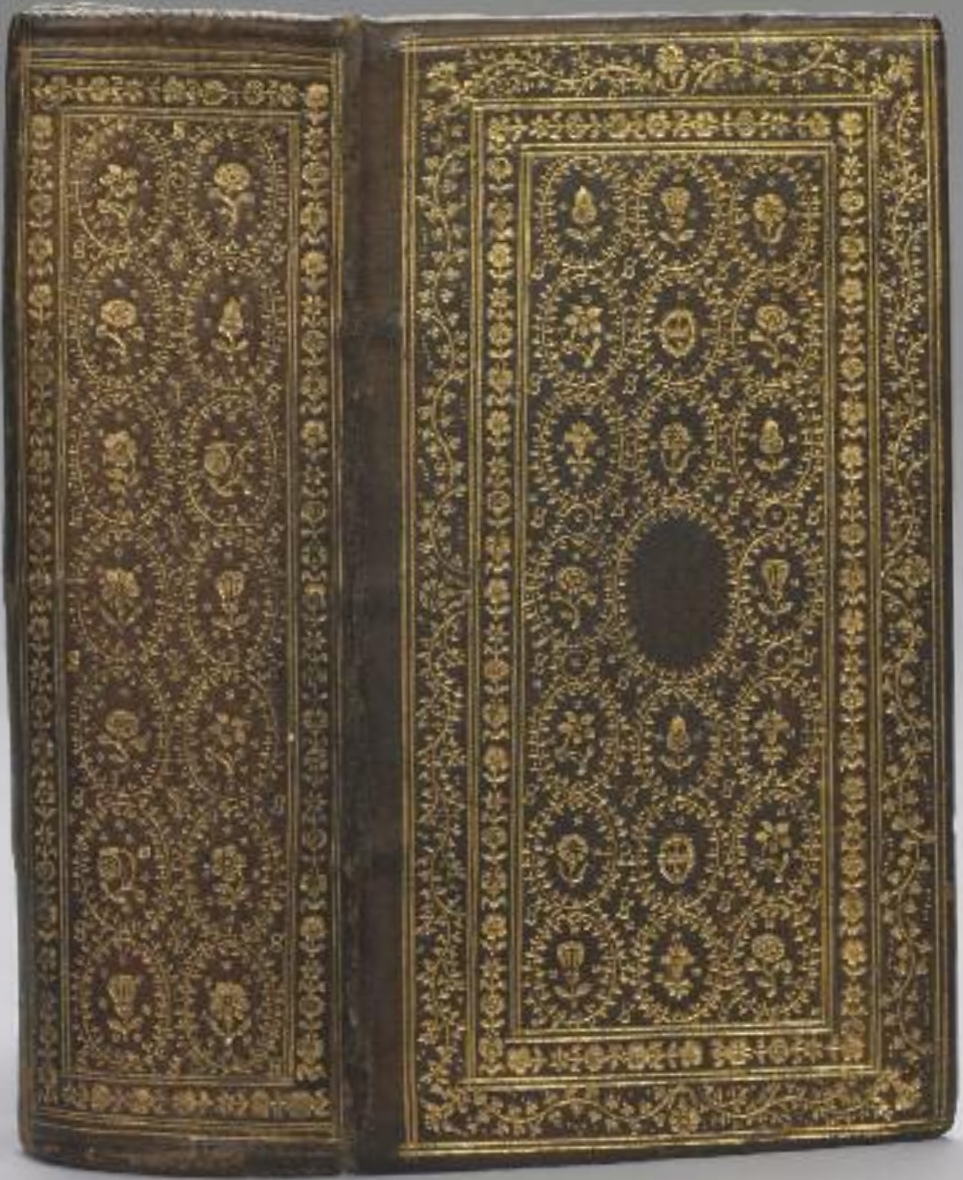


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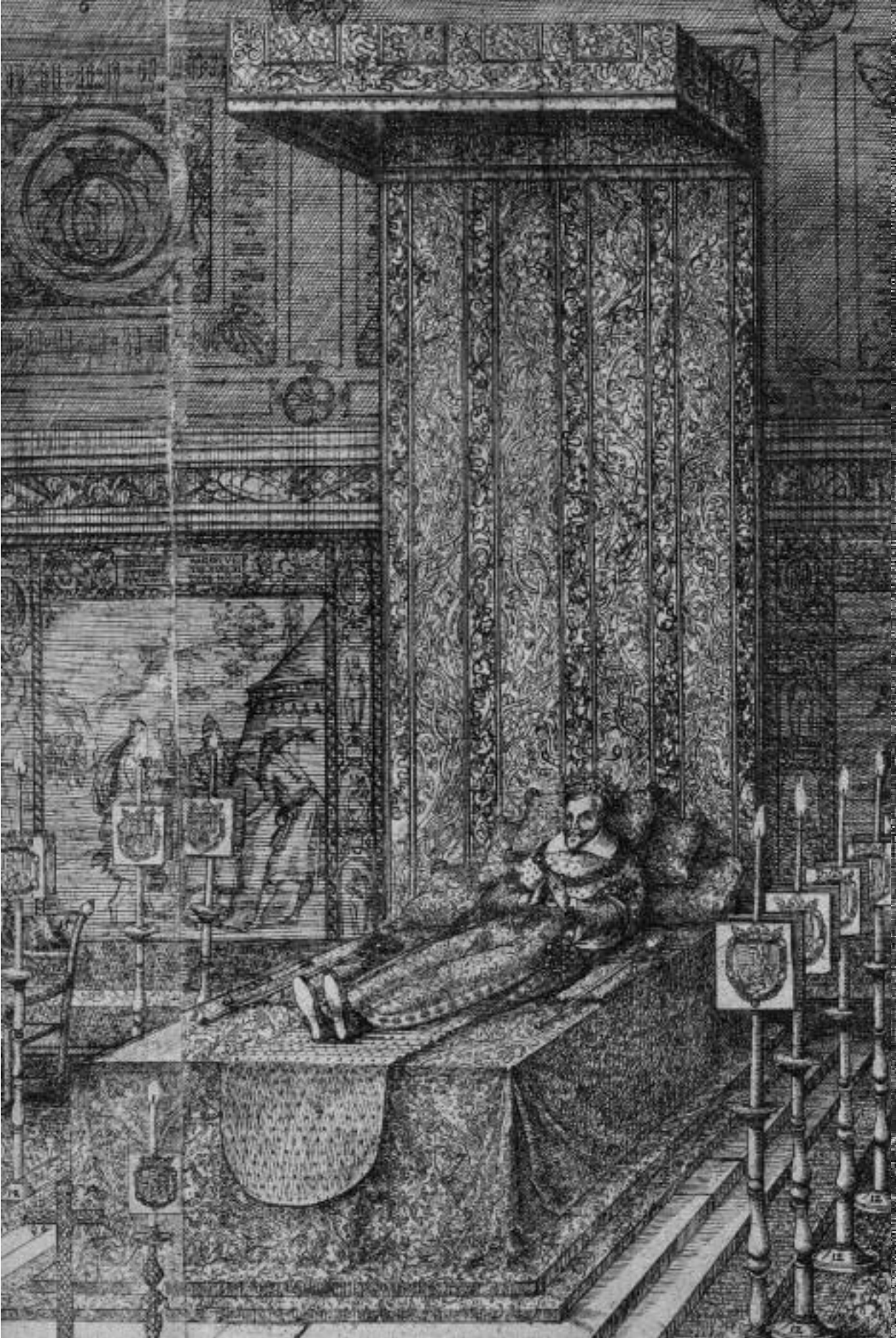
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BRUCE M^cKITTRICK ANDREW GAUB



The most grandiose French Renaissance funeral & an elaborate royal entry

“UN DES CHEFS D’ŒUVRE DU XVII^e SIÈCLE” — MARTIN

La Ruelle, Claude de. [*La Pompe funèbre de Charles III, duc de Lorraine et de Bar 1608, et L’Entrée royale de Henri II de Lorraine et de Bar 1610*]. Nancy, for Claude de La Ruelle [1611]. Five parts. Folio, oblong folio, oblong quarto and *in-plano*. Ninety-four etched plates combine to make eighty single- and two-sheet prints and a four-sheet map. Seventeen single- and two-sheet letterpress broadsides. *Complete*.

These monumental prints testify to the House of Lorraine’s unparalleled dynastic assertion of sovereignty through the funeral of Charles III in May, June and July of 1608 and through his son Henri II’s royal entry into his capital, Nancy, in April of 1610. Secretary of State to both father and son, La Ruelle (fl. 1606-24) designed both programmes, oversaw their production, served as Master of Ceremonies at both, then organized, personally financed and supervised the creation of this remarkable testimonial.

THIS “IMMENSE COLLECTION OF ENGRAVINGS WOULD BE
A TRUE LUXURY FOR AN ARISTOCRATIC LIBRARY”

(Fréchet, tr.).

The five parts are flat (I-III) or rolled (IV-V) in four *large* custom-made quarter-leather clamshell boxes with brown Asahi silk boards containing six folders of silk over boards (A. Scott); the boxes and folders have gilt lettered leather labels. *Illustrated on the facing page and the inserted folding plate*.

\$135,000.00

Part I — The Mourning and Burial of Charles III:

[Ten Large Tables:] *Decem insignes Tabulæ...Dix grandes Tables...les pourtraictz des ceremonies, honneurs et pompe funebres...de feu...Charles 3 du Nom*. Nancy, Blaise André, Jacques Garnich and Herman de Loye for Claude de La Ruelle [1611]. Folio. *A frontispiece and fourteen prints* (made up of twenty-six etched plates): eight two-sheet prints, two full-sheet prints, four single sheets

each with a large etching and letterpress, and one double-sheet with multiple etchings and letterpress. *Sixteen broadsides* of bilingual letterpress (made up of twenty sheets: four two-sheet, six full-sheet and six half-sheet broadsides).

Friedrich Brentel (c. 1580-1651), the Strassburg miniaturist, executed the fourteen narrative prints after designs by Nancy painters hired by La Ruelle to memorialize the official mourning, from Charles III's death on 14 May to his interment on 19 July. Over these sixty-seven days the body rested in three rooms in the ducal palace (64 days), in the collegiate of St. Georges (two days) and finally the choir of St. François (forever).

In addition to the continuous performance of music and masses during the two-month public viewing in the ducal palace, LORRAINE'S ROYAL PRETENSIONS DICTATED THE APPROPRIATION OF FUNERAL RITUALS PECULIAR TO THE FRENCH CROWN. Significant among there were the constant display of a lifelike effigy of the deceased, dressed in state with scepter and sword, and the daily service of two regal meals to the duke, represented in the act by an empty chair draped in red velvet. THE PRESENT SUITE IS THE SOLE CONTEMPORARY VISUAL RECORD OF THESE PRACTICES IN RENAISSANCE FRANCE.

The scale of the ceremonies paralleled their expense. Excluding the burial and subsequent feast, the mourning costs alone easily exceeded three years' expenditure for the entire ducal household. La Ruelle engaged more than fifty artists, artisans and musicians to produce the ephemeral architectural, paintings, textiles, metalwork, ornament and music. Brentel's views of the ducal palace facade (now much altered), its interiors (long ago gutted), those of St. François (entirely changed) and of St. Georges (demolished) constitute a unique record of the city's major monuments. Brentel masterfully handled the interior and exterior perspectives and delicately rendered the enormous Turkish carpets and tapestries in Charles' private chambers, including the celebrated "Life of Moses" now at Vienna. THE *POMPE FUNÈBRE* IS HIS GREATEST INTAGLIO WORK.

Cut by the eighteen-year-old Matthaeus Merian, the two-sheet frontispiece is "A REMARKABLE ENCYCLOPEDIA PANORAMA OF THE DUCAL ESTATES" (Chône, tr.). Devoted to the accomplishments of Charles III's sixty-three-year reign and to the natural resources and industries of his domains, the frontispiece adopts the architecture of a collector's cabinet with eighteen "drawers" in four rows, supported by columns and surmounted by twenty-eight allegories and a bust portrait of Charles III. The allegories emphasize the ruler's personal virtues and the central elements of his dynasty. The top three "drawers" depict military triumphs — René II's 1477 defense of Nancy, Antoine's 1525 suppression of the peasants' revolt, and Charles III's 1587 victories over the Germans at Jametz and Bitche. Below, in three rows of five, fifteen "drawers" proclaim the economic prosperity of Lorraine — its abundance of fish and game, well-watered rivers, flourishing trades (with their many tools) and industries like salt, glass, mining and metalworking.

An emblem, reinforcing the principal vignette's message, tops each of the twenty-two column capitals.

Sixteen broadsides, with text in Latin and in French, identify and explain by number some five hundred elements in the plates.

Part II — The Funeral Procession of Charles III:

Pompa funebris...Pourtraict du conuoy fait en pompe funebre à Nancy...au tra[n]sport du corps de...Charles III. Nancy, Hermann de Loye for Claude de La Ruelle [1611]. Oblong 4to. *Forty-eight etched plates* by Friedrich Brentel and a double-column letterpress instruction sheet (187 x 460) in Latin and French.

This documents the cortege of some 3000 mourners, who accompanied Charles III's body from the ducal palace through much of the old city to the church of St. Georges on 17 July 1608 and thence the next day to St. François. Rich with costume and military hardware, the scrupulously hierarchical march bore witness to seven and a half centuries of Lorraine blood bonds and political ties. Ambassadors and family from across Europe attended, and processed, surrounded by musicians, soldiers, university faculty, prelates, tradesmen, court officials, bourgeoisie, nobles and three hundred of the city's poor. Captioned within the images, the plates can be assembled either as a single monumental wall mural (c. 2.25 x 1.8 m. = 7 x 5.5 feet) or as an equally impressive roll (c. 21.5 m. long = 70.5 feet). The letterpress *Avertissement* proposes both schemes.

Parts III-IV — The Royal Entry of Henri II:

L'Ordre Tenv Av Marcher Parmy La Ville De Nancy...Le XX. Apvril 1610. Nancy, ?Hermann de Loye for Claude de La Ruelle [1611]. Oblong 4to. *Twelve etched plates* by Matthaeus Merian.

And:

Comme...le Duc Henry second du Nom va a l'Eglise. Nancy, Herman de Loye for Claude de La Ruelle 1611. Oblong 4to. *Four etched plates* by Friedrich Brentel.

