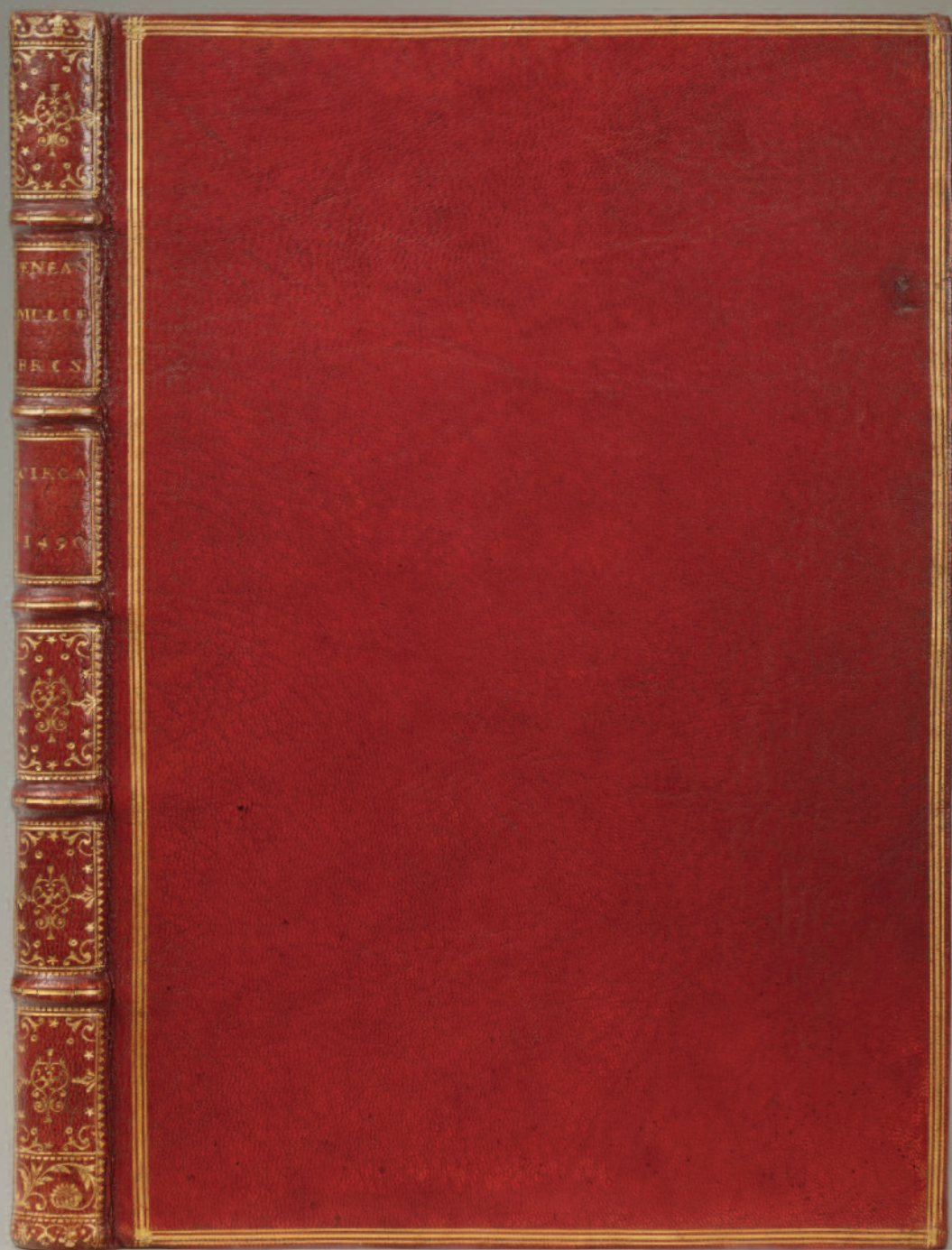




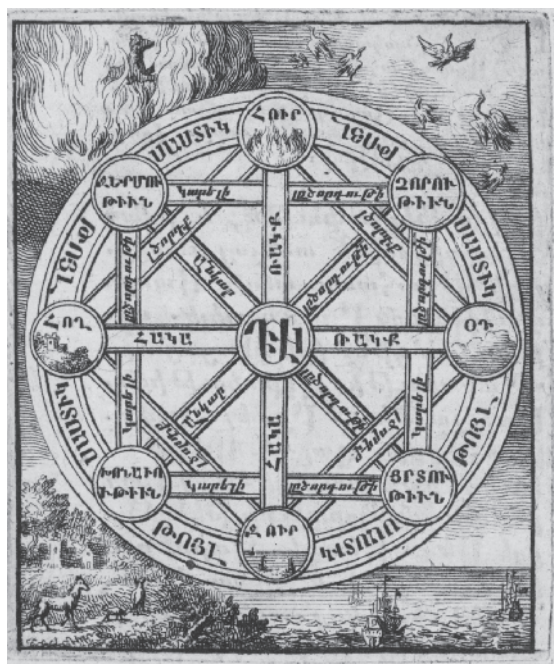
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64



Doctor's orders. No. 7 (above).

While you were sleeping. No. 45 (outside front cover, greatly reduced).



No. 76 (III)

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ANDREAE ALCIATI EMBL.
 posset: Ut fecit Alexander, aliqui modo in
 peritus. Cuius quidem scuti militaris insig-
 ne verus designatur amicus, nullquam
 quocumq; periculo deficiens, & in
 omni rerum discrimine
 auxiliator.

*Auxilium a notis ppilo, si forte
 Nec quisq; melior medicus quam
 si d'us armis.*

*Virtute ac doctrina p'dito, Si-
 ni Vetterlino, scribebat huc Joann. Ma-
 lerius Vindobensis in suę memoriam,
 Argentor. 29 Septemb. 1670. 80.*

ANDREAE ALCIATI EMBL. 49
 EMBLEMA XLIX.

Amicitia etiam post mortem durans.



A mentem senio, nudam quoq; frondibus vltimam,
 Complexa est viridi viru opaca coma.
 Agrosq; rices natura: & grata parenti
 Officiū reddit mutua iura suo.
 Exemplisq; monet, tales nos querere amicos,
 Qui nos, si funderet sudore summa dies.

Verus

RENAISSANCE STUDENTS' LIVES

1. Alciati, Andrea. *Emblemata*. Frankfurt am Main, G. Rabe for S. Feyerabend and S. Hüter 1567. 8vo. [iix], 209, [1] leaves. ONE HUNDRED THIRTY-FOUR HALF-PAGE WOODCUT EMBLEMS — EIGHT IN CONTEMPORARY HAND-COLOR — after Jost Amman and Virgil Solis.

Contemporary gilt calf (two small brusque repairs), floral roll and rule frames, gilt central arabesque medallion, front cover dated 1570, edges gilt and gauffered. *Illustrated on the facing page.* \$4800.00

Fifty some companions, tutors, drinking buddies, fencing partners and fellow students worked symbol and word in their inscriptions — from mottoes to erotic banter — in Latin, Greek and German in Simon Vetterl's *album amicorum*, which he kept during his stays in Strassburg, Nürnberg and Altdorf from 1579 to 1583. The contributors came from at least fifteen different towns. From 1587 to 1591 the souvenir-book belonged to law student Johannes Kefer, who had ties to Vienna. Klose notes the strong link between these *alba amicorum* and university legal faculties.

The fashion for such albums began mid-century among Protestant students at Wittenberg and spread rapidly: emblem books with blank versos being particularly ripe for manuscript additions. In good condition (most pudenda extended then partially effaced, probably well after the book passed from Kefer into younger hands). Klose, *Corpus alborum amicorum* 102 79.VET.SIM & 136 79.VET2SIM (this copy); Praz, *Studies in 17th-Century Imagery* 251 "very pretty woodcuts"; VD 16 A 1644.

"VNE CERTAINE POUDRE BLANC...VNE CHOSE DIUINE"

2. Algarotti, Vittorio. *Abrege De La Natvre, Vertv, Et Facon D'Vser De Certaine Povdre*. Antwerp, J. Verdussen 1603. 8vo. [xxi], [45], [2]p.

Contemporary limp vellum (soiled, front panel chipped), manuscript spine title, evidence of four pigskin ties. \$9800.00

First Edition, Only Copy Known. This is the earliest survivor of Algarotti's international print campaign, mounted to promote his renown patent medicine. In 1602 in Antwerp, G.V. Fossa translated the *Abrégé* under the author's personal supervision. Fossa handled the *Abrégé*'s publication and distribution and obtained exclusive rights for the local sale of the drug. This describes THE VIRTUES OF ANTIMONY OXYCHLORIDE AND ALGAROT in pill or powder form. Among the three dozen testimonials and case histories is the resuscitation of four dead children from mushroom poisoning.

Under contract with Algarotti (1553-1604) himself, the touted cure-all was for sale in Algiers, Antwerp, Lisbon, London, Oran, Palermo, Seville, Tangier, Tripoli, Tunis and all across Italy. He guaranteed every dose, and a local notary verified its authenticity at the point of sale. Both counterfeits and "the old original" flourished into the 18th century. In good condition (blank marginal worming neatly repaired), early signature *Du Bois*, a manuscript note on the author on the front flyleaf.

Rodriguez Guerrero, "La Primera gran red comercial de un medicamento *chymico*: Vittorio Algarotti y su quintaesencia del oro medicinal" in *Azogue* 6 (2008-9) 12-67 (chemical and marketing details); Thorndike, *A History of Magic and Experimental Science* 7: 191 & 8: 112, 125, 393.

HIS ONE SHOT

3. Ambert, Hugues d'. *Silue*. Paris, G. Gourmont 1516. 8vo. [iix], [240]p. White-line metalcut initials on a dotted ground.

Calf-backed pastepaper over boards, spine and label gilt, edges sprinkled red and blue. \$5800.00

Only Edition: his complete works — verses and prose dedications. He addressed the NINETEEN-YEAR-OLD MARY TUDOR, François I^{er} on his 1515 victory at Marignano and Jacques Chabannes (1470-1525), *maréchal* de France (a hero at the battle). Ambert died shortly after publication, apparently still in his teens. I have found two copies in the U.S. In good condition.

Hauser, *Les Sources de l'histoire de France: XVI^e siècle* 415 ("4to"); Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle* II: 1251; Cioranescu 2414.

IMMEDIATELY BANNED

4. Aquino, Philippe. [Hebrew transliterated: *Pirke Avot*] *Sententiae Et Proverbia Rabbinoꝝvm*. Paris, for S. Cramoisy 1620. 16mo. [iv], 159p.

HEBREW TEXT AND ITS FACING LATIN TRANSLATION.

Contemporary limp vellum (stained, the rear panel more so), manuscript spine title and shelfmark. \$7500.00

Only Edition. This RARE CONTRIBUTION TO PROVERB LITERATURE IN HEBREW was placed on the papal *Index of Prohibited Books* in 1622. A converted Jew, Aquino (or Daquin) translated these traditional aphorisms, the *Pirkei Avot*, or *Chapters of the Fathers*, a compilation in six sections of ethical teachings of the Rabbis of the Mishnaic period (early first to early third century C.E.). This is apparently the first separate printing of the text in Hebrew without commentary. The first two chapters are roughly chronologic, the next two thematic. The fifth structures sayings according to numerical schema, and the sixth treats Torah study. Slightly browned, outer edges stained.

Moll, *Sprichwörter-Bibliographie* 659; Fürst, *Bibliotheca judaica* I: 47.

PRINTING, READING & CENSORSHIP

5. Banned Books. *Edict du Roy...Tovchant la cognoissance, iurisdiction, & iugement des proces des Lutheriens & heretiques*. Paris, J. Dallier and J. André 1551. 8vo. [iv], [64], [4]p. Woodcut royal arms on the final verso above the woodcut ciphers of Henri II and Diane de Poitiers.

Contemporary limp vellum (spine slightly defective), manuscript spine title, evidence of four ties.

With:

Catalogue Des Livres Examinez & censurez...suyuant l'Edict du Roy. Paris, J. Dallier 1551. 8vo. [ii], [96], [6]p. Title and final verso with the same woodcuts as above (I). *Illustrated on the facing page.* \$35,000.00

Le Catalogue

DES LIVRES EXAMINEZ & censurez, par la Faculté de Theologie de l'Vniuersité de Paris : fuyuant l'Edict du Roy,

Publié en la Court de Parlement, le troisieme iour de Septembre, M. D. L I.



 Auec priuilege du Roy.

On les vend à Paris par Iehan Dallier, sur le pont S. Michel, à l'enseigne de la Rose blanche.

M. D. L I.

Ad I-II: THESE TWO DOCUMENTS SET THE COURSE OF THE BOOK TRADE IN FRANCE TO THE REVOLUTION. The king and the judiciary collaborated on the template for French printers, publishers and booksellers (*Édit*) and the Paris University Theological Faculty (Sorbonne), backed by the government, promulgated the corpus of banned books (*Catalogue*).

Ad I: First Edition of the *Édit de Châteaubriant*. THIS REGULATES THE PRODUCTION, POSSESSION, IMPORTATION AND SALE OF BOOKS IN FRANCE.

It mandates that no books from places outside papal jurisdiction be brought into France; that all forbidden books in commercial stocks be immediately surrendered to authorities; that no forbidden books can be printed or sold; that books can not be printed in secret; that all books must announce their place of printing and bear the names of the author and printer; that no book carry a false imprint; that no new translations of the Bible or any of its parts be published without the approval of the Sorbonne; that no commentary on Scripture or Christian doctrine appear without the same approval; that no person or government body issue a privilege to print without prior Sorbonne approval; that this approval be printed in full at the front or the back of the sanctioned book; that, once approved, the text be printed unaltered; that the printer must personally sign and submit the manuscript text to the authorities for review; that all used books be subject to inspection by the authorities prior to their purchase for resale; that bales of printed sheets be opened in the presence of the authorities; that the stocks of all bookshops be inspected twice a year (three times in Lyon, because of the large quantity of heretical books trafficked there); that PORTRAITS, PRINTS, DRAWINGS OR PAINTINGS critical of the Catholic church be subject to confiscation; that A CURRENT STOCK LIST BE OPENLY POSTED IN EVERY BOOKSHOP ALONG WITH A COPY OF THE CATALOGUE; that itinerant salesmen are prohibited from buying, owning or selling banned material; and that no new bookshop can open without the prior approval of the Sorbonne. The remaining articles deal with personal faith, and they urge an absolute vigilance. I have located two examples in the U.S. Higman, *Censorship and the Sorbonne. A Bibliographical Study* passim; *Histoire de l'édition française* I: 315-19; BN, *Actes royaux* 1014; USTC 8000; Renouard, *Imprimeurs & libraires parisiens du XVI^e siècle* I: 89,223.

Ad II: First Edition. THIS INFLUENTIAL CATALOG OF BANNED BOOKS BECAME THE MODEL FOR THE FIRST OFFICIAL PAPAL INDEX LIBRORUM PROHIBITORUM (Rome, 1559). Divided by language, the four hundred Latin and French titles listed here come from Antwerp, Augsburg, Basle, Geneva, Lyon, Paris, Strassburg and Wittenberg. In addition to dozens of vernacular Bibles, doctrinal works and attacks on the Sorbonne, we find school books, canon and civil law, classical texts, Gesner's 1545 *Bibliotheca universalis*, indices, catechisms, lexicography, science and literature — notably Rabelais' *Pantagruel* and *Gargantua* and HOLBEIN'S DANCE OF DEATH. Entries give the author (when known) and title, often the place and year of production and occasionally the name of the printer and the month of issue. I have not found an example in the U.S.

Bujanda et al., *Index des livres interdits I: Index de l'Université de Paris* passim; Reusch, *Die Indices librorum prohibitorum* 8; Higman passim; Renouard I: 91,234 & 92,235 (other issues).

Crisp copies in original condition (scattered light foxing), signature dated 1552 of Michael Folkhamir of Bourges, possibly active in the law school there.

Bound in are a coinage handbook, *Nouveau cry des monnoyes* (Dallier, 1551) illustrated with sixty-eight woodcuts, and two infantry regulations (both also Dallier, 1551): none is held by a U.S. library (scattered light stains).

SECOND COPY KNOWN

6. Barelle, Giacomo. *Catalogue Des Livres Francois, Italiens, Latins, Et Anglois.* [Milan, G. Barelle] 1785. 8vo. [iv], 268p.

Vellum-backed paper boards, old stiff wrappers bound in (one corner renewed). \$2200.00

Stock catalog of some thirty-five hundred mainly late 18th-century titles. Alphabetic by title, the first half offers French books across disciplines, including bibliography, science and much theater. Arranged by author, the second half is divided into Italian, Latin and English books — *Gulliver's Travels*, Shakespeare's *Works*, guide-books to London and Oxford. . . . In his preface, Barelle (fl. 1785-1792) promises supplements (I have found none) and offers to buy whole libraries, order new books, take books on consignment and put manuscripts into print as publisher or agent. The other recorded copy of this catalog is in Milan. In good condition (natural paper flaw repaired, pale marginal dampstain).

“THE WHAT, WHY, HOW, AND WHEN...OF SEX”

— HURD-MEAD

7. Bonaccioli, Ludovico. *Enneas muliebris.* [Ferrara, Lorenzo Rossi 1502-1503]. Folio. [xxi], [199], [1]p. Roman type, chapter titles in majuscules, initial spaces with guide letters.

Early 18th-century gilt-ruled red morocco, a small bird in each spine compartment with one reserved for the gilt-lettered title, board edges and turn-ins gilt, all edges gilt, green silk marker; red morocco-backed velvet-lined buckram box (Brockman), spine gilt. \$75,000.00

Illustrated on the inside front cover and page 8.

First Edition. This treatise on women is “an entirely new composition...a compendious survey...on generation” (Green). Frank and plainly written, this obstetric and gynecologic manual was prepared for and dedicated and presented to Lucrezia Borgia by her physician, who guided her through fourteen pregnancies (the last, when she was 39, proved fatal to both mother and child).

The first three chapters concern female genital anatomy, coitus, fertilization, formation of the embryo, development of the fetus and infusion of the soul. The final six chapters deal with signs of pregnancy, its difficulties and their cures, causes of abortion, vaginal discharge, gestation, the mechanics of birth, midwifery, lactation, care of the newborn, dentition, etc. In translation, in the original, in part and in whole, in collections and independently, it became a standard in the field. The final edition appeared in 1724. Closely connected to the court by birth and merit, Bonaccioli (1475-1536) taught medicine at Ferrara from 1491 to 1535. This is his only book. More than fifty pages bear early manuscript annotations — totaling some six hundred words — in two hands (the earlier predominates) adding recipes, citations to secondary sources and personal observations (a few just shaved). I have traced one example at auction since 1950.

A fine copy (first recto dusty, pale stain to some upper and lower inner margins), from the libraries of Antoine Pâris, *comte de Sampigny* (1668-1733; etched armorial bookplate dated 1721), the *duc de La Vallière* (*Catalogue* (1783) I: 1724), refugee gen-

CAPVT

PROLIS CAUSA. TVM CVM PA
 RENTIBVS TVM CVM ALIIS
 SIMILITVDINIS. NVMEROSI
 TAS VNO ENIXV PARTVVM
 ATQVE EIVSDEM CAUSA. AC
 PRAETEREA SVPERVACA
 NEARVM DEFICIENTI
 VMQVE PARTIVM. DE
 MVM PARTVS PRO
 DIGIOSI NON
 NVLLI CAPVT
 NONVM.

