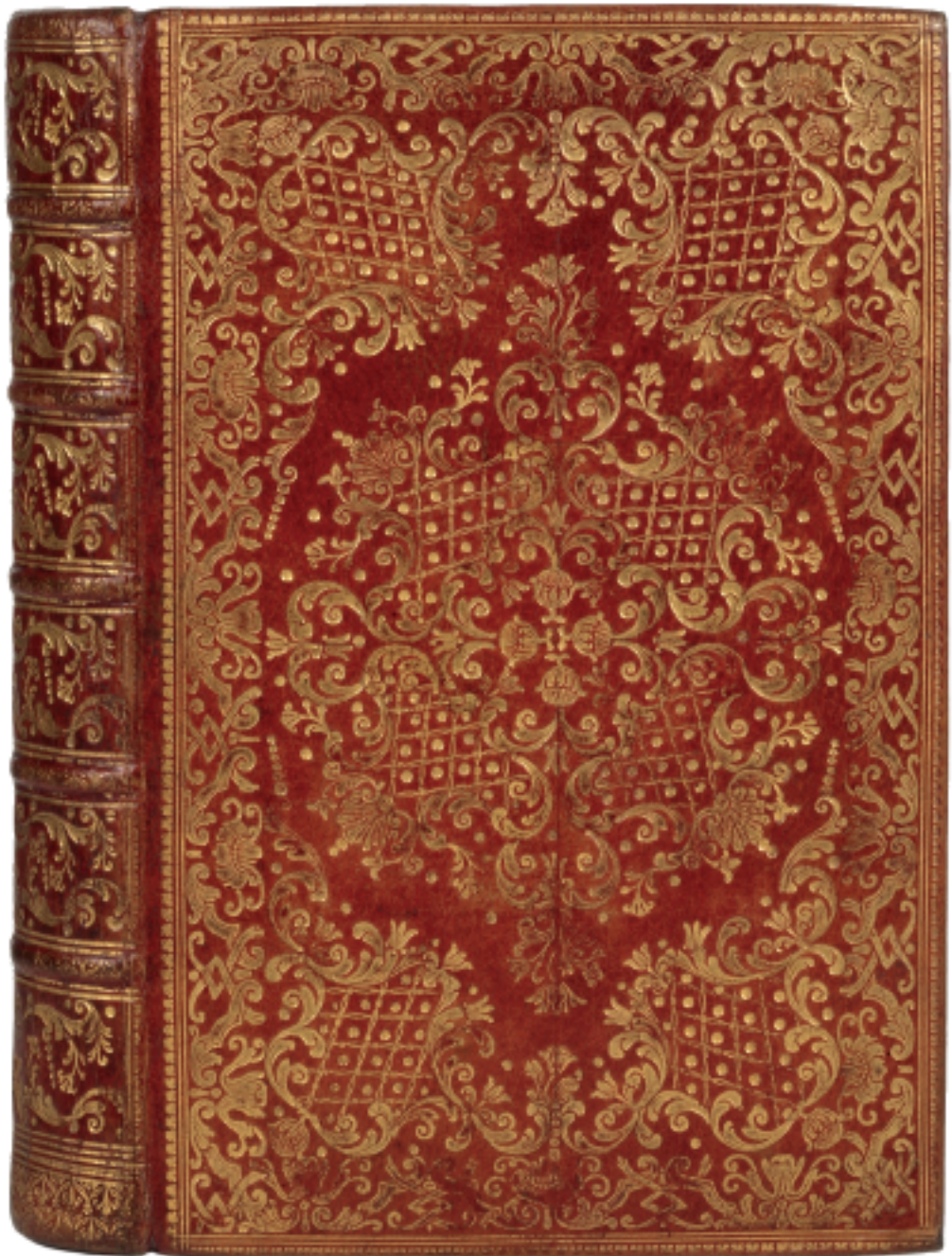
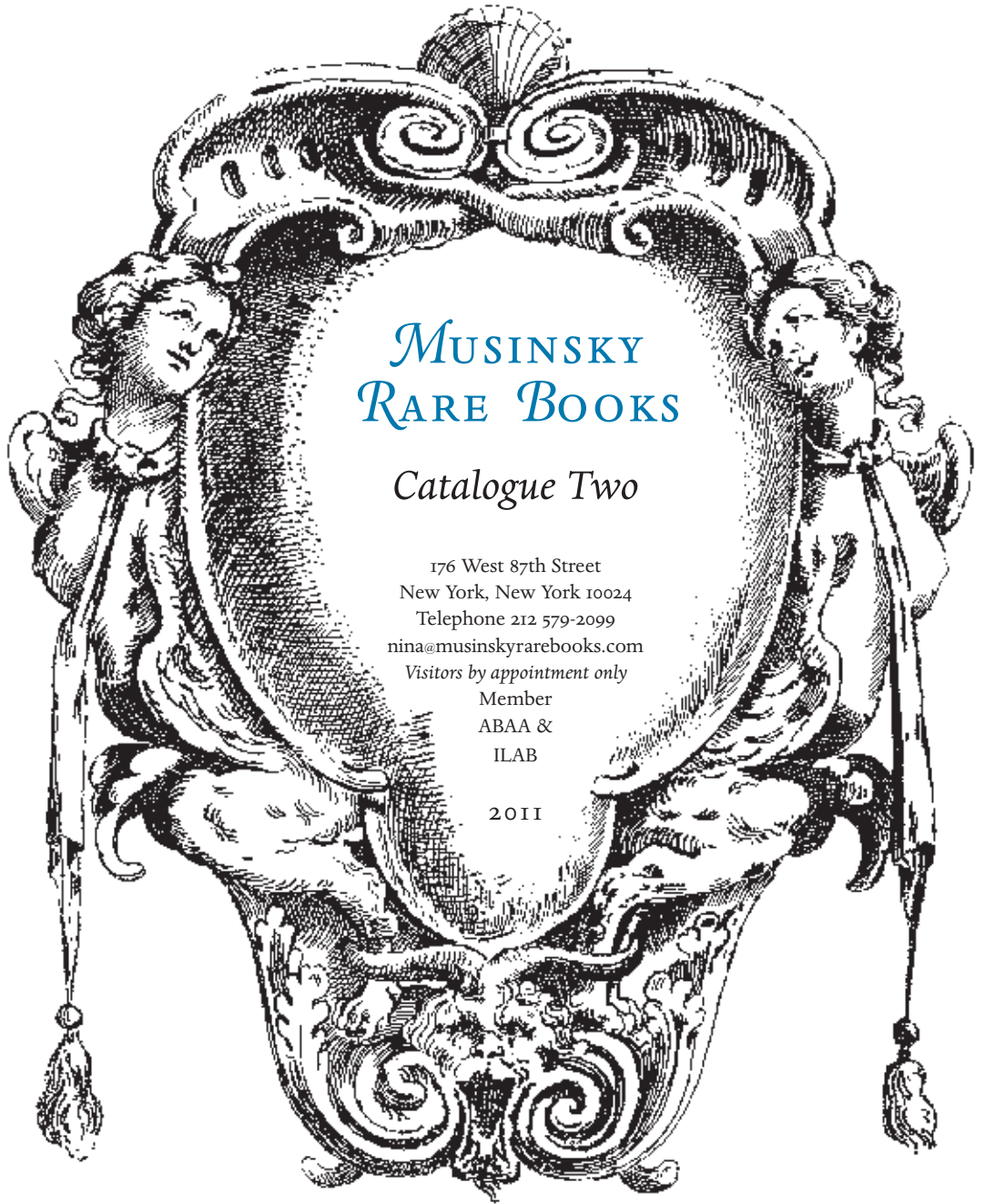


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*Roman dress. No. 24.*



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Sublimia imperfectorum motorum mystera  
Subtilis indagatrix perfruat  
METEOROLOGICA



### *Large-paper and the only American copy*

1) **ALBRIZZI, Giovanni Battista** (1698-1777). [ALBRIZZI, Almorò]. *L'Etranger plainement instruit des choses les plus rares et curieuses anciennes et modernes de la ville de Venise et des isles à l'entour, avec la description de ses Eglises, Monasteres, Hôpitaux, Trésor de S. Marc, Arsenal, & Bâtimens publiques : ainsi que des Tableaux les plus excellens... sous les auspices de Son Excellence Frederic Calvert Lord Baltimore ec ec.* Venice: Jean Baptiste Albrizzi, 1771.

8vo (180 x 107 mm). Etched and engraved frontispiece, [14] leaves, 490 pp, [1] leaf. 45 etched plates containing 72 illustrations (12 double-page views, the rest two to a double page, one to a single page or two to a single page), unsigned but by Francesco Zucchi, all within special separately etched borders not found in the regular issue. A LARGE-PAPER PRESENTATION/PROPOSAL COPY with the following variants from the regular issue: allegorical frontispiece with arms of Frederic Calvert, Sixth Baron Baltimore, title with variant text (see below), and 4-page dedication to Lord Baltimore. FINE. Contemporary Italian mottled calf, sides gold-tooled with double roll-border, fleurons at inner corners, blossom tools in spine compartments, edges mottled blue and green (slightly rubbed, scrapes to lower cover). *Provenance*: indecipherable armorial ?bookplate pasted down beneath the front free endleaf. *See illustration on page 4.* \$7500.

First edition in French, A UNIQUE SAMPLE COPY FOR A POTENTIAL SPONSOR, PREVIOUSLY UNRECORDED, WITH AN UNUSUAL AMERICAN ASSOCIATION: one of two known large-paper copies of this edition with extra borders to the plates, this is the only known copy with a dedication to the last Lord Baltimore and frontispiece showing his arms.

First published in Venice in 1740 (*Forestiere illuminato intorne le cose ... di Venezia*), this illustrated guide-book to Venice was a bestseller. It was “the first comprehensive guide-book to the city’s monuments since Francesco Sansovino’s *Venetia nobilissima* [1581], last republished in 1663, and the most richly illustrated before modern times” (Schulz, p. 101). Using Albrizzi’s pocket guide, the visitor could tour the Serenissima proper in 6 days but would need a day or two more for the other islands in the Lagoon. He or she could easily identify the major buildings from Zucchi’s delightful etchings, which open with a double-page birds-eye view of Venice, and include vignettes of everyday life and festive occasions in the canals and piazzas fronting the edifices, such as gondola-makers’ sheds, the Regata, and acrobats forming human pyramids.

