced in France during the 15th and 16th centuries. When she issued this, Marguerite Guymier was the only woman officially active in the French book trade as a printer or a publisher: she was both.

As a genre the *Ars moriendi* arose in the 1370s in response to the devastating loss of life from a series of catastrophic plagues. Latin and vernacular versions circulated widely, some modest objects of sober consolation, others abundantly illustrated luxury manuscripts. Printed production mirrored this.

Lecteur to Charles VIII and collaborator in the *Au Soufflet Vert* press at Paris, Guillaume Tardif (c. 1440-c. 1500) produced a new version of the traditional work with an anonymous *Art of Living* first, then his *Art of Dying* and finally two escha-

tological essays. Ten antiquarian printings of Tardif's text survive, three in U.S. libraries: Vérard 1492 (70/?71 cuts, Huntington (def.)), Vérard 1493 (65 cuts, Rosenwald (def.)) and Caillaut c. 1505 (59 cuts, Morgan Library). Ste. Geneviève holds an edition similar, but not identical, to ours. In excellent condition (two small wormholes through the text, one minor wax spot), some lower edges uncut. Otherwise blank, the final verso bears *xxviii* in letterpress: coincidence that the book has twenty-eight quires?

O'Connor, *The Art of Dying Well* 149-56; see Brunet I: 510 and Bechtel's *Cat. des gothiques français 1476-1560* A-284 (after Brunet) and Pettegrew's *French Vernacular Books* 1974 (after Brunet; 1975 = Ste. Geneviève ex. "12mo" in error).

"UN CLASSIQUE" — NETCHINE

3. Backgammon. Soumille, Bernard-Laurent. *Le Grand Trictrac.* Avignon, F. Girard & D. Seguin 1739. 8vo. [iix], 320, [4]p. TWO HUNDRED SEVENTY WOODCUTS.

Contemporary marbled paper wrappers (recased), uncut. \$1750.00

See title-page.

First Edition, second issue. This richly illustrated guide to backgammon remained in print through the end of the century. A half dozen pages have ms. corrections, and six other leaves are cancels. In good condition (foxed).

Jeux de princes, jeux de vilains ed. Netchine 51 & illus.; see *Marie-Antoinette: femme réelle, femme mythique* edd. Maisonnier & Set 155 (later edd.).

SHELF NOT POCKET

4. Bernard de Paris. [Arabic: *Söz Kitabı*] *Vocabolario Italiano-Tvrchesco.* Rome, Congregation for the Propagation of the Faith 1665. One vol. bound in three. 4to. [xvi], 2458 [r. 2464], [3]p. Double-column Roman & Arabic type, title in a fleuron frame & with a woodcut of Christ sending forth the Apostles (signed LM).

Contemporary vellum over soft paper boards, slightly overlapping edges (one corner defective). *See page 28.* \$14000.00

Only Edition of the most extensive bilingual dictionary for missionaries in the Ottoman Empire to the end of the 18th century. Each of the roughly 30,000 main entries has up to four Turkish equivalents to aid translations in law, literature and theology: Bernard's stated objective. I have not traced a set at auction since 1960. In good condition (some quires browned), 19th-century blind stamped cs on the first leaf of each volume.

Zenker, *Bib. orientalis* I: 14,88; Zaubmüller, *Bib....der Sprachwörterbücher* 389; Collins, *Cat....L.L. Bonaparte* 609; Cioranescu 11613.

5. Beutel, Tobias. *Electorale Saxonicum perpetuò viridans...Cedretum...Chur=Fürstlicher Sächsischer...Kunst=Kammer*. Dresden, Anna Bergen & Heirs 1671. 4to. Frontis., [162]p. Facing Latin & German text, engraved allegorical title with the instruments of Art & War & a cedar forest (E.C. Dürr).

Contemporary gilt ruled purple paper over thin wooden boards (faded, front hinge, edges & spine tips neatly restored), GILT ARMS OF JOHANN GEORG DUKE OF SAXONY on the front panel, gilt arms of an unidentified member of the House of Saxony on the rear, ms. lettered green paper spine label, edges sprinkled red & blue. \$6500.00

First Edition of THE FIRST COMPLETE CATALOG OF THE VAST DRESDEN KUNSTKAMMER, compactly housed in seven rooms, which are here described in order for the convenience of the visitor — first mechanical tools, second drinking vessels (agate, crystal, topaz), third paintings, caskets, jewel cases and books, fourth scientific and mathematical instruments, fifth magic mirrors and horns, sixth *naturalia* and seventh statues, turned ivories and automata. Established in 1560, it “was apparently the second foundation of its kind north of the Alps” (Menzhausen). David Uslaub’s 1587 ms. inventory enumerates well over 10,000 objects. 17th-century acquisitions ran to the precious — antiquities, natural curiosities, Mughal textiles, Japanese ceramics, Turkish guns, Chinese porcelain, South American weapons.... While many pieces were stored in drawers and cupboards or mounted on the walls, the anatomical specimens were dramatically displayed interwoven with branches of exotic trees and shrubs in a pleasure garden with vistas. Beutel also guides us to and through the armory, library, pharmacy, theater, shooting range, mint, menagerie, aviary, game rooms and hunting lodge, recording the emblematic inscriptions emblazoned on doors, ceilings and detailing.

In the early 18th century Augustus the Strong (r. 1697-1733) reorganized the whole into a number of specialized collections, transforming the marvels described here into modern museums. The celebrated canvasses (Dürer, Tintoretto, Lucas Cranach, Titian, Hans Bols, Lucas van Leyden, Arcimboldo’s *Seasons...*) and bronzes by Giovanni da Bologna along with the natural history collections went to the Zwinger, the rock crystal, Columbian ore studded with emeralds, carved and mounted shells to the *Green Vault* and the anatomical specimens to Wittenberg University (a new collection was then begun along scientific lines). I have found two U.S. copies. In good condition.

Schlosser, *Kunst- u. Wunderkammern der spät Renaissance* 84 & fig. 68; Schaer, *Tous les savoirs du monde* 297,75; Murray, *Museums* I: 207-8 & II: 213; Balsiger, *The Kunst- und Wunderkammern* 90 & 631-3; Menzhausen, “Elector of Augustus’ *Kunstkammer*” in *The Origins of Museums* edd. Impey & MacGregor 91-99; VD 17 3:635357D.

Bound in is Beutel’s *Arboretum Mathematicum*, Dresden 1669 ([xxiix], XXXXVI, [3], 1-41, [2], 42-311, [4], 312-435, [4], 436-663, [12]p.) with sixty astronomical text woodcuts.

Cantor, *Gesch. der Mathematik* III: 38.

CLANDESTINE HAUSVATERLITERATUR

6. Biernauer, Jacob. *nutzbares Kunst=Büchlein.* Germany, s.n. c. 1820. 8vo. [48]p.

Contemporary stiff vellum wrappers pierced at the fore-edge for a tie (soiled, defective); a skull drawn in ink on the front wrapper (see below).

\$1350.00

PROVINCIAL GERMAN BOOK OF SECRETS. It covers poisons, baldness, medicine, ghosts, fish en papillote, blond hair dye and gunpowder, snaring wild fowl, gilding, verifying virginity and making wine, unbreakable glass and colors. Printer and owner alike recognized its spells, astrology and superstitions were hot to the touch. The former sought anonymity, and the latter warned off casual readers with the forbidding front cover. The Pennsylvania Dutch read it (Shaw & Shoemaker 43357), and it had at least two printings in Germany (this and that at Dresden SLB). A modest copy, some soiling and staining, first leaf detached, blank lower inner corners slightly chewed.

HE BUILT THE PRIVATE LIBRARY OF CATHERINE THE GREAT

7. Bookselling, Nicolai, Friedrich. *Verzeichniß einer Handbibliothek...zu haben...bey Friedrich Nicolai Buchhändler.* [Berlin, F. Nicolai] 1787. 8vo. [1-2], [ii], 3-291p.

Contemporary red boards, flat spine (faded), green paper label, edges sprinkled red.

\$2800.00

The German Enlightenment on a platter. "This stock catalog is a selection of the most important Enlightenment literature of the period" purchased from 245 publishers in 105 different cities and towns (Raabe, *Verlagswerke*, tr.). Dozens of recent books, exhibitions, articles, reprints of his writings and correspondence have been devoted to Nicolai's intellectual and commercial dealings. The Nicolaische Buchhandlung flourishes today. No copy in the U.S. In fine condition. Petzholdt, *Bib. bibliographica* 706-7 (rare words of praise); Selwyn, *Everyday Life in the German Book Trade: Friedrich Nicolai as Bookseller and Publisher in the Age of Enlightenment 1750-1810* (2000); the curious may apply for further citations.

LOW LANGUAGE FOR LADIES

8. Breviary. *Teutsch Römisch Breuier.* Augsburg, A. Weissenhorn 1535. Small 4to. [xx], 569, [1 blank], 600-635 leaves. BEAUTIFULLY PRINTED IN RED & BLACK in two sizes of Gothic type, double-column, NINE LARGE & FIFTY-TWO SMALLER TEXT WOODCUTS BY JÖRG VON BREU, HANS SCHÄUFELEIN & others.

Contemporary pigskin over beveled wooden boards (worn, hole in

In dem namen vnseres herin Jesu Christi: Setzt sich an dz
Brewier nach gewonhait der Römischen kirchen. An dem ers-
ten sambstag von dem aduent/ zñ der vesper. Capittel. Fra-
tres scientes quia hora est. Zñ Römischen am 13. Cap.



Büder
wissend
das die
stund yetz ist vns
auff zñstond von
dem schlaff/ wan
nun ist näherer
vnnserer hail als
dann wir geglau-
bet haben. **R.** deo
gratias. Gott sey
dauch. **Vñ also ant-**
wurt mann zñ dē
end aller capittel
des gangen jars.
Hymnus. Condi-
tor alme, **Rora-**
te coeli, Ir hymel ta-
wend von oben / vñ
die wolckenn söllend

regnen den gerechten. **R.** Wird auffgethon das erdtrich vnd gebere den
haylmacher. **Zñ dem magnifi. Aij.** Ecce nomen dñi. Kempt war d
namen des herzen kompt von ferren / vnd sein darhait erfüllet den omb
fraiß des erdtrichs. **Das gebet.** Excita dñe. O Heri erweck deinē
gewalt vnd kom das wir von dem zñfallenden gefärlichaitē
vnserer sünden mügen/ so du vns beschirmest/ erlediget wer-
den/ so du vns freymachest/ sällig werden. Der du lebest. Vñnd

the spine), the front panel with four frames (one void) & three different foliage rolls around the central rectangle where a leafy spray is repeated; the rear panel with three frames (one void), a wide lily roll & the narrow roll from the front reused around the central rectangle where a bow is repeated, chased brass catches, one clasp. See page 7. \$9500.00

THE FIRST COMMERCIALY PUBLISHED VERNACULAR BREVIARY. Here the handbook of the Divine Office becomes the property of the individual — the title specifies *Klosterfrauen*. Weissenhorn put the common prayer for the Church into the hands of the common woman. Pale stain to a third of the book, piece neatly cut from the lower blank margin of the title.

Bohatta, *Bib. der Breviere* 105; Crawford, “Liturgischer Buchdruck in Augsburg, 1470-1600” in *Augsburger Buchdruck Verlagswesen* edd. Gier & Janota 332-3 “ein sehr außergewöhnliches Buch”; Eiden & Müller, “A. Weissenhorn” in *AGB* 11 (1971) 85; *VD 16 B* 8092; *New Grove*² 4: 334.

