

Capsula 32 Varia Natura Mirabilia Complectentes

libri 15 De Indigenis et Exoticis plantis

A	B-D	C	E-F	G
H-I	L	M-N	O	P
R-S	Legumes	Bulbes	T	V

Contant Inuentionem Denigoes fecit

Quæ Pelago, quæ Nata solo, quæ Fusa Per Auras  
Contentus Capsis Continet Hisque Libris  
P. le Coq Med Doctor Et Decanus Pict





*Ordering Nature. No. 11 (outside front cover).*

*The full weight of the law. No. 14 (above).*

*Number one. No. 37. (title-page).*

# Bruce M<sup>c</sup>Kittrick Rare Books



## Catalog 72

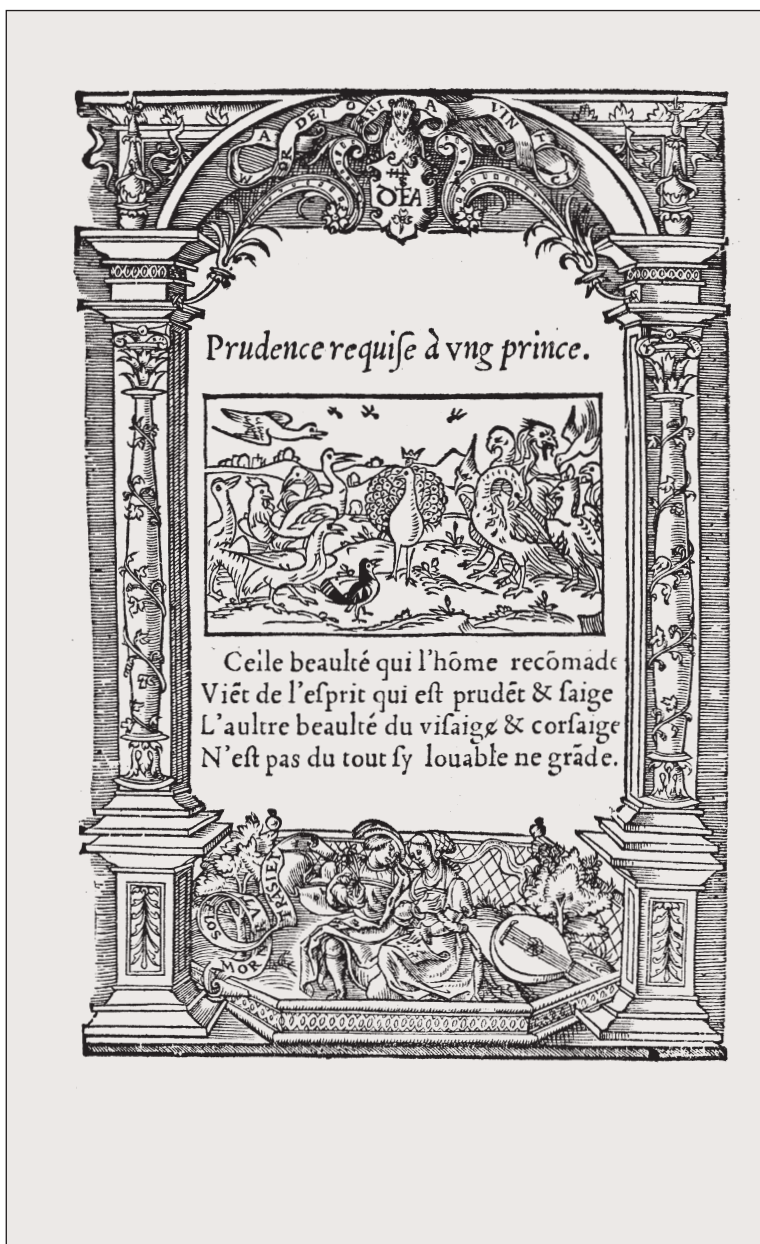
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*"Meaningful, subtle, delectable" — Corrozet (tr.). No. 1.*



## THE FIRST EMBLEM-FABLE BOOK

1. **Aesop.** *Les Fables...mises en Rithme Française*. Paris, Denis Janot 1542. 8vo (164 x 103 mm.). [vii], [200], [1]p. ONE HUNDRED WOODCUTS from ninety-seven blocks ?by the Gothic F Master (32 x 52 mm.), each within one of four fine ornamental Janot woodcut frames, final verso with a woodcut Janot device with letterpress within an oval woodcut frame, title architectural woodcut frame with Janot's thistles.

19th-century gilt crushed red morocco (Lortic), three double-rule frames, two with interlacing strapwork, blooms in the corners, gilt-lettered and -ruled spine with gilt lilies, board edges and turn-ins gilt, all edges gilt. \$38,000.00

*Illustration facing.*

"One of the rarest and...finest examples of Janot's Renaissance style...an exploration of the creative possibilities of the woodblock itself" (Mortimer).

"The key...in diverting the stream of Aesopic illustration...from Gothic realism to Italianate elegance" (Hodnett).

First Edition: A NEW GENRE AND A MILESTONE IN BOOK ILLUSTRATION. Corrozet's Aesop influenced children's books for over a century. The woodblocks inspired artists as diverse as Bernard Salomon, Pieter van der Borch, Martin Gheeraerts and Francis Barlow. The verses shaped La Fontaine's.

Here, Corrozet weds the emblem's instructive mnemonic to the fable's moralizing charm. On the left page, within a decorative woodcut frame, are the three elements of an emblem — motto (*inscriptio*), image (*pictura*) and explanation (*subscriptio*). On the right page is the rhymed narrative, closing with the moral. This layout perfects that initiated in Corrozet's 1540 emblem collection.

The open woodcuts in the style of Tory show rhythmic, lively landscapes populated by animals, some densely printed in black to great effect. Artisans copied them for tapestries, faience, enamel, jewelry, precious metalwork and glass.

Bookseller, publisher, emblemist, translator, historian and poet, Corrozet (1510-68) dedicated his *Fables* to the young *dauphin*, the future Henri II, that he might find in it useful lessons for governance.

I have located one copy of this edition in the U.S. (Egerton-Rahir-Hofer) and none in Great Britain. I have not identified another copy at public sale in the last sixty years. In good condition (margins of the final leaf restored, verso dusty); from the libraries of two great collectors: Ambroise-Firmin Didot (1790-1876; *Catalogue* (1879) 479) and François-Gustave-Adolphe Guyot de Villeneuve (1825-1898; *Catalogue* (1900) I: 334).

Bouchereaux, "Recherches bibliographiques sur Gilles Corrozet" in *Bulletin du Bibliophile* 1948 296-301 & 533,78; *Fabula docet. Illustrierte Fabelbücher* 33 & illus. p. 44; Hodnett, *Francis Barlow: First Master of English Book Illustration* 67-68 & 175-78 & fig. 28; Küster, *Illustrierte Aesop-Ausgaben des 15. und 16. Jahrhunderts* 93-102 & no. 242 & illus. 162-169; Mortimer, *French 16th Century Books* 4; Rawles, *Denis Janot...A Bibliography* 169; Saunders, *The Sixteenth-Century French Emblem Book* 51-2; Sharratt, *Bernard Salomon, Illustrateur lyonnais* 28, 71-73, 212-15; Tiemann, *Fabel und Emblem. Gilles Corrozet und die französische Renaissancefabel* passim, esp. 93-151; see *Early Children's Books and their Illustration* ed. Gottlieb 8 & illus. p. [19] (1544 ed.).

“THE FIRST EDITION...IN PORTABLE FORMAT” — LE FAGE

**2. Antiphonal.** *Antiphonarivm Romanvm.* Paris, R. III Ballard 1649. 4to (233 x 171 mm.). [iix], 460, 190, [2 blank]p. PRINTED IN MOSAIC MUSIC TYPE THROUGHOUT.

Contemporary gilt-paneled red morocco (joints neatly repaired) with dots, repetitions of a nautilus tool and slightly later arms of Bishop Louis de La Vergne-Montenard de Tressan (1638-1712), spine gilt-lettered and tooled, two sets of marbled free endleaves, all edges gilt. \$2800.00

Customarily a large folio for communal use, the Roman Antiphonal in quarto served provincial priests, who sang the antiphons themselves from the pulpit. Ballard gives a short introduction to plainchant for those unfamiliar with its performance. I have located one other copy (Toulouse). In good condition (bookplate removed from the front pastedown), signatures of ?Lebrer and of Constance Cathedral canon Jean-Joseph Amabile Bonté (dated 1769).

Le Fage, *Cours complet de plain-chant* 749,75; Guillo, *Pierre I Ballard et Robert III Ballard* 1649-A.

“THE GREATEST LATIN MEDICAL WRITER AFTER CELSUS”  
— SARTON

**3. Aurelianus, Caelius.** *Liber Celervm Vel Acvtarvm Passionu[m].* Paris, S. de Colines 1533. 8vo (160 x 99 mm.). 131, [1 blank] leaves.

Contemporary blind-decorated calf (restored), mask-and-foliage roll outer frame, spine ruled, headbands of ?red and green silk.

With:

**Rhazes.** *Tractatvs Nonvs Ad Regem Almansorem, de curatione morboru[m] particularium.* Paris, S. de Colines 1534. 8vo. 56 leaves. \$6800.00

Ad I: *Editio Princeps*, “ESPECIALLY IMPORTANT IN THE HISTORY OF MEDICINE” (Fridolin, tr.). Caelius (C5 CE) is the chief representative of the Methodic school of medicine. “His writings...contributed more to the advancement of the knowledge and actual treatment of disease than any that had preceded them” (Schreiber). He discusses acute diseases’ etiology, symptomatology, pathology, treatment and diagnosis. The anatomy teacher of Vesalius, Johann Winter von Andernach (1487-1574) edited this beautiful book.

Sarton, *Introduction to the History of Science* I: 392; Fridolin, “Caelius Aurelianus” in *Der Kleine Pauly* I: 994-5; Schreiber, *Simon de Colines* 97; Renouard, *Bibliographie... de Simon de Colines* 204; *Morton’s Medical Bibliography* ed. Norman 1959.1; Choulant, *Handbuch der Bücherkunde für die Ältere Medizin* 208 “Rare” (tr.).

Ad II: “THE GREATEST CLINICIAN OF ISLAM AND OF THE MIDDLE AGES” (Sarton). The ninth and most influential book of Rhazes’ (C9 CE) towering medical encyclopedia, this contains his teachings on disease arranged by body part. It was “the most famous textbook of Arabic pathology and therapy in the Middle Ages” (Choulant, tr.) and remained a touchstone in the field long after the Renaissance.

Both volumes are in good condition.

Sarton I: 609-10; Choulant 342-44; Schreiber 121; Renouard 235.

## FABLE FOUNTAINS

4. Benserade, Isaac de. *Fables D'Aesope En Quatrains*. Paris, S. Mabre-Cramoisy 1678. 12mo (157 x 86 mm.). [iix], 222, [10]p. TWO HUNDRED TWENTY-TWO OVAL TEXT WOODCUTS BY PIERRE LE SUEUR (58 x 45 mm.).

Contemporary mottled calf (worn, hinges and corners restored), spine and title gilt, edges sprinkled red. \$2800.00

First Edition, THE SOURCE FOR THE INSCRIPTIONS ON THE THIRTY-NINE FOUNTAINS INSPIRED BY FABLES IN THE VERSAILLES LABYRINTH.

At Louis XIV's request, Benserade (1613-91) provided verses for each of these fountains, then brought the collection to one hundred quatrains and dedicated it to the sixteen-year-old *dauphin*. The poems featured in the garden are marked "Versailles" in the lower right corner of the page.

*Fabula docet*. *Illustrierte Fabelbücher* 64; Cioranescu 11356.



## MURDEROUS WIDOW

5. Birck, Sixt. *Ivdith Drama Comicotragicvm*. Augsburg, P. Ulhart [1539]. 8vo (144 x 95 mm.). [x], [136], [12], [2 blank]p. Historiated white-line woodcut title border.

Modern vellum, green silk ties.

\$4600.00

First Latin Edition of Birck's Protestant lower-school play about the biblical hero Judith, who beheaded an Assyrian general to save her village. Birck (1501-54) originally composed the play in German and made this version for Augsburg's St. Anna Gymnasium, increasing the number of roles, dividing the text into acts and scenes and altering the sub-text to urge an alliance of Charles V and François I against the Turks. In good condition (lightly foxed, thin blank marginal worm trail in a few quires). Watanabe-O'Kelly, "The Eroticization of Judith in Early Modern German Art" in *Gender Matters: Discourses of Violence in Early Modern Literature* ed. Wade 81-100; VD 16 B 5570; see Brüggemann & Brunken's *Handbuch zur Kinder- und Jugendliteratur* 46.

## "A CHAMPION OF THE CATHOLIC CAUSE" — NDB

6. Braun, Konrad. *Opera Tria...De Legationibvs Libri Qvinque...De Cæremoniis Libri Sex...De Imaginibvs liber Vnvs*. Mainz, F. Behem 1548. Folio (317 x 195 mm.). [xxxii], 242, [2], [xx], 223, [xx], 154, [2]p.