To affirm his authority and control of ducal territories and possessions, Henri II carefully staged a splendid triumphal entry into Nancy on 20 April 1610 (Pt. III) with three hundred gaily dressed celebrants riding exuberantly caparisoned horses. The spectacular and complex ephemeral architecture conceived for this festival — ?and executed by Giovanni Battista Stabili — occupies the first plate. Nine massive inscription-covered pedestals each bore five allegorical statues (each ensemble six meters high). Each pedestal had mounted at its center a representative member of the duchy (citizen, cleric, knight, magistrate...), and his four chief social virtues stood watch at the cor-

ners. Immediately following the entry, and now somberly clothed in the most fashionable silks, velvets and gold brocades, the political elite and court favorites continued on foot with Henri II to worship at St. François (Pt. IV). Both suites are captioned in the plates and both could be presented as murals (III: 82 x 152 cm. = 2.7 x 5 ft.; IV: 81 x 51 cm. = 2.7 x 1.7 ft.) or rolls (III: 607 cm. long = 19.9 ft. long; IV: 207 cm. = 6.8 ft.).

Part V — The Map of Nancy:

Vrbis Nancei...Delineatio La Ville de Nancy Capitale de Lorraine pourtraicte au vif comme elle est ceste annee 1611. Nancy, Hermann de Loye 1611. Folio. *Etched four-sheet map of Nancy by Friedrich Brentel* (74.6 x 97 cm. = 2.4 x 3.2 ft.).

This is THE FIRST MAP OF NANCY, a birds-eye view of both the old city and the just completed Ville Neuve, begun in the 1590s under Charles III with Girolamo Citoni as architect and seen through by Henri II.

All five parts are in fine condition, professionally conserved and housed. Detailed condition report available on request.

Andresen, Andreas & Rudolf Weigel. *Der deutsche Peintre-Graveur, oder die deutschen Maler als Kupferstecher von dem letzten Drittel des 16. Jahrhunderts bis zum Schluss des 18. Jahrhunderts* (1864-78) IV: 192-6,10 (Brentel).

Arbour, Roméo. *L'Ère baroque en France Répertoire chronologique des éditions de textes littéraires* (1977-85) 6344 & 20171.

Beaupré, Jean-Nicolas. *Recherches historiques et bibliographiques sur les commencements de l'Imprimerie en Lorraine, et sur ses progrès, jusqu'à la fin du XVII^e siècle* (1845) 260-9.

Berlin. Staatliche Museen. *Katalog der Ornamentischsammlung der Staatlichen Kunstbibliothek Berlin* (1936) 3172s (defective).

Bourgeois, Émile & Louis André. *Les Sources de l'histoire de France, XVII^e siècle* (1610-1715) (1913-35) 41 "reproduite fort souvent" (the map).

Brunet, Jacques-Charles. *Manuel du libraire et de l'amateur des livres* 5^e édition (1860-5) IV: 795-6 "livre précieux".

Chône, Paulette. *Emblèmes et pensée symbolique en Lorraine (1525-1623): "Comme un jardin au coeur de la chrétienté"* (1991) passim.

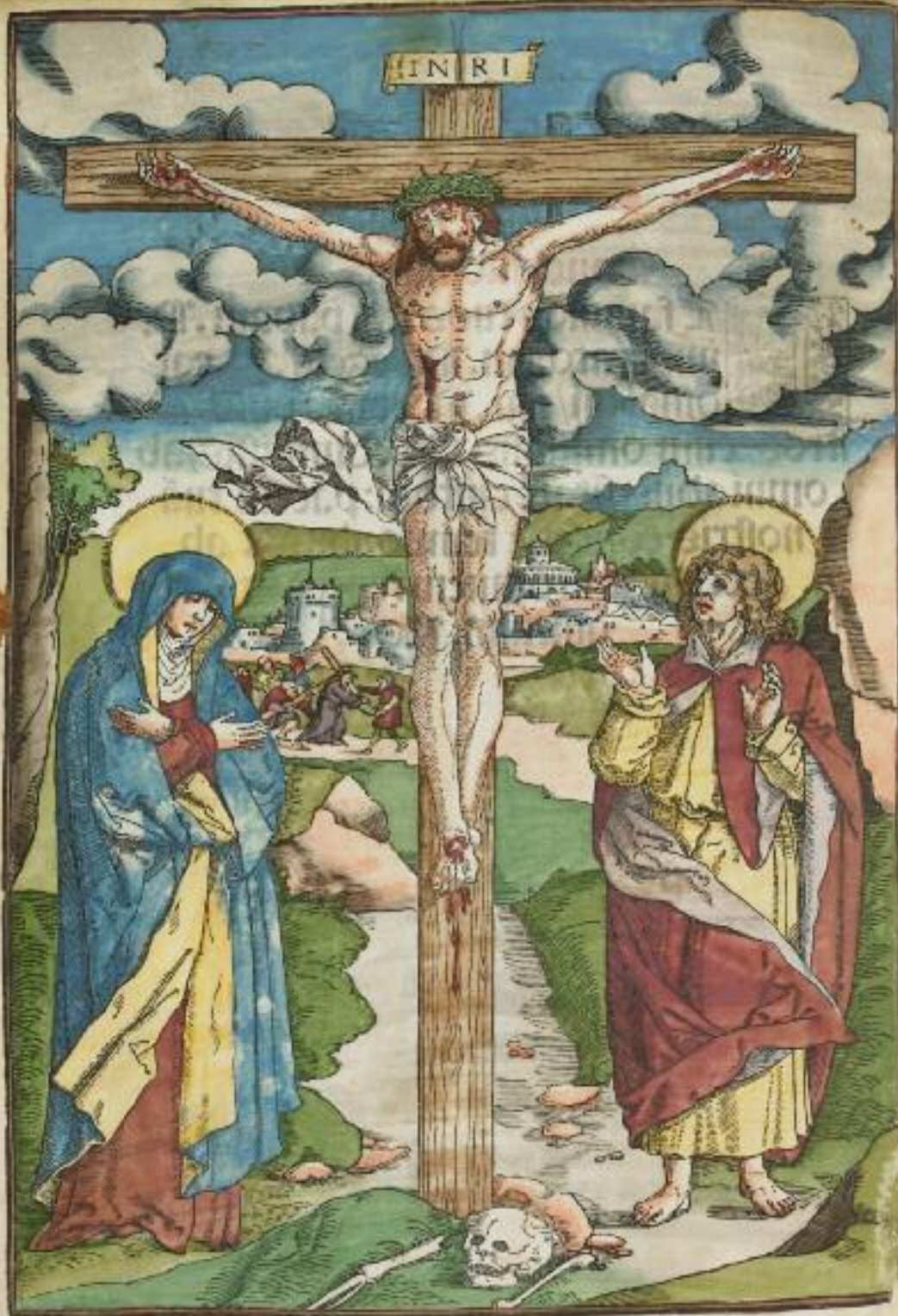
Cullière, Alain. "Les Funérailles du duc de Mercœur à Nancy (30 avril-3 mai 1602)" in *Les Funérailles à la Renaissance XII^e colloque international de la Société française d'étude du seizième siècle Bar-le-Duc, 2-5.XII.1999* ed. L. Balsamo (2002) 185-98.

Deschamps, Pierre & Gustave Brunet, *Manuel du libraire et de l'amateur des livres Supplément* (1878-80) II: 274.

Destailleur, Hippolyte Alexandre Gabriel Walter. *Catalogue de livres rares et précieux* (13-24.IV.1891) 231 (I-II & V) "Suite précieuse et rare...le premier rang dans les livres officiels...très importantes".

Didot, Ambroise-Firmin. *Catalogue des livres précieux, manuscrits, et imprimés* (12-17.VI.1882) 484 "presque toujours incomplet" (I-II & IV only & made up from 4 exx.).

- Favier, Justin. *Tresor du bibliophile lorrain Facsimile de 125 titres ou frontispices d'ouvrages lorrains rares et précieux* (1889) pl. 79.
- Fréchet, Georges. "Forme et fonction des livres de pompes funèbres" in *Les Funérailles à la Renaissance XII^e colloque international de la Société française d'étude du seizième siècle Bar-le-Duc*, 2-5.XII.1999 ed. L. Balsamo (2002) 199-224.
- Gaude-Ferragu, Murielle. *D'or et de cendres La mort et les funérailles des princes dans le royaume de France au bas Moyen âge* (2005) 240-253.
- Giesey, Ralph E. *Cérémonial et puissance souveraine: France, XV^e-XVII^e siècles* (1987) 98-145.
- Giesey, Ralph E. *The Royal Funeral Ceremony in Renaissance France* (1960) 5-6.
- Graves Cabot, Nancy. "A Note on the Tapestries at the Pompe Funebre of Charles III of Lorraine" in *The Bulletin of the Needle and Bobbin Club* 47 (1963) 33-41.
- Hollstein, F.W.H. *German Engravings, Etchings & Woodcuts ca. 1400-1700* (1954-) IV: 152,24-97 (Brentel, imprecise) & XXV: 108-111,30-42 (Merian, I & III).
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- Lipperheide, Franz von, *Freiherr. Katalog der Lipperheideschen Kostümbibliothek* edd. E. Nienholdt & G. Wagner-Neumann (1965) Sg8 (I-II & IV, II def.).
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- Marot, Pierre. *Recherches sur les Pompes funèbres des ducs de Lorraine* (1935) 43-105.
- Martin, Philippe. *La Pompe funèbre de Charles III, 1608* (2008).
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- Mourey, Gabriel. *Le livre des fêtes françaises* (1930) 78-82 & [2] & figg. 56-7 (I-II).
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- Paris. Bibliothèque Nationale. *The French Renaissance in Prints from the Bibliothèque Nationale* (1994) 180-1.
- Popelka, Liselotte. *Castrum Doloris oder "Trauriger Schauplatz." Untersuchungen zu Entstehung und Wesen ephemer Architektur* (1994) 92 & 111 & Abb. 16.
- Répertoire bibliographique des livres imprimés en France au XVII^e siècle* (1978-) X: 116,22 & 117,27-30.
- Roy, Hippolyte. "Sur la célèbre pompe funèbre de Charles III duc de Lorraine (14 mai - 19 juillet 1608)" in *Mémoires de l'Académie de Stanislas 6^e Sér.* 28 (1930-1) 55-116.
- Ruggieri, E.-F.-D. *Catalogue des livres rares et précieux* (3-11.III.1873) 349.
- Ruggieri, E.-F.-D. *Catalogue de livres anciens et modernes, rares et curieux* (1-4.VI.1885) 279 "recueil précieux et très rare".
- Tooley, Ronald Vere. *Tooley's Dictionary of Mapmakers Revised Edition* ed. J. French (1999-2004) I: 187 (Brentel) & II: 91 (La Ruelle).
- Vinet, Ernst. *Bibliographie méthodique et raisonnée des beaux-arts* (1874/2000) 543 "au premier rang...de l'Art officiel...hors ligne".
- Wüthrich, Lucas Heinrich. *Das druckgraphische Werk von Matthäus Merian d. Ae.* (1966-96) I: 10-18,2 & Abb. 32-35.



THE FIRST FLOWERING OF ITALIAN LEXICOGRAPHY
PRIVATELY PRINTED

1. **Acharisio, Alberto.** *Vocabulario, Grammatica, Et Orthographia De La Lingva Volgare.* Cento, in the Author's House 1543. 4to. [iv], 316 leaves. Upright italic type, foliated metalcut initials.

Contemporary limp vellum, ms. spine title, evidence of four pigskin ties.
\$5500.00

First Edition: "UN DATO LINGUISTICO MOLTO IMPORTANTE" (*DBI* I: 68-9). This is the largest and most accurate early Italian dictionary and the first to indicate whether a word is more suited to prose or to poetry. With notes on grammar, syntax and pronunciation, its roughly five thousand entries draw definitions and examples of usage from Dante, Petrarch and Boccaccio. This is the first book printed in Cento. A nice crisp copy (a half dozen quires slightly browned, a few slightly stained), early cipher of GR on the title above the signature of Visconte Cicala (?the adventurer, 1504-64; see *DBI* 25: 340-6), canceled signature on the front flyleaf, bookticket of G. de Marco. Tancke, *Die italien. Wörterbücher* passim; Zaunmüller, *Bib. Handbuch der Sprachwörterbücher* 209; EDIT 16 CNCE 85.

"ALL THE WOODCUT DECORATIONS ARE DESIGNED BY GERUNG"
— DODGSON

2. **Augsburg Missal.** *Missale secundum ritum Augustensis.* Dillingen, S. Mayer 1555. Folio (354 mm.). [xxiix], 471, [1 blank] leaves. Gothic type, printed in red and black throughout (text 169, instructions ?140 leaded to 169, Canon 227, shoulder notes 109), double-column (advertisement, order, calendar and colophon long-line), 34 lines of text per page (Canon 24).

THE CANON IS PRINTED ON VELLUM. THE FULL-PAGE CRUCIFIXION, FACING INITIAL *T* AND CIRCULAR PASCHAL LAMB ARE FINELY COLORED BY A CONTEMPORARY HAND.

Printed in red and black, the music, with its large highly calligraphic metalcut initials, is bordered by red vertical double-rules.

Gerung's title frame incorporates a landscape, allegories, the Prince Bishop's arms and vestments, Risen Christ and portraits of Augsburg's patron saints. Dated 1555, his magnificent full-page block of the Virgin and Child flanked by Saints Ulrich and Afra follows on the verso. His full-page architectural woodcut frame, the center of its bottom panel or socle excised, appears eleven times in the text, each repetition showing the next scene in a cycle of eleven oblong blocks.

His sixty-one small text woodcuts, narrating the life of Christ, combine two sets. In one, the scenes fit into decorative cartouches. In the other, the scenes and borders are integral.

Gerung designed four sets of ornamental initials for the Missal. The two larger sets are factotums (95 x 75 mm. and 63 x 54 mm.). Their grotesques, swags, etc. often make the letters difficult to read in tandem with the dozens

of inserted scenes and figures. So, Gerung thoughtfully tucked a *Roman version* of the letter into each factotum's frame to ensure the accuracy of the priest's oral performance. Even one of the two smaller sets (both 32 x 31 mm.) shares this convention.

Contemporary pigskin over beveled wooden boards (worn, original tooled patch on the rear panel). A Biblical bust portrait roll forms the outer and inner frames; the center has two horizontal repetitions of a Virtue roll with a triple rule cross between; spine blind ruled, 18th-century ms. title, one catch. *Illustrated on page 8.* \$28,000.00

"THE MOST TECHNICALLY AND ARTISTICALLY SIGNIFICANT WORK BY MAYER" (Bucher, tr.) AND GERUNG'S MOST IMPORTANT SINGLE EFFORT IN WOODCUT.

