







"To overcome the boredom of printed books. . ." — Targioni Tozzetti. No. 27 (above).

Yes, that is what you think it is. No. 39 (outside front cover).



No. 36

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# The Church

## EXCEPTIONALLY EARLY ENGLISH EXEMPLAR

1. **Penyafort, Raymond of, *Saint*. O.P.** *Summa de casibus poenitentiae* [abridged]. [Incipit:] *Symonia int[er] crimina eccl[es]iastica p[ri]mu[m] optinet locum.* [England] c. 1230-50. 8vo (134 x 92 mm.). ON VELLUM. [112]p. In a single English Gothic hand (*textualis libraria*), 24-5 lines per page (mostly above top line), writing frame c. 100 x 63 mm., ruled in plummet, evidence of fore-edge pricking, alternating red and blue two- and four-line pen-flourished initials, majuscules touched in red, red paragraph marks (some with red and black pen flourishes), penwork line fillers, red rubrication, quire marks in red and black.

17th-century gilt brown calf, outer frame of rules and a trefoil roll, a chain roll on the left and right sides, inner frame of trefoils, daisies and lozenges, central ornament of gilt volutes, dots and foliage above and below a circle of blind fan tools, flat spine vertically gilt with the chain roll, all edges gilt over blue.

*Illustration facing.*

\$115,000.00

AN UNRECORDED AND UNSTUDIED ABRIDGEMENT — POSSIBLY THE EARLIEST — OF THE MOST INFLUENTIAL MEDIEVAL EXPOSITION OF THE CANON LAW OF SIN AND PENANCE. This copy is an important witness to the *Summary's* immediate impact in England.

The text addresses necromancy, witches, astrology, gambling, tournaments, duels, surgery, abortion, rape, bigamy, arson, theater, usury, sodomy, drunkenness, Jews, Muslims, heretics, armorers, crossbowmen, attorneys, fornicating clerics, prostitution, taxes, shipwrecks, inheritance, kidnapping, tavern life, concubinage... Legal precedents, the writings of the Church Fathers and the author's own experience inform concrete cases of conscience.

A distinguished canon law professor and the compiler of Pope Gregory IX's influential *Decretals*, Penyafort (1175/85-1275) originally wrote the *Summary of Cases of Penance* between 1222 and 1225 for Dominican confessors in Barcelona before revising and augmenting the work in 1234.

Only a dozen codices preserve the first redaction of 1222-5, on which our text is based. The rest of the over three hundred known manuscripts of the *Summary* descend from the recension of 1234. Most extant copies are large-format codices freighted with commentary, marginalia and legal references — an incarnation of the text that quickly became ubiquitous in medieval universities. Stripped of citations and explanations, our compact, practical and portable codex most likely served simple clerics.

In good condition (scattered light hand soiling, a few ascenders shaved at the top, catchwords partly trimmed, original vellum flaws in a half-dozen leaves — one repaired with stitches); bookplate of Antoine Mouradian. My thanks to Prof. M. Michèle Mulchahey for her invaluable assistance.

Schulte, *Die Geschichte der Quellen und Literatur des canonischen Rechts* II: 410-3; Pennington,

“Summae on Raymond de Pennafort’s ‘Summa de Casibus’ in the Bayerische Staatsbibliothek, Munich” in *Traditio* 27 (1971) 471-80; Kuttner, “Zur Entstehungsgeschichte der Summa de casibus poenitentiae des hl. Raymund von Penyafort” in *Zeitschrift der Savigny-Stiftung für Rechtsgeschichte, Kanonistische Abteilung* 39 (1953) 419-34; Robles, *Escritores dominicos de la corona de Aragón* 14-48; see Teetaert’s “La ‘Summa de Penitencia’ de Saint Raymond de Penyafort” in *Ephemerides theologicae Lovanienses* 5 (1928) 49-72.

## BOOK AND SYMBOL

**2. Confraternity of the Most Holy Savior at San Venanzio.** *Capitoli et ordinationi della... Compagnia.* Camerino (Marche) 1561-3. 4to (250 x 180 mm.). ON VELLUM. Contemporary foliation: [ii], 24, [1], [1 blank] leaves. In a single Gothic hand (*textualis rotunda formata*), ruled in drypoint and plummet, THREE FULL-PAGE ILLUMINATED ILLUSTRATIONS IN INK AND WATERCOLOR; chapter titles in architectural and scrollwork cartouches of masks, putti, skulls, animals and foliage in ink and watercolor; figured and decorative initials; nine-line approval and two signatures, remnants of a red wax seal; corrections in a later hand.

EARLY EMBROIDERED CRIMSON VELVET over beveled wooden boards (worn, old repairs), small brass tacks fix the velvet and borders of pink and yellow trimmings to the wood. The panels have embroidered silk appliqués of a statue of Saint Venantius (front) and a gold pyx and host (rear; evidence of three earlier fabric strips); ORIGINAL VELLUM ENDLEAVES FROM A 14TH-CENTURY BIBLE CONCORDANCE (recently reattached and restored). \$28,000.00

*Illustration inside rear cover.*

THE UNPUBLISHED STATUTES OF A LAY CONFRATERNITY OF WOMEN AND MEN devoted to Jesus and the Eucharist. Kept in the treasury, this codex was regularly carried in processions, accompanied by a statue of St. Venantius under a canopy and a wooden icon of a pyx and host. Both objects are illustrated at the beginning of the volume (each full-page) and on its covers. The confraternity’s habit is depicted in the full-page Crucifixion.

Established in the 14th century and open to all social classes, the charitable society was, and is, headquartered at the church of St. Venantius in Camerino. Its members managed a shrine dedicated to the Virgin, provided care to the sick, poor and imprisoned, and arranged funerals, burials, communal prayer sessions and processions.

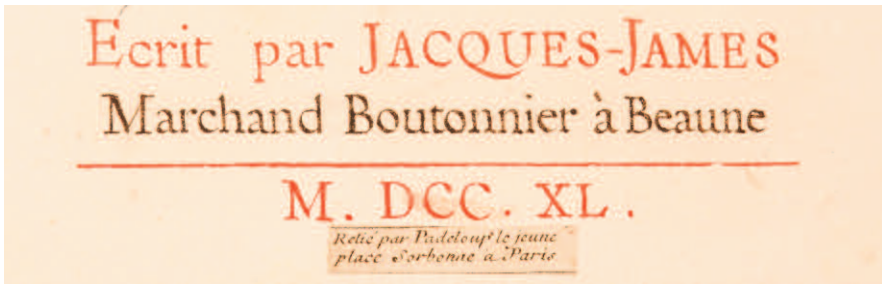
Members’ lax behavior triggered the present complete revision of the organization’s rules. Seventeen articles detail the election process and duties of twelve administrative offices staffed by forty-two men and four women, councilors and accountants to tithe collectors and pallbearers, with emphasis on fiscal probity. Monetary fines accompanied violations.

This codex was written and decorated by professionals then sent for approval to Carlo Grassi (1519-71), pontifical vice-legate for Camerino and Bishop of Montefiascone. His vicar and a chancery official signed the last text page. I have not found another copy in manuscript or print of this text. In good condition.



## FOR THE MOMENTOUS & THE QUOTIDIAN

3. *Collectaire A L'Usage Des Dames de l'Abbaye Royale Sainte Marie Saint-Andoche*. Beaune, Jacques-James 1740. Large 4to (284 x 212 mm.). Contemporary pagination: [vi blank], [iv], 122, [5], [5 blank]p. In a single calligraphic hand in red and black ink, MUSIC ON NEARLY EVERY PAGE, FULL-PAGE ILLUMINATED ARMS OF ABBESS MARIE-THÉRÈSE DE SAULX-TAVANNES, red pen-and-ink opening headpiece of a Paschal Lamb, penwork initials and ornamental borders in red and gold ink, the abbess' monogram heightened in gold on the title, last four pages and correction slips in a later hand.



CONTEMPORARY GILT CRUSHED BLACK MOROCCO BY ANTOINE-MICHEL PADELOUP (1685-1758, his two-line engraved ticket on the title), panels with a wide frame of rules, foliage sprays, lilies, dots, geometric and fan rolls and corner wreaths, spine with acorns and pomegranates, gilt-lettered title, turn-ins gilt, bright yellow silk endleaves, all edges gilt, remnants of two red silk markers. In a gilt-lettered red morocco-backed marbled paper chemise and matching slipcase. *Illustration page 37.* \$9500.00

The noble abbess, M.-T. de Saulx-Tavannes (fl. 1722-63), commissioned these elegant productions — text and binding — containing prayers and rituals specific to the cloistered nuns of Sainte-Marie et Saint-Andoche, the Royal Benedictine Abbey at Autun (est. 592).

The manuscript includes the complete liturgy and instructions for the novices' reception, profession and vow renewal. After receiving a cross, a crown of thorns, a new name and a haircut, newly professed nuns prostrated themselves on the church floor under a burial shroud, then were blessed with holy water and escorted to their place in the choir to officially begin their new life in the community.

It also contains the abbreviated Office for the canonical feasts and prayers for the king, St. Benedict, local saints Syagrius and Andochius, etc. Early on, a nun updated the liturgy with paste-over corrections and marked the mode of every antiphon. In good condition (minor marginal stains on a half-dozen leaves); bookplates of Mortimer L. Schiff (1877-1931; *Catalogue* (1938) 56) and Michel Wittock (1936-2020; *Collection VII* (2017) 49).

Rives, "Taking the Veil: Clothing and the Transformation of Identity" in *Journal of the Western Society for French History* 33 (2005) 465-86.

## INDIGENOUS ART MEETS CHRISTIAN IMAGERY

4. **Bogotá (Colombia), Augustinians.** [Spine title:] *Libro de Profesiones*. Bogotá 1757-1801. Folio (300 x 200 mm.). Contemporary foliation: 157 [r. 113], [4 blank] leaves mostly completed on rectos only — *lacking forty-four leaves* (several excised at the time of compilation). ONE HUNDRED TEN PROFESSIONS OF FAITH of which two-thirds are decorated with calligraphic, floral, figurative, architectural and abstract ornament — twenty-six specimens are completed in colored inks and watercolors (four are highlighted in gold). Various signed by friars, priors, witnesses and secretaries.

Contemporary limp vellum (worn, stained, partly detached), remnants of four ties, manuscript spine title. *Illustration facing.* \$45,000.00

These documents, mostly executed by professional scribes, were produced for the novices entering the convent of San Agustín (est. 1575) at Santa Fe (now Bogotá), then the largest Augustinian house in the Viceroyalty of New Granada. Each Profession includes a vow of obedience and mentions the novice's family and hometown — Bogotá, Tunja, Mompox, Chiquinquirá. . . . A third of the Professions are in Spanish; the rest are in Latin.

This manuscript's cross-cultural decoration features colorful birds, tropical flowers, fruit, fish, friars smoking tobacco pipes, talking animals, speech bubbles, miniature portraits and whimsical calligraphy. This proves that the pictorial decoration of Professions, prohibited in 1709, had begun to return under prior Bernardo Londoño (r. 1780-3). His own purely calligraphic Profession opens the volume.

The books at San Agustín were scattered during civil unrest and government intervention in 1861-2. They included five volumes of Professions. The earliest, to 1637, is presumed lost; three others (for 1637-81, 1682-1757 and 1801-50) are now at Bogotá's *Academia de Historia* (acquired in 1991, 1883 and 1942, respectively). In good condition (stained, two leaves more so, some foxing, two marginal tears affecting decoration, one leaf partly detached) — *lacking forty-four leaves*. Circular stamp *Collection J.M.R. Vienne (Isère)* numbered 340 in pencil.

Giraldo Jaramillo, *La Miniatura, la pintura y el grabado en Colombia* 72-6; Campo del Pozo, "Las Profesiones religiosas del Convento de San Agustín de Santafé de Bogotá (1637-1757)" in *Archivo Agustiniiano* 77 (1993) 19-23; Campo del Pozo, "Fuentes para la historia de los agustinos en el Nuevo Reino de Granada" in *Archivo Agustiniiano* 73 (1989) 263-6.





III  
In nomine Domini Nri J. C. B. A. M.

