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NEW YORK ABAA INTERNATIONAL ANTIQUARIAN BOOK FAIR LIST:
BOOTH No. C12.

FINE POCKET EDITION OF GREEK TRAGEDIES WITH LATIN TRANSLATIONS

1. **AESCHYLUS; SOPHOCLES; EURIPIDES.** [*Greek & Latin*] *Tragoediae selectae Aeschyli, Sophoclis, Euripidis. Cum duplici interpretatione Latina.* [Geneva]: Excudebat Henr. Stephanus: illustris viri Huldrici Fuggeri typographus, 1567. 16mo, 2 parts in 1 volume. [4], 379 (i.e. 279) pp., 2 blanks, 955 pp. Latin; Greek and Latin on facing pages in second part; woodcut device (Schreiber no. 9) on title; early owner's and gift inscriptions on title-page and long note in early hand on front flyleaf; light damp marks on first and last few leaves (including flyleaf) and occasionally in the volume; Early 17th century calf with gilt spine and title lettered direct.

\$675

"A pocket edition, for the 'common reader,' of eight Greek tragedies: one by Aeschylus (*Prometheus*), three by Sophocles (*Ajax*, *Electra*, *Antigone*), and four by Euripides (*Hecuba*, *Iphigenia in Aulis*, *Medea*, *Alceste*). The Greek text of each play (except *Prometheus*) is accompanied by two Latin versions, one in verse, the other in prose; for *Prometheus* only the prose version (by M. Garbitius) is given. The translations are by Erasmus, Melanchthon, G. Buchanan, Joachim Camerarius and G. Ratallerus."

"The four plays of Euripides represent the only tragedies of Euripides printed by Henri Estienne, who never published an edition of that author—a lacuna which his son Paul was to fill in 1602" (Schreiber).

§ Renouard, 130, no. 5; Brunet, V, 913-14; IA 100.919; Schreiber, *Estienne*, no. 169; Moeckli 68.

INFLUENTIAL RENAISSANCE EXILE DIALOGUE & RARE ALDINE

2. **ALCYONIUS, Petrus.** *Medices legatus de exsilio.* Venice: Aldus and Asulanus, (1522). 8vo, 70 leaves (including blanks). Woodcut Aldine device on title and last leaf. Italic type; bottom blank margin of title clipped and repaired at an early date and tiny damp mark on title-page top margin. 19th and 20th century owner's names on front fly-leaf and paste-down (Duke of Sussex-Cornelius Paine-George H. Powell-Hugh Tempest Sheringham-Phillips Burns copy); description from Renouard on front fly-leaf in early 19th century hand with small bookseller's note attached. Very nice wide margined copy. Contemporary limp vellum.

\$4850

FIRST EDITION of this rare and important work of Renaissance exile literature which was a theme that "culminated in the sixteenth century, in the influential, pro-Medician, Ciceronian exile dialogue of Petrus Alcyonius (1487-1527?), the *Medices legatus de exsilio* (Venice; 1522)." - George H. Tucker, *Homo Viator and the Liberty of Exile*, p. 37. In *Signs of the Early Modern: 15th and 16th centuries*. David Lee Rubin ed. (Rookwood Press, 1996.). "Volume fort rare; j'en conserve un exemplaire encore broché" (Renouard).

Pietro Alcionio was probably born in Venice however his family name is unknown since Alcyonius is an honorific humanist title. He appears to have worked as a corrector for the Aldine Press when he was young. He studied with Marcus Musurus and applied unsuccessfully for the chair of Greek at Padua upon Musurus' death in 1517. After the election of Clement VII to the papacy he was called to a chair of Greek at Rome. Alcionio was wounded during the Sack of Rome in May 1527 and died later the same year, possibly as a result of his injury. (*Contemporaries of Erasmus*, I, p. 26-27).

A handsome copy of this beautifully printed printed Aldine.

§ Adams A-633; BM/STC *Italian*, p. 16; IA 103.093; Renouard, *Aldus* I, 165, 8; Ahmanson-Murphy 187.

INCLUDING NEW WORLD BOTANICALS

3. **AMATUS LUSITANUS.** *Amati Lusitani ... In Dioscoridis Anazarbei De medica materia libris quinque enarrationes eruditissimae. Quibus etiam tum Simplicium medicamentorum nomenclaturae Graecae, Latinae, Italicae, Hispanicae, Germanicae, & Gallicae proponuntur: tum errores aliorum omnium, qui ad hanc usque diem de hac materia scripserunt, improbantur. Cum rerum de vocum memorabilium indice locupletissimo.* Venice: Ex officina Iordani Zilleti, 1557. 4to, [12], 514, [30] pp. (last 2 leaves bound out of order; complete). Woodcut printer's device on title-page; woodcut initials; early collection and modern collector's stamps on title-page; pp. 7- 44 bottom blank margins with worm hole (not affecting text); light damp marks on last few leaves. Modern boards.

\$1650

FIRST EDITION SECOND ISSUE with canceled title-page with the original sheets of the 1553 edition of this important commentary on Dioscorides. He gives the names of flora and fauna in Greek, Latin, Italian, and Arabic, and sometimes in French and German.

João Rodrigues de Castelo Branco, better known as Amato Lusitano and Amatus Lusitanus (1511–1568), was a notable Portuguese Jewish physician of the 16th century. Like Herophilus, Galen, Ibn al-Nafis, Michael Servetus, Realdo Colombo and William Harvey, he is credited as making a discovery in the circulation of the blood. He is said to have discovered the function of the valves in the circulation of the blood.

He had the reputation as being one of the most skillful physicians of his time and during his short sojourn at Venice, where he came in contact with the physician and philosopher Jacob Mantino, he attended the niece of Pope Julius III and other distinguished personages.

In 1546 Amato was in Ferrara, at whose University he taught anatomy as an assistant to the physician Giambattista Canano and delivered lectures on medicinal plants and composed the present work.

The present work includes a number of early references to New World medicinal plants: "Enarratio xviii, on balsam, describes 'opobalsam ... e Peru noviter inventa regione'; 'Enarratio cxix' treats 'Secunda species Ebeni. Lignum Guaiacum ... Holtz auss Indien', citing sources in newly found lands. e.g. San Juan (i.e. Puerto Rico)" (Aldin-Landis, *European Americana*; locating only NLM copy of 1553 issue and none of ours).

§ IA 104.560; Adams A 916; Pritzel 124; Aldin-Landis, *European Americana* 557/4 (& 553/3); cf. DSB VIII, 554 (1st ed.).

4. **ANGUILLARA, Giovanni Andrea.** *Edippo Tragedia*. Padua: Lorenzo Pasquato, 1565. 4°, [4], 64 leaves (the last is a blank). With the printer's device on the title-page. Some occasional light marginal damp stains, otherwise a fine, wide margined copy printed on a fine quality, thick paper. Contemporary limp vellum.

\$1250

FIRST EDITION of this important renaissance play. A small 8vo edition that appeared in Venice in the same year once been thought to precede it (based on the prefaced dated 1565, Venice) but contemporary sources as well as the fact the work was first performed in Padua argues this not to be the case. Also the fact that the present Padua edition was issued in such a sumptuous and elegant manner in a large quarto format on a fine thick paper strongly suggests that it precedes the small commercial octavo format of the Venice edition.

"In 1556, Giovanni Andrea dell' Anguillara's *Edippo* was produced and printed at Padua. This Italian version is no translation and hardly an adaptation; it is a new tragedy based on both Seneca and Sophocles' plays, but more than twice as long as the ancient models and greatly elaborated. Anguillara added numerous characters to the Sophoclean cast: Teiresias' daughter Manto (borrowed from Seneca), Oedipus' two sons (Eteocles and Polynices), Oedipus' two daughters (Antigone and Ismene) who are mutes in the Greek version, a son of Creon, a courtier, and a princess of Andros (the princess who married Polynices)" (Herrick, *Tragedy*, p. 44)

Giovanni Andrea dell'Anguillara, a native of Sutri, was raised and educated at Rome. He studied law, but pursued a literary career. After the flop of the performance of his first comedy, *L'Anfitrione*, he entered the service of Cardinal Alessandro Farnese. Later in Venice he started his translation of Ovid's *Metamorphoses*. He published the first three books, dedicated to Henry II, during his stay in Paris (1554), where he found the protection of Catherine de Medici. After his return to Italy he unsuccessfully tried to find a place at the Medici court in Florence. While in Venice started a translation of Vergil's *Aeneid* of which only the first two books were finished. He spent the latter part of his life in Rome under the patronage of Cristoforo Madruzzo, Cardinal of Trent. (cf. G. Lorini, *Per la biografia di Giovanni Antonio dell'Anguillara*, in: "Giornale storico della letteratura Italiana", CVI, 1935, pp. 81-93).

§ Allacci 277; Adams, A-1156; Clubb (Folger Library) 74; Gamba, 1198; Bregoli Russo (Univ. Chicago), 53; Parenti, *Prime Edizione Italiane* 32; Soleinne 4287; Edit 16 A-1892.

"THE FIRST WORKABLE PROCESS FOR CANNING FOODS" (G-M)

5. **APPERT, Nicolas.** *L'art de conserver, pendant plusieurs années, toutes les substances animales et végétales*. Paris: Patris, 1810. 8vo, XXXII, 116 pp. With large folding engraved plate. With a certificate of authentication (against counterfeiting) ms. signed by the author on verso of half-title. Some light foxing. Contemporary half-calf and decorated boards' BOUND BEFORE; **ALBERT, B.** *Le cuisinier parisien, ou, Manuel complet d'économie domestique contenant la cuisine, la charcuterie, la grosse pâtisserie, et la pâtisserie fine, l'office dans toutes ses branches, la cuisine des malades, les remèdes urgents que'on doit administrer en attendant le médecin dans les cas d'empoisonnement par les champignons, le vert-de-gris, les moules, etc., contre l'asphyxie, les brûlures, les indigestions, etc., les propriétés diététiques des substances alimentaires. Le cuisinier parisien*. Paris, Tenré, 1833. VIII, 454 pp. With engraved frontispiece and 3 plates. Moderate foxing.

\$1450

"ÉDITION ORIGINALE EXTRÊMEMENT RARE" (Oberlé, *Les Fastes de Bacchus et de Comus*, no. 184). "The first workable process for canning foods" (Garrison-Morton).

"Appert developed the first workable process for canning foods, laying the foundation of the food-processing industry. Appert's method, which he began working on in 1795, involved heating food and sealing it hermetically in specially made glass jars. By providing the first reliable way to preserve many types of prepared foods for extended periods of time, Appert had also developed a new way of furnishing portable, nourishing and unspoiled food to armies in the field. The method was deemed to be of strategic importance for Napoleon's military campaigns, and Appert was not allowed to publish it until 1810. Pasteur later admitted that his own process of pasteurization was chiefly a refinement and scientific explanation of Appert's methods" (Norman).

"This 'theory,' foreshadowing Pasteur's discoveries, most notably pasteurization itself, is expressed in the cautiously imprecise language of the period" (Toussaint-Samat, *History of Food*, p. 740)

II. Fifth edition of this scarce and comprehensive work cook book by the former chef to Cardinal Fesch, Napoleon's uncle. The work covers all aspects of cooking of post revolutionary France and is illustrated with a delightful engraved frontispiece depicting the interior of a well ordered and supplied kitchen showing the author at work. The other three plates depict various cooking utensils.

§ I. Vicaire no. 34; Bitting p. 13; Norman no. 59; Bulloch, *Hist. of Bacteriology* 44; Garrison-Morton no. 2467.1.

II. Vicaire no. 9; Bitting p. 5.

ASTROLOGICAL-ASTRONOMY TABLES

6. **ARGOLI, Andrea.** *Tabulae Primi Mobilis Andreae Argoli Equitis [With] Tabulae Ascensionum obliquarum Ad Latitud. gr. 31. usque ad 60.* Padua: Typis ac impensis Pauli Frambotti, 1644. 4to, 2 volumes. [12], 757, [1]; 995, [1] pp., including engraved title and portrait of the author by Gio. Georgi. Some light foxing and minor toning; light damp staining along lower margins of first volume; signatures of Paolo Antonio Parenzi dated Rome 1710, partly scored or oxidized, including an old collection stamp, with resulting holes in half title (affecting only a few letters). contemporary limp vellum with spine titles in ink.

\$950

Greatly enlarged second edition of this astronomical-astrological tables, expanded to separate two volumes and a portrait of the author with a new dedicatory preface to Alexander, Ambrosius, Petro and Andrea Tascho is by the printer Paolo Frambotti dated 1644. This edition was reprinted in 1667.

Andrea Argoli (1570 - 1657) was an Italian mathematician, astronomer and physician who had studied those subjects at the University of Naples. Argoli "was a student with Magini, and taught Wallenstein and his astrologer Giambattista Zenno at the University of Padua. Perhaps his earliest extant or recorded printed work was *Tables of the Primum Mobile* with the particular purpose of more easily determined astrological directions." (Thorndike VII, p. 122). The second volume consists of *Tabulae positionum* of the oblique ascensions calculated for latitudes from 31 degrees to 60 degrees.

Argoli in 1621 moved to Rome where his patron was Cardinal Lelio Biscia. In 1622 he obtained the chair of mathematics at the University of Rome, however because of his passion for astrology he was forced to move to Venice and in 1632 obtained the chair of mathematics at University of Padua. He won great renown among his contemporaries for his scholarship and authored a number of scientific works including other tables based upon the hypotheses of Tycho Brahe, Ephemerides for the years, 1631-1700, a dissertation on the comet of 1652-1653, and a *Pandosion sphaericum*. The Venetian Senate was so satisfied with his teaching that they honored him with the "Arms of San Marco" ("Stemma di San Marco"). § Riccardi, I,1/ col. 49, 2; Houzeau-Lancaster 12749; Thorndike VII, pp. 122-4; cf. Crawford Library p. 22 (1610 ed.).

7. **ARIOSTO, Ludovico.** *La Cassaria*. Comedia di M. Lodovico Ariosto, da lui medesimo riformata, et ridotta in versi. Con gratia et privilegio. Venice: Gabriel Giolito de Ferrari, 1546. 8vo. 56 leaves. Woodcut printer's device on title-page, woodcut initials; faint red collector's stamp "G.D.A." on title-page; a few early marginal notes erased; a very good copy. Old flexible boards with later end-papers.

\$1250

FIRST EDITION of the appearance of this influential play in verse. It was, in fact, a profound revision and enlargement of the original text regarding which, the author states in the prologue, to be superior to the previous prose version. The drafting was completed in 1530 and the play was performed for the first time in Ferrara in February 1531.

"Written and staged in prose ... the comedy was translated by the author into dactylic verse at the end of 1528 and in that version it was presented on February 19th 1531. Girolamo da Sestola wrote about this production that "this *Cassaria* is not the way it was: it is longer and almost completely done over, so now it lasts 4 hours"." (Andrea Vitali's *La Cassaria* by Ariosto; revised translation by Michael S. Howard).

§ Clubb (Folger) 94, Casanatense (Cairo-Quilici) 789; Agnelli-Ravegnani, II p. 89; Bongi I, 117; BM/STC *Italian* 38; Edit 16 A-2605; this edition not in Allacci or Regoli Russo (Univ. Chicago).

8. [ARNAULD D' ANDILLY, Robert ?]. *Der Curieuse Pffropff- und Oculir-Meister: So da anweiset, wie eine vollkommene Baum-Schule und Pflantz-Garten anzulegen, und zu unterhalten sey, ingleichen, wie man gesüete wilde Stämme propffen und oculiren, auch wie man die Bäume wohl pflanzen, folgendts beschneiden, und alsdann schöne Früchte erlangen soll: Deme noch beygefüget Der Wohl untersuchte Kraut- und Blumen-Gärtner. Anfangs beschrieben in Frantzösischer, anjetzo aber in unser Deutschen Mutter-Sprache übersetzt.* Hannover & Wolfenbüttel: Verlegts Gottfried Freytag, 1702. 12mo, 2 parts in 1 volume. [24], 216, 158, [8] pp. With engraved frontispiece and separate indexes for each part; title printed in red and black; few tiny wormholes in 2 blank end-papers and a few tiny holes in blank margin of last printed leaf; frontispiece outer margin border trimmed to plate (without loss). Modern blind tooled calf in a contemporary style.

\$1250

Rare German translation of this handbook on horticulture in two parts; each with its own index. The first work deals with arboriculture and in particular with the cultivation of fruit and nut groves. This appears to be a translation of *Manière de cultiver les arbres fruitiers* by Robert Arnauld d'Andilly (1588-1674), but it is catalogued by the VD-17 and the KVK under its title. An English translation that appeared in 1660 is attributed to John Evelyn (1620-1706) with the title: "*The manner of ordering fruit-trees.*"

The second work ("*Des curieuses Pffropff-und Oculir-Meisters, So darstellt einen Kraut-und Blumen-Garten; Ingleichen von Spalieren.*") deals with vegetable, herbal and flower gardening with much information on grafting and building trellises for grapes and other fruit.

The frontispiece depicts a master gardener performing a tree grafting.

This appears to be the third appearance of this translation, preceded by editions of 1690 and 1695; all of which are rare. The OCLC locates only electronic and microfilm copies in Europe.

§ VD 18 12221724; Bircher B 15123; Wimmer 138; not in Blake or Wellcome.

NICOLAUS APEL'S COPY WITH HIS ANNOTATIONS THROUGHOUT

9. ATHANASIUS ALEXANDRINUS. *Opera: Commentari in Epistolas Pauli, Contra gentiles liber unus: De incarnatione Verbi, eiusque ad nos per corpus aduentum: Disputatio contra Arrium: In uim Psalmorum opusculum: Exhortatio ad Monachos: De passione imaginis domini nostri libellus: Epistolæ nonnullæ Romanorum pontificum ad Athanasium, et Athanasii ad eosdem. Que omnia olimnia latine facta Christophoro Porsena, Ambrosio Monacho, Angelo Politiano interpretibus, una doctissima Erasmi Roterodami ad pium lectorem paraclesi.* Paris: Jean Petit, (1518, "Pridie cal. Octobris"; 1519, "Pridie idus Aprilis"). Folio, 2 volumes in 1. [3] (of 6: see below), 255, leaves; 1 blank, [65] leaves. With 4 part woodcut title border and printer's device (Renourd no. 889); criblé initials; title printed in red and black; the Petit's 3 year royal privilege appears in French on the verso of the title-page; dated colophons at end of each part. Contemporary owner's inscription "Doctor Nicolaus Appell" (see below) in top and bottom blank margins with extensive handsome annotations in his hand; additional annotations by another contemporary hand to a lesser extent; contemporary inscription "Societatis Jesu Ingolstadij"; tiny duplicate stamp of the library of Landshut on title; modern collector's blind stamp in the bottom margin of leaf A1; Erasmus' name crossed out from title and his 3 leaves of introduction removed from volume; tiny round wormholes along outer blank margins at beginning and at the end of volume; some light marginal fraying to first few leaves; wide margined copy (deckle occasionally visible). Contemporary half blind stamped pigskin over wooden boards with two brass clasps intact (some worming and wear to corners; small piece torn from head of spine), manuscript title on fore-edges.

\$15,000

FIRST EDITION of the collected works in Latin of Athanasius of Alexandria (295-373), Church Father and the chief defender of Trinitarianism against Arianism in the 4th century. "Christian denominations worldwide revere Athanasius as a saint, teacher, and father. They cite his defense of the Christology described in the first chapter of the Gospel of St. John[1:1-4] and his significant theological works (C.S. Lewis calls *On the Incarnation of the Word of God* a "masterpiece") as evidence of his righteousness." (*Cath. Enc.*). The editor was Nicolaus Beraldis who also includes the commentary on the Pauline letters by Theophylactus de Achrida under Athanasius' name. The translator was Christophorus Persona (1416-1485) with commentary by Angelo Ambrogini Poliziano (1454-1494).

The present volume is of particular importance for having been the extensively annotated hand copy of the contemporary Catholic theologian Nicolaus Appell (Apel: 1482-1545) which includes copious notes on the inner paste-down and throughout much of the text. Apel (also spelled Nikolaus Apell) had studied at the University of Ingolstadt with Reuchlin in 1520-21, was promoted there by Johannes Eck to a teaching position in 1522 and would serve as his colleague in the Faculty of Theology there until 1532. He took part in the Colloquy (or Conference) of Worms (1540-1541) that was held in that city with the objective of settling differences between Protestant Reformers and the Catholics in Germany.

While Apel had all the advantages of a German humanist education he remained faithful to the church and mirrored the positions of his mentor, colleague and friend, Johannes Eck (1486-1543), who was the leading champion of the Catholic cause and who conducted a lifelong, vigorous and often vituperative campaign against Luther. In the present volume one can also clearly see he also held the same bitter animosity towards Erasmus (1469-1536) that Eck frequently expressed in his writings and correspondence with other German humanists (see *Contemporaries of Erasmus*, I, pp. 416-19). Apel has not only crossed out Erasmus' name from the title-page he also neatly clipped out Erasmus' short essay to the reader ("*Ad pium lectorem paraclesi*") that appeared on three of the preliminary leaves. He was, however, careful to save the last three lines of Nicolaus Beraldis' prefatory letter that preceded it and pasted it to the bottom of the text on the facing page.

There are several dissertations to which Apel's name has been attached during his tenure as a professor in Ingolstadt (see Stalla, *Ingolstadt*, no. 40). There is also Apel's doctoral dissertation (Andreas Lutz; Ingolstadt, 1524) and in another collection of Ingolstadt disputations printed in Augsburg by Rammingner also in 1524 and another collection printed in 1543 at Ingolstadt.

Our annotator shouldn't be confused with another another Catholic theologian of the same name who lived in roughly the same period. That Nikolaus Apel was born in Königshofen around 1475 and died in Leipzig in 1537. His fame stems from a collected music volume that he had compiled and to which his name has since become attached.

A very handsome volume completely unsophisticated, wide margined copy, in its original blind tooled half pigskin and wooden boards binding with both clasps intact. Its main attraction are the extensive annotations that were done either when Apel was a student or professor at the University of Ingolstadt and which cover about 3/4 of the text.

§ Hoffmann I, p. 388; Pennink, *Cat. Edam* (1984), no. 10; Moreau 1982; vander Haeghen, *Bibliotheca Erasiana*, II, p. 11; Graesse, I, 243.

BEST EDITION OF THIS IMPORTANT COLLECTION OF 9 ALCHEMICAL TRACTS

10. **AUBIGNE DE LA FOSSE, Nathan; AUGURELLI, Giovanni Aurelio; HERMES TRISMEGISTUS; SENDIVOGIUS, M. (and others).** *Bibliotheca chemica contracta in gratiam & commodum artis chemice studiosorum.* Geneva: Sumpt. I. Ant. & Samuelis de Tournes, 1673. 8vo, 4 parts in 1 volume. [14], 78 pp.; [12], 83 pp.; 11, [3], 175 pp.; 9, 179 pp. General title printed in red and black. Woodcut devices of Jean Antoine and Samuel de Tournes (2 variations) on title-pages. Collector's stamp on paste-down; extensive contemporary notes on blank end-papers dealing with text; some light foxing on few leaves; overall a fine and complete copy. Contemporary vellum with 2 intact clasps.

\$3850

"The final and best edition of this important collection of nine alchemical tracts, edited by the Geneva chemist Alvineus (i.e., Aubigné de la Fosse, 1601-1669?). Rarely found complete, it contains 1) Hermes: *Tabula Smaragdina*; 2 & 3) Augurellus: *Chyropoeia* and *Vellus Aureum*; 4 & 5) Alvineus: *Carmen Aureum* and *Aenigma*; 6 & 7) Sendivogius: *Novum Lumen Chemicum* and *De Sulphure*; and 8 & 9) Espagnet: *Enchiridion Physicae Restitutae* and *Arcanum Hermeticae Philosophiae Opus*. Following the preface of Sendivogius's *Novum Lumen* is a one-page *Testamentum* Arnaldi de Villanova in verse. The tracts by Espagnet and Sendivogius have formal title-pages, dated 1673, as these were sold separately. The first edition (Geneva: J. A. & S. de Tournes, 1653) contained only seven tracts. Two issues of the second edition appeared: one with imprint Genevae (as here), the other with Coloniae Allobrogum (see Ferguson). 'Ouvrage fort rare' (Callet). **Newton owned a copy of this work. Complete copies are very rare. The copies described by Duveen, Ferguson and Neu are imperfect.**" (Neville).

A very nice copy of this rare and important volume that is complete with all its parts: As noted the volume contains several tracts that were intended to be sold separately including the alchemical manual by Michael Sendivogius (1556-1636 or 46); he was a friend of the Scottish alchemist Alexander Seton who had been imprisoned and tortured at Dresden. Sendivogius rescued him and brought him to Cracow. "Sendivogius married his widow. Seton is reputed to have carried out several transmutations, and to have given some of the philosopher's stone to Sendivogius, who used it until the stock was exhausted. In 1604 the Emperor Rudolph II at Prague, under the guidance of Sendivogius, carried out a transmutation with some of Seton's powder" (Partington).

§ Bolton, 947; Ferchl 16; Wellcome, II, 25; Caillet 147; Neville I, p. 26; Partington II, 427 (Sendivogius); Thorndike, VII, p. 155; Ferguson I, 18, Neu 154, Duveen 10, Waller 11044 (fragment only).

THE ALCHEMY OF BACON, DEE & LULL

11. **BACON, Roger; DEE, John.** *Rogierius Bacon von den Geheimen Wirkungen der Kunst und Natur und Richtigkeit der Magie mit Johannis Dee und eines Ungenannten Anmerkungen aus dem lateinischen übersezt und mit einer Nachricht von dem Leben und Schriften des Verfassers vermehret. Nebst Raymundus Lullus Clavicula.* Hof: bey Johann Gottlieb Vierling, 1776. 8vo, 112 pp. Later half cloth.

\$1850

FIRST EDITION of this very curious work on three figures that had a great effect on the study of alchemy, mysticism and philosophy of science: Roger Bacon (1214?-1294), John Dee (1527-1608) and Ramon Llull (1232-1316). The first two topics appear to fascinate the public more than the last. The work also includes a discussion of an unknown member of the Rosicrucian Brotherhood and his relationship with Dee. The work starts with a biography of Bacon with a catalogue of his works followed by a bibliography of the published editions. The Rosecrucians and their writings, starting from 1597, are described at length (pp. 15-33).

This is followed by the major of this volume which is a German translation of Bacon's "*Epistolae Fratris Rogerii Baconis, de secretis operibus artis et naturae, et de nullitate magiae.*" This treatise dismisses magical practices like necromancy, and contains most of the alchemical work attributed to Bacon, chiefly a formula for the philosopher's stone, and perhaps one for gunpowder. It also contains a number of passages about hypothetical flying machines and submarines, attributing their first use to Alexander the Great (pp. 33-77). A response to Bacon's "*Epistolae*" by a Wilhelm from Paris appears on pages 78 to 94. The one direct mention of John Dee seems to be in regard to a table on the 17 kinds of gold: "Siebenzehen Arten Goldes. Tabelle des Joh. Dee der Siebenzehen Arten der Vermischung [+formula with zodiac symbols]".

The final work starts on page 95 with separately title-page: "*Clavis Raymundi Lullii, Ohne welchen seine andern Schriften nicht zu verstehen. Aus dem Latinischen ins Deutsche übersezt. Den Filiis Hermeticae Doctrinae zu gut an Tag gegeben von einem Liebhaber der Spagirischen Kunst.*" It is a German translation of a major alchemical text attributed to Lull titled, *Filiis Hermeticae Doctrinae*. A contemporary owner has listed six other related texts attributed to Lull on the half-title.

The work is scarce with the OCLC apparently locating only the copy at Middlebury College. It is not in the usual alchemy and chemistry literature.

§ Ackermann I, 324 "Sehr selten"; Caillet I, 628; not in Graesse *BM&P* or Rosenthal *BM&P*; Ferchl 18-19 (not mentioned).

IMPORTANT CHEMISTRY TEXT FOR DEVELOPMENT OF THE PHLOGISTON THEORY

12. **BECHER, Johann Joachim.** *Chymischer Glücks-Hafen, oder große chymische Concordantz und Collection, von funffzehen hundert chymischen Processen: durch viel Mühe und Kosten aus den besten Manuscriptis und Laboratoriis in diese Ordnung, wie hier folgendes Register aussweiset, zusammen getragen.* Frankfurt: Johann Georg Schiele, 1682. 4to, [8], 810, [36] pp. (2 pages of errata at end). Title printed in red and black; woodcuts of chemistry equipment (pp. 407,472) early annotations and underlining; old collector's stamp on title-page; light toning of paper. Contemporary half pigskin and marbled boards.

\$2450

FIRST EDITION of the last major work on chemistry by the eminent German Chemist, Johann Joachim Becher (1635-1682): "Thomson says that Becher was 'the first person who can with propriety be said to have attempted to construct a theory of Chemistry'" (Partington).

"One of his most important books, it contains practical details on 1,500 chemical processes, including the preparation of numerous pure chemical compounds, as well as directions for making the philosopher's stone. This was a significant source book for his pupil Stahl, who republished it (Halle, 1726), adding his own preface. It played an important role in the development of Stahl's phlogiston theory, which was an elaboration of Becher's combustion hypothesis. The combustibility of coal gas is first mentioned in this book" (Neville).

§ VD 17 23:238915Z; Duveen 57; Ferguson I, 86 (note); Thorndike VII, 582; Wellcome II, 125; Neville, I, 103-04; D.S.B., I, 550; Ferchl, 30; Partington, II, 640-641; Neu, 345.

TWO RARE & IMPORTANT WORKS ON ALCHEMY

13. **[BELIN, Jean Albert]; LANGE, Johann.** *Die wunderlichen Begebenheiten deß unbekandten Philosophi in Such – und Findung deß Steins der Weisen. In vier Bücher eingetheilet. ... Aus dem Französichen ins Teutsche übersezt von Johannes Langen.* Frankfurt and Hamburg: verlegt durch Christian Guthen, drucks Johann Görlin, 1673. 8vo, 143 pp. Title printed in red and black. Woodcut ornament on title-page; contemporary owner's inscription on front paste-down "Johannes Simon Eble Anno 1681." with addition notes in light red ink. Very good copy. Contemporary vellum.

BOUND WITH

PHILALETHES, Eirenaeus; FERRARIUS, Frater; LANGE, Johann. *Chymisches Zwey-Blat, das ist Zwey vortreffliche chymische Tractätlein: Das erste, Eröffneter Eingang zu deß Königs verschlossenem Pallaste Anonymi Philaletae. Das ander, Von dem Stein der Weisen, wie man den recht bereiten soll, Fratris Ferrarii Monachi. Beyde zum ersten mahl ins Teutsch übersezt, von J. Langen.* Frankfurt and Hamburg:

verlegt durch Christian Guthen, drucks Johann Görlin, (1674). 2 parts in 1 vol. 94, [2], 72 pp. Title printed in red and black. Bottom of title-page cropped affecting the imprint date; few contemporary annotations; with ca. 50 blank leaves bound at the end. Very good copy.