The text was compiled by the publisher’s brother Almorò from several earlier guides, principally by Sansovino, Boschini, and Zanetti (Schulz, loc. cit.). The first edition was followed by at least seven Italian editions up to 1806 (containing successive enlargements, additions and some modifications to Zucchi’s plates) as well as an imitation (1819) and the present French translation (reprinted in 1806). Zucchi’s etchings illustrated all the editions except the imitation and appeared separately in a suite titled *Teatro delle fabbriche più cospicue ... di Venezia*. This previously unidentified special copy of the first French translation of the text represents one of several attempts to find a prominent patron for the enterprise. The regular issue of this edition (containing 12 instead of 14 preliminary leaves) includes Zucchi’s etchings in the usual state without borders; a frontispiece reprinted from the 1740 Italian edition, with the arms of Frederick Christian Wettin, future Elector of Saxony; a different setting of the title-page with no mention of a dedicatee; and no printed dedication. Our copy and the regular issue both contain the same 4 ½-page preface to the reader, tables in 16 pp., text, and final permission leaf, dated 3 May 1770. Another large-paper or “luxury” copy of the French edition, also printed on



heavy paper and with the etchings enhanced with special borders, is in the private collection of Andrew Robison. The Robison copy\* has no dedication and no preface to the reader, and its title, text, tables and permission are identical to the regular issue.

“Dedications were a way of teasing money from donors to cover the up-front costs of a publication” (Schulz, p. 102). Dr. Robison has plausibly suggested that his own copy, with the old frontispiece and no dedication but with the luxury state of the etchings, may have been intended by Albrizzi as a pre-publication “sales pitch” to attract any and all potential sponsors of the edition. In contrast, the present copy was assembled for Calvert, Lord Baltimore himself, presumably as an example of what presentation or luxury copies of “his” edition would look like. A notorious roué, “one of those worn-out beings, a hipped Englishman, who had lost all moral and physical taste” (Oxford DNB, citing Winckelmann), Calvert, proprietor of all of Maryland, lived in Italy during the last years of his life, supposedly with a personal “seraglio” of exotic women. In the dedication Albrizzi makes reference to Lord Baltimore’s extensive holdings in America (the province of Maryland had been granted to his great-great-grandfather Cecil Calvert, 2nd Baron Baltimore, in 1632) and his eminence there as the “greatest Lord of that country.” Whether or not Calvert had actually promised his patronage, Albrizzi’s hopes for his financial backing were definitively aborted soon after this copy was assembled: he died in Naples on 14 September 1771 at the age of 39.

This unique copy is thus an unusual object in the history of publishing, as both a

prospectus made specially for a single potential patron and a prospectus or sample consisting of an entire book. The complex publication history of Albrizzi's guidebook included a precedent for this kind of "sample" copy: Schulz describes a third example of the Zucchi engravings with (different) extra etched borders, in a special copy of the original *Forestiere*, a re-issue of the 1740 edition with a new title-page dated 1764, at the Biblioteca Marciana (Schulz no. 2). That copy also has its own unique dedication and frontispiece with the hoped-for dedicatee's arms: in that case the target was Frederick Augustus of England, Duke of York, younger brother of George III, who was visiting Venice at the time. "Apparently the Duke did not respond, for in the new edition of the *Forestiere* of 1765, the title page reverted to Frederick Christian as dedicatee, even though he was deceased. A second try at a new patron, in 1771 [referring to the Robison copy], did not even get this far... A new Italian edition of 1772 went without a dedication" (Schulz, p. 102).

Even regular copies of this edition are much scarcer than the Italian editions: not in NUC; OCLC locates 3 copies in the US (MIT, U. Missouri at Columbia, & U. Tennessee).

Cf. Juergen Schulz, "Albrizzi's *Forestiere illuminato* and *Teatro delle fabbriche più cospicue* and their illustrations," in *Bolletino dei Musei Civici veneziani*, 3rd series (2008):100-151 (not recording this special copy, which Dr. Schulz has described in a supplemental notice to appear in the 2012 volume of the same journal). Regular issue: Fossati-Bellani 2283; Conlon XVI:71.610. Cf. Schlosser-Magnino 549 & 563; Morazzoni 230 & 64-65 ("la guida che tutte le altre supera per praticità... e soprattutto per la ricchezza delle tavole"); Cicogna 4479. \* Thanks to Andrew Robison and Juergen Schulz.

### *Macaronics and early dance notation*

2) **ARENA, Antonius de** (ca. 1500-ca. 1544). *De bragardissima Villa de Soleriis. Ad suos compagnones studiantes, qui sunt de persona friantes, bassas Dansas & Branlos practi-cantes, nouvellos quamplurimos mandat ...* [With:] [**BOLLA, Bartolomeo**]. *Nova Novorum Novissima, sive Poemata Stylo Macaronico*. [Lyon?]: "Stampatus in Stampatura Stampatorum," 1670.

12mo (142 x 80 mm). 191 pp. Two parts, separately titled but continuously paginated. Woodcut peacock device on title. A pretty copy; trifling foxing to title. Eighteenth-century French red morocco, sides with triple gilt fillet, smooth spine gold-tooled with green morocco lettering-piece, edges gilt over marbling, marbled endpapers. *Provenance*: Marquis de Rognes, engraved armorial bookplate, signed Nicolas de Mire, 1777. \$2600.

Most complete edition of one of the earliest collections of French macaronic poetry (an often burlesque admixture of the vernacular and Latin), celebrated for its valuable descriptions of and notations of early Provençal dance. The preface from the publisher ("*Librarius*") is addressed to the "bragardissimis" dancers of France: *bragare*, in Arena's personal brand of Latin, means to "have fun," but Arena's work, addressed to students, was intended to meet a (semi-) serious need: To attract students to the University of Aix, less popular than the faculties of Avignon and Montpellier, the rector had authorized a ball at the time of graduation for the graduates and their families, but "for certain students, dancing in public was a much more forbidding test than all of those that they had undergone during their studies" (Louisson-Lassablière, p. 268, our translation). Thus Arena's goal was to familiarize students with the many different "basses danses" currently in fashion.

Following a prose introduction to the subject, the poem, in 1896 lines, contains an autobiography in which the author recalls his experiences in the Italian campaigns (he had given his first dance lessons after his return from Italy in 1527). A general introduction to dance and to proper comportment is largely tongue-in-cheek. Of greatest interest for dance historians are the technical descriptions of dances found in a four-page section (pp. 86-90) in French, in which the author uses a stenographic notation system with each step designated by the initial of its name, repeated to indicate a repetition of the step. Such detailed choreographic records are rare for this period. Each dance description, occupying no more than one line, is prefaced by the title or titles of popular songs or melodies to which it should be danced.

Included are poems by Rémy Belleau and Louis Reynier. Known in over 32 editions, the work was first printed at Lyon in 1529. This edition includes a collection of Italian macaronic poetry by Bartolomeo Bolla (first printed in 1604), with satirical poems such as one addressed to the “culinary Muse,” lists of attributes associated with various Italian towns (including types of women), and poems in the Bergamese patois.

Brunet I:393 (“Edition la plus complète que l’on ait de ce recueil”); Fletcher, *Bibliographical Descriptions of Forty Dance Books* 3a; Clarke, *Four Hundred Years of Dance Notation*, 6. Cf. Louisson-Lassablière, “Antonius Arena ou le Latin macaronique,” in E. Bury, ed. *Tous vos gens à Latin* (2005).

### *Flat feet*

3) [BALLET]. *Serto di fiori ascrei al valore di Carolina Rinaldi, prima ballerina*. Macerata: Francesco Mancini, 1812.

12mo (185 x 115 mm). 24 pp. Outline engraved plate of Rinaldi dancing. Last quire detached, some light foxing. Plain wrappers. \$1250.



Ephemeral collection of verses in honor of a ballerina who had performed in the theater of Macerata. The various authors of these sonnets and odes, an “anacreon-



tic” poem, a *terzine*, and a *sestine*, belonged to the local Academy and signed the poems with their Arcadian names.

Rinaldi danced in numerous operas of the period. The bold unsigned line engraving shows her in classical costume executing a sweeping arabesque. Note the flat feet; this was the period in which dancers were experimenting with dancing on their toes, but dancing *en pointe* was still far from the norm. Apparently unrecorded; no other copies located.

*Cheese as celestial comfort food*  
*The Turner-Dunn-Martini copy*

4) **BENTIVOGLIO, Ercole** (1507-1573). *Le Satire et altre Rime piacevole*. Venice: Gabriel Giolito de Ferrari, 1546.

[Bound with:]

**MORATO, Fulvio Pellegrino** (d. 1549). *Rimario de tvtte le cadentie di Dante, e Petrarca ... Nouamente con la gionta ristampato*. Venice: Francesco Bindoni & Maffeo Pasini, 1546 (colophon 1547).

2 vols. in one, 8vo (155 x 96 mm). *Bentivoglio*: [1], 2-27 ff. Woodcut printer’s marks on title and last leaf, two historiated woodcut initials. *Morato*: [28] ff. Woodcut device on title & last leaf (large cut of an angel leading a child by the hand). Double column. Both works in italic types. *Bentivoglio* with light foxing to title and small glue-stain on title verso from removal of a bookplate or clipping, faint dampstain in last quire. 19th-century English Russia leather, gilt rule and blind tooled decoration on sides, spine gold-lettered, gilt edges (upper joint broken). *Provenance*: J. Hunter, 1813, inscription & price note; Robert Samuel Turner (1818-1887), bookplate (sales June & Nov. 1888); George Dunn (1865-1912), letterpress bookplate (sales Sotheby’s 1913-1915); Giuseppe Martini (1877-1944), signed collation note, accession no. 46 and bibliographical pencil notes on fly-leaves. \$5650.

1) FIRST EDITION. The poet Bentivoglio was educated at the court of his uncle Alfonso I d’Este. A friend of Ariosto and a talented musician, his talents lay rather in reflexion and observation than in action, and he viewed the diplomatic charges forced upon him as onerous and a distraction from his literary pursuits. This collection of six satires, each to a different dedicatee, and four other poems, all written around 1530, is considered his most accomplished work.

