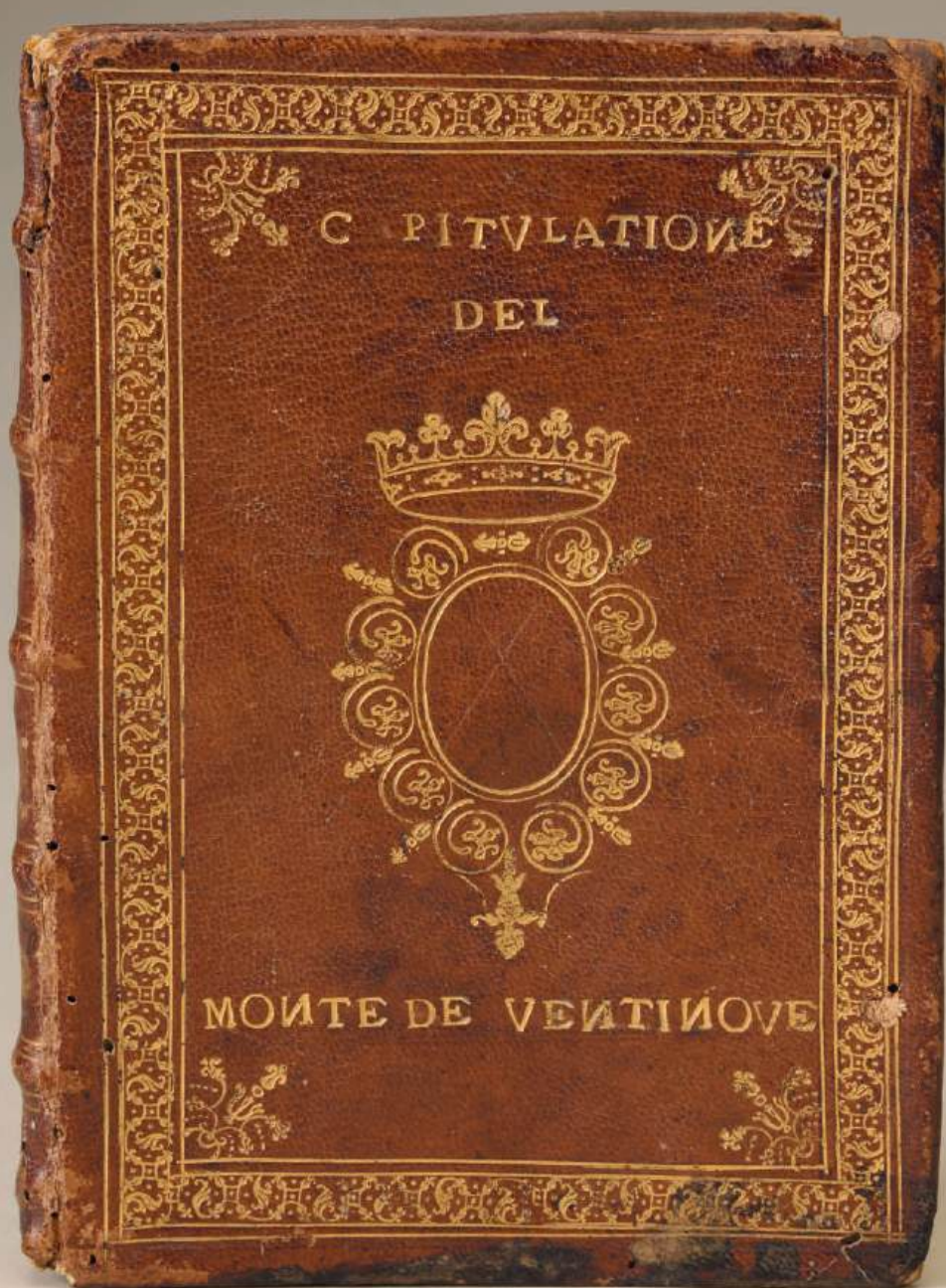




76

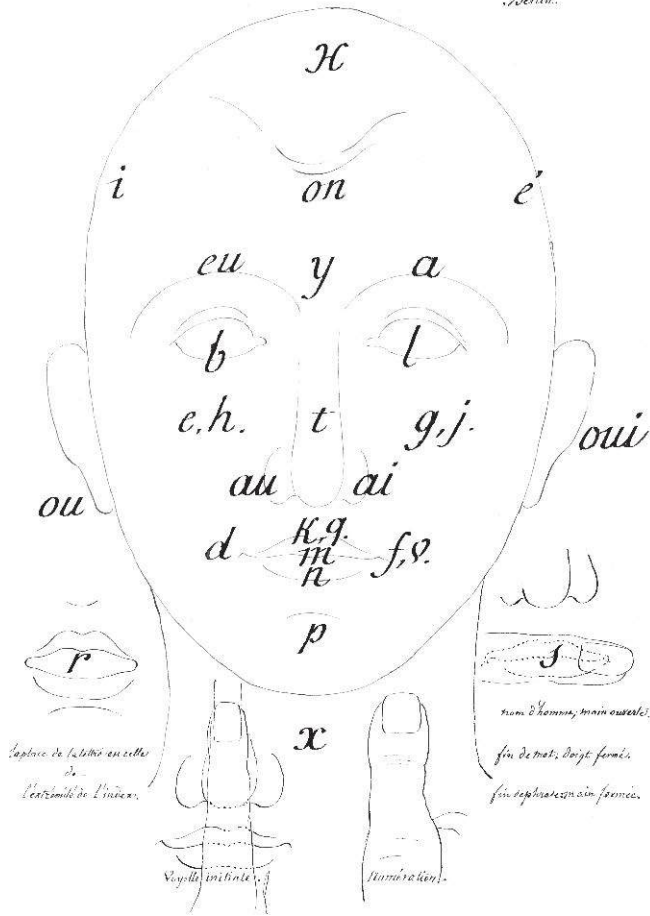
Manuscripts



A golden cage. No. 30 (above).

"My artist friend, whom for want of a genuine name I call the Spanish Forger"
— Belle da Costa Greene. No. 9 (outside front cover).

Alphabet Physionomique.
Berlin.



No. 5

Bruce McKittrick Rare Books

*Education * Art * Liturgy * Headed to Press * Recipes * Women
Politics & War * Money * Performance*

43 Sabine Avenue, Narberth, PA 19072
info@mckittrickrarebooks.com * +1 (610) 660-0132
mckittrickrarebooks.com
MEMBER ABAA, SLAM & ILAB



Affuerit
T. gratul
p. nashia

Videtur quidem pueris nobis ^{ad eum} q^{uod} sciam^{us} gaudio magno. neq^{ue} ei^{us} natus
 iⁿ rep^ub^{lica} qu^{am}vis ciuitatis g^{ra}uo p^{ro}p^{ri}o cede^{re} m^{er}ebatur p^{ro}u^{er}bi
 et foris arma n^{on} est^{et} q^{uod} filiu^m domiⁿi. Nec plus affrican singulis
 et uir et ip^{so} r^{ati}oⁿe et iⁿ exceda nummatia rei p^{ro}p^{ri}i p^{ro}stuit q^{uod} p^{ro}p^{ri}o
 des t^{em}p^{or}e p^{ro}p^{ri}us natus p^{ro}u^{er}bi. ar^{te} et g^{ra}u^{er}at^{is} t^{em}p^{or}e
 q^{uod} iⁿter quidem res n^{on} solum ex domestica est r^{ati}o attingit
 eaz^{um} bellicaz^{um}. q^{uod} in manu^m q^{uod} facta est iⁿ ip^{so} t^{em}p^{or}e g^{ra}u^{er}at^{is}
 q^{uod} filio urbane sine ex^{tra}itu^m illud aut^{em} optimu^m est iⁿ quo inani
 sol^{us} ab ip^{so} et iⁿu^{er}is me audire. Cedat arma reg^{is} q^{uod} cedat
 laura lingue^m de^{re} et alios emittat nobis iⁿ p^{ro}p^{ri}i. gub^{er}nati^{on}ib^{us}
 n^{on} ne t^{em}p^{or}e arma ce^{de}re. Neq^{ue} ei^{us} iⁿ rep^ub^{lica} p^{ro}p^{ri}i s^{un}t g^{ra}u^{er}at^{is}
 unq^{ue} nec mai^{or} o^{mn}i^{um} iⁿtra^{du}ctus dilig^{en}ti^{er} q^{uod} n^{on} cel^{er}iter de
 manib^{us} audacissim^{is} cuius relapsa arma ip^{so} ceciderit.
 Que res g^{ra}u^{er}at^{is} d^{ic}it^{ur} iⁿ bello t^{em}p^{or}e. Q^{uod} iⁿ triumph^u o^{mn}i^{um}
 re^undet^{ur} licet ei^{us} in ma^{gn}o fili^{us} ap^{ud} te gl^{ori}a ad qu^{em} et h^{ab}e
 dit^{as} hui^{us} gl^{ori}e et f^{er}re^{re} m^{er}it^o p^{ro}u^{er}bi. Videtur quidem certe
 uir h^{ab}undat^{is} bellicis laudib^{us}. G^{ra}u^{er}at^{is} milis audientib^{us} hoc t^{em}p^{or}e
 ut ut d^{ic}it^{ur} frustra se f^{er}re triumph^u deportatur^{us} fuisse iⁿ
 meo iⁿ rep^ub^{lica}. b^ustia^m ubi triumph^u est h^{ab}it^{us}. Q^{uod} iⁿter
 dom^{us} fortissim^{us} n^{on} iⁿ f^{er}re^{re} militib^{us} iⁿ quib^{us} p^{ro}p^{ri}i eaz^{um}
 q^{uod} iⁿis o^{mn}i^{um} p^{ro}p^{ri}i p^{ro}p^{ri}i. o^{mn}i^{um} illud honestu^m q^{uod} erat^{is}
 ex cels^{is} magnificaz^{um} q^{uod} est iⁿ eff^{er}at^{is} n^{on} corp^{or}is iⁿu^{er}is
 Ex^{er}cit^{us} iⁿ corpus et ita f^{er}re^{re} est ut o^{mn}i^{um} gl^{ori}a r^{ati}oⁿe
 possit iⁿ g^{ra}u^{er}at^{is} negro^m et in lab^{or}e tolerante honestu^m
 aut^{em} iⁿ q^{uod} ex^{er}quim^{us}. totu^m est p^{ro}p^{ri}i iⁿ a^uia et op^{er}is. Inq^{ue}
 n^{on} m^{er}ito^m n^{on} iⁿu^{er}is aff^{er}it^{ur} qu^{od} t^{em}p^{or}e iⁿ rep^ub^{lica}. p^{ro}p^{ri}i q^{uod}
 qui bellu^m g^{ra}u^{er}at^{is}. Itaq^{ue} q^{uod} filio sepe aut^{em} n^{on} suscep^{ta} bel
 la s^{un}t aut^{em} o^{mn}i^{um} eaz^{um} illata. ut q^{uod} cat^{us} iⁿ bel
 lu^m t^{em}p^{or}e p^{ro}p^{ri}i. Inq^{ue} eaz^{um} m^{er}ito^m ualuit aut^{em} f^{er}re^{re}
 Qu^{od} ex^{er}p^{er}ta magis est rece^{de}re^{re} n^{on} q^{uod} rece^{de}re^{re} iⁿ f^{er}re^{re}

M. solius
ho i gubernator
re. pu. sapiens
et Q. Catulus
pferbant qauis
yaing. pous
gerudus. G. poyen
q. eint. i. m. m. m. m.
illustrat.



G. poyen

et p. d. d.

Education

AN EARLY WITNESS TO HUMANISTIC EDUCATION IN DALMATIA

1. **Cicero.** *De officiis*. [Italy] c. 1385-1400. Folio (290 x 217 mm.). [102] leaves. In a single Gothic hand (*textualis libraria*), 30 lines per page, writing frame 180 x 105 mm., ruled in plummet, Lombardic initials in red and black inks (some penwork flourishes), the larger opening initial space left blank, manicules, doodles and extensive annotations in at least four hands.

CONTEMPORARY WOODEN BOARDS anciently rebacked with sheepskin (wormed, scuffed, book block detached), evidence of a single clasp and catch, manuscript title *Tullii de officiis* on the rear board, no. 8 painted on the spine in red gouache. Vellum strips from a contemporary manuscript document mounted to each quire's outer and inner bifolia as sewing guards.

With:

Martinus, Abp. of Braga. *De quattuor virtutum*. [Italy] c. 1430. [6], [4 blank] leaves. In a single Gothic hand (*semitextualis libraria* with distinctive Humanistic traits), 32-4 lines per page, writing frame 180 x 105 mm., ruled in plummet, initial spaces left blank. *Illustration facing.* \$68,000.00

Ad I-II: THIS PREDATES BY THIRTY YEARS THE EARLIEST IDENTIFIED SCHOOL MANUSCRIPT IN USE IN RENAISSANCE DALMATIA. In 1434, Humanist Filippo Diversi (fl. 1421-61) brought this codex from Venice to Dubrovnik, where he taught Latin grammar and rhetoric at a prestigious school for local aristocracy. On the final page of Cicero's text, the young noble Nicolaus de Restis (Nikola Restić) recorded his acquisition of the manuscript from Diversi, his teacher, likely when the latter left the city in the summer of 1440 or 1441. A different hand continues the inscription and records Nicolaus' gift of the codex to his friend Stephanus (?Stjepan Gučetić) in 1443.

Ad I: "Cicero was a strong favorite among the Dalmatian elites...he promoted republican values and the preservation of the established order" (Špoljarić). Nicolaus divided the text of *On Duties* into numbered sections and added interlinear paraphrases and marginal summaries. Occasionally, he supplied passages from another manuscript copy. A PASSAGE QUOTED BY DIVERSI IN HIS 1440 DESCRIPTION OF DUBROVNIK is marked with a manicule (f. [11]^r).