\$5650

I. FIRST GERMAN EDITION of "*Les aventures du philosophe inconnu en la recherche de la pierre philosophale*", a very curious alchemical text attributed to Jean Albert Belin, which contains much information on the theory and practice of alchemy in the 17th century. The Abbé Belin "was notorious under Henri III, and IV for his lengthy and fruitless searches for the Philosopher's Stone which embittered him and caused him to write this interesting satire aimed at the alchemists. Belin was a Benedictine monk and Bishop of Belley." (Duveen p. 654, French ed.).

While the work now is generally acknowledged to be by Belin (ca. 1610-77) in the original French edition his dedicatory letter to the Royal Counselor Maulnourry he states that he was only the editor. The present translation by the German alchemist, Johann Lange, was catalogued by Ferguson (in the Young Collection) under its title with a note that the Belin attribution was not yet final; however in the catalogue to his own collection done some years later he accepts Belin as the author.

II. FIRST GERMAN EDITIONS of these two rare alchemical texts also translated by the same German alchemist, Johann Lange (active 1667-1696), who provides a four page introduction dated 15 June 1673.

The first work, *Eröffneter Eingang zu deß Königs verschlossenem Pallaste*, is by Eirenaeus Philalethes ("the peaceful lover of truth") who was a 17th-century alchemist and the author of many influential works. **His works were read by such luminaries as Isaac Newton, John Locke, and Gottfried Wilhelm Leibniz. Newton's extensive writings on alchemy are heavily indebted to Philalethes**, although Newton incorporated significant modifications as well. The real identity behind the *nom de plume* of Eirenaeus Philalethes was long shrouded in mystery. Recent research, however, has shown that the author was George Starkey (1628-1665), an expatriate American living in London.

The second work is by the brothers Eirenaeus and Johann Ferrari: *Von dem Stein der Weisen, wie man den recht bereiten soll*, deals with the proper way of preparing the philosopher's stone. The work has a separate title which emphasizes the fact that Lange's German translation shows that the work is a proper chemistry treatise which will please lovers of that art: "*Bruders Ferrarii Sehr Fürtrefflicher Chimischer Tractat Viel vermehret, auff's neue ins Teutsch übersetzt, und den Kunstliebenden zu gutre in den Truck gegeben von Johann Langen*"

A finely preserved volume of two very rare alchemical works.

§ I. VD 17 3:001019M; Brüning 2255; BM/STC B 682; Ferguson II, 556 (Young Coll.); Ferguson Coll. I, p. 80.

§ II. VD 17 23:641853M; Brüning 2284; Ferchl 294 (Lange); Ferguson II, 7 (Young Coll.); Ferguson Coll. II, p. 559; Rosenthal, B.M.&P., 911; Duveen 214 (only Ferrarius 2nd part).

EIGHT LANGUAGE PHRASE BOOK IN OBLONG FORMAT

14. **[BERLEMONT, Noël de].** *Dictionariolum et colloquia octo linguarum, latinae, gallicae, belgicae, teutonicae, hispanicae, italicae, anglicae, & portgallicae. ... Dictionaire et colloques en huit langues, latin, flamen, francois, alleman, espagnol, italien, anglois, & portugues: nouvellemet reveüs corrigez, & augmentez de quatre dialogues, tres-profitable & vtil, tant au faict de marschandise qu'aux voyages & aultres traffiques.* Antwerp: apud Henricum Aertsens, 1662. Oblong 8vo, 358 (i.e. 398), [2] pp. With added engraved title-page. Early owner's inscription on rear flyleaf dated "1706"; usual mild to moderate browning; very nice copy. Contemporary vellum over boards preserved in a near contemporary sheepskin covered slipcase with some modest blind tooled decoration and lined with marbled paper.

\$3850

Rare new and enlarged edition of this polyglot phrase book based on Noël de Berlaimont's *Vocabulare*, first published in Amsterdam (1530), which was only a bilingual work. Its great value for the business traveler was soon recognized and later editions would be expanded to an increasing number of languages that would result in the present example; which has been expanded to eight (Latin, Dutch, French, German, Spanish, Italian, English, Portuguese). This edition has a new prefatory letter addressed to the reader dated 1662 and at the end of the volume a royal privilege from Philip IV of Spain (Brussels, 21 Jan. 1662) and with the permission of the Antwerp censor on recto (9 May 1662).

Berlemont (or Berlaimont), a schoolmaster in Antwerp, compiled his original modest Flemish-French work for the use of merchants and school children. The usefulness of the work and the concepts behind it made it very popular and, as noted, resulted in numerous later expanded editions. The present copy is an example of the eight language version, printed in parallel columns and bound in oblong format, in Latin, French, Flemish, German, Spanish, Italian, English and Portuguese. The original eight language edition, which was the first to include Portuguese, was published at Delft in 1598. The work also includes translations of Berlemont's dialogues, the Latin translation of Cornelius Valerius, the Spanish translation of Francisco Villalobos, G. Meurier's *De la prononciation française*, and the four practice dialogues that were first added in the editions published by H. Heyndrickx with the assistance of Jacques Boon and his son Assverus at Antwerp in 1579 and 1583 (cf. Verdeyen's *Colloquia et dictionariolum septem linguarum*, Antwerp, 1926). The first part includes four dialogues to serve as colloquial templates such as: "at a dinner of ten persons"; "to buy and sell"; "to demand one's debts"; "to aske the way"; "commen talke beeing in the inne". The second part contains "many single woordes serving to daily communication set in order of the A.B.C." The oblong format of the work both help eased the use of the work as well as it handy to slip into the students or merchants cloak pocket. The work is illustrated with a charming engraved title depicting eight merchant-travelers.

A very handsomely preserved copy of a work which, because of its practical nature, would normally have had heavy use and possible exposure to the weather by traveling merchants. All early editions of this work are rare and the fact that the present work is well preserve is no doubt partly due to the fine traveling case an early owner had made for it. This owner possibly was the author of the inscription that appears on the end flyleaf: "Cette lievre [sic] appartient a De Labristrook 1706".

§ Peeters-Fontainas 347; cf. Vancil, pp. 56-57 (other editions).

SUPERB SILVER RELIEF GERMAN TREASURE BINDING c.1770

15. **BINDING, SILVER.** Silver in high relief over wooden boards in four parts with hinges. Both covers with a carefully crafted religious motif: front cover of the Annunciation; the back cover the birth of Jesus. Ornamental silver spine with an angel holding a banner with an engraved inscription ("F.IF 177[3?], Einssler [?] Ile"; possibly the silver smith.). Wide silver clasp with gilt edges and marbled paste-downs [ca. 1770]. 12mo (13.5 x 9 cm).

\$6500

A superb silver binding, executed probably in Southern Germany or Switzerland about 1770, depicting two biblical scenes done in a deep relief; decorative scroll work on the spine with a putti holding a shield with the initials and date ("F.IF 177(3?), Einssler (?) Ile") lightly engraved. The remarkable relief displayed in the scenes would seem to be excluded either of the techniques of chasing or Repoussé used in silver work. Instead they were possibly cast? The weight of the volume would seem to support this possibility. The Morgan Library has had a recent exhibition of silver treasure bindings.

Bound within are two scarce prayer books.

Geistliche Sonnen-Blumen. Prag & Würzburg, Lochner & Mayer, 1748. 12mo. [24], 330, [6] pp. Engraved frontispiece of St. John Nepomucene. Title printed in red and black.

BOUND WITH

Gott höchst-angenehme, und dem Menschen nützliche Andachts-Ubung Deß heiligen Creutz-Weegs. Zug (Switzerland), Johann Caspar Hiltensperger, 1751. 12mo. [36] pp. Titel woodcut and 14 woodcuts. Top margin trimmed close slightly affecting first line of text and/or woodcut on some leaves trimmed. The quaint woodcuts depict the Passion of Christ.

PHARMACEUTICALS WITH LETTER FROM A SLAVE PHYSICIAN IN CURACAO

16. **BLANKAART, Steven; RODOCHS, Johann Christian (translator).** *Von Würckungen derer Artzneyen in dem menschlichen Leibe, zeigende die wahre Ursach von deren unterschiedlichen Würckungen. Wie auch ein Entwurff von einer neuen Pharmacie, nach der heutigen Arth Artzneyen zu verschreiben. Aus dem Niederländischen ins Hochteutsche übersetzt von Johann Christian Rodochs.* Leipzig: Joh. Friedrich Gleditsch, 1690. 8vo., [16], 360, [8] pp. Title printed in red and black. Modern morocco backed speckled boards.

\$1250

FIRST GERMAN EDITION of this pharmaceutical work partly on the treatment of parasites and partly dealing with the latest in pharmaceutical treatments. The original Dutch text, *Verhandeling van de operatien ofte werkingen der Medicamenten...*, appeared the same year in Amsterdam. The text discusses the various uses of pharmaceuticals with the latter part is the latest pharmaceutical preparations, *Pharmacopoea, oder Apothecker-Gewolbe*, (305-360). At the end of the first part the author even makes mention of Philosophers Stone (Chapter XXI, p. 301-2) and on the technique of the Chinese and Japanese sticking with needles in those places which have pain (i.e. acupuncture: pp. 303-4)

Steven Blankaart (1650-1702) "Dutch pharmacist, physician, and anatomist, initially practiced pharmacy and later medicine in Amsterdam. He studied medicine and philosophy at Franeker where he graduated in 1674. He was a prolific writer and was the first to edit and publish a medical journal in Holland. Blankaart is also known for his use of the injection technique to study the details of blood vessel distribution. This technique was first suggested by Leonardo da Vinci and later used by such prominent anatomists as Graaf, Swammerdam, and Ruysch." (*Heirs of Hippocrates*)

Blankaart makes frequent use of botanicals from the New World such as: Brazilian peppers (p. 184); Resinae Guajaci, Harz von Franzosenholtz (guaiaicum: p. 322, 341; Balsam Peruviani (p. 355); tobacco smoking to cause nausea (p. 73), to aide sleep (pp. 131-146), use of snuff tobacco by nose and mouth (pp. 181-195). On discussing illnesses causing nausea in the section on seasickness (p. 51ff.) the author reprints a letter that he had received from his colleague Dr. Dionysius van der Sterre from Curacao dated 9 October 1688 (pp. 52-72) discusses his experiences in the West Indies aboard ship. Dr. Sterre (1640-1991) was a Dutch physician who published several works before he received an appointment to treat the slaves in Curacao and was a member of the Academic Caesarea Leopoldina (see Lindeboom, *Dut. Med. Biog.* col. 1880-81).

§ VD 17 23:243212V; Lesky 78; Hirsch, I, 565; Krivatsy, 1334; Ferchl 50; Lindeboom, *Dutch Medical Biography* 151-2.

17. **BUONARROTI, Michelangelo, the younger.** *Il natal d'Ercole. ... Favola rappresentata al Serenissimo Signor Don Alfonso d'Este Principe di Modana, e all'Eccellentissimo Signor Don Luigi suo fratello nella venuta loro a Firenze da Madama Serenissima di Toscana.* Nel palazzo dell'Eccellentiss. Sig. D. Antonio Medici. Florence: nella stamperia de' Giunti, 1605. 4to [8], 51 pp., [1] (last page blank); woodcut printer's device (Cosimo Giunta) on title-page and woodcut initials. Few traces of use; overall a very good copy. 19th century cloth backed marbled covered boards.

\$1450

FIRST EDITION of this play inspired by mythology surrounding the birth of Hercules; presented with a prologue and five acts in verse with the chorus. The author's dedication is to Alfonso da Este dated 22 October 1605, Florence. The work was staged with sumptuous scenery and choreography on October 22, 1605 at the Casino Medici in the residence of Cardinal Antonio de' Medici. The play was presented as part of the celebrations honoring the entrance to Florence of Alfonso III, Duke of Modena and Reggio (d.1644) and Luigi d'Este, Marquis di Montecchio and Count of Scandiano (d. 1664) by Christine of Lorraine, Grand Duchess, consort of Ferdinand I, Grand Duke of Tuscany, (1565-1636).

Fine copy of a very rare play. The OCLC locates only microfilm copies in North American Libraries however Clubb does list the Folger Library copy.

§ Allacci 550; Clubb (Folger) 210; *Il Luogo Teatrale a Firenze*, 87, 6.9.2; BL/STC *Italian 17th century* 162; Vinciana 4042; not in Bregoli Russo (Univ. Chicago) or Casanatense (Cairo-Quilici).

18. **[BUONARROTI, Michelangelo, the younger.** *La Tancia commedia rusticale.* Florence: Cosimo Giunta, 1612. 4to, 62 leaves. With large woodcut printer's device on title-page and a different version, almost full-page woodcut Giunta device on last page, woodcut initials; author identified on title in a 17th century hand; few minor spots and slightly dusty title-page, overall a very good copy. Later vellum over flexible boards (using old materials), manuscript title on spine.

\$1650

FIRST EDITION (with errata in the end) of this play with prologue and five acts in verse interspersed with musical and dance intervals. The story unfolds around the love affairs of young peasants from Tuscany. The play was presented, with sets designed by Giulio Parigi, at the Casino Mediceo on May 25, 1611. The work had considerable success witnessed by the various editions of the seventeenth and eighteenth centuries including some with revisions for the stage.

"The polyglot *comedia ridicolosa* was arguably as far along the road to forging a single dramatic language as Italy could go. ... The play which might be seen as its prototype, *La Tancia*, by Michelangelo Buonarroti the Younger (1568-1646), was first performed at the Medici court in 1611. *Tancia* and her peasant suitors may be rather more concerned with everyday needs than Guarini's shepherds, while their language approximates to the vernacular of the Tuscan countryside, where the traditional *maggi* and *bruscelli* celebrating the *calendimaggio* (May Day) were still popular. Far from depicting the realities of peasant life, however, the play is a condescendingly sentimental recreation, related both to pastoral escapism and to earlier town-set representations of the prince's 'gift' of peace and harmony to his subjects. The play's only genuinely popular aspect is its author's fascination with the varieties of Tuscan. ... *La Tancia*, on the other hand, is eminently stageworthy, lively and charming, though both theatrically and ideologically conservative, as are similar comedies written for aristocratic and academic audiences throughout the century in a combination of Italian and a variety of local dialects." (M. Slawinski, *The seventeenth-century stage*, in *A History of Italian Theatre*, Farrell and Puppa eds. pp. 139-40).

§ Allacci 750; Bregoli Russo (Univ. Chicago) 124; Casanatense (Cairo-Quilici) 3909; *Il Luogo Teatrale a Firenze*, 87, 6.9.3; BM/STC *Italian, 17th century* 162; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 15; this edition not in Soleinne or Clubb (Folger).

**FIRST TREATISE PUBLISHED IN ITALY ON MAGNETISM & ELECTRICITY
THE FIRST RECOGNITION OF ELECTRICAL REPULSION / JESUIT SCIENTIST**

19. **CABEO, Niccolò S.J.** *Philosophia magnetica in qua magnetis natura penitus explicatur, et omnium quae hoc lapide cernuntur causae propriae a Veruntut: nova etiam pyxis constructur, quae propriam poli elevationem, cum suo meridiano, ubique demonstrat ... Ad Ludovicum XIII. Galliarum, et Navarrae Regem Christianissimum.* Ferrara: Apud Franciscum Succium, 1629. Folio, [16], 412, [12] pp. (p. 3/4, & p. 5/6 misbound). With broad engraved title border, woodcut headpieces and initials, 4 text engravings (on p. 58, 79 and 93, the last a world map,

repeated on p. 220) and numerous text woodcuts; bookplate of the Royal Meteorological Society, Symons Bequest 1900, with release label dated 1973 (no interior library marks); from the library of the eminent historian of medicine, Walter Pagel (1896-1983), with manuscript book label ("Ex libris B. E. J. Pagel") on paste-down; tiny paper flaw on A2 (no loss); outer blank margin of title-page slightly frayed; overall a very nice fresh copy. Contemporary mottled calf (worn, hinges cracked but cords very sound; head and tail of spine chipped and corners bumped).

\$6500

FIRST EDITION, first issue with Ferrara imprint and engraved arms of Louis XIII at head of title of this famous book on electricity and magnetism **which contains the first printed account of electrical repulsion and was only: "The second Latin book published on electricity"** (Mottelay 110). "Next to Gilbert, this is one of the earliest and most important works on magnetism. On p. 194 of this famous work of the great Italian Jesuit will be found the first recognition of electrical repulsion. Gilbert's discoveries and theories are freely discussed, the latter often adversely... Copies of this first edition are much sought after" (Wheeler). "Perhaps the most significant discovery of the century following Gilbert was that of electrical repulsion. This effect seems first to have been noticed incidentally by Cabeus, who, in his *Philosophia Magnifica* (1629), describes how filings attracted by excited amber sometimes recoiled to a distance of several inches after making contact" (Wolf, *A history of Science, Technology and Philosophy*, I, p. 303).

Cabeo also discusses his many experiments on the possibility of telegraphic communication by means of magnetized needles and gives the first picture of sympathetic telegraphy, an imaginary magnetic telegraph which sometimes appeared in early electrical literature, fancifully prefiguring the actual telegraph. Cabeo does not always agree with Gilbert's views and in particular rejecting his theory of terrestrial magnetism. Recent scholarship has identified that Cabeo's work was much influenced by the unpublished manuscript titled: *Due trattati sopra la natura, e le qualità della calamita*, by a Jesuit of an earlier generation (Leonardo Garzoni S.J.: 1543-92). This work was thought to be lost, but a recently recovered manuscript has been analyzed by Monica Ugaglia. She has shown that Garzoni's work was, "well before Gilbert's *De Magnete* [1600], the first example of a modern treatment of magnetic phenomena," the analysis of which "sheds new and unexpected light on the beginnings of the science of magnetism, entailing dramatic changes in the traditionally accepted views on the subject" (Ugaglia, p. 61). Garzoni's work was plagiarised by Della Porta in his *Magia naturalis* (1588), and also made use of by Gilbert. But Cabeo appears to display the heaviest dependence on Garzoni, his text being "nothing more than a quotation, more or less literal, of Garzoni's work... only slightly readjusted in accordance with some results of the *De magnete*" (Ugaglia p. 72). - (Monica Ugaglia, *The Science of Magnetism Before Gilbert. Leonardo Garzoni's Treatise on the Loadstone*, *Annals of Science* 63 [2006] pp. 59 – 84).

Garzoni was born at Venice, entered the Society of Jesus in 1567 or 1568, and in the latter year lectured on logic at Parma. Cabeo was born at Ferrara and joined the Jesuits at the age of 17. He was professor of Mathematics at Parma, preached at various places in Italy and taught mathematics at Genoa where he died.

The work has an interesting publishing history with at least three issues all printed in Ferrara. The present, first issue, with the royal coat of arms in the engraved title with a second issue appearing with the Jesuit "IHR" device being substituted and the third issue in which the Ferrara sheets were sent to the Cologne printer Johann Kinck in which the engraved title is altered with canceled text and a letterpress title is supplied for the first time.

§ Ferguson I, 136; Wheeler-Gift 97; Riccardi I/1, 205; Roller-Goodman I, 192; Ekelöf 103; Mottelay 109f.; Wellcome 1171; de Backer-Sommervogel II, 483; Bakken p. 7; Shirley, *Mapping of the World*, 328 (Map); Neville, I, p. 323; Ronalds 92 (Cologne ed.).

ENGLISH PHYSICIAN & NAMESAKE OF A CAMBRIDGE COLLEGE

20. **CAIUS, John.** *Ioannis Caii Britanni De Medendi methodo libri duo; ex Cl. Galeni Pergameni, & Io. Baptistae Montani Veronensis, principum medicorum, sententia; Opus utile, & iam primum natum.* Basel: (Apud Hieronymum Frobenium & Nicolaum Episcopium), 1544. 8vo, 107, [3] pp. (without last blank leaf). Woodcut printer's device on title-page and last leaf and 2 woodcut initials. Manuscript owner's label of the eminent medical historian, Walter Pagel (1896-1983), and his signature on front flyleaf. Minor residue from early wrapper to blank inner margin of title-page; generally fine copy. Modern morocco backed boards.

\$1550

FIRST EDITION of this work on Galen by the English scholar and physician, John Caius (1510-1573), "Caius was a learned, intelligent, if not always scrupulous Galenist. His *De methodo medendi*, he claimed, had the merit of bringing the new, humanist Galenism to public attention—its real author, Montanus, was outraged at the plagiarism, but Caius reprinted the book in the Louvain collection of 1556." (ODNB)

Following his early studies at Gonville Hall, Cambridge, where he had become a fellow of the college, he left to study medicine at Padua which was then the leading medical university of Europe. "At Padua the brilliant young Vesalius had been appointed in 1537 to teach anatomy, and with him Caius shared a house as well as an interest in Galenic manuscripts of anatomy. From his teachers Caius gained a passionate attachment to Galen which dominated his medical life. ... By correcting the Greek text on philological principles or by proper translation, he believed, apparent errors of Galen could be removed, and the accusations of his detractors, including, after 1542, Vesalius, answered." (ODNB). Vesalius' dissections revealed the errors in Galen which no amount of scholarly editing and translating could resolve. Upon his return to England he opened a very successful medical practice in London which made him very wealthy. During his lifetime he would provide funds for The College of Physicians and renovations at his old Cambridge College which would be refounded in 1557 as Gonville and Caius College--generally referred to later as Caius College.

§ VD 16 K 563; BM/STC, *German* 173; Adams C-116; Durling 795; Wellcome I, 1196; Bird 443; Osler, 2210.

WITH THE EDITIO PRINCEPS OF THE GREEK SCHOLIA

21. **CALLIMACHUS; GELENIUS, Sigismundus.** *"Kallimachou Kurenaïou humnoi, meta ton scholion, Gnomai ek diaphoron poiëton philosophon te kai rhetoron sullegeisai"* [Greek text]; *Callimachi Cyrenaei hymni, cum scholiis nunc primum aëditis. Sententiae ex diversis poetis oratoribus[que] ac philosophis collectae, non ante excusae.* Basel: [Hieronymus Froben & Nicolaus Episcopus], 1532. 4to, [8], 9-245, [3] pp. Woodcut printer's device on title and last page; fine large white on black woodcut historiated initials and headpieces; printed in Greek throughout except for introduction; wide margined copy. Contemporary vellum over boards with ornamental plaque stamped in blind on covers.

\$2250

FIRST EDITION of this important new recension of the original Greek text which, Brunet notes, includes much that has been added and improved over any previous editions including the Aldine of 1513. This is only the second separate edition of Callimachus (after the ca. 1496 Florence edition) and **the editio princeps of the Greek scholia**. "To the *Hymns* of Callimachus are subjoined the *Gnomologia*, which is a singular production from a certain ancient MS. specified in Harles, *Fabr.* B.G. t. i. 725. The *Scholia* and Preface of Gelenius adorn this correct edition, which is far preferable to the Aldine, and which supplies some lacunae." (Dibdin, *Intro. Classics*, I, p. 366). The eminent Greek poet, Callimachus (b. ca. 300 B.C.), had been the head of the great library at Alexandria where he compiled a catalogue of its holdings of which only a few fragments have survived.

The editor was the eminent Greek scholar and Bohemian humanist, Sigmund Gelen (Zikmund Hruby z Jeleni: 1497-1554) of Prague. Hruby z Jeleni, "better known as Gelenius, was born into a family of Bohemian nobles. He translated Erasmus's *Moria* into Czech as well as works by Petrarch and Cicero. Gelenius at one time studied Greek under Marcus Musurus and visited Sicily, Sardinia, Corsica, and France before returning to Prague, where he lectured privately on Greek authors and entered into correspondence with Melanchthon. ... Probably in 1524 he moved to Basel, where he lived in Erasmus' household. He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and

translator from the Greek, even declining a position as professor of Greek at Nuremberg for which he was recommended by Melanchthon in 1525 and 1526. ... in his day there cannot have been many major productions of the Froben press which did not benefit from his selfless scholarly devotion. ... There is also evidence that he collaborated on a number of editions by Erasmus ... [also] Erasmus held Gelenius in high regard as is attested to by himself and others" (*Contemporaries of Erasmus*, II, pp. 84-85).

A very nice example of Basel Greek printing.

§ VD 16, C 270; IA 129.587; Adams C-230; Hoffmann I, p. 428; Brunet I, col. 1479 "la meulleure et la plus complète"; Schweiger I, 75 ("ziemlich selten"), Hieronymus, *Griech. Geist* 166.

CALVINIST DOCTRINE IN ENGLAND / EDITED BY EDMUND BUNNY

22. **CALVIN, John.** *Institutio Christianae religionis. Ioanne Caluino auctore. Additi sunt nuper duo indices, hac postrema editione longè quam antea castigatiores, ab Augustino Marlorato pridem collecti quorum prior res praecipuas, posterior expositos sacrae Scripturae locos continet. Item accesserunt annotatiunculae peritiles, de quibus agetur sequenti pagella.* London: Excudebat Thomas Vautrollerius typographus, 1576. 8vo, [28], 742, [134] pp. Woodcut printer's device on title-page, woodcut ornament with printer's initials "T.V." on leaf Ddd recto and repeated at end of volume; small brown spot in top blank margins of few leaves; some fraying to blank margins of last few leaves (affecting a few letters). Contemporary English blind tooled calf joints cracking (minor glue repair to back joint).

\$1750

FIRST EDITION published in England of Calvin's *Institutions of Christian Religion* with new indices and added material by Augustin Marlorat (1506-1562) and edited here for the first time by the English theologian, Edmund Bunney (1540-1619), an Anglican churchman who held Calvinist views. He had received degrees from Oxford and held positions at a number of parishes before he devoted himself to the work of an itinerant preacher, traveling over most parts of England, attended by two servants on horseback, visiting towns and villages, and sometimes his university, as an evangelist.

Jean Calvin's (1509-1564) *Institutes of the Christian Religion* (Latin: *Institutio Christianae Religionis*) is John Calvin's seminal work of Protestant systematic theology. Highly influential in the Western world and still widely read by theological students today, it was published in Latin in 1536 (at the same time as the Henry VIII of England's Dissolution of the Monasteries) and in his native French language in 1541 (it was a landmark in the elaboration of the French language in the 16th century to become a national language) with the definitive editions appearing in 1559 (Latin) and in 1560 (French).

The book was written as an introductory textbook on the Protestant faith for those with some previous knowledge of theology and covered a broad range of theological topics from the doctrines of church and sacraments to justification by faith alone and Christian liberty. It vigorously attacked the teachings of those Calvin considered unorthodox, particularly Roman Catholicism to which Calvin says he had been "strongly devoted" before his conversion to Protestantism. The *Institutes* is a highly regarded secondary reference for the system of doctrine adopted by the Reformed churches, usually called Calvinism.

§ STC (2nd ed.) 4144; Erichson, *Bibliographia Calviniana*, p. 34.

TYPE SPECIMEN FROM THE PROPAGANDA FIDE

23. **CASSIONO, da Macerata; AMADUZZI, Giovanni Cristoforo.** *Alphabetum brammanicum, seu, indostanum universitatis kasí.* Rome: Typis Sac. Congregationis de Propag. Fide, 1771. 8vo, XX, 152 pp. Woodcut device (seal of the Congregation) on title-page. Hindustani alphabet and Latin text. Occasional light browning and foxing. 19th century decorated wrappers.

\$1250

FIRST EDITION of this important Hindustani alphabet type specimen and grammar. "A specimen of the Sanskrit language and script as it is used in the University of Kasí or Benares, in the Indian province of Bihar. In the preface, Amadutius gives a very complete summary, with copious references to authorities, of what was the known about Indian languages in general" (Smitskamp). As noted in the scholarly preface, "*Lectori erudito*" (pp. v-vi), the work was prepared with the collaboration of Cassiano Belgatti (1708-1791) and edited by Giovanni Cristoforo Amaduzzi (1740-1792). The alphabet and the Hindustani portions of the text are written in the Nagari (Devanagari) characters. Includes the Lord's Prayer, the Ave Maria and the Apostles' Creed in Hindustani with interlinear Latin text.

"These books were issued deliberately to advertise, or publish the type therein, and they have evidential value equal to that of type specimens proper." (Birrell & Garnett).

The press and foundry of the Congregation of the Propaganda in Rome "was established in 1626 in a 'polyglot' printing-office for missionary purposes. It was started through the gift, by Ferdinand II, of Illyrian types for a Missal, and the exotic types of the Vatican printing-office were added to its stock. ... In a year or two it possessed punches and matrices for the alphabets of twenty-three languages. The best period of this office was during the last half of the eighteenth century under the directorship of Ruggeri and Amaduzzi. Bodoni received his early training from Ruggeri, cut some of the types for this office, and always retained an attachment for it. Under Ruggeri's successor, Amaduzzi, the establishment had fonts for forty-four languages. Specimens of these, accompanied by learned tractates on their composition ... are important documents in the history of the founding and use of 'exotic' fonts. ... Toward the end of the eighteenth century the printing house of the Propaganda was despoiled unmercifully. Under the French Directory, 'the government commissioners being charged with selecting in Italy the monuments of art which it is important to enrich France, proceeded to take the necessary steps to procure for the Republic's printing-office a set of matrices of all the foreign characters in the Propaganda office in Rome.' This was in 1789. In the next year, the 'necessary steps' were taken and the French commissioners confiscated much of its material—not merely punches and types, but almost everything else they could lay their hands on." (D.B. Urdike, *Printing Types*, I, pp. 182-83).

§ Birrell & Garnett no. 12; Graesse I, 85; Smitskamp no. 206.

COMPOSED UNDER THE INSPIRATION OF VAN HELMONT'S 'DE LITHIASI'

24. **CHARLETON, Walter.** *Spiritus gorgonicus, vi sua saxipara exutus; sive, De causis, signis, & sanatione lithiaseos, diatriba.* Leiden: Officina Elseviriorum, 1650. 8vo, [12], 242, [2] pp. (including final blank). Woodcut printer's device on title-page; light foxing and occasional toning; blank portion of title excised and restored (without loss of text); early scribbling on free endpapers. Contemporary limp vellum.

\$775

FIRST EDITION. "There was much interest in Van Helmont's works in England. There was a complete translation of the *Ortus Medicinae* and parts were translated by Walter Charleton (1620-1707), M.D. Oxon. 1642, physician to Charles I and (honorary) to Charles II in exile, an original F.R.S. (elected 1663), president of the College of Physicians. He also wrote (under the inspiration of Van Helmont's *De Lithiasi Spiritus Gorgonicus, vi sua saxipara exutus; sive de causis, signis, & sanatione lithiasew, diatriba*, 8°, Leyden, 1650." (Partington).

"This work is thoroughly Helmontian and discusses a supposedly universal stone-forming spirit that is responsible for the growth of both macrocosmic and microcosmic concretions. Van Helmont's views on tartar are carefully examined and compared and contrasted with those of other iatrochemists (e.g. Paracelsus, Severinus, and Libavius). Owing to the generally poor dietary intake in the seventeenth century, for formation of stones in the bile duct, kidneys, and bladder was common. In the later sections of this work Charleton gives prescriptions for the voiding of calculi and alleviation of the pain they cause." (Neville, I, p. 267).

