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PASADENA INTERNATIONAL ANTIQUARIAN BOOK FAIR BOOTH 413

BARCELONA FESTIVAL CELEBRATING THE TREATY OF RYSWICK & THE ENDING OF THE NINE YEARS' WAR

1. **ABAD, Antonio; SAYOL, Baltasar (et alia).** *Festivo agradecimiento que por la legre conclusion de la paz universal de la monarquia de España, con las demas Coronas, y Principes Christianos, rindiò à la Magestad de Dios, la Excelentissima Ciudad de Barcelona.* Barcelona: En casa de Cormellas por Thomàs Loriente, [1698]. 4to, 3 parts in 1 vol. continuously paginated: [2], 5-162 pp. (complete; without first and last blanks). With large woodcut armorial device on title, 2 woodcut tailpieces and metal cut initial; contains poetry in Latin, Castilian and Catalan; small tear in inner blank margin of title. Modern half morocco.

\$1450

FIRST EDITION of this scarce Spanish festival book describing the celebrations organized for the city of Barcelona in honor of the recently signed Treaty of Ryswick (1697) which ended the Nine Years' War. The work includes descriptions of the events as well as numerous poems and two sermons in Latin, Castilian and Catalan. The first 29 pages is an account of the introductory festivities presented in the city including parades with descriptions of the participants, their costumes, the music and services in the cathedral. This is followed by celebratory poems sandwiched between accounts of various staged events such as fireworks (p. 37-38) and the various processions through the city which would usually end at the cathedral. The two sermons included have their own separate title-pages celebrating the cities survival and honoring her dead: Baltasar Sayol (d. 1744), *Sermon en accion de gracias ... en la ... fiesta que hizo la ... ciudad de Barcelona ... à 6 de Abril de 1698. dixole ... fr. Baltasar Sayol ...* (pp. [75]-120); Antonio Abad (d.1712) *El fenix de fama immortal ...: oracion funebre y panegirica en las exeqvias que Barcelona celebrò à 15 de Abril de 1698 por sus hijos y soldados muertos ... en su defensa, dixola ... fr. Antonio Abad.* ([121]-162).

The Treaty of Ryswick, signed on 20 September 1697, ended the Nine Years' War (1688–97), which had pitted France against the Grand Alliance of England, Spain, the Holy Roman Empire and the United Provinces. It was fought on the European continent and the surrounding seas, Ireland, North America and in India. It is sometimes considered the first truly global war. Spain was directly involved on her borders with France at Catalonia and in the Spanish Netherlands. However since the ailing king of Spain, Charles II (1661 – 1700), end was near, it left Spain with a rather short period of peace before the start of the War of the Spanish Succession (1702–1714).

The OCLC locates copies at Newberry library and University of Minnesota.

§ Palau 90894; Alenda y Mira, *Relaciones de solemnidas y fiestas pulicas de Espana*, 1531.

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 Alconio 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. Alconio was wounded during the Sack of Rome in May 1527 and died later the same year, possibly as a result of his injury. (*Contemporaries of Erasmus*, I, p. 26-27).

A handsome copy of this beautifully printed Aldine.

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

103 COSTUME WOODCUTS BY JOST AMMAN

3. **AMMAN, Jost; MODIUS, François.** *Cleri totius Romanae Ecclesiae subiecti, seu, Pontificiorum ordinum omnium utriusque sexus, habitus, artificiosissimis figuris, quibus Francisci Modii singula octosticha adiecta sunt. Addito libello singulari eiusdem F. Modii, in quo cuiusque ordinis ecclesiastici origo, progressus & vestitus ratio breuiter ex variis historicis delineatur.* Frankfurt: M. Lechler for S. Feyrerabend, 1585. 4to, 2 parts in 1 volume. [98]; [16] leaves. With 103 woodcut costumes and 3 wood cut printer's devices by Jost Amman; wide margined copy; the first 14 and last 6 woodcuts printed on consecutive leaves with the remainder printed on rectos with versos blank; woodcut portrait of pope on the title-page; large italic text; top outer blank corner of leaf 'h4' torn without affecting text; inscription on front flyleaf of famous Duisburger Professors Johann Hildebrand Withof (1694-1769); modern book collectors bookplate; some early inscriptions on front end-leaves; usual light browning. Contemporary limp vellum (trace of leather ties).

\$3250

FIRST LATIN EDITION of the famous costume book of the vestments of monastic and religious orders, which was published at the same time with a German, text illustrated with the superb woodcuts of Jost Amman (1539- 1591). Dedication by Modius (a native of Bruges) to Jo. Christopher Neustetter, canon of Bamberg, Wirzburg, and Comberg; which contains references to the recent troubles in Belgium, as well as to Erasmus and Sebastian Neustetter (dated 14 Sept. 1585). The second part is a prose treatise by François Modius (1556-1597) which has the special title woodcut printer's device of Sigmund Feyerabend, also designed by Jost Amman, which appears on the colophons pages of both works as well. "The dates of the foundation of the various orders are sometimes given with the cuts, a few of which may be mentioned; E1, Jesuit; E2, Spanish flagellant; F3, Templar; G4, knight of the Holy Sepulcher; H4, do. of Rhodes; I1, do. of Malta; I3, Pilgrim from Compostella. Books with leather extensions for carrying are depicted on K3, T2, V4. The colours of the various habits are described in text. The 2nd part contains a full account of the Orders." (Fairfax-Murray).

§ VD 16, M 5736; Becker, *Jobst Amman*, 40 b; New Hollstein 223; Fairfax Murray, *German Books* no. 33; Lipperheide Oe 3; Colas 120.

THE MAGDEBURG CONFESSION / AN ESSENTIAL DOCUMENT IN THE HISTORY OF CIVIL LAW AND THE REFORMATION

4. **AMSDORFF, Nicolaus von.** *Bekentnis Unterricht und vermanung der Pfarrhern und Prediger der Christlichen Kirchen zu Magdeburgk. Anno 1550. Den 13. Aprilis.* Magdeburg: [Durch Michel Lotther], (1550). 4to, [128] pp. With woodcut half-page title woodcut (putti holding coat of arms of Magdeburg) and woodcut initials; small manuscript note on bottom of title-page; wide margined copy. Later boards.

\$2250

FIRST EDITION (and only) of the original German text of the Magdeburg Confession ("*Confessio Magdeburgensis*") which was one of the most influential writings against the Augsburg and Leipzig Interims. It was signed at the end by Amsdorff and Nikolaus Gallus and six other Magdeburg pastors. Nicolaus von Amsdorff (1483-1565) had been one of Luther's closest friends and confidants. The Magdeburg preachers wrote to defend their rebellion against the Empire, justifying it on the grounds that when the Emperor tried to usurp the free exercise of conscience or take away the Word of God, they had no choice but to take up arms against the usurpation. Von Amsdorff, the exiled Lutheran Bishop of Naumburg, is listed as the first signer because he was the chief author of the tract.

The Magdeburg Confession (i.e. *The Confession, Instruction, and Admonition of the pastors and preachers of the Christian congregations of Magdeburg*) was an important Lutheran statement of faith composed by nine pastors of the city of Magdeburg in 1550 in response to the Augsburg Interim and the imposition of Roman Catholicism. The Confession explains why the leaders of the city refused to obey the imperial law, and were prepared to resist its implementation with force if necessary. The Magdeburg Confession calls for resistance to political tyranny, and argues that the "subordinate powers" in a state, faced with the situation where the "supreme power" is working to destroy true religion, may go further than noncooperation with the supreme power and assist the faithful to resist.

Carter Lindberg calls it "**the first Protestant religious justification of the right of defense against unjust higher authorities.**" (*The European Reformations*. P. 199). John Witte notes that **Theodore Beza saw the Magdeburg Confession as an example of how to respond to political abuse of tyranny, and that it was a "major distillation of the most advanced Lutheran resistance theories of the day, which the Calvinist tradition absorbed."** (*The Reformation of Rights: Law, Religion and Human Rights in Early Modern Calvinism*. Cambridge University Press. p. 106); Also see: *Tyranny and Resistance: The Magdeburg Confession and the Lutheran Tradition*, (2001) by David M. Whitford.

§ VD 16, A 2333; IA 105.012; Knaake III, no. 83; Jackson no. 308; BM/STC *German*, p. 585.

FINE EXAMPLE OF GREEK PRINTING IN BASEL

5. **ARISTOPHANES.** [*Aristophanous Komodiai ennea meta skolon pollon palaion kai panu ophelimon, kai duo aneu skolon, sun pinaki aphonotato apanton t[on] axiologon.*] *Aristophanis Comoediae nouem cum commentariis antiquis admodum utilibus, duaeque sine commentariis, adiecto copiosissimo indice omnium cognitu dignorum.* Basel: Hieronymus Froben and Nicolaus Episcopus the Elder, 1547. Folio, [12], 571, [25] pp. Greek type in 2 sizes, text surrounded by commentary; woodcut printer's device on verso of final leaf; woodcut Greek initials and headpieces (one dated 1545); slight paper repairs to outer blank margins of first three leaves and last leaf; dime size collection stamp on title and colophon; old owner's inscription on title Early Spanish(?) sheep decorated with a diapered ink cross and chain patten, later gilt-lettered spine-label (neat repair to bottom of spine; head of spine slightly damaged), all edges red; very nice copy.

\$3250

FIRST EDITION of this Greek edition of Aristophanes edited by Sigmund Galen who dedicates it to Philip Melanchton (whose name has been neatly erased); "This edition is very respectably mentioned by Fabricius..." (Dibdin I, page 297).

Sigmundus Galenius (ca. 1498-1554) had studied Greek under Marcus Musurus in Venice and for a while gave private lectures on the Greek authors in his home town of Prague. After an extended correspondence with Melanchthon he decided to move to Basel around 1524. On his arrival he ended up living, at first, in Erasmus' household. "He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek, even declining a position as professor of Greek at Nürnberg for which he was recommended by Melanchthon in 1525 and 1526 ... In his day there cannot have been many major productions of the Froben press which did not benefit from his selfless scholarly devotion. ... Erasmus held Galenius in high regard" (*Contemporaries of Erasmus*, II, pp. 84-85).

A lovely example of Basel Greek printing.

§ VD16 A 3268; Adams A-1715; Graesse, I, p. 206; Hoffmann I, 253; Sandys II, pp. 263-4.

TALES OF VIRTUE & VICE (MOSTLY VICE) / FINE WOODCUTS

6. **ASTOLFI, Giovanni Felice.** *Scelta Curiosa, et Ricca Officina di Varie Antiche, & Moderne Istorie ... nella quale si spiegano essempli notabiliss. à virtù, & à difetto pertinenti* Venice: Appresso gli heredi di Marchio ò Sessa, 1602. 4to, [24], 518 pages; lacks final blank. Sessa's woodcut cat and mouse printer's device on title-page, woodcut head and tailpieces, with 69 woodcut text illustrations; faint damp mark in bottom blank margins of last 3 leaves; few tiny worm holes in last leaf; faint old stamp of the "Collegio San Giorgio di Novi Ligure" on title and repeated in bottom blank margins in text. Contemporary limp vellum (neat repairs to spine and back cover).

\$1750

FIRST EDITION of this curious courtesy book consisting of a large collection of tales of virtues and vices exemplified by miscellaneous historical and contemporary figures. This series of short stories includes sections excerpted from the works of Doni, Fra Sabba da Castiglione, Guicciardini, Domenichini, Contarini and others. Includes curious stories about women, on the Vestals, on drinkers, on the blind, on the lascivious, the vain, on greed, the lazy, witches, magicians, lamia, malice, on warrior women, oracles, serpents, dragons, marriage, etc.

The fine woodcuts originally appearing in Francesco Marcolini's *Le sorti, intitolate Giardino di pensieri* (Venice, 1540; 2nd ed. 1550); cf. R. Mortimer, *Italian 16th cent.*, nos. 279-280. In the present work the captions have been dropped and their significance reinterpreted.

§ Kelso, *English gentleman*, 34a; Graesse I, p. 241; Gay-Lemonnyer, *Bibl. des Ouvrages Relatifs à l'Amour*, III, col.1080; Piantanida, *Liberia Vinciana*, 3327.

BEST EDITION OF THIS IMPORTANT COLLECTION OF 9 ALCHEMICAL TRACTS

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

\$3850

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

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

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

VENETIAN PRESENTATION BOOK / ROCOCO GILT BINDING

8. **BARBARO, Andriana; FOSCARINI, Nicolò.** *Poesie per le nozze solenni della nobil donna Andriana Barbaro col nobil uomo Nicolo Foscarini dedicate a sue eccellenze Giovanni Barbaro fratello e Chiara Barbarigo Barbaro cognata della sposa.* [Bound with] *Poesie per le Fauste Nozze della Nobil Donna Andriana Barbaro col Nobil Uomo Nicolo Foscarini Dedicate a S.E. Procuratessa Cecilia Emo Barbaro Madrea della Sposa.* Venice: Stamperia di Antonio Zatta, 1766. Very large 4to (36 cm.), 2 parts in 1 volume. LXXX pp. (including frontispiece); LXXII pp. (1 blank leaf). Engraved frontispiece, engraved vignettes on both title-pages (2nd printed in green ink) and 26 text engraved text vignettes; both titles printed in red and black; woodcut ornaments between stanzas of poetry; engraved initials; printed on a fine thick paper; neat expert repairs to worm hole in top inner blank margin; book labels of W.R.H. Jeurwine, John Saks and "PAW"; fine wide margined copy. Contemporary gilt tooled calf (neat spine repair) with marbled end-papers, preserved in modern slip case.

\$2250

Two Beautiful printed and illustrated presentation books which are excellent examples of rococo typographic production of 18th century Venice. These two rare collections of wedding poems celebrating the wedding of Andriana Barbaro with Nicolo Foscarini; the first is dedicated to the brides brother Giovanni Barbaro and sister-in-law Chiara Barbarigo Barbaro, the second is dedicated to the bride's mother "Procuratessa" Cecilia Emo Barbaro.

"Encouraged by copyright laws to issue works unobtainable in other countries and to publish beautifully printed luxury editions, [Venetian] publishers were able to develop a thriving, up-to-date international market for the English, French, and German trade. For the domestic market, they produced rich editions of libretti and poems for special events, which embodied in their ornamental fantasy the particular charm of the eternal festival that was Venice." (Anne Palms Chalmers, *Venetian Book Design in the Eighteenth Century*, The Metropolitan Museum of Art Bulletin, v. 29, no. 5; January, 1971)

"That Venetian publishers produced some of the finest illustrated books in Europe in the 18th century was partly due to the exceptional pool of talented engravers in the city, with Francesco Bartolozzi among the most prominent from 1748 to 1764. Lavish publications celebration noble weddings or investiture in high office. ... Certain publishers specialized in such luxury productions [such as] as Antonio Zatta" (Martineau-Robinson, *The Glory of Venice. Art in the Eighteenth Century*, London; 1994, pp. 350-351).

The present volume is a splendid example of Italian rococo book illustration. The allegorical frontispiece includes a portrait depicting the bride as the author; the second title-page is illustrated with an etching of the combined coats of arms of both families. This engraving is printed in a dark green ink which attractively compliments the red and black of the printed title. Many of the fine etchings are unsigned but include work by F. Magini, G. Zompini, B. Crivellani, and A. Zaballi. The best known of these are the engravers and book designers Giovanni Magini (or Mangini) and Gaetano Zompini. Magini "worked exclusively on book decoration. He was mostly employed by the editor Antonio Zatta for his deluxe editions ... His most famous creation was the fantastic borders for *L'Augusta Ducale Basilica*, published by Zatta in 1761. In the early 1760s Magini was active at the Academy promoted by the Pisani family in their palace at S Stefano under the direction of Longhi and Berardi" (Martineau-Robinson, p. 465). Gaetano Zompini (1700-1778): "Painter, book illustrator and engraver. He was a pupil of the painter Nicolo Bambini ... but ... his greatest work was done as a printmaker" (ibid. p.514). At least one engraving is after the design of the noted Italian artist and draughtsman, Giovanni Antonio Pellegrini (1675-1741). Gamba states that Pellegrini was also responsible for the fine unsigned frontispiece.

Most of the poems are in Italian and dedicated to various members of the nobility with several interesting exceptions: a Hebrew poem dedicated to the Venetian Rabbi and Italian author Simon Calimani (1699 -1784) in vol. I, page 74; an English poem dedicated to a Lord Wardword in vol. II, page 70); a long German poem (with Italian trans.) dedicated to the Royal Berlin Academy in vol. II, pages 58-63. Gamba suggests the actual author to be Gasparo Gozzi.

A beautiful example of Venetian printing from this period in a fine contemporary Venetian gilt rococo binding with a very nice provenance (with the book labels of W.R.H. Jeurwine, John Saks and one with initials "PAW").

§ Morazzoni 298; Gamba p. 619 "Splendida stampa".

ALCHEMY / EXPRESSING THE WORLD VIEW OF PARACELSUS

9. **BASILIIUS VALENTINUS; THÖLDE, Johann.** *De Occulta Philosophia. Oder Von der heimlichen Wundergeburth der sieben Planeten vnd Metallen. Fratrils Basilij Valentini, Benedicti Ordens neben einer Taffel der gantzen Philosophischen Weißheit. Jetzo zum andern mal in Druck verfertiget Durch Johan. Thölden, Hessum.* (Leipzig): Im verlag Jacobs Apels (Gedruckt bey Valentin. Am Ende), 1611. 8vo, 64, [2] pp. Woodcut printer's ornament on title-page, woodcut ornament at end of preface and woodcut printer's device on colophon leaf. Printed on poor quality of paper which has moderate browning; recently expertly deacidified; very nice copy. Recent calf backed speckled boards.

\$2250

Rare second edition of the important alchemical treatise "*De Occulta Philosophia*" (first; 1603) "*Or from the secret miracle of the seven planets and metals ... Now on a new occasion put in print by Johann Tholden, of Hesse.*" It is one of a number of works attributed to Basilius Valentinus, a Benedictine monk of the fifteenth century from Erfurt Germany, but the authorship of his texts is now most commonly attributed to the Paracelsian Johann Thölde (ca. 1565-ca. 1624), who was a chemist, councilor and part owner of a salt-boiling firm in Frankenhausen in Thuringia. "Until the late nineteenth century it was not doubted that Basilius Valentinus was a historical figure, and at any rate a predecessor of Paracelsus, even though Leibniz in his *Oedipus Chymicus* (1710) had already claimed that Basilius Valentinus was not a historical figure. Needless to say, 'Basilius Valentinus' was an astute Paracelsist, and his works were extremely popular in the circles of 'chymical physicians', medical practitioners who chose not to rely on traditional Galenic medicine but opted instead for laboratory experiment and the preparation of chemical medicine to heal their patients. **The Paracelsian world view of Basilius Valentinus is suggested by titles such as *De microcosmia, von der Welt im Kleinen* (1602) and *De occulta philosophia* (1603)**, but he also possessed practical knowledge, which he displayed in works like *Triumphant chariot of antimony*" (The Ritman Library, online exhibition).

"It was partially... for their alchemical appeal, and partially for their genuine chemical value that the works attributed to Basil Valentine were frequently published and translated and translated throughout the seventeenth and eighteenth centuries" (DSB, XIII, pp. 558-203).

Both the first edition of 1603 and this second edition of 1611 are very rare because of the fact they were printed on a very acidic paper which has a tendency to brown and become very fragile (see online copies). The present example has been expertly de acidified and attractively rebound. The results have greatly improved the paper by both lightening its toning and making the paper much more flexible and comfortably able to withstand examination.

§ VD 17 3:622920X; Ferchl p. 25 (Basilius), p. 533 (Thölde); Ferguson I, 79; Brüning, *Bibliographie der alchemistischen Literatur*, 1019; Partington, II, p. 191f; cf. Wellcome I, 704 (1603 ed.); DSB XIII, pp. 558-60); not in Krivatsy, Caillet, or Neville.

IMPORTANT CHEMISTRY TEXT FOR DEVELOPMENT OF THE PHLOGISTON THEORY

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

\$2450

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

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

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

WITH 66 PORTRAITS OF FRENCH KINGS

11. **BEER, Johann Christoph (trans.).** *Der Könige in Franckreich Leben, Regierung und Absterben: Aus bewehrten französischen Geschicht-Schreibern übersetzt, Und sambt ihren Bildmüssen nach Boissevins Conterfäuten ans Liecht gegeben.* Nuremberg: Zu finden bey Johann Hofmann, Kunsthändlern, 1668. 12mo, [36], 372 pp. With 8 leaves of blue paper bound at end. Additional engraved historiated title-page by I.A. Böner and 66 engraved portraits; small worm hole repair to blank margin of engraved title; some speckled ink spots on blank verso of engraved title Contemporary vellum.

\$875

FIRST EDITION IN GERMAN of this history of the lives, government and deaths of the French kings from King Pharamond ("Pharamundus Ao; CCCCXX) to Louis XIV ("Delphinus Ao; MDCLXI") and illustrated with 66 engraved portraits. The title notes the portraits are based on those engraved by Louis Boissevin for *De rois de France* (Paris; 1660) and also notes that the text is translated from the French. It's possible that the text used is the history by Antoine Du Verdier but the work is almost always catalogued under the translator Johann Christoph Beer (1638-1712) since in the next edition, that appeared in 1671, Beer is identified also as the author (Holzmann-Bohatta, VI "Nachträge", 6363/64).

The work is scarce with OCLC unable to locate a copy outside of Europe. The KVK locates a number of copies on the continent.

§ VD 17 3:007733T; Lipperheide Fa 9.

CLASSIC ON WOOD TURNING WITH HAND COLORED PLATES OF WOOD SPECIMENS

12. **BERGERON, L.-E [or SALIVET, Louis-Georges-Isaac].** *Manuel du tourneur ouvrage dans lequel on enseigne aux amateurs la manière d'exécuter sur le tour à pointes, à lunette, en l'air, excentrique, ovale, à guillocher, quarré, à portraits & autres, tout ce que l'art a produit de plus ingénieux & de plus agréable.* Paris: Chez Bergeron (Chez Hamelin-Bergeron; vol. II), 1792-96. 4to, 2 volumes. [8], 432, [2] pp.; [6], 466, xxxii pp. With 72 (8 hand colored) engraved plates; some minor foxing and few light spots to blank margins of first two plates of vol. II. Few plates with neat early fold reinforcement. Contemporary half green vellum with red leather gilt spine labels (light rubbing).

\$975

FIRST EDITION of this beautifully illustrated manual on a classic on the art of wood-turning by Louis-Georges-Isaac Salivet (1737-1805) who used the pseudonym Bergeron. The work deals with the machinery and materials used in crafting furniture, architectural decorations and various other useful objects such as clocks or musical instruments. The fine engraved plates depict the various machines used in production and is in itself an interesting look at the early industrial evolution. Of especial interest are the 72 hand colored wood specimens illustrated on 8 folding plates.

§ Graesse I, 340.

EIGHT LANGUAGE PHRASE BOOK IN OBLONG FORMAT

13. **[BERLEMONT, Noël de].** *Dictionariolum et colloquia octo linguarum, latinae, gallicae, belgicae, teutonicae, hispanicae, italicae, anglicae, & portgallicae. ... Dictionaire et colloques en huit langues, latin, flamen, francois, alleman, espagnol, italien, anglois, & portugues: nouvellemet reveüs corrigez, & augmentez de quatre dialogues, tres-profitable & vtil, tant au fait de marschandise qu'aux voyages & aultres traffiques.* Antwerp: apud Henricum Aertsens, 1662. Oblong 8vo, 358 (i.e. 398), [2] pp. With added engraved title-page. Early owner's inscription on rear

flyleaf dated "1706"; usual mild to moderate browning; very nice copy. Contemporary vellum over boards preserved in a near contemporary sheepskin covered slipcase with some modest blind tooled decoration and lined with marbled paper.

