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licani iniqui uedèdo pilato uolstare loch'io cōtra iesu tutti se alegrarono:
 Meditatione cōme il nostro signore fu battuto e flagellato a la colōna.



e Lui uedendo che cio gli piaceua el suo dicto con opere com-
 plite e subito fece pigliare el dolce iesu nella corte ad una co-
 lonna fece ligare nudo in presentia de tutti peroche se anda-
 ua da la'piazza al pretorio:& dal pretorio a la corte:e chiaman-
 do gli carnifici piu crudeli comádo che aspramēte fusse flagellato acioche
 la rabia & iextiguibile fecte d li cāi iudei se satiasse: & nō cercasseno poi la
 morte:pche pilato nō lo uolea dānare a morte. Alhora li carnifici p comā-
 damēto de pilato cō grāde ipeto e furia spogliádolo a modo de lupi rapa-
 ci trasseno iesu a la corte. Heu sceleragine piene de errore : quello elqua-
 le era specioso sopra li figlioli de gli homeni al p'sente sta nudo denante al
 cōspetto de la pagana gente a petitione & cōplacimento de li indiauolati

THE PATRON SAINT OF PARKS & RANGERS

1. **Adimari, T(h)addeo.** *Vita di sam Gioua[n]ni gualberto...institutore dei ordine di valembrosa.* Venice, L.A. Giunta 1510. 4to. [iv], 35, [1] leaves. TITLE WOODCUT OF SAN GIOVANNI GUALBERTO SLAYING A DEMON, FULL-PAGE CRUCIFIXION WOODCUT, twelve-line woodcut Crucifixion initial, title in red and black.

19th-century calf-backed marbled boards (chipped, joints cracked), spine and labels gilt.

With:

Bernardo, brother. *Compendio delli Abbati generali di Valembrosa.* Venice, [B. Zani for] L.A. Giunta 1510. 4to. 20 leaves. Woodcut arms of the Vallombrosan Congregation on the title, FULL-PAGE CUT OF GUALBERTO SLAYING A DEMON, another twelve-line woodcut Crucifixion initial. \$5800.00

“Due compilazioni...fondamentali” (Camerini).

Ad I: Only Edition, apparently the first printed biography of Gualberto (995-1073), who forgave his brother’s murderer, joined the Benedictines, removed to the forest outside Vallombrosa and established a monastery there. Adimari (?d. 1491) recounts the saint’s life, travels, teachings and miracles — curing lepers, increasing wheat yields, trouncing evil spirits.... I have found two copies in the U.S. Contemporary signature of *Vincentius ?Paseogius*.

Camerini, *Annali dei Giunti I: Venezia* 145; Sander, *Le Livre à figure italien* 23; Essling, *Les Livres à figures venetiens* 1670; EDIT 16 CNCE 267.

Ad II: Only Edition, lives of the other thirty abbots of Vallombrosa and of five monks (then residing at the abbey). Two copies in the U.S. In good condition (one corner repaired).

Camerini 140; Sander 7480; Essling 1683; EDIT 16 CNCE 29148.

“VERY SCARCE” — SCHUH

2. **Becher, Johann Philipp.** *Mineralogische Beschreibung der Oranien=Nassauischen Lande.* Marburg, Academic Book Shop 1789. 8vo. [xx], 624, [4]p. and FOUR HAND-COLORED FOLDING ETCHED AND ENGRAVED PLATES after designs by the author and a folding letterpress table.

Contemporary speckled half-calf and sprinkled boards (rubbed), flat spine and red morocco label gilt, red edges. \$3200.00

First Edition. Becher (1752-1831) was Inspector General of Mines for Wiesbaden. This describes the geology of the Oranien-Nassauian region of Germany — its silver, iron, lead, copper, coal, malachite, porphyry, gneiss, etc. Notes on metallurgy and manufacturing follow. The plates show the distribution of the minerals. The folding table gives the mineral content of the baths at Ems. I have located two copies in the U.S. In good condition.

Schuh, *Annotated Bio-Bibliography of Mineralogy and Crystallography 1469-1919* (online); Smith, “Regional Mineralogies of the World” in *Mineral Books* ed. Wilson 121.

WRITTEN WHILE A PRINTER

3. **Bellin de la Liborlière, Louis-François-Marie.** *Voyage De M. Candide Fils Au Pays D'Eldorado.* Paris, F. Chaigneau for J.-N. Barba 1803. Two volumes in one. 8vo. 216p. and 224p.

Contemporary beige boards (rebacked), printed spine label, uncut.

\$1600.00

First Edition of this utopian novel referencing Voltaire. An imaginary voyage, it satirizes contemporary customs and manners. An English translation appeared in 1804. In good condition, contemporary signature of C. Stamteiss and his purchase price of 2 fl.

Negley, *Utopian Literature* 82.

IN ORIGINAL CONDITION

4. **Bianchi, Jakob Franz von.** *Observations Phisiques Sur Le Barometre Et Thermometre Reglé.* Mannheim, Electoral Printers the Widow and Son of F.D. Knoch 1758. 8vo. 24p. and an ETCHED PLATE OF INSTRUMENTS.

Contemporary marbled wrappers, uncut.

\$3650.00

ONLY EDITION OF THE INSTRUMENT MAKER'S ADVERTISEMENT for his two meteorological instruments — both calibrated according to the Réaumur and Fahrenheit scales. For greater accuracy Bianchi (1732-1785) used mercury in lieu of alcohol and documented the results of his experiments. He also offers a guide to thermometer construction and quality. I have found one example in a U.S. library. Fine. Conlon, *Le Siècle des Lumières* 58:508; see Daumas, *Les Instruments scientifiques* 331 & 336.

“UN SOIN DÉLICAT QUI SE CONSTATE RAREMENT... UN ARTISTE DE PREMIERE ORDRE” — ESSLING

5. **Bonaventure, Saint, Pseudo-.** [Caption title:] *Incomiciano le deuote meditatione sopra la passione del nostro signore.* Venice, Bernardinus Benalius [and Matteo Capcasa (di Codeca) before 6 April 1491]. 4to (203 x 143 mm.). [1], [67]p. Roman type, initial guide letters, ELEVEN SUPERB HALF-PAGE UNSHADED WOODCUTS (102/4 x 104/6 mm.).

Late 19th-century crushed brown morocco, gilt-ruled and lettered flat spine, gilt turn-ins. *Illustrated on page 2.* \$62,000.00

THE FIRST PASSION ILLUSTRATIONS TRULY OF THE RENAISSANCE AND THE FIRST WOODCUT SERIES DESIGNED SPECIFICALLY FOR THIS IMMENSELY POPULAR VERNACULAR PRIVATE DEVOTIONAL. Essling ranks these eleven woodcuts “among the most remarkable of the time” (tr.). Recalling Bellini and Mantegna, the blocks are of the highest Venetian style — delicate and unshaded, expressive and elegant.

They were used in only three editions, all issued within a year of each other. Of the present printing, three examples have survived (Florence, Modena and that offered here). Of the other two, one complete and one defective copy are held by a U.S. library (Goff B-904 and B-908).

Composed by an anonymous 14th-century Franciscan, the *Meditations* was quickly attributed to Saint Bonaventure. It first appeared in print in 1468 and was an immediate bestseller with sixty-three editions to 1501 (two-thirds in various vernaculars). In good condition (slightly soiled, a couple of lower corners expertly repaired occasionally affecting a letter), from the libraries of Walter Ashburner and Otto Schäfer.

Goff B-907 this copy (then in the stock of W.H. Schab); Arnim, *Katalog der Bibliothek Otto Schäfer* I: 71 "Rarissimum" this copy; GW 4772; ISTC ib00907000. For the two sibling editions see Essling's *Les Livres à figures venetiens* 407 & 408 and Sander's *Le Livre à figure italien* 1175 & 1176.

GENITALS? SEE CLASS 38

6. Bonifaccio, Giovanni. *L'Arte De' Cenni*. Vicenza, F. Grossi 1616. 4to. [xx], 623, [1]p.

18th-century brown marbled calf-backed patterned paper boards (front hinge damaged), flat spine and morocco label gilt (crown defective), edges lightly sprinkled blue. \$3200.00

ONLY EDITION, THE FIRST ENCYCLOPEDIA OF GESTURAL EXPRESSION: a milestone in universal language studies and pivotal in theatre history. Also of use to spies, politicians, musicians, lawyers, architects, navigators, soldiers and hunters, this vast repertoire of rhetorical signs has two parts. The classified catalog distributes 672 rubrics across 49 Classes. Essays on twenty-one professions follow. In the history of medicine it is recognized as "THE FIRST TREATISE ON SIGN-LANGUAGE FOR THE DEAF AND MUTE" (Norman). A good copy (a few quires slightly browned), two cancelled signatures.

Henke, "Orality and Literacy in the *Commedia dell'Arte* and the Shakespearean Clown" in *Oral Tradition* 11 (1996) 226; Eco, *The Search for the Perfect Language* 159; Hook & Norman, *The Norman Library* I: 264; Garrison-Morton, *Medical Bibliography* 3344.

FRENCH CUSTOMARY LAW

7. Brèché Jean. *Promptuaire des Loix municipales & Coustumes...de France*. Tours, J. Rousset for G. Bourgeat 1554. Small 8vo. [xvi], 288 leaves. Woodcut title device of Nantes printer J. Gaudin.

Mid-19th-century gilt red morocco, wide border of small partly pointillé tools, gilt spine and title, all edges gilt, green silk marker. \$4500.00

Only Edition. Brèché (c. 1514-c. 1583) adopts the order, article by article, of the statutes of his native Touraine for the *Promptuaire*, at once commentary on and concordance to the competing, complementary and conflicting customary laws of a dozen major jurisdictions across France. He points out differences among them and closes with the Tours *coutumes*. The work was not superseded until the 1780s. A nice copy, a couple of lower margins uncut, manuscript notes on a half dozen leaves, early signatures of JM Gerard Const-, Jacques Gerard, G. Parrie?t, D. leblant and armorial stamp in red of Giuerzic s[eigneu]r de Gerard.

Gouron & Terrin, *Bibliographie des coutumes* 2074; *Répertoire bibliographique des livres imprimés en France au XVI^e siècle* VII: 28,9.

A PRINCIPAL SOURCE

8. Buchet, Pierre-François. *Abregé De L'Histoire Du Czar Peter Alexiewitz.* Paris, [J.-F. Grou for] P. Ribou and G. Dupuis 1717. 12mo. [xii], 210 [r. 208]p. and 12p.

Contemporary gilt-ruled mottled calf, GILT ARMS OF LOUIS-JOSEPH D'ALBERT DE LUYNES, *prince* de Grimberghen and Prince of the Empire (Olivier-Hermal-Roton 1844,1), his gilt charges in the spine compartments, gilt-lettered red morocco label, marbled edges. \$4800.00

Only Edition. During his Paris sojourn, April through June 1717, Peter the Great pursued his interests in science, technology, natural history, the arts, public monuments, manufacture and trade. He visited the Gobelins and the Royal Academy of Sciences, attended anatomical experiments and lectures on painting, bought instruments and books, hunted wolves and toured CURIOSITY CABINETS, botanic gardens, the observatory, mint and royal workshops (where he learned the names and uses of tools, etc.). Peter's formative experiences in Paris shaped his taste and policies upon returning to Russia. The *duc* de Luynes (1672-1742) served in the army and then in a succession of high government posts. In excellent condition, the Duke's stamp on the title. Henry, "Le Séjour de Pierre le Grand à Paris" in Publications du Groupe Histoire Architecture Mentalités Urbaines online; Cioranescu 14456.

ART HISTORY & BIBLIOGRAPHY

9. Cancellieri, Francesco Girolamo. *Lettera...Sopra La Statva Di Mosè Del Bvonnarroti.* Florence, Magheri 1823. 4to. 59, [1]p. ENGRAVED PLATE OF MICHELANGELO'S MOSES (G. Canacci).

Contemporary yellow wrappers (crown chipped). \$1200.00

Only Edition. This describes Michelangelo's marble sculpture of Moses (in San Pietro in Vicolo) then gives the ?only bibliography of writings on Moses (one hundred twenty numbered entries). In good condition, signature on the title, Baron Landau bookplate.

Rossetti, *Rome: A Bibliography* 1515; Ottino & Fumagalli, *Bibliotheca bibliographica italica* 1216.

DEDICATION COPY?

10. Cancrin, Franz Ludwig von. *Beschreibung der vorzüglichsten Bergwerke in Hessen.* Frankfurt a.M., J. B. Andreae d.J. 1767. 4to. [xvi], 429, [1], [2 blank]p. and ELEVEN FOLDING ETCHED PLATES (Cöntgen and C. Black), etched title vignette of a mining operation (Cöntgen).

CONTEMPORARY BLUE VELVET over paper boards (hinges and spine lightly worn), EXUBERANT FLORAL BUNTPAPIER ENDPAPERS PRINTED IN GOLD THEN STENCILLED IN BRIGHT COLORS (pattern No. 63 of J.M. Munck of Augsburg), edges gilt and gauffered, blue silk marker. \$12,500.00

Illustrated on the facing page.



Gilt gifts. Nos. 67, 10, 39 & 37 (from the bottom around).

A KEY WORK IN GERMAN MINING AND METALLURGY, PRINTED ON THICK PAPER AND SUMPTUOUSLY BOUND ?FOR WILLIAM OF HESSE.

Only Antiquarian Edition. This surveys mining in Germany and details the history and particulars of eighteen silver, lead, cobalt, copper, alum, sulfur, marl, iron and limestone mines. The plates illustrate shaft architecture, extraction equipment and assaying. Royal tutor and NATURAL RESOURCE TECHNOLOGIST, Cancrin (1738-1812) also directed the Staraya Russa saltworks for Catherine the Great. Fine.

DSB 3: 41-2; Schuh, Annotated Bio-Bibliography of Mineralogy 1469-1919 online "Rare"; *The Hoover Collection of Mining* 203; Goldsmiths'-Kress 10293.2.

PLANS FOR WAR

11. Cervellini, Enea. *Militar Disciplina...et anco bassi principio di Fortificatione.* Venice, [G. Salis for] R. I Meietti 1617. 4to. [vii], 99, [3], [2 blank]p. DIAGRAMS THROUGHOUT.

Contemporary yellow vellum over flexible paper boards (worn), initials R.G.I.F. below a crowned imperial eagle on both panels, manuscript spine title.

With:

Cavalca, Alessandro. *Il Vero Essamine Militare.* Venice, R. I Meietti 1616. 4to. [xx], 172, [r. 164]p. FIVE FULL-PAGE WOODCUTS. \$4800.00

No copy of either is in U.S. libraries.

Ad I: Only Edition, "Raro" (Riccardi). An officer's ready reference for commanding infantry and cavalry — from 100 to 12,000 — and for constructing fortifications. It is comprehensive, even to the musicians.

Ayala, *Bibliografia militare-italiana* 15-16 (the 1620 ed. is a ghost); Riccardi, *Biblioteca matematica* I(1): 340-41; Jordan, *Bibliographie zur Geschichte des Festungsbaues* 667.

Ad II: PIRATED FIRST EDITION, "Rara" (Ayala). This treats the training and exercises of mounted and foot soldiers, mapmaking, discipline, parades.... The bird's-eye view woodcuts show troop formations. Short marginal tear, a few margins lightly stained.

Ayala 14; Riccardi I(1): 321; Cockle, *Bibliography of Military Books* 630 "published without the author's consent".

SHAKESPEARE IN YOUR SHOES

12. Crispin & Crispinian, Saints. *St. Crespin Et St. Crespinien.* Orléans, P.-F. Perdoux c. 1780. LATE 18TH-CENTURY STENCIL-COLORED MONUMENTAL POPULAR PRINT made up four sheets: together 672 x 903 mm./26.5 x 35.5 in. (watermark: crown; countermark: B & D).

Beneath the title band lies the walled city of Soissons, a broad field in front. In the center left, from a temporary stall, shoemakers and cobblers serve customers and make and repair shoes. Dominating the scene, an elaborate carriage brings Saints Crispin and Crispinian, richly garbed, to the town gates. Shoemaker's tools emblazon the six white horses' caparisons and the carriage

itself. In the lower left of the scene, more cobbler's tools, boots and lasts lie scattered on the ground. *Illustrated on the inside rear cover.* \$8500.00

Celebrating THE PATRON SAINTS OF SHOEMAKERS, this wonderful image was probably produced for their feast day, 25 October, when it would have decorated merchants' stands and shops, tavern walls and wagon sides. Crispin and Crispinian are said to have come to Soissons, preached all day and made shoes at night. Famous throughout medieval northern Europe, the pair are known today for Henry V's great speech at Agincourt given him by Shakespeare — "We few, we happy few, we band of brothers...that fought...upon Saint Crispin's Day" (act IV, scene 3).