§ DSB III, 208; Neville I, 267; Willems 674; Ferchl, 92; Caillet, 2227; Partington, II, 241; Wellcome, II, 329; Rahir, 673.

FINELY ILLUSTRATED CORONATION FESTIVAL

25. **CHARLES VII, Holy Roman Emperor.** *Vollständiges Diarium von den merckwürdigsten Begebenheiten die sich vor, in und nach der höchst-beglückten Wahl und Crönung des allerdurchlauchtigsten, grossmächtigsten und unüberwindlichsten Fürsten und Herrn, Herrn Carls des VII., erwählten Römischen Kayzers ... im gantzen Heil. Röm. Reich, und sonderlich in dieser freyen Reichs- und Wahl-Stadt Franckfurt am Mayn zugetragen: nebst umständlicher Beschreibung der Ein- und Aufzüge, Freuden-Feste, und übrigen feyerlichen Handlungen, sammt vielen Urkunden, Portraits, und andern Kupferstichen: auch einem Anhang von Beylagen, und ausführlichem Register.* Frankfurt: Johann David Jung, 1742-43. Folio, 3 parts in 1 volume. [100], 306, 80, [2], 38, [4], 96, [8], [2], 28 pp.: [20], 128, 52, [2], 26, [2], 34, [2], 30 pp.: [4], 20, 8, [2], 10, [2], 26 pp. [48] pp. Title-pages printed in red and black and sections in each vol. have special title pages. With engraved frontispiece by M. Rösler after I.N. Lechtzner, 2 folding diagrams and 37 (18 folding and or double-page) engraved plates by Lentzner, Funck, Lippold and others; some tear repairs to large folding plate (without loss of image); plate titled "Prospect der Neuen Stiege im Römer" with neat repair to small hole in folding plate with small piece of image expertly penned in; generally very good copy. Contemporary vellum.

\$5500

Complete set of the magnificent and richly appointed "Krönungsdiarium" providing detailed accounts of the election of the Holy Roman Emperor, Charles VII (1697-1745), who had by tradition been done at Frankfurt. The engravings illustrate interior views of the Römer and cathedral, parades, elaborate banquets tables, pageants and coronation ceremonies; including three plates of ceremonies around the "Römerberg", Frankfurt's famous medieval city square; nineteen very fine portraits (including the electors). Particularly attractive are the two large folding plates of night festivities before the palace-town hall (Römer) which has been beautifully illuminated with torches and candles. The two folding diagrams are of banquet settings. It was in the Römer that the Frankfurt book fair (as well as other fairs from medieval times) was traditionally held.

A fine complete set with many architectural interiors and exteriors which were almost completely destroyed during WWII and only partially rebuilt. There are two additional related texts of the period bound at the end: an elegy on Charles' death in 1745 and a royal entry to Nuremberg in 1742 which are separate works.

§ Lipperheide Sba 28; Berlin Catalogue, 2898; Cicognara 1510

CLOCK MAKER'S HANDBOOK

26. **CLOCK MAKING.** *Der selbstlehrende Uhrmacher oder genughthuende Anweisung alle Schlag-, Geh- und Repetiruhren und Sonnenuhren richtig zu berechnen, nebst allen Vortheilen auf die neueste und einfachsten Art sie zu verfertigen, ohne einen weitem mündlichen Unterricht nöthig zu haben von einem Freund der Künsten.* Frankfurt: In der Kesslerischen Buchhandlung, 1786. 8vo, [18], 108 [i.e. 208] pp. With 10 folding engraved plates (numbered 1-8 & 1-2). Light damp mark along top inner blank margin of first few gatherings; contemporary manuscript dial on last flyleaf; some pencil scribbling on back end-papers; light toning of paper; small tear repair on 1 plate. Contemporary boards.

\$1150

FIRST EDITION of this rare early German publication of watch making literature titled: *The self-taught watchmaker, or sufficient instruction to correctly calculate all the percussion, walking, and repetition-clocks and sundials, together with all the advantages in the most recent and simplest manner, without requiring any further oral instruction by a friend of the arts.* "This book gives full details of trains, constructions and workshop models. Pp. 165 to end form a second part, devoted to sundials" (Baille).

The engraved plates depict the various interior clock moving parts and how to design them. A scarce and early monograph on clock making. § VD 18 10701419 (only 8 plates); Baille no. 1786; Bromley, *The Clockmakers' Library*, no. 773.

27. **COMMYNES, Philippe de.** *The historie of Philip de Commines Knight, Lord of Argenton.* London: by Ar. Hatfield, for I. Norton, 1601. Folio, [16], 364 pp. Including title and woodcut diagrams of genealogies at the end; title within very attractive architectural woodcut border with royal arms above and crest of the dedicatee Lord Burghley, atop a beehive; woodcut initials and woodcut printer's device repeated about 12 times through text with contemporary owner's signature "Henry Pavey" above device and on last page with some contemporary scribbles on blank verso of title-page and marginal annotations; title trimmed to border of woodcut with some minor ink smudges; 2 engraved English bookplates; few faint damp marks in blank margins. Contemporary "Cambridge" calf tooled in blind, spine re-backed and gilt in 6 compartments, end-papers renewed.

\$775

Second edition of the English translation of *Les mémoires* of Philippe de Commines (1447-1511), translated and edited by Thomas Danett (active 1566-1601) and which first appeared in this translation in 1596.

Philippe de Commines (or de Commines or "Philippe de Comines") was a writer and diplomat in the courts of Burgundy and France. He has been called "the first truly modern writer" (Charles Augustin Sainte-Beuve) and "the first critical and philosophical historian since classical times" (Oxford Companion to English Literature). Neither a chronicler nor a historian in the usual sense of the word, his analyses of the contemporary political scene are what made him virtually unique in his own time. He is regarded as a major primary source for 15th century European history. The *Mémoires* are divided into "books", the first six of which were written between 1488 and 1494, and relate the course of events from the beginning of Commines' career (1464) up to the death of King Louis. The remaining two books were written between 1497 and 1501 (printed in 1528), and deal with the Italian wars, ending in the death of King Charles VIII of France. Cf. Michael Jones, *"The reception of the Memoirs of Philippe de Commines in early modern Britain"* in *"1521-2011 Philippe de Commines"* (Geneva: Droz, 2012).

§ ESTC S107248; STC (2nd ed.), 5603.

TYPE SPECIMEN OF THE SACRA CONGRAGATIO DE PROPAGANDA FIDE

28. **COPTIC ALPHABET.** *Alphabetum Coptium Sive Aegyptiacum.* [Rome]: [Sacra Congregatio de Propaganda Fide], no date [1629?]. 8vo, [8] pp. Exotic type specimen of Coptic alphabet. Usual light foxing and toning of paper. Modern decorated boards (ca. 1900).

\$775

FIRST EDITION of this scarce type specimen of the Coptic language produced by the Sacra Congregatio de Propaganda Fide. Although it is undated most authorities suggest ca. 1629-30. The second edition was also undated but published around 1800 with different imprint. The alphabet is given with the letters name in Coptic and in Latin with the Latin equivalent.

"These books were issued deliberately to advertise, or publish the type therein, and they have evidential value equal to that of type specimens proper." (Birrell & Garnett). "The best known products of the Propaganda Press, apart from its missals, grammars, and dictionaries, are the Alphabet" (Smitskamp 193). This is one of the scarcer productions of the Propaganda Press.

§ Birrell & Garnett no. 9 (ca. 1670); Cf. Henkel, *Druckerei der Propaganda Fide*, p. 17-18.

29. **CRATES, Thebanus; STABIUS, Johannes (Editor).** *Cratis Thebani Cynici philosophi Ep[isto]le aureis sentencijs referte theologie consentanee.* Nuremberg: Ambrosius Huber, 1501. 4to, [16] pp. Large title woodcut. Capital initial spaces; very small repairs to blank outer corners of first 2 leaves; title-page and last blank page a little dusty; contemporary annotation in blank margin. Modern half vellum.

\$3850

FIRST EDITION of this very rare post-incunabulum printed by Ambrosius Huber which is one of only three works he is known to have published. The text consists of spurious letters on philosophical matters ascribed to Crates of Thebes, the famous pupil of Diogenes and the last great representative of Cynicism. Edited by the noted humanist and Poet Laureate, Johannes Stabius (d. 1522), who was also a mathematician, historian, astronomer, geographer and advisor on scientific and artistic matters to Emperor Maximilian I, and friend of Conrad Celtis, Pirckheimer and Albrecht Dürer. He dedicates the work to Johannes Graccus Pierius (or Krachenberger), another member of *Sodalitas litteraria Danubiana*, and includes a dedicatory poem. He supplements the work with a four-page poem by Conrad Celtis (1459-1508); consisting of an *Ode* in praise of Johannes Trithemius, abbot of Spanheim, extolling his many scholarly achievements (cf. K. Arnold, *Trithemius*, 1971, p. 76) and probably appears here for the first time. Stabius is perhaps best known for his collaborations with his friend Albrecht Dürer on such projects such as in composing the general program for the famous *Ehrenpforte (Triumphal Arch)* of Maximilian (1512) and in publishing a world map in 1515 (cf. *Contemporaries of Erasmus*, III, p. 274).

The attractive woodcut on the title-page represents Crates of Thebes in discourse with his teacher Diogenes; depicting both in the pilgrim's cloak with staff and bag, standing on pentagrams. Although the execution is rather simple, the design is vigorous and may be attributed to a prominent member of the Nuremberg school.

§ VD 16, C 5697; IA 146.404; Proctor 11023; BM/STC *German*, p. 227; Panzer VII, 440, 6; Benzing, *Humanismus in Nürnberg*, no. 68.

HOUSEHOLD SECRETS FOR PHARMACEUTICALS FOR HEALTH

30. **D. J. M. v. E.** *Das gründliche und sichere Artzeney- Kunst- Wunder- und Gesundheit-Buch, darinnen allerley Wunderbahre, ... in der Natur verborgene Kunst-Stücke begriffen, wie man ... in kurtzer Zeit aus dem Grunde heilen könne. Des Menschen Leben durch Gottes Hülfe zu verlängern, auch durch sympathetische Mittel alle sonst unheilbaren Kranckheiten ohne alle Gefahr zu curiren ... zusammen getragen von D. J. M. v. E.* Hamburg: Conrad König, 1750. 8vo, [4], 194, [8] pp. With engraved frontispiece (signed "Pingeling del. fe: 1750"). Modern calf blind tooled with gilt spine label in the style of the period.

\$1350

FIRST EDITION of this scarce book of secrets dealing with household remedies (nosebleeds to gonorrhoea), secrets on not getting drunk, etc. The work is also full of useful information on how to repair glassware, make various pigments, how to finish various types of wooden furniture, formulas for healthful drinks, how to make pearls, food recipes, how to fix wine, etc. Includes usual formula for treating syphilis (Franzosen-Holz; i.e. guaiacum) on pages 142 to 143.

The fine engraved frontispiece depicts a man with a spade in a small kitchen garden within a very ornate frame which has a mortar and pestle and collection of pharmaceutical bottles arranged along the top.

The OCLC doesn't locate any copies in North American Libraries.

§ VD18 11023317; not in Blake.

THE FIRST PLAY IN PALLADIO'S VENETIAN THEATER & BY A NOTED PHYSICIAN

31. **DA MONTE, Conte**. *Antigono, tragedia*. Venice: Comin da Trino di Monferrato, 1565. 4to. [4], 59 leaves, 1 blank. Woodcut printer's device on title, woodcut headpieces and historiated initials; roman letter; neat penciled bibliographical notes on end-papers and typed description tipped in; fine copy. Contemporary vellum and boards covered, at a somewhat later date, with green dyed vellum with gold end-papers (some chipping of dyed vellum especially on spine exposing original plain vellum underneath) preserved in folding cloth case with leather spine label.

\$1500

ONLY EDITION ("rara e bellissima," Salvioli) of the only play by the physician Vicentino Conte da Monte. The tragedy in verse is without division into acts or scenes although the choral odes mark off five sections. Dedicated to Francesco Pisani by Giovan Battista Maganza (1509-1589), who refers to the author as his *compare*, and had the play printed at his own expense. It was performed in Venice during the carnival of 1565 by the *Compagnio della Calza*, which consisted of young patricians who would put on theatrical entertainments specially for carnival. The play, which was very successful, is also noteworthy for being the inaugural production to appear at the theater designed by Andrea Palladio and constructed in the atrium at the monastery of Santa Maria della Carità; it was the first purpose built theater in Venice. Unfortunately it was destroyed by fire in 1630 and there remains no description of it. This play appears also to have been the last to be presented by this acting company of patrician amateurs: "The disappearance of the *compagnio della calza* after 1565 coincided with a rise in the popularity of the traveling troupes of comedians who had been coming to Venice for some time, performing in private palaces, convents or 'stanze' (literally, rooms) adapted for their use." (E.J. Johnson, *The Short, Lascivious Lives of Two Venetian theaters, 1580-85*, in *Renaissance Quarterly*, vol. LV, no. 3, p. 940).

Conte da Monte, a highly respected physician, was the successor of Bassiano Lando at the University of Padua in the chair of theoretical medicine and the author, among other things, of the important *De morbis ex Galeni sententia libri quinque* (Venice: D. Nicolini, 1580); see the article by T. Pesenti in the DBl.

§ Allacci 94; CNCE 15919; Soleinne 4286; Salvioli 313; Clubb 618; Bregoli Russo 419; Casanatense (Cairo-Quilici) 386; Herrick, *Italian plays, Univ. of Illinois Library* 46; BM/STC *Italian*, (suppl.), 57; not in Adams.

THE IMPORTANCE OF THE VERNACULAR FOR POETRY / PRINTED IN ARRIGHI'S BEAUTIFUL ITALIC

32. **DANTE ALIGHIERI**. *De la Volgare Eloquenzia. Giovanni di Boccaccio da Certaldo, ne la vita di Dante'. Appresso gia vicino a la sua morte' compose un libretto in prosa latina, il quale elji intitulò. De vulgari eloquentia; e come che' per lo detto libretto apparisca lui havere in animo di distinguerlo, e di terminarlo in quattro libri, o che peduti siano l'i' altri, piu non ne appariscono, che i dui primi.* Vicenza: Tolomeo Janiculo, January 1529. 4to, [52] pp. Large woodcut printer's device on title. Printed in italic type designed by Ludovico degli Arrighi using Greek letters to differentiate open and closed vowels; 2 early ownership inscriptions on title-page with tiny pin hole in outer blank margin; printed on a fine, thick paper; overall very handsome copy. Modern calf with some modest gilt tooling.

\$6500

FIRST EDITION of Dante's celebrated treatise *On Eloquence in the vernacular* designed to establish the Italian language as an important literary medium by providing it with the dignity and legitimacy Latin was typically given. It seems only appropriate that the text's first appearance would be in an Italian translation. The translator was the noted Italian Renaissance humanist, poet, dramatist, diplomat, and grammarian Giovan Giorgio Trissino (1478-1550). The original Latin text wouldn't appear in print until 1577 in Paris by Corbon.

Originally intended to consist of four books Dante left the work unfinished in the middle of the second book when he was forced into exile; internal evidence points to its composition between 1302 and 1305. "Even in its fractional state, however, it is remarkable for its pioneering in the field of linguistic history and analysis, for the breadth of Dante's survey of the language and the poetry of Western Europe, and for the light it throws on Dante's estimation of earlier and contemporary Italian poetry." (Wilkins, *A Hist. of Italian Lit.* pp. 54-55). The first book discusses the uses and the relationship between Latin and vernacular and the search for an *illustrious vernacular* in the Italian region; the second book is an analysis of the *illustrious vernacular* in poetry. Many Provençal, French and Italian poems are cited (by their first lines) as examples. Dante wrote this essay in order to analyze the origin and the philosophy of the vernacular, because, in his opinion, this language was not something static, but something that evolves and needed a historical contextualization.

The appearance of the present work would have a great effect on the literature of the Italian Renaissance: "Dante's *De la volgare eloquenzia* comes appropriately just a few years after Bembo's *Prose della volgar lingua*. Moreover, for readers of the time, it was a contemporary document. Many of them believed that Trissino himself had written it—no version of Dante's text had previously been printed—and was merely trying to gain authority for his ideas by assigning them to Dante. What Dante had to say besides, sounded so much like what writers in these years were saying that it did not fall at all strangely upon the ears of contemporaries. The basis of Dante's treatment of poetry is a division of language into three levels, the 'illustre,' the 'mediocre,' and the 'humile,' which conform to three kinds of subject matter, the tragic, the comic, and the elegiac." (Weinberg).

The book is printed in the beautiful chancery (Cancellaresca) types designed by the papal scribe and type designer, Ludovico Vicentino degli Arrighi (1475–1527), at Rome. Little is known of Arrighi's life; around 1510 he was a bookseller in Rome and later employed as a scribe at the Apostolic Chancery (1515). His experience in calligraphy led him to create an influential pamphlet on handwriting in 1522 called *La Operina*, which was the first book devoted to writing the italic script known as chancery cursive. He turned to printing in 1524 in partnership with Lautizio Perugino, a goldsmith who may have been his punch cutter, and designed his own italic typefaces for his work, which were widely emulated. His last printing was dated shortly before the sack of Rome (1527), during which he was probably killed. His type matrices came into the possession of Trissino who provided them to his own printer, Tolomeo Janiculo, for the purpose of printing Trissino's texts: "Arrighi added to his italic new characters proposed by Trissino for the Italian alphabet. ... for new editions of his works, Trissino was forced to find another printer ... Trissino supplied Janiculo with the matrices for the complete Arrighi font including his special characters" (Mortimer). His letterforms were revived in the 20th century by designers such as Stanley Morison, Frederic Warde and Robert Slimbach.

§ Edit 16, CNCE 1160; BM/STC, *Italian* p. 208; Adams D 121; Gamba 1709; Weinberg, *A History of Literary Criticism in the Italian Renaissance*, I, p. 96; see Mortimer, *Italian* II, 507 note (under Trissino).

LARGE PAPER COPY

33. **DECIO, Antonio.** *Acripanda Tragedia del signor Antonio Decio da Horte. All'illustrissimo, et reverendissimo Monsignor Fabio Orsino.* Florence: Nella Stamperia del Sermartelli, 1592. 4to. [4], 155, [1] pp. Large woodcut Medici arms on title-page and woodcut historiated initials; some foxing light spotting; printed on thick paper; tiny worm hole in blank margins of first 2 leaves; early inscription on bottom blank margin of title-page "Biblioth. S. Birgittae ex libr. D. Ph. Ardent." 17th vellum over boards, leather spine label.

\$1250

FIRST EDITION. A five act play in verse written some years earlier but first published only in 1592 at the request of Giovanni de' Medici. The tragedy enjoyed great popularity until mid-seventeenth century largely for the taste of the bizarre, sensual and imaginative that permeates it. This was the only theatrical composition by Decio, a prominent Roman lawyer.

"Antonio Decio must have known Turco's tragedy, for his unconsciously long play has a plot similar in several details to that of *Calestri*. *Acripanda* was first printed in 1591 [citing Allacci's nonexistent ghost ed.], reprinted in 1592, 1610, 1617, and then in 1809 in volume 9 of the *Teatro italiano antico*. In the opinion of some historians, Decio's play is the most revolting of all Italian tragedies of blood, but it is inferior to Grotto's *Dalida* as drama and scarcely more bloodthirsty. *Acripanda* has no prologue, but the first scene introduces the ghost of Orselia, who has risen from hell to witness revenge for her murder" (Herrick, *Italian Tragedy in the Renaissance*, pp. 204-5).

§ EDIT 16, CNCE 16290; Allacci 6 (the 1591 8vo. edition doesn't exist); Soleinne 4284; Salvioli 33; Clubb 344; Bregoli Russo 191; BM/STC *Italian* 212 (imperfect); Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 25; not in Adams or Casanatense (Cairo-Quilici).

THE NOBILITY OF WOMEN

34. **DOMENICHI, Lodovico.** *La Nobilita delle Donne.* Venice: Gabriel Giolito di Ferrari, 1549. 8vo, [9], 272, [6] leaves (without final prelim blank leaf). Woodcut printer's devices on title-page and colophon; woodcut historiated initials; italic type. 18th century vellum, gilt spine with leather labels (covers slightly warped).

\$2650

FIRST EDITION of this defense of the nobility of women divided into five long dialogues. Ruth Kelso make an important note on the use of the notion of "nobility" in the present work: "Here nobility is used in the broad sense of excellence, honor, merit, and not in the narrow legal sense of rank or quality conferred by birth" (*Doctrine for the Lady of the Renaissance*, p. 33). "In the first four dialogues the numerous arguments for the inferiority of women are refuted point by point. Of great interest is the fifth book, in which are listed contemporary women (from 29 Italian towns and from France) noteworthy for their beauty, virtue or learning, with short biographical details (e.g. on Laura Terracina. ... leaves 238, -239). Domenichi's work was strongly influenced by Agrippa's *De nobilitate praecellentia foeminae sexu* (1529), of which Giolito published an Italian translation in 1544" (Erdmann, *My Gracious Silence. Women in the Mirror of 16th century printing in Western Europe*, no. 29).

Lodovico Domenichi had studied law at Padua and Pavia during the period when humanists such Celio Curione and Andrea Alciati were teachers and became friends with Aretino and Anton Francesco Doni. He worked as a translator and editor for Giolito in Venice and later for Bernardo Giunta and Lorenzo Torrentino in Florence. Because of his involvement with the publication of some heretical texts he was condemned to life imprisonment in the fortress of Pisa (1552). His charge was later changed to a year of banishment from Florence through the intervention of Renée de France, duchess of Ferrara. He returned to work for Torrentino and became official historiographer to the Medici court.

§ Kelso, p. 359, no. 302; BM/STC *Italian* p. 222; *Ind. Aur.* 154.835; Bongi, *Annali* I, p. 246.

THE SUPERIORITY OF SCULPTURE

35. **DONI, Anton Francesco.** *Disegno, partito in piu ragionamenti, ne quali si tratta della scoltura et pittura; de colori, de getti, de modegli, con molte cose appartenenti a quest'arte ... Con historie, esempi, et sentenze.* Venice: G. Giolito de Ferrari, 1549. 8vo, 63, [1] leaves. Woodcut printer's device on title-page and woodcut historiated initials; italic type; contemporary owner's inscription on title-page; faint damp mark in margins of a few leaves at end; title a little dusty; very good copy. 17th century vellum.

\$2850

FIRST EDITION of this important Renaissance dialogue on art theory. It is a key work in the controversy over the merits of painting and sculpture which was a subject dear to contemporary critics of Renaissance art. Anton Francesco Doni (1513-1534) worked as a printer, editor, translator, as well as author for himself as well as for several printing houses. The present work was composed when he was employed for the Giolito printing shop and was written, in part, in response to the *Dialogo di Pittura* (1548) by the Venetian painter Paolo Pino, a pupil of Savoldo. Pino expressed the view that painting is the superior art. Doni comes to the defense of sculpture citing numerous quotes from Baccio Bandinelli and Michelangelo Buonarroti (p. 44): "Io dico con Michelangnolo che é intelligente della Scoltura, della pittura e del disegno perfettamente, chegl'è differenza tanto dalla pittura alla scotura, quanto é l'ombra dal vero" (cf. M. Pepe, *Anton Francesco Doni e la teoria dell'arte*, in: *Rassegna di cultura*", 23, 1969, pp. 1-2.).

At the end is an important collection of letters written by Doni to various artists and scholars such as Ciprino Morosini, Alberto Lollio, which contains much information about Donatello, Michelangelo and other contemporary artists. Also included are letters to Francesco

Sansovino, to the engraver Enea Vico (with much information about print collecting), to Pietro Aretino and their relationship to Michelangelo. The last letter is dated October 22, 1549, so the work must have been printed shortly afterwards.

§ IA 155.267; EDIT 16, CNCE 17679; Adams D 814; Cicognara 114; Pescarzoli 4191; Brunet II, 814; Schlosser, *La Letteratura artistica*, pp. 245-248; P.F. Grandler, *Critics of the Italian World, 1530-1560*, pp. 245-46; Brunet II, 814

"AN IMPORTANT EARLY CONTRIBUTION TO THE HISTORY OF CHEMISTRY" - Duveen

36. **ERXLEBEN, Johann Christian Polykarp.** *Anfangsgründe der Chemie.* Göttingen: J.C. Dieterich, 1775. 8vo, [32], 472, [52] pp. Fine copy. Contemporary calf, gilt spine, marbled end-papers, edges red (minor worm damage to a few spots; very sound and attractive binding).

\$1875

"FIRST EDITION of an important early contribution to the history of chemistry" (Duveen); which is also "notable for its bibliographical references" (Cole).

Johann Christian Polykarp Erxleben (1744-1777) was professor of philosophy and physics at Göttingen, where he died at the early age of 33. He investigated fixed air, the gold purple, and the red color of alum from Brunswick (due to cobalt). "His text-book has a good bibliography, including alchemy. He discussed Black's and Meyer's theories in detail, to the advantage of the former, and refers to the increase in weight of some and perhaps all metals on calcination, attributing it to combination with fixed air" (Partington).

A very nice copy of a rare and important chemistry text.

§ Brüning 5160; Cole 415; Bolton 430; Partington III, 591; Ferchl 145; Poggendorff I, 679; Duveen 195; Neville I, 426; not in Blake, Ferguson (Young Collection) or Ferguson Collection, Morgan, Waller, Wellcome, etc.

37. **ESTIENNE, Henri.** *Annotationes in Sophoclem & Euripidem.* [Geneva]: Henri Estienne, 1568. 8vo, [16], 207 pp. Woodcut printer's device on title-page (Schreiber Device 15). Foliated initials. Early engraved book plate (Beilly Thompson of Escrick) on front paste-down; early owner's name on title "Geo: Seignior" and monogram ("GHS"). Very nice wide margined copy. Contemporary calf, gilt oval floral stamp on covers, manuscript vellum waste strip inserted on spine (worn, spine damaged; few pieces chipped but sound), early vellum manuscript used in binding visible on front paste-down.

\$950

FIRST EDITION. "Henri Estienne's important commentaries on Sophocles and Euripides, issued as a companion to the [1568] edition of Sophocles, whose title-page, in fact, announced the publication of this work. Estienne based his critical comments on two ancient manuscripts and on conjectural emendation. The commentaries on Euripides consist of those on *Rhesus Troades*, *Bacchae*, *Cyclops*, *Heraclidae*, *Ion*, and *Hercules Furens*. Henri has added some dissertations, included on on Sophocles' imitations of Homer." (Schreiber, *Estienne*, no. 173).

§ Brunet II, page 1082; Renouard, p. 131, no. 4; Moeckli 69.

"THE CONVENIENTLY POCKET-SIZED EUCLID REACHED A WIDE PUBLIC"

38. **EUCLID; BARROW, Issac.** *Euclidis Elementorum Libri XV. breviter demonstrati, Opera Is. Barrow, et prioribus mendis typographicis nunc demum purgati.* London: Typis J. Redmayne, et al, 1678. Small 8vo, 2 parts in 1 volume. [16], 402. Pages 353-391 misnumbered as 363-401./ Euclidis data (with special t.p.): p. [397]-401 [i.e. 391]. Woodcut printer's devices on both title-pages with woodcut text diagrams. Contemporary calf, neatly rebacked with original gilt spine label preserved.

BOUND WITH

BARROW, Isaac. *Lectio ... Isaaci Barrow ... in qua theoremata Archimedis de sphaera & cylindro.* London: Typis J. Redmayne, 1678. Small octavo. [2], 22 pp. Woodcut text diagrams. Some foxing.

\$1750

First Edition of the second work. Barrow's Euclid, his first published work, was originally published at Cambridge in 1655. In this, the fourth edition, the text was corrected by Isaac Newton who had been his pupil and successor as Lucasian professor of mathematics at Cambridge; it was seen through the press by John Collins. Euclid's *Data* was added to the edition of 1657 (with separate title-page) and then to this posthumous edition was added for the first time Barrow's short lecture on Archimedes (*Lectio*); with a separate title-page separate pagination and signatures which was also printed on an inferior paper. It was clearly intended to be sold separately. The Honeyman sale included a copy of just the *Lectio* (part I, no. 222) which sold for £242 in 1978.

"The conveniently pocket-sized Euclid reached a wide public. ... His early attempts at a modern approach to Greek Mathematics was a short, posthumously edited *Lectio* in which he analysed the Archimedean quadrature method in terms of indivisibles on the style of Wallis' *Arithmetica Infinitorum*" (DSB, I, p. 474).

Very good copies with two nineteenth-century bookplates, one of "Dalton Haskell Serrell, Haddon Lodge, Dorset." Ownership marks of Shuttleworth, "E. Coll. Exon:oxon," on title-page.

§ I. Wing E3394; ESTC (RLIN) R3052.

II. Wing B936; ESTC (RLIN) R8831; Honeyman Coll. I, no. 222.

WITH THE FIRST BIBLIOGRAPHY OF EULER

39. **(EULER, Leonhard); FUSS, Nikolai Ivanovich.** *Lobrede auf Herrn Leonhard Euler in der Versammlung der Kayserlichen Akademie der Wissenschaften zu St. Petersburg den 23 Oktob. 1783 vorgelesen ... von dem Verfasser selbst aus dem französischen übersetzt und mit verschiedenen Zusätzen vermehrt, nebst einem vollständigen Verzeichnis der Eulerschen Schriften.* Basel: J. Schweighauser, 1786. 8vo, 181 pp. With engraved frontispiece/portrait, engraved headpiece and tailpiece. Fine copy printed on a thick fine paper. Contemporary 3/4 calf and paper covered boards.

\$650

FIRST EDITION IN GERMAN, much enlarged, (1st ed. in French: *Eloge de Monsieur Léonard Euler*, 1763) of this eulogy by Euler's disciple Nikolai Ivanovich Fuss (1755-1826). This edition was translated into German by the author himself who has both enlarged the text up to October 23, 1783 and added to the bibliography of Euler's writings that appears at the end (pp. 122-181). Fuss had studied mathematics with Daniel Bernoulli in Basel and served as Euler's secretary during the last decade of his life, when he was almost completely blind, and prepared his scientific papers for publication. A year after Euler's death Fuss married Euler's granddaughter Albertine.

"It deals with Euler's genealogy, his student days, his relationship with the Bernoullis, and his scientific career, in particular the Russian period." (Roberts-Trent).

§ DSB, V, pp. 209-10; Poggendorff I, 821; Roberts-Trent, *Bibliotheca Mechanica* p. 106.