The first satire mocks older men who fall in love and make a woman the center of their lives. The second is a bitter look at war, specifically atrocities committed by the Spanish during the siege of Florence in 1529. The third satire, dedicated to the well-known physician Antonio Musa, mocks the ignorance of those who declare themselves doctors having read neither Aristotle, Plato, Avicenna or Galen, but only “two recipes and Donato’s writing rules” (*due ricette et le regole a pena di Donato*), and advises the ailing to let nature run its course or to abide by the tried and true remedies of their forebears. In Satire IV Bentivoglio turns a withering gaze on avarice and counsels moderation of one’s material and emotional desires. Satire V, dedicated to his brother, provides a detailed autobiographical picture of the daily life of a Ferrarese gentleman of leisure, describing a balanced life of study, physical exercise and social diversion; and the final satire returns to the theme of the golden mean.

The other pieces include an 8-page poem in praise of cheese (*Del Formaggio*), “*il primo nutrimento humano*,” without which no meal is complete. As India has its armed elephants, so beautiful Lombardy has its astounding cheeses (types, smells and savors are enumerated), and “*certo’l formaggio è cibo celeste*.”

2) Morato’s popular dictionary or concordance of rhymes in Dante and Petrarch was the first rhyming dictionary in Italian (1st ed. Venice 1529). I locate one other copy of this edition (Trieste, Biblioteca civica A. Hortis), not to be confused with another less scarce edition published in Venice in 1546 by the brothers da Sabbio.

1) EDIT-16 CNCE 5340; Bongi, *Giolito* 135; BM/STC *Italian* 84. Cf. DBI 8:615-18.

2) EDIT-16 CNCE 59160; cf. Fowler, *Petrarch Collection* 375 (other 1546 edition).

### *The French rococo comes to Germany*

5) **BERAIN, Jean I** (1640-1711), artist [and others] – **WOLFF, Jeremias**, publisher. Collected volume of ornament prints. Augsburg: Jeremias Wolff, [ca. 1712-1724].

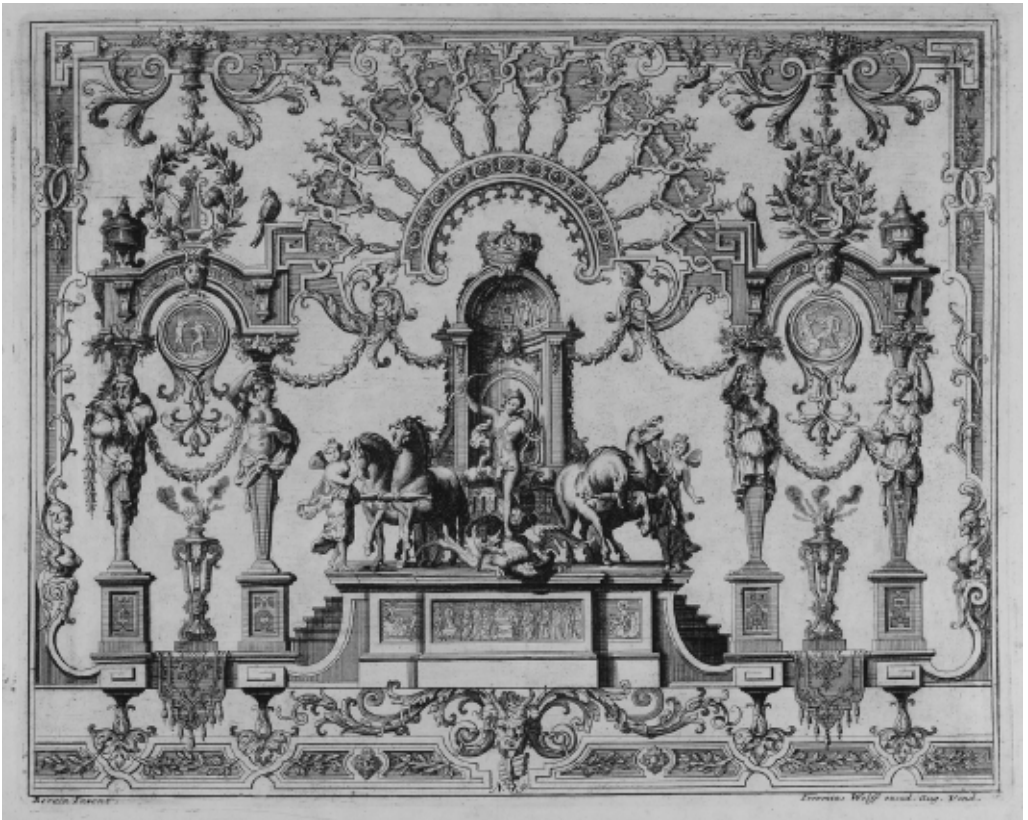
Broadsheets (378 x 301 mm). [58] leaves of engravings by various German engravers, mainly after Jean Bérain. Platemarks av. 34 x 28 mm. Fine impressions; old traces of horizontal folds to plates, occasional small marginal dampstain in last few plates, lower margin of last plate strengthened and verso stained, a few platemarks cut close or shaved, occasional pale stain in gutters, not touching images, one plate with a few tears in gutter. Stab-stitched in contemporary green parchment-backed boards (rubbed). \$9200.

*See illustration opposite.*

A collection of engraved designs for artists and craftsmen, consisting of skillful copies by German engravers of the finest French models of the newly fashionable “Régence” style of decoration, introduced by Jean Bérain I, court designer under Louis XIV. The engravings provide patterns for commodes, marquetry bureaux, vases, table lamps, candelabra, ceiling and wall decoration, doors, mirrors, clock mounts, wall paneling and a library decor. Most spectacular are 25 designs after Bérain for ceilings and walls, showing airy architectural structures, adorned with or built up from herms, caryatids, masks, interlaces, leafy arabesques, festoons, garlands, putti, exotic animals, gymnasts, actors, musicians, etc.

Of the 58 prints in this volume, 45 reproduce French engravings by and/or after Bérain. These were copied from a collection of approximately 135 engravings of his designs assembled from various suites and published in Paris by Bérain’s son-in-law Jacques Thuret in 1711. Bérain’s “designs were in fashion during his entire career... They became models of ornamentation for the style Louis XIV during almost the entire length of that reign. Most of [his] efforts were directed toward the planning of ephemeral structures for the *menus-plaisirs* [the office of the court decorator], but he also produced engraved designs ... for interiors, furniture, decorative objects, garden parterres, and funeral ceremonies. In these he developed complex, light, linear surface patterns related to antique wall decoration as it had been interpreted by Raphael.... He was widely influential, especially in Sweden and Germany” (*Millard Collection* I, pp. 32-33). Twelve further engravings in this volume reproduce designs of the wall decorator G. Feuillet, active in France ca. 1768 to 1782. A single engraving is by an Augsburg artist, the gold- and silversmith Abraham Drentwett.

Prints were at the time the sole medium that allowed a broader public to view the exquisite pieces of furniture and decorative objects produced by designers like Bérain for the private hôtels of the highest ranks of the French aristocracy. The Augsburg art



dealer and publisher Jeremias Wolff (1663-1724) was instrumental in disseminating in Germany the sensibility of the French Régence or “pre-Rococo,” known locally as the “Laub und Bandlwerk” style, through his publishing program of copies, by local South German engravers, of French ornament engravings (“Indem Jeremias Wolff Bérains Entwürfe nachstechen liess, und noch andere von ihm verlegte Zeichner ... dem französischen Vorbild nacheiferten, spielte er für die Verbreitung des modernen Bandlwerks in Deutschland eine wichtige Rolle” (Schwarz, p. 613). Distributed in parts (*Lieferungen*) of five plates each, Wolff’s ornament prints were used as inspirations for their own designs by German goldsmiths, cabinetmakers, stucco-workers, wall painters, and other craftsmen, as well as by collectors and *amateurs*. Most are now as rare as the French originals. Present here are Parts 1-4, 6-9, and 12.

The majority of the engravings in this volume are signed by the engraver. Those which do not identify the artist are after Bérain. All the Bérain and Feuillet prints are reverse copies of the French engravings. All but a few bear the imprint *Jeremias Wolff excudit Aug. Vind.* (the exceptions, noted below, have no imprint or signatures but clearly belong to the series).

#### Contents:

Pl. [1-5] [BÉRAIN.] Part (*Lieferung*) 1: Five numbered plates engraved by Johann Christoph Hafner (1668-1754) [after Bérain], signed *Johann Christoph Hafner sculpsit*. Plate 1

with part number No. 1, the rest numbered 2-5. Plates 1-4 show several objects (totaling 65 individual objects): clock mounts, clock fronts or medallions, candlesticks, urns, pitchers, and wall sconces; plate 5 is devoted to mostly military classical motifs (tridents, maces, shields, sheaths with arrows, helmets & headdresses, and a harp).

Pl. [6-10]) **BÉRAIN, Part 2**: Five plates engraved by Hafner, unnumbered except for the fifth, which bears the Part number "2," signed *Berain Invent. / Iohann Christoph: Hafner sculps.* Subjects: commodes or consoles, chandeliers, candelabra, ceiling cornice decoration, table lamps, urns; plate 9 with five parallel ornamental panels (for wall hangings or table settings?).

Pl. [11]) **DRENTWETT, Abraham II** (1647-1729). Engraving of silversmith's work. Augsburg: Wolff, [ca. 1700-1710]. (Sheet size 378 x 289 mm; platemark 333 x 216 mm.) The number 8 engraved within the plate. Two figs., the uppermost showing covered and uncovered tureens, an ornate wall sconce with trophy topped by an angel, pediments, and chimney utensils (tongs and shovel); the lower half showing two highly ornate anthropomorphic pitchers or urns; signed by Johann August Corvinus after Abraham Drentwett. From the *Neue Inventiones von unterschiedlich nützlicher Silber-Arbeit* (8 pl.), cf. Berlin-Kat. 956.

Pl. [12-36]) **BÉRAIN**. 25 plates after Bérain, designs for ceilings and a few wall panels, some in oblong format. Various engravers. Apparently comprising *Lieferungen* 3, 4, 6, 8, and 9, in the following order (all with Wolff imprint unless otherwise noted):

Part 9: 5 plates, engraver unknown [pl. 12-16]: pl. 12 with engraved part number No. 9, pl. 12, 15 and 16 signed *Bérain Invent. / no engraver*; pl. 14-15 with no signature or imprint.