Stephanus annotated the text with an introduction to its different parts and definitions of philosophical concepts and schools. His interlinear notes with synonyms and variant constructs may reflect vocabulary exercises. Two slightly later sets of annotations correct the text and insert some missing passages from two other manuscripts. Špoljarić, "The First Dalmatian Humanists and the Classics. A Manuscript Perspective" in *A Handbook to Classical Reception in Eastern and Central Europe* edd. Martirosova Torlone et al. 46-56; Janeković Römer, "Filip Diversi iz Lucce u Dubrovniku: od rektora škole do autora glasovite pohvale grada" in *Analiza Zavoda za povijesne znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku* 62 (2024) 33-44; Malinar, "Tideo Acciarini, un *magister scholarum* d'Oltreadriatico nella Dalmazia umanistica" in *Studia Romanica et Anglicae Zagrabiensia* 58 (2013) 65 & 69-73.

Ad II: *On the Four Virtues* explores morality and is commonly misattributed to Seneca. Our text was written on a single quire of different paper from the Cicero's in the years immediately preceding Diversi's move to Dalmatia. The quire was attached to the bound book block with three cotton threads (two loose, one gone). The same scribe that copied the treatise also penned three verses of a popular Venetian *canzonetta* by Leonardo Giustinian (1388-1446) at the end.

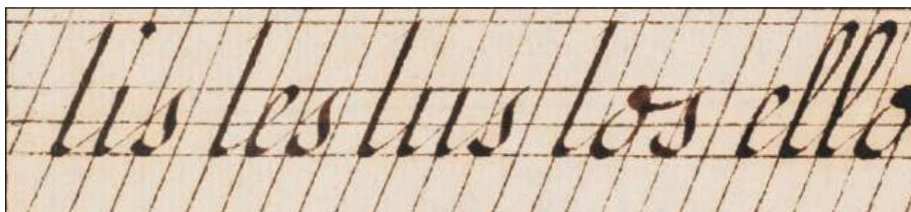
Lower outer corner of the first leaf gone with the loss of eleven lines of Stephanus' commentary on the recto, inner marginal tear to the same leaf (no loss). Marginal water stains in the first and last two quires, minor worming. Two later annotations on the front and rear pastedowns identify the volume as once in the Franciscan monastery at Daksa, an island off Dubrovnik.

WRITTEN FOR A YOUNG GIRL

2. **Espina, Antonio.** *Muestras que escribió para la instruccion de D^a. Teresa S^a Marq y Jordá.* Palma de Mallorca, A. Espina 1812. 4to (232 x 189 mm.). [i blank], [8], [i blank] leaves, written on rectos only. In a single cursive hand, in double-rule ink frames.

Modern paper boards.

\$3600.00



The professional calligrapher (fl. 1798-1812) executed these bespoke lessons for one Teresa Marqués y Jordá. The five leaves on cursive detail shape, size and angle of the letters. Enclosed in decorative penwork frames, the final two leaves present writing samples that integrate minuscules, majuscules, loops, strokes and flourishes to create an attractive page. The title displays even more elaborate styles — broken, outline and checked letters, as well as a more traditional running hand. Espina's printed legacy is a small format introduction to elegant handwriting (*Arte caligráfico. . para uso de los niños* (c. 1798), not in Bonacini). In good condition.

See Palau's *Manual del librero hispano-americano* 82479 (*Arte*).

THE WORD OF GOD — AND FORTY THOUSAND OTHER WORDS

3. **New Testament. Greek.** [Greek title:] *Novum Testamentum* [ed. É. de Courcelles]. Amsterdam, D. Elzevier 1675. Two parts in one volume. 12mo (153 x 98 mm.) — THE PRINTED LEAVES NEATLY INLAID IN FOLIO SHEETS (273 x 202 mm.). [xii], 420, 312p. Title in red and black with a woodcut Elzevier device. ANNOTATED BY THREE DIFFERENT HANDS IN RED, GREEN AND BROWN INKS.

Mid-19th-century half-calf and marbled boards (worn, spine and rear hinge

ε η παρ' ἑνός illa virgo.
l. var. ἡ 7.

[illegible]

Heating in S. fresh shellings, a narrow, greenish & Affectionate & the nation to be a long infanticide, some people in the same com-
 pletely. Matt. 1. 16. the people of the Holy Spirit, 1. 17. The & the Holy Spirit, 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 8

[illegible]

αποτὴ ΓΗΣΟΥ· ὡς περὶ τὸ πρῶτον· αὐτὸν
 διὰ τὴν ἐκείνου φύσιν·
 2. (Τὸ πρῶτον γὰρ γινώσκοντες, ὅτι παρρησιαστικῶς ἐκ-
 τὸν ἑαυτοῦ· ὡς ἐκ τῶν προφητῶν, λέγουσι·
 3. Ἰδοὺ ἐπερχομαι καὶ ἀναμύω· (ἔ·) ἢ πρὸς
 4. ὃς· ἡλπίσθησαν τὴν ἐκείνου αὐτὸν ΕΜΜΑΝΟΥΗΛ·
 5. ὅτι μετὰ τὸν ἀνθρώπον· αὐτὸν γὰρ ἔμελλεν ὀνομα-
 6. 2. Διὰ τοῦτο· ὅτι· ἡμεῖς ὡς ἐπὶ τὸν ἑαυτοῦ, ἵπτα-
 7. σται ἐν ἀποκαλύψει αὐτοῦ· ὡς ἐπὶ τὸν Κόσμον, ὃς περι-
 8. λαβεῖ τὴν γενεάν· αὐτὸν·
 9. 3. Κοινοῦ οὖν ἑταίρου· αὐτοῦ, ὡς ἐπὶ τὸν
 10. 7. ὡς αὐτὸν τὸ πρῶτον· ὡς αὐτὸν τὸ πρῶτον
 11. τὸν ἑαυτοῦ.

[illegible]

v. 21. αὐτῶν. v. 22. Ἡμεῖς αὐτοὶ ἐκείνους. v. 23. Ἰσλ.
ibid. κατέστη. v. 24. αὐτῶν. v. 25. Ἰσλ. v. 1. Ἰσλ/α,
ibid. Ἰσχυροὶ αὐτοὶ. τ. 2. αὐτῶν. γ. 6. τ. 1. αὐτῶν αὐτῶν.

*Lux et Jonas paratit bellum, nam provocatum
Mali ex hoc loco. Sibi hos alios colligit. I. post noctem
cognovit Sleeping Maniam. ut Glag. Del. 8. p. 70. cap.
De Magg. Viid. Herren Schmidt Juss
Elev. 10. 155.*

Vid. Beringij commentar. de Patria
Saxatorij. 2. p. 40.
Hic: falung. d. Hering. falung, hic de
falung. Falung. Hering. Hering.

Lib. Chalcid. nigrifrons R. & nigrifrons sept. Verdet
presentis tenax, inde pro traxente, filum ligam
la est g. d. n. contin. Sit. cap. 5. 10. 12. 13. 14.
Gl. 302.

Uspostavljen prema čl. 5. a. zakona o sud. upr. p. 2/13

cracked), gilt flat spine and paper label, old dark blue edges; 34 interleaves (5 with notes); 26 blank leaves bound in before the text and 8 after (4 have the start of an index). *Illustration page 5.* \$16,500.00

AN EXTENSIVELY ANNOTATED GREEK NEW TESTAMENT WITH INTERLINEAR AND MARGINAL NOTES IN LATIN, GREEK AND HEBREW BY THREE 18TH-CENTURY READERS. The annotations include commentary, translations, variant readings, critiques of theological arguments and citations to secondary sources and Bible passages.

The first and most prolific annotator was Protestant Laurentius Maneken (d. 1758), who studied at the Hamburg Gymnasium in 1701. He glossed the Greek text while the book was still in pocket format, noting vocabulary and textual variants in red ink. He then had his marked-up portable New Testament transformed into a large-format repository for scholarship. He focused on the Gospels, as did the other annotators.

Fifteen years ago, I had another copy of this Elzevier edition similarly inlaid and copiously annotated by at least three hands (now Houghton f FC6.C833.675n). I cannot explain why this particular edition proved the vehicle for at least six readers to record their opinions and research. In good condition, bookplate of Prof. Shlomo Simonsohn (1923-2019).

Willems, *Les Elzevier* 1513; Sillem, *Die Matrikel des Akademischen Gymnasiums in Hamburg* 1613-1883 75.

“WRITING ABOUT PRINCES IS A MOST DIFFICULT AND DANGEROUS EFFORT” — THE AUTHOR

4. **Oraffi, Pietro Marcellino.** *Germanico Cesare Per istruttione d'un Ottimo Principe. . . in quattro libri.* [Modena 1647]. 4to (200 x 146 mm.). Later foliation: [1], 30, [1 blank] leaves. In a single cursive hand, two columns — wider for Italian text and narrower for Latin quotations.

CONTEMPORARY RICHLY GILT VELLUM over flexible boards (lightly soiled, gilt slightly damaged in two places), three outer frames of dotted and geometric rolls, blooms in the corners, inner frame of repeated foliage and flower volutes, inner corner fans made up of tear-shaped tools, main field with flames, bells and blooms, bouquets in vases and bells encircling the central oval medallion — the front panel's empty and the rear's with an incomplete armorial sketch, spine with geometric and dot rolls, eight pink silk ties with white borders, all edges gilt.

Illustration facing.

\$24,500.00

UNPUBLISHED MIRROR OF PRINCES FOR CARDINAL RINALDO D'ESTE (1618-72) by his court theologian, who composed it at the beginning of the cardinal's rule over the Duchy of Modena.

Oraffi's Humanistic portrait of the ideal prince takes general Julius Caesar Germanicus (15 B.C.E.-19 C.E.) as its model. The Roman archetype of the young military hero, Germanicus famously avenged the Roman defeat at Teutoburg Forest (9 C.E.) then led successful campaigns across Central Europe and the Middle East before dying at thirty-three.



"Deceit without malice is like a snake without poison" — The author. No. 4.

Oraffi (fl. 1611-59) traces Germanicus' biography, inserting Latin quotations from i.a., Tacitus, Vegetius, Seneca, Pliny the Younger, Cicero, Livy and Lucan to complement the Italian text. MACHIAVELLI'S POLITICAL PRAGMATISM INFORMS MANY OF ORAFFI'S RECOMMENDATIONS, which include deception and bribery.

Though the title touts *Germanico Cesare* in four parts, only Book One was likely completed. The two other surviving manuscript copies, both in Bibliothèque nationale ms. italien 132, are identical to ours. In good condition (upper blank margins with a narrow pale water stain).

See Gualdo's *Scena d'huomini illustri d'Italia* (Oraffi).

COMMUNICATION COMMONPLACE

5. **Rigault, Nicolas Antoine.** *Recueil de Caractères & Alphabets de Langues Mortes & Vivantes*. [La Ferté-sous-Jouarre], N.A. Rigault 1819-[39]. Folio (400 x 270 mm.). [1], [88], [3 blank], [21], [1 blank], [2]p. In a single cursive hand, mostly in two columns, ruled in red ink and pencil, THIRTY-TWO FULL-PAGE AND TWO HALF-PAGE ALPHABET TABLES AND THREE FULL-PAGE ILLUSTRATED DIAGRAMS, text illustrations including a CHIROMANTIC HAND AND A DANCE OF DEATH COMPLETED IN WATERCOLORS, music and symbols in text.

Flush-cut in contemporary pressed paper boards (soiled, spine damaged, book block detached). *Title illustration.* \$5800.00

Assembled over two decades, this compilation explores written language and visual symbolism. The first and longest section (78p.) illustrates and describes forty-five alphabets — Bengali, Samaritan, Hebrew, Arabic, Runic, Cyrillic.... Nine stenographic and pasigraphic systems follow, including the phonetic *okygraphy* written on musical staves. The French manual alphabet and THE ALPHABET PHYSIONOMIQUE, WHICH INVOLVES TOUCHING PARTS OF THE FACE TO COMMUNICATE AT DISTANCES, are presented through figurative diagrams. The book also discusses music, mathematics, astronomy, alchemy, astrology, physiognomy, phrenology, chiromancy, cartomancy and the I Ching. Sources range from Diderot's *Encyclopédie* (whole entries copied) and articles in *Le magasin pittoresque* to Court de Gébelin's history of tarot (in *Le monde primitif* (1773-82)).



Little is known of Rigault (1745-after 1839). According to a chronology of his life (laid in the front), he worked for the Dukes of Orléans and retired to La Ferté-sous-Jouarre in 1800, where he devoted himself to research. Also laid in are twenty slips with manuscript notes and a piece of printed ephemera. In good condition (small hole in the first leaf not affecting text, small inner marginal worm trail on three leaves, slight foxing), from the alphabet book collection of Bernard Farkas (b. 1946).



No. 6

Art

“BETWEEN MANUSCRIPT AND PRINT” — JIMENES

6. Asperges Rite. *Ordo ad faciendam aquam benedictam diebus Dominicis.* [Northern France] c. 1675-1700. Folio (300 x 220 mm.). ON VELLUM. [17]p. MOSTLY EXECUTED IN STENCIL in red, blue and black inks, six pages with music in black ink on four-line red ink staves, LARGE ILLUMINATED HEADPIECE OF ELISHA PURIFYING THE WATERS OF JERICO, THREE ILLUMINATED INITIALS WITH MINIATURES OF AN ASPERSORIUM, OF CHRIST’S BAPTISM AND OF HIS RESURRECTION (THE LATTER EXECUTED IN PURPLE GRISAILLE), five three-line illuminated decorated boxed initials, ornamental tailpieces in gold ink and colors, margins ruled in red ink and two pages in illuminated ornamental frames — one incorporating foliate and floral elements.

Late 19th-century blind-decorated black morocco, foliage roll border, central panel with a large cross within a double-rule frame, gilt-lettered spine.

Illustration above.

\$8200.00

A liturgical manual for the rite of Asperges, in which a priest sprinkles the altar, the clergy in attendance and the congregation with Holy Water prior to Mass. THE TEXT BEGINS WITH TWO EXORCISMS, for purifying the salt and the water used for the rite, and a prayer TO DISPEL THE DEADLY MIASMA CAUSING THE SPREAD OF PLAGUE. Two antiphons, *Asperges me* and *Vidi aquam*, accompany the ceremony. The use of the stencil technique in liturgical book production originated in France in the second half of the 17th century. In good condition (minor paint flaking in the decorative frames and in one initial).