With:

Charles V, *Holy Roman Emperor*. *Formvla Reformationis Per Caesaream Maiestatem...in Comitijis Augustanis...probata & recepta*. Mainz, I. Schoeffer [1548]. Folio. [ii], 22 leaves. Woodcut arms of Charles V between the Pillars of Hercules, title woodcut of the emperor between the Pillars highlighted in red.

With:

**Charles V, Holy Roman Emperor.** *Declaratio...in Comitijis Augustanis XV. Maij, Anno M.D.XLVIII...recepta.* Mainz, I. Schoeffer 1548. Folio. [i], 27 leaves. Title woodcut as above (II) highlighted in red.

Contemporary blind-tooled pigskin over beveled wooden boards (soiled, slightly wormed), architectural and bust portrait rolls, two brass catches and one clasp, FIVE VELLUM FORE-EDGE TABS DECORATED IN MANUSCRIPT (one partly detached). *Illustration facing.* \$8500.00

Ad I: First Complete Edition. The first work treats the rights, obligations and skills of ambassadors, including ESPIONAGE, LETTERS IN CODE, gifts, banquets and conduct. The second text attacks Protestantism and defends Catholic ceremonies, relics, vestments and liturgical music. The third work concerns THE VENERATION OF IMAGES and the visual representation of the sacred (dreams, body parts, gems...). Braun (1491-1563) witnessed the decisive events of the Reformation, and religious and political leaders sought his advice.

Iserloh, *Katholische Theologen der Reformationszeit* V: 115-136; Lipen, *Bibliotheca realis juridica* I: 203, 609 & 805; VD 16 B 7207.

Ad II-III: Imperial directives on religious matters approved by the 1548 Diet of Augsburg.

VD 16 D 973 and VD 16 D 953.

One Johannes, a local official, purchased these books at the Frankfurt Fair on 7 September 1548 and paid ten *solidos* to have them bound. HE ANNOTATED ALL THREE WORKS — SOME FIVE THOUSAND WORDS and drawings of drinking horns, a snake, chalices, etc. He also copied out extracts of letters to the Archbishop of Trier and by Pope Paul III. In good condition (some annotations in II shaved); three manuscript paper slips laid in — one a message in a contemporary hand; anonymous note dated 1757 on the front free endleaf, stamps of the Miltenberg Franciscan monastery and of a call number.

## FROM THE UNIVERSITY ARCHIVES

**7. Calvi, Giovanni.** *Commentarivm Inservitvrvvm Historiae Pisani Vireti Botanici Academici.* Pisa, Pizzorni Brothers 1777. 4to (264 x 193 mm.). FOLDING ETCHED FRONTISPIECE BIRD'S EYE VIEW OF THE GARDEN (C. Mogalli; 422 x 255 mm.), [xxviii], 194p. and folding letterpress table (264 x 436 mm.).

Contemporary vellum (slightly soiled), gilt-lettered spine label, edges sprinkled red. \$2800.00

Only Edition, a history of the Pisa botanical garden — the first established (1544) by a European university — and of its twenty curators. The etching locates, i.a., the NEW WORLD SPECIMENS, poisonous plants, a CHEMICAL LABORATORY, nursery and classrooms. The folding table displays the succession of the garden's scholars, curators and directors in chronological order. A nice copy (short tear in the plate with no loss). Pritzel, *Thesaurus literaturae botanicae* 1426; Rehder & Sargent, *The Bradley Bibliography* I: 61.



*Procur. 8.  
 Per me reges regunt: & leges solitudo in sua ducunt. Per me  
 primus impium & per omnes ducunt in suum.  
 Ego sollicitudo me dilige. &*

# FORMVLA RE- FORMATIONIS PER CÆ- SAREAM MAIESTATEM

Statibus Ecclesiasticis in Comitibus Augustanis ad deli-  
 berandum proposita, & ab eisdem, ut paci publice  
 consulerent, & per eam Ecclesiarum, ac Cleri  
 sui utilitati commodius providerent,  
 probata & recepta.



*Extat privilegium  
 dicti Alexandri magni  
 qd vult regere  
 Caput ino Carolo.*

Christo Auspice

Repello bellum **PLVS VLTRA.**  
 no infero,

*piet. ca: 24.  
 Timor domini feli m: & regis,  
 & in delectationibus no commissa  
 ris. Un expensio confingit  
 p dno rex. & ruina vniuersi  
 quip uenit. Et delectationis &  
 audientis.*

Et vincere it ro  
 scilicet virtus  
 pio.  
 vā Carolis.



Multa q vno impetu  
 superari no possunt.  
 paulatim superantur.  
 Omne potest  
 superant typi  
 felle auxilium.

*Agapetis ad iust  
 manu impatoris.  
 Non sabet interius impator  
 p quamq aliorum.*

*Præmissis apth pory  
 1. ca: 2.  
 Dni timore Regem  
 honorant*

Ora vniuersi  
 fiduciosi pcedi  
 litus,

Cum Gratia & Privilegio, etc.

**MOGVNTIAE.**

Excudebat **IVO SCHOEFFER.**

*1. sic veritas ad iuda Machabru  
 2. Marab: 15.*

*Iustinianus p 7 g  
 paxtur dno & regj.*

*Accipe gladiu sanctu. minus a dro. p que fecimus  
 aduersarios,  
 p. vniuersis s: pauli. tal tuu. ca: 3.  
 Admonito illos, ut principibus ac potestatibus subsidij  
 sint, ut magistratibus parcat, ad omne bonu sint pa-  
 rati,*

## PAINTINGS OF PAINTINGS

**8. Carracci, Annibale.** *Imagines Farnesiani Cvbicvli.* Rome, G.G. de Rossi c. 1690. Large folio (478 x 345 mm.). Title and twenty-four images on ONE FOLD-ING, FOUR DOUBLE-PAGE AND SEVEN FULL-PAGE ENGRAVED LEAVES (P. Aquila after Carracci).

Half-morocco and marbled boards (bumped).

\$1950.00

Between 1595 and 1597, Carracci and members of his workshop created the illusion of a series of gold-framed paintings on Virtue overcoming Hardship, in a room in the palace of Cardinal Odoardo Farnese (1573-1626). Good impressions (two plates trimmed into the platemark not affecting image, one blank verso repaired).

Rossetti, *Rome: A Bibliography* 488; Besterman, *Old Art Books* 21.

## PUBLIC HEALTH IN SPAIN

**9. Castellanos Ferrer, Juan.** *De Commvnivm Morborum causis.* [Valladolid], A. and D. Fernández de Córdoba 1572. 4to (200 x 144 mm.). [vi], 116 leaves. Title woodcut arms of the dedicatee, Bishop Francisco Soto y Salazar.

Gilt pastiche tree calf (A. Palomino), red edges.

\$4800.00

Only Edition, on common illnesses, endemic diseases, epidemics and the plague. In discussing seasonal and environmental conditions affecting individual and public health, the Spanish royal physician (b. 1529) focuses on his native Murcia.

An early reader neatly corrected dozens of spelling errors. I locate copies in Bethesda and Madrid. In good condition (some spots, foxing and light marginal stains), 18th-century signatures of Marco Soler Targencio and of ?Corts.

Durling, *A Catalog of 16th Century...Books in the National Library of Medicine* 882; Palau 47765.

## THE IDEAL PUBLIC SPEAKER

**10. Cicero.** *De oratore Ad Qvintvm fratrem dialogi tres, Audomari Talæi explicationibus illustrati.* Paris, C. Estienne 1553. 4to (226 x 165 mm.). 106, [2 blank], 135, 91p. Two divisional titles.

Contemporary limp vellum, fragment of a 14th-century vellum manuscript of an unidentified Latin text on sin as spine lining, remnants of four pigskin ties, manuscript spine title.

\$850.00

First Edition of Protestant education reformer Omer Talon's commentary. Cicero's *On the Orator* was a fundamental text for over a millennium. In good condition (pale stain to the final twenty blank lower margins), early title inscription in Latin on abstaining from meat.

Renouard, *Annales...des Estienne* 105,9; Ong, *Ramus and Talon Inventory* 745; Cioranesco 21017.

“A BRIEF SUMMARY OF THE EMPORIUM OF THE WORLD”  
— CONTANT

**11. Contant, Jacques & Paul.** [Engraved title:] *Les Divers Exercices de Iacques et Pavl Contant*.... [Letterpress title:] *Les Oeuvres*. Poitiers, J. Thoreau and Françoise Citoys 1628. Five parts in one volume. Folio (331 x 220 mm.). Engr. title, [xii], [iv], [2 blank], 250, [2 blank], [2], 79, [1 blank], [2], 90, [2 blank], [16], 59, [1]p. Text in rule frames, letterpress title in red and black with the engraved arms of the dedicatee.

THE BOOK HAS SIXTEEN ETCHED ILLUSTRATIONS: one in the text, six full-page — the title to Part I, a botanical specimen table, three divisional titles (Parts II, III-IV and V), and (in Pt. V) a superbly impossible bouquet — and nine smaller zoological, teratological and ethnographic etchings on five leaves.

The first divisional title depicts the horticultural labors of Adam and Eve and is signed by painter Nicolas Pinson. The second shows CONTANT’S THIRTY-TWO DRAWER CABINET FOR *NATURALIA* and, below, his fifteen-folio-volume herbarium, the whole framed by shells, seeds and plant elements (P. Demoges). The third announces the final part.

Blind-ruled dark green morocco (Assourd; hinges rubbed), overlapping fore-edges (minor repair), gilt spine (faded), all edges gilt. \$18,500.00

*Illustration outside front cover.*

THE ONLY COMPLETE WITNESS TO HIS FIVE DECADES OF COLLECTING PLANTS AND CURIOSITIES, first issue. Devoted to unraveling the mysteries of Nature, the collection “was one of the most important and renowned in 17th-century France” (Tongiorgi Tomasi & Willis). It was visited by the learned, the curious, the wealthy and the high aristocracy — including the dedicatee, Henri II de Bourbon, *prince de Condé*. Through the middle of the century, the collection featured in contemporary guides to the wonders of France.

The enterprise was initiated by Jacques Contant (d. 1588) and made into a destination by his son Paul (?1562-1629). The first four parts appear here for the first time — Jacques’ pharmacological commentary on Dioscorides (I), Paul’s poetic description of an ideal garden (II), and his catalog of the thirty-five hundred bronze statuettes, fossils, shells, minerals, essences, perfumes and herbarium that formed his cabinet (III-IV).

Its rarities included sharks, reptiles, A HIDE-COVERED NEW WORLD CANOE, conjoined twins, an eight-legged cat, tulips, a toucan, crocodiles, an armadillo, a winged dragon and CANADIAN PLANTS AND TREES obtained, in part, through the governor of New France. Paul’s verses on the flower garden and zoological oddities (V; originally issued in 1609) are here altered to include subsequent acquisitions.

The book’s production was as idiosyncratic as its author, and copies vary in contents and order. That offered here is complete. The edition was printed on ferrous paper (ink smudges, one blank corner missing, two blank marginal paper flaws). Alden, *European Americana* 628/35; Arnould, “Un apothicaire-poète sous Louis XIII” in *Quelques poètes français des 16<sup>e</sup> et 17<sup>e</sup> siècles* ed. Madeleine 234-66; Contant, *Le Jardin et cabinet poétique* edd. Marrache-Gouraud & Martin [7]-49; Moncond’huy, “La Nature et son évocation poétique dans *Le Jardin et Cabinet poétique* de Paul Contant”



**C** Sensuyuent les conte-  
nances de la table.

**E**nfant qui veult estre courttoy  
Et a toutes gens agreable  
Et principalement a table

Garde ces rigles en francopys

**E**nfant soit de coupper soigneux  
Ses ongles et oster lordure

\*

Car sil y est ord de nature  
Quant il se grate il est roigneux

**E**nfant donneur laue tes mains  
A ton leuer et au disner

Et puis au soupper sans finer

Ce sont troyz foyz a tout le moins

**E**nfant dy benedicite

\*

Et fais le signe de la croiz

Ains que prendre se tu me croiz

Ce qui test de necessite

**E**nfant quant tu seras aux places

Du aucun prelat deglise est

Laisse luy dire sil luy plaist

Car benedicite que graces

**E**nfant se prelat ou seigneur

Ce dit de son auctorite

\*

Que dyes benedicite

Il ap le hardiment cest honneur

**E**nfant se tu es en maison

Daultruy a le maistre te dit

Que tassies sans contredit

\*

Faire le peux car cest raison

in *Littératures classiques* 17 (1992) 255-262; Murray, *Museums: Their History and their Use* I: 93 & II: 188; Rambaud, *La pharmacie en Poitou* 593-620; *Répertoire bibliographique des livres imprimés en France au XVII<sup>e</sup> siècle* V: 79,488; Tongiorgi Tomasi & Willis, *An Oak Spring Herbaria* 31.

## FOR CHILDREN OF EVERY SOCIAL RANK

**12. *Les contenances de la table.*** [Lyon], P. Mareschal and B. Chaussard c. 1503. 4to (195 x 124 mm.). [i], [6]p. Gothic type, white-line woodcut 1 on the title, a Mareschal-Chaussard woodcut device (Baudrier XI: 468 2bis).