Part 6: 5 plates, engr. by Jacob Weishoff [pl. 17, 19-21, 25]: pl. 17 with engraved part number No. 6, signed *Bérain Invent. / Iacob Weishoff sculpsit. or I.W. sc.*

Part 8: 5 plates, engr. by Gottfried Stein [pl. 18, 22-24, 33]: pl. 22 with engraved part number No. 8, all plates signed *Bérain Invent. / Gottfried Stein sculps.*

Part 4: 5 plates, engraver unknown [pl. 26-30]: pl. 26 with engraved part number No. 4, pl. 26-28 & 30 signed *Bérain Invent. / no engraver*; pl. 29 with no signature or imprint.

Part 3: 5 plates, engraver unknown [pl. 31-32, 34-36]: pl. 31 with engraved part number No. 3, all plates signed *Bérain Invent. / no engraver*.

Pl. [37-46]) **BÉRAIN**. Ten plates, oblong format, engraver unknown, of designs of chimneys and hearths, with mirrors, panels, elaborate stucco work, candelabra, etc., after Bérain. The original French suite was titled *Desseins de cheminées*. Comprising *Lieferungen* 7 & 12:

Part 7: pl. [37-40 & 42], pl. 37 with engraved part number No. 7; pl. 37-40 unsigned, Wolff imprint on pl. 37 only.

Part 12: [pl. 41, 43-46], pl. 41 with engraved part number No. 12, all plates signed *Bérain Invent. / no engraver*. (These are extra-large copperplates and the fore-edges are a bit creased and with a few tiny chips.)

Pl. [47-52]) **FEUILLET, G.** *Unterschiedliche [sic] Kirchen und Kloster Porten...* by Joh. Leonhardt Wüst after Feuillet. Six numbered plates of double doors with stucco work, copy of Feuillet's *Livre de Portes cochères et Portes d'église à la dernière mode* (Paris: [n.d.]): cf. Guilmard 68 & Berlin Kat 3859.

Pl. [53-58]) [**FEUILLET**]. Six plates of *lambris* or wood paneling, the last showing a library. Signed by Johann Boxbart. Berlin Kat. 4018. A copy of Feuillet's *Desseins de différents lambris* (Paris: [n.d.]), cf. Guilmard 68 & Berlin Kat. 4017.

OCLC locates three comparable collected volumes of the Bérain/Wolff engravings: Getty (77 plates), Harry Ransom Center (20 pl.), and Univ. of Hannover (40 pl.).

Cf. R.-A. Weigert, *Jean I Berain, dessinateur de la chambre et du cabinet du roi* (Paris, 1937); Millard Collection I, *French Books*, 18 & 19; Werner Schwarz, "Von 'stimpelnden' Uhrmacher zum Kunstverleger: Jeremias Wolff und seine Nachfolger," in *Augsburger Buchdruck und Verlagswesen von den Anfängen bis zur Gegenwart* (1997), pp. 587-619.

6) **BIBLE, New Testament.** *Novvm testamentvm ... Huic secundae editione adiunctus est praeterea & alius scholiorum index.* Edited by Jean Benoît (ca. 1484-1573). Paris: (Florent Yvernel for) Sebastien Nivelles, 1551.

16mo (178 x 73 mm). [36], 216 ff; 173, [11] ff. 2 parts, part 2 (*Epistolae... B. Pauli*) separately titled and foliated. Title-leaf a cancel (replacing that of the Guillard / Desbois issue). Text and indices in roman type; introductory *sententia* to each section, references to variants (inner margins) and commentary (outer margins) in italic, Hebrew letters (T8v); a few woodcut initials. Slight fraying to title-page, occasional faint marginal dampstain in first quires. CONTEMPORARY LYONESE BINDING of gold-blocked brown calf, covers stamped in gold with a block of parallel double fillets forming arabesques and compartments (plaque size 122 x 71 mm.), at center four concentric roundels, spine with six raised bands, each outlined with a pair of gilt fillets, the upper and lower band with gilt hatching, a single gilt fleuron at center of each compartment, edges gilt and gauffred to a foliate design, plain endpapers, spine liners from a 16th-century French ms. document in cursive script (very discreet restorations to corners and upper and lower joints). A few deckle edges preserved. *Provenance:* La Roche Turreau, 18th-century signature at end of prelims. *See illustration on back cover.* \$9500.

Second separate edition of Jean Benoît's edition of the New Testament, in a striking and well-preserved contemporary binding produced in a demonstrably Lyonese shop.

Jean Benoît's attempt to produce a more accurate Biblical text was first printed by Simon de Colines in 1541 in a folio Bible. As Vice-Chancellor of the University of Paris, a position to which he had been appointed after 1546 by Chancellor Jean de Gaigny, with whom he had studied at the Collège de Navarre, Benoît had access to the most important Biblical manuscripts and printed texts. Gaigny was also Librarian to the King, in which capacity he had acquired a number of manuscripts from priories and monasteries (cf. Farge, pp. 179-80). "In preparing the text Benoît consulted most of the then known Hebrew and Greek manuscripts, as well as the printed editions of the Bible: 'He placed the variations discovered by his collations in the margin, and where the word [in his opinion] had not been rendered with sufficient literalness in the Vulgate, another translation from the original was inserted in the margin.... He adds further that he does not absolutely rely on antiquity, but corrected the text according to his ability'" (Schreiber, *Colines* 175, citing Copinger).

This edition follows the separate edition of Benoît's New Testament published by Colines and Galliot Du Pré in 1543, which contains some additional notes. To the *Index rerum et sententiarum* found at the beginning of the first part is added a useful *Index epistolarum et evangeliarum* to be used in celebrating Mass, concluding the second part. Florent Yvernel printed the edition for Sebastien Nivelles and Charlotte Guillard, who shared the privilege of 22 April 1541. Two other recorded issues bear the imprints of Yvernel and of Guillard & Desbois jointly. Not surprisingly, given Benoît's scientific attitude toward the Biblical text, though somewhat ironically in light of his appointment in 1543 to a commission charged by the Parliament of Paris with reporting infringements of the anti-Protestant laws [cf. Farge]), the "Benedictine" editions of the Bible were condemned by the Sorbonne in 1567 and placed on the Index by Pope Gregory XIII in 1575.

While many mid-sixteenth-century French "plaque" and strapwork bindings were traditionally but not always accurately described as Lyonese, the present example is securely attributed to Lyon. The elegant geometrical block decorating this binding has been noted on four other bindings, all on books printed at Lyon. Three are cited by Jean Toulet in a survey of sixteenth-century Lyonese binding: "L'école lyonnaise de relier,"

*Le siècle d'or de l'imprimerie lyonnaise* (Paris 1972), no. 137 & p. 151: the present volume (at that time in a private Lyonese collection); a Jean de Tournes imprint at the Bibliothèque nationale de France (illustrated fig. 137), in which there are no small triangles above and below the central concentric circles, and with the two innermost circles replaced by a large rosette; a volume with the central arms of the most celebrated sixteenth-century Lyonese bibliophile, Benoît Le Court (Belin sale, 1936, lot 125), and an unidentified Gryphius imprint of 1547, in another private collection. A further example, on a volume containing three Lyonese editions from 1552 (Isocrates and related texts), with the same central rosette as on the BnF binding, but with the block stamped in blind, was in the collection of Michel Wittock, sold at Christie's Paris, 7 October 2005, (lot 50).

Adams B-1739 (Guillard-Desbois issue). Cf. Copinger, *The Bible and its Transmission* 227-228; Farge, *Biographical Register of Paris Doctors of Theology*, 37; Darlow & Moule 6119n.

### Telephone translation

7) **BIDPAI.** *Il Filosofo indiano, ossia La condotta d'ogni grado di persona esposta sotto il vello d'alcune Favole. Da Pilpay Celebre Filosofo dell'Indie; annessovi un compendio della Storia dell'Api scritto dal medesimo Filosofo. Traduzione dal Francese.* Venice: presso Antonio Locatelli a Santa Sofia, 1786.

8vo (199 x 124 mm). Collation: A-L<sup>8</sup> M<sup>2</sup>. 178, [2] pp. Engraved frontispiece (A1v) showing the "Indian philosopher," printer's woodcut device on title (tree with motto *L'Albero d'Oro*), woodcut head- and tail-piece and initial. Small hole in L<sub>3</sub> (paper flaw), affecting a couple of letters, occasional faint foxing; but a nice copy. Original plain pasteboards, ms. title label on spine (defective), untrimmed, 19th-century ms. shelfmark label on spine. \$1250.

ONLY EDITION, ONLY COPY LOCATED, of an Italian version of the ancient corpus of Indian fables sometimes known as the *Kalilah wa Dimnah*. The name Bidpai, or Pilpay, is thought to derive from a term for the principal scholar in an Indian princely court. Based on the ancient Sanskrit collection the *Panchatantra*, a canonical collection of Hindu and Buddhist animal fables in verse and prose which may date to the third century B.C.E., but whose origins extend back to earliest Antiquity, the fables reached Western Europe in the 13th century through a Hebrew version of an Arabic text, which was translated into Latin by the converted Italian Jew Giovanni of Capua. His version was widely translated into most European vernacular languages by the end of the sixteenth century.

The moralizing appeal of the stories, into which political overtones could easily be read, appealed to readers during the Enlightenment, and a number of editions appeared in this period in France, England and Germany. The vogue seems not to have touched Italy, however, where translations were few and far between in the 18th century. The French source of the present collection, in which the fables are arranged thematically in four chapters, is unidentified, but appears to be an often reprinted collection of the Bidpai fables assembled by an editor who is usually identified with Charles Mouton, secretary of the Bishop of Lübeck. In the Mouton collection sections from two different French translations, by the linguist Gilbert Gaulmin (1st ed. 1644) and by Antoine Galland (1st ed. 1724), were mixed with a few original contributions (cf. Chauvin, pp. 35-36). Evidence that this Italian version derives from the "Mouton" translation is the insertion of at least two fables which originated in the latter collection (the hermit who

comes to Court and is executed by a suspicious king, and the husband and the parrot, Fables 5 and 7 in Chapter 3: cf. Chauvin, p. 36).

No other copies located (not in ICCU, OCLC, COPAC, Melzi, Passano, Cat. coll. de France, etc.). Cf. Chauvin, *Bibliographie des ouvrages arabes ou relatifs aux Arabes* II:35-37.

### *A natural palette*

8) [BLANK, Joseph Bonavita (1740-1827)]. *Das Kunstkabinet in dem Minoritenkloster zu Würzburg. Das Einzige in seiner Art.* Würzburg: Franz Ernst Nitribitt, 1792.