See Jimenes’ *La Copie au pochoir au XVIII^e siècle* (2020) online and Kindel’s “Recollecting Stencil Letters” in *Typography Papers* 5 (2003) 69.



OFTEN A PRODUCT OF NUNNERIES

7. **Bavaria. Benedictine Congregation.** *Serenissimo, et Potentissimo Principi. . .Carolo Alberto. . .Felicissimos Regiminis annos, longævam vitam, omnemque Cæli Benedictionem* [sic] *Humillimis votis precat[ur]*. [Bavaria 1726].

A PAINTED PAPER-CUT TOUR DE FORCE (492 x 370 mm.). The outer frame ropework and foliage border highlighted in gold ink embraces the upper field's interlaced vines and leaves livened with blue, red, yellow, tan and green watercolors; the central crowned shield and dedicatory text are supported by two lions rampant; the two smaller shields below are inscribed with Latin mottoes.

In a protective plastic sleeve.

Illustration facing.

\$7800.00

THIS EXCEPTIONALLY LARGE SPITZENBILD OR "LACE PICTURE" celebrates the new Elector of Bavaria Karl Albrecht (1697-1745). It was commissioned by the local Benedictine Congregation, which promised one thousand masses in the Elector's honor. Chronograms for 1726, the year of his accession, are embedded in the text. In February 1742, he became Holy Roman Emperor Charles VII.

Spitzenbilder were created by tracing a pattern on a sheet of paper or parchment (here the design was transferred through pricking, visible on the verso), then excising the negative space from the support. Our exuberant coloring and symmetry typify early 18th-century examples, which often portray devotional images to commemorate festivals and pilgrimages or served as gifts for religious superiors and noble benefactors.

In excellent condition (three small marginal tears discreetly backed at an early date on the blank verso, not visible from the front).

See Metken's *Geschnittenes Papier* 66-79 and Lechner's "Das Barocke Spitzenbild" in *Alte und moderne Kunst* 21/144 (1976) 6-10.

ARCHAEOLOGICAL ESPIONAGE

8. **Bellicard, Jérôme-Charles.** [*Observations sur les Antiquités de la Ville d'Herculanum.* France, not before 1754]. 8vo (185 x 118 mm.). [ii blank], [iv], [21], [1 blank], [59], [1 blank], [25], [7 blank]p. In a single cursive hand, corrections and underlining in yellow ink.

Contemporary mottled sheep (scuffed, edges worn), gilt spine and citron morocco label, edges sprinkled red.

With:

Architecture militaire ou traité de fortifications. [France 1750s]. 8vo. [132], [12 blank]p. In the same cursive hand, SIXTEEN NUMBERED FOLDING ENGRAVED PLATES (L.-F. Baour) with nearly one hundred figures of fortifications and military equipment keyed to the text. \$2300.00

Ad I: An early copy of this unauthorized report on the archeological site of Herculaneum, offering the first comprehensive description of the buildings, art and artifacts unearthed there between 1738 and 1750.

Architect J.-C. Bellicard (1726-86) and royal artist Chas.-Nic. Cochin (1715-90) accompanied the brother of Louis XV's mistress, the *marquis* de Marigny, on his Italian Grand Tour (1749-51). During their two-month stay in Naples, they studied

the Herculaneum excavations, then subject to a government ban on any reproduction or description in print. They later combined sketches drawn from memory and information obtained clandestinely to publish accounts in English (1753) and French (1754). This manuscript follows the French edition but *without the illustrations*. In good condition.

Gordon, "Subverting the Secrets of Herculaneum" in *Antiquity Recovered* edd. Gardner Coates & Seydl 37-57.

Ad II: UNPUBLISHED HYBRID MILITARY ARCHITECTURE MANUAL. The text provides practical exercises and treats regular and irregular fortifications, defensive barriers, sieges and Vauban's methods. The inserted engravings of fortified structures and siege weapons were likely sold independently to students. In good condition (one plate slightly browned and split along the fold).

"ONE OF THE MOST SKILLFUL, SUCCESSFUL, AND PROLIFIC FORGERS OF ALL TIME" — VOELKLE

9. Spanish Forger. *Saint Anthony Abbot Distributing Rosaries*. [France, the Spanish Forger] c. 1900-30. Miniature painting in tempera and oil on the front of a wood panel (130 x 110 x 10 mm.); rear and sides painted black over a yellowish gesso ground (crazed, remnants of adhered paper on the rear). \$9500.00

Illustration outside front cover.

A PREVIOUSLY UNRECORDED PAINTING BY THE SPANISH FORGER. On the left, St. Anthony Abbot (c. 251-356) holds two pearl rosaries. He offers one to an elegantly dressed couple, in the center. On the right, a second couple converses while waiting for their rosary. A church, a hilltop castle and a forested landscape inhabit the background.

In the Spanish Forger's output, religious subjects are the least common. This is his only known depiction of this scene, the composition of which closely follows his *Betrothal of St. Ursula* — the work that caused Belle da Costa Greene to give the notorious artist his moniker. Our painting displays the Forger's typical "sugary-sentimental faces and décolletage of the ladies, the page costumes of the men, the limited number of colors, the theatrical postures and gestures of the stock figures, the tapestry-like foliage" (Voelkle, *Holy Hoaxes*).

This panel is among the Forger's smallest. In good condition (5 x 5 mm. chip to the lower right corner, some abrasion to the lower left edge, panel a little bowed, a 25 x 20 mm. chip on the rear). On the rear, a red wax seal bears an unidentified crowned and initialed heart. The painting is now recorded as *PL36* (Panel 136) in Dr. W.M. Voelkle's ongoing catalog. My sincere thanks to Dr. Voelkle for his assistance. See Voelkle's *The Spanish Forger* (1978) and Voelkle's *Holy Hoaxes: A Beautiful Deception* 9-15 & 48-53.

Liturgy

PART PALIMPSEST

10. Antiphonal. Dominican. *Libretto nel quale si co[n]tengon[o] le antifonette del te[m]po, & de Sa[n]ti.* Italy c. 1575-1600. 8vo (148 x 110 mm.). ON VELLUM. [1], [45] leaves. In a single Humanistic hand in red and brown inks, two columns, writing frame c. 110 x 90 mm., ruled in red ink, music in French square notation in black ink on four-line red ink staves, four staves per page, red rubrics.

Near-contemporary gilt calf over wooden boards (worn, spine and front panel brusquely restored), outer and inner rule frame borders, corner fleurons, ST. DOMINIC WITH A BOOK AND A STALK OF LILIES in the center of the panels, two catches and one clasp, all edges gilt. *Illustration outside rear cover.* \$2900.00

This pocket antiphonal was compiled, bound, corrected and annotated in an unidentified Dominican convent in Italy. It contains the verses and music for the evening and morning Office for the standard liturgical year and for major feasts and Saints' days, with additional chants for Lauds, Vespers and Nocturnes. The antiphons are indicated only by their incipits (sometimes a single word) and the corresponding melody, with heavily abbreviated rubrics. NEARLY EVERY PAGE BEARS ERASURES AND EMENDATIONS.

AT LEAST A DOZEN LEAVES ARE PALIMPSESTS, their original 15th-century text detectable under UV light.

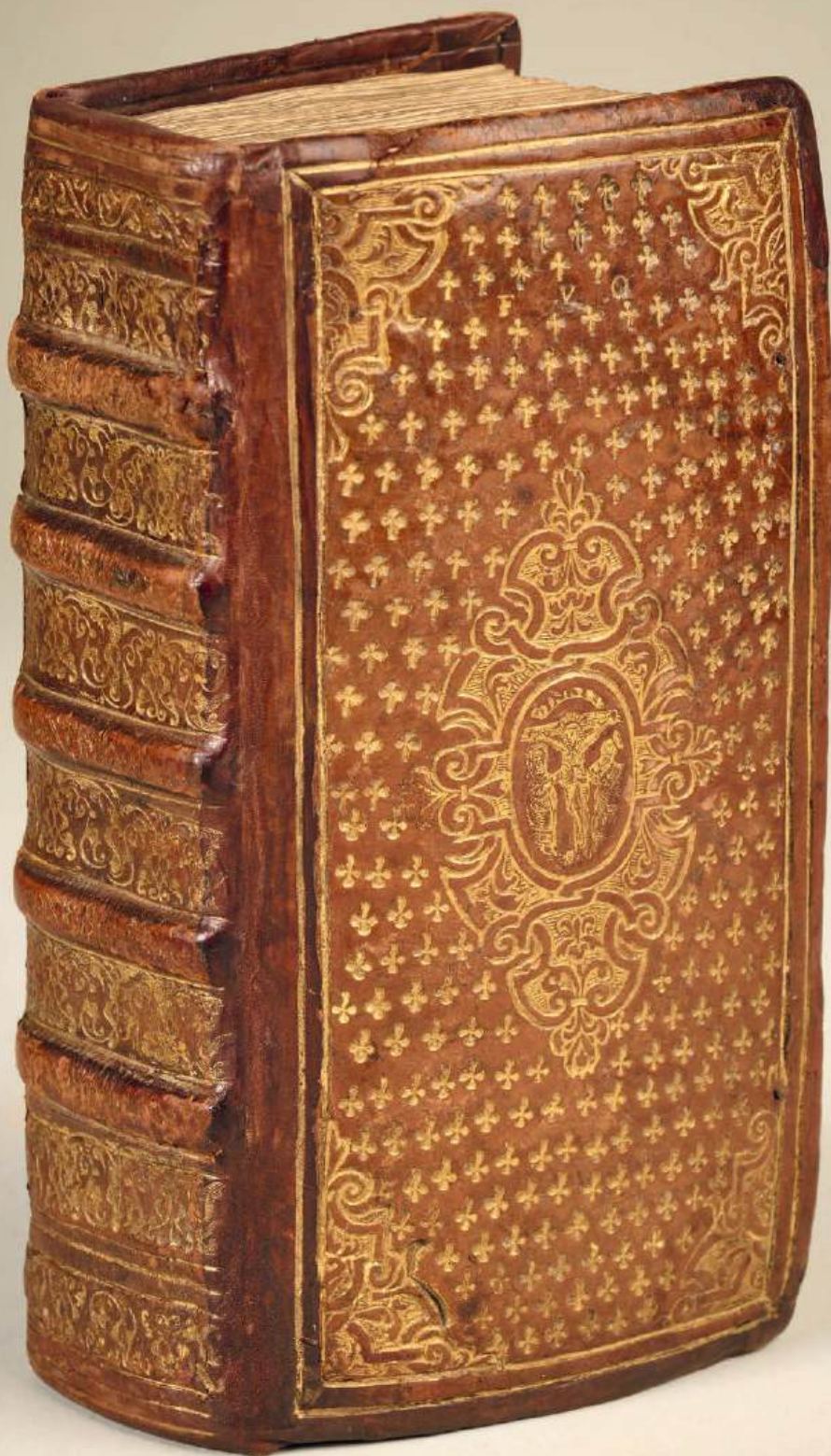
In good condition (contemporary repair to a natural vellum flaw made prior to writing, old blank marginal minor repairs to the last three leaves), bold inscription *di s[an] d[omenico] cantorato* (i.e., belonging to the choir at St. Dominic's) on a front flyleaf.



WITH MANY PRAYERS EXPRESSLY FOR SILENT DEVOTION

11. Breviary. Benedictine. Saint-Pierre-le-Vif. [Incipit f. 13^r] *Hic secundum vsum monasterii S. petri Viui prope senonas ordinis sancti benedicti incipiunt prime feriales.* [Sens] c. 1523-34. Agenda 8vo (184 x 90 mm.). ON VELLUM. Modern pencil foliation: 283 [r. 284] leaves. In three contemporary Gothic hands (*hybrida formata* and *semihybrida libraria* with Humanistic influences) in brown and black inks, 25 lines per page, writing frame c. 123 x 53 mm., ruled in ink, illuminated escutcheon with initials CH. T F DE. in the text, three-line decorated initials and smaller Lombardic initials in red ink (one in blue), majuscules touched in yellow, red rubrics.

Late 16th-century ?Lyonese gilt calf (corners, edges and spine restored), double-rule outer frame, azured strapwork corner tools, central medallion of azured interlacing strapwork with a Crucifixion in the middle, the field covered in trefoils, initials F V O stamped at the top center of both panels, gilt spine with azured vines and foliage, all edges gilt, evidence of four ties. In a black morocco-backed clamshell box (P. Loutrel). *Illustration page 14.* \$27,500.00



From an abbey founded by a Merovingian princess. No. 11.

This Breviary's agenda format and distinctive rounded script mirror contemporary experimentation in French printed Books of Hours. It was composed at the abbey of Saint-Pierre-le-Vif (just outside Sens), likely during the tenure of its last Benedictine abbot, Sébastien de Tenarre (r. 1523-34).

The book includes the Office for the liturgical year, the Little Hours of the Virgin, the Penitential Psalms, a section of Suffrages of the Saints, the Office of the Dead and an elaborate *Commune Sanctorum* (80 leaves) honoring virgins and holy women, martyrs, Church doctors, popes, confessors, etc. In the calendar, each feast day has a rubric detailing the appropriate readings and vestments.

A faint note on the front pastedown records a marriage in 1591, by which time our codex had left the abbey — perhaps during the Huguenot looting of 1567. The illuminated escutcheon and the present binding were likely executed for the new lay owners.

In nice condition (last three leaves stained, natural vellum flaws in nine leaves — five repaired with stitches). From the library of A.-M.-L. de Migieu, *marquis de Savigny* (1723-88), who in 1752 signed the rear pastedown and recorded his paid price (3 *livres*). On the front flyleaf, he recorded two previous owners — Jehan Donin (17th-century) and bookseller C.A. Picard (who acquired the codex in 1740). The Breviary later entered the collection of *comte Chandon de Briailles* (*Bibliothèque* (1954) 12). Omont, “Un bibliophile bourguignon au XVIII^e siècle. Collection de manuscrits du M.^{is} de Migieu au Château de Savigny-les-Beaune” in *Revue des bibliothèques* 11 (1901) 171; Bouvier, *Histoire de l'Abbaye de Saint-Pierre-le-Vif de Sens* 153-8; Schoenberg Database of Manuscripts (online) SDBM_85180.

