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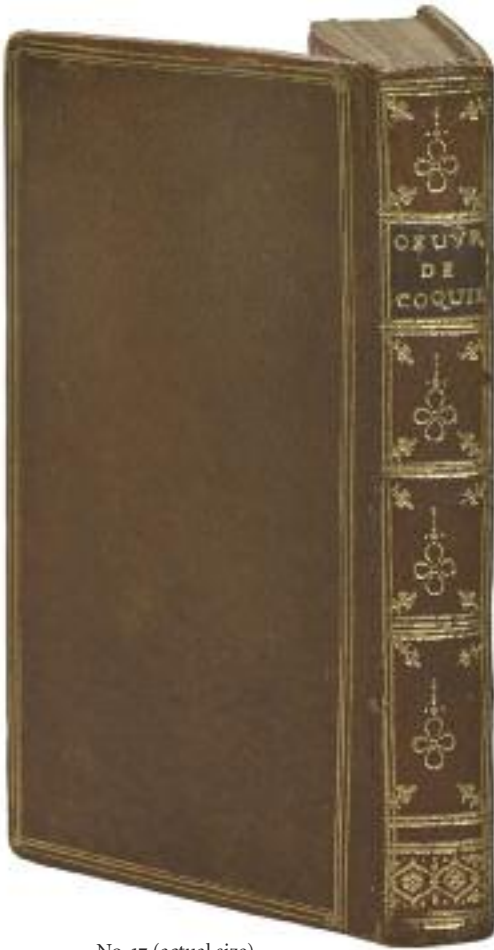
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ANNOTATED BOOKS

WELL COMBED OUT, SIGNED & DATED

1. Aristotle. *ad Nicomachum filium de Moribvs, Qvæ Ethica nominantur, Libri decem.* Paris, T. Richard 1558. 4to. [iix], 134 leaves.

Recent blind-decorated calf. *Illustrated on the facing page.* \$7500.00

School Edition. Two readers left tracks in this copy. One, *D. Fab.*, completed his work on 26 September 1566 (f. 78) and the other, *D. Riolanus*, on 8 July 1569 (f. 134).

The former, ?Lefèvre, concentrated on the first seventy-eight leaves (through Book VI) using space between the lines and in the margins for commentary, clarifications and vocabulary alternatives. For the part of greatest interest to him, Books IV to VI (folios 38-78), he vertically ruled the margins, filled the inner columns with his notes and reserved the outer columns.

Riolan had a different animus. To the first seventy-eight leaves, he added inter-linear material and sporadic marginal observations only where his predecessor had left a little breathing room. But Riolan faithfully glossed between the lines to the end. TOGETHER THEIR ANNOTATIONS COME TO WELL OVER FIFTY THOUSAND WORDS (some Greek). In good condition, signature on the title of the Piedmontese physician Jacopo Francesco Arpino (d. 1684) and his hand-stamped woodcut mottoed *Omnibus non omnibus*.

Pettegree & Walsby, *French Books...in Latin* 54399 (BN only).

WORKING COPY FOR THE SECOND EDITION

2. Homeyer, Karl Gustav. *Verzeichniss Deutscher Rechtsbücher des Mittelalters und ihrer Handschriften.* Berlin, The Royal Academy of Science Press 1836. 8VO INTERLEAVED TO 4TO. [iv], 64p.

Contemporary half-sheep and pastepaper boards (worn), flat spine gilt (lacks label), edges sprinkled blue. *Illustrated on the facing page.* \$3400.00

Over twenty years, Homeyer deleted sentences, paragraphs and whole sections, corrected and expanded existing text and added entire new sections to this copy of the first edition of his classified bibliography of medieval German customary and feudal law manuscripts. He consulted more than three hundred documents and codices and published his revisions in the 1856. In good condition (one short tear just touching text).

Besterman, *World Bibliography of Bibliographies* 2580; Petzholdt, *Bibliotheca bibliographica* 642 “an absolutely indispensable foundation” (tr.).

THE ROAD TO RIGHT

3. Philo, Bp. of Carpasia. *S. Epiphanius Salamis...Commentarium In Canticum Canticorum...Opera Et Studio Petri Francisci Foggini.* Rome, N. & M. Pagliarini 1750. Large 4to. xlvii, [1], 100, [4]p. Text engraving, title in red and black.

Contemporary vellum over boards, flat spine with a gilt-lettered yellow-painted patch, edges mottled red and brown. \$5400.00

Illustrated on the facing page.

First Edition of the 6th-century Latin translation by Epiphanius Scholasticus of Philo's 4th-century Greek Song of Songs commentary, which Foggini incorrectly attributed to Epiphanius of Salamis (310/320-403). *Stars in your pantheon, eh?*

Recognizing Foggini's error, Michelangelo Giacomelli covered the margins of this copy with Greek transcriptions from the Barbarini and Vallicelliana manuscripts and with readings from five Latin manuscripts (Modena, Naples, Osimo, his own and the 6th-century Vat. lat. 5704). In 1772 he published the *editio princeps* of Philo (correctly assigning the text to him), and he supplied an entirely new Latin version of Epiphanius to accompany it (see below). The work for both are in the margins here. In all, Giacomelli's annotations total more than 5000 words. He boldly signed the front flyleaf. In good condition (some slight browning).

Hoffmann II: 28.

Offered with the Philo *editio princeps* — Giacomelli's Rome 1772 *Enarratio in canticum canticorum* (large 4to. [viii], xxiv, 216p.; parallel Greek text and Latin translation; contemporary vellum over boards, gilt spine; nice copy on thick paper). Hoffmann III: 67.

THINNING THE RANKS

4. Rostock University Library. *Verzeichniß der Doubletten der Großherzoglichen Universitäts=Bibliothek zu Rostock.* [Rostock], s.n. [1819]. 8vo. [ii], 41p. INTERLEAVED.

Contemporary marbled wrappers. Two manuscript leaves laid in.

Illustrated on page 2. \$3500.00

This copy of the Rostock University Library duplicates auction catalog belonged to the sale organizer, J.H. Schulze, who used the interleaved blanks to record lot numbers, buyers' names, prices realized, auction totals and his expenses for printing and distributing the catalog. J.C. Koppe, University librarian and professor of law, originally culled these roughly twelve hundred books from the stacks. He purchased twenty-eight lots for himself, and his itemized invoice, signed by Schulze, is laid in. Imm. Huschke, the incoming University librarian also bought. A copy of his inquiry about the sum still owed to the library five months after the sale is also laid in. In good condition (first half lightly stained, first leaf loose).

Loh, *Verzeichnis des Kataloge von Buchauktionen* 6: 162.

READING & WRITING

5. Terence. *Terentivs [Comædiæ sex].* Paris, R. Estienne 1538. 8vo. 455p.

Contemporary blind-ruled brown calf (worn), blind-stamped circular portrait of Dido on each panel. *Illustrated on page 2.* \$4200.00

The 17th-century French annotator — Petrus ?Esperay of Piedmont who signed the title — carried on a rich dialog with these six plays amounting to SOME 23,000 WORDS IN LATIN AND GREEK in the margins and occasionally between the lines. He composed introductory essays to each play that compete with or complement the printed ones by Erasmus, Melanchthon and Donatus. He cited related passages in ancient Greek and Latin poets and provided references within and between the plays. He drew on dozens of sources, from Palatine and Milanese manuscripts to the 1658 Latin-French parallel text Port Royal edition, and he clearly had Plantin's 1583 printing

to hand. A 16th-century reader — the Moison who signed the title — also marked up the text in a few dozen places using pale red ink. In excellent condition. Renouard, *Estienne* 47,5.

A BIDDER AT WORK?

6. Villoison, Jean Baptiste Gaspard d'Ansse de. *Catalogue Des Livres*. Paris, L.-É. Testu 1806. 8vo. xii, 266p. & 4p. (order of sale).

19th-century calf-backed marbled boards, gilt spine and title. \$2200.00

Illustrated on page 2.

Classical text editor, philologist, manuscript hunter and collector, Villoison focused on fine and large paper copies of scholarly and antiquarian Greek literature. At the time of the sale, this copy's owner marked fifty-nine lots with an M, AM or LM and a three to nine digit number. He also recorded the prices realized in pencil for a third of the lots, including the coded ones. Were the coded lots bought on commission? purchased then resold through a ring? In good condition, lower and outer margins uncut (occasional light spotting, narrow worm trail in some blank upper margins), bookplate of lawyer Frédéric Chéron (d. 1922).

Peignot, *Répertoire bibliographique universel* 131 "riche en éditions grecques".

See also nos. 32, 42 and 68.

SCIENTIFIC AMERICAN

7. Amoretti, Carlo. *Della Raddomanzia Ossia Elettrometria Animale*. Milan, G. Marelli 1808. Two volumes. 8vo. [iv], XVIII, 190p. & [ii], 191-476, [2]p. and SIX FOLDING ENGRAVED PLATES IN CONTEMPORARY COLOR.

Contemporary brown calf sprinkled red and green, panels gilt with a border of waves and stars, spines and morocco labels gilt (one slightly defective), board edges gilt, red edges, yellow silk markers. \$4200.00

First Edition, a pretty set. This investigates animal, vegetable and mineral electromagnetism as well as the practice of dowsing for water, metals and gems. It documents the author's electrical experiments with silk, animal skins, plants, coins, fossils, precious stones and the human body and mentions, i.a., Benjamin Franklin. Two plates show the electrical polarities of the human body. The author's eight-leaf *Aggiunte* (issued later) is not present here. In excellent condition. Mottelay, *Bibliographic History of Electricity* 401.

"UNMATCHED FEROCITY" — KINGDON

8. Andreae, Jakob and Bèze, Théodore de. *Acta Colloquij Montis Belligartensis*. Tübingen, G. Gruppenbach 1587. 4to. [xxiv], 575, [1]p. Text woodcut.

Contemporary blind-ruled stiff vellum, front panel with silver gilt initials TVK above and the date [15]87 below, flat spine with early manuscript title and later printed label, red edges. \$1700.00

First Edition. This great debate was convened in March 1586 by the Duke of Württemberg to reconcile his French-speaking Calvinist and his German-speaking Lutheran subjects, hoping that together they might resist the impending Catholic invasion. Bèze represented the Calvinist positions and Andreae the Lutheran. French and German translations immediately appeared. In good condition (pale stain to a dozen leaves), a couple of early manuscript notes. Kingdon's "Introduction" to Raitt's *The Colloquy of Montbéliard: Religion and Politics in the 16th Century* xi; VD 16 A 2485.

THE TRICKS OF WHORES

9. Aretino, Pietro. *Coloquio De La Damas*. [Spain], s.n. 1607. 16mo. 141p.

Crushed green morocco (Koehler), wide richly gilt frame of small tools, gilt device of Isidore Fernández, gilt-lettered spine, gilt turn-ins, all edges gilt.
\$6500.00

"The first erotic book in the Christian world to be written in...ordinary speech" (Rosenthal). Composed in the 1530s to amuse, arouse and excoriate, this dialog between two prostitutes accurately paints the condition of women in the late Italian Renaissance, is an encyclopedia of sexual acts and catalogs the deceits that separate men from their money and make women lie, swindle and murder. The translation, by Fernán Xuárez, appeared thrice — in 1548, 1549 and 1607. It was immediately put on the *Index*. In fine condition, from the libraries of Charles Nodier, J.F.J. Charlé de Tyberchamps, O'Sullivan de Terdecq, R. Pidal y Bernaldo de Quirós (*Catálogo* 1944), and I. Fernández.

Palau 16000 (this copy); Nodier, *Description raisonnée d'une jolie collection de livres* (1844) 1009 "rare" (this copy); Aretino, *Dialogues* tr. Rosenthal 5.

SHEEP & SPUDS

10. Bassi, Agostino. *Il Pastore Bene Istruito...Nella quale s'insegna il modo di ben governare le pecore*. Milan, G.G. Destafanis 1812. 8vo. xxiv, 492p. and two ENGRAVED PLATES (one folding) of proprietary earmarks and the tools for cutting them.

Original printed wrappers lined with printer's waste (soiled, damaged), uncut.
\$1500.00

Only Edition, PRESENTATION COPY of the author's first book. This comprehensive commercial manual on merino sheep treats nutrition, reproduction and the shearing, washing and selling of wool as well as the best breeds of dogs for herding and protection. The author also includes his experiments in potato cultivation (30p.). He later made important contributions to microbiology and the study of pathogens. No copy in U.S. libraries. In good condition (scattered light foxing and soiling); Bassi's inscription to trader and diplomat Giuseppe Leonardi (c. 1735-1816) on the front pastedown.

Fumi, *Fonti per la storia dell'agricoltura italiana* 750.

THIS AIN'T VEGAS

11. Brenz, Johann and Schnepf, Erhard. *Ordnungen in Eesachen*. [Tübingen, U. Morhart] ?1535 8vo. [ii], [8], [2 blank]p. Woodcut Württemberg arms on the title.

FOLDED AS ISSUED, UNCUT.

\$8500.00

FIRST EDITION OF THE FIRST PROTESTANT MARRIAGE LAWS. In 1534, Duke Ulrich of Württemberg imposed the Reformed religion on his subjects. He commissioned these harsh laws and circulated them in manuscript: "it also appears...that the 'Eheordnung' had been printed in draft form while still being reviewed...between December 22, 1534 and the fall of 1536" (Hirsch). Specifics on "marital hygiene" (sex) figure among the stipulations. The three copies in U.S. libraries come from a clutch distributed in the 1930s and 1940s by the London bookseller Ernst Weil. The example offered here shares this same provenance. In excellent condition (two upper margins dusty).

Hirsch, "The First Printed Protestant 'Eheordnung'" in *Gutenberg Jahrbuch* 1953 96-7 & reprod.; Durling 4773; VD 16 ZV 27244.

"RICHEs RINCEAUx D'ORNEMENT" — GUILMARD

12. Brisville, Hugues. *Diverses Pieces de Serruriers*. Paris, N. Langlois c. 1663. Folio (302 x 193 mm.). Port., 14, [2] etched and engraved leaves — twelve plates by Jean I Berain, two by Gabriel Ladame, two unsigned. Inserted in the front, as intended, is Ladame's oversized intaglio half-length portrait (dated 1663) of master locksmith Brisville with pen, compass and paper before him (369 x 256 mm.; backed and folded to fit the binding).