The 1555 the Peace of Augsburg allowed Prince-Bishop Otto Truchseß von Waldburg to commission the stridently Catholic printer, Sebald Mayer (d. 1576), and the stridently anti-Catholic painter and miniaturist, Matthias Gerung (c. 1500-70), to produce and illustrate this magnificent service book. It is Mayer's first folio, his first use of these stately types and his most extensive use of factotum materials. Gerung illuminated the celebrated Ottheinrich manuscript Bible (1530/2), designed tapestries, decorated churches and executed portraits. A good copy (scattered soiling and foxing, two leaves slightly wormed touching woodcuts). Weale, *Bib. liturgica Cat. missalium* ed. Bohatta 109; Bucher, *Bib...Dillingen* 20; Hollstein's *German... Woodcuts X*: 55,73-7; Dodgson, *Cat. of Early German... Woodcuts II*: 213,2 & 218,14; VD 16 M 5556.

"A GRAB-BAG" — BOWEN

3. Baerland, Adriaan van. *Iocorum Veterum ac recentium libri tres*. Cologne, E. Cervicornus 1529. 8vo. [iii], [96]p. Title in an architectural woodcut frame. Stiff vellum wrappers, edges mottled red. \$2200.00

This humanist joke book was the first to anthologize the works of others. This is the second and last printing with all three *Books*, it appeared just months after the first (and used twenty percent less paper). The stories of Sir Thomas More went unnoticed by Gibson. A good copy, scattered early underlinings. Bowen, "Renaissance Collections of *facetiae*, 1499-1528" in her *Humour and Humanism in the Renaissance II*: 273-4,19; I.A. 113.085; VD 16 B 385.

"RIEN DE PLUS JOLI" — VINET DANCED BY CHILDREN FOR THE CHILD-KING

4. Balbi, Giovan Battista. [*Balletti D'Invenzione Nella Finta Pazza*. Paris, G.B. Balbi late 1645 or early 1646]. Oblong 8vo (c. 159 x 218 mm.). THREE SERIES OF SIX ETCHINGS BY VALERIO SPADA AFTER DRAWINGS BY STEFANO DELLA BELLA (105 x 145 mm.).

Loose in 18th-century patterned wrappers, once stabbed. \$18,500.00

Illustrated on page 48.

“A MOST PRECIOUS WITNESS” (Alm 2000, tr.).

Costume designer, choreographer and impresario, Balbi created these three ballets to please the seven-year-old Louis XIV. Performed as *entr’actes* in Saccati’s *La Finta pazza*, BALBI’S INNOVATIVE AND FANCIFUL DANCES REFLECTED A CENTURY OF EXPLORATION IN ASIA, AFRICA AND THE AMERICAS. The first featured drum-beating turbaned eunuchs dressed as Turks leading chained bears ridden by monkeys. The second starred ostriches with articulated mechanical necks that pecked, preened and lastly, stooped to drink from a fountain. The third drew on the New World. Exotically plumed American Indians with parasols and batons chased mechanical parakeets. Prunières thought them “AN ADMIRABLE FEAST FOR THE EYES” (tr.), Van Aelbrouck “un genre nouveau”.

Much to the young king’s delight, CHILDREN INTERPRETED ALL THE ANIMALS: monkeys, bears and ostriches.

“Balbi’s many talents allowed him to combine choreography, costuming, and props in brilliantly imaginative works, that must have set the standard for theatrical dance” (Alm, 1993). They “contributed to the revitalization of *ballet du cour* and led to the creation of a new genre, *comédie-ballet*” (Powell). They also spurred the rise of *danses de caractère*, with their regional or occupational steps, rich costumes and hand props. “Balbi’s designs give a strong impression of movement: the figures are portrayed engaged in impetuous leaps, legs spread wide or back curved, the arms and legs free and expressive” (tr. Alm, 2000).

In addition to these eighteen marvelous costume and choreography plates, the suite includes an intaglio title, and four leaves of letterpress (dedication, and one leaf for each dance with a six-line note): *these are lacking here*. Both suites in the U.S. are defective (Harvard, twelve plates and no letterpress; Metropolitan Museum, seventeen plates and no letterpress). Massar’s census records seven suites worldwide, three verified complete (Destailleur-Hoe-BN colored by ?Louis XIV, Arsenal, BL). No portion has appeared in ABPC since 1950.

In original condition, the present example has excellent impressions of the etchings and many edges uncut.

Kirstein, *Four Centuries of Ballet: Fifty Masterworks* 70-3 & illus. 120-9; Alm, *Theatrical Dance in Seventeenth-Century Venetian Opera* (1993) 104-6 & 118 & illus. 107-16; Alm, “G.B. Balbi, ‘veneziano ballarino celebre’” in *Giacomo Torelli: L’Invenzione scenica nell’Europa barocca* ed. Milesi (2000) 214-26; Powell, *Music and Theatre in France 1600-1680* 22 & 148; Christout, *Le Ballet de cour de Louis XIV: 1643-1672* 42-7, 60-1 & 257 & pls. V-VIII; Prunières, *L’Opéra italien en France* 66-77; Van Aelbrouck, *Dict. des danseurs* 63-4 & pls. I-VII; Massar, “The Prints of Valerio Spada — I” in *Print Quarterly* III (1986) 218-24, 4-21 & figg. 129-146; Baudi di Vesme, *S. della Bella: cat. raisonné* ed. Massar 1117-1135; Destailleur, *Cat.* (1891) 965; Vinet, *Bib....des beaux-arts* 496 (12 pl.).

A SICILIAN STREET PLAYER ILLUMINATES COMMEDIA DELL’ARTE

5. **Belando, Vincenzo.** *Lettere Facete, E Chiribizzose*. Paris, A. L’Angelier 1588. Narrow 12mo. 25, [1]p., 26-48, 67-72, 55-6, 75, 79, 77-8, 89, 80-88, 80, 91-97, 79-103, [104], 105-111, [112], 113-125, 146, 127-132, 13, [3], 134-141, 242-3, 144-5, 141, 135, [3] leaves (*complete*). Woodcut, small title fleuron.

Early 19th-century gilt ruled citron morocco (Koehler), foliage border of small tools, green morocco doublures with an outer roll of tulips and leaves, gilt lettered spine with ornaments, all edges gilt, red silk marker. \$8800.00

Only Edition, arguably THE EARLIEST DOCUMENT PRESERVING THE LINGUISTIC STYLES AND PATTERNS OF *COMMEDIA DELL' ARTE* — charged imagery, wild vaunts, sex talk, mix of languages and idioms, like Venetian, Bolognese, Sicilian, French, Latin, occupational patois and Gratiano's loopy pendants. The *Canzone nuova dei chiavettieri* celebrates fornication.

Belando's boasts and bluster are THE FIRST WITNESS IN PRINT OF THE INFLUENCE OF SPANISH ITINERANT PLAYERS ON FRENCH POPULAR THEATER. Indeed, Gaultier lifted much of his *Rodomontadas castillanas* (1607) directly from this book and Belando's live performances. Belando sued. The foliation suggests the ms. and/or the author was indeed a handful.

A fine large copy with some margins uncut, from the library of Charles Nodier, champion of bibliophilic *curiosités*, novelist and head of the Bibliothèque Arsenal. Bingen, *Philautone* (1500-1660) 84 (text first state, title second); Balsamo & Simonen, *A. L'Angelier* 191; Gamba, *Serie degli scritti... in dialetto veneziano* ed. Vianello 95-6, 12 "rarissimo... si zeppo di porcherie"; Brunet I: 737 "fort rare... choses... bizarres... fort libres"; Brunet, "Bibliothèque Curieuse" in *Serapeum* XII (1851) 251-6 "les lois de la décence sont souvent violées"; Lea, *Italian Popular Comedy* 24, 32 & 676; EDIT 16 CNCE 4812; Davies, *Cat.... Fairfax Murray* 27; Nodier, *Description... d'une jolie collection de livres* (1844) 1098 (this copy).

A PREVIOUSLY UNKNOWN DUTCH BINDERY WITH A RICH STOCK OF TOOLS

6. Bookbinder's Specimen. *Sample book cover of limp speckled calf decorated with thirty-three different rolls and tools — all gilt. The leather edges have been turned under.* Utrecht or Amsterdam about 1730. Folio (362 x 249 mm).

The three rectangular outer frames show five different rolls. Most distinctive are the hunting roll *with the lodge* (the other hunting roll is more traditional) and that of musicians (harpist, vocalist, triangle player, viol player and organist separated by a stag, bird, lion, hound, gryphon and a crow eating grapes).

The central field has twenty-seven different tools and one roll in forty-five strikes roughly arranged in three horizontal rows with a coat of arms in the center (a loin-clothed man with the scales of Justice in his right hand and a ?falcon in the left). Elaborate corner pieces, blooms, angels (one with a quill pen), stars, foliage, scallop shells, pomegranates and vases — some solid and some partly dotted — are among these tools. \$8500.00

Illustrated on the outside rear cover.

This binding ephemeron may show an apprentice demonstrating his current competence on the way to completing his training. Some impressions are quite well executed, while others show room for improvement.

The particularly fine musician roll is a reverse cutting of a roll belonging to the Amsterdam Double Drawer Handle Bindery, where it was used consistently on presentation copies of books made for the luxury market from the mid-1720s into the next decade. I note the apprentice's risky use of a private person's arms; though it may aid in localizing this previously unstudied bindery. In correspondence, Dr. Storm



Members only. No. 9.

van Leeuwen confirmed that these tools and rolls were new to him. A couple of spots slightly rubbed.

For the musician roll see Storm van Leeuwen's pamphlet *Dutch Decorated Bookbinding in the Eighteenth Century* r III in C 55, C 61, C 66 & C 72-3 (1727-38) and I pp. 234, 237, 239 & 252-3.

**“FOR THE FIRST TIME IN ENGLISH LETTERS, TRAVEL WAS VIEWED
AS A SCIENCE” — PARKER**

7. Bourne, William. *A booke called the Treasure for traueilers.* London, [T. Dawson for] T. Woodcock 1578. Five parts in one vol. 4to. [xi], 29, [r. 33], [1] leaves and 25, [1] leaves and 22, [1] leaves and 21, [1] leaves and [1]-[4]p., 6-16, [4] leaves. *Complete.* Black Letter, fleurons on the main and the three divisional titles, TWO FULL-PAGE AND THIRTY-SIX TEXT WOODCUTS.

Gilt ruled crushed red morocco (Riviere & Son), gilt spine and title (hinges rubbed), turn-ins gilt, all edges gilt. \$65,000.00

Illustrated on the outside front cover.

First Edition of the first book in English on practical matters of geography and navigation — for pilots, ship masters, sailors, soldiers, carpenters, surveyors and traders.

Grounded in Bourne's own experience and addressed to those unschooled in math, it boasts a string of firsts. It contains the first popular explanation in English of surveying by triangulation and the first illustration of this method applied to an actual location (Gravesend 1:52,800). It is the first English book to describe the volumes, capacities, and proportions of ships' hulls — for loading and storing commercial merchandise, for getting ships over bars or shoals and for raising sunken vessels for salvage. It is the first book to set out the sizes and weights of cordage and give rules for their computation. And it offers the first explanation of ocean currents in English, including the North and South Atlantic Drift, on which the English relied in their subsequent aggressive expansion, east and west.

Quired, foliated and indexed separately, the five parts could have been bound up together or used independently, each taken to sea by itself. They treat, in order, astronomical and geographical mensuration with astrolabe and cross-staff, longitude and latitude including a gazetteer (England, Europe, Africa, the Far East and the New World), maps and sailing cards, the surface and volume and weight of commercial cargoes (lumber, stone, glass, pavers...), the design and construction of ships' hulls, statics, tides and currents, and topographical features important to travelers. Along with savvy tricks for laying a ship on its side to cross exceptionally shallow passages come notes on distributing goods differently in merchantmen and in Royal Navy vessels (because the latter's massive brick galleys and ovens). At the end, it discusses the formation and peopling of the Americas, references unknown to Alden and Sabin.

THE TREASURE AIDED SPIES, BRIGANDS, EXPLORERS AND GENTLEMEN TOURISTS. The Preface “advised persons going into strange countries to observe the state of civilization of the region, the nature of the fortifications, access to the sea, the government, laws, buildings, natural enemies and friends among neighboring states, the major items in trade, commodities produced, customs and tolls, manner of waging war, etc.” (Parker). It represents a peculiarly “English” tradition, independent of Continental models, in which the traveler has special value for the common weal.

The Boies Penrose copy (both bookplates), signature of G. Boyle. In good condition (washed, minor blank marginal worming in part neatly repaired, a few blank corners supplied).

Stagl, *Apodemiken: eine räsionierte Bib. der reisetheoret. Lit.* 22-3 “sehr interessante... geschätzt”; Luborsky & Ingram, *A Guide to English Illustrated Books 1536-1603* 3432; Waters, *The Art of Navigation in Elizabethan and early Stuart Times* 147-9; Adams & Waters, *English Maritime Books* 252; Parker, *Books to Build an Empire* 92-3 & 248; Bourne, *A Regiment for the Sea* ed. Taylor xiii-xxxv & 444-45; Taylor, *Tudor Geography, 1485-1583* 153-61; Sitwell, *Four Centuries of Special Geography* 117; Johnson, *Astronomical Thought in Renaissance England* 176 & 310; Wright, *Middle-Class Culture in Elizabethan England* 158-60 & 601-2; Kelso, *Doctrine of the English Gentleman in the 16th Century* 137; Pollard & Redgrave, *Rev. STC* 3432; ESTC S104686; see Kiely’s *Surveying Instruments* 111-2, 159, 167, 200 & 217.

“MUCH IN ADVANCE OF ITS TIME” — WOLPE

8. Brandenburg-Ansbach, Margravate of. *Abdruck Eines... Brandenburg= Onolzbachischen Ausschreibens... Wie es in Zukunfft, wann die Unterthanen Häußer, und Städel bauer, wegen der Handwercks=Leute Lohn, Materialien und sonst gehalten werden solle.* Ansbach, Court Printer J.C. Posch 1753. Folio (330 mm.). [vi], [38]p. and THIRTEEN DOUBLE-PAGE ENGRAVED PLATES.

Contemporary paper boards (very worn, shaken, decorative paper missing). \$6800.00

First Edition of this highly innovative bench-book, drafted by court architect J.D. Steingruber (1702-87): AN EARLY, IF NOT THE FIRST, ILLUSTRATED ARCHITECTURAL ORDINANCE. “This is a book for the public at large... issued by the building department of the margravate.... Detailed [itemized] bills of quantity accompany the engravings... which must have been helpful to ordinary people. Building craftsmen were obliged to have copies available for the public to examine to prevent overcharging and waste of materials” (Wolpe). The plates show plans and elevations of houses, barns and a public house, as well as how to take advantage of local terrain, particularly sloping hillsides.