NONVM

ED QVAM ob causam mares
 & feminae edantur & alii parentibus
 mares maribus feminis feminis alii
 e duobus matri mares; feminis patri.
 Denique maioribus suis alii. Alii sicut in ne mini id est
 tum corpore totorum partibus singulis; similes quod
 gnatur; alii gentiores alii genti sit ne ex quibus
 Quorum omnium causas; non minore nos dilige
 tia explicare conabimur. Quoniam vero neque omni
 nibus id genus accidentibus puerperae formae obno
 xia natura repugnat; neque omnibus acquiescit ut fa
 cile fecerit quaeque ex his ab se abdicet ac uelut
 profana ab ipso sitit conceptionis uestibulo elimi
 net; quae ut etiamnum saepe ac libenter admittat; di
 uisum gradibus contemplandum pendendumque
 ent. Iude orti. Quod matri genitura uini quae in
 eo sunt; membra quo ad sustentantia procreandi pri
 mum obinet. Deinceps uero accidentibus eisdem
 affecta. Subinde quia mas maiorum suorum fugil
 lationem sensu uerati; feminale recrementum; qualia
 illis fuerit membra generare quit. Demum quia ab
 homine decusum hominis fabricationis corpus elu
 det. Partu uero & de femelle prolifico femine dif
 ferendum. Horum Hicacle primum a femine qua
 maris est. Secundum ab eodem qua huiusce modi
 membrorum lineatione in effigiem ac accidentia tar
 la prae se ferentia. Tertium ut propositum huius.

eral Antoine Pâris d'Illins (1746-1809, *Bibliotheca parisiens* (1791) no. 139 "the first [work] that was printed on the subject of female diseases", tr.), medical doctor Seguin Henry Jackson (1752-1816, *Catalogue* (1817) 564 "circa 1490"), and bibliomane Richard Heber (1773-1833, *Catalogue* Pt. VI (III.1835) 652 "circa 1490"). Hurd-Mead, *A History of Women in Medicine* 350; Green, *Making Women's Medicine Masculine...Pre-Modern Gynaecology* 266 & 347.7; Briogi Ciofi "Ludovico Bonacciolio, filosofo e medico ginecologo molta stimato" in *XXXV Congresso Nazionale della Società Italiana di storia delle medicina* ed. Rasponi (1992) 105-11; Klebs, *Incunabula scientifica et medica* 193.1; EDIT 16 CNCE 6806; not in Durling, Waller, Wellcome or Osler.

A TEENAGER'S AMOROUS SONGBOOK

8. Borcht, Willem van der. *Brvsselschen Blom-Hof Van Cypido*. Bruxelles, G. Scheybel 1641. Oblong 24mo (96 x 150 mm.). [xxxii], 222, [6]p. and THREE FULL-PAGE PLATES AND THIRTEEN FULL-PAGE TEXT ETCHINGS BY JAN VAN DER BORCHT, THE AUTHOR'S BROTHER, an otherwise unknown artist.

19th-century half-calf and tan boards (front hinge repaired), gilt spine label, old blue edges. \$14,000.00

Only Edition, the nineteen-year-old poet's first book. The first suite explores unrequited love, the second reciprocated love, and the third the good life — drinking, eating, laughing, smoking (three poems praise tobacco). The illustrations include a suitor pleading with his hard-hearted mistress who literally shows him the door, negotiations with a prostitute, Death claiming Cupid as he draws his bow... A QUATRAIN ON THE MONA LISA begins the volume. No copy in U.S. libraries. In good condition (eight leaves trimmed askew, one headline shaved, one quire slightly stained), a couple of margins uncut; signature of the bibliophile and champion of early Flemish literature C.-P. Serrure (*Catalogue* (1872) I: 841 "Rare...figures curieuses"). Praz, *Studies in 17th-Century Imagery* 281; Funck, *Le Livre belge à gravures* 261 & 282 "très rare"; Scheurleer, *Nederlandsche Liedboeken* 162.

"UN RECUEIL CURIEUX" — GRATET-DUPLESSIS

9. Buoni, Tommaso. *Nvovo Thesoro De' Prouerbij Italiani*. Venice, G.B. Ciotti 1604-1606. Two volumes in one. 8vo. [xl], 398, [2 blank]p. and [xxiv], 276 [r. 376]p.

19th-century crushed gilt-ruled green morocco, spine and title gilt, turn-ins gilt, marbled endpapers, all edges gilt. \$2450.00

Complete Set, First Edition of both volumes: a moral code for youngsters. These lively proverbs illuminate human nature, their meanings realized in the fables and novellas supplied by the author, who taught calligraphy in Venice. These texts would have made excellent student exercises: the proverb large and bold at the head of the sheet and its companion story below. Both volumes have detailed contents and subject access for ready reference. I have located one set of first editions in the U.S. (and that defective). In good condition (a few leaves browned).

Passano, *I novellieri italiani in prosa* I: 165-7; Pitre, *Bibliografia delle tradizioni popolari d'Italia* 2512-3; Gratet-Duplessis, *Bibliographie parémiologique* 416.

TWO BANNED BOOKS

10. Cassander, Georg. *Ordo Romanvs De Officio Missae*. [Issued with: *Liturgica de ritv et ordine dominicae coenae celebrandae*]. Cologne, Heirs of A. Birckmann 1561. Two parts in one volume. 8vo. [xvi], 69 [r. 68], 104 leaves.

CONTEMPORARY IVORY VELLUM (rubbed) with THE GILT BACHELOR ARMS OF JACQUES-AUGUSTE DE THOU, flat spine with a gilt-lettered title, double headbands of blue and yellow silk. \$6800.00

THE GREAT HISTORIAN OF HIS OWN TIMES, DE THOU READ AND COMMENTED FAVORABLY ON CASSANDER.

Only, and Second Editions, respectively. Towards the reunification of Catholics and Protestants, Cassander (1513-1566) sought common ground in the tenets and teachings of the early Church. In the first work, he takes up the meaning and significance of the fixed texts of the Mass, the *Ordo Missae*. In the second he draws on ancient, medieval and modern writers — Eastern and Western Rite — to make his ecumenical case. It was placed on the Roman *Index*.

The *Liturgica* first appeared in 1558 and a page-for-page reprint came out the next year. Birckmann's Heirs appended these 1559 sheets (less the preliminary quire of eight leaves) to the *Ordo* and sold them as a single volume. In good condition. VD 16 (online) ZV 12006.

“LA DERNIÈRE RAISON DES ROYS”

11. Chevillard, le sieur. *L'Œil Dv Canon...Necssaire A...Canoniers, Mousquetaires...Armures, & Fondeurs*. Paris, for the Author 1657. 8vo. [ii blank], FOLDING ETCHED FRONTISPIECE PORTRAIT, [xiv], 47, [2]p. and TWO FULL-PAGE ETCHED PLATES.

Contemporary gilt-ruled vellum over flexible paper boards (rubbed), GILT ARMS OF CARDINAL MAZARIN, flat spine gilt with a single vertical partly pointillé vine roll, all edges gilt. \$9500.00

Only Edition, PRIVATELY PRINTED, FOR DISTRIBUTION BY THE AUTHOR — AN EARLY CONTRIBUTION TO THE MANUFACTURE OF MILITARY AND RECREATIONAL FIREARMS. Chevillard describes his innovative new sighting mechanism for black powder weapons — shoulder-fired to heavy artillery — treats mensuration, gives a dictionary of terms and discusses the size of the explosive charge and the ball. To secure patronage, the author presented this copy to the de facto head of the French state, Cardinal Jules Mazarin, then directing the Franco-Spanish War. The present copy appears to be the only known with the folding frontispiece of Louis XIV (short split in the blank margin). I have located one example in the U.S. In good condition. Riling, *Guns and Shooting A...Bibliography* 147; not in the standard military bibliographies.

SURGERY, PHARMACY & A KEEN EYE

12. Codronchi, Giovanni Battista. *De Vitiis Vocis, Libri Dvo...ac Methodus testificandi*. Frankfurt am Main, Heirs of A. Wechel, C. de Marne and J. Aubry 1597. 8vo. 232p.



CONTEMPORARY BAVARIAN BLIND-TOOLED PIGSKIN BY CASPAR HORNEFFER over beveled wooden boards (EBDB w004241), rule frames enclose the central panel of the Crucifixion (front) and the Resurrection (rear), contemporary manuscript spine title, two brass catches and one brass clasp, edges sprinkled red.

With:

Scacchi, Durante. *Sybsidivm Medicinæ.* Urbino, B. and S. Ragusio 1596. 8vo. [xl], 405, [3]p. THREE FULL-PAGE AND TWO TEXT WOODCUTS.

With:

Bra, Hendrik van. *Medicamentorvm Simplicium...Catalogus.* Leiden, L. Elzevier 1597. 8vo. 110, [2 blank]p. \$9500.00

Illustrated on page 11.

Ad I: Only Edition: the “FIRST IMPORTANT WORK ON FORENSIC MEDICINE” and the “FIRST TREATISE DEVOTED SOLELY TO DISEASES OF THE LARYNX” (Garrison-Morton).

A milestone in forensic science, *The Method of Testifying* describes signs of poisoning and poisonous arrows, of acute and chronic disease, of abortion and of late term pregnancies. It investigates stages of bodily decay, wounds from different weapons and how offspring can bear witness to adultery. Sample autopsy reports provide templates for professionals.

An otolaryngological classic, *On Vocal Injuries* details the anatomy of the larynx, its common ailments and their remedies. In good condition (extreme top of the first line of title type neatly enhanced in pen).

Garrison-Morton 3244 & 1718; Durling 978; Nemec, *Highlights in Medicolegal Relations* 190; VD 16 C 4482.

Ad II: First Edition. This ILLUSTRATED SURGICAL MANUAL establishes techniques for treating gunshot wounds, removing cataracts and tumors, closing abscesses, performing hernia and bladder operations, etc. In good condition (one quire browned), some uncut lower edges, scattered contemporary manuscript annotations.

Albert et al., *Source Book of Ophthalmology* 2020; Durling 4088 (defective); EDIT 16 CNCE 36246.

Ad III: AN EARLY ELZEVIER, this pharmacological ready-reference of simples was intended to combat jaundice and edema. In good condition (one leaf torn with no loss).

Ferchl-Mittenwald, *Chemisch-pharmazeutisches Bio- und Bibliographikon* 65; Willems, *Les Elzevier* 31.

LAWYERS TAKE TO THE BOARDS

13. Coquillart, Guillaume. *Les Oevvres.* Lyon, B. Rigaud 1579. 16mo. 256p. Title woodcut of a dinner party.

19th-century gilt-ruled red morocco (hinges neatly repaired), gilt arms of Pierre-Adolphe du Cambout (1801-1873), *marquis* de Coislin, spine and title gilt, turn-ins gilt, all edges gilt. \$6800.00

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

shows. All were Saturday evening entertainments mounted weekly by law students and clerks and all incorporated dance.

Among a handful of medieval farces set in a courtroom, the *Plaidoyé* and *L'Enquête* explore women's "property rights" — claims to the same lover. The *Droits nouveaux* skewers the newly imposed rules for the royal courts, while the virtues of love and of war are argued in the *Blason des armes et des dames*. Addressing the audience in the first person, two of the stand-up routines narrate seductions, of a girl and of a married woman, both derailed at the last moment. The final monologue satirizes fashionable Parisian society, high and low. Less than a sixth of all Renaissance printings of any of work by Coquillart is reported by U.S. libraries. In good condition, a couple of margins uncut (one small hole touching two letters); unidentified bookplate of two books, bookplate of R.-J.-D. de Billy (1869-1953).

Harvey, *The Theatre of the Basoche* passim; Aubailly, *Le Monologue, le dialogue et la sottie* passim; Pinet, "French Farce: Printing, Dissemination and Readership from 1500-1560" in *Renaissance and Reformation XIV/XV* (1979) 111-131; Gay, *Bibliographie des ouvrages relatifs à l'amour* III: 488; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* XII: 946.

ANCIENT, MEDIEVAL & MODERN

14. Corrozet, Gilles. *Le Catalogue des antiques erections des Villes & Cites, Fleuves, & Fontaines.* Lyon, François Juste [1539]. 16mo (104 x 72 mm.). [iix], 84, [4] leaves. Bâtarde type (except the title and divisional title), THIRTY-FIVE TEXT WOODCUTS.

Late 18th-century blind-ruled black morocco, gilt-lettered spine, all edges gilt, yellow silk marker.

With:

Alberti, Leone Battista. *Hecatomphile...Ensemble les Fleurs de Poësie Francoyse.* Lyon, F. Juste 1537. 16mo. [ii], [126]p. Roman type, TWENTY-FIVE TEXT WOODCUTS, title in a fleuron frame.

With:

Lucianus Samosatensis. *De ceulx, qui seruent a gaiges es maisons des gros seigneurs & Bourgeois. Auec vne oraison...co[n]tre calumnie.* Lyon, F. Juste 1537. 16mo. [ii], [124], [ii]p. Roman type, FIVE TEXT WOODCUTS, title in the same fleuron frame as above (II), a woodcut Juste device on the final recto.

\$9850.00

Ad I: Three closely knit works. Poet, historian and bookseller, Corrozet (1510-68) mixes myth, tradition and fact in describing THE PRINCIPAL CITIES AND TOWNS of northern France. Translated by his son Claude, SYMPHORIEN CHAMPIER'S *TOPOGRAPHY* of southern France sketches its chief political centers, medical spas and commercial routes. Claude's own account of the PILGRIMAGE SITES in France binds the spiritual to the historical and physical.

Brun, *Le Livre illustré en France au XVI^e siècle* 159; Bouchereaux, "Recherches bibliographiques sur G. Corrozet" in *Bulletin du Bibliophile* 1948 398,9; Bechtel, *Catalogue des gothiques français* C-650; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* IV: 221,101.

Ad II: THE MOST LONG-LIVED RENAISSANCE MANUAL ON WORLDLY LOVE FOR WOMEN promotes a naturalistic view of sex, love and its passions. Music, painting,

literature, virtue and manners are the path to love, be it with a merchant, noble, academic or simple farmer. Picot proposes Clément Marot as the translator.

Juste appended the *Fleurs de poésie*, THE FIRST ANTHOLOGY OF MODERN FRENCH VERSE, much of it amorous. Contributors include Marguerite de Navarre, François I^{er}, Mellin de St. Gelais and Marot himself. Stamp of the École Royale Militaire (1751-76).

Kelso, *Doctrine for the Lady of the Renaissance* 12; Mayer, *Bibliographie des éditions de Clément Marot* 242; Picot, *Les Français italianisants au XVI^e siècle* I: 123; Gültlingen IV: 212,56.

Ad III: Second Copy Known of the Second and Final Edition of Jean Des Gouttes' translations. The first critiques malicious liars, the second the rich and privileged. MONTAIGNE WAS LUCIAN'S PRINCIPLE DISCIPLE in 16th-century France. The first printing survives in a single copy (Versailles — my thanks to Wm. Kemp for this); two three-line inscriptions by ?Launay, one dated 1626.

Brunet III: 1212 "fort rare"; USTC 77213 (Zürich only); Gültlingen IV: 211,49 (after Brunet); see Mayer's *Lucien de Samosate et la Renaissance française* 32-3 & 230 and Lauvergnat-Gagnière's *Lucien de Samosate et le lucianisme en France au XVI^e siècle* 87, 113 & no. 4022.

All three volumes are in excellent condition, and none is held by an American library. Juste imprints are notoriously fugitive. These are the first I've had.

"A BOLD AND SUCCESSFUL EXPERIMENT" — STUMP

15. Council of Constance. *Acta Scitu dignissima docte q[ue] co[n]cinnata Constantiensis concilii.* Hagenau, Heinrich Gran for Jakob Rynman 1500. 4to (217 x 153 mm.). [iv], [218], [2 blank]p. Gothic type, RUBRICATED.

17TH-CENTURY GILT-RULED RED MOROCCO WITH THE ARMS OF JEAN-BAPTISTE COLBERT, his gilt cipher in five spine compartments, the gilt-lettered title in the sixth, edges sprinkled red and blue. \$18,500.00

Illustrated on the outside rear cover.

First Edition. In its forty-five sessions from November 1414 to April 1418, the Council of Constance deposed three popes, elected one, ended the Western Schism, (partly) reformed ecclesiastical government and life, ruled on just war, reformed the curia, condemned Wycliffe and Hus as heretics and burned a couple that were to hand.

The Council's most famous decree, *Haec Sancta Synodus*, confirmed THE SUPREME AND INDEPENDENT AUTHORITY OF THE CHURCH COUNCIL, SUPERIOR EVEN TO THE POPE in matters of faith, unity and reform: a "revolutionary...decree...THE PRECURSOR OF THE PRINCIPLES OF MODERN CONSTITUTIONAL MONARCHY" (Stump). "From an ecclesiastical point of view, the Council of Constance may truly be said to close the medieval and to open the modern period" (*Catholic Encyclopedia* IV: 292).

This copy was bound for the Prime Minister of France, J.-B. Colbert (1619-83). It passed to one son then the other, then to his nephew (*Bibliotheca Colbertina* (1728) 5495); printed ticket of London theological bookseller C.J. Stewart (fl. 1837-82); bookplate of Berlin collector Wilhelm Richter from whom Rosenbach bought it; bookplates, stamp and manuscript note of Albert Ehrman (*Broxbourne Library* (1977) 199). Large and crisp, in fine condition, two outer margins uncut.

Stump, *The Reforms of the Council of Constance* passim; ISTC ic00800000; Goff C-800.

INCOMING

16. Cuoghi, Luigi. *Nella Solenne Profession Religiosa...Sonetto.* Ferrara, F. Pomatelli 1787. BROADSIDE PRINTED ON YELLOW SILK (592 x 352 mm.), 28 lines of letterpress, large woodcut initial, woodcut ornaments. \$1400.00

Issued on the admission of four Franciscan nuns to the monastery at Montara. Cardinal Alessandro Mattei (1744-1820), Archbishop of Ferrara consecrated the inductees. The poem is in his honor. In good condition (frayed, a few small imperfections, small stain to the right blank margin).

“EXCEPTIONELLE” — WILLEMS

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

Contemporary stiff vellum with overlapping edges (small hole in the rear cover), manuscript spine title. \$16,500.00

“A SELECT UNIVERSAL BIBLIOGRAPHY” (Breslauer & Folter). With nearly 20,000 titles, this is the largest, most international and most important 17th-century bookseller’s catalog. It served a cosmopolitan European clientele. The third generation typesetter, printer, editor and bookseller divided his Latin inventory into theology, law, medicine and varia. He imposed the same scheme on his holdings of French and German books. The Italian, Spanish and English language materials are in three straight alphabets. A fine, crisp copy.

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

THE BOY’S OWN BOOKS

18. Erath, Anton Ulrich von. *Conspectvs Historiae Brvnsvico-Lvnebvrgicae Vniversalis.* Braunschweig, M.G. Leuckart in Helmstedt for the Author 1745. Large folio (408 x 257 mm.). [xiix], 115, [15], [2], CVIII, [12]p. Tabular, large etched headpiece PORTRAIT OF THE TEN-YEAR-OLD DEDICATEE Karl Wilhelm Ferdinand of Braunschweig-Lüneburg (Kauffmann), title in red and black.

Contemporary half-calf and sprinkled paper boards (worn), spine and label gilt (crown slightly defective), edges sprinkled red. \$2200.00

Only Edition. THIS SELF-PUBLISHED FOLIO PRIVATE LIBRARY CATALOG was prepared for the princeling (1735-1806; ruled 1780-1806) based on the materials in his family’s library in Wolfenbüttel (now the Herzog August Bibliothek). With four thousand entries, the catalog covers the history, economy, law and prominent persons of Braunschweig-Lüneburg. It is among a small handful of tabular antiquarian bibliographies and one of a very few bibliographies compiled expressly for a child. It presents *what he needed to govern*. The duchy had close ties to the English crown, and Britain gets a goodly number of references. In good condition, engraved bookplate of local jurist F.A. von Veltheim (1709-75), stamp of Graf von Veltheim.

Besterman, *World Bibliography of Bibliographies* 1030; Loewe, *Bibliographie der hannoverschen und braunschweigischen Geschichte* 3.

RONSARD HAD IT TO HAND

19. Fabri, Pierre. *Le Grant et vray art de pleine rethorique*. Paris, J. Longis 1534. Small 8vo (136 x 91 mm.). [ii] vii [r. i]-clxiii, [2], lxxiii leaves. Bâtarde type, divisional title, main title in red and black.

Mid-19th-century gilt-ruled red morocco, spine ruled and lettered, gilt turn-ins, all edges gilt. \$8200.00

The most important 16th-century philological and linguistic study of French. Patterned on classical models, Fabri's guide to writing prose and verse first treats invention, disposition, elocution, memory, pronunciation and letter writing (including lovers' spats). In the second part, on prosody, he illustrates his points with excerpts from Molinet, Alexis, Meschinot and especially Chartier. One American library owns any antiquarian printing. A fine copy, 16th/17th century manuscript inscriptions of the Convent of St. Roch at Toulouse on the title, bookplate of La Germonière (*Catalogue* (1966) 159).