Orléans was the most important center for the production of popular imagery in 18th-century France, and Perdoux a dominant force in this market.

Executed on thin paper and colored at the time, this example may be unique, though hundreds or thousands of copies were likely distributed. In excellent original condition (four neat blank marginal repairs on the verso, one just into the image).

FOR AUTHORS & THE BOOK TRADE

13. Denina, Carlo. *Biblioopea O Sia L'Arte Di Compôr Libri.* Torino, [I. Soffietti] for the Reycends Brothers 1776. 8vo. [ii], XVIII, 300p.

Contemporary patterned calf (repaired), gilt spine (label gone), edges sprinkled red and brown. \$1400.00

First Edition. This practical guide to a successful career in print treats a writer's education and training, genre vocabularies like novels, commerce, poetry, science and encyclopedias, censorship, title-page design, multiple dedications, format, distribution, periodicals.... The final chapter addresses MODERN FINE PRINTING, Baskerville, Bodoni and Foulis. A *fun book*. In good condition (slightly foxed), name erased from the title.

A BESTSELLER IN STRIKING CLOTHES

14. Duguet, Jacques-Joseph. *Traitez Sur La Priere Publique.* Paris, [J. Quillau for] J. Estienne 1707. Two volumes. 12mo. [vi], 284, [2]p. and [vi], 252, [4]p.

VOLUME ONE IN CONTEMPORARY RICHLY GILT RED MOROCCO WITH GREEN MOROCCO DOUBLURES AND VOLUME TWO IN GREEN MOROCCO WITH RED MOROCCO DOUBLURES.

The wide outer frames of the four exterior panels have repetitions of crossed feathers, a foliage spray and a pointillé tulip (slight loss to a small portion of gilt). A single foliage roll frames all four morocco pastedowns; spines gilt and lettered, all edges gilt over marbling, green silk marker in Vol. I, pink silk marker in Vol. II. *Illustrated on the inside front cover.* \$8600.00

A most unusual binding in fine condition.

Infused with the tenets of Jansenism, the *Traitez* had at least nine printings in two years. Issued the year of the first edition, that offered here has a notice from the publisher, complaining of rampant piracy. Partly effaced stamp front flyleaf of each volume.

EARLY MUSIC THEORY

15. Euclid. [Greek transliterated: *Eisagōgē Harmonikē. Tou autou katatome kanónos.*] *Rudimenta Mvsices. Eiusdem sectio regulæ harmonicæ.* Paris, A. Wechel 1557. 4to. [ii], 5-16 [r. 12], 10 leaves (complete).

Contemporary limp vellum (soiled), remnants of four pigskin ties, manuscript spine title. \$7500.00

EDITIONES PRINCIPES: two important ancient works on music theory. The first, Cleonides' second-century CE *Introduction to Harmonics*, treats the science of harmonics in seven parts — notes, intervals, genera, scales, tones, modulation and melodic composition. It is "one of the best sources for the harmonic theory of Aristoxenus" (*OCD*). A compilation rather than the work of a single author, the second work, the *Division of the Canon*, explores mathematics and acoustics. It "has been a source of interest to music theorists since antiquity" (*New Grove*²) and may be connected with Euclid's lost *Elements of Music*. Both texts were edited and translated into Latin by Royal Professor of Mathematics, Jean Péna, from a manuscript in the French Royal Library. In good condition (spot on one leaf), Furstenberg bookplate. *DSB* 4: 414-5; *RISM* Bvi¹ *Écrits imprimés concernant la musique* I: 296; *New Grove*² 6: 46-7 & 8: 414-5; Hoffmann II: 41.

THE ONLY COPY KNOWN

16. Fiore de virtù. *Qvesta Sie Vna Vtilissima Operetta Acadavno Fidel Christiano Chiamata Fior De Virtv Lavs Deo. Dio Padre.* Venice, Matteo Capcasa (di Codeca) 15 January 1493. 4to (188 x 143 mm.). 30 leaves. [i], [58], [1]p. a-c⁸ d⁶ [\$4 signed (a1 & d4 unsigned, d2 signed "d")]. Two sizes of roman type (81 & 82), double-column, 39 lines per page, open floriated five-line woodcut initials, A FINE SERIES OF THIRTY-FIVE COLUMN-WIDTH UNSHADED HISTORIATED WOODCUTS (47 x 54 mm.), a fine woodcut Annunciation (69 x 48 mm.) and Nativity (67 x 49 mm.) on the final verso, LARGE TITLE WOODCUT OF A MONK GATHERING FLOWERS IN A WALLED GARDEN WITH ANIMALS AT HIS FEET (139 x 102 mm.), above the block a semi-circle woodcut of God the Father with a book in his right hand.

Early 19th-century marbled boards (worn), gilt-ruled spine and gilt-lettered red morocco label (slightly chipped), edges sprinkled red and blue.

Illustrated on the facing page. \$88,000.00

FULLY ILLUSTRATED WITH ANIMAL CUTS, THIS MEDIEVAL BESTIARY WAS THE MOST POPULAR ITALIAN VERNACULAR MORAL TREATISE IN THE 15TH CENTURY. Its tight organization, vivid stories and clear prose recommend worldly wise conduct.

Composed around 1300 to instruct and amuse, it pairs virtues and vices in a series of thirty-five chapters, each with four parts — a definition of the trait, its simile or identification with a bird or beast, a clarifying fable with corroborative extracts from "authorities" (ancient and medieval, Christian and Arabic) and finally a lively human *exemplum* to drive home the moral.

By combining didacticism and human interest in the chapbook format, the *Fiore* particularly appealed to women and children. For example, Christine de Pisan in-

Q VESTA SIE VNA VTILISSIMA OPERETTA ACADA
VNO FIDEL CHRI STIANO CHIAMATA
FIOR DE VIR TV LAVS DEO

DIO



PADRE



The illustrations are now attributed to The Master of the Pico Pliny. No. 16.

corporated it wholesale in her *L'Épistre de Othéa* (1399/1400), including the template of text, gloss and allegory. "THE FIOR STRONGLY DEFENDED WOMEN...an unusual stance for medieval virtue and vice literature..... The *Fior* argued that women...suffered more in sexual matters than men...[and] must defend themselves against the deceits and violence of man" (Grendler). After the primer, the *Fior* was the first book of classroom use in Italy into the 17th century, the vernacular equivalent of the Latin *Disticha catonis*, but more fun and here with marvelous cuts.

Capcasa's influential illustrations show cocks, bears, a unicorn, camels, cranes, foxes, falcons, rabbits, peacocks, asses, stoats.... This suite, and its recuttings, dominated production of the text and account for ten of the thirteen fully illustrated 15th-century editions. (The lone Messina and the two Florentine printings have independent traditions.)

Capcasa's superb full-page title woodcut became the text's calling card. Pollard thought it "SO EXQUISITE THAT IT DESERVES THE VERY HIGHEST RANK AMONG VENETIAN ILLUSTRATED BOOKS". Both Pollard and Hind singled it out for reproduction.

Of the fully illustrated editions, two examples, both secured by Mr. Rosenwald, are held by a U.S. library (one the Florentine tradition).

A fine large unwashed copy from the libraries at Gotha (effaced stamp) and Schweinfurt (Schäfer's manuscript pencil inventory mark on the rear pastedown), pale stain in the upper corners.

Rosenwald, *The Florentine Fior di Virtù* of 1491 46; Montandon, *Bibliographie des traités de savoir-vivre* II: 14; Pollard, *Italian Book Illustrations Chiefly of the Fifteenth Century* 39; Hind, *An Introduction to a History of Woodcut* II: 482 & fig. 242; Bühler, "Studies in the Early Editions of the *Fiore di virtù*" in PBSA 49 (1955) 315-39; Grendler, *Schooling in Renaissance Italy* 277-80; for the *Fior* as a bridge between the Middle Ages and Renaissance see Zorzi's *La Vita nei libri Edizioni illustrate a stampa del Quattro e Cinquecento* I/7 & I/8.

GW 9929; ISTC if00185150; Sander, *Le Livre à figure italien* 2729.

MIRROR OF PRINCES

17. Frachetta, Girolamo. *Il Prencipe*. Rome, [N. Muti for] B. Beccari 1597. 8vo. [ii blank], [xiix], 425, [2]p.

Contemporary limp vellum, slightly overlapping edges, contemporary manuscript title on the lower edge of the book block, evidence of four ties.

\$1800.00

First Edition. This advances the virtuous ruler as successful. The first half discusses ambassadors, sedition, rebellion, security staff, civil administration, judicial equity and the imperative of direct governance. The second half treats military strategies for land and sea, mercenaries, troop exercises, looting, weaponry and the psychology of conflict. Examples include recent struggles with the Turks. Crisp (scattered light browning), a few margins uncut, contemporary armorial stamp of Count Francesco Antonio Cardelli, bookplate of Franz Pollack-Parnau.

Rosenthal, *Bibliotheca paedagogica* 1321; EDIT 16 CNCE 19630; see Kelso, *The Doctrine of the English Gentleman in the Sixteenth Century* 368.

“UN SUCCÈS IMMENSE...UN VÉRITABLE VISIONNAIRE”

— GRATET-DUPLESSIS

18. Franck, Sebastian. *Sprichwörter/ Schöne/ Weise/ Herrliche Clügreden/ vnnd Hoffspruch.* Frankfurt a.M., C. Egenolff 1541. Two volumes in one. 8vo. [vi], 163 leaves and 111 [r. 211], [1 blank] leaves.

19th-century brown morocco (corners rubbed), panels with different gilt ownership stamps of William Stirling Maxwell, gilt-lettered spine, all edges gilt. \$6800.00

First Edition, the only overseen by Franck (1499-1552), who gathered these nearly seven thousand proverbs from folklore, contemporary speech, classical languages and the dialects of northwest Europe and added Latin translations. Fables, sketches of common folk and tales of the rich, powerful and proud highlight the proverbs' insights and round out the entries. Generations of writers pillaged the collection for ideas and idioms. In good condition (slightly foxed, two headlines shaved), bookplates of Stirling Maxwell, Keir House and de Guinzbourg.

Kaczerowsky, *Sebastian Franck Bibliographie* A 160; Gratet-Duplessis, *Bibliographie parémiologique* 541; VD 16 F 2122.

“DER BUCH IST EIN BÖSER RADTGEB/ DER BUCH
LEERT ALLE KÜNST”

19. Franck, Sebastian. *Sprichwörter Gemeiner Tütscher nation...nüwlich aber in kom[m]liche ordnung gestellt un[n] gebessert.* Zurich, Eustachius Froschauer [1545]. Two parts in one volume. 8vo. xv, ccxlvii, [3 blank]p., [iv], cxcii leaves.

19th-century red sheep, blind-stamped arms and blind cipher of William Stirling Maxwell, gilt-lettered spine (crown chipped), all edges gilt. \$3500.00

Second Edition of this fundamental collection of seven thousand proverbs, RECAST IN SWISS GERMAN BY THE PRINTER. It is his largest publication and the only to which he made a literary contribution. A good copy (trimmed close at top), early signature of Tiroler Lucas Geiskofler, bookplates of Stirling Maxwell, Keir House and de Guinzbourg.

Kaczerowsky, *Sebastian Franck Bibliographie* A 161; Vischer, *Bibliographie der zürcher Druckschriften* C 1146; Gratet-Duplessis, *Bibliographie parémiologique* 541; VD 16 F 2123.

“BELLA...E RARA” — GAMBA

20. Frontinus, Sextus Julius. *Stratagemi Militari.* Venice, B. Zaltieri 1574. 4to. [iv], 125, [5] leaves.

Contemporary limp vellum, manuscript spine title, four purple ties, red edges. \$3400.00

First Edition in Italian. This officer's guide has three parts — what is to be done before, during and after battle. The translator, Marcantonio Gandino, adds secondary sources and medieval and contemporary examples. A skilled mathematician, he was

also an expert on military and civil architecture, hydraulics and mechanics. In good condition (one marginal paper flaw).

Ayala, *Bibliografia militare-italiana* 29; Schweiger I: 370; Gamba, *Serie dei testi di lingua* 140.

ONE OF TWO BOOKS FROM THIS PRESS

21. Gal(l)ineta, Lazarus, O.P. *Oratio habita Uenetiis ad Duce[m] & Senatu[m] Uenetu[m]*. [Venice, Printer of Bartholomaeus Sibylla *Oratio* 1487]. 4to (205 x 154 mm.). [ii blank], [10]p. Gothic type, initial space blank.

Flexible card boards.

\$11,500.00

Only Edition of this oration, his only published work, which explores the intersection of sacred and civil life in imperial Venice from the 12th to the 15th century — its relations with Constantinople, struggles against the Turks, architecture, paintings, mosaics and public library “furnished with books in every discipline” (tr.): Cardinal Bessarion’s collection.

This anonymous press issued only two books, both speeches delivered in 1487. The type looks very fresh and was cast on a slightly larger body, lending the page a certain solemnity. Only two U.S. institutions hold an example of this press. In good condition (inner margins neatly strengthened, a couple of small spots).

Soranzo, *Bibliografia veneziana...aggiunta* 2387 (not seen?); Sullivan, *Parisian Licentiate in Theology* I: 185-86,6; ISTC ig00046000; Goff G-46; see BMC XII: xi, 43 & pl. IV.

LEARNING WORN LIGHTLY

22. Godefroy, Pierre. *Prouerbioru[m] Liber*. Paris, C. Estienne 1555. 8vo. 176p. Italic type (scattered Hebrew and Greek).

Contemporary limp vellum (soiled, one corner very slightly defective), manuscript title on the lower edge of the book block. \$2250.00

First Edition and the only independent printing of these two hundred Latin proverbs, drawn from ancient sources or translated from French. Each has an explanation of the origin and meaning of the saying. It was regularly paired with Erasmus’ *Adagia* well into the 17th century. In good condition (slightly browned), some uncut lower margins, bookplates of D.C. Tamburini and de Guinzbourg.

Gratet-Duplessis, *Bibliographie parémiologique* 132 “rare”; Renouard, *Annales de l’imprimerie des Estienne* 110,8; Cioranescu 10792.4.

GASTRO-DISSERTATION

23. Hoffmann, Friedrich, praeses. *Propempticon Inaugurale De Pane Grossiori Westphalorum, Vulgo Bonpournickel*. Halle a.d. Saale, [J.A. Salfeld for his sister-in-law] Maria Katherina Runge 1695. 4to. 12p.

Wrappers.

\$1400.00

First Edition (the other early printing is without place, name or date). Respondent István Huszti (1671-1705) explores the production, chemistry, medical and dietary benefits, texture, color and flavor of pumpernickel, the dark coarse sour dough



Earthly melodies, celestial song. No. 24.

bread made from unbolted rye flour. He notes that sugar, cinnamon and wine are among the common additives. In good condition (slightly browned). Krivatsy 5807; VD17 39:166923Q; not in the standard food bibliographies.

A RARE USE

24. Hours. *Ces p[re]sentes heures a l'usage de Tours.* Paris, [P. Pigouchet and an unidentified printer] for Simon Vostre [1513]. 8vo. PRINTED ON VELLUM. [xvi], [264]p. Two sizes of bâtarde type (98 & 94/5), INITIALS ILLUMINATED IN GOLD on alternating red and blue grounds, TWENTY-TWO FULL-PAGE METALCUTS (some white-line), metalcut BORDER STRIPS (see below).

Later 18th-century gilt red morocco. The ?provincial workshop built up the lively panel borders from twenty-one tools — four different birds, a dragonfly, swags, stars, drawer handles, leaves, scallop shells..., spine compartments decorated with five different blooms, gilt-lettered title (*Heures Curieuses*), turn-ins gilt, all edges gilt. *Illustrated on page 15.* \$32,000.00

THE SECOND COPY KNOWN OF THIS EDITION. Of at least fifteen recorded 15th- and 16th-century printings of Hours for the Use of Tours, only one defective copy is in North American collections.

The present example is remarkable for three reasons — the production of its text, its large-block illustrations and its border suites.

First, this *Horæ* is composed of sheets printed at two different times in two different types at two different shops. Parisian printer Pierre Pigouchet supplied the six quires containing the text that does not vary according to Use. The remaining dozen quires, with readings specific to Tours, come from a still unidentified press.