8vo (177 x 108 mm). 135, [1 bl.] pp. First and last few leaves slightly stained and softened, some creasing to corners. Modern boards, edges red-speckled. \$2200.

FIRST EDITION OF THE FIRST CATALOGUE RAISONNÉ of the mosaic "paintings" of Joseph Bonavita Blank, a naturalist who used his collections of plants, animals and minerals as the actual stuff of his pictures of nature.

In the opening six-page biographical notice, written in the third person but apparently by Blank himself (under the editorship of Modest Hahn, according to the Bavarian State Library catalogue), the artist is described as a man of meditative and reclusive tendencies. Blank had devoted the first half of his long life to religion, living as a friar among the Franciscans at Schaffhausen. He collected mosses and flowers in his walks in the nearby mountains, and planted a flower garden, where throughout the summers he studied the play of colors (*Farbenspiel*) in the blossoms. Wishing to paint the glories of nature but lacking artistic training, Blank "came upon the idea that in order to paint Nature still more accurately ... could he not use Nature to express Nature?" (p. 4). Beginning with mosses, with which he meticulously built up mountain landscapes, he moved on to animals, using birds' feathers and even the dust of butterfly wings to create ornithological dioramas, showing the birds in their native habitat. His experiments led to ever more convincing images; he discovered, for example, that colophonium (baked turpentine) created eerily realistic birds' eyes. His standards were strict; thus no bird could be portrayed using feathers of a different species. Eventually Blank was to use a full gamut of natural products – moss, twigs, bark, grasses, mushrooms, fur, his own hair, sands, soils, flower petals or entire plants, seeds, minerals, even larvae – as the materials of his paintings, which also included portraits of contemporaries.

In 1789 Blank became Superior of the Minorites at Würzburg and in 1792 Professor of Natural History at Würzburg University, to whom he later donated his *Kunstkammer*, taking the title of curator. His peculiar collection attracted worldwide renown, not least due to Blank's own efforts: he published another description of his cabinet in 1795, a supplement in 1802, and later catalogues in 1810 and 1820, as well as an expanded [auto]biography in 1819. He also wrote a *Handbuch der Mineralogie* (1810) and *Handbuch der Zoologie* (1811).

This earliest account of his collection describes 24 landscapes, some panoramic and including human figures, 104 landscapes with birds, and one self-portrait (as well as a portrait of the artist by an admirer). Many entries include anecdotal details of the work's inspiration or comments on materials and techniques. At the end are brief descriptions of a miniature model of the *Kunstkammer*; of the room in the monastery which housed it; notes on Blank's collections of seeds, salt crystals and minerals; and a ten-page Linnaean taxonomic index of his bird collection.

The whole is an unusual self-commentary by an artist, before the age of interviews. Although described by the AKL as “sensitive works, which can be viewed as precursors of 20th-century Collage and *Spurensicherung* art [of the 1970s]”, none of Blank’s creations survive, making his written descriptions the sole evidence of his unusual oeuvre.

OCLC, NUC and COPAC list no copies in the US or the UK (6 copies located in Germany and Austria). Cf. Murray, *Museums* p. 281 (1795 and later eds.); Thieme-Becker 4:99; Poggendorff I:209.

### Mitelli’s fête book

9) **CERTANI, Giacomo (abbot)**. *Maria Vergine Coronata. Descrizione, e Dichiarazione della Diuota Solennità fatta in Reggio Li 13. Maggio 1674*. Reggio Emilia: Prospero Vedrotti, 1675.

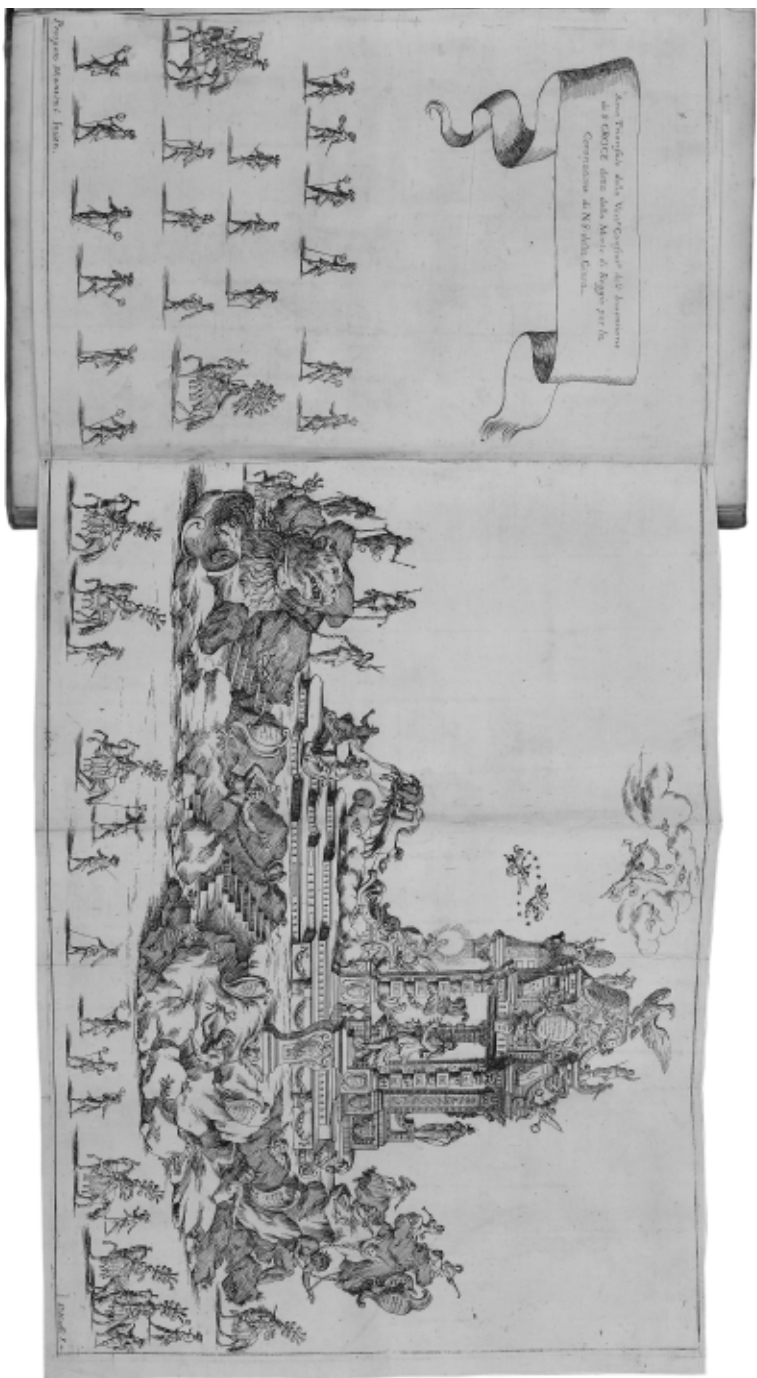
Folio (360 x 240 mm). [6] ff., 137, [7] pp. Additional etched title, etched portrait of the dedicatee, 14-year old Francesco II d’Este, Duke of Modena, and thirteen etched plates by Giuseppe Maria Mitelli, all but three double-sheet and folding, the fourth plate with large engraved overslip attached at top, the sixth plate printed from two copperplates on a single fold-out sheet, after Oratio Talami, Francesco Torri, Carlo Virginio Draghi, Giacomo Carboni, Prospero Manzini, Cristoforo Cattelli and Michele Augusta. Woodcut initials. An unpressed, full-sized copy, with dark impressions of the plates; occasional marginal dampstaining, a few sheets discolored, a couple of plates with short tears along gutters causing slight loss to signatures or rule borders, marginal worm track in quires G and H touching third plate; binding wrinkled, soiled, and torn along upper board edge, upper inner hinge splitting. Contemporary vellum over flexible boards. *Provenance: Flaminio Bonzagni di Reg[gio Emilia]*, contemporary ownership inscription at foot of engraved title; Hippolyte Destailleur (1822-1893), bookplate; his 1891 catalogue, no. 297. *See illustration opposite.* \$11,000.

ONLY EDITION, an enchanting pictorial record of the floats and monuments produced for the ceremonial coronation in 1674 of the “Madonna della Ghiara,” a painting in the eponymous Basilica, built in Reggio Emilia at the end of the 16th century to honor the miracles performed by a votive image of the Virgin. The description by Certani, a Lateran Abbot and philosophy professor in Bologna, is illustrated with 15 etchings by Mitelli based on the works of talented local artists, employed by five rival local confraternities who vied to produce the biggest and brightest spectacles for the celebration. Mitelli’s vivacious etchings depict the resulting opulent chariots, triumphal arches, columns, machines, altars, fountains, theatrical machinery, processions, and the Crown of the Virgin. One float was pulled by elephants. The flap on the fourth plate, often lacking, demonstrates the transformation of a “marvelous tower” into “the clearest fountain,” a metamorphosis which left spectators gaping, as described on pp. 69-70 (*Torre maravigliosa ... che gli Spettatori guardavano con occhio inarcato ... l’alta, e ben fabricata Torre, questa in un momento sparendo da gli occhi si trasforma in una limpidissima Fonte*).

Vinet noted that the work was omitted by Graesse and Brunet and that “*Ces planches sont dignes d’intéresser tous ceux qui veulent connaître jusqu’où, au 17e siècle, pouvait aller la fougue décorative italienne, et ce que la rivalité des confréries arrivait à produire en ce genre...*”.

The overslip and the double-plate sheet have been counted as separate plates by some bibliographers, explaining the varying plate counts.





Manzini's float, in gold, silver and marble. No. 9.

Berlin Katalog 3222; Hofer *Baroque Book Illus.* 74; Lipperheide 2791 / Sl 6 (frontispiece & 16 pl.); Ruggieri 820 (13 pl., not incl. frontis & portrait); Vinet 816 (13 pl.); Bertarelli, *Mitelli*, pp. 141-146, nos. 641-657; Nagler, *Monogrammisten II*:174-175, no. 2 (“*schönen und seltenen Werk*,” 16 plates incl. title and portrait); Watanabe-O’Kelly 549.

### *A piece of work*

10) **DAVIDICO, Lorenzo** (1513-1574). *Candore della catholica verità*. Rome: (the brothers Valerio, Dorico, and Luigi Bressani for) Vincenzo Lucrino, 1553.

