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HEBRAICA / LAW

1. **ALSCHECH, MOSES.** *Sefer Sheelot u-teshuvot [hebrew] (Quaesita et Responsa; ...) Mosheh Alshekh ... 'al yede H ?ayim Alshekh hevi'o el ha-defus v ?e-hegehu.* Venice: Nidpas 'al yad Giovanni di Gara, 368 (= 1605). 4to, 243. Fine woodcut title-border and small woodcut border for first few leaves of text on following leaf; Hebrew text throughout; faint small collection stamp on verso of title; with 18th century engraved bookplate of Scottish Jesuit, John Farquharson, Esq. (1699–1782); fine copy. Contemporary morocco gilt tooled panels on covers with floral ornaments at corners and repeated on spine (some wear at head of spine).

\$1850

Talmudic Quaesita and Responsa; probably second edition of this important collection of 140 opinions customs from the author's lectures; objects of practical law, together with a well-crafted index.

"Mose ben Chajim Alshech (ca. 1508 in Adrianopol- 1600 in Damascus) was a Jewish Bible scholar and an important commentator of the 16th Century. Rabbi in Safed, Palestine, in the second half of the sixteenth century, and son of Hayyim Alshech. He was a disciple of R. Joseph Caro, author of the "ShulĤan 'Aruk"; and his own

disciples included the cabalist R. Hayyim Vidal. Although Alshech belonged to the circle of the cabalists who lived at Safed, his works very rarely betray any traces of the Cabala. He is celebrated as a teacher, preacher, and casuist."

The printer's types have a direct connection with Bomberg's printing house. "During Bomberg's life his types were sought for by the printers Dei Farri of Venice, and after his death most of his types came into the possession of Giovanni di Gara, a Venetian printer of note, from whose press many fine Hebrew books were issued" (D. Amram, *The Makers of Hebrew Books in Italy*, pp. 214-15)

The provenance is interesting having come from the library of a Scottish Jesuit who had an eventful life living through the suppression of the order (see Oxford DNB article).

Fine copy in a very attractive contemporary binding.

§ Steinschneider, *Cat. Bodl.* 6431 (19); Zedner, *Cat. Heb. Books Brit. Mus.*, p.568.

INFLUENTIAL RENAISSANCE EXILE DIALOGUE & RARE ALDINE

2. **ALCYONIUS, Petrus.** *Medices legatus de exilio.* 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 exilio* (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 wide margined 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.

ASTROLOGICAL-ASTRONOMY TABLES

3. **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.

\$1250

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.).

ELIZABETHAN VOGUE FOR ITALIAN COMEDIES

4. **ARETINO Pietro (Arezzo 1492-1556).** *Quattro commedie ... Cioè Il Marescalco, La Cortegiana, La Talanta, L'Hipocrito. Novellamente ritornate, per mezzo della stampa, a luce, a richiesta de conoscitori del lor valore.* [London]: [John Wolfe], 1588. 8° (146 x 105), Four parts in one volume, each with its own title page: [8], 285, [2] leaves (last 2 leaves are errata). Woodcut portrait on each title-page; Fine fresh copy. Contemporary vellum (remnants of ties).

\$1950

"The Elizabethan vogue for Italian comedies was so great that John Wolfe, the polyglot London printer, found it worthwhile to publish four of Aretino's best comedies in the original Italian He had spent part of his apprenticeship in Florence, where he acquired a shrewd insight into Italian affairs. His 3 Aretino- and 5 Macchiavelli editions, all either anonymously, or pseudonymously published, aim to supply the continental market after their author's proscription had killed the Italian competition. Wolfe's strong objections to curbs on free printing made him the main force in the battle against the Royal Patents. The preface, probably the work of Petruccio Ubaldini, a Florentine expatriate at the English court, refers to him as 'grande stampatore e libero huomo maestro Barbagrigna romano', a name which he had used as a fictitious imprint on the *Ragionamenti*. The Soleinne Catalogue 4088 comments on some orthographical differences between the present and the earlier editions of the separate plays, also on some passages which have here been modified or suppressed" (Von Hünersdorff, Cat. 7, *The Italian Contribution*, no. 22).

§ Adams A-1562; Allacci 501; Bongi, II, 423; Clubb 81; Bregoli Russo 58; BM/STC Italian 517; Edit 16 A-2452; D.B. Woodfield, *Surreptitious Printing in England 1550-1640*, 43; *Index Aur.* 107.120; Mazzuchelli p. 229ff; Gamba 1204; Brunet I, 408; Hoppe, *John Wolfe*, The Library, 4th Series, XIV, pp. 241ff; Sellers, *Italian Books printed in England*, The Library, 4th Series, p. 116.

5. **ARISTIPPIA.** *Comedia chiamata Aristippia. Con ogni diligenza corretta, et nuovamente ristampata.* (Venice): (Nicòlò d'Aristotile detto Zoppino), 1530. 8° (158x106), 32 leaves. Title within architectural woodcut border, printer's device (portrait of St. Nicholas) on last leaf. Italic text. Fine copy. Modern decorate boards.

\$1800

Rare third edition (1st: 1523) of this anonymous prose comedy in five acts with argomento and prologo. A comedy of very complex love affairs (similar to Ariosto's *Suppositi*); belongs to the genre 'erudito' but has vivacity, without excessive preciousness, showing a folksy tendency. There were four editions printed in Venice, Rome and Milan between 1523 and 1544.

§ Salvioli 355; Clubb 8; Sander 579; Edit 16 A-2816; *Index Aur.* 107.630; A. Mango, *La commedia in lingua nel Cinquecento*, (Firenze; 1966) 31; Brunet, II, 178; not in Allacci, Bregoli Russo or Casanatense (Cairo-Quilici).

6. **ARISTOTLE; PHILOPONUS, Joannes.** *Commentaria in libros de generatione & corruptione Aristotelis: ex colloquiis Ammonii Hermeæ propriisque eius considerationibus congesta. Hieronymo Bagolino Veronesi interprete.* Venice: Hieronymus Scotus, 1540. Folio, [4] (leaf 4 blank), 50, pp. Woodcut printer's device on title-page and different version on last page, woodcut initials. Minor repair to blank lower outer corners of H3 and I4; very good copy. Modern calf (spine a bit faded).

\$975

FIRST EDITION of this Latin translation of John Philoponus' (active 6th century) commentary on the *De generatione et corruptione* of Aristotle by Giovan Bagolino which was edited by Girolamo Battista Bagolino (d. ca.1552), the translator's son. Also included is the Latin text of Aristotle's *De generatione et corruptione*. Philoponus based his text on notes taken from the seminars of Hermiae Ammonius.

"Philoponus presents his commentary as 'notes taken from the seminars of Ammonius, together with certain remarks of my own' ... Ammonius as usual borrowed heavily (and without acknowledgment) from his predecessors and it is certain that Philoponus' notes preserve substantial parts of Alexander's commentary. How much they preserve we shall learn when the Arabic version of Alexander's lost work is published" (Review of: *Commentaria in libros De generatione et corruptione Aristotelis* by Johannes Philoponus; *Hieronymus Bagolinus* by Jonathan Barnes in *International Journal of the Classical Tradition* Vol. 12, No. 1 (Summer, 2005), pp. 153-155

The text *On Generation and Corruption (De Generatione et Corruptione)*, also known as *On Coming to Be and Passing Away*, is a treatise by Aristotle which, like many of his texts, it is both scientific and philosophic (although not necessarily scientific in the modern sense). The philosophy, though, is essentially empirical; as in all Aristotle's works, the deductions made about the unexperienced and unobservable are based on observations and real experiences. The question raised at the beginning of the text builds on an idea from Aristotle's earlier work *The Physics*. Namely, whether things come into being through causes, through some prime material, or whether

everything is generated purely through "alteration." Alteration concerned itself with the ability for elements to change based on common and uncommon qualities.

"From this important work Aristotle gives us two of his most remembered contributions. First, the Four Causes and also the Four Elements (earth, wind, fire and water). He uses these four elements to provide an explanation for the theories of other Greeks concerning atoms, an idea Aristotle considered absurd." (*Enc. Brit.* 11th ed.).

§ BM/STC *Italian*, p. 67; Riley 78; Adams P-1055.

PORTUGUESE INQUISITION / AUTO-DA-FE / JUDAICA

7. **BENTO DE SANTO TOMÁS, frei.** *Sermão do Acto da Fee celebrado em Coimbra, na Quarta Domingo da Quaresma, Doze do Março de 1673. Sendo inquisidores os muito illustres senhores, Manoel de Moura Manvei, & Pedro de Attaide de Castro.* Coimbra: Na Officina de Manoel Dias Impressor da Universidade, 1673. 4to, [4], 26, [2] pages, 1 blank leaf. Title in ornamental border; head-piece, woodcut tail-piece and decorative initial. Modern armorial bookplate "Ex Libris Coleccion Monclau." Early wrappers, preserved in modern morocco backed slip case, gilt lettered spine.

\$3850

FIRST EDITION of this scarce Portuguese sermon on the errors of Judaism addressed to convicted *Judaizers* (and by extension to all Jews) at an *auto da fé*. "Inquisitorial sermons constitute a bitter and often brutal attack against Lusitanian Jewry on several fronts: religious, social, racial, and national. Their vehemence is such that it is difficult to take seriously the professed aim of bringing back their estranged brethren to the fold of the Church" (Glaser, "Invitation to Intolerance," Hebrew Union College Annual 27 [1956], page 237). See also his "Portuguese Sermons at Autos-da-Fé: An Introduction and Bibliography," (*Studies in Bibliography and Booklore* 2:2 [1955], page 69).

The sermon is by the Dominican, Frei Bento de Santo Tomás (d. 1687), of the Portuguese Order of the Preachers. The Dominicans were involved with the Inquisition practically from the beginning of the order. When the Inquisition had completed its investigations, the sentences were pronounced in a solemn ceremony, known as the *sermo generalis* ("general address") or, in Spain and Portugal, as the *auto-da-fe* or *acto-da-fee* ("act of faith"), attended by local dignitaries, clergy, and townspeople. Here the penitents abjured their errors and received their penalties; obstinate heretics were solemnly cursed and handed over to be burned immediately in public.

The OCLC locates copies at Yale, Harvard, Catholic University, Newberry Library, the Olivera Lima Collection in Catholic University in D.C in the U.S.; the University of Leeds in the UK. Not in Van der Vekene, *Bibliotheca Bibliographica Historiae Sanctae Inquisitionis*, but see volume I, pp. 217 ff. for similar sermons of this period.

§ Barbosa Machado, *Bibliotheca lusitana*, I, p. 512; Silva, VIII, 378 no. 422; Faria, Inquisição, 10; Biblioteca Nacional (Brazil), *Sermões impressos dos autos da fé*, 12; Cassuto, *Bib. dos sermões de autos-da-fé impressos*, p. 14, no. 9

Silva; VIII 378, no. 422.

CHEMISTRY & MINERALOGY

8. **BERGMAN, Torbern.** *Opuscoli chimici e fisici. Tradotti in italiano. Con aggiunte e note.* Naples: Presso Giuseppe Maria Porcelli, 1787-88. 8vo, 2 volumes. XL, 384 pp.; [4], 343, XCVI pp. With 5 folding engraved plates and 2 folding tables. Very nice copy. Contemporary decorate vellum with leather spine labels.

\$775

One of two Italian editions that appeared in the same years the other appeared in Florence which had similar but different contents; of these 18 treatises on chemistry, as part of the *Opuscula physica et chemica* (Stockholm, 1779, Uppsala, 1780), include dissertations dealing with gems and a eulogy to Bergman that didn't appear in the Florence version. "Apparently with permission and not pirated as suggested by Moström. Three dissertations, two on tourmaline (composition and electrical properties) and one on the 'earth' of gems are omitted and Vicq d'Azyr's eulogy of Bergman is added." (Cole).

Torbern Bergman (1735-1784) was a Swedish chemist and mineralogist noted for his 1775 Dissertation on Elective Attractions, containing the largest chemical affinity tables ever published. Bergman was the first chemist to use the A, B, C, etc., system of notation for chemical species. Bergman held the professorship of chemistry and mineralogy at the University of Uppsala much of his professional life. He greatly contributed to the advancement of quantitative analysis, and he developed a mineral classification scheme based on chemical characteristics and appearance. He is noted for his research on the chemistry of metals, especially bismuth and nickel.

The work is illustrated with five folding engraved plates of laboratory equipment.

§ Cole, *Chemical lit.* 106; Moström 281a; cf. Sinkankas 580 (Florence ed.); Partington III, pp. 184-99; Ferchl, pp. 36-37; Poggendorff I, 150; cf. Neville Coll. I, p. 125 (Florence ed.).

CELEBRATING THE BASILICA CAROLINA OF THE MANNHEIM JESUIT CHURCH

9. **BIBIENA, Ferdinando Galli; ANDREA, Johann Heinrich.** *Basilica Carolina opus grande, non homini sed Deo praeparata habitatio ... duobus a Carolis ... comitibus Palatinis, electoribus S.R.I. ... Mannhemii Palatina in metropoli aedificata, a Carol. Philipp MDCCXXXIII inchoata, a Carolo Theodoro ... MDCCCLVI consummata ... ad ... Societatis Jesu Mannhemii.* Mannheim: Ex Typogr. Electorali aulico, 1760. Folio, [2], 80 pp. With engraved frontispiece and 19 (7 folding) engraved plates by Josef and Johann Klauber after F. W. Raballati (& others). Outer 3/4 inch edge of printed title folded in and lightly dust soiled where it had earlier had extended out of the volume. Modern half vellum and marbled boards.

\$3350

FIRST EDITION of this festival book celebrating the completion of the Jesuit church in Mannheim which served as the Court Church of the Mannheim electors Charles Philip III and Charles Theodore. The church was designed by the Italian architect Alessandro Galli da Bibiena (1657-1743). It was completed in 1760 and consecrated to St. Ignatius of Loyola and St. Francis Xavier by the Prince Bishop of Augsburg, Joseph of Hesse-Darmstadt.

Most of the engravings are by the brother engravers, Joseph (1710-1768) and Johann Baptist Klauber (1712 - ca. 1787), from Augsburg who worked as Hofkupferstecher (engravers of the court) of the Elector-Prince of Trier. The large folding engraved frontispiece depicts allegorical figures holding a plan of the Jesuit College at Mannheim, including the Basilica Carolina, which was

designed by F. A. von Leitenstorffer and engraved by the Klauber brothers. The following nineteen unnumbered engravings include seven more magnificent folding engravings depicting the church and basilica (with floor plans) from various angles including an interior view of the Basilica (showing interior decoration with views of the high altar in the front and organ placement in the back). The first folding plate is signed "[Alessandro Galli] Bibiena coepit. F[rantz] W[ilhelm] Raballiati [i.e., Rabaliatti] perfecit et delineavit" with Joseph and Johann Klauber as the engravers. The remaining folding plates are signed by Rabaliatti as draftsman and the Klauber brothers as engravers. The twelve single page plates include six portraits in oval frames, engraved by the Klaubers (4) or Johann Georg Wille (2), with three also signed "[Johann] G[eorg] Ziesenis pinxit." The final six single-page plates are by the Klaubers with one signed by Rabaliatti and one by Josef Baumgen as the draftsmen and depict, in beautiful baroque fashion, genealogical tablets framed by various allegorical figures. The final plate is a beautiful depiction of the Paschal Lamb surrounded by angels and putti with God above and numerous saints and noblemen and women among the clouds with regal figures below holding models of the church and basilica; the Palatine elector's arms appear at bottom center with motto "*Domus Palatinae Gloria a Coelo.*"

The marble pilastered interior was done in a late Baroque-early classical style by the Munich plasterer and sculptor, Egid Quirin Asam (1692-1750), who decorated the dome with scenes from the life of the order's founder, St. Ignatius of Loyola, while the nave had an over 400 square meter fresco whose content referred to the subject of the high altar, namely the Mission of St. Francis Xavier to India.

§ Berlin Cat. 2146; Millard, *Northern European Books*, no. 12; RIBA, *Early Printed Books*, 673.

ILLUSTRATED WITH 76 FINE ENGRAVINGS BY BOLSWERT

10. **BOURGEOIS, Jean, S.J.** *Vitae passionis et mortis Jesu Christi Domini nostri mysteria, per P. Joannem Bourghesium Malbodiensem è Societate Jesu, figuris aeneis expressa per Boetium a Bolswert.* Antwerp: Apud Henricum Aertssium, 1622. 8vo, [16], 392, [8] pp. With engraved title and 76 engravings by Boetius a Bolswert, each with descriptive text in Latin below; with half title; modern pencil gift inscription on front end-paper; fine copy. Early mottled calf with spine label (possibly English) with gilt decorated covers (gilt on spine faded) with double fillet panels, center ornaments using drawer tools and floral ornaments which are repeated at the four corners of the panels, all edges gilt and with marbled end-papers.

\$1450

FIRST EDITION of this beautiful series of engravings in fine dark impressions: "Volume recherché à cause des figures, au nombre de 76 et assez belles" (Brunet I, 1179). The plates were reissued with French text the same year and in Dutch the following year.

The author, Jean Bourgeois (Latin, Bourghesius: 1574-1653), taught philosophy in Douai and was rector of the colleges of Valenciennes and in his home town of Maubeuge. The present work is one of the most important Belgian illustrated books from the first half of the 17th century. The eminent Flemish illustrator, Boetius à Bolswert (Boëce van Bolswert: 1580-1633), who was one of the leading representatives of the Rubens School. The work was intended to promote and teach Catholicism through its translations and, because of its extensive illustrations, would even be of use to teaching the illiterate.

§ De Backer-Sommervogel, II, 34, 32; Hollstein III, 62, 10-85; *Bibliotheca Belgica* B 5; Funck, *Le Livre Belge é Gravures*, 248 (for Bolswert), 259 ("principaux livres à figures").

11. **BUONARROTI, Michelangelo, the younger (Florence 1568-1642).** *Il giudizio di Paride favola ... rappresentata nelle felicissime nozze del Sereniss. Cosimo Medici Principe di Toscana e della Seren. Principessa Maria Maddalena Arciduchessa di Austria.* Florence: Sermartelli, 1608. 4° (220x148), [8], 64 pp. Woodcut Medici coat of arms on title-page and woodcut initials and tailpieces; the list of characters is printed within a border of printer's ornaments; Pietro Ginori-Conti (ex libris) and the Giannalisa Feltrinelli small embossed blind stamp on front end-paper; fine copy. 19th century 3/4 calf and decorated boards.

\$2250

FIRST EDITION of the play, *Judgement of Paris*, in five acts with prologue in verse and chorus; dedicated to the "Serenissimo Principe, e all Serenissima Principessa di Toscana" (4 Nov. 1608). The work was presented as part of the festivities in honor of the marriage of Cosimo II de Medici, Grand Duke of Tuscany and Maria Magdalena of Austria at the Medici Theater on October 25, 1608. The pastoral tale was enriched by interludes consisting of dances with scenery by designed by Giulio Parigi. To manage the rapid scene changes, made necessary by the dance interludes, Parigi use a trick taken from Greek-Roman theater using a rotating prism with portions of different settings on each face.

Michelangelo Buonarroti the Younger (1568 -1646) was the son of Leonardo di Buonarroti Buonarroti Simoni (Michelangelo's nephew). He received his education in Florence and Pisa, where he came into contact with the Galilei. From a young age he wrote rhymes imitation of Petrarch and in 1600 was appointed court poet for the Grand Duke. His successful comedies represented the life of the Tuscan peasants and reproduced their dialect. He edited and published his uncle's poetry (1623) and was largely responsible for gathering the collection of Michelangelo's drawings and works in his palace, the Casa Buonarroti, in Florence which was decorated by leading artists of scenes that celebrated the artist's life.

§ Allacci 414 (the edition of 1607 is a ghost); Clubb 208; Bregoli Russo 123 (with detailed bibl. references); Casanatense (Cairo Quilici) 2087; *Il Luogo Teatrale a Firenze*, p. 118, 8.27; Vinciana 4043.

12. **BUONARROTI, Michelangelo, the younger (Florence 1568-1642).** *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. 4° (220x148) mm, [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.

\$1850

FIRST EDITION of this play inspired by mythological surrounding the birth of Hercules presented with prologue, five acts and verse with 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 part of the celebration honoring the entrance to Florence of Alfonso III, duce Modena e Reggio (d.1644) and Luigi d'Este, marchese di Montecchio e conte di Scandiano (d. 1664) by Christine of Lorraine, Grand Duchess, consort of Ferdinand I, Grand Duke of Tuscany, (1565-1636).

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

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

13. [BUONARROTI, Michelangelo, the younger (Florence 1568-1642)]. *La Tancia commedia rusticale*. Florence: Cosimo Giunta, 1612. 4° (195x135), 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.

\$2250

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 and presented at the Casino Mediceo on May 25, 1611. The work had considerable success witnessed by the editions of the seventeenth and eighteenth centuries including some remakes.

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

IMPORTANT EDITION WITH BUSAEUS SUPPLEMENT & PERFECTED BY JEAN HASIUS WITH A FINE PROVENANCE

14. CANISIUS, Petrus S.J.; BUSAEUS, Petrus, S.J. *Opus catechisticum, sive de Summa doctrinae christianae ... Praeclaris divinae scripturae testimoniis, sanctorumque patrum sententijs sedulo illustratum opera D. Petri Busaei Noviomagi, ..., nunc verò primum accessione noua locupletatum atque restitutum. Editio altera multis in locis auctior atque correctior, cui et Epistola praeliminaris ad reuerendiss. et illustriss. Episcopum Herbipolensem accēbit*. Cologne: G. Calenius and J. Quentels heirs, 1577. Folio, [32], 791 pp., 28 leaves (last blank). Woodcut portrait on title-page, woodcut initials. Early ownership inscription on title-page; tiny hole in blank margin of title-page where ownership mark may have been erased; tiny round wormhole in blank margin of first half of text; some gatherings toward end of volume with some light browning (due to varying qualities of paper used); overall a very good copy. Contemporary blind tooled pigskin over wooden boards (some rubbing) with panel stamp of bishop's coat of arms on both covers and decorated with two portrait rolls; outer roll depicts full-length portraits of the four evangelists and the inner roll of busts separated by ornamental figures and with both brass clasps intact (see below).