Modern vellum, gilt ruled flat spine with gilt lilies.

\$4800.00

FUGITIVE METALWORK PATTERN BOOK: *COMPLETE*. The designs served for jewelry, locks, doorknobs, keys and key guards, balustrades, watch cases, interior and exterior ironwork, textiles, furniture and architectural ornament. Incidental elements include serpents, dogs, dragons, rabbits, birds, foliage and grotesques. The plates are in first or only state. In good condition (scattered light foxing), bookplate of E. Lincoln. Weigert, *Jean I Berain* II: 32-8,10-21; BN, *IFF...XVII^e siècle* VI: 22,54-6 (Ladame).

FORGED AUTHORSHIP

13. Casola, Nicola da. *La Gverra D'Atila Flagello Di Dio*. Ferrara, F. de' Rossi de Valenza 1568. 4to. 127, [3] leaves. Asterisks indicating text lacunæ.

Contemporary limp vellum (soiled), manuscript spine title (base painted green), manuscript title on the bottom edge, evidence of four pigskin ties.

\$4500.00

First Edition of Casola's Provençal mid-14th-century verse epic, here in Giovanni Maria Barbieri's Italian prose version. Barbieri (1519-74) pioneered Provençal studies, when only ancient languages occupied serious philologists. To elevate Casola's Romanic vernacular text in the scholarly community, Barbieri falsely attributed the work to an apocryphal 5th-century chronicler, Thomas de Aquileia, whose supposed

Latin original “inspired” Casola. Barbieri’s authorial forgery remained unquestioned to the late 18th century. The *editio princeps* of Casola appeared in 1941, based on the manuscript Barbieri used here (Modena, Bibl. Estense W.8,16-17). His own manuscripts are a valuable resource for modern research in the field. In good condition (scattered light foxing), cancelled ownership inscription dated 1639.
EDIT 16 CNCE 4164.

THE LIVING & THE DEAD — ONE MAN’S PASSION

14. Cellius, Erhard. *Imagines Professorvm Tvbingensivm*. Tübingen, the Author 1596 [-1598]. Two parts in one volume. 4to. [xix], [69], [47]p. THIRTY-SEVEN WOODCUT PORTRAITS IN MANNERIST FRAMES (ca. 140 x 110 mm.) drawn by Jacob Züberlin and cut by Jakob Lederlein after paintings by Hans Ulrich Alt, Anton Ramsler and Hans Donauer *d.J.*; the main and divisional titles are in fleuron borders.

Contemporary gilt stiff vellum, outer rules and a column-roll, inner rectangle with fleurons at the corners, central medallion of a lily among smaller flowers, evidence of four ?orange silk ties. \$25,000.00

Illustrated on the facing page.

First Edition of CELLIUS’ *GALLERY OF HUMANIST HEROS* — PRIVATELY PRINTED BY THE AUTHOR IN HIS HOUSE. Conceived in 1594 and completed in 1598, these portraits present thirty-five Tübingen University faculty members, active between 1577 and 1597, and two noble patrons then matriculants: Duke Johann Friedrich of Württemberg (age 16) and Prince August *d.J.* of Braunschweig-Lüneburg (age 18).

Professor of History and Eloquence, Cellius purchased Strassburg scholar Elias Schade’s types and press, engaged Johann Kaspar Sigler to oversee the printing, undertook the verse biographies himself and commissioned Züberlin and Lederlein to produce the illustrations after paintings in the faculty senate Assembly Hall. Executed between 1588 and 1593, twenty-two of the canvasses were done from life (Part I of the *Imagines*) and thirteen (faculty deceased by 1588, Part II) were based on earlier paintings, medals and *alba amicorum*.

Both Züberlin and Lederlein knew most of their subjects personally and captured their character and vitality more intimately than the original oils. In the woodcuts, the seated and richly attired astronomers, physicians, philosophers, theologians and rhetoricians wear favorite articles of clothing, jewelry and chains. Symbols or tools of their respective professions — distilling apparatus, medical simples, scales of justice and so on — lie before each on a table or inhabit the fantastic ornamental borders. Nearly all hold books.

In fine condition (small spot on two leaves). I have not traced an example at auction since 1945.

Fleischhauer, “Die Anfänge der Tübinger Universitätsbildnissammlung” in *Neue Beiträge zur südwestdeutschen Landesgeschichte. Festschrift für Max Miller* Reihe B 21 (1962) 197-216; Fleischhauer, “Die ‘Imagines Professorum Tubingensium’ Entstehungsgeschichte und Bildnisse” in *Erhard Cellius, Imagines Professorvm Tubingensium* ed. Decker-Hauff & Setzler II: 21-32; Pelc, *Illustrium imagines, das Porträtbuch der Renaissance* 20, 40 & 57 & no. 28.

And a touch handier: Lipperheide, *Katalog der...Kostümbibliothek* Pk2 (earliest such collection); Hollstein, *German Engravings, Etchings and Woodcuts* XII: 150,9 (defective copies only); VD 16 C 1873-4 = ZV 18631.



Home cookin'. No. 14.

HIS ONLY BOOK

15. Chalibert d'Ancosse, J. *La Generalité De Paris Divisée En Ses XXII. Elections.* Paris, H. Charpentier 1710. 12mo. [ii blank], [xxii], 522p.

Contemporary mottled calf (rubbed), gilt spine and morocco label, edges sprinkled red and brown. \$1800.00

Only Edition. The subject is Paris and the surrounding countryside. The approach is administrative, statistical and historical. The audience is government officials, lawyers, landowners and merchants. It treats, i.a., revenues, expenditures, metals, minerals, game, food, timber, trade fairs, textiles, paper, transportation and royal chateaux (Versailles, Fontainebleau, Monceaux...). I've located one example in the U.S. In good condition, bookplate of lawyer Frédéric Chéron (d. 1922). Dufour, *Bibliographie...de Paris* 114.

BANNED ART HISTORY

16. Charlemagne. *Opvs contra Synodum...pro adorandis imaginibus stolide.* [Paris], s.n. 1549. 16mo. [xl], 646, [2 blank], 29, [1], [2 blank], [23]p.

Contemporary stiff vellum, overlapping fore-edges, old blue edges.

\$6200.00

Editio princeps. The *Libri Carolini* established the essentially secular aesthetic framework for Western art — images achieve a greater or lesser degree of beauty according to the quality of workmanship and of materials. It denied the inherently sacral quality of art central to iconoclasm, precipitated the schism between Eastern and Western Churches and secured the papal patronage requisite to Charlemagne's coronation as Emperor.

Working from the only manuscript to contain the full text (Arsenal Cod. 663), the editor, Bishop Jean du Tillet, issued the work clandestinely, because it indirectly critiqued the Council of Trent (1545-63). THE BOOK WAS IMMEDIATELY PLACED ON THE INDEX. In good condition (a few outer margins with a faint damp mark, one digit of the title date effaced), title inscription recording the gift in 1601 of this copy by Josse Risebin of the Palatine Chancery to the polemicist Johann von Münster in Vortlage (1560-1632).

Schlosser-Magnino, *La Letteratura artistica* 47 & 77.

LAWYERS TAKE TO THE BOARDS

17. Coquillart, Guillaume. *Les Oeuvres.* Paris, Jeanne de Marnef 1546. 16mo (111 x 65 mm.). [vii], [217]p. Text woodcut of a man lecturing from a podium (32 x 54 mm.).

Mid-18th-century gilt-ruled citron morocco, spine and label gilt, all edges gilt, red silk marker. *Illustrated on the title-page.* \$13,500.00

Of these seven theatrical pieces in verse, four have multiple actors (police, soldiers, prostitutes, debauched clerics, bawdy preachers, etc.), and three are one-man shows.

With six and ten players respectively, the *Plaidoyé* and *L'Enquête* explore two

women's "property rights" claims to the same lover. The arguments are a hoot and the witnesses true types. These dramas are among A HANDFUL OF MEDIEVAL FARCES SET IN A COURTROOM. Loaded with burlesque doublespeak debated by rubric, the *Droits nouveaux* skewers the newly imposed rules for the royal courts, while attorneys advance the virtues of love and of war in the *Blason des arms et des dames*. All four were performed at the weekly Saturday evening entertainments mounted by law students and clerks and ALL INCORPORATED DANCE.

Two of the stand-up routines narrate seductions — first of a girl then of a married woman. Both derail at the last minute, and in both cases the actor refers to himself as "I" and the audience as "you". The final monologue satirizes fashionable Parisian society, high and low.

This edition is one of three dozen books printed by Jeanne de Marnef on her own (1545-8). To fill the final couple of leaves, she added Pierre d'Anché's three *blasons* — on the wines of France (of forty cities Beaune is the clear winner), on the qualities of a fine horse and on the physical virtues of a beautiful young girl, even to her vagina.

Less than a sixth of all Renaissance printings of any of Coquillart's works are reported by U.S. libraries (not including that offered here). In good condition (small spots on three leaves), .26.M on the final verso in an early hand in red ink, Heilbronn bookplate.

Harvey, *The Theatre of the Basoche* 92-103 & passim; Aubailly, *Le Monologue, le Dialogue et la Sottie: Essai sur quelques genres dramatiques de la fin du moyen âge et du début du XVI^e siècle* passim; Pinet, "French Farce: Printing, Dissemination and Readership from 1500-1560" in *Renaissance and Reformation XIV/XV* (1979) 111-131; Gay, *Bibliographie des ouvrages relatifs à l'amour* III: 488 & III: 1269 (d'Anché).

THE BOY'S OWN FABLES

18. Cyrillus, *Pseudo-. Speculu[m] Sapientie*. [Strassburg, Heinrich Eggestein not after 1474]. Folio and quarto (274 x 203 mm.). [vi], [75], [3]p. Gothic type, initials and paragraph markers supplied in red and majuscules stroked in red by a contemporary hand.

Late 19th-century gilt ruled half vellum and marbled boards, flat spine, gilt-lettered morocco labels (one label rubbed). \$95,000.00

Illustrated on page 13.

First Edition, a fine copy on thick paper. Immensely influential, these ninety-five fables contain some of the earliest fables independent of the Æsopic tradition to appear in print. IT IS ONE OF THE FIRST MEDIEVAL FABLE BOOKS TO BE PRINTED AND IS "THE FIRST AND ONLY FABLE COLLECTION OF THE MIDDLE AGES WITH AN EXPRESS MORAL PHILOSOPHY" (Stammmler, tr.). The prolog addresses "my dearest son" (i.e. young readers) and sets out the program.

Composed 1347/57, probably by Bonjohannes de Messina, the stories are organized into four books — on prudence, strength, justice and moderation. "The animals in these 'Fables' are not puppet-like factota acting out set pieces, but smart characters dispensing wisdom in well-chosen words", witty conversations, trenchant humor and fateful actions (Grubmüller, tr.). Within thirty years the *Speculum* had been printed across Europe and had translations into the vernacular. Its plots appeared in sermons, proverbs and story collections well into the 17th century. I have not traced a copy at auction in fifty years.

Beautifully decorated, a few outer edges untrimmed (two inner margins with early reinforcement, a couple of smudges).

Grubmüller, *Meister Esopus: Untersuchungen zu Geschichte und Funktion der Fabel im Mittelalter* 423-4 & passim; Dicke & Grubmüller, *Die Fabeln des Mittelalters und der Frühen Neuzeit* passim; Bodemann, *Die Cyrillusfabeln* 40-1, 50-2, 53,2; Elschenbroich, *Die deutsche und lateinische Fabeln in der Frühen Neuzeit II*: 22-6; Stämmler & Langosch, *Deutsche Literatur des Mittelalters: Verfasserlexikon*² 9: 65-7; ISTC ic01016000; Goff C-1016.

A TRAGEDY OF BLOOD

19. Desmarets, Henry. *Iphigénie En Tauride*. Paris, C. Ballard 1711. Oblong 4to. [ii blank], [vi], 246 [r. 308]p. PRINTED MUSIC.

Contemporary mottled calf (joints worn), spine and red morocco label gilt, edges marbled blue and green. \$1800.00

First Edition of his most popular opera, performed regularly over seven decades in eight cities. He began work on it in 1695 and abandoned it the following year after the death of his wife. He fled France in 1700 in the face of a death sentence and enlisted his friend André Campra to complete the score. It premiered in May 1704 at the Academie royale de Musique, the most prestigious venue in France, and Queen Marie Leszczyńska had it mounted annually thereafter for her private pleasure. Duché de Vancy and Danchet wrote the lyrics. In good condition, from the library of André Meyer (1884-1974).

RISM A¹ C 737; Fajon, *L'Opéra à Paris du Roi-Soleil à Louis le Bien-aimé* 104-15; Antoine, *Henry Desmarets (1661-1741) biographie critique* 193,32 & passim.

WITH CONTEMPORARY DISTAFF PROVENANCE

20. Desmarets, Henry. *Venus Et Adonis*. Paris, C. Ballard 1697. Oblong 4to. [iv], lii, 44, [2], 45-266p. PRINTED MUSIC.

Contemporary mottled calf (worn, short split in one joint), gilt arms of the baron de Pavée de Vendevre (1779-1870) on both panels, spine and orange morocco label gilt (crown chipped, base repaired). \$2200.00

First Edition. With lyrics by J.-B. Rousseau, this premiered in April 1697 with the king's patronage. It was Desmarets' first opera to have a fully developed complement of ballets integrated into the performance. Condemned to death in 1700 for seduction (of his wife — *grumpy* father-in-law), Desmarets fled to Bruxelles, Madrid and finally Nancy. In good condition, contemporary signature of Parisian Mlle. Villenaré, stamp of André Meyer.

RISM A¹ D 1775; Antoine, *Henry Desmarets* 192,29 & passim.