Gordon, *Ronsard et la rhétorique* passim; Bechtel, *Catalogue des gothiques français* F3 (incorrect pagination); Bères, *Poésie ancienne* 59 (this copy); Rawles, *Denis Janot... A Bibliographical Study* 30 (Janot issue).

PRIVATE LIBRARY AS BIBLIOGRAPHY

20. Farsetti, Tommaso Giuseppe. *Catalogo Di Storie Generali, E Particolari D'Italia*. Venice, P. Savioni 1782. 12mo. XII, 293, [3 blank]p. Farsetti's etched arms on the title.

Original binder's boards (shaken), uncut. \$2600.00

Only Edition. This collection catalog is THE FIRST GENERAL BIBLIOGRAPHY OF ITALIAN HISTORY (Besterman). Poet, fabulist and *buyer*, Farsetti (1720-92) gathered some fifteen hundred titles on the history of Italy, its cities, towns and famous families. Jacopo Morelli (1745-1819), librarian of the Marciana, compiled the *Catalogo* and later his institution acquired the books *en bloc*. Fresh.

Besterman, *World Bibliography of Bibliographies* 3225; Pollard & Ehrman, *Distribution of Books by Catalogue* 264 & Tab. XXXI.

FINISHING TOUCHES

21. Fourcroy, Antoine-François de. *Entomologia Parisiensis*. Paris, s.n. 1785. Two parts or volumes in one. 12mo. [iix], 544p. Typographic tailpiece (signed Regnault and dated 1776).

Contemporary calf-backed patterned boards (worn, hinges cracked), gilt spine and morocco label (chipped), red edges. SOLD

Only Edition, on the insects found in and around Paris. This built on E.L. Geoffroy's 1764 local entomology to which it added hundreds of new species and much new nomenclature.

THE ?AUTHOR (1755-1809) CORRECTED THESE PROOF SHEETS in manuscript, while his book was in press, turned them back for use by the printer then had them bound. Well into the thousands, the errors and improvements include page number-

condition (pale stain to the final leaves), signature of the Swedish collector Per Herta dated 1900.

Stammler & Langosch, *Deutsche Literatur des Mittelalters: Verfasserlexikon* II: 921-22; VD 16 F 2792.

“UNE PIÈCE DE VERS REMARQUABLE”

— DE NOLHAC & DOREZ

23. Gaguin, Robert. *De varijs vite humane inco[m]modis elegia.* [Paris, Michel Le Noir for Durand Gerlier 1498]. 4to (200 x 150 mm.). [ii], [5]p. Roman type, shoulder notes.

Crushed Jansenist brown morocco (Brugalla), vellum pastedowns and endleaves, gilt-lettered spine, all edges gilt. \$6800.00

Only Edition of these finely turned verses, a meditation on the brief transit of human life and an elegy on the death, on 7 April 1498, of Charles VIII of France, whom the author long served as diplomat and historian. “A leading exponent of the first humanist movement” in France (Bietenholz), Gaguin (1433-1501) helped bring the first press to Paris and fostered the early career of Erasmus.

This is one of three books printed by Le Noir in this type, here heavily leaded to allow interlinear student annotations. I have not traced a copy at auction in forty years. In fine condition.

Nolhac & Dorez, *Bibliothèque littéraire de la Renaissance* II: 134-5; Hauser, *Les Sources de l'histoire de France: XVI^e siècle* 363; Bietenholz, *Contemporaries of Erasmus* II: 69-70; ISTC ig00016000; Goff G-16.

WIT & WISDOM IN YOUR POCKET

24. Garnier, Philippe. *Thesaurus Adagiorvm Gallico-Latinorum... Tresor Des Proverbes François Expliques en Latin.* Frankfurt am Main, D. Custos 1612. 12mo. [xxiii], 790, [46]p.

19th-century brown morocco (rubbed), the blind arms of William Stirling Maxwell on the front panel and his blind cipher on the rear, gilt-lettered spine (crown and base worn), all edges gilt. \$2250.00

First Edition, THE LARGEST COLLECTION OF FRENCH PROVERBS PUBLISHED TO THAT TIME. These 5500 proverbs are arranged alphabetically by subject and accompanied by Garnier's Latin translation of each. Protestant, he emigrated to Germany and taught French at Giessen then Leipzig. In good condition (slightly browned, minor worming to six corners, a small spot on three leaves), bookplates of Sir William Stirling Maxwell and de Guinzbourg.

Arbour, *L'Ère baroque en France* 6505; Moll, *Sprichwörter-Bibliographie* 2151; VD17 23:288128B (erroneous pagination).

A FAMILY MONOPOLY

25. Gartner, Andreas. *Dicteria Proverbialia, Rhythmica...cum versione Germanica.* Frankfurt am Main, Heirs of C. Egenolff 1591. 8vo. 127, [61] leaves. Title in red and black.

Contemporary binding of a red and blue rubricated fifteenth-century vellum liturgical manuscript leaf over thin wooden boards (bumped, slightly wormed), wide pigskin spine with a Wild Man roll (18th-century endleaves), old red edges. \$1200.00

Arranged under nearly 400 subjects, most of these nearly 3500 Latin and German proverbs are not in other collections. The supplement is for good times — riddles, fortune telling and THE STATUTES OF AN IMAGINARY CLUB WHOSE FIRST RULE IS TO OBEY NO RULE. The Egenolff printed all twelve editions of the *Dicteria*. In good condition (minor worming to a dozen blank margins, pale stain to a few lower inner corners), bookplate of de Guinzbourg.

Moll, *Sprichwörter-Bibliographie* 1082; Goedeke II: 15,10; Richter, "Christian Egenolffs Erben 1555-1667" in *Archiv für Geschichte des Buchwesens* VII (1966) 567; VD 16 G 29.

TWENTY-FOOT PAGEANT OF HISTORY

26. *La Genealogie Et Descente Des Roys De France...Avec Levrs Effigies.* Paris, J. IV Le Clerc 1595.

FOURTEEN-SHEET MONUMENTAL PRINT 33.2 x 610.8 cm. or 1 ft. 1 in. x 20 ft. (sheets 327/45 x 427/47mm.).

THIRTEEN FULL-SHEET WOODCUTS IN CONTEMPORARY COLOR AND HEIGHTENED IN GOLD (lettered A to N) with ONE FULL-FIGURE AND SIXTY-TWO BUST PORTRAITS OF THE KINGS OF FRANCE horizontally laid out along a woodcut genealogical tree. The trunk and branches have letterpress biographies of the French kings in woodcut cartouches, three smaller woodcut portraits, fourteen brief(er) biographies in letterpress frames and twenty-two woodcut coats of arms of the provinces of France; letterpress title-sheet.

Sheets mounted on heavy 18th-century paper (355 x 462 mm.) and bound on stubs in 19th-century red half-morocco and marbled boards (hinges rubbed), gilt-lettered spine title. \$45,000.00

Illustrated on page 20.

THIS PAPER TAPESTRY links visual and material culture, image and text, architectural decoration and book illustration. It reads left to right and presents more than a millennium of sovereign French dynasties. Woodcutter, printer and publisher, Jean Le Clerc combined commerce, politics, pedagogy and ornament in this elongated frieze, which delighted and educated.

To be pasted onto walls, ceilings and chimney breasts or backed with linen and hung like a painted canvas, it adorned the interiors of private dwellings of aristocrats and urban burghers, town halls, bathhouses and taverns: as portable as ephemeral.

Three editions survive — 1583 (13 leaves, no letterpress "title", obviously before the portrait of Henri IV; BnF, Angers BM, Basel UB, V&A), 1585 (as 1583 but with a letterpress "title"; HAB) and 1595, the present unique example with the full suite of portraits.

That offered here concludes with an exquisite etched and engraved likeness of the newly crowned Henri IV, beautifully colored then cut out and mounted into the woodcut cartouche left blank for it. In the early 17th-century "oversized prints disappeared with the waning of the woodcut as a dominant technique" (Silver & Wyckoff). With its concluding image in intaglio, the *Genealogie* bears witness to this transition.

A luxury set of popular prints in superb contemporary color. Notably, the portraits of Charles VII and Louis XI are present here (minor paper flaws in the title and sixth woodcut sheet affect two dozen letters).

Grivel, *Le Commerce de l'estampe à Paris au XVII^e siècle* 249; see Brunet I: 14-15 (1583) and UCBA Suppl. 235 ("1582" ?= 1583) and Saffroy's *Bibliographie généalogique, héraldique et nobiliaire de la France* 10276 (1583, "fort rare") & 10283 (Vve. D. de Mathonière [1595] = 1596, otherwise unrecorded and not located) and Wyckoff & Silver's "Size Does Matter" in *Grand Scale: Monumental Prints in the Age of Dürer and Titian* 11.

SHE KNEW

27. Genlis, Stéphanie-Félicité, marquise de Sillery. *De L'Emploi Du Temps*. Paris, [M. Du Breuil for] A. Bertrand 1824. 8vo. Frontis., xxxii, 263, [1]p. Etched frontispiece of Death snatching a maiden from her pastimes (Delvaux after Chasselat).

Contemporary blue calf-backed marbled blue boards, gilt-ruled flat spine with blind ornaments in the compartments, gilt-lettered title, edges marbled blue. \$750.00

First Edition. This remarkable woman (1746-1830) published some eighty books, tutored royals, fled during the Revolution, found favor with Napoleon and supported herself teaching music and writing professionally. Here she tells how best to organize the day's activities for children, adolescents, adults and the aged. Set a template every morning, exercise vigorously, get a secretary.... She presciently notes that mechanization — lithography, the sewing machine, the steam engine — raises unemployment among the poor. In good condition. Broglie, *Madame de Genlis* 440-1 & 495; Cioranescu 30695.

METALLURGY, MEDICINE & CHEMISTRY

28. Gherli, Fulvio. *Il Proteo Metallico*. Venice, G. Corona 1721. 8vo. [xvi], 262, [2]p.

Contemporary binder's boards, manuscript-lettered title, uncut.

\$1500.00

Only Edition. "A very rare and highly interesting work which contains much practical chemistry" (Duveen). It describes the physical and chemical properties of mercury, gold, silver, copper, tin, iron and lead. It also discusses the salts of these metals and touches on alchemical matters like *aurum potabile* and the philosopher's stone. Gherli (1670-1735) was physician to the Prince d'Este then to the Duke of Guastalla. In good condition (slightly foxed, pale stain to a few blank corners). Duveen, *Bibliotheca alchemica et chemica* 248; Neville, *The Neville Historical Chemical Library* I: 521.

FROM PAINTING & SCULPTURE TO MINIATURE TO WOODCUT

29. Giovio, Paolo. *Vitae Duodecim Vicecomitum Mediolani Principum*. Paris, R. Estienne 1549. 4to. 199p. TEN FINE NEARLY FULL-PAGE WOODCUT BUST PORTRAITS (some signed with the Lorraine cross).

18th-century glazed mottled calf (rubbed), flat spine gilt with flowers and a gilt-lettered morocco label (hinges neatly repaired), red edges, yellow silk marker. \$8500.00

First Edition, PRINTER'S PRESENTATION, one of only five illustrated books produced by Robert Estienne. The woodcut portraits follow the illustrations in Giovio's illuminated dedication manuscript, presented to Henri II to flatter his claims to Milan. Giovio (1483-1552) identifies his iconographic sources beneath the woodcuts.

ROBERT ESTIENNE GAVE THIS COPY TO JEAN QUINTIN (1500-61), author of over dozen books, professor of canon law at Paris, frequent traveler in the Middle East and member of the Order of Malta. Now faint, the inscription reads *Quintinus Haedus Juris doctor et ordinarius professor Lutetiae Dono Typographi*. In 1582 Senlis lawyer Philippe Delahaye signed the title (also faint). In nice condition, bibliographic and historical notes on the front flyleaf, partly in the hand of Elie Louis Marie Adéodat, *comte de Palys* (1836-1908), bookplate of Château Clays-Palys. Mortimer, *French* 248; Brun, *Le Livre illustré en France au XVI^e siècle* 228; Bernard, *Geofroy Tory* 234-5 with reprod.

WHEN HE CLAIMED THE SUN

30. Gissey, Henri. *Les Emblemes Et deuises du Roy...en la Caluacate Royale, et Course de bague...1656*. [Paris], Henri Gissey 1656 (altered in contemporary manuscript to 1662). 4to (197 x 136 mm.). Etched architectural title with the dedicatee's arms, Gissey's etched dedication and TWENTY-FIVE ETCHED EMBLEMS PRINTED ON RECTOS ONLY (Nicolas Cochin after Gissey).

EARLY EIGHTEENTH-CENTURY GILT-RULED CITRON MOROCCO, spine and title gilt, edges mottled red and blue.

With:

[Gissey, Henri]. [*Emblems & Devices of the 1662 Carrousel*. Paris, H. Gissey 1662]. 4to. FIFTY-FIVE UNSIGNED ETCHED LEAVES OF EMBLEMS PRINTED ON RECTOS ONLY.

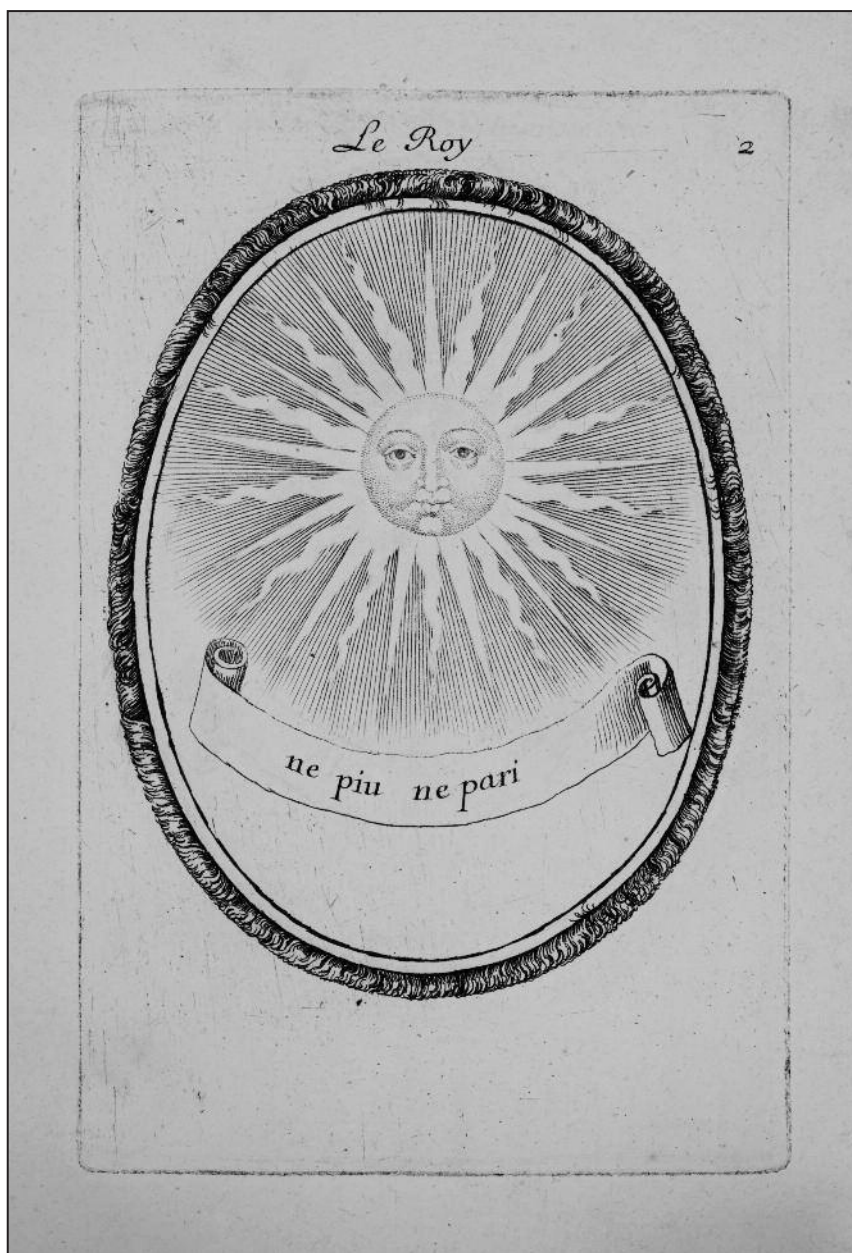
With:

Mancini, Alphonse. [*Emblems in Praise of Cardinal Mazarin*. Caption title:] *Eminentissimo Cardinali...tu celebrando nomini....* [Paris], s.n. [1656]. 4to. TITLE AND SEVEN ETCHED LEAVES OF EMBLEMS PRINTED ON RECTOS ONLY (Cochin after Gissey; numbered 1-8 in early manuscript). \$45,000.00

Illustrated on the facing page.

THESE THREE FUGITIVE EMBLEM SUITES CIRCULATED PRIVATELY, FOR PRESENTATION ONLY. In or soon after 1662 they were gathered in the order they are now.

Close to Louis XIV from childhood and long living in apartments adjoining the king's at the Louvre, Henri Gissey (1621-1673) oversaw the workshops that provi-



None greater nor equal. No. 30.

sioned royal ceremonies, theatrical entertainments, coronations, festivals and funerals. He managed every detail in the production of the luxury items that accompanied public projections of royal power.

The first two of these beautiful souvenirs record the emblems and devices chosen and carried by the king and his companions in the equestrian festivals of March 1656 (when Louis still followed Mazarin's direction), and in June 1662, when Louis XIV symbolically announced his personal rule of France (after the birth of a son and the death of his chief counselor). The third set of emblems Gissey executed for the favorite nephew of Cardinal Mazarin.

Ad I: In 1656 for a splendid Run at the Ring, the seventeen-year-old LOUIS XIV CHOSE TO DECORATE HIS SHIELD WITH THE SUN, the symbol thereafter associated with him. Gissey's prints memorialize this *premier*. I have located three examples in the U.S.

Ad II: In 1662, married with a male heir and governing on his own, Louis commissioned a magnificent two-day equestrian spectacle, and Gissey again etched the emblems. I have located one copy in the U.S.

Ad III: Age twelve in 1656, Alphonse Mancini, Mazarin's favorite nephew, commissioned Gissey to execute these eight poignant emblems for his uncle, the Cardinal, who, on the boy's death two years later, withdrew from society for months. I have not located a copy outside Paris.

Bound in is a folding plate with the obverse and reverse of an emblematic medal struck c. 1708/9 (numbered 9 in early manuscript).

The bibliophile Jean-Baptiste Denis Guyon de Sardière (1674-1759) signed the first and last leaf of the volume (*Catalogue* (1759) 1156). This may have figured among his purchases made in 1724 from the library of Château d'Anet, property of the dukes of Vendôme. Gissey was an intimate of François de Vendôme *duc* de Beaufort, and, in August 1669, directed his funeral at Nôtre-Dame.

In fine condition.