THEIR ONLY BOOK

9. Calligraphy. Schunggart, J. *Vorlag-Blätter zu Erlernung der Schönschreibekunst*. Carlsruhe, Karl Wagner c. 1822. Oblong 8vo (108 x 203 mm.). Title, FORTY-FIVE LITHOGRAPHED CALLIGRAPHIC PLATES & ONE FOLDING PLATE of multiple hands & alphabets (203 x 316 mm.).

Contemporary gilt green morocco slipcase, outer floral vine roll, gilt-lettered CALLIGRAPHIE on the front panel, the rear panel with a gilt-ruled slit, folding cream colored silk chemise, wide pink silk pull, leaf edges gilt.

\$2200.00

Only Edition, the only work issued by the *Bureau der höhern Calligraphie*. The plates demonstrate Gothic letterforms and ligatures (with a smattering of Roman and italic) and sample business correspondence, including an invoice. The folding plate shows, i.a., the Greek and Hebrew alphabets. One other complete copy located. In excellent condition (scattered light foxing).

See Winkler's *Die Frühzeit der deutschen Lithographie* 898; not in Bonacini.

“ONE OF THE MOST POPULAR TEXTS OF THE MIDDLE AGES” — GOLDSCHMIDT

10. Cardinal Virtues. Martinus, Saint. *Abp. of Braga*. *Libellvs de quattuor virtutibus cardinalibus cum familiari explanatione. Epistol[a]e Senec[a]e ad Paulum. et Pauli ad Senecam*. Cologne, Heinrich Quentell 10 January 1499. 4to (190 x 135 mm.). [i], [21] leaves. Roman type (85 text, 73 commentary), 40 lines of commentary per page.

Recent blind ruled vellum, red edges.

\$6500.00

The Rule of an Honest Lyfe, a staple for a millennium, also had translations into French, Portuguese, German and Italian. The 6th-century Hungarian Archbishop of Braga composed the text on a royal commission, though, it traditionally circulated under the name of the Roman Stoic philosopher Seneca. This edition is ONE OF SOME HALF DOZEN 15TH-CENTURY PRINTINGS TO HAVE AN EXTENSIVE ANONYMOUS COMMENTARY, which places pagan and Christian authorities on an equal footing — Ovid and Aristotle alongside Aquinas and St. Bernard.... Saints Augustine and Jerome attested to the authenticity of the short final text, purportedly an exchange of letters between Seneca and the Apostle Paul. The correspondence appeared in print only six or seven times before 1501, and Erasmus proved it fictive in 1529. In good condition (worming affecting ten words), twelve leaves have contemporary interlinear or marginal ms. notes in Latin (some trimmed), blank final verso covered with notes in the same hand. Goldschmidt, *Medieval Texts & their First Appearance in Print* 64; Stegmüller, *Rep. biblicum medii aevi* 234; Hennecke, *Neutestamentliche Apokryphen* II: 53 & 84-9; ISTC is00419000; Goff S-419 (1 ex.); see Brüggemann & Brunken, *Handbuch zur Kinder- und Jugendliteratur...bis 1570* 310 (1507 Nürnberg reprint of this).

POSTHUMOUSLY PUBLISHED

11. Contarini, Gasparo, cardinal. *De Sacramentis Christianæ Legis...Libb. IV. Eiusdem* [Greek: *Katechesis*] *siue Christiana instructio*. Florence, L. Torrentino 1553. 8vo. [vi], [ii blank], 296p.

Contemporary vellum over stiff paper boards, ms. 1553 on the front panel, spine title gilt, blue edges. \$3200.00

Four First Editions: a catechism for adults, converts or those seeking formal religious instruction for the first time and three treatises on episcopal and papal power. Quickly translated into Italian, it countered the heterodox Modenese *Formulario di fede*. I note Section 39, on the appropriate content of paintings and books. In good condition, signature of E.A. ?Whettuck on the front flyleaf. EDIT 16 CNCE 13131; I.A. 143.942; Moreni, *Annali...di L. Torrentino* 231-2,VII.

LONELY?

12. Desavary, Louis-Joseph. *Catalogue Des Livres, Estampes...Tableaux, Objets De Curiosité*. Lille, [Martin-Muiron] 1831. 8vo. [iv], 51p.

Stabbed as issued, unopened. \$1400.00

Only copy located of this auction catalog strong in travels and voyages, art, local history and view books. It concludes with one hundred forty-five lots of paintings, prints, snuffboxes and ivory sculpture. In original condition (title dusty). Not in Lugt.

HIPPOPOTAMI & THE STARS

13. *Dresdnisches Magazin...der Naturlehre, der Arzneykunst...und der schönen Wissenschaften.* Dresden, M. Gröll 1759-1765. Sixteen issues in two vols. 8vo. [xx], 527, [9]p. & [ii], 504, [6]p. & FIVE FOLDING & FOUR FULL-PAGE ENGRAVED PLATES. Printed music, two astronomical text woodcuts, two general & sixteen divisional titles.

Contemporary speckled half-calf & speckled boards (slightly defective), gilt ruled spine, gilt lettered labels, edges sprinkled blue. \$4800.00

Only Edition, complete run of Michael Gröll's scientific periodical. Articles on astronomy, botany, zoology and mineralogy dominate — the appearance of Halley's Comet on Christmas 1758, the 1761 transit of Venus, the partial lunar eclipse of May 1760 (illustrated), fossils, exotic plants, an Andean trek, Brazilian diamonds.... I have located two sets in the U.S. In good condition.

Kirchner, *Bib. der Zeitschriften* I: 225; *ULS* II: 1364.

THE TERMINATOR

14. Erasmus, Desiderius. *Hyperaspistæ liber secundus aduersus libru[m] Martini Lutheri, cui titulum fecit Seruum arbitrium.* Basle, J. Froben 1527. 8vo. 575, [1]p.

CONTEMPORARY LONDON BINDING of blind tooled dark calf over pastepaper boards (front hinge & the base of the spine neatly restored), panels alike with the spine cord rules brought around onto the panels, blind rule frames enclose a foliage roll (Oldham, *English Blind-Stamped Bindings* pl. XLIII FL.a(10)), evidence of four ties. \$8200.00

First Edition of Erasmus' most extensive work of theological controversy: his second refutation Martin Luther's *On the Bondage of the Will* (1525). Erasmus' second salvo ended their relationship. In good condition (wax spots on one leaf, final four leaves just touched by worming.) Signature on the title of William Shortred, Prebendary of Chichester Cathedral from 1592 to 1636.

Bezzel, *Erasmusdrucke* 1122; Haeghen, *Bib. erasmiana* (I) 110; VD 16 E 3033.

THE ROMANTIC IN MINIATURE

15. Graimberg, Charles, comte de. [*Sammlung Heidelberger Ansichten/ Ansichten des Heidelberger Schlosses.* Paris, Laglumé & Mannheim, R. Schlicht] c. 1825. Oblong 16mo (85 x 137 mm.). FORTY-EIGHT LITHOGRAPHED VIEWS OF HEIDELBERG & ENVIRONS BY GRAIMBERG with German & French captions, separate German & French privileges, original tissue guards throughout.

Contemporary woven-grained red morocco, geometric & floral rolls,

gilt lettered flat spine with floral & geometric rolls, bright green endleaves, board edges gilt, all edges gilt & gauffered. \$1850.00

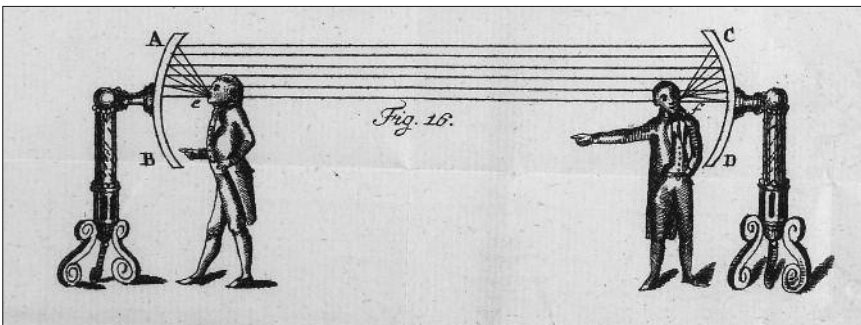
The French dilettante painter was the first to elevate the ruins of Heidelberg and its environs to subjects suitable for art. He chose his most successful views and commissioned the landscape painter and architect T.A. Léger to prepare the perspective and Laglumé in Paris to pull the prints. The sheets were then shipped to Heidelberg for distribution by the artist, probably in elegant bindings as here.

Lithographed by Schlicht in Mannheim, Graimberg's French and German privileges from Duke Ludwig of Baden protected the artist's intellectual property and commercial rights *and* accused lithographer Jos. Engelmann of piracy. In excellent condition (six letters abraded in the German privilege). Winkler, *Die Frühzeit der deutschen Lithographie* 268 & 471.

POOF! BANG!

16. Gütle, Johann Conrad. *Vermischte Beyträge zu Zauber=Belustigungen.* Nürnberg, A.G. Schneider & C. Weigel 1806. 8vo. [iix], 71p. & ONE FOLD-ING PLATE WITH EIGHTEEN FIGURES after the author.

Near contemporary blue boards (worn), ms. spine title, edges sprinkled red & blue. \$1800.00



Only Edition: instructions for the amateur to create over forty chemical, acoustical and optical illusions for magic shows. Catch the room on fire! conjure ghosts! move objects without touching them! make spirits speak! torture your guests with piercing sounds! I have located two other copies (both in Germany). In good condition (foxed), signature dated 1830 on the front pastedown.

VAN DYCK, RUBENS, PIETRO DA CORTONA, CARAVAGGIO...

17. Hagelis, Bernardus. *Catalogus Van een Uytmundend Kabinet Teekeningen.* Amsterdam, H. de Leth 1762. 8vo. [ii], 107, [3 blank]p.

Original marbled wrappers, printed on thick paper. \$1800.00

Knocked down over several days, this collection had 1560 lots of drawings and 945 lots of prints, many with multiple sheets. Its strengths were Italian and Dutch. Leonardo da Vinci figures among the drawings attributions (nos. 79, 82, 115, 175...). A few bound volumes of prints, some medals, *objets*, scientific instruments, *naturalia* and *artificilia* close out the sale. I have found one copy in the U.S. Original condition.
Lugt, *Rép. des...ventes* 1198.

MAGIC WAND

- 18. Hermogenes (*pseud.*).** *Des aufrichtigen Hermogenis Philosophischer und Magischer Feuer=Stab.* Leipzig & Halle, Krug 1741. 8vo. 62, [2 blank]p.
Modern speckled boards, edges sprinkled red. \$1800.00

?Only Edition, describing the construction and use of the “fire staff” in alchemical operations and in the transmutation of metals. The two conjectured earlier printings are ghosts; no copy of Krug’s edition is in the U.S. Slightly foxed, four leaves with a faint stain.

Ferguson, *Bib. chemica* I: 399-400; Ferchl, *Chemisches-....Bio- und Bibliographikon* 231; Kopp, *Die Alchemie* II: 352.

HIDDEN FIRST

- 19. Herodianus of Syria.** [Greek title:] *De Imperatorvm Romanorum præclare gestis Libri VIII. Græci & Latini.* Basle, H. Petri 1549. 8vo. [xxx], [ii blank], [iix], 647, [1]p. Double-column Greek-Latin parallel text.