Abdruck in hand, Margrave Carl Wilhelm Friedrich charged Steingruber with a vast building program across Brandenburg-Ansbach (then c. 40,000 sq. mi.) — the design, construction and ornamentation of some two hundred fifty houses and more than fifty churches (many still extant), which left the prince’s estates 2,300,000 *Reichsthaler* in debt. I have not located an example in the U.S. Grubby but genuine, one blank verso and the rear pastedown with ms. notes and calculations. Steingruber, *Architectural Alphabet 1773 Intro...* Wolpe 99 & reprod.; *Berlin Kat.* 2198.

THE REFORMER’S MANIFESTO

9. Carmelites. *Aurea... statuta... Isagogicon... Constitutiones.* Venice, G.B. dei Nicolini da Sabbio and Brothers 1524. 4to. [iv], [251]p. Title in a sophisticated four-block woodcut frame of foliage, ornament, putti and satyrs; the Venetian Carmelites’ fine proprietary woodcut at the top center depicts Saints Elijah and Elisha on either side of the crowned *mulier amicta sole* (63 x 98 mm.).



The power of Imagination. No. 10.

Contemporary black morocco (rubbed), outer foliage roll, a leaf in each corner of the central rectangle, in the middle an oriental lozenge with a leaf at each point, ms. lettered paper spine label (crown and base restored), evidence of eight ?linen ties. *Illustrated on page 13.* \$7500.00

First Edition of the revised regulations of the Carmelite Order. In force to 1650, they governed personal hygiene, counterfeit documents, clothing, punishments for necromancy, the singing of antiphons, book ownership.... In December 1523 Niccolò Audet became Prior General of the Carmelites and immediately prepared and promulgated the present regulations, which include the acts of the general chapter and new *Constitution* (both of 1524), the five-page 13th-century rule (marvelous in its simplicity) and A THIRTY-ONE PAGE SUMMARY IN ITALIAN for the less learned nuns and monks (pp. [221-51]) The vernacular text is not present in most copies. I have not located either issue in the U.S. In fine condition, contemporary ms. corrections to the main and supplementary texts and scattered marginal notes by a cleric, who signed and dated the front flyleaf in 1525; not long after, the volume passed to a Carmelite, Brother Jhoannis Andrea.

Villiers, *Bib. carmelitana* ed. Wessels II: 475,3; EDIT 16 CNCE 40208 (2 exx.); Sander, *Le Livre à figures italien* 2104 “joli”; Essling, *Études sur l’art de la gravure sur bois à Venise* 1183 & reprod. I(2): 455.

WITCHCRAFT — CHAMPIER’S FIRST BOOK

10. Champier, Symphorien. *Dyalogus...in magica[rum] artiu[m] destructionem.* Lyon, Guillaume Balsarin 28 August [1498]. 4to (205 x 144 mm.). [ii], [36], [1]p. Bâtarde type (95), 27-8 lines per page, four-line white-line woodcut initials (one lombardic), FULL-PAGE WOODCUT OF WISDOM LECTURING FOOLS (112 x 85 mm.), a woodcut Balsarin device on the final recto.

Blue morocco, gilt lettered spine. *Illustrated on the facing page.* \$35,000.00

First Edition. In this dialog with his student André Botin, Champier (c. 1471-1539) defines, explains, accepts or rejects a wide variety of occult practices — diabolical magic, enchantments, illicit divination, sabbats, sorcery, demons and witches. Though he generally censures these, his objections are themselves demonological and entirely consonant with the contradictory currents of his times. A trained physician, he recognizes that the allegedly possessed needed a healer, not an exorcist, and that multiple accounts of orgies and other satanic rites in a community were often a shared delusion. However, his rich picture of the sexual habits of *incubi* and *succubi* mixes magic, science, deeply rooted Christianity, local rumor and personal credulity. A bibliographer, Champier cites nearly fifty sources, Arabic medicine to contemporary writers on witchcraft like Ganivet and Mamoris. A large copy in good condition, some outer and lower edges uncut (pale stains), four-line ?18th-century inscription on the title.

Klebs, *Incunabula scientifica* 267.1; Copenhaver, *Symphorien Champier and the Reception of the Occultist Tradition* passim; Cantamessa, *Astrologia opere...* (1472-1900) 956; Goff C-1570 (3 exx.); ISTC ic00421000 (12 exx.); BMC VIII: 279 (195 x 135, Yemeniz ex.); Brunet I: 1766 “rare”.

THE LINNAEAN WUNDERKIND'S UNFINISHED BOOKS

11. Dietrich, Friedrich Gottlieb. *Die Linnéischen Geranien für Botaniker und Blumenliebhaber...Erstes Bandes, Erstes [-Fünftes] Heft.* Weimar, Gädike Bros. 1801-1803. Five parts in one volume. 4to. 73, [1]p. and TWENTY ETCHED HAND-COLORED PLATES (F.A. Frenzel). Main and four divisional titles.

Contemporary marbled boards (worn), gilt ruled flat spine with a gilt lettered orange paper label (crown and base chipped), light green edges.

With:

Dietrich, Friedrich Gottlieb. *Darstellung vorzüglicher Zierpflanzen...Erstes Bandes, Erstes Heft.* Weimar, Gädike Brothers 1803. 4to. 16p. and FOUR ETCHED HAND-COLORED PLATES. *Illustrated on the title-page.* \$8800.00

Ad I-II: Only Editions, all published: THE ONLY ILLUSTRATED WORKS BY ONE OF THE MOST PROLIFIC BOTANISTS OF THE FIRST HALF OF THE 19TH CENTURY. Drawing on his own research and on the most recent scientific knowledge, Dietrich describes and illustrates twenty species of geraniums (I) and four other flowering plants (II). For each specimen he provides Latin, German and ENGLISH NOMENCLATURE, careful descriptions of each species and personal observations about them. Ducal gardener, professor of botany and long a supplier of plants to Goethe, Dietrich formed a personal collection of 8000 specimens, which was sold after his death. In good condition (letterpress foxed), stamp of the French naturalist Adrien Dollfus (1858-1921), gift bookplate of K. Mackenzie (1877-1934; see Bridson & Jackson's *Naturalists' Libraries* 140-1), blindstamp of the Horticultural Society of New York. Overlooked by Nissen. Stafleu & Cowan, *Taxonomic Lit. Supp.* V: 30.658 & 30.660; Krieg, *MNE* I: 181.

Ad I: Pritzel, *Thesaurus lit. botanicae* 2273.

"A STANDARD TEXT-BOOK, ESPECIALLY IN ENGLAND" — PARKS

12. Dionysius Periegetes. *de situ orbis.* Paris, Georg Wolff and Thielman Kerver for Jean Petit 22 June 1499. 4to (191 x 131 mm.). [i], [15] leaves. Roman type (79/80 (92 for one line), one word in Greek), 40 lines per page, shoulder notes, Lombardic woodcut initials, a fine metalcut Petit device on title (Haebler IIIa, Renouard 881).

Modern blind tooled tan calf.

\$6250.00

The geography schoolbook for a millennium and a half. Physician Antonio Baccaria (c. 1400-1474) prepared this Latin prose translation for the young son of a friend. John Milton assigned the text to his students. A very good copy (lightly washed). Klebs, *Incunabula scientifica* 340.4; Goff D-256; ISTC id00256000; Hoffmann I: 594; Parks, "Dionysius Periegetes" in *Cat. translationum* III: 22-4 & 36-9.

A CARD GAME FOR THE LITTLE PRINCE

13. Du Val, Pierre. *Les Tables de Geographie, reduites en vn Iev De Cartes.* Paris, Marie-Angélique or Michèle Du Val [1682-1689]. Undivided engraved broad-

side (446 x 601 mm.) with FIFTY-TWO GEOGRAPHIC PLAYING CARDS AND FOUR CONTINENT MAPS (California as an island) in five rows (plate mark 418 x 555 mm.; signed R. Cordier).

Folded once (from an album, 18th-century paper added at lower edge).

\$3500.00

In 1669 King Louis XIV's geographer created this educational card game for the seven-year-old Dauphin. Du Val (1619-82) assigned spades to Africa, hearts to Europe, diamonds to Asia and clubs to the Americas. The cards are countries, and each lists major regions and cities. Thus the king of clubs is Moctezuma, the country Mexico and a city Merida; the queen is Elizabeth, the country Virginia and a city Jamestown and so on. It's not known which of Du Val's unwed daughters continued his business, but she held the privilege for this from 1682 to 1689. She used paper made by Benoît Colombier (fl. 1650-85). *Fugitive*. In good condition, ms. 5 in two corners.

Tooley, "Geographical Oddities" in *Map Collectors' Circle* I (1964) 9,15; for Du Val see Pastoureaux's *Les Atlases français* 135-7.

WHERE THEY NEVER GET AWAY

14. Dyhrn, Ernst, *Graf von. Kurze Anleitung zu der Teichwirthschaft*. Breslau, J.E. Meyer 1782. 8vo. 120p. and FOUR FOLDING ENGRAVED PLATES (F.L. Knöfler).

Contemporary green boards (rear board rubbed), gilt ruled flat spine, gilt lettered tan paper label, green silk marker, red edges. \$1200.00

Only Edition of this illustrated eight-point program for fish farming — pond dimensions, new construction (the longest chapter), renovation, stocking, over-wintering, profit and loss, floods, droughts and population collapse. In excellent condition. Westwood & Satchell, *Bibliotheca piscatoria* 83 (3 pl.).

"SURTOUT UN GRAND COLLECTIONNEUR" — DBF

15. Estrées, Victor Marie, *duc d' Catalogue Des Livres*. Paris, J. Guérin 1740. Five parts in two vols. 8vo. [iv], x, 239p. and 279p. and 146, [2 blank]p. and [ii blank], [iv], xii, 252p. and 187, [5 blank]p. Woodcut ornaments on both titles.

Recent half calf and marbled boards, spine and red morocco labels gilt, edges sprinkled red. \$4500.00

The 20,000 lots were particularly strong in science, arts, history, geography and fine copies of great rarities. La Vallière bought heavily. A career admiral, the Duke (1660-1737) fought in the Caribbean, became Viceroy of the American Islands and governed Saint Lucia. A large copy in excellent condition, some top edges unopened and some lower edges uncut; Macclesfield bookplate and blind stamps, bookplate of E. Flamm with his occasional ms. corrections.

Taylor, *Book Catalogues* ed. Barlow 240; North, *Printed Catalogues* 55.



The authors at work. No. 21.

A NIGHT OF DANCE IN MEXICO CITY

16. Ferlotti, Teresa. [Caption title:] *Dedicatoria Á Los Exmos. Señores Marqueses De Branciforte.* [Mexico City], s.n. [1795]. Broadside (431 x 292 mm.) with a typographic fleuron and woodcut Greek-key border, large ETCHED ARMS of the *Marqueses de Branciforte* (F. Agüera Bustamente). \$3500.00

UNRECORDED 18TH-CENTURY MEXICAN THEATRICAL PUBLICITY for a solo female virtuoso *danzadora*, who had recently arrived in the capitol. Her preface praises her patron, the colony's viceroy, Miguel de la Grúa Talamanca, Marquis of Branciforte. Her sonnet vaunts her skills.

FRAMED ON THE BIBLE

17. Franciscans. *Puerile exercitatorium.* Salamanca, J. de Porras 1522. 4to. [x], [140]p. The Salamanca Franciscans' nearly full-page proprietary woodcut of St. Francis receiving stigmata on the title (141 x 95 mm., see below).

Limp vellum, ms. spine title. \$8800.00

Only Edition of this Humanist prosody manual, teaching the metric value, syllabic emphasis and pronunciation of select scriptural vocabulary, chosen, Genesis to Revelation, by the Salamanca Franciscans, who prepared the text for use in their own school(s) and illustrated its two thousand some entries with passages from classical pagan and early Christian poets and playwrights, filtered through Nebrija and Erasmus. A handful of sermons and saints' lives get similar treatment at the end, including that of St. Nicholas by Giustiniani (Aldus 1501).

The Franciscans lent this proprietary woodcut to Porras for three other commissions (Norton 478, 490 & 493). The *Puerile* is the last book signed by him: I have located one other copy (Hiersemann-HSA). In good condition (slightly browned, a couple of corners stained), bookplate of J. Gallart Foch.

Penney, *Printed Books 1468-1700 in the Hispanic Society of America* 213; Ruiz Fidalgo, *Imprenta en Salamanca (1501-1600)* 147; Palau 240673.

FOLK ART

18. Gardeners. *Two 18th-century collages on vellum of an elaborately dressed woman and a dapper man. Each tends a potted lemon tree on an outdoor patio.* ?Germany c. 1750.

Both measure 315 x 221 mm. and are preserved in simple wood frames with glass in front and wooden backs. \$4200.00

The artist used silk, linen, gold and silver thread, strips of plain and painted vellum, painted paper and dried plant foliage for the clothing, railings, watering cans, pots, tables, lemon and shade trees and paving stones. She gazes right at her male companion, as she picks a lemon and places it on the table. He engages the viewer, as he also picks an orange.

A charming pair in nice condition.

TO ENTERTAIN & INSTRUCT HIS OWN CHILDREN

19. Gellius, Aulus. *Noctes*. Florence, F. Giunta 1513. 8vo. [xvi], 330 [r. 307], [1] leaves. Title in a woodcut frame of grotesques, masks and foliage, a woodcut Giunta device on the final verso.

Contemporary blind ruled calf (worn), border of a repeated foliage stamp with fruits in the corners and acorns in the middle, old blue edges, evidence of green linen ties. \$2200.00

Only Aldrobrandi Edition of this farrago valuable for its wit, for the vignettes of the author's student days and for the large number fragments of earlier writers' lost works it preserves. Aldrobrandi used Florentine mss. not previously consulted. In good condition; once part of a large library ("first bookcase fifth floor", title inscription, tr. from Italian), a handful of scattered early ms. notes and mention of Andrea and Cesare Casati of Brescia.

Sander 3063; Decia, *I Giunta* 50 "assai rara"; EDIT 16 CNCE 20604.

FOR WINE MERCHANTS

20. Guerrino, Tommaso. *Tavole Della Tenuta Di Qualunque Vassello, Bonza, Tina, Mastello, Secchione, Et Altre Simili Figure*. Milan, P. Agnelli 1767. 4to. [iv], [30], 103, [1]p. and FOLDING WOODCUT PLATE. ONE FULL-PAGE AND TWENTY-THREE TEXT WOODCUTS.