On the 1656 and 1662 emblems:

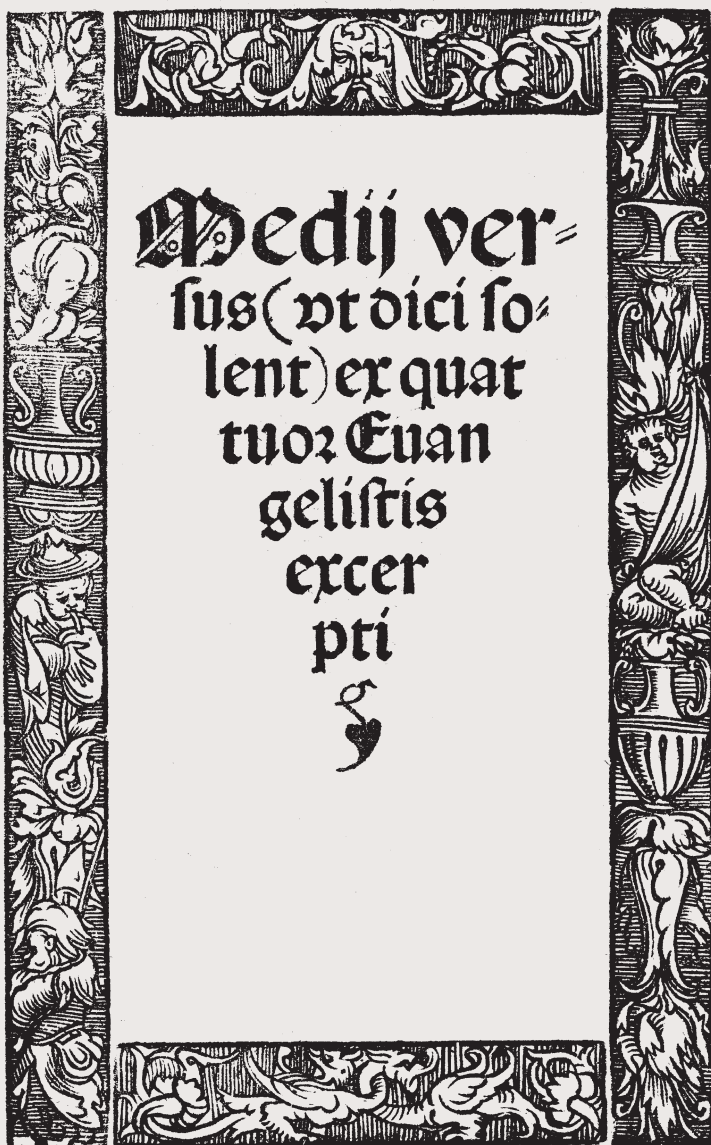
Adams et al., *A Bibliography of French Emblem Books* F.271; Saunders, *The Seventeenth Century French Emblem* 18 & 279-81; Castelluccio, *Les Carrousels en France du XVI^e au XVIII^e siècles* 20-32, 147-9 & reprod. 150-69; Moine, *Les Fêtes à la cour du Roi soleil* 73-6; Vanuxem, "Des fêtes de Louis XIV au Baroque allemand" in *Cahiers de l'Association internationale des études françaises* 9 (1957) 91-102; AKL 55: 367-9.

On the 1656 emblems:

Praz, *Studies in 17th-Century Imagery* 354 "Rare"; Watanabe-O'Kelly & Simon, *Festivals and Ceremonies A Bibliography* 1825; Ruggieri, *Catalogue* (1873) 487 "fort rare"; Gérin-Pierre, "H. Gissey, C. Vigarani et les premières fêtes de Versailles" in *Gaspare & Carlo Vigarani...de la Cour...de Louis XIV* edd. Baricchi & La Gorce 309-10; BN, *Inventaire du fonds français...XVII^e siècle* 3: 67,770-94; Bossuet, *Catalogue des livres relatifs à...Paris* (1888) 1937 "très rare"; Montaignon, *H. de Gissey...Dessinateur ordinaire des plaisirs et des ballets du roi* 9-10.

On the Mazarin emblems of 1656:

Montaignon, "Inédits sur les artistes français" in *Revue universelle des arts* 6 (1857) 252-4; BN, *IFF...XVII^e* 3: 69,799-806; Thieme-Becker 14: 201; Loskoutoff, "Fascis cum sideribus II, les devises du cardinal Mazarin" in *Journal des savants* (2003) 186-9.



EYEWITNESS & PARTICIPANT

31. Godoi, Giovanni de. *Comentari Della Gverra Fatta Nella Germania da Carlo Quinto Imperadore.* Venice, [B. Costantini for] Comin da Trino 1548. 8vo. 59 leaves.

Contemporary vellum wrapper long-stitched through the spine.

\$2200.00

Only Edition, a day-by-day matter-of-fact narrative of the Schmalkaldic War (1546-7) in which Godoi served as an Imperial cavalry captain under the Prince of Sulmona. A modest copy (outer margins stained, short splits in a half dozen leaves with no loss), early signature of Pietro Borgia.

Ayala, *Bibliografia militare-italiana* 287; EDIT 16 CNCE 21406.

CLIFF NOTES

32. Gospels. *Medij Versus (ut dici solent) ex quattuor Euangelistis excerpti.* [Augsburg, S. Otmar] c. 1515. 4to. [ii], [29]p. Among the grotesques and griffons in the four-block historiated white-line title border is a putto mooning the reader.

Pastepaper over boards, gilt label on the front panel, old yellow edges.

Illustrated on page 25.

\$5400.00

Only Edition. Credited to "Medius", an amorphous compiler of moral verses, this slims the Evangelists' works by 90%, to fifty-two hundred words and was intended for memorization by family members, catechumens and young students. The contrast is bright, the footing sure, the point clear. For example, the twenty-five verses of John 2 become: "Make not my Father's house a house of trade". (tr.) *Next.* No copy held by a U.S. library. In good condition.

VD 16 M 1876.

MEDIEVAL SAINTS

33. Gregorius, Saint, bp. of Nyssa. *Liber, Qvi Catecheticvs maior.* Paris, G. Chaudière 1568. 8vo. 106 [r. 104] leaves.

17th-century gilt-ruled brown sheep (worn, rebacked), GILT ARMS OF JEAN-JACQUES CHARRON MARQUIS DE MÉNARS, red edges.

With:

Anselm, Saint, abp. of Canterbury. *De Felicitate Sanctorvm Dissertatio.* Paris, S. Cramoisy 1639. 8vo. [xii], 46, [2 blank]p.

With:

Ildephonsus, Saint, abp. of Toledo. *De Virginitate S. Marie Liber.* Paris, S. Nivelles 1576. 8vo. [xiix], 88 [r. 80], [10] leaves.

\$5500.00

Ad I-III: Doctrinal, instructional and devotional works, all scarce. In nice condition.

Ad I: Only Edition of Pierre Moreau's translation of this 4th-century catechism.

Nôtre Dame canon Jean de St.-André lent him the Greek manuscript, which also contained the four short texts printed at the end.

Altenburger & Mann, *Bibliographie zu Gregor von Nyssa* 29; Olivier & Monégier du Sorbier, "Morelliana" in *Revue d'Histoire des Textes* 17 (1987) 73-218, esp. 117-24.

Ad II: *Editio Princeps* of St. Anselm's sermon on eternal happiness. Jesuit J.-B. de Machault (1591-1640) edited it and put it in print.

Fabricius, *Bibliotheca latina* I: 107 (the 1612 edition is a ghost); Sommervogel-deBacker V: 259,6.

Ad III: *Editiones Principes* of four Mariological works by the Spanish saint (c. 610-667) and first edition of Franciscan François Feuwardent's (1539-1610) recension of *On the Virginity of Saint Mary* — "It deepened the devotion of the Spanish people, writers, and artists to the Blessed Virgin" (*NCE* 7: 358).

Fabricius II: 241-42; not found in Palau.

The volume belonged to Jean-Jacques Charron *marquis* de Ménars (1643-1718), Cardinal A.-G. de Rohan then Chas. de Rohan *prince* de Soubise (manuscript shelf-mark; *Catalogue* (1788) 821), manuscript ownership inscription dated 1883, book-plate of James Douglas (1837-1918).

FOUR-HAND TRANSLATION

34. Horace. *Les Œuvres*. Paris, [P. Le Voirrier for] G. Auvray 1588. 8vo. [iix], 92 [r. 94], [1], [1], 68, 68 leaves.

19th-century English red morocco, broad outer blind frame around two gilt frames, spine, title and date gilt, turn-ins gilt, all edges gilt, green silk marker. \$3200.00

Only Edition. THE FIRST INTEGRAL TRANSLATION OF THE WORKS OF HORACE INTO ANY MODERN LANGUAGE. The only earlier attempt (1584) was stitched together from four disparate versions. In 1582 brothers Robert (1541-90) and Antoine (1542-90) A(i)gneaux produced a French Virgil. Here their vernacular version faces the original, inviting comparison. In good condition (one quire browned).

Cioranescu 13024; Schweiger I: 439; Frère, *Manuel du bibliographe normand* I: 9; Renouard, *Imprimeurs & libraires parisiens du XVI^e siècle* I: 626 (State A).

"ONE OF THE MOST REMARKABLE BOOKS ON FIREWORKS"

— HODGKIN

35. Isacchi, Giovanni Battista. *Inventioni*. Parma, S. Viotto 1579. 4to. [xvi], 170, [9]p. THIRTY-SEVEN FULL-PAGE AND FOUR TEXT WOODCUTS OF EXTRAORDINARY MANUFACTURE (three signed C.R.), full-page woodcut arms of the dedicatee, full-page woodcut portrait of the author.

19th-century cloth-backed marbled boards (rubbed). \$5500.00

Only Edition: "A RARE BOOK OF CONSIDERABLE CHEMICAL INTEREST containing over fifty inventions and secrets of gunpowder formulations...for making FIREWORKS FOR MILITARY AND FESTIVE USE" (Neville). An engineer and the chief of artillery to Duke Alfonso of Mantua, Isacchi also directed festivals in Bologna, Mantua, Novellara and Reggio. His "mechanical schemes are startlingly original" (Hodgkin).

They include gunner's instruments, a telegraph and a horseless carriage. He . In good condition (slightly foxed), some lower and outer margins uncut, bookplate of military collector Mark Dineley.

Mortimer, *Italian* 242; Ayala, *Bibliografia militare-italiana* 34-5; Philip, *Bibliography of Fireworks* 1020.1; Neville, *The Neville Historical Chemical Library* 682; Ruggieri *Catalogue* (1-4.VI.1885) 457; Hodgkin, *Rariora* III: 8.

A GRIFFON DOES NOT A GRYPHE MAKE

36. Justinian I, Emperor. *Edicta: Item, Ivstini, Tiberii Ac Leonis Augustorum Nouellæ Constitutiones. H. Agylæo.* Lyon, G. Rouillé 1571. 16mo. 913, [13], [2 blank]p. Greek text and its Latin translation on facing pages, ruled in red.

Contemporary Lyonese gilt ivory vellum with overlapping fore-edges, ruled panels with a right-facing griffon in the center, flat spine with a gilt daisy in each compartment, early manuscript spine title, evidence of four green silk ties, blue and yellow silk headbands.

With:

Justinian I, Emperor. *Institvtionvm Lib. Qvattvor.* Lyon, G. Rouillé 1571. 16mo. 361, [7]p. \$1800.00

Ad I-II: Part of Lyon's fierce competition in domestic and export law book production. An international product in local garb. In good condition.

Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* X: 172,742 & 172,740.

F.A.Q.

37. Khraisser, Sebastian. *Repertoriwm Electoralis Ivris Bavarici, Das ist: Ordenlicher Begriff vnnd Inhalt der Rechten.* Munich, C. Leyser 1640. 8vo. [ii], 474 [r. 476]p.

Contemporary blind-ruled vellum over bevelled boards (slightly spotted), on the front panel the gilt initials I.G.B.D.P. and date 1649 above unidentified gilt arms, blind-ruled spine, brass clasps and posts. \$1850.00

First Edition. For practicing lawyers, most of the roughly eight thousand alphabetic entries in this index to Bavarian civil and criminal law are cast in the form of a question — “Can a wife sell property without the knowledge of her husband?”, “Can Inquisition and civil legal charges can be brought simultaneously?”. No copy located in American libraries, not found in Lipen's *Bibliotheca realis juridica*. In good condition.

VD17 12:125143S (BSB only).

WHAT THE BOYS DO

38. Le Brun, Laurent. S.J. *Institvtio Ivventvtis Christianae.* Paris, S. and G. Cramoisy 1653. 12mo. [xii], 268, [2], [2 blank]p. Small title etching of St. Lawrence.

Contemporary richly gilt sheep (rubbed, corners chipped) with a foliage

roll, leafy sprays with hearts, small pointillé tools and solid circles, central oval gilt-lettered IACOBVS (front) and FAGART (rear), spine compartments and title gilt (base damaged), all edges gilt. \$2600.00

First Edition, on the daily routine in Jesuit lower schools. TWO CHAPTERS ARE DEVOTED TO READING — ONE OF GOOD BOOKS, THE OTHER OF BAD. Other chapters treat table manners, study habits, physical fitness, classroom discipline, friends, jokes and various excesses of character. In good condition (one tear touching a few letters). Sommervogel-de Backer IV: 1630,7.

FROM ROYAL GRANDEUR TO RUIN

39. Le Marquant, Louis F.A. *Description Du Château D'Anet*. Chartres, [Marie Lagarde] Widow of F. Le Tellier 1776. 12mo. [ii], 104, [2 blank]p.

Contemporary gilt-ruled red morocco (joints neatly restored), gilt turn-ins, GOLD PAPER ENDLEAVES, flat spine and green morocco label gilt, all edges gilt. SOLD

First Edition of this fugitive guide book to the castle built and furnished for Diane de Poitiers. ARCHITECT PHILIBERT DE L'ORME executed the royal commission. This walking tour focuses on art, architecture, fountains, sculpture, scientific instruments, the private apartments, paintings, marquetry, billiard room, gardens, canals and, of course, the celebrated chapels. As in the copies of the *duc* de Penthievre, then the château's proprietor and the richest man in France, the final leaf of this example bears ten lines of elegant contemporary manuscript *Additions et corrections*. Le Marquant managed the estate, which was demolished during the Revolution. Marie Lagarde is known for *very* few books: she was only active 6 September to 20 December 1776. I have found one example in U.S. libraries and none of either reprint. A fine copy, luxurious and chic, 19th-century bookplate of Violet Baroness Leconfield (1892-1956).

UCBA II: 1310; Ganay, *Bibliographie de l'art des jardins* 97; Pohler, *Bibliotheca historico-militaris* III: 72; Arbour, *Dictionnaire des femmes libraires* 349 (this book).

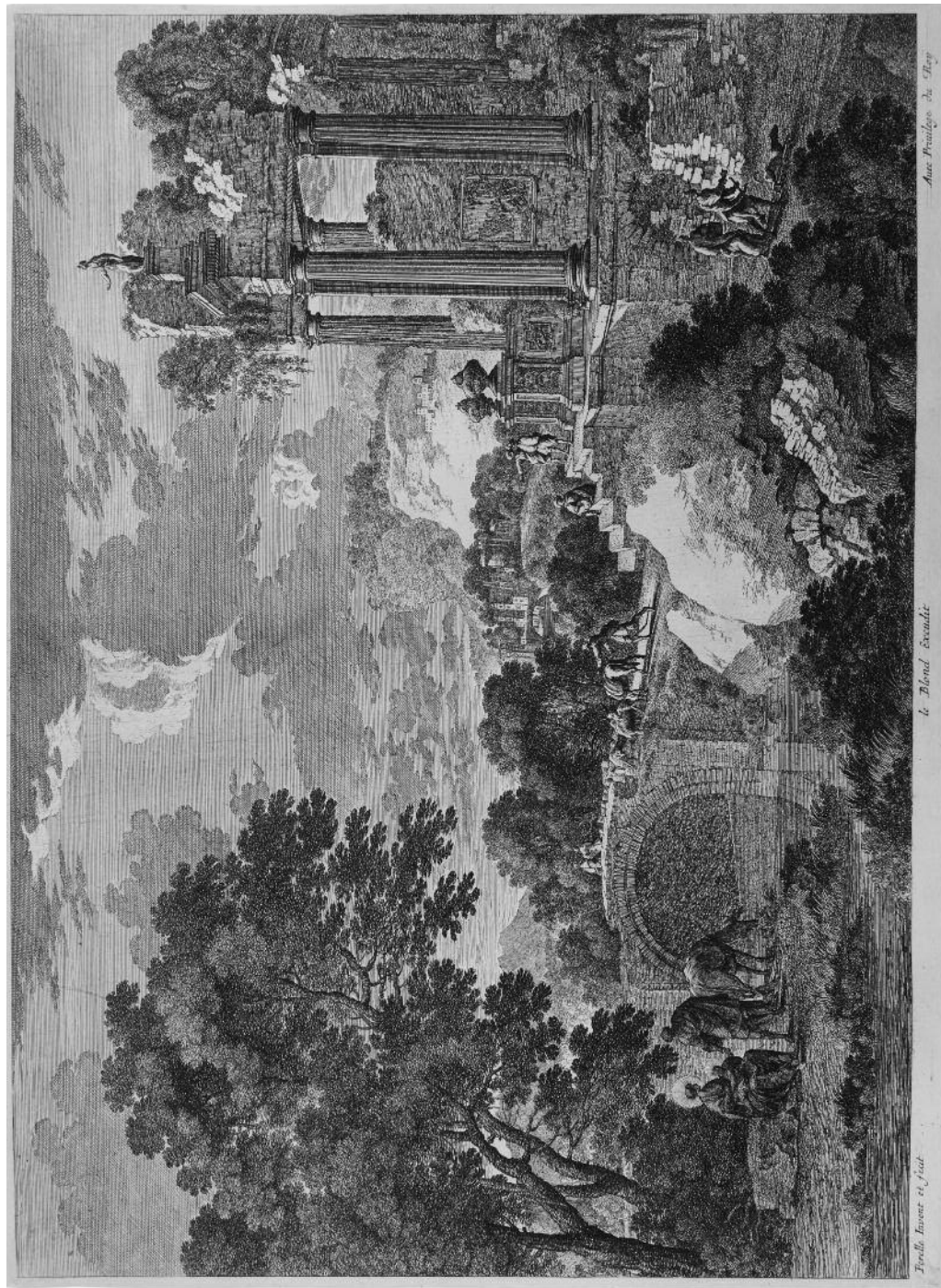
A MEDIEVAL CITY

40. Le Moine. *Histoire Des Antiquités De La Ville De Soissons*. Paris, [P.-A. Le Prieur] for P. Vente 1771. Two volumes in one. 12mo. [vi], xlv, 202p. and 261, [3]p.

Contemporary gilt-ruled red morocco, drawer handles in the corners, flat spine and morocco label gilt, turn-ins gilt, gilt embossed endpapers of stars and dots, all edges gilt. \$2350.00

Only Edition, the author's only book — a detailed history of Soissons to the year 980, based on printed and archival sources. This describes architectural features, MEDIEVAL MANUSCRIPTS IN THE CATHEDRAL LIBRARY, inscriptions, military campaigns, synods, local saints, royal celebrations, monasteries.... I find one other copy in the U.S. In excellent condition.

Chevalier, *Répertoire des sources historiques du Moyen âge*. *Topo-bibliographie* II: 2980; Lelong, *Bibliothèque historique de la France* III: 34877; Cioranescu 39133.



FOR TOWN & COUNTRY — REAL & IMAGINED

41. Lepautre, Antoine. *Plans et Elevations du Corps de L'Eglise du Port Royal*. Paris, s.n. before 1652. Large folio (475 x 349 mm.). Five leaves with five unnumbered etched plates of plans for the Port-Royal Abbey in Paris.

Contemporary vellum over stiff boards, four green ties.

With:

Lepautre, Antoine. [*Desseins de plusieurs plans d'églises, palls et chasteaux*]. Paris, s.n. before 1652. Large folio. Forty-nine leaves with fifty-two unnumbered etched plates.

With:

Perelle, Gabriel. [*Views of the ruins of Rome and environs*]. Paris, P. Mariette [1646]. Large folio. Six leaves with six numbered etched plates (Perelle after Dutch painter Jan Asselijn).

With:

Perelle, Gabriel. [*Views of the ruins of Rome and environs*]. Paris, P. Mariette c. 1646. Large folio. Six leaves with six numbered etched plates (Perelle after Asselijn).

With:

Perelle, Gabriel. [*Views of the ruins of Rome and environs*]. Paris, P. Mariette c. 1646. Large folio. Six leaves with six numbered etched plates (Perelle after Asselijn).

With:

Perelle, Gabriel. [*Etchings of landscapes and classical ruins*]. Paris, J. I Le Blond c. 1650. Large folio. Ten leaves with ten unnumbered etched plates.

With:

Perelle, Gabriel. [*Etchings of landscapes and classical ruins*]. Paris, J. I Le Blond c. 1650. Large folio. Four leaves with four unnumbered etched plates.

With:

Marot, Jean. [*Planches des quarts de plafonds*]. [Paris], s.n. c. 1650. Large folio. Two leaves, each an etched ceiling design. \$12,000.00

Illustrated on the facing page.