A BEAUTIFUL PRIVATE DEVOTIONAL

21. Diurnal, Use of Monte Cassino. *Diurnum monasticum*. Venice, L.A. Giunta 1509. 8vo. [xxiv], 374 [r. 368] leaves.

Gothic type printed in red and black, EIGHTY-THREE TEXT WOODCUTS from two series, large woodcut initials from two series. The SIX FULL-PAGE WOODCUTS face text enclosed in woodcut borders (thirty-three different bor-

Incipit. Capta libenarij. De his q̄ sunt contra luxuriam. De vicio in
 temperantia contrarij modestie de Mullego et porco. Ca. p̄mij

Sebat murilegas in splendido prate. et lingendo ligula pel
 lea eius et ut pollera etia adherente pulueri expulabat. Et
 contra porco no longe i semo frido hinc inde p̄fusse. cui
 sonus turpissimū iactante huiusmodi ap̄p̄sonabatur. Qui
 quoniam amensimū ē. leti. et leti. dula. lū. Q̄p̄ in delecta
 bilissimū. et. q̄ tā subtile. balnei carni mee. aq̄ refrigeri. sūlla rona.
 trācedes nūpe libani latice. banafci et panonitani fontes. et i bapo e
 thandis lauacra sospitatis. Ne murilegū h̄ dicit i forte voluntati au
 dier. indignatus ad verber et abhoianus arcubis. nōte q̄ da ror. h̄e
 dicit. De falsitate rlin excellēte. multomagis q̄ de immūditie feditate
 dolorem. nisi quia te tibi refocem aliquid parum me p̄ eloquiū dicit
 h̄i. Quid enim hoc est ubi iacet. Ne ille respondit. Iam scimū. Tūc
 murilegas increpando adiunxit. Hec es potius. quia delatari in se
 tibus impingaris in foribus. et letaris in rebas pessimis. Qui porco
 parius dicit. Date radice unum tuos. Quid michi et tibi. Ne ille ille
 ne salomōian est. Meli arguere derisoriu ne oderis te. Nam p̄fusse
 si mure. p̄der auctoritate nature consiliatus sum huius. Et tibi inuicem
 de si p̄p̄ia nature monibus. correptos sum tuos. Te namq̄ ligēdo lig
 na vitare fordes edoceo si attendis. Ne illum scilicet aurē iudico cū in
 maleficijs eum indicelis regula comprehendit. Vide q̄so q̄ ceta est deo
 grataq̄ aūditia. tam anime q̄ nature. Ale r̄m celum h̄i metūna pa
 ut nūobilissimū. et repleat luce clarissima mundum. Anima de amidi
 dato semine generat. et porco membrū sanguine eluat. Q̄ra quidē rui
 lenis flores germinat. ac splendenti pluma squama et pollicula. carnis
 ornate. Sic natura p̄iosas gemmas gligēte purissimas. Et metalla qui
 dem puritate splendentis parit. condit modo digata. De quid ergo i im
 mūditie delectaris. Responisti q̄ expulsus dissoluta dicit. reuēns fedi
 tasibus raro perit. Et ideo si vitam tān diligis. fordes fuge et ad puri
 gatiū mor lauacri ascende. Quo dinto. requirit

Contra amatores delicti luxuriosos. De porco et vulpe. Ca. secundū

Peciose porcum a suo domino nutritis. eam impugnatus rui
 beret ad eam omnis vulpes salutaue. et dixit. Quomō est tibi
 frater. Ne ille respondit. Quo potis. Nonne hoc cernis q̄ letus. salu.
 metallus. nūq̄ fatigatus. sed semper delectatus quiesco. Nam inuicem
 hominē seden cor uenit. qui facto mane michi in habundantia obueni
 p̄mij. nūq̄ ducere paritū. immo ad eum me interdū pigritantem.

der blocks). The title in red and black has a woodcut of St. Benedict and a Giunta device.

Contemporary blind-decorated calf, two ruled frames with a stag roll inside the smaller, a vertical foliage roll in the middle, *repoussé* brass centerpiece of flowers (corner furniture neatly removed), gilt-lettered DIUR. MON. on the front panel, the spine with vines and foliage, brass clasps and catches.

\$28,000.00

First edition. Divided into eight parts, or Hours, the Divine Office is the daily round of prayer of the Church to be sung and read aloud in public or recited silently alone. The Diurnal contains the seven Day Hours (Lauds to Compline), here specially tailored to the nuns and secular members of the extra-monastic Benedictine community of Monte Cassino, which, in 1504, adopted reforms initiated by Luigi Barbo. Quickly monopolizing the market for this new liturgical Use, Giunta issued this, the first “women’s book” in the group. Twelve editions of this Diurnal survive, none in a U.S. library. That offered here was previously known by a single example (Florence BN). In fine condition, pale stain on one leaf, slight hand soiling at the observance of St. Scholastica (St. Benedict’s twin sister), Vershbow bookplate.

Martin, “Bibliographie liturgique de l’ordre de Saint-Benoît” in *Revue Mabillon* 10 (1921) 131,89; Amiet, *Missels et bréviaires imprimés: supplément* 1248B; EDIT 16 CNCE 66023; Gehl, “Libri per donne” in *Donna, disciplina, creanza cristiana dal XV al XVII secolo* ed. Zarri 72-3 (Diurnal sales to nuns).

THE FIRST APPEARANCE OF PORRO’S MAP

22. Doglioni, Giovanni Nicolò. *L’Vnghiera, Spiegata*. Venice, D. Zenaro 1595. 4to. [xxxii], 209, [2]p. and DOUBLE-PAGE ETCHED MAP OF HUNGARY BY GIROLAMO PORRO.

Contemporary limp vellum, early manuscript spine title, evidence of four ties.

\$3800.00

First Edition, the first comprehensive modern history of Hungary, then a “hitherto unknown part of the world” (Cochrane). An introduction to the country’s topography and natural resources precedes the chronological narrative. Half the book concerns contemporary events, dominated by the ongoing conflict with the Turks, well served by the map. In good condition (small water spot on a couple of dozen blank outer margins), canceled ownership stamp on the title, five-line monastic manuscript presentation inscription dated 1774 on the front pastedown.

Apponyi, *Hungarica* I: 559; Cochrane, *Historians and Historiography* 379-81; EDIT 16 CNCE 17317; see Göllner, *Turcica* I: 2192.

“EXCEPTIONELLE” — WILLEMS

23. Elzevier, Daniel. *Catalogus Librorum Qui In Bibliopolio Danielis Elsevirii venales extant*. Amsterdam, D. Elzevier 1674. Seven parts in one vol. 12mo. 176; 86, [2 blank]; 60; 120; 200, [4 blank]; 24; 103p.

Contemporary stiff vellum with overlapping edges (small hole in the rear cover), manuscript spine title.

\$16,500.00

Truly “a select universal bibliography” (Breslauer & Folter). This is the largest, most international and most important 17th-century bookseller’s catalog. It offered nearly 20,000 titles — among them hundreds of the Elzevier’s own publications — to a cosmopolitan European clientele. The third generation typefounder, printer, editor and bookseller divided his Latin inventory into theology, law, medicine and varia. He imposed the same subject classification on his holdings of French and German books, while the Italian, Spanish and English language materials are in three straight alphabets. A fine, crisp copy.

Willems, *Les Elzevier* 15; Breslauer & Folter, *Bibliography its History & Development* 68; Bigmore & Wyman, *Bibliography of Printing* I: 196.

THE SCIENCE OF WAR, THE CHEMISTRY OF EXPLOSIVES & THE PHYSICS OF BALLISTICS

24. Firrufino, Julio César. *El Perfeto Artillero Theorica Y Pratica*. Madrid, J. Martín del Barrio 1648. Folio. Engr. title, engr. arms, [vii], engr. portrait of Firrufino (dated 1642), 173, engr. divisional title, 174-213 [r. 216], [5] leaves. THIRTY ENGRAVINGS BY JAN DE NOORT AND ONE HUNDRED THIRTY-ONE WOODCUTS BY FRANCISCO ENRÍQUEZ.

Contemporary mottled calf (rubbed, short crack in the front hinge), spine and red morocco label gilt, edges sprinkled red. \$8500.00

Only Edition, a lifetime’s experimentation and field observation. This describes the alloys suitable for heavy weaponry and for portable firearms, the founding of barrels of every type and the optimal diameters, weights and materials of shot. It provides gunpowder recipes and discusses the instruments for gauging barrel bores, for establishing the correct firing angle and for leveling gun carriages and cannon barrels. Gunners’ math occupies the final quarter of the book. In fine condition (small hole in three blank margins), bookplate of the da Vinci scholar Ladislao Reti. Almirante, *Bibliografía militar de España* 296; Palau 91752.

HOW MUCH FUN CAN YOU HAVE?

25. Flip Book or Blow Book. [Paris, J.F. Chéreau 1780s]. 8vo. 58 engraved leaves. Twenty-nine engraved pairs of PLAYING CARDS, NUNS, FLOWERS, SOLDIERS, HARLEQUINS, PRIESTS AND ABBOTS printed on *heavy* paper stock and all IN CONTEMPORARY COLOR.

Original stiff blue paste paper wrappers (rubbed), red edges thumb-cut so the transformation of the images can be viewed by flipping through the book. *Illustrated on page 44.* \$7500.00

“Beautiful hand-colored blow books” were long a staple of magic and sleight-of-hand performers (Jay). The books amused children and were a prop for itinerant entertainers at fairs and on street corners. Cardano first described them in 1550. The anti-clerical humor of this example, typical on the eve of the French Revolution, can be summed up with *La Mère Daillon*, equipped with enema pump and chamber pot, playing on the word *merde*. In good condition.

Jay, *The Magic Magic Book* I: 32-3 & reprod. (“*La Mère Idienne*”).

Acepto nomen operi discretio donat
Virtutes alias que summa laude coronat
Ich bÿnß genant bescheidenheit
Die aller tugende krone treit
Quamuis ornata non sunt mea scemata dicta
Plus tamen edificat sensus q̃ fabula ficta
Mich hat gemacht frydanc
Ein deyl von deyl von synne dy seyn franch
Quod seruire deo sapiencia prima feratur
Sitq; medela reo nullus dubitare probatur
Both zu denen ane wanc
Ist aller weyßheit ein anefanc
Qui bona ventura perdit propter peritura
Hic erit instabilis eiusq; domus ruitura
Wer vmb dye künze zeyt
Die ewige kron vnd freuden geit
Der hat sich selber gar betrogen
vnd bawet auff den regen bogen
Cedere venture quisquis vult iudicis ire
Debet post cristum filiatis passibus ire
Wer wiechen wyl dem zukunfftigen ezoren
Der volge nach cristo vnd seynem orden
Lui penitus sine fortuna sapientia crescat
Illius a corde dolor ingens cedere nescit
Wo weisheit ist an selgkeit
Do ist nit mer dan herzen leyde
Qui non obseruat sicut debet sua iura
Ille suam vitam raro finit sine cura
Wer seinen dingen vnrecht thut
Dem wirt sein ende selden gut
Obsequium dominis qui vult impendere banis
Indiget ille satis bene dono prosperitatis

“UN DES PLUS PRÉCIEUX MONUMENS DE LEUR LANGUE” —

GRATET-DUPLESSIS

26. Freydanck. *Prouverbia eloquentis*. [Leipzig, Konrad Kachelofen] c. 1490. 4to (179 x 130 mm.). [ii], [71]p. Gothic type.

Gilt ruled crushed brown morocco with a blind inner frame and gilt corner fleurons (Bedford, c. 1870), gilt spine and title, all edges gilt. \$55,000.00

Illustrated on the facing page.

FIRST EDITION, A CORNERSTONE OF MEDIEVAL GERMAN LITERATURE. Originally composed about 1230 and reworked in the 1380s for Latin school use, these bilingual proverbs, moral maxims and satiric observations are sharp, short and skilled. They are the world of Everyman — farmer, knight and lay cleric — and guide his conduct with prudence the primary virtue. In homely, pithy language, they wield popular imagery and traditional wisdom against the ecclesiastic and secular hierarchies' lust for power and money, while acknowledging the unalterable fate of the humble.

This is the only antiquarian printing of the 14th-century text: the market quickly turned to Sebastian Brant's Humanist version (1508, etc.) then to the explicitly Protestant revision (1538, etc.). I have not traced another example of this edition for sale in the past fifty years. In good condition, offsetting from an oval leather bookplate. Montandon, *Bibliographie des traités de savoir-vivre* I: 283; Moll, *Sprichwörterbibliographie* 365; Grattet-Duplessis, *Bibliographie parémiologique* 533; Bernstein, *Catalogue des livres parémiologiques* 1189 “Incunable of the greatest rarity” (tr.); ISTC if0031000; Goff F-310 (two copies).

FOR PRESENTATION?

27. Garbarini, Paolo Agostino. *Orazione Pei Funerali Del Sommo Pontefice Pio Settimo*. Parma, Carmignani Press 1823. 8vo. 47, [4]p.

Contemporary straight-grained gilt red morocco (edges rubbed), outer grapevine roll, vases at the corners, spine title and turn-ins gilt, dark blue silk endleaves, blue silk marker, all edges gilt. \$850.00

Only Edition, luxury copy. This describes the Benedictines' opulent five-day obsequies for Pope Pius VII at Parma — the brightly painted pillars, walls covered with rich fabrics, carved inscriptions, choral arrangements, order of ceremonies and the magnificent catafalque. This also prints Garbarini's eulogy. I have not located another copy in the U.S. In excellent condition, printed on thick blueish paper.

ONE OF A HALF-DOZEN 16TH-CENTURY

PRINTER-COMPOSERS

28. Gardano, Antonio. *Il Primo Libro De Canzoni Francese à Due Voci... Canto [only]*. Venice, Antonio Gardano 1564. Oblong 4to. [ii], 29, [1]p. PRINTED MUSIC.

Plain wrappers, manuscript title. *Illustrated on page 19.* \$12,500.00

These are the musician, printer, publisher and bookseller's own inventions. Then the height of fashion, these twenty-three madrigals in French were among the first

works from his press and sold well into the 1630s. Two-voice songs were particularly popular among students and the impecunious, who could assemble only a small group for singing or playing. This is the last of his four editions (only one is held by a U.S. library, and that a unicum).

Born in France, Gardano (1509-69) established his music printing business in Venice in 1538, possibly after heading his own music school. Introducing single-impression music printing to Venice, he quickly created demand for music as a social accomplishment, then supplied this new market of merchants, collectors and amateur performers. He handled more than three-quarters of all madrigals published in Italy to 1570 and dominated the trade in them, in part because of his superior press work.