\$2850

Important New Second Folio edition, with numerous corrections by the author, of this famous catechism, with a new author's dedicatory preface addressed to Julius Echter of Mespelbrunn. This work contains the large version of his great catechism intended for the clergy as opposed to the shorter version intended for parishioner's education. In addition to the new material and corrections by Canisius there appears here the important supplemental work by his fellow Jesuit Petrus Busaeus (1540-1587) who was professor of Hebrew at Vienna and later rector of the Collège des Nobles. This edition was edited revised and augmented by another Jesuit, Jean Hase.

Petrus Canisius (1521-1597) was an important educator and preacher in Germany, Austria, and Bohemia, where he was a major figure of the Counter-Reformation. The restoration of the Catholic Church in Germany after the Protestant Reformation is largely attributed to the work there of the Society of Jesus, which he led. He founded numerous Jesuit colleges throughout the Catholic German speaking areas. He was born in Nijmegen in the Duchy of Guelders, which, until 1549, was part of the Habsburg Netherlands within the Holy Roman Empire; he is considered the "first German Jesuit" by being the first Jesuit to hold a high position in Germany. By the time of his death, the Jesuit order in Germany had gone from being essentially nonexistent to being a powerful tool of the Counter-Reformation. He was one of the main Catholic theologians at the Colloquy of Worms in 1557, and later served as the main preacher in the Cathedral of Augsburg from 1559 to 1568, where his preaching was said to have been so convincing that it attracted hundreds of Protestants back to Roman Catholicism.

Pierre Busée (Busaeus: 1540- 1587), Jesuit theologian and educator, gave religious instruction to the higher classes in the Jesuit college at Cologne. "He then undertook to complete the large catechism of Canisius by adding to it the full text of the Scriptural and patristic references cited by the author. St. Peter Canisius himself encouraged this undertaking. The first volume appeared at Cologne in 1569, under the title *Authoritates sacrae Scripturae et sanctorum Patrum, quae in summa doctrinae christianae doctoris Petri Canisii citantur*. The following year, 1570, the work was completed, and was received at once with much favor. It consists of four volumes; for some unknown reason the last volume is lacking in the fine edition of the catechism, with notes by Busée, which was issued in 1571 by the celebrated house of Manutius of Venice, the descendants of Aldus Manutius. In 1577, a new edition, revised and augmented by another Jesuit, Jean Hase, was published at Cologne in one folio volume, under another title: *Opus catechisticum. . .D. Petri Canisii theologi S.J. praeclearis divinae Scripturae testimoniis, sanctorumque Patrum sententiis sedulo illustratum operâ D. Petri Busaei Noviomagni, ejusd. Soc. theologi, nunc vero primum accessione novâ locupletatam atque restitutum*" (*Cath. Enc.*).

The volume has a fine provenance with an interesting connection to Canisius by way of the beautiful binding which was executed for Johann Eglof von Knöringen (1537-75), who served as Prince-Bishop of Augsburg from 1573 to 1575, with his heraldic panel stamp on

both covers. Von Knöringen had attended the University of Ingolstadt and later at the University of Freiburg and in 1553 he received the rich benefices in Würzburg, Freising, and Augsburg. He was ordained as a priest in 1561 and in 1571, Pope Pius V appointed him protonotary apostolic to deal with the dispute with the Jesuits that had led to violence in Augsburg. He was elected as Prince-Bishop of Augsburg on May 18, 1573 and Pope Gregory XIII confirmed the appointment on July 31, 1573, however he died in Dillingen on June 4, 1575 without ever having been consecrated as a bishop (see ADB, vol. 50, pp. 683–684). The Diocese of Augsburg had lost substantial numbers of parishes, monasteries, and benefices to the Reformation and it was only due to the untiring labors of Canisius and the prince-bishop Otto that much larger portions of the diocese were not lost to the Church. "Under the immediate successors of Otto [von Knöringen] the revival instituted by him progressed rapidly, and many excellent decrees were formulated." (*Cath. Enc.*).

A very handsome and impressive volume in its original binding with original clasps intact.

§ VD 16, C 732; IA 131.155; Adams C-732; DeBacker-Sommervogel, II, col. 440 (Busaeus) "Cette édition a été perfectionnée par P.J. Hasius, S.J."

GREEK CATECHISM ILLUSTRATED WITH 102 FINE WOODCUTS

15. **CANISIUS, Petrus, S.J.; MAYR, Georg, S.J. (translator).** *Petrou Kanisiou tou tes Etairias Iesou theologou Katechismos eikonismenos [in Greek]*. Augsburg: (Christopherus Mangus for) Joannes Kruger, 1613. 8vo, [2], 147, [3] pp. With woodcut title border with woodcut vignette and 102 almost full-page text woodcuts; woodcut vignette on last page; Greek text except for Latin colophon; 18th century French armorial collector's stamp on title-page; outer blank margins of title and 2 leaves with early neat repairs (F8 & G2); occasional very light foxing; very good copy. Contemporary vellum.

\$3250

FIRST SEPARATE GREEK EDITION of the small catechism (*Parvus catechismus Catholicorum*) of Saint Canisius (1521-1597), translated and edited by Georg Mayr (1564-1623), Bavarian Jesuit priest and Hebrew grammarian, with the privilege dated 29 July 1613. Also appearing here for the first time are a series of beautiful full-page woodcuts depicting scenes from everyday life, including a carpentry workshop, infirmary, fishmongers in addition to Biblical subjects and of the sacramental rites. "A separate printing of the woodcuts without text, destined to be sent to China for adding the Chinese text." (De Backer Sommervogel V, 814). Earlier, unillustrated editions had appeared along with Latin text starting in 1595 at Ingolstadt. Mayr would also produce a Hebrew translation in 1620.

§ VD 17 12:128135P; DeBacker-Sommervogel V, 180, (under Mayr).

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

16. **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 lithiaseos, 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.

INCUNABULA

17. **CHEVRERIUUS, Philippus.** *Ad Innocentium papam VIII. oratio*. (Rome): (Stephan Plannck), (after 4. Feb. 1485). 4to, [4] pp. Gothic type. 33 lines with capital space on 1a. Some very faint foxing to margins. Very good copy. Modern decorated papers over flexible boards.

\$2350

FIRST EDITION of this oration which was reprinted the same year by Bartholomäus Guldinbeck. The consistory at which the oration was delivered took place on 4 February, 1485, but both issues are erroneously dated 'quarto calendas Februarii' (= 29 January). As president to the senate of Savoy Philip Chevrier declares his loyalty to the papal seat. He points out the merits of Savoy in the struggle against the Turks, especially during the siege of Rhodes.

§ Hain 4947; GW 6614; BMC IV, 85; Goff C-447.

LIBRETTO TO ONE OF THE GREAT LOST OPERAS / PERFORMED AT THE MARRIAGE OF MARIA DE MEDICI

18. **CHIABRERA, Gabriello (Savona 1552-1638).** *Il Rapimento di Cefalo Rappresentato nelle nozze della Cristianiss. Regina di Francia di Navarra Maria Medici*. Florence: Appresso Giorgio Marescotti, 1600. 4° (220x156), 27, [1] pp. Woodcut coat of arms of the kings of France on title; large woodcut printer's device on last page; italic letter; woodcut historiated initials; fine early engraved bookplate ("Bibliotheca Brancisci Riccardi de Vernaccia") and small early collection stamp ("Bibl. Gust. C. Galletti Flor."). Very good copy. Contemporary vellum over boards (penned label on spine).

\$6500

FIRST EDITION (rare early issue with large italic type on 27 pages opposed to the reduced roman type issues on 20 pages) of one of the earliest published opera librettos (earliest was published the same year by same publisher). Sonneck provides valuable details from Michelangelo Buonarroti, il giovane' published description of the festivities in his short article on the present work that helped in

identifying the composer set design and fabulous machinery involved in the spectacle. However recent scholarship following the celebrations on the 400 years of opera helped inspire Professor Tim Carter to published his excellently researched article "Rediscovering *Il rapimento di Cefalo*" in *Journal of Seventeenth Century Music*, (Volume 9, no. 1, 2012):

"The opera *Il rapimento di Cefalo* (libretto by Gabriello Chiabrera; music mostly by Giulio Caccini) was the chief entertainment celebrating the wedding of Henri IV of France and Maria de' Medici in Florence in October 1600. Yet it has been eclipsed by Jacopo Peri's *Euridice*, also performed then. For *Il rapimento*, we have only the text, a description (by Michelangelo Buonarroti il giovane), and musical fragments (in Caccini's *Le nuove musiche* of 1602). But it is worth reconstructing the work in the context of contemporary attempts to combine poetry and music, and drama and spectacle, on the late Renaissance stage."

"Recent celebrations of the quatercentenary of opera have tended to focus on Jacopo Peri's *Euridice*, first staged in Florence on 6 October 1600 during the festivities for the wedding of Maria de' Medici and Henri IV of France. But the same wedding festivities saw the performance (on the 9th) of a work no less worthy of attention, *Il rapimento di Cefalo* to a text by Gabriello Chiabrera, with music principally by Giulio Caccini (plus choruses by Luca Bati, Piero Strozzi, and Stefano Venturi del Nibbio), and with a panoply of stage machinery designed by Bernardo Buontalenti. *Il rapimento* was reportedly staged before an audience of 3,000 gentlemen and 800 ladies and cost a massive 60,000 scudi; it was the "commedia maggiore" of the festivities, so the Grand Duke said, and a large part of the official description of the nuptials by Michelangelo Buonarroti il giovane was devoted to it. The text also became regularly included in Chiabrera's published works, and it was translated into French by Nicolas Chrétien in 1608. Yet with only a very few exceptions (chiefly concerning the staging), the piece has been almost entirely ignored, and what little has been said about it has often been incorrect.

"In part that is understandable: *Il rapimento* is one of a number of "lost" works from the early history of opera, on a par with the Peri-Rinuccini *Dafne* (1598), for which we have the libretto but only a few musical fragments, or the Monteverdi-Rinuccini *Arianna* (1608), with again a libretto and just one musical section (Ariadne's famous lament). In the case of *Il rapimento*, only a small portion of the music survives—included in Caccini's *Le nuove musiche* (Florence: I Marescotti, 1602)—although we do have the libretto and various accounts of the performance. But the tendency to ignore *Il rapimento* also reflects other agendas, particularly its misconstrual (by myself as well as others) as a glorified set of intermedia and hence not properly operatic, and also an apparent prejudice against Giulio Caccini, whose well-known and unreasonable intrusion into Peri's *Euridice* has long been a cause of denigration.

Yet *Il rapimento* meets all the criteria, such as they are in the early seventeenth century, for being called an opera: it was entirely sung, it has a (quite strong, in fact) dramatic thread, and it was staged (spectacularly). And as is often the case with those early operas surviving only by way of fragmentary and disparate sources, one can still tell a great deal about the music even in the absence of any musical notes. Thus one can attempt some kind of reconstruction of *Il rapimento* that permits a clearer sense of its contribution to the genre; the materials for such a reconstruction, however partial, are presented in the Appendix. Also, exploring why *Il rapimento* has been more or less written out of history—a process begun very early on—raises a different and quite profound set of questions, forcing us to reassess the prejudices that infect our accounts of early opera, and indeed of opera as a whole. ...

[And among his conclusions]

"Claims that *Il rapimento* was a "dead end" because of its emphasis on theatrical display at the expense of dramatic integrity, and because of the fact that the Florentines subsequently reverted to earlier theatrical models, miss the point that plenty of later Florentine (and other) indoor and outdoor court entertainments in the seventeenth century variously adopted the mixture of drama, scenic spectacle, music, and dance seen here. The inherent conservatism of *Il rapimento* may instead lie more in its poetic structures and their apparent reflection of Chiabrera's views on music on the stage. There is an intriguing paradox: Chiabrera, long blamed for the introduction of canzonetta forms and styles—and hence musical arias—into theatrical music was himself reluctant to initiate the trend in his first libretto. Also, the debates of the seventeenth century and beyond over what kind of poetry should be linked with what kind of music in the theatre appear in embryo not so much in early seventeenth-century theoretical statements concerning opera—which are relatively silent on the issue—as in their practical realisations. In that light, *Il rapimento* adds significantly to our understanding of the surprisingly wide range of options currently being explored by the Florentines and those associated with them in placing music within the theatre, and in tempering both in the service of courtly festivity. What posterity made of those options is another matter altogether."

Provenance: Count Francesco Riccardi Vernaccia (bookplates), Gust. C. Galletti (stamp to the title).

§ Sonneck, *Cat. of Opera Librettos Printed before 1800*, II, pp. 916-17; Subsequent editions Allacci in and Sartori. This issue not recorded in G. Guarducci, *Annali dei Marescotti*; examples of other editions in Clubb 277 & Bregoli Russo 169 (20 pp. issues), Vinciana 4229 & 4230, Edit 16 C-3063-3065. *Il Luogo Teatrale a Firenze*, cit., p.116, 8.24; cf. F. Neri, *Il Chiabrera e la Pléiade francese*, (Torino; Fratelli Bocca 1920)

ITALIAN ROCOCO FESTIVAL BOOK

19. **COLOMBO, Giovanni, Chancellor of Venice.** Poesie per l'ingresso solenne di sua Eccellenza il Signor Giovanni Colombo cavaliere e cancellier grande. Venice: Per Gian-francesco Garbo, 1766. Folio, [4], 60 pp. Including engraved frontispiece, engraved title with engraved arms on verso, 60 ornamental engraved text borders and 10 engraved vignettes; portrait (presumably of Colombo) forms part of the frontispiece; extensive use of woodcut ornaments between stanzas of poetry; printed on a fine, thick paper; minor damp mark in bottom corner blank margins of frontispiece and title. Contemporary vellum.

\$1400

ONLY EDITION of this Italian festival book *Poems for the Solemn Entry of His Excellency Giovanni Colombo Knight and Great Chancellor [of Venice]*. "The funeral obsequies of a great Chancellor of Venice, were performed in the afternoon of January 22, 1766, with the same pomp and ceremony as observed for a Doge. The secular clergy of Venice walked in procession, carrying in their hands lighted wax-candles, from St. Marks church, through St. Marks place, to the church of St. John and St. Paul. ... The Vice-Doge, accompanied by the six counselors, and the three Capi di Quaranta, and all the secretaries, each with a noble Venetian upon his right hand, closed the procession. The image [a wax cast of the Chancellor] was deposited upon a magnificent caltafalco." (*The Mirror of Literature, Amusement, and Instruction*, [London; 1839], vol. 33, p. 352). Little more seems to be known about this apparently beloved Chancellor of Venice outside of this firsthand account of a visiting Englishman.

The volume is a splendid example of Italian rococo book illustration. The allegorical frontispiece includes a portrait of presumably Colombo and a full-page coat of arms on verso of the title-page. The title and each page of text printed within a large variety beautiful engraved borders with an engraved vignette on title-page and ten emblematic engravings through the text.

The volume has an interesting provenance: Gift inscription on front flyleaf "Presented to Mr. Stern by his affectionate friend Heune (?) Dolli, May 6/[18]63"; with large engraved bookplate of "Stern Graveur" in Paris with note "Exposition 1867 Medaille d'Or". Stern Graveur is a French printing and engraving company, founded in 1834, and still in business at the same address in the Passage des Panoramas in Paris. It is known for its high quality engravings including: brokerage securities, medals, bank notes, diplomatic passports, etc.

The work is scarce with OCLC locating copies in The Getty, Yale and Princeton. There also appears to be a copy in the Art Institute of Chicago.

§ Not in Lewine, DeRicci or the UCBA.

NEWS ON THE SIEGE OF MALTA OF 1565

20. **CONTI, Natale.** *Commentarii de acerrimo, ac omnium difficillimo Turcarum bello, in Insulam Melitam gesto, Anno MDLXV. Addita sunt singulorum locorum interualla, necnon mensurae, & obiter obscuriorum locorum explicationes. Cum Indice rerum omnium locupletissimo.* (Venice): (J. Ziletus), 1566. 8vo, [16] leaves (last 3 blank), 63 leaves, 1 blank. (errata on leaf 63 recto). Woodcut printer's device on title-page. Contemporary owner's inscription and early collection stamp on title-page (repeated in blank margin). Vellum backed decorated paper covered boards (c. 1800).

\$2950

FIRST EDITION of this important and rare account of events surrounding the Turkish siege of Malta in 1565. The work is dedicated to Elector of the Palatinate Frederick III. It was reprinted in Nuremberg in the same year.

"Following the siege of 1565, news of the victory of the Knights over the Turks in Malta spread, and in the decade that followed Europe was made aware of the Order's exploits through the vast amounts of literature published on the subject. The year 1566 was particularly rich in terms of siege-related publications, including important works such as Vincentii Castellani's *De Bello Melitensi Historia* (Pesaro, 1566), and Alfonso Ulloa's *La Historia dell'impresa di Tripoli di Barberiaii* (Venice, 1566).

"Outstanding amongst these publications was that by Natalis Comes. The first edition of his work, entitled *Commentarii Hieronymi Comitum Alexandrini De acerrimo, ac omnium difficillimo Turcarum bello, in Insulam Melitam gesto, Anno MCLXV* (Venice, 1566) was, and to a certain extent still is, a source of confusion and speculation." (Thake, *A largely unexplored account of the Great Siege*, in: Treasures of Malta, vol. XVIII no. 1, 2011)

The work has both a detailed index as well as a supplement to aid the reader by describing obscure places and names referred to in the text.

Natale Conti (Latin: Natalis Comes, 1520–1582) was an eminent Italian mythographer, poet, humanist and historian. His major work *Mythologiae*, (Venice; 1567) became a standard source for classical mythology in later Renaissance Europe with his name, by the end of the 17th century, becoming virtually synonymous with mythology.

A very nice copy of the very rare original Venice edition.

§ Adams C 2427; EDIT 16 CNCE 13163; IA 144.006; BM/STC, *Italian Books* 196; Göllner 1120 & Schottenloher 39.889g, not in Blackmer.

AGRICULTURE, HORTICULTURE AND VITICULTURE FOR THE GENTLEMAN FARMER

21. **CRESCENTIO, Petrus de.** *Opera di agricoltura. ... Novame(n)te con grandissima fatica alla sua pristina forma restituita: e con diligenza stampata.* Venice: B. Vercellensis [for Sessa], 1536. 8vo, 392 leaves (leaf BBB8 blank). With woodcut title-border and full-page woodcut in text and woodcut initials. Sessa's cat and mouse device worked into woodcut border. Contemporary limp vellum with leather ties (recased with new end-papers).

\$2750

Scarce edition, in Italian, of this important work on agriculture by Pier de "Crescenzi [who] is considered by authorities to rank with the best writers of his age. Ernst Meyer says ... that in agriculture there is not found anyone of equal merit several centuries before or after his time. The Ruralia Commoda consists of twelve parts covering the following subjects; Agriculture in general; the nature of plants and the fertility of soil; the products of the fields, their use and culture; the grape-vine; trees; gardens and plants (describing about one hundred and twenty plants useful for medicine and nourishment); meadows and woods; pleasure gardens; and the four last parts deal with cattle breeding and husbandry" (Hunt, p. 5).

"Piero Crescentio was born at Bologna, in 1230. He was seventy years of age when he undertook to write, in Latin, a sort of Gentleman's Recreation or Maison Rustique, in twelve books, crammed with information of all kinds likely to be of use to the gentleman farmer, chiefly about agriculture, horticulture and viticulture, hunting and fishing, and generally speaking, how to enjoy the 'fruits of the earth'" (Simon, *Bibliotheca Gastronomica* p. 42). Book four is devoted to viticulture and wine.

A fine fresh copy bound in its original limp vellum. The fine woodcut title-border depicts floral themes with griffons and a cat and mouse (the symbol for Sessa's printing house). The full-page woodcut depicts the author surrounded by three scribes.

§ BM/STC 203; Adams C-2931; IA 146.769; Ceresoli 184; Sander 2240 "Page du titre, encadrement orné à la grotesque; dans le haut, le chat des Sessa. Bois de page, portrait de l'auteur assis in cathedra".

DUTCH - SPANISH WAR IN THE NEW WORLD 1621-1624

"It is an extremely rare work." (Borba de Moraes)

22. **CROSSE, William.** *The Dutch survey. Wherein are related and truly discoursed, the chiefest losses and acquirements, which haue past betweene the Dutch and the Spaniards, in these last foure yeares warres of the Netherlands, with a comparatiue ballancing and estimation of that which the Spaniards haue got in the dutchies of Cleuee and Iuliers, with that which they haue lost unto the Dutch and Persians, in Brasilia, Lima, and Ormus. VWhereunto are annex the Mansfeldian motiues, directed unto all colonels, lieutenant-colonels, sergeant majors, priuate captaines, inferiour officers, and souldiers, whose seruice in engag'd in this present expedition, under the*

conduct and commaund of the most illustrious Prince Ernestus, Earle of Mansfield. London: Printed by Edward All-de, for Nathaniel Butter, 1625. 4to, [8], 36 pp. Woodcut headpieces and initials, top inner margins of 1st gathering with neat, early repair, affecting just 2 letters on title and few letters on next leaf which have been expertly penned in. 1 tiny round worm hole in first few leaves; generally a fine copy. Modern half vellum and marbled boards.

\$9500

FIRST EDITION of this very rare English Americana which describes the events following the collapse of the *Twelve Year's Truce* (1609) in 1621, between the Dutch Republic and the Habsburg rulers of Spanish-Portuguese monarchies and Southern Netherlands, up to the time of printing. These military events occurred as both part of the Dutch War of Independence (1568–1648) and the early part of the 30 Years War (1618-1648). At this point in time England and the Dutch Republic had a common enemy in Spain's King Philip IV, who had ascended in 1621 to the combined thrones of Spain and Portugal. King James I had been both financing and supplying the Dutch Republic with war material and English and Scottish officers and soldiers would take both major and minor parts on the continent and the New World. James was also anxious to support his son-in-law the staunchly Protestant Frederick V, Elector Palatine.