**A**

MMO a Nativitate Dni millesimo septingentesimo octogesimo tertio die vero vigesima 2da Januarij, G<sup>o</sup> Fr. Fran<sup>o</sup> Casas, filius legitimus Bernardi Casas, & Theresie Bruzon, incolarum Parochie de Chiquinquira, expleto me approbatione anno, facio professionem solemnem, et promitto obedientiam omnipotenti Deo, et Beatissime Marię semper Virgini, Beato Patri Nostro Aug<sup>o</sup>, ubique Reverendo Admodum Patri Nostro Sub. Fri. Bernardo Londonia, Coamminarari Synedali, ac hujus Conventus Sancti Iuliani Actuali Priori, nomine, ac vice Rmi Patri Nri Mri Fri. Francisci Xaverij Varquez, totius Ordinis Nri Cen. et Successorum eius canonice intrantium, et vivere sine proprio, et in castitate, secundum Regulam Sri Patri Nri Aug<sup>o</sup> usque ad MORTEM.  
In cuius fidem nomen meum subscibeo atq; in supra.

Fr. Bernardus Londonia  
Prior.

Fr. Juan de Casas

Fr. Franco Casas  
Resens fues

Josephus Valera

pidio, ser, hi To desta Conv. de sanrafae

# The Prison

## ELEVEN YEARS OF CLANDESTINE POETRY

5. **Renneville, René Auguste Constantine de.** *Poesies Composéz. . . A La Bastille. . . depuis. . . 1702 Jusqu'au. . . 1713.* [France] c. 1770. 4to (195 x 150 mm.). [viii], 444, [1], [3 blank]p. In a single cursive hand.

Contemporary blind-ruled speckled calf (stained, corners bumped, small hole in the rear panel), flat spine and red morocco labels gilt, green silk marker.

\$14,500.00

THIS UNPUBLISHED MANUSCRIPT IS THE ONLY KNOWN FAIR COPY OF THESE WORKS, which have never been closely studied.

While held in the Bastille from 1702-13 on charges of espionage, Renneville composed this collection of some two hundred sonnets, acrostics, odes, epigrams and playful *bouts-rimés*, as well as stories, essays, fables and riddles in verse. The poems are mostly in French, some in Latin and a handful in Italian. Many address court officials and prison administrators by name or thinly veiled metaphor. Some have a key to the characters' identities.

In the Bastille, Renneville (c. 1650-1723) manufactured his own ink and turned tiny bones salvaged from his meals into styli. He wrote between the lines and in the margins of a copy of Baillet's 1690 *Auteurs déguisez* (now BnF Arsenal Ms-12728), which remained in the prison library into the 1750s, accessible to inmates with reading privileges, including Voltaire (detained 1717-8). Another political prisoner, L.A. de La Beaumelle (detained 1753 and 1756-7), smuggled the book out and accused Voltaire of plagiarizing part of the seventh Canto of his 1723 *Henriade* from Renneville's *Vision ou caprice* (here pp. 268-371).

In good condition, from the library of G.-V. Gardin de Villers (1818-1901; purchase dated 1875).

See Haag's *La France Protestante* IX: 415-6 and Wade's "Voltaire and Baillet's Manual of Pseudonyms" in *Modern Language Notes* 50/4 (1935) 209-15.

# The Gallery

## A WINDOW INTO HIS WORKING METHODS

6. **Gouthière, Pierre-Joseph.** *Mémoire des Modèles de Bronze, Cizelure Et Dorure de Porcelaines faites pour Le Service de Madame La Duchesse de Mazarin.* Paris 1789. Folio (366 x 250 mm.). Contemporary pagination: 24p. In a single cursive hand, ruled in pencil. Subscribed by Gouthière and authenticated by É. Martincourt and F. Rémond.

Sewn through the spine with two pink silk ties (one broken). \$7500.00



Among the most skilled decorative artists of his time, Gouthière “mastered the art of chasing and gilding on metal to a level previously unseen in France” (Baulez). He (1732-1813) perfected and popularized matte gilding and, among other projects, assisted in the decoration of Marie Antoinette’s apartments at Fontainebleau and Versailles.

When Louise-Jeanne de Durfort, duchess of Mazarin (1735-81) died, she owed him over eighty-two thousand *livres* on this invoice. Gouthière sued. In 1789, he and Mazarin’s executors hired bronze-gilders Étienne Martincourt (1727-96) and François Rémond (1745/7-1812) to appraise the unpaid work in the duchess’ Paris townhouse.

To settle the matter, a legal scribe described each piece and itemized its cost, including unfinished works and the expenses Gouthière incurred preparing models and collaborating with architect F.-J. Bélanger (1744-1818), stone masons, founders, turners and a clockmaker. Martincourt recorded each item’s appraised value, placed his paraph at the bottom of every page and signed the document, as did Rémond. They reduced the amount owed by some twenty thousand *livres*. This proved insufficient to save the artist from insolvency and decades of poverty.

In good condition (minor stains, fore-edge of the first leaf slightly defective with loss of a few letters). Eugène Véron published the *Mémoire* in *L’Art* (1883-4).

Vignon and Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court*. Exhibition 16.XI.2016-19.II.2017 (2016) pp. 57-61 & 346-53 and nos. 22, 26, 35, 39 & 49; Robiquet, *Vie et Œuvre de Pierre Gouthière* 58 & 123-4.

## A TREASURE TROVE

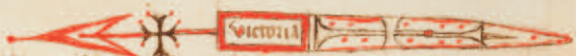
**7. Hanover Castle.** *Inventarium von den- auf dem Königlichen Schlosse zu Hannover vorhandenen Portraits und Schildereyen*. Hanover [Spring 1803]. Folio (308 x 198 mm.). Contemporary pagination: [ii], 78, [4 blank], [2 blank = rear paste-down]p. In a single German cursive hand (*Kurrentschrift*), title and headings in Gothic.

Contemporary gilt paper over boards (slightly rubbed, corners chipped), front cover paper label lettered in manuscript, edges sprinkled red. \$9200.00

UNPUBLISHED INVENTORY of the nearly twelve hundred paintings housed at the Leineschloss, the dukes of Brunswick-Lüneburg’s main residence. In the 1660s, Duke Johann Friedrich began acquiring paintings and books, and his successor Ernst August of Hanover enlarged the palace to well over one hundred rooms. His son became George I, King of England (r. 1714-27).

George III of England (r. 1760-1820) ordered this inventory on the eve of the June 1803 French invasion. When this catalog was produced, the art was stored in fifty-one rooms on two floors, apparently in haste: nearly two-thirds of the paintings were stowed in three small rooms above the church.

The collection included mythological subjects, religious scenes, landscapes, still lives, genre paintings and more than five hundred portraits of European royals, nobles, military leaders, court jesters, mistresses, artists, gardeners. . . . Among the masterpieces



	in capto aduersariis	disciplina ad rebelles	iudiciu ad reprobos	iudicia ad malos	virtuta ad bonos					
<b>n</b>	fides	Crede in teum	ama scilicet ecclesiaz	honora euangelium	Crede eu caritate	serua mandata	venare caritatis	rene pnia la dnm	dua fide opus	Sufape eu ma uidez
<b>m</b>	Spes	Esto longanimus	Esura uia	Corpe pno supbiaz	Felique auaritia	desere. inuidia	depone iram	fuge acedia	Esurte gulam	abnega luxuria
<b>l</b>	Costantia	Esto rectus	no sis susurro	parum iura	Cave pnyu	juste iudica	no ca piat munia	no ra piat	no fa retis	no sume ablata
<b>h</b>	modestia	Esto sobrius	no sis edax	no sis irrisio	no sis ebrietas	Cohibe audiam	no odit uisus	tene otiositas	Esurte gulum	no sume rancu
<b>j</b>	Elementa	Esto pius	ama pnia tuuz	tene aie mediana	Inque pacem	no facia discordia	parficia distictos	no sis proditor	non sis detraitor	no sis pculsor
<b>b</b>	Sanctio	fac alius qd tuis fieri	Afficta parabolam	serue iudicia	Cogita te obitu	Reddendu p malo	Nulli no resistis	no odit s	non de cides	dirige p micos
<b>s</b>	modestia	Esote solatus	Compe deliquis	vesti micos	Ciba fa melios	sem tu hundos	ultra firmos	Solare captiuos	Sufape pgrinos	Esurte fumes
<b>f</b>	Compassio	Esote egenus	doce iudeos	Kide nuz ridentiu	luge cu lugeda	Tempu iridens	Nulli p iuricos	Nullum amicos	Nulluz iudices	Nulluz depnes
<b>e</b>	Reuerentia	Esote maior	honora senes	instrue iuuenes	ama parentes	no spnas infernos	honora patres	dirige maris	Esto ue uentis	no sis adulans
<b>d</b>	honor	fac bonu	desere malum	fuge leudeora	Esurte rana	no sis fraudas	no sis fraudas	no sis fraudas	no sis fraudas	no sis fraudas
<b>c</b>	Gra	Esto lemplos	no sis indignans	no sis ingeda	no sis curiola	no sis medax	ama si lenou	logre de lians	face d sicut	no sis p supuol
<b>b</b>	honor	Inuirta te bonos	Esura malos	fuge la ne gila	desere iactantiam	no sis cupidus	Esto largus	no sis prodigus	no sis uisus	no sis sinoniam
<b>a</b>	amor	Esto uolens	nime teum	dirige teum	adorate teum	no sis gias	Esurte mudu	honora fide	Celebri festa	Esurte fides

Sanctio iuris sapientie est Caritas que est communis omnino ordinare



Fundamentu iuris sapientie est humilitas que macta est etiam uirtutum

Here attributed to Bonacursus, archbishop of Tyre. No. 8.



are works by Rubens, Cranach, Rembrandt, Van Dyck, Kneller and Holbein (a portrait of Henry VIII) and six works by Princess Louise Hollandine of the Palatinate, including her celebrated self-portrait.

Entries note the style (Flemish, Italian, life-size, equestrian, bust, etc.), shape and size of the paintings, their support (wood, copper or canvas) and technique. In good condition.

Schnath, *Das Leineschloss. Kloster, Fürstensitz, Landtagsgebäude* passim.

## The School

### MEDIEVAL INFOGRAPHICS

**8. Peter of Poitiers.** *Compendium historiae in genealogia Christi*. [With:] *Speculum theologiae*. [Spain] c. 1350. Folio (278 x 198 mm.). ON VELLUM. [23], [2 blank], [26]-[40]p. In a single Gothic hand in red and brown ink (*textualis libraria* with some *hybrida* elements), two columns and 45-9 lines per page, partly tabular, writing frame 240 x 160 mm., ruled in plummet, TWENTY-FIVE FULL-PAGE DIAGRAMS, TWO OF WHICH INCLUDE FIGURATIVE PREPARATORY SKETCHES — one of the Crucifixion, the other of Jesus as the Man of Sorrows; red Lombardic capitals, paragraph marks, rubrication and underlining.

Early 17th-century Spanish limp vellum (wrinkled), panels diapered in ink, four leather ties, edges sprinkled brown. *Illustration facing*. \$90,000.00

MEMORY, HISTORY AND THEOLOGY SCHEMATICALLY ARRANGED TO SUIT ROLL AND CODEX, classroom walls and private study, teaching and preaching. Peter of Poitiers' (c. 1125/35-1215) widely influential diagrams of biblical history reflect the high medieval interest in mnemonics and the visual systematization of knowledge.

The *Compendium* synchronously presents biblical figures and contemporary secular rulers on genealogical trees accompanied by short biographic captions. After the first leaf, our scribe decoupled the diagrams and the text, placing the former on versos and the latter on facing rectos. No other codex I examined presents this segregated layout. Embedded in the genealogy are, i.a., TWO CROSS-SECTIONS OF NOAH'S ARK AND A MAP OF JERUSALEM. Lists of biblical names and a short excerpt on the Six Ages of the World from Isidore of Seville's *Etymologies* (V: 38-9) serve as the *Compendium's* coda.

The second half of the manuscript is a series of fourteen full-page diagrams in the shape of trees, wheels and buildings, most of which are found in the *Mirror of Theology*, a compilation for educating clerics and drafting sermons. The images pair virtues and vices, prophets and apostles, canonical hours and torments of Christ, ages of man and liberal arts, etc. The diagram matching the twelve gemstones of Aaron's breastplate with the twelve Sons of Israel and twelve virtues (p. [40]) is the most unusual: I have not traced another example. The architectural *Tower of Wisdom* (p. [36]) is the most complex and attractive in this portion of the manuscript.


THE UNFINISHED STATE OF THIS CODEX'S DECORATION OFFERS A UNIQUE INSIGHT

INTO LATE MEDIEVAL SPAIN'S MANUSCRIPT PRODUCTION. The Crucifixion drawing (p. [26]) is of particular interest, as it preserves the vernacular instruction to the illuminator to paint a skull, *una calavera de muerto*, at the base of the cross. In good condition (two small spots, lower blank margin of five leaves slightly defective); bookplate of politician and historian Antonio Cánovas del Castillo (1828-97), from the collection of Chicago calligrapher Coella Lindsay Ricketts (1859-1941).