BOOK OF SECRETS IN MEDICINE, CHEMISTRY & ALCHEMY

40. **FALLOPIO, Gabriele.** *Wunderlicher menschlichem Leben gewisser, und sehr nützlicher Secreten, Drey Bücher. I. Von allerhand Olien, Cerotten, Unguenten, Pillulen, und Electuarien. II. Von allerhand Weinen, und gebrandten Wassern, zu unterschiedlichen Gebrechen und Schwachheiten dienlich. III. Von etlichen sehr nützlichen Secreten aufs der Chymie. Allen Liebhabern der Künsten, und sorgfältigen Haussvätern dienlich zu lesen, und nütlich zugebrauchen. Vom authore selbst in Italianischer Sprach publicirt, jetzund aber Teutscher Nation zu*

guten in unser Muttersprach ubersetzet. Frankfurt: In Wolfgang Hoffmanns Buchdruckerey: in Verlag Christoffs le Blon, 1641. 8vo, 474, [30] pp. Woodcut ornament on title-page. Usual moderate foxing and browning due to quality of paper used. Contemporary vellum from an early manuscript (hinges cracked).

\$1850

FIRST EDITION of this German translation of a book of secrets misattributed to the great anatomist Gabriele Falloppio (1523-1562). "A similar collection to [Don Alessio Ruscelli's book of secrets] ... was made by Gabriello Falloppio, celebrated as an anatomist, who lived between 1523 and 1563. The work is entitled '*Secreti Diversi*,' and it appeared after his death in 1566. ... It contains receipts for preparing different bodies to be used in medicine, for the production of wines, alcoholic extracts of plants, cosmetics and waters. It also explains the chemical treatment of the metals, their alloys, the way of changing their colours, converting them into different kinds of salts and so on. There is no English version of this, so far as I know, but there was a Latin edition, and one in German, Frankfurt, 1641, of which there is a copy here." (Ferguson, *Secrets*).

The OCLC locates copies of the present 1641 and a 1651 edition only in European libraries. There was an earlier German translation of Falloppio's *Secreti Diversi* titled "Kunstbuch" (1571, 1588 & 1597; Augsburg) translated by Jeremias Martius which was published with a related French work by Christophe Landré.

§ Ferguson, *Secrets* I, p. 14; Ferguson, (*Young Coll.*) I, 261-2; not in Ferguson Collection or in Durling.

A REAL GRIMOIRE FOR FANS OF HARRY POTTER

41. **FAUST, Johann; SCHEIBLE, Johann.** *Doktor Johannes Faust's Magia naturalis et innaturalis, oder, driefacher Höllenzwang, letztes Testament und Siegelkunst. Nach einer kostbar ausgestatteten Handschrift in der Herzogl. Bibliothek zu Koburg vollständig und wortgetreu; herausgegeben in fünf Abtheilungen, mit einter Menge illuminirter Abbildungen auf 146 Tafeln.* Stuttgart: Verlag von J. Scheible (Druck von Fr. Henne), 1849. 8vo, 5 parts in 1 volume. 66 pp., [2] pp. pp. 71-263, [2], [7] pp. (part 2 without series half-title leaf included in pagination; last 7 pages bookseller's ads; the work is complete). With 146 numbered plates (with illustration no. 19 on same leaf as plate no. 71), but with plates numbered 109 I, & 109 II (so the total does come to 146), lithograph plates (9 folding, 145 in 2 or more colors). Later cloth binding.

\$5500

FIRST EDITION of this rare and beautifully illustrated grimoire or Faustbook titled: "*Dr. Johannes Faust's Magia naturalis et innaturalis or the Threefold Coercion of Hell, his last testament and the art of the occult sigil*" which the publisher states was copied from an early manuscript from the Ducal Library at Coburg. The work consists of a large collection of spells and incantations often attributed to the 16th-century German doctor Johann Faust, but authorship remains uncertain (Cf. Butler, E.M. *Ritual magic*). The main motif of the book is the "Harrowing of Hell", the descent of Christ into hell, which is reenacted by the practitioner. However the book consists primarily of a collection of incantations and pacts for spirits of various orders and elements to fulfill the will of the magician and alchemist. They range from grand princes of hell such as Marbuel and Aciel, to sets of seven spirits corresponding to all manner of social statuses, from counts to peasants to fools, to pygmies. The work is famous for its numerous full color illustrations portray these beings, along with the occult sigils (or seals) necessary to compel them. The necessary actions for the spells to work are also illustrated.

A modern reprint of this work is available which we quote from their web site (which describes the work in great detail): "Renown for its rich illustrations, the book is essentially a black-magical grimoire dedicated to the advanced kabbalist, who is instructed in the arte of coercing, binding and making obedient the various spirits and demons. The book is also known as *The Black Raven*, perhaps in reference to its title page, which shows a black corvid inside a circle." (teufelskunst.com/features/book-reviews/faust-grimoire/). The site claims it was originally printed at Passau in 1505 but this appears to be a more a part of the Faust legend.

The Stuttgart publisher, Johann Scheible (1809-1866), specialized in books on mysticism and magic which he published under the general series title of "*Bibliothek der Zauber-, Geheimnis- und Offenbarungs-Bücher und der Wunder-Hauschatz-Literatur aller Nationen in allen ihren Raritäten und Kuriositäten*". The present work consists of the first five parts and is complete as issued. It is also considered his most famous and most sought after title because of its extraordinary color illustrations of demons, sigils, spells, etc. Advertisements for Scheible's other occult titles appear at the end of the volume.

An annotated English edition has recently appeared in a limited edition by Nicolás Álvarez Ortiz, published by Enodia Press. A review of this English translation by Daniel Harms notes: "For those who aren't familiar with the book, it serves primarily as a collection of incantations and pacts for spirits of various orders and elements to fulfill the will of the magician. They range from grand princes of hell such as Marbuel and Aciel, to sets of seven spirits corresponding to all manner of social statuses, from counts to peasants to fools, to pygmies. A large number of full color illustrations portray these beings, along with the seals necessary to compel them. These are conducted for various purposes, ranging from fast travel via flying coat to bringing birds and flowers to the magician, but the foremost would seem to be the discovery of buried treasure. There's a great deal in here that should be of interest to many readers of ritual magic." (danharms.wordpress.com/2016/07/27/review-doctor-johannes-fausts-magia-naturalis-et-innaturalis/).

A very attractive and complete copy with all 146 color lithograph illustrations in fine condition.

§ Henning 3221.

FESTIVAL BOOK/ FLORENTINE CARNIVAL "BUFFALO" PAGEANT

42. **[FLORENCE; CARNIVAL]; MELLINI, Domenico?** *Le Dieci Mascherate delle Bufole mandate in Firenze il giorno di Carnovale l'anno 1565. Con la descrizione di tutta la pompa delle maschere, e loro inventioni.* Florence: appresso i Giunti, 1566. 8vo, 56 pp. (i.e. 48; numerous pagination errors). Woodcut arms on title-page. Minor marginal repairs to corners of first few leaves. Modern decorated paper covered boards (ca. 1950).

\$2500

The very vivid account of the magnificent carnival pageant held at Florence on Shrove Tuesday, 1565. Ten groups of costumed participants represented as Silenus and the Bacchantes, Isis and Osiris, Virtue and Fame, etc. These "buffalo" would actually represent Florentine masters, those of other nations and Spanish merchants participating in the carnival. Both for the detailed descriptions of the fancy costumes of the participants (including elaborate cloaks for the horses) and for the account of the allegorical conceits underlying these masques makes this account of great interest. The work is often catalogued under the title however it is attributed to Domenico Mellini in the OCLC citing the BMC.

§ Ruggieri 709; Moreni, *Bibl. della Toscana* II, 494; BM/STC *Italian* 268; Solerti, *Musica, Ballo e Drammatica alla Corte Medicea*, 6; Ghisi, *Feste Musicali*, XXVII; Pettas, *Giunti of Florence*, 245 (under title).

CHEMICAL AND ALCHEMICAL USES OF BISMUTH & RELATED ELEMENTS

43. **FRANCKENBERG, Abraham von; KEILING, Georg; REBENTROST, David.** *Trium virorum chymicorum clarissimorum, nehmlich Amadei Friedlibii [pseud.], Davidis Rebentrosts und Doctor George Keilings Collectanea curiosa de bismutho, das ist etliche rare, biss anhero noch nie bekannt, sondern sehr geheim gehalten gewesene chymische Processse, wovon auch bey denen Autoribus chymicis nicht die allergeringste Meldung zu finden, welche vorietzo allen Liebhabern der edlen Chymie als besondere Arcana und in der Praxi niemahls fallibel befindene Processse, durch den Druck communiciret worden.* Dresden & Leipzig: G. Leschen, 1718. 8vo, 78 pp. Woodcut of alchemical furnace on p. 28 and numerous uses of woodcut alchemical symbols. Modern decorated stiff wrappers in a style of the period.

\$2450

FIRST EDITION of this alchemical treatise on the methods for extraction and purifying bismuth and its combination with various other elements and their use in alchemy by Abraham von Franckenberg (1593 –1652), who uses the pseudonym Amadeus Friedlibius. Included are contributions by the alchemists Georg Keiling and David Rebentrost (d. 1704) as noted on the title-page as well as numerous other chemical and alchemical practitioners of the period. The text cites various chemist's and alchemist's methods of bismuth extraction and experiments with its combination with other elements (often considering the astrological signs when doing the processes). On page 28 there is an illustration of a bismuth distillation furnace (a furnace with a built in retort). Some of the processes include the usual making philosopher's stones, transmutation, etc. Miners from in the age of alchemy would also give bismuth the name tectum argenti, or "silver being made," in the sense of silver still in the process of being formed within the Earth.

Von Franckenberg was a wealthy German aristocrat whose interests included alchemy, mysticism, as well as a talented author, poet and hymn-writer (See Faber du Faur, *German Baroque Literature*, p. 31). He was from an old Silesian noble family in Ludwigsdorf bei Oels and was a friend and correspondent with many of the great minds of his period; for a while he lodged (until 1649) with the astronomer Johannes Hevelius, who introduced him to Copernican astronomy and also corresponded with the Jesuit historian Athanasius Kircher in Rome. He spent the winter of 1642-43 in Holland where he became the chief disciple and biographer of the famous German mystic Jacob Böhme (1575-1624) and was responsible for publishing several of his works.

§ Ferchl 162 & 435 (Rebentrost); Ferguson Collection I, p. 242; cf. Ferguson, I, p. 290 (not in Young Collection; noting copy in BM); not in Duveen.

**FESTIVAL ACCOUNT & PLAY FOR THE MARRIAGE COSIMO I. DE MEDICI
& ELEONORA OF TOLEDO IN 1539**

44. **GIAMBULLARI, Pierfrancesco; LANDI, Antonio.** *Apparato et feste nelle noze dello Illustrissimo Signor Duca di Firenze et della Duchessa sua Consorte, con le sue stanze, madriali, comedia, & intermedii, in quelle recitati. MDXXXIX.* (With starting page 67) *Il Commodo comedia di Antonio Landi.* Florence: Benedetto Giunta, 29 August 1539. 8vo, 171 pp., [2] leaves (penultimate leaf blank, last leaf with printer's device on verso) with typographic leaf ornament on title-page. Expertly cleaned; modern collector's bookplate of "Sergio Colombi"; very nice copy. Modern vellum over boards.

\$3500

FIRST EDITION of this important account of the festivities surrounding the marriage of Cosimo I de Medici, Duke of Florence, and Eleonora di Toledo, daughter of the Spanish Viceroy of Naples: "In the form of a letter to Giovanni Bandini, the duke's ambassador to Charles V, a very full account of the occasion. Narration of the duchess' travel from Naples and her entry into Florence, with detailed description of the *apparati* in the streets and at the Palazzo Medici, and full accounts of the pageant and the production of the comedy. The texts of Gelli's verses for the pageant, Landi's comedy, and Strozzi's verses for the *intermedii* are included, though the music is not and there are no illustrations. **This is one of the most informative official accounts of a festival published during the first half of the century. The main source.**" (B. Mitchell, *Italian Civic Pageantry in the High Renaissance*, p. 52).

The duchess, arriving from Leghorn, entered by the Porta al Prato where there had been assembled "a triumphal arch by Il Tribolo, with numerous sculptures and painted scenes, and a box holding musicians, who sang a motet *Ingedere* by Francesco Corteccia. At San Marco, an equestrian statue of the duke's father, Giovanni delle Bande Nere, by Il Tribolo. There were also elaborate decorations, including many paintings, for the entrance and the two courtyards of the Palazzo Medici. Other artists besides Il Tribolo who were employed on various *apparati*: Bastiano (Aristotele) da San Gall, Agnolo Bronzino, Ridolfo Ghirlandaio, Francesco Salviati, Battista Franco, Francesco Ubertini (Il Bachiacca), domenico conti, Pier Francesco di Sandro. Antonio di Domenico, Sandro Buglioni, and Carlo Portelli da Loro. July 6: banquet and pageant in the second courtyard of the palace, with singing and recitation of verses by Apollo and the Muses and by personages representing cities of the duke's domain. *Stanze* and apparently also the verses of the madrigals by Giambattista Gelli, music by Francesco Corteccia, Costanzo Festa, Giovan Pietro Masaconi, and Matteo Rampolini" (Mitchell). The work displays the prominent role played by Giambullari, canon of San Lorenzo (Florence), at the court of Cosimo I: Giambullari would go on to be a cofounder of the *Accademia Fiorentina* in 1540.

The second half of the volume contains the comedy, *Il Commodo*, by Antonio Landi (p. 67-167) with the *intermedii* are by G.B. Strozzi. "The comedy itself is undistinguished save for one character, Doctor Ricciardo, an irascible bigot who makes life miserable for all his family. There were five *intermezzi*, however, all carefully preserved in the printed text, which must have diverted the noble company." (Herrick, *Italian Comedy in the Renaissance*, p. 62). Herrick describes each of the five scenes which included themes using various musical instruments, fabulous costumes and subjects from mythology. The play would be reprinted separately in 1566.

§ Allacci 98 & 207; Soleinne 4128; Clubb 535; CNCE 20908; *Il Luogo Teatrale a Firenze*, 81 leaves 6.2.4; BM/STC *Italian* 300; Adams G-584; Pettas, *The Giunti of Florence* 226; Renouard, *Junta*, LIV, no. 129; Not in Bregoli Russo or Casanatense (Cairo-Quilici).

45. **GIGLI, Girolamo.** *Il Don Pilone ovvero il bacchettone falso Commedia tratta nuovamente dal Franzese.* Lucca: Marescandoli, 1711. 8vo. [12], 224 pp. (i.e. 124). Complete with half-title. Uncut copy; some light toning to first few leaves; very nice copy with full margins. 19th century half calf.

\$950

FIRST EDITION and very rare, with the dedication to the Countess Flavia Teodoli Bolognetti, of Gigli's best known comedy. This "Edizione Originale" (Gamba) is identified by its lack of a printer's device and text ornamentation which are only found in later editions. The work, in three acts with prose interludes in verse, is a brilliant imitation of Molière's *Tartuffe*. It had great success in Italy and would be reprinted in numerous editions up to 1830. For greater details on the comedy see *Don Pilone in Il Teatro italiano*, IV. *Teatro del Settecento. La commedia*, ed. by R. Turchi, (Torino; 1987), pp. 9-105. Girolamo Gigli was welcomed by Mazzi (vol. II, p. 218) as the "veri Rozzi" of the eighteenth century, by being an author who would also perform in some of his own comedies. A staunch defender of the Siennese against the Florentine dialect, for which he was forced to leave the chair of the Tuscan language at the University of Siena and the *l'Accademia della Crusca*.

At the end of the present work appears the note: "Si vendono in Roma a Pasquino ed a' poveri si danno per carità à." ("Sold in Rome for the benefit of the poor").

Very nice uncut copy with wide margins.

§ Allacci 629; Soleinne 4711; Casanatense (Cairo-Quilici) 1364; Parenti, *Prime Edizioni Italiane* 260; Gamba 2257 "Edizione Originale."

THE DRAMATIC GENRES & SPECTACLES IN THE RENAISSANCE

46. **GIRALDI CINZIO, Giovanni Battista (called Cinthio).** *Discorsi ... intorno al comporre de i romanzi, delle comedie, e delle tragedie, e di altre maniere di poesie. Con la tavola delle cose piu notabili in tutti essi discorsi contenute.* Venice: Gabriel Giolito de Ferrari e fratelli, 1554. 4to, [32], 287 pp. Very large and decorative woodcut printer's device on title-page with a smaller device on last page; woodcut historiated initials and headpieces; Italic type; early collector's stamp on title-page and modern collectors bookplate on verso of title; fine copy. Vellum over boards (17th century) with manuscript title to spine.

\$2650

FIRST EDITION of one of the finest 16th century works on the composition of comedies, tragedies and epics. The first discourse, dealing with composing romances, is addressed to G.B. Pigna who had been his disciple and friend. The second work, a treatise on comedies and

tragedies, is dedicated to Giulio Ponzio Ponzoni who was a student of Giraldi and an actor in his plays. Both texts are important writing models for sixteenth century Italian theater and their theorizing (cf. topic. F. Angelini, *Teatri moderni*, in *Letteratura Italiana*, VI, pp. 69-86 in particular pp. 84-85). The precepts set forth are mainly classical, but Giraldi's most noteworthy assertions are that the writings of Italian poets are excellent; that Italian has its own proper forms of poetry; and that Italian poets should not be constrained to walk exclusively in classic paths.

Giraldi interspersed many anecdotes and in one (pp.194-196) he tells the famous story of Leonardo's controversy with the friar who wanted him to speed up the work on the Last Supper. Possibly the witty Cinthio knew Leonardo personally; however, the anecdote may be a mere invention.

"A whole group of important documents belonging to the year 1554 is concerned with the controversy between Giovambattista Giraldi Cintio and Giovanni Battista Pigna over the romance form. Pigna's treatise, *I romanzi*, was published first; but Giraldi Cintio answered by publishing his own, in which he declared that Pigna, who had been his pupil, had seen Giraldi's treatise many years before and had plagiarized its ideas. In fact, Giraldi dates his treatise, *Discorso intorno al comporre dei romanzi* 'MDXLIX adi XXIX di Aprile' and the accompanying *Discorso intorno al comporre delle Comedie, et delle tragedie* 'In Ferrara a di XX. di Aprile. MDXLIII.'... There followed letters and denials, accusations and counteraccusations." (Weinberg, I, p. 433).

§ Gamba 1435; Bongì, *Giolito*, I p. 427; BM/STC *Italian* 305; Adams G-701; Gamba 1435 (note); Parenti 266; B. Weinberg, *A history of literary criticism in the Italian Renaissance*, I, 433-444; see Herrick, *Italian Tragedy in the Renaissance*.

RARE BAROQUE LIBRETTO FOR A CANTATA FOR FIVE VOICES AND CHORUS

47. **(GOZZI, Gasparo).** *Il ritorno di Tobia. Cantata a cinque voci.* Venice: nella Stamperia Albrizziana, 1782. 8vo. XXII pp. (i.e. XX, without first and last blank leaves). With engraved frontispiece by Felippo Ricci, large etched title vignette and 4 large etched head and tailpieces (one is by Domenico Cagnoni after Carboni). Old bookseller's description and modern collector's bookplate (Sergio Colombi) on inside front wrapper. Printed on a fine thick paper. Fine copy. Contemporary marbled wrappers.

\$875

FIRST EDITION of this handsomely illustrated cantata in two parts written for five voices and chorus; at the end of the first part there would be a short symphony of joy. Written by Gasparo Gozzi and with music composed by Baldassare Galuppi (neither are mentioned in the work) to honor the visit of Pope Pius VI in Venice; the cantata was staged at the Oratorio degli Incurabili. Gozzi, a writer and journalist, played a leading role in the cultural debates of the 18th century Venice. While he was a well-regarded poet, essayist, translator and theatrical impresario, he is best known as the founder and manager of three periodicals. See: Wilkins, *A History of Italian Literature*, pp. 360-61.

No copies in OCLC.

§ Morazzoni 235; cf. Melzi, *Dizionario* vol. III, p. 469; not in Sartori or Sonneck.

THE "FATHER OF MINERAL CHEMISTRY" (Partington)

48. **HENCKEL, Johann Friedrich.** *Pyritologie, ou Histoire naturelle de la pyrite, ouvrage dans lequel on examine l'origine, la nature, les propriétés & les usages de ce minéral important, & de la plupart des autres substances du même regne: on y a joint le Flora saturnisans, où l'auteur démontre l'alliance qui se trouve entre les végétaux et les minéraux; et les opuscules minéralogiques.* Paris: Chez Jean-Thomas Hérisant, 1760. 4to, 2 volumes in 1. XVIII, 403 pp.; 526 pp. With engraved frontispiece and 5 folding engraved plates. Collector's stamp on front endpaper; occasional light foxing and a few minor spots in blank margins; very good, wide margined copy. Contemporary half calf and speckled paper covered boards (rubbed).

\$1750

FIRST FRENCH EDITION of this scarce collected works of Johann Friedrich Henckel (1679-1744) which includes his major texts in mineralogy which were admired for his utilization of chemical analysis in his mineralogical investigations; the *Pyritologia* and the *Flora Saturnisans*: "an inquiry into the relations and similarities between plants and minerals" DSB V, 259). "The *Flora Saturnisans* was translated by Charas with revisions by Augustin Roux, while the other items were translated by Baron d'Holbach all from the German (some were from Karl Friedrich Zimmerman's German translations from the original Latin). The *Flora Saturnisans* has an addition to Chap VIII—"Tableau de l'analyse végétale" taken from the lectures of G.F. Rouelle" (Cole). Included are also two papers on the diseases of miners: *De la phthisie* and *De la colique des fonderies*. Each work in this volume has a separate title-page.

Henckel (1679-1744) took his M.D. at Halle under the chemist G.E. Stahl in 1711. He later settled in the Saxon mining town of Freiberg where he practiced medicine, establish a large laboratory, taught an annual course in metallurgical chemistry and became director of mines. "He soon became quite proficient in using heat and fire for the chemical analysis of mineral substances. In the 1720's he quickly attracted the acclaim of the German scientific world with the publication of his first major work: ... '*Pyritologia*' (Leipzig, 1725), an encyclopedic study of the pyrites ... besides regaling his readers with a host of novel experiments and observations, Henckel championed limited empirical research, Stahlian chemistry, and natural religion." (D.S.B).

§ Poggendorff I, 1065; Hoover 408; Cole 619; Ferchl 225 (under Oeuvres); Sinkankas 2884 (*Idée Générale De L'Origine Des Pierres*); Partington II, 706-9; Neville I, p. 619; not in Duveen, Ferguson (Young Coll.) or Ferguson Coll.

RARE MATHEMATICS TEXT BY A NOTED GERMAN EDUCATOR & HUMANIST

49. **HENISCH, Georg.** *Arithmetica perfecta et demonstrata, doctrinam de numero triplici, vulgari, cossico & astronomico noua methodo per propositiones explicatam continens libris septem.* Imprimebat David Franck, 1609. 4to, [8], 401, [7] pp. (last page blank). 3 pages of errata and 3 tables (1 folding) bound at end of volume; woodcut printer's device on title; light repair to 1 fold without loss; brown stain on pages 46 to 48 and small spot on 159 to 163; some contemporary computations in blank margins. Modern vellum over boards with green morocco gilt spine label.

\$1850

FIRST EDITION of this rare mathematical text by the note educator and humanist scholar, Georg Henisch, 1549-1618, who was a physician, astronomer, mathematician and a professor at the St. Ann Gymnasium in Augsburg. Of the present work De Morgan notes: "Its algebra is that of a former day; its power of computation very fair." The work is dedicated to Philipp Edward Fugger, baron of Kirchberg and Weissenhorn.

Georg Henisch had studied at Wittenberg University (1570-1574) and subsequently in Paris, Leipzig and Basel where, in 1576 he obtained the title of Doctor of Medicine. In 1575 he was hired by the famous educator, Hieronymus Wolf, then Rector of St. Ann Gymnasium in Augsburg to teach rhetoric, philosophy, geography and astronomy; he would also serve as town physician. Henisch was the author of more than thirty publications including a number of works on mathematics as well as astronomy, medicine and translations of poetry of Hesiod. Even though he was a Protestant he served as a consultant to Pope Gregory XIII and contributed calculations to the introduction of the Gregorian calendar in 1582. This work alienated him from the Protestant city fathers of Augsburg who resisted the acceptance of new calendar. He was instrumental in the attempt to establishing St. Ann Gymnasium as a free, public university open to anyone who wished to learn. He was also the university librarian and published the first printed library catalogue to appear in German lands and published the important Thesaurus of German language (1616).

§ VD17 39:121056Y; De Morgan, *Arithmetical Books*, p.33; cf. Henisz Jerzy, *German Renaissance Man Georg Henisch (1549 - 1618) and his times*, Createspace, S.C. 2015.

THE BEST AND MOST COMPLETE EDITION

50. **ISOCRATES; WOLF, Hieronymus.** "Isokratous apanta" [Greek]; *Scripta, quae quidem nunc extant, omnia, Graecolatina, postremo recognita: annotationibus novis et eruditius illustrata. Hieronymo Wolfio interprete & auctore.* Basel: Ex Officina Oporinus (Per Polycarpum et Hieronymum Gemuseas, & Balthasarum Han, 1570 (Mense Martio). Folio, 2 parts in 1 volume. [12] pp., 738 columns, [19] pp.; [8] pp., 846 columns, [33] pages with 2 woodcut printer's devices on title-pages and woodcut historiated initials; text in Greek and Latin in parallel columns; woodcut astrological diagram (I, col. 736, II, col. 647); commentary, with special title-page and separate pagination; some contemporary marginal annotations in second part; small faint damp mark in blank margins of first few leaves; early owner's purchase inscription on front endpaper. Contemporary blind tooled pigskin over wooden beveled boards decorated with 3 or 4 ornamental and portrait rolls of the Apostles, Graces (2 are signed with initials "CH") with 2 brass clasps.

\$1850

The best and most complete edition of Isocrates by Hieronymus Wolf which would be the basis of most of the following editions of this author. The first volume consists of the writings of Isocrates in Greek and Latin with the second containing Wolf's extensive annotations and castigations with a Greek and Latin index. Wolf made his reputation as a scholar of Isocrates and first published an edition of him at Paris in 1551.

Hieronymus Wolf (1516 - 1580), who had been a student of Melanchthon and Joachim Camerarius, was a German historian and humanist who is most famous for introducing a system of Byzantine historiography that eventually became the standard in works of medieval Greek history. "Wolf, after a wandering life, settled at Augsburg, first as secretary and librarian to the wealthy merchant Johann Jakob Fugger and next as Rector of the newly founded gymnasium, which he ruled from 1557 until his death. He made his mark by his repeated editions of Isocrates (1570 etc.)" (Sandys p. 268). He held the position of Augsburg librarian which was noteworthy for its contents and in particular for the 100 Greek manuscripts that were transferred there from Venice. Later on, under his scholarly direction, the library would become a research center of both respect and quality throughout Europe.

A fine copy of the best edition of Isocrates in a finely preserved contemporary renaissance binding. As noted two of the decorative tools signed with a monogram composed of "CH". Haebler notes two possible Wittenberg binders of this period; Hans Cantzler and Hans Cistler.

§ VD 16, I 403; Adams I-215; Hieronymus, *Griech. Geist* 219; Brunet III, col. 467; Hoffmann, II, pp. 472-73 (long note).

51. **JUSTINUS, Marcus Iunianus; TROGUS POMPEIUS; CAMERS, Johannes.** *Iustini nobilissimi historici, in Trogum Pompeium, libri quadraginta quatuor. additus insuper est per Ioannem Camertem, Ordinis Minorum, index copiosissimus, quo facile, quicquid in toto opere notatu dignu[m] est, possit lector cu[m] uoluerit reperire.* Vienna: Per Ioannem Singrenium: Expensis vero Leonhardi & Luce Alantse fratrum, 1517. 4to, [14], 139 [i.e. 140] leaves. With fine woodcut title border of putti playing on grape vines with publisher's initials "IS" at bottom and large woodcut printer's device of Leonardus Alantse at end; Roman type; woodcut initials; contemporary manuscript monogram "CH" on title-page; some minor wormholes in bottom blank margins at beginning of volume; few minor marginal damp marks; from the "Bibliotheca Broxbourniana" with their bookplate on the rear paste-down and another armorial bookplate on the front paste-down (probably of Albert Ehrmann); collectors name stamped on last page (Hermann Funke); overall a very nice, wide margined copy. Modern morocco ca. 1910, signed "Ferdinand Bakala, Wien" (light rubbing).

\$1750

New edition of the epitome by Marcus Junianus Justinus of the *Historiae Philippicae*, in forty-four books, by Trogus Pompeius (1st. Century) which describes the events from the period of the Macedonian Empire of Philip and Alexander to the reign of Augustus; these summaries are all that have survived of this massive history. This edition is noteworthy for the new detailed index provided by Joannes Camers (1447-1546). The editor, Uldaricus Faber Thornburgensis, has provided a new preface dated 9 July 1517 and a full-page neo-Latin poem facing the first page of text.

The work is a lovely example of Viennese printing of this period. Josef Benzing (*Die Buchdrucker des 16. und 17. Jahrhunderts im Deutschen Sprachgebiet*) notes that the printer, Johann Singriener (d. 1545), had the best stock of type in the region. The work was financed by the brothers Lucas (d. 1523) and Leonhard Alantsee (d. 1518) with their device on the last page (2 griffons holding a monogrammed shield with an oak tree and climbing putti). "Nach der Zahl, Mannigfaltigkeit und Ausstattung seiner Werke gehörte Singriener zu den hervorragendsten und thätigsten Meistern der damaligen Zeit" (Mayer, Wien, I, 37).

The Swiss humanist Joachim Vadian had a copy in his personal library which is still in existence (Schenker-Frei, *Bibliotheca Vadiani*, no. 475).

This edition is rare with the OCLC locating only the Folger copy in North American Libraries.

§ VD 16 T 2049; Grasse III, 512; Schweiger II, 486.

RARE WORK ON METALLURGY

52. **KELLNER, David.** *Via regia naturae simplicissimae simplicissima ducens per simplicissimum laborem ad utilissimam metallorum meliorationem, quam, qui ambulabit, in simplicitate inveniet modum ac motum simplicissimum as simplicissimam veritem utilissimae metallorum meliorationis das ist, Der einfältige, doch Königliche Weg der einfältigen Natur, welcher durch einfältige Arbeit zu der nützlichsten Verbesserung der metallen führet ... zum Druck befördert, von Dr. David Kellnern.* Nordhausen: Carl Christian Neuenhahn, 1704. 8vo, 109 pp. Title printed in red and black. Woodcut headpiece and tailpiece. Modern flexible boards in a style of the period.

\$2500

FIRST EDITION of this very rare work on metallurgy by the science writer, David Kellner, about whose life little is known but whose early chemistry texts are of substantial interest and highly valued. Ferguson notes "This is the only work of Kellner's referred to by Schmieder."

"Kellner's interest in scientific writing manifested itself mainly in the field of metallurgical chemistry. He wished above all to free this literature, and indeed all scientific publication, from the fantasies of alchemists. To this end he wrote for a lay audience and for future scientists, rather than for an exclusive circle of initiates. In all, the number of writings by other authors that he collected and edited exceeded that of his own published works.