Later marbled boards, edges mottled red. \$2200.00

Only Edition. This sets out the principles, formulae and tables for determining the volume of the half dozen most commercially widespread barrel and tub types. The illustrations leave nothing to the imagination: many barrels even have vintage dates. It is dedicated to mathematician and scientist Clelia Grillo Borromeo (1684-1777), discoverer of the Clelie Curve. In excellent condition.

For the dedicatee see Bandini Buti's *Donne d'Italia* I: 111.

THE FIRST MONOGRAPH ON THE MANUFACTURE OF PORTABLE FIREARMS

21. Guns: Rodrigues, José Francisco and João. *Espingarda Perfeyta*. Lisbon, A.P. Galram 1718. 4to. Frontis., [xxxii], 183p. and TWO FOLDING AND TEN FULL-PAGE ETCHINGS (signed variously M. Freyre, M.A.P. and F.B.). Etched frontispiece of dedicatee King João V's arms, etched title device with the authors' arms.

Vellum, gilt lettered spine title, ties, red edges. \$16,500.00

Illustrated on page 20.

First Edition: THE FIRST TECHNICALLY PRECISE PRINTED INSTRUCTIONS FOR ARTISANS CRAFTING HAND-HELD FIREARMS FOR SOLDIERS AND SPORTSMEN. Under the pseudonyms of Fiosconi and Jordam, the Rodrigues brothers violated guild secrecy rules by disclosing every aspect of the gunsmithing process. They specify the best raw

materials and illustrate the smith's tools and workshop. They describe shaping iron (or steel) barrel bars, joining the halves, boring the barrel by hand *and* with a lathe, filing it, trueing it, tempering it, blueing it, locating the gun sight and touch hole, making and attaching the gunstock and finally the gunlocks' workings and decoration. They also identify the best barrels for recreational shooting and for bird hunting (illustrated). I have located two examples in the U.S. and one at auction since 1950. A modest copy (some minor worming, one plate backed, frontispiece and title worn, oil spot on four leaves).

Riling, *Guns and Shooting* 216; *Almirante, Bib. militar de España* 296.

“SEHR SELTEN” — POTTHAST

22. Hilarius Litomiricensis. *Tractatus contra perfidiam aliquoru[m] Bohemoru[m]*. Strassburg, [Printer of the 1483 *Jordanus de Quedlinburg* (Georg Husner)] 15 June 1485. 4to (202 x 148 mm.). [i], [111] leaves. Gothic type (91 text, 160 title), 32 lines per page, initial guide letters, most capitals supplied and most text majuscules stroked in red.

Contemporary blind decorated calf (rebacked), two double-rule outer frames enclosing a border of four tools — trefoil, square base club, wave and flattened s, diapered central panel, one clasp, two catches, front and rear vellum pastedowns from a 14th-century ms. Greek grammar, edges painted ?yellow and sprinkled brown. *Illustrated on the inside rear cover.* \$16,000.00

Only Edition, prepared for the press by early Czech Humanist Bohuslav von Lobkowitz (1460-1510). Hilarius (1412-67) argues for absolute papal authority in Bohemia and Moravia, essentially an anti-nationalist position. He composed this doctrinal assault in February 1465, as he debated his primary antagonist Archbishop Jan Rokycana (1396-1471) before King Georg Poděbrad. The founders of the American Moravian Church were among those not swayed by Hilarius' arguments.

THE FRONT AND REAR PASTEDOWNS COME FROM A 14TH-CENTURY VELLUM MS. OF EBERHARD OF BÉTHUNE'S *GRAECISMUS*, a 13th-century versified Greek grammar and dictionary (29 lines per page, rubricated, initial majuscules stroked in red). The front pastedown has verses from the chapter on "The Names of the Muses" (Wrobel c. VII ll. 5-33), while the rear has a portion of "On Figures" (Wrobel c. I ll. 18-47). In excellent condition, *crisp, noisy paper* (two blank corners with natural paper flaws, one worm hole through the volume), bookplate of S.F. Jacobsen, the Madsen copy. Zeman, *The Hussite Movement and the Reformation in Bohemia, Moravia, and Slovakia (1350-1650): a Bib. Study* 1776; Goff H-271; ISTC ih00271000; *Rep. font. hist. medii ævi* V: 480-1; Potthast, *Bib. hist. medii ævi* I: 596-7.

SCIENCE FOR KIDS

23. Imhof, Maximus von. *Grundriß der öffentlichen Vorlesungen über Experimental=Naturlehre*. Munich, J. Lentner 1794-95. Two vols. 8vo. [iix], 295p. and [vi], 445p. and SIXTEEN FOLDING ENGRAVED PLATES.

Contemporary black pastepaper over boards (rubbed), gilt lettered red paper spine labels, yellow edges. \$1400.00

Only Edition (Vol. I second issue). Introducing young people to the physical sciences, this treats mechanics, gases, acoustics, heat, water, optics, electricity (65p.) and magnetism. A second example of Plate III in Vol. I has been folded up and laid into the text. In excellent condition, stamp of the Franciscan library at Bad-Tölz. See Poggendorff I: 1169; not in Brüggemann-Ewers or Wegehaupt.

THE SOURCE FOR THE FIRST GERMAN-ENGLISH DICTIONARY

24. *Introductio qu[a]edam utilissima siue Vocabularius quatuor linguarum/ Latinæ/ Italicæ/ Gallic[a]e/ & Allamanicæ.* Rome, G. Mazzocchi 1522. 8vo. [ii], [118]p. Four columns (some text long-line), title in four ornamental white-line border strips.

Mid-19th-century green morocco backed green boards (rubbed), gilt lettered title, old green edges. \$13,500.00

FOUR-LANGUAGE PHRASE BOOK EXPRESSLY FOR WOMEN, ARTISANS AND INTERNATIONAL TRADERS. With roots in early 15th-century Nürnberg, it is the first polyglot dictionary to include German and became the first to put English and German side by side. It spread across Europe in versions with up to eight languages.

After the briefest remarks on pronunciation of and in each language, the main text's 3200 entries fall into fifty-five rubrics, including merchants, merchandise, various trades, textiles, colors, food, wine, edible plants, gardens, precious stones, hand tools, arms and armor, birds, beasts and fish, drinking, the kitchen and kitchen utensils. The final portion offers basic words and PHRASES USEFUL TO AMBASSADORS, POST RIDERS AND COOKS. U.S. libraries hold only two of the ?nine four-language editions. That offered here was previously known by the St. Petersburg copy. In good condition (a couple of thumb smudges, one blank verso neatly repaired), 19th-century Maisonneuve bookticket.

Lindemann, *Die franz. Wörterbücher...bis 1600* 635; see Stein's "English—German/German—English Lexicography: Its early Beginnings" in *Lexicographica International Annual* ed. Kucera et al. 1 (1985) 136-7 and Claes' *Bib. Verzeichnis der deutsch. Vokabulare* 188, 248-50, 270, 275, 286 & 289; not in EDIT 16.

PART DECAMERON, PART HUMANIST FACETIÆ

25. Kirchhof, Hans Wilhelm. *Wendvnmuth*. Frankfurt a.M., H. Tack and P. Fischer for J. Feyerabend 1589. 8vo. [iix], 383, [7] leaves. TWENTY-ONE TEXT WOODCUTS in two series attributed to Jost Amman and Virgil Solis, title in red and black.

CONTEMPORARY STIFF VELLUM WRAPPERS, GILT ARMS OF ANTON FUGGER D.J. (1552-1616) dated 1586 on the front panel (EBDB p003262), unidentified ecclesiastical arms on the rear panel (two lions rampant flanking a column), overlapping fore-edges, four pigskin ties, all edges thickly gilt. \$9500.00

Illustrated on the facing page.

THE BEST KNOWN, LAST AND RICHEST GERMAN COLLECTION OF JOKES AND WITTY TALES (*Schwänke*), animated by contemporary mores and sex. It influenced the *Lalebuch*, Ayler's Carnival plays and Duke Heinrich Julius of Braunschweig's comedies.



Stage and street. Nos. 51 & 25.

The Grimm brothers mined it for their fairy tales. For the rest of us — we laugh. Only one edition is held by an American library. Fine copy, fine provenance. Gotzkowsky, “*Volksbücher*”...und *Schwankbücher Bib.* 516,5; Gotzkowsky, “Eine Bibliographie der Wendunmuth-Drucke” in *H.W. Kirchof: Kleine Schriften* 245-65, esp. 250-2, E-Drucke; Classen, *Deutsche Schwankliteratur des 16. Jahrh.* 64-146; VD 16 K 952. For the binding see Geldner, “Unbekannte ‘Fuggerbände’, die Fuggerschen Supralibros und die anonymen Augsburg ‘Fugger-Meister’” in *AGB V* (1964) 1200 & Abb. 5.

THE ARCHITECTURE OF WAR

26. Kröll von Bemberg, Georg Ginther. *Tractatvs Geometricvs & Fortificatio-nis...Architectura, der Vestung bauwen.* Arnheim, J. Jansz (Janson) 1618. Three parts in one vol. 4to. [vi], 46, [3]p. and [iv], 49 [r. 45], [3]p. and [v], 87p. and SIXTY-FIVE FOLDING, DOUBLE-PAGE AND FULL-PAGE ETCHED AND ENGRAVED PLATES. Large engraved vignettes on the main and two divisional titles.

Contemporary vellum over paper boards (worn, stained, two edges slightly defective), ms. spine title and paper shelfmark. \$8800.00

Illustrated on the facing page.

Only Edition of this compact handbook of fortification, issued in the first months of the Thirty Years' War and cast in simple language for field use. The first half presents the math, the instruments and the mensuration methods to site and build fortifications. The second half illustrates harbor, urban and mountain top defenses. It has previously unnoticed references to FORTIFICATIONS IN VIRGINIA AND FLORIDA. I have located no complete example in the U.S. A good copy that saw use (scattered browning, minor stains, some margins frayed), stamp removed from the main title, contemporary ms. annotations on the blank versos of a half dozen plates. Bury & Breman, *Writings on Architecture Civil and Military* 56; Jähns, *Gesch. der Kriegswissenschaften* 1099-1100; VD 17 39:121337K & 39:121338S.

FOR WOMEN WHO WANT TO WORK

27. Krüger, Daniel. *Schola Textoria Nova, Neue Spinn= und Weber-Schuele... Dem adelichem Frauen=Zimmer zu Dienst und Nutzen.* Frankfurt a.d. Oder, E. Rösner for the Author 1664. 4to. [iix], [32]p. Gothic type (italic for foreign words), calligraphic woodcut initials, typographic headpieces.

Decorative paper spine reinforcement. \$8500.00

FIRST EDITION OF THE FIRST PRINTED BOOK ON WEAVING: the only surviving copy. Himself a weaver, Kruger describes the tools and techniques for producing the finest linen — “suitable for your daughter’s Hope Chest” (tr. p. [iv]) — and reveals the practices of his own workshop. He dedicates the *Schola* to women wishing to achieve economic independence. While lace and embroidery pattern books were designed for upper-class women and widely distributed, “weaving techniques were a very closely guarded ‘industrial’ business secret and they were not published until much later in the 17th century” in Ziegler’s 1677 *Weber-Kunst* (Siegelau). The *Schola* had a second edition: neither printing is in the U.S. In good condition. *Berlin Kat.* 1659 (ex. destroyed in WWII); see Siegelau’s *Bib. textilia historiae* 362 & Ron’s *Bib. tinctoria* 1130.



Offense & defense. No. 26.

THE FAMILY BUSINESS

28. Langsdorf(f), Johann Wilhelm. *Kurtze und gründliche Einleitung zur Kenntniss in Salzwerks=Sachen.* Frankfurt a.M. and Mainz, F. Varrentrapp 1771. 8vo. [iix], 128p. and EIGHT FOLDING ETCHED PLATES.

Half calf and marbled boards, spine and red morocco label gilt, edges sprinkled red. \$2200.00

Only Edition. The author claims this is the first study of the manufacture of salt from brine. He describes the infrastructure and operation based on his family's salt-works — reservoirs, salt pans, boilers, evaporation houses, water pumps, windmills, waterwheels, milling equipment, plant architecture and marketing techniques. I have located two copies in the U.S. In good condition.

Poggendorff I: 1372; Engelmann, *Bib. mech.-tech.* 214; not in Bolton.

WORK & PLAY

29. Lavatinne, sieur de. *Nouveaux Abregez D'Arithmetique...Avec un petit Traité de Recreations Arithmetique.* Paris, [C. Chenault] for P. Aubouin et al. 1694. 8vo. [xvi], 304p. Calculations throughout, full-page woodcut table, three text woodcuts, legal and commercial forms reproduced in the text.

Contemporary mottled calf (worn, recased), spine and title label gilt (label chipped), board edges gilt. \$5500.00

Only Edition. This commercial arithmetic helps bankers, surveyors, traders and military officers calculate taxes, interest, area, volume, rents, security deposits, revenue distributions (simple and weighted), salaries and soldiers' rations. It gives sample bills of exchange, promissory notes, invoices and currency conversions for, i.a., England. THE DOZEN MATHEMATICAL RECREATIONS at the end reveal how to do sums without addition, etc. I have located one copy in the U.S. In good condition, scattered contemporary ms. corrections, early signatures of merchants Portier and François and Jean Lauglais.

Hoock & Jeannin, *Ars mercatoria* II/L9.1.

“DE GRAN PRECIO” — ALMIRANTE

30. Lechuga, Cristóbal. *Discvrso En Qve Trata Del Cargo De Maestro de Campo General.* Milan, P. Malatesta 1603. 4to. 234, [2 blank]p. ELEVEN WOODCUTS, calculations and tables in the text.

Contemporary vellum over stiff boards, ms. lettered flat spine (rear hinge chipped), remnants of four pigskin ties. \$2800.00

Only Edition: a classic in Spanish military literature. This general manual on the art of war covers artillery, cavalry, victualing, munitions, marine operations and particularly the infantry (the entire second half of the book). Many of the examples come from Lechuga's long service in the Low Countries. A very good copy, ms. inscription of the Bruxelles Jesuits dated 1635 at the head of the title, two printed tickets of the Louvain Jesuits.

Almirante, *Bib. militar de España* 432; Palau 134046 “bien concebida”; Brunet *Suppl.* I: 809-10 “fort rare”.

PRINTED BY THE GERMAN BODONI

31. *Mathematische Neuigkeiten.* Vienna, J.V. Degen 1804. Large 4to (263 mm.). [iv], 180, [1], [3 blank]p. and TWO FOLDING LEAVES (one engraved, one letterpress).