\$3850

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

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

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

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

SYRIAC TEXT & STUDY OF SAMARITAN & ARAMAIC HEBREW & ETHIOPIAN

14. **BIBLE. GOSPELS. HARMONIES, SYRIAC.** (*Tash'itha dhe-hashsha dhe-Maran yeshu' Meshiha*). *Historia passionis Domini nostri Jesu Christi ex textu Syriaco desumta cum elementis linguarum Syriacae, Samariticae, & Aethiopicae ad tyronum exercitationem*. Padua: Ex typographia Seminarii, 1714. 12mo, 2 parts in 1 volume. 157 pp., 1 blank; [64] pp. Early collector's monogram, partly erased, on title along with 2 annotations crossed out by an early hand. Occasional light foxing and very faint damp mark on first few leaves. Later limp vellum with title letter direct in gilt on front cover (some seasonal warping).

\$1450

FIRST EDITION of this very rare Gospel harmony (a collation of the Christian canonical gospels into a single gospel account) of the Passion narrative printed entirely in the Syriac language. The second consists of several texts starting with an introductory comparison of the Syrian,

Samaritan and Ethiopian languages ("Elementa linguarum syriacae, samariticae & ethiopicae") with Latin explanatory text and comparisons of the alphabets. This is followed by "Textus Hebraeo-Samaritanus Exod 20. Samaritanis, & Hebraicis literis exaratus"; the text of Exodus 20 (The 10 Commandments) with the Samaritan text (early Hebrew "square script") on facing pages with the later Aramaic form of Hebrew. The next part is a comparison of several forms of the Ethiopian and Hebrew alphabets with a short Latin text on pronunciation and accents. The final section is the text from John Chapter I in Ethiopian ("Exercitatio in Evangelium S. Johannis Cap. I").

A very rare work edited and printed by the seminary in Padua which includes an interesting study of early non- european alphabets. The OCLC locates copies only in Israel and the British Library. The KVK and the SBN only locate an additional two copies at the Biblioteca nazionale Marciana

(Venice) and Istituzione pubblica culturale Biblioteca civica Bertoliana (Vicenza).

§ Not in Darlow & Moule.

CLASSIC ON WOOD TURNING WITH HAND COLORED PLATES OF WOOD SPECIMENS

15. **BERGERON, L.-E [or SALIVET, Louis-Georges-Isaac].** *Manuel du tourneur ouvrage dans lequel on enseigne aux amateurs la manière d'exécuter sur le tour à pointes, à lunette, en l'air, excentrique, ovale, à guillocher, quarré, à portraits & autres, tour ce que l'art a produit de plus ingénieux & de plus agréable*. Paris: Chez Bergeron (Chez Hamelin- Bergeron; vol. II), 1792-96. 4to, 2 volumes. [8], 432, [2] pp.; [6], 466, xxxii pp. With 72 (8 hand colored) engraved plates; some minor foxing and few light spots to blank margins of first two plates of vol. II. Few plates with neat early fold reinforcement. Contemporary half green vellum with red leather gilt spine labels (light rubbing).

\$975

FIRST EDITION of this beautifully illustrated manual on a classic on the art of wood-turning by Louis-Georges-Isaac Salivet (1737-1805) who used the pseudonym Bergeron. The work deals with the machinery and materials used in crafting furniture, architectural decorations and various other useful objects such as clocks or musical instruments. The fine engraved plates depict the various machines used in production and is in itself an interesting look at the early industrial evolution. Of especial interest are the 72 hand colored wood specimens illustrated on 8 folding plates.

§ Graesse I, 340.

IMPORTANT BIBLIOGRAPHY OF THE BODONI PRESS WITH THE PRINTER'S BIOGRAPHY

16. **BODONI, Giambattista; LAMA, Giuseppe de.** *Vita del Cavaliere Giambattista Bodoni, tipografo Italiano e Catalogo cronologico delle sue edizioni*. Parma: dalla Stamperia Ducale (Bodoni), 1816. 4to, 2 volumes in 1. [6], III, [2], 231 pp.; [6], IX, [2], 252 pp. With engraved frontispieces by G. B. de Gubernatis and Palmino Pigozzi after Gubernatis and Francesco Rosaspina; occasional very light spotting; wide margined uncut copy. Modern half morocco and decorated boards (ca. 1900).

\$1500

FIRST EDITION of this important bio-bibliography, in two separate volumes, of the of the celebrated printer and typographer Giambattista Bodoni (1740–1813) which was composed by associate and collaborator Giuseppe de Lama (1756–1833). He states in the colophon at the end of volume II that '[q]uest'opera scrittasi per impulso di amicizia e di amor patrio'. More specifically, since the works of Bodoni had become 'uno de' più begli ornamenti delle pubbliche e private biblioteche', de Lama also wished to provide the bibliophiles of Europe with an authoritative

and well-founded guide to the typographer's publications. There appears at the first volume is a list of subscribers followed by two supplementary lists (pp. 205–231), which records the distribution of copies throughout Europe to bibliophiles in Italy, France, England, etc.

"De Lama's biography was published by the ducal press in 1816, and is still considered the preferred source for those researching Bodoni's life" (V. Lester, *Giambattista Bodoni, His Life and His World*, p. 192).

A very handsome uncut copy.

§ Brooks 1170; Bigmore-Wyman I, 69; Brunet III, 779.

THREE IMPORTANT FRENCH ARCHITECTURAL WORKS COMPLETE IN RARE FIRST EDITIONS

17. **BOSSE, Abraham.** *Traité des manieres de dessiner les ordres de l'architecture antique en toutes leurs parties avec plusieurs belles particularitez qui nont point parú jusques a present, touchat les bastimts de marque comme, la naturelle entresuite des gros et menüs membres de leurs degrez ou escaliers: puis, le moyen darrester par dessein et modelle en petit, les parties d'un edifice, en sorte qu'estant executé en grand, il fasse l'effet que l'on sensst proposé, et enfin, la pratique de trouver la place geometrale des jours ombres et ombrages, sur les corps geometraux.* Paris: Chez l'Auteur, 1664-(65). Large folio, Engraved title-page within a decorative frame and frontispiece, engraved dedication (to Jean Baptiste Colbert dated 1665) and 44 numbered engraved plates (3 of engraved text) for a total of 47 engraved plates. Tiny faint damp mark along top inner blank margin of some leaves towards end. Contemporary calf with gilt spine (neatly rebacked; endpapers lightly browned)

BOUND WITH

BOSSE, A. *Des ordres de colon[n]es en l'architecture, et plusieurs au[tr]es dependances d'icelle.* Paris; Chez l'Auteur, 1664. With engraved title-page (with allegory of Architecture in a Doric pavilion). and 17 engraved plates lettered A to R (including 3 of engraved text).

BOUND WITH

BOSSE, A. *Representations geometrales de plusieurs parties de bastiments faites par les reigles de l'architectvre antiqve, et de qui les mesures sont reduites en piedz, poulces & lignes, afin de saccommoder a la maniere de mesurer la plus en vzage parmy le commun des ouvriers. Par A. Bosse. La methode de faire cette reduction se peut voir en la page suiuvante.* Paris; Chez l'Auteur, 1659-(60). With engraved title within a decorative frame, 2 engraved plates of text (numbered I & II), 10 numbered engraved plates, 1 unnumbered engraved plates.

\$2250

RARE FIRST EDITIONS of all three of these famous and important works on architecture which are each engraved throughout (including text). While the three works were intended to go together they are almost always found in mixtures of mostly later editions and issues. Millard's *French Books* has a similarly composed, but incomplete, volume (lacking an engraved title) which notes that later issues of the first volume, despite having title dates of 1664, which have additional plates lettered S, T, and V which are later issues since they are dated 1671 in the plate: "The presence of the 3 plates S, T, and V indicate an issue in the 1670s; they are not found in earlier issues" (Millard p. 34). Millard also notes the lack of the double-page plate of the Corinthian plate also indicates an early issue since that also has a 1671 date. The fine quality of the impressions that appear here also indicates very early impressions since, as Fowler notes in describing their copies of later editions, that the plates would soon show distinctive wear. **[Detail description available upon request]**

§ I. Fowler 57; Millard 34 (incomplete); Berlin Catalogue 2378. *Le livre et l'architecte* 175.

II. Millard 34; Berlin Catalogue 2379; *Le livre et l'architecte* 177; cf. Fowler 60 (1671 issue)

III. Fowler 63 (with added plate); Millard 34; Berlin Catalogue 3858.

EARLY STEAMSHIPS

18. **BUCHANAN, Robertson.** *A practical treatise on propelling vessels by steam.* Glasgow: Printed for the author by J. Hedderwick, 1816. 8vo, [2], IX, 187, [5] pp.; 16 pp. (= bookseller's catalogue). With 17 (1 folding) engraving. Uncut copy. Contemporary publisher's boards (some chipping to spine) with engraved bookseller's ticket of "G. Cruickshank, Booksellers, Liverpool" on front paste-down.

\$1250

FIRST EDITION of this early work on the use of steam engines in powering various types of ships and boats. The work describes the types of steam engines and methods for harnessing their power for propulsion. Also deals with the construction and design of the different types and size vessels that would be powered by steam. Both the ships and engines are illustrated on the 17 numbered engraved plates (rather than 16 mentioned in the title). The author starts with a survey of steam boat and ship construction on the ports and rivers of Great Britain. Part IV, titled "*Navigation by Steam in America*", gives a short history of steam boats in America and an account of the latest developments in ship construction there including accounts of steam frigates in New York and steam boats in Pittsburgh.

Robertson Buchanan (1770–1816) was a Scottish civil engineer from Glasgow. His interests covered mill machinery, pumps, heating as well as bridge construction. In 1808 Buchanan was employed by Henry Houldsworth at Cranstonhill in the building of a large waterworks. The following year he set up in business at Port Dundas, and in 1810 he became a Burgess of Glasgow. In 1811 he was working on an early railway proposal in Scotland, to run from Dumfries to Sanquhar. - cf. Moss, Michael S. "Buchanan, Robertson." *Oxford Dictionary of National Biography* (online ed.).

Fine uncut copy in original publisher's boards.

§ Poggendorff I, 327; Matschoss 34.

INTERESTING UTOPIA WITH A FASCINATING IMPRINT

19. **[CAHUSAC, Louis de].** *Grigri, histoire véritable. Traduite du Japonnois en Portugais par Didaque Hadezcuca, Compagnon d'un missionnaire à Yendo; & du Portugais en François par l'Abbé de ***, Aumônier d'un vaisseau Hollandois. Dernière édition moins correcte que les premières.* Nangazaki [Paris?]: De l'Imprimerie de Klnporzenkru, seul imprimeur du très auguste Cubo., L'an du monde 59749 (= 1749). 12mo, 2 parts in 1 volume. xxiv, 167 pp.; [4], 221 pp. Printed on a very fine paper. Contemporary calf (rebacked with original spine laid down).

\$775

Rare edition of this utopian, and erotic novel which had been suppressed by the authorities in Paris and supposedly burned by the state police which led the printer to use the very curious imprint "Nangazaki: Klnporzenkru, L'an du monde 59749". Also, totally in character, he announces that it is the last edition and that it is less correct than previous versions. This tale is supposed translated from the original Japanese dealing with an imaginative tale of the island of "Fortunée". Although clearly a fairy-tale, the world which this work describes is blessed with all of the attributes of the idyllic utopia: perfect weather, ease of living, rational laws. It is dedicated to the exuberant young Grigri, and follows his many adventures.

"Grigri est un adolescent timide qui courtise la reine Améthiste. Pour le favoriser dans ses projets, une fée, sa marraine, lui a fait cadeau d'une montre qui sonne toutes les fois qu'il s'apprête à dire quelque sottise et d'un anneau qui lui serre le doigt lorsqu'il est sur le point d'en faire. On devine les scènes comiques et un peu libres qui découlent de cette donnée" (Gay-Lemonnier).

Louis de Cahusac (1706 – 1759) was a talented French playwright and librettist, and Freemason, who is most famous for his work with the composer Jean-Philippe Rameau. He provided the libretti for several of Rameau's operas; *Les fêtes de l'Hymen et de l'Amour*, *Zaïs*, *Nais*, *Zoroastre*, *La naissance d'Osiris*, *Anacréon* and others. Cahusac also contributed to the *Encyclopédie*.
 § Cioranescu, 18^e siècle 15083; Gay-Lemonnyer. II, 435; Hayn-Gottendorff II, 675.

ENGLISH PHYSICIAN & NAMESAKE OF A CAMBRIDGE COLLEGE

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

\$1550

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

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

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

WITH THE EDITIO PRINCEPS OF THE GREEK SCHOLIA

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

\$2250

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

The editor was the eminent Greek scholar and Bohemian humanist, Sigmund Gelen (Zikmund Hruby z Jeleni: 1497-1554) of Prague. Hruby z Jeleni, "better known as Gelinus, was born into a family of Bohemian nobles. He translated Erasmus's *Moria* into Czech as well as works by Petrarch and Cicero. Gelinus at one time studied Greek under Marcus Musurus and visited Sicily, Sardinia, Corsica, and France before returning to Prague, where he lectured privately on Greek authors and entered into correspondence with Melanchthon. ... Probably in 1524 he moved to Basel, where he lived in Erasmus' household. He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek, even declining a position as professor of Greek at Nuremberg for which he was recommended by Melanchthon in 1525 and 1526. ... in his day there cannot have been many major productions of the Froben press which did not benefit from his selfless scholarly devotion. ... There is also evidence that he collaborated on a number of editions by Erasmus ... [also] Erasmus held Gelinus in high regard as is attested to by himself and others" (*Contemporaries of Erasmus*, II, pp. 84-85).

A very nice example of Basel Greek printing.

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

TRANSLATED BY AN ENGLISH PARACELSIAN

22. **CALVIN, Jean; TYMME, Thomas (trans.).** *A Commentarie upon S. Paules Epistles to the Corinthians ... translated out of Latine into Englishe, by Thomas Tymme, minister.* London: [By Thomas Dawson] for Iohn Harrison and George Byshop, 1577. 4to, [8], 307, [3] leaves. Woodcut architectural title-border; woodcut factotums; preface in Roman letter and text in black letter. Light damp stain, mostly marginal, to few preliminary leaves; light toning of text. Early calf neatly rebacked and corners repaired.

\$3500

FIRST EDITION IN ENGLISH of Calvin's "*Commentarii in quatuor Pauli epistolas*" which is one of his more popular and influential works in that the topics dealt with were often of everyday practical nature.

Thomas Tymme (d. 1620), translator and devotional writer, is a fascinating figure who combined Puritan views, including the need for capital punishment for adultery, with a positive outlook on alchemy and experimental science. The ODNB cites the present work for providing information on his early academic studies: "seems to have studied at Cambridge under Edmund Grindal, later archbishop of Canterbury; although he never graduated, he referred in the preface to his 1577 translation of John Calvin's *Commentarie upon S. Paules Epistles to the Corinthians* to 'the benefites, which long ago in Cambridge, and els where since, I have receyved by your Graces preferment' (sig. ¶2v)." Among his numerous religious text translations he also produced: *The Practice of Chymicall and Hermeticall Physicke ... written in Latin by Iosephus Quersitanus, and translated* (London, 1605). A translation of two Latin alchemical works by Joseph Quercetanus or Joseph Duchesne. According to Allen Debus, Tymme involved alchemical thinking in his theology, in particular of the Creation and Last Judgement. (Allen Debus, *The English Paracelsians*, p. 89).

§ STC (2nd ed.) 4400; ESTC, S111247; Peter/Gilmont 77/1; not in Erichson, *Bibliographia Calviniana*.

CALVINIST DOCTRINE IN ENGLAND / EDITED BY EDMUND BUNNY

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

\$1750

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

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

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

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

THE FIRST AGRICULTURAL BIBLIOGRAPHY ISSUED WITH FINE LARGE JOST AMMAN WOODCUT BROADSIDE

24. **CAMERARIUS, Joachim.** *Eklekta georgika [in Greek], sive opuscula quaedam de re rustica, partim collecta, partim composita a Ioachimo Camerario ... quorum catalogus post praefationem habetur. Editio iterata auctior.* Nuremberg: Excudebat Paulus Kaufmann, 1596. 8vo, 239 pp. Woodcut printer's device on title and folding woodcut table (expertly linen backed); title a little dusty. Recent full calf with modest gilt fillet frames on covers and spine, all edges gilt.

\$2450

Much enlarged Second Edition (1st ed. Nuremberg; 1577) of this "anthology of poems in praise of the earth, with a useful index of authors quoted and consulted" (Simon, BB) which includes, starting on page 201, a "*Catalogus Autorum...*" consisting of a bibliography of writings on agriculture and related fields, from antiquity to the last decade of the 16th century which was "for its time a quite respectable work" (Petzhold, trans.). "In Gesner's footsteps, the German physician and naturalist Joachim Camerarius (Joachim Liebhart, 1534-1598) worked on the disciplines of agronomy and botany and several decades later produced a considerably expanded bibliography for this area." (L. Balsamo, *Bibliography*, p. 30).

"The first agricultural bibliography listing some 500 writers elaborately classified, e.g., Greek writers whose works are lost (over 150) or extant, Arabic writers in Latin translation, recent Latin writers not yet published, etc. For lost writers the exact source of citation is given. Camerarius, son of the well-known humanist of the same name, was a physician and botanist." (Breslauer & Folter, *Bibliography its history and development*, no. 26: 1577 ed.). The bibliography for this second edition has been much enlarged with those works published up to the time of printing including the author's own *Hortus Medicus & Philosophicus* (Frankfurt; 1588) and his famous *Symbolorum & Emblematum ex plantis desumptorum*, (Nuremberg; 1593 and 1595). The topics that the author believed should be included with agriculture are herbals, botanicals, works on pharmacy and natural history. In addition to the much expanded bibliography Camerarius has also composed a new dedicatory preface addressed to Heinrich Rantzau and added a new elegy to the author by a Conrad Rittershus that appears on the last four pages (dated Altorph, 18 December 1595).

The fine large folding woodcut, "Allegory of the duties of the farmer" (finely preserved in pocket in the back inside cover), is of an ancient marble frieze here titled "*Designatio picturae picturae, Officium Boni Coloni Exprimendis*" with the various parts identified by letters keyed to letter press text that appears in the woodcut framed box at bottom of the image. The woodcutter has signed the work with his initials "MB" above a wood cutters knife; his work is described in detail by Nagler, *Die Monogrammisten* (vol. IV, no. 1841, item no. 7. This woodcut.) and notes he is unidentified woodcutter (although sometimes mistaken as Mathäus Greuter) who worked in Germany from 1550 to 1590 and often executed the woodcuts of Jost Amman whose initials ("IA") appear at the bottom of the woodcut which in turn Becker (*Jost Amman*, no. 55) identifies as having been based on a Roman engraving by Ant. Lafreri.

William Stirling-Maxwell (1818 - 1878) copy with his and Keir House bookplates loosely tipped in when rebound.

§ VD 16, C 563; IA 130.582; Adams C-445; Güntz I, 105 f.; Petzholdt 741; Simon, *Bib. Bacchia* II, no. 121; Simon, *Bib. Gastronomica* no. 279 (both this ed. only).

"VALUABLE FOR SERMONS AND MEDITATIONS FOR THE CLERGY" (Cath. Enc.)

25. **CANISIUS, Petrus S.J.** *Notae in evangelicas lectiones, quae per totum annum dominicis diebus in ecclesia catholica recitantur. Opus ad pie meditandum ac simul ad precandum deum accommodatum, & nunc primum in lucem editum.* Fribourg (Switzerland): Ex officina typographica Abrahami Gemperlini, 1591. 4to, [16], 1156, [16] pp. With woodcut printer's device on title-page; woodcut headpiece and initials; double-ruled title page; text within ruled border. Contemporary inscription on title crossed out by an early owner; small early collection stamp on title; some foxing and occasional light browning typical of German paper of the period. Contemporary blind stamped calf over wooden boards (head of spine worn, bottom corner board defective with loss of a piece of leather; latches but without clasps; binding otherwise very sound), title penned on fore-edge.

\$975

FIRST EDITION of one of Canisius' last great works, an interpretation of the Sunday Gospel readings for preachers. Petrus Canisius (1521-1597) served as a major figure of the Counter-Reformation in southern Germany and Austria, Bohemia, and Switzerland as both educator and preacher. The restoration of the Catholic Church in Germany after the Protestant Reformation is largely attributed to the work done there by the Society of Jesus under his leadership. He founded numerous Jesuit colleges throughout the Catholic German speaking areas. In 1580 he finally settled for good in Fribourg where he founded a college (now the University of Fribourg) and published several works to serve as useful sources

for the regional priests such as the present: "*Notae in Evangelicas lectiones*, ... a large quarto volume valuable for sermons and meditations for the clergy" (*Cath. Enc.*).

§ VD 16, C 719; IA 131.225; Adams C-524; de Backer-Sommervogel, II, 680, no. 26.

CLOCK MAKER'S HANDBOOK

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

\$1150

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

The engraved plates depict the various interior clock moving parts and how to design them. A scarce and early monograph on clock making.

§ VD 18 10701419 (only 8 plates); Baille no. 1786; Bromley, *The Clockmakers' Library*, no. 773.

27. **COCHLAEUS, Johannes.** *Sacerdotii ac sacrificii novae legis defensio, adversus Vuolfgangi Musculi, Augustae concionantis arrosiones.* Ingolstadt: Excudebat Alesander Vveissenhorn (Weissenhorn), 1544. 4to, [100] pp. With title woodcut. Modern boards.

\$975

ONLY EDITION, published the same year in a German translation, of Cochlaeus' "Defense of the priesthood and of the sacrifice of the new law, against the assertions of the august orator, Wolfgang Musculus," which attacked the positions of the Augsburg reformer. "This booklet by Cochlaeus defends in systematic fashion the Catholic doctrines surrounding the Mass. It is directed against two sermons preached by Musculus at Regensburg. The course of the treatise considers in turn the priesthood of the New Testament, the sacrifice of the Mass, the application of the Mass, transubstantiation, and the canon of the Mass" (Schrodt & Vogelstein, no. 38).

Cochlaeus was a friend of Erasmus and many other humanists however: "Cochlaeus considered it his duty to preserve the unity of the church by attacking the reformers in his writings. Although this caused him to lose many of his former friends, he soon emerged as one of Germany's leading controversialist" (*Contemporaries of Erasmus*, I, p. 321). His idea of a general council wouldn't take form until the Council of Trent (1545-1563). Unfortunately for Cochlaeus, who had been a faithful son of the Church, his vocal opinions had alienated numerous personages by then, including the Pope, so he was not invited to represent the German Catholics.

§ VD 16 C 4378; IA IX, 179; Spahn 151; Stalla, *Ingolstadt*, no. 148; Kuczynski 479.

ON THE USE OF CHOCOLATE & ITS ORIGINS IN THE AMERICAS

28. **(CONCINA, Daniele).** *Memorie storiche sopra l'uso della cioccolata in tempo di digiuno, espote in una lettera a Monsig. arcivescovo N. N.* Venice: Appresso Simone Occhi, 1748. 8vo, [8], CXCVI pp. Woodcut printer's ornament on title-page; fine uncut copy. Contemporary flexible boards.

\$1500

FIRST EDITION of this treatise on the consumption of chocolate during periods of fasting by the Dominican preacher Daniele Concina (1687-1756) whose most famous work was the twelve volume "Theologia christiana dogmatico-moralis," directed against the of the Jesuits. In the present commentary on the theological controversy surrounding the fasting period and chocolate consumption (it was generally consumed as a beverage), he deals with the origin of the chocolate from the Americas, its introduction to Europe and its characteristics. "Chapt. 3 discusses American origin of chocolate & its manner of introduction into Europe." (Landis, *European Americana*). The chocolate has been the subject of debate since Pius V in 1569, having tasted the American beverage and found it nauseating, declared that it did not break fasting. Concina presents arguments objecting to its use during periods of fasting.