"... among those who wrote on science in his time, Kellner was one of the more serious authors and was certainly so considered by his contemporaries. This judgment is justified by the tenor of most of Kellner's writings. They were meant to be, as their titles indicate, contributions to the science of assaying. Kellner sought to state, as clearly as possible, prescriptions and methods for experimentation. He asserted, however, that 'it is highly necessary for all who are devoted to chemistry and medicine, and not just for those whose own profession is metal assaying, to know what is contained in the mineral kingdom, and how it might be purified, smelted, and even improved.'" (D.S.B.).

As noted in various references, and at some length in the *Dictionary of Scientific Biography*, very few biographical specifics are known about this mid-seventeenth century physician and metallurgist. He studied medicine in Helmstedt, where he received a degree in 1670, during Hermann Conring's tenure there. Conring undoubtedly had an influence on him because of their similar violent battles against alchemy and esoteric medicine. He later worked in Nordhausen where most of his publications originate.

§ Ferchl p. 269; Duveen p. 316; Neu 2124; Ferguson I, p. 4565-57; Poggendorff I, 1240; Schmieder, *Geschichte der Alchemie*, p. 513 (only work listed).

53. **LA METHERIE, Jean-Claude de.** *Essai analytique sur l'air pur, et les différentes espèces d'air.* Paris: Rue et Hôtel Serpente (= Cuchet), 1785. 8vo, [8] (1st leaf blank), 474, [2] pp. Uncut copy printed on a pale blue paper. Fine copy. Modern morocco backed marbled paper covered boards. \$975

FIRST EDITION. "The book is a survey of existing information concerning various kinds of airs and the experiments and discoveries of Lavoisier, Priestley, Scheele and others." (Cole 742).

"An interesting and curious work, published in the midst of the Chemical Revolution, on oxygen, hydrogen, carbon dioxide, and other gases. A non practicing physician, La Metherie (1743-1817) was a staunch opponent of Lavoisier's theories, but he was impartial enough to publish an extract of the new *Nomenclature chimique* in the influential *Observations sur la Physique* (later *Journal de Physique*), of which he became the editor. In the present work he discusses the chemical theories and experimental discoveries of Lavoisier, Priestley, Scheele, and others and asserts correctly (contrary to Lavoisier) that all acids do not necessarily contain oxygen. He maintains that all combustibles contain inflammable air (hydrogen), which he identifies with phlogiston and believes it is a constituent of all metals as they release it on contact with acids. La Metherie's interpretation of chemical reactions is discussed by Partington. As the *Journal de Physique* opposed the new doctrines of Lavoisier, in 1789 he and his associates founded the *Annales de Chimie*, in which papers based on the new antiphlogistic chemistry were published." (Neville).

§ Duveen 335; Partington III, 494; Wellcome III, 438; Neu 2211; Blake 253; Cole 742; Neville II, p. 5-6; Ferchl 292.

ASTRONOMY TABLES

54. **LANSBERGE, Philippe van.** *Tabulae motuum coelestium perpetuae.* Middelburg: (Guilielmus Christianus for) Zacharias Romanus, 1632. Folio, 3 parts in one volume. 79, [1] pp.; 180 pp.; 182, [2] pp. With folding table, engraved title, portrait of the author, and woodcut printer's device on last leaf, some text woodcuts and diagrams, with half-title supplied in a superb facsimile on contemporary paper; occasional toning, varying browning or foxing, upper portion of colophon leaf tear repaired with slight loss to printer's device. Contemporary calf (rebacked with original spine preserved).

\$2450

FIRST EDITION of these astronomical tables by Philippe van Lansberge (1561-1632), one of the most influential advocates of the Copernican doctrine in Protestant Europe and one of the two most important astronomers in the Low Countries during the first half of the 17th century. In this work the author propounds an epicyclic theory based upon Brahe. "Although a follower of Copernicus, van Lansberge did not accept the planetary theories of Kepler altogether." (DSB, VIII, p. 28). These tables were published in competition with Kepler's elliptical model expressed in his *Rudolfine Tables*, were much simpler to use than the latter and were preferred by many astronomers and mariners, being translated into French and English.

§ Houzeau & Lancaster 12758; Bierens de Haan 2672; DSB VIII, 27-28.

ILLUSTRATED WITH 50 HAND COLORED MARINE LITHOGRAPHS / SIGNED BY THE ARTIST

55. **LE COMTE, Pieter.** *Afbeeldingen van schepen en vaartuigen, in verschillende bewegingen.* Amsterdam: F. Kaal ("Gedrukt bij J.J.Nesser Jr."), 1831. Oblong folio (23 x 31.5 cm), [8], 60, [4] pp. (contents and errata). With 50 fine lithographed plates after Pieter Le Comte by Desguerrois, all in original hand coloring; preface signed in manuscript by the artist Pieter Le Comte; some light foxing to first 20 plates as usual in this work; all plates have the artist-author's embossed blindstamp in bottom blank margin; contemporary owner's inscription on title. Contemporary half calf with gilt spine title (light rubbing).

\$6500

FIRST EDITION of this beautifully illustrated work on sailing ships (and a few early steamships) of all types including military, merchant, fishing and everything between; several are of details of rigging. Each plate of the 50 plates has the embossed symbol of the artist with his initials "PLC" (Pieter le Comte) and the letters "RMWO" with the ribbon of the "Militaire Willemsorde" in bottom blank margins. In the present copy the artist has also signed the preface and possibly was also the colorist.

MEDICAL-PHARMACEUTICAL SECRETS WITH IMPORTANT TEXT ON HYGIENE

56. **LEMNIUS, Levinus.** *De miraculis oculis naturae libri IIII. Item de vita cum animi et corporis incolumitate recte instituenda.* Jena: Tobias Steinman (for Nicolaus Knoper), 1588. 8vo, [16], 868, [73] pp. Woodcut printer's device on title. Text browned as usual with German paper of this period; early underlining and marginalia; 17th-century inscription on title, printer's device tinted yellow. Contemporary blind-tooled pigskin over wooden boards with panel stamps depicting allegorical figures of the Virtues, spine darkened, raised bands rubbed, stain on front cover.

\$975

Influential book of secrets which deals with chemical, physical, medical, moral, religious, etc. by the Dutch physician and botanist, Levinus Lemnius (1505-1568), who had studied with Vesalius, Gesner and Dodoens.

"One of the earliest and most famous of the books of secrets that were so popular in the sixteenth, seventeenth, and eighteenth centuries, it is important for the beliefs (both fact and fiction) of the sixteenth-century mind. There is much of interest on alchemy, chemistry, metallurgy, and related subjects." (Neville, II, p. 49; French trans.)

Partington (II, p. 113) notes the work's importance in the history of chemistry with its references to distillation, metallic mercury and its salts, alum, saltpeter, potable gold, the manufacture of salts, soap, potash, etc.

The work was first published in Antwerp in 1559 in two books, was expanded to four books in the 1564 edition and enlarged in 1581 with the author's treatise on hygiene which appears here at the end (pp. 717-868); "*Exhortatio ad vitam optime instituendam.*" Regarding which, Lindeboom notes (*Dutch Med. Biog.* col. 1170), that while the author adhered to some astrological views he did have "fairly good ideas on hygiene".

Bound in a very attractive contemporary blind stamped pigskin decorated with allegorical figures of the Virtues.

§ Durling 2774; Thorndike VI, 393-94; Partington, II, 113; see Caillet 470 & Ackermann, *Geh. Wiss.* I, 555, Ferguson, *Books of Secrets*, I, pt. 3, pp. 3132 (other eds.).

PRINTED MUSIC \ RARE LITURGY IN LOW GERMAN \ PRINTED IN STETTIN

57. **LITURGY-LUTHERAN-POMERANIA.** *Kercken Ordeninge im Lande tho Pamern dorch de Dorchlüchtigen Hochgebarnen Försten unde Herren Herrn Barnim unde Herrn Philippen hochlöffliker Gedechnis beide Hertogen tho Stettin Pamern ... anvenglick up dem Landdage tho Treptow anno MDXXXV geslaten: unde itzund verner dorch de Dorchlüchtigen Hochgebarnen Försten unde Herren, Herrn Barnim den Öldern ... vornyet unde vormeret.* Olden Stettin: (by Andreas Kellner), 1591. 4to, [10], 111, [3] leaves. With full-page woodcut arms on verso of title-page; title printed in red and black; fraktur type; usual light to moderate browning; marginal damp marks to first gathering and a few gatherings in text; title-page outer right hand margin neatly repaired where it had been torn off (affecting some of the lettering to latter part, right side of title) with small loss to woodcut on verso has been very neatly penned in; contemporary owner's inscription on title-page ("Friderici Volcmari, us. tom. Pom.") Contemporary blind tooled pigskin over wooden boards (very worn and rubbed with some early repairs and place worn through, without clasps, otherwise generally sound).

BOUND WITH

AGENDA Dat is Ordninge der hilligen Kerckenempter vnde Ceremonien, wo sick de Parrherren, Seelsorgere vnd Kerckdenere in ërem Ampte holden schölen. Gestellet vor de Kercken in Pamern vp buel der Dorchlüchtgen ... Försten vnde Herrn ... Barnim des öldern, Herrn Johann Friderichen, Herrn Boguslaffen ... Hertogen tho Stettin Pamern, der Cassuben vnde Wenden ... Anno M. D. LXVIII. Stettin; A. Kellner, (15)91. [8], 463, [9] leaves. With full-page woodcut arms on verso of title with extensive printed music. Damp mark in bottom blank margin of leaves 258-264 and the blank margins of last 15 leaves.

\$2850

FIRST EDITIONS of the church order and liturgy for Pomerania to be printed in the dukedom of Pomerania. This revision is based on Bugenhagen's Pomeranian church order in Low German which was first published in 1531 at Wittenberg. There would follow several Wittenberg editions intended for Pomeranian use until the Pomeranian dukes had arranged the present editions of the "Ordnung" and "Agenda" to be printed in their own residence in Old Stettin. As noted they were based on the translations to Low German done by the eminent Pomeranian reformer, Johann Bugenhagen (1485-1558), who had been a close friend of Luther and had aided him in the translation of the New Testament into Low German in 1534.

The first work (*Kercken Ordeninge*) is known to have been printed in an edition of only 1000 copies, of which at least two copies were to be given to each pastor to take back to his parish. According to a census made in 1957, only 18 copies were found of the *Kercken Ordeninge*. The second work, the Pomeranian *Agenda*, was only preceded by the Wittenberg edition of 1569. The work is especially of interest for the printed music included for a number of songs in both Low German and Latin. In that same 1957 census only 11 copies were found of this work. These were the last two works to be printed by Andreas Kelner who had taken over the print shop of his father-in-law, Johann Eichorn, in Stettin around 1572. From the title inscription the present copy appears to have been one of those sent to a minister in Pomerania.

Stettin (Szczecin, Poland) publications from the 16th century are generally rather rare. Benzing notes that printing only started there in 1533 with numerous gaps between the printers who took up residence in that city resulting in few publications surviving from the 16th century. Adams only lists one Stettin imprint and the BL/STC *German* lists only two (one of which is the first work here). Both works are valuable sources for the study of entire social life of the period in this region; for schools, educational curriculum, celebrations and holidays, health care, prison work, etc., since everything was organized and regulated by the church.

§ I. VD 16, P 4137; Borchling-Claussen, *Niederdeutsche Bibliographie*, 2453; Geisenhof, *Bugenhagen*, p. 344 (note 1); BM/STC, *German* 579; Reske, *Buchdrucker* 860; cf. Richter, *Kirchenordnungen* no. 117.

II. VD 16, ZV 199; Borchling-Claussen, 2454; Geisenhof, *Bugenhagen*, 290; cf. Richter, *Kirchenordnungen* no. 130.

AMERICAN BOTANY BY LINNAEUS' FAVORITE PUPIL

58. **LÖFLING, Per; LINNÉ, Carl von (ed.); KÖLPIN, Alexander (transl.)**. *Reisebeschreibung nach den spanischen Ländern in Europa und America in den Jahren 1751 bis 1756 nebst Beobachtungen und Anmerkungen über die merkwürdigen Gewächse, herausgegeben von Herrn Carl von Linné, Sr. Königlichen Majestät in Schweden Archiater, Ritter vom Königl. Nordsternorden u.s.w. Aus dem Schwedischen übersetzt durch D. Alexander Bernhard Kölpin, ... Zwote Auflage*. Berlin: Im Verlag Gottl. August Lange, 1776. 16, [16], 406, [2] pp. (last leaf blank). Leaf A3 in first gathering misbound after A5; with 2 folding engraved plates. Usual browning and foxing found in German paper of this period. Contemporary gilt tooled half calf with spine label and speckled boards.

\$975

Reissue of the original sheets of the 1766 FIRST GERMAN EDITION (except for the 1st gathering which has been reset for this edition); this is also the title-issue with the author's name correctly spelled. The original Swedish work appeared at Stockholm in 1758 (*Iter Hispanicum, eller Resa til Spanska länderna uti Europa och America*). The work is the account of a mostly botanically oriented trip through Spain, Portugal and northern Venezuela, particularly the area around Cumana, the capital of the then New Andalusia (today Venezuela). Per Löfling's (1729-1756) work was edited with a preface and posthumously published by his professor, Carl von Linné (1707-1778): "Linnaeus attained worldwide influence not only through his writings but also through his students. ... He sent many of students abroad, rejoicing in the plants and other natural specimens that he received from them but grieving bitterly when they died of disease or hardship ... Per Loeffling, Linnaeus' favorite pupil, died in Venezuela." (DSB, VIII, p. 379)—"Keine Zeitung ist mir betrübter gewesen, als die, meinen liebsten und besten Schüler eingebüßet zu haben" (Linnaeus' introduction). The descriptions of American plants appear on pages 237 to 369.

The translator, Alexander Bernhard Kölpin (1739-1801), was a German physician and botanist who from 1765 became director of the Greifswald botanical gardens and from 1767 also adjunct professor of the Greifswald medicine faculty and was a correspondent with Carl von Linné.

§ Sabin 41773; Soulsby 3590; Henze III, 277; JCBL *Cat.*, 1493-1800, III, 2272; Palau y Dulcet (2nd ed.) 139577n.; Palmer, *German works on America*, 353; cf. Stafleu-Cohen, 4921

EMBLEM BOOK WITH 100 LARGE ETCHINGS

59. **LUIKEN, Jan**. *De bykorf des gemoeds, honing zaamelende uit allerley bloemen vervattende over de honderd konstige figuren. Met godlyke spreuken en stichtelyke verzen*. Amsterdam: By de wed. e P. Arentz, en K. Vander Sys, 1711. 8vo, [10], 404, [2] pp. With engraved frontispiece and 100 text etchings by Jan Luiken. Very minor damp mark in the bottom outer blank margins of a few leaves; later end-leaves with modern collectors book-plate; fine copy. Contemporary blind tooled Dutch vellum over boards.

\$1450

FIRST EDITION of one of the largest of Luiken emblem books illustrated with one-hundred fine etchings which include scenes from everyday life and various professions of the period as well as natural history, architectural and various rural scenes. One plate, on page 130, appears to have someone performing Galileo's experiment to measure the speed of fall objects for two observers.

Jan Luiken (or Luyken: 1649-1712) was: "the most productive and the same time one of the most versatile etchers of the Dutch School, and next to Romeyn de Hooghe and Gerard de Lairese the most important representative of Dutch engraving in the period following Rembrandt" (Thieme-Becker XXIII, 488-9, trans.).

Fine copy with the etchings appearing in fine dark impressions in its original Dutch vellum binding.

§ Landwehr, *Low Countries* 509; van Eeghen 438.

WITH 50 BEAUTIFULLY ETCHED EMBLEMS

60. **LUIKEN, Jan**. *De onwaardige wereld. Vertoond en vyftig zinnebeelden*. Amsterdam: Arentz, 1710. 8vo, [6], 208, [10] pp. With added engraved title-page and 50 emblem etchings. Printed on fine thick paper. Mid- 20th century private collectors bookplate. Fine copy. Contemporary blind tooled Dutch vellum over boards (later end-papers).

\$1250

FIRST EDITION of this beautiful emblem book illustrated with etchings by Jan Luiken (or Luyken: 1649-1712); Luiken's scenes, illustrating moral maxims with appropriate quotations from Biblical literature, are full of spirit and artistic inventiveness executed with delicate detail. The etchings appear in fine dark impressions.

§ Praz 407; Landwehr, *Low Country Emblems* 503; Van Eeghen 435.

EMBLEM BOOK WITH 30 ETCHED PLATES

61. **LUIKEN, Jan.** *De zedelyke en stichtelyke gezangen. Op nieuws vermeerde. En de lof en oordeel van de werken der barmhertigheid.* Amsterdam: Arentz, 1709. 8vo, 2 parts in 1 volume. [10], 300, [8], 17 pp. With 2 engraved title-pages and 30 text etched emblems by the author. Printed on fine thick paper with the plates in fine dark impressions. Some occasional very light foxing; faint damp mark in extreme outer bottom blank margin of a few leaves in middle of volume; 20th century collector's book plate; generally a very nice copy. Contemporary blind tooled Dutch vellum over boards (later end-papers).

\$875

Very attractive copy of the second, enlarged, edition of this collection of Dutch songs (1st:1704) illustrated with beautifully etched emblems by Jan Luiken (1649-1712); A very handsome copy with the emblems in fine dark impression and printed on a thick, fine paper.

§ Van Eeghen-Van der Kellen 3999; Landwehr, *Low Country Emblems* 496; Scheurleer, *Nederlandsche Liedboeken*, p. 87. (see plates at bottom of previous page).

EMBLEM BOOK

62. **LUIKEN, Jan.** *Vonken der liefde Jezus, van het God-begeerende zielen-vuur zynde bloempjes der zalige hoop, tot verheugelykheid der wandelaars, langs den weg, na vreden-ryk. Een behelzing van vyftig zinne-beelden, met hunne daar op spelende, verzen, en heilige spreuken. ... De vyfde druk.* Amsterdam: Cornelius vander Sys, 1717. 8vo, [14], 212, [20] pp. Engraved frontispiece and 50 full-page etched emblems by Jan Luyken. Some light foxing; 20th century collector's bookplate. Contemporary blind tooled Dutch vellum over boards (later end-papers).

\$875

A new edition (1st: 1687), with a new engraved title dated 1717 and preface, of this handsomely illustrated Dutch emblem book illustrated by Jan Luyken (or Luiken; 1649-1712); The "*Sparks of Jesus' Love*" in 50 episodes, each illustrated with a fine etching by Luiken, depicts the spiritual development of a young woman as she goes through life. The plates illustrate life in an early 18th century Dutch village as the main character interacts with other people and performs everyday tasks as well as her spiritual development which is illustrated in avoiding various temptations and performing good deeds. The more fanciful plates depict her contemplating the heavens at various times of the day.

§ Praz 406 (this ed. only); Landwehr, *Low Country Emblems*, 490; Van Eeghen & van der Kellen 124.

EARLY RESPONSE TO COUNTER-REFORMATION & THE TURKS

63. **LUTHER, Martin; BUGENHAGEN, Johannes (ed.).** *Vermanung zum friede. Item: Vermanung zur Busse und Gebet, wider den Türcken.* Wittenberg: Hans Lufft, 1547. 4to, [32] pp. (last leaf blank). Historiated and decorated initials; foliated by an early hand; fine wide margined copy. Modern wrappers.

\$1650

FIRST EDITION of this collected edition of three late pamphlets by Martin Luther edited with a preface by one of Luther's most intimate friends, Martin Bugenhagen (1485-1558), who had been head of the Wittenberg parish since 1523 as well as served as professor at the University. A year after Luther's death Bugenhagen felt compelled to respond to false pamphlets published by members of the counter-Reformation under Luther's name. They address the issue of resistance to armed threats, especially by the Turks, and exhort all to prayer. Bugenhagen was also the co-author of the final work along with Luther.

The three texts included are: (1). *Vermanung zum friede: An beide/Chur vnd Fu irsten zu Sachsen etc. sampt der selben Landstende/der plo ötzlichen empo örung halben/vmb Wurtzen*; (2). *Vermanung Doctoris Martini Luthers an alle Pfarherrn*; and (3). *Vermanung an die Pffarrherrn in der Superattendentz der Kirchen zu Wittemberg. Anno M.D.XLIII.*

§ VD 16, ZV 10053; Knaake I, 884; Göllner I, 872; Geisenhof, *Bibliotheca Bugenhagiana*, 373; *Stickelberger Collection*, 537.

LEAGUE OF CAMBRAI / AMERICANA

64. **MOCENIGO, Andrea.** *Bellum Cameracense.* Venice: (Per Bernardinum Venetum de Vitalibus), August 1525. 8vo, [376] pp. (2 pages of errata with final page blank). Italic type; woodcut initials; contemporary owner's name on title-page; some speckling to title-page; small repair to blank margin of title-page; generally nice fresh copy. 17th century flexible boards.

\$2650

FIRST EDITION of this important history of the League of Cambrai and is also the most important contemporary source for the history of the Venetian territory in the period of 1509 to 1516. During the "*Guerra di Cambrai*" Venice was sacked by the Habsburg army and finally, in 1510, razed almost to the ground. On the verso of leaf q8 the **Spanish conquests in Hispaniola and the New World are mentioned.**

The *War of the League of Cambrai* (a.k.a. *War of the Holy League*) was a major conflict in the Italian Wars. The principal participants of the conflict, which was fought from 1508 to 1516, were France, the Papal States and the Republic of Venice. They were joined, at various times, by nearly every significant power in Western Europe, including Spain, the Holy Roman Empire, England, Scotland, the Duchy of Milan, Florence, the Duchy of Ferrara, and Swiss mercenaries. The *League* was created by Pope Julius II to curb Venetian influence in northern Italy. The original members of the anti-Venetian forces that joined with the Pope were Louis XII of France, Holy Roman Emperor Maximilian I and Ferdinand II of Aragon. Although the *League* was initially successful, friction between Julius and Louis caused it to collapse by 1510. Julius then allied himself with Venice against France. The *Veneto-Papal alliance*, later expanded into the *Holy League*, drove the French from Italy in 1512; however disagreements over the division of the spoils led Venice to leave the alliance in favor of one with France. The French and Venetian forces, led by Francis I who had succeeded to the throne, won the battle at Marignano in 1515 and regained the territory they had lost. The resulting treaties of the following year would return the map of Italy to the status quo of 1508.

The work is dedicated to Andrea Gritti who had led a force of Venetians as provveditor and later served as commander of the Venetian forces. The Italian translation appeared in 1544.

§ Adams M-1518; EDIT 16, CNCE 37975; Alden-Landis, *European Americana* 525/11; Cicogna 792.

ILLUSTRATIONS OF ESKIMOES, AFRICAN SLAVES & AMERICAN INDIANS

65. **MORAVIAN CHURCH; [CRANZ, David?].** *Briève & fidèle exposition de l'origine, de la doctrine, des constitutions, usages et ceremonies ecclesiastiques de l'englise de l'Unite des frères connus sous le nom de Frères de Bohème & de Moravie, tirée de leurs actes & titres autentiques, par un auteur impartial, ami de la vérité; avec xvi plances gravées en taille douce, où le tout est représenté au naturel.* No place or printer: [Amsterdam?], 1762. 8vo, 87 pp. with 16 double-page engravings. Title printed in red and black; faint damp mark in bottom blank margins of 2 plates; old ownership notes on front paste-down. Contemporary half calf and speckled paper covered boards.

\$1750

Second edition in French (1st: 1758) of this finely illustrated account of the Moravian settlements in Europe and North America. "*A short, reliable report from the church of the Unitas Fratrum, known under the name of the Bohemian-Moravian Brethren, concerning canon, external and internal church constitution and customs, from official documents and oral records, published by a Christian antipartisan friends*" which sometimes is attributed to the Moravian theologian, David Cranz (1723-1777), who wrote a number of works on the Moravian church history and its mission activities while having served as secretary to Nikolaus Ludwig von Zinzendorf, a founding figure in the new order of Moravians. "These texts remove the lies and set aright the canon and facts that have been twisted by the opposition" (Preface). Starting with a short history of

the Brethren the text contains their creed, organization, manner of dress and clothing, economy, ordination, liturgies, baptism, missions to the heathens, schools and academies, choir and band, care of small children, etc.

There is an addendum (pp. 81-87) which deals with an act of Parliament signed by George II on the 10th of November 1747: "An Act inviting those known as the *Unitas Fratrum* or the United Brethren to settle in his Majesty's colonies in North America." Included is the permissible form of obligatory statement Moravians can make instead of the usual oath needed to be taken by colonists, their possibly military duties (this was in the middle of the French Indian War) in the colonies and how those military duties can be properly avoided, organization of the colony and responsibilities of the colonists, etc.

Probably what is most remarkable about the volume are the sixteen fascinating folding engravings: "The plates in this rare and interesting volume are each of the size of two octavo pages, and contain elaborate representations of the ceremonies of ordination, of the different modes of baptizing infants, Negroes, Greenlanders, and American Indians" (Sabin); "Interesting plates by J. Rud. Holzhalb." (Baginsky) which illustrate the major ceremonies of the Moravians with special attention given to missionary activity in the New World including American Indians, Greenlanders, Africans in the West Indies, other colonists, etc. The plates are: I. Ordination of a Bishop in the Unity of the Brethren in London; II. Acceptance into the Brethren; III. Baptism of a Child; IV. Exorcism of the Baptismal Candidate among the Negroes; V. Baptism of the Indians in America; VI. Baptism of the Greenlanders; VII. Baptized Negroes; VIII. Consecration; IX. Distribution [communion]; X. Participation; XI. The Adoration of the Lord; XII. The Holy Kiss of Peace; XIII. Foot washing; XIV. Children's Love Feast; XV. Wedding of Twelve Couples of Colonists; XVI. Easter Liturgy.

A very nice copy with the plates appearing in fine dark impressions.
§ Zibr III, 3319; cf. Sabin 7935 (1758 ed.).

POETRY LECTURES BY THE GREATEST GERMAN SATIRIST OF THE 16TH CENTURY

66. **MURNER, Thomas.** *De Augustiniana Hieronymiana[ue] reformatione poetarum.* Strassburg: No printer [J. Schott? or M. Flach], 1509. 4to, XLV, [13] pp. Large woodcut initial "T" in title. Small early collector's monogram on title-page ("v.N." in a circle; Lugt 2529 = K.F.F. Nagler, 1770-1846, diplomat and director of Bavarian Postal Service); mounted signature pasted to bottom blank margin of verso of title-page; some marginal annotations in a contemporary hand. Nice wide margined copy. 19th century boards.

\$2500

FIRST EDITION of this series of lectures the author held at the University of Freiburg on poetry in which he turned to the ideas found in the writings of Saint Augustine and Saint Jerome for inspiration and that poetry should be an expression of truth.

Thomas Murner (1475-1537) was an eminent German satirist, poet and translator: "Greatest German satirist of the sixteenth century ... During the epoch immediately preceding and during the early years of the Reformation, three figures are especially prominent among the loyal champions of the Church in Germany, namely Johann Geller von Kaysersberg, his friend, Sebastian, the well-known satirist, and Thomas Murner, the ablest and most formidable of Luther's opponents. ... **Literary historiographers (especially Kurtz, Vilmar, and Gödeke) have recognized his great importance in the history of literature.** Critics have pointed out in his works a peculiar and original metrical and rhythmical system, which distinguished him from all poets of his time. His writings show that he possessed in a conspicuous degree the culture of his age." (*Cath. Enc.*)

He became a member of the Franciscan order and after his ordination, he began his restless and unsettled life, visiting some of the most celebrated universities either as a student or teacher; in Paris, Cracow, Freiburg, Basel, and earned doctorates in law and theology. From 1519 he took part in the controversies which began with the appearance of Luther as a reformer. In 1523 he went to England and was cordially received by Henry VIII. As an author Murner was an enthusiastic friend of Humanism. He was appointed poet-laureate in 1505 by Emperor Maximilian.

§ BM/STC *German*, p. 637; VD 16 M 7026 (both suggesting M. Flach as printer); Ritter 1603; Ritter, Catalogue, 1522; Schmidt, Schott, 11; Muller 72, 11; Goedeke II, 216, 11; Von Liebenau 8 & p. 52 f.

MASTERPIECE OF FLEMISH ILLUSTRATION

67. **NADAL, Gerónimo S.J.** *Evangelicae historiae imagines ex ordine Euangeliorum quae toto anno in Missae sacrificio recitantur, in ordinem temporis vitae Christi digestae.* Antwerp: No printer [Martin Nucio], 1593. Folio, [6] leaves (including engraved title and last blank leaf), 153 numbered engravings and engraved head and tailpiece. Usual light, mostly marginal, foxing; wide margined copy. Later morocco (17th century) with some gilt tooling to borders and spine (head and tail of spine and corners worn).

\$3650

FIRST EDITION of the life of Christ from the Gospels illustrated on 153 finely engraved plates which were done at the request of the Antwerp Jesuits; complete and well preserved copies, such as the present example, are rare. For the publication history including the impetus provided by Jesuits in Rome who commissioned the work and correspondence with Christopher Plantin (see Wadell, pp. 9-17) who was involved with the project from 1587 on but was not involved with the present set of plates being printed. That job was believed to have been given to Martin Nutius and published by the Antwerp Jesuits (see Wadell, p. 18). The plates would be reissued in 1595 to illustrate Nadel's "*Adnotationes et meditationes in evangelia ...*". The author of the preliminary text, Geronimo Nadal (1507-1580), was a Spaniard from Majorca who had been one of the first ten members of the Society of Jesus (Jesuits). He served for many years as the personal representative of the Jesuit's founder, St. Ignatius of Loyola (1491-1556), in visiting Jesuit houses throughout Europe, especially to explain and implement the Constitutions of the Society of Jesus. Ignatius himself had urged Nadal to compile and distribute an illustrated guide for prayerful meditation on the Gospels, in the tradition of the Spiritual Exercises, although the work was not completed until after both men had died. Nadal selected the biblical scenes to be included, commissioned and directed the layout of the illustrations, and composed notes to accompany each scene. These illustrations would become very important in Counter-Reformation Europe, since the illustrations were among the first to use the new techniques of "perspective drawing," which more realistically depicted three-dimensional shapes in two-dimensional drawings, such as used in the scientific drawings of the day. These techniques made the Gospel stories much more vibrant and realistic, and thus more effective as aides for evangelization and meditation.

The title-page and plates are after drawings by Bernardino Passeri (ca.1540-1596) and Maartin de Vos (1532-1603). They were engraved by Jeronimus (1553-1619), Antonie and Jan Wierx, Adriaen (d.1618) and Jan Collaert (1566-1628), and Karel van Mallery (1571- ca. 1635). The plates appear in a box with line border above the image, each engraving bears in Latin the day in the church calendar with which it is associated, a Bible citation, and the year of Christ's life to which it pertains. At the right end of the box is an Arabic numeral, giving the sequence of the image in Christ's life, by which the prints in the present work are ordered. Below the Arabic numeral is a roman number, giving the sequence of the print's subject in the Gospel readings through the church year. The images bear letters keyed to explanations in Latin in a box beneath. In 1605 Plantin's son-in-law, Jan Moretus, acquired the plates from the head of the Antwerp Jesuit College, Carolus Scribanus, and would reprint the plates.