In the preface Crosse lists the Spanish demands which were found unacceptable to the Dutch and would lead to the breaking of the truce in April of 1621. Starting with his demanding that the Dutch evacuate of the West and East Indies; lift restrictions on Antwerp's trade by way of the Scheldt; and toleration of the public practice of the Catholic religion in the Republic. The author includes some history of South America and of its division, by papal decree, between Portugal and Spain; the major cities to be found in the Spanish colonies and their export products, major mines for silver and gold mines as well as emeralds. The numerous successes of the VOC against the Spanish trade in the East Indies encouraged the creation in 1621 of the The Dutch West India Company to take control of the sugar trade and colonize America. He follows with a detailed account of the Dutch losses and victories against the Portuguese and Spanish from 1621 to 1624 and in particular three successful military engagements by the Dutch; one in the East Indies and two in South America.

The volume starts with detailed, and often rather colorful, accounts of military sorties on the continent in which English troops and officers took part. This is followed (pp. 12-18) by an account of the of the English expedition (with a Dutch presence) to take over Portuguese trade interests on various islands and ports on the Persian Gulf and to aid the Persians in taking Ormuz (Ormuz). While this section had frequent references to Portuguese possessions and exploration in the New World the following 10 pages (18-28) deal exclusively with the recent Dutch victories and exploration in areas claimed by the Portuguese and Spanish including the taking of the Brazilian town of San Salvador: "The second losse which the Spaniards have suffered since these last warres of the Netherlands, hath beene the taking of the towne and part of *Todos los Sanctos*, in *Brasilia*. This Countrey is limited on the South with *Riedo la Plate* and *Chile*, on the North with *Guiana*, on the East with the Ocean, and on the West with the Mountaines of Peru, called the *Andes*, which divideth the Countrey of *Ieru-anan*, ... The people which inhabit these steepe and craggie Mountaines, are more barbarous then other Americans ... The Earth of the vallies, is fatte, Greene, and always flourishing; abounding with Sugar, Mace, and your Brazilian Wood, used in Europe for your dying of redde; the trees wherof are of exceeding bignesse" (pp. 18-19). The author provides a history of exploration of the region and the three chief cities "1. *Fernambuco*. 2 *Ascensio*. 3 *Todos los Santos*, otherwise called *St. Salvador*. This towne stands upon a Bay of the same name." The author goes on to described the Dutch expeditionary force finance by the Dutch West India Company with a fleet of 30 ships having put to sea on the 22nd of December 1623 and arriving on the 6th May 1624 followed by several pages of military maneuvering on both ending with a secret land attack after 10 days which found the city deserted. "The pillage was great in Coyne, Plate, Jewels, and other rich moveables ... [including] 12000 Chests of Sugar, thirty ships laden with rich Marchandize which lay in the harbour, and eight shippes more of the Spaniards, which arrived there since, not having notice of the Dutchmens fortunes and proceedings."

"The third maine losse which the Spaniards have sustained since the expiration of the last truce, hath beene Lima, a famous Emporian and haven Towne in Peru". Followed by a short history of discovery and the geography of the region of the Pacific coast. "This Land is the seate of many wonders; thence groweth that oderiferous wood, whose barke being incided, distils a mervailous sweet liquor, where-with if any any annoint a dead body, the carkasse corrupteth not. Neere to a cape or point of land, commonly called Destahelena [Venezuela?], there are found certaine Springs of Pitch or Tarre, serviceable for the calking & trimming of Ships ...". Also noted are the cities and regions, mines, rivers and ports of the Pacific region that the Dutch would sail to "after a tedious Navigation through the Straights of Magellan" to the South Seas and Lima. The author's source of information was no doubt from the recently returned English officers and men that had accompanied the Dutch expedition which was still ongoing with some speculation on the actual successes being provided as fact such as the supposed Dutch occupation of Lima.

The final 8 page chapter deals with Count Mansfeld's presence in England to raise an army for a new anti-Habsburg coalition titled: "The Mansfeldian Motives, directed unto all Colones, Liuetenant-Colones, Captains, Inferior Officers adn other Souldiers, which either as Voluntiers, or by way of Imprest, are ingaged to serve in this next Expedition, intended by the grace of God under the conduct and command of ... Prince Ernestus, Earle of Mansfield" (p. 29f.). Ernst, count von Mansfeld (1580-1626), was a Roman Catholic mercenary who fought for the Protestant cause during the Thirty Years' War (1618–48); he was the Catholic League's most dangerous opponent until his death in 1626.

The author was the English poet and translator, William Crosse (b. 1589/90), who wrote two historical works in 1625 dealing with the recent events in the Dutch-Spanish conflict. Borba de Moreas has suggested that the present work is a prose version of the earlier published poem entitled *Belgiaes troubles and triumphs, wherein are ... related all the most famous occurrences, which have happened betweene the Spaniards*. This is, however, clearly not the case since (as noted by his article in the ODNB) it describes an earlier expedition: "Crosse had accompanied the army as chaplain to the regiment of Colonel Sir John Ogle, and in his poem he celebrates events of which he was himself an eyewitness. ... Crosse published a second history of the wars in the Netherlands in 1625, *The Dutch Survey* [The present work]. Under the title *A Continuation of the Historie of the Netherlands, from ... 1608 till ... 1627* the work appears at page 1276 of Edward Grimestone's *General Historie of the Netherlands* (1627)."

As Borba de Moraes notes *The Dutch survey* "is an extremely rare work." The OCLC locates 3 copies: JCBLL; New York Historical Society Library; Huntington Library. The ESTC locates an additional copy at Cornell University to bring the total to 4 copies in North American libraries. The ESTC notes another 4 copies in the British Isles.

§ JCB Lib. cat. (Additions) 1471-1700, 27; Alden-Landis, *European Americana*, 625/61; STC (2nd ed.) 4318; Knuttel, 3611; Moraes, *Bib. Brasiliiana*, I, p. 281; Halkett & Laing, II, p. 126.

2 IMPORTANT EARLY GASTRONOMY TEXTS WITH WOODCUTS BY H. S. BEHAM AND HANS SCHAUFFELEIN

23. **CURIO, Johannes (ed.); CRELLIUS, Jacobus.** *De Conservanda Bona Valetudine, Scholae Salernitanae, opusculum: Cum Arnoldi Novicomensis ... enarrationibus: accuratius jam & emendatius edita per Joannem Curionem, & Jacobum Crellium. Item, De electione meliorum simplicium, ac specierum medicinalium, rhythmus M. Othonis Cremonensis. De moderatione cibi & potus, item somni & vigiliarum, loci aliquot, ex Philippi Melanthonis De anima libro. Polybii De victus salubris ratione privatorum, tractatus* [Joanne Guinterio Andernaco interprete]. Frankfurt: Chr. Egenolff, 1553. 8vo, [8], 146, [6] leaves (last leaf blank). With woodcut printer's device and numerous fine text woodcuts by H. S. Beham and Hans Schäuuffelein. With 2 contemporary inscriptions on title-page with first line erased (resulting in a tiny hole, not text affected), the second line being "Hanno veranus" (inscription on back paste-down partly erased but with date "1556" visible); the second inscription is difficult to make out but in the same ink but different hand. Contemporary blind stamped pigskin decorated with portrait and ornamental rolls with initials "M I G" and date "1556" on front cover.

BOUND WITH

HESSUS, Helius Eobanus; PLACOTOMUS, Johann (et. al.). *De tuenda bona valetudine. ... commentariis doctissimis illustratus a Joan. Placotomo ... Ejusdem, De natura & viribus cerevisiarum, & mulsarum, opusculum. De causis, praeservatione, & curatione ebrietatis, dissertationes. Coena Baptistae Fierae, de herbarum virtutibus, & ea medicae artis parte, quae in victus ratione consistit. Strabi Galli poetae Hortulus amoenissimus.* Frankfurt, Chr. Egenolff's heirs, (1556). 156, [3] leaves. Woodcut printer's device on title and 23 text woodcuts by Hans Schäuuffelein. Some contemporary margin annotations.

\$2650

I. Famous collection of dietetic advice and codes of conduct which, because of its popularity, was is an important source of information on the food, wine as well as on medicine and the hygiene of the period. The editor, Johann Curion (d. 1561), was born at Rheinberg in the Cologne Electorate. He studied medicine at Erfurt and went on to teach medicine there up to the year of his death. Curio, with the help of Jacob Crell, completely revised Arnaud de Villeneuve's textbook, *The School of Salernes*, which was first published in 1538, at Frankfurt. The present edition is important for having the fine woodcuts by the master artists, Hans Sebald Beham and Hans Schäuuffelein, depicting people eating, drinking, bathing, botanical illustrations, wine making, meats and vegetables, medical illustrations of phlebotomy, complexions, fevers, dentistry, urine glasses, foods, etc. which were first included in the 1545 Frankfurt edition. In addition to the commentary by Curio there are additional texts on leading a healthy life by Otho Cremonensis; Melancthon (on moderation in eating and drinking), Polybius, Johann Guenther and Hippocrates (De salubri victus ratione).

"Il est question du vin dans un grand nombre de chapitres de ce petit traité et certains sont consacrés au vin." (Simon, B. B.)

II. Second edition of this collection of gastronomic, medical and herbal texts edited by Johann Placotomus which first appeared in 1551 by the same printer: "Avec un important traité sur la Bière" (Oberlé). The works are presented in both prose and neolatin poetry. The first work is Eobanus Hessus' popular dietary didactic poem mentioned in the title which is greatly expanded with extensive commentary by Placotomus. This is followed by Georg Aemilius' treatise ("*De natura et viribus cerevisiarum*": pp. 71-109) which deals with beer and mead its ingredients, methods of brewing and the various types of beers and beers special to various regions and their cities: e.g. Prussia; Hamburg, Goslar, Lubeck, Brunschwieg, Rostock; Thurigia, Erfurt; Freiburg, Worms, Wittenberg, etc. (see. Schoellhorn I, 4 and 7-8). This is followed by a section on drunkenness and its cure, starting with an epigram by David Milesius Nissenus, followed by commentary by Placotomus; next is Baptista Fiera's catalogue of herbs and foods presented in verse, identifying their medical and culinary uses. The final work deals with fruits and vegetables in verse by Walfried Strabo.

The work is illustrated with 23 fine woodcuts; the half page woodcuts are by Hans Schäuuffelein (illus. in Oldenbourg) who may have done the smaller woodcuts as well. The fine illustrations depict subjects dining, drinking, planting fruit trees, drunkenness, various meats, fish, cheese, onions, butter making, bread, fruits and vegetables, wine, beer, vinegar, a small scatological woodcut, etc.

Johann Placotomus (Brettschneider: 1514-1577), a German physician and educator, had attended the University of Wittenberg where he made the acquaintance Melancthon and Luther while attending lectures by Georg Rheticus and Erasmus Reinhold. He took advanced degrees at the University of Leipzig where took a doctorate in medicine in 1543. In the following year he became the first professor of medicine at the University of Königsberg. He later moved to Gdansk as city physician and eventually ran the city pharmacy as well.

A very interesting volume containing the two of most popular gastronomic, pharmaceutical and medical works intended for the general public. While the texts were often published elsewhere only the Frankfurt publisher, Egenolff, had access to these beautiful woodcut illustrations. The volume is bound in its fine original blindstamped pigskin binding.

§ I. VD 16, R 559; Adams S-105; Durling 3821; Wellcome I, 5373; Benzing, *Egenolff* 320; Pauli, *Beham* p. 495 (nos. 1211-14, 16, 17 & 19); Oldenbourg, *Schäuuffelein* L 227; Simon, *Bibl. Bacchica* 175; Vicaire 313; cf. Oberlé, *Les Fastes de Bacchus*, 320 & 321 (1551 ed.).

II. VD 16, E 1469; Durling 2289; Oldenbourg, *Schäuuffelein* L 230; Oberlé, *Les Fastes de Bacchus*, 319; Richter, *Egenolffs Erben* 15; Röttinger 69; cf. Cagle, *A Matter of Taste*, no. 460 (1564 ed. only); Simon, *Bibl. Bacchica* 217 (1551 ed.).

HISTORY OF SHIPWRECKS

24. **[DEPERTHES, Jean-Louis-Hubert-Simon].** *Histoire des Naufrages.* Paris: (Imprimerie de Delance for) Chez Cuchet, An III^{me} [1795]. 8vo, 3 volumes. xvi, 368; [4], 410; [4], 454, [4] pages, including half-titles. With 6 engraved plates after Marillier with tissue guards present; contents with usual foxing; very nice set. Contemporary dark green morocco with red morocco lettering pieces and gilt spine (minor rubbing).

\$775

Second or third edition of this collection of accounts of shipwrecks, attributed to Jean Louis Hubert Simon Deperthes (1730-1792), which first collected at Rheims in 1781 (with title: *Relations d'infortunes sur mer*). "A collection of travel narratives with particular emphasis on shipwrecks at sea" (Bell). Sabin citing Rich notes "This work was translated into English in 1812 without any acknowledgment of the source from which it was derived."

The first and earliest shipwreck is of the Dutch at Nova Zembla in 1596 and 1597; an English shipwreck at Greenland in 1630 and French at Greenland; English at Hudson's Bay 1631 and 1632; relation no. 9 (vol. I), which is the most recent, is a detailed account of the English shipwreck in 1780 on an island in the mouth of the St. Laurence in Canada; other wrecks at Spitzberg, on the African coasts, East and West Indies, Kamchatka, the American vessel Peggy from the Azores to New York in 1765, etc.
 § Sabin 19619 & 19621; Huntress 88C; cf. Bell Library D184 (1788-89 ed.).

THE SUPERIORITY OF SCULPTURE

25. **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, essempli, 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.

\$3650

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.

SCHEUBLE'S EUCLID & FIRST APPEARANCE OF HIS ALGEBRA

26. **EUCLID; SCHEUBEL, Johann.** *Euclidis ... Sex libri priores, de Geometricis principiis, Graeci & Latini, unà cum demonstrationibus propositionum, absq[ue] literarum notis, ueris ac proprijs, & alijs quibusdam, usum earum concernentibus, non citra maximum huius artis studiosorum emolumentum adiectis. Algebrae porro regulae, propter numerorum exempla, passim propositionibus adiecta, his libris praemissae sunt, eademq[ue] demonstratae.* Basel: Johann Herwagen, 1550. Folio, [8], 315, [1] pp. Woodcut printer's device on title-page and last page; woodcut diagrams, initials and headpieces; enunciations in greek and roman type with demonstrations in roman; expert repairs to top blank corner margins of last gathering with small marginal spotting in the same corner margin; small damp mark in bottom inner blank margins of first few leaves; contemporary English ownership signature on title-page (W. Merbury) with about a dozen neat marginal annotations calculations in the same hand; title a bit dusty; bookplate of University of Keele "C.W. Turner Collection"; wide margined and generally very copy. Early speckled calf with decorative roll and corner ornament in blind (neatly rebacked; end-papers foxed) and preserved in modern marbled slipcase.

\$5500

FIRST EDITION of Scheubel's important edition of the the first six books of Euclid's magnum opus: "auch die erste neuzeitliche Übersetzung überhaupt der ersten sechs Bücher des Hauptwerks Euklids" (Hieronymus). Scheubel also publishes here for the first time his noteworthy treatise on algebra (*Brevis Regularum Algebrae descriptio, una cum demonstrationibus geometricis*) which appears on the first 76 pages; he outlines the rules of algebra together with stating and solving problems in geometry. In his addresses to the reader that appear at the end of each work he again expresses the importance of seeing the usefulness of algebraic rules in expressing problems in geometry. His algebra treatise would be published separately the following year in Paris.

Smith in his note on the author's work on arithmetic (*De Numeris* of 1545) expresses the view (in *Rara Arithmetica* p. 235-6) that Johann Scheubel (1494-1570) was a talented but somewhat overlooked figure. "While Scheubel is not much appreciated today, he was really ahead of his time. He tried to banish the expression 'rule of three' and to substitute 'rule of proportion.' His explanation of square root is in some respects the best of the century, and he dismisses with mere mention the 'duplatio' and 'meditatio' of his contemporaries. ..."

"The University of Tübingen called Scheubel to a professorship of mathematics at about the same time that Stifel was sent to prison, and at Tübingen he wrote his arithmetics, Latin works that were too heavy for commercial purposes and too light for his own students. Here, too, he wrote his algebras, one of which he published, leaving the other in manuscript, and here he edited the seventh, eighth, and ninth books of Euclid's *Elements* (1558)... He gave the so-called Pascal Triangle a century before Pascal wrote upon it, and extracted roots as high as the 24th by a process similar to the one which employs the Binomial Theorem" (Smith, *Hist. of Math.* I, p. 329).

§ VD 16, E 4145; Thomas-Stanford 12; Steck III. 49; Hieronymus, *Griech. Geist*, 285; BM/STC *German*, p. 288; Adams E-1012; Schweiger I, 110; Graesse, II, 510; Stillwell, *Awakening*, 230.

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

27. **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.

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.

IT STARTED A MUSIC REVOLUTION IN ITALY / PRECURSOR TO WAGNER

28. **EXIMENO, Antonio, S.J.** *Dell'origine e delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione*. Rome: M.A. Barbiellini, 1774. 4to, [12], 16, [8] pp. [21]-466 (i.e. 470), [2] pp. Engraved title vignette and portrait, 10 emblematic text etchings (all designed by Francisco Arnaudies and engraved by Giovanni Brunetti), woodcut historiated initials, 22 folding engraved plates of music and 1 folding table. Gathering "X" and plate 6 lightly browned; faint glue traces on paste-down from removed bookplate; generally fine copy. Contemporary vellum over boards.

\$2850

FIRST EDITION of this important work on music ("Origin and rules of music in the history of its progress, decadence, and renewal") by the Spanish Jesuit, Antonio Eximeno (1729-1808), a mathematician and music scholar. Eximeno had studied those subjects at the University of Salamanca and later became professor of music and mathematics at the military academy of Segovia. After the expulsion of the Jesuits from Spain he settled in Rome.

It was in Rome that he published the present very influential and controversial work: "La publicación de este libro produjo una revolución literaria en Italia. Eximeno se presenta en ella como un incansable removedor de ideas." (Palau). "His work, '*Dell'origine e delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione*', (1774, Spanish trans., 1796), contains the germ of the theories afterwards elaborated by Wagner and at the time raised a host of polemical writings, to which even Padre Martini contributed his share. He proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. **He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical aesthetics.** His contemporaries stigmatized his book as an 'extraordinary romance, in which he seeks to destroy music without being able to reconstruct it' -- a verdict which curiously anticipates that often passed upon Wagner in later days' ... Eximeno was one of the first exponents of the theory of nationalism in music; it was (he said) on the basis of its national song that the music of a country should be founded" (*Groves Dict. Music*, II, p. 983).

Because of the author's solid background in both mathematics, music theory and history he didn't hesitate in criticizing traditional notions of the relationship of music with mathematics held by renowned authors such as Euler, Tartini, Rameau and d'Alembert. His theories would greatly influence the early German Romantics.

Included in the present volume is the often lacking fine engraved portrait of Maria Antonia Walburga of Bavaria (who was also a composer) to whom the work is dedicated. The text is also illustrated with ten half page emblematic engravings on music themes. The 22 folded leaves of musical examples include excerpts by Giovanni Pierluigi da Palestrina (1525?-1594); Giovanni Maria Nanino (1544-1607); Giovanni Carlo Maria Clari (1677-1754); Giovanni Battista Pergolesi (1710-1736) *Stabat Mater*; Arcangelo Corelli (1653-1713), Sonatas, violin, continuo, op. 5.; no. 1., Grave.; and a complete aria composed by Maria Antonia Walpurgis, *Talestri, regina delle Amazzoni.; Io di quel sangue ho sete.*

§ MGG III, 1651; Eitner III, 364 (incorrectly listing 26 plates); RISM, *Écrits imprimés*, p. 299; Hirsch I, 162; Wolffheim I, 617; 8. Palau 85.225; DeBacker-Sommervogel, III, col. 492, no. 8.

WITH THE FIRST BIBLIOGRAPHY OF EULER

29. **(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; Pogendorff I, 821; Roberts-Trent, *Bibliotheca Mechanica* p. 106.

ILLUSTRATED WITH A CLOCK DESIGNED BY BENJAMIN FRANKLIN

30. **FERGUSON, James.** *Select mechanical exercises shewing how to construct different clocks, orreries, and sun-dials, on plain and easy principles. With several miscellaneous articles; and new tables, I. For expeditiously computing the Time of any new or full moon within the Limits of 6000 Years before and after the 18th Century. II. For graduating and examining the usual Lines on the sector, plain scale, and Gunter. Illustrated with copper-plates. To which is prefixed, a short account of the life of the author.* London: Printed for W. Strahan and T. Cadell, 1773. 8vo, [12], xliii, [1], 272 pp. With 9 folding engravings; tables; large engraved bookplate of "Montagu Earl Beaulieu"; 2 modern collector's stamps on half title; modern bookplate on half-title; old bookseller's description on paste-down; extra folds to some plates (from incorrect folding) with minor wear and few tiny tears to blank margins of few plates; text is fine. Contemporary English calf (backed with library cloth; corners bumped).

\$585

FIRST EDITION. Ferguson (1710-76), a skilled designer of clocks and planispheres, was an accomplished public lecturer and expounder of Newtonian ideas. He was a popular lecturer in both London and the provinces and served as the unofficial popularizer of science to the court of George III. The present work includes illustrations of his mechanical astronomical instruments that he had designed: "His models of the planetary system were classics of engineering design whose accuracy far surpassed anything previously available." (DSB).

This work is also important for containing Ferguson's valuable autobiography which is our chief source of information regarding his life and works. In it he provides an account of "the process by which he educated himself, and the various persons who made it possible for him to devote himself to scientific observation and invention.