8vo (149 x 90 mm). 178 pp., [2] ff. 2 parts, continuous pagination. Italic type, headings in roman. 5 full-page woodcut illustrations. Woodcut monogram of Christ on title, red-printed cardinal’s insignia and arms (in black) of Cardinal Morone opening the dedication (A2r), large papal insignia at end of part 1 (F7r), historiated woodcut initials, printer’s device on final recto; all woodcuts hand-colored. Later vellum over boards (lacking fore-edge ties). \$3950.

FIRST EDITION of an illustrated anti-Lutheran polemic by a former Barnabite and inquisitor. Born Paolo Lorenzo Castellino, Davidico was expelled from the Barnabites of Milan in 1547 for arrogant conduct as well as apparently for stealing, before making his way up in anti-heretical circles. He ingratiated himself with Ignatius of Loyola by denouncing a popular preacher accused of heresy, Giuliano da Colle (who died in prison), and eventually landed the office of Apostolic Preacher under Pope Julius III.

Davidico wrote several devotional and polemical works which he dedicated to influential prelates and personages close to the Papacy. Following publication of this book, its dedicatee Cardinal Giovanni Morone offered Davidico a position as Vicar in his diocese; within months the latter was caught selling absolution. Morone dismissed him from his charge, forced him to return the money and kicked him out of the diocese. A few years later, when Morone was incarcerated at the Castello San Angelo in Rome under suspicion of heresy, Davidico wrote a bitter denunciation of the Cardinal and testified against him. Morone’s name was later cleared. Davidico spent the rest of his life as an itinerant preacher, wandering in and out of jail and Barnabite favor.

The work is a methodical refutation of the supposed tenets of past (in part 1) and present (part 2) heresies. Each chapter is devoted to a different aspect of Christian belief: the trinity, the holy spirit, angels, demons, the adoration of the cross, exorcism, the canonical hours, miracles, confession, papal primacy, etc. A panoply of heretical sects and movements is reviewed in part 1: Albigensians, Waldensians, Manicheans, Carpocratians, Nicolaitans, etc. Part 2 is devoted exclusively to the present heresy of Lutheranism.

The woodcuts by an anonymous artist show Saint John the Evangelist blessing the poisoned chalice; Saint Lawrence(?) with gridiron (and a feather); a priest in a port city holding up a large vessel containing symbols of the Church; the baptism of Christ; and Christ wielding a sword.

NUC & OCLC together locate 3 copies (Folger, Univ. of Dayton, British Lib). Boffito, *Scrittori Barnabiti*, I:578; EDIT-16 CNCE 16090; cf. DBI 33:157-160.

### Humanist love stories for students

11) **DRUDO, Hilarius** (pseud.), compiler. **PIUS II, Pope** (Aeneas Silvius Piccolomini, 1405-1464) – **BEROALDO, Filippo** (1453-1505). *Equitis Franci et adolescentulae mulieris Italae. Practica artis amandi, insigni et iucundissima historia ostensa. Accesserunt Declamationes Philippi Beroaldi*. Frankfurt: Johann Saur for Cornelius Sutorius, 1597.

12mo (132 x 78 mm). 168 pp. Roman type. Printer's woodcut device on title, woodcut initials. Title slightly soiled and with a few small ink stains, faint dampstaining to a few quires, very slight overall discoloration intrinsic to paper. Bound in 18th or early 19th-century Swedish calf, covers blind- and gold-tooled with central gold-stamped crowned swan, edges red-stained (apparently recased). *Provenance*: copious 17th or 18th-century underlinings and a few marginal study notes (e.g., "Dilemma," "exempla contraria"), a few faint later marginalia in pencil; Hedegaard, 18th- or 19th-century signature on title; Thore Virgin, bookplate dated 1911 and Bibliotheca Quarnforsiana stamp on front fly-leaf. \$3000

FIRST EDITION of a compilation of humanist Latin literature, mainly on love, intended for adolescents or students and brought together under an enticing title (*The Practice of the art of love*). The identity of the pseudonymous compiler is unknown (*drudo* means paramour or lover in Italian).

The first work in the volume is Piccolomini's best-selling love novella, *De duobus amantibus Euryalo et Lucreti* (first ed. Cologne: Ulrich Zel, 1467). Composed around 1444, when he was secretary in the Imperial Chancery, and dedicated both to Mario Sozzini, his former teacher and mentor, and to his friend and patron the Imperial Chancellor Kaspar Schlick, the *Tale of Two Lovers* relates an adulterous love adventure at Siena, allegedly based on an escapade of the Chancellor. Several short pieces follow, including a model love letter purportedly from Hannibal, Duke of Austria, to Lucretia, princess of Epirus; and the *Amoris illiciti medela*, "Medicine for illicit love," a brief treatise or manual (for men) for curing themselves of the sickness of love (women are the subject of a particularly misogynist passage: "*Mulier est animal imperfectum...*").

The edition also contains poetic and prose works by Beroaldo, including his Latin elegiac verse adaptation of the romance of Guiscardo and Ghismonda from the *Decameron*, and the two prose *Declamationes* (first eds. 1499 & 1497), on the questions of 1) which is worse, a fornicator, a drunkard or a gambler and 2) which is the best profession, that of orator, philosopher or physician (the orator wins). Both involve a father's will and debates between three sons.

Later editions of the collection appeared in 1600, 1606, 1625, 1651, etc. This first edition was unknown to Brunet and Goedeke. OCLC lists a single copy in American libraries (Columbia).

This copy with its diligent underlining and marginal notes belonged to a somewhat later student of Latin. The Swedish collector Thore Virgin published a catalogue of his collection, the Bibliotheca Quarnforsiana, in 1947.

VD16 P3112 = B2089, B2101, & B5843. Cf. Brunet II:840; Goedeke II:114,208; Gay-Lemonnyer II:137 (later editions).



*The Avenging Angels.*

“The Sistine Chapel of printmaking” (Peter Parshall)<sup>1</sup>

12) **DÜRER, Albrecht** (1471-1528). *Apocalipsis cum figuris*. Nürnberg: [Hieronymus Hölzel for] Albrecht Dürer, 1511.

Imperial folio (449 x 314 mm). Collation: [1-8<sup>2</sup>]. 16 leaves, unfoliated. Xylographic title above woodcut of the Virgin and Child appearing to St. John; 15 full-page woodcuts signed in the block with Dürer’s monogram, printed on rectos. Latin text (the book of Revelation from the Vulgate) on versos of all but the last leaf. Double column, 62 lines, Gothic type 110 (Koberger 16:110<sup>B</sup>), initial spaces with guide letters. Colophon on f. 15v: *Impressa denuo Nurnberge p[er] Albertum Durer pictorem, Anno christiano Millesimo Quingentesimo undecimo*. Watermarks: Tower with Crown (Meder 259, Briquet 15.863), 6-petalled Flower with Triangle (M. 127, Briquet 6485), or without watermark. Faint trace of early coloring to grasses at bottom right of leaf 11 (*The Apocalyptic Woman*). Bound in mid-nineteenth-century English brown morocco over boards, covers gold- and blind-paneled, gold-tooled fleurons at corners of inner panels, spine gold-tooled and lettered in compartments, edges gilt, by Francis Bedford, with his gold-stamped signature inside front cover (extremities and joints a bit rubbed, upper inner hinge split).

**Provenance:** Carthusians of Valle di Pesio, in the province of Cuneo, south of Turin (founded 1173, the monastery was suppressed in 1802): contemporary inscription at the foot of *Beast with Two Horns* cut (f. 13), “*carthusie S. mariae vallis pisiij*”; the Niccolini family of Florence, 18th- or early 19th-century ownership stamp with initials PN on title-leaf; from the library of a New England family, by descent from the collector, who died in 1940.

**Condition:** title leaf rehinged and with small repairs to blank fore-corners, last 3 leaves with discreet small repair in lower blank margin, a very few small filled wormholes in the blocks, final leaf with small repairs in fore-margin and lower gutter margin, a few other very minor defects. Fine to very good impressions.

Second edition of Dürer’s *Apocalypse* blocks, A SUPERB, WIDE-MARGINED COPY OF ONE OF THE SUPREME MASTERPIECES OF THE ART OF THE WOODCUT, BY THE GREATEST ARTIST OF THE NORTHERN RENAISSANCE. See illustrations opposite and on page 21. \$400,000.

**Printing history:**

With the exception of the title block, which is new to this edition, the blocks were cut between 1496 and 1498. They were first printed in 1498 on Anton Koberger’s press, in two issues, one with the Latin text from the Vulgate, the other with the German translation used in Koberger’s 1483 Bible. In 1511, to complement the publication that year of his so-called *Great Passion* with its 12 large woodcuts, and his *Life of the Virgin* (*Epitome in Divae Parthenices Mariae historiam*) with 20 cuts, Dürer re-issued the blocks of the *Apocalypse* with the Latin text, using the press of Hieronymus Hölzel (active 1500-1525, cf. Benzing, *Buchdrucker*, 352.4) and adding a new woodcut to the title-page. (Hölzel, a citizen of Nürnberg, either had acquired or shared some of Koberger’s print materiel, as the typeface of the 1511 edition appears identical to Koberger’s 110<sup>B</sup>, used in the 1498 edition.) Dürer’s *grosse Bücher*, as he called them, were each printed on the same heavy paper stock, and employed the same layout with the text on versos facing the woodcuts on the rectos. Although occasionally found bound together, the three books were inde-

1. *New York Times*, 24 Oct. 2008, reporting the National Gallery of Art’s purchase of a set of the 1498 edition, quoting P. Parshall: “[The Apocalypse] is to printmaking what the Sistine Chapel is to the history of mural painting.”