Jansenist red morocco (Lortic), gilt-lettered spine. \$35,000.00

*Illustration facing.*

ONE OF THE EARLIEST TEXTS IN FRENCH COMPOSED EXPRESSLY FOR CHILDREN. THIS ADVICE ON TABLE MANNERS AND GOOD CONDUCT has 12th-century Latinate roots. Its thirty-seven quatrains reveal current customs like the use of a common glass for the table, bare-handed food service and consumption and wine for all ages.

Each quatrain begins “Child, . . .” and continues with an admonition on, e.g., not serving oneself first, placing chewed food on one’s plate, dipping food into the salt, boasting, whispering, belching, farting and so on. The verses were intended to be learned by heart. Their order varies in different editions, suggesting typesetting from memory (here a line has been dropped). Also beginning “Child, . . .”, the closing *balade* proffers more general guidance.

All but two of the fourteen recorded printings survive in a single example. The other version of the text to reach print is a third the length of that offered here. The state of the woodcut device dates this edition. In good condition (two lower blank corners neatly supplied), bookplate of J. and H. Bon.

*Offered with* the 2006 facsimile of this copy with T.J. Tomasik’s introduction and English translation (copy 7 of 100; 36p.; half-red morocco and marbled boards). Vicaire, *Bibliographie gastronomique* 207-8; Glixelli, “Les ‘Contenances de la Table’” in *Romania* 47 (1921) 1-40; Montandon, *Bibliographie des traités de savoir-vivre* I: 11; Baudrier, *Bibliographie lyonnaise* XI: 483; ISTC ic00869700.

## A DOCTOR’S COLLECTION

**13. Coppens, Bernard.** *Catalogue Des Livres.* Ghent, P.Fr. de Goesin-Verhaeghe [1802]. 8vo (220 x 137 mm.). [vi], 76, [1], [3 blank]p.

Stabbed in original printed wrappers (dusty, top quarter of the spine defective), UNCUT. \$2350.00

Auction catalog of the books of the anatomist (1756-1801), botanist, pharmacist, physician and first director of Ghent’s public garden. His library focused on medicine, chemistry, natural history and mathematics. I have not located another copy outside of Europe. A singleton with the errata and additions is laid in after the final text leaf. In good condition (pale water stains), tax stamp on the front wrapper. Bliogé, *Répertoire des catalogues de ventes de livres* I: 47-8.

## DEAD LIVESTOCK TO PREMARITAL SEX

**14. Corneo, Pier Filippo.** *Co[n]silio[rum] Primu[m] [-Quartum] Volume[n].* Venice, Heirs of F. Pinzi the Elder 1534-1535. Five volumes in four. Folio (420/5 x 274/6 mm.). CCLXXXVI and CCLXXXI, [1 blank] and CCL [r. 330] and CCXCIII and [i], [126] leaves. Double-column, TEXT WOODCUT OF JURISTS AROUND A TABLE WITH REVOLVING BOOK STANDS (106 x 192 mm.), the main and four divisional titles printed in red and black and partly in woodcut.

CONTEMPORARY VENETIAN BLIND-DECORATED SHEEP (rubbed, minor scuffs and stains) with vine-and-foliage rolls, small flowers and oriental lozenges, blind-ruled spine, remnants of eight pigskin ties per volume, author, title and volume number in contemporary manuscript on the bottom edges.

*Illustration inside front cover.*

\$13,500.00

IMPOSING AND BEAUTIFULLY PRINTED, THIS COLLECTS SOME TWELVE HUNDRED FIFTY LEGAL OPINIONS by the renowned 15th-century Perugian professor and jurist (1419/20-92). These provided him with substantial income, as city magistrates and itinerant judges paid handsomely for his *consilia* — formal analyses of points of customary, canon and Roman law, now relevant to social history.

Protective of his intellectual property, Corneo (or Della Cornia) copied out his *consilia* himself and prohibited their printing during his lifetime. After his death, his sons had the manuscripts edited and published. Fr. Maturanzio contributed a biography of the author.

One Francesco Venuto annotated two dozen leaves in the 17th century. In good, *original* condition (a dozen quires on poorer paper, stains on fifteen blank margins, natural paper flaws not affecting legibility).

Panzanelli Fratoni, “La Prima cinquecentina perugina: i quattro tomi di *Consilia* di Pier Filippo Della Cornia” in *Cinque donne per cinque cinquecentine* 77-98; Pazzaglini & Hawks, *Consilia: A Bibliography* C-69 & see illus. p. x; EDIT16 CNCE 13346.

## “THE GEOGRAPHICAL & ANTHROPOLOGICAL FANTASIST” — FREEMAN

**15. Ctesias of Cnidos.** [Greek title]. *Ex Ctesias, Agatharchide, Memnone excerptæ historiæ. Appiani Iberica. Item, De gestis Annibalis.* [Geneva], H. II Estienne 1557. 8vo (166 x 104 mm.). [xvi], 248p.

Vellum over flexible boards, flat spine.

\$1650.00

*Editiones Principes* of fragmentary Greek historical and geographical texts dealing with, i.a., elephant hunts, Persia, Rome, the Nile, gold mining in Egypt, the Red Sea, Ethiopians and Arabians. Arthur Freeman places Ctesias (C5 BCE) first among literature’s great “travel liars” for his tales of India. Also in first edition are two previously unknown fragments of Appian discovered by Estienne and thirty pages of his notes. In good condition.

Renouard, *Annales...des Estienne* 117,6; Freeman, *Bibliotheca fictiva* 3 & 8 & no. 5.



## TRANSLATED BY THE PRINTER

**16. Cyprian, Saint, pseudo-. *De Dovze Manieres D'Abvs.*** Paris, Frédéric Morel 1571. 8vo (155 x 100 mm.). 39, [1]p.

19th-century half-morocco and marbled boards (rubbed), flat spine and title gilt. \$2650.00

Publisher of elegant illustrated books, literary first editions and royal commissions, Morel authored this translation, supplied commentary and added his French version of Pico della Mirandola's *Twelve Rules for a Christian Life*. In his dedication Morel describes correcting his text from more accurate sources and THE VISIT OF HENRI DE VALOIS, THE DEDICATEE, TO THE PRINTING SHOP. Of the book's ten editions, two are held by American libraries. In good condition, ?contemporary inscription of Jean Moumy of Sens, 1747 inscription of the Saint-Pierre le Rond church library. Dumoulin, *Vie et œuvres de Frédéric Morel* 187 (lists only this edition).

## A ONER

**17. *Descrizione...Della Misteriosa Figura...Rappresentata Nella Chiesa...Di S. Caterina...di Saragozza.*** Bologna, the Rossi [1719]. 8vo (153 x 104 mm.). 22, [1]p.

Contemporary flexible paper boards, manuscript spine title. \$2600.00

Only Edition of this festival book recording a mystery play on the Dream of Daniel staged on 6 April 1719 in the church's apse and sanctuary area. The ephemeral scenery and props are described, their painters documented and the decoration of the church interior recorded, including specially hung tapestries, costumed statues and inscriptions. I have found one other example (Bologna). In good condition, two contemporary manuscript text corrections. Frati, *Opere della bibliografia bolognese* 2668.

## "THE PLAY'S THE THING" — ANOTHER PLAYWRIGHT

**18. Donneau de Visé, Jean. *Zelinde Comedie, Ov La Veritable Critique De L'Ecole Des Femmes.*** Paris, C. Barbin 1663. 12mo (142 x 82 mm.). 161 [r. 143], [1]p.

Gilt-ruled crushed maroon morocco (Reymann, T. Leclere *dor.*), richly gilt spine, all edges gilt. \$4200.00

First Edition: THE FIRST SALVO IN THE COMIC WAR LAUNCHED AGAINST MOLIÈRE, his ideas, characters and methods.

In the dispute over the nature of theatrical comedy, THIS PLAY ATTACKS TWO PLAYS: Molière's *L'École des femmes* (debut 26 December 1662) and his one-act stage defense of it, *La Critique de l'École des femmes* (debut 1 June 1663). In their lace shop, Zélinde and her employer pillory Molière. A fine copy. Lancaster, *History of French Dramatic Literature* III: 7 & 256-9; Guibert, *Bibliographie des œuvres de Molière* 795,26; Langheim, *De Visé, sein Leben und...Dramen* 14-22; Cioreanescu 25887.

## Von künig Ansi

der bastart lieff im nach vñ ergreiffe im  
bei sein har/ damit schleiff er in durch  
de sal/ vñ schlag mit feuste off in/ er het  
in doch getöde/ dā künig Ansy rüfft im  
lieber sun mit rōt deine brūd/ ich wil die  
mein künigreich halb gebe/ also zwag d  
kūn mā dise al in solchē anlauff d̄ sein  
vatter erschack vñ sprach hō ich dich er

zürner d̄ wil ich bessere. Du alter künig  
sprach d̄ bastart/ d̄ wort hieß dich got re  
de/ also schwur im d̄ künig vñ sein ritter  
schafft wolte mit im reitē war er wolt /  
die ritterschafft giengen zu etzrich des  
bastart/ vñ hieß in wilkomē sein/ aber  
es w̄z maniger vñd in/ d̄ er lieber hūde  
meilen von dannen gewesen wer.

**Wie saß der künig bei seiner ritterschafft zutisch**  
vñd verrichtete seine drei sūn.



**K**ünig Ansi se  
tzt sein drei sūn mit einā  
der an einē tisch / sie müs  
sē meitinander essen/ da  
macht er einē ganzē sūn

zwischen seinen kinden / vñder dem d̄  
sie assen/ so kam künig Galien in d̄ sel  
ben sal/ künig Ansy stūde gegen im  
vñd hieß in wilkomē sein/ kün  
ig Ansy sprach/ künig Galien es warde  
nie betrübter mā wan ich einer bin/ das

**“THE MARCH OF HUMAN PROGRESS” — THE AUTHOR**

**19. Dufour, Nicolas.** *Abrégé Historique Des Sciences Et Des Beaux-Arts, En Latin Et En François.* Bruges, J. van Praet and Paris, G. Deburc 1781. 8vo (169 x 99 mm.). [iv], xvii, 464 [r. 463]p. Two text woodcuts, woodcut ornaments (many signed Le Brun).

Contemporary blind-ruled mottled calf, spine and label gilt, red edges, green silk marker. \$2750.00

First Edition. This bilingual catechistic encyclopedia for children covers forty trades, professions and the arts and sciences — painting, printing, architecture, law, navigation, commerce.... The hundreds of footnotes serve as explainers, reading list and bibliography. No copy located in U.S. libraries. In good condition (three quires slightly browned), signature of J.-B. Jacob, professor at the Collège Royal de Verdun, title stamp of EP.

Barbier, *Dictionnaire des ouvrages anonymes* I: 45; Quérard, *La France littéraire* II: 642.

**“THE FIRST SECULAR WOMAN WRITER IN GERMANY &  
A FRUITFUL PIONEER OF THE NEW PROSE NOVEL”**

— LIEPE

**20. Elisabeth, Gräfin von Nassau-Saarbrücken.** *Ein schöne warhaftige Hystory von Keiser Karolus sun genant Loher oder Lotarius.* Strassburg, J. Grüninger 1514. Folio (257 x 184 mm.). CXXVI [r. 124] leaves. Gothic type, double-column, three series of woodcut initials and SIXTY-TWO TEXT WOODCUTS — FOUR NEARLY FULL-PAGE, EIGHT SMALLER AND FIFTY COMBINED IN PAIRS TO make twenty-five half-page illustrations (some blocks repeated).

Late 18th-century blind-tooled marbled sheep (tips restored, joints cracked), gilt-lettered spine label (rebacked preserving much of the original spine, base chipped), edges sprinkled blue. *Illustration facing.* \$45,000.00

“THE MOST IMPORTANT REPRESENTATIVE OF HER SEX IN FIFTEENTH-CENTURY GERMAN LITERATURE...HER NOVELS CONTRIBUTED TO THE TRANSFORMATION OF THE LATE MIDDLE AGES INTO THE EARLY MODERN AGE IN GERMANY” (Classen).

First Edition, the earliest German prose version of medieval French verse epic. The 14th-century historical romance of Loher and his life-friend Maller belongs to a four-part cycle revolving around the Carolingian court. The bilingual countess of Nassau-Saarbrücken (c. 1395-1456) translated and adapted the tales for German readers. Her contribution to Western literature inaugurated “a long-lasting narrative tradition...the new form of the courtly novel” (Cramer, tr.).

THREE GENERATIONS OF WOMEN SECURED THE FAME OF THIS ROMANCE OF CHIVALRY. In 1405, Elisabeth’s mother, Margaret of Lorraine (d. 1416) obtained a copy of the lost Latin original and translated it, or had it translated, into French verse. By 1437, Elisabeth had completed her translation from French verse into German prose. In 1449, her daughter, Margaret of Rodemachern (1426-90), who inherited her mother’s books and collected herself, commissioned a shortened version of the text — that printed here. All six surviving manuscripts of *Loher* appear connected to the



Saarbrücken court, including one leaf in French discovered in 1988 at Wiesbaden and possibly related to Elisabeth's mother.

TO MAXIMIZE SALES, GRÜNINGER CLEANSED THE TEXT OF THE FREQUENT REFERENCES TO PHYSICAL INTIMACY BETWEEN THE TWO MALE PROTAGONISTS, an aspect of medieval chivalry uncomfortable for his readers.