This edition survives in one set with both voices (Munich) and this single voice. In good condition, from the library of André Meyer (1884-1974).

Lewis, *Antonio Gardano...A Descriptive Bibliography* 329 (this copy); *New Grove*² 9: 532-3; EDIT 16 CNCE 43866 (no location).

A NICE PAIR

29. Giovio, Paolo. *Dialogo Dell' Imprese Militari Et Amoroze*. Lyon, G. Rouillé 1559. 4to. 194, [9]p. ONE HUNDRED TWO FINE OVAL WOODCUTS BY THE MAÎTRE À LA CAPELINE (Thomas Arande?), each in one of eight different densely decorated Mannerist frames of satyrs, insects, sea monsters, owls, eagles, pure ornament and grotesqueries; half-page woodcut medallion portrait of the author.

19th-century beige boards, flat spine (crown chipped), manuscript title on the bottom edge of the book block.

With:

Simeoni, Gabriele. *Le Imprese Heroiche Et Morali Ritrovate*. Lyon, G. Rouillé 1559. 4to. 51, [1]p. THIRTY-FIVE FINE OVAL WOODCUTS BY THE MAÎTRE À LA CAPELINE (Thomas Arande?), each in one of the eight frames (as above), Simeoni's own emblem on the title verso. \$4200.00

Ad I: FIRST ILLUSTRATED EDITION: AT THE SOURCE OF THE ART OF EMBLEMATICS" (Chatelain, tr.). Among the images is Aldus' *Festina lente*. Rouillé's preface discusses the illustrated manuscript, the commissioning and execution of the blocks and the preparation of the text. A modest copy (slightly browned, one quire slightly stained, a couple of ink spots, old repair to four leaves), early signature of Gio. Filippo Scutono, bookplate of revolutionary Francesco Bubani (1809-90).

Adams et al., *A Bibliography of French Emblem Books* F.265; Praz, *Studies in 17th-Century Imagery* 352; Chatelain, *Livres d'emblèmes* 40; Vinet, *Bibliographie...des beaux-arts* 845 "jolies figures sur bois...d'un goût excellent".

Ad II: First Edition. For Simeoni the emblem "is a means of investigating the true nature of men, and, even more, their dissimulation" (Chatelain, tr.). In good condition (four lower corners slightly stained).

Adams et al. F.527; Praz 497; Chatelain 41; Vinet 845.



Avec des Gardiens. A Voice part Tenor.

26

CANTO

Vous de vous

Après de vous jectement demeure jectement demeure

re

demeure

re moi pour ceient sans nul le conforte sans que nul le cons

forte et se languis

pour la douleur qui

par

te Tous que nous

ij

qu'en ce tourment il meure qu'en ce tourment il meure

il meure

re Puis que nous

Puis que nous les qu'en ce tourment il meure qu'en ce tourment il meure

il meure

re.

“THE OLDEST SUCH GAME, THE MOST ATTRACTIVE
& THE MOST FUN” — LHÔTE

30. Giraud, Giovanni, conte. *Al Gioco Cinese Chiamato Il Rompicapo*. Florence, At the Sign of the Anchor 1818. 8vo. 42, [1], [8]p. and ONE HUNDRED TWENTY-TWO FIGURES ON TWELVE ENGRAVED SEPIA PLATES, two white-line tangram woodcuts on the title.

Original printed pink paper wrappers over soft paper boards (faded, base chipped), uncut. *Illustrated on the outside front cover.* \$3500.00

First Edition, on the ancient Chinese dissection puzzle. Tangrams divide a square into seven shapes — five triangles, a square and a parallelogram — and players recombine them to form animals, human figures, letters, numbers, boats, vases, bridges, cups, etc. Tangrams were introduced to Europe the previous year and became an instant craze. Though done for entertainment not analysis, it has been called THE EARLIEST PSYCHOLOGICAL TEST. In excellent condition.

Slocum, *The Tangram Book* 90-1; see Lhôte’s *Histoire des jeux de société* 618-9.

COME ON DOWN!

31. Götze, Gottfried Christian. *Q.D.B.V. Bibliothecam... Qve Senatvs. Lipsiensis...Iam...Aperiendam Fore*. [Leipzig, I. Tietze 1711]. 4to. 40p. Bookish in-taglio ornaments.

Contemporary marbled wrappers (worn, fragile). \$3200.00

Only Edition, celebrating the opening of the Leipzig Senate Library, now Stadtbibliothek. This highlights treasures — ELIOT’S INDIAN BIBLE, an illuminated *Hortus Eystettensis*, incunabula on vellum, magnificent Oriental manuscripts.... The cuts include an Egyptian mummy from the *extensive* curiosity cabinet, the library entrance flanked by paintings and an initial of a bookcase. In good condition (title dusty, lower blank margin of four leaves lightly stained), booktickets of A.N.L. Munby and H.P. Kraus.

See Murray’s *Museums* I: 51.

“THE TEXTBOOK OF THE MIDDLE AGES”
— CATHOLIC ENCYCLOPEDIA

32. Gregorius I, The Great. *Opera*. Paris, B. Rembolt for J. Petit 1518. Folio (374 x 244 mm.). [xxii], CCCCL, [8] leaves. Title printed in red and black within four white-line metalcut border strips of grotesques and foliage, sporadic rubrication (see below).

Contemporary blind-tooled pigskin over beveled wooden boards (scuffed, corner furniture neatly removed), tools include a semi-circle roll, vine ovals, flowers and foliage, evidence of catches and clasps, seven (of eight) red silk fore-edge tabs (free endleaves’ watermark as Briquet 8642, Braunschweig and Utrecht 1523-4). \$12,500.00

First Edition of Gregory the Great's *Works*. HE WAS THE FIRST REPRESENTATIVE OF MEDIEVAL CATHOLICISM. His sacred writings — sermons, dialogs and Biblical commentaries — made him the most frequently cited Latin Father in moral theology. His manual for the episcopate established the template of pastoral care for a millennium. His *Letters* laid the foundation for the secular papacy. They asserted unquestioned papal authority over all Christianity, secured Rome as the center of the Christian world, diffused and promoted monasticism and developed papal political independence in matters of war, finance and administration. I have found two copies in the U.S. In good condition (ink spot on two leaves, two short tears with no loss, title frayed), many outer and lower margins uncut; SOME HUNDRED LEAVES HAVE BEEN ANNOTATED (in ?three hands), and, scattered throughout the volume, half as many have been rubricated according to one reader's interest (I don't recall seeing such extensive discontinuous rubrication before).

I have identified six owners of this copy: 1) Federicus ?Krael — a four-line inscription, paid price and the date 1525; 2) Wolfgang Mentzinger *Phruxinius* — two-line inscription, paid price of two gold coins and the date September 1539; 3) Sebastian Linck of Ingoldstadt and Freising (d. 1548) — woodcut armorial bookplate and purchase note (see Joecher and VD 16 for his biography and publications including the 1541 *Alexandreidos* and contributions to Apianus' 1540 *Astronomicum Cæsarum*); 4) Johannes Baldinger mid-century Benedictine Canon of the St. Andreas Collegiate at Freising — hand-colored woodcut armorial bookplate; 5) Ingolstadt Jesuits — title inscriptions dated 1592 and 1694; 6) a monastery in Biburg Bavaria — title inscription dated 1693.

Repertorium fontium historiæ mediæ ævi V: 227; Moreau, *Inventaire chronologique des éditions parisiennes* II: 1835; *Catholic Encyclopedia* VI: 780-7.

AN IMPORTANT RESOURCE IN CONSERVATION

33. Günther, George Christoph. *Praktische Anweisung zur Pastellmalhlerrey*. Nürnberg, C. Weigel 1762. 4to. [iix], 134, [2]p. and SIX FULL-PAGE PLATES OF WHICH TWO ARE IN CONTEMPORARY COLOR.

Contemporary vellum over boards (fore-edge stained), flat spine with manuscript title (crown and base chipped), red edges. \$1950.00

First Edition of this artist's manual, trade catalog and chemistry text. The first work in German on pastel painting, it covers the preparation of vellum, applying the background, sketching the subject, mixing and handling colors, wash, gold and silver, painting on glass, and lastly, encaustic painting, then quite the rage. THE COLOR PLATES ARE OF PAINT BOXES WHICH GÜNTHER SOLD AT HIS SHOP IN NÜRNBERG, where he manufactured the colors, assembled the paint boxes (priced here) and retailed painting supplies. The color recipes in the text use the alphanumeric codes that designate individual colors in the paint-boxes. A modest copy (some stains; plates soiled and slightly smudged).

UCBA I: 743; Schießl, *Die deutschsprachige Literatur zu...der Malerei* 745; not in Duncan's *Bibliography of Glass* or the standard chemical secondary sources.

THE FOOL LOOKIN' GOOD

34. Guillaume, Maistre. *La Response De Maistre Gvillavme Av soldat François...le huictiesme Septembre, 1604.* s.l., s.n. 1605. 12mo (146 x 81 mm.). 63p.



UNRECORDED CONTEMPORARY DECORATIVE WOODCUT WRAPPER, both panels printed simultaneously from a single block. The primary panel motif is white-line interlacing strapwork on a vertically azured ground. A different grotesque head occupies the center lozenge on the front and rear. Checkered borders above and below set off the white-line ropework design on the spine. \$15,000.00

“EXAMPLES OF EARLY PAPER BINDINGS WITH WOODCUTS ARE RARE INDEED, AND THEY ARE OF CONSIDERABLE INTEREST... [both for] binding...and for the history of wood engraving” (Goldschmidt). Ornamental printed woodcut wrappers “were meant to function...as eye-catching advertisements for the books they covered, precisely as book

jackets do today” (Needham). Jackson’s 1952 census cites only one 17th-century woodcut wrapper (1682).

First Edition. The text includes THE AUTOBIOGRAPHY OF MAÎTRE GUILLAUME (1555-?1624), COURT JESTER of Henri IV then of Louis XIII. The *Response* is the first of some sixty books and pamphlets to appear under the fool’s name. It argues against war with Spain.

In original condition — small ink spot on the front panel; pale stain at the top of the rear panel which lacks the lower outer corner, two or three minor chips on the spine; a few minor spots and stains in the text, the lower blank portion of the final leaf is cut away; charming contemporary inscription on the inside front wrapper *Toutz par Amour*.

See Goldschmidt’s *Gothic & Renaissance Bookbindings* 36 and Needham’s *Twelve Centuries of Bookbinding* 117-9 and Jackson’s “Printed Wrappers of the 15th to the 18th Centuries” in *Harvard Library Bulletin* 6 (1952) 313-21, esp. 317; Arbour, *L’ère baroque en France* 4260; see Mathorez, “Bibliographie de Maître Guillaume” in *Revue des livres anciens* I (1914) 309-339, esp. 310-11,1.

THE CULT OF THE BODY

35. Guts Muths, Johann Christoph Friedrich. *Gymnastik Für Die Jugend*. Schnepfenthal, The School Book Shop 1793. One volume in three. 8vo. Frontis., xviii, [x], 663, [9]p. and ELEVEN ENGRAVED PLATES (one folding by Stützel and ten full-page by Westermayr after Lips).

Contemporary pink pastepaper-backed marbled paper boards, ruled flat spines, gilt spine titles, yellow edges. \$2200.00

“HIS EPOCH-MAKING WORK” (LKJL, tr.). First Edition, pristine, printed on thick paper. Issued by the experimental private school devoted to Enlightenment education, this sets out the proper techniques for pole vaulting, long jump, running, archery, throwing, wrestling, climbing, balancing, lifting and carrying weights, hoops,

swimming and dancing. It had immediate international success. A book for boys dressed in pink. Perfect.

Lexikon der Kinder- und Jugendliteratur I: 514-515; Lanckoronska & Oehler, *Die Buchillustration des XVIII. Jahrhunderts* III: 140.

A CIVILIAN & A SOLDIER

36. Imbotti, Bernardin. *La Milice Moderne*. Paris, Denise de Courbes & her son-in-law P. Le Petit 1646. 8vo. Etched title, [x], 430 [r. 408], [3]p. and A FOLDING WOODCUT PLATE. ONE HUNDRED FIFTEEN ETCHED AND WOODCUT ILLUSTRATIONS, FIVE BY STEFANO DELLA BELLA.

Contemporary vellum over soft paper boards.

\$3200.00

Two First Editions. Imbotti writes for officers and soldiers of the line. He focuses on commands — for cavalry and infantry with terms in German for those leading Swiss or German troops. He also addresses strategy, tactics, force strength and composition.

François de Bonne, *duc de Lesdiguières* (1543-1626) spent more than sixty years in the field and rose to Supreme Military Commander under Henri IV, who commissioned this essay. It takes on the big picture — war, politics, national security, assignment of command, role of senior officers and the psychological preparation of troops for war. Until recently it was thought to be preserved only in manuscript (BnF Fr. 23042 ff. 1-40). In good condition, Donaueschingen stamp.

Baudi di Vesme, *S. della Bella: catalogue raisonné* ed. Massar 947 & 947-A to 947-D — refers to “the obscurity of the book”; none of the standard military bibliographies treat either text.

“AN UNFALTERING GUIDE TO THE CONDUCT OF WAR”

— EYSTURLID

37. Karl von Österreich, Erzherzog von Teschen. *Grundsätze Der Höhern Kriegskunst Und Beyspiele Ihrer Zweckmässigen Anwendung Für Die Generale Der Österreichischen Armee*. Vienna, Imperial and Royal Court and State Printer 1808. Large Folio (407 x 269 mm.). MANUSCRIPT ALLEGORICAL FRONTISPIECE WITH THE ARMS OF RUDOLF FREIHERR VON HAMMERSTEIN, MANUSCRIPT TITLE; [iv], 169p. and TWENTY-FIVE LARGE MULTI-FOLDING ETCHED AND ENGRAVED MAPS by J. Renard, K. Ponheimer and A. and H. Benedict — ALL IN FINE CONTEMPORARY COLOR; four plates have one etched and engraved hand-colored flap tipped on and two plates have two etched and engraved hand-colored flaps tipped on.