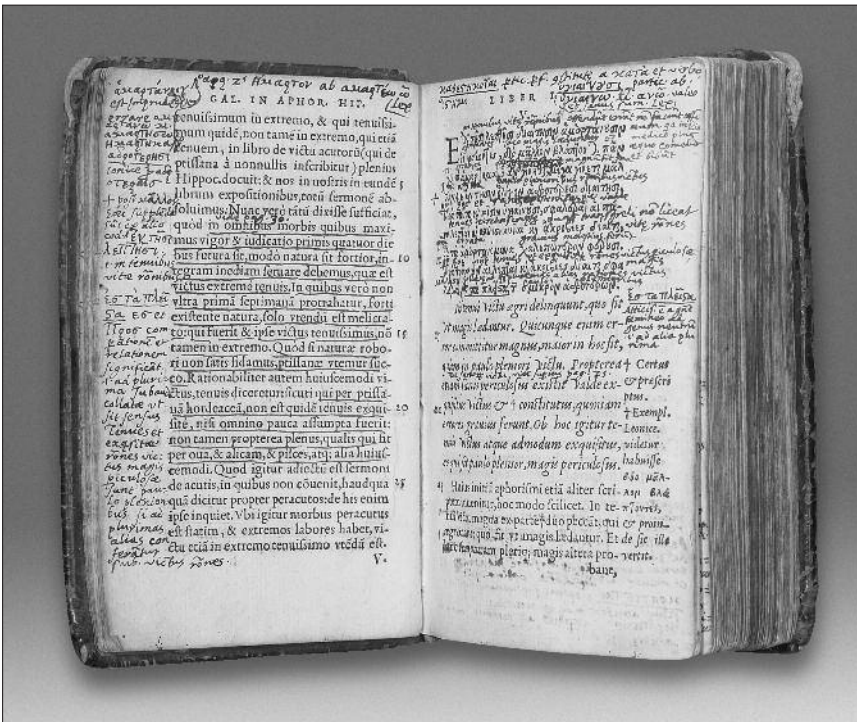
Contemporary calf, a gilt left-facing gryphon in the center (14 x 14/5 mm.; see Schunke, *Die Einbände der Palatina* I: 185-6 & Taf. CXXXVI; tips worn, rear hinge neatly restored), outer & inner blind rule frame, gilt corner fleurons, blind ruled spine with a small azured tool in each compartment (quite defective, somewhat smaller 19th-century endleaves pasted on the original front pastedown), plain edges. \$3600.00

PREVIOUSLY UNRECOGNIZED NEW RECENSION OF THE GREEK TEXT after a ms. in the library of Zurich classicist Joh. Frisius (1525-65). Basle physician Joh. Huber’s dedication dated 1 August 1549 discusses this and praises Petri for his types and learning. The Latin translation is Poliziano’s. In good condition (a few leaves lightly browned).

Hoffmann II: 222; Sandys, *A Hist. of Classical Scholarship* II: 83-6; VD 16 H 2498.

WITH CLEYNAERTS, GUILLON, FUCHS & BUDÉ TO HAND

- 20. Hippocrates.** *Aphorismi Græce Et Latine...cum Galeni commentarijs: Nic. Leonicensi...interprete.* Lyon, P. Rollet & B. Frein for G. Rouillé 1549. 16mo. 521 [r. 621], [19]p.



Contemporary brown calf (worn), blind ruled outer & inner frames, gilt lilies in the corners, gilt central arabesque, gilt daisies on the spine (crown defective). \$5500.00

A densely annotated volume — marginally and interlinearly. The 16th-century reader built his Greek medical vocabulary as he mastered medicine and paraphrased and elaborated on Leoniceno's extensive Latin commentary. In good condition, signature on the title of the mathematician, physician and occultist Claude Comiers (d. 1693), among whose publications is *Médecine universelle* (1687). In good condition, early illegible signature on the outside rear panel. Brunì Celli, *Bib. Hipocrática* 2544; Durling 2367.

“FULL OF EXPLETIVES” — FABER DU FAUR

21. Hymns. *Auß Bundt, Das ist: Ettliche schöne Christenliche Lieder.* Germany, s.n. c. 1780. 8vo. [xii], 796, [6]p.

A “sleeping” binding whose marks of ownership and date are properly read when the book rests on its spine.

Contemporary slightly worn black ?calf over beveled wooden boards. Three thick leather bands run across the spine at the top, bottom and center. The top and bottom bands are secured to the boards by the four shallow U-shaped repoussé brass fittings on the (traditional) top and bottom

board edges. A brass nail and washer secure the center band in front and in back. Four brass studs protrude from each band. Each panel has a repoussé brass lozenge in the center, the front lettered CL and the rear dated 1790; two brass catches and clasps, the clasps secured with a nail and washer; book block edges red. \$3500.00



A most peculiar decor and certainly one suggesting pride of ownership. These Anabaptist devotional songs from the 16th-century are “unique in Protestant hymnody in having been in continuous use for over 400 years” (*New Grove*² I: 509). Some are still sung by the Old Amish Order. In good condition (stains). Springer & Klassen, *Mennonite Bib.* 12767-70; see Faber du Faur, *German Baroque Lit.* II: 92a.

“UNA VOCE SOLITARIA, UNA FIGURA SINGOLARE” — DBI

22. Jacopone da Todi. *Le Poesie Spirituali*. Venice, N. Misserini 1617. 4to. [xx], 1055p, [9]p. Double-column (commentary long-line), FOUR FULL-PAGE ETCHINGS.

Contemporary limp vellum, ms. spine title (crown & base slightly chipped), contemporary ms. title on the top edge of the book block.

\$4500.00

A MONUMENT OF 13TH-CENTURY ITALIAN MUSIC AND LITERATURE with two hundred eleven compositions. To the 20th century, this was the standard edition

— at the core of the primary Italian repertory of late medieval vernacular song. Lay confraternities tightly integrated his *laude* into religious *rappresentazioni*, the font of Italian sacred vernacular theater.

Wealthy lawyer turned ragged public penitent, Jacopone (1230-1306) was closely associated with the *flagellanti*. Five years in prison for lyrics savaging church corruption inspired his most luminescent verse. “THESE INTENSELY AUTOBIOGRAPHICAL LAUDS...HAVE FEW RIVALS IN PRISON LITERATURE” (Hughes).

The editor Fr. Tresatti worked primarily from a ms. assembled for the Accademia della Crusca. He brought an additional hundred *laude* into the Jacoponian corpus and supplied a massive commentary: the medieval mystic framed for the Counter-Reformation. In good condition (a dozen inner margins pricked by worming).

*New Grove*² 12: 740 & 14: 367-74; De Bartholomaeis, *Le origini della poesia drammatica italiana* 213-4; *Enc. dello spettacolo* 6: 1269-76; Jacopone da Todi, *The Lauds* tr. S. & E. Hughes xx & 281; Bruni, “Jacopone, la lauda e la letteratura religiosa” in *Storia della civiltà lett. italiana* I: 121-53 (the best short survey); Razzolini, *Bib....Accad. della Crusca* 186.

GOD’S WORDS WELL ORDERED

23. Jerung, Heinrich. *Elucidarius scripturarum*. Nürnberg, Friedrich Creussner 6 June 1476. Folio (409 x 280 mm.). [i], [202], [1 blank] leaves. Gothic type (110), double-column, 48 lines per page, rubricated throughout, leading majuscules stroked in yellow.

Gilt English red morocco (c. 1820, rubbed, a couple of minor scuffs), panels framed by floral & geometric rolls, spine compartments with corner & center decoration, a scallop & thistle roll at the crown & a bird roll at the base, gilt lettered title, place & date, gilt ruled turn-ins, all edges gilt over red. *See inside front cover.* \$38000.00

Only Edition of this imposing posthumously published Bible dictionary, compiled by the mid-15th-century Nürnberg theologian. The roughly 6300 entries give definitions, etymologies and citations to the words’ appearances in the Bible and, often, in Ovid, Juvenal, Virgil and Lucan. I have traced two examples at international auction since 1960. A *large* copy in fine condition (two pages dusty, short split in one lower margin, four neat blank marginal repairs, fore-edge tabs removed), dozens of upper, outer and lower margins uncut.

Stegmüller, *Rep. biblicum medii aevi* 3182; Goff J-219 (3 libraries); *Bod-inc* J-095 (403 x 272 mm. in its first binding); ISTC ij00219000.

ASTRONOMY, MATHEMATICS & CHRONOLOGY

24. Lauret, Christophe. *La Doctrine Des Temps Et De L’Astronomie Vniuerselle*. Paris, P. Du Pré 1598. Folio. [iv], 133, [5] leaves. Large woodcut headpieces (two signed D[enis] D[u] P[ré]), tables throughout.

Mid-19th-century blind-tooled brown calf (Hatton, rubbed), two outer rule frames, corner fleurons, spine label & date gilt, red edges.

\$14500.00

Only Edition. This reconciles astronomical and historical data and treats the general concepts of time and its units of measure, the armillary sphere and the heavens. It catalogs zodiacal bodies, fixed stars and the planets and records lunar and solar cycles (mentioning Copernicus). With these it demonstrates the Septuagint is more astronomically and historically accurate than the then more widely accepted Hebrew original. Lauret did his own math to establish the dates of specific events based on celestial information. P. Cayet's dedication to Pope Clement bears a few early ms. annotations by a Protestant. I have found two complete copies in North America and one at international auction since 1960. In good condition (a few ink stains, two natural paper flaws affecting four words), Macclesfield stamp and bookplate. Not in Tardy's *Bibliographie générale de la mesure du temps* (1980).

Houzeau & Lancaster, *Bib...de l'astronomie* 12830; Grassi, *Union Catalog...European Observatories* 33; Patrides, "Renaissance Estimates of the Year of Creation" in *Huntington Library Quarterly* 26 (1963) 315-22; Cioranescu 12780.

"LA CÉLÈBRE VENTE" — LUGT

25. Leoffroy de Saint Yves, Charles. *Catalogue Raisonné Du Cabinet.* Paris, [Citoyenne Pitel for] F.L. Regnault[-Delalande] & J.C. Silvestre 1805. 8vo. xiv, 336p.

Slightly later red sheep backed marbled boards (rubbed), flat spine & title gilt (tips chipped), uncut. \$1200.00

The independently wealthy physician devoted his life to amassing the roughly one hundred paintings and many thousands of prints and drawings that make up these 600 lots, strong in Northern artists. Some of his finest pieces came from Mariette's sales. Dürer, Beham, Lucas van Leyden and a suite of some 2000 portraits by Nanteuil made the highest prices. Priced in contemporary manuscript, indexed by artist, and with the 19-page printed price list bound in.

Lugt, *Rép. des...ventes* 6939; Cicognara 4571; see Lugt, *Marques* I p. 335.

THE HYDROGEN ELECTRIC LIGHTER

26. Litgendorf, Joseph Max, Freiherr von. *Eine gläserne Flinte und zugleich nützliche Bergwerksmaschine neuerfunden und beschreiben.* Regensburg, C.E. Breitfeld c. 1780. 4to. [iix], 23p. & THREE FOLDING ETCHED PLATES OF HIS INVENTION (two signed by J. Meyr).