Fine uncut copy in its original publisher's flexible boards.

§ Goldsmiths'-Kress, no. 8341.2; Oberlé 744; Mueller, *Kakao*, 16; Mueller, *Kaffee* 53; Landis, *European Americana*, 748/46; DeBacker-Sommervogel, VII, 613; Schraemli (Cat. Sotheby) 123; not in Drexel, Simon, Vicaire, Biting or Cagle.

ONE OF ONLY THREE KNOWN WORKS PUBLISHED BY HUBER

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

\$3850

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

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

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

ARTIST'S HANDBOOK

30. **CRÖKER, Johann Melchior.** *Der wohl anführende Mahler, welcher curiöse Liebhaber lehrt, wie man sich zur Malerey zubereiten, mit Oel-Farben umgehen, Gründe, Fürnisse und andere darzu nöthige Sachen verfertigen, die Gemähde geschickt auszieren ... und saubere Kupffer-Stiche ausarbeiten solle. Diesem ist noch beygefüget ein Kunst-Cabinet rarer und geheim-gehaltener Erfindungen. Neue viel vermehrte und verbesserte Auflage, welcher zugleich ein vollständiges Register beygefüget worden.* Jena: J. R. Cröker, 1736. 8vo, [14], 536, [8] pp. Engraved frontispiece (signed: "Hoffmann. delin." & "Krügnr. sc. Lips.") and numerous text woodcuts. Usual uniform browning due to the quality of paper used; contemporary engraved bookplate (monogram "FR" with "Vivat"). Contemporary vellum backed boards (rubbed).

\$675

New, much enlarged, edition (1st: 1721 under title: *Der Zur Oel-Farben, Malerey und zu vielen andern Curieusen Wissenschaftten wohl anführende Mahler ...*). The work appears here with the addition of a second part "Ein Kunst-Cabinet rarer und geheim gehaltenen Erfindungen" and a new publisher's preface dated 1736.

Scarce early edition of this interesting artist's handbook which describes the formulas and techniques for creating various oil and water colors, lacquers, and inks. Techniques of applying the different types of pigments on a variety of surfaces and the various utensils needed. Also included are instructions for copper engraving (including etching, mezzotint, dry point), gilding, silvering, making death masks, painting on glass, paper decorations, etc. The second part (The art cabinet of rare and secret inventions) is a book of art secrets on i.a. making artificial flowers, staining various materials, details on making mirrors, working and coloring various objects and surfaces.

The woodcuts illustrate the equipment needed for creating the various oil and water based pigments (including information on practical chemistry and equipment); the wide assortment of materials used as a base for the artwork (canvas, wood, stone, metal, paper, etc.) and the artists tools (brushes, engraving, etching, etc.)

This is the edition that was used for the modern reprint in 1982 (Mittenwald: Mäander).

§ VD18 12069140; Ferguson Coll. I, p. 173 (this ed.); cf. Thieme-Becker VIII, 144 (1st ed.: 1712), UCBA III (suppl.), p. 164 (1743 ed.).

FINE ILLUSTRATED HISTORY OF THE FRENCH MILITARY

31. **DANIEL, Gabriel, S.J.** *Histoire de la milice françoise depuis l'établissement de la monarchie françoise dans les Gaules jusqu'à la fin du règne de Louis le Grand.* Amsterdam: Aux depens de la Compagnie, 1724. 4to, 2 volumes. [32], 448 pp; [16], 552 pp. With engraved title vignette and 70 engraved plates; titles printed in red and black. From the library of the counts of Harrach with their engraved armorial bookplate, collection stamp "Ex bibliotheca Viennensi" on title-page and ownership inscription on front paste-down by contemporary hand "Comitis ab Harrach"; some toning and occasional foxing. Contemporary vellum over boards with leather spine labels (minor staining on covers).

\$1250

Second edition (first edition Paris 1721) of this important history of the French military by the French Jesuit historian, Gabriel Daniel (1649 – 1728), who after beingt educated by the Jesuits, entered the order at the age of eighteen, and became superior at Paris. The present work is considered his most important and a significant contribution to the subject. "His work is of fundamental importance, it became exemplary for the corresponding non-French literature" (Jähns, trans.). The fine engraved plates illustrated weapons, military equipment, battle and camp formations, uniforms, fortifications, siege scenes, various types of canons, various warships and sea battles, etc. The section on canons has a fascinating example of an early breech loading canon, described on page 331, and with illustration facing page 332.

"C'est un ouvrage original pour les recherches, et le meilleur qui existe sur l'objet qui s'y trouve traité. Le tacticien Folard en fait de grands éloges sous le rapport de l'exactitude militaire, mérite rare et étonnant pour un théologien et un religieux" (De Backer-Sommervogel).

Provenance: From the library of the counts of Harrach with their engraved armorial bookplate, collection stamp "Ex bibliotheca Viennensi" on title-page and ownership inscription on front paste-down by contemporary hand by a contemporary count von Harrach. The Harrach family is a Czech and Austro-German noble family and the Grafen (Counts) of Harrach were among the most prominent families in the Habsburg Empire.

Thomas Jefferson had a copy of the first edition in his library see: Sowerby, E.M. *Cat. of the lib. of Thomas Jefferson*, 1155.

§ De Backer-Sommervogel II, 1812, no. 32 (incorrect plt. count); Lipperheide Qk 4; Colas 795; Hiler 216; Jähns 1899.

IMPORTANT WORK ON THE MAKING OF PERFUMES, COSMETICS, ETC.

32. **DÉJEAN, Ferdinand (Pseud. for Antoine Hornot?).** *Traité des odeurs, suite du Traité de la distillation.* Paris: Chez Nyon, Guillyn, Saugrain jeune, 1764. 12mo, VIII, [4], 528 pp. woodcut title ornament. Small collection stamp "CH" on title; some mild foxing Contemporary mottled calf with gilt spine (rubbed, head of spine worn and corners lightly bumped) with marbled end-papers and fore-edges.

\$1650

FIRST EDITION of "A valuable treatise on the preparation of perfumes, scents, sweet-smelling cleansing agents, skin lotions, and similar toilettries. Dedicated to the Countess De Coeslin, this is a sequel to Hornot's *Traité raisonné de la distillation* (Paris, 1753). It describes the techniques for preparing perfumes include some processes still employed in their manufacture (e.g., distillation, infusion, extraction, and expression). A significant work on eighteenth-century organic chemical technology, which passed through several later editions" (Neville).

The author provides over 500 recipes for perfumes including fragrant oils; powders and pastes for cleaning teeth; lotions for the face and hands; how to dye and perfume gloves and hair; soaps; waters to whiten one's hands; make-up; perfumes to be evaporated in a room versus those to be burned; perfumed powders; etc. Many recipes are intended for specific health problems such as treating acne, for dental health, sun protection for the skin, treating bruises, etc. The ingredients include thyme, orange flowers, iris, lemons, jonquil, roses, violets, jasmine, cloves, almonds, anise, celery, basil, nutmeg, saffron, honey, parsley, sage, milk, and rosemary.

The authorship is somewhat controversial: While Neu, Caillet and Wellcome (probably following Quérad I, 888) consider Déjean a pseudonym of Antoine Hornots: Duveen however notes, "... there seems no reason why he [Hornot] should have written this scientific book" and Ferchl also identifies the author to be Ferdinand Déjean (Bonn 1728-1797 Vienna).

§ Montesquiou, Pays des Araomates, no. 39; Oberle 1087; Ferchl 118; Neville Collection, I, p. 661; Wellcome, II, 443; cf. Neu 1997 and Caillet 5259 (1777 ed.).

MASTER PAINTING SALES CATALOGUE

33. **DE LESSERT; HUBER, Guillaume.** *Détail d'une collection de Tableaux Dont la vente est confiée aux soins de MM. De Lessert, demeurant rue San Bartolomeo, no. 13, et Guillaume Huber, rue Egiziaca, No. 43, a Naples..* [Naples]: No printer, No date (ca. 1815-20). Folio (28.5 x 22 cm), [8] pp. Printed on thin fine wove paper. Small brown spot on first leaf blank margin. Handsomely bound in modern marbled paper covered boards with paper label on front cover.

\$2850

Possible the only surviving copy of an extraordinary sales catalogue consisting of a collection of 67 (mostly renaissance) master paintings from the 15th to 18th century. Their sale has been entrusted to the care of M. De Lessert, residing in no. 13 rue San Bartolomeo and Guillaume Huber at no. 43 rue Egiziaca, in Naples. The descriptions include the artist, title (or general subject description) of the painting, the medium (e.g.

painting on wood), some include a short description of the image. Most of the paintings also include their provenance which, for the most part, appear to come from the collections of various members of the Neapolitan nobility (e.g. "du duc de la Rocca à Naples"; "prince d'Andria à Naples"; "duc de Santo Baono", "duc del Gesso", etc.) or local convents ("du couvent San Martino à Naples", "couvent Donna regina à Naples", etc.). The physical dimensions of each work are given followed by the paintings price provided in Neapolitan Ducata (see note at end).

The master artists included are: Mariotto Albertinelli (1474 – 1515); Fra Bartolomeo (1472 –1517) "*L'annonciation de la Vierge*, sur bois tiré du couvent Donna Regina à Naples"; Polidoro de Rienzo; Innocenzo da Imola; Paul Veronese (5 paintings); Il Pordenone; Micheangelo da Caravaggio; Guercino da Cento; Angelo, Ludovico and Anibale Caracci; Francesco Albani; Guido Reni; Guercino da Cento; Luigi Garzi; Parmigianino; Aniello Falcone; Balducci; Salvator Rosa; Abraham Brueghel; van Bloemen; Nicolas Poussin; Giovanni Balducci; and others. Some are identified just as either School of Michelangelo or Florentine School etc.

The vendors a special note of the fact that they have acquired the expertise of named art experts to confirm the paintings authenticity and who have all agreed on 'moderate' price estimates that have been provided. "Les peintres soussignés, après avoir, sur la demande du propriétaire, examiné les tableaux ici détaillés par pièce, déclarant qu'il les reconnoissent pour être des auteurs énoncés dans le catalogue, et qui d'un commun accord ils en ont fait l'estimation modique ci-dessus, en pregnant pour base le mérite de chaque tableau, et la reputation du maître. Signé, François Catel, peintre; J. Huber, peintre; Joseph Frank, peintre; Comte, peintre" ("The undersigned painters, after inquiring at the request of the proprietor, have examined the paintings herein individually described, declaring that they acknowledge them to be the work of the painters as identified in the catalog, and who by common agreement make for them a moderate price estimate as listed above, on the basis of the merit of each painting, and of the reputation of that master. Signed. François Catel, painter; J. Huber, painter; Joseph Frank, painter; Comte, painter."). Regarding the painting authorities cited; the first, Franz Ludwig Catel (1778 -1856) is by far the best known. He was a German painter who work in Rome, where he settled in 1811 and spent the remainder of his life. He was a very well known and popular painter during his lifetime. See the detailed article by Agnese Concina Sebastiani in the *Dizionario Biografico degli Italiani* - Volume 22 (1979). The remainder of the artists appear from their names to be fellow German expatriates. 23

Finally the catalogue ends with the vendor's note of a special discount offer: "*Observation*. Les vendeurs offrent une réduction sur la somme totale, à la personne qui acheteroit la collection entière. Les prix sont fixés en Ducata napolitains, dont 5 2/5 font 1 Louis de France." (Please note. The sellers offer a discount on the total sum, to the person who would purchase the entire collection. The prices are fixed in Neapolitan Ducata, of which 5 2/5 are equal to 1 Louis de France). This helps to date the catalogue since Louis XVIII ruled as King of France from 1814 to 1824 and his Louis coin was first issued in 1814. The Neapolitan Ducata also first dates from this period.

WITH IMPORTANT BIOGRAPHIES OF P. BEMBO AND G. CONTARINI

34. **DELLA CASA, Giovanni; VETTORI, Pietro (ed.)**. *Latina monumenta. Quorum partim versibus, partim soluta oratione scripta sunt*. Florence: In officina luntarum Bernardi filiorum (Apud haeredes), 1564. 4to. [24], 206, [2] pp. Woodcut printer's device on title-page and different larger version on last page, woodcut historiated initials and decorative head and tailpieces made from type ornaments; gathering C and D bound out of order; some minor restorations to outer blank margins of last gathering; some light foxing; minor traces of use to first gathering. 18th century vellum over boards.

\$975

FIRST EDITION of this collection of posthumously published works by the eminent Italian poet and humanist-educated courtly writer, Giovanni Della Casa (1503-1556), who is best known for his influential handbook on manners titled *Il Galteo (The Courtier)*, ca. 1551). The work was edited by one of the foremost representatives of 16th century classical humanism in Italy, Pietro Vettori (1499-1585), who was a close friend of the author. The volume is especially important for the biographies of Pietro Bembo (1470-1547) and Gasparo Contarini (1483-1542), who were contemporaries and friends of the author. Also included is a Latin poem (*Carminum liber*); the essay *De officiis inter potentiores, & tenuiores amicos*; Latin translations of several orations by Thucydides; and a letter to Vettori by the author.

"Recueil ou l'on remarque les Vies de Bembo et de Cantarini, et des morceaux traduits de Thucydide et de Platon" (Hoefler VIII, 931).

§ EDIT 16, CNCE 16471; IA 132.802; *I Giunti tipografi editori di Firenze*, I, p. 178; Pettas, *The Giunti of Florence* (1980), p. 242.

INCUNABULA / GEOGRAPHY

35. **DIONYSIUS PERIEGETES**. *De situ orbis*. Venice: Christophorus de de Pensis, 1498. 4to, 31 leaves (without the last blank leaf). Roman type; capital spaces with guide letters; some marginal annotations in a contemporary hand; faint damp marks in a few blank margins; light foxing to title-page; wide margined copy; modern collector's bookplate on paste-down. Modern boards.

\$5500

Third incunable edition of Dionysius' description of the known world in the prose translation by Antonius Beccaria of Verona, first published in 1477 by Ratdolt in Venice and reprinted the following year. The "*Periegesis tes oikumenes*" of the Greek geographer Dionysius of Alexandria, (ca. 124 AD) was a very popular school text in classical times and would remain so up to the Renaissance. The original Greek text wouldn't be published until 1512.

The translator, Beccaria, had been a pupil of Vittorino and served as secretary to Duke Humphrey of Gloucester (1391-1447) to aid him in his study of Latin poetry and rhetoric. A very attractive copy of this geography incunable with some neat contemporary annotations and underlining on a few pages. (See next page)

§ Hain 6229; GW 8428; BMC V, 472; Goff D-255.

THREE RARE ALCHEMICAL COMPILATIONS EACH IS "OF NOTORIOUS RARITY" (Neville)

36. **DOLHOPFF, Georg Andreas (publisher)**. *Lapis animalis microcosmicus. Oder, die höchste Artzney, aus der kleinen Welt des menschlichen Leibs. Sampt einem Tracttlein vom Urin oder Harn des Menschen*. Strassburg: In Verlegung Georg Andreas Dolhopffen, 1681. 8vo, [16], 80 pp. Usual light browning found in German paper of this period. Contemporary vellum with original linen ties present.

BOUND WITH

DOLHOPFF, G.A. *Lapis mineralis oder die höchste Artzney, auß denen Metallen und Mineralien, absonderlich dem Vitriolo*. Strassburg: Dolhopff, 1681. [12], 116 pp.

BOUND WITH

DOLHOPFF, G.A. *Lapis vegetabilis, oder die höchste Artzney, auß dem Wein, auch andern Erden-Gewächsen. Sambt dem zehenden Buch der Archidoxen Philippi Theophrasti Paracelsi*. Strassburg: Dolhopff, 1681.[4], 92 pp..

FIRST EDITIONS (and probably only) of all three compilations of alchemical, pharmacological and medical tracts composed by the Strassburg printer and publisher Georg Andreas Dolhopff, all of which "are of notorious rarity" (Neville). Complete sets of all three publications are especially unusual with the Neville copy being one of the few exceptions. Most collection catalogues have, if any, only single volumes or at most two; e.g. NLM (Krivatsy), Duveen, Neu, Wellcome, Ferguson, Bolton, etc.

I. The first work deals chiefly with observations on animal products, in particularly urine, and the salts obtainable from them. "Ferguson (I, 219) lists the names of the alchemical and iatrochemical authors from whose works excerpts were made. At the end of the preface, Dolhopff asks his readers to bring to his attention other hitherto unpublished chemical tracts, as he had in mind to publish a seventh volume of Zetzer's *Theatrum Chemicum* (1659-61). Dolhoff was evidently unaware of the existence of the *Ginaeceum Chemicum* (Lyons, 1679), ... The works of Dolhopff are of notorious rarity, and this author is not mentioned by Partington. Not in Bolton, Edelstein, Ferguson Coll., Wellcome, etc." (Neville).

Contains excerpts from the works of Arnoldus de Villanova (-1311), Basilius Valentinus, Pierre Jean Fabre (ca. 1650), Thomas Kessler (active 1616-1630), Konrad Khunrath (1555-1614), Paracelsus (1493-1541), George Ripley (-1490), Martin Schmuck (-1640), and others.

II. "Observations on the preparation of salts from minerals and metals are contained in this tract of great chemical interest. It also discusses the transmutation of mercury and sulphur into silver and gold, by the agency of the philosopher's stone. Not in Ferchl, Ferguson Coll., Krivatsy, etc." (Neville).

Basilius Valentinus, Paracelsus, (1493-1541), Samuel Norton (1548-1604?), Johann Rhenanus (active 1610), Rosenberger, Marcus Friderich, Jodocus Van Rehe, Isaac Hollandus.

III. "The third and final work of this Dolhopff trilogy, containing a summary of the *Archidoxis* of Paracelsus. That the three works that are here bound together were published separately is shown by Dolhopff's preface in the present volume, in which he mentions that the other two were published the previous February and May 1681. Not in Ferchl, Ferguson, Ferguson Coll., Wellcome, etc." (Neville). Contains excerpts from Basilius Valentinus, Joseph Du Chesne (ca. 1544-1609), Conrad Khunrath (1555-1614), Paracelsus (1493-1541) and others.

§ I.VD 17 1:000139P; Sudhoff, *Paracelsus* 412; Brüning 2474; Caillet 6102; Duveen 176; Krivatsy 3322; Neu 1196; *Neville Historical Chemical Library* I, pp. 376-377.

II. VD 17 1:000140L; Sudhoff, *Paracelsus* 413; Brüning 2475; Caillet 6103; Duveen 176; Neu 1197; *Neville Historical Chemical Library* I, pp. 376-377; Wellcome, II, 477.

III. VD 17 1:000141S; Sudhoff, *Paracelsus* 414; Brüning 2476; Caillet 6104; & Krivatsy 3323; Schoene3 10985; *Neville Historical Chemical Library* I, pp. 376-377.

THE SUPERIORITY OF SCULPTURE

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

\$2850

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

CHRONICLE OF ISLAM & OTTOMAN INCURSIONS IN EUROPE / ANDREAS AURIFABER'S COPY

38. **DRECHSLER, Wolfgang; JOHN OF WALES; FABRICIUS, Georgius (ed.).** *De Saracenis et Turcis Chronicon ... Item, De Origine et Progressu et Fine Machometi, & quadruplici reprobatione Prophetiae eius Ioannis Galensis Angli, Liber. Omnia Nunc Primum edita.* Strassburg: In aedibus Jacobi Jucundi (Jakob Frölich), 1550. 8vo, 2 parts in 1 vol. [8], 44 pp.; [6], 49, [4] pp. Woodcut historiated initials. Some marginal fraying and brown spots to the last 2 leaves; contemporary ownership inscription ("Sum And. Aurifabrj D.") on title-page (see below). Modern flexible vellum (some warping).

\$1750

FIRST EDITION of Drechsler's chronological history of Islam and the Ottoman Empire from Mohammed birth to the time of the volumes printing in 1550. The author especially emphasizes the most important events in the ongoing battle between the Turks and Europe with details on the siege of Vienna in 1529, the expulsion of the Knights of Rhodes, the Hungarian wars and the taking of Buda in 1542, etc.

The second part of the volume, with its own title-page, is a treatise on Mohammed and prophecies regarding the nature of Islam attributed here to John of Wales (Wales, 13th century – Paris 1285), a.k.a. John Waleys and Johannes Guallensis, who was a Franciscan theologian that wrote several well-received Latin works, primarily preaching aids, in Oxford and Paris in the late-thirteenth century. However the BN catalogue notes: "Doubtful attribution, according to B. Hauréau, p. 191. See in B. Hauréau, p. 192-199, the list of "écrits supposés" by John Waleys, and p. 188-189, a note on the *Manipulus florum*, published under the name of Thomas of Ireland, which may have been started by John Waleys."

The editor, Georg Fabricius (1516 – 1571), was a Protestant German poet, historian and archaeologist who had made an exhaustive study of the antiquities of Rome following his travels in Italy. He has provided prefaces to both works; the first he dedicates to the author and the second to Wolfgang Ampferah and dated February 1550. The first part is also prefaced with two neoLatin poems by Christophorus Schllenbergius and Abrahamus Fusius

The volume has the fine provenance Andreas Aurifaber with his inscription "Sum And Aurifabrj D." on the title-page. Andreas Aurifaber (1514–1559) was a German physician of some repute and brother of the theologian Johann Aurifaber. However it was through his influence as personal physician to Duke Albrecht of Brandenburg, last grand-master of the Teutonic Knights, and first Protestant duke of Prussia, that he became an outstanding figure in the Protestant controversy associated with Andreas Osiander whose daughter he had married.

§ VD 16, D 2654; Göllner 891 (incomplete; only part I); Adams D-887; Muller, *Straßburg* 375, 113 & 114; Ritter IV, 1525.

“AN IMPORTANT EARLY CONTRIBUTION TO THE HISTORY OF CHEMISTRY” - Duveen

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

\$1875

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

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

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

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

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

\$950

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

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

“PROFOUNDLY INFLUENCED CONTEMPORARY PHILOSOPHY” (PMM)

41. **[EULER, Leonhard].** *Briefe an eine deutsche Prinzessin über verschiedene Gegenstände aus der Physik und Philosophie. Aus dem Französischen übersetzt. Erster Theil [Zweyter Theil & Dritter Theil]. Zweyte Aufl.* Leipzig & St. Petersburg, Riga & Leipzig: Bey Johann Friedrich Junius, & Joh. Friedrich Hartknoch, 1773. 8vo, 3 parts in 1 volume. [8], 268 pp.; [8], 300 pp.; [16], 358 pp. With 15 folding woodcut plates and numerous text diagrams; woodcut vignette on titles; modern collector's bookplate. Contemporary half calf (neatly rebacked, covers rubbed).

\$1750

Mixed edition, as often the case, of this important work with the first and second part in second and the third part in first German edition of Euler's *Lettres à une princesse d'Allemagne sur divers sujets de physique & de philosophie* (1768-72). This famous work, dealing with cosmology and physics, consists of a series of letters addressed to the Princess of Anhalt-Dessau, to whom Euler had given lessons in physics. Euler includes an attack on Leibniz's monadology. His *Lettres à une princesse d'Allemagne* "had an immense success and profoundly influenced contemporary philosophy" (*Printing and the Mind of Man* 196n). In addition to this German translation it went through numerous editions in the original French, as well as appearing in English, Russian, Dutch, Swedish, Spanish and Danish.

For this German translation the letters of the first volume were translated by Euler himself with those of the second by Justus Christian Loder and of the third by Johann Jakob Engel. This mixture of editions is not unusual since the second edition of the last volume didn't appear until 1774.