Worm, "Arbor autem humanum genus significat: Trees of Genealogy and Sacred History in the Twelfth Century" in *The Tree: Symbol, Allegory, and Mnemonic Device* edd. Salonijs & Worm 35-67; Worm, "Medium und Materialität. Petrus von Poitiers' *Compendium historiae in genealogia Christi* in Rolle und Codex" in *Codex und Material* edd. Carmassi & Toussaint 39-63; Saxl, "A Spiritual Encyclopaedia of the Later Middle Ages" in *Journal of the Warburg and Courtauld Institutes* 5 (1942) 107-11; Drimmer, "The Rollodex: An Experiment around the Prepositional Paradigm through Peter of Poitiers' *Genealogia Christi*" in *The Journal of the Walters Art Museum* 76 (2023) online; De Ricci et al., *Census of Medieval and Renaissance Manuscripts I*: 653; SDBM\_22700.

§Detailed contents available at [mckittrickrarebooks.com](http://mckittrickrarebooks.com)

## "THE SHAPE OF MEDIEVAL MAPPÆ MUNDI" — GRAFTON



9. **Orosius, Paulus.** *Historiae adversum paganos*. [Switzerland] c. 1440. Folio (247 x 190 mm.). [250]p. In a single Gothic hand (*semihybrida libraria*; one bifolium in a different hand), two columns, 39 lines per page, writing frame c. 200 x 140 mm., ruled in plummet, one four-line and six six-line pen-flourished initials in red, blue and purple, alternating red and blue Lombardic capitals and paragraph marks, corrections and marginal notes (partly trimmed) in five slightly later hands.

18th-century limp vellum (soiled, remnants of red cloth on the spine), manuscript title on the front cover and on the spine, early 20th-century endleaves, evidence of four ties, edges sprinkled red. \$24,000.00

THE LAST CLASSICAL LATIN UNIVERSAL HISTORY AND THE FIRST CHRISTIAN ONE. Orosius' (fl. c. 380-420 C.E.) *Histories against the Pagans* shaped Western thought, grounded the Christian worldview for centuries and established the medieval spatial understanding of universal history. Composed around 418 at the request of Orosius' mentor, St. Augustine, the book retraces the histories of Greece, Rome and Persia to defend Christianity: "no school, college or monastic library of any pretensions could afford to lack a copy" (Bately & Ross).



ONLY ONE COMPLETE MEDIEVAL MANUSCRIPT OF THIS IMPORTANT TEXT IS HELD BY A U.S. INSTITUTION (Bryn Mawr College Library MS 15).

Our exemplar is absent from the standard checklists of Orosius manuscripts. It belongs to a family of four codices, all Swiss, descending from the 9th-century St. Gall scriptorium and sharing a distinctive textual variant: the inclusion of an excerpt from Rufinus' *Historia Ecclesiastica*. Of the four, ours is the only that correctly places Rufinus' text in the narrative sequence, following the instruction of a note in one 9th-century exemplar.

This manuscript's quires were assembled from two different paper stocks prior to writing. A scribe then copied the text, leaving blank spaces and guide letters to be completed by the decorator. Before decoration, an outer bifolium was discarded and replaced with a new one penned by a second hand on a third paper stock. This second copyist misgauged his text, so to fit it in, he abandoned his second leaf's decoration prompts; accordingly, this leaf remains undecorated.

In good condition; slightly browned, outer portion of most leaves with a pale stain (more pronounced at the beginning and end), a few marginalia trimmed; signatures of Swiss noble Diesbach de Pomey dated 1572 and 1560 on the front flyleaf and on three initials, from the libraries of the Venetian abbot-book dealer Luigi Celotti (1759-1843; *Catalogue* (1821) 372), Richard Heber (1773-1833; *Catalogue* (1836) XI: 1169) and Alfred I. Norwood Temple (signatures).

Grafton et al., *The Classical Tradition* 392; Batley & Ross, "A Check List of Manuscripts of Orosius' *Historiarum adversum paganos libri septem*" in *Scriptorium* 15 (1961) 329-34 (not listing this copy); not in Mortensen's "The Diffusion of Roman Histories in the Middle Ages. A List of Orosius... Manuscripts" in *Filologia mediolatina* 6-7 (1999-2000) 101-200; Colombi, *Traditio Patrum I. Scriptores Hispaniae* 417-37,425; SDBM\_12599.

## COMPILED, STUDIED & ANNOTATED BY A STUDENT

10. *Gramatica Hebraica*. ?Salamanca c. 1580-1600. 4to (205 x 147 mm.). [269], [16 blank], [2], [2 blank], [1], [6 blank], [2 blank = rear pastedown]p. In a single cursive hand.

CONTEMPORARY SILVER-GILT SPANISH LIMP VELLUM with flames, fleurons, pomegranates and central pierced heart monogrammed IHS (silver oxidized), old manuscript spine title, FRAGMENTS OF AN EARLY SACRAMENTARY PRINTED ON VELLUM AS SPINE REINFORCEMENTS, evidence of four silk ties. \$19,500.00

*Illustration page 14.*

UNPUBLISHED LATIN GRAMMAR OF BIBLICAL HEBREW. Beginning with the alphabet, diacritics and phonetics, the exposition continues with nouns, adjectives and pronouns. The third section, on verbs, makes up about two-thirds of the volume, and the final section treats indeclinable words. An isolated leaf at the end bears translation exercises from the book of Jeremiah.



This grammar drew on that of Alfonso de Zamora (1474-1544), a converso and the first appointed university professor of Hebrew in Europe. He contributed significantly to the Complutensian Bible and taught at Alcalá de Henares. He then moved to the University of Salamanca, a major center of Christian Hebraism. In good condition (ferrous ink, small marginal worm trail affecting a dozen leaves). See Palau's *Manual del librero hispano-americano* 379022-3 for Zamora's printed grammars.

## HEADS, HANDS & BRAINS

**11. Divination & Logic.** *Praxis Logica*. [With:] *Tractatus Chiromanticus*. [With:] *Metoposcopia*. [Germany] c. 1660-80. 8vo (157 x 88 mm.). [ii blank], [168], [2 blank], [93], [25], [1 blank], [166]p. In a single cursive hand (Latin *cursiva*, German *Kurrentschrift*), partly two columns, THREE HUNDRED TWENTY-THREE DRAWINGS OF HAND PALMS IN INK AND SIXTY-TWO OF FEMALE AND MALE HEADS IN INK AND GRAPHITE; sixty-five of the final leaves completed in later hands.

Contemporary vellum (very worn, front pastedown gone, one quire slightly loose), spine reinforcements of earlier vellum manuscript fragments, blue edges. \$9500.00

This unpublished and distinctly Protestant bilingual miscellany treats astrology, palmistry and physiognomy as natural sciences. It spans logic, theology and the divinatory arts.

The first and longest text, in Latin, presents the tools of logical analysis and argumentation and aligns astrology with Aristotelian philosophy. Specific exercises aim to counter Catholic doctrine.

Next is a densely illustrated chiromancy manual in German. Its twelve sections identify and astrologically interpret the principal palm lines, fingernail shapes, wrist, etc. Health, intellect, love and fortune are the focus. The relevant lines were added to more than half the hand drawings at a later stage (different ink).

Also in German, the final work, on metoposcopy, explains how to interpret forehead lines, moles, warts and other facial features. The accompanying heads sport fashionable coiffures, facial hair and clothing typical of the period. Here, the images have not had the lines added, apart from the large opening head.

The manuscript was actively used for well over a century. The final leaves record various German pastors' payments for liturgical services from 1743 to 1819. Hand-soiling, scattered stains; inscribed by one Anna Maria on the front flyleaf.





## PHILOLOGIST AS HISTORIAN

12. **Burman, Pieter I.** *Historia Medii aevi*. Leiden [between 1723 and 1741]. 4to (285 x 215 mm.). [viii blank], [ii], 524 [r. 544], [12 blank], [2 blank = rear paste-down]p. In a single cursive hand, two columns (text and running titles).

Contemporary half-calf and brown speckled pastepaper (worn, defective, hinges cracked), spine and label gilt (remnants of two paper labels), outer and lower edges uncut, green silk marker. \$3500.00

Burman's one-hundred-thousand-word outline of medieval and early modern history for the course he taught for decades at Leiden. The manuscript chronologically treats the military and political history of Germany and France (most of the volume), then turns to England and Spain. The narrative emphasizes sources over broad historical concepts, making no mention of, i.a., the Black Death, the Renaissance, Asia, Africa or the Americas.

The snippets of general cultural interest reflect Burman's (1668-1741) own philological pursuits — the forged Donation of Constantine, a survey of Charles IV's Golden Bull manuscripts, etc. He inserted enough scandal to hold his students' attention — Pope Joan, the "cadaver synod", rape allegations, papal cruelty, violence. . . .

Underlined by the copyist, the thousands of precise references to printed and manuscript sources FORM A ROUGHLY ORGANIZED HISTORICAL BIBLIOGRAPHY. In good condition. The volume passed from Burman's heirs (*Bibliotheca Burmanniana* (1779) 2539), to Pieter van Musschenbroek (*Bibliotheca* (1826) 167), Chas. J. Crawford (d. 1871; bookplate) and Sir Thomas Phillipps (manuscript inventory 25249). SDBM\_71980.



# The Shop

## SHARP ADVERTISING

13. Scharff, Josua. *Josue Scharff de francfort*. Frankfurt a.M., J. Scharff [1747]. Oblong 8vo (101 x 205 mm.). [iv], 123, [42], [58 blank]; index [48]p. ONE HUNDRED SEVENTY-THREE DRAWINGS OF BLADES, TOOLS AND HARDWARE — MOST ACTUAL SIZE. Thirty-two are double-page, and all but a dozen are colored; text captions in a single cursive hand in German and French (a few in Dutch), thumb-cut index with hand-stamped letters; a tipped-in folding paper model for a two-handle serrated saw with the buyer's specifications in manuscript.

Contemporary flexible blind-ruled speckled brown calf (some wear, re-backed with the original spine laid down). \$28,000.00

JOSUA SCHARFF PREPARED THIS TRADE CATALOG FOR HIS FIRST SALES TRIP IN JUNE 1747. It continued to serve the family for thirty years.

Manufacturing their products in Frankfurt and Remscheid, brothers Josua and Gottfried Scharff catered to craftsmen and householders in Germany, France and the Low Countries. The nearly two hundred items offered here include fire strikers, locks, sixteen handsaw models, chisels, an adjustable wrench, winches, trowels, a scale, a walnut door handle embellished with a human head and A FINELY DECORATED DAGGER HILT OF NEW WORLD GUAIAAC WOOD. The Scharff company received a U.S. patent for a razor in the late 19th century and operated into the 20th. In good condition; a late 19th-century flyleaf note by a family member records the manuscript's history. See Dietz's *Frankfurter Handelsgeschichte* IV: 268-9 and Salaman's "Tradesmen's Tools c. 1500-1850" in *A History of Technology* ed. Singer 110-33.



## HE SOLD BOOKS TO BEN FRANKLIN

14. **Becket, Thomas.** *Bond of Indemnity*. [London] 1809. Folio (390 x 250 mm.). [3]p. In a single cursive hand (headings in Gothic), signatures of three bondsmen and a witness, three paper seals.

A single bifolium, folded twice, with an embossed £1 1804 tax stamp; docketed in manuscript. \$750.00

Original signed document establishing a £700 cash indemnity bond on behalf of London bookseller Thomas Becket (fl. 1760-1813) for ceding his business at 81 Pall Mall (valued at £930) and the use of his name to his partner, John Porter (fl. 1809-26). The bond protected Becket from any future financial risks incurred by Porter's newly consolidated company. Printer and typographer William Bulmer (1757-1830) and bookseller George Nicol (?1740-1828) co-signed as Porter's bondsmen.

Becket supplied French and English pamphlets, periodicals and books to Benjamin Franklin and to the Library Company of Philadelphia. In good condition (short splits along old folds).

*The Papers of Benjamin Franklin* 10: 393-5.

## The Battlefield

### MILITARY DEVOTIONS

15. **Prayer Book.** [Incipit:] *O Glorieuse pure vierge pucelle*. [Tours] c. 1500. 4to (220 x 143 mm.). ON VELLUM. *French*: [8]p. (including one blank); *Latin*: [62]p. (including seven blanks); *Italian*: [14]p.; *Latin*: [88]p. (including one blank). In two different contemporary Gothic hands (both *cursiva formata*, the first with distinctive Italian humanistic influences), 18 lines per page, writing frame c. 145 x 82 mm., ruled in ink, evidence of fore-edge pricking, EIGHT FINELY ILLUMINATED INITIALS infilled with flowers, buds and berries, smaller decorated initials, crosses, paragraph marks and line fillers in gold ink on alternating red and blue grounds, majuscules touched in yellow, red rubrication, vertical catchwords.