Ad I-VIII: Based on the antique and the contemporary, this SUPERB ALBUM OF NINETY-ONE PLATES IN RICH EARLY IMPRESSIONS presents three Parisian architects' ideal and realized designs for exteriors and interiors at the height of the French Baroque.

Ad I-II: Essentially Antoine Lepautre's *Complete Works* — all in first state — these strikes appeared prior to his 1652 privilege and title leaf. The plates are notable for their dramatic handling of space and their sculptural approach to mass. Lepautre (1621-1679) was "the chief representative of the baroque episode in French architecture.... The examples...are evenly divided between four projects consisting of highly imaginative fantasies on country houses...and four built works" (Millard). The latter include the Chapelle de Porte Royale, the Hôtel de Beauvais and Hôtel de Fontenay-Mareuil. The country house proposals influenced Bernini (his east face of the Louvre), Boffrand and Ledoux.

Préaud, *Graveurs du XVII^e Siècle: Antoine, Jacques, et Jean Lepautre* 14-34: 3-5, 7-58,

60-61; Berger, *Antoine Le Pautre* passim; see Weibenson & Baines, *The Mark Millard Architectural Collection French Books* 96.

Ad III-VII: Gabriel Perelle's (1603-1677) highly romantic and tranquil Italianate landscapes and ruins. Eighteen of the plates comprise the desirable "Views of the Ruins of Rome and Environs", a collaboration with the Dutch painter Jan Asselijn, long a resident of Rome.

Hollstein, *Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700 I*: 44.

Ad IIX: Two plates from Marot's *Ceiling Sections*.

Mauban, *Jean Marot: Architecte et graveur Parisien 176-177*.

All eight suites are in excellent condition, Vershbow bookplate.

IT'S A BIRTHDAY

42. Lith, Tido Heinrich von der. *Panegyricus Quo Augustum Natalem Serenissimi...Friderici Regis Borussiae...&...Restauratoris Academiae Vindrinae.* Frankfurt an der Oder, C. Zeitler [1706]. Folio (323 mm.). [iv], [22]p.

Contemporary gilt-ruled calf (rubbed, front panel slightly damaged), fleuron roll frame, drawer handle tools around an imperial crown and unidentified arms, flat spine, all edges gilt. \$700.00

Only Edition of this oration, addressed to Friedrich I of Prussia, on the bicentennial of the founding of his staunchly Catholic university at Frankfurt a.d. Oder. Lith (1678-1712) was Professor of Eloquence there. No copy in the U.S. In good condition, not in Erman-Horn.

"UNA SUMA DE CULTURA HEBRAICA ÁUREA" — REYRE

43. Luíz, de São Francisco. O.F.M. *Globvs Canonvm Et Arcanorvm Lingvæ Sanctæ Ac Divinæ Scriptvræ.* Rome, [A. Gardano and F. Coattino for] B. de Grassis 1586. 4to (233 x 160 mm.). [xxxvi], 937, [51]p. Partly tabular, ETCHED ARCHITECTURAL TITLE with emblems, St. Francis and the Medici arms (signed PG and GP).

CONTEMPORARY ROMAN BINDING OF RICHLY GILT RED MOROCCO (restored), outer border of roundels and foliage (Battistuzzi 5), panels covered in curved vines, large azured foliage adorned with hearts, arabesques and solid dots, grotesque central cartouche with unidentified arms (five stars); the four raised spine bands are bordered by a narrow chain roll, each compartment with two impressions of a foliage roll of solid leaves (Battistuzzi 1 and 4), all edges gilt, manuscript 86 on the lower edge. \$14,500.00

Illustrated on the facing page.

Only Edition: a principal work of the Spanish Golden Age on Hebrew philology and culture. Luíz explains Hebrew orthography, grammar, syntax, points and accents. He takes a harsh view of the superstition, magic and secret mysticism that burdened much Jewish and Christian study of the Kabbalah, as he sought to align the latter with the orthodoxy of Post-Tridentine Rome. He also supplies A TEN-PAGE BIBLIOGRAPHY — THE FIRST OF HEBRAICA? An excellent copy, a few margins uncut, bookplate of the botanist and Parliamentarian Charles Lacaita (1853-1933).



Compiled over half a century. No. 43.

Reyre, "Fray Luis de San Francisco, un hebraísta cristiano del Siglo de Oro frente a la cabala rabínica" in *Criticon* 75 (1999) 69-89; Secret, *Les Kabbalistes chrétiens de la Renaissance* 223; Fürst, *Bibliotheca judaica* I: 288; EDIT 16 CNCE 34638.

For the binding see Battistuzzi, *Legatura romana barocca 1565-1700* 1 (1569-9, arms of Pius IV), 4 (c. 1576, arms of G. Boncompagni bastard son of Gregory XIII) & 5 (1576, arms of Gregory XIII).

"A LANDMARK IN THE HISTORY OF ARABIC STUDIES IN THE WEST" — FÜCK

44. Luqman, *The Sage*. [Arabic title:] *Fabvlæ Et Selecta Qvædam Arabvm Adagia*. Leiden, Thomas Erpenius at his Oriental Press 1615. 8vo. [xvi], 78, [1]p. Unvocalized Arabic type (roman for Latin), a woodcut Erpenius device on the title and final recto.

Half-vellum and pastepaper boards, manuscript-lettered title, old green edges.

With:

Erpenius, Thomas. *Rvdimenta Lingvæ Arabicæ*. Leiden, the Author at his Oriental Press 1620. 8vo. [xvi], 184, [55]p. Vocalized Arabic type (roman and italic for Latin), the same title device as above (I).

With:

Erpenius, Thomas, ed. [Arabic title:] *Proverbiorvm Arabicorvm Centuriæ duæ*. Leiden, J. Maire for T. Erpenius 1623. 8vo. [xvi], 134, [1]p. Typography and device as above (II). \$8500.00

Ad I: First Edition, THE FIRST FABLES IN ARABIC, THE FIRST BOOK FROM SCHOLAR-PRINTER ERPENIUS' PRESS, printed with types he designed and had cut and cast. THIS IS THE FIRST ARABIC TEXT TO BE EDITED ALONG SCIENTIFIC LINES. For each fable, he provides a Latin translation and notes on specific words or usages. A clutch of Arabic proverbs concludes the volume. "These fables and proverbs maintained their primary position in Arabic studies to the late 19th century" (Fück, tr.). The Luqman manuscript he used is now in the Bodleian Library. ?Eighteenth-century signature of Johann Friedrich Heuniß, scattered later pencil notes in the proverbs. Landwehr, *Emblem & Fable Books Printed in the Low Countries* F136; Fück, *Die arabischen Studien in Europa* 65-6; Zenker, *Bibliotheca orientalis* 626; Schnurrer, *Bibliotheca arabica* 219; Davies, "The Provenance of the Oriental Types of Thomas Erpenius" in *Het Boek* 30 (1949-51) 117-22.

Ad II: First Edition, a slightly shortened version of his ground-breaking 1613 *Grammatica*: "the first scientific Arabic grammar written by a European scholar" (Smitskamp). The *Rudimenta* begins with the well known *Advice on the Study of Arabic* and ends with the FIRST BIBLIOGRAPHY OF ARABIC PRINTING AND ARABICA. Zenker 169; Schnurrer 55; Smitskamp, *Philologia orientalis* 88.

Ad III: Second Edition, the first Arabic secular poetry to be printed (first 1614). J.J. Scaliger (1540-1609) provided the Latin translation. Erpenius (1584-1624) edited the whole and added the notes. The verses come from the proverbs of Abu 'Ubayd al-Qasim ibn Sallam (770-838): no further portion of his writings appeared until 1836.

Moll, *Sprichwörter-Bibliographie* 7622; Zenker 399; Schnurrer 217; Smitskamp 67.

All three books are in good condition (the latter two slightly browned).

COLD NIGHTS FOR SCIENCE

45. Macé, Gilles. *Descovrs Veritable Des Admirables Apparences, movvemens, Et Significations De La prodigieuse Comete de l'An 1618.* Caen, J. Brenouset 1619. 4to. [iv], 68p. and a LARGE FOLDING WOODCUT OF THE HEAVENS SHOWING THE PATH OF THE COMET (419 x 300 mm.), text woodcut.

Contemporary blind-ruled limp vellum.

\$13,500.00

Illustrated on the outside front cover.

Only Edition. In his beautifully illustrated description of the comet that appeared over Caen from 1 December 1618 to 17 January 1619, Macé records his daily observations, calculates the size of the comet and its distance from earth, notes variations in its path and discusses the composition of the tail. He also reviews accounts by Brahe, Maestlin and Kepler of other comets. Trained in mathematics, the author taught astronomy at Caen University. I have located one example in the U.S. (severely cut down). In good condition (pale stain to a few leaves), the Pichon copy (*Catalogue* (1897) 290).

Brüning, *Bibliographie der Kometenliteratur* 851 (no copy located); *Répertoire bibliographique des livres imprimés en France au XVII^e siècle* XIII: 25,83; Cioranescu 44173.

MIRROR OF PRINCES

FOR THE BOY NOW SUDDENLY KING

46. Mareschal, André. [*Quatre Vertus Principalement Nécessaires à un Prince Pour Bien Et Heureusement Régner*]. s.l., s.n. [1617]. 12mo. 99, [2 blank] leaves. Rectos in French in roman type, versos in Latin in italic type, ruled in red.

Contemporary gilt vellum over flexible paper boards, outer and inner rule frames, a gilt pot of flowers in each compartment of the flat spine, all edges gilt.

\$7500.00

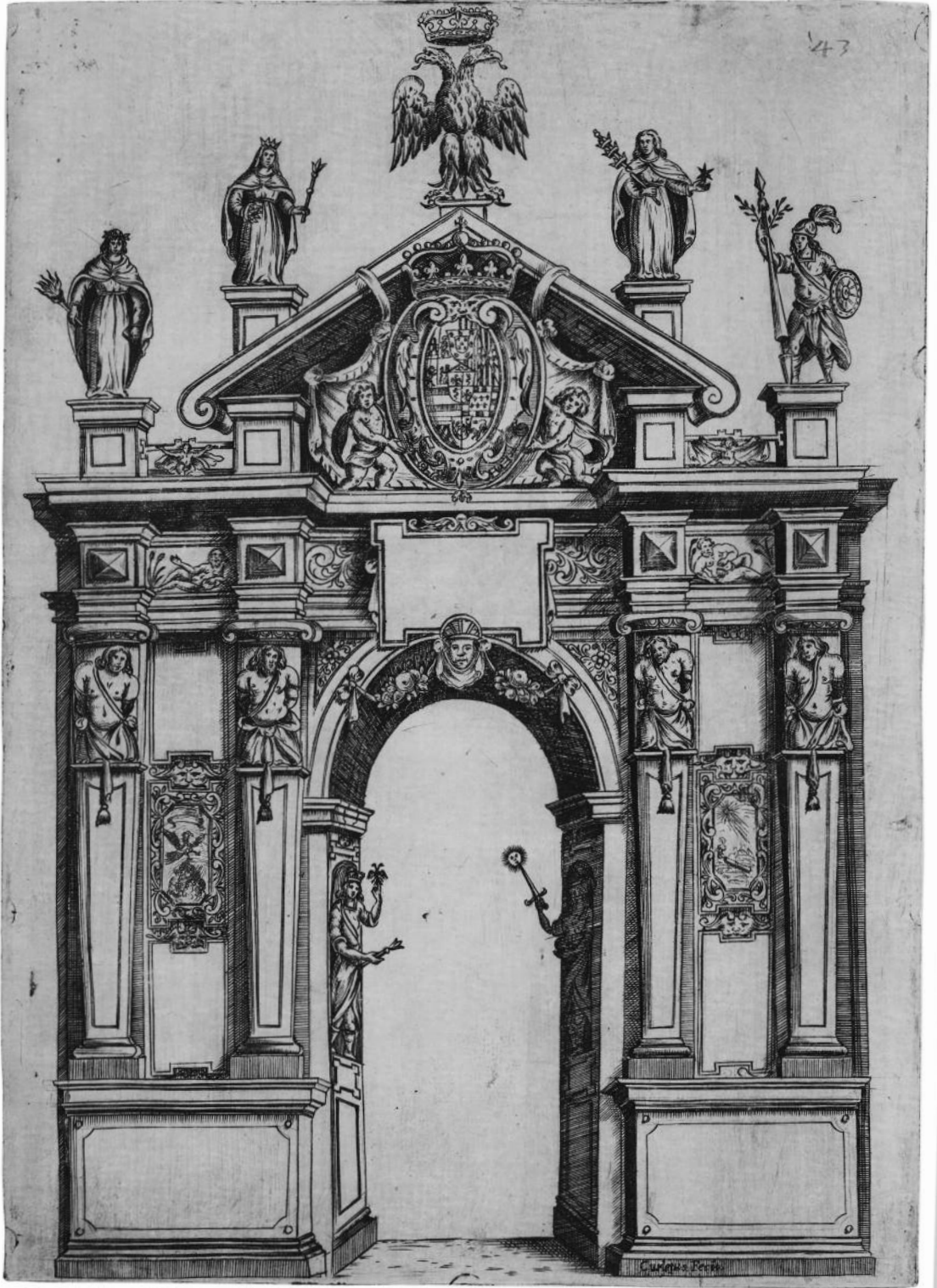
First Edition, PRIVATELY PRINTED WITHOUT TITLE-PAGE FOR PRESENTATION TO LOUIS XIII AND HIS IMMEDIATE CIRCLE, at the very moment the sixteen-year-old seized the reins of power from his mother through a *coup de force*, sent her into exile and had her two chief favorites murdered. Mareschal (fl. 1617-1646) dates his preface 15 May 1617 and was, at the time, a key member of the king's household: the prosecutor who judged cases involving the royal retinue.

The work is bilingual, the French text a seamless narrative lent gravity by the facing Latin dicta excerpted from ancient Greek and Latin writers.

Two editions are known, the first in two issues. Each version survives in one or two examples, none in the U.S. This is earliest. It has no title-page and ninety-nine printed leaves; it begins with the dedication, "Au Roy". The second issue adds a title leaf and a second part, *On the Four Qualities Required of Subjects* (100ff.) in which the author boasts of "having the honor not long ago to present to Your Majesty a small collection" (i.e., the *Quatre Vertus*). The second edition contains just the *Quatre Vertus* (70ff.). A successful playwright and novelist, Mareschal also served as librarian to the king's brother, Gaston d'Orléans.

Printed on thick paper, elegantly bound. In good condition.

Arbour, *L'Ère baroque en France* 8550 (8551= *Quatre qualitez nécessaire aux subjects*); Cioranescu 45814-5 (conflating the two issues).



Keeping it in the family. No. 48.

A HYBRID BOOK — CENSORED TEXT SUPPLIED
IN MANUSCRIPT

47. Maurolico, Francesco. *Sicanicarvm Rervm Compendivm*. Messina, P. Spira 1562. 4to. [xii], 220 leaves. Fleurons in the text and on the title.

Late 17th-century gilt-ruled red morocco (joints worn), GILT ARMS OF JEAN-JACQUES CHARRON MARQUIS DE MÉNARS, spine compartments with his gilt cipher and the title, gilt turn-ins, all edges gilt. \$16,500.00

First Edition. Renowned for his work in mathematics, astronomy and optics, Maurolico (1494-1575) wrote this history of Sicily on commission from the Senate of Messina, which sought to advance the city's claims to political preeminence on the island. "An outstanding scholar" (*DSB* 9: 190), Maurolico describes Sicily's topography, administrative organization, money, trade fairs, monuments, famous men and ancient history (mythological and actual). Two-thirds of his narrative treats medieval and contemporary events. Some of his recent history suffered censure.

The *marquis* de Ménars (1643-1718) sought out the suppressed passages, had them copied onto fifteen full and six partial blank leaves, which he had bound in facing the text where they belonged. In 1706 he sold his library to Cardinal A.-G. Rohan (1674-1749) and by descent to Chas. de Rohan *prince* de Soubise (1715-87; manuscript shelfmark, *Catalogue* (1788) 6720), thence to bibliophile and novelist Wm. Beckford (1760-1844; *Hamilton Palace Catalogue* (1882) 2333), to Quaritch (their memorial bookplate) and to Lucius Wilmerding (1880-1949, bookplate, *Rare XV-XIX Century Continental Literature* (29-31.X.1951) 200). In good condition (six tears neatly mended, no loss).

Cochrane, *Historians and Historiography in the Italian Renaissance* 261-2; Mira, *Bibliografia siciliana* II: 58 "Raro"; EDIT 16 CNCE 46813.

ILLUSTRATED PAVESE FESTIVAL BOOK

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

Contemporary gilt-ruled mottled calf (worn, repaired), the gilt cipher of Paul-Alexandre Pétau on the spine (d. 1672; lacks label), edges mottled red.

Illustrated on the facing page. \$8800.00

Only Edition, recording the June 1649 entry into Pavia of Maria Anna (age 14; 1634-96), Archduchess of Austria, on her way to consummate her marriage to her uncle, Philip IV of Spain (age 44...). Freighted with emblems, allegory and classical mythology, the triumphal arches depict the deeds of the Hapsburgs. Pavia belonged to Spain from 1535 to 1714. A crisp copy (two natural paper flaws with the loss of a few letters, short split in one plate). Formed over two generations, the Pétau library was dispersed in 1722.

Watanabe-O'Kelly & Simon, *Festivals & Ceremonies A Bibliography* 1155; Lozzi, *Biblioteca istorica della...Italia* 3422; Palau 159048.

SAGE ADVICE

49. Meister, Jacques-Henri. *Lettres Sur La Viellesse.* Paris, A.-A. Renouard 1810. 12mo. [iv], 118, [2]p. PRINTED ON YELLOW PAPER.

Contemporary gilt-ruled green calf-backed straight-grained green paper over boards (rubbed), gilt-ruled and lettered spine, deep blue endleaves.

\$1450.00

First Edition of these letters on old age by the intimate of Diderot, Holbach, Lavater, Grimm and Renouard himself, who published some dozen of Meister's books. This is ONE OF FOUR COPIES PRINTED ON YELLOW PAPER, three for distribution (Renouard reserved one for his own collection (*Catalogue* (1819) I: 227). In good condition.

Cioranescu 44241.

FABLE & EMBLEM

50. Moerman, Jan. *Apologi Creatvrarvm.* Antwerp, G. de Jode and C. Plantin 1584. 4to (195 x 151 mm.). [iv], 65, [1] leaves. SIXTY-FIVE EXQUISITE HALF-PAGE ETCHINGS BY MARCUS GHEERAERTS the Elder, etched title of Mercury pursuing a nymph in a ruin.

Jansenist crushed purple morocco, title gilt, turn-ins gilt, all edges gilt.

\$10,800.00



First Edition of a fine Renaissance fable book: “the creatures play increasingly more Aesopian roles, with a heavy infusion of emblem-book symbolism...[they] are consummate illustrations, frozen anecdotes of the utmost believability” (Hodnett). They inspired fabulists from Francis Barlow, Sadeler and Chauveau to Briot and Oudry. In good condition (four quire signings shaved, one outer margin trimmed just into the image border).

Hodnett, *Marcus Gheeraerts* 51-2 & reprods. 46, 54 & 60-2; Landwehr, *Emblem & Fable Books Printed in the Low Countries* 560; Praz, *Studies in 17th-Century Imagery* 430; Hollstein, *Dutch & Flemish Etching...1450-1700* VII: 100,109-173; Voet, *The Plantin Press* 1706.

GILT WHITE KID SKIN CLOTHING A HERETIC

51. Morata, Olympia Fulvia. *Orationes, Dialoghi, Epistolæ, Carmina, tam Latina quàm Græca.* Basle, P. Perna 1562. 8vo. [xvi], 278, [1]p. Full-page allegorical woodcut cartouche cut specially for her.

STRICTLY CONTEMPORARY GERMAN WHITE KID OR CALF SKIN DECORATED WITH TWO DIFFERENT PLAQUES executed in *Rauschel* or *Zwischgold* (rubbed, soiled, a small portion of two lower edges slightly defective), outer blind-rule frames.