§ Eneström 343 B2, 344 B2 & 417 B; Houzeau-Lancaster 8897; Holzmann-Bohatta I, 7533.

HOT AIR BALLOON ASCENSIONS

42. **(FAUJAS DE ST.-FOND, Barthélemy).** *Des ballons aérostatiques, de la manière de les construire, de les faire élever: avec quelques vues pour les rendre utiles. On y a joint l'histoire des ballons les plus singuliers, soit par la manière dont ils furent construits, soit par l'élévation où ils sont parvenus, & leur capacité.* Lausanne: Chez J.P. Heubach & comp, 1784. 8vo, [2], XXXV, 297 pp. With 4 engraved plates. Light damp marks along bottom 1/3 of volume (not affecting plates); 2 engraved plates outer margin trimmed to edge of plate. Contemporary tree calf with gilt spine and small gilt coat of arms at foot of spine, marbled end-papers.

\$1550

FIRST EDITION in this form of this treatise on the construction and navigation of balloons which is based on the author's *Description des expériences de la machine aérostatique de mm. de Montgolfier* (Paris; 1783) with certain omissions and a number of new additions. The text is from a collection of sources (including a letter from the Montgolfier brothers to Faujas de Saint-Fond), technical explanations and descriptions of Montgolfier's experiments and accounts of ascensions in the hot-air balloon made between June 1783 and January 1784. The reports of Faujas de Saint-Fond published in Paris were "the first serious treatise on aerostation as a practical possibility" (PMM). The engravings depict various balloons including a view of the Montgolfier's trial ascension on September 19, 1783.

§ Brockett 1263; Slg. von Brug 62; Liebmann-Wahl 1000; DSB IV, 548.

FESTIVAL BOOK/ FLORENTINE CARNIVAL “BUFFALO” PAGEANT

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

\$2500

The very vivid account of the magnificent carnival pageant held at Florence on Shrove Tuesday, 1565. Ten groups of costumed participants represented as Silenus and the Bacchants, 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).

17th CENTURY MONEYCHANGER HANDBOOK & COUNTERFEIT DETECTOR WITH OVER 3300 FULL-SCALE WOODCUTS

44. **GOLD & SILVER COINAGE; UNITED PROVINCES OF THE NETHERLANDS.** *Ordonnancie ende instructie naer de welcke voort-aen hen moeten reguleren die ghesworen wisselaers ofte collecteurs vande goude ende silvere penningen, wesende verboden, gheschroyt, te licht oft te seer versleten, ende oversleue verclaert ende ghehouden voor billoen, daer toe geoommitteert om de selve te leveren inde munten van Sijne Majesteit, ende al daer bekeert te worden in penninghen van hunnen slaghe.* Antwerp: H. Verdussen, drucker van de munte van Syne Majesteit, 1633. Narrow folio, [252] pp. With woodcut imperial arms of Phillip IV on title and over 3300 text woodcuts or recto and verso of coins with descriptive text; additional coin with printed legend has been pasted in the bottom blank margin of G1 recto (probably by the printer) and tracings of an additional coin added by an early owner on m3r; outer edges of 5 leaves slightly trimmed (touching edges of few woodcuts). Modern calf blind tooled calf in a style of the period.

\$4500

Dutch edition (Verdussen issued a French edition in the same year) of this extensive and remarkable coin handbook which includes the laws and regulations dealing with moneychangers. The unusual shape of the volume, being three times taller than wide, was so that it would handily fit in the deep pockets of the money changers.

The work was produced for use in the southern provinces of the Netherlands (Belgium) and provided a comprehensive guide to the gold and silver coins then current in all European countries, describing and reproducing accurate reproducing in woodcut the obverse and reverse of 1695 coins and establishing their respective values, prescribed weights, etc. All denominations and countries are represented: ducats, reales, pistoles, florins, écus, etc. from France, Portugal, Spain, Rome, Milan, Venice, Hungary, Denmark, Holland, Transylvania, Bohemia, Turkey, Poland, England, Scotland, etc.

These numismatic guides were used by moneychangers who set up shop in harbor-towns (in this case Antwerp) and traded money with visiting merchants who came from all over the world; these handbooks, with their accurate representations of coins, also served to detect counterfeit money and, in fact, some counterfeit coins are also reproduced.

Understandably, these "exchange-rate" guidebooks are today of remarkable rarity, since most were literally used up through constant manipulation, and it is quite unusual to find a totally complete copy as present here. Verdussen published the work in editions of French and Dutch, the two major languages of the region, and while both editions are very rare the Dutch appears even more so than that French. While Brunet notes of the French edition "Volume rare" he appears to be unaware of the existence of the Dutch edition.

§ *Bibl. Belgica* IV, 554; Lipsius-Leitzmann 298; cf. Kress p. 634, Goldsmiths 654 and Brunet IV, 210 (for French ed. of same year).

MAGNIFICENTLY PRINTED AND BOUND GRADUAL / MUSIC THEORY/ RED & BLACK PRINTING

45. **GRADUAL; FRANCISCUS DE BRUGIS.** *Graduale [secundu]m morem Sancte Romane ecclesie integrum [et] cof[m]pletu[m] videlicet d[omi]nicale: sanctuariu[m]: cof[m]mune: [et] ca[n]toriu[m]: sive kyriale: nouissime su[m]ma dilige[n]tia recognitu[m] castigatissime eme[n]datu[m] [et] dilige[n]tissime impressum. In quo etiam recens adiu[n]cta est Sancti Hieronymi missa: [et] in quadagesima dies dicendi tract[us]: una cu[m] q[ue] plurimis missaru[m] additionib[us]: vt in tabula liquido apparet.* Venice: (Luca-Antonio Giunta), (1527, pridie idus Januarij). Very large folio (17 1/2" x 11 1/2"), [4], 230 leaves. With full-page woodcut crucifixion scene, woodcut printer's device in red on title, capital letters in 4 sizes of which 3 (3/4", 1", and 3") are printed in red; the largest is a series of 8 figural woodcuts (4 1/2" x 3 1/2") of biblical scenes printed in black; printed music consisting of black square note neumatic notation on four red staves; music corrections made in a beautiful contemporary hand on neatly pasted over thin paper slip (original music usually still visible) on leaves 5 recto, 51 verso, 183 verso - 184 recto, 196 verso; few early tear repairs to outer blank margins (few tiny repairs with contemporary silk); bottom outer blank margins of last 2 leaves reinforced with vellum strip; printed on extremely thick paper; fine wide margined copy. Contemporary Italian blind tooled calf with intertwined square knot pattern and floral tools with 10 brass bosses (corners and center) which are also decorated with flower stamps; the wrap around (front to back) leather thongs and brass clasps attaching to cast brass poles on bottom boards (neat repairs to leather straps) with traces of top and bottom clasps (use wear to bosses and leather; several chips to spine; paste-downs not present; very sound binding).

\$15500

Magnificent example of this superbly printed gradual printed in red and black throughout. This is the third gradual printed by Lucantonio Giunta (first: Johannes Emericus, de Spira, for Lucantonio Giunta, 1499/1500). The work is especially of interest to music historians for the six page music treatise by the Franciscan music theorist, Franciscus de Brugis (active 1499-1515), who worked as an editor and corrector for Giunta (see Mary Kay Duggan, *Italian Music Incunabula*, p. 8). This important treatise on the use and performance of plain chant, with information on the use of accidentals, includes several printed music examples (in much reduced size) as well as tables to explain the abbreviations used throughout the volume.

Professor Duggan notes the great difficulty of accurately printing music in two colors since each sheet of the work had to be printed twice with great care taken to make the impression register accurately in the book. In the case of the Emericus edition commissioned by Giunta; "Nearly every page of the *Graduale* has corrections either printed or by hand, which vary from copy to copy. The corrector, music theorist Franciscus de Brugis, who prepared the text for the printer, very likely played a continual and active part in proofing the copy." (ibid p. 134). Dr. Duggan reprints the first paragraph of Brugis's introduction, that appears on the verso of the title-page, in which he notes the great care he has taken to correct the music as it was brought to him by the printer "I have in particular corrected the errors in it (which so affect the music) which were virtually innumerable; which was a great labor" (ibid, p. 135). The present copy also has corrections made to it which probably were done at the time of printing. On page 183 - 184 recto several lines of music have been cover with slips which have the red staves printed on (same as used in the volume) on which the music corrector has beautifully penned in the correct lines of music which appear stylistically identical to the printed version. Several other corrections are also made through the volume (noted above); some as small as single note or word. A modern scholar has lightly penciled numbers to each of the graduals probably in order to compare it to other editions. While they would be easy to erase they may still be of value to aide in the study of the music.

All the early editions are very rare. The OCLC locates only three copies; UCLA, University of Illinois and University of Minnesota.

§ Essling 1211; Sander 3215; EDIT 16 CNCE 11319; Camerini, P. *Annali dei Giunti*, no. 319 (note); Gaspari, G. *Catalogo della Biblioteca del Liceo Musicale di Bologna*, II, p. 8; not in BM/STC *Italian* or Adams.

BEAUTIFULLY ILLUSTRATED AND PRINTED / PRINTED MUSIC / PRINTED RED & BLACK THROUGHOUT

46. **GREGORY XIII. – PONTIFICALE ROMANUM.** *Pontificale romanum ad omnes pontificias caeremonias, quibus nunc vitur sacrosancta R.E. accommodatum. Nonnullis insuper, quae in antea impressis non habentur accuratissime auctum. Ac in tres partes distinctos. Quarum prima personarum: secunda rerum consecrationes, & benedictiones continet: tertia vero quaedam ecclesiastica officia, & alia multa comprehendit, quae in sequenti tabula versa pagina monstrantur. Nuper summa diligentia reuisum, emendatum, & impressum.* Venice: Giunta, 1582. Folio, [4], 259 leaves. (without last blank). With title woodcut; woodcut printer's marks on title and colophon; numerous text woodcuts (1 full-page); text printed in 2 columns in red & black throughout; printed music; blackish (soot or mildew?) stains along outer margins of last 5 leaves (and paste-down); few faint margin stains minor hand soiling and small wormhole repair tot title-page and some traced of use; few near invisible clean tear repairs

(no loss); contemporary text corrections with some preliminary text sections neatly crossed out with updated text penned in margins or interlinear. Contemporary sheep gilt tooled with gilt bishops arms on covers (covers rubbed, scored and worn with wear to head and tail of spine; end-papers lacking; overall sound).

\$2550

Rare edition of this beautifully produced Pontifical published by the great Giunta publishing house, handsomely illustrated and with extensive music for the various rituals. Mortimer notes that: "The Giunta edition of 1582 has a new title cut with cardinals surrounding the pope instead of bishops and has three more blocks missing from the main set and similarly replaced by repetitions." There is extensive printed music throughout the volume (square black notes on red four line staves).

All early editions are rare because they contain the rites for ordinations and consecrations which were reserved to bishops and would thus be produced in much smaller editions than other liturgical books. "It is one of the oldest and the most beautiful of the liturgical books, depicting the whole life of the church. Leroquais calls it a great cathedral requiring 15 centuries for its building. Not having undergone changes like other liturgical books, such as Missal and Breviary, it has preserved the best liturgical traditions of the ages and remains one of the most precious treasures of Roman liturgy.

"The Pontifical is divided into three parts. The first, *de personis*, contains rites for Confirmation, Ordination, Consecration of bishops and virgins (nuns), blessing of abbots and abbesses, anointing of kings and queens. The second, *de rebus*, prescribes the rites for blessing and consecrating churches, altars and objects, such as chalices and bells. The third part includes rites for special functions, such as consecration of oils, reception of a bishop into his diocese, councils, synods, and diocesan visitations." (J. Nabuco in *New Catholic Encyclopedia*, XI, 549-550).

With the exception of dark stain in the last five leaves the interior is generally in very good condition. Original gilt binding, worn but sound and with a bishops gilt crest but with an empty cartouch ..

§ EDIT 16, CNCE 11863; Adams L-1242; Brunet IV, 814; BM/STC *Italian*, p. 387; Mortimer, *Italian*, no. 383 (note)

HISTORY OF HANNOVER BY ONE OF HER GREATEST MAYORS

47. **GRUPEN, Christian Ulrich.** *Origines et antiquitates Hanoverenses oder umständliche Abhandlung von dem Ursprunge und den Alterthümern der Stadt Hannover.* Göttingen: Im Verlag der privilegirten Universitäts-Buchhandlung, 1740. 8vo, [12], 414 (i.e. 404), [8] pp. With woodcut of the arms of Great Britain on title-page and 10 (9 engraved) partly folding plates and numerous text woodcuts; German and Latin text; tiny worm hole repairs in pages 195-210 touching a few letters; few near invisible repairs to few marginal worm holes to one plate (lightly toned); title-page neatly backed; a very clean, expertly washed, wide margined copy. Modern red morocco.

\$1250

FIRST EDITION of this important early city history of Hannover which the author dedicates, appropriately enough, to King George II (1683 – 1760) of Great Britain, and Ireland, Duke of Brunswick-Lüneburg (Hanover) and Prince-elect of the Holy Roman Empire.

A clearly written and researched history of the origins and the antiquities of the city of Hannover including the state of the city and the surrounding counties and royalty, as well as accounts of the monasteries as found in the archived city documents, letters, seals, medals, inscriptions, etc. The folding engravings illustrate city views, birds eye maps of fortifications and castles, monuments and inscriptions. The text woodcuts depict coins, medallions, inscriptions, coats of arms, ancient seals

Christian Ulrich Grupen (1692-1767), a German lawyer and historian, made a name for himself in the field of law history and other historical subjects. He served as mayor of Hanover during the Seven Years' War and is considered the most important mayor of Hannover to serve in the 18th century (Stadtarchivar Klaus Mlynek). During his time as mayor, from 1725 until his death in 1767, he implemented numerous reforms and building projects: Grupen reformed and modernized the poor and the school system, the fire department and hospital and i.a. reorganized the Stadtarchiv Hannover. Grupen was instrumental in trying to revive Hannover's financial downturn following the Royal Courts removal to England.

There is even biography of the author that appears to be still in print: *Christian Ulrich Grupen, Bürgermeister der Altstadt Hannover, 1692-1767: ein Beitrag zur Geschichte des Deutschen Städtewesens im 18. Jahrhundert* (Hannover;1913) by Ulrich Oskar.

§ Loewe 3682.

EMBLEM BOOK

48. **HAEFTEEN, Benedictus van.** *Regia via crucis.* Cologne: Apud Ioannem Corolum Munich, 1673. 12mo, [36], 341, [31] pp., last leaf blank. With engraved title-page designed by Rubens, 38 full-page text engravings and a fine series of woodcut tailpieces. Some light browning. Contemporary vellum over boards with 2 brass clasps.

\$875

Rare edition of "*The Royal Road of the Cross*", a finely illustrated emblem book, by Benedictus van Haefte (1588-1648) of Utrecht who was provost of the reformed monastery of Afflighem of the order of Saint Benedict. The work was first published in Antwerp by the Plantin-Moretus Press in 1635. The design of the title-page, also reproduced in this edition, was done by Peter Paul Rubens who supplied that printing house with numerous title-page designs.

"All thirty-eight religious emblems in the *Regia Via Crucis* consist of three elements: the infant Jesus (Divine Love), Anima-Saturophilia, and the Cross. In each emblem the children entertain themselves employing the cross as their sole diversion. They follow the way of the cross, which in the end lead to their being nailed to it, one over the other. Rooses (Oeuvre, V, p. 82) offers no explanation for Rebuens' inspiration in creating this title page. ... nowhere in this frontispiece has he made any allusion to the Infant Jesus or Anima-Saturophila. Instead this design was perhaps based on the text of a chapter in Thomas a Kempis' *Imitatio Christi*..." (Julius Held, *Rubens and the Book*, no. 21).

The OCLC appears to locate only microfilm and computer copies of this edition.

§ Cf. Praz 361; Landwehr, *Low Countries* no. 271 (Antwerp, 1635; 1st ed.); not in Landwehr, *German Emblems*.

A CRITICAL HISTORY OF THE JESUITS BY A CATHOLIC THEOLOGIAN & EDITED BY PROTESTANTS

49. **HASENMÜLLER, Elias.** *Historia Iesuitici ordinis, in qua de Societatis Iesuitarum autore, nomine, gradibus, incremento, vita, votis, privilegiis, miraculis, doctrina, morte, &c. tractatur conscripta a M. Elia Hasenmullero: et inquirendae veritatis ergo missa, ad Generalem Iesuitarum praepositum, Claudium Acquavivam.* Frankfurt: Excudebat Iohannes Spies, 1593. 4to, 323, [1] pp. Woodcut printer's device on title; Latin text with passages in German; tiny backing repair to blank spot on title-page; occasional small brown spot in bottom blank margins; general light browning typical of German paper of this period. Modern half vellum.

SOLD

FIRST EDITION of this critical history of the Jesuit order by the German Catholic theologian Elias Hasenmüller (d. 1587) which was posthumously edited and published by the reformed Protestant theologian, Polycarp Leyser (1552-1610). The dedicatory letter is very curiously addressed to both, Polycarp Leyser "syncerique evangelii Iesu Christi minister" and Claudio Acquaviva, S.J. (1543 – 1615), who was at this time the Superior General of the Society of Jesus. The letter itself is signed by the eminent German Lutheran theologian Martin Chemnitz (1522 –

1586) at Brunschweig and dated "LXXXVIII" which presumably means 1588 which would have been two years after Chemnitz's death in 1586. Naumann (*Jesuitismus*, 355) describes the work as "A veritable treasure-trove of anti-Jesuit texts, the author was an overzealous Jesuit opponent, for example, the first 'report' of the 'terrible' death of Ignatius." (trans.). The work follows the history of the Jesuits from its founding to time of publication and includes i.a. accounts of Jesuit missions in Japan (pp. 78-79).

Having been published in the middle of the Counter Reformation within a year a refutation of the work was appeared by the eminent Counter Reformation Jesuit author, Jakob Gretser (1562-1625) in Ingolstadt, who also followed that up in the same year with a work with an identical title to the above text where he, we presume, goes on to reinterpret Hasenmüller's work and refuted the criticisms of the Jesuits.

§ Adams H-80; VD 16 H 717; De Backer-Sommervogel XI, 23, 161; Naumann, *Jesuitismus*, 355.

MINING ENCYCLOPEDIA

50. **HERTTWIG, Christoph.** *Neues und Vollkommenes Berg-Buch Bestehend in sehr vielen und raren Berg-Händeln, und Bergwercks-Gebräuchen, Absonderlich aber über 200. vorhin noch nicht edirten ... Berg-Urtheln und Abschieden, ... dergestalt colligiret und abgefasst, daß bey nahe keine einzige Materia in Berg- Schmelztz- und Hammerwercks-Sachen, vorfallen mag, So nicht ... abgehandelt, und mit Allegierung gelehrter ... Männer Schrifften, wie nicht weniger darzu gehörigen Kayserlichen, Königlichen, Chur- und Fürstlichen Berg-Ordnungen ... entschieden, und ... zu finden wäre.* Dresden & Leipzig: Zimmermans Erben & Gerlach, 1734. Folio, [10], 438 pp. Title printed in red and black. Usual foxing and light browning. Contemporary sheep.

\$1500

"A valuable alphabetical glossary of mining terms of considerable metallurgical and chemical interest, containing numerous notes and bibliographical references to earlier and contemporary literature. A close paginary reprint of the first edition (Dresden and Leipzig: J.C. Zimmermanns, 1710), this encyclopedic work includes much information on the laws, practical operations, and economics of the mining, smelting, and refining of metals and alloys. Herttwig (fl. 1710) was a counselor and professor of mining at Freiberg. The present second printing appears to be even rare than the first, which is listed by Hoover, Smith and Ward and Carozzi. Not in the usual chemical bibliographies" (Neville Coll. I, 634)

For this second edition "hat Herttwig kaiserliche, königliche und andere fürstliche Bergordnungen in das Werk aufgenommen und hinsichtlich ihrer Konkordanz und Diskrepanz untersucht" (Koch p. 113).

§ Hoover 417; Koch 208; Ferchl 232; Bibl. Dt. Museum, Libri rari 134; Humpert 3816..

VOYAGE TO SEE THE GREAT ART OF VENICE, PADUA, FERRARA & BOLOGNA

51. **HOFTÄTER, Felix Franz, S.J.** *Nachrichten von Kunstsachen in Italien. Erste Theil. Venedig (Zweiter Theil; Padua, Ferrara, Bologne).* Vienna: Kurzbeck, 1792. 8vo, 2 volumes. [18], 402 pp.; [26], 476 pp. With engraved title vignette. Uniform light browning. Contemporary boards.

\$650

FIRST EDITION and only of this account of a voyage undertaken by the author in company with Prince Karl von Liechtenstein to visit and explore the artworks of Italy in 1788; volume one deals with the art of Venice and volume two covers Padua, Ferrara and Bologna. At this time the author had taken the position of tutor to the prince at the University of Göttingen. The art reports he provides include theoretical discussions, the nature and division of the arts, stages of the artists, limits of the physical and the moral, the judging of the paintings and other works of art. Hofstätter entered the Society of Jesus in 1756 but after the Pope's annulment of the order he was offered the position of professor of fine arts and history of art at the Theresianischen Ritterakademie in Vienna. He later served

as its director and as the head of the Vienna University Library.

§ DeBacker-Sommervogel, IV, col. 429, no. 22; *Univ. Cat. of Books on Art*, I, p. 847.

HISTORY OF SOUTH AMERICAN FREEDOM FIGHTER, JOSE DE SUCRE

52. **IRISARRI, Antonio Jose é de.** *Historia critica del asesinato cometido en la persona del Gran Mariscal de Ayacucho.* Caracas: Almacen de J.M. de Rojas (Imp. por George Corser), 1846. 8vo, XLV, 266, [2] pp. Title woodcut. Some paper toning with penned note on p. 3 (dated inscription 1925). Contemporary half calf.

\$1250

FIRST EDITION. On the assassination of the South American freedom fighter Antonio José de Sucre y Alcalá (1795–1830), known as the "Gran Mariscal de Ayacucho" ("Grand Marshal of Ayacucho"). He was a Venezuelan independence leader who served as the fourth President of Peru and the second President of Bolivia. Sucre, probably the most capable general of Simón Bolívar and his designated successor, was shot dead in the forest of Berruecos on the morning of June 4, 1830. Sucre was one of Simón Bolívar's closest friends, generals and statesmen. The city of Sucre, Bolivia's capital, is named for him, as is a state in Venezuela and a department of Colombia.

Antonio José de Irisarri Alonso (1786 – 1868), was a Guatemalan statesman, journalist, and politician who served as Interim Supreme Director of Chile in 1814 and held numerous political and governmental positions. He is considered one of the fathers of Chilean journalism together with Fr. Camilo Henríquez. He served as minister of Guatemala and Salvador to Ecuador from 1839 till 1845, and in 1846-1848 to Colombia, but resigned, and went to Curaçao in 1849; in 1850 he left for the United States where he resided till his death. The governments of Guatemala and Salvador appointed him, in 1855, their minister to Washington, and for a long time he was dean of the diplomatic corps. In 1973 Guatemala honored him with the institution of an "Order of Antonio José de Irisarri". The volume includes: "Apéndice de los documentos citados en esta obra" on preliminary pages i-lxxx.

§ Sabin, 35080; Palau y Dulcet, 121475.

NEWS LETTER ON THE SIEGE OF BUDE & OTTOMAN OCCUPATION OF HUNGARY

53. **ISABELLA, Queen of Hungary; SULAIMÁN I, Sultan of the Turks.** *Vier warhafftige Missiuen, eine der frawen Isabella Königin und nachgelassene wittib in Ungern, wie untrewlich der Türck und die iren mit ir umgangen. Die ander, eines so in der belegerung bey der Königin im Schloß gewest wie es mit Ofen vor und nach der belegerung ergangen. Die dritte eines Ungern von Gran, wie es yetz zu Ofen zugehe. Die vierdte des Türckischen Tyrannen an die Sibenbürger. Aus den Latein ins Teutsch gebracht.* No place, printer or year [Ulm]: [Hans Varnier], [1542]. 4to, [24] pp. (last page blank). Some light foxing. Modern boards.