Contemporary blind ruled mottled calf (rubbed), flat spine with a vertical geometric roll, edges sprinkled blue. \$3400.00

Only Edition. This fugitive promotional piece advertises the author's invention, a portable electric lighter, which he designed for mining and smelting but which had much broader uses. Brenni contends the portable electric lighter is "THE FIRST ELECTRIC HOUSEHOLD APPLIANCE". A pioneer German balloonist, Litgendorf (1750-1829) performed a wide range of electrical experiments and here improved on Volta's advances. The illustrations show details of the author's innovations, particularly to the cock. No copy in the U.S. Faint stain to the lower third of the text, signature on the title.

Brenni, "Volta's Electric Lighter and Its Improvements" in *From the Itinerant Lecturers of the 18th Century to Popularizing Physics in the 21st Century...Proceedings...* June 1-6, 2003 edd. Teichmann et al. (2004) 7-28 esp. 18 & fig. 4B.

DEATH BY FORK

27. Mahlmann, August. *Marionetten=Theater...für kleine und große Puppen.* Leipzig, Georg Voß 1806. 8vo. [vi], [ii], 286, [2 blank]p.

Contemporary purple paper over paper boards (rubbed), flat spine (faded) with printed paper label. \$2200.00

First Edition of these four comical marionette plays by the young Romantic poet and dramatist, who starred Harlequin and Pandolfo along side characters of his own invention. In the first piece, mounted by the consummate Weimar puppeteer Geisselbrecht, the dilemma of King Violin and Princess Clarinet is resolved when she stabs herself with a fork and expires — a not untimely demise. Mahlmann's oft quoted preface derides the "fashionable" German stage and praises the imagination and creativity of puppet theater. In excellent condition. My thanks to Jonathan Reynolds for his help.

McCormick & Pratasik, *Popular Puppet Theater 1800-1914* 179; Jurkowski, *History of European Puppetry* 262; Boehn, *Puppets & Automata* 79; Goedeke V: 550,10,5.

DRUNKEN PARTYING AS ETHNO-GASTRONOMY

28. Mardi Gras. Schmidt, Johann Peter. *Fastel=Abends=...Gebrauch in Mecklenburg.* Rostock, M. Waringck & E.E. Rahts [1742]. 4to. [xii], 180p.

Contemporary half-vellum & marbled boards (rubbed), flat spine, edges sprinkled red. \$2100.00

Only Edition: the first book on the local customs, clothing, proverbs, dances and games peculiar to Carnival celebrations in the Duchy of Mecklenburg. It gives over 50 pages to food and drink — relatives of hot cross buns, special sausages, wine, beer, etc. The massive footnotes comprise a bibliography. Schmidt (1708-90) twice re-issued these sheets under a different title. Of the three issues, I have found four examples in the U.S. In good condition, two ms. signatures. Heeß, *Geschichtliche Bib. von Mecklenburg* 928.

HARMONIE EVANG.

B*Glorifica-
rent,

nes,¹&*glorificabant Deum,^a qui dedisset po-
testatem talem hominibus:^c & repleti sunt ti-
more,^b dicentes:^c vidimus incredibilia hodie:
^bnunquam sic vidimus.

CAPVT XIII.



E*conspexit

C*ait

B*dum recum-
beret,

ET post hæc, regressus est ^b rursus ad ma-
re: omnisque turba veniebat ad eum, ac
docebat eos.¹ Et ^c prateriens I E S V S ^a il-
linc, ¹ vidit ^a hominem ^c publicanum, no-
mine ^b Leui ^b Alphæi filium, ^c sedentem ad te-
lonium, ^a qui dicebatur Matthæus: ¹ & dicit il-
li: Sequere me. Et ^c relictis omnibus, ¹ surgens
sequebatur eum. ^c Et fecit ei convivium ma-
gnum Leui, in domo sua. Et factum est, ^a recum-
bente eo in ædibus ^b illius, ^c & ^a ecce multi pu-
blicani & peccatores, ^a qui venerant, simul ac-
cumbabant cū I E S V & discipulis illius: ^c & e-
rat turba publicanorum multa, & aliorum qui
cum

THE PAINTER'S GRAMMAR

29. Noble, Thomas. *Practical Perspective, Exemplified of Landscapes.* London, J. Nichols for His Majesty's Printseller E. Orme et al. 1805. Folio. [ii blank], frontis., iv, 5-36, [2]p. & ELEVEN AQUATINT PLATES (two in contemporary color).

Later 19th-century half tan calf & marbled boards (rubbed), spine & red morocco label gilt, outer & lower edges uncut. \$2200.00

First Edition, intensely Romantic, with lush views, obelisks, fountains, ruins, dovecots, farmhouses, fishermen on a bridge.... Two leaves of letterpress explain each plate. With this folio as bait, Noble (?1805-?37) sought students for his private classes in architecture, drawing and perspective. The final recto advertises his services and address. Not in Vagnetti. A nice copy, good impressions of the plates, bookticket of Charles M. Hutt.

Abbey, *Life* 42; UCBA II: 1474.

BANNED & BEAUTIFUL

30. Osiander, Andreas. *d.Ä. Harmoniæ Eua[n]gelicæ Libri Qvator.* Paris, [Denis Janot &] Galliot Du Pré 1544. 8vo. [iv], clx leaves. NINETY-SIX TEXT WOODCUTS ATTRIBUTED TO JEAN COUSIN (32 x 53 mm.) & ONE FULL-PAGE WOODCUT (81 x 57 mm.).

Cased binding of contemporary vellum over paper boards, early ms. spine title. *See facing illustration.* \$6800.00

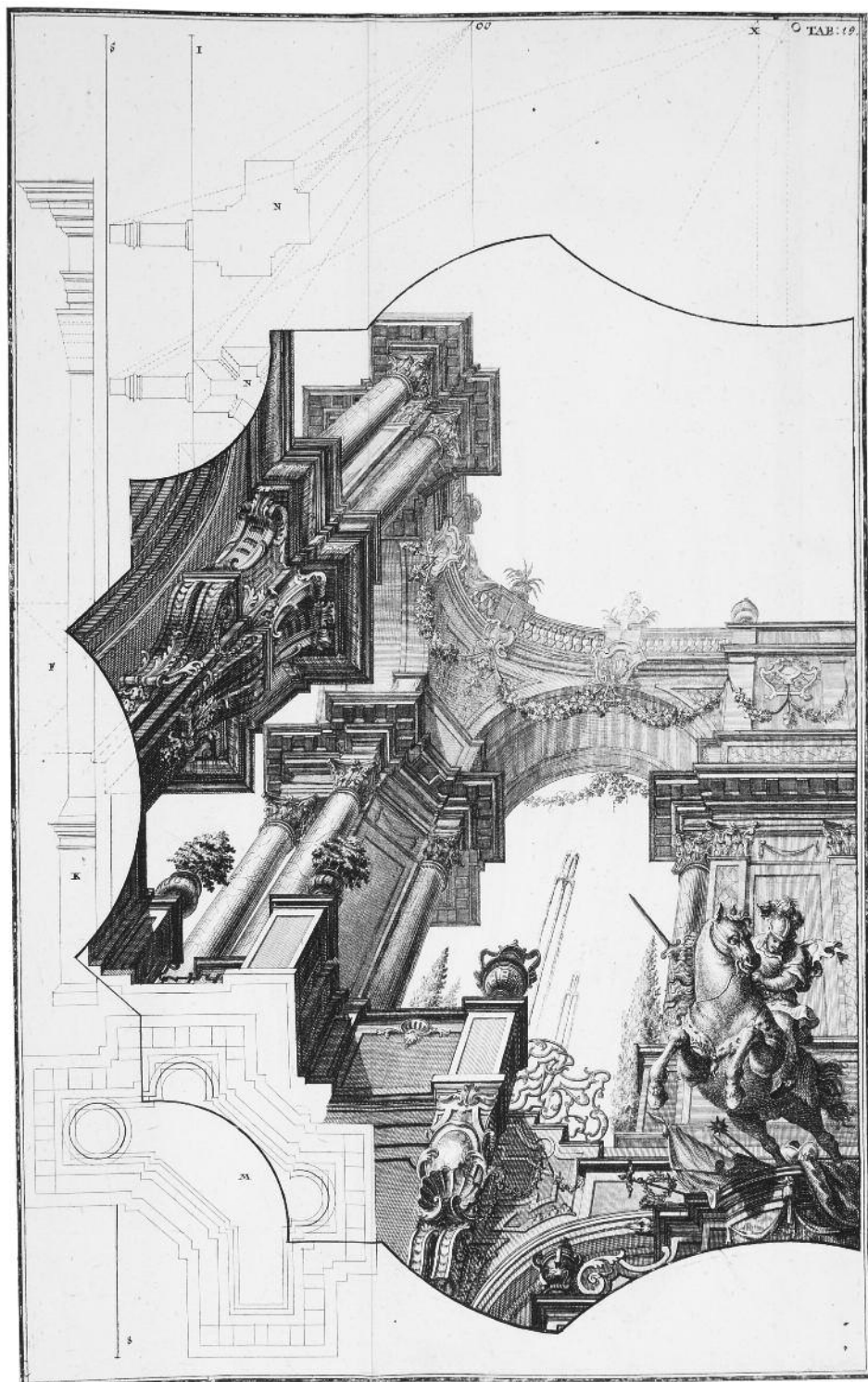
"THESE BLOCKS...ARE THE BEST PRODUCTION OF THE WORKSHOP OF D. JANOT" (Brun, tr.). Elegant, skillfully engraved and delicately shaded, the cuts were commissioned for this openly Protestant text. Within two years it figured on the Louvain *Index*. I have located two examples in the U.S. In excellent original condition (narrow faint dampstain to a half dozen outer margins), some outer and lower margins uncut.

Firmin-Didot, *Étude sur Jean Cousin* 149 "La grâce et noblesse y sont réunies"; Brun, *Le Livre français illustré de la Renaissance* 262; Omont, "Catalogue des éditions françaises de Denys Janot" in *Mém. de la Soc. de l'hist. de Paris et de l'Île-de-France* 25 (1898) 284,75; Tilley, "A Paris Bookseller — Galliot Du Pré" in *Studies in the French Renaissance* 216,160; Seebass, *Bib. Ossiandrica* 24.5.1.

"UN GRAND SUCCÈS" — CAILLET

31. Palingenius, Marcellus. *Stellatus. pseud. Zodiacus vitæ.* Lyon, J. de Tournes & G. Gazeau 1556. 16mo. 366, [82]p. Arabesque title border.

CONTEMPORARY GILT RULED RED MOROCCO (rubbed), gilt central fleurons, spine gilt with flowers & birds, all edges gilt. \$1400.00



Fountains, wrought iron, stucco...vertigo. No. 32.

A lovely copy of this verse satire of papal and clerical hypocrisy — both on the *Index* and in print well into the late 18th century. In original condition (single worm trail in seven blank lower margins, last few leaves with small marginal stain), some lower edges uncut, Toulouse jurist Jean Claude Deville signed the front pastedown in 1602.

Caillet, *Manuel bib. des sciences* 7096; Cartier, *Bib. des éditions des De Tournes* 342.

COMPLETE COVERAGE

32. Perspective. Schübler, Johann Jacob. *Perspectiva Pes Pictvrae. Das ist: Kurtze... Verfaßung Der Practicabelsten Regvl, zur Perspectivischen Zeichnungs=Kunst.* Nürnberg, J.C. Weigel 1719-1720. Two vols. in one. Folio (425 mm.). Frontis., [iix], 34 [r. 47], [1]p. & frontis., 57, [3]p. & FORTY-EIGHT FOLDING ETCHED & ENGRAVED PLATES after the author's designs by Retz, Montalegre, Bollmann et al. The allegorical frontispieces show Painting, Architecture & Perspective.