19th-century blind-ruled crushed green morocco (Niédree; hinges slightly cracked at top and bottom), gilt-lettered spine title, all edges gilt, green silk marker. *Illustration facing*. \$42,000.00

THIS ELEGANT TRILINGUAL PRIVATE DEVOTIONAL WAS PREPARED FOR A HIGH-RANKING FRENCH MILITARY OFFICIAL, likely a participant in the Italian Wars of 1494-1512. An identical suite of prayers appears in a manuscript (Morgan M.292) made for *maréchal de France* Pierre de Rohan-Gié (1450-1513), who campaigned in Italy with Charles VIII and Louis XII.





Dulcissime  
signore iesu  
vno vero dio.  
et qual dal  
sino del patre omnivote  
te fusti mandato nel  
mondo / a / Relavare li  
peccati . saluare li pecca  
tori . Dissoluere li incan  
cerati . adunare li disper  
si . redire ne la sua patria  
li peregrini . sanare li  
cor contriti . et li afflic  
ti et lachrimanti conso  
lare . dignate signore li  
berare mi de la tribulati  
one ne la quale sonno  
posto . et tu signore che

Our anthology is centered on the faithful's plea for military success and protection against the dangers of war. The opening prayers, in French, are rich in chivalric imagery. Next is an uncommon extended version of the Latin *Abbreviated Psalter*, a series of extracts from the Psalms compiled for soldiers and others unable to recite the full daily Office. The texts that follow include a Latin prayer for victory in battle (the placeholder *N* stands in for the name of the supplicant) and, unusually, the long pseudo-Augustinian *Prayer for the Troubled* in its Italian version.

This last concludes the work of the first scribe, who, in line with the contemporary trends of luxury manuscript production at Tours, adopted a peculiar rounded bâtarde. His hand's nod to the shapes of humanistic *Antiqua* doesn't mitigate THE STRIKING MISMATCH OF LANGUAGE AND SCRIPT IN THE ITALIAN PRAYER.

In Latin, the Gospel readings on the Passion occupy the second half of the manuscript, executed in a more traditional hand by a second scribe. ATTRACTIVE UNIFORM DECORATION UNIFIES OUR INTRIGUING MANUSCRIPT. In very good condition.

Salmon, "Psautiers abrégés du moyen âge" in *Analecta liturgica* (1974) 80; Cottier, "Psautiers abrégés et prières privées durant le haut Moyen Âge" in *Recherches Augustiniennes* 33 (2003) 215-30; Avril & Reynaud, *Les Manuscrits à peintures en France 165, 173 & 177*.  
§Detailed contents available at [mckittrickrarebooks.com](http://mckittrickrarebooks.com)

## COMMAND OF THE SEA

16. **French Navy.** *Recueil des remarques faites sur la nature et qualité des munitions servant pour la Marine.* [Brest] 1681-3. Large 12mo (165 x 110 mm.). Contemporary pagination: [ii blank = front pastedown], [iv blank], 225, [8], [189 blank], [2 = rear pastedown]p. In a single cursive hand, two columns (text and notes), nearly full-page grey wash drawing of an anchor and seven smaller pen drawings in the text, some annotations in a slightly later hand.

Contemporary vellum over boards (worn, stained, slightly bowed, edges chipped), two leather ties. \$4000.00

Making the French navy the largest and most effective in Europe involved massive procurement. This manuscript details over three hundred requisite products and services — sails, cordage, pulleys and other turned work, tools, gunpowder, masts, portable firearms, artillery, iron mining, barrels, vessel construction and repair, tools, hardware, port improvements. . . . Many of these items are priced, and one hundred have their 1681 and 1682 prices compared.

The compiler documented anchor proportions, sail dimensions and colors, eleven types of nails, requirements for the delivery of certain materials, timber productivity of specific royal forests, recipes for explosives, etc. He updated the manuscript with new regulations in 1683, and a slightly later hand noted some changes made around 1700. In good condition.

See Pilgrim's "The Colbert-Seignelay Naval Reforms" in *French Historical Studies* 9/2 (1975) 235-62.

## MADE FOR A PRINCE

17. **Quarteroni, Domenico.** *Nuovo Metodo di Fortificazioni Militari.* Rome 1709. Folio (340 x 217 mm.). [iii], [306], [1 blank]p. In a single cursive hand, margins ruled in ink, FOUR DOUBLE-PAGE AND ONE HUNDRED THIRTY-SIX FULL-PAGE DRAWINGS — NEARLY ALL IN WATERCOLOR, scattered exercises and calculations in a different hand.

Contemporary calf (rubbed), gilt spine and title (spine and corners restored), edges sprinkled green. \$9500.00

The Neapolitan Prince Carlo di Capua commissioned this manuscript on military architecture, mapmaking, surveying and technical drawing while a student at the elite Collegio Clementino in Rome.

After an introduction to geometry and a dictionary of architectural terms, the *New Method* sets rules for siting and building fortifications, discusses offensive and defensive tactics and offers strategies to strengthen city centers, protect industrial sites, estimate the depth of a moat, measure distances. . . . Another Quarteroni (1651-1736) manuscript, dated 1729, was commissioned by another Neapolitan prince, the inventor and scientist Raimondo di Sangro (1710-71; Harvard, Houghton MS Typ 255). In excellent condition (some offsetting in the colored drawings), from the library of the Earls of Minto and C.E. Kenney (*Catalogue* (1966) 3382).

Attanasio, “Le Fortificazioni nei disegni d’arte del principe allievo” in *La Repubblica* (1.VIII.2014) online; see Ayala’s *Bibliografia militare-italiana* 115.

## THE CAPTAIN’S SCHOOL YEARS

18. **Købke, Caspar Bernhard.** *Første Afhandling Om at indrette en Artillerie Math stab.* [Copenhagen], C.B. Købke 1823-5. Folio (358 x 230 mm.). Later pencil pagination: 193, [1 blank]p. and FOLDING PLATE of a cross-section of a seventy-cannon warship. In a single cursive hand, ONE HUNDRED THIRTY-SIX FULL-PAGE AND OVER ONE HUNDRED TEXT ILLUSTRATIONS COMPLETED IN WATERCOLOR, tables and diagrams in the text. Evaluations, notes and corrections in five contemporary hands.

Contemporary half-sheep and marbled boards (worn, spine chipped), gilt red morocco label on the front panel lettered c. KÖBKE, gilt-ruled spine, edges sprinkled blue. *Illustration page 22.* \$12,500.00

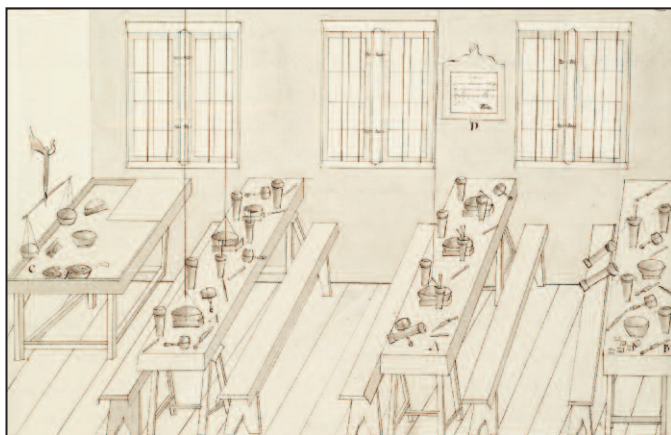
Naval artillery exercises compiled by the teenage C.B. Købke (1808-54) and graded by his professors at the Royal Danish Naval Academy. He later commanded warships, became a decorated captain and published on national defense. The present curriculum reflects the Danish navy’s response to the disastrous Gunboat War with Britain (1807-14).

The lessons on long-range and portable weapons — cannons, howitzers, mortars, falconets, rifles, pistols and hand grenades — concern their design, gauging, inspec-



tion, testing, transportation, shipboard locations and operation. A section devoted to gunpowder ILLUSTRATES AN EXPLOSIVES LAB and the plan, profile and cross-section of a loaded fireship. In good condition.

Topsoe-Jensen, *Personallistoriske Oplysninger om Officerer af det Danske Søofficerskorps* 224-5; see Pohler's *Bibliotheca historico-militaris* III: 747.



## The Theater

### NEVER PRINTED WITH HIS PERMISSION

19. **Bondi, Clemente Donnino Luigi. S.J.** *Il Melesindo Tragedia*. ?Bologna [before February 1774]. 4to (236 x 166 mm.). [ii blank], [viii], [86]p. In a single cursive hand, additions in two contemporary hands.

Original blue pastepaper over flexible boards (stained, spine chipped), paper label on the front cover. \$2400.00

Pre-publication manuscript play WITH SIX PAGES OF PREVIOUSLY UNKNOWN TEXT. Set in Palestine just after the First Crusade (1096-9), the plot revolves around two fathers and their sons. Balzac, King of the Muslims, holds his Christian counterpart, Baldwin, hostage, even as the princes seek peace and reconciliation. Balzac's repentance and tragic suicide conclude the play.

The drama was first staged during Carnival in 1773 at the Bologna Jesuit college of San Francesco Saverio, where Bondi (1742-1821) had studied. He dedicated this, his only tragedy, to Girolamo Silvio Martinengo (1753-1834), Italian translator of Milton and mayor of Chioggia.

Two readers annotated this copy. One marked some passages, while the other added stage directions and corrected spelling errors (these changes were incorporated into the printed editions). The latter also inscribed the rear flyleaf, *Chiozza* [Chioggia] 1774 / *E.F. a Gio. Batt[ist]a Mayrle* (a family name found in Tyrol, where Bondi lived in 1773-4). In good condition.

Sommervogel-deBacker, *Bibliothèque de la Compagnie de Jésus* I: 1679,27 & 1704,6 for the printed editions.

## “DES SOIRÉES EXTRAORDINAIRES” — FRANSEN

20. **Collège Dramatique et Lyrique (Amsterdam)**. *Souscription pour l'année Mille Sept Cent Quatre Vingt douze*. Amsterdam 1792-3. Folio (357 x 268 mm.). ON VELLUM. [15], [65 blank]p. In a single cursive hand, mostly tabular, ruled in black ink, signed by each subscriber. Preceded by a folded letterpress broadside on paper: *Règlements Pour Le Collège [sic] Dramatique*. [Amsterdam] c. 1783.

Contemporary blind-tooled sheep (scuffed), floral roll frame, blind-ruled spine. \$7500.00

The patron register of an Amsterdam theater company with the names and contributions of over six hundred French, Italian, German and English subscribers to its 1792-3 season. The *Collège dramatique et lyrique* (est. 1781) offered eighty to one hundred annual performances in French by fifty actors and singers and a large orchestra directed by Ignaz Vitzthumb (1724-1816). Supporters paid from twenty to sixty *ducats* for the season.

The printed broadside sets seat assignments and theater etiquette (hats off, no foot warmers...). In good condition (the leaves reserved for the 1793-94 season were never completed). Bookplates of Daniel Grand d'Hauteville (1761-1818), the Amsterdam-based French banker, who was a *Commissaire* and patron of the theater. Fransen, *Les Comédiens français en Hollande* 355-77.

## The Kitchen

### AT THE COUNT'S TABLE

21. **Magnis, Grafen von**. *Koch-Buch von Zubereitung allerley Speiß, etc.* [Moravia] c. 1650. 4to (255 x 180 mm.). Contemporary foliation: [ii = pastedown], [i], 106, [2 = pastedown] and index of [4], [2 blank] leaves (laid in). In five different contemporary German cursive hands (*Kurrentschrift*), index in two columns.

Contemporary gilt vellum (stained), double-rule frame, corner fleurons, THE CROWNED MAGNIS FAMILY ARMS in the center, flat spine (cracked, base chipped), evidence of four silk ties, red edges. \$6200.00

Over four hundred culinary recipes used at the wealthy Magnis estate in Strážnice (Czech Republic). The newly ennobled family favored expensive ingredients, international dishes and elaborate preparations, including chocolate, pistachios, lemons and green and blue food dyes.

The first thirty pages propose soups (fish, meat, lard, cinnamon...) and sub-

stantial meat and fish courses (mutton, meatloaf, stuffed kohlrabi, pike, crayfish, dumplings...). Three-quarters of the manuscript treats sweets — Spanish pastels, French macarons, candied fruit and biscuits as well as marzipan, krapfen, strudel and almond bread. The recipes are alphabetically indexed on a loose quire laid in shortly after binding. In good condition, from the library of Austrian-American calligrapher, typographer and photographer Robert Haas (1898-1997).