“A MONK ENTERS THE CELL OF ANOTHER MONK...”

12. Religious satire. *Menudencias Bernardicas da Elegancia Claravalica*. “Venice” [Portugal], “Baglioni” 1747. 4to (206 x 146 mm.). [282]p. (including 22 blank). In a single cursive hand in red and brown inks, partly in two columns.

Contemporary blind-ruled sheep (worn), gilt spine and title (gilt rubbed).

\$4800.00

THIS ANTHOLOGY OF PORTUGUESE ANTICLERICAL LITERATURE mocks the Cistercians and explicitly targets the religious community of Alcobaça (est. 1153), one of the richest and most powerful Iberian monasteries.

Sermons full of erotic innuendos address female religious communities. Fictitious correspondence and hundreds of lewd jokes ridicule THE MONKS' STUPIDITY, IGNORANCE, INEPTITUDE AND HOMOSEXUALITY. A spoof Holy Office in Portuguese and Macaronic Latin praises wine, drunkenness and Bacchus. A verse funeral oration for “Lord Parrot of Mount Carmel”, i.a., lists seventy bird species. The fake “imprint” assigns the book to one of the most prestigious printers of liturgical texts. Much of this material was not printed until 1841: some remains unpublished.

Lower outer corners soiled, a dozen ?blank leaves excised at the beginning and end of the volume (text complete), the last line of one page trimmed away and those on four others shaved, catchwords and one shoulder note shaved.

See Innocêncio da Silva's *Diccionario bibliographico portuguez* VII: 41 (*As verdadeiras bernardices*, 1841).

A FAVORITE OF THE FRENCH COURT

13. **Rousselet, Jean-Pierre, calligrapher.** *Prieres Pour La Confession Et Communion.* Paris, J.-P. Rousselet c. 1700. 8vo (176 x 118 mm.). [ii blank], [ii], [108]p. In a single calligraphic hand, double-rule ink frames, decorative architectural title border and tailpiece completed in grisaille watercolor, two-line boxed initials (the first completed in grey watercolor).

CONTEMPORARY JANSENIST CRUSHED BLACK MOROCCO WITH GILT RED MOROCCO DOUBLURES (minor scuffs, hinges slightly rubbed), gilt spine title, all edges gilt. \$6000.00

An elegant devotional with twenty prayers for Confession and the Eucharist, a French translation of Psalm 51 and Lemaistre de Sacy's French verse *Te Deum*.

A skilled scribe and miniaturist, Rousselet (fl. 1677-1736) continued the tradition of calligraphic excellence of Nicolas Jarry (1620-70), to whom he is often compared. Some thirty Rousselet manuscripts survive. The majority are prayerbooks variously complemented by colorful miniatures. Ours is his only known manuscript devoid of color — witness to the Jansenist tenet of outward austerity and a rich inner life, also manifested in the binding's somber exterior and luxurious doublures. In good condition (endleaves browned, a half dozen minor stains).

See Portalis' "Nicolas Jarry et la calligraphie au XVII^e siècle" in *Bulletin du Bibliophile* (1897) 423-30 (this not listed) and Bradley's *A Dictionary of Miniaturists* III: 178-9.

Headed to Press

AUTHOR'S DRAFT — PRINTER'S COPY

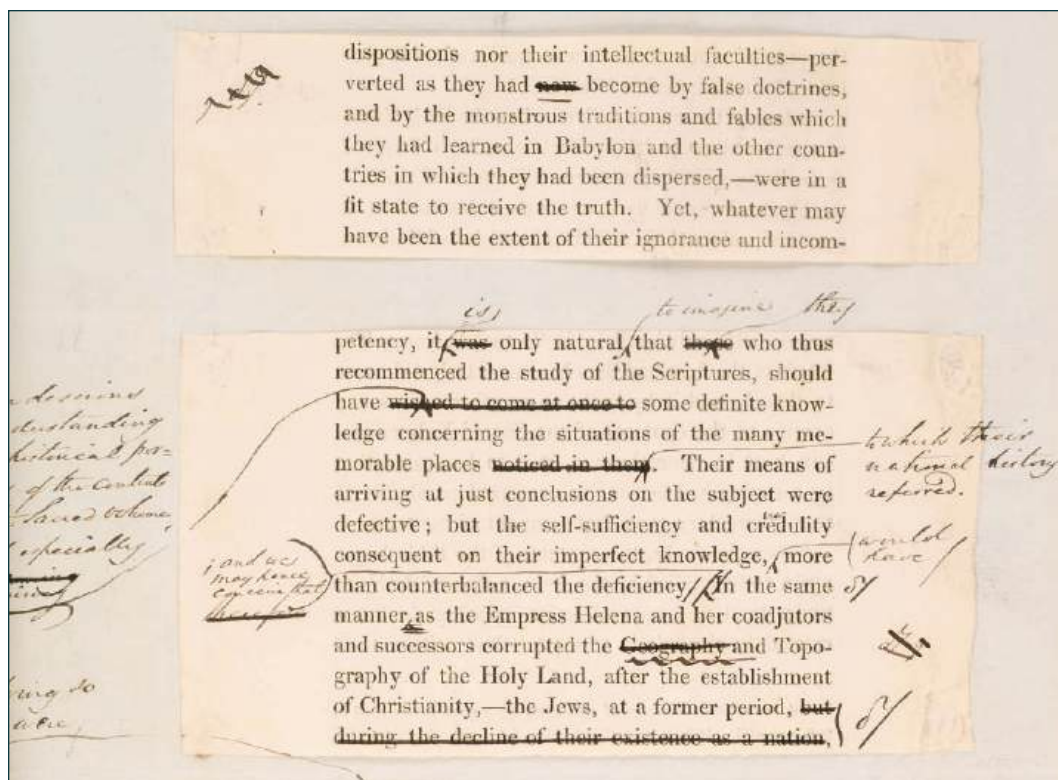
14. **Beke, Charles Tilstone.** *Origines Biblicæ or Researches in Primeval history. Volume the first.* London, C.T. Beke and other scribes c. 1833-34. Folio (334 x 206 mm.). [394] leaves. On multiple paper stocks. In various cursive hands, two columns (right for text, left for edits), eleven manuscript correction slips tipped-in (six folding) and eleven printed proof slips pasted in. THOUSANDS OF AUTHORIAL MANUSCRIPT INTERVENTIONS.

Contemporary blind-ruled vellum over boards (hinges cracked at crown and base), manuscript title on the front cover, gilt-lettered *MS.* on the spine, lower and outer edges uncut. \$4950.00

In *Biblical Origins*, Beke (1800-74) sought "to harmonize recent scientific discoveries...with a belief in the Bible as an inspired work of divine revelation" (ODNB). It earned him a doctorate from Tübingen University.

THIS IS THE HEAVILY REVISED COPY THAT BEKE SENT TO PRINTER RICHARD TAYLOR. Beke and his secretaries wrote the draft on individual leaves (the main text on rectos and the footnotes on versos), then Beke canceled, rewrote and added entire sections (the whole of Chap. 1, for example). He regularly included instructions to compositors for section breaks and added messages about correcting proofs.

The compositors left inky fingerprints on virtually every leaf as they set type for



proofs, marking in this manuscript the beginning of each new printed quire with its signature and page number. From quire C on, the compositors' quire breaks no longer match those in the published edition, because Beke so heavily revised the proofs. His planned second volume never appeared.

In good condition (top edge trimmed with occasional loss of a line, title backed, some edges frayed).

Hiersemann, *Source Material: Manuscripts from the IXth to the...XIXth Century* (1926) 74 (this copy) "most interesting...containing many unpublished passages".

TEXTUAL CRITICISM IN ACTION

"TEN YEARS OF SLEEPLESS NIGHTS" — THE AUTHOR

15. Gail, Jean-Baptiste. *Autograph Notes Relating to the Collation of Six Manuscripts of Xenophon's Hellenica*. [Paris], J.-B. Gail 1801-14. 8vo. [96]p. of text (on 111 leaves) bound into the work below in three sections. In a single cursive hand, six half-sheets tipped or laid in.

Early 19th-century green cloth-backed boards (rubbed, corners worn), gilt spine and title (shelf labels removed), edges sprinkled red.

With:

Xenophon. *Historia Graeca* [ed. S.F.N. Morus]. Leipzig, E.B. Schwickert 1778. 8vo (195 x 123 mm.). LVIII, 412, [50], 166p. (pp. XXIII-XXIV a folding letterpress plate). *Illustration page 18.* \$7500.00

Ad I-II: Gail (1755-1829) used this copy of Xenophon's *History of Greece* to prepare Vols. V and VII of his edition of the Greek author's fourteen surviving *Works* (7 vols., 1797-1821), for which he examined all available manuscripts. Gail also translated Xenophon into French. In his edition, Gail's translations face the original Greek and a standard Latin translation occupies the foot of the page. Gail's work marks "a transition between the scholarship inherited from the Renaissance and the new science of antiquity" (Irigoin, tr.).

Ad I: GAIL'S MANUSCRIPT CONTAINS 17,000 WORDS — predominantly collations and working notes for his "Variants and Observations" and "Notice on the Manuscripts" in Vol. VII. He comments on translation, vocabulary, grammar, etymology, paleography, scribal errors, glosses embedded in the text, etc. He also criticizes other editors — from Estienne to Schneider — for corrupting the text, while Morus (1736-92), the editor of our 1778 printing, merits a kind word. In good condition (lightly foxed).

Ad II: Gail also annotated the printed text with over 1500 words, noting textual variants, alternate readings and commentary. HE RECORDED IN THE MARGINS THE ARRIVAL OF PROOF SHEETS FOR PART ONE OF VOL. V OF HIS EDITION, indicating the proof quire's first page number and the date of his receipt. The initial delivery was on 16 January 1801 and the last 18 March 1802 (the edition appeared around June 1802). Irigoin, "Les Éditions de Xénophon" in *La Tradition des textes grecs* 659-61; VD18 1140700X.

ENLIGHTENMENT PUBLISHING

16. **Roucher, Jean-Antoine.** *Five Contracts for the Production and Distribution of the Bibliothèque universelle des Dames and the Collection universelle des mémoires...rélatifs à l'histoire de France.* Paris 1784-87. One folio bifolium (356 x 232 mm.) and four quarto bifolia (208/17 x 167 mm.). Together, [20]p. (including 6 blank). In multiple cursive hands, various subscriptions.

The four quarto bifolia were nested one inside the other, then this new gathering was nested in the folio bifolium after it had been folded once horizontally (making a quarto). A single stitch through all the folds binds the whole together.

\$3800.00

Roucher's copies of five signed contracts with his editorial partners (L. Dussieux, A.-C. Bellier du Chesnay, A. Perrin), paper supplier (A.-A. Boullanger), binders (J. Burton and G. Rochette) and printer (G.-J. Cuchet) for two multivolume literary anthologies. The documents detail, i.e., subscription terms, delivery timetables and the costs paid by each party. Each partner received one large-paper and twelve regular copies as part of the agreement. On the final page of one contract are the names of recipients of the complimentary copies.

Roucher (1745-94), a pastoral poet and a translator of Adam Smith, was guillotined. Offered with the following manuscripts: the end of Chap. 3 and start of Chap. 4 of Roucher's *Wealth of Nations* translation (1p.), his section on Asia for the *Bibliothèque...des Dames* (3p.), a prospectus for the *Bibliothèque étrangère* (2p.), two copies of a rental contract (4p.), a review of *Essai sur la nature champêtre* (2p.), an essay on weather in Greenland (2p.), an unpublished poem on gardens (1p.).

Recipes

FEASTING & FASTING

17. Cookbook. [Incipit:] *Erster Absatz Von unterschiedlichen fasten Suppen.* [Austria] 1801. 8vo (188 x 118 mm.). 477 [r. 475], [6], [15 blank]p. In three contemporary cursive hands (mostly *Kurrentschrift*, Gothic for titles), margins ruled in ink.

Contemporary half-calf and marbled paper boards (very worn, scuffed, spine partly defective), gilt paper spine label, edges sprinkled red. \$1800.00

WITH FOUR HUNDRED THIRTY-ONE RECIPES IN GERMAN AND SEVENTY IN HUNGARIAN, this cookbook likely comes from the kitchen of a wealthy estate in south-eastern Austria.

After soups for fasting days, meat and fish ingredients dominate — chicken, beef, lamb, turtle, venison, pheasant, pike, carp, sturgeon, crayfish and anchovies. Throughout are foreign dishes like English roast, Bohemian tenderloin, French cake, Spanish cherry salad, “Indian pie” (with turkey meat) and *Mackeroni*. Desserts include pastries, Tyrolean *Schneemilch* (“snow milk”), chocolate cake, fruit salads and jellies. In good condition (some browning due to ferrous ink); a faded flyleaf inscription in Hungarian includes the year 1801 and the word “kitchen”.

OVER ONE HUNDRED RAPTOR REMEDIES

18. Franc(h)ières, Jean de. *La faulconnerie.* [Incipit:] *Cy commence ung livre de medecine de faulcons et de tous autres oyseaulx de noble plumaige.* [France] c. 1485-1500. Folio (283 x 202 mm.). xliii, [1] leaves. In a single Gothic hand (*cursiva libraria*) in brown ink, 28 lines per page, writing frame c. 200 x 150 mm., partly ruled in drypoint, an additional 7-line recipe in a slightly later hand on the final recto.

Retrospective blind-decorated calf (slightly rubbed). \$72,000.00

Illustration facing.

A COMPREHENSIVE VERNACULAR COLLECTION OF MEDICAL TREATMENTS FOR FALCONS AND OTHER BIRDS OF PREY based on Middle Eastern practice. *On Falconry* preserves “a didactic literature...specific to the Latin East, of which we would know nothing without Jean de Francières” (Richard, tr.). The author, a Knight Hospitaller, composed it at Rhodes between 1458 and 1466. He relied on the lost treatises of Melopin (falconer to the prince of Antioch), of Michelin (attached to the king of Cyprus), and of Ayme Cassian (who served the Grand Master of the Knights of Rhodes).