Contemporary ivory vellum (rubbed, soiled), flat spine with gilt lettered orange painted patch (rubbed). *See facing illustration.* \$6500.00

First Edition, the principles of perspective for draftsmen, painters and architects. These designs could be passed around a workshop or placed before a patron to select patterns for stairways, garden ornament, arches, mausoleums, table plate, shrines, moldings, doorways, chapels, balustrades, cupolas, statuary, window treatments, green houses, artist's studios, entrances, pilasters, domes, martial memorials...and the Orders. The introduction surveys the development of perspective and notes innovations. Schübler often designates his own ideas as "modern". In good condition (some faint marginal stains).

Vagnetti, *De naturali et artificiali perspectiva* EIVb17 "molto chiara"; not in Milard, *BAL Early Printed Books* or Lewine.

"VATER DES DEUTSCHEN NATIONALBEWUSSTSEINS" — WIDMER

33. Piccolomini, Aeneas Silvius. *de Ritu. Situ. Moribus. et Condicione theutonie descriptio.* Leipzig, Wolfgang Stöckel 9 April 1496. 4to (190 x 132 mm.). xxxix leaves. Gothic type (81, headings 160), 39 lines per page, shoulder notes, initial guide letters.

Old paper boards (damaged), edges sprinkled red. \$5800.00

First Edition: "his *Germania* of 1457 was aimed at persuading the Germans...that the Roman Church alone had turned Germany from the poor, barbarous country described by Tacitus into the rich, civilized country that the author had observed with his own eyes" (Cochrane). *Germania* shaped the historical, political and geographical ideas of German Humanist historians from Steinhöwel to Meisterlin. A very worldly diplomat, the author lived and traveled widely in German-speaking lands for two decades before taking orders, accumu-

lating lucrative benefices and the papal tiara as Pius II (1458-64). Top edge dented, title soiled, early ms. class mark on the title, 18th-century armorial duplicate stamp.

Klebs, *Incunabula scientifica* 374.1; Cochrane, *Historians and Historiography* 46-7; Widmer, *Enea Silvio Piccolomini Papst Pius II*: 91-2; Potthast, *Bib. hist. medii ævi* I: 20 "Selten"; Goff P-744 (3 exx.); ISTC ip00744000.

LIFE IN THE EARLY 15TH CENTURY

34. Pierre Auxboeufs, O.F.M. *aureo[rum] sermonu[m]...Prima [-Tertia] pars.* Lyon, [?J. Marion for] J. Mareschal 1520-1520-1521. Three vols. in one. 8vo. [iix], LXXXIII leaves & CCXIII, [1 blank], [24] leaves & CXXXVII leaves. Double-column, woodcut of St. Francis receiving stig-mata, a Marion woodcut device on the titles.

?Late 16th-century limp vellum (soiled, lacks ties). \$2900.00

First Edition of this "rich album of accurate images" (Martin, tr.). These sixty-six sermons are heavily larded with vernacular prose and verse and with proverbs. They paint artisanal, rural and mercantile activities, street players, royal entries, corporate processions, Church Fathers, mountebanks and mystery plays. Pete (c. 1368-1425) was Confessor to Queen Isabelle of France. Only one of his orations had previously appeared in print (c. 1483, in French, 3 exx. known). A new edition of present collection was issued in 1643: none of these is held by a U.S. library (the 1521 Paris edition is a ghost). In good condition (some quires browned), a few scattered early ms. notes, stamp of the Franciscans at Alcalà de Xivert.

Martin, "Un prédicateur franciscain du XV^e siècle: Pierre-au-Bouefs, et les réalités de son temps" in *Mouvements Franciscains...études présentée...23 octobre 1982* ed. Vauchez (1984) 107-26; Roest, *Franciscan Lit. of Religious Instruction* 113-4.

PRINTED IN ARAMON, LODÈVE, TOULOUSE, AVIGNON...

35. Plantavit de la Pause, Jean de, Bp. of Lodève. *Chronologia Præsvlvm Lodovensivm.* Aramon [=Avignon, J. Piot] for the Author 1634. 4to. Engr. title, [xx], 413, [3 blank], 52p. Text & shoulder notes in rule frames, engraved architectural title with portraits & arms.

Brown calf (bumped), gilt spine & title, edges sprinkled brown.

\$2200.00

ONLY EDITION, PRIVATELY PRINTED FOR EXCLUSIVE DISTRIBUTION BY PLANAVIT, whose life is the longest of the one hundred two Lodève episcopal biographies here (by chance...). No copy in the U.S. In very good condition.

Deschamps, *Dict. de géographie* 89-90 (Aramon); Brunet *Suppl.* II: 249 (Toulouse); Labande, "Un problème d'histoire typographique. L'imprimeur de la *Chronologia præsulvm Lodovensium*" in *Mém. de l'Acad. de Vaucluse* XVII (1898) 267-272 (Avignon); *Rép. bib. des livres impr. en France au XVII^e siècle* IX: 13,1 (Aramon=Avignon) & IX: 65,1 (Lodève); Bourgeois & André, *Sources de l'hist. de France XVII^e siècle* VI: 4656 (agnostic).

THE POLISH GRAND CHAMBERLAIN

36. Potocki, Vincent. *Catalogue D'Une Collection Nombreuse D'Estampes.* Paris, [Leblanc for] F.L. Regnault-Delalande 1820. 8vo. xvi, 255p.

Contemporary red sheep backed marbled boards (rubbed), flat spine & title gilt, uncut. \$1200.00

The dispersal of his immense collection — over 80,000 prints (in 700 lots), some 50 paintings, 100 lots of illustrated and art books and a handful of drawings. I locate three examples in the U.S. In good condition, priced throughout in contemporary manuscript, indexed by artist, and with the 12-page printed price list bound in.

Lugt, *Rép. des...ventes* 9728.

THE KING'S MAN

37. Prault, Laurent-François I. *Catalogue De Tableaux.* Paris, [L.-F. II Prault] for Hubert & J.B.P. Le Brun 1780. 8vo. 30, [2 blank]p.

Blue boards. \$3500.00

A Printer's Private Pleasures. This select *cabinet* included some seventy drawings and gouaches by Cochin, Boucher and Rigaud, an English microscope and telescope, as well as terra cotta, medals and coins. Entries give dimensions and occasionally provenance. Prault (1712-80) began bookselling in 1733 and rose to *imprimeur ordinaire du roi*. His son succeeded him in the post and printed this catalog. No other copy in the U.S. In nice condition.

Blanc, *Le Trésor de la curiosité* II: 26; Lugt, *Rép. des...ventes* 3188.

OF BOOKS & MEN

38. Reusner, Nicolaus. *Icones sive Imagines Virorum Literis Illustrium.* Strassburg, B. Jobin 1590. 8vo. [xvi], 428, [16]p. Text & illustrations enclosed in fleuron frames, ONE HUNDRED NEARLY FULL-PAGE WOODCUT BUST PORTRAITS (100 x 80 mm., most after Tobias Stimmer), large woodcut arms of Friedrich II of Denmark (initials FS at the top & T.I.W.B. at the base).

Contemporary blind decorated ivory vellum with slightly overlapping edges (rubbed), outer rule frame, a coursing hound in each lower corner & a fleeing deer in each upper corner, oval central medallion of interlacing vines & foliage, flat spine ruled, blue edges. \$2600.00

Astronomers, poets, printers, anatomists, mathematicians, statesmen, surgeons, historians, emblematisers, scientists, cartographers, bibliographers.... Virtually all hold a book. Each portrait — of Vesalius, Erasmus, Copernicus, Savonarola, etc. — precedes a biographical epitaph and one or more encomiastic verses in Latin and Greek by various contributors. This is the second edition with

these blocks (first 1587). In good condition, stamp of Johannes Geffecken of Hamburg on the title verso, shelf label of the Oriental Institute of Vienna. Davies, *German Books...*C. Fairfax Murray 362; Schottenloher, *Bib. zur deut. Gesch.* 35736; VD 16 R 1428; see Buisson, *Rép. des ouvrages pédagogiques* 560.

NINE MILLION & GOING STRONG

39. Reuß, Ferdinand Friedrich. *Ordo Bibliothecae Universitatis Caesareae Mosquensis* [facing Cyrillic: *Raspolozenie Biblioteki Imperatorskogo Moskovskogo Universiteta*]. Moscow, Imperial University Printer 1826. 4to. XXVI, 233p. Facing Latin & Russian text.

Contemporary gilt ?Russian straight-grained blue sheep (minor defects), outer roll frame of roses & grape clusters, flat spine with lyres & three rolls (two “Gothic”) & gilt lettered title, pink endleaves, all edges gilt. \$4500.00

Only Edition of this massive decameral classification scheme with 2452 rubrics, in each the books arranged by date of publication. Each rubric has a three-character alphanumeric locator, thus prestidigitation (3El), electricity (4Ex), maps of America (5Ds), incunabula (5Sb), flight (8Mg), lithography (9Ho), art of memory (10Af)....

This system continues to bibliographically control the 9,000,000 volume Lomonsov University Library (originally the Moscow State University Library, est. 1755) for which it was created in 1812 after the library’s catastrophic losses and fire. Appointed by Nicholas I, Reuß (1778-1852) aggressively built a comprehensive research collection, purchasing some 25,000 books and PIONEERING THE CARD CATALOG (illustrated pp. VIII-XI). In good condition (some light foxing), liturgist J.K. Dankó (1829-95) signed and dated the front flyleaf in 1893. Samurin, *Gesch. der bibliothekarisch-bibliographischen Klassifikation* II: 166-76 & 653-5; Petzholdt, *Bib. bibliographica* 50-1.

A COLLECTOR AT FIFTEEN

40. Rigal, comte. *Catalogue Raisonné Des Estampes*. Paris, [Leblanc for] F.L. Regnault-Delalande 1817. 8vo. xii, 564p.

Contemporary red sheep backed marbled boards (rubbed), flat spine & title gilt, uncut. \$1900.00

Buying his first prints in 1762, the *comte* Rigal formed an extraordinary collection, here “scientifically described” by the auctioneer Regnault-Delalande (Lugt, tr.). His exceedingly detailed notes record states unknown to previous scholars, including Bartsch. The prints form some 1000 lots, then a few print collecting guides and lastly twelve copperplates from the renowned French flower painter Pancrace Bessa’s monumental *Fleurs et fruits* of 1808, along with 2999 proofs printed in color, colored by hand or pulled in black. The Bessa made 8405 francs — no other lot breached 800 fr. The final twenty pages list Regnault-

Nempe war es wirt komen der reich/wirt geborn von ein
armen/Vñ die wilden vnueruñfftigen chür des Erdrichs wer
den in ankettten/schreien vnd sprechen: Lobet in in den vorhöfen
der himel.

VI. SIBYLLA CVMANA.



MIt irem rechten namen Amaltehea/zur zeit Tarquinij Pri
sci/war mit gold bekleydt/erug ein vñfgethan buch in irer
bandt.

23 4

Delalande's *two hundred eighty-three art auction catalogs* (1785-1817). In good condition, priced throughout in contemporary ms., indexed by artist, and with the 15-page printed price list bound in.
 Blanc, *Trésor de la curiosité* II: 319-29; Lugt, *Rép. des...ventes* 9255; Lugt, *Marques* 2139a.

PARTY PLANNERS

41. Rome. *Ordinationi E Statviti Della...Archiconfraternità di Santa Maria della Pietà in Campo Santo Delle Nationi Teutonica, e di Fiandra.* Rome, Apostolic Cameral Press 1683. 4to. 55p. The Archconfraternity's woodcut device on the title.