\$1600

One of three variant issues of this collection of four important newsletters (Newspapers; "Neue Zeitungen") dealing with recent military and political events leading to Buda becoming part of Ottoman-ruled central Hungary from 1541 to 1686 where it served as the capital of the province of Budin. These four letters are important contemporary historical documents providing firsthand information on one of the most convoluted military events of the period which would have long lasting effects on the region. The Siege of Buda (4 May to 21 August 1541) ended with the capture of the city of Buda (Hungary) by the Ottoman Empire leading to 150 years of Ottoman control of Hungary.

The work is prefaced with a two page introduction providing an account of the recent occupation of parts of Hungary by Sulaiman I, The Magnificent, Sultan of the Turks (1494 or 1495-1566): 1. Letter from Queen Isabella (1521-1559), consort of Johannes Zápolya, King of Hungary to Severino Boner of Balitza (dated: Lipa, 1541), in which she tells of her predicament (she had to buy back her treasures from the Turks); 2. A fascinating and very detailed eyewitness account (by servant of the Queen) that first describes the siege of the city by the Hapsburg forces under Roggendorff and later the capture of Bude by the Turks (August, 1541) through trickery using Janissaries (see below); 3. On the reception of the imperial ambassadors, Herberstein and Salm, to the court of Sulaiman for negotiations that did not lead to the return of Hungary to Ferdinand; 4. Suleiman's threatening letter to the Transylvanian (Siebenbürger) court informing them that they would recognize the 1 year old King John II Sigismund Zápolya (1540 – 1571) as king. [Detailed description available on request].

The imprint information for the present issue was provided by the VD-16 online.

§ VD 16, V 1054; Németh H 2177; cf. Göllner 777 (dated ed.) & 778 (with text end on leaf 11v) and Apponyi 290 (dated ed.).

THE BEST AND MOST COMPLETE EDITION

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

\$1850

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

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

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

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

ONE OF THE FINEST GERMAN ARTIST-ARCHITECTURE WORKS OF THE 16TH CENT. / SUPERBLY ILLUSTRATED

55. **JOHANN II OF PFALZ-SIMMERN; [RODLER, Hieronymus].** *Eyn schön nützlich büchlin und underweisung der kunst des Messens, mit dem Zirkel, Richtscheidt oder Lineal. Zu nutz allen kunstliebhabern, fürnemlich den Malern, Bildhawern, Goldschmiden, Seidenstickern, Steynmetzen, Schreibern, auch allen andern, so sich der kunst des Messens (Perspectiva zu latein gnant) zugebrauchen lust haben.* Simmern: H. Rodler, 1531. Folio, [45] leaves (without last blank leaf). With numerous half and full-page woodcuts in text; 11 woodcuts with the red lines delineating perspective; title in printed in red and black. Early ownership inscription of "A. Volpi" on title-page. Modern black morocco in a fine antique style.

\$28,000

FIRST EDITION. A fine, fresh copy of this elaborately illustrated introduction to linear perspective, a cogent vernacular text which played a key role in disseminating Dürer's projection method throughout Germany. The work effectively turns Dürer's treatise into a model book. Notably, many of the geometrical diagrams (especially those with the red overprinting) owe something to Pelerin—the brilliant illustrations juxtapose complex floor and ceiling patterns, cul-de-sacs in densely built up medieval streets with background landscapes, and church interiors with complex patterns of columns and vaulted ceilings. Some of the designs (D iiiir) are so enthralled to pattern at the expense of architectural reality that they are very likely designs for intarsia, or anticipate the playful fantasies found in model books later in the century. Another design Giiii r shows proto-cubist human figures and heads found in Lautensack's 1564 *Kunstabuchlein*.

In his preface, Rodler tells the reader that Dürer's *Underweysung der Messung* (1525) was too difficult for most people to understand, although he acknowledges the great merits of the work. Rodler and the Duke, therefore, drew upon both the *Underweysung* and Dürer's *Vier Bücher von menschlicher Proportion* (1528) in composing this shorter and more practical treatise, aiming to provide painters, sculptors, goldsmiths, embroiderers, masons and carpenters with a better understanding of the art of perspective.

"This treatise, edited by Hieronymus Rodler, combined serious theoretical discussion and picture-book type practical example in a new way. The treatise is a revolt against specialist dogmatism, written in an easy vernacular and illustrated with a simple elegance and deftness that points towards the French school. Most of the full-page views were drawn from life in the grounds, halls and corridors of the castle and the title-page... presumably shows the workshop there, with a self-portrait of Duke Johann II at work" (Wiebenson, III-B-2).

The dramatic one-point perspective illustrations, upon which the orthogonals are often overprinted in red, include depictions of a student's desk with a calculation sheet and counters; a shelf with bound volumes; a man playing a viola da gamba at a convivial gathering; and an artist at work in a room with a grid iron window which permits an easy transfer of the landscape seen through it on a drawing board. Four of the woodcuts are signed "H.H.", for Duke Johann's vernacular title "Herzog Hans von Hunsrück." (Another of these H.H. woodcuts was incorporated into Sebastian Münster's *Cosmography*, which mentions the Simmern press.) Stylistically, the illustrations are a mix of late Gothic and Renaissance styles, in the tradition of the Augsburg artists Max Wirsung and Hans Burgkmair. According to Joseph Meder's famous work *Die Handzeichnung* which quotes from *Eyn schön nützlich büchlin* several times, this is the first description of perspective, interior and exterior, calculated on the focus of two eyes. Also of great interest is the description in chapter three of the technique of pen-and-charcoal drawing.

Published by Johann II of Pfalz Simmern at his private press in Simmern, the work is often attributed to the Duke's secretary Rodler, who authored the preface. It seems most likely that Duke Johann, a cultivated patron of the arts who studied woodcutting with Conrad Faber von Creuznach in about 1530, produced the illustrations not only for this volume, but also for the other eight titles published by the Simmern press. The cut on the title shows what has to be one of the earliest printed representations of an artist's workshop.

A second edition was published under Rodler's name by Cyriacus Jacob in Frankfurt am Main in 1546.

§ Adams R-652; Wiebenson III-B-2; Vagnetti EIIb10; Berlin Katalog 4681; Fairfax Murray, *German*, 367; Schlosser-Magnino, pp. 276-80; VD 16 S 3672; Thieme-Becker XXVIII. 464-465; Elspeth Bonnerman, *Die presse des Hieronymus Rodler in Simmern*, Leipzig (1938), no. 3, p. 11-12, 22-24; Spohn, G.R. *Die Simmerner Meister H.H.*, "Zeitschrift des deutschen Vereins für Kunstwissenschaft" 27 (1973), 79-94. [See illustrations on inside front and back cover].

ARABIC & SYRIAC MISSAL (MARONITE RITE) OF THE NESTORIAN CHURCH

56. **JOSEPH IV, Patriarch of Babylon; CHALDEAN MISSAL.** *Missale Chaldaicum ex decreto Sacrae Congregationis de Propaganda Fide editum.* Rome: Ex ejusdem Sacrae congregationis typographia, 1767. Folio, [4], 615 pp. 2 woodcut title vignettes with 4 (1 full-page) text woodcuts as well as a number of beautiful head and tailpieces cut by Giambattista Bodoni (see below); added title-page in Syriac; title-pages and text printed in red and black throughout; text in Syriac and in Arabic in Karshuni characters; bookplate of bishop Samuel Webster Allen (1844-1908); printed on a fine, thick paper; fine copy. Half vellum with gilt spine, red leather spine label and decorated paper cover boards (ca. 1800).

\$6500

Beautiful Chaldean missal printed in red and black with titles in Syriac and Latin by the great Roman press of the Propaganda Fide. Illustrated with two woodcut title vignettes (one signed "GZ" and the other "GM") and four large (one full-page; signed "Q.G."; half-page cuts signed "L.P." and "B.F.") woodcuts in text. Also included are a series of woodcut head and tailpieces as well as woodcut factotums by Giambattista Bodoni who has signed the first one with his initial "B".

"A diglot missal, in Syriac and Arabic (Carshuni), including the Liturgical Epistles and Gospels".(Smitskamp). Printed in Nestorian character. "Darlow & Moule wrongly ascribe the first printing with this Syriac character to the Missale chaldaicum of Rome 1767" (Smitskamp).

The text includes readings from the Epistles of S. Paul, in Syriac, with an Arabic translation in the Syriac character; followed by the *Liturgy of the Blessed Apostles*, in Syriac, and by the *Gospels* in the Peshito Syriac version, with an Arabic translation in the Syriac character; arranged for liturgical use by Joseph IV., Chaldean Patriarch of Babylon. For the use of the Chaldean Uniats.

Printed by the great Roman press at the Sacra Congregatione de Propaganda Fide under the direction of Abbe Costantino Ruggieri. He had been appointed by Cardinal Spinelli, the press prefect, to be the superintendent of the press in 1758. Cardinal Spinelli was deeply committed to spreading the Catholic faith and enlarging the press. Ruggieri was committed to breathing life back into press and return it to its former glory and would, near the end of 1758, go on to hire Giambattista Bodoni as an assistant compositor (typesetter). Before becoming famous for his typography Bodoni had displayed an extraordinary talent for woodcut printing decorations of head and tailpieces, initials, factotums, etc. which he occasionally would sign with a letter 'B'. "Arriving just as Ruggieri's new broom was sweeping clean, Bodoni's timing was impeccable. He soon became indispensable both as a technician and an artist, fulfilling any task he was given with confidence and skill: assistant, printer, compositor, and woodcutter of letters and decorations. Passerini, writing in 1804, notes that the woodcuts Bodoni made there "are still today jealously guarded and saved because they are of a fineness just less than if they had been made on copper." "(V. Lester, *Giambattista Bodoni, His Life and His World*, p. 43 & see illus. on p. 46 for similar headpiece).

§ Darlow-Moule 8971; Smitskamp, PO 184 f. note.

ALCHEMY - PHARMACEUTICALS

57. **KIRCHWEGER, Anton Joseph.** *Microscopium Basilii Valentini, sive commentariolum et cribrellum über den großen Kreuzapfel der Welt.* Berlin: No printer, 1790. 8vo, 172 pp., with last 2 blank leaves. Fine uncut and unopened copy. Modern cloth backed early wrappers.

\$1350

FIRST EDITION (and only). "A curious work, which attempts to apply the philosophical principles of Basil Valentine to pharmaceutical chemistry. In four chapters Kirchwegger (d. 1746) discusses the ores of antimony, the element itself, and its compounds. Alchemical symbolism is extensively used throughout. According to Ferguson the author was a doctor of medicine at Gmunden, in Upper Austria. Rare. Not in Caillet, Ferchl, Guata, Partington, Poggendorff, Waite, Waller, Watt, etc." (Neville Collection II, 726-27).

Kirchwegger, in this collection of pharmaceutical and alchemical studies, wants to prove that preparations of antimony (whose knowledge he owes to Basilius Valentinus) can create a panacea. In this respect, Kirchwegger was still very much influenced by the ideas of the Rosecrucians. Goethe was himself influenced by these writings during his own early period of alchemical experimentation. The author also wrote a number of other works in the fields of chemistry and alchemy.

§ Bolton 996; Ferguson I, 470 (not in Youg Coll.); Ferguson Coll., 372; Duveen 323; Blake 243; Neu 2159; Rosenthal 489; Wellcome III, 397.

ASTRONOMY TABLES

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

\$2450

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

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

INQUISITOR'S & JUDGES' HANDBOOK FOR THE SEVERE LEGAL PROCESS AGAINST WITCHES & OTHER MAGICAL PERSONS

59. **LAYMANN, Paul, S.J.** *Juridicus Processus Contra Sagas et Veneficos, Das ist: Ein rechtlicher Proceß gegen die Unholden und Zauberbische Personen, In welchen ordentlich docirt wird, und aus fürnehmen beyder Rechten Doctorn und berühmten Scribenten vorgetragen wird: Was gestalt Geistliche und Weltliche Inquisitores, Richterschaffen, und Mit-Beamten so wohl vor als nach der Captur der Maleficanten, dann auch vor und nach den Capital-Sentenz und letzten Rechts-Urtheil, mit denen reis und Beklagten, wegen des Zauberey Lasters, damit sie ohne Sorg und Gefahr in tribunalis und Gerichts-Stätten procedirn und verfahren mögen, sich zu verhalten haben... in lateinischer Sprach beschrieben, jetzt den Gerichtshaltern ... verteutsch. auch mit bewehrten Historien und andern Umständen vermehrt, und in unterschiedliche Titul ordentlich abgetheilet.* Oettingen, Augsburg: Gedruckt bey Stephan Rolck, zu finden bey Daniel Waldern Buchhändlern, 1700 (but 1710 see below). 12mo,

[2], 287 (i.e. 187), [3] pp. Double-page title (with blank versos). Small early repair to outer blank margin of title-page. Usual light browning found in German printing of this period. Contemporary vellum with 2 intact clasps.

\$3450

Rare hand book to aid those involved in the investigation, interrogation, prosecution, and execution of accused witches and those who associate with witches and/or involved with magic. It promotes the use of the most severe and cruel interrogation techniques which usually end with the prescribed method of execution of being burned alive. The work first appeared at Cologne in 1629 with this being only its second appearance. The present edition because of a faulty third numeral in the imprint has led to the incorrect assumption that there were two editions (dated 1700 and 1710). An early owner has completed the third digit into a zero, however our copy collates identically to other copies catalogued as 1710 (including printer's ornaments and faulty pagination). No copies of a 1700 edition appear to be recorded outside of a single bibliographical citation in Graesse (BMP). DeBacker-Sommervogel is also only able to cite Graesse for this 1700 edition so it seems clearly to be a ghost.

The title's attribution of this work to the eminent Austrian Jesuit jurist and moralist, Paul Laymann (1574-1635), is much in doubt. This was first pointed out by Bernhard Duhr, in his essay "Paul Laymann und die Hexenprocesse" in der *Zeitschrift für katholische Theologie* (XXIII, 1899, pp. 733-43), and later in the monograph *Die Stellung der Jesuiten in den deutschen Hexenprozessen* (Cologne; 1900, pp. 53-59). The work has also been attributed Johannes Jordanaeus who was court chaplain for the Bishop of Galen, whom Adelung in his sequel to Jöchers *Gelehrten-Lexicon* notes: "He [Jordanaeus] left: Paul Laymann's *Processum juridicum contra sagas*, translated into German" (II. 2319-20). To confuse matters even more there was published in the following year at Rinteln (1630), a much different but identically titled work by Hermann Goehausen to which cataloguers often append Laymann's name as well on the bases of the title.

Paul Laymann was one of the greatest moralists and canonists of his time, and a copious writer on philosophical, moral, and juridical subjects. In volume three of his great compendium of moral theology, *Theologia Moralis* (Munich, 1625), he clearly states that he is in favor of mild treatment to those accused of witchcraft. The publication of the present work appears to be the sole reason why Laymann is often represented as an advocate for the horrible cruelties practiced at witchcraft trials. In fact Laymann's position stands in stark contrast to the defense of the use of extreme brutality (torture, burning, etc.) outlined in the present work. --See Father Duhr, S.J., "*Zeitschrift für katholische Theologie*", XXIII (Innsbruck, 1899), 733-43; XXIV (1900), 585-92; XXV (1901), 166-8; XXIX (1905), 190-2.

"In *Zeitschrift für katholische Theologie*, Bd. 23 (1889), Bernard Duhr question's Laymann's authorship, and notes that the existence of the Latin original is not certain. This work is also ascribed to Johann Jordanaeus and Goehausen. Cf. George Lincoln Burr, in his notes to the 1630 edition." (Cornell Univ. Cat. for 1629 ed.)

The OCLC only locates two copies of the present work in North American libraries; Cornell University and the University of Nebraska at Lincoln. A rare Oettingen (Bavaria) imprint. Regarding the rampant spread of witch trials in 17th and 18th century Bavaria see Lyndal Roper's *Witch Craze. Terror and Fantasy in Baroque Germany* (New Haven; Yale Univ. Press, 2004).

§ VD18 10172971-004; Rosenthal, *Bibl. Magica & Pneu.* no. 4063 ("Früher Oettinger Druck. Hoechst selten!"); Hayn-Gottendorff, III, 214; *Cat. Cornell Witchcraft Coll.* p. 339; cf. Graesse, *Bibl. Magica & Pneu.*, p. 33 (1629) & p. 34 (1700), De Backer-Sommervogel, IV, 1590, 26 (1629 & citing Graesse for 1700).

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

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

\$6500

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

The fine folio lithographic plates depicting a large variety of ship types often involved a various sea maneuvers. The first few plates also include types of masts, sails and rigging which certain ships use. The ships described are evenly divided between both civil and military craft such as; cutters, brigs, frigates, merchant frigates, canal boats, lighters, fishing smacks, schooners, barques, barkentines, brigantines or sloop war frigates, a South American brig, heavy frigates, a steam side paddle, an American war schooner (plate 48), a war cutter, a double deck ship-of-the-line. All of the fine hand colored lithographs depict the ships in marine settings as they would appear either at sea or in harbor. [Also see illustration at end of list].

§ Cat. NHSM, II, p. 756; Irene de Groot & Robert Vorstman, *Zeilschepen*, 219-227; Scheen I, p. 221 (illus.).

IMPORTANT CEREMONIAL WITH FINE WOODCUTS AND MUSIC

61. **LITURGY; CATHOLIC CHURCH.** *Caeremoniale Episcoporum jussu Clementis VIII. Pont. Max. novissime reformatum.* Omnibus Ecclesijs, praecipue autem Metropolitanis, Cathedralibus, & Collegiatis, perutiell. ac necessarium. Rome: Typographia linguarum externarum, 1600 Mense Octobris. 4to, [8], 349, [14] pp. Woodcut illustrations throughout depicting rites performed by bishops; text and music printed in red and black; light hand soiling on first few margins; some brown spots along top inner margins towards end; contemporary owner's signature on title ("Antonii, Nicolai de Jhadeis"), errata pages at end lightly scored, with the corrections made in the text throughout in ink in the same contemporary hand; old small armorial book plate on paste-down. Contemporary vellum covered boards.

\$1500

FIRST EDITION (quarto issue). The *Caeremoniale Episcoporum* (*Ceremonial of Bishops*): "A book containing the rites and ceremonies to be observed at Mass, Vespers, and other functions, by bishops and prelates of inferior rank, in metropolitan, cathedral, and collegiate churches. It treats also of the manner of precedence among ecclesiastics and official lay persons. From the earliest centuries of the Church there were many books which contained the rites and ceremonies to be observed in the performance of ecclesiastical functions. Shortly after Sixtus V had instituted (1587) the Congregation of Sacred Rites and Ceremonies, Clement VIII appointed a commission of learned prelates to correct the "*Caeremoniale Episcoporum*", which he promulgated by the Apostolic Letter "Cum novissime", 14 July, 1600." (*Cath. Enc.*). The work is extensively illustrated with half-page woodcuts depicting the various rites and also includes a number of pages of music (pp. 125-132 & 345-48) that would be sung during certain ceremonies.

This handsomely printed work was edited and printed by the Tipografia Medicea Orientale (The Medici Oriental Press) which had been established by Ferdinand de Medici in the 16th century. The press was active from 1584 to 1614 and produced some of the earliest books printed

in Arabic. The press received from the Pope a monopoly to print books in "foreign languages" which included science texts in addition to Christian religious works. The press also published, as can be seen in the present example, Latin liturgical texts as well.

The press published the work in both quarto and folio, apparently simultaneously, since both are dated "1600 Mense Octobris". Both are rare since the edition size would have been relatively small because they were intended for the use of bishops and their representatives among the upper clergy. The OCLC locates just one copy of our issue at Bradley University and two of the folio issue at St. Johns University and Catholic University of America.

The contemporary owner of the present work had carefully gone through the volume and corrected the extensive errata that appears at the end of the volume and has accompanied with numerous marginal notes. He has lightly scored over the errata to indicate that the corrections have been executed.

§ Cf. BM/STC *Italian* p. 387 and Adams L-986 (both folio issues).

EMBLEM BOOK WITH 100 LARGE ETCHINGS

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

\$1450

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

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

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

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

LULL'S MAJOR WORKS WITH COMMENTARIES BY GIODANO BRUNO

63. **LULLUS, Raimundus; BRUNO, Giordano.** *Opera eaque ad adinventam ab ipso artem universalem, scientiarum artiumque omnium brevi compendio, firmaque memoria apprehendendarum locupletissimaque vel oratione extempore pertractandarum, pertinent. Ut et in eandem quorundam interpretum scripti commentarij ... Accessit index cum capitum, tum rerum ac verborum locupletissimus.* Strassburg: Sumptibus Lazari Zetzneri, 1598. 8vo, [24], 992, [32] pp. With woodcut printer's device on title, 3 folding tables and about 60 text diagrams (3 volvelles with moveable parts). Several early owner's inscriptions on title-page; with the engraved bookplate of Joachim Freiherrn von Windhag (1600-1678) in the larger variant (Warnecke 2491). Contemporary vellum (rebacked at an early period; without ties).

\$5850

FIRST COLLECTED EDITION of the major works by Raymund Lull, the Catalan mystic, encyclopedist, and founder of the system of logical inquiry known as Lullism. Lull invented the "*Art of finding truth*", by which religious truths might be demonstrated to the rational mind, in order to convert infidels by giving Christians apologetics a rational basis for disputations with Muslims. His "*Art*" gave what he called "necessary reason" for explaining and accepting dogmas; Lull applied his system to all branches of learning, and his theories can be said to lie somewhere between faith and logic.

Lull's highly idiosyncratic system was influenced by many non-Scholastic ideas, such as Jewish Cabalism and Arabic medicine and astrology; his pioneering use of concentric circles and symbolic alphabetical notations make him a forerunner of symbolic logic, and even computer science.

A prolific writer, Lull wrote in Catalan, Arabic, and Latin his theories were taken up by the Lullists who, for some time, exercised a great influence in mediaeval Europe, particularly in Spain where chairs were founded in the Universities of Barcelona and Valencia for Lull's doctrine.

Contained in this work are: *Ars brevis - Ars cabalisticæ - Liber lamentionis philosophiæ - Logica brevis et nova - Tractatus de venationi - Tractatus de conversione - In Rhetoricam Isagoge - Oratio exemplaris - Ars magna generalis - Articulis Fidei.* The *Ars Magna*, Lull's major and definitive work, fully sets forth his system and the principles of his Art.

Following this are commentaries by H.C. Agrippa von Nettesheim and Giordano Bruno, the author of numerous works on Lullism, which he believed he understood better than Lull himself. Three of Bruno's treatises are included here: *De lulliano specierum scrutinio - De lampade combinatoria lulliana - De progressu logicae venationis et de progressu et lampade venatoria logicorum.* (Salvestrini 184, 161 and 168). [see: *Interlibrum, Alchemy & Source Books in Chemistry*, part xiv, no. 112]

A very handsome complete copy with three folding tables and three volvelles, each with multiple moving parts. The volume has a very nice provenance with the etched bookplate of the German lawyer and politician, Johann Joachim Enzmilner, Reichsgraf von Windhaag (1600 – 1678), who was a leading figure of the Counter-Reformation in the Upper Austria and Lower Austria Landen. For his services he was successively raised in the nobility and came into a large fortune which was used to build an impressive library. His *Bibliotheca Windhagiana* became one of the foundations of the university library of the University of Vienna after his death. The still existing Windhag scholarship for Lower Austria is due to him. "Bibliotheca Windhagiana Catalogo" appears on the head of the title page in a contemporary hand but has a line drawn through at a somewhat later period when the volume was deaccessioned.