After considering the appearance and habits of seven species of falcon, Franchières provides advice on care and dietetics then describes ailments, their symptoms, diagnosis and treatment. He first discusses diseases affecting the head, including earache and nasal congestion, impaired vision and epilepsy. Many recipes use animal-derived ingredients (i.e., ground tortoise shell and lizard feces to treat cataracts). Cassian’s preparation of lard, sugar and bone marrow is considered a general panacea. The section on internal diseases includes treatments for kidney and bladder stones. Michelin’s remedy for the latter involves a lamb’s heart soaked in donkey milk, while Melopin recommends crushed deer horn for intestinal worms. Fractures, claw injuries

Commence ung

me digne de fustons et de tous autres orfèvres
de noble plumeage lequel lunt noble homme fust
Jehan de fustons chevalier de lord et de fustons
de fustons commandeur de fustons en fustons pour le
seul et bon passe temps de tous nobles et gentils hommes
seigneurs et dames a delecter et agreable de tous les
meilleurs lunt qui a peu fust des trois meilleurs
meilleurs fustons de fustons a peu fust des trois
temps et apres nommez Et lesquels en lunt temps fust
meilleurs fustons et tres fustons et fustons de fustons
de fustons fustons par fustons gouverneur lunt et
fustons que de mediantes fustons fustons Et gouverneur
lunt les fustons orfèvres de noble plumeage Et fustons
lunt a les fustons me et fustons fustons par plusieurs lunt
fustons et en la meilleur ordre qui a peu fust lunt
fustons et art et la nature dunt fustons et fustons
orfèvres fustons dunt plusieurs et apres fustons par
meilleurs et dunt par fustons dunt fustons dunt
fustons lunt Et dunt plus fustons lunt et aussi
le fustons me lunt de dunt bon fustons et
distinction fustons et fustons les fustons que
fustons fustons :-

Et fustons
Le premier fustons et nom fustons

and plumage damage come last. Remedies include RESIN-BASED “CASTS” FOR BROKEN WINGS AND TINY IRON RODS TO SECURE FEATHERS IN PLACE.

Some thirty manuscripts of *On Falconry* survive. That offered here is of the first redaction, before the addition of chapters on training and husbandry. Our text is consistently more accurate and elaborate than the first printed edition (Paris 1531/2; no U.S. copies). It gives the correct spellings of unusual ingredients, explicitly attributes more remedies to the three masters and includes FOUR UNPUBLISHED RECIPES. Much of our manuscript's opening is absent from the print and manuscript copies I have examined, as is its closing sentence, Franchières' advice to speak to the falcon in a sweet and gentle voice.

In very good condition (light foxing, restored short worm trail in the gutter). From the libraries of Jean-Baptiste Huzard (1755-1838; *Catalogue...deuxième partie* (1842) 5003, subsequently rebound), Henri Gallice (1853-1930; bookplate) and Marcel Jeanson (1885-1942). In 1955, Jeanson's heirs sold the manuscript to bookseller-bibliographer Jules Thiébaud; it then passed to Pierre du Verne d'Orcet (1892-1960; *Bibliothèque cynégétique* (2016) 98).

Richard, “La Fauconnerie de Jean de Francières et ses sources” in *Le Moyen Âge* 69 (1963) 893-902; Smets & Van den Abeele, “Manuscrits et traités de chasse français du Moyen Âge” in *Romania* 116 (1998) 336 (this copy); see Harting's *Bibliotheca Accipitraria* 145 and Thiébaud's *Bibliographie des ouvrages français sur la chasse* 427-8.

A COLLECTOR'S LABOR OF LOVE

19. Mutus Liber. *Manuscript Facsimile of the Mutus Liber (La Rochelle 1677).* [Paris, Guy Bechtel at his *Atelier à l'Arbre blessé* 1969]. Folio (313 x 220 mm.). [ii], 15, [1] leaves mounted on stubs. FIFTEEN FULL-PAGE PEN-AND-INK DRAWINGS ON RECTOS only, in one to five compartments ruled in red ink, half-title and some captions in red ink, final leaf with Bechtel's *Arbre blessé* device, his initials and inventory *mn. no. 3*.

Mid-20th-century gilt polished red morocco (Mativet; hinges and corners rubbed), edges uncut. \$3500.00

One of the most important and elusive alchemical books, the *Mutus Liber* (“Mute Book”) inspired Carl Jung's concepts of archetype and collective unconscious.

THE DRAWINGS DEMONSTRATE THE STEP-BY-STEP PREPARATION OF THE PHILOSOPHER'S STONE — “laboratory procedures...are shown with considerable precision” (Stavenhagen). Diverging from purely emblematic alchemical books, the *Mutus Liber* depicts a woman and a man collecting dew, stirring cauldrons and weighing, mixing and pouring various substances.

This is the third of some twenty manuscripts realized by distinguished scholar and collector Guy Bechtel (b. 1931) at his *Atelier à l'Arbre blessé* between c. 1965 and 1978. Inspired by the 19th-century bibliophilic practice of producing facsimiles of the rarest books, M. Bechtel executed his *Mutus Liber* on paper contemporary to the first edition.

In nice condition, engraved Bechtel bookplate, another engraved bookplate (unidentified). Bechtel purchased this manuscript at his own sale (14-16.XI.1978, lot 712) to give to his friend, the Oscar-winning screenwriter Jean-Claude Carrière (1931-

2021; gift inscription dated 18.XI.1978 on a laid-in card); Carrière's heirs sold it upon his death. Many thanks to M. Bechtel for his assistance and delightful anecdotes. See Stavenhagen's "Narrative Illustration Techniques and the Mute Books of Alchemy" in *Explorations in Renaissance Culture* 5 (1979) 65-7.



Women

“WE CAN HOPE THAT THE OTHER MANUSCRIPTS...
WILL ONE DAY BE FOUND” — MANGEANT

20. Denis, Marie-Louise Mignot, Mme. *L'étranger Persécuté Comédie En cinq Actes et en Prose*. [France or Switzerland] c. 1750-60. 4to (240 x 186 mm.).

Five loose quires individually stitched through the folds with cotton thread. [iii], 19, [2 blank]p. and [17], [3 blank]p. and [24]p. and [20], [4 blank]p. and [15], [1 blank]p. In a single cursive hand, ruled in pencil, erasures, corrections and approximately ONE HUNDRED THIRTY ADDITIONAL WORDS IN THE AUTHOR'S HAND.

And:

Denis, Mme. *Alceste Tragedie*. [And preliminary drafts of:] *Acte Second*. [And:] *Acte III*. [Switzerland] c. 1754-56. 4to (230 x 188 mm.). Three loose quires individually stitched through the folds with blue silk ribbon. [18], [2 blank] leaves and [19], [1 blank] leaves and [24] leaves, written on rectos only; and two additional loose quires (243 x 183 mm. and 201 x 170 mm.) individually stitched through the folds with cotton thread. [21], [3 blank]p. and [41], [1 blank]p. *Alceste* and the two draft *Actes* each written in a different cursive hand. EXTENSIVE CORRECTIONS AND ADDITIONS TO THE *ACTES* IN THE AUTHOR'S HAND.

And:

Denis, Mme. *La Coquette Punie Comédie En Cinq Actes Et En Vers*. [France] c. 1752. 4to (246 x 184 mm.). Five loose quires individually stitched through the folds with cotton thread. [28]p. and [24]p. and [24]p. and [28]p. and [25], [7 blank]p.



In a single cursive hand, ruled in pencil. Laid in a paper wrapper with a manuscript title on the front (slightly defective).

All quires in good condition and preserved in a morocco-backed marbled slipcase and sleeve (Devauchelle). *Illustration facing.* SOLD

Ad I-II: THE REDISCOVERED MANUSCRIPTS OF AN ENLIGHTENMENT WOMAN PLAYWRIGHT — VOLTAIRE'S NIECE AND LOVER.

THE ONLY COPIES KNOWN OF TWO OF HER PLAYS. Mme. Denis (1712-90) was Voltaire's collaborator, proofreader, stage assistant and intimate companion from 1749 until his death in 1778.

Mangeant, "Marie-Louise Denis, dramaturge. Les activités théâtrales d'une collaboratrice de Voltaire" in *Revue Voltaire* 24 (2024) 157-81; Lambert, *Arouet Voltaire: autographes, documents, manuscrits* (1957) 156 (this copy of *L'étranger*) & 158 (the *Alceste* drafts only — not the complete text also offered here).

Ad I: AN UNPUBLISHED PROSE COMEDY, *The Persecuted Foreigner* follows the misfortunes of Damis, a bankrupt French noble in Palermo. Local suitors sabotage his pursuit of the wealthy Fulvie and force him to reveal his identity and existing engagement. Nearly all in Act II, Denis' corrections improve style and clarify the play's theme — "the French are at least as good as the Italians" (p. ²[13], tr.).

Ad II: ALSO UNPUBLISHED, HER UNFINISHED TRAGEDY in verse tells of Alcestis, a devoted wife who dies to save her husband's life. Denis' changes to the draft of Act II are incorporated in our fair copy, while the draft of Act III preserves an earlier prose version.

Ad III: A provocative comedy, *The Punished Coquette* was rejected by the Comédie-française in 1753 and published in 1778 as the work of her contemporary, *sieur* de Desmahis. One other fair copy is known (Houghton ms. Fr. 232), from which ours differs significantly. IT HAS TWO ADDITIONAL SCENES in Act II and major alterations to Act V.

Willen, "Giving Madame Denis Her Due: The Mistaken Attribution of *La Coquette punie*" in *Harvard Library Bulletin* XXVII/2 (1979) 192-208; Lambert 155 (this copy).

FAMOUS PHYSICIAN'S LIFE-SIZE DRAWING OF A UTERINE TUMOR

21. **Fabricius von Hilden, Wilhelm.** [*De ingenti Mola, & utero peritoneae adnata*]. [Switzerland, W. Fabricius von Hilden after 12 July 1606].

INK DRAWING completed in brown and gray wash (c. 380 x 420 mm.; sheet 395 x 465 mm.), 25 lines of manuscript text in brown ink surrounding the lower portion of the image.

One and a half sheets of thick paper glued together and sometime folded twice. \$9800.00

Fabricius von Hilden (1560-1634) removed this tumor from Debora Barel's uterus during an autopsy on 12 July 1606. He recorded her symptoms, her fear of being pregnant with a monster and his own clinical observations.

He then sent this drawing and a report on the postmortem to Swiss physician Jakob Zwinger (1569-1610). The report appeared in Hilden's 1646 *Opera* and referenced

the still unpublished drawing. In good condition (two top blank corners cut on the bias, three tears partly affecting the drawing, two clumsily repaired with tape on the blank verso, smaller tears along the top and lower edges), from the collection of Basle anatomist Gerhard Wolf-Heidegger (1910-86).

UNRECORDED DEVOTIONAL TEXT FOR A YOUNG NUN

22. Leonardi, Girolamo, Bp. of Rimini, pseudo-. [Incipit:] *Li tradim[en]ti maligni maxi[m]e de iuda traditore.* [Central Italy] c. 1400 [WITH LATE 18TH-CENTURY ADDITIONS ?by G.M.B. Stivivi (see below)]. 8vo (122 x 83 mm.). ON VELLUM. Later foliation in blue ink: LX leaves. In a single Gothic hand (*textualis libraria*) in black ink, 19-20 lines per page, writing frame c. 74 x 53 mm., ruled in plummet, two-line Lombardic initials in red ink, majuscules stroked in red throughout, red rubrics, catchwords decorated with dots in red and black inks.

?Original kermes-dyed pigskin over paste-laminate boards (very worn, wormed), Malatesta M stamp in the corners, initials GM in ink in the center of the front panel and blind impression of the same initials in the center of the rear panel (all decoration added in the 18th century). In a green morocco clamshell box (hinges worn, color faded). \$35,000.00

THIS EARLY 15TH-CENTURY CODEX OF VERNACULAR SPIRITUAL ADVICE treats prayer, penitence, abstinence, obedience, poverty, chastity and patience. The final section lists virtues, beatitudes, degrees of humility, etc.

A LATE 18TH-CENTURY FORGER REFASHIONED THIS WOMAN'S PRIVATE DEVOTIONAL INTO A PRESENTATION COPY TO A MAN: GALEOTTO ROBERTO MALATESTA, LORD OF RIMINI (1411-32). The enterprising antiquary added a miniature of the Malatesta elephant, Malatesta's ownership inscription, his M stamp and a dedication letter "by" Girolamo Leonardi, Bishop of Rimini (fl. 1416-35).

In the letter, written in blue and red inks on four contiguous medial leaves, "Leonardi" claims the surrounding text as his own work and that it was commissioned by Malatesta. Alas, the original text addresses a "spiritual daughter". The dedication's peculiar language and script hardly conceal the fabrication, and the anachronistic elephant doesn't comport with contemporary illustrations of the same subject.

Panofsky notes our forger's "PECULIAR MIXTURE OF ERUDITION, IGNORANCE, AND PATIENCE. . . LIKE FALSTAFF'S LIES, 'gross like a mountain, open, palpable'. It has a likably naïve, imaginative, and definitely non-professional touch".

A 15th-century Italian codex in Greek (Princeton Garrett ms. 26), purportedly a Maimonides(!) autograph with illuminations by Giotto(!), has a similarly forged





armorial illustration and dedication to Malatesta. Both that manuscript and ours have ink stamps of the Franciscan convent at Montescudo, near Rimini, suppressed in 1797 (now dispersed). Giovanni Maria Belmonti Stivivi (1750-1800), a local official of the Napoleonic government (which ordered the convent's dissolution), has been tentatively identified as the forger of the Princeton manuscript and at least five other codices (not counting that offered here).

Pale stains not affecting legibility, marginalia removed on the first leaf, ink lightly abraded on some twenty pages. Offered by bookseller-collector Tammaro de Marinis (*Catalogo VII* (1907) 9, attribution as genuine), bookplate of William Davignon (1867-1924).