18th-century gilt mottled calf, ARMS OF CARDINAL PIERLUIGI CARAFA (rubbed), foliage & geometric frame, corners with lattice work, foliage & stars, acorns on the spine, all edges gilt. \$1700.00

Only Edition of the society's only published work, its laws, offices and administration. In 1450 the German and Flemish members of the Papal Curia established this lay confraternity — open to women — to see to the burial of fellow nationals, who died in Rome. It also maintained their residence, church and cemetery, tucked in near the Vatican. Basically they ran one procession after another, all to the same destination. The duties of, i.a., nurses, archivists and tax collectors are detailed here. Browned, short worm trail in a few blank lower margins; Pierluigi Carafa (1677-1755) made Cardinal in 1728.

Rossetti & Belleudi, *Rome A Bib.* 10152; *Bib. delle ediz. giuridiche...italiana* I(1): 520.

WOMAN AUTHOR — WOMAN PATRON

42. Saintonge, Louise-Geneviève (Gillot) de. *Histoire Secrete De Dom Antoine Roy De Portugal.* Paris, J. Guignard 1696. 12mo. [iix], 255, [1]p.

CONTEMPORARY GILT RED MOROCCO, ARMS OF THE DEDICATEE ÉLISABETH-CHARLOTTE DE BAVIÈRE DUCHESSE D'ORLÉANS sister-in-law to Louis XIV (Olivier 2564,1 variant), spine with her large lily in five compartments & lettered spine title in the sixth, board edges gilt, edges gilt over marbling. *See outside rear cover.* \$9500.00

FIRST EDITION: AMONG THE FIRST HISTORICAL WORKS WRITTEN BY A WOMAN BASED ON PRIMARY SOURCE MATERIAL. Using maternal archives, she constructed the biography of Antonio, self-styled Prior of Crato and King of Portugal (1531-95), the bastard son of the Jewess Violante Gomez and Luis Duke of Beja the younger son of King Emanuel.

And a ripping good story, too. From 1578, when he escaped a Moroccan prison, to 1589, when he sailed from England to rally the Portuguese against Philip V of Spain, Antonio repeatedly attempted to mount the throne, sacrificing

all, including the royal jewels. HE PROMISED CATHERINE DE MEDICI BRAZIL IN RETURN FOR HER SUPPORT. Instead she bought gems. He died in poverty at Paris.

The issue of Élisabeth of Bavaria, called *Madame*, ascended the French throne in 1830. Her library passed, with few exceptions, into the Bibliothèque Nationale. In fine condition.

Cioranescu 61297; see Pearson's *Les femmes bibliophiles...Royal...Ladies* 20 & Guigard I: 109; not in Alden.

PAPER POWER

43. Scharffenberg, Georg. *Warhafftige und in bewerten Historien wolgegründete Genealogia oder Stam[m]baum des...Fürstlichen Hauses Braunschweig vnd Lüneburg.* Wolfenbüttel, Conrad Horn 1584. SUPERB WOODCUT MURAL MEASURING 2360 X 910 MM. (= 7 ft. 8 in. x 3 ft.). It is composed of seven central sheets with five full-sheet woodblocks (four 430 x 570 mm., one 400 x 525 mm.) and twelve narrow white-line ornamental woodcut border sheets (190 x 60 mm.), together with over three thousand lines of letterpress text.

Rolled, in a custom cloth box with a gilt lettered morocco label.

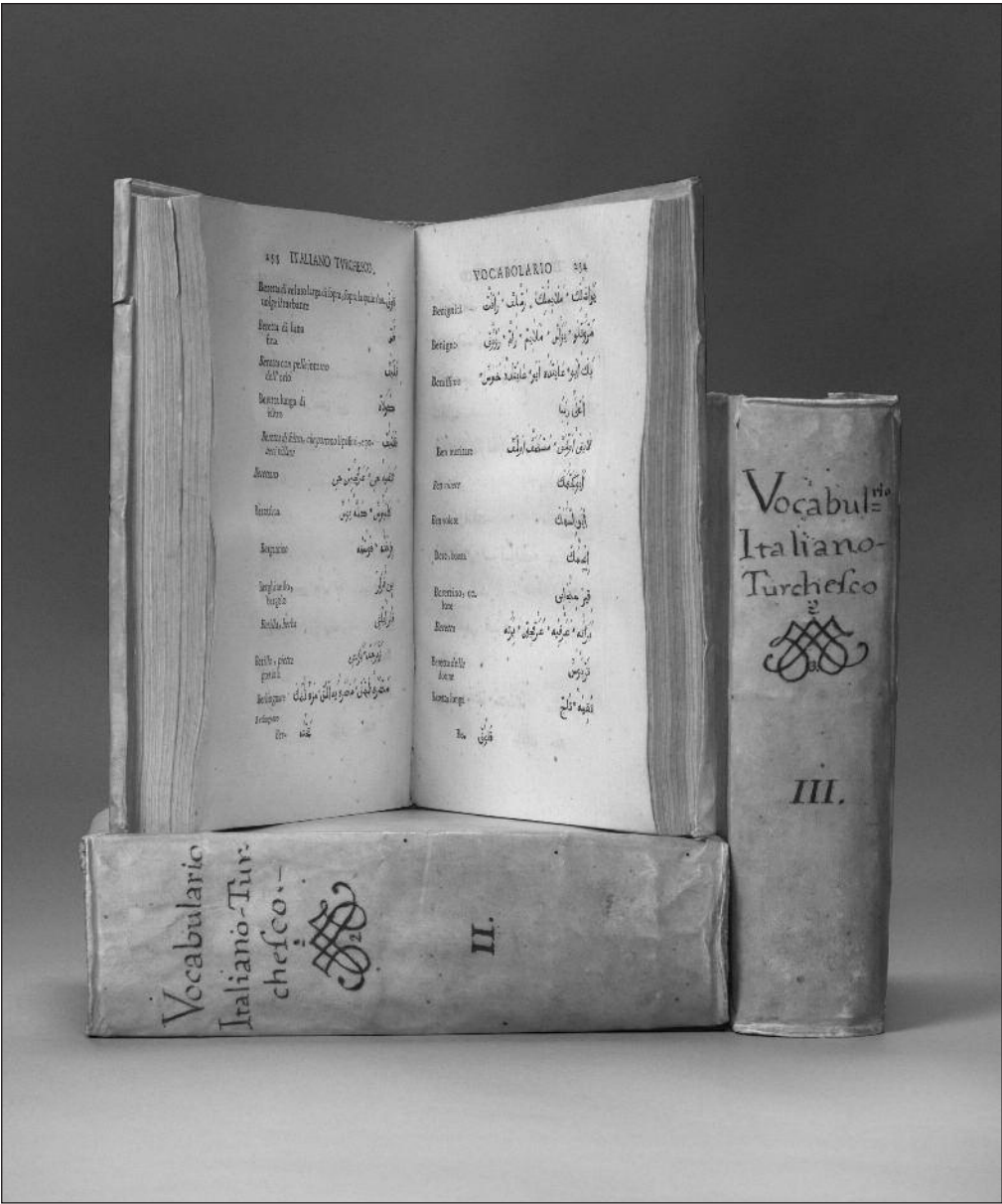
See folding insert — image greatly reduced. \$32500.00

A staged pageant of history, this monumental woodcut asserts the claims of the house of Braunschweig-Lüneburg — dynastic, political, territorial and spiritual. It decorated interiors in the private dwellings of aristocratic collectors and urban burghers, town halls, bathhouses and taverns. It was pasted directly onto walls or backed with linen and hung like a tapestry or painted canvas. Its ornamental borders added luster to the rich central iconography, as contemporary costume bound ancient glory to present political pretensions.

Woodcutter Georg Scharffenberg (c. 1525-1608), poet and musician Franz Algermann (c. 1548-1613) and printer Conrad Horn (fl. 1558-1603) realized this remarkable commission, given in 1582 by the dedicatee, Duke Heinrich Julius (1564-1613), then age eighteen and already bishop of Halberstadt and Administrator of Minden.

The central narrative has five main components: 1) the long narrow title sheet across the top 2) the elaborate “heading” sheet of the Holy Trinity and the Emperor 3) the central four-sheet genealogical tree of some thirty generations of the five major Braunschweig-Lüneburg family lines with FIVE FULL-FIGURE PORTRAITS, TWO HUNDRED-SIX HALF-FIGURE PORTRAITS and one hundred fifty-four coats of arms 4) the left and right columns of verse biographies of twenty of Heinrich Julius’ most distinguished ancestors and 5) the white-line ornamental border blocks with the roundels that record the Bishops of Halberstadt (left border) and of Minden (right border).

SCHARFFENBERG’S GREATEST ACHIEVEMENT, the visually intricate *Genealogia* reads from the top down — the top two center sheets and the left and right columns of biographical verse, and from the bottom up — the four center “tree” sheets and the outer “bishop” border roundels.



Not in Blackmer or Atabey. No. 4.

We know of seven other examples, complete, defective or fragmentary. Careful examination reveals multiple issues from 1582 to 1590. These variants place the woodcut mural offered here, with its two paste-on cancels near the beginning of the sequence.

A provisional census of the *Genealogia*: 1. this copy (complete, *not mounted*, uncolored), 2. Berlin Kupferstichkabinett (lacking the title and “heading” sheets, mounted on paper, uncolored), 3. Dresden Sächsische Landesbibliothek (complete, mounted on linen, uncolored), 4. Göttingen Städtisches Museum (complete, mounted on linen, colored with red and black wash), 5-6. Wolfenbüttel Niedersächsisches Landesarchiv (two copies — the first lacking the title and “heading” sheets, mounted on linen, uncolored; the second composed of four small fragments, colored), 7-8. Wolfenbüttel, Herzog August Bibliothek (two complete copies — one mounted on paper, colored; the other mounted on linen, colored), [9]. Amelungsborn Abbey Lower Saxony now lost (recorded in a 1613 ms. inventory). Four of the seven never left home. The Dresden copy arrived with the 1582 marriage of Princess Maria von Braunschweig-Wolfenbüttel with Duke Franz of Saxony, and that at Göttingen may have been a gift in 1585 from Duke Julius when he visited the town. Thus six of the eight extant examples have not budged in 425 years.

In good condition, long folded in an album (the three creases now expertly strengthened and repaired), one sheet slightly browned, one line and three words lost, slight loss to bits of the border and to the pillow supporting the Emperor’s feet. Watermark: a crown above three pillars or ribbons — or a crowned M — centered between two chain lines (41 x 38 mm.; no counter-mark).

Lippelt, “Im Schatten des Löwen? Bemerkungen zu Franz Algermanns Prachtstammbaum der Welfen von 1584” in *Wolfenbütteler Notizen zur Buchgeschichte* 32 (2007) 61-78; Brinkmann, “Ein fürstliches Geschenk?: Der Prachtstammbaum der Welfen von 1584 im Städtischen Museum Göttingen” in *Göttinger Jahrbuch* 54 (2006) 21-32; Heusinger, “Scharf[f]enbergs Welfischer Stammbaum (1582-1589)” in *Braunschweigisches Jahrbuch für Landesgeschichte* 86 (2005) 171-7; *Die Renaissance im deutschen Südwesten Ausstellung Badisches Landesmuseum Karlsruhe* (1986) 420-1; Katte, “Prachtstammbaum des Hauses Braunschweig-Lüneburg 1584” in *Sammler, Fürst, Gelehrter, Herzog August zu Braunschweig...1579-1666 Ausstellung Herzog August Bibliothek* (1979) 52-3, 43 & color illus. facing p. 64; Lisch, “Über des Herzogs Ulrich von Meklenburg-Güstrow Bestrebungen für Kunst und Wissenschaft” in *Jahrbücher des Vereins für Mecklenburgische Geschichte und Altertumskunde* 35 (1870) 13-17.