## The Court

### AN UNSTUDIED VERNACULAR WORLD HISTORY

22. **Universal Chronicle.** [Incipit:] *De la creation du monde iusques ala fondacion de romme.* [Tours, workshop of Jean Bourdichon] c. 1480. 4to (235 x 162 mm.). [234]p. ON VELLUM. In a single Gothic hand (*cursiva formata*), 23 lines per page, writing frame c. 160 x 105 mm., ruled in red ink, OPENING ILLUMINATION OF THE VERMANDOIS COAT OF ARMS supported by two lions rampant on a field of acanthus, flowers and fruit on gold ground enclosed in an ILLUMINATED THREE-QUARTER BORDER OF ACANTHUS, FLOWERS, FRUIT, BIRDS AND IMAGINARY CREATURES ON A DIVIDED WHITE AND GOLD GROUND; one four-line and two five-line illuminated initials in blue on red ground with penwork decoration *en camaïeu d'or*, boxed paragraph marks in gold ink on alternating red and blue ground, majuscules touched in yellow, vertical catchwords, marginal annotations in a slightly later hand.

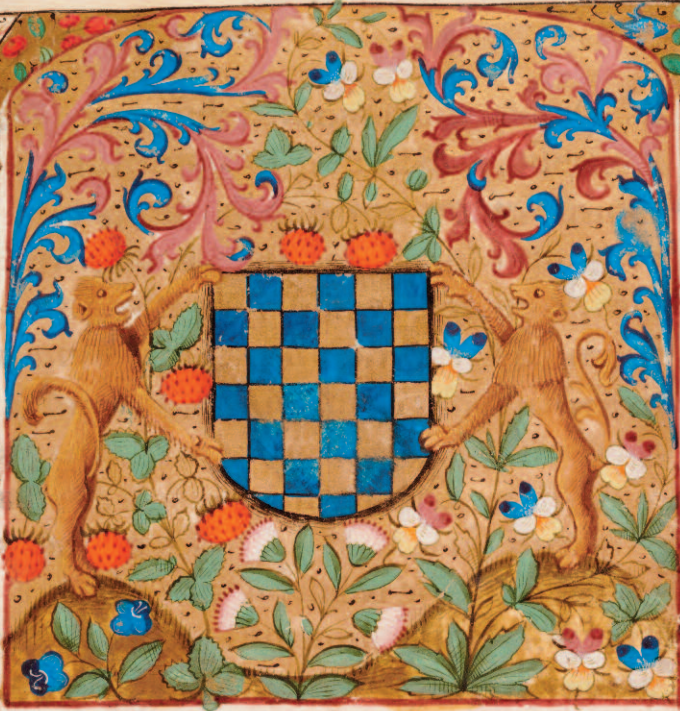
Mid-16th-century gilt-ruled vellum over soft paper boards (minor soiling), gilt azured central ornament of interlacing strapwork around an open center, flat spine gilt with foliage rolls and fleurons, two recent gilt-lettered black morocco labels, overlapping edges, spine lined with a fragment of a 16th-century vellum document in French, all edges gilt, evidence of four green silk ties, early manuscript title on the front cover. *Illustration facing.* \$125,000.00

ONLY KNOWN COPY OF THIS UNPUBLISHED FRENCH UNIVERSAL CHRONICLE. It covers the world's political, military and religious history from Creation to 1315, with a progressively greater focus on events in France as the narrative progresses.

Commissioned by a yet unidentified partisan of Louis XI (1423-83), the text draws on authoritative works in natural history, philosophy, theology and history. The compiler relies on the marvelous, the legendary, the scandalous, the shocking and the anecdotal to instruct and entertain — the flatulent wife of St. Gangulphus, the Holy Grail, Crusader cannibalism, the slaughter of heretics, a Polish count devoured by rats, a woman with two torsos, feats of civil engineering, a hairy fish with a lion's tail, Halley's comet...

At about the year 1240, the compiler admits that the manuscript of his primary





**D**e la creation du monde  
usques ala fondraon  
de romme selon orose  
cut quatre mille qua  
tre cens quatre bingtz  
et quatre ans. Et de ladicte fondraon usq  
ala natiuite me seigneur ihu crist. lxx. xii.  
ans. Et par ainsi du commencement du

source, Mamerot's 1458 *Croniques Martiniennes*, is "no longer in my possession" (p. [183], tr.). The narrative is now his own. His political sympathies become clearer, though his respect for written authority continues undiminished. For instance, he proudly records consulting the autograph manuscript of Guillaume Durand's *Speculum iuris* (now BnF ms. Lat. 4255).

The last event reported is the 1315 execution of Philip IV's disgraced minister Enguerrand de Marigny, which the compiler compares to the similar fate of Pierre de Brézé (c. 1410-65), Charles VII's chamberlain, some "thirty years ago" (p. [233], tr.), helping date our manuscript.

One scribal copying error merits note. In a single quire, the text of two non-consecutive, non-conjugate leaves was swapped, a mistake only possible if THE SCRIBE WORKED ON LOOSE SHEETS RATHER THAN PRE-FOLDED GATHERINGS. The catchword on this quire's final verso matches the first word of the following recto, despite the discontinuity with the immediately preceding misplaced text.

In good condition, faded 16th-century inscription on the final verso mentioning *mons. de Longueval, avocat*. From the libraries of Sir Thomas Phillipps (1792-1872; *Catalogus librorum manuscriptorum* 6926) and of bookseller and bibliophile William A.W. Foyle (1885-1963; gilt morocco bookplate).

SDBM\_198924.

## VERSE MIRROR OF PRINCES — IGNORED

23. **Silva y Mendoza, Diego de, recipient.** *Aduertencias para bom proceder, regeer egouernar*. [Portugal] c. 1617. 8vo (147 x 99 mm.). *Spanish*: [ii = front pastedown], [iv blank], [x], [ii blank]; [34], [2 blank]; *Portuguese*: [33], [1 blank], [5], [3], [6 blank], [2 blank = rear pastedown]p. In a single calligraphic cursive hand, pen-work ornaments on the title.

CONTEMPORARY GREEN VELVET (spine rubbed, crown slightly defective), evidence of four green silk ties, edges gilt over red. \$22,000.00

*Illustration inside rear cover.*

THE PAPER IS FINE, THE CALLIGRAPHY ELEGANT AND THE BINDING EXQUISITE: A JUST GIFT FOR A NEW RULER.

This anonymous unpublished bilingual guidance was offered to Silva y Mendoza, *conde de Salinas*, upon his appointment as Viceroy of Portugal, then a Spanish dominion.

Prior to the age of forty, Silva y Mendoza (1564-1630) devoted himself to women (three wives) and poetry (praised by Cervantes). He then turned to politics and rose from a member of Spain's Council of Portugal (1605) to its President (1606-17) and thence to Viceroy (1617-21). He reinforced coastal defenses, renewed the fleets for the Indies, supported the arms factories and improved internal administration. Mired in corruption, he was also hated by his subjects and recalled to Madrid for trial.

The Spanish half addresses women, crime, justice, hostages, revenues, expenses, debt and advisors "who are not just friends of your money" (p. [15], tr.). The Portuguese portion offers similar counsel and urges WAR AGAINST THE MOORS by turning

tapestries into arms, stocking marketplaces with swords, etc. The second of the two closing poems treats the reversal of fortune.

In excellent condition (rear pastedown slightly defective); from the collection of Carlos José Gutiérrez de los Ríos, 6th *conde* de Fernán Núñez (1742-95; ?purchased 1778-87 on his mission to Portugal), bookplate and stamps of the 1st *duque* de Fernán Núñez, old manuscript shelfmarks 720 and 592 on the binding and 592 on the final blank.

Dadson, “Diego de Silva y Mendoza” in *DB~e* online; Espejo Jiménez, “La Librería del palacio de Fernán Núñez” in *Ámbitos* 41 (2019) 49-61.

## The Library

### THE REPUBLIC OF LETTERS

24. **Vettori, Piero.** *Autograph Letter, signed.* [Incipit:] *Petrus Victorius Joanni Cratori S[alute]. Redet tibi banc epistolam Riccardus Riccardius.* Florence, P. Vettori 1 September 1581. Folio (280 x 210 mm.). [1], [2 blank], [1]p. In a single cursive hand, 24 lines of text and address.

A bifolium now separated at the fold, remnants of a red wax seal; in a 19th-century paper folder. \$3850.00

THIS UNPUBLISHED LETTER OF INTRODUCTION CONNECTS THREE BOOK COLLECTORS. The young Florentine banker Riccardo Romolo Riccardi (1558-1612) gathered the nucleus — books, antiquities, paintings and statuary — of the Biblioteca Riccardiana.

His former teacher, the Florentine philologist and prolific classical text editor, Piero Vettori (1499-1585), wrote this recommendation to Johannes Crato von Craffheim (1519-85), the famous imperial physician. He owned a fine professional library and was the clearing house for Vettori’s correspondence with Protestant intellectuals across northern Europe. In 1581, Crato retired to his estate at Rückert (Szczytyna, Poland), where he likely received Riccardi and this letter.

Though Vettori asks Crato to welcome the young Florentine and support his intellectual pursuits, Riccardi was likely traveling to build contacts for the family business. In modest condition (browned, minor marginal tears).

Cesarini Martinelli, “Pier Vettori e gli umanisti tedeschi” in *Firenze e la Toscana dei Medici nell’Europa del ‘500* II: 707-26.

### BIBLIOGRAPHY SUBVERTED — FOR A LEARNED LAUGH

25. **Leibniz, Gottfried Wilhelm.** *Catalogus librorum ab Autoribus Illustribus sub finem anni 1688 & initio anni 1689 editorum.* [Germany] c. 1700. 4to (194 x 154 mm.). [6], [2 blank]p. In a single cursive hand.

A single quire, unbound (evidence of earlier sewing). \$3500.00



gandi  
Verum ut tempore i. d. Bonaventura  
phil. scil. hui. quippe & temporibus illis qui  
p. 290.  
Dum populi nostri de terra de i  
Cognitione Bruielle, ut ita dicitur  
ria a. d. h. op. a. quod a ten  
sone memoratur in h. d. b.  
to nuper o. b. e. nationes quod  
inventa sunt quod quod nulla  
de deo opinio videtur a h. d. u.  
la h. d. quod prima quidem  
relatione de mundi. oratione  
te nuper etiam de h. d. a. t. i. o.  
nali in qua nostri sunt et  
testantur.

h. d. a. t. i. o.  
quod. p. r. o. t. i. o.  
... sed qui in singula persequitur  
cum populi de aperiuntur  
sunt quibus quod non tri  
m. s. o. d. i. c. i. t. u. r. i. m. u. n. i. t. a. t. e. m.  
re h. d. i. c. i. t. u. r. i. m. u. n. i. t. a. t. e. m.  
p. a. u. l. i. u. s. q. u. i. n. u. l. l. o. s. d. i. c. i. t. u. r.

Systaire de l'existence de dieu a été  
plusieurs fois ignoré de plusieurs peuples...  
et en 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
à la fois. Les habitants de ces pays  
sont, comme on le voit, très  
mal instruits, que ne le  
sont ni les autres.

quelques auteurs rapportent les Calanques  
selon Hérodote, lib. III, que les peuples de l'Asie  
certaines peuples de l'Asie  
étaient autres.

diodore de Sicile <sup>lib. III</sup> affirme qu'il  
y a quelques ethnies qui  
n'admettent point de dieux.

amprobat de l'Asie, mais les  
autres, et étaient autres.

les autres, ou les autres, les autres  
ne se reconnaissent point  
autres dieux que les dieux  
moyens.

plusieurs nations qui  
ont été trouvées dans  
les derniers siècles n'ont  
autre plus de dieux, ni  
n'ont aucun culte.

Dieu est fait auteur d'une chose  
dans tout le monde, et  
le dans celui de l'Asie.  
de l'Asie par  
sont.

LEIBNIZ'S CATALOG OF FIFTY-TWO IMAGINARY BOOKS satirizes European political and military maneuvering in 1688-9, at the outset of the Nine Years' War. The text was printed in Latin (this version) and in Latin and German. Together, three editions survive in four examples (all in German-speaking countries).

Leibniz (1646-1716) grouped the works into theology (eighteen), law (eight), medicine (ten) and philosophy (fourteen) and closed with two "forthcoming publications". The titles' scholarly veneer hardly disguises his harsh view of contemporary politics. This manuscript copy was likely made between 1691 and 1716, while Leibniz was librarian at Wolfenbüttel, then the largest library north of the Alps. Browned (the inner bifolium less so).