"The first plate illustrates a clock invented by Benjamin Franklin, which has only three wheels and two pinions in the whole movement. The other eight plates show devices invented by Ferguson himself. The plates (except the first) were drawn by Ferguson and engraved by Ferguson and engraved by J. Lodge" (Roberts & Trent).

§ English Short Title Catalog, T146642; DSB, IV, pp. 565; Roberts & Trent, *Bibliotheca Mechanica* p. 115; Sotheran, I, no. 1325.

IMPORTANT TREATISE ON THE PLAGUE WITH FINE TITLE WOODCUT

31. **FIGINO, Marsilio; RICIUS, Hieronymus (trans.).** *Tractatus singularis doctissimi viri Marsilij Ficini de epidimiae morbo, ex italico in Latinum versus.* Augsburg: Sigismund Grimm & Marx Wirsung, 26 September 1518. 4to, [58] pp. (without final blank leaf). Large woodcut on title-page depicting a sickroom examination is attributed variously to Hans Weiditz or to Hans Burgkmair and woodcut initials. Modern marbled boards.

\$4850

FIRST LATIN EDITION of Ficino's *Consiglio contro la Pestilenza* (Florence; 1481), an influential treatise on the plague, its causes, diagnosis, and remedies. The dedicatory epistle is by the translator, Hieronymus Ricius (i.e. Girolamo Ricci). The work is illustrated with a large woodcut on the title page depicting a bloodletting scene in a sickroom attributed to either Hans Burgkmair (see Muther, *Die deutsche Bücherillustration*, v. I, no. 873) or Hans Weiditz (see Musper and Röttinger); regardless it is obviously by a master artist.

"Ficino, leading thinker and head of the Neoplatonic Academy founded by Cosimo de'Medici in 1462 at Florence, is probably the most important representative of humanism in later fifteenth-century Italy. He was born in Figlione, near Florence, the son of Diotifeci d'Agnolo di Giusto Ficino who was physician to Cosimo de'Medici. After being trained in literature, music, and the Latin language, he studied the language, philosophy, and medicine of the Greeks. Commissions from the de' Medici family enabled him to become the leading proponent of Neoplatonic thought and also made it possible for him to make the first complete translation of Plato's works into Latin. His translation of Plato was a best seller by fifteenth century standards and remained in general use until the eighteenth century. His literary output was considerable and included, in addition to Plato, translations of other ancient philosophers and numerous original treatises in which he sought to harmonize Platonism with the tenets of Christianity. He carried on an enormous correspondence with individuals throughout Europe and this helped insure that his ideas were widely disseminated. Ficino was a physician as well as a philosopher, and the present work is one of his earliest books devoted entirely to medicine. First published in Italian at Florence in 1481, this edition was translated into Latin by Girolamo Ricci (fl. ca. 1470). In this treatise on the plague, Ficino discusses its causes, diagnosis, and signs and he concentrates on the various therapies that were then employed to effect its cure. The title page of this copy contains a well-executed woodcut variously ascribed to Hans Weiditz or Hans Burgkmair. The woodcut depicts a sickroom scene with the physician visiting the patient." (*Heirs of Hippocrates*).

§ Durling 1536; *Heirs of Hippocrates* 132; Waller 3029; Wellcome I, 2263; Proctor 10884.

32. **FIGINO, Marsilio; GARBO, Tommaso del.** *Il consiglio ... contro la pestilentia. Con altre cose aggiunte, appropriate alla medesima malattia. Con la tauola delle cose piu importanti [With] Consiglio di M. Thomaso del Garbo contro la pestilentia.* Venice: [heirs of Luc'Antonio Giunta the Elder], 1556. 8vo, 95, [17] pp. varying light dampstaining through most of volume. Bookplate of O. O. Fisher. 18th-century boards with modern paper lettering piece.

\$1650

Early edition of Ficino's *Consiglio contro la Pestilenza* (Florence; 1481), an influential treatise on the plague, its causes, diagnosis, and remedies. The first Latin edition appeared in Augsburg in 1518.

"Ficino, leading thinker and head of the Neoplatonic Academy founded by Cosimo de'Medici in 1462 at Florence, is probably the most important representative of humanism in later fifteenth-century Italy. He was born in Figlione, near Florence, the son of Diotifeci d'Agnolo di Giusto Ficino who was physician to Cosimo de'Medici. After being trained in literature, music, and the Latin language, he studied the language, philosophy, and medicine of the Greeks. Commissions from the de' Medici family enabled him to become the leading proponent of Neoplatonic thought and also made it possible for him to make the first complete translation of Plato's works into Latin. His translation of Plato was a best seller by fifteenth century standards and remained in general use until the eighteenth century. His literary output was considerable and included, in addition to Plato, translations of other ancient philosophers and numerous original treatises in which he sought to harmonize Platonism with the tenets of Christianity. He carried on an enormous correspondence with individuals throughout Europe and this helped insure that his ideas were widely disseminated. Ficino was a physician as well as a philosopher, and the present work is one of his earliest books devoted entirely to medicine. First published in Italian at Florence in 1481,

this edition was translated into Latin by Girolamo Ricci (fl. ca. 1470). In this treatise on the plague, Ficino discusses its causes, diagnosis, and signs and he concentrates on the various therapies that were then employed to effect its cure." (Heirs of Hippocrates)

Also included on pages 77-95 is the plague tract, *Tractatus super ordinem regiminis praeservationis a pestilentia*, Tommaso del Garbo (d. 1370).

The OCLC locates just the copy at the University of Toronto, Thomas Fisher Rare Book Room.
§ Durling 1534.

"FIRENZUOLA'S DIALOGUE EMPHASIZES THE EQUALITY OF WOMEN": BEST EDITION

33. **FIRENZUOLA, Agnolo (Florence 1493-1543).** *I Lucidi. Comedia.* Florence: Appresso i Giunti, 1552. 8° (155x100), 44 leaves. Woodcut printer's device on title-page with variant on last page, woodcut initials. Some light foxing. Heraldic bookplate of "Sir Charles. Jac. Stuart." Very good copy. 18th century marbled calf (front hinge repaired).

\$1850

Second and best edition of this five act comedy in prose which **Gamba notes is held in greater esteem than the first edition of 1549 because of its correctness and the gracefulness of the typography**: "tenersi in maggiore stima [della prima: 1549] ... sì per la leggiadria de' caratteri, che per la diligenza nella correzione" (Gamba 458). The preface is by Lodovico Domenichi to Mon. Aldigieri della Casa. It was first performed in the theater of the Villani family and in that of the Signori of Prato in the years 1540/1541 and again in 1555 at Fontainebleau, in the presence of Henry II.

"Another well-known Florentine poet, Agnolo Firenzuola, wrote two prose comedies, *La Trinutia* [See following work] and *I Lucidi*, both of which were published in 1549, four years after the death of the author. Of these two the *Lucidi* is the better play although it is a close imitation of Plautus' *Menaechmi*. Some of the lines are literal translations of the Latin and most of the jokes and witticism are taken from the ancient poet. A classicist himself, Firenzuola provides a good illustration of the advice of Horace, namely, that it is safer to take a well-known story and rewrite it than to invent a new one." (Herrick, *Italian Comedy in the Renaissance*, pp. 106-7)

Firenzuola was also an important influence in promoting the equality of women in the arts as expressed in his prose writings: "**Firenzuola's dialogue emphasizes the equality of women, the reciprocity of love, and the value of sexuality independent of its reproductive function. In doing so, he provides us with important insights into contemporary values**" (J. Murray, *Agnolo Firenzuola on Female Sexuality and Woman's Equality*, in: "Sixteenth Century Journal", 22, 1991, pp. 207, 213). And see for his collected works: A. Erdmann, *My Gracious Silence, Women in the Mirror of 16th Century Printing in Western Europe*, no. 3).

§ Allacci 489; Soleinne 4230; Clubb 426; Bregoli Russo 251; Casanatense (Cairo-Quilici) 2499; BM/STC *Italian* 253; Adams F-496; Pettis, *The Giunti of Florence* 233.

FLORENTINE CARNIVAL "BUFFALO" PAGEANT

34. **[FLORENCE; CARNIVAL]; MELLINI, Domenico? (ca. 1540-ca. 1610, attr.).** *Le Dieci Maschere 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. 8° (157x92), 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).

\$3500

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).

WITH 37 ENGRAVINGS OF SEA BATTLES IN THE GREEK ISLANDS

35. **FONTANA, Fulvio S.J.** *I pregi della Toscana nell'impresa più segnalate de'cavalieri di Santo Stefano. Opera data in luce da Fulvio Fontana della Compagnia di Gesù, dedicata all'Alteszza Reale di Cosimo III, Gran Duca di Toscana e Gran Maestro dell'Ordine.* Florence: Per Pier Mattia Miccioni, e Michele Nestenus, 1701. Folio, [10], 260, xxiii pp. With engraved frontispiece (incorporating the Medici) arms (by H. Vincent), full-page engraved portrait of Cosimo III (by Teodoro van Cruys) and 37 engraved plates of naval battles (by Hendrik Verschuring with his monogram) and numerous decorative headpieces and initials; some light foxing to frontispiece and title-page; minor fold marks; small damp mark in blank margin of a few leaves at the end. Contemporary vellum over boards.

\$6500

FIRST EDITION. "This very interesting work details the successes of the order St. Stefano, whose grand master was Cosimo de Medici. The order of St. Stefano was founded as a privateer force against the Turks in 1560... Their great successes occurred at the beginning of the 17th century" (Atabey). Very nice copy of this handsomely illustrated work which in celebrating the deeds of the knights of St. Stephen in defending Tuscany against the Turks, also serves as an atlas of Greek Islands where the battles took place. The thirty-seven full-page finely engraved plates depict the various naval battles depicting the islands and ports where they took place.

The Order of St. Stephen was originally founded in Pisa but later moved to Livorno. The Christian world was constantly under threat in the Mediterranean from the Turks, until the league formed by Spain, Venice and the Papacy was created. Volunteers from all over Europe came and to take part in the fight that culminated in the famous battle of Lepanto in 1571, in which the Turks were decisively defeated. The order remained active until 1809 when it was totally suppressed by Napoleon, but was reformed in 1819.

The author was the noted Jesuit writer and preacher Fulvio Fontana (1649-1723).

§ De Backer-Sommervogel III, 849, 1; Atabey 441; Pescarzoli 3347; *Libr. Vinciana* 578; Moreni I, p. 385; Olschi, *Choix*, 13976.

FINELY ILLUSTRATED LINEN PATTERN WEAVING MANUAL

36. **FRICKINGER, Johann Michael.** *Nützliches, in lauter auserlesenen, wohl-approbirt- und meistentheils Neu-inventirten Mustern bestehendes, Weber-Bild-Buch.* Schwabach & Leipzig: Johann Jacob Enderes, 1740. Oblong folio, [5], 100 leaves (1 extra plate-leaf 39* and 2 numbers on 1 leaf; plate 27 appears after 28). Complete copy with collation: 1-39, 39*, 40-93, 94/94 (on 1 leaf), 96-100. Most leaves with full-page woodcuts (5 part folding); title in red and black; expertly cleaned with neat margin repairs to title and first few leaves (no loss of text); some light marginal hand soiling on a few leaves; few tiny tears in some outer blank margins. Modern binding using early vellum music manuscript leaves over boards with slip case.

\$2850

Probably the first edition (publisher's foreword dated 1740) of this superbly illustrated model and pattern book for linen weaving by the master weaver and designer of Ansbach, Johann Michael Frickinger. A practical 'how-to' pattern book with motifs & instructions for weaving; ca. 350 weaving drafts, diagrams, designs & motifs are depicted. One of the very few recorded 18th century pattern books for weaving. These types of works are notoriously rare for the obvious fact that most copies would perish in the hands of the craftsmen.

The patterns were intended for damask linen and household napery. The designs are surprisingly modern looking and depict inventive arrangements of squares, rectangles and lozenges; geometrical figures which by the nature of the techniques this type of weaving is confined. The loom would need special programing for each design so some of the plates depict the settings that needed to be made on the loom for various pattern effects.

Very little actual linen woven during the 18th century has survived and our knowledge of the textile design and the technical standards of weaving of the period must chiefly be derived from the relevant pattern books of the period such as the present work. Other editions appeared in 1767 and 1783, with identical collation and (as in Berlin Catalogue) including with the 1740 preface.

§ *Berlin Cat.* no. 1664; Lipperheide Yb 3. [See illustration on page 16].

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

37. **GIAMBULLARI, Pierfrancesco (1495-1555); LANDI, Antonio (b. 1506).** *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. 8° (141x95), 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.

\$4500

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 *Ingrederere* 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).

RARE LIBRETTO

38. **(GIOTTI, Cosimo. Florence 1759-1830).** *La Felicità in Etruria. Dramma serio in due atti da rappresentarsi nel Regio Teatro di via S. Maria nell'estate dell'anno 1799. Sotto la protezione dell' A. R. di Ferdinando III arciduca d'Austria principe reale d' Ungheria e di Boemia Gran Duca di Toscana, etc.* Florence: Stamperia di S.M. in Campo, 1799. 8° (162x106), 18 pp. Title woodcut of a horse leaping a fire with motto "Risoluti". Fine copy. Contemporary marbled paper backed boards.

\$550

ONLY EDITION of the very rare libretto of the first performance, staged in Florence on July 8, 1799 at the Teatro Regio with music by various composers. It is dedicated to and presented under the protection of Ferdinand III who had returned to Florence after the abandonment of the city by French troops. In the review in the *Gazzetta Universale* (no. 170; 12 agosto 1799. p. 657): "[Cosimo Giotti] fu applaudito sebbene sia persuaso di non aver scritto a seconda dei propri talenti, per aver dovuto adattare la nuova Poesia a della vecchia musica nel periodo di pochi giorni." This booklet was never reprinted. Giotti, author of tragedies, operas and comic interludes,

would in 1784 become director for comedy in prose at the Compagna Nazionale Toscana. About the author and the present work see: *Melodramma, spettacolo e musica nella Firenze dei Lorena*, (edited by M. De Angelis, Florence, 1991).

Very rare; no copies listed in the OCLC; the SBN locates 4 copies.

§ Sartori 9995; not in Soleinne, Sonneck, Casanatense (Cairo-Quilici) or Biblioteca Apostolica Vaticana (Mori).

THE DRAMATIC GENRES & SPECTACLES IN THE RENAISSANCE

39. **GIRALDI CINZIO, Giovanni Battista (called Cinthio: Ferrara 1506-1573).** *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. 4° (204x142), [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 is a treatise on comedies and tragedies is dedicated to Giulio Ponzio Ponzoni who was a student of Giralaldi and an actor in his plays; two important writings relating to the models in the 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 Giralaldi'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.

Giralaldi 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 Giralaldi Cintio and Giovanni Battista Pigna over the romance form. Pigna's treatise, *I romanzi*, was published first; but Giralaldi Cintio answered by publishing his own, in which he declared that Pigna, who had been his pupil, had seen Giralaldi's treatise many years before and had plagiarized its ideas. In fact, Giralaldi 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; Bongi, *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*.

PIONEER OF TECHNICAL CHEMISTRY

40. **GLAUBER, Johann Rudolph.** *Pharmacopoea Spagyrica ... Pars Prima [-Septima]*. Amsterdam: Joannes Janssonius (& viduam Elisaeum Weyerstraet for parts 6 & 7), 1654-68. 8vo, 7 parts in one volume. 76 pp. 4 blank leaves; 128 pp. 2 blank leaves; 48 pp. 2 blank leaves; 76 pp. 3 blank leaves; 75 pp.; 92 pp. 4 blank leaves; 87 pp. 1 blank. 2 folding engraved plates in part 5. A few running headings slightly trimmed; a contemporary owner has included manuscript indexes on the blank leaves at the end of each part except for 3 and 5; very good copy. Modern vellum over boards.

\$3250

FIRST EDITION IN LATIN of a complete set of all seven parts of Glauber's *Pharmacopoea spagyrica* only lacking the very rare two supplements later published for part 7. Glauber, a self-taught chemist and alchemist in the iatro-chemical tradition of Paracelsus, was responsible for many practical advances in the science of chemistry, especially for his important invention of improved distilling furnaces that greatly increased the range of distillable substances.

"The *Pharmacopoea spagyrica* (1654-1668) is a collection of the medical preparations that Glauber found most reliable. Indeed, most of the products of Glauber's laboratory found eventual use in medicine. Like other iatrochemists, he complained about the sorry assortment of substances to be found in most apothecary shops while boasting of the high standards met by his own work. He believed that the most effective remedies were those prepared from the mineral kingdom, and he reported extensive work with chlorides, antimony and sulfur compounds, gold preparations, and a 'magnesia of Saturn'

"Although he preferred mineral remedies, Glauber nevertheless devoted considerable space in the *Pharmacopoea* to proving his skill in more traditional areas. He suggested a new way to prepare essences of herbs by separating and recombining their oils, spirits, and salts. By soaking plant substances in nitric or sulfuric acid and then adding potash, he precipitated fine powders that may well have been the alkaloids strychnine, brucine, and morphine. Frequently manifest in his choice of materials was the time-honored assumption that unpleasant substances yield the best medicines. He therefore praised the virtues of excrements and gave recipes using worms, beetles, and venomous toads.

"The final sections of the *Pharmacopoea* show Glauber's immersion in esoteric alchemy in later life. His revelation of a 'secret sal armoniack' (ammonium sulfate) was followed by the revelation of an even grander 'most secret sal armoniack' (ammonium nitrate?). The latter was claimed to be the celebrated alchemical substance that Adam brought out of the Garden of Eden. Man thus carried within himself the means to transform the natural world—but in such a loathsome place that his pride kept him from finding it" (DSB V, 420-21).

"Glauber, a German chemist, is probably best remembered for the salt named after him (Glauber's salt). His chemical and pharmaceutical philosophy was much like that of Paracelsus, a blending of the animal, vegetable, and mineral kingdoms. But he was a keen observer and experimenter, keeping reliable records, which assured him a place among the pioneers of technical chemistry. This work is one of his many pharmaceutical works. Waller records a total of seven parts of this work." (*Heirs of Hippocrates*).

Complete sets are very rare with most collections of chemistry, alchemy and medicine having only individual volumes from the work: e.g. Osler (parts 1 & 2), Duveen and Neu (parts 1 & 3), Krivatsy (parts 1 to 5), Heirs of Hippocrates (parts 1-3), Goldsmith-Kress (parts 1-3). The present copy is that same that was sold at auction 27 years ago by Reiss & Auvermann in their sale 36 (Spring 1987) as lot no. 328 for 7080 DM (with premium) which converts in \$4400 (in 1987 dollars).

§ Dünnhaupt, Glauber 10.II; *Heirs of Hippocrates* 484 (parts 1-3); Krivatsy 4804 (parts 1-5); Duveen 257 (parts 1 & 3); Neu 1684 (1 & 3); Goldsmiths'-Kress, *library of economic literature* no. 1364 (parts 1-3); Waller 3577; Wellcome III, p. 123; Ferchl 187.

GREEK-LATIN MEDICAL DICTIONARY / IMPORTANT FOR MODERN MEDICAL TERMINOLOGY

41. **GORRIS, Jean de; SYLBERG, Friedrich.** *Definitionum medicarum libri XXIII, literis Graecis distincti, Ab authore ante obitum recogniti, magnaue accessione adaucti, & nunc denuo ... editi. Adjectus in calce Latinograecus index.* Frankfurt am Main: Ex Officina typographica Andr. Wecheli, 1578. Folio, [8], 543, [1] pp. Woodcut printer's device on title and last page, full page coat of arms of the dedicatee, François de Montmorency, on verso of title-page, full-page woodcut portrait of the author at end of preliminaries, 5 text woodcuts, folding table of pulse classification, woodcut initials and tailpieces; lightly to moderate browning and foxing with few marginal stains; some worming along bottom middle of volume (mostly blank margins); modern bookplate of Samuel X. Radbill. Later half vellum.

\$1100

Second, corrected, edition of this important dictionary of Greek medical terms with definitions in Latin: "This dictionary arranges in order of the Greek alphabet all Greek medical terms and carefully explains them in Latin. **It was widely used and exerted much influence on modern medical terminology**" (Garrison-Morton 6792: 1564 1st. ed.). This edition, the first published in Germany, includes the corrections (pp. 539-543) by Friedrich Sylberg (1536-1596). Since the author, Jean de Gorris (1505-1577), had died the previous year the new dedication was written by his son of the same name (Paris 1578 August).

§ Adams G-879; BM/STC *German*, 367; VD16, G2669; Parkinson 1050; Durling 2139.

LIBRETTO FOR A CANTATA FOR FIVE VOICES AND CHORUS

42. **(GOZZI, Gasparo. Venice 1713-1786).** *Il ritorno di Tobia. Cantata a cinque voci.* Venice: nella Stamperia Albrizziana, 1782. 8° (211x148), 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. A 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 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.

43. **GRANDI, Guido.** *Instituzioni meccaniche.* Florence: G. G. Tartini & S. Franchi, 1739. 8vo, VIII, 160 pp. With 20 folding engraved plates; printer's ornament on title-page; title printed in red and black; tiny round worm hole in blank margin of first few leaves; some biographical notes on the author in an early hand on the front flyleaf. Contemporary vellum over boards with ms. spine title (some tiny wormholes in vellum not affecting interior).

\$1550

FIRST EDITION. "This treatise is divided into ten chapters; they concern uniform movement, the moment of any kind of force, the center of gravity, motion composed of more uniform motion, as well as machines that facilitate motion. The next two chapters concern, first, accelerated and retarded motions, and second, motions composed of uniform and of accelerated motion, both of which make reference to his note on naturally accelerated motion which appears in the latest edition of the works of Galileo. The remaining chapters are devoted to percussion, to the pendulum, and finally to the resistance of solids.

"As well as the note on naturally accelerated motion mentioned above, Grandi refers in the preface to his other contributions to the latest edition of Galileo's works. These include his edition of the treatise on the uniform resistance of solids begun by Viviani, and his demonstration concerning the motion of solid bodies in a liquid medium" (Roberts and Trent).