A very nice wide margined copy with fine dark impressions of the plates. Because the work was printed on rather thin paper copies almost always appear damaged or with repairs none of which appear in the present fine example.

§ Adams N-56; DeBacker-Sommervogel, V, 1518; Wadell, *Evangelicae historiae imagines*, p. 18-19; Glorieux, *Belgica typographica*, 1541-1600, 2193; Brunet IV, 18.

UNBOUND PRINTED SHEETS / LINEN CLOTHING TRADE

68. **NUREMBERG; LAWS; COMMERCIAL.** *Eines Hochlöblichen Magistrats des Heil. Röm. Reichs freyen Stadt Nürnberg, Gesetze und Ordnung, für die Leinen Gewand-Handels-Leute offenen Gewerbs alhier.* Nuremberg: no printer, 1730. 4to, 27 pp. Original full printed sheets unsewn, folded once with deckle visible on all edges; 3 and 1/2 sheets lettered A to D. Engraved arms within a baroque architectural border.

\$575

Decree of the Nuremberg senate for 11 July 1730, for the Holy Roman Empire free city of Nuremberg dealing with the trade in linen garments. The work deals with all aspects of the trade of linen clothing. This appears to be a revision of the similar laws passed by the Senate in 1723.

A fine example for study of physical bibliography. This work appears as it had just left the printing press, set up for a quarto format, having been printed on 3 and 1/2 full sheets; folded only once (of two) and before sewing and trimming of fore-edges.

The work is very rare with OCLC locates only the copy at the University of Munich library (Bibliothek der Ludwig-Maximilians-Universität München) with the KVK adding one additional copy at the city of Fürth library archive (Stadtarchiv Fürth mit wissenschaftlicher Bibliothek).

§ VD18 14469723-003.

RENAISSANCE PLAY IN A PISCATORIAL SETTING

69. **ONGARO, Antonio.** *Alceo favola pescatoria recitata in Nettuno Castello de' Signori Colonnese: et non più posta in luce. A gl' Illustri fratelli, il Signor Girolamo et il Signor Michele Ruis.* Venice: Francesco Ziletti, 1582. 8vo. [8], 54, [1] leaves (Without last blank leaf). Woodcut printer's device on title-page; woodcut head and tailpieces. Fine copy. Modern vellum.

\$950

FIRST EDITION of this important pastoral drama which was one of the first written in imitation of Tasso's *Aminta*. Ongaro's *Alceo* is exceptional over other imitations by closely following *Aminta's* plot, though transposed to a 'piscatorial' or marine setting instead of the woods. The work enjoyed great success with six editions appearing between 1582 and 1599. As mentioned on the title the work was first performed at the *Castello dei Colonna a Nettuno*.

The work consists of a prologue and five acts in verse prefixed with several poems in praise of the author who was a member of the Paduan Academy of Illuminati.

§ Allacci 20; Soleinne 4273; Salvioli 103; Clubb (Folger) 644; Bregoli Russo (Univ. Chicago), 444; Casanatense (Cairo-Quilici) 82; BM/STC *Italian* 475; EDIT 16 CNCE 40469; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 48.

INFLUENTIAL ASTRONOMY TEXT WITH ALL 4 VOLVELLES

70. **PEUCER, Caspar.** *Elementa doctrinae de circulis coelestibus, et primo motu, recognita et correcta.* Wittenberg: Johannes Crato, 1553. 8vo, [310] leaves (without the last blank). Woodcut device on title-page (armillary sphere), numerous text diagrams, 8 folding tables and 4 woodcut volvelles. Contemporary owners inscription on title "Joann Adam Gagelius" and contemporary notes on much of the front flyleaf in his hand and marginal annotations in an early hand; 18th century owner's signature "Marshall Conant" on front flyleaf; occasional faint damp marks towards end of volume. Fine contemporary blind tooled pigskin dated "1555" with initials "I G" and decorated with a fine portrait roll ("Prudentia, Iusticia and Lucretia") with the initials "BP" (see Haebler, *Rollen-und Plattenstempel*, pp. 323-24) and the date "1553" in the roll, and floral stamps (contemporary printer's waste used to make boards is visible on front inner cover).

\$4850

Second corrected and enlarged edition (1st: Wittenberg, 1551) of this astronomy text by Caspar Peucer (1525-1602) who had been a student of Erasmus Reinhold, one of the leading mathematical astronomers of his time, and would later become his successor as professor of astronomy at the University of Wittenberg in 1554. He also had married Melancthon's daughter in 1550 but was jailed for crypto-Calvinism for 12 years between 1574 to 1586. He was "subsequently rehabilitated and played host to Tycho Brahe when the Danish astronomer was on his way from Denmark to Prague." (Dr. Owen Gingerich, *The Book Nobody Read*, p. 251).

Zinner notes that the illustrations and volvelles present here expresses a collaboration of the knowledge shared by those scholars who occupied themselves with the subject of astronomy before 1550 with especial mention of Peucer's teacher Erasmus Reinhold. Peucer's apparent no nonsense attitude can be seen in his first chapter in which he explains the difference between astrology and astronomy. The work includes a catalogue, in the preliminaries, listing important astronomers from ancient to contemporary times including a short article on Copernicus and finishing with his teacher, Erasmus Reinhold, whose recent death, in the year of the present works publication (1553), has been now noted in his short biography with some details of his death.

Peucer appears to have been conservative in his views however at some time since its publication in 1543 at Nuremberg he appears to have owned a copy of Copernicus' *De Revolutionibus*; a copy in Paris has the inscription "from the hand of C. Peucer" (see Gingerich, *The Book Nobody Read*, p. 174).

Complete copies with all the volvelles (early computational devices with moving parts) and folding tables, as in the present example, are scarce. It is also preserved in a very fine contemporary binding whose original owner has put his initials ("I.G.") and date ("1555") on the front cover and signed the title-page ("Joann Adam Gagelius") with a long inscription on front flyleaf in the same hand.

§ Houzeau-Lancaster 2556; Graesse V, p. 245; Zinner 2067; not in Adams, BM/STC German or Kenny.

178 FINE WOODCUTS BY VIRGIL SOLIS

71. **OVIDIUS NASO, Publius; SOLIS, Virgil (Illus.); POSTHIUS, Johannes (Adapter).** *Tetrasticha in Ovidii Metam. lib. XV. quibus accesserunt Vergilij Solis figurae elegantiss. & iam primum in lucem editae. Schöne Figuren, auß dem fürtrefflichen Poeten Ouidio, allen Malern, Goldtschmidern, und Bildthauwern, zu nutz und gutem mit fleiß gerissen durch Vergilium Solis, vñnd mit Teutschen Reimen kürztlich erkläret, dergleichen vormals im Druck nie außgangen.* Frankfurt: (apud Georgium Coruinum, Sigismundum Feyrabent, & haeredes VVigandi Galli), 1569. Oblong 8vo (14.5 x 8.5 cm), [16], 178, [14] pp. title printed in red and black; woodcut title border and 178 woodcuts (60 x 80 mm) within elaborate woodcut borders (100 x 130 cm) by Virgil Solis; Latin and German text; minor smudge of printer's ink in blank margins of 2 pages (66 & 67); some light toning and slight discoloring to blank margins of last few leaves (from original binding); tiny damp mark in outer corner blank margins of first few leaves. Modern blind tooled calf in an appropriate antique style.

\$4850

New edition of this magnificent series of woodcuts (first published in 1563 in 3 variant versions) by the eminent Nuremberg artist, Virgil Solis (1514-1562), printed within elaborate Renaissance woodcut frames each woodcut appears with the corresponding verse from Ovid in Latin above the woodcut and with the German version by, Johannes Posthius (1537-1597), below. The introduction, in Latin verse, is dedicated to Erasmus Neustetter (called Sturmer), by Posthius which is followed by a German version in verse. There are also short poems by Charles Hugel and Johannes Lauterbach. At the end of the volume is Posthius' Latin poem, *Germania*, on the coronation of Emperor Maximilian II, and finally a Latin epigram by Martin Huber of Basel.

Of these woodcuts, which are based on a similar series by Bernard Solomon, 14 bear the monogram of Solis and nine are signed with a gothic 'h' which is probably the mark of a Cologne or Frankfurt woodcutter. While Solis produced illustrations for numerous works his woodcuts for fable literature, such as the present work, are considered among his best work. See Höhn, *Der deutsche Holzschnitt (Blauer Bücher series)*,

reproduces four of the woodcuts from this work and notes: "Seine eigene Art offenbart sich am feinsten wohl auf dem Gelände der Fabel und Idylle. Er hat sehr schöne und musikalisch bewegte Schnitte für Aesop und Ovid geschaffen, mit allem Reiz eines naturnahen, unbekümmerten Lebens und mit dem Schmuck gefälliger Schönheit".

§ VD 16, P 4498; New Hollstein, *V. Solis Book Illustr.* 52; cf. Fairfax-Murray 345 (ed. 1563, Variant with 178 leaves); Brunet IV, 288, & Suppl. II, p. 119.

WITH 2 ORIGINAL ETCHINGS BY JACQUE CALLOT

72. **PERI, Giovanni Domenico.** *Fiesole distrutta*. Florence: (Nella stamperia di Zanobi Pignoni), 1619. 4to, [3] leaves, 197, [3] pp. (last page blank). With engraved title-page and portrait by Callot; woodcut printer's device on last leaf below woodcut vignette and woodcut initials; each canto preceded by "Argomento" in decorative border; inner margins of first three leaves reinforced; some light foxing and minor hand soiling to first few blank margins with some light fraying. Old vellum over boards with gilt tooling.

\$1500

FIRST EDITION of this epic poem in twenty cantos which is the largest and best work by Giovanni Domenico Peri (1564-1639), the famous "farmer poet" (Libreria Vinciana). The work is illustrated with two fine etchings by JACQUES CALLOT IN FIRST STATE: the frontispiece, known as "La belle jardinière", with the Muse of Poetry offering a drink from the Pierian Spring to a beautiful peasant girl; and the portrait of Peri, framed by two bulls, farming tools and musical instruments. Both plates allude to the simple, modest life of Peri, the celebrated "Poeta Contadino", who ran away from school as a boy and lived with shepherds for several years. The pastoral life so pleased him that he never ceased to keep herds. It has also been said of Peri that all he took as a favor from Cosimo de' Medici, Grand-Duke of Tuscany, to whom he had dedicated his poem, was a bag of grain for his family.

This is the issue without the dedication on the verso of the Preface to the Reader (leaf 2).

§ Brunet IV, 498; *Libreria Vinciana* 2831; Lieure, *Callot*, 304 & 305; Meaume, *Callot*, 304-305; Tiraboschi VIII, 381-381; Belloni, *Seicento*, 214-215; Olschki, *Choix*, XII, 18610.

73. **PETRONIUS.** *Satyricon. Adiecta sunt veterum quorundam poetarum carmina non dissimilis argumenti: ex quibus nonnulla emendatius, alia nunc primum eduntur. Cum notis doctorum virorum.* Paris: Apud Mamertum Patissonium, typographum regium, 1587. 12mo, [8], 174, [42], 132 pp. Typographic ornament on title-page; contemporary owners name and small early collector's stamp on title; single small worm hole in first few leaves. 18 century red morocco ruled in gilt, all edges gilt.

\$975

"Second, revised and enlarged edition of Pithou's Petronius, which had first been published ten years earlier (cf. Renouard 180, no. 7) Pithou collected evidence from three manuscripts now lost, and his edition is the last of real importance before the discovery of the *Cena Trimalchionis* in 1664." (Schreiber, *Estienne*, no. 260).

§ Adams P-872; Renouard 187, no. 5; Schweiger II, 721; Sandys II, 192; S. Gaselee, *The Bibliography of Petronius*, no. 13.

TYPE SPECIMEN & MALABAR MISSIONARIES MANUAL

74. **PEANI, Clemente; AMADUZZI, Giovanni Cristoforo (ed.).** *Alphabetum Grandonico-Malabaricum, sive Samscrudonicum.* Rome: Typis Sac. Congregationis de Propag. Fide, 1772. 8vo, XXVIII, 100 pp. Woodcut device (seal of the Congregation) on title-page and 9 folding alphabet tables. Modern vellum.

\$1675

FIRST EDITION of this very attractive printed type specimen and language manual of Malabarese prepared by Clemente Peani (d. 1782) and edited by Giovanni Cristoforo Amaduzzi (1740-1792) who has also provided a substantial introduction. The text includes the Lord's Prayer, the Ave Maria, the Apostles' Creed and the Ten Commandments in Malayalam and Latin. The work includes eight folding language tables and a folding woodcut of text in Malabar lettering.

This is the: "First type specimen of the Malabarese or Grantha alphabet, nowadays called Malayalam; it derives from the Tamil script, with which it is often confused, especially when written in the angular Travancore variety given here" (Smitskamp).

§ Graesse I, 84; Smitskamp 207; Birrell & Garnett 16.

LARGE PAPER COPY

75. **PESCETTI, Orlando.** *Difesa del Pastor Fido tragicommedia pastorale del molto Illustre ... Battista Guarini da quanto gli è stato scritto contro da ... Fustini Summo, e Gio. Pietro Malacreta, con una breve risoluzione de' dubbi del ... Sig. D. Pagolo Beni.* Verona: Nella stamperia di Angelo Tamo, 1601. 4to. 3 parts in 1 volume each with its own title; (16), 284 pp. Woodcut printer's device on each part. Early owner's inscription on title-page; minor discoloration on bottom blank margin to title where earlier owner's name washed off and replaced with "Jo. Antonii quadrio de Burnasio" (18th cent.); 2 small spots in blank bottom margin of 2nd leaf; early inscription on end flyleaf; generally a fine large paper copy printed on a fine quality paper with very wide margins. Contemporary vellum.

\$1250

FIRST EDITION dedicated by the author to Duke Vincenzo Gonzaga. The work is part of the literary and linguistic controversy about the superiority of Ariosto to Tasso. The three separate texts by Pescetti have been printed with continuous pagination; the other two texts have separate title pages: "*Risposta alle considerazioni o dubbi ... de ... Gio. Battista Malacreta ...*" (p. [105]); and: "*Scioglimento de i dubbi del ... Pagolo Beni ...*" (p. [257]).

Pescetti, educator and founder of the first secular school subsidized by the city of Verona, was the author of the tragedy *Il Cesare* (Verona; Discepolo, 1594) which is considered a source for the eponymous Shakespearean drama. "Pescetti was a fairly prominent scholar and critic who was involved in two major literary quarrels during the second half of the century. In 1588 he entered the controversy over Ariosto and Tasso on the side of the Moderns, maintaining that Ariosto's poetry compared favorably with Virgils. Later he contributed [the present work] a defense of Guarini; his *Difesa del Pastor fido* (1601) was in answer to Faustino Summo's attack on tragedy with a happy ending and pastoral tragicomedy" (Herrick, *Tragedy*, p. 150). For a detailed analysis of this work see B. Weinberg's *A History of Literary Criticism in the Italian Renaissance*, II, pp. 1099-1103.

A beautifully printed copy on a fine thick paper with very large margins (text set to fit an octavo format).

§ BM/STC *Italian 17th century*, 676 (with typo of 484 pp.); Graesse, V, p. 217; non in Bruni-Evans and Vinciana.

ONE OF ZAINER'S MASTERPIECES WITH A FINE PROVENANCE

76. **PETRUS COMESTOR.** *Historia scholastica.* (Augsburg): Günther Zainer, 1473. Royal folio, [6], 214 leaves (without last 2 blanks). Roman type (type 3:107R); 54 lines & headline; double column; 24-line scrolled border initial "I" (BMC Ia), 8-line Maiblumen initials (BMC 2a), 3-line outline Lombards (BMC 3a); light damp mark on last leaf of prelims and in final leaf of register; leaf 80 with small repair to the extreme outer margin; very handsome wide margined copy (39.3 x 27.5 cm. sheet size). Janseniste 19th century full brown morocco with armorial plaque on covers of Baron Achille Seilliere by "Mme. Niédrée" gilt lettering on spine, gilt fillets on cover edges and turn-ins and vellum end-leaves and paste-downs, edges marbled under gilt (very minor wear to bottom outer corner and light wear to covers).

Beautiful copy of a very important incunabula with a fine provenance (including C. H. St. John Hornby, founder of the Ashendene Press). Long considered to be the first edition modern scholarship now suggests that it may have been preceded by the undated Strassburg edition (Goff P-460) that appeared the same year. "The Strassburg book is dated not after 6 February 1473, on the basis of an inscription in one of the Stuttgart copies, and its paper stocks are appropriate for an edition of 1472. Ketelaer and de Leempt, Utrecht, published an edition of part II only (New Testament) in 1473, Goff P-459." (*Abrams Collection Cat.*). In spite of this Christies optimistically still suggests: "Probable FIRST EDITION of this popular medieval school text" in describing the Arthur & Charlotte Vershbow sale collection copy (New York 9 - 10 April 2013, lot 283: \$32,500).

This edition is one of a handful of books printed in Zainer's first and purest Roman type, one of the earliest Romans to be cut in Germany. After 1473 Zainer reverted mainly to gothic founts, occasionally in conjunction with a smaller, more condensed Roman typeface. The fine strap work initial I was first used by Zainer in late 1471, in the broadside calendar where he introduced his Roman type – the one used here – with the boast of conceding nothing to the Italian printers (GW 1293). The Petrus Comestor was listed on both of Zainer's general broadside advertisements, c.1474 and c.1476 (K. Burger, *Buchhändleranzeigen*, 1907, nos. 14, 20)

Petrus Comestor, also known as Pierre le Mangeur—both names, respectively, the Latin and French for "Peter the Devourer" (of knowledge)—was a twelfth-century French theological writer and university administrator who died around 1178. The present work, *Historia Scholastica*, is a Biblical paraphrase composed by Comestor in his Medieval Latin and is sometimes even called the "Medieval Popular Bible," as it draws on both the Bible and numerous other sources. Those other sources, including the works of classical scholars, the Fathers of the Church, as well as containing much information drawn from rabbinical works, which were collected by the author to present a universal history (from the perspective of medieval Europe). The work soon became a required part of the core curriculum at the University of Paris, Oxford and other universities, and a significant secondary source of popular biblical knowledge from its completion around 1173 through the fifteenth century. It was translated into every major Western European vernacular of the period and, as can be seen in the present example, was among the earliest of printed works.

Provenance: Baron Achille Seillière, Château de Mello (gilt arms on covers); Charles Butler (Sotheby's March 18, 1912, no. 2274); C. H. St. John Hornby, founder of the Ashendene Press, with his bookplate; Clifford Raggey, with bookplate (*Catalogue of the Library at Corbyns, Torquay*, 1965, B31); George Abrams, with bookplate, (*Abrams Collection*; Sotheby's Nov. 1989, no. 92).

§ Hain 5531; GW M32161; BMC II, 319; Goff P-458.

77. **PHARMACEUTICAL CHEMISTRY.** *Chemia Rationalis, das ist Vernunftmäßige Anweisung, wie vermittelt der Spagyrischen Kunst, aus den drey Reichen der Natur die itziger Zeit gebräuchlichsten Artzeney-Mittel bereitet werden sollen. Welcher beygefüget ist Praxis Chimiatica, oder Kurtzer doch deutlicher Unterricht, wie die vornehmsten Kranckheiten des Menschlichen Leibes, Aus ihren Ursachen und Zeichen sattsam erkant, und mit vorhero gezeigten Medicamentis glücklich curiret erden können. Alles nach den Grund-Sätzen der neuen Philosophiae ausgearbeitet, und aus den [sic] Englischen in das Hochteutsche übersetzt, auch mit nützlichen Registern versehen.* Frankfurt & Leipzig: Verlegts Johann Justus Erytropel, 1696. 8vo, 2 parts in 1 volume. [2], 304, [32] pp.; 270, [24] pp. (1 bifolium of index after p. 304 misbound but complete). Title printed in red and black. Title and p.1 of and beginning of part 2 with crossed-out early owner's signature, some underlining. Contemporary vellum over boards.

\$1875

FIRST EDITION. "This is a treatise on pharmaceutical chemistry. In the first part is contained the methods of making different preparations of animal and vegetable substances for medical use. The second enumerates diseases and the medicines with which they are to be treated. It purports to be translated from the English but I have not seen the original. It is not from W. H. Worth's *Chymicus rationalis; or the Fundamental grounds of the Chymical Art*, London 1692, 8°. An edition, 1697, of this latter work is mentioned by Gmelin (*Geschichte der Chemie*, 1798, ii. p. 695), but he gives the author's name erroneously as W. H. Worth" (Ferguson). Ferchl (p. 589) who catalogues this work under the title also attributes it to W. H. Worth apparently also incorrectly.

The text includes a number of references and descriptions of New World botanicals; e.g. Guaiacum, sarsaparilla, quinine, etc.

§ VD 17 3:603868B; Wellcome II, 334; Ferguson I, 153; Ferchl 93 (under title); not in Ferguson or Neville collections.

50 SUPERB ETCHINGS OF ROMAN AND NEAPOLITAN SCENES AND COSTUMES

78. **PINELLI, Bartolomeo.** *Nuova raccolta di cinquanta costumi pittoreschi incisi all' acqua forte da Bartolomeo Pinelli Romano.* Rome: Presso Nicola de Antoni, e Ignazio Pavon, 1816. Oblong folio, Etched title-page and 50 numbered etched plates. Most of the etchings are signed in the plate and dated "Pinelli fece 1815 Roma". Outer blank margins of title-page very lightly soiled otherwise a fine copy. Modern calf backed paper covered boards in a style of the period.

\$2850

FIRST EDITION of this beautiful series of 50 large etchings by the noted Italian artist Bartolomeo Pinelli (1781-1835). The plates appear in beautiful dark impressions depicting mostly Roman and Neapolitan genre scenes that display local customs and costumes. Many of these superb etchings depict traditional scenes from the Roman countryside with various characters devoted to activities such as games, work, everyday life in Rome, Lazio and in the kingdom of Naples; the regions included are in Ciociaria, Cerbara, Tivoli, Albano, Fracati, Terrazzana Pietra, as well as Rome. All the engravings are numbered, most signed and dated 1815, and have the title of the scene, including the last, the "Riposo dell'autore" where Pinelli is portrayed while sitting at his drawing desk, a wall shelf holds a skull is facing him and under it is a sign nailed to the wall with the words "Tutto Finisce" ("Everything ends"). On the table there is a stack of volumes of his sketches, and at his feet rest his beloved dogs.

Regarding this work Cicognara notes: "These etchings deal for the most part on the customs of the Roman people, and are expressed with unsurpassed truth and fidelity" ("Questi sono tolti la piu parte dalle abitudini del popolo Romano, e sono espressi con una verita e fedelta insuperabile": no. 1762). Some of the etchings are very liberal reinterpretations of some similar scenes that appeared in his 1809 "*Raccolta*" but appearing here with greater detail and expression.

§ Lipperheide Ja 16; Colas 2378; Hiler 711; Rossetti 8199; Vinet 2295; Cicognara, 1762.

PINO'S DIALOGUE ON PAINTING IN THE RENAISSANCE

79. **PINO, Paolo.** *Dialogo di pittura. Nuovamente date in luce.* Venice: (Comin da Trino for) Paolo Gherardo, 1548. 8vo, 34 leaves. Woodcut printer's device on title-page; woodcut historiated initials and headpiece; Italic type; small paper flaw in blank corner margin of leaf 15. Fine copy. Contemporary vellum (some warping).

\$6500

FIRST EDITION of this important dialogue on art which is carried on between two painters, the witty and frivolous Lauro and the more serious and pedantic Fabio, which gives us some idea of what the Venetians thought about painting in the middle of the Cinquecento.

Paolo Pino (1534–1565) was himself a painter as well as a writer on art who once worked with Antonello da Messina. He was born in Venice and studied art under Giovanni Gerolamo Savoldo. In the present work he affirms the supremacy of the Venetian School over the Florentine School and anticipated some aspects of the Mannerist style. He mentions several great artists of his own time including: **Leonardo, Raphael,**

Titian, Giorgione, and Michelangelo, and has high praise for Albrecht Durer. The author's dedication is to Francesco Donato (1468-1553), Doge of Venice.

§ EDIT 16, CNCE 25765; BM/STC *Italian*, 521; Cicognara 185; Schlosser, *Kunstlit.*, 210, 218f; Blunt 82ff.; Steinmann-Wittkower, *Michelangelo Bibl.*, 1505; Thieme-Becker XXVII, 60; Graesse V, 300; not in Adams or Gamba.

GREATEST ISLAND BOOK OF THE 16TH CENTURY WITH 47 ENGRAVED MAPS

80. **PORCACCHI, Tommaso.** *L'isole piv famose del mondo descritte da Thomaso Porcacchi da Castiglione arretino e intagliate da Girolamo Porro Padouano con L'aggiunta di molte isole all' ill. s. conte Georgio Triultio.* Venice: (Appresso Giorgio Angelieri) for the heirs of S. Galignani H, 1590. Folio, [24], 201, [1] pp., 1 blank leaf. Engraved architectural title page, 49 half-page engraved maps, woodcut head and tailpieces, historiated initials, woodcut printer's device on last page. Small damp mark in top blank margins to a few leaves in middle of volume; very faint damp mark on last leaf; occasional very light foxing to a few leaves; contemporary owner has in a very neat hand made an index of the maps on the bottom blank at the end of the text index; printed on a very fine thick paper. Contemporary limp vellum (slightly shrunken).

\$7500

Third, enlarged edition, of one of the most lavishly made island books of the 16th century. The first edition of 1572 had only 30 maps, this edition, starting with the second of 1576, has been enlarged with 17 new maps. The maps were probably all engraved by Girolamo Porro (1520-1604) for the author Tommaso Porcacchi (1530-1585). The New World is represented from page 157 to 184 and is illustrated with 8 maps of the Americas. The finely engraved map of North America ("Mondo Nuovo"), Burden notes, is a reduced rendering of the Paolo Forlani map produced in Venice in 1565. Also included are maps of Mexico City, Cuba, Jamaica, S. Jacop, S. Lorenzo, etc. The islands and of the Pacific and Indian Ocean are also depicted. The work is also illustrated with 2 fine world maps; "the first world map is a finely executed reduction of Camocio's large world map of 1567. ... The success of Porcacchi's venture was immediate ... The second general map by Porcacchi is a nautical map covering most of the world, but not extending further eastwards than just beyond India. The surface is criss-crossed with rhumb lines." (Shirely).

"The engraved illustrations by the Paduan Girolamo Porro are finely and beautifully impressed upon the text pages... Porro, well-known as a book illustrator, later engraved maps for the first small-format Mercator atlas and for a Ptolemy (both appearing in 1596).

"An event of great contemporary significance is recorded in one of the illustrations depicting the great naval battle of Lepanto, fought on October 7th 1571 between the Turks and the Venetians, aided by the Spaniards -- a battle which halted the dangerous aggression of the Turks in the eastern Mediterranean." (*The World encompassed* 86).

§ Adams P-1906; Sabin 64151; JCB L I, 324; Aldin, *European Americana* 590/54; Burden, *The Mapping of America*, 42; Shirley, *The Mapping of the World*, pp. 127-128.

ARTISTS AND ARCHITECTS OF VERONA

81. **POZZO, Bartolomeo Fr. dal, conte.** *Le Vite de' Pittori, De Gli Scultori et Architetti Veronesi Raccolte da varj Autori stampati, e manuscritti, e da altre particolari memorie. Con la narratiua delle pitture, e sculture, che s'attrouano nelle chiese, case, et altri luoghi publici, e priuati di Verona, e suo territorio.* Verona: Per Giovanni Berno, 1718. 4to, [8], 313, [3] pp. With woodcut title vignette of the Piazza dei Signori with the Basilica Palladiana. Early collector's small stamp on title-page. Fine copy. Contemporary half calf and marbled paper covered boards.

\$1450

FIRST EDITION. "The lives of artists from Verona, and descriptions of the art treasures in the city, including private collections and decorative paintings in buildings. Based on documents and earlier sources. Index of artists (4 pages) at the beginning of the volume" (Arntzen-Rainwater). "Libro accreditato, e scritto da un coltissimo amatore di cose patrie." (Cicognara). "Brief biographies of the important artists of Verona, many architects among them, from the fourteenth century to the beginning of the eighteenth." (Fowler).

A short 44 page supplement (*Aggiunta all Vita*) was separately published the same year and is generally lacking in the copies listed in the OCLC (Fowler being an exception).

§ Lozzi 6272; Slocum 8185; Cicognara 2351; Arntzen-Rainwater H116; Schlosser-Magnino, pp. 532, 550, 566; Fowler 254 (with *Aggiunta*); *Univ. Cat. Books on Art II*, p. 1646.

A MILESTONE IN THE HISTORY OF TOXICOLOGY

82. **REDI, Francesco.** *Osservazioni intorno alle vipere.* Florence: all'Insegna della Stella, 1664. 4to, 91, [5] pp. With engraved title vignette (device of the Accademia della Crusca) and woodcut of variant form of the device on verso of p. 91; Italian with Latin and Greek references; title printed in red and black; includes half-title and errata leaf at end; printed on a fine thick paper; tiny worm hole in outer blank margin of some leaves at end; overall a fine, fresh copy. Contemporary flexible vellum.

\$2250

FIRST EDITION of the first scientific work on snake poison and thus a milestone in the history of toxicology. "The first methodical work on snake-poison. Redi demonstrated for the first time that, for the poison to produce its effects, it must be injected under the skin" (Garrison-Morton). This issue is with the errata leaf and engraved title vignette (Prandi 1 has Vignette in woodcut). See cf. Gamba, *Testi di lingua* (1839) no. 818 regarding variations in copies bearing this date.

"Redi completed his doctorate in medicine and philosophy at Pisa in 1647. He spent the next five years studying and traveling about Europe before entering the service of Ferdinand II, Grand Duke of Tuscany. At Ferdinand's death, Redi continued at the Tuscan Court under the former's son, Cosimo III. Redi has been called the father of helminthology and his *Osservazioni intorno agli animali viventi che si trovano negli animali viventi* (1684) is one of the earliest and best works on parasitology. Redi described more than 100 species of parasites and was an avid student of the development of snakes, birds, insects, and fish. Redi was also one of the earliest to challenge the doctrine of spontaneous generation. **The present work on the poison of vipers, as well as that on the generation of lower animals, places him at the forefront of the biologists of his time.** In this treatise, written in the form of a letter to Lorenzo Magalotti (1637-1712), Redi described his experiments with various poisonous snakes. He demonstrated that when the venom is mixed with food and ingested into the stomach it is harmless. In additional experiments he showed that venom has no effect if placed on the surface of the skin but must be introduced into the circulatory system in order to be effective. Redi's correspondent Magalotti was one of the early members of the Accademia del Cimento, founded at Florence in 1657 by Ferdinando II de' Medici and his brother Prince Leopoldo. Magalotti was the academy's secretary and frequently published scientific essays by Borelli, Redi, and other scientists of the day in the academy's publications." (*Heirs of Hippocrates* 561).