Twenty-one large metalcuts comprise the main illustrative sequence. They represent three stages of Vostre's Hours iconography and show the evolution of Parisian devotional illustration over three decades. Dating from about 1495, the seven earliest blocks are attributed to The Master of the Apocalypse Rose of Sainte-Chapelle, who incorporated ELEMENTS FROM MYSTERY PLAYS. Between 1504 and 1506, Vostre updated his illustrations with the help of cutter, manuscript illuminator and quondam printer Jean Pichore (here eight blocks). And finally, beginning in 1510, the publisher commissioned full-page images from an unknown artist, who signed his work v and vi and who drew directly on Dürer.

The non-ornamental border illustration consists of FIFTEEN "NARRATIVE" SETS that frame the page with words and images and reinforce the main text and its illustration. The text in or below the smaller cuts is primarily in French. Several series are notable, including The Prodigal Son, Dance of Death (sixty-six male and female figures for the Office of the Dead), End Times and The Life of Christ which integrate the bottom borders as well, Triumphs of Caesar and the so-called *Accidens de l'homme*. Celebrated for its vernacular style, this last, a modernized Dance of Death of twenty-six cuts, may have been used first here. Recognizing their commercial value, Vostre explicitly puffed this extensive secondary iconography on the title-page.

Nice condition (title and final verso soiled), some upper border ornaments shaved. The other surviving copy is in Paris; 18th-century woodcut armorial bookplate of the Abbey of Saint Antoine de Viennois (Isère), from the library of Alexandre Lantelme (*Catalogue* (1904) 56).

Bohatta, *Bibliographie der Livres d'Heures* 1414 this copy; Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle* II: 620 this copy; USTC 72634 "No

Known Surviving Copy”; for narrative borders see Winn’s “Illustrations in Parisian Books of Hours: Borders and Repertoires” in *Incunabula and their Readers* ed. Jensen 31-52.

“VILLON TAKES THE LION’S SHARE” — DLLF

25. Jardin de Plaisance. *Sensuite le Jardin plaise[n]ce et fleur de Rethorique.* Paris, Marguerite Guymier and J. Jehannot c. 1515. 4to (176 x 129 mm.). CCXXIII, [2] leaves. Bâtarde type, double-column, four leaves printed in red, HALF-PAGE TITLE WOODCUT AND TWELVE HALF-PAGE TEXT WOODCUTS of amorous couples, castles, ships and forests, two smaller blocks.

Gilt-ruled crushed red morocco (Godillot), gilt-turn-ins, spine and title gilt, all edges gilt. *Illustrated on the title-page* \$26,500.00

THE FIRST PRINTED ANTHOLOGY OF FRENCH POETRY. Contributors include Christine de Pisan, Charles d’Orléans, Coquillart, Molinet, O. de St.-Gelais, Chartier, Machault, Crétin, Taillevent and Villon. Regnaud Le Queux, Jean de Calais and Jourdain have all been proposed as editor.

ALL THE PIECES ARE OF THE 15TH CENTURY, AND SOME ARE KNOWN ONLY THROUGH THIS COLLECTION. The whole was to be recited or sung in *The Garden of Delight*, a refuge of music, poetry and theater. At least ten verse forms are represented, from ballades and serventois to virelais and *debats*. These last are dialogues — between heart and eye, cupid and lover, plaintiff and defendant in the Court of Love.... The compiler begins with a lesson on poetic composition with the rules of each verse-type cast in that verse (a rondeau described in a rondeau and so on), and he offers guidance, in verse, ON THE STRUCTURE OF MORALITIES, MYSTERIES, CHRONICLES, ROMANCES AND COMEDIES.

Of the nine surviving editions, a complete copy of one is held by one American library. Previously unnoticed, some of the present woodcuts are close copies of those in the first edition of 1501/2. In good condition (headlines cropped), bookplates of a crowned interlacing *Eleonore*, C.N. Radoulescu and L. de Meuûs.

Le Jardin de plaisance edd. Piaget & Droz II: 24,6; Lachèvre, *Bibliographie des recueils collectifs de poésies du XVI^e siècle* III.A; DLLF II: 1188; USTC 38932; Bechtel, *Catalogue des gothiques français* J-78; Brunet III: 507; Gay, *Bibliographie des ouvrages relatifs à l’amour* II: 692-5.

THE WORLD EXPLAINED

26. La Mesnardière, Hippolyte-Jules Pil(l)et de. *Raisonnemens Svr La Natvre Des Esprits.* Paris, J. Camusat 1638. 12mo. [xxi], 162, [20]p.

Contemporary vellum over flexible paper boards, manuscript spine title. \$1800.00

Only Edition, at the intersection of physiology, anatomy, natural history, religion, psychology and art. All Nature has spirits, and the author sorts them out — from observations ON LIGHT AND COLOR (40p.) to the behavior of insects to drinking blood. In good condition, effaced ?authorial presentation inscription *Pour Monsieur de [?]tiere*.

Laehr, *Die Literatur der Psychiatrie* I: 656; Caillet, *Manuel bibliographique des sciences...occultes* 6036.

A CELEBRATED PHILANDERER

27. La Sablière, Antoine Rambouillet, *sieur de. Madrigavx*. Paris, C. Barbin 1680. 12mo. [iix], 167p.

Mid-19th-century French crushed gilt-ruled brown morocco, spine and title gilt, all edges gilt. \$1800.00

First Edition, his only book. Worldly, rich and well-liked, he (1624-1679) composed these poems over many years. His son Nicolas assembled the pieces and posthumously published them to some success, with printings into the 19th century. (Nodier edited them in 1825.) A nice copy (washed). Cioranescu 40577.

THE BEGINNINGS OF HUMANIST SCIENCE IN POLAND

28. Lefèvre d'Étaples, Jacques. *Dialogus in Phisicam introductionem*. Cracow, Johann Haller 1510. 4to. [ii], [50], [2 blank]p. Several sizes of gothic type (text heavily leaded for manuscript notes), FULL-PAGE WHITE-LINE SCIENTIFIC WOODCUT COURSE SUMMARY (folded in, just shaved), white-line ASTRONOMICAL WOODCUT COURSE SUMMARY, large title woodcut with Haller's monogram and the arms of Cracow, Poland and Lithuania.

Gilt brown calf, central lozenge lettered with the author and imprint, spine and label gilt, all edges gilt.

With:

Lefèvre d'Étaples, Jacques. *introductiones in libros phisicoru[m]*. Cracow, J. Haller 1510. 4to. [ii], [8], [2 blank]p. Gothic type (heavily leaded), FULL-PAGE WHITE-LINE SCIENTIFIC WOODCUT COURSE SUMMARY, title woodcut as above (I). *Illustrated on the facing page.* \$48,000.00

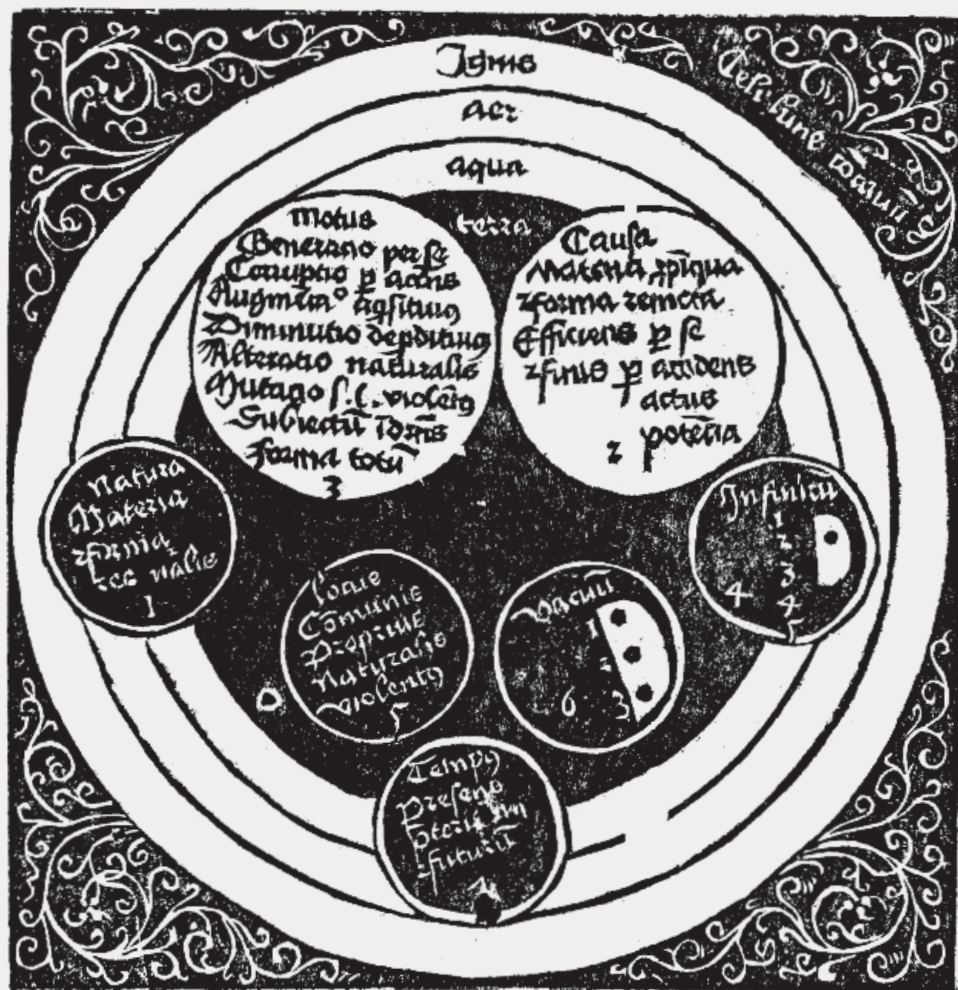
FIRST INDEPENDENT EDITIONS OF THESE ILLUSTRATED SCIENCE BOOKS. Grzegorz Stawiszyna (1481-1540) commissioned them for his lectures on Aristotle at Cracow University. No 16th-century Cracow printing of either work is held by a North American library.

Ad I: This outlines all eight Books of the *Physica*, defines difficult terms and clarifies complexities through dialog — Merchant, Explainer, Questioner and Laborer. THESE PARTS WERE READ ALOUD BY FIRST-YEAR UNIVERSITY STUDENTS (age 14/15). I have located three copies (Cracow, Paris, Uppsala). Crisp, thick paper (single worm hole), Bechtel bookplate.

Lohr, *Latin Aristotle Commentaries* II: 139,8; Lefèvre d'Étaples, *The Prefatory Epistles* ed. Rice XXX; Massebieau, "Une Acquisition de la Bibliothèque du Musée Pédagogique" in *Revue Pédagogique* N.S. 6 (1885) 414-32; see Stillwell, *The Awakening Interest in Science* 770.

Ad II: To be committed to memory, the *Introduction* is supported by Belgian Humanist Josse Clichtove's observations. Stawiszyna's preface lauds the work's utility and concision. I have located four copies (Cracow, Paris, Uppsala, Oxford). In good condition (worm hole, top edge trimmed close).

Lohr II: 138,5; Lefèvre d'Étaples, *The Prefatory Epistles* XVI & Ep. 78; Schüling, *Bibliographie der psychologischen Literatur des 16. Jahrhunderts* 115.



Cheat sheet. No. 28 I-II.

“THE STANDARD FOR LEARNED & DIPLOMATIC
CORRESPONDENCE” — ERDMANN

29. Leo X, Pope. *Petri Bembi Epistolarvm Leonis Decimi Pont. Max. Nomine Scriptarvm Libri XVI.* Lyon, D. de Harsy for S. Vincent 1538. 8vo. 432p.

Contemporary limp vellum (stained, spine damaged), overlapping edges, calligraphic manuscript title on the front panel, manuscript spine title, evidence of four ties. \$2200.00

Second Edition. Employing Bembo, Papal Secretary, to draft and send these five hundred eighty-one chronologically arranged letters, Pope Leo X addressed Raphael, Lucrezia Borgia (with whom Bembo had a notorious affair), rulers from England to Hungary to Venice and dozens of Italian city states, friends' daughters, prelates, humanists, merchants, intimates and artists. Bembo's poem on Lago di Garda and five of his private letters to Erasmus, Longolius and Budé conclude the volume. Nice copy (spot on one leaf), a couple of uncut edges, Guelfo-Sitta bookplate. Erdmann, *Ars epistolica* 65.

“VERY FEW COPIES WERE PRINTED” — JONES

30. Leubelfing, Johann von. *Ein schön lustig Reißbuch.* Ulm, J. Meder 1612. 4to. [iii], [43], [2 blank]p.

Contemporary orange painted vellum over flexible paper boards (worn, some color loss), four pigskin ties. \$9500.00

“Rare” (Sabin). Only Edition of this eye witness account of the Dutch expedition to equatorial Africa, May 1599 to February 1600. Southbound, the Protestant armada, with seventy-five vessels and a force of eight thousand, attacked Spanish ports. In late October the adventurers seized the Portuguese island of São Tomé in the Bight of Benin. After a small squadron departed for Brazil, the main fleet made its way home.

Lance Corporal Leubelfing (fl. 1599-1600) recorded slave branding, local flora and fauna, cannibalism, trading for pepper and elephant tusks, capturing an Italian vessel's cargo (the wine noted...), native celebrations and customs, rationing (including the last beer, 3 October) and the dramatic loss of life: some five thousand died. A contemporary reader annotated this copy in over one hundred places. Two examples in U.S. libraries. In good condition.

Jones, *German Sources for West African History, 1599-1669* 9-17; Klooster, *The Dutch in the Americas, 1600-1800* 6 & no. 21; Alden, *European Americana* 612/76; Sabin, *A Dictionary of Books Relating to America* 40727; Palau 137010; VD17 23:238638U.

UNRECORDED LADY'S PRIVATE DEVOTIONAL

31. Little Office of the Blessed Virgin. *Officium Romanum...officium beate virginis est ordinarium.* Venice, L.A. Giunta 7 June 1516. Narrow 12mo (138 x 74 mm.). [xxiv], 179, [1] leaves (A-B¹² a-p¹².). Two sizes of rounded gothic type (73 main text and ?60 leaded to 73), 30 lines per page, PRINTED IN RED AND BLACK, ELEVEN FULL-PAGE WOODCUTS (107 x 53 mm.), TWO HALF-PAGE AND

TWELVE CALENDAR AND SEVENTY SMALLER WOODCUTS, a woodcut Giunta device on the final recto, an unresolved mermaid woodcut on the title.

Contemporary reddish-brown calf (restored), outer frame of blind rules and a floral roll, central rectangle gilt with daisies, a circle and the Christogram YHS, blind-ruled spine, edges gilt and gauffered, evidence of four ties.
\$17,500.00

THE ONLY KNOWN COPY. The *Little Office of our Lady* is “a prayer book in nearly universal use.... It appeared more often than any other title in the libraries of lay persons.... Self-appointed spiritual advisers recommended the book, ESPECIALLY TO WOMEN AND GIRLS...its hymns and psalms offered attractive material for singing and chanting” (Grendler). Probably compiled at the end of the 8th century, the *Little Office* grew in popularity until, by 1400, regular clergy regarded it as obligatory for private devotion. Its contents were among the most fluid pre-Tridentine liturgies.

Internally fresh (two leaves lightly stained), etched and engraved armorial bookplate mottoed *Patriae et Amicis*, 19th-century bibliographic note in German on the front flyleaf. Just ask for our census of related editions.

REGARDS, MARTY

32. Luther, Martin. *Epistolarvm Farrago*. Hagenau, J. Setzer 1525. 8vo. [iix], [278], [1]p.
18th-century pastepaper (spine faded). \$3200.00

THE FIRST ATTEMPT TO COLLECT LUTHER'S CORRESPONDENCE. Only Printing, edited by Vincent Opsopoeus. The letters address nobles and converts from the Low Countries to Riga to Strassburg on a variety of topics, from marriage and contemporary politics to Biblical exegesis. In good condition, bookplate of Calvin bibliographer R. Peter.
Benzing, *Lutherbibliographie* 65; VD 16 L 465.

“A MONUMENT OF HIS SINGULAR LEARNING” — ROSCOE

33. Maius, Junianus. [Caption title:] *de priscorum proprietate verboru[m]*. Treviso, Bernardus de Colonia 1477. Folio (327 x 228 mm.). [660]p. Gothic type, double-column, occasional spaces left for Greek, FIVE- TO SEVEN-LINE INITIALS SUPPLIED IN RED AT THE BEGINNING OF EACH LETTER (except A).