Guido Grandi (1671-1742), professor of mathematics at the University of Pisa, was appointed mathematician to the Grand Duke of Tuscany. His main interests were in pure mathematics and hydraulics, and he was the first to link Newton and Leibniz in the ultimate development of infinitesimal calculus.

§ Gamba 2286; Riccardi I/1, 627; Roberts-Trent 144; Sotheran I, 1621; Roller-Goodman I, 475; Poggendorff I, 940.

FROM THE LIBRARY OF MADAME DE POMPADOUR

44. **GRATAROLO (GRATTAROLO), Bongianni (active 1556-1589).** *Altea. Tragedia.* Venice: Francesco Marcolini, 1556. 8° (138x88), 46, [2] leaves (penultimate leaf has large woodcut printer's device final leaf is blank). Woodcut printer's device on title-page. A small ink stain to the title and an old stamp partly erased; tiny bibliographic notes in pencil on the front fly-leaf. Marbled calf with the arms of Madame de Pompadour.

\$2650

ONLY EDITION of the tragedy, *Altea*, in five acts which is based on the myth of Meleager taken from Ovid's *Metamorphoses*. The author's dedication is to the mayor of Brescia, Camillo Capriolo (1 March 1556).

"In *Altea* (Venice, 1556), by Bongianni Gratarolo, *Altea* is the ancient Althaea, mother of Meleager. She cursed her famous son and brought about his death when he slew her brothers after the great Calydonian boar hunt. Gratarolo's tragedy was written in *versi sdruciolli* (unrhymed dactyls), which were often used in early Italian comedy but almost never in tragedy, partly because Cinthio disapproved of them. Gratarolo justified his use of *sdruciolli* because he believed that they corresponded to the iambs of Greek and Latin dramatic verse and because, according to Aristotle's rules, they were fit for the majesty of tragedy" (Herrick, *Italian Tragedy in the Renaissance*, p. 202)

§ Allacci 35; Soleinne 4271; Salvioli 143; Clubb 481; Bregoli Russo 303; Casali 110; BM/STC *Italian* 311; For the author see P. Cosentino in the DBI 58, 735-737; **Provenance:** The library of the Marquise de Pompadour (*Catalogue des livres de la bibliothèque de feu Madame la Marquise de Pompadour*, no. 1356).

THE "FATHER OF MINERAL CHEMISTRY" (Partington)

45. **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, established 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.

"HIS MASTERPIECE" (DSB)

46. **JACOBI, Karl Gustav Jacob.** *Fundamenta Nova Theoriae Functionum Ellipticarum.* Königsberg: Borntraeger, 1829. 4to, VI, 191, [1] pp. Folding table. Usual scattered foxing; overall a good copy. Contemporary decorated paper covered boards (rubbed, corners bumped but very sound).

\$675

FIRST EDITION. "Jacobi summarized his first two year's research, a good deal of which had been obtained in competition with Abel, in his masterpiece *Fundamenta nova theoriae functionum ellipticarum*, which appeared in April 1829. His previous publications in *Astronomische Nachrichten* and in Crelle's *Journal* were here systematically collected, greatly augmented, and supplemented by proofs—he had previously omitted these, thereby arousing the criticism of Legendre, Gauss, and others. The *Fundamenta nova* deals in the first part with the transformation, and in the second with the representation, of elliptic functions." (DSB VII, 53 ff.).

Jacobi (1804-51), spent 18 years teaching at the University of Königsburg where his tireless activity produced amazing results in both research and academic instruction. Jacobi was an essential factor in the revival of mathematics at German universities.

§ Norman 1150; Cajori p. 414-5; Smith, *History of Mathematics*, I, pp. 506-7.

UNCUT COPY IN ORIGINAL PUBLISHER'S COVERS

47. **JACOBI, Karl Gustav Jacob.** *Canon arithmeticus sive tabulae quibus exhibentur pro singulis numeris primis vel primorum potestatibus infra 1000 numeri ad datos indices et indices ad datos numeros pertinentes. Impensis Academiae litterarum regiae borussicae.* Berlin: Typis Academicis, 1839. Large 4to, xl, 248 pp. Tables. Fine copy; completely uncut and largely unopened. Original stiff blue covers with printed spine label.

\$675

FIRST EDITION of this scarce work dealing with primitive roots; "for each prime and power of a prime less than 1,000 it gives two companion tables showing the numbers with given indexes and the index of each given number" (DSB, VII, p. 54).

Jacobi (1804-51), spent 18 years teaching at the University of Königsburg where his tireless activity produced amazing results in both research and academic instruction. Jacobi was an essential factor in the revival of mathematics at German universities.

A magnificent copy completely uncut and largely unopened in its original blue publisher's covers.

§ Smith, *History of Mathematics*, I, pp. 506-7; Poggendorff I, 178.

CHEMISTRY-METALLURGY

48. **[KELLNER, David].** *Collectanea chymico-metallurgica curiosa; oder zusammen getragene Chymisch und Metallurgische Processe von Gold-Kiesen, Kobalt- und Talck-Ertzen. Nebst einem Anhang von Vitris Metallicis und Schmelz-Flüssen. Ein Werck dergleichen nie also gesehen worden ... zum Druck befördert von einem Freunde der Chymie und Metallurgie am fruchtbaren Hartze.* Leipzig: Joh. Herbart Kloss, 1715. 8vo, [16], 352 pp. Small early collection stamp (initials "CAR" with a crown) on title-page; some mild browning and foxing found in German paper of this period. Few dampstains. Modern paste paper covered boards in a style of the period.

\$1950

FIRST EDITION of this rare practical work on gold, cobalt and ore assaying by the author who calls himself "Friend of Chemistry and metallurgy in the fruitful Hartz" ("Freund der Chymie und Metallurgie am Fruchtbaren Hartze"). The Hartz Mountains were a major mining region in Germany. Most older references and German libraries catalogue this work under its title however American libraries

attribute the work to the important German scientist, David Kellner, about whose life little is known but whose chemistry texts are of substantial interest and highly valued.

"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 (not far from the Hartz).

§ Neu 965; Ferguson Collection, I, p. 159 (under title); HAB, *Kat. Chemie zwischen Magie & Wiss.* No. 144 (with illus. of the title); not in the Ferguson (Young Collection), Hoover, Duveen or Neville Collections.

49. **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.

ILLUSTRATED NEWS MAGAZINE / VIEWS OF FRANKFURT a.d. Oder & MAGDEBURG

50. **LAUTENBACH, Conrad (pseudo.); LATOMAS, Sigismundus.** *Relationis Historicae Semestralis Continuatio : Jacobi Franci Historische Beschreibung aller denckwürdigen Geschichten, so sich hin und wider in Europa ... vor und hierzwischen nechstverschiedener Franckfurter Fastenmessz biß auff Herbstmessz dieses 1631. Jahrs, verlauffen und zugetragen, Alles auß überschickten glaubwürdigen Schrifften unnd eygener Erfahrung, beneben etlichen Kupfferstücken. Durch Sigismundi Latomi, alias Meurers, Seel. Erben, continuirt und verlegt.* Frankfurt: Sigismund Latomus, heirs, 1631. 4to, 95 pp. Title printed in red and black with woodcut vignette of Mercury on title; 2 folding etched views of the cities of Magdeburg and Frankfurt an der Oder; text woodcut of botanical specimen; usual browning of paper typical of German paper this period. Mid 20th century speckled decorated paper covered boards.

\$875

A scarce, biannually published news letter which appeared every six months on the occasion of the Fall, Michaelmas Fair and the Spring, Easter Frankfurt fairs. The present example covers the period from Spring and Fall festivals of 1631. The "Messrelationen" was one of the popular news magazines of the period in which all the important events of the past half year.

Much of the text during this period is taken up by military events in northern Europe resulting from the 30 year and 80 year wars. The French had provided funds this year for the Swedish army to invade northern Germany with resulting battles described. The April campaign in which Gustav Adolf of Sweden defeats an imperial garrison at the city of Frankfurt an der Oder is described and illustrated with a fine folding engraving of a birds-eye-view of the city. The two month siege of the German city of Magdeburg, by an Imperial army under the command of Tilly, ends with the city being brutally sacked and the massacre of over 20,000 inhabitants. The siege of the city is illustrated in a folding engraving. This event would force many Protestant states in the Holy Roman Empire to ally with Gustav Adolf of Sweden and support his ongoing invasion with numerous battles and skirmishes. The political events and battles between Spain and the Netherlands as part of the 80 year war are also described. Account of the Treaty of Cherasco being signed, ending the War of Mantuan Succession. A long article (pp. 58-62) on the Queen of England, the Emperor and the Pfalzgraf Friderich and restitution (*Königin Engelland lesset starck bey Kayserl. May. wegen Pfalzgraff Friderichs resitution anhalten*). English aide for the King of Sweden in taking Pomerania (pp. 82-83); Turkish sea pirates; Spanish and Dutch sea battle; etc.

Also included are occasional notes on other subjects such as an unusual flowering pear tree found near Minden (with woodcut illustration). Serious fires in the Polish city of Glogau; a wonder in the sky (eclipse?) seen at Ascherleben; terrible storms in Holland.

The KVK notes that Sigismundus Latomus continues the tradition of Jacobus Francus and Theodor Meurer; Jacobus Francus is pseud. for Conrad Lautenbach; the work is also wrongly attributed Conrad Memmius who has also used this pseudonym.

There were a number of variations that appeared at same year and imprint but varying titles; The present copy most closely resembles VD17 3:600141K. A very rare issue notes a map and two views but with variant title and three mistakes in pagination not present here.

The VD17 locates only a single copy with our title in Germany (Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt) and notes that that copy is lacking all plates.

§ VD17 3:600141K; Bender 509.

MEDICAL-PHARMACEUTICAL SECRETS WITH IMPORTANT TEXT ON HYGIENE

51. **LEMNIUS, Levinus.** *De miraculis occultis 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 works importance in the history of chemistry with its references to distillation, metallic mercury and its slats, alum, salt peter, 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.).

52. **MAFFEI, Scipione.** *Teatro ... cioè la tragedia, la comedia e il drama non più stampato. Aggiunta la spiegazione d'alcune antichità pertinenti al Teatro.* (With *la Merope, Le Cerimonie & La fida ninfa*). Verona: Per Gio. Alberto Tumermani Librajo, 1730. large 8° (220x150), XLI, [3], 281 pp., [1] pp. Engraved ancient vase on title-page and bound between pages 272 and 273 a folded engraved plate by Andrea Zucchi depicting the dance of the Bacchae, engraved portrait, text engraving beginning each part. A contemporary owner has made notes on the acting parts to the play *La Merope*. Fine, large paper, uncut and partly unopened copy. Contemporary publisher's flexible boards.

\$550

FIRST EDITION of this collected edition of three plays by Maffei and several essays on the theater. The plays are: the *Merope tragedia*; *Le Cerimonie comedia*, a comedy that Leopardi judged "full of real old ridiculousness", written in 1727 and presented in Venice the following year; and *La fida ninfa drama per musica da rappresentarsi in Verona nella dedicazione del nuovo Teatro Filarmonico*. The philologist and dramatic author of Verona, Giulio Cesare Becelli, included his critical discourse on the theater (*lettera Al Lettore*, pp. VII-XXX) and provided the introductions to the individual dramas.

This final work, *La fida ninfa*, is of particular interest both because of the work's history and its eventual use to open the new Verona Theater. Sonneck has a copy of just the play that was extracted from a copy of this edition and notes: "The text is preceded by Giulio Cesare Becelli's very interesting preface ... in which he says that the text was written by the author ... when eighteen years of age. Later on he altered and used the text for a special musical purpose and forgot all about it, until the refusal of 'alcuni valenti poeti' to finish a new drama for the opening festivities of the new Teatro Filarmonico in Verona, in 1730 induced him to use his own text instead. Becelli then tells us how Giuseppe Maria Orlandini, the composer, came from Bologna to Verona to confer with Maffei on further changes in the text and how he came as Maffei's guest "Per levar arie, o aggiungere, e per adattarle al di lui piacere nel modo, e nel sito, e in alter circostanze della scena, secondando anche il genio dei cantanti: anzi in alcuni luoghi vi erano due arie in vece di una perchè il maestro prendesse la più geniale, di qualcuna ancora essendosi servitor, che avea con applauso usata in cantata ..." Hence Maffei's hostile views on this kind of cooperation between dramatist and composer. Finally, Becelli makes some noteworthy remarks on the same subject. Schatz records, but evidently incorrectly, Antonio Vivaldi as the composer" (Sonneck p. 502)

Superb copy, uncut in its original flexible publisher's boards.

§ Allacci 526-7; Gamba 2323; Sonneck 502 (*La fida ninfa*, only, extracted from this edition pp. 191-256)

THE MANUFACTURING ARTS IN GERMANY & THE LAW

53. **MARPERGER, Paul Jacob.** *Das neu-eröffnete Manufacturen-Hauss: in welchen die Manufacturen insgemein dero differenten Arten, erfördernten Materialien, davon dependirenden Künstler vorgestellt werden. Auch welche Manufacturen einem Lande und Stadt nützlich seyn, wie selbe glücklich zu introduciren und bezubehalten. Wobey auch von denen Handwerckern, deren Zünfften, deren Rechts-Gebräuchen und Missbräuchen gehandelt wird.* Hamburg: Benjamin Schillern, 1704. 12mo, [2], 306, [4] pp. Moderate foxing light browning typical of German paper of the period. Contemporary speckled calf (with brocade paper paste-down).

\$1350

FIRST EDITION. "The first comprehensive presentation of the new manufacturing system that Germany would dominate in the 18th Century" (Dünhaupt: Eng. trans.). The author largely deals with the cloth (including silk and linen) and dye manufacturing but also includes other crafts including printing (listing the great printers), metal working, pottery, cabinet making, etc. The second half of the text deals with the legal side of manufacturing including contracts, child labor, worker's rights, etc.

Paul Jacob Marperger (1656-1730) "the son of an army officer, was born in Nuremberg and studied law in Altorf, but was recalled by his father and placed with a commercial firm in Lyons. He immediately shifted his interest to business and became one of the forerunners of the later economists. He was an exceedingly prolific writer in political economy" (Faber du Faur p. 322). He was the first German

writer in the areas of mercantilism, national economy, and fiscal accounting. Marperger aroused much attention from economic and scientific circles with his observations, and in 1708, he was inducted into the Prussian Society of the Sciences.

§ Dünnhaupt 2545, 18.1; Kress 2431.

DE THOU BINDING

54. **MASSON, Jean Papire.** *Elogia serenissimorum ducum Sabaudiae*. Paris: apud Jacobum Quesnel, 1619. 8vo, [4], 124 pp. with 6 blank leaves bound in front and 14 blank leaves bound at end. With engraved printer's device on title-page and engraved arms on verso of the dedicatee, woodcut headpieces. Contemporary brown calf gilt tooled spine and gilt arms of De Thou on both covers (front hinge cracked and tender, light chipping to head and tail of spine, not affecting gilding, corners bumped) with title lettered in gilt on spine with monogram repeated between bands. Preserved in an attractive modern calf backed folding case with gilt spine.

\$1850

FIRST EDITION, posthumously edited by the author's son, Jean-Baptiste Masson, archdeacon of Bayeux, of this collection of elegies to the dukes of Savoy. Jean Papire Masson (1544-1611) was a noted French writer, lawyer and historian who became an advocate of Parliament in 1576. He was a friend of the historian and book collector, Jacques-Auguste de Thou, who wrote his biography.

The volume is of particular interest because of having been bound in a "de Thou binding" with the double coat of arms and monogram supralibros of that French historian, eminent book collector and president of the Parliament of Paris, Jacques-Auguste de Thou and his second wife, Gaspare de Chastre (Olivier 216, 8 & 9). The binder felt it necessary to include a number of blank leaves to thicken the volume so the spine monograms could be included between the spine bands.

The OCLC only locates a few copies of this text in Europe and none in North American libraries. We have located a copy with an added portrait of the author by L. Gaultier dated 1612 which doesn't appear to have been originally issued with the work since it is lacking in other copies located.

§ Cioranescu, *16e siècle* 14788; Goldsmith, *17th cent. French/STC*, M-644.

55. **METASTASIO, Pietro (Rome 1698-1782)** *Partenope. Festa teatrale da rappresentarsi in musica nell'imperiale Regio Teatro festeggiandosi i felicissimi sponsali di Ferdinando II di Borbone e di Maria Giuseppa d'Austria l'anno MDCCLXVII*. Vienna: (Nella stamperia di Ghelen), 1767. 4° (212x165), [48] pp. Including engraved frontispiece and engraved title-page, large engraved head and tailpieces by Johann Christoph von Reinsperger after the designs of Joseph Biderman, engraved initials; bottom margin of title-page slightly trimmed otherwise fine copy printed on a thick fine quality paper. Modern decorated paper covered boards.

\$775

FIRST EDITION opera in two parts which was performed in Vienna on September 9, 1767, and set to music by Johann Adolf Hasse (1699-1783) with the sets designs by the brothers Galliari ("Inventori e pittori delle scene, li Signori fratelli architetti Galliari"). The work was presented as part of the festivities around the marriage of Ferdinand II, roi des Deux-Siciles, (1751-1825) and Marie Joséphe, archiduchesse d'Autriche. Illustrated with lovely engravings by Johann Christoph von Reinsperger (1711-1777).

§ Sartori 17845 (42 pages?); Sonneck 851; Schatz 4551; not in *Biblioteca Apostolica Vaticana* (Mori).

OPERA & BALLET FOR ROYAL MARRIAGE FESTIVAL

56. **METASTASIO, Pietro.** *Romolo et Ersilia. Dramma per musica rappresentato in occasione delle felicissime nozze ... (dell') arciduca Leopoldo d'Austria e l'infanta Maria Luisa di Borbon celebrate in Inspruch alla presenza degli Augustissimi Regnanti l'anno MDCCLXV*. Vienna: (Nella stamperia di Ghelen), 1765. 4° (219x168), [62] pp. With engraved frontispiece, engraved title, head and tailpieces by Reinsperger engraved after the designs of J. Biderman. Fine copy. Boards covered in Eighteenth-Century wallpaper with gilded flowers and foliage. [BOUND WITH] [HILVERDING, F.A.Ch.; GASSMANN, F.L]. *Enea in Italia, ballo eroico in occasione delle felicissime nozze delle AA. LL. RR. l'arciduca Leopoldo d'Austria e l'infanta D. Maria Luisa di Borbon eseguito a Inspruch l'anno MDCCLXV*. [4] pp. Fine copies.

\$975

FIRST EDITION of this libretto in three acts written to accompany music composed by Johann Adolph Hasse (1699-1783) which was first presented at the imperial palace of Innsbruck on August 6, 1760. The work was requested of Metastasio by Maria Theresa of Austria to celebrate the wedding of her son Leopold (1747-1790).

Also created for the occasion was a ballet, *Enea in Italia*, choreographed by Franz Anton Christoph Hilverding (1710-1768) with music composed by Florian Leopold Gassmann (1729-1774) which is described on the last 4 pages. This was separately published however the two works are occasionally found together as in the present example.

§ Sartori 20122 (*Romolo*) & 8902 (*Enea*); only later editions in Sonneck (850-51) of first work and none of second work; not in Casanatense (Cairo-Quilici) or *Biblioteca Apostolica Vaticana* (Mori).

RARE FÊTE BOOK WITH A SPECTACULAR PYROTECHNICAL PLATE / AMERICAN INDIAN FLOAT

57. **MEYER, Jean.** *Description du jubilé de sept cens ans de S. Macaire, patron particulier contre la peste, qui sera célébré dans la ville de Gand*. Ghent: J. Meyer, 1767. 4to, [8], XII, 84 pp. With 15 etched plates (including 11 folding). Some light toning to text. Neat early repair to fold to large folding plate (not affecting any image). Very wide margined copy. Contemporary mottled calf.

\$3250

FIRST EDITION of this rare fête book, celebrating the 700 year jubilee of Saint Macaire, the patron saint of the city of Ghent held by the City of Ghent, which commemorates the city's deliverance from the plague attributed to Macaire.

The work describes and illustrates the large number of fantastic floats or tableaux which figured in the elaborate proceedings, forty-six of which are depicted in the etchings, along with texts of accompanying hymns sung or placards carried. Footnotes indicate the various sponsors were normally guilds or wealthy citizenry. Included are baroque explanations of the symbolism of the floats, thus the work is also included in the emblem book literature. The elaborate illustrations include exotic animals such as zebra, crocodiles, a rhinoceros, etc. along with images from China, the Dutch Indies, and Africa all represented with the costumed people, plants and animals

native to their regions. Of particular interest is the float representing America (text pp. 48-49 & folding plt.) with various costumed American Indians along with American plants and animals. The lively etchings appear in fine dark impressions.

The creator of the original designs was the noted historical and portrait painter, Emmanuel Petrus van Reyschoot (1713-1772). The fine etchings were the work of P. Wauters, Jan Wauters and F. Heylbrouck. The work was also issued with a Dutch text in the same year.

§ Rosenwald 1734; Vinet 817; cf. *Berlin Catalog* 3167, Praz p. 426, Lotz, *Feuerwerk* 104 (all Dutch text editions only); Not in Landwehr, *Ceremonies*.

IMPORTANT ACCOUNT OF JOAN OF ARC

58. **MICQUEAU, Jean-Louis.** *Aureliae urbis memorabilis ab Anglis obsidio, anno 1428. Et Joannae viraginis Lotharingae res gestae.* Paris: Andreas Wechel, 1560. 8vo, 112 pp. Woodcut printer's device on title-page. Title and last page dust soiled. Later brown paper wrappers preserved in modern cloth folding case with red morocco spine label.