NO ANTIQUARIAN PRINTING IS HELD BY A NORTH AMERICAN LIBRARY. Of this first edition, the only example outside German-speaking lands is at the British Library. In good condition (a half-dozen leaves with ink spots, scattered light soiling, four leaves somewhat browned), from the library of Otto Schäfer (1919-2009), the great collector of early illustrated books, who purchased this copy in 1986.

Liepe, *Elisabeth von Nassau-Saarbrücken: Entstehung und Anfänge des Prosaromans in Deutschland* passim; Classen, "Elisabeth von Nassau-Saarbrücken" in *Dictionary of Literary Biography* 179: 42-7; Cramer, *Geschichte der deutschen Literatur im späten Mittelalter* 32 & 70-71; Gotzkowsky, "Volksbücher" *Prosaromane, Renaissancenovellen, Versdichtungen und Schwankbücher Bibliographie* I: B.6.1; Goedeke, *Grundriss zur Geschichte der deutschen Dichtung* I: 357,19; *Zwischen Deutschland und Frankreich: Elisabeth von Lothringen, Gräfin von Nassau-Saarbrücken* edd. Haubrichs & Herrmann passim; VD 16 S 3414.

## PENIS PRAISE

**21. *La Flvste De Robin, En Laqvelle Les Chansons De Chasque mestier s'egayent.*** Troyes, P. Piot c. 1620. 8vo (160 x 102 mm.). 31p.

Blind-ruled Jansenist red morocco (Capé; scuff on the rear panel), gilt-lettered title, all edges gilt, silk marker. \$12,500.00

"EROTIC OR PORNOGRAPHIC, as you wish, this is surely the most inventive piece of amusing *curiosa*...metaphorical fireworks...describe the flute of Robin...the precious instrument with which Robin passes as a virtuoso with the ladies" (Mercier, tr.). Four antiquarian editions of this chapbook triumph of comparative rhetoric survive, all in a handful of examples and all issued between 1619 and about 1622. Loss of a dozen letters in the upper right corner of the final verso (sense not affected). Mercier, *Le Tombeau de la mélancolie, littérature et facétie sous Louis XIII* 200-3 & no. 563; Brunet II: 1314 "extremely indecent...of great rarity" (tr.); Gay, *Bibliographie des ouvrages relatifs à l'amour* II: 388 "very licentious" (tr.); *Répertoire bibliographique des livres imprimés en France au XVII<sup>e</sup> siècle* III: 34,169; RISM, *Écrits concernant la musique* II: 937[!].

## FROM PAINTING TO MINIATURE TO WOODCUT — FROM LATIN TO FRENCH

**22. Giovio, Paolo.** *Vitae Duodecim Vicecomitvm Mediolani Principvm. Ex Bibliotheca Regia.* Paris, R. I Estienne 1549. 4to (226 x 166 mm.). 199p. TEN NEARLY FULL-PAGE WOODCUT BUST PORTRAITS (some signed with the Lorraine cross).

Contemporary stiff vellum wrappers, old manuscript spine titles, evidence of four ties.

PASTORALES  
SVR LE BAPTESME  
DE MONSEIGNEVR CHARLES  
EMANVEL, PRINCE  
DE PIEDMONT.

Par I. Grangier, Lorrain.

*Auecques vn Recuei. de quelques Odes &  
Sonnetz, Faictz par le meſme aucteur.*



Imprimé à Chamberi, par Frâçoys Pomar l'ayné.  
AVEC PRIVILEGE.  
1568.

With:

**Estienne, Charles.** *Abbrégé de l'histoire Des Vicontes Et Dvcz de Milan, le droit desquels appartient a la couronne de France.* Paris, C. Estienne 1552. 4to. [vi], [86]p. Woodcuts as above (I). \$4500.00

Ad I-II: First Editions. Beautiful books. Elegant fonts, careful layout and gracious ornament complement the fine woodcuts attributed to Geoffroy Tory. They follow the illustration cycle in the royal presentation manuscript (BnF Ms. lat. 5887), inspired in turn by a series of oil portraits, which are referenced beneath the blocks.

Ad I: One of only five illustrated books produced by Robert Estienne.

Ad II: His brother's (1504-64) abridgement and translation.

In good condition (two dozen lower margins lightly stained), early signature of W. Tusanus on the first title-page.

Renouard, *Annales...des Estienne* 75,20 & 104,12; Brun, *Le Livre illustré en France au XVI<sup>e</sup> siècle* 228; Bernard, *Geoffroy Tory* 234-5 & illus.

### FANTASY & FACT

**23. Grangier, Jean.** *Pastorales Svr Le Baptesme De Monseigneur Charles Emmanuel, Prince De Piedmont.* Chambéry, F. Pomar 1568. 4to (184 x 131 mm.). [xxiv], 162, [2]p. Title woodcut arms of Emmanuel Philibert, Duke of Savoy.

Crushed black morocco with a central gilt arabesque (Duru, 1861), gilt-lettered spine, all edges gilt, silk marker. *Illustration page 17.* \$18,500.00

Only Edition, second recorded copy, the first literary work printed in Chambéry since 1486 and an early example of first-person narrative French fiction. Grangier's literary festival book of prose and verse celebrates the prince's baptism.

The protagonists are a family of shepherds renowned for their wisdom, virtue and courage — transparently Marguerite of France (1523-74), Duchess of Savoy, her husband Emmanuel Philibert (1528-80) and their son, Charles Emmanuel (1562-1630). The author (fl. 1568) long served Marguerite as secretary.

The opening allegory quickly gives way to details of the actual procession, ceremony and festivities — tapestries, paintings, ephemeral architecture, mottoes, fireworks — with courtiers thinly disguised as mythological characters. The myriad digressions include quatrains praising individual guests, particularly women.

THE BOOK HAS A STRONG DRAMATIC COMPONENT. Nearly all the extended poetic interludes are to be sung (many by the narrator) to the accompaniment of oboe or lute. The other known example of the *Pastorals* is in the Biblioteca Reale, Turin (the 16th-century capital of Savoy). In good condition, from the library of Pantaléon, *marquis* Costa de Beauregard (1804-66).

“Catalogue de l'Exposition d'objets d'art ouverte à Chambéry le 10 août 1863 à l'occasion de la réunion du Congrès scientifique de France” in *Mémoires de l'Académie de Savoie* 2<sup>e</sup> sér. 8 (1866) 347,38 this copy; *Répertoire bibliographique des livres imprimés en France au XVI<sup>e</sup> siècle* II: 139,7; Dufour & Rabut, *L'Imprimerie...en Savoie* 47; Hulubei, *Répertoire des églogues en France aux XVI<sup>e</sup> siècle* 46 (not seen); USTC 61102; Cioranescu 10950.



## PRESENTATION COPIES

**24. Gronovius, Johannes Fredericus.** *Observationvm Libri III.* Leiden, [W.C. van der Boxe for] I. Commelinus 1639. 8vo (146 x 92 mm.). [xxiv], 90, 89-90 (see below), 91-279, [21]p.

Contemporary binding of TWO FOURTEENTH-CENTURY VELLUM MANUSCRIPT FRAGMENTS — a large antiphonal (music and text in red and black) and a double-column rubricated legal text, contemporary manuscript spine title, evidence of four pigskin ties.

With:

**Gronovius, Johannes Fredericus.** *De Sestertiis Commentarijs.* Deventer, C. Thomassen 1643. 8vo. [xvi], 135p. \$2950.00

Ad I-II: First Editions. The classical scholar Gronovius (1611-71) inscribed these books to the young Johannes Lavater (1624-95), theology student at Groningen, later rhetoric and philosophy professor at Grossmünster and writer on natural science and deafness. In good condition (small worm trail in the blank gutter of a few leaves).

Ad I: Gronovius' first collection of variant readings and emendations to the works of a dozen ancient Latin writers. One U.S. copy.

A compositor's error, dropped text, forced the reprinting of an inner bifolium. Uncorrected and corrected bifolia were bound in together. The first uncorrected leaf has been excised; the other, slashed, remains in place.

Sandys, *A History of Classical Scholarship* II: 319-21; STCN 061254827.

Ad II: Long used to resolve "problems of chronology, iconography, and computation" with ancient coins (*The Classical Tradition*). Two U.S. copies.

Butcher & Ponting, *The Metallurgy of Roman Silver Coinage* 54 "magisterial"; Dekesel, *Bibliotheca nummaria* II G 161; UCBA *Supplement* 275; Sandys II: 319-21; STCN 054070953.

## LOGIC FOR LAWYERS

**25. Hegendorf(f), Christoph.** *Libri Dialecticæ Legalis quinque.* Paris, R. I Estienne 1535. 8vo (170 x 107 mm.). 167p.

Gilt-ruled red morocco (c. 1730) with stars, blooms and foliage, spine compartments with MARTIN FOLKES' GILT GOLDEN FLEECE TOOL (crown neatly repaired), gilt-lettered black morocco spine label, all edges gilt.

\$2400.00

For students hoping to pursue a career in law, this applies logic and rhetoric to draft arguments, court pleadings and legal decisions.

From the library of Martin Folkes (1690-1754), the scientist, antiquary and president of the Royal Society, who counted Newton a friend. In good condition (pale narrow stain in two dozen upper margins).

Risse, *Bibliographia logica* I: 48; Green & Murphy, *Renaissance Rhetoric Short-Title Catalogue* RR 1938; Renouard, *Annales...des Estienne* 41,4.

## THEOLOGY-FREE ENLIGHTENMENT

**26. Heidegger, Johann I.** *Catalogus dererjenigen Jurid. Medic. Philos. Mathem. Histor. Philolog. und anderer alten und neuen Bücher...Catalogue Des Livres François, Italiens, Anglois & Espagnols.* Zürich, for Heidegger & Co. 1759. Two parts in one volume. 8vo (191 x 118 mm.). [iv], 440, 99p.

Early 19th-century half-sheep and marbled boards (rubbed), marbled edges. \$3200.00

This fixed-price stock catalog offers 14,000 books in a single author/title alphabet (part I) and grouped by language (part II). A customer systematically annotated this copy, adding to printed entries. No catalog by this important firm is held by a North American library. In good condition (scattered spots), 19th-century Freiburg University withdrawal stamp.

Lesage et al., *Catalogues de libraires 1473-1810* 1461 (pt. I only); VD18 10120416; see Lee-mann-van Elck's *Druck, Verlag, Buchhandel im Kanton Zürich* 44-5.

## NEW GROWTH

**27. Hoffmann, Georg Franz.** *Hortvs Gottingensis.* Göttingen, J.C. Dieterich for the Author and for S.L. Crusius in Leipzig 1793. Folio (376 x 244 mm.). [ii], 14, [2]p. and A FOLDING FINELY HAND-COLORED AQUATINT GARDEN PLAN keyed to the text (E.L. Riepenhausen; 376 x 444 mm.). Aquatint headpiece of the greenhouse and title vignette of an edge of the garden (C.A. Besseman) also in contemporary color.

Publisher's printed blue paper over thin paper boards, marbled paper spine reinforcement. \$3600.00

Only Edition, first issue, a history of Göttingen University's botanical garden (established 1736) by its new Director (1761-1826), who was already increasing its holdings. In original condition, early 19th-century label inscribed *Hoffmann* on the front cover, title stamp MG, engraved bookplate of the Johannishus Library (Sweden). Stafleu & Cowan, *Taxonomic Literature*<sup>2</sup> II: 2888; Pritzel, *Thesaurus literaturae botanicae* 4133.

## THE NATURAL HISTORY — OF LOVE

**28. Humières, Charles-Hercule, marquis de.** *La Philosophie D'Amour.* Paris, A. Vitray 1622. 12mo (135 x 74 mm.). [xii], 286 [r. 288]p.

Early 19th-century mottled sheep (front hinge fragile), flat spine and label gilt, marbled edges. \$3600.00

First Edition of a rather fantastic text by Louis XIII's chamberlain. Humières (d. ?1622) investigates the psychological, material and spiritual aspects of love and its

connection to the natural world — the northern lights, earthquakes, the heavens, fountains.... I have not located a copy of any printing outside Paris. In good condition, bookticket of architect Eugène-Emmanuel Viollet-le-Duc (1814-79).

Gay, *Bibliographie des ouvrages relatifs à l'amour* III: 730; Baldner, *Bibliography of 17th-Century French Prose Fiction* 193; Cioranescu 35830.

## TWO SALES — THREE LIBRARIES

**29. La Grange Trianon, Charles de, abbé & Henri de, abbé.** *Catalogue Des Livres.* Paris, M.-J. Barrois 1737. 12mo (163 x 93 mm.). [ii], iv, 146, 193-272p. (see below).

Contemporary speckled sheep (worn), gilt spine and morocco label, red edges, green silk marker.

With:

**Longueruë, Louis du Four de.** *Catalogue Des Livres.* Paris, M.-J. Barrois 1735. 12mo. [ii], xxi, 184, [32]p. \$3400.00

Ad I: Brothers Henri (d. 1731) and Charles (d. 1733) each formed a library, here combined for auction. Books on pages 147-92 were withdrawn prior to the sale and are absent from every copy. I have found two examples in the U.S. In good condition, 19th-century note on the front flyleaf: *de la coll. Brincourt*.

Bléchet, *Les Ventes publiques de livres* 93; not in North.