See Panofsky's "Giotto and Maimonides in Avignon: The Story of an Illustrated Hebrew Manuscript" in *The Journal of the Walters Art Gallery* 4 (1941) 26-44 and Meldini's "I falsi malatestiani del marchese giacobino" in *La Biblioteca di via Senato* (XI.2020) 13-27; Schoenberg Database of Manuscripts (online) SDBM_265946.

Le
Temple
de
La gloire

Il est tenu de faire admirer à
tout l'Uniuers Cette Tres-Auguste
Princesse qui paroît aujourd'huy

FLAMBOYANT

23. *Verité, Pierre, pseudonym. Le Temple de La gloire Dedié A Monseigneur.* [Paris], ?Charles Gilbert 1680. 4to (267 x 202 mm.). ON VELLUM AND WRITTEN IN GOLD INK in a single large calligraphic cursive hand. [xvi], [140]p. Text in gold rule frames, occasional shoulder notes.

Gilt crushed red morocco (Lortic), outer border of fillets and dots around a fine pointillé dentelle of wheels, blooms, volutes and lilies, larger lilies in the corners, CENTRAL ARMS OF LOUIS-ANTOINE D'ARTOIS, *DUC D'ANGOULÊME* (1775-1844), gilt spine with lilies in the compartments, gilt-lettered title, all edges gilt, particolored silk marker. In a blue morocco slipcase.

Illustration facing.

\$25,000.00

This dazzling panegyric was realized for Maria Anna Victoria of Bavaria (1660-90) on her 1680 marriage to Louis the Grand Dauphin (1661-1711). The text praises the princess for her virtues and moral qualities — insight, good judgement, ability to withstand the blows of fortune. . . . She is hailed as a strong woman with “more force in her soul than Samson in his body” and “a miracle of our times” (p. [91] & [134], tr.). Maria Anna died young after a decade of chronic illness and social isolation at the French court.

THE ACCLAIMED ORATOR J.-B. BOSSUET (1627-1704) may be our “Pierre Verité”, the author of at least seven other contemporary manuscripts for members of the French court. One is a rhetorical *Portrait* of the Dauphin (Bibliothèque nationale ms. français 10463-4) and another is a second copy of this text (Bibliothèque nationale ms. français 10465): both are in gold ink. Bossuet was the Dauphin’s tutor and first almoner to Princess Maria Anna. Stylistic similarities to his funerary orations support the attribution, proposed by Ménard.

The elegant calligraphy is likely the work of Nicolas Jarry’s most important student, Charles Gilbert (1642-1728), who copied several books for the education of the Dauphin. In excellent condition (one negligible stain affecting the upper blank margins of four pages, three shoulder notes shaved with the loss of a letter per line). See Ménard’s *Œuvres Inédites de J.-B. Bossuet* LI and Portalis’ “Nicolas Jarry et la calligraphie au XVII^e siècle” in *Bulletin du bibliophile et du bibliothécaire* (1897) 205-7 & 247-51 (census of Gilbert manuscripts; the two manuscripts with this title executed by Jarry (nos. 105-6) are not this text).

Politics & War

SIEGE MENTALITY

24. **Cormontaigne, Louis de.** *Memoire sur les Approvisionnementens a faire dans...un Siege.* [With:] *Memoires sur les mines et Contremines.* [With:] *Recherches et épreuves sur les Canons.* [Metz] c. 1753. 4to (238 x 185 mm.). 117, [11 blank]p. and [1], [iii blank], [18], [2 blank]p. and [11], [9 blank], [2 blank = rear pastedown]p. In two different cursive hands, partly tabular, ruled in pencil.

Contemporary blue pastepaper over stiff boards (scuffed, corners worn), manuscript title label on the front cover, edges sprinkled red. \$2400.00

This tripartite manual of defensive warfare combines theory, practical guidelines and field experience. Cormontaigne (1696-1752) was France's leading military engineer in the second quarter of the 18th century. He authored the first and longest text, which treats siege provisions, artillery, mines, wood infrastructure, the nine-month supply of cannon balls (120,000) and gunpowder (270,600 lbs.), daily rations, building a bakery, the hourly progress of miners' work...

The first of the two following shorter texts discusses Forest de Bélidor's work on explosive mines. The second presents the results of experiments with Benjamin Robins' ballistic pendulum invented in 1742. In very good condition.

See Jähns' *Geschichte der Kriegswissenschaften vornehmlich in Deutschland* II: 1754-9 (for other Cormontaigne manuscripts).

HIS "BEST & MOST FUNDAMENTAL WORK" — VINDEL

25. **Méndez de Carmona, Luis.** *Libro de la destreza verdadera de las armas.* [Spain], L. Méndez de Carmona 1640. 4to (254 x 185 mm.). Contemporary foliation: [v], 68 [r. 67]; 23; [5], 71, [r. 70], [3]; 31 [r. 34], [6]; 34 [r. 32], [1] leaves. In a single cursive hand, ETCHED AND ENGRAVED TITLE AND FULL-PAGE PORTRAIT OF THE AUTHOR inserted at the front.

Contemporary limp vellum (worn), uncut. \$75,000.00

Illustration pages 32-33.

THE SEVILLE FENCING MASTER'S AUTOGRAPH DRAFTS AND PREPARATORY MATERIALS FOR HIS MOST COMPREHENSIVE MANUAL — HITHERTO UNSTUDIED AND UNPUBLISHED.

A seminal work of Renaissance swordsmanship, the *Book of the True Skill at Arms* illustrates the style of combat that shaped over two centuries of Spanish and New World fencing. The *Verdadera Destreza* considers fencing an exact science, "a comprehensive system for the use of bladed weapons...imbued with humanistic concepts" (Valle Ortiz).

THIS MANUSCRIPT PRESERVES AT LEAST FOUR STAGES OF TEXTUAL REVISION, ORGANIZATION AND EMPHASIS. The earliest draft (bound last) is fragmented and has partial paragraph numeration. An intermediate draft gives the full text in 150 heavily edited paragraphs and includes passages later discarded, for example a preface, a section of questions and answers and a comparison of sword play to musical harmony.



The two etchings announce the final draft (bound first) in 178 numbered paragraphs. These define and describe the four types of movement, the seventy angles in the human body, footwork and the positions of arm and sword — all based on the ideal distance between opponents. Practical advice on teaching, on memory, on quick reflexes and on training with heavier weapons concludes this version.

A glossary of fencing terms, miscellaneous remarks, four mnemonic poems and an additional partial draft of the section on attacks and hits are interspersed throughout.

THIS VOLUME REVEALS MÉNDEZ DE CARMONA'S COMPOSITIONAL METHOD. He (fl. 1574-1640) worked on loose bifolia. He regularly removed, replaced and repositioned individual leaves, as he annotated, corrected and added text on over 300 pages. This produced "gatherings" mixing bifolia and singletons. Each of these gatherings was individually stabbed with thread, marked on the last verso with its number of leaves (15 to 27), then bound with its companions as we find them now.

In good condition. A faint note at the front reads *En Santa Fe de Bogotá nasiste, Alonso Jimenez te rendido de paños...* ("In Santa Fe de Bogotá you were born, Alonso Jimenez gave you clothes", tr.); etched arms of Don Alvaro de Bazán y Manrique de Lara (c. 1590-1660) on the third recto; from the fencing libraries of Edouard de Beaumont (*Catalogue* (6.IV.1888) 98) and Jack Gorlin (*The J. Gorlin Collection* (26.III.1992) 202).

Vindel ed., *Avisos importantes...por Luis Mendez de Carmona* viii-xi; Valle Ortiz, "The *Destreza Verdadera*: A Global Phenomenon" in *Late Medieval and Early Modern Fight Books* edd. Jaquet et al. 324-531; Palau 163091n ("author's autograph", tr.); Leguina, *Bibliografía e historia de la Esgrima Española* 117; Pardoel, *The Complete Bibliography of the Art & Sport of Fencing* 923; Thimm, *A Complete Bibliography of Fencing* 46; Gelli, *Bibliografía...della scherma* 592; see Castle's *Schools and Masters of Fence* 67-73.

~~Deberia de ser el~~
~~de un mismo y mayor que el otro y no de~~
~~un mismo y menor que el otro~~
~~se en uno~~
Dere. en los peñisio santan 8. 10. 15.
medidos por porcionados quantas
fueren la serida que es de diez
viere de dar. a guisa de rios se en
en relados combatientes. el uno fuere
alto de quero = y el otro fuere p e
queno. le conbendra al pequeño de
quero. no ponerse a medid con el
alto de quero. Respecto de que el p
queno de quero es con puesto ^{de angulo de} de cor
tas lineas. y el alto es con puesto de an
de largas lineas. yalcandaramas. y
así al pequeño. le conbendra. Sup
bir con los con pases. y no bi mientos
de pie. lo que le falta de longitud
al quero braso y procurar
meterle adentro ^{del} del del
bi miento. de conclusion = y el
toda quero le conbendra no longe
bir que que el p queno se le entre de
ntro = y procurar ser le de de afuera

“FEW STORIES WILL EQUAL IT...EVEN FEWER WILL
SURPASS IT” — PUYOL Y ALONSO

26. Palencia, Alonso de. *Coronica Del Illvstrissimo Principe Enrique Quarto Rey Deste Nombre En Castilla Y En Leon.* [Spain] 1542. Folio (274 x 188 mm.). Contemporary foliation: [1], 136 leaves = Chapters 1-98.

With:

Enríquez del Castillo, Diego. [*Crónica de Enrique IV*]. [Spain] c. 1542. Folio. Contemporary foliation: 43, [23] leaves = Chapters 99-119.

Composite manuscript of two distinct codicological units executed in two different contemporary Humanistic cursive hands; annotations in two slightly later hands, nineteen pasted-in manuscript slips correcting chapter numbers.

CONTEMPORARY BLIND-DECORATED PARISIAN SHEEP (worn, some lacunae, base of spine with loss), multiple impressions of a roll of female heads, plinths, lyres and foliage (Gid, *Catalogue des reliures françaises estampés à froid* TMe3) and a roll of vases, foliage and acanthus leaves (Gid TMgr1), three early paper spine labels (one with a manuscript title), evidence of four ties, manuscript fore-edge title, blue edges. In a purple cloth clamshell box. *Illustration facing.* \$27,500.00

Ad I-II: THIS CODEX COMBINES SIGNIFICANT PORTIONS OF TWO OPPOSING INDEPENDENT EYE-WITNESS CHRONICLES TO CREATE A SINGLE HISTORY of the turbulent reign of Henry IV of Castile (1425-74; r. 1454-74).

Covering the events of 1454-68, the first 98 chapters are an anonymous Spanish adaptation of parts of Palencia's Latin *Gesta Hispaniensia*, known as *Crónica castellana de Enrique IV*. The events of 1468-74 are treated in 21 chapters (99-119) from Enríquez del Castillo's *Crónica*.

Palencia (1423-92) was a sworn enemy of Henry IV, whom he accuses of, i.a., homosexuality and sympathy for the Moors. Palencia also questions the legitimacy of Henry's daughter and heir, while mixing palace intrigue, street rumors and the supernatural into his vitriol. This sharply contrasts with the royally authorized chronicle of Enríquez del Castillo (1443-after 1503), Henry IV's loyal partisan.

While both chroniclers wrote full histories of Henry's reign, this combination of two partial narratives circulated in the 16th and 17th century due to the fraught history of Enríquez del Castillo's *Crónica*. The manuscript for 1454-68 was stolen and destroyed, so his chapters dealing with the years 1468-74 circulated independently before he rewrote the purloined part. In the intervening period, Palencia's *Crónica castellana* chapters filled the lacuna.

OUR CODEX IS THE ONLY IN WHICH THE TWO TEXTS ARE TWO DISTINCT CODICOLOGICAL UNITS WRITTEN BY DIFFERENT SCRIBES AND INTENTIONALLY BOUND TOGETHER. The other surviving witnesses of the combined chronicle are integral manuscripts copied by single scribes.

One early reader underlined and annotated twenty-five passages on politics and prodigies (a bearded girl in Extremadura, a spirit hidden in a ring, comets...). Another reader highlighted mentions of Toledo governor Payo de Ribera (d. c. 1470) and members of his family. In good condition (in the Palencia a few letters lost to ferrous ink, marginal soiling and ten leaves with an oil stain not affecting legibility), early ownership inscriptions of Hernando Cordoves, Agustín Urbano Perez, Eugenio

+ Cx 28

CORONICA DEL ILLVSTRÍSSIMO PRIN-
CIPEDON ENRIQUE QUARTO REY DESTE
NOMBRE EN CASTILLA Y EN LEON

CAPITULO Primero del nacimiento y
genealogia y comienzo del Reyno. deste Rey
don Enrique

E Nació este Rey don Enrique en la villa de valladolid viernes 17.
dies de abril Rey en cinco dias del mes de mayo del año de
nro Redemptor de mil y quatrocientos y veinte y cinco años
et començo a Reynar en marzo a veinte y tres dias del mes
de julio del año de la encarnacion de nro Redemptor de
mil y quatrocientos y cinquenta y quatro años segund en
esta de veinte y nuebe años y medio y diez y ocho dias de
pues de la muerte del serenissimo principe don johan padre
suyo de gloriosa memoria que fue segundo Rey de este nombre
en estos Reynos el qual ubo en la serenissima Reyna doña
maria su primera mujer que fue hija del preclarissimo Rey
don fernando de aragon y her de los III^{os} Reyes de arago
et navarra don alonso et don johan al qual consiguio por
vniuersal heredito entouor sus Reynos et señorios et de u.
ala serenissima Reyna doña ysabel su segunda mujer que fue
hija del infante don johan de portugal la qual de so-
na y las villas de archabo et madrigal en la qual oho ala
infanta doña ysabel et al infante don alonso la tutela y
criança de los quales se dexo encomendada et hizo sus testa-
mentarios ha 11 et dio ala infanta doña ysabel la villa del
castellar con su tierra e gran fazienda de oro et seys para su do-
te et al infante don alonso dexo en perpetua administracion el
mirazgo de santiago por bula e consentimiento del sancto padre
et leonor dñy Eugenio de Caliza
et leonor dñy yndori dominici Cortez 208

de Aloza and Isidro Domingo Cortes, old manuscript shelfmarks K.K.c.376, C 28 and 393, old purchase note (Madrid, 11.V.1707, 27 reales).