\$950

FIRST EDITION of this translation/adaptation from a manuscript account by Léon Tripault (*Histoire et discours au vray du siege ... d'Orleans*) of the English siege of Orléans and the exploits of Joan of Arc. The work was printed in Orléans by Pierre Trépérel, but for distribution in Paris where Trépérel's title was replaced with that of Wechel. The original French text wouldn't appear until 1576 and, curiously, a French translation of Micqueau's version would also be published in 1631.

Jean Louis Micqueau, a teacher of literature at the College of Orleans and later a minister in Sedan (cf. E. Haag, *La France Protestante*, VII, p. 414), composed the present Latin transcription and dedicated it to his patron, Cardinal Charles of Lorraine. He tells the famous episode of Joan of Arc (ca. 1412-1431), an illiterate farmer, who convinced the Dauphin (Charles de Ponthieu, later King Charles VII) of the divine character of her mission and how she succeeded, in the end, with an army of a few thousand men to force the English to raise the siege of Orléans. For her services to Charles VII she was granted a peerage. However she would later be captured and handed over to the British; put on trial in Rouen by a selected group of clerical supporters of the English case, accused of heresy and witchcraft and ultimately condemned and executed on May 30, 1431. The sentence was later revoked by the pope on July 7, 1456. Jeanne d'Arc was beatified on April 11, 1909 and canonized as a saint on May 16, 1920.

§ Adams, M-1411; Cioranescu, *Bibl. de la litt. française du seizième siècle*, no. 15083; Picot, *Rothschild Catalogue*, II, no. 2103; P. Lanery, *D'Arc, Le livre d'or de Jeanne D'Arc*, no. 870.

WOMAN RENAISSANCE PLAYWRIGHT

59. **MIANI, Valeria (Padova 1560-after 1611).** *Amorosa Speranza. Favola pastorale della molto mag[nifi]ca signora Valeria Miani.* Venice: Francesco Bolzetta, 1604. 4° (184x135), [8], 84 leaves. Title within fine allegorical engraved border. Woodcut initials and headpieces. Fine copy. Vellum over boards (some minor warping).

\$4500

FIRST EDITION of the first published play by this Paduan woman author. The work consists of five acts and a prologue in verse, preceded by two dedications to her patron, Marietta Uberti Descalzi; the first is by the printer in which "Bolzetta defends the works of women and announces that the author is preparing a tragedy" (Bregoli Russo) and the second by the author herself (both dated 1604), with a song and two sonnets separating the two.

In discussing the women writers of this period who experimented with erotic themes Virginia Cox notes: "The resulting explorations are of remarkable interest, ranging from Valeria Miani's dramatization in *Amorosa speranza* of a female protagonist divided between duty toward an errant husband and love for a new admirer, to Andreini's celebration of the sensual pleasures of a reciprocal love within marriage in *Mirtilla*" (*Women's writing in Italy, 1400-1650*, pp. 152-53). For a more detailed account of the plot see pages 106 to 107 in the same work where Virginia Cox also notes: "The most distinctive feature of the play is the complexity of the emotional situation of its sexually mature heroine, Venelia, who has been abandoned by one man, Damone, and appears to be attracted to two others ..."

The play was presented in a villa on the outskirts of Padua. *L'Amorosa Speranza* is the third pastoral play published by a woman in Italy, following those of Isabella Andreini (*Mirtilla*, 1588) and Maddalena Campiglia (*Flori*, 1588). When Valeria Miani later published the tragedy, *Celinda* (Padua; 1611), mentioned by the printer in his preface, it "was to prove the sole tragedy by an Italian woman of the early modern period" (Cox, *The Prodigious Muse* p. 119).

§ Allacci 78; Salvioli 268; Clubb 606; Bregoli Russo 410; Casanatense (Cairo-Quilici) 314; BM/STC *Italian 17th century* 573; M. Bandini Buti, *Poetesse e scrittrici. Enciclopedia biografica e bibliografica italiana*. Serie VI, II, (1942) 25-26; the author is not mentioned in Bruni-Evans, *Vinciana*, or A. Erdmann, *My Gracious Silence* (Luzern; 1999).

LEAGUE OF CAMBRAI / AMERICANA

60. **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.

ADULTERY IN THE RENAISSANCE

61. **MODIO, Giovanni Battista.** *Il convito overo del peso della moglie. Dove ragionando si chonchiude, che non puo la donna dishonesta far vergogna à l'huomo.* Rome: (Valerio & Luigi Dorico), 1554. 8vo, 179, [29] pp. Italic type. Small very neat worm hole repairs to the first gathering mostly marginal but affecting some text. Some early annotations and underlining. Vellum (ca 1800) with red leather label and gilt spine.

\$3500

"RARE FIRST EDITION. The author talking with his Roman friends tries to prove that women's dishonest actions cannot bring shame on men. To this purpose his text is intermingled with funny and slightly spicy stories, historical anecdotes, witty conversations and mock orations. After speculating on the origin of 'horns' for the deceived husband, and on why soldiers seem to wear them more frequently than scholars, Modio finally comes to the conclusion that it is only false opinion that attaches disgrace to the wearing of horns. The shame of a woman, choosing evil of her own will, cannot obscure the honor of a man, which is wholly within his own keeping. Modio also discusses the reasons for adultery and concludes that it is committed mostly by men, not only because of their greater propensity to depravation, but also for they often marry for interest only. At the end are printed some Greek proverbs (cited in the text proper) with their vernacular translation. Added are also privileges by pope Julius III and Cosimo de' Medici Grand Duke of Tuscany" (A. Erdmann, *My Gracious Silence. Women in the Mirror of 16th Century Printing in Western Europe*, no. 1.).

Giovanni Battista Modio, a native of San Severino (Calabria), was a physician and follower of Fillipo Neri, founder of the celebrated confraternity of the Santissima Trinità dei Pellegrini (see A. Zavaroni, *Biblioteca calabrese*, Napoli, 1725, p. 89).

§ BM/ STC Italian 442; Kelso, p.391, no. 574; F. Barberi, *Tipografi Romani del Cinquecento*, pp. 117, 139; G. Zonta, *Trattati del Cinquecento sulla donna*, p.396; not in Adams.

BEAUTIFULLY ILLUSTRATED CORONATION FESTIVAL OF EMPEROR FRANCIS I

62. **OLENSCHLAGER, Johann Daniel von (ed.).** *Vollständiges Diarium von der höchstbeglückten Erwehlung des ... Herrn Franciscus ... zum Römischen König und Kayser ... Nebst einer Vorrede von den Vorzügen de regierenden Hauses bey den Teutschen Königs- und Kayser-Wahlen.* [vol. II] *Vollständiges Diarium von der ... Crönung des ... Herrn Franciscus ...* Half-title: *Des Römischen Kayser Franciscus Wahl und Crönungs Diarium.* Frankfurt: Verlegt von Johann David Jung, 1746. Folio, 2 volumes in 1. [106], 276, 36, [2], 26, [4], 56, [8], [2], 30 pp.; (vol. II): [48], 200, [2], 78, [2], 54, 16, [2], 38, [48] pp. With engraved frontispiece, 20 engraved portraits, 19 (13 double-page and 6 large folding) plates, folding genealogical table, 2 folding plan tables and 8 etched text vignettes; title-pages printed in red and black; 3 folding plates with small tears; very nice copy. Contemporary sheep, gilt spine (some shelf wear but very sound).

\$5850

One of the most beautiful and sumptuously illustrated of the festival books ("Krönungsdiarium") depicting the coronations of the Holy Roman Emperors in Frankfurt. The present work is a detailed description of the election and coronation of Franz Stefan I, Duke of Lorraine and Bar, Grand Duke of Tuscany, Holy Roman Emperor (1708-1765) and husband of Empress Maria Theresa, in Frankfurt in 1745.

The engravings illustrate interior views of the Römer and the cathedral, parades, elaborate banquets and coronation ceremonies; including a series of plates depicting the entry, ceremonies, and festivities around the "Römerberg", Frankfurt's famous medieval city square. The twenty very fine portraits are of the Emperor, Empress and Electors. Particularly attractive are the plates of night festivities before the town hall and festival decorations (constructed for the festival) which has been beautifully illuminated with torches and candles. 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 (the two volumes are often catalogued separately) with many architectural interiors and exteriors which were almost completely destroyed during WWII and only partially rebuilt.

The volume was edited by the lawyer, alderman and mayor of Frankfurt, Johann Daniel von Olenschlager (1711-1778).

§ Lipperheide Sba 31; Berlin Cat. 2904; Vinet 687; Ruggieri 996; Drugulin 4421.

178 FINE WOODCUTS BY VIRGIL SOLIS

63. **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, Goldschmidern, und Bildthauwern, zu nutz und gutem mit fleiß gerissen durch Vergilium Solis, vnnd mit Teutschen Reimen kürztlich erkläret, dergleichen vormals im Druck nie außgangen.* Frankfurt: (apud Georgium Coruinum, Sigismundum Feyrabent, & hæredes 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 x80 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"

A very nice well preserved copy with the beautiful woodcuts appearing in fine dark impressions..

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

POPE CLEMENT VIII'S NEW REVISED INDEX OF FORBIDDEN BOOKS

64. **PAPAL INDEX. INDEX LIBRORUM PROHIBITORUM** *Cum Regulis Confectis per Patres à Tridentina Synodo delectos. Auctoritate Pii IIII. Primum Editus. Postea verò à Syxto V. auctus, Et Nunc Demum S.D.N. Clementis Papae VIII. iussu recognitus, & publicatus. Instructione Adiecta De exequenda prohibitionis, deq[ue] sincerè emendandi, & imprimendi libros ratione.* Venice: Apud Marcum de Claseris, 1597. 8vo, 93 pp., [3] blank pp. Woodcut arms of Pope Clement VIII on title-page and woodcut initials; some light foxing; old collection stamp on last leaf blank margin. Modern calf in a style of the period.

\$1650

Rare first Venice edition of the new *Index of Prohibited Books* commissioned by Pope Clement V (1592-1605). Reusch notes that the three popes that followed Sixtus V (Urban V, Gregory XIV and Innocent IX) had added little to the Papal Index. Clement VIII (1592-1605) however would in the first year of his papacy (April 1592) instruct the Congregation of the Papal Index to produce a new revised work. It was first published at Rome in 1596, the year before our Venice edition. Clement's Index would also include instructions on how the inquisition would handle banned books and included information not only on the books to be banned but also on those that can be used after sections had been properly emended, excised or otherwise censored.

A rare edition which doesn't appear to be represented in North American libraries by the OCLC.

§ CNCE 24265; Reusch, *Der Index der Verbotenen Bücher*, I, no. 51-53, pp. 523ff.

WITH 2 ORIGINAL ETCHINGS BY JACQUE CALLOT

65. **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.

THE LIÈGE 1569 INDEX OF FORBIDDEN BOOK & THE CENSORSHIP EDICTS OF PHILIP II

66. **PHILIPP II, King of Spain.** *Edictum de librorum prohibitoru[m] catalogo observando.* Liège: Henricus Hovius, 1570. 12mo, [16] pp. Woodcut printer's device on title and a woodcut initial; text in French, Dutch and Latin printed in roman, gothic and italic type respectively; old collector's stamp on title ("Gapthe: Michiels"). Early vellum over boards (slight warping).

BOUND WITH

PIUS IV, Pope. *Index librorum prohibitorum cum regulis confectis per patres à Tridentina Synodo delectos, auctoritate sanctiss. D.N. Pii IIII, Pont. Max. comprobatus. Una cum ijs qui mandato regiae Catholicae majestatis & illustriss. Ducis Albani, consilijq. Regij decreto, prohibentur, suo quacq. loco & ordine repositis.* Liège, H. Hovius (Gualteri Morberij, typographi iurati), 1569. 12mo. [128] pp. (In this copy the Papal Index is bound after the Appendix); woodcut printer's device on title-page; text in Latin, Spanish and Dutch in roman, gothic and italic type; last leaf backed repairing where bottom blank margin (6 cm) had been excised (backed with original fly-leaf).

\$3500

FIRST EDITION of the Liège *Index of Forbidden Books* which preceded the better known Antwerp Index which was published the following year by Plantin. Bound before, as with the Antwerp Index, is Philip II's edict—in French, Flemish and Latin—regarding the observation of the *Index Librorum Prohibitorum* compiled by the Council of Trent (1563-64) to which Philip has added an appendix (both Indices appearing in the second volume). The edict (dated 15 Feb. 1569) states that all the books prohibited by these indices should be burned within three months after the edict's publication. The edict is presented as a separate publication, like the Plantin version, and serves as an introduction to the Appendices of *Index Librorum Prohibitorum* to which it is usually bound.

Reusch doesn't have a high opinion of the 1569 Liège Index, noting a number of mistakes it contains in his article on the work. Also the fact that the Antwerp Index superseded it some months later, he notes, diminished its importance. In his long detailed description of the Antwerp Index, published by Plantin, he never-the-less cites this edition (printed by Walter Morberius for Henri Hovius) in

describing how Plantin followed organization of the Liège Appendices; in providing lists of forbidden Bibles and New Testaments and, in alphabetical order, books printed in the French, Flemish (duysch) and Spanish languages (Reusch I, pp. 406-7).

Both the Liège and the Antwerp editions state that this Appendix were compiled by the order the Duke of Alva (1507–1582), Governor of the Netherlands and friend of the Inquisitor General; however neither edition identifies the compiler. Reusch cites several letters by Arias Montanus, who was then residing with Plantin in Antwerp in order to supervise the Polyglot Bible, in which he had been ordered to quickly prepare an Index which was rushed to print by Plantin in 1569 (Voet 1440); this Trentine Index was also published by Hovius at Liège. A more elaborate Appendix (as presented here) was planned during a ten day conference in Brussels from which Reusch deduces, from documentary evidence that Montanus was entrusted with the final redaction. How Hovius managed to get a copy and was able to rush it into print before Plantin is not clear and open to speculation. The differences pointed out by Reusch, such as instead of completely banning a particular useful book to the flames—as the Liège version often requires—it need only have parts excised (in Antwerp version) and some confusing or even contradicting statements on particular works are, to some extent, clarified in the Antwerp version. It would seem that if Montanus was the author than Hovius may have somehow acquired an early uncorrected version of the manuscript. The fact that the Liège Index is so rare (with a shelf life of a few months) may explain why more work hasn't been done in comparing the two editions. One also cannot ignore the fact that these publications were being produced in the middle of the Dutch Religious Wars in which the Duke of Alva, leading the Spanish forces, was engaged in numerous bloody battles with the locals and had ordered over 18,000 executions. It is understandable the compiler would rather remain anonymous to avoid being the subject of his ire.

The present work is very rare and the fact that it had a number of innovations which were picked up in the Plantin version makes it an interesting example of early censorship and the press. The fact that the origin of Hovius' manuscript is somehow tied in with Plantin and possibly by Arias Montanus makes for interesting speculation. In the present copy the Tridentine Index gatherings B-D are bound after the Appendices (gatherings E-H) and the bottom blank margin of the last leaf has been clipped and repaired; probably to remove an early owner's inscription.

No copies of the present two works are located by the OCLC in U.S. libraries and only a handful of copies are located in Europe. This shouldn't be confused with the Trentine Index of which both Plantin (at Antwerp) and Hovius (at Liège) published editions in 1569.

§ I. & II. *Belgica Typographica* 2545 & 1557; Reusch, *Der Index der Verbotenen Bücher*, I, pp. 404-405, no. 39; Peeters-Fontainas, *Bibliographie des Impressions Espagnoles des Pays-Bas Méridionaux*, I, 619.

CENSORSHIP ORDINANCE OF PHILIP II & INDEX LIBRORUM PROHIBITORUM & WITH INDEX OF CLEMENT VIII

67. **PHILIPP II of Spain.** *Edictum de librorum prohibitorum catalogo observando.* Antwerp: Chr. Plantin, 1570. 8vo, 16 pp. Woodcut printer's device on title; Latin, French, and Dutch text using roman, italic and gothic type; early owner's inscription on title; top margins a bit short with occasional running heading partially cropped. 17th century sheep (neatly rebacked).

BOUND WITH

INDEX LIBRORUM PROHIBITORUM, *cum regulis confectis per patres a tridentina synodo delectos, auctoritate sanctiss. D.N. Pii III. pont. max. comprobatus.* 8vo. 108 pp. 1 blank leaf. Woodcut printer's device on title. Antwerp. Chr. Plantin, 1570.

\$6850

FIRST EDITIONS of Philip II's edict on censorship and the *Antwerp Index of Forbidden Books* published by Christopher Plantin. Bound first is Philip's edict—in French, Flemish and Latin—regarding the observation of the *Index Librorum Prohibitorum* compiled by the Council of Trent (1563-64) to which Philip has added an appendix (both Indices appearing in the second volume). The edict (dated 15 Feb. 1569) states that all the books prohibited by these indices should be burned within three months after the edict's publication. The edict is presented as a separate publication and serves as an introduction to the Appendices of *Index Librorum Prohibitorum* to which it is usually bound.

"In the struggle against the rising tide of Protestantism the need for catalogues of forbidden books became obvious. Local authorities in many countries compiled a number of these. The Council of Trent in 1563 laid down the rules to be followed in the future and made an 'official' index (published by order of Pius IV in 1564). Philip II tried to improve for the Low countries and had in 1569-71 some additions to the Trentine index printed by Plantin" (Voet).

A rare and important document in the history of censorship.

§ I. & II. Adams P-1013 & I-96; Voet 1442 & 1444; Reusch, *Der Index der Verbotenen Bücher*, I, no. 40, pp. 405 ff.: Peeters-Fontainas 621.

WITH 39 LARGE WOODCUTS

68. **PLUTARCH.** *Ankunft, Leben und wesen, glück und unglück, gut und böse, weise und unweise Rätze, Reden, Anschläge, Thaten, Merckliche warhafft Historien und Geschichten, frommer und unfrommer, hoher, fürtrefflicher Manns und Frawen personen: Nemlich, der Griechen und Römer ... Von dem namhafftigen Griechischen Geschichtschreiber Plutarcho beschriben; und volgendts ins Teutsch bracht/ durch den fürnemen und weisen Herrn Hieronymum Boner.* Colmar: Bartholomäus Grüninger, 1547 (colophon: 1541). Folio, 2 parts in 1 volume. [5], 484 (i.e. 486), [1], 161, [1] leaves (last leaf blank). Title printed in red and black; fine woodcut vignette of 3 landsknechten on title-page, large heraldic woodcut and 39 half-page woodcuts; some light damp marks in top parts of some leaves in middle of the volume; some early annotations and underling; early collector's name "V. Engelshofen" on title; title with the old name stamp; gift inscription on front paste-down to "Joanne Geogio Hoffman" from a "Vinicislaog Hegemuller ... anno 1632"; fine armorial bookplate of Franz Count of Thun and Hohenstein; one modern bookplate; very nice copy. Contemporary blind tooled pigskin over beveled wooden boards (without clasps).

\$4850

FIRST COMPLETE EDITION of the German translation by Hieronymus Boner; this is a reissue of the original sheets of the first edition of 1541 but with a canceled title-page (changing wording and year). A partial translation with only eight lives was published already in 1534 at Augsburg. Bartholomäus Grüninger, son of the Strassburg printer Johann Grüninger, had moved his printing house from Strassburg in 1539 to Colmar where he worked until 1543. According to Benzing (*Die Buchdrucker des 16. und 17. Jahrhunderts*) this is one of only ten books recorded as published in Colmar by Bartholomäus.

The fine half-page woodcuts are by several different artists; many by master artists in this medium, including Jakob Kallenberg (with his monogram IK), but for the most part are anonymous and unsigned.

A very nice copy of this large handsomely printed and illustrated work in its original sturdy blind stamped pigskin binding.
§ VD 16, P 3769; Benzing, *Colmar, Grüninger*, 10; Goedeke II, 319, 6; Hoffmann, III, p. 208.

PORTRAITS OF MAJOR FIGURES OF THE RENAISSANCE BY TOBIAS STIMMER

69. **REUSNER, Nicolaus; ZWINGER, Theodor.** *Icones sive imagines vivae, literis cl. virorum, Italiae, Graeciae, Germaniae, Galliae, Angliae, Ungariae. Ex typis Valdkirchianis in lucem productae.* [with pt. 2] *Icones aliquot clarorum virorum Germaniae, Angliae, Galliae, Ungariae; cum elogiis & parentalibus factis Theodoro Zuingero.* Basel: Conrad Waldkirch, 1589. 8vo, 2 parts in 1 volume. [144]; [32] leaves. With 92 woodcut portraits (83 in 1st work & 9 in 2nd) by Tobias Stimmer (except for 3 woodcuts in 2nd work), woodcut printer's device on last page; title and text printed within ornamental type borders; duplicate stamp of Univ. of Liège on verso of title-page and front paste-down; 18th cent. ownership inscription on paste-down of "Ansiaux, Couseiller"; some light foxing; small piece of the top blank margin of title-page torn off (not affecting any image); minor repair to last leaf; very minor hand-soiling in some blank margins. 18th cent. calf backed boards, gilt spine (spine worn, front hinge cracked).

\$3850

FIRST EDITION of, for the most part, authentic portraits of humanists, physicians, poets, painters, sculptors, theologians, lawyers, philosophers, historians, etc. by the noted scientist and imperial poet laureate, Nikolaus Reusner (1545-1602), with woodcuts by Tobias Stimmer (1539-1584). Stimmer was an accomplished painter of frescos (now perished) and painter, but it is by his fine woodcut book illustrations that he is best remembered. Rubens thought very highly of his woodcuts and recommended their study to young artists. According to the best and most recent scholarship on Tobias Stimmer from the exhibition catalogue "*Spätrenaissance am Oberrhein. Tobias Stimmer 1539-1584*" (Ausstellung im Kunstmuseum Basel; 1984). The article notes that this volume is important (regarding Stimmer's career) for two reasons: In Reusner's preface he provides important details regarding Stimmer's life and work at Como; and that among the beautiful portraits of men of the period he includes here seven important portraits of master artists including: Leonardo, Titian, Michelangelo, Andrea dell' Sarto, etc. The fine woodcuts also includes, i. a. Dante, Petrarcha, Politanus, Ariosto, Pico della Mirandola, Savonarola, Ficino, Strozzi, Trissinus, Bembo, Sadoleto, Philander, Frascastorius, Alciati, Sannazaro, Ariosto, Govio, etc. Fifty-one of the woodcuts had first appeared in Paolo Giovio's *Elegia* (Basel; 1577) with thirty-one woodcuts appearing here for the first time.