Ad II: In 1714, Longueruë (1652-1733) sold his library *en bloc* to his scholarly collaborator, the abbé Béraud, stipulating the books remain with the seller for life. He then outlived the buyer.

Marion, *Collections et collectionneurs de livres* 346; North, *Printed Catalogues of French Book Auctions* 38.

## HE LIVED IN MISERY & DIED IN POVERTY

**30. Les Isles Le Bas.** *L'Apollon Francois, Ov L'Abregé des Regles de la Poësie Française.* Rouen, J. Courant 1674. 8vo (167 x 105 mm.). [iix], 39p.

Vellum boards (slightly bowed). \$2200.00

Only Edition. Rife with mythological misdirection and puzzling references to the Muses, the intolerant failed dramatist's mediocre prosody manual is for lovers and social climbers of both sexes. It provides rules, model quatrains, sixains and sonnets along with an acrostic. Three of his plays flopped and another (*Les Hust*) was banned and its author imprisoned. I have not located a copy in the U.S. (that recorded at the Sutro library is another text). In good condition, a few margins partially uncut. Cioranescu 43117; Frère, *Manuel du bibliographe normand* II: 101; Quérard, *Les Supercherries littéraires* II: 786.



“A WHOLLY NEW DEPARTURE IN LATIN TYPOGRAPHY”

— DAVIES

31. Lucanus, Marcus Annaeus. [*Bellum civile*]. Venice, Aldus Manutius April 1502. 8vo (160 x 95 mm.). [ii], [276], [1]p. Francesco Griffo's famed italic.

CONTEMPORARY BLIND-DECORATED ?VENETIAN CALF over paper boards (edges worn, one scuff), three rule frames, concentric circles and foliage, central rectangle with small leaves and lozenges, spine compartments diapered, evidence of green fabric ties, manuscript title on the top and bottom edges.

\$8200.00

First Aldine Edition of Lucan's epic, edited by Aldus from a manuscript lent by Marcantonio Morosini. The poem influenced, i.a., 17th-century drama and the poetry of Shelley. In good condition (marginal stains in the first and last two quires), cancelled title inscription dated 1571, contemporary signature of Francesco Amando Cortis, who added an epigram by Martial and the gentle ownership note *Di Francesco e delli amici* on the front pastedown, early motto *Timete Deum* at the end.

Renouard, *Annales...des Alde* 33,3; EDIT16 CNCE 36129; see Davies' *Aldus Manutius* 42.

“THE SMALLEST & MOST DELICATE” — LUCE

32. Luce, Louis René. *Épreuve Du Premier Alphabeth Droit Et Penché, Ornée De Quadres Et De Cartouches*. [Paris], Louis René Luce for the Imprimerie Royale 1740. Little (103 x 68 mm.). [vi], [9]p. Roman and italic *perle* types (32 mm. for 20 lines), text and ornaments in typographic frames.

Contemporary gilt-ruled red morocco (slightly rubbed), flat spine and title gilt, all edges gilt, green silk marker. *Illustration facing*. \$7200.00

“A WORK OF CONSIDERABLE IMPORTANCE because it showed (in addition to Luce's tiny *perle* type) a most beautiful display of type ornaments” (Dreyfus).

“A DELIGHTFUL LITTLE VOLUME” (Updike), this *tour de force* debuts the smallest types to that time. The specimen consists of the introduction by the type designer and printer (d. 1774), three fables of La Fontaine, an ode of Horace and superb decorative elements. Desirable, fresh.

Dreyfus, *Aspects of French Eighteenth Century Typography* 19-21, 46, 52 & illus.; Updike, *Printing Types I*: 246; Bibliothèque Nationale, *L'Art du livre à l'Imprimerie nationale* (1951) 182.

“I PITY YOU, DEAR READER, FOR THE SUPERIORITY OF MY  
GENIUS OVER YOURS” — THE AUTHOR

33. Maquin, Ange-Denis, *abbé*. *Je Ne Sçais Quoi Par Je Ne Sçais Qui. Prix. Je ne sçais combien. Imprimé, je ne sçais quand; Se Vend, Je ne sçais où. Chez Je ne sçais qui est-ce*. [France], s.n. 1780. 12mo (116 x 74 mm.). 124p.

**A B I.**  
 V. GROBE SAPON Verſäls.  
**A B E**  
 VII. GROBE MISSAL Verſäls.  
**C D F G**  
 VIII. KLEINE MISSAL Verſäls.  
**A B C D E**  
**F G H I K**  
**L M N A E**



Contemporary mottled sheep (rubbed, slightly stained), flat spine and label gilt, red edges. \$1350.00

Only Edition. This scorches current literary fashion — theatrical, poetic, linguistic, epistolary and commercial — as well as authors, publishers and reviewers. A hoot. Modest, trimmed close with loss of some page numbers, two pages with minor stains, lower margin of the final two leaves folded up to preserve text.

Gay, *Bibliographie des ouvrages relatifs à l'amour* II: 701 (not seen, "1783"); Barbier, *Dictionnaire des ouvrages anonymes* II: 983 ("1783"); Cioranescu 42234.

### TO PREVENT ERROR & DECEPTION

**34. [Mariani, Giovanni].** *Questa si e la Tariffa De Diversi Ori correnti, come qui di sotto chiaramente si vede, Nuouamente stampata.* Venice, F. Bindoni and M. Pasini September 1530. *Agenda 4to* (207 x 79 mm.). A<sup>24</sup> (A24 blank). [iv], [42], [2 blank]p. Roman type (first line of the title in gothic), tabular, a woodcut device of Bindoni and Pasini below the colophon (49 x 37 mm.; variant of Zappella's *Le Marche* 91).

19th-century pastepaper wrappers, paper label on the front cover lettered *Op. 559 and ?C/2.48*, spine label. *Illustration facing.* \$9800.00

THE ONLY KNOWN COPY OF THE EARLIEST SURVIVING EDITION. For merchants and traders in the Veneto engaged in import and export, this booklet codifies the exchange rates for over eleven hundred prices in eight currencies — Florentine to Hungarian to Turkish — all pegged to the current value of the Venetian ducat.

The four-page set of tables given to each currency provides one hundred ten conversions. Each set of tables has four parts. The currency name and its exchange rate head every page. The converted currency name runs up the left margin. The equivalencies occupy the center, and, in the right margin at the beginning of every set, the currency name and exchange rate is repeated in small type to speed consultation.

The following year, the text was typeset as a duodecimo (also apparently an *unicum*). The *Tariff* quickly grew to include hundreds of pages of tables and a wide variety of commodities, weights and measures from across Europe, North Africa and the Middle East. In good condition (pale stain), title stamp of the late 19th- and early 20th-century archivist at the Venetian Archivio di Stato, Giuseppe Giomo.

See Smith's *Rara arithmetica* 181 and Riccardi's *Biblioteca matematica italiana* I/2: 116,2<sup>1-2</sup> & II/2: 1352<sup>1</sup> & II/5: 100,2<sup>1</sup> and Cicogna's *Saggio di bibliografia veneziana* 1533 and Hoock & Jeannin's *Ars mercatoria* M7.1-17 (& III: 26, 71, 161); not in EDIT16 or ICCU.

### MEDICAL GASTRONOMY

**35. Marino, Giovanni Antonio.** *Raccolta Di Alcuni Opuscoli Relativi All'Uso Interno Dell'Olio D'Oliu.* Carmagnola, P. Barbié 1789. 8vo (186 x 118 mm.). [ii blank], XIV, 76, [2], [2 blank]p. PRINTED ON BLUE PAPER.

Early 19th-century marbled wrappers (rubbed), shelf label on the front pastedown. \$1750.00

Ongari, Turchi, Siotti, Rhodlottia  
♂ 7 ♀ 6 reduiti i corréti a ♂ 6 ♀ 4

N° 1	♂	1	♀	1	♀	2
2	♂	2	♀	2	♀	4
3	♂	3	♀	3	♀	6
4	♂	4	♀	4	♀	8
5	♂	5	♀	5	♀	10
6	♂	7	♀	0	♀	8
7	♂	8	♀	1	♀	10
8	♂	9	♀	2	♀	12
9	♂	10	♀	3	♀	14
10	♂	11	♀	4	♀	16

N° 11	♂	12	♀	5	♀	18
12	♂	14	♀	0	♀	16
13	♂	15	♀	1	♀	18
14	♂	16	♀	3	♀	0
15	♂	17	♀	4	♀	2
16	♂	18	♀	5	♀	4
17	♂	20	♀	0	♀	2
18	♂	21	♀	1	♀	4
19	♂	22	♀	2	♀	6
20	♂	23	♀	3	♀	8

Ongari  
a ♂ 7  
♀ 6

N° 21	♂	24	♀	4	♀	10
22	♂	25	♀	5	♀	12
23	♂	27	♀	0	♀	10
24	♂	28	♀	1	♀	12
25	♂	29	♀	2	♀	14
26	♂	30	♀	3	♀	16
27	♂	31	♀	4	♀	18
28	♂	32	♀	5	♀	0
29	♂	34	♀	0	♀	18
30	♂	35	♀	2	♀	0



Only Edition, on the health benefits and uses of olive oil for joint pain, arthritis, migraines, fevers, blunt force trauma, seizures.... Marino's (1726-1806) patients included pregnant women, soldiers, athletes, farmers and teens. One regimen involves a thick veal broth, another a vegetable stew with a dash of wine — are you in? He also criticizes American doctors' use of mercury to treat tetanus. Two copies in the U.S. In good condition.

Callisen, *Medicinisches Schriftsteller-Lexicon* XII: 1408.

### “THE EMPEROR IS A GOD ON EARTH” — MARSILI

**36. Marsili, Ippolito.** *De dignitate et potestate Imperatoris*. [Italy], s.n. ?1521. 4to (208 x 155 mm.). [ii], [5]p. Text woodcut of the Earth at the center of the universe with angels and the imperial eagle, shaded title woodcut frame with scrollwork and ornament.

19th-century patterned pink paper over boards.

\$2800.00

One of two editions, both unsigned and undated. The focus is imperial influence newly imposed on the governance of Lombardy. “The decorative title-border is remarkable for its design, which closely resembles the ornamental gold tooling on Italian bindings of the same period” (Goldschmidt, *Catalogue* 41 128). One copy in the U.S. In good condition.

EDIT16 CNCE 73903; not in Sander.

### “A WOODCUT OF EXQUISITE REFINEMENT” — RAVA

**37. Monsaureus, Raynaldus. Bp. of Cefalù.** *Sermo de Visione dei*. [Rome, Johann Besicken and Sigismundus Mayer after 26 December 1495]. 4to (203 x 137 mm.). [i], [11]p. Roman type, two series of floriated white-line woodcut initials, FINE UNSHADED TITLE WOODCUT of the stoning of Saint Stephen (77 x 82 mm.).

Vellum boards, manuscript spine title.

\$12,000.00

*Title illustration.*

“First Edition...Rare” (Arnim). In this sermon delivered on St. Stephen's day before the pope, Monsaureus (d. 1511) implores Alexander VI to purge the Church of avarice, blasphemy and lechery. The text and illustration, the latter showing Neapolitan influence, invoke the first martyr, murdered for denouncing Israel's authorities' resistance to Jesus' message. Ours is the first of two undated editions by Besicken, here while still in partnership with Mayr. In this copy, four words of text inadvertently dropped by the compositor have been hand-stamped below the final line of the third recto. In good condition (title lightly foxed, one outer margin uncut).

Rava, *Arte dell'illustrazione nel libro italiano del rinascimento* 76 & tav. LI-B; Arnim, *Katalog der Bibliothek Otto Schäfer* 247; De Simone, *A Heavenly Craft: The Woodcut in Early Printed Books* 20; ISTC im00811000; Goff M-811.

## FLATTERERS, BRIBERS, MONEY CHANGERS...

**38. Morsheim, Johannes von.** *Aulica Vita. Hoffleben.* Strassburg, J. Cammerlander 1539. 4to (200 x 134 mm.). [iii], [34], [2 blank], [1]p. TWENTY-FOUR TEXT WOODCUTS, woodcut border strips as tailpieces and title frame.

Pastepaper over stiff boards (rubbed, spine chipped). \$7500.00

ILLUSTRATED VERNACULAR MIRROR OF PRINCES, SATIRIZING A HOST OF TRADES AND STATIONS IN SOCIETY. The woodcuts show courtiers and criminals, artisans and aristocrats, cooks and chancellors.

Shaped by the author's (c. 1450-1516) long service to the Prince Elector of Pfalz, the poem recasts the fable of the wolf and the lamb to highlight the injustice of poverty. *Court Life* inspired Hans Sachs, Protestant interpretations of *Reynard the Fox* and the proverb collections of Franck, Lehmann, Schottel and Eyring.

THIS IS THE FIRST APPEARANCE OF SEVENTY-EIGHT LINES OF NEW TEXT ON CROSSBOWMEN and the cruelties of war by an unknown poet. Only half of the eight printings to 1620 are held in U.S. libraries. In good condition, seven lower margins partly or wholly untrimmed.

Morsheim, *Spiegel des Regiments* ed. Goedeke 32,A.b; Kessler, *Johann von Morsheims Spiegel des Regiments* 10-12; Röttiger, "Die Holzschnitte des Druckerei des Jakob Cammerlander" in *Gutenberg Jahrbuch* 1936 128; VD 16 M 6392.