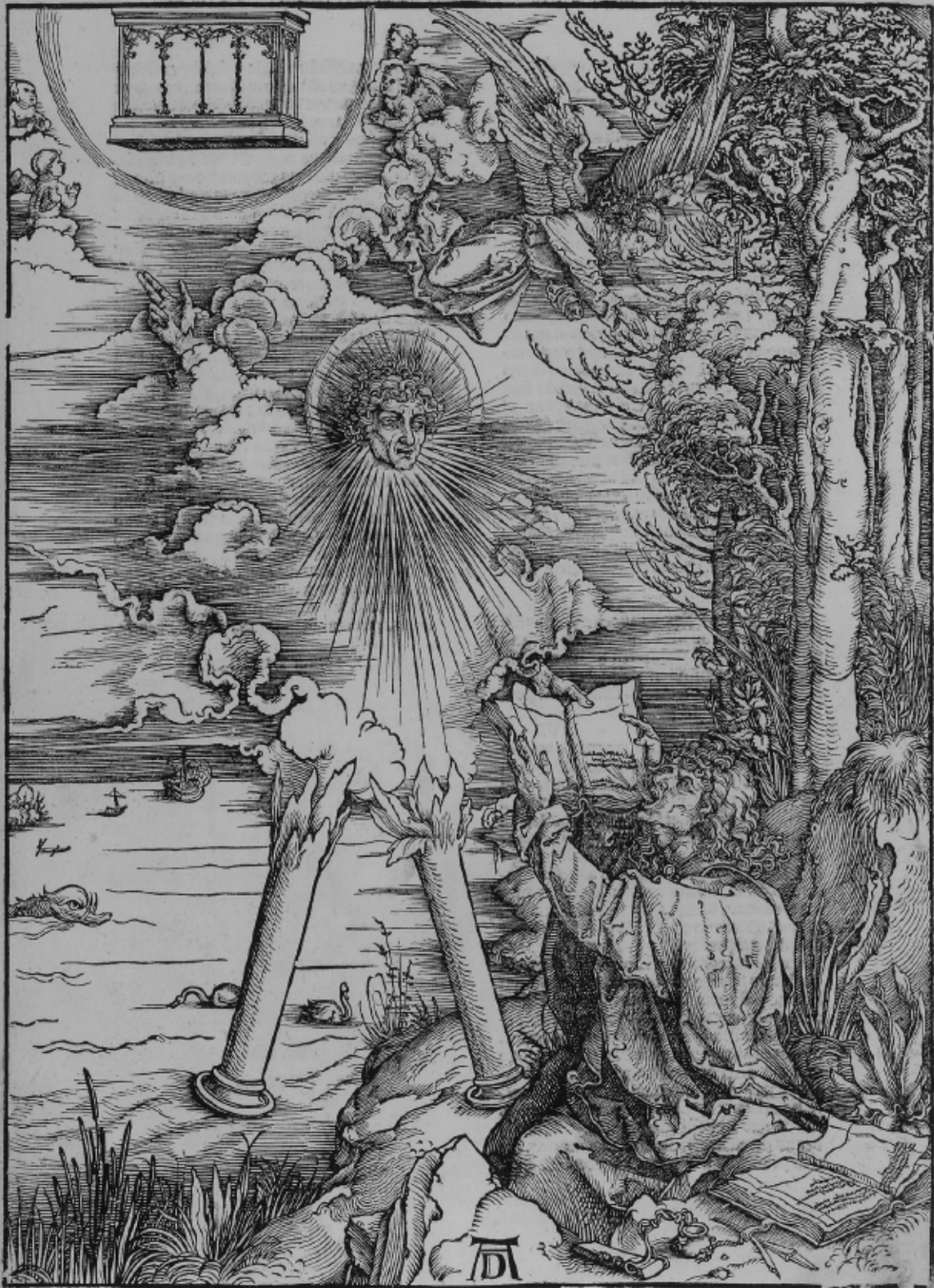
pendent editions. The enterprise was commercial and Dürer had obtained imperial protection for his works: the colophons of all three “great books,” as well as that of the Small Passion, are followed by a personal warning to those who would surreptitiously copy his blocks and sell them, that by order of Emperor Maximilian, any pirated versions will be confiscated and the perpetrators will be in the greatest danger [of punishment]. (The admonition was ignored: as early as 1515 the Venetian printer Paganini issued an Italian edition of the Apocalypse, with woodcuts copied directly from Dürer’s blocks.)

### *Significance and impact:*

“The *Apocalypse* woodcuts crystallize Dürer’s new style based on his 1494–1495 trip to Italy to study the novel works of the Renaissance. He created the 15 *Apocalypse* images during the two years following his return to Nuremberg. Dürer drew upon late gothic northern traditions infused with the reality of spiritual events, biblical interpretation, and dense composition, as well as careful attention to naturalistic details of flora and fauna. With those he conjoined Italian Renaissance approaches to compositional clarity, three-dimensional modeling and perspective in figures, and panoramic breadth of landscape. He thus interprets Saint John’s phantasmagoric and poetic visions by giving them a convincing physical existence” (National Gallery of Art website).

Like the cuts of the companion works, the most obviously unusual feature of the *Apocalypse* woodcuts is their sheer size: “In striking contrast to all previous woodcuts of the Apocalypse, Dürer’s compositions fill the immense pages” (*Dürer in America*, p. 164). The second noticeable departure from previous woodcuts (on any subject) is Dürer’s prominent monogram, cut into each block at bottom center. And the third is the artistic genius of the woodcuts, the extraordinary expressiveness and *chiaroscuro* dynamism of Dürer’s rendering of John’s visions. The blocks do not survive, and the question of their production remains undocumented, although scholarly opinion now deems it unlikely that Dürer cut the blocks himself. Dürer’s early training as a goldsmith, engraver and wood cutter gave him an understanding of both the limitations and possibilities of wood, and he would have had the best *Formschneider* at his disposal. They must have been quite exceptionally skilled, as the virtuosity required to produce these astonishing woodcuts (analyzed by Panofsky, I:47-49) went beyond mere technique: “These blocks could not have been executed as they were unless the cutter understood precisely the function of the artist’s lines and shared an intuition for shaping them. In other words, what Dürer now demanded of the woodblock was analogous to engraving; the design and execution of the block were both integral to the artistic process” (*Dürer in America* p. 165).

Reams of commentary have been written about the iconography of and sources for Dürer’s *Apocalypse* woodcuts (whose individual motifs were largely inspired by the Quentell-Koberger cuts used in the Bibles printed at Cologne by Quentell ca. 1478-1479 and again by Koberger for his 1483 Bible), on their impressions and inking, the chronology of their creation, their stylistic unity, adherence to the text of Revelation, and the mechanics of their mesmerizing power. Often called the “first artist’s book,” the *Apocalypse* series was also significant as “the earliest extension of the illustrated format of printed vernacular Bibles to the printed Vulgate” (D. Price, *Albrecht Dürer’s Renaissance* [2003], p. 34), and the first illustrated book whose production and distribution were entirely controlled by the artist. But no verbal description can adequately convey the power of first-hand experience of Dürer’s miraculous woodcut lines. Every viewing brings to notice new traits: the wrinkles on the aging face of the whore of



St. John Devouring the Book.

Babylon, the astounded round eyes of one of the dragon's heads under attack by St. Michael's angels, the giant waves and tongues of fire leaping from Babylon after the angel has hurled the boulder at the doomed city, and many more such successively enchanting, frightening, and occasionally humorous details.

**Contents:**

- 1) Woodcut title: *Apocalipsis / cu[m] figuris*, above woodcut: *The Virgin Appearing to Saint John*. Watermark: Tower with Crown (M. 259). Meder 163, Bartsch 60.
- 2) *The Martyrdom of Saint John*. No visible watermark. M. 164, B. 61.
- 3) *The Vision of the Seven Candlesticks*. Watermark: Tower with Crown (M. 259). M. 165, B. 62.
- 4) *St. John before God and the Elders*. No visible watermark. M. 166, B. 63.
- 5) *The Four Horsemen*. Watermark: Flower with Triangle (M. 127). M. 167, B. 64.
- 6) *The Opening of the Fifth and Sixth Seals*. No visible watermark. M. 168, B. 65.
- 7) *The Four Angels Holding the Winds*. Watermark: Tower with Crown (M. 259). M. 169, B. 66.
- 8) *The Seven Angels with the Trumpets*. No visible watermark. M. 170, B. 68.
- 9) *The Four Avenging Angels*. Watermark: Flower with Triangle (M. 127). M. 171, B. 69.
- 10) *St. John Devouring the Book*. No visible watermark. M. 172, B. 70.
- 11) *The Apocalyptic Woman and the Seven-headed Dragon*. Watermark: Tower with Crown (M. 259). M. 173, B. 71.
- 12) *St. Michael Fighting the Dragon*. No visible watermark. M. 174, B. 72.
- 13) *The Beast with Seven Heads and the Beast with Lamb's Horns*. Watermark: Flower with Triangle (M. 127). M. 175, B. 74.
- 14) *The Adoration of the Lamb*. No visible watermark. M. 176, B. 67.
- 15) *The Babylonian Whore*. Flower with Triangle (M. 127). M. 177, B. 73.
- 16) *The Angel with the Key to the Bottomless Pit*. No visible watermark. M. 178, B. 75.

**Provenance note:**

Small round ownership stamps with the initials P.N., P.G.N., or M.N., are found in a number of largely Italian medieval and Renaissance manuscripts and early printed books. In a series of *Book Collector* articles Dennis Rhodes identified the stamps as the mark of the private library of the Niccolini family of Florence, whose most prominent member was Pietro Niccolini, Vicar General and later Archbishop of Florence (1573-1651). The exact meaning of the initials on the stamps has not been definitively identified, but Rhodes plausibly deduced that rather than names of individual family members the initials were generic and stood for, for example, "Palazzo Niccolini" or "Primogenitura Niccolini" or "Palazzo Grande Niccolini." At some point after about 1810 a number of the Niccolini books began to surface in England, most arriving between about 1815 and 1830, indicating that the library must have been dispersed shortly before that. Most of the books and manuscripts noted by Rhodes were Italian, and he characterized the library as "a large and distinguished collection specializing in humanist manuscripts of the 15th century, followed in importance by Italian incunabula" (p. 606). This magnificent *Apocalypse* would have been a noteworthy exception, although not a surprising one given the influence of Italian art on Dürer's oeuvre. This copy sojourned in England for several decades, where it was rebound in the fashion of the times, before making its way to America to join a private collection.



**Institutional copies:**

VD-16 lists six copies of the 1511 edition in Germany (BSB, Goettingen, Gotha, Stuttgart, Austrian National Library, and Berlin Staatsbibliothek). Besides scattered individual prints from the 1498 or 1511 editions, in the United States there are copies at Columbia, Harvard (2 copies), Williams College, the Huntington, New York Public Library, Boston Public Library (both in sheets), and the Metropolitan Museum of Art (2 copies). The British Library, Oxford, and the Royal Library of the Netherlands also hold copies. All of the institutional copies in the U.S. were acquired before WWII, and only one, at the Metropolitan Museum of Art, is of comparable size and condition (details available on request).