The second part is by the Swiss physician and humanist scholar, Theodor Zwinger (1533-1588), and includes elegies and portraits of famous people from Germany, England, France and Hungary with a separate title-page (*Icones aliquot clarorum virorum Germaniae, Angliae, Galliae, Ungariae*) and includes portraits of Zwinger, Johannes Bauhin, Thomas More, John Fisher, Reginald Pole, Petrus Ramus, and Etienne Dolet.

§ VD 16, R 1430; Adams R 409 (only 1st. part); Andresen III, no. 142; Graesse, VI, p. 96; "*Spätrenaissance am Oberrhein. Tobias Stimmer 1539-1584*" (Ausstellung im Kunstmuseum Basel; 1984), no. 116 (illus. 151, 154 & 155).

TWO SCARCE INCUNABULA

70. **RICHARDUS DE SANCTO VICTORE.** *Benjamin maior, sive De Arca mystica* [BOUND WITH] *Benjamin minor, sive De duodecim patriarchis.* (Basel): (J. Amerbach), 1494. Small 8vo, 148 leaves; [73] (of 74) leaves (without last blank). Gothic type; capital spaces with guide letters; some neat underlining and some early marginal notes; very faint blind stamp in blank margin of last leaf; a few tiny and faint damp marks on inner blank margins of a few leaves. 18th century calf with gilt spine and morocco spine label.

\$6500

FIRST AND ONLY INCUNABLE EDITIONS of these two influential exegetical and mystical writings: "The two tracts are sometimes found separately. Amerbach presented copies of both to the Carthusians of Basel in 1494/95" (ISTC). Richard of St. Victor (d. 1173), theologian and prior of the Augustinian abbey of St. Victor at Paris, has been generally thought since the 16th century to have been a Scot. "However, this must be regarded with reserve, for the earliest indications of his provenance suggest rather that he was English" (ODNB).

The second volume titled *Benjamin Minor or The Book of the Twelve Patriarchs*, is one of Richard of Saint Victor's great works on contemplation. Richard specifies that this work is not a treatise on contemplation but rather prepares the mind for contemplation. He uses the story of Jacob and his clan to create a treatise on the psychology of vices and virtues. The whole purpose of this text is to prepare his students for contemplation and for a union with God. Each chapter starts with a text which serves the idea of the writer and other texts are introduced to confirm his points.

The first work title *Benjamin Major or the Mystical Ark*, and sometimes called *The Grace of Contemplation* completes this with the study of the mind in relation to prayer. However, in the last chapters of Benjamin Major, written later than the Minor, Richard almost abandons his topic and the discussion of the teaching of mystical theology takes up a good portion of every remaining chapter. He is still attempting to instruct his followers on a text but he has also engaged himself in creating a system of mystical theology.

What makes Richard of Saint-Victor stand out from other theologians of his time is that he approaches theological problems as more of a psychologist, contributing to a careful analysis of contemplative experiences. He takes the theological problems he discovers in works by writers such as Denis and Augustine, and solves them with the humanist principles of the twelfth century. Richard attempted to learn the way in which the human mind works and it became an all-consuming occupation.

A very nice, well preserved volume.

§ I. Goff R-194; IGI 8367; BMC III, 756; GW M38137; BSB R-175. § II. Goff R-194; IGI 8368; BMC III, 755; GW M38141; BSB R-177.

THE SECOND OPERA LIBRETTO & "THE FIRST OPERA OF WHICH THE MUSIC IS EXTANT"

71. **RINUCCINI, Ottavio (Florence 1562-1621).** *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 repairs to outer blank margin of title-page. Very good copy. Modern blond calf with internal gilt dentelle tooling.

FIRST EDITION of the *Euridice*—the second opera libretto following Rinuccini's *La Dafne* (1594)—which was presented in 1600 at the Pitti Palace in the Grand Salon of the first floor on October 6 with music by Jacopo Peri (1561-1633) and Giulio Caccini (1551-1618), under the direction of Jacopo Corsi. On December 5, 1602 a new version was staged but with different music by the composer Giulio Caccini who only had composed the interludes for this earlier production. The creator of the scenes and related stage machinery remains unknown.

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 (which he has not seen). Sonneck felt that Rinuccini's dedication to Maria Medici was of such great importance to the history of opera that he reprinted the complete text along with commentary on its content (pp. 460-61). **"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. 2; who have provided a complete translation of dedication). There appears to be a minor issue difference in the Sonneck copy which had Maria Medici's arms on the title while ours has the Giunta printing device instead 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* became 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 singing 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. 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; Sartori 9398; Sonneck 460-461; Clubb 733; Casanatense (Cairo-Quilici) 1624 (incomplete); Vinciana, 4279; BM/STC Italian 556; *Il Luogo Teatrale a Firenze*, 144, 10.2; Parenti, *Prime Edizioni Italiane*, 430.

IMPORTANT WORK IN MUSIC THEORY

72. **ROUSSIER, Pierre-Joseph.** *Traité des accords, et de leur succession, selon le système de la basse-fondamentale; pour servir de principes d'harmonie à ceux qui étudient la composition ou l'accompagnement du clavecin. Avec une methode d'accompagnement.* Paris & Lyon: Duchesne & Dessain (De l'Imprimerie de Ballard), 1764. 8vo, XXVIII, [4], 192 pp. With 3 (1 folding) engraved plates of music and 1 folding table. Early engraved book plate ("Ex Libria de Blanrietz"); small library stamp on title-page and collector's note on half-title; occasional light toning. Contemporary mottled calf, gilt spine.

\$975

FIRST EDITION and only of this important work on music theory: "*Treatise on chords and their successions according to the system of the fundamental bass.*" by Pierre-Joseph Roussier (ca.1716-1792), a follower of Rameau, who systematized his theories in his works.

"For various reasons ... Rameau [didn't get] the scientific recognition he believed he merited. A major one is that Rameau was too experienced a musician to eliminate musical practices from his theory that were irreconcilable with rigorous deductive or inductive methods. As Pierre-Joseph Roussier (c. 1716-1792), one of Rameau's followers and systematizers, put it, the "Founders of Harmony ... sometimes forgot this principle [Roussier's interpretation of fundamental bass] in his writings, substituting concepts of practice and routine from which he was unable to completely free himself, as they had been unfortunately inculcated into since early childhood" (Russierr 1765. pp. 37-38; Bessele 1989, p. 170)" (Joel Lester, *Compositional Theory in the Eighteenth Century*, p. 147.

§ RISM B VI, 739; MGG XI, 1018; Gregory-Bartlett I, 239; Wolffheim I, 984.

INCLUDES ONE OF THE GREAT MEDICAL CLASSICS

73. **ROZIÈRE DE LA CHASSAGNE; AUENBRUGGER, 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'Auenbrugger. 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.

\$1250

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).

RUZZANTE—"ONE OF THE COMIC GENIUSES OF ITALIAN THEATRE"

74. **RUZZANTE [BEOLCO, Angelo] (Padua, 1502-1542).** *Anconitana Comedia del famoso Ruzante, nuovamente venuta in luce.* Venice: [Vincenzo Valgrisi] appresso Stephano di Alessi, alla Libreria del Cavalletto, Al Fontego dei Todeschi, in Calle della Bissa, 1555. 8° (153x100), 77 pp., [1] blank leaf. Woodcut printer's device on title-page; tiny worm hole in blank bottom margins of a few leaves; faint damp mark along bottom blank margins of some leaves; early ownership inscription of "Sigismund Rossillo" on title-page. Modern vellum backed boards.

\$1500

Rare edition, preceded by those of 1551 and 1554, printed by Stephano di Alessi of this multi lingual play by the great Paduan dramatist, Angelo Beolco, commonly called Ruzzante after the part he often played of a peasant servant. The play was written around 1530-32. "By 1550 Veneto theatre, having absorbed the hegemonic conventions of the five-act *commedia* model elaborated in Ferrara, Mantua, Florence, Urbino and Rome and having grafted them on to the rootstock of its own theatrical practices, was shifting the centre of gravity of Italian comedy: from script to scenario, from monolingualism to multilingualism, from amateur to professional. The key mediator in this pivotal evolution from page to stage was the Paduan playwright, actor and director Angelo Beoloco, known as Ruzante (born c.1496-1502, died 1542), the most complex theatrical practitioner of the Renaissance, and with Goldoni, one of the comic geniuses of Italian theatre. ...

"Such groundbreaking juxtaposition of elite plot structure and popular clowning within a multimedia and multilingual entertainment was prophetic of the direction taken in the second half of the century and beyond by Veneto and Italian theatre. In *L'Anconitana* Beolco almost certainly played alongside the writer and professional actor Andrea Calmo (1510-71), whose theatre points even more strongly in the direction of the *commedia dell'arte*. It is also significant in this regard that Beolco obsessively reworked his own scripts and was, unlike his great contemporaries Ariosto, Bibbiena, Machiavelli and Aretino, reluctant to fix the evanescent moment of performance in print. None of his plays was published in his lifetime." (R. Ferguson, *Ruzante and the Veneto*, in *A History of Italian Theatre*, eds. Farrell and Puppa, pp. 61-63)

"In the closing years of his rather short career as actor-playwright Beolco turned from the peasant farce to more or less regular comedies in which the plots and some of the characters were indebted to Roman comedy and to the learned Italian comedy. *L'Anconitana*, which used the well-worn devices of children stolen by the Moors and sold to Venetian merchants of disguises, of mistaken identities, was written in both 'literary' Italian and the Paduan dialect. The secondary action, featuring the servant Ruzzante, contained the same elements found in the earlier peasant farces." (Herrick, *Comedy*, p. 51).

§ Allacci 82, Salvioli 273; Index Aur. 117.026 (London BM, Vienna NB); BM/STC *Italian*, 594; Herrick, *Italian plays, 1500-1700*, in *the Univ. of Illinois Library*, 57; Ruzante, *Teatro*, 773-881 & 1459-1480; D.E. Rhodes, *Ruzzante*, 157:23; not in Soleinne; later editions in Clubb and Casanatense (Cairo-Quilici).

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

75. **[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 mechanicians, 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 *Diatribe 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).

IMPORTANT CHEMISTRY TREATISE

76. **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 élémens 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.

SMITH'S OPTICS WITH ORIGINAL TREATISES BY THE JESUIT TRANSLATOR

77. **SMITH, Robert; PEZENAS, Esprit.** *Cours complet d'optique ... contenant la théorie, la pratique et les usages de cette science. Avec des additions considérables sur toutes les nouvelles découvertes qu'on a faites en cette matière depuis la publication de l'ouvrage Anglois. Par L.P.P[eze]has. S.J.*. Avignon and Paris: La Veuve Girard, Jean Aubert, C.A. Jombert, C. Saillant, 1767. 4to, 2 volumes. [4], XXVIII, 472 pp.; [2], 536, pp. [1] leaf (=errata1 Bl. Errata). With 73 folding engraved plates. Some occasional light foxing; overall a very good copy. Contemporary mottled calf with gilt spines (some light damage to covers and minor cracking to bottom of spine; binding is sound).

\$1650

FIRST EDITION of this important French translation of Smith's "*Complete System of Opticks in Four Books, viz. a popular, a mathematical, a mechanical, and a philosophical treatise*" originally published in 1738. There were two French translations done this year, however this is by far the better with extensive additions provided as well as several important original treatises added by the Jesuit translator (vol. II, pp. 409-535) and an additional six plates.

"Both comprehensive and reliable the work became probably the most influential optical textbook of the eighteenth century ... its popularity helped to establish an 18th century conviction that light is particulate. Although Newton had expressed some uncertainty about the nature of light, Smith asserted in the 'Popular Treatise' that there was no reason to doubt that light consisted of material particles. He then gave a plausible explanation of the most known optical phenomena in terms of particles of light that were acted upon by attractive and repulsive forces ... In the 'Mathematical Treatise', Smith developed a very comprehensive set of geometric propositions for the computation of the focus, location, magnification, brightness and aberrations of systems of lenses and mirrors ... In the 'Mechanical Treatise'. Smith gave methods for making optical instruments, and in the '*Philosophical Treatise*', he gave an account of astronomical discoveries." (DSB) "If one studies an optical treatise particularly valued by contemporaries, that by Robert Smith, the methods described are those of Chérubin or Huygens. In the French edition of the book the translator or adapter expanded Smith's text by borrowing from the best-known technicians working around 1760" (Daumaus, *Scientific Instruments of the 17th & 18th Century and Their Makers*, p. 150).

The eminent French Jesuit scientist, Esprit Pezenas (1692-1776), was professor of mathematics and physics at Aix, later of hydrography at the Ecole Royale d'Hydrographie at Marseilles and finally director of the Royal Observatory there. "Pezenas played a major role in the diffusion in France of important works by English scientists, especially in mathematics and optics" (DSB).

§ DSB XII, 477-78 (Smith) & X, 571-772 (Pezenas); *Brit. Optical Assoc. Library* I, 194; Houzeau & Lancaster 3323; Clay & Court, *Hist. of the Microscope*, pp. 46, 70, 98, 110, 116-17, 229-31; King, *Hist. of the Telescope*, pp. 56, 78, 84-5, 120; Roller-Goodman II, 443.

BEAUTIFUL EXAMPLE OF BAROQUE BOOK ILLUSTRATION

78. **SCHMIDS, Ludolph; SCHOONEBEEK, Adriaan.** *Pictura loquens; sive heroicarum tabularum Hadriani Schoonebeek, enarratio et explicatio.* Amsterdam: ex officina Hadriani Schoonebeek, 1695. 8vo, [16], 240, [16] pp. Engraved frontispiece, engraved title vignette, full-page engraved portrait and 60 full-page text engravings. Bookplates Van der Helle; fine fresh copy printed on a thick high quality paper. 18th century richly gilt flame decorated calf, all edges gilt (light wear to hinge).

\$2250

FIRST EDITION of this work on heroic imagery, composed of sixty quotations taken from ancient and modern Latin writers, with the interpretation of the editor; the Dutch physician and author, Ludolph Smids (1649-1720), who in addition to making noteworthy medical contributions, also, as seen here "dedicated himself to history, poetry and numismatics" (Lindeboom, *Dutch med. bio.*, p. 1826).

The work is a beautiful example of Baroque Book Illustration with each quotation faced by a fine etched plate by Adriaan Schoonebeek (ca.1660-1714), who had been a student of Romeyn de Hooghe and whose influence can be clearly seen. Brunet notes that the same plates were afterwards published in the *Histoire mythologique des dieux et des héros de l'antiquité* (Amsterdam; 1715). The plates appear in fine dark impressions and although not a true emblem book, because of the artists interpretation of the subject, the volume does get an occasional mention in the emblem literature

A beautifully illustrated and elegantly bound volume.

§ Brunet V, 412; Praz 498; Cicognara, 1041.

PIRATED EDITION OF A BRESCIA INCUNABLE

79. **SOLINUS, C. Julius.** *De mirabilibus mundi.* Brescia, Jacobus Britannicus, 1498 : [i.e. Venice, Petrus de Quarengiis, after 1500], Folio, [5] (without blank leaf 6), XXXIII leaves. With large woodcut initial; roman letter; guide letters; bookplate of Alfred Heales, London. very good copy. Sheep backed decorated paper covered boards (ca. 1800).

\$3950

Rare pirated edition of this popular text which was copied from the Brescia edition printed by Jacobus Britannicus in 1498 and even reprints Britannicus' 1498 colophon along with the dedication letter to Lucas Passus and Tabula edited by Bartolinus Atriensis. The volume, however, was actually printed in Venice by Petrus de Quarengiis, after 1500.

This geographical compilation, largely derived from Pliny and Pomponius Mela, was written in the third century. It exerted great influence during the Middle Ages, particularly on Isidorus of Seville and Brunetto Latini. Solinus is the only writer who mentions the English Isle of Thanet.

"The work is primarily a geography and is arranged by countries and places, beginning with Roman and Italy. As each locality is considered, Solinus sometimes tells a little of its history, but is especially inclined to recount miraculous religious events or natural

marvels associated with that particular region. ... Sometimes he digresses to other topics such as calendar reform. Solinus draws both his geographical data and further details very largely from Pliny's *Natural History* ..." (Thorndike, I, p. 327). He also treats Pliny's descriptions of gems and animals in a reorganized and condensed system as well as including topics such as occult medicine and astrology.

A very nice copy and an interesting example of a small Venetian printer pirating a popular text to supply a ready market without the expense of a new editor or the responsibility for any misprints for that matter. Regarding the printer Norton (*Italian Printers*, p. 148) notes that the Petrus de Quarengiis first appeared as a printer in 1492 and "maintained a steady but not extensive production, chiefly of small devotional and popular vernacular works ... His production was on his own account." This certainly sounds like a small independent businessman who needed to keep his overhead low.

§ Hain 14883. Goff S-624. IGI V, 104. BSB (S-488); Klebs 922.10 (*var*); Proctor 7007.

THREE MAJOR CHEMISTRY WORKS BY THE ORIGINATOR OF THE PHLOGISTON THEORY

80. **STAHL, Georg Ernst.** *Opusculum chymico-physico-medicum, seu schediasmatum a pluribus annis variis occasionibus in publicum emissorum nunc quadantenus etiam actorum et deficientibus passim exemplaribus in unum volumen jam collectorum, fasciculus publicae luci redditus, praemissa, praefationis loco authoris epistola ad tit. dn. Michaelem Alberti* Halle: typis & impensis O. Trophei, (1715). 4to, Portrait. [8, including portrait], 856, [38], last leaf blank. Engraved frontispiece/portrait; title printed in red and black; usual light browning in German paper of this period; bottom margin of title-page cropped affecting the date. Contemporary English speckled sheep with blind tooled panels (head and tail of spine worn with small piece chipped from bottom of spine; binding is very sound).

BOUND WITH

STAHL, G. E.; HOLLANDUS, Johan Isaäc. *Fundamenta chymiae dogmaticae & experimentalis & quidem tum communioris physicae mechanicae pharmaceuticae ac medicae tum sublimioris sic dictae hermeticae atque alchymicae : olim in privatos auditorum usus posita, jam vero indultu auctoris publicae luci exposit: annexus est ad coronidis confirmationem tractatus Isaaci Hollandi de salibus & oleis metallorum.* Nuremberg: Joh. Ernest Adelbulner for Endter's heirs, 1723. 4to, [8], 255, [24] pp. (including errata). Title printed in red and black.

BOUND WITH

STAHL, G.E. *Fundamenta chymiae dogmatico-rationalis & experimentalis, quae planam ac plenam viam ad theoriam & praxin artis hujus tam vulgatoris quam sublimioris per solida ratiocinia & dextras enchirises sternunt.* Nuremberg; Impensis B. Guolfg. Maur. Endteri Filiarum, & Vid. B. Jul. Arnold. Engelbrechti, 1732. 4to. [8], 76, 199, [32] pp. Title printed in red and black.

\$2850

"One of the outstanding chemists of the eighteenth century was Stahl." (Partington, chapt. XVIII, pp. 653-686). In Germany the most powerful figure in science to emerge after the Thirty Years' War was Georg Ernst Stahl (1659-1734). After receiving his medical degree at the University of Jena he began to give lectures in chemistry. In these he promoted his theory of phlogiston as a crucial element in combustion, a theory accepted by Priestley but eventually disproved by Lavoisier. In 1687 he was appointed court physician to the Duke of Sachsen-Weimar, then a leading center of the arts. The court organist was Johann Sebastian Bach and its fame as a cultural center would later attract Goethe, Schiller and many others in the following century. In 1693 the University of Halle was founded and when it opened a year later Stahl was appointed as second professor of medicine. He stayed until 1716 when he was called to Berlin as personal physician to Frederick William, King of Prussia.

"Stahl advanced the phlogistic theory of chemical phenomena which had begun with Becher and made it one of the most influential developments of the time. Although it was a mistaken idea—there was no such substance as phlogiston—the concept inspired further research so that when Lavoisier and his co-workers entered the scene, the true pieces of the puzzle fell into place" (Hoover 762).

I. FIRST EDITION. "This work includes the '*Zymotechnia Fundamentalis*,' in which is to be found the first statement of the phlogiston theory and also Stahl's theory of fermentation." (Duveen, pp. 559-560). Stahl's phlogiston theory became a generally accepted chemical doctrine until its overthrow by Lavoisier. His ideas on fermentation repeated appeared in subsequent works on fermentation and resemble the theory of Liebig which prevailed in the 19th century. This collection also includes Stahl's important writings on assaying.

II. FIRST EDITION of Stahl's last major work in which he presents the first formulation of the influential phlogiston theory which formed one of the first rational systems of chemistry based on experimental observations: "Stahl took the structure of his theory from Becher ... who had stated air, water and earth to be the three elementary principles with water and earth the bases of all material things, and who had further subdivided the principle of earth into the three principles of substantiality, combustibility and weight/ductility/volatility. Stahl elaborated from Becher's 'second earth' a new chemical principle, phlogiston, a substance representing the principle of combustibility that combined with other chemical substances to form compounds." (Norman).

"The work was prepared for the press by Johann Samuel Carl ... regarded by Stahl as his best pupil, from Stahl's lecture notes, and was published with Stahl's approval ... It is important as giving Stahl's early views (e.g., on the composition of metals, p. 9), since the lectures go back to 1684 in Jena. ... The book is full of chemical symbols with Latin case-endings" (Partington II, pp. 653-86). The volume includes a section on alchemy and a tract by Johan Isaäc Hollandus: "*Appendix, seu, Tractatus Isaaci Hollandi de salibus & oleis metallorum*" (p. [237]-255).