§ BM/STC 533; Adams L-1694; VD 16 R 155; Ritter 1406; Muller 644, 46; Duveen 371; Bolton 1001; Brüning 716; Wellcome I, 3908; Ferchl 327; Dorbon 2793; Rogent-D. 144; Salvestrini (Bruno) 1.

EARLY RESPONSE TO COUNTER-REFORMATION & THE TURKS

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

\$1650

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

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

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

SUPERB PANEL STAMPED BINDING

65. **MACROBIUS, Ambrosius Aurelius Theodosius.** *In somnium Scipionis, lib. II. Saturnaliorum, lib. VII.* Lyon: Apud haered. Seb. Gryphii, 1560. 16mo, 745 pp, [59] leaves (last 3 leaves blank). With woodcut printer's device on title and a few text woodcuts including a world map. Contemporary ownership inscriptions on paste-down ("Ex donatione Joh: Üngelencks") title-page and two later on title (Johann Peter Fischer dated "1676" and Johann Conrad Langenstätter dated "1679"); light browning; bottom blank corner of title-page clipped off. Contemporary blindstamped pigskin (without endpaper) by the book binder "A. M." (Adam Müller) from Wittenberg with a plaque on front cover of Justitia and on the verso of Fortuna (EBDB w000436; Haebler I, 275, I. & II.).

\$1250

Later edition (first: 1472). "Macrobius' lengthy excursuses on Pythagorean number lore, cosmography, world geography, and the harmony of the spheres established him as one of the leading popularizers of science in the Latin West. His chapters on numbers consist largely of conventional statements about the virtues of the numbers within the sacred Pythagorean decade, but include a fine explanation of the Pythagorean doctrine that numbers underlie all physical objects ... Macrobius and Martianus Capella were largely responsible for preserving Crates of Mallos' theory of an equatorial and meridional ocean dividing the earth into four quarters, each of which was assumed to be inhabited, and for the wide adoption of Eratosthenes' figure of 252,000 stades for the circumference of the earth. These concepts dominated scientific thinking on world geography in the Middle Ages" (DSB IX, p. 1)

The work is also of interest for the version of the world map (first: 1483) that appears on page 191 (ca. 5 x 5 cm) which is described in Shirley's *The Mapping of the World*, no. 13

The particular interest of the present volume however is in the splendid binding by the book binder "A. M." (Adam Müller) from Wittenberg with a plaque on front cover of Justitia and on the verso of Fortuna (EBDB w000436; Haebler I, 275, panels nos. I. & II.)

There is some discoloration to the leather but the impressions are generally fine and sharp..

§ Adams M-70; Shirley 13 (world map).

THE FIRST REPORTS FROM A RESEARCH LABORATORY / FINE FULL-PAGE ILLUSTRATIONS OF EXPERIMENTS

66. **MAGALOTTI, Lorenzo, conte; ACCADEMIA DEL CIMENTO.** *Saggi di natvrali esperienze fatte nell'Accademia del cimento, sotto la protezione del serenissimo principe Leopoldo di Toscana e descritti dal segretario di essa accademia. Seconda edizione.* Florence: Nuova stamperia di Gio. Filippo Cecchi, 1691. Folio, [16], CCLXIX, [20] pp. With engraved title vignette and 75 full-page engraved plates with fine etched head and tailpieces, large woodcut initials; several engraved vignettes in text; title printed in red and black. Without engraved portrait. Title printed in red and black. Small damp mark in outer blank margins of 3 leaves; half title foxed. Half cloth and marbled boards (ca. 1900).

\$1650

Second and best edition (first published 1666-67) of a very attractively printed volume. This beautifully illustrated collection of important science reports is considered, from the points of view of illustration and typography, to be superior to the first according to Updike: "A fine example of its kind. The type shows a distinctly modern note. It was really an important book, and was also intended to be a handsome piece of typography" (*Printing Types*, I, p. 169).

This was the famous Accademia's only publication; it is the first report ever published from what we would now call a research library. Magalotti (1637- 1712) served as secretary to the Academy (founded in Florence in 1657) and was one of the first ten members. He "has the distinction of having written the best scientific prose in Italian after that of Galileo; his descriptions of experiments in physics are written in colourful, almost dramatic, language" (DSB IX, 3). Published here are important experiments by leading Italian scientists including two of Galileo's most distinguished disciples, Viviano and Torricelli as well as contributions by Borelli, M. Malpighi, F. Redi, Cassini and others.

The engraved plates depict i.a. the thermometers and hygrometers described here, chemical and physical experiments, etc. "The plates were re-engraved with remarkable accuracy and are on the average better than in even a very good copy of the earlier edition, being more strongly delineated and better struck." (Middleton, *The Experimenters*, 14). "Their combined efforts, published in the above book, served as a model to other groups in the use of methods they evolved and instruments they developed. Among the instruments excellently illustrated are the Florentine thermometer and an improved barometer; among the experiments: on air-pressure, the speed of sound, radiant heat, phosphorescence, the compressibility of water and its expansion on freezing, and the discovery of the plane of oscillation of a pendulum, later used by Foucault to demonstrate the rotation of the earth." (Dibner, *Heralds of Science*, no. 82; 1st ed.).

The first edition was issued with a portrait of Ferdinando II while copies of the second often have a portrait of Cosimo III which doesn't appear to have been issued with this copy. Overall a very nice copy.

§ BM/STC, *17th cent. Italian books* 347; Gamba 853; Riccardi I/2, 407; cf. Dibner 82, Honeyman 5 and Norman 486 (1st ed.).

RITUALS OF THE CATHOLIC CHURCH / WOODCUTS

67. **MARCELLO, Christophorus; PATRIZI PICCOLOMINI, Agostino.** *Sacrarum Cæremoniarum sive Rituum Ecclesiasticorum S. Rom. Ecclesie. Libri tres. Hac postrema Editione magno studio, ac vigilantia recogniti, aucti & locupletati. Uniuersis Ecclesiasticis, non tam iucundi, quam utiles, & necessarij.* Venice: Apud Juntas, 1582. 4to, [8], 226 leaves. Woodcut printer's device on title-page and colophon, 1 full-page woodcut (consisting of 3 scenes), 1 half-page woodcut (Pope and cardinals) and 85 1/3 page woodcuts flanked by ornamental and historiated border pieces; ornamental and pictorial initials; text printed in red and black throughout; early paper slips pasted over inscriptions on title with old armorial stamp; faint damp mark in some lower outer corner margins in second half of volume. 17th-century mottled sheep (worn but sound), all edges red.

\$750

Scarce edition of the Roman Ritual (Rituale Romanum) which is one of the official ritual works of the Catholic Church explaining the liturgical actions of popes and bishops. This much revised edition was originally compiled in 1488 by Agostino Patrizi Piccolomini (ca. 1435-1496) and first appeared with the revisions by Christophorus Marcello in 1516.

The work was finely printed by the Venice branch of the Giunta printing family which made a specialty of printing liturgical books for the Catholic Church. This specialty was labor intensive since it entailed the printing of each sheet twice to accommodate the two color printing process. The work is also extensively illustrated with woodcuts displaying the different rites of the Roman Catholic Church.

§ BM/STC *Italian*, p. 383; Brunet III, col. 1396-97.

ILLUSTRATIONS OF ESKIMOS, AFRICAN SLAVES & AMERICAN INDIANS

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

\$1750

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

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

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

A very nice copy with the plates appearing in fine dark impressions.

§ Zfbrt III, 3319; cf. Sabin 7935 (1758 ed.).

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

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

\$2500

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

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

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

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

TURKISH LANGUAGE HANDBOOK

70. **NAGY DE HARSANY, Jakab.** *Colloquia familiaria Turcico Latina seu Status Turcicus loquens in quo omnes ferè Turcici imperij ordines, ministrorum cujuscunque conditionis, extra vel intra aulam regiam, inque gubernaturis dignitas, qualitas, officia; regimen, gentis robor terrestre & maritimum; item natura, mores ritus & consuetudines variae; religio, sectae, & religiosi, &c. &c. per colloquia, velut in speculo quodam, ad vivum repraesentatur, ac notis necessarijs illustrantur ... Subnexum est Testamentum seu Foedus Mahomedis cum Christianis initum.* Coloniae Brandenburgicae (Berlin): Typis Georgij Schultzij, 1672. 8vo, [22], 510 pp. 1 blank leaf, [36] pp. Lightly browned. Engraved bookplate Perczel de Bonyhád (loosely tipped in front cover with glue traces). Old vellum over boards (some warping).

\$875

FIRST EDITION of this rare manual for teaching the Turkish language. The text provides the Romanised transliteration of useful Turkish dialogues with the accompanied text provided in Latin.

Jakab Harsányi Nagy (1615 - after 1676) was a Hungarian professor, diplomat and orientalist who is best known for having published the present textbook of Turkish language. It was especially intended to meet the daily needs of Hungarians and whose relationship had become permanent as a result of the long Turkish occupation of Hungary that would last from 1526 to 1699. Nagy came from a Transylvanian noble family and was a member of the Council of the Oriental Trade Office (Orientalischen Handelsamtes) in Berlin. "He had proficient knowledge of the Turkish language and was employed to give instruction to Prince George II Rákóczi," (Wurzbach, German trans.). He served as scribe in the chancellery of the Prince of Transylvania, George II Rákóczi, and in his diplomatic service during which he spent most of the decade of 1650 in Constantinople studying Turkish language. He was imprisoned, along with other members of the Transylvanian embassy, after the refusal of the

Prince to present himself after being summoned by the Grand Vizier Mehmet Köprülü. He was released the following year after the Rákóczi was evicted by the Turks in favor of Ákos Barcsay imposed.

The work is rare with the OCLC and the KVK only locating a few copies in European libraries.

§ VD 17 23:242966S; Zenker I, 111 (incorrect: 1762); Wurzbach XX, 72 (incorrect: 1622).

178 FINE WOODCUTS BY VIRGIL SOLIS

71. **OVIDIUS NASO, Publius; SOLIS, Virgil (Illus.); POSTHIUS, Johannes (Adapter).** *Tetrasticha in Ovidii Metam. lib. XV. quibus accesserunt Vergilij Solis figuræ elegantiss. & iam primum in lucem editæ. Schöne Figuren, auß dem fürtrefflichen Poeten Ouidio, allen Malern, Goldschmidten, 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".

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

WITH 2 ORIGINAL ETCHINGS BY JACQUE CALLOT

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

\$1500

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

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

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

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

\$975

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

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

ALCHEMY - PHILOSOPHER'S STONE

74. **PHILOSOPHER'S STONE.** *Etwas Chymisches Etwas in Nichts, das ist: Wie der hochberühmte Stein der Weisen als eine edle Gave Gottes, entfernt, und in hohen Dingen vergeblich gesucht, aber nahe, und in geringen, glücklich wird gefunden, in Etwas, doch gründlich entworfen, und mit einem vollständigen Register versehen, von Einem der sich Mit In Gott BeLustiget.* Dresden & Leipzig: Gottfried Leschen, 1722. 8vo, 38, [10] pp. Woodcut tailpiece. Modern stiff decorated paper in the style of the period.

\$1750

FIRST EDITION of this very rare alchemical tract on creating the "Philosopher's Stone", a legendary alchemical substance capable of turning base metals such as mercury into gold or silver. It is also able to extend one's life and called the elixir of life, useful for rejuvenation and for achieving immortality. Because of these qualities it become the most sought-after goal in alchemy. It served as the central symbol of the mystical terminology of alchemy, symbolizing perfection at its finest. The author cites various contemporary chemists and earlier alchemists.

The anonymous author appears to be hiding his name, or at least his initials, in last line of text: "entworfen, und mit einem vollständigen Register versehen, von Einem der sich Mit In Gott BeLustiget.": With initials "M. I. G. B. L." in last four words. "Designed, and provided with a complete index, by one who is concerned with the In God."

The work is rare and lacking in most alchemical and chemistry bibliographies.

§ VD18 10243240-003; Neu, *Chemical, Medical, and Pharmaceutical books*, no. 921; Ferchl, *Chem.-Pharm. Bio.-u. Bibl.* p. 96 (under title); not in Duveen, Neville, Ferguson (Young Collection) or Ferguson Collection.

50 SUPERB ETCHINGS OF ROMAN AND NEAPOLITAN SCENES AND COSTUMES

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

\$2850

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

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

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

PINO'S DIALOGUE ON PAINTING IN THE RENAISSANCE

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

\$6500

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

Paolo Pino (1534–1565) was himself a painter as well as a writer on art who once worked with Antonello da Messina. He was born in Venice and studied art under Giovanni Gerolamo Savoldo. In the present work he affirms the supremacy of the Venetian School over the Florentine School and anticipated some aspects of the Mannerist style. He mentions several great artists of his own time including: **Leonardo, Raphael, Titian, Giorgione, and Michelangelo, and has high praise for Albrecht Durer.** The author's dedication is to Francesco Donato (1468-1553), Doge of Venice.

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

NEOLATIN POETRY / ENGLISH PROVENANCE

77. **POLLIVS, Johannes.** *Opuscula, piissima & eruditissima, in primis autem nostrae aetati appositissima. Quorum catalogum versa pagina reperies.* Zurich: Excudebat Froschoverus, [ca. 1540]. 8vo, [72] leaves. Woodcut printer's device on title-page and woodcut initials; italic type; inscription of "T. J. Mathias Trin: Coll: Camb: July 7. 1770" (see below) whose name is repeated on title-page along with earlier name crossed out (ms. note by earlier owner on last blank page); "Thorpe -1820, 7.6" (bookseller & price) on flyleaf; early collection stamp title; clean tear repair to A5 (no loss of text). Early vellum over boards (a work possibly removed from volume at end?).

\$975

FIRST EDITION of this rare compilation of eight neoLatin poems, of which only a few had appeared earlier at Marburg in 1539 and 1540. The Protestant theologian, humanist, poet and reformer, Johannes Pollivus (also: Polhen, Polle, etc.: 1490-1562), had studied at the cathedral school in Münster where he was greatly influenced by the German humanist Johannes Murrnellius. After a period of study in Cologne he would teach and/or become rector at Latin gymnasiums in Minden, Osnabrück, Soest and Rheda. In 1527 he was given the office of court preacher by Count Konrad von Tecklenburg, to whom the present work is dedicated, and in which he rails against the recent Anabaptist influence in Westphalia (ADB, XXVI, p. 395 f.).

The work opens with a three page poem by the Swiss humanist Johannes Rhellicanus (d. 1542) and shorter poems by Eobanus Hessus and Rudolf Gwalther and ends with letters to Eobanus Hessus and Justus Winther. The contents from the verso of the title-page reads: "De Tribus monstros ecclesiam uastantibus; De Gratia dei, Fide, Spe, & Charitate; De Ieiunio, Prece & Cruce Pioru[m]; Epigrammata ad diuersos uaria; Epitome rerum memorabiliu[m] nostro tempore gestarum; Ecclesiastomia digesta sermonibus IIII; Epistolae duae, altera ad Iustu[m] Vuintherum."

From the collection of the English satirist and Italian scholar, Thomas James Mathias (1753/4–1835), whose purchase inscription (from Thorp) appears on the front flyleaf - see above (long bio. in the ODNB).

The present work is undated with many older bibliographies suggesting a date ca. 1550 while modern sources (VD16, OCLC) now suggest ca. 1540. Harvard has catalogued their copy with an even more specific date at ca. 1539.

§ VD 16, P 4028; Adams P-1785; Rudolphi, *Froschauer in Zurich*, no. 34; Graesse V, p. 392 (incorrectly calling it a 4to.).

ARTISTS AND ARCHITECTS OF VERONA

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

\$1450

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

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

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

A COLLECTION EXTRAORDINARY (& OFTEN FANTASTIC) TALES OF LUCK

79. **PRAETORIUS, Johannes.** *Gazophylaci Gaudium, Das ist, Ein Ausbund von Wündschel-Ruthen Oder sehr lustreiche, und ergetzliche Historien Von wunderseltzamen Erfindungen der Schätze So geschehen seynd, entweder durch 1. Auffhenckungen. 2. Bauen un[d] graben. 3. Charten ... 21. Wässer. 22. Zeichen.* Leipzig: In Ritzschens Buchladen, 1667 [Chronogram]. 8vo, [24], 496, [32] pp. Title printed in red and black. Early collection stamp on title-page. Title-page lightly browned. Contemporary vellum (without front flyleaf).

\$1850

The only edition of this alphabetically catalogue of curious and extraordinary examples of luck and fortune. The work is divided in 22 parts; e.g. the luck of thieves, of marriage, gambling, mining, especially the finding of precious metals and gems, etc. Johannes Praetorius was the name used by the German writer Hans Schultze (1630-80): "Praetorius had an open eye and a sharp ear for all wonder stories, witch tales, and accounts of ghosts and sorcery current among the people. He indefatigably collected all information on remarkable subjects and happenings, and was fond of popular gossip, even of the uncouth type. AS far as literary history is concerned, fortune was unkind to him and he was mostly ignored; even F.H. Wagman, in his *Magic and Natural Science in German Baroque Literature* (New York, 1942), missed this best source of pertinent material." (Faber du Faur I, p. 199 f.). It is a rich collection of accounts, often fantastic and magical, taken from all periods.

§ VD 17 3:601675R; Dünnhaupt 3174, 39; Goedeke III, 238, 8; Rosenthal, *Bibl. Mag. & Pneu.* 1825; Graesse, V, 432; Graesse *Bibl. Mag. & Pneu.* 37; Hayn, *Praetorius* 82.

TWO RARE EMBLEM BOOKS ILLUSTRATED BY RAPHAEL SADELER

80. **PUTEANUS, Erycius.** *Bruma: Chimonopaegnion, de laudibus hiemis, ut ea potissimum apud Belgas. Accedunt Andr. Valeri breves notae. Imaginibus Raph. Sadeleri illustratae.* Munich: (Ex formis Annae Bergiae viduae, apud Raphaëlem Sadelerum iconographum ducalem venalis), 1619. Small 8vo, 54, [2] pp. (last page blank). With engraved title-page and 7 (2 full-page) text engravings by Raphael Sadeler, engraved printer's device at end. Few tiny ink spots in blank margin; early owner's note on title-page. Contemporary boards.

BOUND WITH

GAILKIRCHER, Wilhelm. *Quadrige aeternitatis. In Domino moriens ille beatus obit. Universi generis humani meta, carmine composita, iconibus et sententiis illustrata. Questus iambici de vitioso horum temporum statu.* Munich; Apud Raphaellem Sadlerum [Ex formis Nicolai Henrici], 1619. [10], 124 pp. (without colophon leaf, identical to the previous work). With engraved title and 9 text engravings; several ornate woodcut decorative pieces; minor foxing and spotting and short outer margins occasionally touching printing (without loss).

\$1650

I. FIRST ILLUSTRATED EDITION of this satirical poem on the winter in the Low Countries written in hexameters, with explanations of the engravings by the Flemish historian and jurist, Andreas Valerius (1588-1655). The beautifully executed engravings depicting various outdoor winter activities such as skating and sledding as well as a charming Winter indoor domestic scene of a Dutch home. Praz notes that while this work is almost always included in emblem literature this is actually a misrepresentation.

Erycius Puteanus (1574 – 1646) was a humanist and philologist from the Low Countries. He was born in Venlo and studied at the schools of Dordrecht and Cologne, where he took the degree of Master of Arts (1595). He then followed, at Leuven, the lectures on ancient history given by Justus Lipsius. He held the post of historiographer to Philip III of Spain but was driven into exile by request of King James I of England, who wrongly believed him to be the author of *Corona Regia* (1615), a scandalous satire about James's parentage and behavior.

The volume is also of interest in having been printed by a woman, Anna Berg (d. 1629)

II. FIRST EDITION of this Eschatology, concerning last, or final, matters, as death, the Judgment, and beautifully illustrated with emblems engraved by Raphaël Sadeler (1584-1632) who also published this and the previous work. Little is known of Gailkircher who appears to have been a native of Munich and later became canon of S. Maurice in Augsburg and this volume of Neo-Latin poetry appears to be his only published work.

The subject of the fine engravings depict various Christian articles of faith including the Last Rites, Last Judgment, Hell, Christ as Salvator Mundi, Virgin and Child, the navicula Petri and an allegorical depiction of Vices. The Quadrige is dedicated to the secretary of the archbishop of Cologne. The engraved plate on page 24 has been pasted in the appropriate space rather than printed directly perhaps indicating it was not ready in time for the original printing run.

The Sadeler family were the largest, and probably the most successful of the dynasties of Flemish engravers that were dominant in Northern European printmaking in the later 16th and 17th centuries, as both artists and publishers. The disruptions of the Dutch Revolt scattered all the Antwerp artists across Northern Europe, and after the siege of Antwerp in 1585 Jan and Rafael moved to the German cities of Mainz, Frankfurt-am-main, and finally setting up their engraving and publishing business in Munich. They would subcontract the printing to local businesses.

§ I. VD 17; 23:281057C; BL/STC, 17th cent. German, P 1259; Praz, p. 463.

II. VD17 12:118107F; BL/STC, 17th cent. German, G 18; Landwehr, *Germanic* 302; Praz, p 345.

HISTORY OF HAITI'S REVOLUTION 1791-1804

81. **RAINSFORD, Marcus.** *Geschichte der Insel Hayti oder St. Domingo besonders des auf derselben errichteten Negerreichs. Aus dem Englischen des Markus Rainsford.* Hamburg: A. Schmidt, 1806. 8vo, xii, 427 pagespp. With engraved frontispiece-portrait. Uncut copy. Small ink spot on title-page affecting a few letters; early repair to tear in pp. 167/8 (not loss of paper or text); some light foxing. Contemporary paste-paper wrappers.

\$875

FIRST EDITION of this German translation of "An historical account of the black empire of Hayti" by Friedrich Herrmann which first appeared in English (London; 1805). François Dominique Toussaint (1743-1803) leader of the Haitian independence movement during the French Revolution. He emancipated the slaves and negotiated for the French colony on Hispaniola, Saint-Domingue (later Haiti), to be governed, briefly, by black former slaves as a French protectorate. Toussaint was the best-known leader of the Haitian Revolution. His military and political acumen saved the gains of the first Black insurrection in November 1791. He first fought for the Spanish against the French; then for France against Spain and Britain; and finally, for Saint-Domingue's colonial sovereignty against Napoleonic France. He then helped transform the insurgency into a revolutionary movement, which by 1800 had turned Saint-Domingue, the most prosperous slave colony of the time, into the first free colonial society to have explicitly rejected race as the basis of social ranking.

Throughout his years in power, he worked to improve the economy and security of Saint-Domingue. He restored the plantation system using paid labor, negotiated trade treaties with Britain and the United States, and maintained a large and well-disciplined army. In 1801, he

promulgated an autonomist constitution for the colony, with himself as Governor-General for Life. In 1802 he was forced to resign by forces sent by Napoleon Bonaparte to restore French authority in the former colony. He was deported to France, where he died in 1803. The Haitian Revolution continued under his lieutenant, Jean-Jacques Dessalines, who declared independence on January 1, 1804. The French had lost two-thirds of forces sent to the island in an attempt to suppress the revolution; most died of yellow fever.

This German translation was appears to have been the inspiration for Heinrich von Kleist on his publishing "*Die Verlobung in St. Domingo*" in 1811.

§ Sabin 67532.