Contemporary blind-tooled pigskin, central saltire bearing a ropework roll (front) and repeated blooms (rear), the four triangles have *Kopfstempel*n, roses and graceful wandering vines, evidence of clasps and catches, vellum manuscript sewing guards; the author's name JUNIANUS in manuscript at the top of both covers, once on the lower edge of the book block and twice on the upper edge. Illustrated on page 23. \$16,500.00

Second edition. It served poets, lawyers, theologians, rhetoricians and students. Entries offer from one to more than twenty examples, gathered from late classical and medieval writers. IT WAS A CHIEF SOURCE FOR CALEPINUS. Poliziano used it in his classes and for his commentaries on Virgil, Terence and Suetonius.

The printer, de Colonia, issued only two books, both Humanist, both massive

and both in a gothic font that contemporary buyers found unsuited to the New Learning: “this error of judgment probably accounts for his ill-success” (*BMC*). He and Maius (c. 1435-1493) both trained in Naples under printer Mathias Moravus.

Crisp, nicely rubricated, wide margins (short split in the first margin; the binding and the first and last quires with worm punctures).

Vancil, *Incunable Dictionaries: A Checklist* 394; Roscoe, *The Life... of Leo the Tenth* I: 49; ISTC im00096000; Goff M-96; *BMC* VI: 892; Brunet III: 1328-9 “belle édition”.

A PRIVATE PRODUCTION

“UNA DELLE PRINCIPALI CAPPELLE MUSICALI ITALIANE”

— BALDI

34. Manuale. *Habetis Dei ministri Manuale secundum ritum sancte Romane Ecclesie.* Turin, P.P. Porro 1527. Folio (298 x 204 mm.). [x], CLII leaves. PRINTED ON VELLUM IN RED AND BLACK, double-column rounded gothic type, fine floriated metalcut initials, PRINTED MUSIC (black notes on red-line staves), a woodcut Porro title device.

Blind-tooled white pigskin over beveled wooden boards (T. Lloyd), outer and inner ruled frames, diapered center rectangle, two brass clasps and catches. *Illustrated on the outside rear cover.* \$58,000.00

THE COMPLETE INVENTORY OF THE LITURGY OF THE HOURS, SUMPTUOUSLY PRINTED ON VELLUM FOR THE USE OF THE CHAPEL CANONS AT THE TURIN CATHEDRAL.

Editor, music professor and canon at Turin, Giovanni Antonio de Levioni (fl. 1524-1527) also inserted A THEORETICAL TREATISE ON POLYPHONIC COMPOSITION, musical examples, and a four-voice hymn to Mary (*Inviolata, integra et casta*) by the Turinese cantor Antonio Martini (fl. 1500-1520).

Porro introduced music printing to Turin, and his liturgical folios for the Cathedral there represent nearly half his output. Magisterial, elegantly printed on thick vellum (three margins with natural vellum flaws, one neatly sewn closed). I have located five complete copies (Cremona, Ferrara, Rome, Seville, Turin).

Baldi, “La musica nella Cattedrale di Torino nel Cinquecento” in *Musica sacrae disciplina* ed. Bianco 93-155, esp. 94-98; Dell’Ara, *Editori di musica a Torino e in Piemonte* I: 125; Bersano Begey, *Le Cinquecentine piemontesi* I: 344; EDIT 16 CNCE 11117.

TIES INTACT

35. Martialis, Marcus Valerius. [*Opera*]. Lyon, A. Gryphe 1584. 16mo. [iix], 503p.

Contemporary gilt-ruled calf (worn), column-rolls, central arabesque oval medallion, spine with flowers and stars (crown chipped), old gilt call number and manuscript-lettered paper label, edges gilt and gaufered, four green linen ties.

With:

Palingenius, Marcellus, *Stellatus. pseud. Zodiacus vita.* Lyon, J. de Tournes 1581. 16mo. 366, [82]p. Metalcut arabesque title border. \$1200.00



The earliest example of a Latin dictionary printed in Italy. No. 33.

Ad I-II: Pocket editions of two popular works of poetry, the first in the recension of Hadrianus Junius (1511-1575). The second violently satirized the papacy, earned a place on the *Index* and forced the exhumation and burning of the author's bones. In good condition, contemporary owner's initials H.H.L. on both titles, Nordkirchen bookplate.

Ad I: Schweiger II: 596; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* XIV: 185,226.

Ad II: Cartier, *Bibliographie des éditions des De Tournes* II: 620; Gültlingen IX: 245,651.

FOR CHILDREN & THE BARELY LITERATE

36. Martinus, Saint, Abp. of Braga. *Senecque des motz Dorez/ des quatre vertus Cardinalles*. Paris, A. Lotrian and D. Janot [1530-1533]. Small 8vo. [vi], [218]p. FORTY-NINE WOODCUTS, title in red and black within four white-line metalcut foliage border strips.

18th-century vellum (front hinge cracked), evidence of four ties, red edges. \$9500.00

About 1400, diplomat and theologian Jean Courtecuisse (?1350-1423) transformed the slender Latin treatise on the four cardinal virtues by St. Martin (d. 580) into this widely popular alphabetic moral dictionary in French. Just over a century later Royal Counselor Claude de Seyssel updated the language. The gothic types and abundant archaic ILLUSTRATION OF LOVE, MURDER AND BETRAYAL appealed to the traditional audience for vernacular literature. Dated after Janot's address in the colophon, this marvelous little book is known in four other examples (including one I acquired thirty-two years ago). In good condition, a *témoin* and one partially uncut lower margin (minor spot on five blank margins), bookplate of P. Hollier-Larousse (1878-1959). Rawles, *Denis Janot, Parisian Printer & Bookseller* (PhD. dissertation, 1976) 331; Bechtel, *Catalogue des gothiques français* S-63; see Montandon, *Bibliographie des traités de savoir-vivre* I: 21.

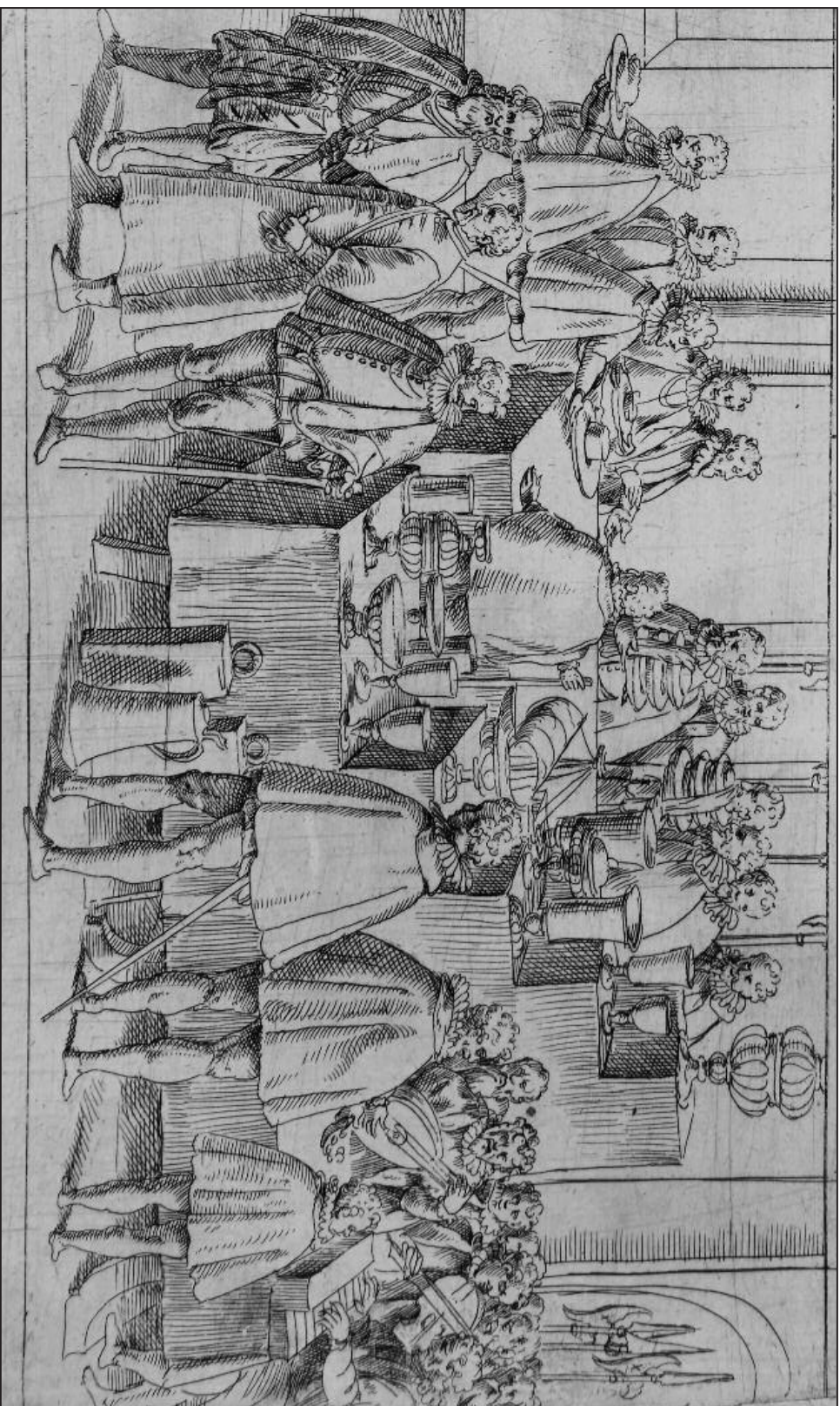
IN EVERY BOY'S BAG

37. Matthieu, Pierre. *Tablettes De La Vie Et De La Mort*. Paris, J. Petit-Pas 1629. Three parts in one volume. Oblong 16mo (67 x 106 mm.). [ix], [102]p., [ii], [102]p., [ii], [103]p. French text facing the Latin translation, ornaments throughout.

CONTEMPORARY GILT RED MOROCCO (joints neatly repaired), chain-and-bloom roll around a central panel diapered with a dotted roll, interstices with lilies (*fleur de lis*), lilies fill the single vertical spine compartment, marbled pastedowns, all edges gilt. *Illustrated on page 7.* \$7800.00

Gentle high-minded counsel by the Royal Historian to Henri IV then Louis XIII. The individual parts came out over sixteen years (the last posthumously) and were printed alone, in pairs, or all together — often in this seductive format. Matthieu (1563-1621) intended his readers to memorize the three suites, each of one hundred quatrains. Lawyer Jean Thomas' Latin version was printed just this once.

THE PRESENT COPY, COVERED IN *FLEURS DE LIS*, BELONGED TO LOUIS XIII OR WAS



A rare early view of food service. No. 73.

FOR PRESENTATION BY HIM. My thanks to M. Pascal Ract-Madoux for his assistance with this. Leaves slightly browned, bookplate of Eugène Paillet, stamp of Penard Fernández.

Cioranescu 14823; Picot, *Catalogue... Rothschild* 774; *Bulletin du bibliophile* 4 (1841) 912-4; Tchermersine, *Bibliographie d'éditions originales* IV: 644 "L'édition la plus complète est celle de 1629".

MEDIEVAL MEDICAL FIRST EDITIONS

38. Michael Scotus. *Liber Phisionomiæ [and other works]*. [Venice, Jacobus de Fiviz(z)ano] 1477. 4to (185 x 128 mm.). [vi], [148]p. Roman type, initial guide letters.

18th-century marbled calf (rubbed, hinges slightly cracked), gilt spine and morocco label, blue and yellow endleaves. \$24,500.00

Composed between 1209 and 1226, the first of the two primary texts discusses human generation — anatomy, physiology, astrology, sexual behavior, conception and the health of the fetus. The second part, the Physiognomy proper, goes head to toe, to determine a person's character, vices and virtues by interpreting body parts. It draws on Aristotle and Rhazes and was translated into Spanish, Italian, French, German and Polish. The shorter tracts are on urology, dreams and the differences between genera and species of animals follow. This last flows from Michael's translations of Averroës' *De animalibus*, of parallel writings by Aristotle and of the *Abbre-viatio de animalibus* of ibn Sina. This collection of texts influenced, i.a., Thos. Hill's 1613 *Physiognomy* and Aristotle's *Masterpiece*. A good copy, engraved armorial bookplate of Bishop Ladislaus von Kollonitz (1736-1817), signature and inscription by Per Hierta dated 1900.

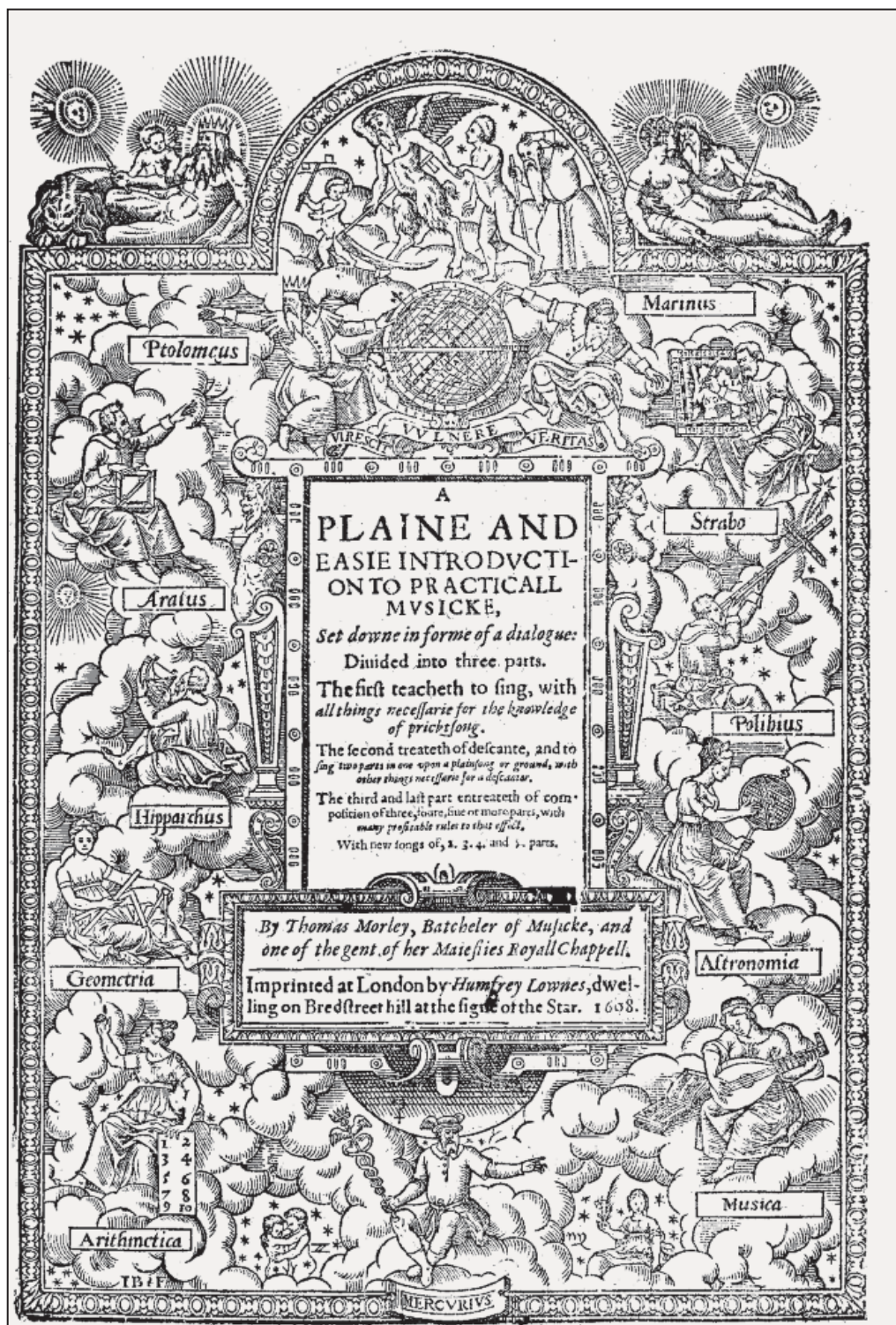
Klebs, *Incunabula scientifica et medica* 899.1; Stillwell, *The Awakening Interest in Science* 453; Caillet, *Manuel bibliographique des sciences... occultes* 10068; Goff M-551; ISTC im00551000.