"A retrospective analysis can point out innumerable flaws in the phlogiston theory; and the way in which later eighteenth-century chemists quite demolished the theory forms an important chapter in the history of science and of thought. But this should not blind us to its important role as a bridge between the older concepts and the new. It tried to modify an existing intellectual framework in order to explain experimental observations" (DSB, XII, p. 605). A milestone work, which "exerted a great influence upon the future of chemistry" (Browne)

III. FIRST EDITION. "*The Fundamente Chymiae Dogmatico-Rationalis et Experimentalis* is in three parts ... Part II divided into two Tracts, ... Tractatus I (76 pp.) is divided into three sections: (1) solids and fluids, solution and menstrua, the effects of heat and fire, effervescence and boiling, fermentation and putrefaction, volatilisation, fusion and liquefaction, distillation, precipitation, calcination and incineration, detonation, amalgamation, crystallisation and inspissation, and fixity and firmness of bodies; (ii) salts (including acids and alkalis), sulphur and inflammability, phosphorus, colours, metals and minerals; (iii) reduction of calces and scoriae, artificial gems, colouring copper yellow to make sophisticated gold (with zinc). Tractatus II (199 pp.) is divided into two parts, the first subdivided into

four sections: (i) instruments of chemical motion (fire, air, water, subtle early or salt); (ii) dissolving aggregates, trituration and solution, calcination and combustion; (iii) chemical corruption, separation of solids and fluids, mixes, the solution of compounds from solids (including cupellation, etc.); (iv) fermentation. The second part, on chemical generation, is subdivided into (i) the collection of aggregates into fluids and solids, (ii) compositions of (a) volatile and (b) of solid bodies, Becher being frequently quoted, and (iii) the combination of mixts." (Partington).

§ I. D.S.B. XII, pp. 599-606; Blake, 430; Duveen, 559-560; Ferchl, 513; Neu, 3904; Neville Coll. II, 513; Partington, II, 661.

II. Blake 430; Ferchl, 513; Cole 1244; Ferguson II, 398; Duveen 560; Neville II, p. 509-10; Norman 2005; Browne, 100.

III. Partington II, p. 662-63; not in Blake, Ferguson, Duveen or Neville.

IMPORTANT AND ACCURATE ASTRONOMICAL EMPHEMERIDES

81. **STOEFFLER, Johann.** *Ephemeridum opus... a capite anni redemptoris Christi anni M.D.XXXII. in alios XX. proxime subsequentes, ad veterem imitationem accuratissimo calculo elaboratum.* Tübingen: Ulrich Morhart, 1531. 4to, [318] leaves (leaf 38 is blank). Large woodcut portrait of the author on title-page attributed and 3 large woodcut initials, text diagrams and tables throughout. Some mild browning to some leaves. 17th century speckled calf (some light damage to spine; very sound).

\$4500

FIRST EDITION of these important astronomy tables filled with the daily positions of the sun and planets for the years 1532 through 1551 by the noted professor of mathematics, Johann Stoeffler (1452-1531), who taught at the University of Tübingen. It was published posthumously and edited by Philipp Imser (1500-1570) with an introduction by Georg Simler (d. 1535) and a dedication to Emperor Ferdinand I. This is followed by "*Ioannis de Montereio astronomici celeberrimi commentarium in ephemerides, cum additionibus Ioann. Stoeffleri.*" Stoeffler had himself sold the manuscript to Morhart with the promise that he would pass on to him his *Comentaria in Ptolemaeum* to print (cf. Steiff).

Stoeffler's astronomical tables are basically a continuation of the tables of Regiomontanus (1436-1476). At Tübingen his students included Melanchthon, Schoener, and Sebastian Muenster. His calendars, almanacs and astronomical tables enjoyed a great reputation throughout Europe for half a century. He was the first to show that the Julian calendar could be brought into harmony with astronomical events. In spite of all his precautions he died the very day as he had predicted in his own horoscope.

The great Copernican scholar, Prof Owen Gingerich, relates an interesting story in his work "*The Book Nobody Read*" in debunking the myth that Copernicus sought to create a heliocentric system to free astronomers from the large number of epicycles the Ptolemaic system entailed by using an early computer with the now very archaic punch cards: "I recomputed the *Alfonsine Tables* and discovered to my surprise that they were pure Ptolemaic, totally lacking any embroideries at all. Then, using the hundreds of cards the keypunchers had produced for me, I generated a section of the Stoeffler ephemerides. Again a surprise! My pure and simple *Alfonsine Tables* calculations closely matched the positions that the Tübingen astronomer had published in his book. His were the best ephemerides of the day and they showed absolutely no evidence of epicycles on epicycles..." (pp. 57-58).

It has been pointed out that the fine portrait of the author (once thought to be of Copernicus) that appears on the title, earlier attributed to Hans Holbein the Younger, and differs from the similar portrait that appeared in the second edition of 1533 which has been attributed to Hans Weiditz.

A very handsome complete copy of the very rare first edition. The only copies that have been located in the US are at the Adler Planetarium and the University of Michigan with two incomplete copies found at Harvard and the University of Oklahoma. The only other copy on the market is incomplete.

§ VD 16, S 9197; Houzeau-Lancaster 14471; Zinner 1469; Steiff I, 142.

IMPORTANT FIRE WORKS TEXT WHICH RAISES IT TO A SCIENCE

82. **STÖVESANDT, J.C.** *Deutliche Anweisung zur Feuerwerkerey, worinnen alle gebräuchliche Arten der Lust- und Ernstfeuer nebst derselben Verfertigung und denen dazu nötigen Werkzeugen ordentlich und genau beschrieben werden.* Halle: J. J. Gebauer, 1748. 4to, [12], 95 pp. With engraved title vignette of fireworks paraphernalia, double-page engraved frontispiece and 12 folding engraved plates by Anton August Beck (1713-1787); with contemporary engraved book plate of Konrad von Albrecht on verso of printed title-page; some foxing and few small brown spots. Contemporary sheep with some blind tooling.

\$2450

FIRST EDITION of the most famous German firework book of the 18th century: "Firework making has become an exact science" (Hodgkin in Philip). The work is in five parts: The largest is the first dealing with fireworks from land and in the air; the second is on fireworks over water; the third part deals with coloring fireworks and organizing their expression; the fourth is on the arrangement and combustion of fireworks; the fifth part on the serious types of fireworks (bombs, grenades, mortar shells, etc.). The last five pages consist of specific formulas for the various types of fireworks, bombs and rockets that were described in the previously sections. The fine folding engravings depict the preparation of the powders and the manufacture of various delivery systems (rockets, grenades, displays, etc.).

§ Philip S 260.1; Jähns 2385; Berlin Cat. 3303; Lotz 26 & 31.

THE GAME OF TANGRAM / BEAUTIFUL DECORATED BOARDS

83. **TANGRAM: [GIRAUD, Giovanni].** *Al gioco cinese chiamato il rompicapo appendice di figure rappresentanti l'alfabeto, le nove cifre dei numeri arabi, uomini, bestie, case (etc.) ... preceduta da un discorso sul rompicapo e sulla Cina.* Milan: Presso Pietro e Giuseppe Vallardi, 1818. 8vo, 39, [8] pp. Woodcut ornament on title page with one word of title in woodcut; 12 engraved plates; uncut copy; tear repair in one plate without loss; tiny brown spot in corner blank margin of one plate; plates a little loose; overall a very nice copy. Original Italian block print paper covered flexible boards.

\$1650

Rare early work on the Chinese jigsaw puzzle Tangram. The present work is actually a satirical work on a game of tanagrams called "Rompicapo" (Broken head) and on the the craze it provoked in Italy. In his introduction he reflects on that craze, evokes Chinese civilization and critiques certain trends in the Italian society of the period (Slocum). The first non-Chinese book on the subject was published in 1817 in London. "For this publication, Giovanni Giraud, a comedian and author of a comic opera, designed 126 new

problems, took seven from Chinese books, and presented them in a new and attractive style. He included an alphabet and numerals as Tangram figures. The book was published in Florence by Ancora and, albeit in a less attractive style, by Vallardi in Milano" (J. Slocum, *The Tangram Book*).

The OCLC locates only copies of the Florence edition of the same year (1818) at Harvard, Cleveland public library and Princeton.

THE GAME OF TANGRAM

84. **TANGRAM.** *Nuovo e dilettevole giuoco Chinese. Questa ingegnosa invenzione e fondata sopra principi geometrici e consiste in 7. pezzi cioè 5 triangoli, un quadrato ed un parallelogrammo, i quali possono essere combinati in modo da formare più di 300 figure curiose.* Milan: Presso li Frat. Battalli, (1817). 8vo, Engraved title and 28 engraved plates. Printed on a thick fine paper. Fine copy. Original printed, decorated paper covered boards (some chipping to spine).

\$1500

One of the earliest books of Tangram problems printed in Europe. The work is illustrated with Engraved title leaf, and twenty-eight leaves of Tangram puzzles, figures numbered 1 to 323. Below the title is the note: "Questa ingegnosa invenzione e fondata sopra principi geometrici e consiste in 7. pezzi cioè 5 triangoli, un quadrato ed un parallelogrammo, i quali possono essere combinati in modo da formare più di 300 figure curiose" ("This ingenious invention, which is based on geometric principles, consists of 7 pieces namely 5 triangles, a square and a parallelogram which can be combined to form more than 300 curious figures"). The first leaf of puzzles has the solutions indicated. The illustrated title-page depicts an Asian woman and child with the aid of a bird, holding the title scroll with a temple roof in the background.

The OCLC locates two copies both in American libraries: Yale University and Indiana University.

LARGE PAPER COPY / FINE PIECE OF FRENCH PRINTING

85. **THEODORETUS, Cyrensis.** *De curatione Graecarum affectionum libri duodecim, Zenobio Acciauolo interprete.* Paris: In officina Henrici Stephani, 1519. Folio, 112 leaves. Roman type, use of Greek; criblé initials; contemporary inscriptions on title-page; few early marginal annotations; last blank page slightly dusty; fine very wide margined copy. Early vellum over boards (rebacked with modern end-papers).

\$2850

"FIRST EDITION in any form of this very popular work in which a painstaking and thorough contrast is drawn between Christianity and paganism, by Theodoret (c. 393-466), Bishop of Cyrrhus, in Syria. Theodoret's '*Cure of Greek* [i.e. Pagan] *Attitudes*' is an original synthesis with realistic application in which the author aims to cure minds of their prejudices and lead them from Hellenism to the Gospel with the aid of over 300 citations from profane Greek authors (printed in Greek here), notably Plato and the Pre-Socratics. Acciaiuoli's Latin version preceded the publication of the original Greek text by 70 years" (Schreiber).

The translator, Florentine classical scholar Zanobio Acciaiuoli (1461-1519), served as the Librarian of the Vatican and had been a friend of Politan. He also produced a translation of Eusebius and wrote well regarded Latin poetry.

Fine large paper copy.

§ BM/STC, *French Suppl.*, p. 71; Adams T-483; Schreiber, *Estienne*, no. 30; Renouard 21, no. 1; Moreau 2209.

MUSIC - GREGORIAN CHANTS - STUDY & INSTRUCTION

86. **VALLARA, Francesco Maria.** *Scuola corale nella quale s'insegnano i fondamenti più necessarii alla vera cognizione del canto gregoriano.* Modena: per Antonio Capponi, 1707. 4to, VIII, 198 pp. With printed music in text and 1 leaf of diagrams; uncut copy; minor damp marks on outer blank margins and some light foxing. Contemporary boards (some light damage to spine).

\$975

FIRST EDITION of the second work on Gregorian chant written by the Italian composer, Francesco Maria Vallara (1687-1740), who was a Carmelite monk in the congregation at Mantua and was still working in Mantua up to 1733. He also wrote a work on *canto fermo* as well as a collection of church compositions on *canti fermi* for a solo choir and for 2 choirs in counterpoint. His works were well regarded by his contemporaries.

§ RISM B, VI, p. 853; MGG XIII, 1238.

MILTON SOURCE

87. **VALVASONE, Erasmo di (Valvasone 1523-1593).** *L'Angeleida ... Al serenissimo principe Pasqual Cicogna, et alla illustrissima Sig. di Venetia.* Venice: Gio. Battista Somasco, 1590. 4° (216 x 154), [4], 64 leaves. With woodcut printer's device on title-page, woodcut initials and headpiece; large italic type; tiny repair to blank margin of title-page; fine copy. Contemporary vellum over boards.

\$2450

FIRST EDITION of one of the most highly praised sacred poems of the sixteenth century; an allegorical poem in three cantos on the struggle between the good angels and the rebellious rebels. William Hayley, in his *Life of Milton* (1795), conjectured that Milton had been inspired after reading the *Angeldeida* when writing *Paradise Lost*. Valvasone is probably best known as the author of the famous hunting poem *La Caccia* which was published in 1591.

For biographical notes and relevant literature on Erasmus Valvasone see, *Diz. bio-bibliografico*, (Turin: Einaudi, 1990), I, p. 746. The work and its influence are also discussed in Watson Kirkconnell's, *The Celestial Cycle: The Theme of Paradise Lost in World Literature, with Translations of the Major Analogues*. (New York: Gordian Press, 1967). The original text was reprinted in 2005 (Alessandria: Edizioni dell'Orso).

The work is rare with the OCLC locating only a copy at the BL and none in North American Libraries.

§ Adams V-227; BM/STC *Italian* 710; Gamba 1718; Graesse VII, 254; A. Battistella, *L'Angeleida di Erasmo da Valvasone in: "Pagine friulane"*, XV, 1903, pp. 76-85.

MOST POPULAR EMBLEM BOOK BY THE FATHER OF THE DUTCH EMBLEM BOOK

88. **VEEN, Otto van (or Vaenius).** *Quinti Horatii Flacci Emblemata, imaginibus in aes incisus, notisque, illustrata ... Editio nova correctior, SS. Patrum & poetarum sententiis, novisque versibus aucta.* Brussels: Apud Franciscum Foppens, 1683. Large 4to, [8], 205, [2] pp. Engraved title vignette, engraved portrait of van Veen by de Larmessin and 103 almost full-page engravings by Van Veen; text verse in Latin, Italian, Dutch and French; title in red and black; minor hand soiling in blank margins of a few leaves; minor ink smear on back paste-down. Contemporary mottled calf with gilt spine (early repairs to spine).

\$1850

The new revised 1682 Brussels edition with a canceled title-page dated 1683 and without the dedicatee's arms that appeared on the verso of the 1682 issue; the text has the same numerous mistakes in pagination found in 1682 first issue; with Latin, Italian, Dutch and French text and includes the new engraved portrait of the author after the portrait by his sister Gertrude.

"One of the most widespread emblem books" (Praz) which was easily the most popular and imitated emblem books of the seventeenth century by the father of the Dutch emblem book. **Its publication "marked a major event in the history of emblems"** (J.-M. Chatelain). Otto van Veen (Vaenius), who was Rubens' teacher, has selected verse from Horaces' works and providing them pictorial expression, pointing out dramatically how its allegorical elements reflect every facet of human experience.

The portrait includes an "a 8-line poem by D. Heinsius ... Each emblem with a French caption and a 6-line poem, on the opposite page quotations from Seneca and other classical authors followed by Italian 8-line poem, a Dutch motto and an 8-line poem" (Landwehr). The Horace quotations are provided in Latin along with relevant passages from other classical authors.

The exquisite engravings appear in fine, dark impressions.

§ Landwehr, *Emblem and Fable Books printed in the Low Countries* (3rd ed.), no. 823; Praz II, p.168-69.

SPANISH HUMANISM

89. **VENEGAS, Alejo.** *Agonia del tra[n]sito de la muerte co[n] los auisos y co[n]suelos q[ue] cerca d'lla so[n] puechosos [WITH] (Breve declaracion de las sentencias y vocablos oscuros, que en el libro del transito de la muerte se hallan, escrita por el mismo autor Alexio Venegas etc.).* Alcalá de Henares: Andres de Angulo for Diego de Sancta Cruz, 1565. Small 4to, 2 parts in 1 volume. [8], 216 (i.e. 218) in Roman numerals; gothic letter; large woodcut coat of arms of the Condesa de Melito, the dedicatee, on title-page; has half title and large woodcut arms on leaf 155 verso of Doña Mencia de Ávalos, the dedicatee of the second part; neat repairs to top inner margin of first 3 leaves (affecting 3 or 4 words on verso of title-page, A word on the 2nd leaf and slightly affecting title woodcut); minor paper flaw in blank margin of leaf 66; some early marginal annotations. 19th century half calf.

\$2250

Seventh edition. "This work, which refers to the afterlife, and was first published in 1537, is regarded as a fine example of Spanish literature, the subject presenting considerable difficulties in phraseology, considering the general spiritual and mental standard of the period" (cf. Maggs, *Spanish Books* no. 1059).

This is the best known work of the Spanish humanist, Alejo Venegas (1498 or 1499-1562), who was a great admirer of Erasmus. The *Praeparatio ad mortem*, published by Erasmus in 1534, was a major influence for the present work. The second volume, which was later added as an aid to the reader in interpreting the text, first appeared in the third edition of 1543; it is illustrated with a large woodcut arms and has its own preface.

§ BM/STC *Spanish* p. 212; Palau 351.602; Martín Abad. *Alcalá de Henares*, II, 640.

ASTROLOGY & MEDICINE / EARLY IMPRINT FROM ETTLINGEN

90. **VIRDUNG VON HASSFURT, Johann.** *Nova medicinae methodus, nunc primu[m] & condita & aedita, ex mathematica ratione morbos curandi, Joanne Hassfurto Virdu[n]go medico & astrologo doctissimo autore. Item. Summarium atqu[e] laudem huius libelli p[er] Iohannem 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 iatromathematician 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 a iatromathematician and Sudhoff devotes a chapter to him in his work on iatromathematicians. 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. 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.

THEATER & FESTIVAL ILLUSTRATIONS

91. **WAGENAAR, Jan.** *'T verheughd Amsterdam, ter gelegenheid van het plegtig bezoek hunner doorlugtige en koningklyke Hoogheden, Willem, Prinsse van Oranien en Naussau, Erfstandhouden der Vereenigde Nederlanden ... en zyne Gemaalinne Fredrica Sophia Wilhelmina, Prinsesse van Pruissen, op Maandag, den 30 May, en eenige volgende dagen des jaars 1768.* Amsterdam: Yntema and Tieboel, 1768 (Frontispiece: 1772). Folio, [4], 6 pp. (Subscription list), pp. (3)-74. With engraved frontispiece, title vignette and 14 double-page engraved plates by R. Vinkeles and S. Fokke; title printed in red and black; worm hole in top blank margin (not touching image or text); some marginal smudges; wide margined copy. Contemporary calf (rubbed and scuffed but very sound).

\$3650

FIRST EDITION. A splendidly illustrated fête book celebrating the visit to Amsterdam of the governor (Stadtholder) of the Netherlands, Prince Willem V (1748-1806) of Orange and Nassau and of his Princess, Frederika Sophia Wilhelmina (1747-1820); from May 30th to June 6th 1768. The magnificent, double-page plates are engraved by Simon Fokke (1712-1784) and Reinier Vinkeles (1741-1816) and represent the festivities starting with the arrival at the Haarlem gate followed by processions at the Town Hall, Illumination of City Hall, a boat parade, several council meetings of the military and province governors, banquets, etc. Two plates are of considerable interest for the HISTORY OF THE THEATER: one showing a stage scene from performance of the play "*Demophontes*", the other is an interior stage view of the Amsterdam theater, fully attended with the center the princely "loge" with the noble guests as well as the orchestra pit before the stage. The architecture of Amsterdam and the costumes are of special interest.

Our copy is the issue with the extra engraved frontispiece (dated 1772) and prefatory leaf: "Op de tytelprint" by J. Nomsz (cf. Landwehr).

§ Berlin catalogue 2970; Landwehr, *Splendid Ceremonies*, 256; Vinet 650 "Volume rare, omis par Brunet et par Grässe."

SPANISH COMMERCE IN THE AMERICAN COLONIES

92. **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 monarquia. ... 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 reprint 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.

In the present work the author presents his ideas to Philip V on 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.

EARLY SURVEYING INSTRUMENTS

93. **ZUBLER, Leonhard.** *Fabrica et usus instrumenti chorographici: quo mira facilitate describuntur regiones & singulae partes earum, veluti montes, urbes, castella, pagi, propugnacula, & similia, additae sunt, praeter duo instrumenta homogenea XV. formae aneae, fabricam & usum instrumentorum quasi in synopsi proponentes ... Latio donata ac recognita, ad communem chorographiae studiosorum usum, à Casparo Wasero.* Basel: Impensis Ludovici Regis (Ludwig König), 1607. 4to, [4], 34 (i.e. 30), pp. blank leaf. With engraved title border, full page engraved arms and 13 large text engravings; usual moderate foxing. Modern half calf.

\$2950

FIRST LATIN EDITION (same year as the German) of this work on the use and fabrication of surveying instruments by the the Swiss goldsmith and mathematician at Zurich, Leonhard Zubler (1563-1611). The translator was Kaspar Waser (1565-1625).

The work is illustrated with fine etchings done by another Swiss native, Dietrich Meyer (1572-1658), who supplies a fine etched architectural title-border: On the verso of the title-page appears the full-page etched arms of Henry, Prince of Wales, to whom the work is dedicated. The text is illustrated with examples of the instruments use in the field, with fine landscapes, and in workshops during the design process. The final section is a description of the use and the fabrication of an instrument invented by the author (with illustration) that includes a magnetic compass.

"The problem of central perspective obtained by means of instruments, which had been taken up by Leone Battista Alberti in 1435 and for which instruments had been designed by Albrecht Dürer in 1525 and by Bürgi in 1604, was further developed by Bramer in 1630 ... In 1651 Bramer contributed to the completion of the instruments for triangulation with the semicirculus: ... the instrument, however, differed little from a similar one described by Leonhard Zubler in 1607" (DSB, II, p. 419).

§ VD 17 39:119351H; Poggendorff II, 420; Roller-Goodman II, 607; Libri rari 311; Wellcome I, 6819.

Additional books will be exhibited at the fair.

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