§ Garrison-Morton 2102; Krivatsy 9460; Norman 1810; Prandi 2; Osler 3774.

MAGIC AMULETS, MAGIC COINS, MAGIC SQUARES, ASTROLOGICAL & CABALISTIC SIGILS

83. **REICHEL, Julius.** *Exercitatio, de amuletis, aeneis figuris illustrata. Strassburg: Apud Joh. Frid. Spoor, & Reinhard. Wechtler, 1676.* 4to, [6], 94 pp. With 8 engraved plates (2 sets of 8 plates). 10 blank leaves bound in; bookplate of Giulio & Eleonora Guicciardini Corsi Salviati. Text browned with foxing to plates (more so to one set). 18th century mottled calf with gilt spine (some cracking to front hinge but sound).

\$975

FIRST ILLUSTRATED EDITION which has greatly expanded the text from author's original dissertation of 1673 (which had only 22 pp.) of this important early work on amulets, magic coins, magic squares, astrological sigils and cabalistic devices. Julius Reichelt (1637-1717) was professor of mathematics at the University of Strasbourg and was in contact with many notable scholars of his time, such as Hevelius, Bartholin, Olearius and Oldenburg. Reichelt "took such amulets in the narrow sense of any body marked with characters, image or figure in order to obtain particular effects by some celestial virtue. Reichelt denied that they could receive any celestial influence or had any relation of sympathy with the heavens. He examined and criticized astrological technique in some detail, citing such writers as Leopold of Austria, Peter of Abano, and Ficino. He concluded that there was no natural cause in such amulets and that they were therefore superstitious snares of the devil" (Thorndike, VIII, p. 569-70).

The work was printed on poor paper which has browned however an early owner, who obviously much prized the work, included a second set of the plates which appear to be on better paper than the other set. He (or she) also had the volume handsomely bound in the 18th century. The plates depict various protection amulets, including mathematical magic squares, magic coins and sigils.

Reichelt is perhaps best known for his works on cartography but he was keen collector of medals, coins, sigils and amulets as described here. The subject of his collection has been recently explored in: *'Magic coins' and 'magic squares': the discovery of astrological sigils in the Oldenburg Letters* by Anna Marie Roos, *Royal Society Journal of the History of Science* (20 Sept. 2008). The paper discusses a 1673 letter to Henry Oldenburg in which included two drawings of a series of astrological sigils, coins and amulets from the collection of Reichelt. The paper analyzes the role of these medals in medieval and early modern medicine, the logic behind their perceived efficacy, and their significance in early modern astrological and cabalistic practice. As well as their change in status in the late seventeenth century from potent magical healing amulets tied to the mysteries of the heavens to objects kept in a cabinet for curiosos.

§ VD 17 12:000216H; Graesse, *Bibl. Magica & Pneumatica* 39; Lipsius, *Bibl. Numaria*, I, 330; Krivatsy, 9527; not in Rosenthal *BM&P*.

ONE OF THE MOST BEAUTIFUL DANCES OF DEATH SERIES

84. **RENTZ, Michael Heinrich; SPORCK, Franz Anton Count von.** *Erinnerungen des Todes und der Ewigkeit bey zwey und fünfzig von den berühmten M. Rentz in Kupfer gestochenen Vorstellungen, welche zur Erweckung geistlicher Gedanken, und zur Uebung der Tugend dienen.* Linz: Akademische Buchhandlung, 1779. Folio, [2], 182, [2] pp. With woodcut vignette on title-page, engraved frontispiece and 52 engraved plates by M. Rutz (last plate is numbered 50 but both 48 and 50 are used twice in the numbering series). Usual foxing and occasional light browning of text found in this work due to quality of paper; faint damp mark in margins of few leaves; few plates a little loose at beginning because of the heavier paper stock used. Contemporary half-calf (covers rubbed but sound).

\$4500

Reissue of the original sheets with the printed plates of this magnificently illustrated Baroque dance of death series, with a new title-page that appeared in 1753 (*Geistliche Todts-Gedancken*) with a Passau imprint (Gedruckt bey Friderich Gabriel Mangold & Lintz: Verlegts, Frantz Anton Ilger). "Sporck has endeavored to create a work which was intended as a counterbalance to the opulent Protestant religious literature. He succeeded in producing one of the most perfect Baroque Books, but one is aware of its isolation - it is the whim of a rich man. In the present magnificent and flawless copy the plates are exquisite, but the language of the text is provincial Church German which has become almost lifeless" (Faber du Faur, II, 1146f; 1753 issue)

The beautiful engravings are by the German painter and engraver, Michael Heinrich Rentz (1698-1758), from Nuremberg who had settled in Kukulbad in Bohemia and worked at the court of Count von Sporck of Kukul near Prague. Rentz had been commissioned by the Count to paint a monumental Dance of Death based on the designs of Holbein. Their transfer to engraving, either by Rentz or done under his direction, were however reinterpreted and transposed to events occurring in the luxuriously furnished rooms and dramatic landscapes of the German Baroque style.

"Franz Anton Count Sporck (1662-1738), son of a commander of cavalry and field marshal, was a sickly man who possessed enormous wealth. From his estates in Bohemia he exerted influence on all the arts. The poet Gottfried Benjamin Hancke was in his service. Sporck was also very active in fostering his Catholic religion and carrying on lawsuits, for he had an aggressive spirit. He was one of the few eminent aristocratic patrons of the arts Germany produced" (Faber du Faur, II, p. 124).

In comparing the online copy of *Geistliche Todts-Gedancken* published in 1753 at the Getty it is clear that these are the original sheets reissued with a new title-page, The Getty has the same foxing found here but to an even greater degree. [See illustration on back cover].

§ Schulz B31; Praz 468; Massmann 50; Oppermann 1196 "Eine der schönsten Totentanz-Folgen."; Nagler, 13, 36.

FESTIVAL PLAY "FOR A CELEBRATION AT BOLOGNA HONORING CHARLES V."

85. **RICCHI, Agostino.** *Comedia ... intitolata I Tre Tiranni, recitata in Bologna a N. Signore, et a Cesare, il giorno de la Commemorazione de la Corona di sua Maestà.* Venice: per Bernardino de Vitali, 14 Settembre 1533. 4to, [72] leaves. Woodcut printer's device on title-page; neat repair to inner blank margin of title-page which is a little dusty otherwise a very nice copy; from collection of James Maidment (with his bookplate). After the title, a double sheet in-8vo with two handwritten pages in English with notes relating to the edition (Edinburgh Advocates Library stationary). 19th century burgundy goat with gilt tooled spine and gilt borders on covers, inner dentelles, all edges gilt (tiny Glasgow booksellers label on back paste-down).

\$3250

ONLY EDITION of this comedy dedicated to Signore Hippolito II, Cardinal de Medici, by the author. "An interesting early comedy that retains some of the allegory characterizing Sannazaro's literary farces is *I tre tiranni* by Agostino Ricchi. Since this play was written in 1530 for a celebration at Bologna honoring Charles V, it is not surprising that it retained some features of the courtly farce. Ricchi's three tyrants are Love, Misfortune, and Gold, and these supposedly rule the three leading characters; an amorous old man Girifalco, and unlucky young man Philocrate, and a rich young man Chrisaulo. Actually Love rules all three, for all are in love with Lucia ... A scholar-printer named Alessandro Vellutello, who contributed a learned preface and probably the running comments at the head of each scene of the printed version [this edition], called attention to the allegory in the play and maintained that the author was indebted to the *Plutus* of Aristophanes. ... According to the prologue, the author of this 'New comedy' did not borrow anything from the ancients and deliberately ignored the ancient custom of limiting the time of action to a single day. ... The prologue also boasts that the manners were brought up to date although the names of the characters were Greek after the ancient custom. The epilogue, delivered by a parasite, bears the label *licentia*, but it retains none none of the religious or moralizing tone of the medieval *licenza*; in fact, it is bawdy. ..." (Herrick, *Italian Comedy in the Renaissance* pp. 99-101; see for details of Vellutello's comments and the story line).

§ Allacci 782; Soleinne 4126; Clubb (Folger) 726; Bregoli Russo (Univ. Chicago) 515; Casanatense (Cairo-Quilici) 4076; Brunet, IV, 1276; EDIT 16 CNCE 38031; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 55.

IMPORTANT COLLECTION OF ALCHEMICAL TEXTS

86. **RICHARDUS ANGLICUS; LLULL, Ramon; GERBER.** *Correctorium alchymiae Richardi Anglici: Das ist: Reformierte Alchimy oder Alchimeibesserung Missbräuch: vom ... Richardo auss Engellandt beschriben. II. Rainmundi Lulli Apertorium, & accuratio vegetabilium. Von eröffnunge vn entdeckung wachsender Sachen, vn des philosophische steyns, des wolbekannten Philosophi vnd Eremiten Rainmundi Lulli Tractat. III. Des Königs Gebers auss Hispanien Secretum, dessen sich die Venetianer hoch auss thun. Alles nun erstmals zu dienst vn nutz allen reynen*

vnd geheymnussreicher Artzney vnden vnd beliebenden inn Truck gefürtigt. Strassburg: Heirs of Bernhar Jobin, 1596. 8vo, [8]. 151 leaves. Title printed in red and black. Text with usual browning found in German books of this period. Some early underlining; with ownership marks of famous science historian Walter Pagel and type stamp of "Fischer Fondeur en caracteres a Geneve" on paste-down and title-page. 19th century calf backed boards.

\$5500

Second edition in spite of the announcement on the title-page (or possibly a reissue of Jobin's 1581 edition with a new title-page) of this important collection of five alchemical texts in German translation; the first two are here attributed to 'Ricardi Anglici': These are the 'Correction' and 'Reform' of Alchemy. The 'Correction' was printed in earlier collections, possibly first in *Alchimia* (Nuremberg; 1541, see Ferguson I, p. 18) but this appears the first appearance of the 'Reform'. The other texts are from the pseudo-Lullian alchemical corpus, the treatise on the philosopher's stone apparently is printed here for the first time.

This Richard has generally been identified with the English physician, Richard of Wendover (d. 1252), canon of St. Paul's and possibly for a time physician to Pope Gregory IX. Faye Getz in *ODNB* distinguishes him from Richardus Anglicus (fl. c. 1180), also a physician and author of the medical treatise *Micrologus*, but was unsure of the authorship of the alchemical works. Getz's article on both men makes no mention of the *Correctorium alchymiae*—or any other alchemical writings by Richard of Wendover. To add further confusion, in another *ODNB* article, J.D. North ascribes a work with the same title, *Correctorium alchymiae*, to Robert York, called Perscrutator (fl. 1313-1325), but apparently it is a different text since he gives a different publication history for it.

The two pseudo-Lullian texts included here are the *Apertorium* (first printed in 1546: Peirera I.2) and *Tractatus de lapide philosophico* which appears here for the first time (Pieria II. 49; not citing any printed editions). The final text is Geber's *Secretum*.

§ VD 16, R 2159; Ferchl 443; Caillet 9406; Ferguson II, 270; Muller 602, 24; Schmieder 153; not in Rogent and Duran.

ON CHEMISTRY & ITS RELATION TO MEDICINE

87. **(RICHTER, Samuel) Renato Sincerus pseudo.** *Unpartheyische Gedancken über einige medicinische und chymische Sachen. Heraus gegeben von Renato Sincero. Erste Pensée* [all pub.]. Leipzig: Theophilo Georgius, 1717. 8vo, [2], 102 pp. Woodcut device of a cross supporting a large snake and woodcut tailpieces. Modern flexible boards in a style of the period.

\$1750

FIRST EDITION of this very rare work in two parts titled "Impartial thoughts on some medicinal and chemical subjects". The author is best known for his extensive writings on alchemy (see Ferguson II, pp. 274-76 and Wellcome IV, p. 525 for other alchemical treatises composed by this author). The second part of the present work is titled "*Der Selbstbetrugt in der Chymie*" (The self-deception in the chemistry) presumably based on his own alchemical theories.

"Samuel Richter lived at the end of the seventeenth and beginning of the eighteenth century. He ... adopted the views of Jacob Böhmen and Paracelsus. ... It is said that he lived for some time in Silesia as tutor in noble houses in the principality of Brieg and practiced also as physician. As a youth he picked up some knowledge of chemistry and medicine from a village priest ... Under the name of Sincerus Renatus he wrote the above works, and various are the charges laid against him, which are not quite reconcilable. For example, he belonged to the Rosicrucian fraternity and under cover of it is accused of having propagated Jesuitism. ... His Paracelsian and Böhmenistic views he advocated from the pulpit and Jöcher says that in his book, *Goldene Quelle* ..., under the garb of alchemy, so-called, he advanced the blasphemous doctrines of the Manichaeans. ..." (Ferguson).

The present work is very rare and appears to be unrecorded by the usual medical, chemical and alchemical bibliographies and reference works. The OCLC only locates a few copies in German libraries.

§ Ferchl 444 (this work not listed); cf. Ferguson II, pp. 274-76 (not in Young Coll), not in Neville, Duveen, Blake, Ferguson collection, etc.

EARLY ASTRONOMY TEXTBOOK

88. **RINGELBERG, Joachim Sterck van.** *Institutiones Astronomicae ternis libris contentae. Quorum primus sphaerae ac mundi naturam declarat: secundus orbium: tertius circulorum.* Venice: Johannes Antonius de Nicolinis, de Sabio & Melchiorre Sessa, 1535. 8vo, 48, [8] leaves. Large Sessa (cat and mouse) printer's device on title-page and repeated on the last leaf (otherwise blank); 1st page of text within woodcut border; 1 almost full page astronomy woodcut; italic type; small piece trimmed from blank margin; fine copy. 19th century calf backed boards.

\$1850

First edition of this astronomy textbook to be printed in Italy. The work probably appeared first in 1528 at Basel; Zinner notes an edition of 1527 but that has not been confirmed by the VD16. Ringelberg's friends, Erasmus and Oporinus, have both contributed laudatory poems for the present work.

Joachim Sterck (Fortius) van Ringelberg (1499-1531), a native of Antwerp, had studied at the University of Louvain: "In the College of the Lily he learnt Latin and studied rhetoric; he must also have attended the Collegium Trilingue, where he studied Greek and in due course the sciences ... In October 1528 Erasmus mentioned two recent meetings with Ringelberg which had given him great pleasure (Ep 2058) ... Ringelberg's writings ... deal with the Latin language, philosophy, science including astronomy, and also mathematics" (*Contemporaries of Erasmus*, III, p. 162). Ringelberg taught at several universities in France and Germany as well living the life of an itinerant lecturing scholar where he "would cover the entire field of knowledge in lectures during a stay of a month or two in a town... his brief and cursory mode of presentation and instruction satisfied a want or created an appetite is indicated by collected editions of his *Opera* in 1531, 1538, 1541 and 1556" (Thorndike V, 152).

§ Houzeau-Lancaster 2407; Kenney 151; Sander 6497; cf. Poggendorff II, 646, Zinner 1347 & 1366/67.

"ONE OF THE MAJOR SOURCES OF THE HISTORICAL ORIGINS OF OPERA"

89. **RINUCCINI, Ottavio.** *L'Euridice rappresentata nello sponsalio della ... Regina di Francia, e di Navarra.* Florence: Cosimo Giunta, 1600. 4° (188x130), [4], 16 leaves. Woodcut Giunta device on title-page and full-page version on last page. Expert paper repair to outer blank margin of title-page. Very good copy. Modern blond calf internal gilt dentelle ornamentation.

\$5500

FIRST EDITION of the *Euridice*, the second opera libretto following Rinuccini's *La Dafne* (1594), which was presented in 1600 at the Pitti Palace on October 6 with music by Jacopo Peri (1561-1633) and Giulio Caccini (1551-1618), under the directed of Jacopo Corsi. "**The dedication, signed and dated by the poet, is one of the major sources on the historical origins of opera**" (Pietropaolo & Parker, *The Baroque Libretto*, no. 3; with full text and English translation provided.). Sonneck (*Catalogue of Opera Librettos printed Before 1800*, I, pp. 460-61) agrees about the great importance of this work for the history of opera and also reprints the introduction but without a translation.

Our example follows Sonneck's with the day of the dedication omitted (Di Firenze il di ... d' Ottobre 1600) but notes a reference to an issue with the October 4 filled in by hand (which he has not seen). Our copy has the Giunta printer's device on the title, while some were issued with Maria Medici's arms but are otherwise identical.

"The final renaissance manifestation of the humanistic spirit appeared late in the sixteenth century, with surprising results, in the field of music. In Florence about 1580 an informal group of musicians and other men interested in music, known as the Camerata ... Among the members of the group were the musicians Vincenzo Galilei (the father of Galileo), Jacopo Peri, and Giulio Caccini, and the poet Ottavio

Rinuccini (1562-1621). The Camerata become convinced (mistakenly) that in the Greek performance of tragedies not only the choruses but also the individual parts had been sung, and that the music for these parts had been concerned mainly with the heightening of the expressive effect of the poetry it served. In the Italian tragedies and pastoral plays of the sixteenth century the choruses had regularly been sung, by several voices; but the individual parts had been spoken. The members of the Camerata, however, believing that Italian music should conform to what they thought to have been the Greek precedent, determined to devise a type of music which would be appropriate for the single-voice sing of individual parts. This determination led them to the invention of what we know as recitative—*recitar cantando*, it was then called, and it was defined as ‘a mean between speech and music.’ The first recorded experiments in recitative were two compositions, now lost, written about 1590

...
 “The next step was the production, in 1594, of a short play entitled *Dafne*, with words by Rinuccini and music by Peri. Since the *Dafne* is the first play written to be set completely to music, with the individual parts to be sung in recitative, it may fairly called the first opera. Peri’s music for the *Dafne* is lost, [However after a second performance in 1597] According to an early writer ‘the pleasure and astonishment created in the spirits of the spectators by this new spectacle were inexpressibly great.’

“In October 1600, for the festivities attending the marriage of Henry IV of France and Maria de’ Medici, two plays of the new type were written, the *Euridice*, with words by Rinuccini and music chiefly by Peri, ... **The *Euridice* is the first opera of which the music is extant.** ... The *Euridice* is a much better play than the *Dafne*: it is longer, more substantial, and more varied.” (Wilkins, *A History of Italian Literature*, pp. 314-15).

The music composed for this work is also of particular importance: “Peri’s contribution to musical form had a profound impact upon music after 1600. Baroque opera, church music, and even chamber monody are all shaped by his innovations. His many imitators include the composers Giulio Caccini and Claudio Monteverdi” (W. Porter, in *The New Grove*, XIV, pp. 401-05).

§ Allacci 317; Clubb 733; *Casamatense* (Cairo-Quilici) 1624 (incomplete); *Vinciana*, 4279; Graesse VI, p. 128; BM/STC *Italian* 556; Parenti, *Prime Edizioni Italiane*, 430; Gamba, 2066; Olschki, *Choix*, 11340; Fétis, VI, p. 489; not in Bregoli Russo (Univ. Chicago).

INCLUDES ONE OF THE GREAT MEDICAL CLASSICS

90. **ROZIÈRE DE LA CHASSAGNE; AUENBRÜGGER, Leopold.** *Manuel des pulmoniques, ou Traité complet des maladies de la poitrine, Où l'on trouve la théorie la plus naturelle, les Règles de pratique les plus simples & les plus sûres pour combattre les maladies de cette cavité. On y a joint une Nouvelle Méthode de reconnoître ces mêmes maladies par la percussion du thorax, traduite du latin d'Avenbrugger. Par M. de Rozière de La Chassagne.* Paris: Humaire, 1770. 12mo, 2 volumes in 1. 12, 319, [2], 4, 60 (i.e. 62) pp. 2nd title-page "Nouvelle méthode". Very nice copy. Contemporary calf backed marbled boards.

\$950

FIRST EDITION of Rozière de La Chassagne's treatise on pulmonary medicine. The second volume (*Nouvelle méthode*), with separate title-page and pagination, is the first French translation of Auenbrugger's *Inventum novum ex percussione thoracis humani* (1761): "The greatness of Auenbrugger's discovery of the value of immediate percussion of the chest as a diagnostic measure was not at first recognized. His little book met with a cold reception, while a French translation by Rozière de la Chassagne in 1770 attracted little notice." (Garrison-Morton). Rozière de La Chassagne states that he is a doctor at the medical school at Montpellier, however recent scholarship suggests that his name is a pseudonym.

§ Blake 392; Waller 8276; Wellcome II, 70, and IV, 584; Norman 82; Garrison-Morton 2672 (note).

A MILESTONE WORK IN CHEMISTRY, PHYSICS AND METEOROLOGY

91. **SAUSSURE, Horace Bénédicte de.** *Essais sur l'hygrométrie. Ier. Essai, Description d'un nouvel hygrometre comparable: II. Essai, Théorie de l'hygrométrie: III. Essai, Théorie de l'évaporation: IV. Essai, Application des théories précédentes à quelques phénomènes de la météorologie.* Neuchâtel: Fauche, 1783. 8vo, xii, 524 (i.e. 514) pp. With 2 folding engraved plates. 11 tables (part folding). Traces of bookplate removed to front paste-down. Early English booksellers label on rear paste-down ("E&R.N.Spon, 16, Bucklersbury: London"); very nice copy. Contemporary mottled calf with gilt spine (some rubbing) with marbled endpapers.

\$675

"A milestone work in chemistry, physics, and meteorology, which established hygrometry as an exact science. Primarily a physicist and geologist who explored and published on the Alps. Saussure (1740-1799) was the first to prove that air expands and becomes less dense the more humidity it contains. In these *Essais* he describes his experiments with the hair hygrometer of his invention and his theory of evaporation and hygrometry with their applications to meteorology. He also enunciates his theory of the evaporation of water in hydrogen, carbon dioxide, and other gases. Partington discusses the chemical aspects of this work Cuvier regarded this book as one of the greatest contributions to science of the eighteenth century. ... An 8vo. edition was published simultaneously with this in 4to. format" (Neville, II, p. 427).

This is the 8vo. issue which, according to Neville was published simultaneously with the 4to. issue. Other authorities call it a separately published second edition, regardless of any title notation regarding this fact. Something most publishers are very proud to note in selling their product.

§ Ferchl 469; Blake 402; Daumus, *Scientific Instruments*, 215; DSB, XII, 123; Partington III, 763; Middleton p. 62; Waller 11432; Norman 1894; Darmstaedter 239; Sparrow, *Milestones of Science* no. 174 (4to issue).

DANCE OF DEATH WITH WOODCUTS FROM SCHARFFENBERG'S 1576 SERIES

92. **SCHARFFENBERG, Georg.** *Der Todten-Tantz, wie derselbe in der weitberühmten Stadt Basel als ein Spiegel menschlicher Beschaffenheit ganz künstlich mit lebendigen Farben gemahlet, nicht ohne nützliche Verwunderung zu sehen ist.* Basel: Bey Gebrüder von Mechel, 1796. 8vo, [44] leaves. With title woodcut, 2 woodcut headpieces and 41 almost full-page woodcuts with German verses above and below each illustration (versos blank). Many of the woodcuts with the monogram "GS" above woodcutting tool. Modern collector's name stamp on front fly-leaf. 19th century decorated boards.

\$1750

Beautifully illustrated dance of death series with the woodcuts mostly copied or derived from the work of Hans Holbein. Most of the fine woodcuts are signed with the initials "GS" with the shape of a woodcutter's knife below which has led to their being attributed to Georg Scharffenberg (ca. 1530 - ca. 1607). These woodcuts originally appeared in Huldreich Frölich's *Zwen Todentantz* published in 1588 with text and illustrations taken partly Basel's dance of death and partly Bern's dance of death. The final woodcut depicting Adam and Eve's Expulsion is also dated "1576" which indicates they predate Frölich's work by 12 years; but any earlier appearance doesn't seem to be recorded. The painter Hans Kluber was employed to make extensive restorations of the Bern mural in 1568 and even had the hutzpah to add himself, in a modern Spanish dress along with his wife and son, to the mural as the "The Painter" which is included here under "*Der Tod zum Mahler*" with his families biographical notes. Since the mural was already over a hundred years at the time it would appear to be a bit of shameless self-promotion.

In 1715, the Mechel family took over the woodcuts and published them along with the text from Basel's dance of death under the very misleading title, "*Der Todten-Tantz, wie derselbe in der weitberühmten Stadt Basel, als ein Spiegel menschlicher Beschaffenheit, ganz künstlich mit lebendigen Farben gemahlet, nicht ohne nützliche Verwunderung zu sehen ist.*" People who purchased the book were bound to believe the pictures were a representation of the dance of death in Basel. In fact many of them are based on Hans Holbeins Basel *Dance of Death* but they are often reinterpreted by Scharffenberg and some are also from the Bern series while others were added from various sources.

A very nice copy. The present edition also clearly displays that despite their age they were in a remarkable fine condition when the impressions were made and compare very favorably with their first appearance in 1588.

§ Massmann, *Basler Totentanze*, 17; Minns 32; Massmann 31f; *Slg. Oppermann* 1131.

CHEMICAL, MEDICAL, PHARMACEUTICAL AND NATURAL SECRETS

93. **SCHMUCK, Martin.** *Secretorum naturalium chymicorum et medicorum, thesauriolus, oder Schatzkästlein, darinnen 20 natürliche, 20 chymische und 20 medicinische Secreta, und Kunst-Stücklein zu befinden, Durch vielfältige Reisen, Mühe und Gefahr colligiret, und an Tag gegeben, von M.S.* Gedruckt in Frankfurt und Leipzig: No printer, no date (ca. 1680-1700). 8vo, 80 pp. Modern flexible boards.

\$1250

Rare edition of these chemical, medical, pharmaceutical and natural secrets which were collected by Martin Schmuck and first published in 1637 at Schleusingen and would go through a number of editions (and various cities) which often would also include his later work on magic and the occult. The printer of the present edition, very possibly because of the rash of recent witch trials in Germany, decided to reprint only the original collection of secrets and drop the occult work entirely. He also took the precaution of publishing it both anonymously and undated. Neville notes that: "Much of the book is of chemical interest." (1652 ed.). It also includes a number of alchemical recipes.

Martin Schmuck was born shortly before the close of the 16th century. He studied medicine at the University of Leipzig and practiced several years at Hersbruck, in the Nuremberg district, and died there in 1640. According to some authorities Schmuck was a chemist who was living in Nuremberg about 1652 (see Ferguson for bio.).

The present edition was printed on very good paper (unusual for the period). All of the editions are rare and from the copies located they were printed on very poor quality paper that tended to brown which may also explain their rarity.

§ Ferchl 481; Pogendorff, II, 823; cf. Duveen p. 536 (Erfurt; 1637, 1st ed.), Ferguson II, p. 338 (Nuremberg; 1652, 2nd. ed.), Ferguson, *Secrets*, I, pt. 2, p. 43.

SCIENCE TRICKS & CURIOSITIES / INCLUDES ACCOUNT OF HARVEY & THE CIRCULATION OF THE BLOOD

94. **[SCHOTT, Gaspar, S.J.]; KIRCHER, Athanasius.** *Joco-Seriorum Naturae Et Artis, Sive Magiae Naturalis, Centuriae Tres: Das ist: Drey-Hundert Nütz- und Lustige Sätze Allerhand Merck-würdiger Stücke: Von Schimpff und Ernst, Genommen Auß der Kunst und Natur, Oder Natürlichen Magia.. Benebens Einem Zusatz oder Anhang Von Wunder-deutenden Creutzen. Auß R.P. Athanasii Kircheri, Societatis Jesu, Diatribe.* Bamberg (& Frankfurt).: Schönwetter, 1677. 4to, [8], 330 (i.e. 328), [8] pp. Added engraved title-page and 22 engraved plates (1 folding). Usual light to moderate browning found in German books of this period; few minor marginal ink smears. Modern half vellum and marbled boards.

\$2250

Reissue of the FIRST GERMAN EDITION of 1672 of one of the author's scarcer works. Schott (1608-66), a Jesuit and disciple of Kircher, rendered important services regarding scientific investigation by his correspondence with numerous experimenters and mechanics, especially by publicizing the achievements of contemporary physicists. The present work contains 300 descriptions of scientific demonstrations, ingenious devices, experiments, tricks, natural curiosities, magic numbers secret handwriting, a perpetual motion machine, etc. Included are various hydraulic and mechanical devices, a combination lock, optical projections, mathematical demonstrations, making artificial snow, much on more Camera obscura, chemistry and alchemical remedies, etc. Of particular interest in an *Annotatio* provides a full account of Harvey and the circulation of the blood. He includes authors who either accept or contest the doctrine including Hermann Conring, Georg Ent, Fortunio Liceti, Riolan, Jean Pecquet, and V.F. Plemp (see E. Weil's *The Echo of Harvey's De Motu Cordis 1628-1657*).

Appended to the work (pp. 278-330) is a German translation of Athanasius Kircher's *Diatribes de prodigiosis crucibus*, one of his rarest works, which first appeared at Rome in 1661. He attempts to explain the appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius (illustrated on a plate) that occurred in 1660.

§ Dünnhaupt 13.II.2; VD 17 23:270371D; Ferguson, II, pp. 339-40; cf. DeBacker-Sommervogel, VII, col. 911 ff. (this edition not listed).

46 FULL-PAGE ENGRAVED BAROQUE EMBLEMS WITH LARGE FOLDING ENGRAVING

95. **SFONDRATI, Celestino.** *Innocentia vindicata, in qua gravissimis argumentis ex S. Thoma petitis ostenditur, angelicum doctorem pro Immaculato Conceptu Deiparae sensisse & scripsisse ... Pars prior: Theologica, pars posterior: Symbolica.* St. Gallen: Typis ejusdem monasterij S. Galli, Excudebat Jacobus Müller, 1695. Folio, 2 parts in 1 volume. [8], [19], [1] pp.; [48] leaves (last leaf blank). Folding engraved frontispiece and 46 full-page engraved emblems within cartouches by Gabriel Ehinger; woodcut head and tailpieces. Contemporary ownership inscription on title with early French seminary stamp; few tiny wormholes in folding frontispiece and in bottom outer blank corner margins of first few gatherings; overall a fine copy. Contemporary vellum (later end-papers; traces of cloth ties).

\$2850

FIRST EDITION of this beautifully emblem book printed at the monastic press of Saint Gallen under the direction of Jacob Müller, where the author, Cardinal Sfondrati (1644-1696) resided. The first part, containing the text, deals with Thomas Aquinas's interpretations of the Immaculate Conception; the second part is composed of 46 magnificent full-page engraved emblems, each within a different, very intricate and decorative baroque cartouche, with explanatory text printed on verso of each plate. These plates, by Gabriel Ehinger (1652-1736), depict a great variety of subjects, including natural elements, imaginary monsters, symbolic landscapes, musical instruments, etc..