PRIVATELY PRINTED ON CHIC LIGHT TAN PAPER

39. Military. *Dienst=Vorschriften für die königlich baierischen Truppen aller Waffen=Gattungen*. Munich, s.n. 1823. Two volumes. 8vo text: xii, [i], 708, [1]p. and Folio forms: [101] leaves, including folding and multi-folding folio leaves, quarto, oblong quarto and octavo leaves and ELEVEN FOLIO LITHOGRAPHIC PLATES OF MUSIC.

Contemporary gilt red straight-grained morocco, foliage and geometric rolls and THE GILT CIPHER OF MAXIMILIAN I JOSEPH on all four panels, flat spines — the octavo's with gilt crowns, title and volume number, the folio's with an arrow and hunting horn and title, uniform pale green-blue glazed endleaves, all edges gilt. *Illustrated on page 7.* \$4600.00

How to run an army. THE SET OF MAXIMILIAN I KING OF BAVARIA. The octavo text volume first treats the duties, demeanor, dress, equipment and actions of enlisted men, officers, blacksmiths, carpenters, doctors, veterinarians, gunsmiths, accountants and musicians. The second part takes up administration, chain of command, foot and mounted exercises, malingering, gambling, espionage, the contents, rules and



"The research it entailed must have been immense" — New Grove². No. 41.

operation of a regimental library.... The folio's blank forms enable keeping records on everything from self-mutilation to the purchase of victuals to malingering. No set in U.S. libraries. In fine condition, impeccable provenance.

ONLY THE BEGINNING

40. Mirabeau, Honoré Gabriel Riquetti, comte de. *Catalogue Des Livres De La Bibliotheque.* Paris, [J.-J. Laurens l'aîné] for B. Rozet and F. II Belin 1791. 8vo. [iv], xxvi, 440 [r. 418]p.

Contemporary patterned black paper over boards, gilt spine and red morocco labels, lower edges uncut. \$2500.00

Between May 1789 and his death in April 1791, the statesman and Revolutionary built this 7000-volume library to chart the progress of Man. His great coup was THE EN BLOC ACQUISITION OF BUFFON'S LIBRARY (pp. 160-212), including many items annotated by the naturalist. He also owned Montaigne's annotated *Odyssey* and two hundred twenty-six manuscript facsimiles of 15th- and 16th-century printing types to help identify unsigned early printed books(!).

This copy includes the separately published author index (60p.) and the printed list of prices realized (22p., obtained by exchanging the final leaf of the catalog, a coupon, with Belin). In good condition (one leaf with a few spots), many outer and lower edges uncut.

North, *Printed Catalogues of French Book Auctions* 353; Taylor, *Book Catalogues* ed. Barlow 145; Bogeng, *Die grossen Bibliophilen* I: 140 & III: 57.

"HIS GREAT WORK OF SCHOLARSHIP" — ODNB

41. Morley, Thomas. *A Plaine And Easie Introduction To Practicall Mysicke.* London, H. Lownes 1608. Folio (271 x 183 mm.). [vi], 183, [35]p. PRINTED MUSIC THROUGHOUT — SOME IN "TABLE-BOOK" FORMAT (see below), three leaves printed in red and black, THIRTY-THREE WOODCUT EXAMPLES, fine signed allegorical woodcut title-frame of ancient scientists and the quadrivium (?John Bettes; McKerrrow & Ferguson, *Title-Page Borders* 99).

Gilt-ruled crushed red morocco (Riviere, joints rubbed), corner fleurons, spine and title gilt, turn-ins gilt, all edges gilt. \$11,000.00

Illustrated on page 27.

Second Edition. "PERHAPS THE MOST FAMOUS MUSICAL TREATISE IN THE ENGLISH LANGUAGE" (*New Grove*²).

Composer, editor, organist (at St. Paul's), singer and theorist, Morley (1557-?1603) was the father of the English madrigal and the greatest influence on its development. He set the course of English music book production for more than a generation and may have collaborated with Shakespeare (*Twelfth Night* and *As You Like It*).

Morley wrote this practical exposition of music theory and vocal performance in dialog form. Its three increasingly complex sections treat the rudiments of music (clefs, notes, ligatures, time signatures, meter...), two- and three-part counterpoint and the art of composition. The Appendix contains HIS OWN PIECES for three, four and five voices, cleverly presented in "table-book" format — each part oriented in a

different direction, to allow as many as five performers to sing from a single opening of the book. This second edition uses the original woodcuts. In nice condition (washed, a dozen headlines shaved, one or two pale stains), a few contemporary manuscript notes, bookplate of R. Pirie.

Kelso, *The Doctrine of the English Gentleman* 612; Murray, *Thomas Morley: Elizabethan Music Publisher*; Morley, *A Plain and Easy Introduction* ed. Harman; RISM Bv1² *Écrits imprimés concernant la musique* 598; *New Grove*² 17: 126-133; ESTC S115094.

“AMONG THE MOST IMPORTANT WORKS OF THE TIME”

— JÄHNS

42. Müller, Ludwig Christian. *Versuch über die Verschanzungskunst auf Winterpostirungen.* Potsdam, M.G. Sommer 1782. 8vo. [xvi], 304, [31]p. and FIFTEEN FOLDING ETCHED AND ENGRAVED PLATES.

Contemporary half-sheep over pastepaper boards, spine and blue and white labels gilt, old paper label, red edges. \$3600.00

First Edition of this Enlightenment classic on military architecture, in the field and in towns and cities, based on four decades of active duty. It concentrates on winter warfare — deployment and protection of artillery, frozen firearms, construction of blockhouses to quarter troops, provisions, medical care, the offensive flooding and the defensive draining of marshes, entrenchments of every type in every terrain, etc. A good copy (short tear in one plate with no loss).

Jähns, *Geschichte der Kriegswissenschaften* III: 2740.

A FINE COLINES

43. New Testament. *Nouum testamentum.* Paris, S. de Colines and G. du Pré [and A. Vincent in Lyon] 1543. Two parts in one volume. 8vo (173 x 111 mm.). [xx], 183, [1 blank], 40, [8] leaves. Two sizes of roman type (italic for chapter summaries, scattered Greek and Hebrew), initial guide letters, metalcut criblé initials, ruled in red.

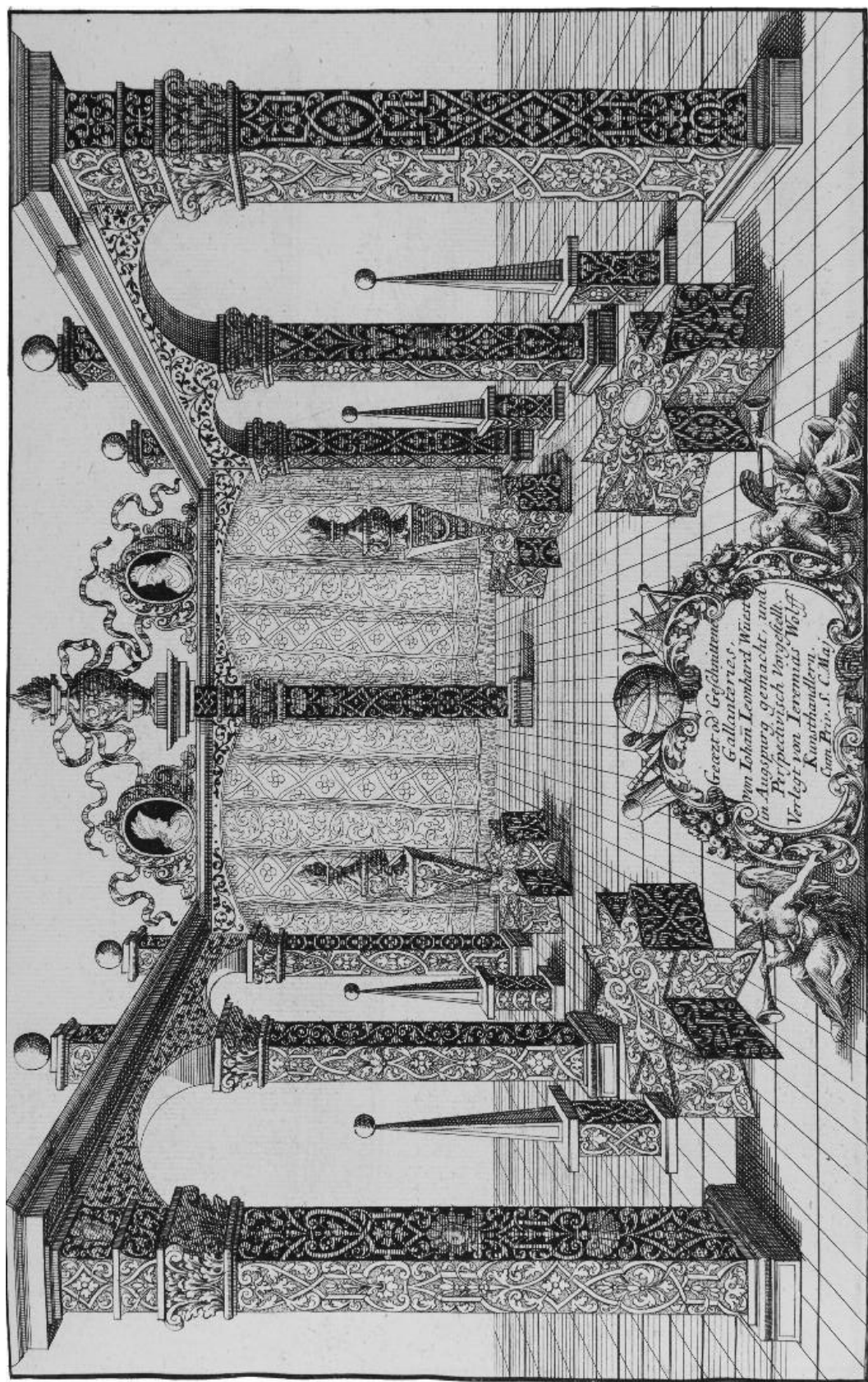
CONTEMPORARY DARK BROWN CALF GILT IN A SUPERB RENAISSANCE DECOR (rubbed). A gilt ribbon-and-flower roll encloses double-rule interlocking larger and smaller rectangles and lozenge, blooms in the outer corners and above and below the ornate central cartouche which is lettered *M. JEHAN* (front) and *FAULCARD PBRE* (rear). The field is filled with foliage and dots, gilt flowers on the spine, all edges gilt. \$16,500.00

Illustrated on the outside front cover.

A SPLENDID COPY OF A BANNED BOOK. Jean Benoît (1484-1573) consulted most of the then known Hebrew and Greek manuscripts and printed editions of the Bible to prepare this text. He filled the inner and outer margins with variant readings and his own “corrections” — for these the work was censored.

This copy belonged to the Franciscan friar Jehan Faulcard, a member of the Cordeliers at Grandson (Switzerland).

Large and fresh, in fine condition, a few lower margins uncut, a handful of scattered early manuscript annotations in Latin, bookplates of J.E. Millard (1823-1894, an Oxford man) and H.B. Wheatley (1838-1917, President of the Bibliographical Society),



For him and her. No. 44 IV.

signature of Swedish bindings collector Thore Virgin (1886-1957) and his stamp. Mortimer, *French* 71; Amert, "Intertwining Strengths Simon de Colines and Robert Estienne" in *Book History* 8 (2005) 4-5; Renouard, *Bibliographie...de Simon de Colines* 381; Delaveau & Hillard, *Bibles imprimées* 4401; Berthoud & Meuyan, "Notes sur les Cordeliers de Grandson au temps de la Réforme" in *Revue historique vaudoise* 79 (1971) 26.

LUXURY GOODS

44. Ornament: Morisson, Friedrich Jacob. *Unterschiedliche neue Inventionen von Geschmückh, Zierathen und Galanterien.* [Augsburg, J. Wolff] c. 1697. Oblong 4to (221 x 315 mm.). EIGHT ETCHED AND ENGRAVED PLATES cut by Pfeffel and Engelbrecht.

Contemporary sheep (scuffed, stained, one corner repaired), flat spine gilt, red edges.

With:

Morisson. *Fortsetzung von verschiedenen neuen und curieusen Inventionen von Geschmück, Zierathen und Galanterien.* [Augsburg, J. Wolff] c. 1697. Oblong 4to. SIX ETCHED AND ENGRAVED PLATES cut by Pfeffel and Engelbrecht.

With:

Biller, Johann Jacob. *Neües Zierathen Buch von Schlingen und Bändelwerk.* Augsburg, J. Wolff c. 1720. Oblong 4to. SIX ETCHED AND ENGRAVED PLATES cut by Ostertag.

With:

Wüst, Johann Leonhard. *Geätz od' Geschnittene Gallanteries.* Augsburg, J. Wolff c. 1720. Oblong 4to. SIX ETCHED AND ENGRAVED PLATES.

With:

Wüst. *Joh: Leonhard Wüst inv. et sculp.* Augsburg, J. Wolff c. 1720. Oblong 4to. SIX ETCHED AND ENGRAVED PLATES. \$17,000.00

Illustrated on the facing page.

Superb Baroque Ornament Collection for gold- and silversmiths, enamellers, jewelers, furniture-makers and their patrons. Only the first suite is recorded in an American library (in a single example).

Ad I-II: These posthumously published designs by the Viennese jeweler (fl. 1693-1697) show brooches, pendants, earrings, A BOOK COVER, snuff boxes, *nécessaires*, necklaces, seals, fan guardsticks, perfume vials, bracelets, pendants and MEN'S ACCESSORIES COVERED IN GEMSTONES, PEARLS AND ENAMEL — sword grips, guards, pommels and quillons, scabbard locket and chapes, belt buckles, cups and cane handles.

Berlin Katalog der Ornamentstichsammlung 69; Jervis, *The Penguin Dictionary of Design* 340; Clifford, *Designs of Desire* 85; Ritter, *Illustrierter Katalog der Ornamentstichsammlung des österreichisches Museum für Kunst und Industrie* 178 & reprod. 183.

Ad III: The Augsburg silversmith Biller (d. 1723) proposes mirror and picture frames, jewel boxes, candlesticks, watch cases, drawer pulls, box lids and sides, furniture bosses and WALLPAPER (Susannah and the Elders). The final plate, of a table, offers inventive variations in every part.

Berlin Katalog 84; Jervis 68.

Ad IV: The other-worldly title-leaf of sixteen-sided boxes scattered in an arcade bounded by heavily decorated columns and obelisks introduces WÜST'S SILVER PAT-

TERNS. Mostly white-line and densely carpeted, they present geometric fantasies, cosmetic bottles, drinking cups, signets, a sword hilt and scabbard chape. *Berlin Katalog* 704/1; Jervis 527; *Zauber des Ornaments* (1969) 136.

Ad V: High Baroque tableware. Wüst (1665-1735) slightly skews the perspective to accent the coffee pots, vinaigrettes, sugar casters, cups, *elaborate* centerpieces, candlesticks, salt cellars, salvers, water and wine pitchers. Jervis 527; Ritter 23 (pls. 4-6).

Apparently in their only impressions, the five suites are in excellent condition (two tiny rust stains), old library call number on the front flyleaf; stamp of the Hochberg's Silesia Fürstensteiner Bibliothek, acquired to guide the castle's interior decoration.

UPSTAIRS — DOWNSTAIRS

45. Peregrini, Matteo. *Della Pratica Comvne A Prencipi, E Servidori Loro Libri Cinque.* Viterbo, B. Diotallevi 1634. 4to. [xvi], 352p.

Contemporary gilt limp vellum (one tiny flaw), small fleurons between the rules of the outer frame, corner fleurons, flat spine gilt. \$2850.00

Only Edition, and a pretty copy of this treatise on household management and the vices and virtues of master and servant. Strongly humanistic, it proposes ways of overcoming both parties' shortcomings, offers guidance on speech, dress, comportment and mutual obligation and insists on the necessity of well educated staff. Peregrini (1595-1652) dedicated this to his former employer, papal Vice-Chancellor Cardinal Francesco Barberini (who refused to condemn Galileo). In good condition (scattered light browning, one bifolium loose).

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

THE FIRST MEDICAL HANDBOOK FOR TRAVELLERS

46. Pictorius, Georg. *Raiss Büchlein... mit guten mitteln der artzney begegnen soll.* Strassburg, H. Knobloch's Office 1557. Small 8vo. [ii], xviii, [1 blank], xix-xxii, [2], [1 blank] leaves. Title in red and black.

Contemporary binding of flexible paper boards covered in a vellum liturgical leaf printed in red and black.

With:

Hájek, Tadeás. *Actio Medica.* Amberg, M. Forster 1596. 8vo. [ii], 89, [5]p.