## TWO BANNED HEBREW GRAMMARS

**39. Münster, Sebastian.** [Hebrew transliterated: *Sefer ha-dikduk*] *Hebraicæ Grammaticæ.* Basle, H. Petri 1536. 8vo (158 x 99 mm.). 95, [1]p.

CONTEMPORARY BASLE BLIND-DECORATED CALF (minor defects), outer roll frame of Fortune, vines and blooms, inner frame with repetitions of the Basle crozier around a single vertical impression of an angel-foliage-flower roll, the crozier repeated in the middle spine compartments, the top and bottom filled with lattice work; the third text with eleven contemporary manuscript-lettered vellum fore-edge tabs; chased brass clasps and catches.

With:

**Bibliander, Theodor.** *Institvtionvm Grammaticarvm De Lingva Hebræa liber.* Zürich, C. Froschauer d.Ä. 1535. 8vo. [ii], 305 [r. 105], [1 blank], [3], [1 blank] leaves.

With:

**Ceporinus, Jacob.** *Grammatica Graeca.* Cologne, E. Cervicornus (Hirtzhorn) 1533. 8vo. [i], [173]p. \$7500.00

Ad I: Only Edition of this treatise on Hebrew verbs. As the fulcrum of Protestant Hebraism, all of Münster's (1489-1552) works were condemned by the 1564 Rome *Index*. No copy of the conjugation table referred to on the title survives. In good condition (pale stain to the upper inner corners), title inscription dated 1676 of the Servite convent in Jaroměřice nad Rokytinou (est. 1673), a few early manuscript notes. Burmeister, *Sebastian Münster. Eine Bibliographie* 10; Priejs, *Die Basler hebräischen*

Drucke 46a (see 46b for the lost *Tabula conjugationum*); Heller, *The Sixteenth Century Hebrew Book* 203; VD 16 M 6679.

Ad II: Only Edition, one of only two books on Hebrew by the Orientalist, biblical commentator and Reformer (1504-64), who published the Koran in Latin in 1543. His writings were also banned by Rome.

The *Institutions* explains how to use Latin and German to study Hebrew grammar and presents its basics. Bibliander too prepared a folding conjugation table, but it appeared half a year after the book. In good condition, title signature and scattered annotations of Oswald Storker, who paid 2 batzen for the book in Basle in 1537.

Vischer, *Bibliographie der zürcher Druckschriften des 15. und 16. Jahrhunderts* C 236 (no copy of the table known); Steinschneider, *Bibliographisches Handbuch... für hebräische Sprachkunde* 223 "Rare" (tr.); VD 16 B 5324 (no copy with the table).

Ad III: Ceporin's (1499-1525) popular Greek grammar. He corrected proofs in Basel for Cratander and taught Bibliander Greek and Hebrew. In good condition (pale blank upper marginal stain, a few leaves more so). Storker also paid 2 batzen for this book, added the subject tabs and annotated the text and endleaves. I.A. 135.188 (three copies); VD16 ZV 15529 (Zürich Zentralbibliothek only).

## A MONUMENT OF GERMAN LITERATURE

**40. Otfrid von Weissenburg.** *Evangeliorvm Liber...Euangelien Buch in alt-frenckischen reimen*. Basle, [H. Petri] 1571. 8vo (159 x 106 mm.). [lxxxix], 574, [2 blank]p. Full-page woodcut arms of the edition's dedicatee.

Contemporary blind-tooled pigskin-backed pastepaper boards covered in two vellum fragments of a 15th-century manuscript of Aquinas' *Catena aurea*, the pigskin panels with a dragon-and-portrait roll, evidence of four pigskin ties, manuscript titles on the spine and fore-edge, blue edges.

\$8500.00

*EDITIO PRINCEPS*: THE FIRST RHYMED POEM IN THE GERMAN LANGUAGE AND THE FIRST SUBSTANTIAL OLD HIGH GERMAN TEXT TO APPEAR IN PRINT. Otfrid (fl. c. 800-871) has been called the first German poet.

Composed between 863 and 871 in the South Rhine Franconian dialect at the behest of an otherwise unknown matron Judith, the *Gospel Book* is a metrical life of Christ based on the Evangelists and incorporating allegory, dogmatics and exegesis drawn from Bede, Alcuin, Erkanbert of Fulda, Otfrid's teacher Rabanus Maurus, Ovid and Virgil.

The seventy-one hundred couplets introduced end rhyme, an original poetic form, then without precedent in German verse and the standard to this day.

Otfrid intended the work to be recited, possibly sung, so his lay, learned and monastic countrymen might commit the text to memory and celebrate God's works in their own language. Indeed, the three surviving manuscripts (two 9th- and one 10th-century) have the rhythmic stresses of every line marked for oral performance.

The fecund Reformation polemicist Matthias Flacius Illyricus (1520-75) edited the *Gospel Book* to advance his Protestant proselytization. He used Achilles Primer Gasser's (1505-77) transcription of a manuscript lent by Ulrich Fugger (now Heidelberg University *Cod. Pal. lat.* 52).

The preliminary matter is particularly rich. Gasser made three contributions: remarks on Old High German spelling, pronunciation and translation; an Old High German confession with his interlinear paraphrase; and “THE FIRST PRINTED WORDLIST...OF ANY ANCIENT GERMANIC LANGUAGE VARIETY” (Considine). In addition, we have Otfrid’s original prose dedication, his two dedicatory acrostic and teletic poems (with Flacius’ early German version) and Flacius’ two dedications.

In good condition (minor worming occasionally just touching text, a half dozen leaves smudged); title inscription of Jacobus Monacus, who received the book from Martin Schilling in Basle in March 1575; gift inscription of Johann Gebhard’s widow dated 1681; an 18th-century reader’s bibliographic and lexicographic notes on the title, the rear endleaves and one page of the glossary; signature of O. Wolff; green wax seal of ?U.I. on the front pastedown.

Considine, *Dictionaries in Early Modern Europe* 118-24; Hieronymus, 1488 *Petri/Schwabe* 1988 520; Goedeke, *Grundriss zur Geschichte der deutschen Dichtung* I: 224; Neufforge, *Über den Versuch einer deutschen Bibliothek* 108; VD 16 B 4664; see Bartsch’s *Die altheutschen Handschriften der Universitäts-Bibliothek in Heidelberg* 1 and Jammers’ “Das mittelalterliche deutsche Epos und die Musik” in *Heidelberger Jahrbücher* 1 (1957) 31-90.

## NO DISCOUNTS

**41. Pagani, Giuseppe Maria II.** *Catalogo Di...Libri Greci, Latini, Italiani, Francesi[, Inglesi, Spagnoli, Tedeschi &c.* Florence, G.M. II Pagani 1806. 8vo (176 x 118 mm.). [iv], 210p.

Old blue wrappers.

\$1500.00

Second Copy Located. Only Latin, Italian and French books were actually included in this fixed-price stock catalog, a warehouse sale with over 12,000 volumes — the 1475 *Confessional* of St. Anthony to modern literature.

Cash only. Tired bills not accepted. BOOKS ON THE INDEX WERE SOLD ONLY TO LICENSED READERS. Editions cited by the *Accademia della Crusca* are marked with an asterisk and ?belonged to Gio. Giralaldi (1712-53), whom Pagani (fl. 1806-26) praises in his preface. In good condition (lightly browned).

## PIONEER

**42. Poza (Poça), Andrés de.** *De La Antigva Lengva, Poblaciones, Y Comarcas de las Españas.* Bilbao, M. Mares 1587. 4to (191 x 128 mm.). [iv], 70, 36, [1] leaves.

Gilt-ruled red morocco (c. 1780), flat spine, vertically gilt-lettered title, all edges gilt, blue silk marker.

\$9800.00

THE FOUNDATION OF BASQUE STUDIES and the first work to adopt an etymological approach to the study of the Basque language. Only antiquarian edition.

This short account of ancient, medieval and contemporary Spain is in two parts. The first treats its peoples, history, customs, culture, clothing and languages. The author’s native Basque region figures largely. His precise delineation of its late 16th-cen-





Go to Hell, actually. No. 45.

tury linguistic boundaries is invaluable. “Poza’s knowledge of the classification and distribution of languages in Europe was superior to that of contemporary scholars such as Gesner, Megiser or Scaliger” (Estornes Lasa, tr.).

THE SECOND PART IS THE FIRST PRINTED GAZETTEER OF SPAIN. Toponymic, the entries give the location and ancient and modern names for some five hundred cities, towns, villages and topographical features, again with emphasis on the Basque country.

Poza (154?-95) trained in law, mathematics, astronomy and cosmography. He long advised the Señorío de Vizcaya and defended Biscayan rights against royal predation. His most famous publication is a navigational manual, *Hydrographia* (1585). In good condition (small blank marginal repair to the title, a half-dozen tiny wormholes in the lower blank margins).

Estornes Lasa, “Poza Yarza, Andrés de” in Añamendi Eusko Entziklopedia online; Allende Salazar, *Biblioteca del bascófilo* 386; Sorarrain, *Catálogo de obras euskaras* 46; Vinson, *Essai d’une bibliographie de la langue basque* 5.

### SPACED OUT

**43. Rambaldi, Giovanni Francesco.** *De Vniverso seu Mundo Liber*. Verona, F. Rossi 1656. 4to (197 x 142 mm.). 60, [1], [3 blank]p. Etched title arms of the dedicatee, Pope Alexander VII.

Contemporary binder’s boards, flush cut and long-stitched through the spine, manuscript title on the front board. \$2500.00

Only Edition. This poem argues the universe is finite. It considers perpetual motion, geocentrism, gravity, our perception of time, and includes an early use of the term *spatium* (space) for what lies beyond earth’s atmosphere. The only copy located outside Italy. In good condition, blind armorial stamp, ink stamp of a crowned AG.

### “A SON OF ASIA WHO BECAME A MISSIONARY IN ASIA” — POPE JOHN PAUL II

**44. Rego, Sebastião do.** *Vida Do Veneravel Padre Joseph Vaz*. Lisbon, J.A. Silva 1745. 4to (201 x 133 mm.). [xxix], 354p.

19th-century gilt-ruled crushed blue morocco (Rouselle), all edges gilt. \$6500.00

First Edition, the first life of the Apostle of Ceylon, Saint Joseph Vaz (1651-1711). After founding an Oratorian community in his native Goa, he clandestinely spread Catholicism throughout Sri Lanka. He learned Sinhalese and Tamil and walked the entire island, tending the sick, establishing schools, taming ferocious elephants, casting out demons, etc.

Our most important source for Vaz’s life, the *Vida* was translated into English, French and Italian. He was canonized in Sri Lanka in 2015 by Pope Francis. In good condition (scattered faint foxing).

Innocêncio da Silva, *Diccionario bibliographico portuguez* VII: 222.

**“A MONUMENT TO THE REALITY OF HELL” — AL KALAK**

**45. Rusca, Antonio.** *De Inferno, Et Statv Dæmonvm Ante Mvndi Exitivm, Libri Qvinque.* Milan, Collegio Ambrosiano Press 1621. 4to (220 x 169 mm.). [xxxii], 574 [r. 576], [14], [2 blank]p. TEN TEXT WOODCUT MAPS AND PLANS, engraved Collegio Ambrosiano monogram on the title.

Contemporary gilt vellum, ruled outer frame and corner fleurons, THE COLLEGIO AMBROSIANO MONOGRAM IN THE CENTER, flat spine in two compartments with a fleuron in each, contemporary manuscript title, printed paper spine label. *Illustration page 30.* \$11,500.00

Only Edition of this systematic, scientific, dogmatic and ethnographic study of physical Hell — its location, shape, topography, mechanisms of torture, administration and inhabitants.

Science is the foundation of Rusca's vision, so longitude, latitude, the Earth's diameter and circumference and particularly its volcanic geology are central to his arguments on the existence of Hell and its regions. The ten maps and plans of the underworld witness his literal approach, incorporating the beliefs of pre- and non-Christian peoples — Guinea to Japan. The thirty pages on Brazil, Guatemala, Mexico, Peru, Virginia and the New World volcanoes have not been previously noted. His bibliography lists nearly three hundred authors.

Two of the work's five Books treat demonology and analyze Lucifer's fall and the origins of evil. Milton's *Paradise Lost* expresses similar views (e.g., I: 62-71, II: 62-66 & 496-502) and might have drawn on Rusca, where the writers shared ideas and imagery.

Rusca (d. 1655) was appointed one of nine original members of the College of Fellows of the Biblioteca Ambrosiana. The College's monogram on the binding and this copy's thick and fresh paper point to one of the Fellows or an important library patron as the intended owner. In excellent condition, bookplate of Mario and Elena Spagnol. Al Kalak, "Anatomie de l'enfer. La physicalité de la damnation éternelle dans l'Italie de la Contre-Réforme" in *Revue de l'histoire des religions* 2023/1 (2023) 65-98; Coumont, *Demonology and Witchcraft: An Annotated Bibliography* R92.1; Wellcome... *Catalogue of Printed Books* 5648; Hughes, "Myself am Hell" in *Modern Philology* 54 (1956) 81; Milton, *Paradise Lost* ed. Kastan II: 496-502.