Puyol y Alonso, *Los Cronistas de Enrique IV* 7-23 & 33-59; BETA/Bibliografía Española de Textos Antiguos online texid 1812 & 1485; *Crónica de Enrique IV de Diego Enríquez del Castillo* ed. Sánchez Martín 55-8 & 100.

JUST FOLLOWING THE DUKE'S ORDERS

27. Rangoni, Antonio. *Sum[m]arium facti est.* [Milan] c. 1454-56. Folio (298 x 204 mm.). [2], [1 blank], [1]p. In a single Gothic hand (*hybrida currens*), 33 lines per full page, contemporary docketing on the final verso.

A single bifolium, edges uncut.

\$4500.00

This *Summary of the Fact* sheds new light on the accusations, interrogations, torture, false confessions, executions and suicide tarnishing a botched criminal trial overseen by Milan's chief criminal judge, Antonio Rangoni (fl. 1454-6).

An accused thief implicates another man, Isegrino, whom Rangoni has strappadoed until his arms break. Isegrino confesses and names two *more* accomplices — his own torturers! They in turn are interrogated and tortured until *they* admit guilt. Despite unease that all are innocent, Rangoni sentences the four to death, causing one to preemptively hang himself “out of desperation” (tr.). This legal document is likely part of the subsequent internal investigation of Rangoni's brutality. In good condition, paper watermarked with the Visconti arms.

Covini, “*La Bilancia Drita*”: *Pratiche di governo, leggi e ordinamenti nel ducato sforzesco* 267-8.

Money

“THE BEST INSIGHT INTO THE METALLURGICAL EQUIPMENT AND METHODS OF THE TIME” — SINGER

28. Assaying. *Maturatio Mineralium.* [Dresden, not before 2 September 1662]. Folio (320 x 202 mm.). 382 [r. 386], [1 blank], 1, [9 blank], [7], [1 blank], [22], [6 blank]p. In a single German cursive hand (*Kurrentschrift*), partly columnar, ONE NEARLY FULL-PAGE DRAWING OF A FURNACE, SIX SMALLER TEXT DRAWINGS OF CHEMICAL APPLIANCES, tabulations, calculations and alchemical symbols throughout, two sheets with lists of alchemical terms and corresponding symbols laid in.

Contemporary vellum over paste-laminate boards (soiled, worn, spine defective), remnants of an old paper spine label, overlapping edges, lacks clasps and catches, edges sprinkled black.

Illustration facing.

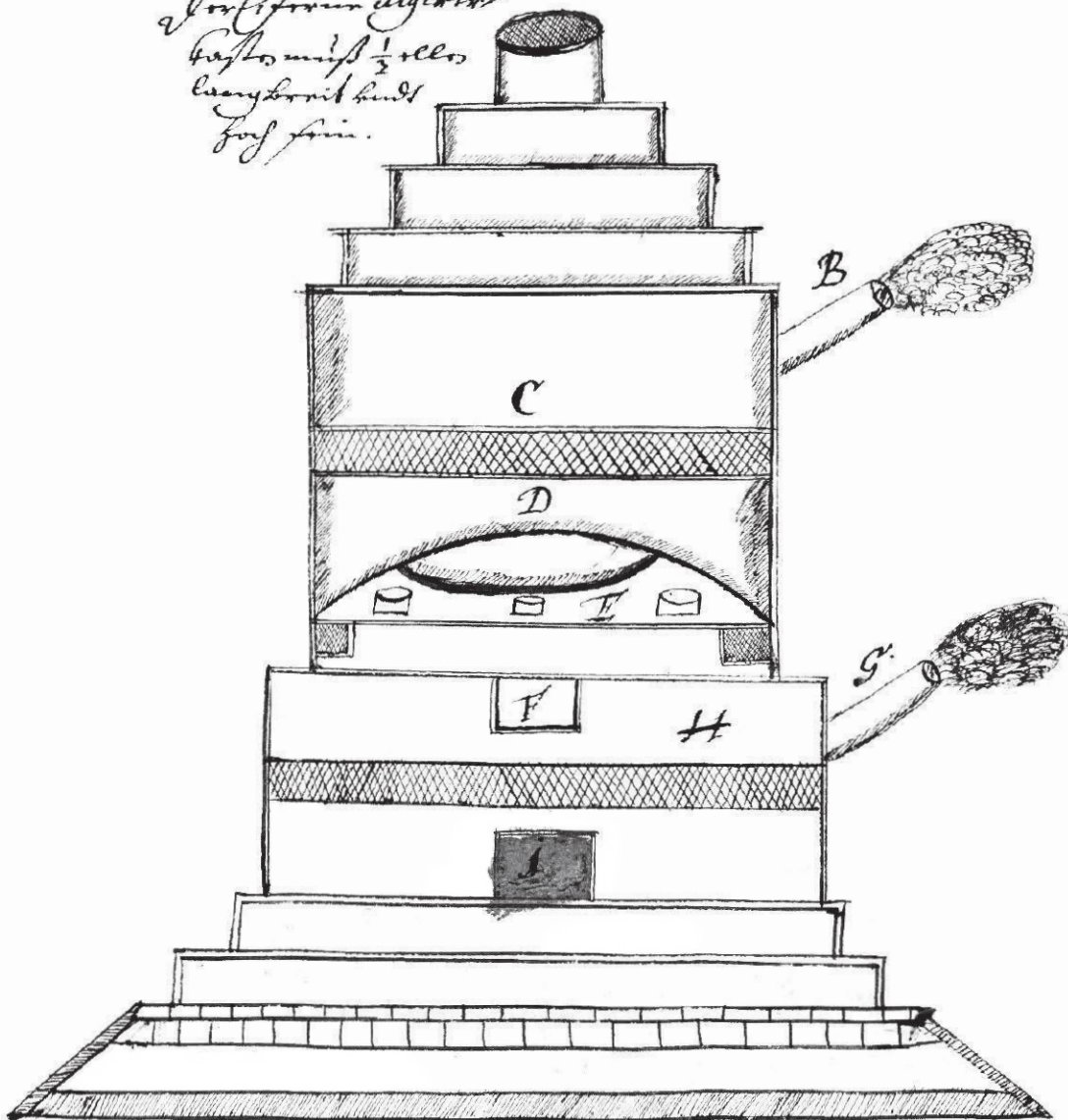
\$27,500.00

THIS VERNACULAR MANUSCRIPT BY A MINTER in the service of the Saxon Elector Johann Georg II (r. 1656-80) TREATS EVERY ASPECT OF THE MANUFACTURE OF HARD CURRENCY. In addition to assaying, the author covers the formation, development,

Ger abriß des Cement ofens

- A da man die kugeln läßt einfallen.
- B. das oberste reinfließ
- C der Eisenner rüster
- D. der Eisenner digerir kugeln.
- E die cement kugeln
- F da man zu unterst die kugeln einfließ
- G. das kugeln reinfließ
- H. der kugeln rüster
- I. das kugeln fließ

der Eisenner digerir
kugeln muß $\frac{1}{2}$ ells
lang damit kugeln
fließ sein.



identification, extraction and production of gold, silver, cobalt, antimony, bismuth, tin, copper, mercury, sulphur, arsenic, pewter and lead.

He describes cupellation, the careful measurement of reagents, amalgams and ingredients like urine. He details chemical reactions induced by nitric acid and dyes, the production of copper from iron by cementation, the purification of silver to enhance its brilliance and hermetic seals for distillation vessels. HIS INSTRUCTIONS FOR CREATING FAKE GOLD AND FOR THE PHILOSOPHER'S STONE BLUR CHEMISTRY AND ALCHEMY.

His personal experience at Goslar and Zellerfeld (Harz Mountains) and their smelting furnaces, sluices and spirits inhabiting the mines occupies a quarter of the volume. A dozen full-page tables record the composition and weight of coins minted at Dresden between 1656 and 1662 and compare them to those of other states. Twenty pages of practical advice on treating and testing metals are taken from "H.M.M." (?*Herr Münz Meister*).

A 350-entry alphabetic subject index and LISTS OF ALCHEMICAL ELEMENTS AND THEIR GERMAN, ITALIAN, GREEK, ARABIC, ENGLISH, POLISH AND FRENCH SYMBOLS conclude the volume. In good condition (outer columns of a few tables just shaved), outer margins of 56 leaves uncut; from the dispersed library of Ernest Augustus of Hanover (1771-1851; stamp).

See Singer's *A History of Technology* III: 27-68 and Long's "The Openness of Knowledge... Writings on Mining and Metallurgy" in *The History of Science in a World of Readers* edd. Schäfer & Creager (2019) 19-48.

COMPREHENSIVE

29. [Barthélemy, Jean-Jacques]. *Notice des auteurs françois, et Étrangers, qui ont écrit sur les Monnoies, les Medailles, les Poids et mesures, et la Metallurgie*. [France, J.-J. Barthélemy] c. 1790-95. Folio (390 x 260 mm.). Contemporary pagination: [ii], 160, [161-192 blank], 193-194, [195-198 blank]p. In a single cursive hand, two columns, ruled in red ink.

STITCHED THROUGH THE SPINE OF A FOLDED VELLUM LEAF FROM A LARGE 16TH-CENTURY MANUSCRIPT ANTIPHONAL completed in red and brown inks with music and chants for the Feast of St. Andrew, edges uncut. The antiphonal leaf originally measured 600 x 450 mm.; 50 mm. were trimmed off its fore-edge (here at the bottom of the binding) to serve the present book block. \$8500.00

Illustration facing & outside rear cover.

AN UNPUBLISHED NUMISMATIC BIBLIOGRAPHY describing over 1500 works. Arranged by subject then alphabetically by author, the books are in French, English, Italian, Spanish, Latin and German and published from 1488 to 1795. Each entry supplies full title, imprint and format with comments on illustration, rarity, etc. Dozens of interlinear notes add supplementary information on different editions as well as internal see-references. The sources for this compilation are thirty-nine catalogs, from auctions (La Vallière, Soubise...) to a manuscript inventory of the French Royal Mint's numismatic library.

Keeper of the *Cabinet des médailles* from 1753 until his death, Barthélemy (1716-95) significantly expanded the royal collection's holdings. Privately, he researched

Monnoies

anonymes

Description historique d'anciennes monnoies
d'évêques, archevêques, et abbayes d'Allemagne
et autres traittés (en allemand) Leipzig -
1721 in 4° (16)

Massime numismatico milanese - discontinuato
trovato ad Rheum - 1786 - in 8° (18)

Recherches sur la valeur du Monnoie, d'un
la pair des grains avant et après la frappe
de transport - Paris - 1762 - in 12 (20)

Recueil de pièces sur les monnoies anciennes
femelles et étrangères, avec leurs empreintes.
Paris 1770 - et ann. suiv. (21)

Recueil de 1000 ans, et Reglumes concernant
la fait des monnoies de puis 1185 jusqu'en 1674
Paris - 1676 et ann. suiv. 4 vol. in 12. (22)

Zella Moneta Libri duo - in Napoli
1750 - in 4° (23)

La collection de Louis de médaille dans les
monnoies - Paris - 1811 in 4° (24)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

La collection de Louis de médaille dans les
monnoies - Paris - 1811 in 4° (26)

Disputatio de Numis seu libris gothici insignis -
(27) et boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

a Lincum et monny - London 1676 - in 8° (29)

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

De nummis in die desquorum Reporti. (28) et
boud des in 4°

Médailles

anonymes

et iconica, quibus principum vestitus et res gestae
ab anno 1700 ad annum 1799 illustrantur -
cum Latinis et germanicis interpretationibus -
Nouveau - Joann. Andr. Bidlerus 1718 in 8° (3)

Refluxus sur les deux plus anciens médailles
des Romaines qui se trouvent dans le cabinet
de S. A. R. Madame. Paris - J. Boudet
La messe 1720 - in 4° (3) (39)

Deorum deorum qui fuerunt et relictis
numismatibus effigies, autographi Gallus
1720 - in 4° (3)

aquila inter Liliis, sub qua francorum
caesarum eloquiis hinc quibusdam numismatibus
symbolis facta exarantur - vend. 1671 - in 4°
fig - (8)

Reponse a M. de la Harpe sur l'examen plusieurs
quatre-vingt d'antiquité, entre autres la Diderot
sur la Gallie d'or du cabinet du Roy. Paris
1698 - in 12 - fig - (8) et Gallie (9)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

Explication de deux monnoies de Louis de
impératrices Romaines, que se trouvent dans
la collection de quinquante - in modis -
Souchy - 1816 in 4° fig. (25)

numismatics, archeology and ancient languages and deciphered the Palmyrene and the Phoenician alphabets. I have attributed this manuscript to him on paleographic grounds. A dozen loose slips, single leaves and bifolia with working notes laid in. In good condition.

NAPLES' TRUST FUND GIRLS

30. Monte delle Ventinove Famiglie. [Cover title:] *Capitulatione Del Monte De Ventinove*. [Naples 1585]. 4to (184 x 132 mm.). ON VELLUM. [33], [3 blank] leaves. In a single Humanistic cursive hand in brown ink.

CONTEMPORARY NEAPOLITAN GILT MOROCCO (minor worming, corners worn, board edges scuffed, minor stains), outer border of rules and a volute-diamond-dot roll, partly pointillé corner fleurons, central oval surrounded by volutes and small blooms with a crown on top and a caryatid below, GILT-LETTERED TITLE ON BOTH PANELS, gilt spine (front hinge cracked, crown and base chipped), evidence of four silk ties, all edges gilt. *Illustration inside front cover.* \$28,000.00

LIKELY PRODUCED FOR AN ASSOCIATION MEMBER, this manuscript presents the statutes of the *Monte delle Ventinove Famiglie*, a consortium established in 1585 by twenty-nine Neapolitan patrician families. It sought to protect members' social privilege by providing rich dowries for their daughters. It operated until 1828.