With a ropework border, the front panel stamp has dolphins spouting foliage and a central lozenge and circle of interlacing strapwork and partly pierced foliage. The rear panel stamp has a rule border around interlacing strapwork and partly pierced flowers. A small leaf is in all four spine compartments, evidence of four green linen ties, red edges. \$12,500.00

Illustrated on the inside rear cover.

ONE OF THE MOST LEARNED WOMEN OF HER AGE. She translated tales from Boccaccio's *Decameron*, wrote humanist dialogs in which she speaks in the first person and composed Psalm paraphrases, orations on classical authors and Greek and Latin verse. This includes her correspondence to polemicists, princesses, royal counselors, learned friends, family and Celio Secondo Curione (1503-69), her posthumous editor. The volume is DEDICATED TO QUEEN ELIZABETH I.

Born in Ferrara and raised in the ducal household, Morata (1526-55) converted to Protestantism and fled north to escape persecution. The bulk of her manuscripts were lost in the 1553-54 siege of Schweinfurt. The first printing of her *Works*, in 1558, had only fifty-eight leaves: this is the second and the basis of all subsequent editions.

Zwischgold, the alloy of gold and lead used to highlight the binding's ornament, may well have been intentionally oxidized by the binder at the time of production to achieve the present strikingly elegant effect. The two panel stamps used here belong to the same bindery and can be dated to 1564 (EBDB w007534: p000640 front and p000639 rear). According to Hobson, white calf and kid skin bookbindings first became popular in Rome in the 1540s. In good condition.

Russell, *Italian Women Writers* 267-78; VD 16 M 6287.

For similar bindings see Breslauer's *Fine Bindings Catalogue* 104 34 and Foot's *The Henry Davis Gift* II: 337 and Hobson's *Apollo and Pegasus* 78-9; Nixon, *Sixteenth-Century Gold-Tooled Bookbindings in the Morgan Library* 140-47 gives a census of related bindings.



ANTIQUITY FAKED & PICTURED

52. Nanni, Giovanni. *Berosvs Babilonicvs De his quæ præcesserunt inundationem terrarum [and ten other works]*. Paris, J. Marchant for G. de Marnef 1510. 4to. [iv], 28 leaves. FULL-PAGE WOODCUT BIRD'S-EYE VIEW OF ROME.

Contemporary reversed calf over slightly flexible paper boards (worn, edges defective, 19th-century pastepaper rebacking), evidence of four pigskin ties. *Illustrated on the facing page.* \$3800.00

First Tory Edition. These eleven texts are arguably THE MOST INFLUENTIAL RENAISSANCE FORGERIES. They rewrote much pre-Christian history and wove the Bible, ancient myths and medieval Trojan legends into their narratives. Tory prepared Nanni's fabrications for the press, illustrated with ONE OF THE EARLIEST MAPS OF ANCIENT ROME PUBLISHED IN PARIS. A good copy, early manuscript inscriptions and stamp of the Jesuit college at Reims.

Bernard, *Geofroy Tory* 60-4,4; Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle* I: 1510,27; Grafton, *Forgers and Critics* passim; see Frutaz's *Le Piante di Roma* V & tav. 14.

ALL-NIGHTER

53. Nocturnal. *L'Office De La Nuit, De Laudes, Et De Prime*. Paris, [P. Simon] for the Association of Booksellers 1740. 12mo. [iv], 640p. Double-column parallel Latin-French text, ruled in red.

CONTEMPORARY GILT-RULED DARK BLUE MOROCCO, gilt-ruled and lettered spine, YELLOW SILK ENDLEAVES, all edges gilt, yellow silk marker.

\$1450.00

No copy in the U.S. Vintimille de Luc (1655-1746), Archbishop of Paris, commissioned this vernacular translation of the prayers offered midnight to 6am. The accented Latin text guided congregants in singing it and in reading it aloud. In good condition, bookplates of soldier J.-B. Peyer-Im-Hoff *seigneur* de Fontenelle (1770-1833) and of bibliophile René-Amédée Choppin (1764-1834).

ARCHITECTURAL PROP

54. Pacôme, Delorme, frère. *Description Du Plan En Relief De L'Abbaye De La Trappe*. Paris, J. Collombat 1708. Large 4to (278 x 212 mm.). Frontis., [ii], 83p. and A FOLDING ETCHED PLAN OF THE BUILDINGS AND GROUNDS OF THE ABBEY (520 x 415 mm.) and TWELVE DOUBLE-PAGE PLATES of architectural elevations and narrative scenes (all P. de Rochefort, 1708).

Contemporary mottled calf (worn), spine and red morocco label gilt, edges marbled red and blue. \$2800.00

Only Edition. Pacôme's description of the buildings and their paintings and inscriptions accompanied THE SIXTEEN-BY-FOURTEEN FOOT RELIEF SCALE MODEL of the great Cistercian monastery at La Trappe. The Abbot commissioned both the maquette and this text for presentation to Louis XIV. The plates show exteriors and in-

teriors, scenes of daily life, agriculture, communal meals and THE SOJOURN OF THE EXILED JAMES II OF ENGLAND.

Established in 1122, the abbey suffered years of decline before Armand de Rancé's (1626-1700) strict reforms in the 1660s. The abbey lent its name to the reform movement, and eventually the Trappists became an independent order. A good copy, early signature of A. Noleau.

Cohen-de Ricci, *Guide de l'amateur de livres à gravures du XVIII^e siècle* 779; Cicognara, *Catalogo ragionato dei libri d'arte* 2076; Bourgeois & André, *Sources de l'histoire de France XVII^e siècle* 341.

“VALUABLE” — HIND

55. Papillon, Jean-Michel. *Traité Historique Et Pratique De La Gravure En Bois*. Paris, P.G. Simon 1766. Three volumes in two. 8vo. Frontis., xxxii, 540p. and xv, [i], 388p. and [iv], 124p. and SIX FULL-PAGE COLOR-PRINTED WOODCUTS INCLUDING TWO CHIAROSCURO and one each of the individual component colors (green, orange, bistre and black). TWENTY FULL-PAGE AND THREE HUNDRED THIRTEEN TEXT WOODCUTS AND ORNAMENTS EXECUTED BY THE AUTHOR, full-page self-portrait of Papillon in Vol. I., an initial printed in red.

Contemporary mottled calf (rubbed), spine and green morocco labels gilt, edges sprinkled blue. *Illustrated on the facing page.* \$3800.00

Only Edition, a classic. This treats the design and cutting of woodblocks, their printing on paper and textiles, printmaking in China (two chapters), xylography, early printed books, chiaroscuro (seven chapters), the number of impressions possible from various types of wood, the cutter's tools, imposition schemes, tricks for pulling proofs.... Papillon (1698-1776) was “graveur en taille de bois” for the Imprimerie Royale. His original woodblocks are in the Louvre’s Cabinet des Estampes. A nice set (scattered light foxing).

Hind, *An Introduction to a History of Woodcut* I: 43-4; Préaud & Rodari, *Anatomie de la couleur. L'Invention de l'estampe en couleurs* 149; Bigmore & Wyman, *Bibliography of Printing* II: 116.

MUSIC & MATH

56. Papius, Andreas. *De Consonantiis, Sev Pro Diatessaron Libri Dvo*. Antwerp, C. Plantin 1581. 8vo. 208, [23]p. PRINTED MUSIC, three text woodcuts.

18th-century gilt-ruled sprinkled sheep (rubbed), spine and title gilt; the top compartment has a red morocco label with Andrew Fountaine's gilt elephant, edges sprinkled red. \$3800.00

Only Edition. This treatise on quarter notes and consonance is among “the best on the subject” (Fétis, tr.). Papius (?1552-81) marshals mathematics and musical examples, closing with a Latin hymn in three voices (partially in French and Dutch). The author was canon at the cathedral of St. Martin in Liège. From the library of English tastemaker, antiquary, collector and connoisseur Andrew Fountaine (1676-1753). A nice copy.



Plank to print. No. 55.

RISM BvI² *Écrits imprimés concernant la musique* 635; Goovaerts, *Histoire... de la typographie musicale* 264; Voet, *The Plantin Press* 1946; Fétis, *Biographie universelle des musiciens* VI: 447-48.

16TH-CENTURY SPANISH EMBLEM BOOK

57. Pérez de Herrera, Cristóbal. *Discvrsos Del Amparo De Los Legitimos Pobre.* Madrid, L. Sanchez 1598. 4to. [iix], 180 [r. 183], [1] leaves. TEN LARGE WOODCUT EMBLEMS, FULL-PAGE WOODCUT FLOOR PLAN OF AN ALMSHOUSE and a woodcut portrait of the author.

Contemporary calf over soft paper boards decorated with a portrait roll, fleurons, GILT DAISIES AND A PASCHAL LAMB (18th-century rebacking), spine and red morocco label gilt (base of the front hinge cracked), printer's waste pastedowns. \$15,000.00

Only Edition of this plan for a STATE FUNDED PUBLIC HEALTH SYSTEM AND POOR RELIEF PROGRAM. An emblem introduces each of the ten essays, which treat hospital sanitation and kitchen gardens, care of disabled veterans, prisoners and the indigent, hostels for the working poor and government subsidized work for the homeless in textile manufacture (dyeing wool, weaving tapestries). Not in Goldsmiths'-Kress, Praz, Landwehr or the standard medical bibliographies. Three copies in the U.S. In good condition (slightly browned), canceled title inscription dated 1724. Colmeiro, *Biblioteca de los economistas españoles* 325; Campa, *Emblemata hispanica* SS1; Granjel, *Medicina española* II: 102, 120 & 122; Palau 221110.

BEDROCK

58. Petrus Lombardus. *Textus Sententiar[um Libri IV].* Basle, Nicolas Kesler 1486. Folio (305 x 214 mm.). [vii], [227], [2 blank], [78], [2 blank], [112], [34], [2 blank]p. Gothic type, double-column, INITIALS ALTERNATELY SUPPLIED IN RED AND BLUE, headings underlined in red, majuscules stroked in red, Kesler's woodcut device, XYLOGRAPHIC TITLE.

Contemporary blind-tooled pigskin decorated with eleven different tools (EBDB w002261) — foliage, birds, blooms, griffons, daisies, trefoils — the rear central rectangle is diapered; spine with foliage and birds (once painted gray as a shelf mark), brass catches and clasps. The corners have brass strips folded around them then fixed with brass nails; two (of three) red pigskin fore-edge tabs. *Illustrated on the facing page.* \$18,000.00

The standard textbook of Christian doctrine for half a millennium. A fine large copy in excellent condition (three quires with uncut lower margins), carefully rubricated, in a contemporary binding, bookplate of P.L. Van der Haegen (1932-2012), the historian of early Basle printing. Haegen, *Basler Wiegendrucke* 18.3; ISTC ip00484000; Goff P-484.



Luther and Calvin used it. No. 58.

COUNSEL FOR THE CHILD PRINCE

59. Pibrac, Gui du Faur, *seigneur de*. *Les Qvatrains Des Sievrs Pybrac, Favre, Et Mathiev: Ensemble les Plaisirs de la Vie Rustique.* Paris, A. Robinot 1646. 8vo. Etched title, [3]-160p. (complete). ETCHED TITLE AND SEVEN FULL-PAGE ETCHINGS — five by Pierre Brebiette.

19th-century gilt-ruled crushed red morocco (Petit), spine and title gilt, turn-ins gilt, all edges gilt, parti-colored silk marker. \$3200.00

Beautifully illustrated with delicate and imaginative images, these six verse suites were a staple across Europe in households rich and poor from the early 17th to the mid-19th century. The painter and cutter Brebiette was the first to prepare pictures for the texts. He aimed high and made THE THEN FOUR-YEAR-OLD DAUPHIN OF FRANCE, the future Louis XIV, the focus of three of the plates. The earliest illustrated edition known to Brunet was that of 1667. In good condition.

Kelso, *Doctrine for the Lady of the Renaissance* 308; BN, *Inventaire du fonds français... du XVII^e siècle* II: 131,203, 135,222 & 139,249-51; see Montandon's *Bibliographie des traités de savoir-vivre* I: 38.

THEY DID IT ALL

60. Piccioli, Francesco Maria. *L'Orologio Del Piacere.* Piazzola, PRINTED BY THE VIRGINS AT MARCO CONTARINI'S PRIVATE PRESS 1685. Six parts in one volume. 4to. Frontis. with different etched arms on the recto and the verso, [iv], [7]p. and [*Il Vaticinio della fortuna*:] [ii], [6]p. and [*La Schiavitù fortunato di Nettuno*:] [ii], [11]p. and [*Il Merito acclamato*:] [ii], [6]p. and [*Il Ritratto della gloria*:] [ii], [8]p. and [*Il Preludio felice*:] [i], [13]p. and EIGHT FOLDING ETCHINGS (320/580 x 275/1225 mm.).

18th-century decorated brocade paper wrappers (one hinge neatly repaired). *Illustrated on the facing page.* \$65,000.00

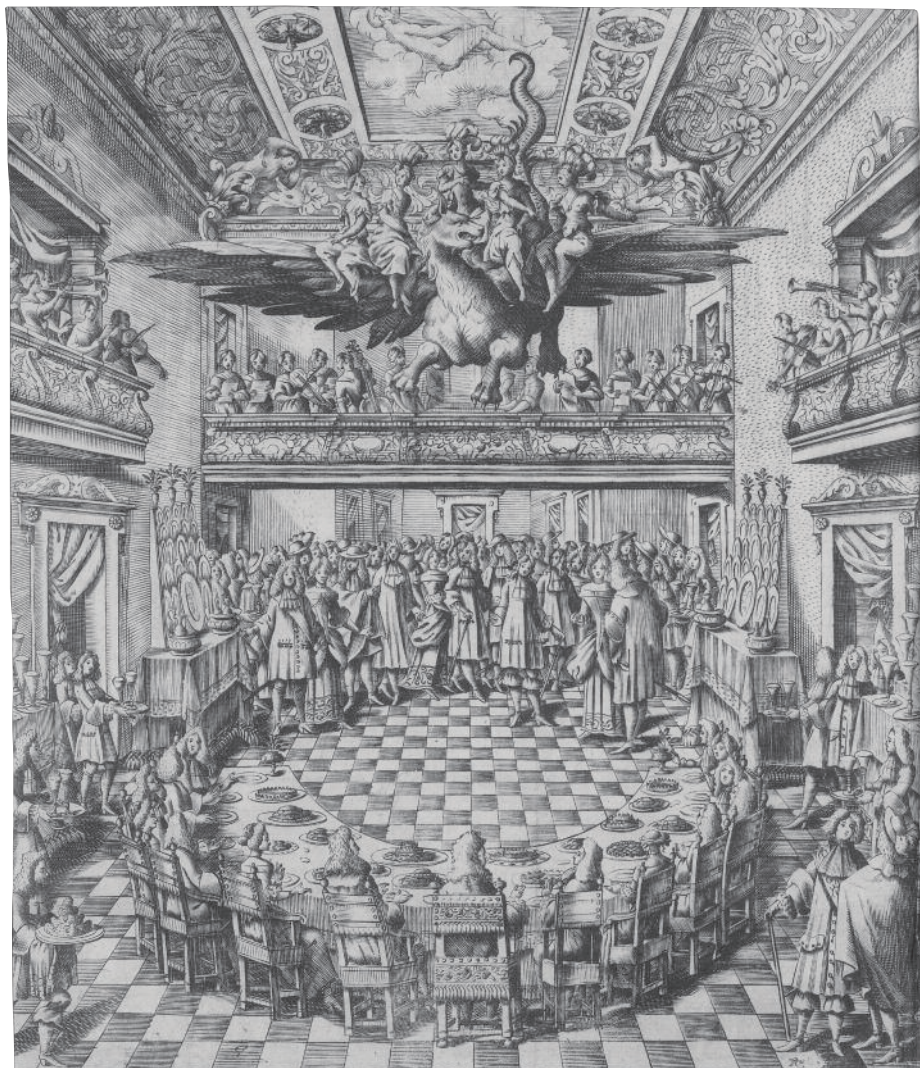
First Edition. CONTARINI'S ORPHAN GIRLS PLAYED THE INSTRUMENTS, SANG THE OPERAS, DREW THE ILLUSTRATIONS, CUT THE PLATES, SET THE TYPE AND PRINTED THE SHEETS AND PLATES at his sprawling estate at Piazzola on the Brenta.

This festival book begins with a narrative of the entertainments — hunting, banquets and rural diversions — mounted during three days in August 1685 for Ernst August Duke of Braunschweig.

The FIVE ILLUSTRATED OPERA LIBRETTI sketch the action, indicate the number of singers, instrumentalists and extras (over one hundred fifty for *Il Merito*) and describe the sets and FANTASTIC THEATRICAL MACHINERY, including a six-horse carriage covered in gold and mirrors and AN AERIAL DRAGON FILLED WITH GIRLS. The operas presented on the villa's canals employed the *Bucintoro*, the richly gilt Venetian state galley. The others were performed in Contarini's private theater or in the vast palace courtyard. Domenico Freschi composed the music, and Piccioli (fl. 1658-1710) supplied the lyrics.

At Piazzola, Contarini trained thirty-eight poor orphan girls in the arts, drama, music and book production. They executed every aspect of this souvenir under the direction of the Venetian printer Camillo Bortoli.

I have located two complete copies in the U.S.: not in Vinet, Ruggieri or Pi-



Girls! Girls! Girls! No. 60.

antanida. In excellent condition (minor repairs to blank versos of some plates with very slight loss to one).

Camerini, *Piazzola nella sua storia e nell'arte musicale* 274-90 & 327-51; Saggiori, "Il 'Luoco delle Vergini' di Piazzola" in *Libri e stampatori in Padova Miscellanea...in onore di G. Bellini* (1959) 3-10; Watanabe-O'Kelly & Simon, *Festivals & Ceremonies A Bibliography* 1453-8; Fumagalli, *Dictionnaire géographique d'Italie* 303.

A KEY WORK IN GRAND TOUR LITERATURE

61. Pighius, Stephanus Vinandus. *Hercvles Prodicivs, Sev Principis Ivventvtis Vita et Peregrinatio*. Antwerp, C. Plantin 1587. 8vo. 628, [50], [2 blank]p. and A FOLDING ETCHING of the never completed tomb of Charles of Cleves. Full-page etching of Hercules Prodicus (both P. van der Borcht), text woodcut of a celestial phenomenon.

Contemporary stiff vellum wrapper, overlapping fore-edges, early manuscript title on the front panel, somewhat later printed paper spine label, evidence of four pigskin ties. *Illustrated on page 61.* \$9800.00

First Edition. Charged with the education of the young prince Charles of Cleves (1555-75), Pighius (1520-1604) organized three-and-a-half years of travel from Vienna to Rome (Oct. 1571 to Feb. 1575). His emphasis on art history "influenced all subsequent descriptions of Italy" (Tresoldi, tr.). Indeed, with text reordered and stripped of his personal observations, his account of the trip became THE FIRST GUIDE BOOK TO ALL OF ITALY.

Together the boy and his tutor attended festivals, tournaments, royal marriages and coronations. They inspected antiquities, architecture, paintings, mines, glass-blowing and metalworking shops, armories, portraits by Titian, a picture created from the small feathers of Indian birds, a carved and inlaid rhinoceros horn and an alabaster organ. They visited the great residence-museum Schloß Ambras. "For its date, PIGHIUS' *HERCULES PRODICIUS* IS ONE OF THE BEST PUBLISHED ACCOUNTS OF NOTABLE *WUNDERKAMMERN*" (Grinke & Parikian).

THE COPY OF FLEMISH PRINTING SCION MELCHIOR MORETUS (1573-1634), who signed the front flyleaf and made manuscript notes there. In good condition. Grinke & Parikian, *From Wunderkammer to Museum* 38; Schlosser, *Die Kunst- und Wunderkammern der Spätrenaissance* 141; Voet, *The Plantin Press* 2054; see Tresoldi's *Viaggiatori tedeschi in Italia 1452-1870* 10.

UNRECORDED LARGE & THICK PAPER ISSUE

62. Porroni, Annibale, marchese. *Trattato Vniversale Militare Moderno*. Venice, F. Nicolini 1676. Folio (book block: 442 x 270 x 57 mm.). [ii], frontis., [xvi], 427, [1]p. and TWO FOLDING AND FORTY (of 41) FULL-PAGE ETCHED PLATES. Full-page etched and engraved frontispiece of a soldier, weapons and armor.