Contemporary Austrian gilt tooled polished tan calf (minor scuffs), spine and red morocco label gilt, panel edges and turn-ins gilt, all edges gilt, green silk marker. \$2700.00

First Edition, on sines, cosines and tangents. This lays out nearly 300 principles. A French translation appeared in 1821. I have located one copy in America. A finely printed book in fine condition. Not in Holzmann-Bohatta.

For Degen see Frank & Frimmel, *Buchwesen in Wien 1750-1850* 34-5.

THE FIRST ILLUSTRATED PAVESE FESTIVAL BOOK

32. Mayno, Innocenzo. *La Reale Maesta Cioè Racconto di quanto fece la Regia Città di Pauia nel compire, e receuere La Sereniss. D. Maria Anna... Sposa Del... Filippo Qvarto.* Pavia, G.A. Magri c. 1650. Folio (340 mm.). Frontis., [xxiv], 124 [r. 104]p. and SIX FOLDING AND FOUR FULL-PAGE ETCHED PLATES by S.M. Curleto.

Contemporary gilt ruled mottled calf (repaired), the gilt cipher of Paul-Alexander Petau on the spine (d. 1672, see Olivier 2290,3; lacks label, compartments worn), edges mottled red. \$14,800.00

Only Edition. This documents the June 1650 entry into Pavia of fourteen-year-old Maria Anna (1634-96), Archduchess of Austria, on her way to marry Philip IV, King of Spain. Freighted with emblems, allegories and classical mythology, the triumphal arches celebrated the deeds of the Hapsburgs, as did the declamations, chronograms, poetry and imperial ritual. No Pavia festival book appears in Vinet, the Ruggieri sales or Piantanida: Watanabe-O'Kelly records only this. A crisp copy (two natural paper flaws with the loss of a few letters, short split in one plate). Formed over two generations, the Petau library was dispersed in 1722.

Watanabe-O'Kelly & Simon, *Festivals & Ceremonies* 1155; Lozzi, *Bib. istorica...Italia* 3422 (10 pl.); Palau 159048.

INDEXED FOR THE ELECTOR?

33. Medices, Christian, Freiherr von Scharfenstein. pseud. *Concursus Philosophorum, Das ist...Beschreibung...das große Geheimnüss von Stein der Weisen.* Jena, [C. Krebs for] J. Bielck 1706. 8vo. Frontis., [xiv], 768p. Title in red and black.

Contemporary vellum, GILT ARMS OF JOHANN WILHELM II, ELECTOR PALATINE on both panels, red edges. \$6500.00

Only Edition: *THE HANDBOOK ON THE TRANSMUTATION OF METALS.* Culled from two centuries of chemical, medical and alchemical sources and turned into the vernacular, these recipes are organized in sixty-two chapters on the philosopher's stone, mixing, separation, tincture, etc. Observations, additional procedures, omitted in-

redients and clarifications gloss the authorities. The thirteen-page manuscript at the end provides subject access to the text. I have located two examples in the U.S. In good condition (most copies lack the frontispiece). Johann Wilhelm II (1658-1716) supported the arts and culture and established the Düsseldorf Gemäldegalerie. Brüning, *Bib. der alchem. Lit.* 3230; Ferguson, *Bib. chemica* II: 84.

“BELLA E RARA” — RICCARDI

34. Michellini, Famiano. *Trattato Della Direzione De’ Fivmi.* Florence, At the Sign of the Star 1664. 4to. [xv], 151, [1]p. and NINE FOLDING ETCHED PLATES.

Contemporary vellum over soft paper boards (soiled), ms. lettered paper spine labels. \$1400.00

First Edition, on navigation and flooding of rivers, maintenance of their banks and beds, silting in of slow moving and stagnant bodies of water, flow characteristics, channel stabilization or alteration and the use of stone bulkheads. The Arno, Chiana and Tiber rivers and the Venetian Lagoon serve as examples. Guglielmini used it for his *Della natura de’ fiumi* (1697) and the Accademia della Crusca for its dictionary. A good copy, the errata corrected in contemporary ms.

Trent & Roberts, *Bib. mechanica* 224; Razzolini, *Bib. dei testi di lingua* 236.

FUGITIVE FESTIVAL BOOK

35. Morel, Hilaire de. *Relation Veritable Des Ceremonies...Ov Le Triomphe de l’Eglise Cathedrale de Constances.* [Coutances, R. Coquerel] 1647. 4to. [iv], 93, [16]p. Title verso with the woodcut arms of Claude d’Auvry, Bishop of Coutances, title woodcut of the Coutances Cathedral.

Original limp vellum, blind ruled outer and inner frames (soiled, lacks ties). \$4500.00

Only Antiquarian Edition: the sole account of the elaborate Episcopal entry of 15 September 1647. An eyewitness, the author records the paintings, anagrams, epigrams and chronograms lettered in gold, the emblems, the order of march, musical pieces, banners, carriages, speakers and allegories. His brief biographies of bishops buried in the cathedral and reproductions of the facsimile inscriptions there form a sort of tour of the church. Among the dozen concluding poems praising Morel, one has a ms. addition in Greek, apparently authorial; the same hand made a half dozen corrections in the main text. No example in the U.S. A modest copy (two natural paper flaws with no loss of letters).

Ruggieri, *Cat.* (1873) 476 “rare”; *Rép. bib. des livres imprimés en France au XVII^e siècle* XII: 121,36; Frère, *Manuel du bib. normand* II: 324; Cioranescu 50421.

“A BRIDGE BETWEEN THE STUDY AND THE WORKSHOP” — MARR

36. Oddi, Muzio. *De Gli Horologi Solari Nelle Syperficie Piane Trattato.* Milan, G. Lantoni 1614. 4to. [iix], 104, [2], [2 blank]p. ONE FULL-PAGE AND SIXTY-TWO TEXT WOODCUTS BY GIROLAMO ROCCA.

Contemporary limp vellum. \$7800.00



The only engineering book from Plantin's press. No. 37.

First Edition, PRESENTATION COPY, of this most attractive treatise on sundials by the exiled Urbino architect and military engineer, who sets out for the first time GUIDOBALDO DEL MONTE'S EXPLANATION OF REFRACTING DIALS, using unpublished mss. in his possession (to the dismay of Guidobaldo's heirs). Oddi (1569-1639) takes in turn horizontal, vertical and inclined solar timekeeping instruments. Soldier, tutor and traitor, he drafted the present work in prison.

The illustrations are of two sorts — oblong bordered woodcuts decorated with a banderole in the portion not devoted to scientific content, and a second set, of various shapes, ornamented with delicate fleurons designed into the blocks. Oddi consciously modeled the latter on mid-16th-century French scientific book illustration, particularly that of Oronce Finé.

Oddi's mathematical circle comprised bibliophiles, mathematicians, *virtuosi*, instrument makers and collectors, military men and professional geometers. Livio Buonaventuri, to whom Oddi gave this copy (title inscription), must be among these. Marr notes Oddi's "publications should be thought of as essentially local in scope and personal in intent rather than as trade-oriented treatises.... A case in point is Oddi's first book, *Degli horologi solarî*". In nice condition (a few finger smudges).

Marr, *Between Raphael and Galileo: Mutio Oddi and the Mathematical Culture of late Renaissance Italy* (2011) passim; UCBA II: 1490; Tardy, *Bib. gén. de la mesure du temps* 186; Houzeau & Lancaster, *Bibl. gén. de l'astronomie* 11411 "belles fig. sur bois...rare"; Riccardi, *Bib. mat. ital.* I(2): 211,1 "Raro".

"VALUABLE" — VOET

37. Pasino, Aurelio de. *Discovrs Sur plusieurs poincts De L'Architectvre De Gverre.* Antwerp, C. Plantin 1579. 4to. 95, [1]p. and FOUR FOLDING AND FOUR FULL-PAGE ENGRAVED PLATES (A. de Bruyn). ONE FULL-PAGE TEXT ENGRAVING, THREE FULL-PAGE AND SEVEN LARGE TEXT WOODCUTS.

Contemporary vellum over stiff boards, the author's name in later ms. on the front panel, lacks ties. *Illustrated on page 31.* \$12,500.00

Only Edition, his only book: "ONE OF THE CORNERSTONES FOR THE DEVELOPMENT OF THE SEVENTEENTH CENTURY DUTCH SCHOOL OF FORTIFICATION" (De la Croix). Through generous illustration, large type and thick paper, Pasino sought the patronage of William the Silent, then defending the Low Countries against Spain. The Italian architect and engineer covers construction materials, site selection, explosives, artillery and defensive designs of all stripes — circular, square and polygonal, scarps, counterscarps, reinforced walls and moats. He fortified Sedan and laid out and built the new civil quarter there (Ville Neuve). I have found two copies in the U.S. and none at auction since 1960. In very good condition (faint stain to the final lower blank margins), early ?18th-century signature of *B. Decombe* on the title.

De la Croix, "The Literature on Fortification in Renaissance Italy" in *Technology and Culture* 4 (1963) 30-50, esp. 41; Jordan, *Bib. zur Gesch. des Festungsbaues* 2821; Voet, *The Plantin Press* 1955.

SUNG TO A POPULAR TUNE

38. Pavia. *Partenza De Francesi Dalla Città di Pauia...Data in luce da vn' Soldato nell' Assidio.* Pavia, Carlo Porro c. 1651. 8vo. [8]p. and FULL-PAGE

EARLY 16TH-CENTURY WOODCUT OF THE CITY OF PAVIA (79 x 110 mm.). Title woodcut vignette of a soldier before a walled city.

19th-century drab boards, uncut.

\$2400.00

?Only Edition of a chapbook account in *ottava rime* of the great victory of the Imperial troops over the French at Pavia on 24 February 1525 (Francis I was taken prisoner). Porro was only active at this address, *vicino al Palazzo*, in 1651. The other example I have located lacks the plate (Univ. di Pavia). In perfect condition.

ELEGANTLY PRINTED

39. Pensa, Girolamo. *Epigrammi Toscani*. Mondovì, L. Torrentino 1570. 4to. 344, [32]p.

Contemporary binding of a rubricated 14th-century double-column canon law ms. with marginal glosses (rear panel rubbed), lacks ties.

\$1500.00

First Edition of these 1100 verse witticisms on childhood, virtues, vices, good rulers, tyrants and women (chaste and otherwise). This is the Knight of Malta's first book. Somewhat browned and foxed.

EDIT 16 CNCE 47336.

PHYSICIAN COLLECTOR SELLS

40. Petit, Antoine-François. *Catalogue...De La Bibliothèque*. Paris, [Langlois for] Chaillou & Jannet 1796. 8vo. xvi, 487p.

Contemporary speckled half calf and pink marbled boards, flat spine, gilt morocco label, edges sprinkled blue.

\$2800.00

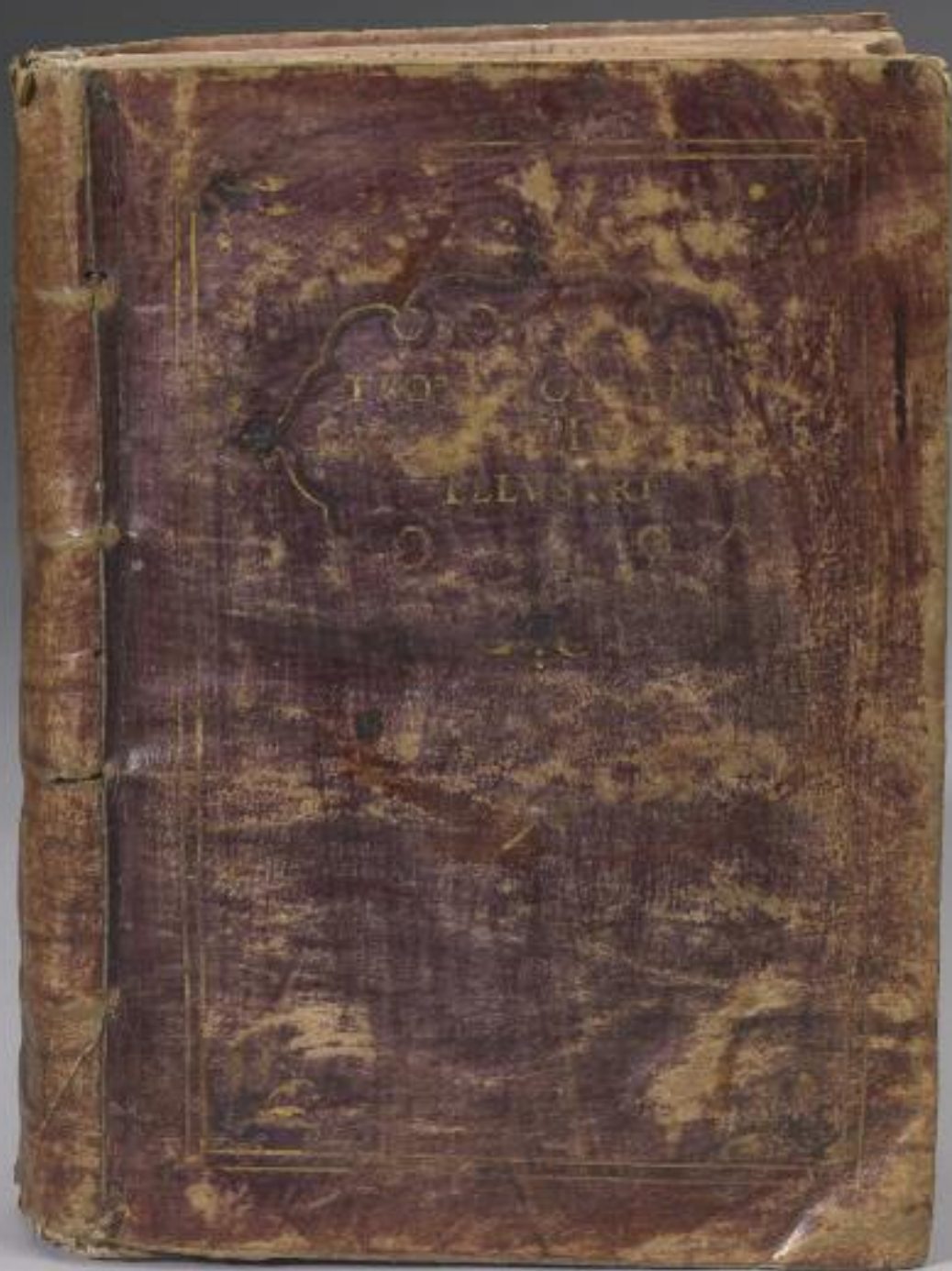
Over 3000 (of the 3800) lots concern medicine, anatomy, surgery, pharmacy and natural history. The sale is organized into one hundred ten divisions — dietetics and lithotomy to balneology and books of secrets. Quite modern, the entries include binding material and color and a note on content, rarity or provenance, e.g., Richelieu's copy of La Brosse's *De la nature...des plantes* (1628). Doctor to the *duc d'Orléans*, Petit (1718-94) built on the nucleus of books inherited from his father (who held the same post), buying at the great medical and natural history sales on the Continent. Fully indexed. A nice copy, ms. on rear pastedown *Donné par Mr. Le Monnier à Mr. Loissant, médecin*, ?the French natural scientist Louis Guillaume Le Monnier (1717-99). Blake 345; North, *Printed Catalogues* 366.