## "CHAOTIC, TUMULTUOUS, MAGNIFICENT & IMPURE" — FUSIL

26. **Maréchal, Pierre-Sylvain.** *Repertoire d'autorités graves en faveur de l'athéisme.* [Paris], P.-S. Maréchal [1793-1800]. Long 12mo (150 x 90 mm.). [ii], [156]p. In a single cursive hand.

Blind-ruled diced red morocco (White of Pall Mall, 1850; hinges scuffed), all edges gilt, red silk marker. *Illustration facing.* \$16,500.00

UNRECORDED AUTOGRAPH DRAFT OF A BANNED BOOK THAT WAS PUBLICLY BURNED. Collected over some three decades, the *Dictionnaire des athées* (1800) is an imposing repertoire of quotes on atheism, materialism and freedom of conscience. Maréchal (1750-1803) includes ancient and modern proverbs, the spiritual traditions of Asia, Africa and the Americas and the work of contemporary scientists, theologians and literati from Naudé and Spinoza to Newton and Luther. Book titles and editions appear in the margins.

MUCH OF THE MATERIAL COLLECTED HERE DID NOT APPEAR IN THE PRINTED *DICTIONNAIRE*, or did so significantly abridged. Among the rejected passages are poems by medieval Arabic deist Abū al-Alā al-Ma'arrī, long quotes by popes Julius III and Leo X and hundreds of Maréchal's own remarks. A controversial intellectual, Maréchal also wrote satirical verse, irreverent plays and incendiary revolutionary pamphlets prefiguring the 19th-century communist and anarchist movements. In excellent condition, a leaf of manuscript added at the front in a later hand. My thanks to Dr. Erica Joy Mannucci for her invaluable assistance.

Fusil, *Sylvain Maréchal ou l'homme sans Dieu* passim; Dommanget, *Sylvain Maréchal l'égalitaire* 447-55; Mannucci, *Finalmente il popolo pensa. Sylvain Maréchal* 13-9; Peignot, *Dictionnaire. . . des principaux livres condamnés au feu* I: xxv & 286-9.

## UNRECORDED DRAFT CATALOG OF THE MANUSCRIPTS AT THE HEART OF THE LARGEST LIBRARY IN ITALY

27. **Targioni Tozzetti, Giovanni.** *Catalogus Codicum MSS. Bibliothecae publicae Florentinae.* Florence, G. Targioni Tozzetti [1740-3]. Three volumes. Folio (I: 294 x 207 mm., II: 295/322 x 208/224 mm., III: 364 x 251 mm.). [742], [788] and [158]p. Multiple paper stocks. Text, annotations and corrections in a single cursive hand, mostly in two columns, nearly all pages canceled in red crayon, twenty-two slips pasted in and forty-two leaves completed in two other hands (Vol. II).

Original worn binder's boards backed in blue paper (Vols. I-II; Vol. I recased) and original binder's boards (Vol. III), almost entirely uncut. \$58,000.00

*Illustration inside front cover.*

"Essentially unexplored...the first catalogs of the Biblioteca Magliabechiana have never been adequately studied" (Mannelli Goggioli, tr.).

In 1714, Antonio Magliabechi donated his thirty-thousand-volume library to the citizens of Florence, creating the Biblioteca Magliabechiana (now Biblioteca Nazionale Centrale di Firenze). The collection grew through the bequest of his pupil Anton Francesco Marmi (d. 1731) to some forty thousand printed books and eight thousand manuscripts. Appointed librarian in January 1739, the naturalist Targioni Tozzetti (1712-83) completed a twelve-volume catalog of printed books by 1743 and a preliminary four-volume catalog of manuscripts by 1747, in time for the library's public opening.

THE THREE CODICES OFFERED HERE DOCUMENT THE EARLY STAGES OF A DIFFERENT, MUCH MORE ELABORATE ANALYTICAL CATALOG OF MANUSCRIPTS, a project on which he labored independently from 1740 until his death.

In this initial phase, Targioni Tozzetti distributed some fifteen hundred codices across forty classes within which he assigned each manuscript a number, established its main entry and noted the donor (*Magl.* or *Mar.*). His *thorough* entries, some several pages long, record format, support, date, binding, defects, contents of miscellanies, incipits, explicits, marginalia, corrections, scribes, previous owners, paleography, decoration, textual accuracy and philological relevance.

Our manuscript also includes classified inventories of 15th- and 16th-century printed books, a list of some fourteen hundred reference books and two short-title selections of the collection's notable manuscripts. Classes IX, XXV-XXVII, XXXIII and XXXV are absent here and likely occupied a now lost fourth volume.

As the project progressed, Targioni Tozzetti modified his descriptions through an impressive stratification of glosses and additions. Eventually, he transferred the whole into a fair copy and canceled the transcribed pages in the present manuscript by striking them through with crayon. His heirs sold the resulting eleven-volume catalog to the Magliabechiana in 1786 (Sala Manoscritti e Rari, Cataloghi 45). IT REMAINS THE PRIMARY MEANS OF ACCESS TO THE MAGLIABECHI AND MARMI MANUSCRIPTS TODAY. In good condition.



Mannelli Goggioli, *La Biblioteca Magliabechiana. Libri, uomini, idee passim*; Innocenti, “Stratigrafia dei cataloghi: procedure di destratificazione del maggior nucleo italiano di manoscritti e libri antichi” in *Il Bosco e gli alberi* ed. Innocenti I: 295-523.

## DISCIPLINED COLLECTING

28. *Catalogue D'une Bibliothèque Composée pour la plus forte Partie de Livres rares et Recherchés des Curieux*. [France] 1797. 4to (200 x 138 mm.). liv, [ii blank], 1-352 [lacking eight leaves, never bound in] 369-467, [3 blank], 471-583, [5 blank]p. In a single cursive hand, two columns, ruled in red ink (entries on the right, prices — never supplied — on the left), charming ink and watercolor head- and tail-pieces of rural buildings, bouquets, landscapes, ruins, elves, castles, hearts, etc.

19th-century red half-sheep and marbled boards (Chivers; rubbed and scuffed), spine and title gilt. \$4800.00

A select library of some seven hundred texts in the most accurate, scholarly recensions or in attractively printed editions — chosen with an eye for binding, condition, large paper, annotations, etc. Two medieval vellum manuscripts stand out: a small-format 10th-century Bible and a 13th-century vernacular treatise on morals. The library was strong in bibliography and book auction catalogs.

The books are arranged under the traditional headings of theology, law, sciences and arts, literature and history, then into the owner's over two hundred sub-sections. Titles and publishers appear in full with item numbers and imprint places in red. The table of contents and the author index are exhaustive. *One quire was not bound in* — twenty books in philology and diplomacy. In good condition, bookplate of Wigan librarian Henry T. Folkard (1850-1916).



## A CELTOPHILE'S ARCHIVE

29. **Le Brigant, Jacques.** *Observations Fondamentales...Prospectus De L'Ouvrage Intitulé: La Langue Primitive Conservée*. Paris, for L.-F. Barrois l'aîné 1787. 4to (264 x 212 mm.). [vi], III, [1]p. ANNOTATED THROUGHOUT in an early 19th-century cursive hand.

Contemporary green pastepaper (rubbed, spine label gone), uncut.

With:

*Notes & Extraits qui ont rapport à la Langue Celtique*. [France] c. 1820. [ii], [19],

[105 blank]p. Manuscript in the annotator's hand, partly tabular, ruled in pencil.

And:

*Vie de Ruth, en Langue Bretonne.* [And:] *Extrait. Eléments succints de la Langue des... Bretons.* [And:] *Breton Grammar.* [France] c. 1820. 4to (243 x 185 mm.). Contemporary foliation: [13], [1 blank], [10], 46 loose leaves including a four-sheet folding table (360 x 870 mm.). Manuscript in the same hand, partly tabular, ruled in ink and pencil. \$5000.00

Ad I-III: Only Edition of the prospectus (I) for “a great work...that fortunately never appeared” (Tourneur, tr.), here annotated by an unidentified Breton linguist and lexicographer, who also compiled the two manuscripts (II-III). In excellent condition.

Ad I: Called the first Celtomaniac, Le Brigant (1720-1804) declared Celtic the primordial language of humanity and the key to all other tongues. The prospectus promised that *The Primitive Language Preserved* would identify Celtic monosyllabic roots in, i.a., Chinese, Sanskrit, Hebrew, Arabic, Greek, Latin, Carib and Tahitian.

IN OVER FORTY-THREE HUNDRED WORDS OF MINUTE EXTENSIVE MARGINALIA, the annotator shows an impressive knowledge of general linguistics, Latin, Hebrew and Arabic, deeming Le Brigant's arguments “an ocean of errors” (p. 20, tr.). Tourneur, *Esquisse d'une histoire des études celtiques 177-85*; Tanguy, “Des Celtomanes aux bretonistes” in *Histoire littéraire et culturelle de la Bretagne* edd. Balcou & Le Gallo II: 296-317.

Ad II: Bound after the printed prospectus, this four-thousand-word manuscript summarizes scholarly opinions on Celtic language and culture, mounts a detailed critique of Le Brigant's *Éléments succints de la langue des... Bretons* (1798/9), gives A GLOSSARY OF BRETON WORDS, translates two short Breton texts, and starts a Breton grammar based on J.-F. Le Gonidec's (1807).

Ad III: A draft of the rest of the above grammar (II) with its large folding tabular verb chart, a French biblical translation from Breton and miscellaneous working notes.

## The Counting House

### IN CONTEMPORARY VENETIAN MOROCCO

30. **Corbelli, Niccolò Maria.** *Ex[emplu]m ex libro seu catastico gastaldi[a]e ordeacij.* Venice, Alvise Schinelli late 1525. 4to (255 x 175 mm.). ON VELLUM. 18th-century foliation: [1], [5 blank], 17, [3 blank], 21-29 [r. 30], [2], [12 blank] leaves. In a single Humanistic cursive hand, ruled in ink, alternating red and blue two-line pen-flourished initials and paragraph marks, subscriptions and signs of notaries A. Schinelli, Nicolò Licinio and Daniele Giordano, 17th- and 18th-century additions in different hands.

CONTEMPORARY VENETIAN BLIND-RULED AND GILT-DECORATED RED MOROCCO BY THE AGNESE BINDER (some wear and minor stains), outer blind frames enclose the gilt border of a repeated lyre-shaped arabesque, gilt daisies and ivy leaves in the corners, inner blind frames, knotwork and gilt lilies in the center, blind-ruled spine (crown and base defective), evidence of eight silk ties, all edges gilt, manuscript docketing *A. NO. 39* (front board) and *B* (rear).

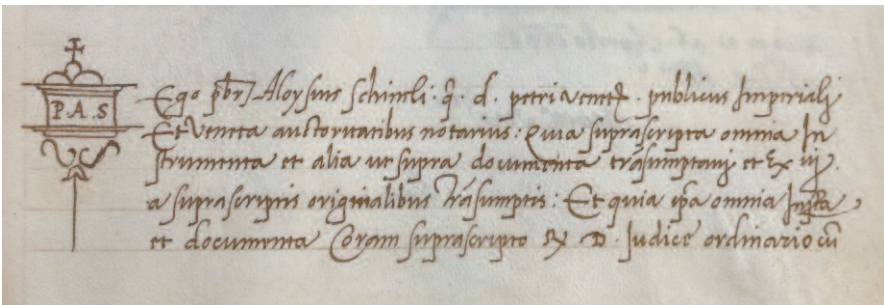
\$8500.00

In 1405, Venice forcibly annexed Padua and its territories, dramatically redistributing the ownership of real property from the former rulers to Venetian citizens, who secured perpetual tax exemptions on their real estate. Considerable litigation ensued.

To secure his rights, the Venetian aristocrat Corbelli hired notary Schinelli (fl. 1523-50) to identify, transcribe and certify the documents attesting the tax-free status of privately owned properties, including the Corbelli estates, in the district of Oriago. These range from houses, hospitals, churches, farms and fortified buildings to mills, fields, woodlands, orchards and fishing reservoirs.

Schinelli chronologically arranged and copied the records in the autumn of 1525, then he and two other notaries twice signed and subscribed the volume. Two additions, in 1636 and 1709, corroborate the continued tax immunity of the Corbelli holdings that passed to the Moro family. In good condition (one medial blank leaf excised), docketing note of 23 January 1710 on the first recto, modern pencil ownership note of *Luschin*.

Knapton, "Land and Economic Policy in Later Fifteenth-Century Padua" in *Venice and the Veneto during the Renaissance* edd. Knapton et al. 197-257; Pedani, "Villa Moro a Oriago di Mira" in *Rive: uomini, arte, natura* 9 (2013) 35-41; see Nuvoloni's "Commissioni Dogali" in *For the Love of the Binding. Studies... Presented to Mirjam Foot* ed. Pearson (2000) Agnese Binder tools 9, 30, 43, 64 & 67A.