§ Landwehr, *German Emblem Books*, 543; Praz 496-7

IMPORTANT CHEMISTRY TREATISE

96. **SIGAUD DE LA FOND, Joseph Aigan.** *Essai sur différentes especes d'air, qu'on désigne sous le nom d'air fixe fixe, pour servir de suite & de supplément aux éléments de Physique du même auteur.* Paris: P. Fr. Gueffier, 1779. 8vo, [4] leaves, XVI, 400 pp. With 5 folding engraved plates. Pages 25/26 with neat marginal repair. Contemporary mottled calf with gilt spine (corners bumped; tiny crack at head of spine).

\$575

FIRST EDITION. "This important treatise in which are described the preparation, properties, and chemical reactions of several gases, including carbon dioxide, nitric oxide, hydrogen, oxygen, sulphur dioxide, hydrogen chloride, hydrogen fluoride, and ammonia. There are numerous references to the earlier experiments of Boyle, Hales, Helmont, Magellan, Nooth, et al. The author repeatedly extols the great work of Priestley and also speaks highly of Black, Chaussier, Fontana, Gerardin, Lavoisier, Meyer, Venel, Volta, and others. In 1776 Sigaud assisted Macquer in experiments showing that water is produced when hydrogen burns in air. Pages 227-284 describe these experiments, which greatly helped Cavendish, Lavoisier, and Monge in their later investigations on the composition of water" (Neville Collection, II, p. 475).

§ Duveen 550; Neu 3840; Cole 1213; Partington, pp. 105-6; Bolton 833; Ferchl 503; Blake 418; D.S.B. XII, p. 427.

ALCHEMY-CHEMISTRY

97. **[SOELDNER, Johann Anton].** *Fegfeuer Der Chymisten, Worinnen Für Augen gestellt die wahren Besitzer der Kunst; Wie auch die Ketzer, Betrieger, Sophisten und Herren gern-Grosse. Eröffnet von Einem Feinde des Vitzliputzli, der Ehrlicher Leute Ehre und der Aufgeblasenen Schande entdecken will.* Amsterdam: No printer, 1701. 8vo., [48] pp. (last page blank). Woodcut ornament on title-page; faint damp mark in bottom outer blank margins toward end of volume. Modern stiff speckled wrappers.

\$1750

FIRST EDITION, very rare first issue dated 1701, of this collection of alchemical texts citing excerpts taken from the works of a large number of alchemists which is generally attributed to Johann Anton Soeldner (1700 fl.). Ferguson describes three issues of the 1702 edition and was unaware of our 1701 edition. He also notes that an enlarged edition with a new title (*Keren Happuch, posaunen Eliae des Künstlers*, Hamburg, 1702) appeared in the same year; "so that apparently the book was in demand." Although most bibliographers attribute this work to Soeldner (see Ferguson), its authorship is not established beyond doubt. "Whoever may have been the author, the book is of some importance as the sole source of the poetical extracts referring to Edward Kelly, Grassenhauer or Gustenhofer, Zachaire, and of a number of historical facts" (Ferguson, II, p. 387)..

§ Ferchl p. 508; cf. Ferguson (Young Collection) II, p. 387, Ferguson Collection II, p. 226, Duveen p. 555 and Neu 3862 (all 1702 issue only); cf. Neville II, p. 492 (2nd edition only).

THREE RARE ALCHEMICAL TEXTS

98. **SOLEA, Nicolaus; C.L. von L.; BRACESCO, Giovanni.** *Drey curieuse bißher gantz geheim gehaltene Nun aber denen Liebhabern der Kunst zum besten An das Tages-Licht gegebene Chymische Schrifften: Als I. Nicolai Soleae Philosophische Grundsätze, II. Herrn C.L. von L. Chymischer Catechismus, III. CXXX. Grund-Sätze [by Giovanni Bracresco] aus dem Toscanischen in das Teutsche übersetzt von einem liebhaber philosophischer Geheimnisse.* Leipzig: Johann Sigmund Strauss, 1723. 8vo., 40 pp. Title printed in red and black. Woodcut alchemical device printed in red on title-page. Modern stiff marbled wrappers.

\$2400

FIRST EDITION of this collection of three alchemical texts translated into German. The first work (*Philosophische Grundsätze von verbesserung der Metallen*) attributed to Nicolaus Solea deals with 116 fundamental ideas or secrets needed for the study of metallurgy by the alchemist.

Ferchl identifies Nikolaus Solea as preacher and practicing alchemist in Thuringia circa 1566. "Solea, or. as Kopp calls him, Soleas, was a chemist, who published under the name of Basilius Valentinus a book in German on the Origin of Metals. This is what Jöcher reports, but it is vague, and one is at a loss to know whether he was the person who passed under the name of Basilius Valentinus, or whether he put out one book only under that name. Gmelin quotes only the 1723 edition of the present collection." (Ferguson, II, p. 388)

The second work, a chemical (or rather alchemical) catechism, whose author is identified only by the initials "C.L.v.L." (*Herrn C.L.v.L. Erbaulicher chymischer Catechismus*). The work is organized in catechism format with a short question in chemistry or alchemy followed by the alchemist's detailed response.

The third work: "CXXX. Grund-Sätze is a translation of the *Centum viginti novem propositiones* by Bracresco which preceded his *Dialogi duo*. The hundred and thirtieth proposition is the extra one." (Ferguson I, p. 225). The work deals with the author's interpretation of the alchemy of Geber and Raymund Lull. Giovanni Bracresco (or Bracescchi) was a 16th century alchemist who authored a number of texts on the subject but, as often the case, little is about him is known: "Kopp says 'Bracescchi was a physician from Orzi nuovi in the Brescian district, towards Crema, which is more probable than that he was Prior of the 'regulirten Chorherren of St. Segoud'. Cozzando calls him a man of curious and varied knowledge, but 'uomo vago.' by which, judging from his further remarks, he probably means a person brilliant but without steady application. No details are given of his life. He flourished in the middle of the sixteenth century" (Ferguson).

§ Ferchl p. 508 & Ferchl p. 65 (Bracresco); Ferguson I, p. 123, II, p. 388.

"EARLIEST REPRESENTATION OF THE NORTHWEST COAST OF AMERICA" (Burden)

99. **SOLINUS, C. Julius; MELA, Pomponius; MUENSTER, Sebastian.** *Polyhistor, rerum toto orbe memorabilium thesaurus locupletissimus. Huic ob argumenti similitudinem Pomponii Melae De situ orbis libros tres, fide diligentiaque summa denuò iam recognitos, adiunximus.* Basel: Michael Isingrin, 1543. Folio, [20], 230, [2] pp. With 2 folding woodcut maps and 18 (2 full-page) woodcut text maps; woodcut printer's device (Heitz, Basel, 147) and fine woodcut historiated initials; at one time the Basel imprint had been censored by an early owner by pasting it over with a slip of paper (removed by later owner resulting in minor damp mark over imprints); contemporary annotations in a neat hand on pages 15 to 27; ownership inscription "Josephi Zolae" (Guiseppe Zola?) and bookplate of Baron Landau; overall fine fresh copy. 18th century half calf.

BOUND WITH

MAJORAGIO, Marcantonio; CICERO. *In oratorem M. T. Ciceronis ad M. Brutum, commentarius: nuper adeò in eloquentiae studiosorum gratiam conscriptus, nuncque primùm in lucem editus. Ad clarissimum virum, D. Joannem Ambrosium Cavenagum, protophysicum, & Mediolanensis atque Ticinensis gymnasii praefectum. Accessit locuples rerum & verborum toto opere memorabilium index.* Basel, J. Oporinus, 1552. [8], 271, [20] pp.

\$5850

I. Second illustrated edition of these two important cosmographies from antiquity containing the works from both Caius Julius Solinus' *Polyhistor* and Pomponius Mela's *De Situ Orbis Libri III* written in three parts; text, by Solinus and Mela, with commentary by Sebastian Münster and Pedro Juan Oliver (the latter printed in italic type). The work is best known for its series of 20 fine woodcut maps. It was first published by Isingrin in 1538 and contains the first large map series by Sebastian Münster before his Ptolemaeus edition of 1540 and *Cosmography* of 1544; the present series only appear in the 1538 and the present edition of Solinus and Mela. The most important map depicts on a double folding sheet the Asian continent with part of the northwest coast of America ("Terra Incognita"). "This is one of the earliest obtainable maps devoted solely to the continent of Asia" (Sweet 1): Also "This is the earliest representation of the northwest coast of America on a printed map, showing only a few trees, hills and a small bay. Its existence has caused much debate ... It also shows one of the first delineations of a strait between Asia and America some 200 years before Bering's voyage to this area. ... No other issues from the woodblock are known" (Burden 11). The second double page woodcut is an important map of Greece; it depicts the gateway between Europe and Asia, including southeastern Europe, western Turkey and extending to the Sea of Azov (Zacharakis/Scutari 2585/2189). The additional maps include a full-page early representation of North Africa with a prominent "Mountains of the Moon" (Montes Lunae), a mountain range in central Africa that is the source of the White Nile; other maps are of England, Italy, Morea, Rhodes, Moscovia, Rhetia & Helvetia, Europe (full-page), Asia Minor, Etc. The text also includes the life of Solinus by J. Camers p. [3-4].

II. FIRST EDITION of this important commentary on Cicero's *Orator ad Brutum* which also includes Cicero's original text. Majoragius (Maria Antonio Conti: 1514-1555), one of the major scholars of Cicero of this period, had become involved in a controversy regarding certain Ciceronian texts with Nizolius, another eminent Cicero scholar. "The controversy between Nizolius and Majoragius, which was waged with violence on both sides, was viewed with regret by the literary world of Italy, many attempts were made to reconcile the disputants. Oporinus, who printed the tracts of Majoragius at Basel, vainly intervened in a controversy which was only closed by the early death of that otherwise blameless

and meritorious scholar (1555). ... it was at Milan that he held a professorship for the latter part of this short life ... In Ferrara he attended the lectures of Maggi on philosophy and those of Alciati on jurisprudence." (Sandys, II, pp. 146-7)

The volume has the manuscript "Ex libris Josephi Zolae" (possibly Giuseppe Zola, 1739-1806; Italian theologian, city librarian and professor at the University of Brescia) and with bookplate of Horace de Landau (1824-1903).

§ I. VD 16, S 6969; Burmeister, *Münster*, 172; Hieronymus 470; Karrow p. 420, no. 58; John Carter Brown Library, *STC of add. 1471-1700*, 7; HARRISSE, *Bibliotheca Americana* (add.), no. 143; not in Alden, *European Americana*.

II. VD 16, C 3392; Adams M-269; IA 138.656.

"THE GREAT ESTIENNE SOPHOCLES"

100. **SOPHOCLES**. *Tragoediae septem [Greek]. Una cum omnibus Graecis scholiis & cum Latinis I. Camerarii. Annotationes Henrici Stephani in Sophoclem & Euripidum, seorsum excusae, simul prodeunt. Eiusdem Henrici Stephani distichon de suis editionibus Aeschlyli & Sophoclis, Aeschylon edideram, Sophocles inuiditatem Cur ab eo posthad inuideatur habe.* [Geneva]: Henri Estienne, 1568. 4to, [8], 461 (i.e. 451), 242 pp. (pp. 433-34 are blank). Woodcut printer's device (Schreiber no. 10); Greek and Latin text with foliated Greek initials and matching headpieces; some very light occasional marginal foxing. 17th century vellum with leather spine labels (without front flyleaf; traces of ties; some warping).

\$1850

FIRST EDITION of "the great Estienne Sophocles, important for the Scholia, which include those of Triclinius. The Greek text is followed by the commentary of Joachim Camerarius, and his Latin versions of *Ajax* and *Electra*. In his preface Henri Estienne states that his forthcoming Greek '*Thesaurus*' will cite the text of Sophocles after the page-reference of the present edition. He has again employed his peculiar system of diacritical notations" (Schreiber).

A very nice copy of this work which is both an important edition and a beautiful example of Greek printing.

§ Brunet, V, 447; Adams S-1448; Renouard 131, no. 3; Schreiber 171; Moeckli 69; Hoffmann III, 414.

ALCHEMY - MINERALOGY

101. **[STEINBERGEN, Christian Friedrich von; attributed to]**. *Metallischer Baumgarten, in welchem das einzige wahre subjectum philosophiae oder primum ens metallorum bloss und gantz offenbar vor Augen gelegt und beschrieben worden ist; von einem Freunde, deme die Wahrheit bewusst ist, und der einen jeden vom falschen Weg gern ableiten, hengegen zu dem wahren einzigen Brunnen der Metallen führen und bringen will.* Frankfurt & Leipzig: Johann Friedrich Fleischer, 1753. 8vo, 87, [1] pp. Usual mild browning found in German books of this period; last page is booksellers advertisement for chemistry and alchemy books; early notes on front paste-down. Contemporary speckled paper covered boards.

\$1650

Second edition (1st: 1741) of this very scarce metallurgical-alchemical text. "The author of these tracts appears under four different names. Fictuld (Th. ii. p. 135) says the author first called himself Christian Friedrich von Sternenberg, but afterwards changed his name to Stein bergem ('the Stars to a Stone')." (Ferguson). Ferguson (Ferguson II, 406) notes authorship has been used the name Christian Friedrich von Sabor, Siebenstern, Steinbergen or Sternenberg..

§ Ferguson, II, p. 91-92, 406-407; Wellcome IV, 123 (under title); cf. Ferchl 516; Duveen p. 405; cf. Neu 38 (1741 ed. under Siebenstern); not in Ferguson or Neville collections.

IMPORTANT ILLUSTRATED CATALOGUE OF ANCIENT COINS AND MEDALLIONS

102. **STRADA, Jacopo de**. *Epitome thesauri antiquitatum, hoc est, Imp. Rom. orientalium & occidentalium iconum, ex antiquis numismatibus deliniatarum.* Lyon: Par Iaques de Strada, et Thomas Guerin (Excudebat Ioannes Tornaesius), 1553. 4to, [88] (including errata), 389 pp., [1] leaf (privilege) without last blank leaf. Woodcut printer's device on title-page with full-page woodcut arms on verso of Johann Jakob Fugger (the dedicatee) with 391 white on black medallion woodcuts of ancient coins and medals with 97 medallions contain names only in text; large criblé initials; small piece clipped from blank margin of leaf A1 (pp. 185/86) not affecting text; early Jesuit inscription on title; small paper break on title (without loss); light toning of paper. Contemporary limp vellum (new front free flyleaf; traces of ties; light wear).

\$1450

FIRST EDITION of: "This handsome volume, whose title means 'A selection from the Treasury of Antiquities,' contains brief biographies and 391 woodcut medallions of Roman emperors, from Julius Caesar to Charles V, and their female relatives." (Grolier Exh.). Strada's *Epitome* originated in his own collection of coins and medals, it was printed as part of a projected work on the subject which was to have been the culmination of his extensive research in other European collections as well as his own. Strada particularly notes in his preface to this *Epitome* the assistance received from Guillaume Du Choul and Jean Grolier, adding praise of Grolier's magnificent library. Although Strada mentions the care taken in designing and cutting the blocks for the woodcut, which are more detailed than the Italian series, there is no authority for the attribution of the cuts to Bernard Salomon, as given by Baudrier (Mortimer, *French*).

Jacopo Strada (c. 1515-1588): "Scholar, editor, courtier, architect, goldsmith, painter, indefatigable collector, and dealer in antiquities, Jacopo Strada came from a patrician family of Mantua. He received a humanistic education as well as artistic training in the elegant and learned court of the Gonzaga, the ruling dynasty of Mantua. After 1546 we find him in Germany acting as agent, artistic adviser, and 'antiquarius' to Hans Fugger, the fabulously wealthy banker of Augsburg. ... For Duke Albrecht of Bavaria, he designed and organized the lovely museum of ancient sculpture, the Antiquarium, which can still be seen at the ducal *Residenz* in Munich. ... His great energy and enthusiasm for ancient art can be seen in the famous portrait of him by Titian in Vienna, where he clutches a marble Venus with both hands, a pile of coins and medals sitting on the table before him." (Grolier Exh.).

§ Adams S-1916; Mortimer, *French*, no. 502; Baudrier X, 365; Cartier 260; Lipsius I, 383; *Numismatics in the Age of Grolier* (Grolier Club; New York, 2001), pp. 38-39.

103. **TASSO, Torquato (Sorrento 1544-1595)**. *Il Re Torrismondo Tragedia ... Al serenissimo sig.re don Vincenzo Gonzaga.* Bergamo: per Comino Ventura, & compagni, 1587. 4to, [4], 82 leaves. Woodcut printer's device on title-page, woodcut initials and headpieces. Printed in a large italic type. Pencil notes on end-leaves; modern collector's bookplate of "Sergio Colombi." Fine copy. Half calf and paste-paper covered boards (ca. 1800).

\$1450

FIRST EDITION of Tasso's tragedy, five acts in verse, in which the author transposed the story and dramatic structure of Sophocles' *Oedipus tyrannos* into the setting of an exotic Scandinavian kingdom. A "celebrated imitation of Sophocles' *Oedipus*, and the best-known Gothic tragedy in the sixteenth century, is Torquato Tasso's *Il re Torrismondo*, first printed at Bergamo, [& reprinted at] Mantua, Turin, Ferrara, Verona, and Venice in 1587, but written much earlier, perhaps started as early as 1573, right after he finished his dramatic masterpiece, the pastoral *Aminta*. As is well known, Tasso was plagued throughout his literary life by the quarrel between Ancients and Moderns, between classicism and romanticism. By 1587 the classicists had won and Tasso was brought into subjection, though no Aristotelian criticism could wholly stifle his romantic instincts and his genius for lyric expression." (Herrick, *Tragedy*, pp. 228-9; see pp. 229-34 for details of the story line).

§ Allacci 774; Clubb (Folger) 825; Bregoli Russo (Univ. Chicago) 586; *Tassiana* no. 3; Parenti, *Prime Edizioni Italiane*, 482; Gamba 961; Adams T-248; not in BM/STC, *Italian*.

THE BEST TRAGEDY BY "THE ABLEST CONTEMPORARY WRITER OF TRAGEDIES"

104. **TORELLI, Pomponio, conte di Montechiarugolo.** *La Merope. Tragedia del conte Pomponio Torello, detto nell'Accademia de gli Innominati di Parma il Perduto.* Parma: appresso Erasmo Viotti, 1589. 4to, [8], 108 pp., [1] leaf. Woodcut coat-of-arms of dedicatee, Ranuccio Farnese, Duke of Parma on title-page and large woodcut printer's device (unicorn) on last leaf, woodcut historiated initials; large italic type; small hole repaired to last leaf (affecting 1 letter of text); early inscription of "Giuseppe Merenda da Forli" on title-page; printed on fine thick paper. Modern straight grain red morocco with gilt double fillet frame on covers and title lettered direct on spine.

\$1350

FIRST EDITION. "The ablest contemporary writer of tragedies was Pomponio Torelli (1539-1608) of Parma, whose *Merope* is the first notable version of that favorite tragic theme." (Wilkens, *A History of Italian Literature*, p. 289). This is the best of the five tragedies by this author, none of which appears to have been staged. It clearly inspired Scipione Maffei and Vittorio Alfieri in their compositions of the same name. "Confused long among the ranks of the many mediocre dramatists of the sixteenth century ... he has the merit of finding a definite place in the sphere of human interests, a thoughtful attention to the life of the courts and the state in general, observing the cruelty of its laws, often placed in contrast with other more noble sentiments. Hence the psychological advantage of his tragedies, expressed in the dialogues with great intellectual vigor ... Resulting in the dramatic depth of many of his characters." (M. Aurigemma, in *Encicl. dello Spett.*, IX, 976, trans.).

§ Allacci 525; Soleinne 4227; Clubb (Folger) 836; Bregoli Russo (Univ. of Chicago) 599; EDIT 16 CNCE 38971; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library*, 64; not in the BM/STC *Italian* or Adams.

PHARMACOLOGY, UROLOGY & ASTROLOGY / EARLY ETTLINGEN IMPRINT

105. **VIRDUNG VON HASSFURT, Johann.** *Nova medicinae methodus, nunc primu[m] & condita & aedita, ex mathematica ratione morbos curandi, Joanne Hasfurto Viridungo medico & astrologo doctissimo autore. Item. Summarium atqu[e] laudem huius libelli p[er] Johannem Sinapium proxima reperies pagella.* Ettlingen: (Impressum per Valentinum Kobian), 1532. 4to, [4], 98, [4] leaves (last leaf blank). Woodcut title border, 15 astronomical text woodcuts and large woodcut printer's device on last page. Marginal damp mark on last few leaves and some margins; top outer corners of last 4 leaves neatly repaired with loss several words on last leaf; top margin short just toughing a few letters; some light browning. Flexible vellum binding made with an early Hebrew manuscript.

\$2950

FIRST EDITION. A very rare work by the astronomer and iatromathe-matician who attempts in the present work the "application of astrology to medicine" (Zinner). "Johann Virdung, of Hassfurt (Franconia), lived from the end of the XVth century until about 1550; he was an iatromathematician and Sudhoff devotes a chapter to him in his work on that subject. **The whole fourth book (40 pp.) deals with urology.**" (Ernst Weil, cat. 30, no. 176; calling this **the second book printed in Ettlingen**). The work is edited by Johannes Sinapius. The first tract deals with astrological-astronomical observations; the second on pharmaceutical preparations; the third on the lunar cycles; and as noted by Ernst Weil the fourth is on urology.

Johann Virdung von Hassfurt (ca.1465- ca.1535) had studied at Leipzig and Heidelberg and was professor of mathematics and a physician who published numerous calendars, prognostications and several medical works. He made scientific travels to England, France, and Denmark and was appointed court astrologer to the Palatinate (1493-1538).

The book was printed by the first printer of Ettlingen in Baden (see Benzing). It was reprinted the following year at Hagenau.

§ VD 16, V 1267; Durling 4632; Zinner 1508; ADB XL, 9 f.; Thorndike IV, pp. 456-57 & V, pp. 203-04; ADB XL, 9 ff.

FIRST DESCRIPTION OF BRUNNER'S GLANDS & AMERICA'S MOST POISONOUS PLANT

106. **WEPFER, Johann Jakob.** *Cicutae aquaticae historia et noxae. Commentario illustrata.* Basel: Apud Joh. Rodolphum König, imprimebat Joh. Rodolphus Genathius, (1679). 4to, [16], 336, [6] pp. Woodcut vignette on title-page and 4 full-page botanical woodcuts on printed on both side of 2 added leaves, woodcut headpiece and initials; usual moderate browning and foxing in German books of this period. Contemporary half calf and marbled boards.

\$1450

FIRST EDITION, first issue (before frontis. and errata prepared), of this famous investigation on the poison of the water plants: "Discovery of the duodenal (Brunner's) glands. Wepfer was Brunner's father-in-law" (Garrison-Morton). "His numerous discoveries about poisons and their uses made Wepfer an undoubted pioneer in toxicology" (DSB).

Johann Jakob Wepfer (1620 – 1695) was a Swiss pathologist and pharmacologist who was a native of Schaffhausen. Wepfer is remembered for his work involving vascular anatomy of the brain, and the study of cerebrovascular disease. He was the first physician to hypothesize that the effects of a stroke were caused by bleeding in the brain.

"Although, as the title states, this is primarily a work on the poisonous water hemlock, discussing its dangerous effects, its medicinal uses and antidotes to counter the poison, it is perhaps better known as the first description of the tiny glands in the mucosa of the duodenum, now called Brunner's glands. Brunner was the author's father-in-law, but it was Wepfer who here first described them. They are described in the summary of an experiment on a dog, on pages 206 and 207. Parts of the book contain letters or extracts of letters between Wepfer and other toxicologists of that era. Four engraved plates illustrate one species of the hemlock family, the roots and lower stalk, the branching stalks, the leaves and the flowers and seeds. ... Wepfer systematically studied poisons, with particular attention to the toxic water hemlocks. He was the first to analyze the pharmacological effects of coniine, an alkaloid of hemlock that was not isolated until much later; and his classic description of hemlock poisoning was often cited as the standard." (*Heirs of Hippocrates* 535.5; 2nd issue).

Cicuta, commonly known as water hemlock, is a small genus of four species of highly poisonous plants in the family Apiaceae. Water hemlock is considered one of North America's most toxic plants, being highly poisonous to humans. The author also includes description of jalap from the New World (pp. 221-223).

§ Garrison-Morton 974.1; Nissen, BBI 2136; Krivatsy 12949; DSB XIV, 256; Waring, *Bibliotheca Therapeutica*, p. 336.

SPANISH COMMERCE IN THE AMERICAN COLONIES

107. **ZAVALA Y AUNON, Miguel de.** *Representacion al rey N. señor D. Phelipe V. (que Dios guarde) dirigida al mas seguro aumento del real erario, y conseguir la felicidad, mayor alivio, riqueza, y abundancia de su monarquía. ... Que solos nuestros españoles hagan el comercio de la America, trayendose à España, y circulando en solo ella, los inmensos thesoros que producen aquellos riquissimos reynos.* [Madrid?]: No printer, 1732. Folio, [4], 266 pp. 1 blank leaf. Second leaf verso has full-page of errata with blank recto; neat repair to blank margin of leaf B2 (not affecting text); some light foxing and mild toning; small marginal damp mark in last blank 2 leaves. 19th century calf backed boards.

\$1950

FIRST EDITION. This is the true first edition of an important work on the Spanish economy with emphasis on colonial commerce. The text was a reprinted in 1738 with the same date as the first however it has a different collation (180 leaves) and the preliminaries are dated 5 June 1738 (see *European Americana*, 738/254). The present true first edition is a scarce book.

Miguel de Zavala y Auñón, 18th century Spanish official and economist, held several public positions: treasurer of the army and the register for real estate (1716-1730), perpetual ruler of Badajoz and superintendent of the paymaster of annuities. He also was a member of the Council of Castile.

The author presents his ideas to Philip V on new methods to increase the treasury through the trade of agricultural goods in Spain and the West Indies. He expresses his economic theories in which he proposed the abolition of provincial revenue which would be replaced by a direct tax on land and the taxing of individuals (a type of income tax). Proposing freeing up the establishment of trading companies in agricultural goods and the implementation of neo-mercantilist trade ideas with their American colonies; which would control capital movement and centralize currency decisions in the hands of the central government in order to increase the level of foreign reserves. In particular he wanted to increase the volume of commerce within Spain and with the American colonies by restricting it to Spanish trading companies. Included are descriptions of the trade in tobacco, cacao, gold, silver, &c. "Interesa para el estudio de la económica. Trata extensamente de América." (Palau).

§ Sabin 106.282; Landis, *European Americana* 732/256; Palau 37815; Goldsmiths 6937; Kress 4057 (reprint); Colmeiro 404.

RARE VOLUME OF ALCHEMICAL SECRETS / COMPLETELY UNCUT IN ORIGINAL WRAPPERS

108. **ZIMARA, Marco Antonio.** *Magische Artzney Kunst, darinnen enthalten Ein gantz neuer überaus reicher Schatz verschiedener Magisch-Naturgemäßer Geheimnisse, insonderheit aber von Sigillen; ... Krafft derer alle und jede Gebrechen des Menschlichen Leibs zu curiren und zu heilen seynd; Darzu kommt über dieses noch - I. Eine deutliche Handleitung, unterschiedliche rare chymische Artzney-Mittel aus den Mineralien und Erdgewächsen zu präpariren - II. Ein besonders Tractätlein, handlend von vielen schönen Schmincken, Anstrichen und dergleichen Sachen, dardurch sich ein Mensch eine saubere, zarte, glatte und schöne Haut machen kan - III. Eine Anweisung, die Metallen und Mineralien zu bereiten; ... Samt einer besondern Handkunst Ein Perpetuum Mobile oder sich immer bewegendes Ding, ohne Behülff des Wassers, oder Gewichte zu machen; Auf vielfältiges Begehren aus dem lateinischen in das Teutsche übersetzt; Deme noch beigefüget, ein nützliches Tractätlein, wie der Mensch sich vor allen ansteckenden Kranckheiten durch seinen eignen Speichel präserviren kan.* Frankfurt: In Verlegung Joh. Zieger, 1685. 8vo, [6], 636 (i.e. 640), [16] pp.; [32] pp. With engraved frontispiece. The following work is often bound in as the preface to the present work. Completely uncut copy. Original publisher's marbled wrappers sew on 2 vellum strips (paper chipped from spine and worn)

BOUND WITH

DOBRZENSKY, Jacobus Joannes Wenzeslaus. *Allgemeines natürliches Praeservativ- oder Verwahrungs-Mittel wider alle von giftiger Luft herrührende, höchstgefährliche, und gar leichtlich ansteckende Seuchen, kunstreich erwogen, und dem gemeinen Nutzen zum besten eröffnet und mitgetheilet.* Nuremberg; Ziegler, 1680. [32] pp.

\$1750

FIRST GERMAN TRANSLATION of the *Antrum Magico-medicum* (Frankfurt; 1625) attributed to the Italian physician Marco Antonio Zimara (1460-1532) who studied medicine at Padua, afterwards Aristotelian and Averroistic philosophy, in which he had the reputation of being extraordinarily skilled and on which he wrote various commentaries. However Ferguson and Thorndike were suspicious of assigning this text to Zimara as Neville notes regarding his Latin edition: "This collection of natural marvels, alchemical secrets, magnetical cures of wounds, and medical notes first appeared in the second half of the sixteenth century. The present version contains considerable additional material. Ferguson doubts the attribution to Zimara as 'a number of the authorities quoted in the book were not known in 1532 when Zimara died [and] a later hand must have been busy with this edition, and I have little doubt that its true date is a century later, that is, 1625 [for the Latin ed.].' Parts V and VI discuss medicines prepared from minerals and plants, and parts VII and VIII comprise experiments, Ferguson and Thorndike discuss the contents" (Neville II, p. 647; Latin, 1625 ed.).

The engraved frontispiece is well described by Ferguson: It is "in three compartments. In one is represented a patient in bed taking a cup from a physician; in the second, a magician within a circle, is engaged in conjurations; and, in the third, there is a man on his knees pouring water, apparently, from a jar upon the root of a tree" (p. 9-10).

Bound at the end is the the FIRST EDITION of the German translation of the *Praeservativum Universale Naturale* (Prague; 1679) by Jacobus Joannes Wenzeslaus Dobrzensky (d. 1697) who was professor of medicine at the University of Prague. He was involved in both the newly emerging experimental method as well as with natural magic. This translation was both separately published with its own title (dated 1680) and pagination (see Krivatsy);. However in this case it was intended to be a prefatory text to the Zimara text. However it is often lacking such as in the Gottingen electronic copy (<http://resolver.sub.uni-goettingen.de/purl?PPN755695461>).

A rare alchemical volume both complete and in its original publisher's marbled wrappers completely uncut and sewn on vellum strips.

§ Ferguson II, 566; Caillet 11591; Ferchl 596 & Ferchl 126 (Dobrzensky); Krivatsy 3298 (Dobrzensky text only); Ferguson, *Secrets*, VI, p. 9ff.; cf. Graesse, *BMP* 41 (Latin ed. 1625); Thorndike, VI, (Appendix 5) pp. 599ff. not in Duveen or Neville cf. II, 647 (both Latin; 1625 ed.).