Hollstein, *German... Woodcuts* comp. Zijlma (1997) 44: 122-6, 2; Strauss, *The German Single-Leaf Woodcut, 1550-1600* III: 910-11, 11; see Landau & Parshall, *The Renaissance Print 1470-1550* 88 & 231-7; see Silver & Wyckoff, *Grand Scale Monumental Prints in the Age of Dürer & Titian Exhibiton* (2008); see Silver, *Marketing Maximilian: the Visual Ideology of a Holy Roman Emperor* 41-4; see Rosenberg & Grafton, *Cartographies of Time: A History of the Timeline* 36 & 48-51.

“POUR LES CURIEUX”

44. Schryvere, Charles Joseph de. *Catalogue D’Une Très-Belle Collection De Tableaux.* Bruges, J. van Praet 1763. 8vo. 16p. Title in fleuron frame.

Sewn as issued.

\$1600.00

Fifty-eight lots of Dutch and Italian paintings — Rubens, Neefs, van Oost and Teniers — and five of books. I have not found a copy in the U.S. In original condition.

Lugt, *Rép. des...ventes* 1299.

THE DRAFTSMAN'S BIBLE

45. Schübler, Johann Jakob. *Ars inveniendi...Das ist...Metathesi Numerorum...Proportion...Mahlerische und Optische Erfindungs=Kunst...Hand=Zeichnung...mit zierlichen Architectonischen Vorstellungen.* Nürnberg, L. Bieling for Barbara Weigel 1734. Folio (312 mm.). 196, [4]p. & THIRTY-FIVE ETCHED & ENGRAVED PLATES designed & cut by the author, eight text woodcuts, computations in text.

Contemporary blind ruled lightly speckled calf, edges sprinkled red & blue. \$7500.00

Only Edition of THIS FUGITIVE TECHNICAL DRAWING MANUAL FOR ARTISTS, ARCHITECTS, ENGINEERS, MATHEMATICIANS, PUZZLERS AND CALLIGRAPHERS. Schübler (1689-1742) supplies the mathematical underpinnings for proportion, perspective, ornament, the Orders, public and domestic building and letter forms. He brings together geometry, music, the plastic arts, astronomy, the occult, cryptography..... HIS EXTENSIVE TREATMENT OF MAGIC SQUARES includes instructions on their construction and a dozen plates. Frau Weigel adds a three-page catalog of books by Schübler issued by her firm. I have identified two complete copies in North America. In fine condition.

Berlin Kat. 4731.

WOMEN SPEAK, WE LISTEN

46. Sibyls. *Weissagunge[n] der Zwölff Sibyllenn.* Frankfurt am Main, C. Egenolff 1534. 4to. [1] 2-23, [1 blank] leaves. FOURTEEN NEARLY FULL-PAGE WOODCUTS (120/9 x 86/90 mm.), title block of a woman petitioning King Solomon (52 x 71 mm.).

Wrappers.

See page 25.

\$8500.00

Chapbook. These texts inspired paintings, tapestries, carved gems, architectural ornament and music. Fourth-century Christian writers recast Egyptian Jewish auguries inspired by ancient Hellenic prophetesses. The present collection was shaped by an early 14th-century German compiler, who added the predictions of Nicaula, Queen of Saba (Sheba). To this, an anonymous late 15th-century imperial partisan added sayings of Saints Bridget and Methodius, Joachim di Fiore, Brother Reinhard and Johann Lichtenberger that advanced Maximilian I's expansive claims. This mix of contemporary politics, Christian prophecy and heathen wisdom had some two dozen 16th-century printings: single examples of five are recorded in North American libraries. In good condition (three small

worm holes through the book, a few scattered smudges), a few margins uncut. Piper, *Mythologie der christlichen Kunst* I: 483-505; *Sibyllinische Weissagungen...* edd. Kurfesß & Gauger 472-6; Darnedde, *Deutsche Sibyllen-Weissagung* 57-93; *BM STC* 813; *VD 16 Z* 943 (BL ex. only); Benzing, "Drucke C. Egenolffs" in *Das Anti-quariat* XI (1955) 162,64 (BL ex.).

TASTE

47. Silvestre, Jacques-Augustin de. *Catalogue Raisonné D'Objets D'Arts.* Paris, [Le Blanc for] F.-L. Regnault-Delalande 1810. 8vo. [ii], xvi, 555p.

Contemporary drab paper wrappers, printed spine label (spine cracked), uncut. \$1600.00

FIVE GENERATIONS OF PAINTERS, ENGRAVERS AND PRINT PUBLISHERS BUILT THIS COLLECTION — Israël Henriët (c. 1590-1661), Israël Silvestre (1621-91), Charles-François (1667-1741), Nicolas-Charles (1699-1767) and Jacques-Augustin (1719-1809). The *Catalogue* was also marketed as a reference book (4 fr. 80 c.). Though paintings (673 lots) outnumber prints, the 650 intaglio entries are *carefully* described and consume three-quarters of the volume. The Van Dyke portrait lot, 345 sheets by sixty-two artists (30p.), is representative. Regnault-Delalande indexed the whole and added a bibliography of his 211 art auction catalogs from 1785 to 1810. In good condition; bound in is the 21 Feb. 1811 *Annonce* (order of the sale) and the 25 March *Table des prix* (both 16p.). Blanc, *Le Trésor de la curiosité* II: 589-91; Lugt, *Rép. des...ventes* 7932.

FOR THE MOUTHS OF CHILDREN

48. Speyer Hymnal. *Alte Catholische Geistliche Kirchengeseng...samt einem Catechismo.* Cologne, A. Quentel 1599. 12mo. [vi], 245, [1 blank] leaves. PRINTED MUSIC THROUGHOUT, pages in a fleuron frame, title in red & black.

Contemporary blind-tooled pigskin over beveled wooden boards (joints neatly repaired), outer bust portrait & foliage roll (signed HEI & DVR), the central rectangle with two vertical repetitions of an acanthus roll, ms. paper spine label, spine cords with rope rules, two chased brass catches & clasps. \$15000.00
See page 33.

FIRST EDITION OF THE FIRST CATHOLIC HYMNAL EXPRESSLY FOR YOUNGSTERS. With one hundred seventy-four hymns and one hundred fourteen tunes, it ranks among the most comprehensive Catholic hymnals of the 16th century. IT INCLUDES A "MUSICAL" CATECHISM — lyrics and melodies are original compositions — and THE FIRST PRINTING OF THE WORDS AND MUSIC OF *LO, HOW A ROSE E'ER BLOOMING*.

The Jesuits prepared the contents, drawing on local and Protestant hymns, and the Bishop of Speyer provided the funding. The Jesuits proselytized Protestants with this in hand, pointing to hymns like Luther's Christmas classic *From*

Heaven Above to Earth I Come. No copy of this first edition has appeared at international auction since 1950; none is in a U.S. library. An honest copy (worming in six quires, lower margin of forty leaves lightly stained), contemporary ms. inscription dated 1599, from the libraries of the Sursee then the Rapperswil Capuchins.

Vossebrecher, *Die Gesänge des Speyerer Gesangbuchs* “Bestseller”; *Das deutsche Kirchenlied*...RISM B VIII/I: 1599⁰⁵; Bäumker, *Kathol. deutsche Kirchenlied* I: 188 & pp. 156-7; MGG *Sachtheil* 5: 113-4; VD 16 ZV 427; see Foster’s *The Counter-Reformation in the Villages: Religion and Reform in the Bishopric of Speyer*.

NOT JUST FOR SCOTCH

49. Stoy, Johann Friedrich. *Anleitung zu...Benutzung des Torffs...im Churfürstenthum Sachsen*. Altenburg, Richter 1781. 8vo. Etched frontis., [x], 80, [4]p. & THREE FOLDING ETCHED PLATES IN CONTEMPORARY COLOR. Etched frontispiece of peat harvesting.

Contemporary mottled sheep (worn), gilt ruled spine, gilt lettered paper label, edges sprinkled red. \$1800.00

Only Edition, on the industrialization of peat charcoal manufacture. Local peat charcoal was less costly for Saxon smelteries to use, and it burned hotter and more evenly than wood charcoal. The plates show measured plans of the buildings for drying and charring the peat and for the ovens. No copy in North American libraries. In good condition, early signature on the title, that of F. Veraky dated 13 Feb. 1847 on the front flyleaf.

Holzmann-Bohatta I: 1907.

“SO OFT KOPIERT UND SO VIEL GELESEN” — BREUER

50. Suso, Heinrich. *Der ewigen Weyßheit büchlin*. Dillingen, S. Mayer 1567. 8vo. [xvi], 208 leaves. Large Gothic type (96), TWENTY-EIGHT TEXT WOODCUTS, title in red & black in an elaborate fleuron border.

Contemporary calf over beveled wooden boards (worn, slight loss on the front panel), military bust portrait roll with two shields — one bearing a pine tree, the other the initials IP (see Haebler, *Rollen- & Plattenstempel* I: 332-4), central rectangle with two vertical repetitions of an acanthus roll, ruled spine (crown & base chipped), printed & ms. paper labels, brass catches (lacks clasps). \$12000.00

“HIS PROSE IS POETRY” (Katzenstein, tr.). “The thoughts expressed here are simple and the words simpler still, because they are from a simple soul and intended for simpler persons” (NCE).

This was composed for Elsbeth Stägel (c. 1300-60). It was read silently alone, or aloud at meals in convents, or at home with family gathered round. Dedicated to Ursula Fugger (1521-73) of the merchant banking family, this is the first edition of Adam Walasser’s High German version. Handsoiled, seductive; Barbara

In der Creuzwochen. 96

Die Litanei der Heiligen / so
im Catechismo begriffen
zu singen.

Kyrie eleison / Christe eleison /
Kyrie eleison / Christe hère vns /

Christe erhöre vns / Gott Vatter in dem
Himmel / erbarm dich vnser / Gott Sohn er-
löser der Welt / Erbarm dich vnser / Gott
heiliger Geist / Erbarm dich vnser / heiligt

All together now. No. 48.

?Andarger of Egg signed the front pastedown twice in 1589; it passed to the Capuchins at Stans (inscriptions and stamp) and then at Sursee (stamp). The only example in the U.S. (Donaueschingen-Cotsen/Princeton) I sold a dozen years ago.

Suso, *The Little Book of Eternal Wisdom* ed. & tr. Clark; Breuer, "Zur Druckgeschichte und Rezeption der Schriften Heinrich Seuses" in *Frömmigkeit in der frühen Neuzeit: Studien zur religiösen Literatur des 17. Jahrhunderts in Deutschland* ed. Breuer 36-8; Katzstein, "Georg Wallaser" in *ADB* 37: 169-79; *New Catholic Enc.* VI: 1043-4; *VD* 16 S 6102; Bucher, *Dillingen* 251.