\$12,000.00

Ad I: ?First Edition of the first pocket reference for those traveling by land or sea — infected genitalia, frostbite, fouled drinking water, shipboard stench, the best boots and shoes.... ITS RECIPES ESTABLISHED THE ESSENTIAL PORTABLE MEDICAL KIT FOR SOLDIERS, SAILORS, MERCHANTS, DIPLOMATS AND PILGRIMS. Its description of and treatment for snow blindness may be the first in print. It was issued thrice in 1557. Both this and the unsigned edition have a preface dated 28.II.1557 and certainly precede that issued at Mulhouse (preface dated 1.XII.1557). One copy in North America. Title soiled, narrow pale stain.

VD 16 P 2708; Muller, *Bibliographie strasbourgeoise* II: 341,66; see H. Friedenwald, *Jewish Luminaries in Medical History* 183; Thorndike, *A History of Magic and Experimental Science* VI: 400.



Skin and bones. No. 47.

Ad II: Only Edition. Imperial physician, Hájek (Hagecius, 1525-1600) describes and condemns Ph. Fanchel's fatal "pseudo-Paracelsian" treatment of a nobleman's six-year-old daughter. No copy in the U.S. In good condition.
VD 16 H 234; see Thorndike VI: 504-6.

THE GOTHIC CULT OF DEATH

47. Piétresson de St. Aubin, Pierre François. *Promenade Aux Cimetières De Paris.* Paris, Charles-Louis-Fleury Panckoucke for himself and others c. 1820. 12mo (180 x 104 mm.). PRINTED ON VELLUM. [ii], etched title, [ii], ii, (6), 243p. and ONE FOLDING AND TWENTY-EIGHT FULL-PAGE PLATES (Dubois after Debret and Lafitte).

CONTEMPORARY GILT DARK BLUE MOROCCO, outer foliage and floral frame, title and partly pointillé arabesques and leaves on the spine, C.L.F. PANCKOUCKE EDITEUR gilt at the base, board edges and turn-ins gilt, green, black and white marbled endleaves. *Illustrated on page 33.* \$17,500.00

First Edition, tour of the stars' *final* homes. ONE OF TWO COPIES ON VELLUM, APPARENTLY THE PRINTER'S (1780-1844) with his name gilt at the base of the spine.

Of interest to art and social historians, this walking tour of Paris cemeteries treats the history, layout and the then most fashionable tombs of Montmartre, Père La Chaise, Vaugirard and Ste. Catherine. It often identifies the architects and the authors of epitaphs. It documents the royal crypts of the Basilica of St. Denis (the folding plate) and describes the Catacombs and the strange specimens displayed in its curiosity cabinets.

This first edition has been variously dated from 1815 to 1820. It must have been published after February 1816, the latest date here illustrated on a grave. In immaculate condition.

Bossuet, *Catalogue des livres relatifs à l'histoire de la ville de Paris* 1242; Brunet, *Suppl.* II: 156.

A PRETTY SET

48. Pindar. *Olympia, Pythia, Nemea, Isthmia. Cæterorum Octo Lyricorum carmina.* [Geneva], H. II Estienne 1560. Two volumes. Agenda 16mo (120 x 56 mm.). 576p. and 432p. Greek and italic type, parallel text.

Early 19th-century gilt straight-grained red morocco, narrow palm roll frame, wide turn-ins, GILT GREEN SILK DOUBLURES AND ENDLEAVES, flat spine gilt, all edges gilt. \$1750.00

The first bilingual edition and the first of Estienne's Latin translation. These are followed by the text and his translation of the eight Greek lyric poets Alcæus, Sappho, Anacreon, Bacchylides, Stesichorus, Simonides, Ibycus, and Alcman. In excellent condition.

Hoffmann III: 97; Renouard, *Annales...des Estienne* 118,2; Cioranescu 9658.

Prologus

Nicolaï ppositi doctoris medici clarissimi Isagoge siue introductiones in artem apotecarij tus incipiunt.

Autoris prefatio.



Creabat ille Galadin⁹ solennis doctor qui t⁹ quot sunt libri apotecario necessarij. Et respondens dixit esse libros apotecario necessarios: quos ipse in compendio suo ad aromatarios declarat. Nos vero dicam⁹ q⁹ iste solus noster libellus sufficiens est apotecario: eoq⁹ habito nullo alio indiget artem em totam apotecariā in se cōprebēdit. et vbi in alijs medicor⁹ libris prolixè diffusèq⁹ tradita est: hic breuiter et succincte et quasi sub quodaz cōpendio pertractatur. In primis itaq⁹ inuocato otuini muninis auxilio liber iste diuidatur in sectiones tres: siue in tres libros parciales. Liber prim⁹ erit de simplicibus. Liber secūdus erit de compositis. et erit antidotarium siue dispensarium. Et liber tertius erit terminorum peregrinorum declaratiuus.

Libri pmi de simplicibus erunt due partes principales.

Pars prima erit de simplicibus quibus debet esse munitus apotecari⁹: de tempore sue collectionis: modo repositionis: et de tempore sue durationis.

Pars secūda erit de preparationib⁹ simplicium quibus debet preparari anteq⁹ ingrediant⁹ compositionem.

Partis prime erunt capitula. xviij.

Capitulum primum de conditionibus boni apotecarij.

Capitulum secundum de his a quibus sumūtur medicīne in generali.

Capitulum tertium de radicibus quibus debet esse munitus apotecari⁹ tempore collectionis earum: modo repositionis: et tempore sue durationis.

Capitulum quartū de herbis et folijs plantar⁹ quib⁹ debet esse munit⁹ apotecari⁹: de tpe sue collectionis modo repositionis: et de tpe sue durationis.

De conditionibus boni apotecarij

Capitulum quintū de floribus quibus debet esse munitus apotecari⁹: et de tempore sue collectionis: et modo repositionis: et tempore sue durationis.

Capitulum sextū de aquis distillatis quibus debet esse munitus apotecari⁹ et de tempore cōuenienti ad eas distillandum: de modo repositionis: et de tpe durationis earum.

Capitulum septimū de seminib⁹ quib⁹ debet esse munitus apotecari⁹: et de tempore sue collectionis: et modo sue repositionis: et de tpe sue durationis.

Capitulum octauū de fructibus quibus debet esse munitus apotecari⁹: tpe sue collectionis: modo sue repositionis: et de tempore sue durationis.

Capitulum nonū de corticibus quibus debet esse munitus apotecari⁹: et de alijs circumstantijs vt dictū est de alijs.

Capitulum decimū de gūmis quibus debet esse munitus apotecari⁹ cum alijs circumstantijs vt de alijs dictum est.

Capitulum vndecimū de succis siccis quibus debet esse munitus apotecari⁹ cum alijs circumstantijs vt dictum est.

Capitulum. xij. de mineralibus quibus debet esse munitus apotecari⁹ cum alijs circumstantijs vt de alijs dictū est.

Capitulum. xij. de medicinis sumptis ab animalibus: cum alijs circumstantijs vt de alijs dictum est.

Capitulum. xij. de drogis et elephan ginis quibus debet esse munitus apotecari⁹: et de electione earum vt de alijs dictum est.

Capitulum. xvi. de actiuis quibus debet esse munitus apotecari⁹: et de electione eorum cū alijs circumstantijs vt de alijs dictum est.

Capitulum. xvi. de vasīs in quibus debent reponi predictæ medicīne.

Capitulum vltimū de medicinis sopsificatis et quomodo sopsificantur.

Capitulum primum de conditionibus boni apotecarij.



Ad artē apotecarij tus p̄gredi intēdit: tres in se cōditiones habere debet. Prima cōditio est q⁹ debet esse vir cōscientiosus semper habens deū p̄t oculis: in quē oīa sua ope

SURGICAL ANETHESIA

49. Prévost, Nicole. *Dispensariu[m] ad aromatarios.* Lyon, F. Fradin for J. I Huguetan 1505. Large 4to (254 x 174 mm.). cv leaves. Gothic types, inner and outer marginal notes, RUBRICATED.

Gilt-paneled crushed blue morocco (Niedrée), spine and title gilt, turn-ins gilt, all edges gilt over marbling, green silk marker. \$15,000.00

Illustrated on page 35.

A LATE 15TH-CENTURY PHARMACOLOGICAL ARMAMENTARIUM, combining Western, Arabic and local traditions and techniques. The Tours native (fl. 1472-1492) “left a great deal of information on the profession of the apothecaries in Touraine, on the simples which were to be found in the dispensaries of this town, and on the pharmaceutical preparations which were customary there” (Weil). There is, of course, much on wine and perfume.

The book is in three parts. The first treats over a thousand simples — which, when and how collected, how dried and stored, and potency duration. The second section (60ff.) is on compound remedies, their retail formats (pill, plaster, unguents, weights and measures...) and their recipes. Here the SOPORIFIC SPONGE (*spongia saporifera*) stands out. It was thoroughly impregnated with the juices of narcotic plants (opium, henbane, mandrake, lactuca, cicuta, etc.), dried and reserved for surgery. Then the sponge would be saturated in hot water or steamed and applied over the patient’s nostrils until the fumes induced sleep. Listing foreign or imported ingredients, the third part completes the apothecary’s inventory. This unusual Paris/Lyons partnership is the first dated edition of a classic in pharmacology. It was adapted into English (ESTC S9471). A nice copy (wormhole neatly repaired throughout), many margins uncut, scattered early manuscript notes.

Ferguson, *Bibliotheca chemica* II: 223-24; Durling, *Sixteenth Century Printed Books in the National Library of Medicine* 3760; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* I: 169,11; Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle* I: 175,167; see Weil’s *Catalogue* 5 (1945) 244 and Pierrugues’ *La Profumeria* 28.

WITH THE ARMS OF THE DEDICATEE

50. Psalms. *Le Pseavtier Francoise...Auec des Argumens sur chacun des Pseaume.* Paris, P. Chaudière 1646. 8vo. [xxxix], 574 [r. 568], [7]p. Etched and engraved frontispiece of King David (Ladame).

CONTEMPORARY RICHLY GILT BROWN MOROCCO WITH THE ARMS OF THE SEVEN-YEAR OLD LOUIS XIV (like Olivier-Hermal-Roton 2494,1), panels decorated with a narrow geometric and floral roll around a triple rule frame; the field is covered in lilies (corners and hinges neatly repaired), spine compartments filled with lilies, marbled pastedowns, plain free endleaves, all edges gilt.

Illustrated on page 38.

\$8500.00

First Edition of the translation of Jean Pigeon. His three dedications — to the boy, to his mother the Queen and Regent, and to the Bishop of Avranches (Pigeon’s immediate superior) — reflect both political reality and the search for patronage. Addressing the Regent Anne of Austria, Pigeon claims he originally intended to pres-

ent this work to her now dead husband. I have located two other examples (BnF, Mazarine). In fine condition.

Leblanc, *Les Paraphrases françaises des psaumes à la fin de la période baroque: 1610-1660* 73-76; Delaveau & Hillard, *Bibles imprimées* 2544.

“UNE DES PLUS RICHES BIBLIOTHÈQUES DU MONDE”

— BLANC

51. Randon de Boisset, Pierre Louis Paul. *Catalogue Des Livres.* Paris, [F.-A. Didot for] G. Debure 1777. 12mo. [ii], iv, 6, 188, 28p.

Contemporary sheep-backed pastepaper boards (worn, corners bumped), edges sprinkled red, green silk marker. \$2200.00

The financier (1708-1776) secured rare and important editions, large paper copies, colored maps, fine early Italian books, hundreds of volumes bound by Derome and Padeloup.... In green morocco, his large-paper *Encyclopédie* made 3,320 livres. This copy is neatly priced in contemporary manuscript with additional manuscript notes on defective books, combined lots and second copies (often sold at a considerable advance of the first). In good condition, a few edges uncut.

North, *Printed Catalogues of French Book Auctions* 253; Blanc, *Le Trésor de la curiosité* I: 351.

“RARO E MOLTO RICERCATO” — LOZZI

52. Ranghiasci, Luigi. *Bibliografia Storica Delle Città, E Luoghi Dello Stato Pontificio.* Rome, P. Giunchi 1792. 4to. VIII, 319, [1]p.

Contemporary purple patterned paper over thick paper boards (worn, rear hinge slightly damaged), manuscript spine labels.

With:

Ranghiasci. *Supplemento.* Rome, P. Giunchi 1793. 4to. IV, 2 [r. 92], [2]p.

\$1600.00

Ad I-II: Only Editions, complete. These annotated bibliographies of the Papal States organize nearly four thousand books under some two hundred alphabetic rubrics. “ROME” HAS OVER A THOUSAND TITLES. We find material on artists, coins, printing, manuscripts, botany, cartography, bathing, economics, archaeology, museum guides, etc. One index is just of rare books. In good condition (scattered light foxing, one natural paper flaw), partly uncut, a few leaves unopened, bookticket of E. Nourry, bookplate of Caudebec cleric E.P. Sauvage.

Besterman, *World Bibliography of Bibliographies* 4420; Lozzi, *Biblioteca istorica della... Italia* 3781; Ottino & Fumagalli, *Bibliotheca bibliographica italica* 1531.

THE AUTHOR’S COPY

53. Rapp, Wilhelm Ludwig von. *Ueber die Polypen.* Weimar, Duke of Saxony’s Printing Office 1829. 4to. IV, 62p. and THREE COLOR-PRINTED AND HAND-COLORED ETCHED PLATES (Node).

Original drab boards (soiled), manuscript label. \$2350.00



By a king, for a king. No. 50.

Only Edition. This describes various genera of polyps and corals, differentiates species previously misdescribed, conflated or confused and notes their habitat. It treats twenty-three individual species of sea anemones as well. Eight are illustrated.

RAPP'S COPY. He recorded twenty additional genera of polyps in manuscript on the rear flyleaves, noting "finished for the second time, 23 August 1839" (tr.). In good condition, scattered light foxing.

Nissen, *Die zoologische Buchillustration* I: 3295.

WHEN IT ENDS IN A CROSS

54. Ricci, Bartolomeo. S.J. *Trivmphvs Iesv Christi Crvcifixi*. Antwerp, J. Moretus at The Plantin Office 1608. 8vo. Etched title, [vii], 70, [5] leaves. SEVENTY FULL-PAGE ETCHINGS BY ADRIAEN COLLAERT.

Blind-ruled brown morocco (Capé, corners bumped), gilt corner fleurons, gilt crucified Christ in the center, spine and title gilt, turn-ins gilt, all edges gilt over marbling, multi-colored silk marker. \$3800.00

First Edition. Among a small handful of books illustrated by Collaert, this brings prayer and beautifully rendered cruelty to the penitent reader. The plates show crucifixions of Christian men and women in Europe, the Middle and Far East. A fine copy.

Praz, *Studies in 17th-Century Imagery* 470; Diels & Leesburg, *The New Hollstein Dutch: The Collaert Dynasty* VII: 1838-1908; Sommervogel-deBacker VI: 1783,4.

"A MILITARY ENCYCLOPEDIA" — JÄHNS

55. Rieger, Christian. S.J. *Vniversæ Architectvræ Militaris Elementa*. Vienna, J.T. Trattner 1758. 4to. Frontis., [xii], 348 [r. 350], [8]p. and TWENTY-TWO FOLDING ETCHED PLATES (Gütl) and FIVE FOLDING TABLES, nine etched head- and tailpieces of military scenes (Gütl), etched title vignette of a canon battery above a besieged city.

Contemporary gilt calf (*Zwischgold*), outer geometric rolls, corner fleurons, inner foliage roll, drawer handles and hearts, ARMS OF EMPRESS MARIA THERESA AND EMPEROR FRANZ I OF AUSTRIA in the center, an oriental tool in each spine compartment, all edges gilt. \$2850.00

Only Edition. This deals with tactics and the army on the march, the machinery and weapons of war and fortifications. Rieger (1714-1780) treats troop strength and deployment, various encampments, firearms, artillery, explosives, siege engines, protection of urban centers, etc. The bibliography covers incunables to titles of the mid-1750s. In good condition (minor ink spots on a few leaves).

Jähns, *Geschichte der Kriegswissenschaften* III: 2762; Jordan, *Bibliographie zur Geschichte des Festungsbaues* 3130; Poggendorff II: 640-1; Sommervogel-deBacker VI: 1841,2.

SILENT STONES (& RABELAIS) SPEAK

56. Rome: Marliani, Giovanni Bartolomeo. *Topographia Antiquae Romae*. Lyon, S. Gryphe [?September] 1534. 8vo. [vii], 313, [15]p. Facsimile inscriptions.

Vellum with overlapping fore-edges.