Contemporary binder's boards (worn), mid-18th-century marbled brown paper spine reinforcement (damaged), manuscript-lettered paper spine label. \$3200.00

Only Edition: this setting of type differs from the regular paper issue. A comprehensive manual on all aspects of warfare — military mathematics, geometry and trigonometry, fortifications and architecture (the largest portion), sieges and their defense, ranks and offices, battlefield operations, artillery, ballistics, strategy and tactics. Porroni (1623-1684) served the King of Poland as major general and was murdered in Venice for treachery. Fresh and crisp, signature of Josepe Fiacotta Sasto, Biblioteca Giuliani bookplate. *Lacking plate (V)*, priced accordingly. Ayala, *Bibliografia militare-italiana* 113; Jordan, *Bibliographie zur Geschichte des Festungsbaues* 2962; Breman, *Books on Military Architecture Printed in Venice* 233.

CLANDESTINE 15TH-CENTURY ILLUSTRATED PRIVATE PRINTING

63. Privilegia Ordinis Cisterciensis. [Incipit:] *Quam tibi Cisterci placeat sanctissimus ordo.* Dijon, Petrus Metlinger 1491. 4to (218 x 153 mm.). [ii blank, partly completed in manuscript; see below], [ii], [392], [4 blank]p. Gothic types, three series of large “restless” woodcut initials (*BMC*), two FULL-PAGE WOODCUTS (165 x 105 mm.). In the first woodblock, the Virgin Mary shelters Cistercian nuns and monks. In the second, Pope Paschal II issues a privilege to obeisant Cistercian saints and monks surrounded by cardinals with Cîteaux Abbey at the center. Both have letterpress within the image area (see below).

Gilt-ruled dark brown morocco with light brown morocco inlaid Renaissance scrollwork (E. Vignal), inlaid spine compartments, gilt-lettered title and date, blind-ruled turn-ins. *Illustrated on page 50.* \$65,000.00

ONLY EDITION: THE FIRST BOOK PRINTED IN DIJON AND ONE OF THREE PRIVATELY PRINTED ILLUSTRATED FRENCH INCUNABLES.

In 1476 Jean de Cirey became abbot of Cîteaux and assumed leadership of the Cistercians. He immediately ordered an inventory of the abbey’s rich library, obtained additional papal protections and commissioned the present text of some one hundred fifty ecclesiastic and secular privileges granted to the Order. He provided a summary of each document and added commentary on the most important.

To disseminate the whole, Cirey called Petrus Metlinger — already prototypographer of Besançon and Dôle — to Dijon early in 1490 and installed him in *Petits-Cîteaux*, the Cistercian guesthouse in Dijon. Metlinger produced this beautiful book directly under the supervision of the abbot, who mandated that THIS MASSIVE COMPENDIUM WAS “TO BE KEPT SECRET AND NOT TO BE COMMUNICATED, GIVEN, OR SOLD UNLESS TO CISTERCIAN CONVENTS” (Claudin). Cirey’s secretary and the book’s EDITOR, HUMANIST CONRADUS LEONTORIUS (1460-1511) AUTHENTICATED EACH COPY BY SIGNING AND ADDING HIS PARAPH on the final printed leaf. The present example belonged to the nuns of Nôtre-Dame de Fontaine-Guérard in Normandy (title inscription).

THE LARGE WOODCUTS ARE UNIQUE TO THIS EDITION. Their imagery reinforces Cirey’s intent. Just as the *Privilegia* safeguards the Cistercians, so do the Virgin Mary and the Holy See. The cutter, one Wilhelm, departed Dijon in April 1491, after completing the initials and the two large blocks, but apparently before the text for the full-page cuts had been composed. These verses were accommodated at the time of printing by excising a piece of the border from the first block to insert the letterpress

quatrain in the banderole and two border pieces from the second block to accommodate the quatrain (banderole, above) and distich (below).

At least two early readers annotated about thirty pages. One added the text of an omitted privilege of 1257 on the final two blank leaves, which one *Fibert* corrected and authenticated in 1665.

A fine, fresh copy (a few minor worm holes, one leaf neatly repaired).

Hind, *History of the Woodcut* II: 620-1; Claudin, "Private Printing in France during the Fifteenth Century" in *Bibliographica* III (1897) 344-70; Wolff, "Conradus Leontorius. Biobibliographie" in *Beiträge zur Geschichte der Renaissance und Reformation* (1917) 363-410; Guignard, *Les monuments primitifs de Règle cistercienne* XC-XCVII, CII-CXII & 650-2; Schulte, *Die Geschichte...des canonischen Rechts* II: 66,2; Fairfax-Murray, *French* 457 (3 reprods.); ISTC ip00976000; Goff P-976.

THE ESTABLISHMENT DOCUMENT — IN LOW GERMAN

64. Protestant Liturgy. *Kerckenordeninge*. Rostock, L. Dietz 1557. 4to. CXL leaves. PRINTED MUSIC, full-page woodcut arms of Mecklenburg, a smaller version on the red and black title-page.

19th-century cloth-backed black pastepaper boards (rubbed). \$3800.00

"Rare" (Collins). Here the Protestant Dukes Johann Albrecht I and his brother Ulrich III published the basic doctrine, catechism, rites, teachings and hymns valid within their newly enlarged and consolidated territories. These texts had the force of law, from readings for school children to Communion rituals. Of the 1540 first edition, drafted by their father, I have found copies only at Rostock. This is the second printing. In good condition (first five leaves slightly foxed, extreme lower corners stained), stamp of Dr. H.J. Wagner on the front pastedown.

Borchling & Claussen, *Niederdeutsche Bibliographie* 1679; Collins, *Attempt at a Catalogue of the Library of...L.-L. Bonaparte* 10,004; VD 16 M 1826.

ONE MAN'S OBSESSION

65. Rouquette, Jean-Baptiste. *L'Arithmétique Choisie, Ou Pratique Des Négocians...Banquiers Et Financiers*. Bordeaux, P. Brun 1751. Half-sheet 8vo. [vi], 546, [13]p. Text and calculations in a rule frame, author's woodcut arms at the end of the preface, title in red and black.

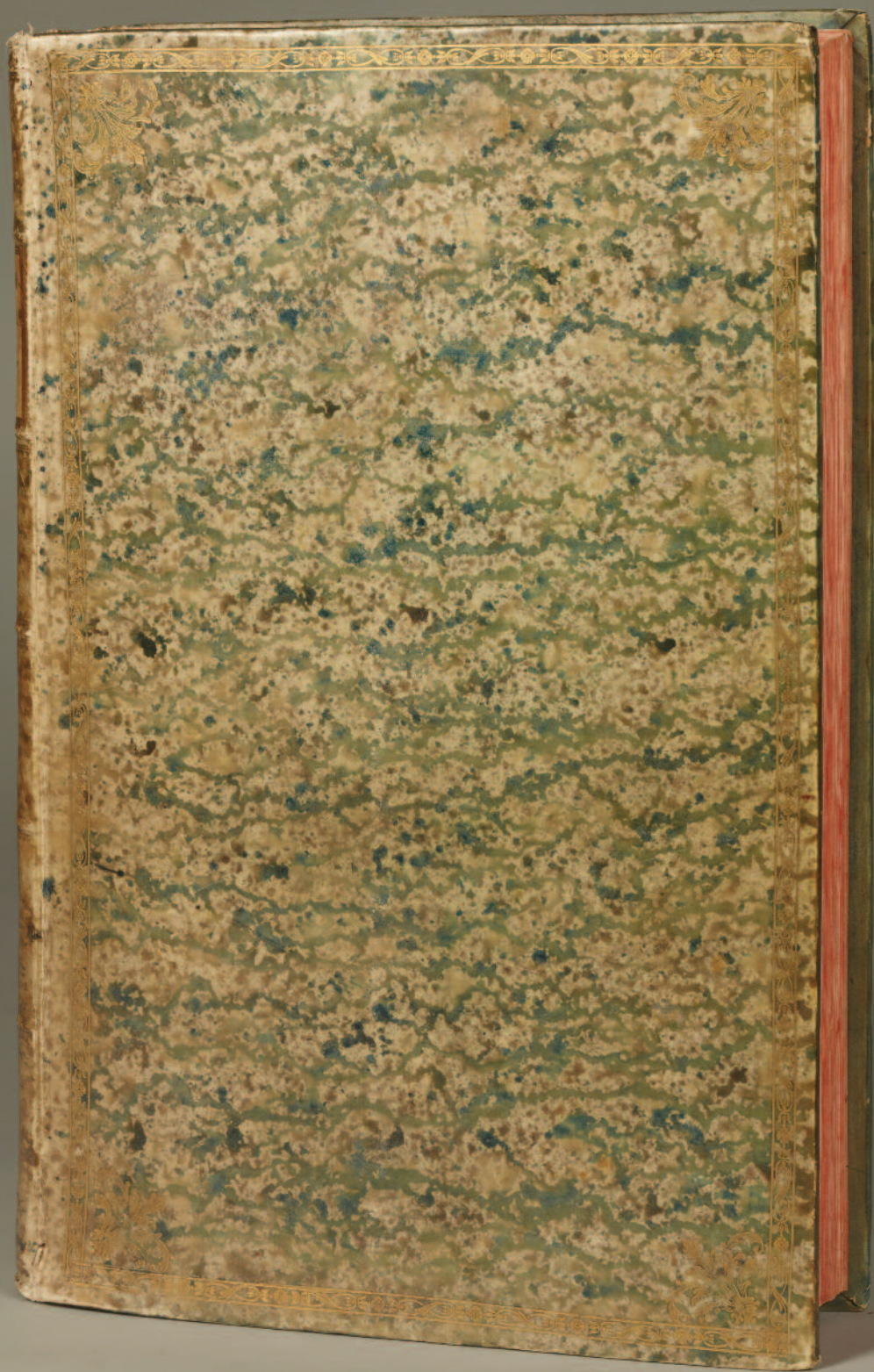
Contemporary gilt-ruled red morocco, flat spine gilt (crown and base neatly repaired), gilt-lettered tan morocco label, edges gilt over marbling.

\$3500.00

Only Edition of this commercial arithmetic for those handling accounts across Europe with exchange rates, customary regional discounts, arbitrage, etc.

To maximize patronage, the author had an independent dedication leaf printed on which to pen the recipient's name in manuscript. At its head the leaf has an ornamental woodcut and *À Monsieur* in large type, below a blank field ripe for currying favor. Once indited, the personalized leaf could be bound in: here one *Écuyer Jurat* drew the lucky straw.

ROUQUETTE ALSO SIGNED THE BOOK THREE TIMES — the dedication, the preface and the end of the work. After signing the preface, HE SERIALY NUMBERED THE COPY



Built on mathematics, monuments, coins, tablets and scrolls. No. 66.

1603, a very early example of the practice. He signed the final page to obviate textual counterfeiting and piracy and affirmed this intent with a printed caution. Three copies in U.S. libraries (one we sold a dozen years ago). On fine paper, in nice condition.

Conlon, *Siècle des Lumières* 51:987.

MATH STRAIGHTENS HISTORY

66. Sanclemente, Enrico. *De Vvlgaris æræ Emendatione Libri Qvatvor.* Rome, G. Zempel 1793. Large folio (423 x 277 mm.). [iv], port., xv, 176p., xiv leaves, 177-558, [2 blank]p. and TWO ENGRAVED PLATES. Full-page portrait of the dedicatee, sixteen text engravings (illustrations, initials and ornaments; Campanella and Sgroi), facsimile inscriptions, tables.

CONTEMPORARY GREEN AND BLACK MARBLED VELLUM (narrow scuff on the rear panel), gilt floral and geometric roll frame, flat spine gilt, gilt-lettered title on a painted orange ground (spine faded), dark red edges, green silk marker.

Illustrated on the facing page.

\$2400.00

Luxury volume in a striking binding. Only Edition, on the chronology of the early Christian era. It relies on astronomical data, Kepler, Petau and Scaliger. A fine copy, Freilich bookplate.

Riccardi, *Biblioteca matematica italiana* II(VII): 87,1.

HANDBOOK FOR TEACHERS

67. School Rules. *Reglemens Pour Les Maîtres Et Maîtresses des petites Écoles...de Lyon.* Lyon, C. Journet 1738. 12mo. 72p.

Contemporary brown sheep (worn), spine gilt, edges sprinkled red and brown.

With:

[Caption-title:] ***Homologation*** *des Reglemens particuliers par Messieurs du Consulat de Lyon.* [Lyon], s.n. ?1752. 12mo. 26p.

\$2600.00

An extraordinary window into French Enlightenment primary school education. This detailed template for Lyonese diocesan lower schools sets their geographic distribution, hours of operation, administrative procedures, hiring of classroom assistants, and so on. It also governs the system's one hundred teachers (half male, half female) — instructional experience, student competency standards in six subjects, means to build literacy, poaching of students, etc. It checks the power of the Writing Masters, AUTHORIZES THE BURNING OF FORBIDDEN BOOKS AND PROHIBITS SEX WITH STUDENTS. I have found one other example (Lyon). In good condition, printed on thick paper. The *Homologation* reconfirms the 1738 *Reglemens*. Otherwise unlocated.

PREPARED BY A MILITARY SCOUT

68. Serra y Bosch, Pedro. *Prontuario De La Mayor Parte De Los Caminos Y*

Veredas Del Principado De Cataluña. Barcelona, A. Roca 1814. Oblong 8vo (142 x 200 mm.). [iix], engraved plate, viip., 61 leaves — leaves 1 and 61 folding. Long-line, double-column and tabular.

Contemporary tree sheep (very slightly scuffed), spine and label gilt, red edges. \$1850.00

First Edition. Commissioned in 1808 when the French invaded, this handbook gives the times required by military forces to march between more than a hundred Catalan towns and cities. Blocked from commercial distribution during the war, it circulated in manuscript among Spanish officers, but, with the conclusion of hostilities in April 1814, it immediately appeared in print. One example in the U.S. Complete and in fine condition.

Almirante, *Bibliografía militar de España* 805-6; Palau 309979 (the 1810 ed. is a ghost; that without date follows this 1814 ed.).

“PUÒ INTERESSARE” — RICCARDI

69. Spinelli, Giovanni Battista Bruno. *Economia Nelle Fabriche.* Bologna, G.P. Barbiroli 1708. 4to. [xii], 120p. A FOLDING LETTERPRESS TABLE OF MENSURATION CONVERSION, six text woodcuts.

Recent bronze-glazed paper over flexible boards. \$3200.00

Greatly Enlarged Second Edition of this PRICE GUIDE FOR CARPENTERS, DECORATORS, MASONS, BUILDERS and property owners in town and country. It treats new construction, modest outbuildings to palazzi, work on existing structures and quality of materials. It specifies the costs of making and installing some fifteen hundred items, window seats to plaster moldings to horse troughs. And it codifies the standard contractual arrangements with day laborers as well as local practices and customs. In good condition (slightly browned, minor blank upper marginal worming), old armorial stamp on the title.

BAL, *Early Printed Books 1478-1840* 446; Riccardi, *Biblioteca matematica italiana* II: 470.

AN ADMIRABLE EXEMPLUM

70. Strozzi, Guilio. *Il Barbarigo Overo L'Amico Sollevato Poemo Eroico.* Venice, G. Piuti 1626. 4to. [xxiv], 114 [r. 214], [1]p. FIVE FULL-PAGE ENGRAVINGS and engraved allegorical title (all signed PF).

Brown calf-backed marbled boards (c. 1820), gilt-lettered spine title (spine chipped, hinges cracked), edges sprinkled red and brown. \$1600.00

First Edition of this illustrated poem on a *cause célèbre*, the fierce loyalty and extraordinary friendship of two Venetian nobles, the wealthy Nicolò Barbarigo and the poor Marco Trevisano, who, in 1625, pledged their fortunes to each other in defiance of social mores. In good condition, a couple of uncut lower margins (half-title dusty, narrow pale stain to four margins, scattered light foxing, offsetting from the richly inked cuts), stamp of Laurent Pichat.

Cicogna, *Saggio di bibliografia veneziana* I: 2675.

EMBLEMS, ARCHITECTURE & DEATH

71. Suárez, Pedro. *Relacion De Las Honras Qve La Nacion Española Hizo En Roma.* Rome, G. Mascardo 1612. 4to. 27p. Woodcut angel on the final recto.

Contemporary limp vellum (worn), evidence of four pigskin ties.

With:

Poesias Diversas. Rome, G. Mascardo 1612. 4to. 56p. \$4800.00

Ad I-II: Only Editions of these festival books, produced for the 23 February 1612 memorial service of Margaret Queen Consort of Spain, mounted by and for the Spanish community in Rome. Suárez was an eyewitness.

The first describes the funerary architecture designed by Orazio Torriano and installed in San Giacomo degli Spagnoli along with the tapestries, inscriptions, jewels, music and the octagonal catafalque. The ALLEGORICAL DEPICTION OF THE AMERICAS has not been previously noted. The *Poesías* records and explains three dozen emblems painted for the occasion and prints the verses that accompanied them, including those by Margherita Sarrochi. I have found one example of the *Relación* in the U.S. and none of the *Poesías*; crisp copies (oil stain in the upper margin of the first work).

These are LINKED BOOKS: “two or more bibliographic items gathered within a single binding that are linked by a reference within the items themselves other than on their own title-pages” (Hunter & Nash, “Composite Books” in *The Book Collector* 39 (1990) 518). The anonymous preface of the *Poesías* refers to it as the “final part of the *Relación*” (tr.).

Moli Frigola, “Donne, candele, lacrime e morte; funerali di regine spagnole nell’Italia” in *Barocco romano e barocco italiano* ed. Fagiolo 141 (calls the *Poesías* “lost”), 144 & 151; Fagiolo dell’Arco, *Bibliografia della festa barocca a Roma* 220-1; Toda y Güell, *Bibliografia espanyola d’Italia* 4808 & 3951; Rossetti, *Rome A Bibliography* 2547 (not seen, conflates the two); Palau 323756 & 229729 (not seen).

BY THE PROTOTYPOGRAPHER OF PADUA

72. Suetonius. *De Grammaticis Et Rethoribus Clarissimis Libellvs.* [Padua, Bartholomaeus de Valdezoccho and Martinus de Septem Arboribus] c. 1473. 4to (204 x 137 mm.). [30], [2 blank]p. Roman type, initial spaces blank (one guide letter).

Crushed Jansenist red morocco (rubbed), spine title and turn-ins gilt.

\$11,500.00

EDITIO PRINCEPS. These biographies of grammarians and rhetoricians and some scattered chapters are all that survive of Suetonius’ magisterial *On Famous Men*. Here we find, among others, Opilius, a learned former slave, Antonius Gniphio, who taught both Julius Caesar and Cicero, and Crates of Mallos whose tumble into excrement didn’t prevent him from delivering his lecture. A good copy (washed, a couple of marginal wormholes not affecting the text), scattered early manuscript annotations. Flodr, *Incunabula classicorum* 291,19; ISTC isoo812000; Goff S-812.

“SO OFTEN COPIED, SO MUCH READ” — BREUER

73. **Suso, Heinrich.** *Der ewigen Weyßheit büchlin.* Dillingen, S. Mayer 1567. 8vo. [xvi], 208 leaves. TWENTY-EIGHT TEXT WOODCUTS, title in red and black in a fleuron frame.

Contemporary calf over beveled wooden boards ?by Jakob Preisger of Wurzburg (worn, slight loss), military bust portrait roll with two shields — one bearing a pine tree and the other signed IP (see Haebler, *Rollen- und Plattenstempel* I: 332-4 and EBDB 0001032), central rectangle with a repeated acanthus roll, ruled spine, printed and manuscript paper labels, brass catches (lacks clasps). \$12,000.00

“HIS PROSE IS POETRY” (*ADB*, tr.). “The thoughts expressed here are simple and the words simpler still, because they are from a simple soul and intended for simpler persons” (*NCE* 6: 1043-4). Originally composed for Elsbeth Stägel (c. 1300-60), it was read silently alone, aloud at meals in convents or at home with family gathered round.