**LADY PARTS**

**46. Saint-Ange, Adélaïde de.** *Four plays bound for the actor with her name gilt-lettered on the front covers.* [Paris, ?Marie-Antoinette Cailleau (widow of N.-B. Duchesne) 1784]. Four volumes. 12mo (156/9 x 88/96 mm.). [48]p. and 120p. and 131p. and [70]p.

The booklets are in slightly different bindings of contemporary blind-ruled mottled sheep (minor defects and restorations), flat spines and labels gilt, red edges. \$2350.00

When quite young, Mlle. St.-Ange had her Parisian debut at the Comédie Française in 1779 to favorable reviews. She joined the company the following year and, during her tenure, performed in these four plays — Dancourt's comedies *Le*

*Charivary*, *Le Chevalier à la mode* and *Les Trois cousines* and Legrand's *Le Galant coureur*. These scripts were removed from a collection of dramas and bound for her, so she could memorize her parts. Two were extracted from Mme. Cailleau's massive 1784 *Bibliothèque des Théâtres* (84 vols.) — the other two likely as well. All four plays are in good condition.

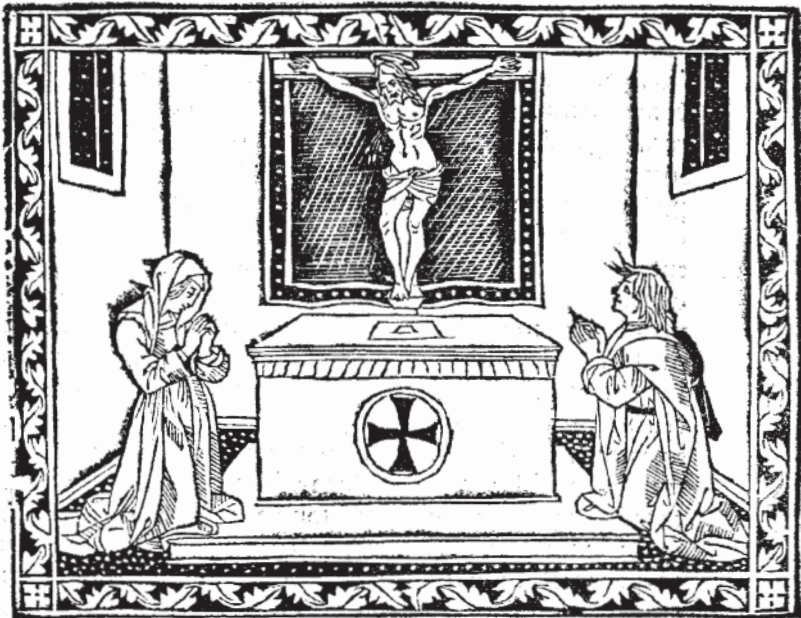
#### A PLEA FOR INNER DEVOTION FORESHADOWING THE REFORMATION

47. Savonarola, Girolamo Maria Francesco. *Tractato...in defensione & co[m]mendatione delloratione mentale*. [Florence, Lorenzo Morgiani ?and Johannes Petri 1495-1496]. 4to (198 x 125 mm.). [20]p. Roman type, two WOODCUTS ON THE FIRST RECTO — a half-page cut of a couple in prayer before an altar (85 x 109 mm.) and a white-line half-figure image of St. Matthew (36 x 33 mm.).

Blind-ruled crushed brown morocco, gilt-lettered spine. \$14,500.00

Second Illustrated Edition and the first appearance of the fine text-specific cut of the praying couple. Decrying polyphony, organ music and the rote oral recitation of standard prayers, Savonarola (1452-98) urges silent devotion and meditation to bring "oneself into proximity with Him, then into His very presence, and ultimately to union with Him" (Weinstein). The St. Matthew woodcut dates the edition. In good condition (scattered spots).

Weinstein, "A Man for All Seasons: G. Savonarola, the Renaissance, the Reformation and the Counter-Reformation" in *La Figura de Jerónimo Savonarola...y su influencia en...Europa* edd. Weinstein et al. 3-21; Scapecchi, *Catalogo delle edizioni di... Savonarola* 246; Caravale, *Forbidden Prayer...in Renaissance Italy* 5-10; Kristeller, *Early Florentine Woodcuts* 383b; ISTC isoo234000; Goff S-234.





THE MOST COMPLETE EDITION OF THIS CLASSIC

**48. Segoing, Charles.** *Armorial Vniversel*. Paris, A.-H. Jaillot 1679. Folio (272 x 192 mm.). Engraved title, [iii] engraved leaves, [iv] letterpress leaves and TWO HUNDRED FIFTEEN ENGRAVED PLATES — some in contemporary color (P. Nolin, J. Picart and H. Cheneau).

Early 18th-century speckled calf (worn, bumped), spine and label gilt (rear hinge split at the crown and base), edges sprinkled red. \$2200.00

Sculptor, cartographer and print publisher, Jaillot specifically commends this work to artists (painters, enamellers, goldsmiths...) and to luxury trade artisans. Domestic heraldry occupies nearly the entire work, with the rest of the world wedged in at the end. The arms of the Empire of the Dead occupy the final leaf. An 18th-century reader annotated a third of the plates, colored twenty-one coats of arms, added twenty-seven scutcheons and completed six. In good condition (one blank corner gone, one blank verso neatly repaired ?at the time of binding).

Saffroy, *Bibliographie généalogique* 2990; see UCBA II: 1865.

“OF REMARKABLE HISTORICAL VALUE” — HAUSER

**49. Serres, Jean de.** *Rervm In Gallia Ob Religionem Gestarvm, Libri Tres*. [Geneva, J. Crespin] 1570. 8vo (175 x 104 mm.). [xii], 117 [r. 177], [7] leaves.

Contemporary vellum, overlapping fore-edges, manuscript spine title, remnants of four leather ties, blue edges.

With:

**Serres, Jean de.** *Supplicatio Carolo IX Gal[liae] Regi Exhibita*. [Geneva, J. Crespin] 1570. 8vo. 24p. \$3600.00

Ad I-II: First Editions, the first draft of what became a hugely influential five-volume Protestant history based on documentary evidence and eyewitness accounts. These two works cover the French Wars of Religion from 1557 to 1562, indict the Catholic persecution of Huguenots and exonerate the latter from accusations of sedition.

In 1583, Ludwig Rudt (Heß) presented this volume (eight-line inscription) to Heidelberg Imperial official and royal tutor Marquard von Hodenberg (1563-1629), who signed the title in 1588 and noted doctrinal differences and civil unrest in the margins, e.g., the 1561 Paris riot of St. Médard. In excellent condition.

Hauser, *Les Sources de l'histoire de France: XVI<sup>e</sup> siècle* 1263 & 1476; Vermaseren, “La Première édition des Commentaires de Jean de Serres” in *Bibliothèque d'Humanisme et Renaissance* 23 (1961) 117-20; Gilmont, *Bibliographie des éditions de Jean Crespin* 70/11-12 & illus.

## AUSTRIA'S GREATEST PRINTER

**50. Trattner, Johann Thomas Edler von.** *Specimen Charactervm Latinorvm.* Vienna, [J.T. Edler von Trattner] 1769. 4to (228 x 176 mm.). [i], [25] leaves.

Modern moiré silk over heavy paper boards, edges with 18th-century gilding and gauffering.

With:

**Trattner, Johann Thomas Edler von.** *Abdruck derjenigen Deutschen Schriften.* Vienna, [J.T. Edler von Trattner] 1769. 4to. [i], [31] leaves.

With:

**Trattner, Johann Thomas Edler von.** *Specimen Charactervm Rvssicorvm, Tvr-cicorvm, Græcorvm Et Hebraicorvm.* Vienna, [J.T. Edler von Trattner] 1769. 4to. [i], [19] leaves.

With:

**Trattner, Johann Thomas Edler von.** *Abdruck derjenigen Röslein und Zierrathen.* Vienna, [J.T. Edler von Trattner] 1769. 4to. [i], [30] leaves.

COMPLETE SUITE OF FOUR TYPE SPECIMENS — PRINTED ON THICK PAPER. They present one hundred thirty-seven fonts and over three hundred fifty ornaments, alchemical symbols and astrological signs.

All four volumes are printed on rectos only. Pages are framed in fleurons and/or rules, which also separate specimens on the same page. The titles bear Trattner's etched device of platen and rolling presses, type case and printing tools.

*Illustration page 23.*

\$15,000.00

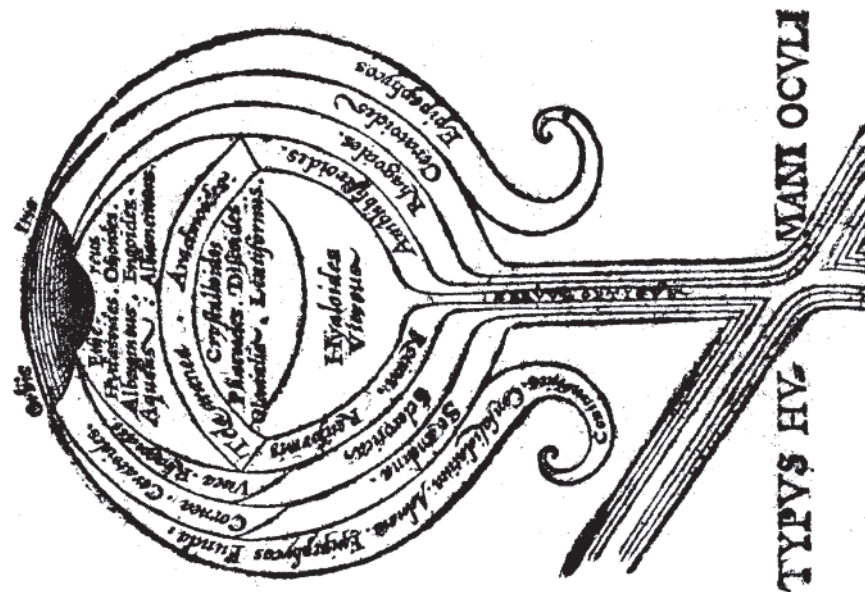
Ad I-IV: In these trade catalogs, every alphabetic specimen is named and numbered, and every row of ornament is numbered.

The first volume has sixty-one roman, italic and decorative fonts along with samples of four series of elaborate woodcut initials. The second volume has forty gothic, five gothic script and five large calligraphic fonts with highly decorative initials (one 92 x 72 mm.). The third volume has exotic fonts — Cyrillic, Turkish, Greek, Hebrew — and two mosaic music fonts (the larger printed in red and black; the smaller in a woodcut frame of musical instruments and part books). The final volume shows ornament of every variety, two-thirds arranged as fountains, firework displays, wall panels, etc.

Orphaned at age two, Trattner (1717-98) moved from Hungary to Vienna and built a commercial empire of letterpress and intaglio printing, engraving, papermaking, bookselling, binding, playing card production, typecutting and typefounding with eighteen offices across the Empire. His business practices — *shrewd* to say the least — and his close relationship with Empress Maria Theresa secured him multiple monopolies, interest-free government loans and legislation hindering his competitors. In 1764 she raised him to the nobility.

These four luxuriously executed volumes exhibit his success: none is in VD18, Mayer's *Wiens Buchdrucker-Geschichte*, Jolles' *Die Deutsche Schriftgiesserei*, Frank & Frimmel's *Buchwesen in Wien 1750-1850* or Giese's "Johann Thomas Edler von Trattner" in *Archiv für Geschichte des Buchwesens* 3 (1961) 1336-41. I have located only the Harvard set in the U.S. In excellent condition.

Bigmore & Wyman, *A Bibliography of Printing* III: 21 (vols. II-III only).



## THE TWO EARLIEST ILLUSTRATED OPHTHALMOLOGICAL WORKS

**51. Vogtherr, Heinrich, d.Ä.** *Ein Newes hochnutzlichs Büchlin/ von erkanntnis der kranckeyten der Augen.* Strassburg, H. Vogtherr d.Ä. 1538. 4to (194 x 141 mm.). [ii], [22]p. FULL-PAGE ANATOMICAL WOODCUT OF THE EYE, Vogtherr's white-line self-portrait on the final verso.

19th-century green and black marbled boards (worn, lacks label).

With:

**Fuchs, Leonhart.** *Alle Kranckheyt der Augen.* Strassburg, H. Vogtherr d.Ä. 1539. 4to. [ii], [22]p. A DIFFERENT FULL-PAGE ANATOMICAL WOODCUT OF THE EYE. \$25,000.00

Ad I-II: First Editions: THE FIRST AND SECOND VERNACULAR BOOKS ON OPHTHALMOLOGY PUBLISHED IN THE WEST. Multiple members of the Vogtherr family — Heinrich the Elder (1490-1556), his brothers Bartholomaeus and Georg, and their father Conrad — were practicing oculists and contributed to both works, written for laymen and barber-surgeons.

The woodcut of the optic nerve and external view and cross-section view of the eye (I) was cut by Vogtherr. The woodcut of the nerve and eye cross-section alone (II) was executed after his designs.

Both books address the anatomy and common diseases of the eye, including conjunctivitis, ophthalmitis, cataracts, corneal infections and vision loss. Both offer remedial therapies and pharmaceutical preparations from folk medicine — eye drops, ointments, powders, salves, distillations and tinctures — that require no exotic ingredients. No U.S. institution owns both works. In good condition (a few margins somewhat frayed, scattered minor spots and pale stains).