\$4800.00

FIRST EDITION PREPARED BY FRANÇOIS RABELAIS: "the beginning of the serious study of Roman antiquities" (Kissner).

"In May 1534, when his [Marliani's] *Topographia antiquae Romae* first appeared as a small guide to Roman antiquities...the first edition...received the attention and support of François Rabelais who was visiting Rome at the time. Rabelais, had started to make his own examination of the city's ruins, but quickly refocused his energies on the production of a new edition of Marliani's book" (Marshall). This catalogs the city's ancient architectural and lapidary remains. The book brought papal favor to the author and was reprinted into the 18th century.

This is ONE OF SOME DOZEN RECORDED EXAMPLES OF PRE-1800 PRINTED BOOKS TO SURVIVE WITH MANUSCRIPT INSTRUCTIONS TO THE BINDER. At the base of this copy's title-page, the first owner requested his binder put the book in a full vellum binding. In good condition, bookplate of the American expatriate, collector and French Resistance fighter W.T. Wilkinson.

Marshall, *Mirabilia Urbis Romae: Five Centuries of Guidebooks* 19-20; Rossetti, *Rome: A Bibliography I: Guide Books* G-280; Borroni Salvadori, "Il Cicognara" *Bibliografia dell'archeologia classica* 7923¹; see Rosenthal's "Early Owners' Instructions to their Bookbinders" in *Bibliophilies et reliures* edd. De Coster & Sorgeloos 410-419.

THE FIRST PROVERB COLLECTION IN VALENCIAN

57. Ros y Hebrera, Carlos. *Tratat De Adages, Y Refranys Valencians*. Valencia, Heirs of V. Cabrera 1733. 8vo. 87p. Full-page woodcut of Virgin Mary and the Christ Child, the title in a fleuron frame.

Pretty 19th-century autumn-leaf sheep, gilt-stamped arms and cipher of William Stirling Maxwell on the panels, vertically gilt-lettered spine, glazed dark blue endpapers, top edge gilt.

\$2800.00

First Edition. Ros (1703-1773) initiated the study of Valencian, a language more similar to French (and its southwestern dialects) than to Spanish. Here he compiled seven hundred proverbs. I have located one copy in the U.S. In good condition, bookplates of Stirling Maxwell, Keir House and de Guinzbourg. Palau 278041 "de gran aprecio".

GO WITH THE FLOW

58. Schemerl, Joseph. *Abhandlung über die Schiffbarmachung der Ströme*. Vienna, J.P. Krauß 1788. 8vo. 196p. and FOURTEEN FOLDING ETCHED AND ENGRAVED PLATES.

Contemporary half-calf and speckled brown paper boards (rubbed), gilt spine and label (crown chipped), edges sprinkled brown.

\$1800.00

Only Edition of this technical manual on locks, canals, bridges, channel clearing and enlargement, tow paths, subterranean waterways, hydraulics and stream bed remediation. From his early twenties the author (1752-1837) devoted himself to road building and inland water transportation throughout the Austrian Empire. A good copy, bookplate and stamp of the Provincial Order of the Duchy of Mecklenburg-Rostock.

Rouse, *Historic Writings on Hydraulics* 215.

FITTING THE TEXT

59. Scribes: Gerson, Jean, *Pseudo*. *Quedam regule de modo titulandi*. Caen, [for John Spencer Smith] 1840. Folio (295 x 187 mm.). [ii], [6]p. Title and three leaves of manuscript facsimile lithographed in red and black (*three pages also rubricated*).

Contemporary gilt blue morocco, corner fleurons, front panel lettered *GERSONIANA M.S. 1423*, fleurons in the single vertical spine compartment (worn), gilt turn-ins, all edges gilt. \$2200.00

First Edition of these sixteen late medieval rules on abbreviating proper names and the initial, medial and terminal syllables, when copying Bibles, missals, sermons and other “precious books”. The final portion treats the proper use of the round *u*, round *r* and long *s*.

Smith (1769-1845) acquired the manuscript, wrongly attributed it to Gerson (1363-1429), privately published this facsimile and issued it with varying contents under *at least* four different titles. This copy has his bookplate. Nice.

Burnett, “*Quaedam regulae de modo titulandi*” in *Teaching Writing, Learning to Write* ed. Robinson (2010) 241-71.

SCIENTIFIC COMMUNICATION

60. Seeds. *Twenty-three catalogs advertising seeds for trade and sale*. Europe 1855-1856. Folios, quartos and octavos — all preserved in a large 4to binding (311 x 240 mm.).

Contemporary green and blue marbled boards (rubbed), manuscript-lettered spine label (base of spine chipped). \$7800.00

These fourteen municipal garden, eight university garden and one commercial vendor catalogs testify to the active mid-19th century exchange of seeds across Europe. These lists were published in twenty-two cities in six countries, including Estonia. Together they offered well over thirty thousand specimens. Symbols and abbreviations indicate growing season, climate, native habitat and the latest date to order (typically mid-March). The lists range in length from three to forty-eight pages. One specializes in New World ferns, another in species native to its own region, another is fixed price, another emphasizes recently described species.

THIRTEEN ARE UNRECORDED. Manuscript inscriptions suggest the catalogs were assembled and marked up by one of the compilers of the Basle University garden catalog — Botany Professor C.F. Meisner (1800-1874) or Chief Gardener M. Hämmerlin (fl. 1840-1855). In good condition, the two tallest catalogs are folded to fit (two stained in the outer margin). *If this seeded your interest, details are available.*

WHAT SHOULD WE BELIEVE?

61. Sévigné, Charles, *marquis de* & Dacier, André. *Dissertation Critique... Ou L'on donne une idée générale des pieces de Theatre.* Paris, B. Girin 1698. 12mo. [vi], 122, 4p.

Contemporary tan calf, spine and red morocco label gilt (short narrow worm trail), red edges. \$2200.00

First Edition of this lively debate exploring whether the most “realistic” dramatic characters come from the imagination (Dacier) or everyday life (Sévigné). Ancient and contemporary theater and literary psychology compete. In good condition. Cioranescu 62503 (Sévigné) & 22920 (Dacier).

WORDSMITH AT WORK

62. Sewel, William. *A New Dictionary English and Dutch...Nieuw Woordenboek.* Amsterdam, Widow of S. Swart 1691. Two volumes in one. 4to. Etched frontis., [iix], 728p. and [xxiv], 432, 72p. Jan Luiken’s frontispiece shows the author compiling his dictionary in his study while a chatty colleague is dissuaded from disturbing the lexicographer.

Contemporary ivory vellum, flat spine, edges sprinkled blue. \$2400.00

First Edition: it held sway for more than a century. In good condition (two quires slightly sprung).

Osselton, *The Dumb Linguists...the Earliest English and Dutch Dictionaries* passim, esp. 58-99; ESTC R217075.

FUGITIVE MUSIC THEORY

63. Souhaitty, Jean-Jacques. *Nouveaux Elemens De Chant.* Paris, P. Le Petit 1677. 4to. 56p. Partly tabular.

Mid-18th-century green vellum, gilt-lettered red morocco label, old paper label, edges sprinkled red.

With:

Sauveur, Joseph. *Principes D’Acoustique Et De Musique.* [Paris], s.n. [1701]. 4to. [ii], 68, [2]p. and THREE FOLDING ETCHED PLATES. Two text woodcuts, PRINTED MUSIC.

With:

Ouvrard, René. *Secret Povr Composer En Mvsique Par Vn Art Nouveav.* Paris, A. Clément 1658. 4to. [xvi], 46, [2]p. and a FOLDING ETCHED PLATE. PRINTED MUSIC.

With:

Brossard, Sébastien de. *Lettre, En Forme De Dissertation, A Monsieur Demoz.* [Paris, J.-B.-C. Ballard 1729]. 4to. 37, [1], [2 blank]p. PRINTED MUSIC.

With:

Durand, Étienne, *avocat*. *La Musique Naturelle...raporté aux Mathematiques.* Paris, M. Rebuffé 1700. 4to. 12p. TWO ETCHINGS OF HIS NEW MUSIC NOTATION.

Illustrated on the facing page. \$9800.00

13 t 7
Psalm.



3 5 6 6 6 6

Eníte exulté-

5 6 t 7 6 5 6 3 5 6

mus Dó mino, jubilé-

6 5 6 5 4 3 2 3 4 5 4

mus Deo sa lu tá ri

3 4 4 3 3 5 6 6 6

nostro: præoccupémus

6 5 5 6 t 7 6 5 5 6 5 4 3 2

fáci ē e jus in con-

3 4 5 4 3 4 3 2 I 2 4 3 4

fessi ó ne & in Psal-

4 2 2 3 4 5 4 6 5 4 3 3

mis jubi lémus e i.

D

• CHANT DE
L'EGLISE. ou
PLEIN-CHANT.

tiré, pour la
pluspart, du
Graduel & de
l'Antiphonaire
Romain. Quan-
tum fleui in
hymnis & can-
ticis tuis, suave-
sonantis Eccle-
siae tuae vocibus
comotus acriter
? Voces illae
influebant au-
ribus meis, &
eliquabatur ve-
ritas tua in cor-
meum, & ex-
aestuabat inde
affectus piete-
tis, & currebant
lachrymae, &
bene mihi erat
cum eis. s. Aug.
lib. 9. Conf. c. 6.

Combien ver-
say-je de pleurs
par la violente
émotion que je
ressentois lors
que j'entendois
dans vostre E-
glise chanter
des Hymnes &
des Cantiques à
vostre louange?
En mesme ten-
s que ces Sons si
doux & si a-
gréables frap-
poient mes o-
reilles, vostre
verité se conloit
par eux dans
mon cœur: Elle
excitoit dans
moy des mou-
vements d'une
devotion ex-
traordinaire:
Elle me tiroit
des larmes des
yeux; & me
faisoit trouver
du soulagement
& des délices
mesmes dans
ces larmes.
M^r. d'Andilly.

Five First Editions.

Ad I: Souhaitty (c. 1632-c. 1697) proposes a numeric music notation system for the diatonic major scale with additional symbols for mode, time signature, mensuration, altered notes, ornaments, pitch and vocal range. This scheme informed J.J. Rousseau and had wide appeal in the 19th century.

RISM BvI² Écrits imprimés concernant la musique 795.

Ad II: PRESENTATION COPY, on the physics of beats, intervals, scales, harmonics and the vibration frequency of individual sounds. Sauveur (1653-1716) “was the first to use beats...to calculate absolute frequency” (*DSB*). He also introduced “The theory that a sound was characterized by the covibration of...*sons harmoniques* (overtones)” (*Damschroder*).

DSB 12: 127-8; *RISM BvI²* 755; *Damschroder, Music Theory...Zarlino to Schenker* 297.

Ad III: Ouvrard (1624-1694) emphasizes composition over performance and aligns music theory with mathematics, architecture and philology. The large folding plate (slightly worn) lays out his ideas and has early manuscript additions (royal dedication ?canceled then neatly repaired).

RISM BvI² 630; *Damschroder* 229.

Ad IV: Ouch! Composer, theorist and music lexicographer, Brossard (1655-1730) reviews two new works on musical notation and plain chant by Demoz de la Salle: “Votre système est inutile & incommode” (p. 27).

Damschroder 38; not in *RISM*.

Ad V: I have had three books by Durand (1667-1735), a lawyer and music theorist, with the title *La Musique naturelle*. All are different, all idiosyncratic. This one binds the soul, emotions and heartbeat to mathematics and posits new symbols for tone, duration, dynamic range, etc. I have located one other example (BnF; it has a plate not present here).

RISM BvI¹ 285.

From the library of A.-E.-M. Grétry (1741-1813), prolific Opéra comique composer and Music Director for Marie Antoinette.

DECORATIVE ARTS FOR THE WORKING WOMAN

64. Textiles: *Coprirocca*. Woodcut on paper of a woman and jester, each making thread with a distaff tucked under their arm. This woodcut was to be backed with fabric or heavy paper, made a cone (by overlapping the lateral sides) and slid over the tow of flax, cotton or wool at the top of the distaff to prevent the unspun fibers from falling off. Flat, the woodcut measures 139 mm. tall, 82 mm. wide across the top, and 238 mm. wide across the bottom. [Modena, Soliani] c. 1750.

Tipped on to a sheet of paper. *Illustrated on page 52.* \$3200.00

As rare now as once ubiquitous, this popular print, *coprirocca* (literally, “dressed rock” in Italian), could be made of leather, fabric, or, as here, of paper. This example was one of four different designs printed from a single block which survives in the Galleria Estense in Modena. Good condition.

I Legni incisi della Galleria Estense 172 & tav. 109,203; see “Archaeological News” in the *American Journal of Archaeology and of the History of the Fine Arts* 4 (1888) 112-113.

HIT PARADE

65. Toscano, Giovanni Matteo. *Peplus Italiae*. Paris, F. Morel 1578. 8vo. [xvi], 128p.

Contemporary limp vellum, manuscript shelf mark on the front panel, manuscript spine title and date. \$2200.00

First Edition — Aldus, Vespucci, Machiavelli, Vittoria Colonna, Michelangelo, Tartaglia, Serlio.... This collection honors Italy's explorers, authors, artists, scientists and poets. Dorat and the printer Frédéric Morel contributed. THE FINAL PIECE DESCRIBES A CAVE NEAR MARSEILLES; slight browning, old manuscript shelf marks, signature of Giuseppe Martini.

Alden, *European Americana* 578/71; Dumoulin, *F. Morel* 303.

“KSIAZECZKA RZADKA” — BERNSTEIN

66. Veneziano, Antonio. *Siculorum Proverbiorum*. Messina, Typographic Society 1744. 8vo. [iv], 192p.

Green sheep (rubbed), blind stamp cipher of William Stirling Maxwell on both panels, gilt-lettered spine, glazed red endleaves, all edges gilt.

\$2600.00

FIRST EDITION OF THE FIRST OBTAINABLE COLLECTION OF SICILIAN PROVERBS. Apparently set down in the late 16th century, the one hundred eighty-two sayings in *ottava rime* have Latin versions supplied by Giuseppe Scilla. The work concludes with instructions on Sicilian song composition and eight examples. In excellent condition.

Mira, *Bibliografia siciliana* II: 345 & see II: 450-1; Pitre, *Proverbia siciliani* I: xlviii, 2 (source for the ghosts of 1628, 1680, 1695 & 1779); Bernstein, *Catalogue des livres parémiologiques* 2803.

FROM THE LIBRARIAN'S PRIVATE STOCK TO A ROYAL BASTARD

67. Vieillard, Pierre-Ange. *Le Triomphe De Camille*. Saint-Lô, P.-F. Gomont 1806. 8vo. 18, [2]p.

Contemporary calf, outer grape vine roll, front panel gilt-lettered *HOMMAGE À MME. LA CTESSE. DE MONTALIVET*, flat spine and red morocco label gilt, turn-ins gilt, pink silk endleaves and page marker, all edges gilt.

With:

Vieillard. *Le Père D'Occasion, Comédie*. Paris, [J.-B. Brasseur l'aîné for] J.-N. Barba 1803. 8vo. 39p.

With:

Vieillard. *Chapelle Et Bachaumont, Vaudeville Anecdotique*. Paris, J.-N. Barba 1806. 8vo. 36p.

With:

Vieillard. *Le Retour Au Comptoir, Ou L'Éducation Déplacée, Comédie-Vaudeville*. Paris, Lecouvreur 1808. 8vo. 47, [1]p.

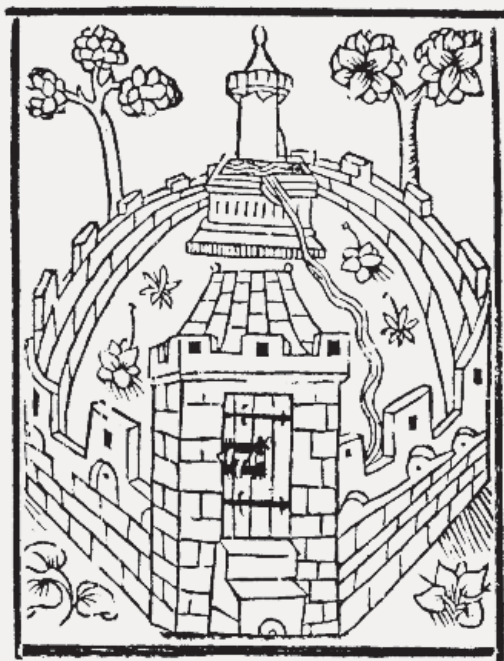
tous les autres oyseaulx q̄ viennent audit lieu.
Endredy septiesme Dudit moys nous pas-
 sames par deuant l'isle de cerigne en laquelle y a
 quatre chasteaulx qui sont aux Veniciens et au
 soir par deuant la cite de napole De laquelle les
 ditz Veniciens sont seigneurs Et par deuant le
 port De canee ou nous cuydames aller pource
 qu'on doubtoit quil y eust pestilence a candie.