Dedicated to the merchant banking heiress Ursula Fugger (1521-73), this is the first edition of Adam Walasser’s High German version. In 1589 this copy belonged to Barbara ?Andarger of Egg (signature) before passing to the Capuchins at Stans then at Sursee (inscriptions and stamps). The only example in the U.S. I sold seventeen years ago. Handsoiled, seductive.

Suso, *The Little Book of Eternal Wisdom* ed. & tr. Clark; Breuer, “Zur Druckgeschichte und Rezeption der Schriften Heinrich Seuses” in *Frömmigkeit in der frühen Neuzeit* 36-8; VD 16 S 6102.

“THE FIRST EMBLEM BOOK OF PROFANE LOVE”
— LANDWEHR

74. **Theatre D’Amovr.** s.l., s.n. c. 1606. Small folio (256 x 169 mm.). [iv], [24]p. ETCHED TITLE, TWO ARMORIAL PLATES with six lines of French verse (scutcheons blank, see below), a leaf of engraved verses on the book and TWENTY-FOUR ETCHED CIRCULAR EMBLEMS IN ORNAMENTAL FRAMES incorporating Latin and Italian mottoes and French verse — PRINTED ON RECTOS ONLY.

Gilt-ruled crushed green morocco (Chambolle-Duru, front hinge rubbed, corner bumped), spine and title gilt, turn-ins gilt, all edges gilt, parti-colored silk marker. *Illustrated on the facing page.* \$28,500.00

Only Edition. This elegant album was created for Francophone distribution. Like a gallery of amorous paintings, the circular emblems sit in highly decorative frames above sixains in French beautifully cut in one of nearly twenty different hands. Adams conjectures that “the coats of arms on leaves 3 and 4 were left blank to allow the insertion of the arms of the lady recipient and the gentleman donor”. Bibliographic descriptions of the suite vary. Four copies in U.S. libraries (one I sold, one cut out and mounted). In good condition, from the library of Jérôme baron Pichon (*Catalogue* (3-14.V.1897) 352).

Breugelmans, “Quaeris quid sit amor? Ascription, Date of Publication and Printer” in *Quaerendo* III (1972) 281-290, esp. 288-90, IV; Adams et al. *A Bibliography of*



Celle qui aheerit la raison de mon Amour
 Me rend du tout semblable a l'Oiseau de Reclame,
 Je reviens volontaire a ma Captivité;
 Qu'elle me laisse aller, qu'elle m'alloigne d'elle
 Aussi tost que je suis par sa voix invite
 Voilà que je me rends le Captif de ma Belle.

French Emblem Books F.562; Landwehr, *French...Books of Devices and Emblems* 717; *New Hollstein The De Gheyn Family II* (2000) edd. Kok & Leesberg p. 143,e = nos. 307-31.

SORROW SOOTHED

75. Troiano, Girolamo. *Discorso Consolatorio Ad Vna Signora, Alla quale era morta vna Figliuola.* Ferrara, V. Baldini 1576. 4to (248 x 173 mm.). [iv], 46 leaves. Dedicatee's woodcut arms on the title.

Contemporary gilt reddish calf (heavily restored), outer rule borders, flower roll frame with birds and azured strapwork at the corners, central strapwork cartouche with the BLIND ARMS OF THE DEDICATEE, spine decorated in a fanfare design (damaged), all edges gilt. \$3500.00

LARGE THICK PAPER DEDICATION COPY. On the death of her daughter Lucrezia, the young widow Laura Contarini Pepoli received Troiano's meditation, urging her to find as much comfort in the ancient pagans as in Petrarch, Dante, St. Augustine and the Bible. He frequently references the death of his own mother and closes with an extended poem. There are two issues; logically that offered here has priority. In good condition (scattered spots, two margins slightly defective).
EDIT 16 CNCE 48171.

WRITTEN, FINANCED & PRINTED BY UNCLES, COUSINS & NEPHEWS

76. Vanandec'i, Matteos & Lukas. [Armenian title transliterated:] *Oskey Durn Dpratan [Door to Knowledge]*. Amsterdam, the Authors for Tovmas Vanandec'i 1699. 8vo. [ii], 70p. Text in fleuron frames, FULL-PAGE ENGRAVING, woodcut arms of the printer, title in an architectural woodcut frame with King David reading.

Early 19th-century straight-grained red morocco, gilt rule-and-bead outer border around a foliage roll, flat spine and title gilt, all edges gilt.

With:

Vanandec'i, Matteos, Lukas & Tovmas. [Armenian title transliterated:] *Yognadimi Astuacabankan, Baroyakan ew k'alak'akan irolut'eanc sahman'k' [Collection of Useful Knowledge]*. Amsterdam, the Authors for T. Vanandec'i 1704. 8vo. [vi], 58p. FULL-PAGE ALLEGORICAL ENGRAVING of Moral Strength, Justice and Prudence.

With:

Vanandec'i, Matteos & Lukas. [Armenian title transliterated:] *Bnabanut'iwin Imastasirakan, Kam Tarerabanut'iwn [Natural Philosophy, or Elemental Science]*. Amsterdam, the Authors for T. Vanandec'i 1702. 8vo. 120p. and A FOLDING ENGRAVING OF THE WINDS AND COMPASS ROSE. FULL-PAGE ASTRONOMICAL ENGRAVING, TEXT ENGRAVING OF THE FOUR ELEMENTS, woodcut title vignette. *Illustrated on the title-page.* \$12,500.00

Ad I-III: First Editions, together THE FIRST ILLUSTRATED ARMENIAN CHILDREN'S ENCYCLOPEDIA. None of the volumes appears to be held by a North American Library. In excellent condition.

Ad I: This covers grammar, logic, speech, music, mathematics, poetry, geography, metals, astronomy, the four elements and four humors, politics, dream interpretation, the calendar, etc. (final quire misbound).

Kévorkian, *Catalogue des 'Incunables' arméniens (1511/1695)* 64; Hakob Meghapart Project The Armenian Book 1512-1800 (online) 181.

Ad II: A kind of courtesy book, this alphabetic dictionary of civil life and theology offers rules of conduct and doctrinal guidance.

Kévorkian 66; Meghapart Project 201; Nersessian, *Catalogue of Early Armenian Books* 71.

Ad III: A compendium of the natural world, cosmography and geology. It deals with meteorology, volcanos, colors, divination and finally the human body, memory, health and appetite. It includes A PREVIOUSLY UNNOTICED SKETCH OF AMERICA and Lukas Vanandec'i's Armenian translation of Aristotle's *De virtute*.

Kévorkian 67; Meghapart Project 221.

For the complex history of this press see Lane's *The Diaspora of Armenian Printing 1512-2012* 102-14, Kévorkian pp. 41-2 & 80-1 and Nersessian pp. 31-2 and Haiman's *Nicholas Kis A Hungarian Punch-Cutter* 25 & 405-14.

“SHE DIED A RICH WOMAN” — RUPRECHT

77. Vandenhoeck, Anna. *Vollständiges Verzeichniß der Bücher, welche um beygesetzte Preise zu haben sind bey sel. Abraham Vandenhöcks Witwe.* Göttingen, Anna Vandenhoeck 1785. Two volumes. 8vo. [vi], 1111p. and [ii], 1000, 18, [2]p.

And:

Vandenhoeck, Anna. *I. [- XX.] Fortzezung[en]. Verzeichniß neuer Bücher... in Leipziger...Messe.* Göttingen, Anna Vandenhoeck and (from 1787) Vandenhoeck and Ruprecht 1784-1793. Twenty volumes. 8vo. 96p. and 56p. and 88p. and 64p. and 104p. and 56p. and 104p. and 62p. and 119p. and 80p. and 108p. and 56p. and 102, [2]p. and 56p. and 116p. and 63p. and 116p. and 64p. and 116p. and 79, [1]p.

Uniformly bound in contemporary black pastepaper over boards (hinges slightly chipped), gilt-lettered red paper labels, edges sprinkled red. SOLD

Born in London, Anna Parry (1709-87) transformed her husband's debt-ridden business into “one of the great German scholarly publishing houses” between his death in 1750 and her own in 1787 (Lösel, tr.). She published distinguished scientists, physicians, legal historians, natural history writers, literary figures, linguists, theologians, political theorists and children's book authors. She served as publisher and bookseller to Göttingen University for thirty-seven years.

SHE ALSO SPECIALIZED IN NOVELS, an innovation in German bookselling. She established a lucrative LENDING LIBRARY of foreign language materials. She sold books by subscription, purchased whole libraries and individual works privately and at auction and made her premises a meeting place for intellectuals. She led the north German trade's transition from barter and exchange to cash and credit. She maintained a large stock of English books in all disciplines and fought in the courts of law and public opinion against pirated reprints. “No other woman of her time or for many

years to come...achieved more in the book trade than Anna Vandenhoeck" (Commire).

Together 3850 pages, the main and fair catalogs were vital reference tools for the smaller and provincial booksellers and are, of course, an invaluable resource for modern book and social historians.

WITH THIRTY-TWO THOUSAND ENTRIES, the fixed price *Complete Index of Books* records all the books — new, used and antiquarian — that passed through her hands since she and her husband issued their 1746 *Catalogus* (one copy located, Schwerin). Accordingly, the *Index* comprehensively captures her independent commercial activity. The two volumes form a single alphabet by author and, for anonymous works, by title. To guide buyers, she provided some two dozen subject sections, including sixty pages of novels.

THE TWENTY LEIPZIG FAIR CATALOGS RECORD TWENTY-FIVE THOUSAND ADDITIONAL TITLES. Similarly arranged, complementary to and continuations of the main two-volume catalog, these cover the period from April 1784 to September 1793. I have located only two *Fair Catalogs* (1791 Easter and Michaelmas) in the U.S. and no set of the *Index*. In excellent condition. The business flourishes today.

Lösel, *Die Frau als Persönlichkeit im Buchwesen: dargestellt am Beispiel der Göttinger Verlegerin Anna Vandenhoeck* passim; Ruprecht, *Väter und Söhne: zwei Jahrhunderte Buchhändler in einer deutschen Universitätsstadt* 56-124; Weber, "Sortimentskataloge des 18. Jahrhunderts" in *Bücherkataloge als buchgeschichtliche Quellen* ed. Wittmann 209-57 esp. 227-8; Commire, *Women in World History: A Biographical Encyclopedia* 15: 788-93.

THIS SKIN PUT HER IN THE GAME

78. Védrenne, Thérèse. *Brevet de Libraire. Au Nom de l'Empereur, Nous Ministre Secrétaire d'Etat...Avons accordé et accordons à* [in manuscript:] *Mme Vedrenne, Veuve Lebriat (Thérèse) le présent Brevet de Libraire à la résidence d*[in manuscript:]*e Périgueux...Sept Juillet Mil huit cent quarante trois.* Paris, 7 July 1843.

ETCHED AND ENGRAVED VELLUM BROADSIDE (443 x 356 mm., old folds), flower and foliage frame, 18 lines of etched cursive text completed in manuscript, twice signed at the bottom, blue ink stamp of the Bureau de la Librairie.

\$2200.00

To continue to run their bookshop after her husband's death, Thérèse Védrenne (b. 1805) had to establish her sound moral character and her support for the government in compliance with severe laws instituted between 1810 and 1814 to combat unlicensed printing and trade in prohibited books. This certificate authorized her to retail books, which she ceased to do on 14 May 1852, making way for another. On 29 July 1881, restrictions on printers and booksellers were finally lifted (*art. 1*): "L'imprimerie et la librairie sont libres".

Arbour, *Dictionnaire des femmes libraires* 327; for brevets see Fouché et al., *Dictionnaire encyclopédique du livre I*: 386-8.

Regis ad Exemplum
Totius Compositio Orbis.

Ad usum Melioris Morali.

15/9/67

Nunquam / Serra / minus
virtus.

Summa est huius Afflictio,
sive preterita. cum prae-
sentia videt, ~~maxima~~ Magna
est. At, maxime
videt sive etiam futura,
quae soli Deo nota, et ei
cum vult ~~revelare~~.

USEFUL ABOVE ALL

79. Veronese, David. *Prattica D'Aritmetica Mercantile*. Genoa, G. Pavoni 1627. 4to. [iix], 440, [16]p. Calculations and tables throughout.

Contemporary vellum-backed drab card boards (worn), manuscript spine title. \$4400.00

Only Edition, the foundation of his commercial arithmetics which remained popular for half a century. The first two Books introduce numbers (up to 2.3 billion, I would note) and the operations for their manipulation. Book Three addresses surface, weight and volume calculations for LINEN, SILK, GRAIN, OIL, BREAD, GOLD, SUGAR AND WINE, closing with formulae for interest rates. Book Four deals entirely with prices across the currencies of Antwerp, Frankfurt, Genoa, Milan, Palermo, Valencia, Venice.... Examples include calculations for goods moved by sea and by land. Books Five and Six explain currency conversions and money of account. The final hundred pages give exchange rates of greatest use to Genoese merchants. Signs of use, some pale stains, early signature on the title of Girol. Giorgi, bold ownership inscription of Pasquino Giusti di San Marco.

Hoock & Jeannin, *Ars mercatoria* II/V 17.3; Riccardi, *Biblioteca matematica italiana* I(2): 594,2 "rare and valuable" (tr.); not in Einaudi, Goldsmiths'-Kress or Carpenter's *Italian Economic Literature*.

WITH A FINE DANCE OF DEATH SERIES

80. Vivaldus, Joannes Ludovicus. *Opus Regale*. Lyon, J. de Vingle for É. Gueynard 1508. 4to. CCCXII, [7] leaves. EIGHT LARGE, ONE HALF-PAGE AND FOUR HUNDRED SEVENTY-NINE TEXT WOOD- AND METALCUTS including a suite of INSTRUMENTAL MUSICIANS BY GUILLAUME LE ROY, eleven pages in four-block borders, ninety-one pages with three-block borders, two leaves printed in red and black, various sizes of white- and black-line woodcut initials (many historiated), hundreds of woodcut manicules, title in red and black in four white-line border strips enclosing ten smaller cuts.

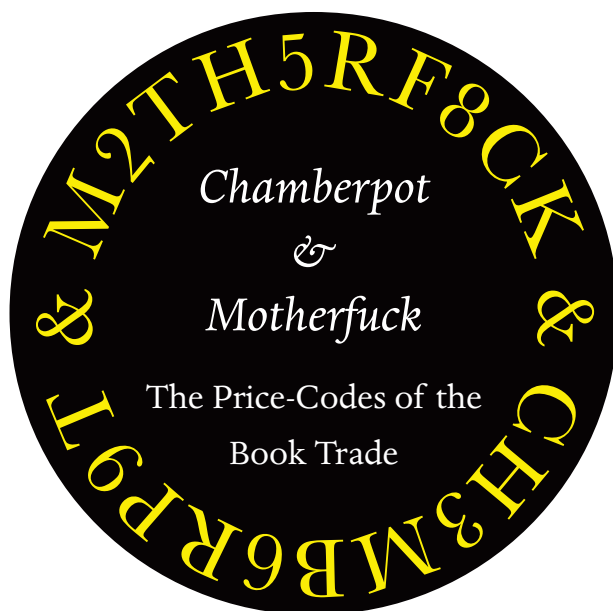
CONTEMPORARY REVERSED YELLOW CALF (worn), later manuscript spine label (crown chipped), paper endleaves of vernacular legal documents, evidence of four pigskin ties. *Illustrated on the facing page.* \$14,000.00

Splendid Large Copy, A JEWEL OF LYONESE BOOK PRODUCTION. Andrea de Soncino edited the text, in nine parts, mixing secular and sacred. Contemporaries most prized the lament on the death of the Queen of Hungary. The final large block includes A FULL-FIGURE PORTRAIT OF BOOKSELLER AND PUBLISHER GUEYNARD, a very early likeness of a member of the book trade. Fine, unrestored, several early ownership inscriptions including two of the great abbey at Cluny.

Brun, *Le Livre illustré en France au XVI^e siècle* 314 & pl. XIX; Mortimer, *French* 552; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* I: 61,40; Apponyi, *Hungarica* I: 74 "very richly decorated" (tr.).



By painter Guillaume Le Roy, the son of Lyon's first printer. No. 80.



by Exhumation

With an afterword by Peter Kidd

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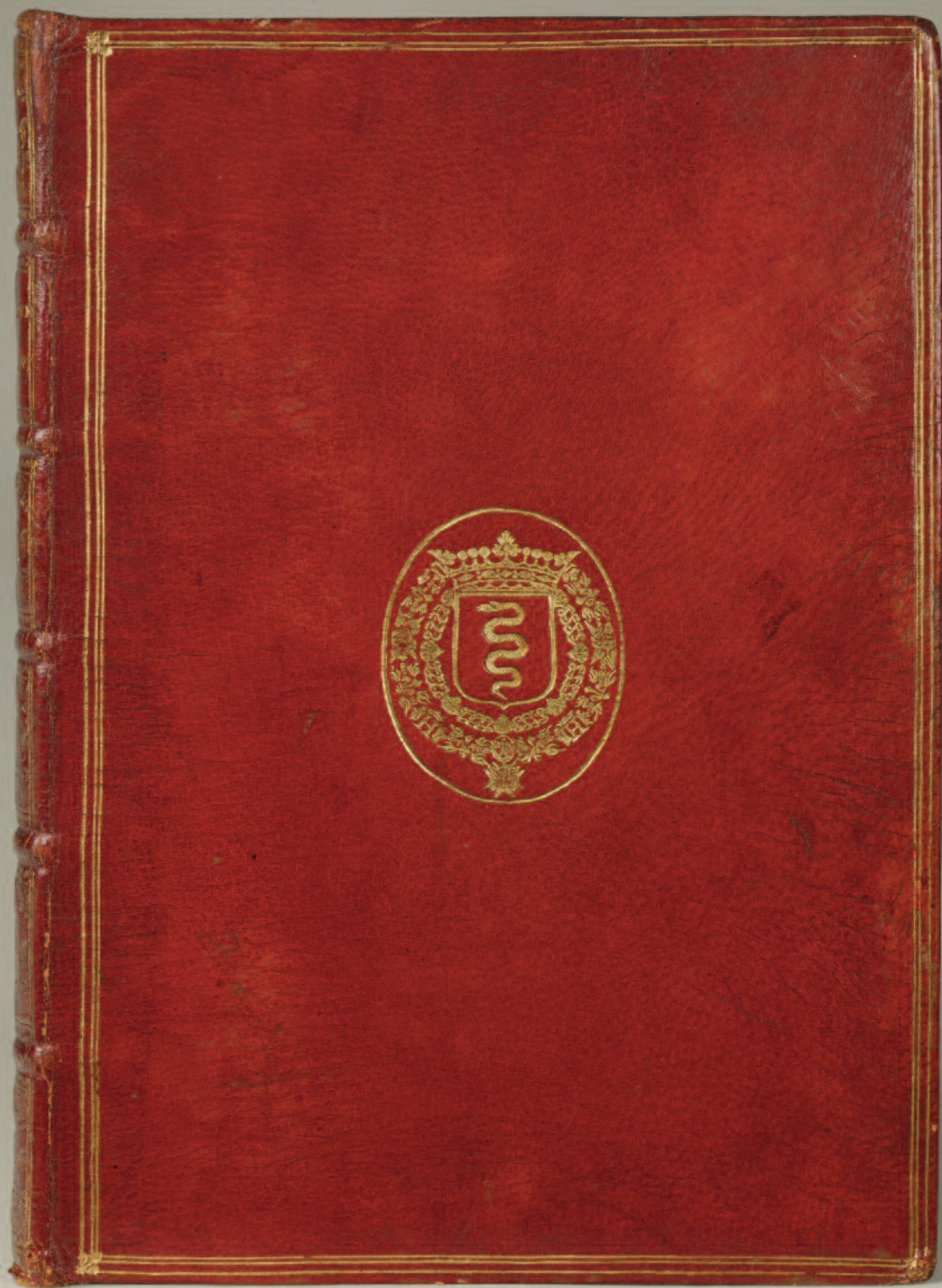
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She died penniless and alone. No.51.



At its height, some eighteen thousand people were in attendance. No. 15.