SUPERB CONTEMPORARY VIENNESE PAINTED AND GILT ETRUSCAN BINDING of light tan calf decorated with freehand designs, morocco onlays, multicolor stenciling and delicate tooling (the initials PG on the rear panel remain unresolved). The spine compartments are also painted and tooled; gilt-lettered black and beige morocco labels, gilt crowned PG in the top compartment; board edges gilt.

Inside, the elaborately gilt-decorated dark green silk pastedowns have wide gilt red morocco borders and two sets of endleaves — one of gilt matching green silk and the other of red and black marbled paper. The book block edges are gilt over a hand drawn design in black ink. \$16,500.00

Illustrated on the outside rear cover.

First Complete and First Illustrated Edition, presentation copy. “The archduke (1771-1847) was without doubt the most trusted and skilled general in the [Hapsburg] army” and one of the best strategists in the anti-Napoleonic camp (Eysturlid). As Field-Marshal, he thoroughly reorganized the Austrian army between 1800 and 1805 and had the system outlined here in place before hostilities renewed in 1809.

These memoranda on the principles of advanced warfare are divided in three parts. The first codifies the fundamentals of offensive and defensive war, fortresses and winter campaigns. The second takes up the formation of arsenals, marching orders, tactical defensive positions, the defense and crossing of rivers and winter quarters. The third addresses the protection of supply lines by convoys, skirmishing, the Turkish wars and changes in warfare resulting from the Napoleonic campaigns.

The plates are astonishing. Nineteen have manuscript and/or engraved titling strips added across the top, often with further meticulous manuscript emendation. The moveable flaps demonstrate change in battle line, strategy and tactics during the course of conflict. All is beautifully done.

The Freiherr von Hammerstein (1735-1811) began his military career in the 1751, became Major General in 1793 and executed one of the most remarkable military feats of the Napoleonic wars. Trapped with 2500 troops in the Flemish border town of Menin in April 1794, he cut his way through the French force of 20,000 in the middle of the night to escape.

This superb folio is in excellent condition. Entirely unrestored (tips just chipped, slight worm damage to the rear pastedown).

Eysturlid, *The Formative Influences, Theories and Campaigns of the Archduke Carl of Austria* 39-46, 52-6 & passim; Romberg, *Erzherzog Carl von Österreich* 101-2 & 187-94.

MODELED ON THE KNIGHTS OF MALTA

38. Knights of St. Stephen. *Statvti, Capitoli, Et Constitvtioni Dell’Ordine De’ Cavalieri Di Santo Stefano.* Florence, F. II Giunta 1590. 4to. 182 [r. 194], [10]p.

Contemporary limp vellum (soiled), manuscript spine title and label, evidence of four pigskin ties. \$4500.00

The Knights of Saint Stephen were founded by Duke Cosimo I de’ Medici to clear the Mediterranean of pirates and free Christian captives held by the Turks. These statutes cover the finances, medical care, dress, celebrations, office holder’s duties and disciplinary action (including for fornication). The Order remained a vital naval force into the 18th century. In good condition (a few scattered stains), 17th-century signatures on title.

Bibliografia delle edizioni giuridiche antiche in lingua italiana I(1): 187; Camerini, *I Giunti...di Firenze* 168; EDIT 16 CNCE 10542.

MONEY TROUBLES?

39. Lando, Giovanni Giacomo. *Aritmetica Mercantile*. Naples, T. Longo 1604. 4to. [xi], 720 [r. 270], [2 blank]p.

Contemporary limp vellum (early signature on the rear panel), flat spine with a contemporary manuscript title. \$6500.00

First Edition of this book of exchange for the Italian peninsula and its main trading partners. It was a vital reference through mid-century for merchants whose business complexities rendered conversion tables inadequate. Lando denominated the coins in circulation in the eight leading commercial cities in Italy and paired these coins in turn with coins issued by ten to twenty foreign cities, like Nürnberg, Frankfurt, Antwerp and London. He then illustrated the exchange rate for every pairing through two calculations, one in each direction, enabling traders to do the math themselves. A nice copy (short clean split in five blank margins).

Hoock & Jeannin, *Ars mercatoria: Handbücher und Traktate...1470-1820* II/L8.1 & III: 20; Riccardi, *Biblioteca matematica italiana* I(2): 14-15 "Raro"; no printing in the BL or Einaudi.

WHAT'S IN A NAME

40. La Roque, Gilles-André de, sieur de la Lontière. *Traité De L'Origine Des Noms Et Des Surnoms*. Paris, E. Michallet 1681. 12mo. [xix], 304p.

Contemporary blind-ruled vellum with gilt lilies in the corners and the gilt arms of Franz Ehrenreich *Graf von Trautmannsdorf* on the covers, flat spine with rules of small gilt fleurons and a manuscript title. \$1650.00

First Edition of this historical and linguistic study of names — given, family, royal, institutional, tribal, religious, geographic, noble, territorial, communal and topographical. It treats names in Greek, Hebrew, Latin and dozens of vernacular languages and dialects, including English, Chinese, Scots Gaelic, Swedish and Venetian. It takes up name-changing for religious, cultural, legal, military and inheritance reasons, as well as monikers, sobriquets, diminutives, compounded and falsely assumed names. In good condition (worm trail in one inner margin, front flyleaves damaged); bookplates of Count Trautmannsdorf (1662-1719) Imperial ambassador to Baden, of the 18th-century Piarist professor Karl Kopp and of a 19th-century Hungarian library. Saffroy, *Bibliographie...nobiliaire* 9710; Cioranescu 40470.

FOR COLLECTORS & INDUSTRIALISTS

41. Leuchs, Johann Carl. *Polytechnische Bücher=Kunde*. Nürnberg, J.C. Leuch's Polytechnic Company 1831. 8vo. [ii], 212, 36p.

Original printed wrappers (rear wrapper slightly defective), uncut.

\$1750.00

First Edition, second issue. THIS DETAILED PRICED BIBLIOGRAPHY OF GERMAN BOOKS ON TECHNOLOGY alphabetically arranges more twelve hundred titles under some seven hundred(!) subject headings. The sheets of the 1829 first edition comprise



Imperial purple. No. 46.

the main text (with the title updated). On different paper stock, the thirty-six-page appendix lists works just published. Only one North American library holds an edition (1841). In good condition (minor worming to twenty leaves touching a half dozen letters).

Petzholdt, *Bibliotheca bibliographica* 727-8; not in Besterman.

DESIGNED FOR ANNOTATORS

42. Littleton, Thomas. *Les Tenures*. London, R. Tottell 1591. Squareish 8vo (163 x 112 mm.). [i], 171 [r. 170], [1] leaves; and [24] leaves for West's *Index*.

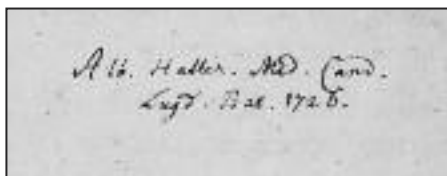
18th-century brown sheep with a narrow blind outer border (rebacked, endleaves renewed), gilt red morocco label. \$1100.00

The standard book on English property law. In the 1520s it abruptly shifted from stately folio to pocket format. In 1553 Tottell gained a monopoly in printing law books. In the 1580s he began to tailor certain editions of the *Tenures* to buyers, who wished to record oral arguments, courtroom observations and class and case notes directly into their copies. Here THE BLANK MARGINAL SPACE AVAILABLE FOR ANNOTATION AMOUNTS TO OVER SEVENTY PERCENT OF EACH PAGE. Fresh and crisp, a half-dozen outer margins uncut, a few slightly soiled, bookplate of the Los Angeles Law Library. Beale, *A Bibliography of Early English Law Books* T35 (*Tenures*) & T66 (*Index*); Pollard & Redgrave, *Rev. STC* 15749; *ESTC* S108640; Plomer, "Richard Tottell" in *Bibliographica* III (1897) 378-384.

THE BIBLIOGRAPHER-BOTANIST'S BOOK

43. Magnol, Pierre. *Botanicvm Monspeliense*. Montpellier, D. Pech for P. Marret 1686. 8vo. [xvi], 309, [3 blank]p. and FOUR ENGRAVED PLATES (one folding). NINETEEN FULL-PAGE ENGRAVED BOTANICAL ILLUSTRATIONS by J. de Troy.

Early 18th-century Dutch vellum-backed marbled boards (worn), manuscript spine title, edges sprinkled blue. \$4800.00



IN 1726 THE EIGHTEEN-YEAR-OLD ALBRECHT VON HALLER BOUGHT THIS COPY while in his second year studying under Boerhaave at Leiden. Haller signed and dated the flyleaf.

"One of the great French 17th-century botanists" (Stevenson), Magnol (1638-1715) was the first to call natural groups of plants "families". He taught from and later managed the gardens at Montpellier. Here he describes some 1450 species native to the region around the city. This is the second, and most complete, issue of the only edition: the 1676 Lyon sheets with a new title and the twenty-four page appendix. In good condition (title corner repaired with the loss of three letters), late 19th-century title stamp of JRB.

Stevenson, *Catalogue of Botanical Books in the Collection of R.M.M. Hunt* 374; Nissen, *Die botanische Buchillustration* III: 1256n.

AN EXTRAORDINARY GAZETTEER

44. Maillet, Claude de. *Memoires Alphabetiques Pour...La Description Générale Du Barrois*. Bar-le-Duc, R. Briflot 1749. 8vo. 512p.

Contemporary brown calf (worn), gilt spine and red morocco, edges sprinkled red, pink silk marker. \$1800.00

First Edition of this granular look at the Duchy of Barrois (N.E. France), aimed at the lawyer, merchant and tax man: ideal fodder for the economist and social historian. This gives the name, situation, institutions, population and administrative and jurisdictional status of well over seven hundred cities, towns, villages and hamlets (even to those with “two or three inhabitants”). In good condition; the scattered manuscript notes are presumably by the lawyer and politician J.-C.-L. Henrys-Marcilly (1761-1856), who signed the front flyleaf.

Conlon, *Siècle des Lumières* 49:697.

READY RECKONER FOR ITINERANT TRADERS

45. Mariani, Giovanni. *Tariffa Perpetua*. Venice, Heirs of F. Rampazetto 1580. 12mo. 179 [r. 279], [21] leaves. Tabular, FULL-PAGE WOODCUT OF THE MATERIALS OF TRADE, main and divisional titles in an architectural woodcut frame designed for this book, three smaller woodcuts including the Venetian Lion of St. Mark flanked by merchants.

Modern vellum over soft boards. \$1850.00

The *Tariffa* was among the most popular 16th-century Italian commercial handbooks on weights and measures, coinage and money of account. Emphasizing currency conversion and exchange tables, it was the template for the 17th-century *comptes-faits*. A modest copy (one short clean tear leaf, natural paper flaw not affecting legibility, scattered foxing, one or two leaves shaved at the fore-edge).

Hoock & Jeannin, *Ars mercatoria: Handbücher und Traktate...1470-1820* M7.16 & III: 26, 71 & 161; Smith, *Rara arithmetica* 180-1; EDIT 16 CNCE 37624.

HE DIDN'T LAST

46. Marx, Johann Reinhard. [Greek transliterated: *Doron Basilikon*] *sive Corona Imperii Romani Ferdinando IV. Avstriaco...Emblematvm Inavgvralivm Lemniscis Imprexa*. Frankfurt a.M., A. Humm for C. Hermsdorff 1653. 4to. 54, [2 blank]p. EIGHTEEN CIRCULAR ETCHED EMBLEMS, full-page full-figure portrait of Ferdinand IV of Austria in dress armor with the Imperial crown, scepter and orb (captioned with a chronogram).

CONTEMPORARY PURPLE VELVET (somewhat faded), gilt sprays in the corners, GILT HABSBURG ARMS IN THE CENTER, 18th-century vertical gilt-lettered dark green morocco spine label (spine faded, tips frayed), all edges gilt, evidence of four multicolored ?silk ties. *Illustrated on page 26*. \$6500.00

Only Edition, thick paper copy in a luxury binding. This emblem book joins the secular and the sacred in celebrating the coronation at Frankfurt am Main on 18 June 1653 of twenty year-old Ferdinand IV of Austria as King of the Romans, that is, heir to the Holy Roman Empire. (He died of smallpox in July 1654 without ascending the throne.) Biblically inspired, each image has its meaning elaborated by a pair of Latin poems saturated with ancient pagan imagery. One copy in the U.S. In good condition (pale stain on the final outer corners); bookplate of Richard Hancock. Not in Landwehr or the Ruggieri sales.

Praz, *Studies in 17th-Century Imagery* 414; Black, *A Short Title Catalogue of...Emblem Books* ed. Weston 1099 (apparently the only example in Great Britain); VD17 14:006013N.

THE SCIENCE OF HEBREW GRAMMAR

47. Münster, Sebastian. [Hebrew transliterated: *Melekheth ha-dikduk*] *Institv-tiones Grammaticæ in Hebræam linguam*. Basle, J. Froben 1524. 8vo. [xvi], [272]p. Partly double-column, WOODCUT MUSIC.

CONTEMPORARY ?FLEMISH DARK CALF, EACH PANEL WITH TWO BLIND IM-PRESSIONS OF A NATIVITY STAMP enclosed in text (John 1:14; stamp 79 x 44 mm.). The Nativity scenes are separated by a horizontal roll of a stag, lion, dragon and unicorn, evidence of four ties (hinges cracked).

\$12,500.00

Only Edition of this introduction to Hebrew by the 16th-century's most influential Christian Hebraist. Münster "perfected the science of Hebrew grammar as regards both its material and its methods of presentation" (*Jewish Encyclopedia* 6: 72). Along with the basics, he treats THE APPROPRIATE SYLLABIC ACCENT FOR CHANT AND SONG WITH THREE PAGES OF MUSICAL EXAMPLES for his students at Heidelberg University. The chrestomathy includes a parallel-text Latin-Hebrew mnemonic on the authorship of Bible Books by the 12th-century grammarian Moses Kimhi and the Book of Jonah in Greek, Latin, Hebrew and Chaldean. In good condition (scattered pale stains), three leaves with contemporary manuscript annotations, several early inscriptions (one trilingual) including the signature *Delamalmaison*; bookplate and manuscript inven-tory number of the binder and binding historian Léon Gruel (1841-1923).

Burmeister, *Sebastian Münster. Eine Bibliographie* 2; Burnett, *Christian Hebraism in the Reformation Era* passim; VD 16 B 3879.