CAGLIOSTRO'S MAGIC PERFORMANCE IN MITAU IN 1779

82. **RECKE, Charlotta Elisabeth Konstantia von der.** *Nachricht von des berühmten Cagliostro Aufenthalte in Mitau, im Jahre 1779, und von dessen dortigen magischen Operationen, von Charlotta Elisabeth Konstantia von der Recke, geb. Gräfinn von Medem.* Berlin & Stettin: bey Friedrich Nicolai, 1787. 8vo, XXXII, 168 pp. Diagram on p. 141 and numerous blank pages or spaces; uncut copy; light to moderate foxing; light browning; damp mark in bottom outer blank margins; deckle edges curling at beginning and end of volume. Original plain wrappers (spine neatly rebacked), and preserved in a find folding case with leather label.

\$1750

FIRST EDITION of this famous account of the notorious Cagliostro during his stay at Mitau (Jelgava in Latvia), in 1779, and his magic performance surrounding his establishing a Masonic lodge there devoted to alchemical research.

Charlotte Elisabeth Constanzia von der Recke (née Gräfin von Medem: 1754-1833), German poet and writer, was born into a German-speaking noble family in the Duchy of Courland (now Lithuania). In 1779 she came into contact with the charismatic occultist, Alessandro conte di Cagliostro (1743-1795), during his visit in Mitau. Apparently inspired by the success of the literature surrounding Cagliostro and the diamond neckless affair she composed the present diary. The work had a great impact across Europe with Catherine the Great even granting Elisa lands in Russia in recognition of the work (making Elisa financially independent). Her reputation as an intellectual led to her meeting Goethe, Schiller, Wieland, Herder and other European literary figures, with whom she carried on a prolific correspondence.

"Caliostro often boasted of his great age. He claimed to have been one of the guests at the marriage feast at Cana and to have witnessed the Crucifixion. From England he went to The Hague, where he inaugurated a lodge of female masons, over which his wife presided as Grand Mistress. Throughout Holland he was received by the lodges with Masonic honors—beneath 'arches of steel.' He discoursed volubly upon magic and masonry to enraptured thousands. In March, 1779, he made his appearance at Mitau, in the Baltic Provinces, which he regarded as the steppingstone to St. Petersburg. He placed great hope in Catherine II. of Russia ... He hoped to promulgate widely his new and mysterious religious cult in the land of the Czars, with all the pomp and glamour of the East. The nobility of Kurland received him with open arms. Some of them offered to place him on the ducal throne, so he claimed. He wisely refused the offer. Cagliastro eventually made a fiasco at Mitau and left in hot haste. In St. Petersburg his stay was short. Catherine II was too clever a woman to be his dupe. She ordered the charlatan to leave Russia, which he forthwith did." (*Cagliostro—A Study in Charlatanism.* by Henry Ridgely Evans. *The Monist.* Oxford University Press, vol. 13, No. 4. July, 1903, pp. 523-552).

A Dutch edition appeared in Amsterdam (1791) and Swedish edition at Stockholm (1793). A limited edition fine hand press publication ("Berlin Berliner Handpresse") was published in 1988.

§ Caillet 9194; Recke, III, 481; cf. Rosenthal, *Bibl. Magica & Pneumatica* 4241 (Dutch ed. only; 1791).

ONE OF THE MOST BEAUTIFUL DANCES OF DEATH SERIES

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

\$4500

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

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

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

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

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

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

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

\$3250

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

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

IMPORTANT COLLECTION OF ALCHEMICAL TEXTS

85. **RICHARDUS ANGLICUS; LLULL, Ramon; GERBER.** *Correctorium alchymiae Richardi Anglici: Das ist: Reformierte Alchimy oder Alchimeibesserung Missbräuch: vom ... Richardo auss Engellandt beschriben. II. Rainmundi Lulli Apertorium, & accuratio vegetabilium. Von eröffnunge vn entdeckung wachsender Sachen, vn des philosophische steyns, des wolbekannten Philosophi vnd Eremiten Rainmundi Lulli Tractat. III. Des Königs Gebers auss Hispanien Secretum, dessen sich die Venetianer hoch auss thun. Alles nun erstmals zu dienst vn nutz allen reyner vndd geheymnussreicher Artzney vben den vnd beliebenden inn Truck gefärgigt.* Strassburg: Heirs of Bernhar Jobin, 1596. 8vo, [8]. 151 leaves. Title printed in red and black. Text with usual browning found in German books of this period. Some early underlining; with ownership marks of famous science historian Walter Pagel and type stamp of "Fischer Fondeur en caracteres a Geneve" on paste-down and title-page. 19th century calf backed boards.

\$5500

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

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

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

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

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

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

\$5500

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

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

"The final renaissance manifestation of the humanistic spirit appeared late in the sixteenth century, with surprising results, in the field of music. In Florence about 1580 an informal group of musicians and other men interested in music, known as the Camerata ... Among the members of the group were the musicians Vincenzo Galilei (the father of Galileo), Jacopo Peri, and Giulio Caccini, and the poet Ottavio Rinuccini (1562-1621). The Camerata become convinced (mistakenly) that in the Greek performance of tragedies not only the choruses but also the individual parts had been sung, and that the music for these parts had been concerned mainly with the heightening of the expressive effect of the poetry it served. In the Italian tragedies and pastoral plays of the sixteenth century the choruses had regularly been sung, by several voices; but the individual parts had been spoken. The members of the Camerata, however, believing that Italian music should conform to what they thought to have been the Greek precedent, determined to devise a type of music which would be appropriate for the single-voice sing of individual parts. This determination led them to the invention of what we know as recitative—*recitar cantando*, it was then called, and it was defined as 'a mean between speech and music.' The first recorded experiments in recitative were two compositions, now lost, written about 1590 ...

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

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

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

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

FINELY ILLUSTRATED WORK ON ASTROLABES

87. **ITTER, Franz.** *Astrolabium Das ist: Gründliche Beschreibung vnd Unterricht, wie solches herrliche vnd hochnützliche Astronomische Instrument, Auff allerley Polus höch, so wol auch nach eines jeden selbst gefälligen groß auffgerissen, und verfertigt werden soll: Darnach wie dasselbige vilfältig zugebrauchen, Mit Kupfferstücken verfertigt.* Nuremberg: Christoff Lochner, In verlegung Balthasar Caymoxen, 1613. 4to, 2 parts in 1 volume. 56 leaves; 28 leaves, with 21 (some full-page) text engravings. 2 neat repairs to title-page; neatly cleaned copy with some toning to 2 preliminary leaves. Modern vellum with slipcase

BOUND WITH

ITTER, Franz. *De Usu Astrolabii, Posterior Pars. Das ist: Gründliche Beschreibung unnd Unterricht, wie dieses herrliche unnd fürtreffliche Astronomische Instrument, (Astrolabium genannt) vielfältiglich zu nutzen oder zu gebrauchen sey: Allen Astronomis, Medicis, Bawmeistern unnd zu Meerfahrenden Schifflenten [et]c. Ja fast allen Künstlern, so sich deß Cirkels unnd Messens gebrauchen, sehr nützlich und nohtwendig.* Nuremberg; Christoff Lochner in verlegung Balthasar Caymoxen, 1613. Woodcut ornament on title-page. 28 leaves. With 14 folding (of 15) engravings. Date also appears in chronogram at end: "ALLeIn zV DfR HERR steht MeIn HoffnVng."

\$4250

One of three editions in 1613, the year of the first issue; the Nuremberg printer Paul Fürst published an undated edition (presumed 1613) and a dated 1613 with the title note "Auffs New wider aufgelegt". The work, in two volumes, by the Nuremberg mathematician and astronomer, Franz Ritter (d. 1641), describes his astrolabe construction and use. The astrolabe and its various parts are beautifully illustrated on 21 (10 full-page) very detailed text engravings in the first part. The second part, describing the use of the astrolabe, is often lacking and when present it is usually without the folding engravings that appear in the appendix. The present copy has 14 of the 15 folding plates. These plates provide detailed representations of the astrolabe and its multiple insertable discs designed by Ritter. These designs were often used for the production of wooden astrolabes (see Zinner, *Instr.*). This series of folding plates includes a remarkable world map (Shirley 282) depicting the Earth in polar projections from the North Pole to the South Tropics with the land masses drawn to scale in proportion to their distance from this point.

Most copies located in the US appear to be incomplete regarding the last set of folding plates; e.g. Houghton ("Imperfect: plates wanting"); Smithsonian Libraries ("Imperfect"); the Huntington Library lacks folding plates; University of Wisconsin does have 15 plates; University of Maryland copy doesn't mention their presence.

A later revised edition of this work, edited by Peter Troschel, appeared in 1644.

§ VD 17 39:122597P and VD 17 39:122600G (no mention of plates); Houzeau-Lancaster 3295 (erroneously calls for an edition of 1599); Zinner, *Literatur* 4437 and 4438 and *Instrumente* 492; Zeitlinger I, 4022 "RARE"; Shirley 282 (world map); Gunther, *Astrolabes of the world*, II, p. 460-461, 593 (with plates), no. 288..

HISTORY OF DEVENTER UP TO 1641

88. **REVIUS, Jacobus.** *Daventriae illustratae, sive Historiae urbis Daventriensis, libri sex. Perducti usque ad annum à nato Christo MDCXXI. Quibus etiam non pauca quae ad universam Transisalaniem, & regiones finitimas spectant, per occasionem edisseruntur.* Leiden: ex officinâ Petri Leffen (typis Wilhelmi Christiani Boxii), 1651. 4to, [XX], 788 pp. Large title woodcut; title printed in red and black. With 2 large text woodcuts and a number of medallion sized text woodcuts taken from coins; some light toning towards end; small repair to blank margin of leaf 4G1; fine copy. Recent full calf with original leather laid over.

\$875

FIRST EDITION the history of the city of Deventer and surround region, in six books, from its founding up to the year 1641. "Through his major work (*Daventriae* ...), which also includes a number of important dates for the history of the church, Revius shows that he was entitled to a place of honor among contemporary historians" (Herzog-H. XVI, 713; trans.). Jacobus Revius (1586-1658) was a famous Dutch poet, Calvinist theologian and church historian. His most renowned collection of poems, the *Over-ysselsche Sangen en Dichten* (1630), forms a high point of the Dutch baroque

§ Van der Aa, R 89.

RARE COMPLETE SET OF THE SALES CATALOGUES FOR WORKS OF ART, SCIENTIFIC INSTRUMENTS AND MUSIC

89. **ROST, Carl Christian Heinrich.** *Magazin der Rostischen Kunsthandlung zu Leipzig* [BOUND WITH: *Zweite Abtheilung*] *Abgüsse antiker und moderner Statuen, Figuren, Büsten und Basreliefs über die besten Originale geformt in der Rostischen Kunsthandlung zu Leipzig.* [BOUND WITH: *Dritte Abtheilung*] *Musicalien der Rostischen Kunsthandlung zu Leipzig.* Leipzig: In der Rostischen Kunsthandlung, (1796), 1794. 8vo and small 4to, 3 Sections in 4 parts in 1 binding. XII, 76 pp.: [2], 71 (1/2 page printed addenda slip bound in after p. 16 in part II) pp.; VIII, 140 pp. With 3 printed title-pages with engraved title vignettes; part II also has a second separate engraved title for the plate section of 56 engraved plates (1 folding); printed on a fine thick paper; faint damp mark in few blank margins of 2 leaves; nobleman's collection stamp on versos of title-pages ("Burggrafen zu Dohmna Bibliothek": with crossed deer horns surmounted by a crown); modern collectors art bookplate (Klaus Spindler). Contemporary boards (rubbed, corners bumped; spine chipped; overall sound) with leather spine label.

\$7500

A very rare complete set of the second and last edition of the stock sales catalog of the famous Leipzig artist and art dealer Carl Christian Heinrich Rost (1742-1798). All three parts have their own title-page (part II has a second, separate, engraved title for the plate section), pagination and collation which indicates that the parts would have also been issued separately. In fact I've only found locations for a few separate parts with a single reference to a complete set of all three parts together (as offered here). Rost appears to be a bit of an anglophile from his high (and well deserved) opinion of English scientific instruments, English musical instruments and his love of Wedgwood, among other things.

Volume one is divided in 9 classes: I. engravings, engraved books (large stock of Piranesi works), colored plates, art books, original drawings and paintings; II. Optical instruments (microscopes, telescopes, sextants, etc.), physical instruments (globes, electrical machines, pumps, a copier machine, etc.), musical instruments (e.g. Franklin's glass harmonica, English piano-fortes, violins); III. Italian monuments in "Gork" (plaster?); IV. English Wedgwood and engraved antique gems (400), cameos, etc.; V. Art supplies for sketching and painting; V. Ornamental bronzes and glassware, candelabras, English garden furniture, silver plate, additional material from Wedgwood; VII. Silverware for coffee, tea and food service and kitchen tools; VIII. Furniture in mahogany and other expensive woods.

Volume two a very detailed priced catalogue, from 1794, of the statues, figures, busts and bas-reliefs available from their Rostischen Kunsthandlung art factory in Leipzig. The extensive catalogue provides fine reproductions which were cast from ancient originals as well fine

modern sculpture with which to furnish your castle or museum. All of the etchings from this part, like the three title engravings, are by Veit Hans Friedrich Schnorr of Carolsfeld (1764-1841). Nagler (XVII, 397, 39) notes that these sketched outlines for the plaster castings were after ancient sculptures from the Rostock Museum collection. "The Leipzig art dealer Carl Christian Heinrich Rost was undoubtedly the most important representative of his trade and the new classical style in the entire Central German area. ... The great success of this manufactory ensured two extraordinary privileges - on the one hand the permission from Pope Pius VI the sculpture of antique sculptures from the Museo Pio Clemente in Rome, on the other hand the privilege of Friedrich August III for the production and distribution of impressions of the works of art from the Elector-Prince's Royal Saxonian Collection of Antiquities in Dresden." (cf. *Der Kunsthändler Carl Christian Heinrich Rost 1742 – 1798*, by Dr. Thomas Rudi: <http://www.grassimuseum.de/ausstellungen/blog-spezial/detail/artikel////der-kunsthändler-carl-christian-heinrich-rost-1742-1798.html>)

Volume three is a catalogue of an extraordinarily large stock, impressive in both size and variety, of engraved and printed music which is organized according to the size of the instrumental group from symphony orchestras and operas down to individual instruments. He also provided theoretical and instructional texts for sale as well. He includes, as one would expect, a lot of Mozart, Salieri and Haydn but also many obscure authors that were popular at the time.

A complete set of all the parts, as present here, are very rare. The OCLC only locates a few copies of the second part (*Abgüsse antiker und moderner Statuen*) in European libraries. The KVK notes a complete set found in the Swiss Union Catalogue but it isn't clear which library possesses it. I couldn't find any reference to the first edition but that may just refer to a revised edition of the first part.

§ *Univ. Cat. of Books on Art*, vol. II, p. 1779 (part II only) & vol. III, Suppl. p. 532 (part I); part II VD 18 vorläufig 10719075 -004 (i.e. provisional).

DANCE OF DEATH WITH WOODCUTS FROM SCHARFFENBERG'S 1576 SERIES

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

\$1750

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

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

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

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

FABLES WITH 20 ETCHINGS BY J.R. SCHELLENBERG

91. **SCHELLENBERG, Johann Rudolf (ed. & illustrator).** *Fabeln von Hagedorn, Gleim und Lichtwer. Mit Kupfern von J.R. Schellenberg.* Winterthur: Heinrich Steiner und Compagnie, 1777. 8vo, [16], 80 pages, (including 2 blank leaves at end of prelims). Etched additional title and 20 plates by Johann Rudolph Schellenberg; with dedication to Daniel Chodowiecki printed in Kurrent type; some offsetting from plates; scattered light foxing; printed on a fine thick paper. Contemporary boards (very worn but sound).

\$2250

FIRST EDITION of this rare collection of fables beautifully illustrated by the talented Swiss engraver and designer, Johann Rudolf Schellenberg (1740-1806), who prefaces the work with a dedication to his friend and fellow painter and engraver, Daniel Chodowiecki (1726–1801), which is printed in a very decorative "Kurrent" type which imitates German cursive handwriting of the period. Schellenberg, who was both editor and engraver, used the texts of three contemporary German authors for the work: Friedrich von Hagedorn (1708-1754); Magnus Gottfried Lichtwer (1719-1783); Johann Wilhelm Ludewig Gleim (1719-1803).

A masterpiece of Swiss-German book design and illustration from the latter half of the 18th century.

§ Bodemann, *Katalog Illustrierter Fabelaussagen 1461-1990*, 165.1; Lanckoronska-Oehler II, 175; Rümman (18th cent.) 385.

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

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

\$2250

Reissue of the FIRST GERMAN EDITION of 1672 of one of the author's scarcer works. Schott (1608-66), a Jesuit and disciple of Kircher, rendered important services regarding scientific investigation by his correspondence with numerous experimenters and mechanics, especially by publicizing the achievements of contemporary physicists. The present work contains 300 descriptions of scientific demonstrations, ingenious devices, experiments, tricks, natural curiosities, magic numbers secret handwriting, a perpetual motion machine, etc. Included are various hydraulic and mechanical devices, a combination lock, optical projections, mathematical demonstrations, making artificial snow, much on more Camera obscura, chemistry and alchemical remedies, etc. Of particular interest in an *Annotatio* provides a full account of Harvey and the

circulation of the blood. He includes authors who either accept or contest the doctrine including Hermann Conring, Georg Ent, Fortunio Liceti, Riolan, Jean Pecquet, and V.F. Plemp (see E. Weil's *The Echo of Harvey's De Motu Cordis 1628-1657*).

Appended to the work (pp. 278-330) is a German translation of Athanasius Kircher's *Diatriben 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).

CHEMICAL, MEDICAL, PHARMACEUTICAL AND NATURAL SECRETS

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

\$1250

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

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

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

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

JESUIT MISSION LETTERS FROM MEXICO & PHILIPPINES

94. **SCRIBANIUS, Carolus.** *Litterae annuae societatis Iesu, anni M.DC.II.* Antwerp: Apud Heredes Martini Nutij, 1618. 8vo, 775 pp. Woodcut Jesuit device on title-page. Contemporary owner's note on title-page; some gatherings unopened. 19th century collector's bookplate on front paste-down; some light toning. Contemporary limp vellum (minor wear and traces of ties), all edges red, spine with vertical manuscript spine label (lettered direct).

SOLD

FIRST EDITION of these letters from Jesuit missions including those in Mexico (pp. 251-283). The letters included a long detailed account regarding the general state of the educational institutions in Mexico followed by individual reports from the various colleges, residences, Indian missions, seminaries and other Jesuit institutions. This is followed by similar reports from the Philippines (pp. 284-296); the remainder are from the various European provinces. The colophon consists of a statement by Scribanus given as head of the province "Flandro-Belgicae" and on behalf of Mutio Vitelleschi, S.J. (1563 – 1645; the sixth Superior General of the Society of Jesus) granting the right to print these Jesuit annual letters to the heirs of Martin Nut; dated 12 August, 1618.

Carolus Scribanus (1561-1629), an eminent Belgium humanist and author of the seventeenth century, made great contributions in promoting the development of Jesuit works and activities in the southern Netherlands. He was appointed rector of the College of Antwerp in 1598 and became Provincial in 1613 of his entire order for the South Dutch-Flemish region (Flandro-Belgicae). Scribanus was an important figure in the Counter Reformation, authored a number of anti-Calvinist tracts, opened the new novitiate in Mechelen and during his provincial term Jesuit colleges were opened in Mechelen (1615), Cassel (1617), Bailleur (1618) and Dunkirk (1618). Scribanus was sent to serve as rector to the College of Brussels in 1619 which was a position he held until 1625.

§ Sabin 1607; Alden-Landis, *European Americana* 618/65; Streit I, 375; JCBL II, 127.

ALCHEMY-CHEMISTRY

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

\$1750

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

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

THREE RARE ALCHEMICAL TEXTS

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

\$2400

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

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

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

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

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

SPALATIN'S MS LETTER ON HENRY VIII'S JUSTIFICATION FOR HIS DIVORCE FROM CATHERINE OF ARAGON & ON THE PROTESTANT PRINCES

97. **SPALATIN, Georg.** Signed manuscript letter dated "Do(mi)nica Cantate" (May 3rd) 1534. Single sided with address on verso. 4to. (23 x 19.9 cm), Latin text in a very neat strong cursive hand in brown ink; paper has foxed and normal traces of folding.

\$6850

A historically important Reformation letter by Georg Spalatin (or Burkhardt: 1484 - 1545), a leading German humanist, theologian, reformer, secretary of the Saxon Elector Frederick the Wise, as well as an important figure in the history of the Reformation. He was one of Luther's closest friends and confidants; whose works he translated into Latin, as well as a friend of Erasmus (see: *Contemporaries of Erasmus*, III, p. 268). The letter is addressed to the Duke and hereditary Prince, Magnus III (1509-1550), the eldest son of Duke Henry V of Mecklenburg. Magnus had become, starting in 1532, the first Protestant Administrator of Schwerin.

The letter, which uses the introductory greeting formula "Dei gratiam et pacem per Christum", is a cover letter for a manuscript which Spalatin had promised the Duke: "Mitto tandem, Ill [ustrissime] princeps, promissas Regis Anglorum pro suis Serviendis nuptiis theses [Graece] ... "These theses, promised to the Duke, and now presented, are the theological justifications with which King Henry VIII declares his divorce from his wife Catherine of Aragón, which was never recognized by Rome (May 23, 1533) and the marriage which had already taken place with Anne Boleyn (January 25, 1533). In the meantime, the canonical process in Rome continued. On the 23rd of May, 1534, the validity of the marriage of Henry VIII with Catherine was confirmed by the papal judgment. The result would be England's final break with Rome and the founding of the Anglican Church taking place in the same year. The German reformers and Protestant princes took an active part in these events, and some of them still believed that they had found an ally in Henry, despite his earlier hostility to Luther. Melancthon, for example, dedicated to the King the revised edition of his "*Loci Communes*", published in 1535. Since he died before his father, Magnus III did not ascend to the regency of the duchy of Mecklenburg. However he had already been baptized as bishop of Schwerin in 1516, and became the first Protestant administrator of the diocese in 1532 when the Reformation was established in the duchy. For this reason, he was in contact with the major reformers of his time.

A fascinating letter dealing with one of the major events of the reformation period by one of the leading figures of the Reformation and German Humanism. Regarding Spalatin's importance to the Reformation see the article by T. Kolde in *The New Schaff-Herzog* (XI, pp. 31-32). For another example of a Spalatin letter from the same period see the example of "*95 Autographe der Reformationszeit*" (SLUB Dresden) <https://reformation.slub-dresden.de/autograph/brief-von-georg-spalatin-an-friedrich-pistorius-23-juni-1532/>

"RUBIA TINCTORUM" USE IN MEDICINE & HISTORY AS A RED DYE AGENT

98. **STEINMEYER, Georg Friedrich.** *Dissertatio inauguralis medica de Rubia tinctorum*. Strassburg: Joh. Henricus Heitz, 1762. 4to, 32 pp. Contemporary notation on title-page. Modern wrappers.

\$550

FIRST EDITION of this scarce doctoral dissertation on the uses of plant madder (rubia tinctorum) also called common madder or dyer's madder which is a herbaceous perennial plant species. It has been used since ancient times as a vegetable red dye for leather, wool, cotton and silk. For dye production, the roots are harvested in the first year. The outer brown layer gives the common variety of the dye, the lower yellow layer the refined variety. The dye is fixed to the cloth with help of a mordant, most commonly alum. Madder can be fermented for dyeing as well (Fleurs de garance). In France, the remains were used to produce a spirit as well.

The author provides a detailed bibliography of historical and contemporary references to the plants uses in medicine as well as references to its practical uses as a dyeing agent. Included are a series of experiments that can be done with the various parts of the plant.

§ Waring, *Bibl. Therapeutica*, p. 665; *Bibliotheca Tinctoria*, no.1008.

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§ Waring, *Bibl. Therapeutica*, p. 665; *Bibliotheca Tinctoria*, no.1008.