DOWNSTAIRS

41. Pignoria, Lorenzo. *De Servis Et Eorvm Apvd Veteres ministerijs, Commentarius*. Augsburg, [C. Daberholtzer for Marcus Welser] At the Sign of the Pine 1613. 4to. [xii], 280, [10], [2 blank]p. SIX FULL-PAGE AND TWENTY-ONE TEXT WOODCUTS.

Contemporary vellum over thin soft boards, ms. spine title.

\$2800.00



You can judge a book by its cover. No. 47.

First Edition of this illustrated encyclopedia of servants in the ancient world — fugitives, gladiators, scribes, musicians, surgeons, stage comedians, gardeners, artists, cooks, midwives, fishermen. . . . The cuts include ancient musical instruments, an abacus, jewelry and a wine cellar. At the end, Fabricius ab Aquapendente dedicated a short essay on dining to the Augsburg merchant, Marcus Welser, owner of the *Ad Insigne Pinus* press. A fine copy (spot on two leaves), signature of D. Attanzio Arcelli. Krivatsy, *17th Century Books...Medicine* 8979; *RISM Écrits...musique* B VI²: 654; UCBA I: 1603; VD 17 3:314573E (1 ex. of this issue; 23:231357C has reset prelims.).

THICK PAPER, NICE CLOTHES — FOR THE QUEEN MUM

42. Psalms. *Liber Psalmorum...Jvssv Reginae Matris Impressvs.* Paris, A. L'Angelier 1586. Two parts in one volume. 12mo (154 x 90 x 51 mm.). Etched title, 412, [7], [1 blank] leaves and TWO PLATES. PRINTED IN RED AND BLACK in large Roman type (?119), decorative initials and ornaments, divisional title. The etched architectural title has royal ciphers and symbols; the plates show St. Catherine of Alexandria (namesake of Catherine de' Medici) and King David.

CONTEMPORARY GILT BROWN CALF DECORATED IN THE DUODO-STYLE with nineteen different tools. The outer borders have three double-rules with olive branches, trefoils, curved rules and a floral roll between. The central field has twenty-one ovals with one of six small tools in each. *S fermés*, tiny quatrefoils and open circles float between the ovals. The single compartment flat spine shares the same decor but with additional tools, and its base and crown are ruled on the bias; board edges ruled (one slightly defective), all edges gilt.

Illustrated on the inside front cover. \$25,000.00

“COMMISSIONED BY CATHERINE DE’ MEDICI FOR HER COURTIERs” (Balsamo, tr.). The binding, ?by Clovis Ève, adopts the design favored by the Venetian ambassador to Paris, Pietro Duodo (1554-1611). The chic *S fermé* symbolizes love (*sage, seul, secret, soucieux*). *Fresh* condition (one lower corner neatly restored).

Balsamo & Simonin, A. *L'Angelier* 163; Delaveau & Hillard, *Bibles imprimées du XV^e au XVIII^e siècle* 3417; BN, *Enrichissements* 1961-1973 (1974) 1051; Brun, *Le Livre français illustré* 130 & 278 “gravés très délicatement”.

For similar Duodo-style decor see Nixon's *Sixteenth-Century Gold-Tooled Bookbindings* 59 and Esmerian's *Bibliothèque* I (6.VI.1972) 59-61 and Hobson & Culot's *Italian and French 16th-Century Bookbindings* 68-9, especially 69 (used for the outside front of the dust jacket = Wittcock, *Collection* (7.X.2005) 20).

READ ALOUD, PASSED HAND TO HAND

43. Pulci, Luigi. *La Rotta Di Roncisvalle.* Padova & Bassano, G.A. Remondini c. 1700. 16mo. [ii], [86]p. ELEVEN TEXT WOODCUTS in fleuron frames, the title also in a fleuron frame with a woodcut jousting scene.

18th-century vellum over boards (soiled), marbled pastedowns, gilt lettered flat spine, edges mottled red and blue. \$2200.00

Beloved by children, this classic chapbook recounts the final battle and death of the Carolingian hero Roland. Giovanni Antonio Remondini (1634-1711) founded the print and book publishing dynasty. In good condition (a little short, slightly browned), bookplate of M. Schlimovich, stamps of Sociedad Hebraica Argentina. Melzi, *Bib. dei romanzi di cavalleria* ed. Tosi 263; Sander, *Le Livre à figures italien* 6567 "[XVII^e s.]".

BANNED

44. Riseberg, Laurentius. *De rebus Gallicis...Ab...1555. Vsque Ad Praesentem.* Helmstedt, J. Lucius d.Ä. 1594. 4to. [iv], 117 [r. 119], [4]p. FULL-PAGE WOODCUT MAP OF FRANCE IN FINE CONTEMPORARY COLOR as are all the woodcut ornaments and Lucius' devices.

18th-century calf (worn, brusquely rebaked and repaired), spine and board edges gilt, edges sprinkled red. \$3800.00

Only Edition, luxury copy. This account of the French Wars of Religion also notes the debates of Ramus and Charpentier, triumphal entries and political intrigues. It was placed on the *Index*. No copy in the U.S.; not in Hauser. In good condition (scattered light foxing), institutional blind stamp, from the Sunderland library (Cat. 10861).

Pohler, *Bib. historico-militaris* II: 206; VD 16 R 2512.

"THE TRUTH TOLD WITH A LAUGH" — BRUNKEN

45. Rollenhagen, Georg. *Froschmeusler Der Frösch vnd Meuse wunderbare Hoffhaltunge.* Magdeburg, A. Gehn 1595. 8vo. [xxxviii], 746, 14, [2 blank] leaves. ONE FULL-PAGE AND SIXTEEN TEXT WOODCUTS, title in red and black with a woodcut of the two armies and their mounted generals.

Contemporary vellum (worn, soiled), ms. spine title, overlapping edges, evidence of four linen ties. \$11500.00

First Edition of the most popular German children's book of late 16th century, in print in one form or another through the 1920s. Weaving classical fables, local folklore and social satire into a 20,000 verse epic, *The Battle of Frogs and Mice* critiques contemporary German life and outlines the virtues and values of a good citizen. I find one example in the U.S. (Jantz's). In good condition (somewhat browned, a few quires more so, title margins frayed, final two leaves slightly stained), early ms. inscription of *Oswald Ged-?* on the title, later stamp *St. Quentin*, ms. notes on the front pastedown.

Brüggemann & Brunken, *Handbuch zur Kinder- und Jugendlit.* 843-74 & no. 772; Dünhaupt, *Personalbibliographien zu den Drucken des Barock* 3484: 13.1; Jantz, *German Baroque Lit.* 179 "perennially popular".

PRICED THROUGHOUT IN CONTEMPORARY MS.

46. Rothelin, Charles d'Orléans de. *Catalogue Des Livres.* Paris, G. Martin 1746. 8vo. [i]-[ii], frontis., iii-xii, xxiv, 618 [r. 610]p. Etched frontispiece bust

portrait of Rothelin by Tardieu after Coypel, Rothelin's etched arms on the title.

Contemporary mottled calf (bumped, hinges rubbed), flat spine with gilt drawer handle tools and morocco label, red edges, green silk marker.

\$1450.00

Celebrated catalog with 5036 lots rich in fine bindings and manuscripts. The antiquary and geographer bought at the sales of Colbert, Hoym and Foucault. He owned the ms. *Bible historiale* illuminated by Jean Bondol and presented to Charles V in 1372 (now in the Meermannno-Westreenianum). Martin added a 40p. index.

The first owner of this copy had a keen interest in bibliography and ancient Greek and Roman verse. He glossed the margins next to these entries for rapid identification, added the sale dates to the half-title and corrected the frontispiece. A nice copy, some outer edges uncut, bookplates of A. Kunholtz-Lordat (1820-1893) and E. Flamm. Taylor, *Book Catalogues* 14, 190 & 259; North, *Printed Catalogues* 82; Brunet III: 1497.

EDITOR & PRINTER

47. Sansovino, Francesco. ed. *Delle Orationi Volgarente Scritti Da Molti Hvomini Illvstri...Parte Prima [-Seconda]*. Venice, F. Sansovino [Vol. 1] and F. Rampezetto [Vol. 2] 1562. Two vols. in one. 4to. [iix], 192 leaves and [iv], 116 leaves. Cartouches on the titles.

CONTEMPORARY PURPLE LIMP VELLUM (rubbed). The gilt ruled front panel has a large shield in gold and black ink in which THE TITLE IS LETTERED IN GOLD, purple edges, the top one has the title neatly lettered in a contemporary hand.

With:

Sansovino, Francesco. ed. *Delle Orationi Recitate A Principi Di Venetia*. Venice, F. Sansovino 1562. 4to. [iv], 112 leaves. Title cartouche. \$3800.00

Illustrated on page 34.

Ad I-II: Second Editions. The first work has eighty models of public eloquence on private probity and sound governance. The speeches address individual conduct, personal sorrow, the affairs of state and kings (England, France, Hungary). The second work presents orations of Venetian interest, particularly its *terra firma* possessions (Padua, Verona, Vicenza...). Both collections were commercially successful. Nice copies; their patrician owner had a taste for purple and gold (some blank inner margins with minor worming).

I: Gamba, *Serie dei testi di lingua* 1547 "primeval raccolta"; EDIT 16 CNCE 37451.

II: Cicogna, *Bib. veneziana* 2268; EDIT 16 CNCE 31078.

TARTING UP THE BOURGEOISIE

48. Secrets Pour Teindre La Fleur D'Immortelle En Diverses Couleurs [et]... Povr Faire Des Pastes de differentes odeurs fort agreables. Paris, C. de Sercy 1690. 12mo. 77 [r. 75], [1]p.

Stabbed in contemporary limp vellum over soft paper boards, flat spine with a contemporary ms. title; in a paper slipcase. \$4500.00



For the Electress of Brandenburg.
 "Among the foremost hymn writers" — *New Grove*².
 No. 49.

Only Edition: “An extremely rare little book of secrets of considerable chemical interest, dealing with natural and mineral dyes and pigments, and perfumes” (Neville). We know the clientele was middle class and furnished their rooms with scented dyed flowers in vases made of clay, plaster or paper and painted faux marble (recipes given). We also know they were Parisian, from the retailers’ addresses given in the text — M. Frémin (druggist and spice dealer), M. Senéchal (florist), M. Andry (perfumer) and the enigmatic apothecary and distiller on *ruë Neuve de la Carderie*. His are the only products with prices, yet a blank space appears in lieu of his name (p. 17), suggesting a rupture in relations too late to reset the page. Apparently he did not pay for his ad in time. In *original* condition, from the library of food and beverage industrialist J.-P. Daul.

Neville, *Historical Chemical Library* II: 349; Ron, *Bib. tinctoria* 0965; Wiggishoff, *Essai de bib. des parfums* 13 (not seen); Tomasi Tongiorgi, *An Oak Spring Flora* 35 “rare”.

“VERY IMPORTANT FROM A MUSICAL PERSPECTIVE” — KOCH

49. Selnecker, Nicolaus. *Christliche Psalmen/ Lieder/ vnd Kirchengesenge*. Leipzig, J. Beyer 1587. 4to. [xxxv], 598 [r. 600]p. Several sizes of Gothic type, PRINTED MUSIC throughout (nine staves per page), TWELVE TEXT WOODCUTS, metalcut tailpieces and initials, text in fleuron frames, title in red and black in a fleuron frame.

17th-century gilt vellum with fleurons in the corners and a small vase in the center, gilt ruled flat spine (lacks the label), remnants of four red silk ties, all edges gilt and gauffered. *Illustrated on the facing page.* \$9800.00

First Edition: “a valuable mine of liturgical material” (Michaelis, tr.) and one of the first collections of hymns arranged by the liturgical calendar. For domestic use, this illustrated hymnal’s Psalm paraphrases and musical catechism for children occupy the first third of the volume. In contrast, the balance is for public worship, intended to be sung by the entire church congregation — two vernacular *Passion* chorales, selections from Lamentations, traditional Latin pieces (updated), the Songs for the major feast days and a clutch of short prayers.

Selnecker (1528-92) wrote one hundred thirty-four of the lyrics, and “the melodies to these songs were composed by the poet himself, who was a well known musician”, a talented organist and vocalist (Zahn, tr.). Others he drew from fashionable Dresden court composers, Reformation poets, familiar medieval texts and melodies, including SOME FOR FOUR- AND FIVE-VOICES. The lone example in the U.S. was sold (location not known). A fine copy (lightly browned), bookplate of a Salzdhalm library dated 1857.

*New Grove*² 23: 62 “among the foremost hymn writers”; *RISM B VIII/I Das deutsche Kirchenlied* 1587¹⁰; Michaelis, *Lebensbilder der Liederdichter und Melodisten* 56; Zahn, *Die Melodien der deutsch. evangel. Kirchenlieder* VI: 265; Koch, *Gesch. des Kirchenlieds und Kirchengesänge* I(2): 191-211 & 208,8 (an oldie but goodie); Mager, “Nikolaus Selneckers Katechismusbereimung” in *Jahrbuch für Liturgik und Hymnologie* 34 (1992/3) 57-67; VD 16 S 5494.

Neueröffnete
Mathematische
 und
Mechanische
REAL-Schule/

In welcher praesenter gezeigt und nach al-
 len Theilen erkläret wird

Das Uhrwerck / das Modell eines Hau-
 ses / das Kriegs-Schiff/ die Festung / Salz-
 Koth / Mühle / Bergwerck / Chymisch Laboratorium,
 Glas-Hütte/ Fuchmacher-Stuhl/ Drechselbank / Pferd
 und Pferde-Schmuck/ Brau-Haus/ Baum-Garten/
 Blumen-Garten/ Honig-Bau/ Wagen/ Pflug/
 Ege und Acker-Bau ;

Serner

Alle Arten derer Gewichte / inländische Münzen/ Maasse/
 gemeine Steine/ Edelgesteine; alle Arten der Wolle und Seide ; die Ge-
 wächse/ Saamen/ Wurkeln/ Kräuter/ Mineralien/ Thiere/ Vo-
 gel / Fische/ Sceleten ;

Ingleichen

Die Geometrischen und Optischen Instrumenta,
 die Rüst-Zeuge der Bewegungs-Kunst; die Arten der
 Wetter-Gläser und Wasser-Künste/ der Magnet/ Com-
 pass/ das Wapen / Grund-Riß eines Gebäudes / Topo-
 graphie der Stadt Halle/ Fürststellung derer Sphæ-
 ren des Himmels/ u. a. m.