"CETTE NOUVELLE FORME DE CATALOGUE" — MICHEL

51. Tallard, Marie Joseph, duc de. *Catalogue Raisonné Des Tableaux... Par les Sieurs Remy & Glomy.* Paris, F. Didot 1756. 8vo. Frontis., [ii], x, 273, [3]p. & an etched plate of an Italian porphyry vase. Etched frontispiece of aesthetes examining art (Huquier after Baudouin).

Contemporary gilt ruled tan calf (rubbed, neatly rebacked), spine & red morocco labels gilt, all edges gilt over marbling, green silk marker.

\$4500.00

"Before 1756, when the catalogue for the sale of the Duc de Tallard's pictures appeared, descriptions of paintings being sold were vague; often they were identified only by school, and little distinction was made between originals and copies" (Watson). Pierre Remy (fl. 1749-87) changed all that. Here, for the first time, the *auctioneer* authoritatively attributes works of art to a specific artist or workshop based on his own expertise.

The Duke's important collection included paintings, drawings and prints (lots 1-928) and valuable sculpture, porcelain, vases, marble tables, crystal lamps, jewelry and snuffboxes (lots 929-1132). PRICED IN CONTEMPORARY MS. THROUGHOUT. The annotator gives running totals on every page and fills four pages with SALE TOTALS IN FORTY-EIGHT CATEGORIES (paintings, framed drawings, by school, etc.). In good condition.

Michel, *Le commerce du tableau à Paris*; Pomian, *Collectionneurs...XVI^e-XVIII^e siècle* 164-74 "Remy parle en son nom"; Watson, *From Manet to Manhattan* 58-9; Lugt, *Rép. des...ventes* 910.

MAGIC & MEDICINE

52. Tiedemann, Dietrich. *Dispytatio De...Artivm Magicarvm Origo.* Marburg, New Academic Bookshop 1787. 4to. 158, [2 blank]p.

Contemporary brown speckled paper boards (rubbed), spine & label gilt (chipped).

\$1350.00

Only Edition. Philosopher and pioneer in psychology, Tiedemann traces the history of magic from antiquity to 1780, meticulously citing his sources. In good condition (a little browned, a few light stains), from the massive medical library of Dutch doctor Cornelis Hendrik à Roy (1750-1833, bookplate).

Cornell Witchcraft 548-9; Laehr, *Die Lit. der Psychiatrie* II: 910; Roy, *Catalogus bibliothecae medicae* IV: 14923 this copy — “one of the largest and most complete collections of its kind formed up to that time by an individual collector” (Taylor, *Book Cats.* 132).

HIGH STYLE FOR THE GERMAN

53. Tolomei, Claudio. *Delle Lettere Libri VII.* Venice, A. Salicato 1572. 8vo. 296, [7], [1 blank] leaves. HALF-PAGE WOODCUT MAP.

Contemporary limp vellum, PVP stamped in a floral oval on the front panel (see below), evidence of four pigskin ties. \$1600.00

The collected letters of the Sienese humanistic poet and ambassador at the French court. His correspondents included nobles, scholars and learned women — François I^{er}, Aretino, Paolo Manuzio, Giulia Gonzaga, Camilla Saracini.... He sought to reform Italian spelling and secure contemporary Tuscan as the basis of the written language.

This copy comes from the library of the princely Nürnberg merchant Paulus von Praun (1548-1616), “an ardent collector of drawings, many of which he acquired on his Italian journeys, including examples of the work of Raphael, Michelangelo and Correggio. His group of Dürer drawings was considered the best of its day” (Taylor). He also gathered prints, paintings, sculpture, coins, gems and books. These were finally dispersed in 1797, 1802 and 1804. (These sale catalogs and the ms. inventories of 1616 and 1719 make his an exceptionally well documented collection.) In 1990 some 500 of Praun’s drawings were acquired by the Szépművészeti Múzeum of Budapest. In excellent condition. Taylor, *Taste of Angels* 135; EDIT 16 CNCE 30511.

THE BIBLIOGRAPHER’S MNEMONICS

54. Trithemius, Johannes. *De operatione diu[in]i amoris. Oratio.* [Mainz, Peter von Friedberg after 27 August 1497]. 4to (197 x 138 mm.). [i], [13] leaves. Gothic type (86/7, 149 for the title & text opening), 35 lines per page, initial space left blank.

Pigskin over beveled paper boards. \$4300.00

Only Incunable Edition, by the polymath, bibliographer, cryptographer, religious reformer, historian, Humanist and book collector. As Abbot of Sponheim he traveled to other Benedictine houses to inspire and guide his fellows. He delivered this oration at Erfurt in the late summer of 1497, and it is unique among his eleven such discourses in exploring a mystical subject — the union of the soul with God — which Trithemius held a central tenet of monasticism. He composed each of the ten short sections to mnemonically aid the monks in their meditation.

Friedberg and Trithemius worked closely together. The printer produced well over half the 15th-century editions of his patron’s writings and the first editions of fourteen of his seventeen theological tracts. The autograph manuscript of the present talk survives at Kassel. In good condition, Ritman bookplate. Arnold, *J. Trithemius* 32 & 236; Goff T-448; ISTC it00448000.

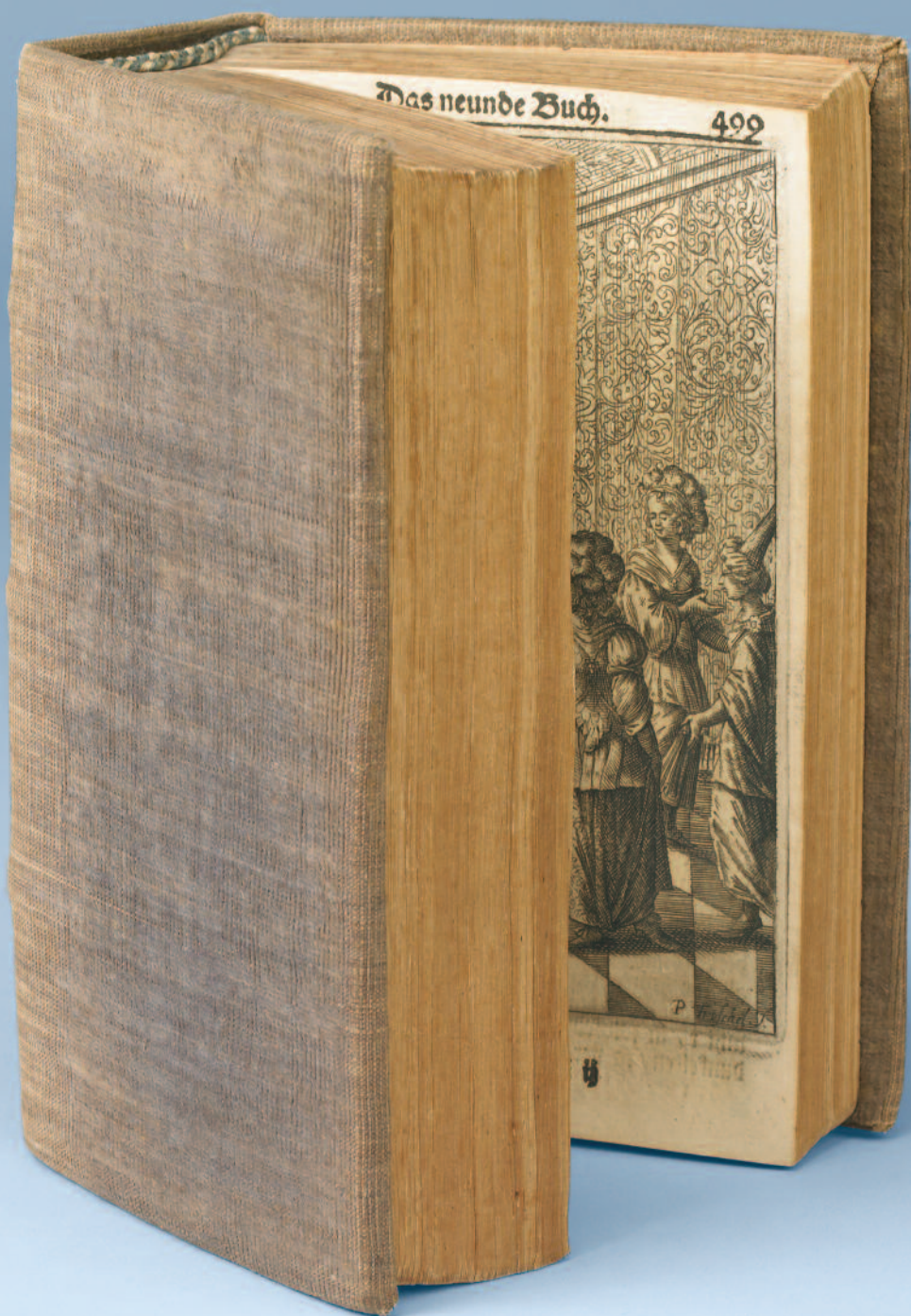
55. Zesen, Philipp von. *Simson/ eine Helden= und Liebes-Geschichte*. [With:] *Zugabe*. Nürnberg, A. Knorz for Art & Bookdealer J. Hofmann 1679. Two vols. in one. 8vo. Frontis., [xvii], 593, [3]p. & 189, [17], [2 blank]p. PRINTED MUSIC, THIRTY FULL-PAGE ENGRAVINGS (Scholleberger & Tröschel). Etched & engraved frontispiece.

CONTEMPORARY PURPLE VELVET over paper boards (spine faded), original ms. lettered vellum spine label. *See facing illustration*. \$16000.00

FIRST EDITION, THICK PAPER COPY OF HIS FINAL NOVEL, arguably his most important. It is “significant for the theory of Baroque fiction” (Dünnhaupt, tr.). The most cosmopolitan 17th-century German literary figure, Zesen (1618-89) introduced both French and Italian sensibilities to his readers through his translations of Mme. de Scudery, et al., and through new narrative techniques. Here he abandoned the picaresque, pastoral and heroic-libertine templates and highly episodic and complex adventures. He severely limited the number of primary characters, had an old man — not the hero — tell the story and introduced his celebrated simplicity of expression (*Kurtzbündigkeit*). “With this Zesen took an important step away from poetic fiction and towards the historical novel.... For language and style *Simson* is of great interest” (Ingen, tr.). One extended episode (Bks. 7-9), “The History of the Beautiful Girl of Timnah”, has drawn considerable scholarly attention in recent years for its character innovation and fresh descriptions of court life and conversation. Two examples in the U.S.

Upon publication this copy passed into the library of Bernhard I Duke of Sachsen-Meiningen (1649-1706), who boldly penned the initials of his motto and name on the title verso in 1679 (Dielitz 416); later stamp of the ducal library and a 19th-century ms. note authorizing its sale as a duplicate. In fine condition (four margins repaired at issue, loss of five letters on one leaf).

Dünnhaupt, *Personalbibliographien zu den Drucken des Barock* 100; Faber du Faur, *German Baroque Lit.* II: 830g-h; Otto, *Zesen A Bib. Cat.* 200-1; Ingen, *P. von Zesen* 34-43 & 56-7; Kaczerowsky, *Bürgerlich Romankunst im Zeitalter des Barock* 126-133; Mied, “Heilige und weltliche Geschichten; Zesens biblische Romane” in *P. von Zesen 1619-1969; Beiträge* ed. van Ingen 26-46, esp. 37-46; Gartenhof, *Die bedeutendsten Romane P. von Zesens*; Beyersdorff, *Studien zu P. von Zesens...* ‘*Simson*’; Tissot, *Simson und Herkules in den Gestaltungen des Barock* 57-70 & 121.



Fine copy. No. 55.



The copy. No. 42.