ASTRONOMY / INSTRUMENTS / AMERICANA

100. **STOEFFLER, Johann.** *In Procli Diadochi sphaeram mundi commentarius ante hac nunquam typis excusus.* Tübingen: Ex ædibus Morhardinis nostris (Ulrich Morhart), 1534. Folio, [8] leaves (last blank), 133 (i.e. 135), [1] leaves. With fine woodcut portrait of the author and about 20 text woodcuts and diagrams; usual light browning and foxing; wide margined copy. Early limp vellum (neat spine repairs).

\$7500

FIRST EDITION of the important commentary on Proclus Diadochus by Johann Stoeffler (1452-1531) and posthumously edited and published by Ludwig Schradin. Stoeffler was a noted German mathematician, astronomer, astrologer, and a manufacturer of astronomical instruments. Schradin includes a dedication to Duke Ulrich of Württemberg, Stoeffler's old sponsor, who had recently been restored to his ancestral seat. It had been Ulrich who had earlier offered, in 1507, the newly created Chair of Mathematics and Astronomy at the University of Tübingen to Stoeffler; a position he did not accept until 1511. At Tübingen Stoeffler was actively involved in both teaching and publishing texts on astronomy and astronomical instruments. Among his interests were also construction of astronomical instruments, clocks and celestial globes. On pages 55 verso to 56 verso of the present work ("Compositio Sphaerae Graecanicae") he illustrates and describes how to make a Greek armillary sphere. He thrived in the academic atmosphere of the university where he became very popular and was elected rector in 1522. Among his best-known pupils were Philipp Melanchthon, Johannes Schöner and Sebastian Münster. The present commentary on Proclus's astronomy textbook also includes a complete Latin version of the original text.

The work is also an early Americanum with two important references relating to America: "Ut est America provincia ... inventa per Columbanum" (p. 24 recto) and "Hoc in primis deprehendit Vespuccius mathematicus ..." (p.54 recto). The volume is also of special interest for the beautiful portrait of the elderly Stoeffler that appears on the last page.

The work is rare on the market with the last copy to appear at auction was at the Macclesfield's Sale (Sotheby's, Oct 25, 2005, lot 1951) described as "contemp mor gilt rubbed & soiled Some soiling to contents" which sold for 9,600 GBP (\$18,000 at 2005 rates) .

§ VD 16, P 4977; Adams S 1897; Zinner 1579; Sabin 91983; Houzeau-Lancaster 2449; BM/STC *German* p. 716; not in Aldin, *European Americana*.

"SUPPORTED AUENBRUGGER'S VIEWS ON PERCUSSION"

101. **STOLL, Maximilian.** *Aphorismi de cognoscendis et curandis febribus.* Vienna: Typis Iosephi Nobilis de Kurzbek, 1786. 8vo, [16], 304, 295-306, [2] pp. Light damp mark along bottom blank margins; light toning and foxing. Contemporary boards (without front flyleaf).

\$675

FIRST EDITION of this important medical treatise. "Stoll (1742-1787) was a member of the influential Viennese School which, during his lifetime, became one of the focal points of European medical inquiry. He is generally regarded as a systematist relying heavily on the work of Sydenham. Stoll was one of the few physicians of the Viennese School who supported Auenbrugger's views on percussion. In this treatise on fevers he refers favorably to the practice" (*Heirs of Hippocrates* no. 1040: French trans.). *Heirs of Hippocrates* notes in their description of the French translation by Covisart that, in all probability, that it was here that Covisart became acquainted with the subject. "This prompted him to translate also Auenbrugger's classic work, which subsequently led to the general acceptance of percussion as a diagnostic practice" (ibid.)

Wellcome incorrectly calls for a portrait and frontispiece (which it notes is lacking in their copy) which is unrecorded in any other copy we could locate in other references, library holdings or the trade.

§ Waller 9287; Wellcome V, p. 193; not in Blake NLM, cf. Osler 4040 (1787 ed. or issue?).

BEAUTIFUL BINDING BY JEAN NOVINS

102. **VALLA, Lorenzo.** *Lucubrationes aliquot ad linguae latinae restaurationem spectantes.* Lyon: Apud Gryphium, 1532. 8vo, 809, [30] pp. With woodcut printer's device on title-page and last leaf. Small paper repair to blank inner margin of leaf a8; title-page a little dusty; 2 owner's names on title-page (see below). Contemporary blind tooled calf by Jean Novins (see below) illustrated with plaque on both covers (skillfully rebacked; trace of 2 pairs of ties). Inner paste-downs, made from early 15th century vellum manuscript leaves (have lifted from the boards).

\$2850

FIRST EDITION of this collection of works on the study and restoration of the Latin language by the eminent Italian humanist, Lorenzo Valla (1407-1457), whose writings had a strong influence on Erasmus (See: *Contemporaries of Erasmus*, III, pp.371-75). The work was edited by the German nobleman, Christoph von Carlowitz (1507-1574), who had a strong humanist education as a student of Peter Mosellanus and Erasmus, who would become a very close friend and correspondent. Carlowitz also had contacts with the other great humanists of the Reformation as well as doing service as a diplomat (See: *Contemporaries of Erasmus*, I, 269).

The beautiful binding is well described by E. Ph. Goldschmidt: "Brown calf. On each cover the impression of a panel (99 x 64 mm) containing two opposed rows of acorn cresting (three and a half each side) with a flower at the top of each; below this, in an oblong space, the binder's name, Jehan + noruis. Round all this is a border, having on either side a wyvern between branches of flowers and acorns; at the top is a floral spray, at the bottom a spray with acorns; at each corner a conventional artichoke." In the present example the leaves from an early 15th century vellum manuscript have been used as paste-downs and since separated from the boards. This has been left 'as is' when rebacked since it exposes interesting information on the binding's construction. The present example is exceptional in the fine detail preserved in the plaque's impression. It is superior to the copy in Goldschmidt (plate XLIX) and *The Henry Davis Gift* catalogue copy (available online at the BL). On the HDG copy Foot notes: "Bound in Paris, or possibly in Louvain, by Jehan Norvi(n)s, c. 1540 ... by Jean Norvins (inscription JEHANS NORINS OR NORVIS). It is the only panel stamp attributed to this binder. 11 examples known on scientific texts (only two printed in Paris)." (BL online cat. with census of examples). For the binding see: E. Ph. Goldschmidt, *Gothic and Renaissance Book Bindings*, no. 131 (plate XLIX); L. Gruel, *Manuel historique*, I, p. 137; M.M. Foot, *The Henry Davis Gift*, Vol. III, (London, 2010); Thieme-Becker XXV, 520f.

The volume has an interesting provenance with the early owner's inscription of a "Henricus Antonides" which is probably Henricus Antonides Nerdenus (or Henricus Antonius van der Linden; 1546 -1614), a Dutch preacher and professor of theology during the reformation. The other signature is of the Scottish poet, antiquary and journalist, William Motherwell (1797-1835).

§ Adams V 195; BM/STC *French* p. 434; Baudrier, *Bib. lyonnaise*, VIII, p. 65.

ORIGINAL VESALIUS WOODCUTS / LARGE PAPER COPY

103. **VESALIUS, Andreas; LEVELING, Heinrich Palmaz.** *Anatomische Erklärung der Original-Figuren von Andreas Vesal, samt einer Anwendung der Winslowischen Zergliederungslehre in sieben Büchern.* Ingolstadt: Zu finden bey Anton Attenkhauer, 1783. Folio (440 x 285 mm), [28], 328 pp. (2 leaves of "Kunstwörter" misbound in prelims). With woodcut title-page, engraved portrait of Leveling by Jungwirth (dated 1782), 2 folding woodcuts, 24 full-page woodcuts and ca. 200 text woodcuts mainly from the original Vesalius blocks. Very wide margined copy with deckle often visible; faint damp mark in bottom blank margin of title; 1 folding plate with a neatly restored tear; title and occasional light foxing in text; fine very wide margined copy (almost uncut with deckle visible along bottom border). Attractive recent dark green half strait-grained morocco with gilt spine.

FIRST EDITION, Second issue (as usual), of the sheets that first started to appear in 1781, in an edition of just 1500, which was issued to subscribers in fascicles from up to 1783 and illustrated with the famous original woodcuts from Vesalius' *Fabrica* and *Epitome*. Cushing was only able to locate two copies of the rare first issue dated 1781 (Cushing VI.A-14), ours has the usual title-page issued when the work was finished (note the date of "1782" on the title portrait).

"The chief physician von Woltter had acquired, probably from Maschenbauer's legacy in Augsburg, all the original woodcuts from Vesalius' anatomic works. However, the eighth muscle plate was replaced by an inferior copy ... 12 smaller drawings, the blocks of which had been lost, were re-engraved, and fairly well-done by a Munich artist for the use of this edition ... the work contains the older woodcut title of 1543 and all the woodcuts of the edition of the chief work of 1555; from the *Epitome* only the illustrations of the two nude figures are taken ... This work was prepared by Leveling at Woltter's request; the edition comprised 1500 copies" (Choulant-Frank).

"Leveling was born at Trier where his father was professor of medicine and Leveling's own two sons later followed him into the teaching and practice of medicine. Leveling received his medical degree at Strasbourg and taught at Trier for several years before moving to Ingolstadt in 1771 where he practiced and taught anatomy, physiology, and surgery for the remainder of his career. In 1774, Leveling was asked by the chief physician of Ingolstadt, von Woltter, to arrange for publication of the wood blocks from the *Fabrica* and *Epitome* of Vesalius. Von Woltter had acquired them from Augsburg where Andreas Maschenbauer, a printer and publisher, had published two editions of selected anatomical plates from the *Fabrica* and *Epitome* in 1706 and 1723. Leveling comments in the preface of the book that he had 1500 copies printed, many of which were sold by subscription. He considered the matter of the wood blocks authenticity and concluded that they were originals. Leveling's goal was to present the wood blocks in the most useful manner possible and so he gave only a brief explanation of each figure in German instead of including all of the textual material in Latin. The book contains the title page from the 1543 edition of the *Fabrica*, two full-page woodcuts from the *Epitome* and over 200 additional woodcuts from the 1555 edition of the *Fabrica*. The book's title page features a finely engraved portrait of Leveling." (*Heirs of Hippocrates* no. 1042)

This is the finest and the largest paper copy I've catalogued. It is interesting to note that the two folding plates that appear here were printed on whole sheets with the deckle visible all around and the third plate, inserted into the pagination at page 193, hasn't needed to be folded as in most copies. Except for the title-page the paper (unfortunately they hadn't used the best available) is still in remarkable very good condition with the plates in fine dark impressions.

§ Cushing L192; Cushing VI.A-15; Choulant-Frank, p. 185; Osler 573; Waller 5752; Wellcome III, p. 508.

ORIGINAL ANATOMICAL WOODCUTS / SPECIAL PLATE ISSUE / BREMER PRESS

104. **VESALIUS, Andreas.** *Icones anatomicae. Ediderunt Academiae Nova-Eboracensis et Bibliotheca Universitas Monacensis.* Munich: Academia Medicinæ Nova-Eboracensis et Bibliotheca Universitatis Monacensis [Bremer Presse], 1934 (-35). Large folio, Woodcut portrait, 2 woodcut title-pages with 92 plates in woodcut (82) and lithograph (10) . [9], [12], [8] leaves (prelims, leaves between text and index); small collector's stamp on front paste-down; first 2 end-leaves reinforced; fine uncut copy. Original goatskin backed marbled boards (spine sunned and some rubbing with small minor damp mark at base of spine).

\$5250

An unsurpassed masterpiece of the Bremen press publishing the original woodcuts from Vesalius' anatomical texts. This copy, Roman numeral 80 (LXXX) of 110 copies issued in Roman numerals (I - CX), another 615 copies (with Arabic numerals) would be printed with a 130 page explanatory text, for a total edition of 725 copies printed by the Bremer Press (the edition total is often incorrectly given as 615). The "LXXX" identifies this copy as one of the special issues of just the plates ("*Figurae Solae*") as noted on the half title which also notes that it was designated for European distribution and thus would not have the English leaflet tipped in found in the American issue: "*Andreae Vesalii Icones Anatomicae Editio Proprie Europæa Apud Editorem Monacensem J. F. Lehmann Figura Solae.*"

"The publication of this large and beautiful volume of original wood blocks from Vesalius' *Fabrica*, *Epitome*, and *Tabulae anatomicae sex* was a joint project of the New York Academy of Medicine and the Library of the University of Munich where the wood blocks had been preserved. Of the 277 illustrations reproduced in the work, 227 are from the original blocks with the remaining fifty being reproduced photographically. No changes or improvements were made in any of the blocks, and they were reproduced just as they were and printed on paper "specially made from the best hempen fibres." The only exception was a block from the *Epitome* which had to be restored to supply a hand which had been damaged on the original block. Vesalius' letter to the printer is included and it explains the order and arrangement of the wood blocks. In addition, that part of the text explaining the symbols used in the figures and illustrations has also been reprinted. This was the last time that these wood blocks—which had been preserved for nearly four hundred years—were ever used; they were destroyed during World War II as a result of Allied bombing raids." (*Heirs of Hippocrates* no. 289)

Included is a detailed index of the illustrations and their symbols. A detailed account of the sources is given in the afterword "Ad lectorem", preceding the colophon which further explains the edition and issue points, ending with copy number.

"It is often a matter of friendly contention among medical historians as to which is the "more important" book, Vesalius' *De humani corporis fabrica* or Harvey's *De motu cordis*. It cannot be denied that the *Fabrica* is the most famous anatomical work ever published, to this day one of the most beautiful in existence, and the milestone in all medical history which definitely showed a break from old traditions. It cannot be emphasized too often that this was an epochal book. The beautiful woodcuts, executed under the supervision of Vesalius by the artist Jan Stephan van Calcar (1499-1546?), student of Titian, are famous for their beauty, accuracy, and lavishness of detail and number. It was E. Jackschath of Tilsit who pointed out that the background scenes of the "muscle men" illustrations are, when collected into a continuum, a dioramic replica of the Paduan countryside of the time of Vesalius. The often-copied frontispiece dissecting scene, a portrait of Vesalius dissecting the arm, ... the *Fabrica* is the heart of any library of medical history." (*Heirs of Hippocrates*: first ed.).

§ Cushing V110; Cushing, Vesalius VI.A.-16; Norman 2145; Waller 9907 (all text issues).

CAPUCHIN MARTYRS IN GUIANA BY BOLIVAR'S TROOPS / FINE UNOPENED COPY

105. **VICH, Nicolás de.** *Víctimas de la anárquica ferocidad elogio histórico-fúnebre, que en el solemne funeral mandó celebrar el M.R.P. Fr. Esteban de Barcelona, ministro provincial de Menores Capuchinos de la Provincia de Cataluña, el 10 de junio de 1818, en honor y sufragio de los 30 PP. misioneros capuchinos con sus 4 HH. enfermeros, hijos todos de la misma Provincia, y sacrificados con violenta muerte por los insurgentes de América en la Provincia de Guayana en distintos días desde el febrero al junio del año 1817.* Vich (Spain): En la Impr. de F. Tolosa, (1818). 4to, 35 pp. 1 folding table. Fine uncut and unopened copy. Modern red morocco, with gilt fillets, spine lettered in gilt with the original gray paper wrappers bound in.

\$975

FIRST EDITION. The Spanish Capuchins were first able to establish a permanent presence among the indigenous people of Guiana in 1726. Their mission, in what is now Venezuela, proved to be of great benefit to the people. On one level, it introduced cattle rearing as a way of securing a regular source of meat. More importantly, it provided a place of protection for the Arawaks and Waraus from the constant danger of

raids by Caribs looking for slaves to sell to Dutch settlers in the Essequibo area. This work of the Capuchins in "Spanish Guayana" was however brought to an abrupt end on 3rd May 1817 when 26 priests and 2 lay brothers were murdered by revolutionary troops fighting for Simon Bolivar in his campaign to win independence from Spanish rule for the South American colonies.

The present work is a detailed firsthand account of the events surrounding the persecution and execution of the Capuchin missionaries provided by one of the few brothers that were able to escape. Within a few weeks of this event, the stations were dissolved and the indigenous people expelled, only a few of the religious, such as the author, were able to flee. The attached folding table "Noticia del estado actual de las Misiones de RR. PP. Capuchinos de la Provincia de Guayana" shows the state of the Capuchin Mission in Guyana at the time. It lists the names of the stations, their leaders, their date of foundation, and the native tribes they had under supervision; with information on the number of the residents, baptisms, weddings, and funerals.

Fine uncut and unopened copy with the original wrappers preserved.

§ Palau 362.676; Simón Palmer, *Bibliografía de Cataluña* 5342.

FINE LARGE THEATER & FESTIVAL ILLUSTRATIONS

106. **WAGENAAR, Jan.** *T verheughd Amsterdam, ter gelegenheid van het plegtig bezoek hunner doorlugtige en koningklyke Hoogheden, Willem, Prins 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).

\$2850

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."

MAGIC HANDBOOK FOR CARD TRICKS, ILLUSIONS USING OPTICS & CHEMISTRY, MATH TRICKS, ETC.

107. **WAGNER, Johann Michael.** *Neuestes grosses Zauberkabinet und Kunstmagazin. eine vollständige Sammlung der nützlichsten und unterhaltendsten magischen, chemischen, optischen, arithmetischen, ökonomischen, mechanischen, und Karten-Kunststücke, mit deutlicher Anweisung dieselben auf die leichteste und unfehlbarste Art auszuführen und vorzustellen zum angenehmen Zeivertreib in Gesellschaften, zur Minderung des Glaubens an Zaubereyen und zum Nutzen für Hausvater und Künstler ... Vierte durchaus verbessert und mit 250 Kunststücken vermehrte Auflage.* Pest: Konrad Adolf Hartleben, 1816. 8vo, 2 volumes. [20], 220, [10] pp.; [4], 210 pp. (index to second part bound in as prelims to first part; complete). With engraved frontispieces for both parts. Contemporary owner's inscription on title; usual light foxing. Contemporary boards.

\$1500

Much enlarged edition and apparently the first to appear under this title which translates as: "The Great Magic Cabinet and Art Magazine: A complete collection of the most useful and entertaining magical, chemical, optical, arithmetical, economic, mechanical, and cartographic art [i.e. playing cards], with clear instruction, on how to carry them out in the most simple and infallible manner, and to introduce them into pleasant pastime in society, to diminish the faith in magic, and for the benefit of the householder and artist ... Fourthly improved and enlarged edition with 250 additional art pieces."

The work provides everything from magic and card tricks, scientific recreations and household secrets to entertain others. He includes secrets using optics, chemicals (large section on fireworks), mechanical objects, mathematical and calculating tricks, etc. The engraved frontispiece to the second part is of an electro-mechanical alarm clock (?).

It starts with a substantial section on card tricks and how to identify cheating such as dealing from bottom of deck, slight of hand and even including dialogues used to aid in deception on pages 1 to 84. This is followed by mathematical and calculating tricks on pages 85 to 170. Household secrets such as how to make soap, purify water, how to make buildings fireproof, dental hygiene, making various pigments and wood stains, making touch stones for gold, proper lamp workings, various craft secrets, etc. The second volume deals with magical, optical, chemical, mechanical and secrets: Starting with fireworks, manipulating light sources, making firecrackers, magic lanterns, magic mirrors, igniting various objects, magic tricks using optics, fire eating, various mechanical constructs, invisible ink, etc.

As already noted this appears to be the first edition with this title with the OCLC locating three copies in the US; NYPL, the California Institute of the Arts and the Library of Congress (Harry Houdini Collection). The only other copy is just of volume one at the University of London Library.

§ Volkmann-T. 172; Gesamtverzeichnis des deutschsprachigen Schrifttums, (GV), 1700-1910, CLIII, p. 237; not in Ferguson, *Secrets*.

WITH 8 DOUBLE-PAGE ETCHINGS BY ROMEYN DE HOOGHE: "the ageless cruelty of war"

108. **[WICQUEFORT, Abraham de].** *Advis fidelle aux veritables Hollandois. Touchant ce qui s'est passé dans les villages de Bodegrave & Swammerdam, & les cruautés inouïes, que les François y ont exercées. Avec un memoire de la dernière marche de l'armée du roy de France en Brabant & en Flandre.* [The Hague]: [J. & D. Steucker], 1673. 4to, [2], 202 pp. Woodcut armillary sphere on title with 8 folding etchings by Romeyn de Hooghe (last 2 plates mounted on contemporary paper); some light foxing; 2 mid-20th century bookplates; wide margined copy. Contemporary calf (worn, cracking to back hinge and wear head of spine).

\$3400

FIRST EDITION of this celebrated indictment of the French invasion of Holland, illustrated with a suite of eight double-page etched plates by the great Dutch artist and book illustrator, Romeyn de Hooghe (1645-1708). The work is considered a masterpiece of the period and almost in the same class as Callot's *Miseries of War*. The text was attributed by Barbier to Abraham de Wicquefort (cf. Willems, *Les Elzevier*, 1874). Regarding the printing of the work see Kossmann, *De Boekhandel te's-Gravenhage* (1937), p. 379.

"French atrocities in the Netherlands, by Romeyn de Hooghe ... From Abraham de Wicquefort's *Advis fidel*, The Hague, 1673. Two baroque artists, Romeyn de Hooghe and Jacque Callot, like Goya after them, advertise with great power the ageless cruelty of war." (Hofer)

The plates appear in fine dark impressions.

§ Landwehr, *de Hooghe* no. 30; Hollstein IX, 90-96 (only 6 pls.); Hofer, *Baroque Book Illustration*, no. 140.

WINE MANUSCRIPT WITH SECTIONS ON VINEGAR AND BEER MAKING

109. **WINE CELLAR HANDBOOK.** "*Keller Ordnung welche offit gerecht Erfunden worden*". [Carinthia, Austria?] ca. 1720. 4to, 98 numbered leaves, 2 blank leaves, [8] unnumbered leaves (= index). German manuscript on paper. Probably from Carinthia (Southern Austria). With calligraphic section headings with text in cursive executed in a number of different but similar hands; each page framed in single rule; on fine, thick writing paper. Recent plain stiff covers with original front wrapper bound in (with neat repair) preserved in fine folding cloth case with leather spine label.

\$5500

A fascinating and detailed German manuscript handbook composed for and by wine cellar masters from the early 18th century. It provides provisions for the proper storage of the various types of wine; detailed recipes for the production, preservation and improvement of wine including how to clarify wines using egg whites, etc. Instruction on how to making wines sweeter or dryer, the use of herbal flavorings, rescue wines that have gone "off". The work is composed by several early hands, mostly in a uniform style with neat calligraphic section headings and is complete with contemporary foliation and with a seven leaf index at the end. Some of the headings in the middle of the volume are followed by the initials "T.H." which perhaps is to indicate the author of the section or a reference book?

The German dialect and provenance suggests its origins to be from the Carinthia region of Southern Austria. This assumption is also supported by the references to the wines in the section of the neighboring region of Styria (51 verso): "So der Wein über Nacht im Gschier rot würt, auch den Steiirmarcktern gueth". Undoubtedly based on traditions dating back to the Middle Ages, in our manuscript, there are often several sections that repeat dealing with the same problems dealing with quality, such as making good sweet wines ("gueden suesen"), sour wines (dry?), stable and consistent wine ("beständigen"), to make delicate or even "quaint" wines, to produce wines with a good red color and full bodied. There are also recipes for various kinds of wine, sweet, sherry tasting, rose and wines that can be preserved for longer times. There are also recipes for making types of vinegar and finally on the brewing of beer (leaf 81 recto ff.).

This region of Austria has a long history, predating the Roman occupation, and today are known especially dry white wines, sweet dessert wines as well as red wines similar to those from neighboring Hungary.

SPANISH COMMERCE IN THE AMERICAN COLONIES

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

\$1950

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

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

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

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