L'isle de cer-
 rigne.

Napole.

Port de can-
 nee.

E De la Ville de candie.



With:

Vieillard. *Malherbe, Comédie.* Paris, Lecouvreur 1809. 8vo. 39, [1]p.

With:

Vieillard. *Le Père D'Occasion... Mise En Vaudeville.* Paris, J.-N. Barba 1810. 8vo. 40p. *Illustrated on page 7.* \$2250.00

Only Editions of six plays by Vieillard (1778-1862), head of the Bibliothèque de l'Arsenal. He wrote them alone (I), with M.J. Pain (II & VI) or with G. Duval (III-V).

He presented this volume to Louise-Adélaïde Starot de Saint-Germain, *comtesse* de Montalivet (1769-1850), a natural daughter of Louis XV. She was a member of the intimate households of Empresses Josephine and Marie-Louise. Bound in is a leaf with white-line metalcut frames — *Couplets... sur... la Naissance du Premier Consul* — issued in mid-August 1803 ?by Vieillard. All are in good condition.

Ad I: Soleinne, *Bibliothèque dramatique* 3028.

Ad II: Soleinne II: 2426 & 3215; Monglond, *La France révolutionnaire* VI: 332.

Ad III: Soleinne II: 2536; Monglond VII: 357.

Ad IV: Monglond VII: 1217; not in Soleinne.

Ad V: Soleinne 2536; Monglond VIII: 521.

Ad VI: Monglond VIII: 1190; not in Soleinne.

A PERSONAL ACCOUNT OF HARD EXPERIENCE

68. *Le voyage de la sai[n]te cite de Jerusale[m]. Avec la description, Des lieux/ portz/ villes/ citez et autres passaiges.* Paris, J. de La Garde 1517. Small 4to. [iv], [124], [2]p. Gothic type, FIFTEEN WOODCUTS, a large woodcut L with a grotesque head on the title .

Blind-stamped brown morocco (Gruel), outer frame of dragon tools around repetitions of larger dragon and wyvern tools flanked on left and right by a roll of castles and lilies, blind lettered spine, red morocco doublures, purple silk endleaves, all edges gilt. *Illustrated on the facing page.* \$28,500.00

First Edition of this anonymous pilgrimage to the Holy Land with A FULL DESCRIPTION OF JERUSALEM. The author departed Paris in the spring of 1480 and returned the following year. He passed overland to Venice, island-hopped to Jaffa, spent three weeks touring holy sites, then visited RHODES — IMMEDIATELY AFTER THE GREAT SIEGE — and Rome on the way back.

To aid future travelers, the narrator records distances, currency equivalencies, negotiations with the Venetian ship captain and pilgrim guide, cash crops (sugar cane, cotton...), storms at sea, local domestic architecture, harassment and extortion by Arabs and Turks, provisions and slave markets (“nor Christian nor Musulman, but living men sold as beasts”, tr. f. [30]). His anecdotes capture the tension and uncertainty of travel — the disquiet among passengers when three Jews board his vessel, dumping a dead noblemen into the sea rather than squander a favorable wind by returning one hour to port to properly bury him, dread as disease spreads through the ship.

Among the illustrations we find town views, churches, ships in harbor, a sketch of Jerusalem, the author telling his story (accompanied by a musician) and kneeling in devotion at a shrine. No copy of any of the five pre-1800 printings is held by a North American library. Of this first edition, only one other copy is recorded (Paris).

In good condition, early signature *Secousse* on the title — ?the 18th-century French historian Denis-François Secousse, gilt bookplate of a crowing cock. Atkinson, *La Littérature géographique française de la Renaissance* 15 & fig. 12; Röhricht, *Bibliotheca geographica palastinae* 394; Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle* II: 1728; Brunet V: 1374.

THE GRAND TOUR, HUNTING, CHESS...

69. Wagenseil, Johann Christoph. *Von Erziehung Eines Jungen Printzen*. Leipzig, J.H. Richter for J. Heinich's Widow 1705. 4to. [x], 331, [3]p. Etched headpieces of arms and of a battle, title printed in red and black.

Contemporary vellum over stiff paper boards (lightly soiled), later manuscript spine title, marbled edges. \$2800.00

Only Edition of this Mirror of Princes, requested by Emperor Leopold I. Private tutor for scions of Counts and Lords and professor and librarian at Altdorf University, the author (1633-1705) first enumerates the furnishings of a prince's study — illuminated wall maps and atlases, celestial and terrestrial globes, town books, portrait and historical collections, genealogical tables, works on military and civil and religious architecture, picture Bibles, almanacs, scientific instruments, a strongbox (cash), dwarf trees, firearms.... The following chapters treat geography, calligraphy, mathematics, music, botany, war, numismatics, fencing, dancing, the art of travel (30p.), mechanical arts, painting, law, medicine, foreign languages and games (pall-mall, sleight of hand...). The references to America have been overlooked. In good condition, signature of von Hahnke.

Children's World of Learning 4006.

"FOR THE GROWER, MERCHANT & CONSUMER" — MAUPIN

70. Wine: Maupin. *La Richesse Des Vignobles*. Paris, J.-B. Musier and Gobreau 1781. Eight parts in one volume. 8vo. 28, 32, [iv], 30, [1], 14, [2 blank], 24, 12, 6, 32p.

Contemporary black calf-backed green pastepaper boards (rubbed), flat spine, gilt-lettered label. \$1800.00

Only "Edition": on adulteration, Burgundies, increasing product longevity, a newly designed wine press, the economics of viticulture, Champagne, vine care, spoilage....

Maupin (1763-1785) wrote, published and bundled various shorter and longer works on wine. The present volume contains the title tract and 2) *Expériences...des vins*, 3) *Suite de la 5^e expérience*, 4) *Considérations sur l'art de la vigne*, 5) *Moyen...pour assurer...la durée des vins*, 6) *Leçon sur la grappe*, 7) *Problème sur le...décuvage* and 8) *Procédé pour la manipulation*. He brow beats the customers who don't buy all his writings, rants about their lack of interest and refuses to give them another drop of his wisdom: "*je ne le donnerait pas, & je ne dois pas le donner. J'y renonce*"! He also provides a sample payment receipt.... Passive-aggressive? In good condition (a few lower outer corners slightly stained).

Oberlé, *Une Bibliothèque bachique* 101; Simon, *Bibliotheca gastronomica* 1027; Conlon, *Le Siècle des Lumières* 81:1517-20 (four of the eight).

A BOOK OF REMARKABLE BEAUTY

71. Wyß, Urban. *Cantzly vnd Formular Buch mit vyl hupschen Copien.* Bern, THE AUTHOR 1553. Folio (305 x 205 mm.). [ii], [97]p. GOTHIC TYPES DESIGNED BY WYß, TEXT WOODCUTS AND MARGINAL WOODCUT FLOURISHES CONCEIVED AND CUT BY HIM, printed on Bern paper.

ORIGINAL WALLET BINDING of stiff vellum (worn, slightly defective), contemporary manuscript spine title, endleaves of Bern paper. \$28,000.00

Illustrated on page 50.

First Edition. This advertizes the author's skill as an artist, calligrapher, professional scribe, printer and school master.

After a short illustrated introduction on trimming and holding a pen and how to trace various hands, Wyß (fl. 1544-1561) gives forty-six examples of correspondence to help a young boy write his father, friends exchange thanks and admonitions, businessmen with their trade (contracts, partnerships, insurance, debts...), public officials record memoranda and lawyers prepare writs, testaments and petitions.

These texts are set in an extraordinarily complex cursive font (*Kurrentschrift*) with superbly rounded compact lower case sorts and dramatic ascenders and descenders. The font contains TWO SETS OF ORNAMENTAL LETTERPRESS MAJUSCULES. The larger more dramatic set begins lines and often fills the full width of the margin to the height of fifteen lines. The other, intended for use within a line, has decorative elements up to fourteen characters across. To achieve a page of exceptional harmony and balance, Wyß also supplied himself with dozens of independent woodcut flourishes to go above, along side and below the text block. He used this *Kurrentschrift* in one other book, whose contents and *mise en page* I have been unable to verify.

Four other copies of the *Formular Buch* are recorded (Bern, Berlin, Sion, Halle). In good condition (stains, short worm trail in the final six leaves touching one flourish), signature dated 1629 and short inscription by Christian Willading. Lindt, "Beitrag zur Forschung über Urban Wyß" in *Berner Einbände, Buchbinder und Buchdrucker Beiträge zur Buchkunde 15. bis 19. Jahrhundert* (1969) 106-112 & Abb. 1; VD 16 ZV 24240.

THE PROMISE & THE FACT

72. Zapf, Georg Wilhelm. [Caption title:] *Ad Viros Germaniæ, Italiæ, Galliæ etc.* Augsburg, C. Deckardt 1782. 4to. 8p.

Folded as issued, uncut.

And:

Zapf. *Monumenta Anecdota Historiam Germaniæ Illustrantia.* Augsburg, C.F. Bürglen [but C. Deckardt for the Author] 1807 [but 1785] 4to. Frontis., [x], 551p. and ONE FOLDING AND FIVE FULL-PAGE PLATES. Etched and engraved frontispiece portrait of the author (Klauber, dated 1784).

Original blue paper over card boards (spine repaired), uncut. \$1600.00

Ad I: This SUBSCRIPTION PROSPECTUS for a multi-volume publication of various medieval texts in Zapf's library also reveals his distribution network — booksellers in a dozen cities from Poschiavo to Amsterdam. No copy in the U.S. In good condition.

Ad II: Only Edition, second issue: the 1785 sheets remaindered with the dedication


Schuldbreyß umb vierhunn
 dert Rousen / mitt zusatz
 ung vñlicher güterren /

Ich Antoni Haffenträff Bürger vñd Gsch
 afft zu Dülkingen / **V**eremmen of
 freundtlich / vñd thün bindet mungthligem mit
 dißem Breyß / Das Ich vñder anffrichtem
 waren Schuld pfündig bin vñd gelten soll /
 Dem Ersamren Botschafft Leupfler anß Birt
 ger vñd gelassen zu Dülkingen / Namlichem
 vñd ginderet Kommen krouen Am goet Frank
 reiger schlage / gütt an gebrauch vñd gütt schwa
 an dem gewicht / Vñdliche er mir also hat ge
 zelt / anßgericht veruñgt vñd bezalt hat / vñd
 mir zu verstellung mñner anligenden notz für
 geset vñd gelien / **E**ndmalcs er dam
 mir Komlinge Kün Kronen vollkommenlich zu
 Nñnen handen gestelt hat / Darvñd so geloben
 vñd verspringen Ich genampter Antoni Ha
 ffenträff für mich vñd mñne Erben vñd nach
 kommen / So Ich verstantlich zu mir garz in ver

canceled and a new title-page. *Editio princeps* of a chronicle of Rheinau (and its 8th-century abbey) and of one hundred 9th- to 15th-century documents. Only this first volume ever appeared. In good condition (pale stain to some lower inner corners). Krieg, *Mehr nicht erschienen* II: 378.

TWO FLEECE COLLECTORS

73. Zehendtner vom Zehendtgrueb, Paul. *Ordentliche Beschreibung mit was stattlichen Ceremonien...die Röm. Kay. May. unser...Ertzhertzogen/ Fürsten vnd Herrn/ den Orden deß Guldin Fluß/ in disem 85. Jahr...empfangen.* Dillingen, J. Mayer 1587. 4to. [ii], 155, [1], [2 blank]p. and THIRTEEN FOLDING ETCHED PLATES; SEVEN MOUNTED FULL-PAGE ETCHINGS ALL BY ANTONI BOYS, partly xylographic title printed in red and black.

CONTEMPORARY GILT RED PIGSKIN decorated in an oriental design (re-backed in the 18th century with tooled white pigskin to make the spine match the library), outer frame of foliage and vines, large cornerpieces of interlacing strapwork and tendrils, central medallion of foliage, strapwork and blooms on a *dotted* ground (front) and vines and strapwork on an *azured* ground (rear), edges gilt and gauffered, remnants of four green silk ties. \$26,500.00

Illustrated on page 25.

Only Edition of the celebrations and ceremonies at Prague and Landshut commanded by Archduke Ferdinand II of Tyrol to bestow the Order of the Golden Fleece on his nephew and fellow art and curiosity collector, Emperor Rudolf II. Banqueting (credenzas groaning), fireworks, processions, investitures, musicians and a shooting competition are shown on the folding plates. The arms of other members and the Emperor in full regalia make the seven full-page reproductions. The illustrations are attributed to Ferdinand's court painter Antoni Boys (c. 1530-c. 1600) and are his only known intaglio work. The text, by Ferdinand's secretary, Zehendtner, records the festivities and the court's travels from Innsbruck to Prague, Landshut and Munich then back to Innsbruck. "The work hardly ever seems to be encountered in complete state" (Breslauer). In good condition (scattered light foxing, lower blank margin of the title trimmed off). Vinet, Ruggieri, the *Berlin Katalog* and Hollstein all describe defective copies.

Court Festivals of the European Renaissance edd. Mulryne & Goldring 364 & 387; *Die öffentliche Tafel: Tafelzeremoniell in Europa 1300-1900* edd. Ottomeyer & Völke 17 (noting the furniture & food display); Fähler, *Feuerwerke des Barock* 32 (the only fireworks recorded at Landshut); Breslauer, *Katalog 100* (1969) 48 (*pink calf*); VD 16 Z 225.

THE RISE OF GERMAN AS A LITERARY LANGUAGE

74. Zinkgref, Julius Wilhelm. *Der Teutschen Scharpfsinnige kluge Sprüch.* Strassburg, J. Rihel and W.C. Glaser 1628-1631. Two volumes in one. 8vo. [xl], 452, [42], [2 blank]p. and [ii blank], [xiv], 163p. Titles in the same etched architectural frame.

Contemporary vellum over stiff boards (soiled), overlapping edges, later manuscript spine title. \$2300.00

First Complete Edition. This collection of aphorisms, anecdotes and word play presents the wit of emperors, popes and princes as well as of mathematicians, printers and astronomers from the 9th- to the 17th-century. In the “anonymous” section, pithy wisdom, a good time and the common man carry the day. The oral tradition lies just below the surface. Zinkgref (1591-1635) conjured a high literary language to bind nation, politics and culture. The first volume originally appeared in 1626 (this page-for-page reprint has a new *most* useful 2000-entry subject index). The second volume is the first printing. In good condition (scattered foxing and light stains), signature on title dated 1751, early manuscript annotations, bookplate of de Guinzbourg. Dünnhaupt, *Personalbibliographien...des Barock* VI: 4357,1.2; Moll, *Sprichwörter-Bibliographie* 3740; VD17 3:000970B.

STEADY HANDS

75. Zunner, Adolph. *Kunst richtige Schreib=Art*. Nürnberg, C. Weigel 1709. Oblong 4to (231 x 360 mm.). TWENTY-SIX ETCHED AND ENGRAVED CALLIGRAPHIC PLATES.

Patterned boards (c. 1800) with recent gilt-ruled green morocco spine and corners. \$4250.00

Only Edition. Livened with figured ornament, this large format writing book shows uncial, textura, cursives, Frakturs, commercial chancery, roman, italic and imaginative majuscules. Sample texts include New Year's greetings, private letters, Psalms and business correspondence. To complement these tracing models, an early owner bound in the letterpress explanatory text of Bauernfeind's 1716 *Vollkommene Schreib-Kunst*, including six engraved how-to illustrations and a folding table for transcribing Oriental scripts (Doede 126). In good condition, signature of Johann Kleinsossen of Mülheim dated 1879 on the front flyleaf, stamp of the Mülheim town library.

Doede, *Bibliographie deutscher Schreibmeisterbücher* 122; Bauer, *Christoph Weigel* 930.



S^T CRESPIN ET

LA VILLE DE

SOISSONS

S^T CRESPINIEN



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171 *Et cetera*

172 *Calistus papa*

173 *Et cetera*

174 *Et cetera*

175 *Et cetera*

176 *Et cetera*

177 *Et cetera*

178 *Et cetera*

179 *Et cetera*

180 *Et cetera*

181 *Et cetera*

182 *Et cetera*

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250 *Et cetera*