Founders paid a deposit of 1,000 ducats, invested over the course of twenty-five years (1586 to 1610), to sponsor the dowries of girls to be wed in 1611. Future investors paid the same amount and likewise waited twenty-five years for the benefits.

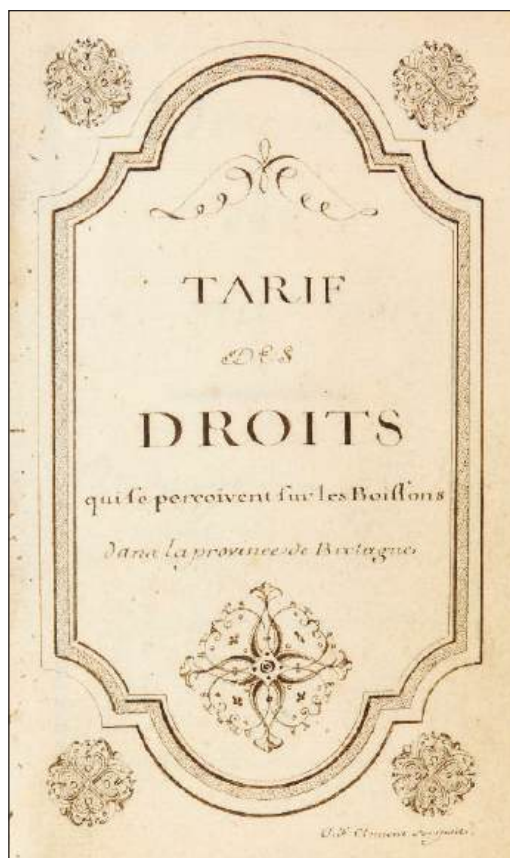
This manuscript details the *Monte's* structure for payments, interest, investments, distribution, inheritances, bookkeeping and taxes. The girls were required to select their husbands "for the preservation, dignity and nobility of the families rather than for their own interest" (f. [17]^v, tr.). They received the dowry at eighteen, but male relatives managed it. If a woman remained childless, she had to return half the money. Those who could not marry nor take the veil due to disability or ill health received 300 ducats per year and were required to live in the family home. In very good condition, docketed #76 ga. 40 on the final blank.

See Ferradino's "Processi e documenti contabili di un Monte di famiglia nella Napoli del Settecento. Il 'Monte delle Ventinove Famiglie'" in *Rivista della Corte dei Conti* 1 (2021) 439-45 and Fiorelli's "Charité et honneur. Le financement des dots à Naples au cours de l'ancien régime" in *Revista istorica* 30 (2019) 31-43 and EDIT16 CNCE 78765 ([1587] edition, the only I could find, no example outside Italy).

A PLEASURE & A CERTAINTY

31. Wine Merchant Tables. Brittany. *Tarif des Droits qui se perçoivent sur les Boissons dans la province de Bretagne*. [Brittany], J.F. Clément c. 1700. 8vo (162 x 100 mm.). [ii blank], [ii], 183, [3 blank], [2]p. In a single calligraphic cursive hand, partly in two columns, margins ruled in ink.

Contemporary blind-ruled calf (rubbed, minor defects), gilt spine and red morocco label, red edges. \$13,500.00



This ready reckoner's over 5,000 entries would serve WHOLESALERS OF FERMENTED DRINKS AND DISTILLED SPIRITS, TAX COLLECTORS, VINTNERS, BREWERS, DISTILLERS, INN-KEEPERS AND TAVERNERS in Brittany, which had its own semiautonomous tax system from 1532 to 1789.

Elegantly executed by a professional scribe, this manuscript's eight principal sections cover wines, ciders, beers, perries, meads and *eaux-de-vie*. Each column has volumes (from small fractions of a barrel to multiple barrels) on the left and the corresponding payments due (in *livres*, *sous* and *deniers*) on the right.

First are non-Breton wines, then "domestic" wines of Nantes. Third are wines sold within the diocese where they are produced, then locally manufactured and consumed ciders, perries, beers and meads. The following two sections treat beverages generating crown revenue collected from transactions in gross and by the drink — again non-Breton wines then local wines, ciders, beers, perries and meads. The final two sections address distilled fruit liquors and *eaux-de-vie*, both wholesale and retail.

The owner of our codex added two one-page appendices. The first provides the payment amounts for imported wines taxed at 44 *sous*. The second does the math for spirits at 30 *sous* per *velte* (c. 2 U.S. gallons) — up to 10,000 *veltes*. This large volume suggests a successful wine broker commissioned the manuscript. In good condition (handsoiling throughout, two short tears, one just touching text without loss), some 550 entries corrected or updated by a contemporary hand.

Performance

“MORE ARISTOPHANEAN THAN THE ORIGINAL” — SONNINO

32. **Aristophanes.** *Le Arringatrici*. [With:] *La Lisistrata*. [And:] *Le Festeggianti Cerere*. [Rome, Vincenzo Cavazzi] c. 1752-57. Folio (344 x 234 mm.). The three plays separately paginated: [viii], [159], [11 blank]p. and [vi], [119], [1 blank]p. and [v], [1 blank], [137]p. In a single cursive hand, Greek text supplied in the spaces left blank for it by Cavazzi.

Contemporary gilt-ruled sheep (scuffed, edges and corners worn, short splits at the spine base), gilt spine and red morocco label, edges sprinkled blue, green, yellow and red. \$13,500.00

Ad I-III: PREVIOUSLY UNRECORDED MANUSCRIPT of these three ancient Greek comedies on women, sex and the subversion of gender roles, all in the Italian verse translations of Michaelangelo Giacomelli (1695-1774). The scribe, Cavazzi (fl. 1744-59), copied Giacomelli's original drafts under his supervision, and Giacomelli added some text in his own hand. THE FIRST AND THIRD TRANSLATIONS ARE UNPUBLISHED, while the second was only put in print in 2017.

Giacomelli's language oscillates between "elaborate lyricism and...indecent and ingenious triviality" (Sonnino, *Capitolo*, tr.), mirroring Aristophanes' comedic style. THE TRANSLATOR BORROWS FROM BOCCACCIO AND EMPLOYS ROMAN DIALECT. He also provides a facing commentary on vocabulary, historical context, textual variants, scholia and earlier translations.

In nice condition, armorial bookplate of the Chabannes family (Agy). My thanks to Prof. Maurizio Sonnino for his invaluable assistance.

Sonnino, "L'Aristofane 'scomparso' di Michel'Angelo Giacomelli" in *SemRom* n.s. 1 (2012) 95-128; Sonnino, *Un capitolo ignoto di storia degli studi classici nella Roma del Settecento* 20 & 127-48.

Ad I: In *Assemblywomen*, A GROUP OF ATHENIAN WOMEN DON THEIR HUSBANDS' CLOTHES and trick the all-male assembly into voting in favor of an all-female government, which legislates common ownership of goods and universal sexual freedom.

Ad II: In *Lysistrata*, Greek women organize a sex strike to end the Peloponnesian War.

See Sonnino's *Lisistrata. Testo originale. Traduzione annotata di M.A. Giacomelli. Commento* (2017).

Ad III: The only fair copy of Giacomelli's Italian translation of *Women at the Thesmophoria*, which mocks poetic vanity and structural misogyny, both here personified by the tragedian Euripides.

MINUET, QUADRILLE, BOURRÉE, PÉRIGOURDINE, MATELOTTE, COTILLION, RIGAUDON...

33. *Dance Music Collection*. [Paris] c. 1786-88. Oblong 8vo (125 x 200 mm.). [ii = front pastedown], [x], 222, [4], [2 = rear pastedown]p. In a single cursive hand, music in black ink on five-line black ink staves, six staves per page.

Contemporary vellum over stiff paper boards (soiled, stained, bumped), blue edges, two pigskin ties (one partial). *Illustration outside rear cover*. \$8500.00

A Parisian lady's music anthology of almost five hundred pieces for social dances. TWELVE HAVE THEIR CHOREOGRAPHY DESCRIBED, and most show marks and notes for the musician. The songs are inspired by, i.a., women, war, entertainment and the Americas (*La Jamaïque, Les fêtes américaines*). ALMOST ONE THIRD APPEAR TO BE UNPUBLISHED. The remainder figure in contemporary commercial *contredanse* collections.

The owner of this manuscript filled a dozen pages with a partial table of contents and miscellaneous notes (card game scores, skincare recipes, the names and addresses of Parisian doctors...). In good condition (some ink bleed-through, minor stain on two pages, top margin shaved close affecting some song titles, last two leaves frayed with slight text loss).

See Guilcher's *La Contredanse* 12-3, 62-5 & 86-92.

FOR BANQUETS & GARDEN PARTIES

34. **Gragnani, Filippo.** *Tre Divertimenti variati per Chitarra sola*. [Front cover imprint:] Florence, G. Chiari c. 1790-1800. Oblong 4to (215 x 290 mm.). [1 blank], [10], [1 blank]p. In a single hand, music in black on five-line brown ink staves, ten staves per page.

ORIGINAL ETCHED PAPER WRAPPERS printed in brown (G. Poggiali; lightly foxed, small pale stains), front cover decorated with horn, violin and cello players, singers, a conductor and swans, dolphins and musical instruments, manuscript title in the central cartouche, sewn through the spine with thread and two green silk ribbons. *Illustration outside rear cover*. \$3400.00

These three light-hearted pieces for solo guitar may be among Gragnani's (1768-1820) earliest compositions. Each *Divertimento* has three movements. The central themes have up to six melodic variations, displaying the instrument's versatility. I have not been able to verify if the pieces offered here correspond to his *Tre divertimenti var. per chitarra* (Ricordi 1808). In good condition (pale water stains to the blank inner corners).

See *Dizionario degli editori musicali italiani 1750-1930* 122 (Chiari).

35. **Pucci, Antonio.** *La regina dorliens* [sic] *et soy seguacj chi vene a roma Dal santo papa.* [With:] *Di Luchrecia Bela & di astolfo palladino di francia.* [Northern Italy] c. 1475. 4to (215 x 157 mm.). [9] and [11], [2 blank] leaves. In a single Gothico-Antiqua hand (*hybrida currens*) in brown ink, 24 lines per page, writing frame 150 x 86 mm., ruled in plummet, large contemporary interlacing initial *A* in red and green inks pasted onto the first recto, guide letter for the second text opening.

19th-century Middle Hill thick gray wrappers (some spots), Phillipps' printed inventory spine label 1824[1], vellum sewing guards in each quire's center bifolium. *Illustration facing.* \$42,000.00

Ad I-II: Important witnesses to the continuing popularity of medieval romance verse epic in the Renaissance, THESE UNSTUDIED REDACTIONS OF TWO 14TH-CENTURY *CANTARI* PRESERVE SIGNIFICANT TEXTUAL VARIANTS. Manuscripts of Italian *cantari* “have more in common with prompt books than finished works”, their texts “open to change, modification, and contamination from one *cantastorie* to another and even from one performance to another” (Everson).

Ad I: UNRECORDED VERSION: “one of the most interesting of all medieval *cantari*” (Motta & Robins, tr.). Composed between c. 1349-69, *The Queen of the Orient* has a plot driven by race, gender, magic, religion, war, deceit, betrayal and SIX THOUSAND ARMED TURKS DRESSED AS WOMEN.

THIS COPY HAS FIFTEEN PREVIOUSLY UNKNOWN STANZAS. Seven expand the description of the queen's retinue upon her entry into Rome, while the new eight-stanza ending has the queen triumphantly returning to her realm in the East after defeating the Roman emperor, instead of his repenting and the two rulers' children marrying.

Ad II: *The Room of Malagigi* also concerns an Eastern princess, Lucrezia. The wizard Malagigi uses NECROMANCY AND DEMONS FROM DANTE'S *INFERNO* to decorate her palace with figures of ancient, biblical, mythological and medieval heroes. When Lucrezia falls in love with the statue of the English prince Astolfo, Malagigi secures her promise to convert to Christianity, then travels to England to fetch Astolfo. Astolfo falsely offers Lucrezia marriage, deflowers her and returns to England with Malagigi. THIS NARRATIVE ALSO DIFFERS FROM THE CANONICAL VERSION, in which Malagigi uses his powers to transform *himself* into Astolfo to seduce then abandon the princess. Our manuscript and a single 15th-century edition (ISTC im00100185, one copy) are the sole witnesses to this version.

In good condition (lower outer corners soiled, narrow stain in five blank margins, three blank corners defective, short blank marginal tear), verses penned by the scribe on the final blanks mention friendship and one *messer Piero*. From the collections of bibliographer Paolo Antonio Tosi (fl. 1819-65; sold in *marchese Terzi's Catalogue* (1861) 901), Guglielmo Libri (1803-69; *Catalogue* (1862) 495) and Sir Thomas Phillipps (1792-1872; *Catalogus librorum manuscriptorum* 16407 and 18241, listed twice in error). Pucci, *Cantari della Reina d'Oriente* edd. Motta & Robins lxviii; Everson, *The Italian Romance Epic in the Age of Humanism* 3 & 114-20; Melzi & Tosi, *Bibliografia dei romanzi di cavalleria* 195 (this copy); Schoenberg Database of Manuscripts (online) SDBM_10016.

Et in chora bella et di alto Lffo
palla di no ti fa n zin



Ltissimo hignore
eterno Lume -
O discordia domando
pace e Caritate -
Summa iusticia e p futo
fiume -
Principio de la no
Saluare -
O summa beata del
gran volume -

Dalquale sono tutte cose create -
Doname gratia che io possa disporre -
De via legenda con belle rime ponere

Nel grande volume se leze de via dona -
Hara in ouente alipo de carlo magno
Che de belega fo summa colona -
Purchi may fosse nel poplo x'ano -
E de belegi pas ornata passua infra
A uita polixena de priamo altana -
Fontana costoy fo de ogni belega -
Filiola del re de gran gentileza -



For playing, singing, dancing and bookbinding.
Nos. 10, 29, 33 & 34 (top to bottom).