## A CENTURY OF SERVICE

31. **Carsidoni Family.** *Libro di memorie*. [Montalboddo (Ostra, Marche)], Liberato Carsidoni and heirs 1590-1702. 4to (221 x 162 mm.). Contemporary foliation: 199 [r. 196] leaves — *lacking three text leaves*. In various cursive hands, partly columnar.



CONTEMPORARY WALLET BINDING OF BLIND-TOOLED CALF long-stitched through the spine (worn, hinges cracked), panels and flap with rules, lozenges and arabesque, cruciform and circular tools, two leather ties, old paper spine label. \$1200.00

Account book of three generations of affluent Central Italian landowners, documenting rent payments in cash and in kind, grain and olive oil sales, purchases of foodstuffs, paper, shoes and clothes, charitable donations, farmers' and servants' salaries and family births, marriages and deaths.

The family's wealth is evident. Profitable dowry investments allowed Liberato (d. c. 1610) to lavish his wife and daughter-in-law with expensive gifts. In 1597, for instance, he spent over 400 *scudi* on velvet, satin, gold lace trimmings and feathered hats for his wife. To increase the book's utility, he alphabetically indexed the names of one hundred debtors, family members and others. Liberato's sons and grandsons similarly annotated this codex. In good condition (a dozen leaves slightly wormed, not touching text), *lacking three text leaves*.

## INTERNATIONAL BUSINESS

32. **Moentack, Pieter.** [Spine title:] *Wisselbrieven Copie*. [Bruges], P. Moentack 1700-15. Square 4to (199 x 158 mm.). Contemporary foliation: [1], 110, [76] leaves. In two different hands in the first seventeen leaves and a single contemporary cursive hand thereafter.

Contemporary vellum over boards (very worn, splayed), manuscript titles on the front cover and spine, four leather ties, edges sprinkled blue. \$2150.00

A Flemish merchant's records of SOME ONE-THOUSAND-SEVENTY WINE AND DISTILLED LIQUOR SALES over eight years in two dozen cities from Málaga to London.

One of Bruges' wealthiest citizens, Moentack (d. 1733) also traded in paper, principally for lacemaking. His entries record the transaction's place and date, the buyer's name and the merchandise's cost. This information appears in Dutch, English, French or Spanish, according to the location of the sale. He took payment in cash, promissory notes and bills of exchange in schillings, livres, florins. . . .

The volume originally belonged to Anna Marij Frans (d. 1717), who wrote some religious verses in Dutch in the front. Arithmetic exercises by Joh. Bapt. Frans — her son — follow. Upon Anna's marriage to Pieter in 1703, she surrendered the book to him: he recorded his "acquisition" on the front pastedown. First quire loose, last quire detached.

## A MAN OF MANY INTERESTS

33. **Joyeuse, Jean-Baptiste-Xavier.** *Traité D'Arithmetique. . . de toutes les regles qui Regardent le Commerce*. [With:] *La Maniere de tenir les Livres de Comptes a Parties Doubles*.

Marseille, J.-B.-X. Joyeuse 1743. 8vo (164 x 112 mm.). Contemporary pagination: [xii], 161, [5] and [ii], 14, [2], 6, [2], 9, [19]p. and SIX CAREFULLY EXECUTED FOLDING MANUSCRIPT DRAWINGS — four maps, a sundial diagram and a timetable of sunrises and sunsets; calligraphic frontispiece drawing of a gondolier, emblematic title device. In a single cursive hand, figurative head- and tailpieces including bunnies, birds, a cat, a stag and a wolf.

Contemporary blind-ruled crushed black morocco, gilt spine and title, all edges gilt, green silk marker. \$5200.00



UNPUBLISHED AUTOGRAPH COMMERCIAL ARITHMETIC BY THE FRENCH AGRONOMIST AND NATURAL SCIENTIST, WHO ADVISED BENJAMIN FRANKLIN on feeding the Continental Army in 1777. Most of the manuscript defines and explains interest, profit, payments, refunds, bankruptcy, and so on. Some examples involve the transatlantic trade in coffee, chocolate and cotton.

The last quarter of the volume offers a concise survey of double-entry book-keeping and a short note on calligraphy with instructions for three handwriting styles and ink recipes. Joyeuse's (fl. 1743-78) own fine small script and delightful calligraphic ornaments prove him an accomplished penman.

THE MAP OF THE AMERICAS has a key to its geographic features and six lines of text devoted to INDIGENOUS PEOPLES AND THEIR LANDS. The three other maps show Asia, the Western and Eastern hemispheres and the Mediterranean region. In good condition (lightly foxed, ferrous ink damage to the plates neatly repaired with tissue on the blank versos).

*The Papers of Benjamin Franklin* 24: 447-8.

## The Garden

### A TIME CAPSULE OF ENLIGHTENMENT SCIENCE EDUCATION

34. **Jussieu, Antoine de.** *Catalogus Plantarum quæ in horto regio parisiensi Conduntur.* Paris 1754. 4to (218 x 165 mm.). [700]p. In a single cursive hand, versos in two columns marked by folds.

Recent flexible vellum, manuscript spine title, four linen ties.

With:

**Lecture notes in Botany.** [Incipit:] *Abies taxi folio fructu sursum spectante.* [Paris] c. 1754. 4to. [318]p. Interleaved. In the same cursive hand, two columns marked by folds.

With:

**La Planche, Laurent-Charles de.** [Caption title:] *Plan D'un Cours de Chimie.* Paris, H.-S.-P. Gissey 1751. 4to. 8p. Letterpress.

With:

**Lecture notes in Chemistry.** [Incipit:] *Il n'y a point d'union en chimie que par la voix humide.* [Paris not before December 1753]. 4to. [8], [4 blank], [18], [6 blank], [32], [1 blank], [87] leaves, written on rectos only. In the same cursive hand as above (I-II). \$17,500.00

Ad I-IV: With over eleven hundred pages of manuscript and a fugitive printed prospectus, this volume captures the best education available in botany and chemistry in mid-18th-century Paris.

Ad I: THIS FOUR THOUSAND ENTRY CATALOG OF PLANTS IN THE FRENCH ROYAL GARDEN, then among the greatest botanical collections in Europe, is based on twenty-eight public lectures on flowers, trees and exotica by garden superintendent Antoine Jussieu (1686-1758). On rectos, in Latin, his student listed the garden's plants following Tournefort's taxonomy; on facing versos, in French, he noted the plants' physical features and medical properties, and left spaces for dried specimens (sixteen remain). No printed catalogs of this remarkable garden appeared between 1689 and 1800. In good condition.

Ad II: A second, tightly organized list of some three thousand species by the same student, with notes on similar characteristics among species within genera. In modest condition (upper marginal stains and worm damage to some twenty leaves with some text loss; the quires are numbered but bound in reverse order).

Ad III-IV: The printed prospectus (III) for apothecary La Planche's private chemistry course is followed by the student's methodical lecture notes on the same (IV).

La Planche (fl. 1750-80) led his popular classes in his own laboratory, where he welcomed glassmakers, artisans, dyers, metallurgists, pharmacists, perfumers, householders. . . . Filled with chemical symbols, the manuscript notes reflect the course's content — basic chemical principles, distillation, coagulation, fermentation, decomposition and chemical analysis of, i.a., guaiacum, lavender, myrrh, aloe, salts, alkaloids, gum arabic, turpentine, camphor, wine, vinegar, dried flowers, aromatic essences, animal milks and eggs. A decade later, THE EIGHTEEN-YEAR-OLD ANTOINE-LAURENT DE LAVOISIER (1743-94) WOULD TAKE THIS VERY COURSE AS HIS INTRODUCTION TO CHEMISTRY. In good condition (minor stains); the prospectus' printed start date of 21.II.1752 is changed in manuscript to 3.XII.1753.

Ad III: Conlon, *Le Siècle des Lumières* 51:772.





*Two successive French royal binders, Nos. 36 (below) & 3 (above).*

# The Parlour

## UNPUBLISHED VERNACULAR TREATISE ON FORTUNE

35. [Aldana, Francisco de]. *Dialogo [sic] Intitulado Antifortuna*. [Spain] c. 1580. 4to (202 x 146 mm.). Contemporary foliation: [i], 102, [1 blank] leaves. In a single cursive hand, speaking parts marked in the margin.

CONTEMPORARY ?SPANISH REVERSED CALF decorated in blind with rules, rolls and fleurons (scuffed, spine chipped), central ornament of repeated fleurons, evidence of four ties, edges sprinkled brown. \$8500.00

Prudentio and Fortunio debate the role of chance, free will and the planets in our lives.

The book is in three parts. The first two demonstrate that luck, good or bad, has little effect on human activities, as natural causes and circumstances can also explain wealth, military success, etc. The third section, on astrology, argues that the stars do not directly impact human affairs, which depend solely on the inscrutable will of God, “the real Fortune” (f. 102, tr.).

The attribution of this dialog to the Neoplatonist and military commander Francisco de Aldana (1537-78) rests on the printing privilege granted in 1591 to his brother, Cosme (1538-?96), for a book titled *Antifortuna*. A fellow soldier and poet, Cosme gathered his brother’s scattered works and published some between 1589 and 1593. Salamanca University Library Ms. 2317 (ff. 65-165) is apparently another copy of this text. In good condition, with the stenciled arms, manuscript inventory number and printed spine label of Sir Thomas Phillipps (1792-1872; *Catalogus librorum manuscriptorum* 3988 & *Bibliotheca Philippica* (1973) 2106).

Rojo Vega, “Manuscritos y problemas de edición en el siglo XVI” in *Castilla: estudios de literatura* 9 (1994) 147; Aguilar, “Cosme edita a Francisco de Aldana” in *Cánones críticos en la poesía de los Siglos de Oro* ed. Ruiz Pérez 193-208; SDBM\_24554.

## FLASH CARDS GONE CODEX

36. **Sign Language.** *Alphabet Espagnol & François ou Maniere de parler avec les doigts à l’Espagnole & à la Française*. [France] c. 1720. Two parts in one volume. Small 4to (170 x 120 mm.). [i blank], [ii], [24] leaves; [1], [22], [5 blank] leaves completed on rectos only. FORTY-SIX FULL-PAGE GRAY WASH DRAWINGS OF SPANISH AND FRENCH MANUAL ALPHABETS WITH FINGERSPELLING AND BODY MOVEMENT SIGNS. Images and text captions in a single cursive hand, all in decorative gray wash cartouches.

Contemporary gilt brown morocco by the Boyet workshop, wide outer

frame of a fan and foliage roll complemented by pointillé sprays and stars, gilt spine with pointillé and foliage decoration, gilt turn-ins, pink silk paste-downs, marbled flyleaves, all edges gilt over marbling, red silk marker. In a dark blue morocco pull-off box (Riviere & Son). \$37,500.00

*Title illustration and page 37.*

A HITHERTO UNSTUDIED FRENCH MANUAL ALPHABET and an early non-Spanish witness of Juan de Pablo Bonet's sign language system — the first specifically devised for deaf education. This manuscript significantly precedes the formal introduction of Bonet's method to France.

The French alphabet is the more complex, colorful and idiosyncratic, combining elements of English manual cryptography and the Italian manual alphabet. Fingerspellings use both one and two hands, and men in contemporary dress demonstrate ten letters that involve movement and various body parts. SIX SIGNS APPEAR TO BE ORIGINAL TO THIS ALPHABET. Two include auditory elements: foot stomping and finger snapping.

The Spanish signs are all executed with one hand. Our scribe added a new shape for z.

These illustrations may have been originally conceived as individual alphabet cards or as a wall-mounted broadside. To assemble the volume, the individual leaves were gathered into groups of four (in one case, three). Then each group was oversewn and the newly forged "quires" beautifully bound. The costume and the paper's watermark (close to Gaudriault 730 and to RISM Mbs 76) date this compilation to the first two decades of the 18th century. In excellent condition, bookplate of Mortimer L. Schiff (1877-1931; *Catalogue* (1938) 1316).

Gascón Ricao et al., "Juan de Pablo Bonet y el alfabeto manual español" in *Homenaje a Juan de Pablo Bonet* edd. Storch de Gracia Asensio & Gascón Ricao 544-98; Conihout & Ract-Madoux, *Reliures françaises* 110 roulette E (Boyet).