Hall im Magdeb. Ao. 1709.

Zu finden in Kengerischer Buchhandlung.

THE FIRST VOCATIONAL SCHOOL & ITS MUSEUM OF MODELS

50. Semler, Christoph. *Neueröffnete Mathematische und Mechanische Real-Schule.* Halle a.d. Saale, J.G. Renger 1709. 4to. [xvi], 5 [r. 54]p.

Patterned wrappers, old mottled red and brown edges. \$15,000.00

Illustrated on the facing page.

First Edition: THE CATALOG OF SEMLER'S MECHANICAL MUSEUM FOR HIS NEWLY FOUNDED TRADE SCHOOL in Halle. Both the museum and the school were the first of their kind in Europe, and both opened in the late summer of 1707 to thirty boys, ages 10 to 14, who had the full spectrum of trades to hand, literally. The catalog's inner and outer blank margins are equal and wide for their ms. notes. Semler ran the school with Christian Benit, who wrote the entries.

The sixty-three exhibits concern book printing, papermaking, optical instruments, colors, clocks, human anatomy, lathes, cloth manufacture, metals, minerals, precious stones, milling, mining, weights and measures, city maps, a model town house, fish (wet), birds (stuffed), animals (glass and wax— elephant to mole), book-keeping, joiner's tools, seeds, roots, herbs, spices, arms and armor, chemistry.... Semler (1669-1740) himself constructed THE PLANETARIUM, FOUR METERS IN DIAMETER. Some years later, A.H. Francke (1663-1727) purchased it and the rest of the models for his pioneering orphanage school in Halle. (His ideas and methods grounded colonial American education.) No U.S. copy in NUC or OCLC. In good condition. A remarkable book.

Schlagenhauf, "Ansätze einer technikbezogenene Bildung in Schulkonzepten um 1700" in *Technikvermittlung und Technikpopularisierung* ed. Bluma et al. 204-11, esp. 204-6; Müller-Bahlke, *Die Wunderkammer: die Kunst- und Naturalien-kammer der Franckeschen Stiftungen zu Halle* 14, 36, 82, 114 & reprodd.

COSIMO'S PLAY BOOK

51. Sophocles. *Tragoediae Omnes, Nunc Primum Latinae ad uerbum factae.* Venice, G.B. à Borgofranco (Pocatela) 1543. 8vo. 187, [1] leaves. Pocatela devices on the title and final verso.

CONTEMPORARY LIMP VELLUM, gilt double-rule frame, gilt fleurons in the corners, GILT ARMS OF DUKE COSIMO DE' MEDICI in the center, gilt ruled flat spine (rubbed), ms. title, all edges gilt. *Illustrated on page 25.* \$7500.00

Only Edition: THE FIRST TRANSLATION OF THE COMPLETE WORKS OF SOPHOCLES INTO ANY LANGUAGE. Cosimo governed Florence and had just turned 24, when this book was published. This is the first printed work of the translator G.B. Gabia, who put other Greek writers into Latin, elegantly paraphrased the Psalms and rendered the Gregorian Calendar in Greek. Pocatela issued only seven books, all well edited and textually correct Greek and Latin classics, "imitating the approach of the Manuzio" (Tinazzo, tr.). In excellent condition.

Hoffmann, *Bib. Lex. der gesamt. Lit. der Griechen* III: 424; Tinazzo, *Il tipografo-editore Iacopo Pocatela* 123.

SUPPLIED BY SALT SPRINGS

52. Stubenrauch, Franz Xaver Anton Edler von. *Unterricht vom Salzwesen.* Augsburg, C.H. Stage 1773. 8vo. Folding frontis., 64 [r. 62]p. Prelims. in floral typographic frames, engraved frontispiece of the saltworks (J.M. Söckler).

Half calf and marbled boards, spine and red morocco label gilt.

\$1600.00

Only Edition, second issue (title reset), of this detailed study of the saltworks at Bad Reichenhall — methods of extraction and refinement, dimensions of its buildings, composition of various salts and their use in making glass, feeding cattle and preparing and preserving human food. This also discusses marketing the finished product and the workings of the salt trade. Two copies in the U.S. (both the other issue). In excellent condition.

LOTS OF LAURA

53. Tomasini, Giacomo Filippo. *Petrarcha Redivivvs.* Padua, L.P. & G. Bortoli for P. Frambotto 1635. 4to. Frontis., [xiv], 208, [2]p. NINE FULL-PAGE ETCHINGS AND NINE FULL-PAGE WOODCUTS, one text woodcut, etched frontispiece.

19th-century blind ruled crushed red morocco with the blind cipher and motto of William Stirling Maxwell (neatly rebacked), gilt lettered title, turn-ins gilt, all edges gilt.

\$2800.00

Second Edition (first issue) of this wonderfully illustrated suite of twenty-five essays on Petrarch, his life, writings, legacy and memorial inscriptions along with a CATALOG OF MSS. FROM HIS LIBRARY AT THE VATICAN. The woodcuts show his house, its furniture and frescoes. Much of the text concerns Laura and the portrait of her is haunting. Stirling Maxwell had Luciani's etching of Petrarch's tomb inserted. In nice condition.

Fowler, *Cat. of the Petrarch Collection* 467; UCBA II: 1994; Lozzi, *Bib. istorica...Italia* 3397; see Cicognara, *Cat....dei libri d'arte* 1118.

“THE EARLIEST MODERN BOOK ON ORNITHOLOGY” — STILLWELL

54. Turner, William. *Avium Praecipvarvm.* Cologne, J. Gymnich d.Ä. 1544. Small 8vo. [ii], [155], [3 blank]p.

18th-century French polished calf (rubbed, front hinge slightly cracked), flat spine and vertical red morocco title label gilt, board edges gilt, red edges, green silk marker. *Illustrated on the facing page.*

\$45,000.00

First Edition, “A PIONEERING SCIENTIFIC APPROACH” (Jones): “THE FIRST BOOK ON BIRDS WITH CLEAR DESCRIPTIONS OF THE APPEARANCE OF INDIVIDUAL BIRDS BASED ON THE AUTHOR’S OWN EXPERIENCES AND OBSERVATIONS” (Garrison-Morton). “TURNER STANDS ALONE.... His work in identification and nomenclature produced several dozen ‘firsts’” (ODNB online). The father of British ornithology, he treats the appearance, characteristics and habits of one hundred thirty-two species and provides the English common name for nearly all. Composed in clear concise language for

A V I V M
PRAECIPV
ARVM, QVARVM
APVD PLINIVM ET ARI-
stotelem mentio est, brevis &
succincta historia.

*Ex optimis quibusque scriptor-
ibus contexta, scholio illu-
strata & aucta.*

*Adiectis nominibus Graecis, Germanicis &
Britannicis.*

*Per Dn. Guiljelmum Turnerum, artium & Me-
dicinae doctorem.*

*Coloniae excudebat Ioan. Gynnicus,
Anno M. D. XLIII.*

*The Northumberland robin's nest, the shrike's savagery
and the hedge sparrow's evensong. No. 54.*

the six-year-old dedicatee, Prince Edward of England, it is “valued even today as a work that describes birds as they are, without embellishment or speculation” (Wheye & Kennedy). A nice copy, from the library of French natural historian and physician Antoine-Tristan Danty d’Isnard (1663-1743; *Cat.* (1744) 1065).

Jones, *William Turner* passim; Casey Wood, *An Introduction to the Lit. of Vertebrate Zoology* 605 “There are very few original copies of this interesting little book”; Mullens & Swann, *A Bib. of British Ornithology* 596-600; Wheye & Kennedy, *Humans, Nature, and Birds* 147; Stillwell, *The Awakening Interest in Science...1450-1550* 704; Garrison-Morton 277; *DSB* XIII: 501-3 “provides valuable evidence about the distribution of species during the sixteenth century”; ESTC S124618 (1 ex. in the U.S.).

ONE OF THE FIRST TREATISES ON A SINGLE ORGAN

55. Umeau, François. *de Liene libellus*. Paris, M. Patisson 1578. 8vo (187 x 122 mm.). 27 leaves. An Estienne title device.

Long-stitched through ?original card boards, *entirely uncut*. \$2400.00

Only Edition. This monograph on the spleen, its diseases and their remedies includes the author’s own clinical observations. In *original* condition.

Durling 4453; Renouard, *Annales...des Estienne* 180,4.

“HIER MAN HAT, WAS MAN SUCHTE” — JÄHNS

56. Vegetius Renatus, Flavius. *Dell’ Arte Della Gverra*. Venice, G. Giolito de Ferrari & Bros. 1551. 8vo. 86, [1 blank] leaves.

Contemporary limp alum-tawed vellum, edges gilt and gauffered with a double rule of beads; the titles of all three books in contemporary elegant ms. on the front cover.

With:

Aelianus, Tacticus. *Del Modo Di Ordinanza*. Venice, G. Giolito de Ferrari & Bros. 1551. 8vo. 38, [1], [1 blank] leaves. EIGHT TEXT WOODCUTS AND TWENTY-SIX TYPOGRAPHIC ILLUSTRATIONS.

With:

Postel, Guillaume. *Libro De Magistrati De Gli Atheniesi*. Venice, B. di Costantini 1543. 8vo. 43, [1] leaves. *Illustrated on the facing page*. \$8500.00

A beautiful Renaissance collected volume *in original condition*.

Ad I: First Edition of Ferrosi’s translation, which replaced its predecessors: “a thorough compendium...of the highest military knowledge” (Jähns, tr.). Vegetius’ *Art of War* informed every European commander from William the Silent to Frederick the Great on troop selection and training, infantry, tactics, strategy, siege warfare, fortification and naval warfare. It established “the most famous dictum in the history of swordsmanship...*strike with the point not the edge*” (Anglo).

Jähns, *Gesch. der Kriegswissenschaften* I: 109-26; Breman, *Books on Military Architecture* 340 “tremendously influential”; Ayala, *Bib. militare-italiana* 66; Anglo, *The Martial Arts of Renaissance Europe* 108; Bongi, *Annali di...* Giolito I: 329-30; EDIT 16 CNCE 7025.

*Vegetio del arte della guerra.
E liano del ordianza.
Magistrati delli Achemeni.*

Ad II: First Edition in Italian of the chief authority of military strategy for all soldiers of the 16th century. ITS ILLUSTRATIONS ARE “THE EARLIEST EXAMPLES OF DIAGRAMS REPRESENTING HUMAN ACTIVITY” (Anglo). “A scholarly manual, concise and exact” (Jähns, tr.) of special importance for its technical detail on drill and tactics, which shaped Byzantine, Arabic and Renaissance practice.

Jähns I: 94-7; Ayala 23; Anglo 61-2; Bongi I: 324; EDIT 16 CNCE 319.

Ad III: Only edition in Italian of the great visionary’s work on the Athenian constitution, which he ties to the civil and religious upheavals of contemporary Europe — particularly the conflict with Turkey.

Postel, *Les écrits* 24-29 “un succès à la fois immédiat et durable”; Bouwsma, *Concordia Mundi* 8; EDIT 16 CNCE 25089.

ENCYCLOPEDIA OF MARITIME COMMERCE

57. *Der wohl instruirte Schiffer*. Hamburg, J.G. Piscator for Catharina Sophia Felginer 1732. 8vo interleaved with blanks to 4to. [xvi], 176p. and SIX FOLDING LETTERPRESS TABLES.

Contemporary tan boards (worn, spine slightly defective), text leaves mostly uncut, edges sprinkled red. \$3200.00

First Edition. This formulary for the ship owner, maritime investor, supply officer and port factor explains how to finance, insure, load, transport, discharge and salvage maritime goods and how to calculate profits and draft partnership agreements, bills of lading and bottomry schemes. It provides sample logbook entries, signal records and shipwright fees. Its inventory procedures show how goods were distributed throughout the hold. Catharina Felginer may have retailed this reference work interleaved. No U.S. library records any edition. Not in any bibliography I consulted. In excellent condition.

WORTH THE DETOUR

58. *Zabata, Cristoforo. Diporto De’ Viandanti Nel Qvale Si Leggono Facetie, e Motti, & Burle*. Pavia, Heirs of G. Bartoli 1596. 8vo. 188 [r. 184], [7]p. Title in a fleuron frame.

19th-century vellum backed marbled boards, flat spine with gilt lettered orange and blue labels. \$1800.00

Jokes, funny stories and witticisms of contemporary life. Tinged with Venetian dialect, these one-liners and short tales frolic through love, lust and greed but not to the exclusion of cupidity and stupidity (thank god). This is the fourth of ten (?or eleven) printings. The text was a cash cow for the Bartoli. I have located two other examples (Leiden, Rome). A modest copy (stamp on title obscures two sorts), book-plate of Franz Pollack-Pernau. Sixteen years ago I had the 1599 edition.

EDIT 16 CNCE 67741; Gamba, *Delle novelle italiane in prosa* 122; Brunet V: 1515.

CHEMICAL COSMOGRAPHY

59. Ziegler, Jacob. *Fermentatio Generationis Et Corruptionis Causa. Ein kurtzer Bericht wie ein ding natürlich vergeben und ein anders daraus werden konne.* Basle, J. Genath for the Author 1647. 4to. [iix], 64, [4]p. Text in rule frames, FOURTEEN LARGE ETCHINGS, etched title with alchemical content.

18th-century vellum over boards (short split in the front hinge), flat spine.

Illustrated on page 47.

\$6800.00

Only Edition. Professor and physician, Ziegler (1591-1670) demonstrates fermentation to be the source and governing force of the physical world — precious gems to the heavens to scorpions. With this principle, he explains volcanoes, earthquakes, foods preserved in salt and oil, fog, meteors, glaciers, smoke, the continents, plant seeds, steam, weather, acid, dried fruits, vinegar, death and everything else. His examples makes particular use of WINE AND BRANDY, as they are volatile, produced by widely practiced chemical processes and ultimately subject to degradation. He presumably provided the imagery and money for the plates, which incorporate the occult, the literal and the allegoric. Foxed, etching strikes vary.

Brüning, *Bib. der alchem. Lit. Nachträge* 1729a; Arents, *Tobacco* 3282; VD 17 23:000336V.



Children's theater. No. 4.



Manuscript pastedowns from a medieval introduction to Greek. No. 22.