Ad I: Devoted to useful knowledge, the *Booklet* suggests preventative tips with a list of Do's and Don't's and promises a "longer and better" version (tr.).

Ad II: That promise is fulfilled in *All Illnesses*, an unauthorized adaptation of a fugitive broadside in Latin by botanist and physician Leonhart Fuchs (1501-66). This vernacular tract is more scientific than Vogtherr's, enumerating additional diseases and employing Latin- and Greek-derived terminology.

Ad I-II: Blanchard, "Vogtherr's Büchlin" in *Documenta ophthalmologica* 93 (1997) 73-79; Van Schevensteen, "À Propos de traités d'ophtalmologie parus à Strasbourg au début du XVI<sup>e</sup> siècle" in *Janus* 28 (1924) 1-20; Garrison-Morton (online) 6932 & 6933; Albert et al., *Source Book of Ophthalmology* 793; Raynaud, *Eye Representation...from Antiquity to Helmholtz* 77 & 78; VD 16 N 1189 & F 3229.

Ad I: Muller, *Heinrich Vogtherr l'Ancien* E 11.a, 233.a & 231.a; Durling, *16th Century... Books in the National Library of Medicine* 3336 (lacking leaves).

Ad II: Muller E 16 & 234; Stübler, *Leonhart Fuchs, Leben und Werk* 25 & pp. 49-50 & Abb. 5; not in Durling.

## CONVERSION SUASION

**52. Weidner, Paul.** *Loca praeicipua Fidei Christianæ, collecta, & explicata.* Vienna, R. Hoffhalter 1559. 4to (201 x 146 mm.). [xvi], 411, [18]p. Full-page woodcut arms of the dedicatee, Emperor Ferdinand I, FULL-PAGE CAPTIONED



WOODCUT OF THE AUTHOR, HIS WIFE AND CHILDREN GATHERED AROUND THE CRUCIFIXION BY DONAT HÜBSCHMANN, dated 1559.

CONTEMPORARY EMBLEMATICALLY TOOLED ?VIENNESE BINDING of blind-decorated calf over paper boards (slightly defective), outer roll frame of half-figure portraits (*Rex Paris-R. More* [sic] -*A. Magnus-R. Kalikut*). On the front panel foliage and daisies surround a GILT STAMP OF THE CRUCIFIXION NEXT TO THE BRONZE SERPENT ON A POLE (*see below*). On the rear panel the same roll and foliage tool surround three vertical impressions of a roll with drum and five musicians, two couples and a helmeted head. Geometric tools cover the spine (crown slightly defective), evidence of four leather ties. \$3650.00

First Edition, his first book. After long deliberation, Weidner (1525-85), a Jewish Italian physician, relocated to Vienna, where he became a Catholic. Under imperial protection he rose to professor of Hebrew, personal physician to Ferdinand I and imperial censor of Hebrew books. This work compares the Old and New Testaments to reveal to Jews the universal truth of Jesus' teachings.

THE EMBLEMATIC STAMP ON THE FRONT PANEL REINFORCES WEIDNER'S MESSAGE by linking two Biblical stories of salvation — Moses' bronze serpent and the crucified Christ (John 3: 14-15). In good condition, 18th-century flyleaf and title inscription, bookplate of Victor von Stedingk (1751-1823).

Secret, *Les Kabbalistes chrétiens de la Renaissance* 250; Fürst, *Bibliotheca judaica* III: 498; Mayer, *Wiens Buchdrucker-Geschichte* I: 88; VD 16 W 1478.

### PLATES ON BLUE PAPER

53. Welling, Christian Friedrich von. *Allgemeine historisch=physiologische Naturgeschichte der Gewächse*. Gotha, C.W. Ettlinger 1791. 8vo (208 x 122 mm.). [xii], 332p. and FIVE HUNDRED TWELVE HAND-COLORED FIGURES ON thirty-six etched plates (after the author).

Mid-19th-century red calf-backed marbled boards (worn, brusquely repaired), spine gilt. \$2750.00

Only Edition, the author's (fl. 1781-91) only book. His introduction to botany and mycology treats the anatomy, phytomorphology and life cycles of trees, flowers, herbs, shrubs, crops and fungi. The finely colored engravings show roots, trunks, branches, leaves, petals, fruits, seeds, spores and common pests. One copy in U.S. libraries. In good condition (scattered foxing), Delaye and Chatel's bookticket, bookplate of Josef Raderscheid.

Stafleu & Cowan, *Taxonomic Literature*<sup>2</sup> 17.107; VD18 10701540.

### THEATER ARCHITECTURE, OPTICS & ACOUSTICS

54. Wetter, Johann. *Untersuchungen Über Die Wichtigstænde Der Theaterbaukunst*. Mainz, J. Stenz 1829. 4to (255 x 211 mm.). VI, 82p. and SIX FOLDING LITHOGRAPHIC PLATES (three detached).

Contemporary patterned boards (worn). \$2400.00

Only Edition. This examines and illustrates current stage, auditorium and proscenium design and construction. Three plates show overhead and sectional views (two with audience sight lines highlighted in red) and three the newly reconstructed Parisian Théâtre de l'Odéon. Internally fresh, Freemason stamp on the title with the initials CK, mid-19th-century manuscript note on the front flyleaf recording book acquisitions, bookticket partially removed.

Engelmann, *Bibliotheca mechanico-technologica* 432; RIBA, *Early Printed Books* 3615.

### ODD BEDFELLOWS

**55. Wigand, Johann.** *De Persecvtione Piorvm...Exiliis Facinorosorum...Fvga Ministrorum Verbi.* Frankfurt am Main, G. Rabe (Corvinus) for J. Tröster 1580. 8vo (160 x 95 mm.). 368, [8]p.

CONTEMPORARY LEIPZIG BLIND-DECORATED PIGSKIN BY FABIAN KLEIN-SCHMIDT, outer frame of rules and a portrait-and-flower roll (EBDB r001352), central stamps of Christ's Baptism (front; EBDB p002819) and the Annunciation (rear; EBDB p002820), old manuscript spine labels.

With:

**Bolsec, Jérôme-Hermès.** *De Ioannis Calvini...Vita.* Cologne, L. Alectorius and Heirs of J. Soter 1580. 8vo. 147 [r. 143]p. THREE-QUARTER-PAGE BUST PORTRAIT OF CALVIN. \$3650.00

Ad I-II: Both were rigid, vehement and self-righteous. One author was an extreme Lutheran and the other an extreme Catholic. A contemporary owner marked the front flyleaf *prohibited book* (tr.) in manuscript.

Ad I: Only Edition. Wigand (1523-87) debates and defines martyrdom, persecution, exile and apostasy — St. Stephen to Luther. The author's fanaticism led to his betrayal and banishment. In good condition.

Kolb, "From Hymn to History of Dogma: Lutheran Martyrology in the Reformation Era" in *More Than a Memory* ed. Leemans 295-314; VD 16 W 2822.

Ad II: First Latin Edition. Written to counter de Bèze's hagiographic treatment of Calvin, Bolsec's (d. 1585) biography portrays the Reformer as bloodthirsty, malicious and a predatory bisexual. The bigoted Scotsman, James Laing (1502-94), is thought to be the translator. The work first appeared in French, then swiftly in Latin, German, Dutch and Polish. This is apparently the first use of the fine woodcut portrait of Calvin. Many lower edges uncut.

Mullett, *John Calvin* 244-6; Erichson, *Bibliotheca calviniana* 117,531; VD 16 B 6509.

### "A MINOR MASTERPIECE" — BRESLAUER

**56. Wurz, Ignaz. S.J.** *Trauerrede auf...Gerard Freyherrn van Swieten.* Vienna, J.T. Edler von Trattner 1772. 8vo (205 x 121 mm.). Frontis. portrait, 85, [3 blank]p.

Contemporary Viennese gilt red morocco (corners bumped, minor stains on the front panel) with garlands, flowers, leaves, tendrils, grapes, shells, arabesques, stars, roundels and dots, flat spine in eight compartments with

leaves and flowers, gilt-lettered green morocco label, purple and blue pastepaper endleaves, all edges gilt. \$1950.00

First Edition of this funeral oration on the eminent Dutch doctor Gerard van Swieten (1700-72), Maria Theresa's personal physician, who raised Austrian medicine to European preeminence, founded hospitals and supported women's health care. In good condition, printed on thick paper.

Breslauer, *Fine Books in Fine Bindings. Catalogue 104 Pt. II* (1982) 225 this copy; Blake, *A Short-Title Catalogue...National Library of Medicine* 496; Sommervogel-deBacker, *Bibliothèque de la Compagnie de Jésus VIII*: 1251,49.

## "A PROMPTBOOK FOR OUR UNAVOIDABLE LAST HOUR"

— MAYOR

**57. Xylographica.** *Ars Moriendi. Leaf 10 of a blockbook* *Ars Moriendi*. [Headline:] *Bona inspirac[i]o Angeli co[n]tra desperac[i]o[ne]m*. [Germany], s.n. c. 1480. Small folio (296 x 190/208 mm.).

ENTIRELY WOODCUT (printed area 222 x 165 mm.). Thirty-one lines of text in a double frame (the edition is printed on rectos only), three-line initial c, signature "e" centered in the lower inner frame, frames colored red and green, majuscules stroked in red, eight words and passages underlined in red.

*Illustration facing and outside rear cover.* \$18,500.00


THE SOLE WITNESS TO A PREVIOUSLY UNRECORDED COPY OF A BLOCKBOOK. These woodcut codices were produced and circulated primarily in Germany and in the Low Countries during the second half of the 15th century.

As a genre, *The Art of Dying* arose in the late 14th century from the staggering loss of life from plague and war. Twenty-one blockbook printings survive. In a death-bed battle over a soul, demons tempt and torment a dying man with doubt, despair, anger, pride and greed. God's angel counters each sin with comforting visions and encouraging words, until the faithful triumphantly enters heaven.

Ultimately hopeful, these slender folios guided clerics aiding those at death's door and prepared laity for their final moments. They usually consist of twenty-four leaves — two of text introduction followed by eleven pairs of image and text. The illustrations descend from the expressive engravings by the Master E.S. (fl. 1450-67). The anonymous prose distills, i.a., Gerson's meditation on dying.

Our text leaf offers the angel's inspiration against despair. This printing was previously known from three fragments (Berlin, Hannover, Vienna). The leaf is unwatermarked and has a c. 36/7 mm. distance between chain lines. Once folded (28 mm. split in the left margin), two wormholes, some marginal stains just touching the outer frame, upper right corner defective with slight loss of the frame. My sincere thanks to Dr. John McQuillen for his invaluable assistance.

Schreiber, *Manuel de l'amateur de la gravure sur bois et sur métal au XV<sup>e</sup> siècle* IV: 261-2 (Éd. V) & 283 (description of leaf 10); *Blockbücher des Mittelalters: Bilderfolgen als Lektüre* 400-1 & see nos. 27-28; O'Connor, *The Art of Dying Well* passim, esp. 113-33; see Mayor's *Prints and People: A Social History of Printed Pictures* illus. 23-25.


**D**onna inspiratio Angeli totum deservit  
 contra secunda temptatio dyabolus dat angelus bona  
 inspiratio dicit o homo quare desperas licet enim tot  
 laetitia facta et homicidia peccasses quot sunt  
 maris gutte et arene etiam si solus totius mundi peccata omnis-  
 ses scia si de eis nunquam minus penitencia egisses nec ea confes-  
 fuisses nec etiam modo ad confitendum ea facultatem haberes nichil  
 omnino desperare non debes quia tali casu sufficit sola contritio  
 interior. Teste psal. Cor contritum et humiliatum deus non despi-  
 ciet. Etzechiel ait. Quamvis horum peccatorum gemuerit sal-  
 uis erit. Vn beatus Bernardus ait. Quod amor dei pietas quod quis  
 imitans. Et Augustinus. Plus peccat deus misereari quam homo peccare  
 In casu etiam quo tibi constaret quod de numero damnatorum  
 esses nequaquam adhuc desperare debes eo quod desperatio  
 nichil agitur nisi quod peccatum peius. Si enim deus multo magis  
 offenditur et alia peccata fortius aggravantur pena quam  
 eterna usque infinitum augmentatur. Christus etiam peccato-  
 ribus misericors est et non prius ut ipse met testatur dicit  
 Non veni vocare iustos sed peccatores. Exemplum habeamus  
 in petro christum negante paulo etiam peccante mattheo  
 et zacheo publicanis. Maria magdalena peccante  
in muliere de pharisa. In adulterio. In latrone iuxta christum  
 in auro pedente maria egyptiaca. Et  
 Nota quod cito infirmus sentit se temptari per desperationem  
 cogitet quod ipsa est peior et dampnabilior omnibus peccatis et quod  
 nunquam debet admitti propter quicquam etiam peccatum. Quia ut  
dicit Augustinus. Plus peccavit Iudas desperando quam  
 Iudas crucifigendo christum. Sed cogitet quod utilis et necessa-  
 ria est spes quod secundum crisostomum est salutis nostre anchora  
 vite nostre fundamentum dux timens quo itur ad celum  
 Et ideo nunquam relinqua peccata propter etiam quamvis peccata