## MNEMONIC PROMPT FOR WEST & EAST

37. **Filonardi, Filippo.** *Historical Commonplace Book in Italian.* [Rome], F. Filonardi c. 1690-1705. 8vo (153 x 108 mm.). Contemporary foliation: [1], 138 [r. 137], [1], [4 blank], [1] leaves. In a single cursive hand.

CONTEMPORARY ROMAN BINDING OF RICHLY GILT AND PAINTED CALF (rubbed), outer border of two geometric rolls, fan tools in the scalloped corners, PHILLIPPVS gilt-lettered above and PHILONARDVS below his crowned arms in the center (joined to an unidentified charge) braced by volutes and cherubs, spine gilt (a few tiny worm punctures), all edges gilt and gauffered, evidence of four ties, slightly later brass clasp and catch. \$4650.00

A young Roman noble, Filonardi organized his notes as a universal chronology from Creation to his own time, treating Greece, Rome, Persia, the Middle East and the Holy Roman Empire. Lengthy digressions touch on Chinese woodblock printing



and calligraphy, Jewish and Muslim customs, Columbus in the West Indies, tobacco smoking in Europe, the Lighthouse of Alexandria, the Settala *Wunderkammer*... Filonardi worked primarily from contemporary Italian printed sources. In good condition (five blank lower margins slightly wormed); on a laid-in slip of paper a somewhat later owner noted passages on women.

## The Bedroom

### THREE HUNDRED YEARS OF USE

38. **Bernachier, Léonarde and Jehan.** *Prayer Book.* [Lyon] c. 1475-1500. Three codicological units in one volume. Small 8vo (135 x 85 mm.). ON VELLUM.

I: [58]p. In a single Gothic hand (*cursiva formata*), 15 lines per page, writing frame c. 85 x 50 mm., ruled in red ink, TWENTY-THREE ILLUMINATED MINIATURES BY THE MASTER OF THE ENTRY OF FRANCIS I, fifty-seven pages in full or three-quarter illuminated borders inhabited by birds, mythological figures, allegorical scenes and imaginary creatures, boxed initials in gold and red ink, red rubrication.

II: [60]p. In a second Gothic hand (*cursiva formata*), 29 lines per page, writing frame c. 95 x 65 mm., ruled in red ink, FIFTY-TWO ILLUMINATED MINIATURES BY THE MASTER OF GUILLAUME LAMBERT WORKSHOP, forty-two pages in full illuminated borders, boxed initials in gold and red ink, red rubrication.

III: [16]p. In a third and fourth Gothic hand (both *cursiva formata*, the latter less accomplished), 15 lines per page, writing frame c. 85 x 45 mm., ruled in red ink, some blank initial spaces, some majuscules touched in yellow.

16th-century Lyonese gilt calf (rebacked preserving original spine, edges and hinges worn), border rules and azured arabesque corner tools around a field of lilies, central medallion of azured interlacing strapwork with gilt-lettered monogram IHS (front) and MA (rear) and surrounded by cherubs, fleurons and cherubs on the spine, all edges gilt, evidence of four ties. \$85,000.00

*Illustration outside rear cover.*

Ad I-III: The bespoke French and Latin devotional of wife and mother Léonarde Bernachier *née* Marchant (fl. 1576-94). THE DOMINANT MOTIF IS MOTHERHOOD, ESPECIALLY CONCEPTION, PREGNANCY AND CHILDBIRTH: many of the prayers are explicitly written for a female supplicant.

Her codex is made up of eleven quires from three distinct late 15th-century prayer books, two of which were produced in Lyon's most prolific ateliers (I-II). Léonarde's husband Jehan (fl. 1556-95), a wealthy notary in Moulins, selected the quires and had them bound for her in or before 1576, when he began recording the births of their seven children on the



three front vellum flyleaves. Members of the Bernachier family continued to note family births and marriages on the fourteen rear vellum endleaves through the end of the 18th century.

Ad I: Establishing the maternal theme, the opening prayer, *Obsecro te*, is illustrated with a miniature of the Annunciation (p. [1]), uncommon for this text. Among the following twenty-one devotions is a prayer in French (incipit: *Iesu crist filz de la diuine maieste*) with a long rubric instructing the pregnant woman to keep the text close to her body to prevent complications (pp. [16]-[17]).



The expressive simplicity of this section's illuminated figures, with characteristic lowered gaze and pronounced eyelids, is consistent with the work of the so-called Entry Master (fl. Lyon 1485-1515), whose borders typically show "birds and various grotesques drawn in his own particular style, often brightly painted in blue, green, and yellow" (Burin), as here.

Ad II: Unusually announced with the Archangel Gabriel, two series of suffrages address, i.e., ten female saints, including Margaret (emerging from the dragon) and local protectors Opportuna of Montreuil and Radegund of Poitiers. Among the male saints are Leonard of Noblac, invoked by women in labor, and Eustace, protector against family discord.

These miniatures display the detailed landscapes — with fields, hills and castles — and the female figures — with oval faces and dimpled chins — characteristic of the Master of Guillaume Lambert and his circle (fl. Lyon 1475-90).

In the first two sections (I-II), the illuminated borders on thirty-two leaves have an identical decoration on recto and verso. This suggests their respective illuminators traced their designs from one side of the leaf to the other: an efficient production-method response to the high demand for devotionals.



Burin, *Manuscript Illumination in Lyons* 31-3 (I) and 8 & 14 (II); Ross, "An illuminator's Labour-Saving Device" in *Scriptorium* 16 (1962) 94-5.

Ad III: A suite of five Latin hymns to Mary and Jesus. The text remains undecorated, with only the outlines of two six-line and several smaller initials and a line filler sketched for the decorator. In good condition (border decoration of two dozen pages slightly worn, mild ink flaking to two miniatures).

§Detailed contents available at [mckittrickrarebooks.com](http://mckittrickrarebooks.com)

## A LITERARY DISCOVERY?

39. [Marino, Giovan Battista]. *Il sogno amoroso. Idillio*. ?Venice c. 1590-1625. Oblong 4to (158 x 250 mm.). Two inserted folding dedication leaves, [vi], [69], [5 blank], [75]-[82]p. In a single cursive hand, partly in two columns, music, THREE FULL-PAGE ALLEGORICAL INK DRAWINGS — one heightened in gold and

another in silver — with mottoes and epigrams in banderoles, penwork initials including A NUDE COUPLE ENGAGED IN SEXUAL ACTIVITY FORMING THE LETTER E, headings in banderoles, main title lettered in silver and in a decorative frame.

Contemporary Venetian gilt vellum (minor defects), outer frame of a volute roll with masks and daisies, inner corner bouquets, open central oval surrounded by flames, flat spine gilt, old manuscript title, all edges gilt, evidence of four pink silk ties. *Illustration facing and outside front cover.* \$69,000.00

Sexual desire and the pangs of love bind together the music, verse, imagery and prose in THIS BEAUTIFUL UNPUBLISHED BAROQUE ANTHOLOGY. THE SUBJECTS, VOCABULARY, STYLE AND LITERARY INNOVATION POINT TO THE MOST IMPORTANT BAROQUE ITALIAN POET AS THE AUTHOR: GIOVAN BATTISTA MARINO (1569-1625). His early pieces — an “intricate forest of erotic compositions existing outside the works the poet published himself” (Guardiani, tr.) — circulated clandestinely. Many have been lost.



Dedicated to a yet unidentified noblewoman, Ordaura, by her lover, Mirillo, the manuscript’s diverse elements trace a single narrative arc from the lovers’ intense intimacy to their permanent separation. A clue to Ordaura’s identity lies in the recurrence of the name Maria throughout the verse and imagery.

Of the eight poems, four have prose introductions, two are set to music (7p.), one is an acrostic and one is penned perpendicularly to the rest of the volume. The sole extended prose piece remains unfinished. It expresses the poet’s yearning for his mistress.

THE ANTHOLOGY BEGINS WITH A LONG SEXUALLY CHARGED IDYLL RECOUNTING AN EROTIC DREAM. Twenty percent of its syntagmata and whole verses find direct parallels or verbatim correspondence in Marino’s first published poetry.

The lovers’ erotic encounter is a violent battle of shifting gender dominance between tongues and bodies. He stimulates her “with his bold finger. . .where the sense is more vivid” (pp. [22]-[23], tr.), then thrusts his “weapon” into her open “wound”. In the end, she suddenly triumphs, and Mirillo trembles: “the sweat of death. . .spills onto the wound” (p. [24], tr.).

The poem’s accompanying EROTIC FULL-PAGE ILLUSTRATION shows a pierced heart, its wound a vulva transfixed by an arrow. In bold gold letters, the name Maria, as a monogram, also interlaces the heart and frames the vulva.

On facing pages, the two other illustrations depict the sun — radiant and partially obscured by clouds — and a lunar eclipse. These symbolize the beloved’s dazzling presence, the longing of fleeting trysts and the gloom of her absence. The supporting text exploits the ambiguity of the Italian word *sol* as “sun”, “only” or “lonely”. In good condition (five blank upper outer corners with a pale stain, a long split in the second folding leaf).

Guardiani, “Erotica Mariniana” in *Quaderni d’italianistica* VII (1986) 197-207; Russo, “Sulle ‘amorose tenerezze’ del Marino. Tra *Epitalami* e *Adone*” in *Italique* XVII (2014) 141-62.





Emblems as love language, No. 39.

## EMBEDDED NARRATIVE BY THE FEMALE PROTAGONIST

40. **Romance Novels.** *Une aventure ou Les Confidences*. [And:] *Histoire de L'inconnue*. [France] 1825. Oblong 8vo (160 x 198 mm.). Contemporary pagination: 155, [1 blank]p. Various paper stocks. Text and corrections in a single cursive hand.

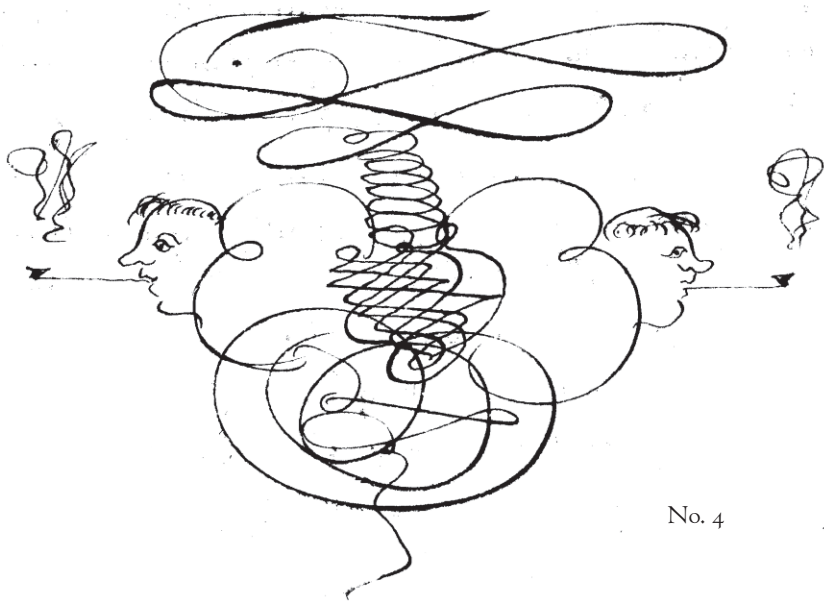
Stabbed with twine, uncut.

\$2800.00

UNPUBLISHED ANONYMOUS INTERLOCKING NOVELS EXPLORING SEXUAL ATTRACTION AND LOVE. This lively manuscript has over five hundred authorial corrections, page cancellations and layers of interlinear and marginal additions from single words to entire passages, some running up the margins.

The first narrator tells of his romantic relationship with an irresistible woman, Betsy, a wealthy English noble's estranged seventeen-year-old wife living alone in Paris. They meet in hotels, tearooms, theaters and the opera; their fates are linked when they scheme to sell Betsy's five horses. One day, as a diversion, the author shares a story with Betsy that mirrors their own. She intervenes at several points, subverting the plot with examples highlighting the dangers of trusting men.

ARGUING MEN'S AFFECTION IS STRONGEST WHEN ITS OBJECT REMAINS MYSTERIOUS, SHE PRESENTS HER OWN STORY, *L'Inconnue*, which occupies the final third of the manuscript. She tells of the love between a successful composer, Hénatel, and his young music copyist. Shortly after their marriage, the couple's son dies, causing Hénatel to reject love and neglect his wife. Betsy reveals she is their daughter. She met and married her husband at the start of her singing career, reaping only sorrow. In good condition (small tears in the first two leaves affect a dozen letters).



No. 4





*The prince and the pauper.* Nos. 23 & 2 (green & pink; above).

*Zounds!* No. 38 (greatly enlarged; outside rear cover.)





**D**onec distulisse  
ihū per tuam