PENNED IN JAIL & NOT FOR SALE

48. Mxlayim, Georg. [Armenian transliterated:] *Tfsmarit nsanakut'iwn kat'ughikut'ean* [*The True Meaning of Catholicity*]. Constantinople, M. Sargsean for the Author 1750. 8vo. 272p. Armenian type, the title and text in ornamental fleuron frames, shoulder notes, fine white-line woodcut head-pieces and initials.

Contemporary blind-decorated Turkish black morocco (spine gone), rule outer frame, circular foliage corner pieces. \$3200.00

Only Edition. With only the New Testament at his side, the imprisoned polemi-cist (fl. 1734-?after 1787) assembled the essential tenets of the Armenian Church for

children, that they might carry the text next to their hearts (“in their shirt or breast coat pocket”). No copy is held by a U.S. library. In good condition (pale stain in the final third of the book), contemporary signature of Hovannes ?Shrevnian. Hakob Meghapart Project The Armenian Book 1512-1800 (online) 525; not in Nersessian.

A CATALOG OF OCCULT BELIEFS & TECHNIQUES

49. Navarro, Gaspar. *Tribvnal De Sypersticion Ladina, Explorador del saber, astucia, y poder del Demonio.* Huesca, P. Blussón 1631. 4to. [iix], 122, [2] leaves.

Elaborate 20th-century gilt red morocco (unsigned), panels and spine with a strapwork design in white, green and brown morocco onlays, gilt-lettered spine title, green silk endleaves, all edges gilt. \$7200.00

Only Edition. This treatise on the black arts explores the physical, medical and spiritual — eating the living and the dead, incubus sex, shape changing, impotence (men), visions (women), miscarriages, Sabbats, spells, inflicted illness, fortune-telling, demonic possessions, apparitions and flying. In good condition (a dozen quires somewhat browned). Not in the standard bibliographies of witchcraft.

Keitt, “The Devil in the Old World: Anti-Superstition Literature, Medical Humanism and Preternatural Philosophy in Early Modern Spain” in *Angels, Demons and the New World* edd. Cervantes & Redden 15-39; Palau 188202.

A SUPERB SMALL FORMAT INCUNABLE

50. Nocturnal, Use of Rome. *nocturnale s[e]c[un]d[u]m consuetudine[m] romane curie.* Nürnberg, Georg Stuchs 28 September 1491. 16mo (122 x 90 mm.). [xxiv], [142], [2 blank], [396], [4 blank], [72], [440]p. Gothic type printed in red and black, three series of Lombardic initials, two blank capital spaces.

Mid-16th-century blind-tooled pigskin over beveled wooden boards (rubbed, one corner slightly damaged), outer frame of a foliage and vase roll, inner frame of a floral and full-figure roll, the front central rectangle with double lilies and the rear an ?acanthus roll, ruled spine, lacks clasps and catches, manuscript spine title. *Illustrated on the facing page.* \$65,000.00

Only Edition. This contains the recited lessons and their sung responses for the lone night Hour, Matins, customarily celebrated about 3 a.m. By far the longest (here 1080p.) and most textually complex of the eight liturgical Hours, it contains Biblical, patristic, hagiographic and homiletic readings *and the complete Psalter*. Stuchs compressed all this into a true pocket book using two tiny types, both cast on same body: the larger face for the text and the smaller face for the response.

NO ANTIQUARIAN NOCTURNAL IS HELD BY AN AMERICAN LIBRARY. I have identified five editions, each a different Use (c. 1475 Use of Cologne 4to; c. 1481 Use of Münster 8vo; this for Rome 16mo; 1496 Use of Brandenburg 8vo; 1508 Use of Augsburg 8vo). Together they survive in fifteen examples (at least two defective). In fine condition, several dozen outer and lower edges uncut (natural paper flaw in one leaf, slight worming in the blank inner margin of the first few quires), early 19th-century sales description on the front pastedown, Law Society bookplate.



ISTC in00260600; Copinger 4435; BMC II: 469; Amiet, *Missels et bréviaires imprimés: supplément* 520; Baumann, “Die Druckerei Stuchs in Nürnberg (1484-1537)” in *Gutenberg Jahrbuch* 1954 128,40; see *New Grove*² 18: 12.

MAPMAKER TO MAPMAKER

51. Ortelius, Abraham. *Itinerarium Per Nonnullas Galliae Belgicae partes.* Antwerp, C. Plantin 1584. 8vo. 76, [3]p. and TWO FOLDING ETCHED PLATES (an obelisk and a tomb). Pseudo-facsimile inscriptions in the text, SIX TEXT ILLUSTRATIONS (two full-page).

Blind-tooled dark brown crushed morocco (Birdsall), gilt spine title, all edges gilt. \$2600.00

First Edition of this letter from Ortelius (1527-1598) to Gerard Mercator recounting the archeological tour of Ortelius’ and merchant Jean Vivien through the Low Countries, Luxembourg, Lorraine and western Germany, on the way to the Frankfurt fair. The *Itinerary* records and illustrates monuments, ruins, triumphal arches and ancient aqueducts along their route and documents their visits to fellow humanists, monasteries and libraries. In nice condition, bookplate of S.A. Thompson Yates.

Schmidt-Ott, “The *Itinerarium per nonnullas Galliae Belgicae partes* by Abraham Ortelius and Johannes Vivianus” in *Abraham Ortelius and the First Atlas* edd. van den Broecke et al. 363-77; Voet, *The Plantin Press* 1837; UCBA Suppl. 462.

BEAUTIFULLY ILLUSTRATED

52. Osio, Carlo Cesare. *Architettvra Civile*. Milan, Archepiscopal Printer 1661. Folio. Frontis., [ix], port., 406, [6]p. FOUR HUNDRED THREE WOODCUT ILLUSTRATIONS — some full-page and many with fine vine-and-foliage ornaments reminiscent of Oronce Finé. LARGE WOODCUT OF THE AUTHOR’S NEWLY INVENTED INSTRUMENT, FIVE LARGE ETCHINGS (one for each of the Orders), etched and engraved portrait of the author (G.B. Bonacina after C. Fiori), etched and engraved allegorical frontispiece of the Orders and Architecture holding the author’s instrument.

Contemporary binder’s boards (soiled, spine neatly repaired). \$8800.00

Only Edition, first issue, THE FIRST LEARNED TREATISE TO POSITION EUCLIDEAN GEOMETRY AT THE HEART OF ARCHITECTURE. The practicing Milanese architect lays down the geometrical underpinnings of his discipline, explores the five Orders and publishes his improvement to the proportional compass. Guarino Guarini constantly cited Osio in his own highly influential *Architettura Civile* (1686, etc.). The sheets were reissued in Lyon in 1686 with a new title-leaf. A large fresh copy (neat restoration to the three index leaves with a handful of letters supplied), signature of architect Garcia Aresta on the front cover.

Schlosser-Magnino, *La Letteratura artistica* 625; *Berlin Katalog* 2619.

A “MILESTONE” — LANDWEHR

53. Paradin, Claude. *Devises Heroïques*. Lyon, J. de Tournes & G. Gazeau 1551. 16mo (114 x 69 mm.). 126p. ONE HUNDRED EIGHTEEN WOODCUT EMBLEMS BY BERNARD SALOMON.

Early 20th-century gilt-ruled calf (rubbed), spine gilt, purple silk marker.

\$18,000.00



FIRST EDITION OF THE FIRST ILLUSTRATED BOOK OF DEVICES, the first theoretical essay on emblems and “the first Protestant collection of religious devices” (Landwehr). Saunders calls it “A PIONEERING WORK”. Salomon’s illustrations are outstanding. “Their exceptional quality proclaims them the best cuts of his artistic maturity” (Sharratt, tr.).

Paradin’s pictures and their brief mottoes sought to promote virtue. The *Devises héroïques* had dozens of editions in French, Latin, Dutch and English. The iconography drew on political, literary, classical, Biblical and military sources as well as bestiaries. It provided imagery to Shake-

speare for his *Pericles*, Mary Queen of Scots for her embroidery and patterns for tapestry and lace makers, enamellers, jewelers, goldsmiths, glass workers, engravers and printers (for their marks, e.g., Honorat). It was a rich mine for later emblematisers — Georgette de Montenay, Theodore de Bry, Vænius, Chouwayne, Heinsius, Boissière, Le Moyne and Geoffrey Whitney (who took thirty designs directly from Paradin for the first English emblem book).

In good condition (a few margins with short splits not touching images, very pale stain to four leaves, scattered light soiling especially to three pages).

Landwehr, *Romanic Emblems...A Bibliography* p. 1 & no. 563; Saunders, "Introduction" to Paradin, *Les Devises héroïques* 1-11; Sharratt, *Bernard Salomon illustrateur lyonnais* 16 & passim; Brun, *Le Livre illustré en France au XVI^e siècle* 265 "très rare".

"PRESQUE INTROUVABLE" — GRAESSE

54. Peters, Friedrich. *Der Teutschen Wissheit.* Hamburg, P. von Ohr 1605-1604. 8vo. [xxxii], [1017], [3], [4 blank]p. Title printed in red and black.

Contemporary vellum, manuscript spine title, blue edges. \$4500.00

ONLY EDITION OF THE LARGEST AND MOST COMPLETE ANTIQUARIAN COLLECTION OF GERMAN PROVERBS. This contains 21,463 prose and verse proverbs arranged alphabetically by the first word of the phrase. They preserve oral tradition and proffer sly insight and folk wisdom on affairs of the heart, work, school, friendship, medicine and the hearth. A wonderful window on daily life in 16th- and 17th-century Germany. *And, they are funny.* In good condition.

Moll, *Sprichwörterbibliographie* 3730; Goedeke, *Grudrisz zur Geschichte der deutschen Dichtung* II: 16,21; Graesse, *Trésor de livres rares* V: 219; VD17 3:609246S.

A LOCAL BULWARK

55. Prague Missal. [*Missale Pragense*]. Nürnberg, G. Stuchs 1503. Folio (355 x 255 mm.). [xvi], CCXLV [r. 246], [22], [8], CCXLVI [r. 247]-CCCCXXXV [r. 436] leaves. Four sizes of Gothic type (including the massive Canon type — 334 for 20 lines), PRINTED IN RED AND BLACK, mostly double-column, printed music. THE CANON IS PRINTED ON VELLUM. ITS CRUCIFIXION WOODCUT AND FACING LARGE INITIAL ARE BOTH FINELY PAINTED BY A CONTEMPORARY HAND AND ILLUMINATED WITH GOLD LEAF. The large opening initial A is also painted and illuminated.

BOTH FULL-PAGE WOODCUTS ARE ATTRIBUTED TO MICHAEL WOLGEMUT: the illuminated Crucifixion and the patron saints of Prague (title verso). All initials — white-line woodcut and Lombardic — are printed in red.

Contemporary ?Leipzig blind-tooled pigskin over beveled wooden boards (rubbed, minor defects, furniture neatly removed). The panels' outer frame, formed of repetitions of stamp with a stag on a shield, has roses at the corners; the central design is of ogival branch-and-leaf compartments with a ?thistle in the middle of each; MISSALE P.RU. stamped at the top of the front panel; MA[ria] cut in the two brass catches (lacks clasps), five fore-edge tabs.

Illustrated on the inside front cover. \$32,000.00

“LUXURIOUS CHOIRBOOK OF THE UTMOST RARITY” (Klemm, tr.). From 1421 to 1567 the archdiocese was controlled by Hussites, not Rome, and this was produced for them.

Stuchs specialized in liturgical books and was probably the most important German printer of missals during the late 15th- and early 16th-centuries. This “Prague Missal belongs to the rarest and most costly works of early printing” (Strehler, tr.), and it shows his exceptionally large types, woodcut materials and fine music printing to great advantage. Strehler records only one complete copy, apparently that offered here. In good condition (some margins lightly stained, a few frayed), printed on *thick* paper with scattered uncut lower and outer edges.

Strehler, “Das Missale Pragense des Georg Stuchs von 1503” in *Gutenberg Jahrbuch* 1966 140-146 (description based on this copy); Baumann, “Die Druckerei Stuchs in Nürnberg (1484-1537)” in *Gutenberg Jahrbuch* 1954 129,109; Weale, *Bibliographia liturgica. Catalogus missalium* ed. Bohatta 800; Klemm, *Beschreibender Catalog* 764; Brunet *Suppl.* II: 1062-3 “fort rare”; VD 16 M 5614.

PRE-RAPHAELITE PROVENANCE

56. Rentsch, Johann Wolfgang. *Brandenburgischer Ceder-Hein*. Bayreuth, J. Gebhard for H.W. Hertel 1682. 8vo. Engr. frontis., [xxii], 920, [62]p. and THIRTY-FIVE ENGRAVED PLATES OF BUST PORTRAITS.

Contemporary vellum over stiff paper boards (stained, rear hinge partly cracked), manuscript spine title. \$2500.00

Only Edition. This traces the House of Brandenburg from the 10th century to 1682. The biographical narratives discuss astronomy, statecraft, the great ducal library at Wolfenbüttel, the North Sea trade, hunting lodges, fortifications, military operations.... In good condition (a few leaves dusty and frayed); bookplates of J.F. Kayser and Gunter Mulack, signature of William Michael Rossetti (1829-1919) one of the seven pre-Raphaelite “brothers”.

Lipperheide, *Katalog der...Kostümbibliothek* Da 25; VD17 23:302710S.

“WITHOUT DOUBT A DANGEROUS BOOK” — BARBIERATO

57. Rocco, Antonio. *L'Alcibiade Fancivllo A Scuola*. “Oranges, Juan Wart” 1652 [?Venice, Marco Ginammi 1651]. Small 8vo. 102, [3]p.

Flush cut in contemporary card boards (repaired), in a brown morocco backed folding box with gilt-lettered spine title. SOLD

FIRST EDITION OF THE FIRST EXPLICIT HOMOEROTIC TEXT IN A MODERN EUROPEAN LANGUAGE: some half dozen copies are known. This manual of seduction articulates “an incredibly modern argument in favor of homosexuality” (Maggi). “Few modern texts advocating homoeroticism in an extended and programmatic way survive” (Borris). “It is an important work...appealing to the right of every individual to live according to his own innate ‘inclinations’” (Dall’Orto).

Filotimos, a sodomite teacher in ancient Athens, successfully corrupts his young charge, Alcibiades, gaining entry to his anus through arguments based on the Bible, history, human anatomy, philology and Reason. His resolutely hedonistic philosophy of lust rejects, in turn, heterosexual relations, masturbation, juvenile male prostitu-

tion and even consensual adult male sex. It elevates intergenerational male sex above all others forms, specifying boys ages nine to eighteen as the most delicious. Radical and subversive, the seduction's erotic intrigue directly engages the reader in the pleasures of sodomy — “a hymn to pederasty” (di Summa).

“Considered one of the most obscene works of Italian literature” (Zimmerman), it was already circulating in manuscript by 1630 and was almost certainly written some years prior. The book was put to press in early 1651 under a false imprint by G.F. Loredan (1607-61), center of the libertine Accademia degli Incogniti in Venice, of which Rocco (1578-1653) was a member. The author taught boys at the convent of San Giorgio Maggiore, and only escaped the Inquisition through political protection. Inquisitorial depositions in the decades immediately following the work's publication confirm that its elite audience, aristocrats and priests, clandestinely passed it among themselves, and, apparently, fearing persecution or prosecution, destroyed their copies. A second edition is known with the same imprint and date but 124p.; that too is recorded in a small handful of examples. Coci has established edition priority and provided a census; the next printing, of 1862, got Jules Gay thrown in prison. In good condition (lower inner corner of the title neatly supplied), bookplate of T.F.

*Ridotte a termine, che non hauendo il cazzo del suo Maestro nel culo, non spauea,
che cosa fusse dolcezza.*

Coci, “*L’Alcibiade fanciullo a scola* Nota bibliografica” in *Studi secenteschi* 26 (1985) 301-32 A₁ (copies in Dresden, London, Paris, Florence — add Cambridge; she inadvertently reverses the type faces in the book); Dall’Orto, “Nature is a Mother Most Sweet’: Homosexuality in Sixteenth- and Seventeenth-Century Italian Libertinism” in *Queer Italia: Same-Sex Desire in Italian Literature and Film* ed. Cestaro 83-104; Maggi, “The Discourse of Sodom in a Seventeenth-Century Venetian Text” in *Journal of Homosexuality* 33 (1997) 25-43; Borris, *Same-Sex Desire in the English Renaissance: A Sourcebook of Texts, 1470-1650* 365-73; Davidson, “Sodomy in Early Modern Venice” in *Sodomy in Early Modern Europe* ed. Betteridge 65-81; *Encyclopedia of Lesbian and Gay Histories and Cultures* edd. Zimmerman & Haggerty II: 43-4; di Summa, “Antonio Rocco: Alcibiades: Fanciullo a scola” in *The Philosophical Forum* 42 (2011) 497-506; Cavaillé, “Antonio Rocco, *Alcibiade enfant à l’école*. Clandestinité, irrégion et sodomie” in *Tangence* 81 (2006) 15-38; Barbierato, *The Inquisitor in the Hat Shop: Inquisition, Forbidden Books and Unbelief in Early Modern Venice* 277 & 291-3; *La Letteratura proibita* ed. Patrizi 389-90; Gay, *Bibliographie des ouvrages relatifs à l’amour* I: 44-5; Brunet, *Imprimeurs imaginaires* 231 “l’extrême rareté de ce livre trop fameux”; Pia, *Les livres de l’Enfer* 10; Spini, *Ricerca dei libertini* 164-6 “rarissimo ed oscenissimo”.

THE FIRST MONOGRAPH ON THE MANUFACTURE OF PORTABLE FIREARMS

58. Rodrigues, José Francisco and João. *Espingarda Perfeyta*. Lisbon, A.P. Galram 1718. 4to. Frontis., [xxx], 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 spine title, ties, red edges.

\$16,500.00

First Edition: THE FIRST TECHNICALLY PRECISE PRINTED INSTRUCTIONS FOR ARTISANS CRAFTING HAND-HELD FIREARMS FOR SOLDIERS AND SPORTSMEN. Protected by pseudonyms, 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, *Bibliografía militar de España* 296.

“INTROUVABLE” — OLSCHKI

59. Rome. S.P.Q.R. *Statvta Et Novæ Reformationes Vrbis Romæ*. Rome, E. Guillery 1523-1521-1519. Six parts or volumes in one. Small folio (269 x 200 mm.). [iii], 44, [3] leaves; 31, [2] leaves; 67, [7], [1 blank] leaves; 21, [1] leaves; 16, [2] leaves; 32, 33/4, 35-41 leaves — complete. Two title-pages are in superb historiated four-block white-line woodcut borders (Books I and V), various white-line woodcut arms including those of Popes Leo X and Adrian VI and of the City of Rome.

Black calf-backed black cloth, gilt-lettered flat spine. \$18,000.00

Illustrated on the facing page.

Second Edition, the earliest obtainable printed laws for the city of Rome: of the first printing (c. 1471) there is no copy in the U.S.

This governed every aspect of secular life in the Eternal City — jugglers, games of chance, dice, adultery, incest, orphans, torture (sanctioned), murder (not), arson, butchers, the growing and vinification of grapes, clothing (i.e., red cloaks restricted to physicians), fishing, counterfeiting coins, assaults of all stripes, rag collectors, fountains, shipwrecks, goldsmiths, torching of brothels, wolves, wild dogs, perfumers, barber-surgeons, spice dealers, tavern hours, child rape, salt, glass windows, death inventories, weapons, theft of trees, maintenance and extension of streets.... In good condition (marginal stain to the last four leaves), early signature on the title of Bapt. Furghetti, stamp of the Venetian Jesuits, bookplate and release stamp of the Jesuit Province of Rome.

Sander, *Le Livre à figure italien* 6540; Lea, *Materials Toward a History of Witchcraft* III: 1072-3; Barberi, “Stefano Guillery e le sue edizioni romane (1506-1524)” in *Tipografi romani del cinquecento* 53-5 (treated as three independent works); Biblioteca del Senato, *Catalogo della raccolta di statuti* VI: 124-6 & pl. VIII; Rossetti, *Rome A Bibliography* III: 9532; Olschki, *Choix* (1936) 18077; EDIT 16 CNCE 47625.

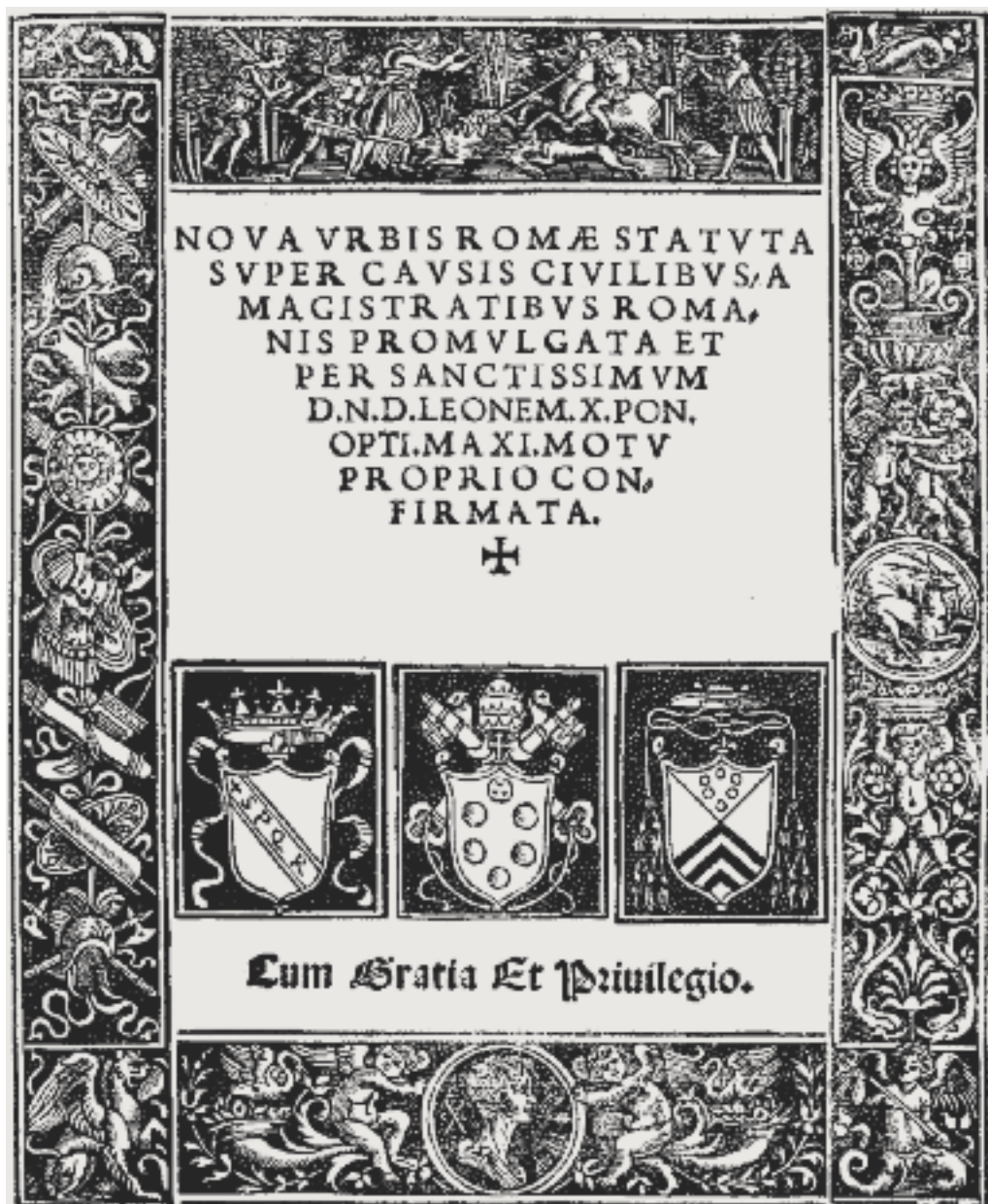
KING COCK & THE ANT

60. Santos, Francisco. *El Rey Gallo Y Discvrsos De La Hormiga, viage discursivo*. Madrid, B. Villa-Diego for A. Ribero 1671. 8vo. [xvi], 299, [11], [2 blank]p.

Contemporary stiff vellum, later manuscript spine title, four pigskin ties.

\$2600.00

First Edition of this episodic satire with one hundred forty-four realistic vignettes, fables and allegories. The refined speech and empty manners of the capitul



tart up deceit, hypocrisy, cruelty, lust and greed. He laughs. And we laugh. An honest copy (printed on cheap paper, foxed, some quires slightly browned); an early twenty-six line poem on two blank versos ?by Ysidore de Pozo de Cataluña who signed the final verso; bookplate of Franz Pollack-Pernau.

Arellano, “Una Nota sobre influencias quevedianas en *El rey gallo y discursos de la hormiga*, de Francisco Santos” in *La Perinola* 2 (1998) 33-42; Palau 300575.

A LUXURY COPY

61. Seifert, Johann Albert Joseph. *Das Bamberger Bier*. Bamberg, Schmidt for the Author 1818. 8vo. [x], 85p. and TWO FOLDING LETTERPRESS TABLES.

CONTEMPORARY PALE BLUE SILK, gilt outer roll, flat spine gilt (very slightly faded), pink pastepaper endleaves, all edges gilt. \$3200.00

Only Edition, of the right kind of twelve-step program. Practical, detailed and realistic, this “Pocket Book for Brew Masters” lays out the dozen steps for the manufacture of beer, from selecting and preparing ingredients to storing the finished product. It has notes on English barley, the cost of seasonal beers and idiomatic nomenclature. One folding table surveys production at sixty-five breweries; the other gives malt statistics for ninety-four cities and towns. No copy located in the U.S. In excellent condition.

Schoelhorn, *Bibliographie des Brauwesens* 1280 (“58p.”); Engelmann, *Bibliotheca mechanico-technologica* 355 (“1819”).

“UN ESPECTÁCULO...DE FANTASÍA E ILUSIÓN” —

BOLAÑOS & REYES

62. Seville. *Aplauso Real...que en lucido festejo de Mascara Joco-seria*. Seville, Recientes en la Pajeria 1742. 4to. [vi], 128p. and FOUR FOLDING ETCHED PLATES OF THE FESTIVAL FLOATS by A. Moreno after designs by D. Martínez.

Vellum-backed boards (A. Scott). \$5500.00

First Edition of this street festival for the newly installed fourteen-year-old bishop of Seville, Luis Antonio Jaime de Borbón, the youngest son of Philip V of Spain. The teenage students of the Colegio Mayor de Santo Tomás de Aquino staffed the floats, played the music, sang the songs and acted the plays that made up the procession.

This was a blast — with exotic dances by “black Africans” and “Hungarians”, comic skits and a MACARONIC BURLESQUE FIGURING PRIAPUS. The leading Seville painter, Domingo Martínez, created the programme and designed its exuberant floats. The costumes were fantastic (pearls, gold and silver) and the texts, bordered on (or were) outrageous. One copy in the U.S. In good condition (two margins frayed).

Palau 13816; Bolaños Donoso & Reyes Peña, *Una Mascarada joco-seria en la Sevilla de 1742* [xv]-lxvii; Bolaños Donoso & Reyes Peña, “Teatro en la Calle: Un festejo alegórico en la Sevilla de 1742” in *Espacios teatrales del barroco español: calle, iglesia, palacio, universidad: XIII Jornadas de teatro clásico (Almagro 7-9.VII.1990)* ed. Díez Borque (1991) 27-78; Bonet Correa, *Bibliografía de arquitectura...y urbanismo en España* 1361.

MANUFACTURER'S CATALOG FOR THE TRANSATLANTIC TRADE

63. Sharp, James. *Descriptions Of Some Of the Utensils in Husbandry...for Land or Gardens...Made and Sold By James Sharp.* [Docket title: *Utensils in Husbandry, Ploughs...Mill-Work, &c.*]. London, B. White & E. & C. Dilly [1775/6]. Oblong 4to (228 x 280 mm.). [28]p. and SIXTEEN ENGRAVED PLATES (Miles and Borough). Text mostly printed on rectos only, partly double-column, two large text woodcuts, DOCKET TITLE IN A FLEURON BORDER.

Stabbed as issued in its original docket-titled wrapper (short split at the fold). \$16,500.00

This stimulus to the industrialization and the mechanization of farming in the Americas and England is THE FIRST BRITISH TRADE CATALOG PRINCIPALLY AIMED AT NEW WORLD CUSTOMERS. "In 1770 Sharp told King George III that a major part of his business was with the southern part of America" and the West Indies (Crom). Among other products, this catalog offers "Cocoa Hooks and Cotton Rollers for West Indies" and "several Kinds of Rolling Carriages... for West India Planters...as well as Trucks particularly constructed for Sugar Hogsheads". It also advertises a variety of field machinery, hand tools and a dozen different vehicles for agricultural produce, all "based on sound engineering principles" (Crom). After being folded in half, docket title out, the catalog could be distributed by post or travel in itinerant salesmen's packs.

The successful ironmonger James Sharp (d. 1783) initially promoted his products through broadsides in 1772/3, here folios [24] and [27]. The final iteration appeared about 1780 (the present version slightly augmented). Because Sharp had jobbers print individual leaves as demand dictated, the bibliographic status of surviving examples is unsettled. I have not located a copy identical to or issued earlier than this one (despite various sources' rather imaginative dating). In strictly original condition (title and docket title soiled, minor stain to three leaves, old center fold).

The following citations are approximate due to the book's complexity: Crom, *Trade Catalogues, 1542 to 1842* 177, 224-25, 339-40 & 343-51; Fussell, *The Farmer's Tools, 1500-1900* 158-9 & 229; Singer et al., *History of Technology* IV: 6 & 10 & fig. 8; Goldsmith's-Kress 11563.8 (not ESTC T100929 nor N8577, trust me); ESTC T100929 & N8577.

COMING OF AGE

64. Strassburg University. *Promvlgatio Academicorum Privilegiorum.* Strassburg, A. Bertram 1623. 4to. [iix], 278, [2 blank]p.

Contemporary blind-ruled vellum, flat spine with manuscript title, evidence of green linen ties. \$3600.00

First Edition of the founding documents and an account of inaugural ceremonies of the University of Strassburg, which Emperor Ferdinand II elevated to a degree-awarding Catholic institution in 1621, with faculties in law, medicine and philosophy. It began as a Protestant Humanist high school in 1538. No copy in the U.S. Browned, bookplate of the Alsatian printing historian, bibliographer and bibliophile F.J. Heitz (1891-1963).

Erman & Horn, *Bibliographie der deutschen Universitäten* II: 16697; VD17 3:315648H.

WITH REFERENCES TO FRANKLIN

65. Sturani, Giuseppe Francesco. *Pvblicvm Philosophiae Experimentvm*. s.l., s.n. [1793]. Large 4to. [ii], [22]p. Engraved headpiece with the arms of dedicatee Cardinal Henry Stuart (1727-1807).

Blue wrappers.

\$1200.00

Only Edition of these 107 theses on experiments in physics, mechanics, hydraulics and electricity. This is dedicated to the voracious bibliophile and Jacobite claimant to the English crown, Cardinal Henry Stuart, Duke of York, self-styled King Henry IX. I have dated the book by its reference to the February 1793 eruption of Vesuvius. In nice condition (slightly browned).

“TRÈS RARE” — RENOUARD

66. Theocritus. [*Idyllæ & other texts*]. Venice, A. Manutius February 1495/6. Folio (313 x 210 mm.). [ii], [275], [3]p. Greek and roman type, occasionally double-column, three fine series of large outline woodcut initials with interlacing branch- and strapwork (“of fine workmanship” — *BMC*), matching woodcut arabesque strapwork headpieces.

19th-century gilt Italian straight-grained green morocco, outer border floral roll, spine title and date, glazed pink paper endleaves, green silk marker, 17th-century manuscript title with a winged cherub and pen flourishes on the bottom edge. *Illustrated on the facing page.*

\$45,000.00

EDITIONES PRINCIPES: FIRST ISSUE. The first literary production of the Aldine press, this splendid folio contains Theocritus’ *Idylls*, Hesiod’s *Birth of the Gods* and *Shield of Heracles* and Theognis’ *Seven Sages*. Theocritus’ thirty pastorals are the foundation of the genre. They influenced Virgil, Dante, Spenser, Tasso, Milton, Wordsworth and Mallarmé. Aldus dedicated this to Battista Guarino, his Greek tutor at Ferrara, who had requested a printed text of Hesiod’s *Birth of the Gods* from which to teach. A fine, large, unwashed copy with some uncut lower edges; from the collections of William Beckford (*Cat.* (1883) 2530) and British Prime Minister Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929).

Renouard, *Annales de l’imprimerie des Alde* 5-7,3; Essling, *Les Livres à figures venetiens* II(1): 888; Goff T-144; *BMCV*: 554-5; Hoffmann III: 473-4 & III: 508 & II: 248; Brunet V: 780 “Les exemplaires du premier tirage sont les plus rares”.

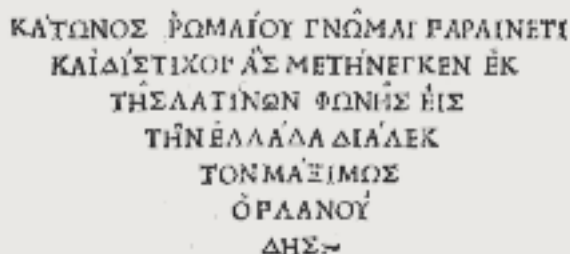
BORN & NOURISHED IN DARKNESS

67. Tirelli, Maurizio. *Prigioniere Imaginazioni*. Padua, G. Crivellari [1612]. 12mo. 144p. Etched architectural title.

Long-stitched and flush-cut in original drab wrappers (spine base defective).

\$2600.00

These Petrarchan sonnets were a plea from behind bars — written and printed while the young author languished in a Paduan prison. Was the dedicatee, Giorgio Aldobrandini (1591-1637) scion of the Roman noble family, Tirelli’s ticket out of stir? Some pieces address his wife, their friends and potential benefactors. Other poems

[illegible]

Καὶ θῆκε τὸ φάλαγγας	Τὸν καὶ ἔκρινεν τὴν δέξιτιν.
Ἐνέσχε αὐτὸν ἡ σπάθη	Τὴν σπυρίον αὐτοῦ σέρε
Τὸς προσέειπεν πρὸς τὴν μαίαν	Ἀπελθὺν ἐξ ἐμῆς λαοῦ.
Τὸ πνεῦμα σου τέρψαι	Μὴ ᾄδῃς τῷ κυρίῳ ὡς
Σπουδὴν τῇ σου λαλῶν τῷ κυρίῳ	ἐλθὼν κερταλὸν καλῶν ἑσέως.
Ὁ δὲ κύριος ἀνέκραγεν	Καὶ ἀφῆκεν αὐτὸν ἵσθιν.

Τὸν καὶ νῦν τὴν δέξιρι.
Τὴν σαύουλον εἴργε
Ἀπεδείξαι μὲν αὖ.
Μὴ πρὸ τριχίνου βλάτῃ ποτε
εἰλόμενος πρὶν ἀπ' ἀμείνων.
Καὶ δὲ φρονεῖς ἐφ' ἧ.
Ἀσπασίως ἀσπασίως.

22-23

joke or meditate on contrition and hope. Tirelli went on to practice medicine and publish on wine, fevers and the plague. I have located two other copies (Cambridge, Mazarine): not in ICCU. In good condition (pale stain in two quires, one natural paper flaw).

IT GOVERNED THE EMPIRE

68. Venice. *Statuta Venetorum*. [Venice], Dionysius Bertochus 31 October 1492. Folio (306 x 205 mm.). [xi], [i blank], lxxxv [r. 87], [1 blank] leaves. Double-column LATIN-VENETIAN PARALLEL TEXT in Gothic type (larger for Latin, smaller for Venetian), PRINTED IN RED AND BLACK, lombardic initials in red, shoulder notes.

CONTEMPORARY DARK CALF over beveled wooden boards (minor defects), three blind and gilt ruled frames, larger and smaller gilt fleurons at the corners, gilt knotwork tool in the center, one (of four) brass clasps, four brass catches, edges gilt and gauffered. \$28,500.00

Illustrated on the inside rear cover.

First Edition of the original Latin text of the statutes, of Francesco Giberti's translation (made on dogal commission) and of the final quarter of the book — additions, corrections and modifications to individual articles. Giberti selected Bertochus as printer and at least partially financed the book's publication. Compiled and edited by Giberti, the new material includes nine major changes in the merchant code of Venice made after the 1477 first edition (printed in Venetian only and another translation). "These changes concern cargo regulations, sentences upon sailors, payment of customs dues, etc." (Bell).

This is the second and final appearance of the statutes in the 15th century.

Not dependent on Roman precedents, these laws set the civil and criminal procedures of Europe's longest lived overseas empire — the island republic, its *terra firma* holdings immediately to the west and its far flung colonial empire to the east: the *stato da mar*. Reflecting the preeminently commercial character of the Venetian state, the majority of statutes concern real and moveable property, contracts, pledges, debts, loans, inheritance, interest obligations, counterfeit merchandise and trading partnerships. Because male family members were long abroad on private seagoing business ventures and state military operations, WOMEN'S AND WIDOWS' RIGHTS FIGURE PROMINENTLY IN THE CODE. Its complex appellate system developed in response to the various legal traditions and jurisdictions of the maritime and mainland colonies. "The judicial system played a significant role in tying the disparate parts of the maritime state together" (O'Connell).

THIS BEAUTIFUL FOLIO IS AMONG THE EARLIEST WORKS TO BE PRINTED IN THE VENETIAN DIALECT. It is by far the most important textually (the others are literary).

The first owner apparently worked in the courts in the early 16th century. HE ANNOTATED FIFTY-EIGHT PAGES WITH OVER TWO THOUSAND WORDS in Latin, added a genealogy of the Zacharias family and recorded Antonio Grimani's coronation as Doge on 6 July 1521. In good condition (minor oil stain to three leaves).

Cicogna, *Saggio di bibliografia veneziana* 1207; O'Connell, *Men of Empire: Power and Negotiation in Venice's Maritime State* 75-96; *James Ford Bell Collection List of Additions* (1961) 5; *Bibliografia delle edizioni giuridiche antiche in lingua italiana* I: 10; Gamba, *Serie degli scritti impressi in dialetto veneziano* ed. Vianello 45-6, 4n.; Goff S-725.

69. Voss & Compagnie. *Muster zu Zimmer-Verzierungen und Ameublements [-Zweite Sammlung].* Leipzig, Voss & Co. 1794-1795. Two volumes. Oblong 4to (270 x 433 mm. & 239 x 378 mm.). [ii], [4]p. and [iv], [10]p. and together TWENTY-THREE LEAVES WITH THIRTY ETCHED AND ENGRAVED PLATES ALL FINELY FINISHED IN CONTEMPORARY WATERCOLOR AND GOUACHE (one plate signed G. Boettger of Leipzig after Dresden architect J.G. Klinsky).

Contemporary blue wrappers (one spine neatly renewed), engraved and letterpress title labels on the front wrappers (Vol. I and II respectively); in a gilt-lettered folding blue morocco-backed box. \$9500.00

Priced, complete and beautifully hand-colored, these luxury model books propose neoclassical interior decoration and furnishings for the international market in a blizzard of expensive or exotic materials.

In both volumes designs for entire rooms with carved and painted panels, candelabra, wall and ceiling ornament and mirror frames precede individual patterns of stoves, seating of all sorts, garden furniture, fire screens, rugs, clocks, light fixtures, superb sewing tables, border fabrics, crystal and elaborate commodes. Window treatments come from London, bronze fittings from Wedgwood and other articles from Paris. The named manufacturers are based in Berlin and Vienna. The chatty text is peppered with asides and colloquial exclamations: sales patter aimed at wealthy women. I have found one complete set and two fragments in U.S. collections. Volume I is the second edition. In excellent condition.
Berlin Kat. 3977 (Vol. I only).



No. 69.

THE FIRST SYSTEMATIC GUIDE TO TRAVEL

70. Zwinger, Theodore. *Methodvs Apodemica*. Basle, E. Episcopius at the Herwagen Office 1577. 4to. [xxiv], 400, [23]p.

Contemporary blind-decorated pigskin over paper boards (rubbed), outer roll of acanthus leaves and another of the Muses, the foliage roll repeated in the central rectangle, evidence of four green linen ties. \$12,000.00

Only Edition, first issue: "THE MOST EXTENSIVE AND MOST IMPORTANT LEARNED EARLY GUIDE TO TRAVEL" (Stagl, tr.). IT LAUNCHED THE ERA OF THE SCIENTIFIC JOURNEY.

Almost entirely schematic, it moves from the general to the particular. It establishes individual templates for traders, soldiers, tutors, diplomats, royalty, clerics, physicians, professors, students and indigents to encounter and evaluate the religions, natural history, art, ethics, languages, *artificiosa*, wit and monetary and political systems of countries, cities, towns, villages and archaeological sites. It covers over a thousand aspects of travel, from visiting whores, touring a printer's shop and private collections of paintings to calculating the hazards posed by large carnivores. The final two-thirds of the book applies these methods to four cities: Basel for trade, Paris for architecture, Padua for education and Athens for history. *This puppy is interdisciplinary*. In good condition (slightly browned), 17th-century inscription of an Ensisheim institution. THE REFERENCES TO COLUMBUS, MAGELLAN AND CABOT HAVE NOT BEEN PREVIOUSLY NOTICED. Bound in is the 1577 *Lamentatio pia* (VD 16 L 165).

Stagl, *Apodemiken: eine räsonnierte Bibliographie der reisetheoretischen Literatur* 106; Kelso, *Doctrine for the English Gentleman* 945; Erman-Horn, *Bibliographie der deutschen Universitäten I*: 7723 (the first comprehensive guide to travel for students); Dufour, *Bibliographie...de Paris* 524 "fort peu inconnue"; VD 16 Z 748.



Your turn. No. 25.

The heart of La Serenissima. No. 68 (facing page).

Made for battle, dressed for parade. No. 37 (outside rear cover).



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