**Selected References:**

VD-16 B 5248; Hollstein, *German Engravings, Etchings and Woodcuts* VII:163-178; Meder, *Dürer-Katalog* 163-178; Bartsch, *Le Peintre-graveur* VII:60-75; Dodgson, *Catalogue of Early German and Flemish woodcuts... in the British Museum* I, part II:262/6; Davies, Fairfax Murray Catalogue 138-139; Erwin Panofsky, *Albrecht Dürer* (1948) I:51-59, II:36-37, nos. 280-295; C. W. Talbot, ed., *Dürer in America, his Graphic Work* (Washington: NGA, 1971), 89-106; Boston Museum of Fine Arts, *Albrecht Dürer, Master Printmaker* (exhibition catalogue, 1971), 28-46, 166; Germanisches Nationalmuseum Nürnberg, *Albrecht Dürer 1471-1971* (exhibition catalog), pp. 320-321. On the Niccolini library, see Dennis E. Rhodes, "The Mystery of P. G. N." and two supplemental notices, in *The Book Collector* 24 (1975):125-129, 603-606, and 31 (1982):506, 509-510.

13) **ELZEAR, Saint — BILANCETTI, Claudio** (1554-1599), translator. *Vita del glorioso confessore di Christo Santo Elzeario conte. Tradotta di latino in volgare italiano dal P. Claudio Bilancetti della compagnia di Giesù. Con alcune digressioni del Traduttore per aiuto spirituale delli pietosi lettori.* Prague: Giovanni Sciumanno (Johannes Schumann), 1594.

4to (190 x 149 mm). [1-8] 9-60, [6] ff., the last blank. Italic type. Errata list, f. 60v; 10-page subject index at end. Woodcut Jesuit device on title, large historiated woodcut initials and tailpiece. Contemporary Bohemian binding of flexible vellum tooled to a center- & corner-piece design, in *Zwischengold* (silver foil with a very thin layer of gold), central oval cartouche with arabesques on front cover and with vase and bouquet on lower cover, covers alike with two roll-tooled borders, inner border with fleuron tools at angles, gilt edges, ms. title on spine (silver oxidized, lacking pair of fore-edge ties, spine torn, upper cover rubbed, later endleaves.) *Provenance:* Donaueschingen Library, inkstamp. \$2250.

FIRST EDITION of an Italian version of an anonymous biography of Saint Elzéar of Sabran (1285-1323), a Provençal noble who earned his canonization through marital chastity (his wife was Saint Delphine) and administrative and martial skill in the service of the Church and the Kingdom of Naples.

In his dedication to a powerful member of the Bohemian nobility, Polyxena von Lobkowitz (Polyxena Rosenberger von Pernstein), renowned for her beauty, cleverness, and political astuteness, Bilancetti states that he has been in Bohemia for two years and

has decided to translate this life of St. Elzéar as a mirror of virtue for the inhabitants of this splendid Imperial court. His source seems to have been the anonymous account of Elzéar's life in Laurentius Surius' collection of Saints' lives, *De probatis Sanctorum historiis*, the first edition of which appeared in six volumes at Cologne in 1570-77.

A pretty binding, presumably from Prague. Not in NUC or OCLC. EDIT-16 CNCE 48315; De Backer-Sommervogel I:1413; Piantanida 4651.

14) [EMBROIDERY DESIGNS]. STEFFENS, Lene. *Stickmuster, zusammengetragen von Lene Steffens*. [Germany], 1833.

4to (234 x 185 mm). [25] ff. (plus an additional blank). Fine calligraphic title, dated 1833, and 24 leaves with numerous delicate pen & gray wash drawings of needlework patterns, on rectos only, on thin laid paper. Small marginal tear in f. [19], slight thumb-soiling to lower corners of a few leaves. Later marbled boards. \$2400.

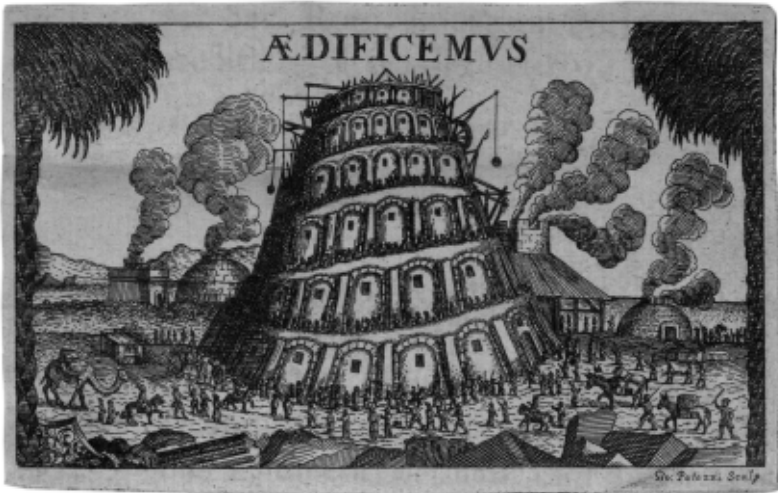
A meticulously drawn manuscript pattern book for embroidery in pen & ink and gray wash. The calligraphic title-page trumpets the artist's considerable technical abilities,



borne out by the drawings, which are all in the same hand. Most are for continuous border designs; a few show corner patterns or individual motifs. The drawings fill most pages and are nearly all botanical in theme, incorporating flower petals, sinuous flowering plants, sprigs, and oak leaves; the single exception is a crown with palm branches (f. 2). On fol. 22 is a "louder" pattern in ink and dark gray or black wash. The drawings on ff. 23 and 25 are unfinished: on f. 23 two of six small wreaths are sketched in pencil only, while the others are in ink outline without wash; and the last leaf contains a single row of four leafy sprigs with an ornamental border, the rest of the page being blank.

Of the many personal manuscript albums of needlework designs composed by women in the late 18th and 19th centuries, few survive

unscathed. Besides the inherent fragility of the paper support (evident in this album, the paper being of the finest quality, approaching China or India paper), the drawings themselves, designed for practical application, were usually pricked for transfer, and often roughly used. The present example has survived intact and in beautiful condition.



(detail, actual size)

### Leibniz paid attention

15) [ERICUS, Johannes Petrus.] *In ejusdem Principio Philologico promissa Ἀνθροπογλωττογονία sive, Humanae lingvæ genesis. Partis Primæ Tomus Primus* [all published]. Venice: Francesco Tramontini for the author, 1697.

4to in 8s (215 x 152 mm). [16], 184, [2] pp. Title in red and black, 8 etched illustrations including title vignette, 5 signed by Gio. Palazzi, one etched and several woodcut tailpieces. A few upper corners creased in quires E & F, else fine. Early 19th-century English half calf & marbled boards (rubbed, upper joint split). *Provenance*: Earls of Macclesfield (bookplate, blindstamps). \$5500.

ONLY EDITION of an eccentric and little-known treatise of comparative etymology, embellished with etched emblematic vignettes. Ericus attempted in this work to prove that all languages trace their origins to Greek. Professor of philology and geography at Padua, Ericus (or Erich) was a native of Eisenach in Thuringia, as noted in his other important work on language (see below). Very little is known of his life, and he is mentioned in none of the relevant bibliographies or biographical dictionaries. Only Leibniz paid him notice, having met him in Venice in 1697 and been impressed by his linguistic researches; he mentions him several times in his letters, and discusses the present work at length in his manuscript *Epistolica de historia etymologica dissertatio* of 1717 (published 1991). While rejecting most of Ericus' conclusions, Leibniz praised the thoroughness of his efforts to penetrate the origins of languages, which few etymologists had attempted.

Even for his time, Ericus' erudition was impressive: in the present work he compares the syntax, morphology, phonology, semantics and metrical systems of Latin, Greek, Hebrew, English, Dutch, French, Italian, Spanish, German, Flemish, and Norwegian. Hebrew, of which the printer apparently disposed of no font, is spelled out in small roman capitals. The extraordinary challenges of printing the work were met with bravura by the Tramontini press, as is evident from the brevity of the errata list at end, filling a mere half-page.

The "*Anthropoglottonia*" represented a step forward in time and in sophistication of

linguistic analysis in relation to Ericus' previous work (referred to in the title), *Renatum è mysterio principium philologicum* (Padua 1686), a treatise on the origins of alphabetical letters and sounds in which, while tracing phonemes and vowels to Adam's naming of the animals in Eden, he set forth a basic but credible phonetic theory, distinguishing sounds made by different actions of the the mouth.

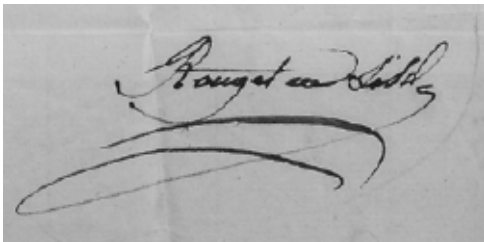
Ericus evokes the Creation theme again at the beginning of this work; the headpiece vignette opening the text (by J. de Lesprier after A. Erich) shows the animals of creation flocking, flying and crawling to surround Apollo with his lyre. The remaining illustrations form an emblematic series. The title etching shows the Tower of Babel (a woodcut of the same subject illustrated his previous work), with caption *Aedificemus*; while the dedication is headed by a panorama of a besieging army with a Greek caption meaning "the infantry [Greek τόξισ] drives out disorder," a pun on the name of the dedicatee, Ferdinand von Thurn und Taxis. Other subjects include: beehives and a spider, illustrating the proverb "*Mela apibus arancis venena*" (what is honey for bees is poison for spiders); a formal garden with strolling couples and at center two men greeting each other with an embrace, illustrating two lines from plays by Plautus on the dual theme of the blending of personal identity in friendship and the confusion of exchanged identities (*ego tu sum, tu es ego...*); a hellish mining scene (replaced by a cancel in the Getty copy), illustrating Vergil's description of Vulcan's furnace from the *Aeneid*, Book 8; and a street scene with two horses, illustrating an Horatian allusion from Book 2 of the *Epistles* (concerning pulling hairs from horses' tails).

OCLC & NUC locate 4 copies (NYPL, Getty, Trinity Coll. & U. Penn); Harvard also holds a copy. BL *17th-century Italian books* I:319. On Leibniz's engagement with the work, cf. Sigrid von der Schulenburg, *Leibniz als Sprachforscher* (1972), pp. 60, 82-84; and Umberto Eco, *Search for the Perfect Language* (1997), p. 189.

16) [FRENCH REVOLUTION]. *Chansons Patriotiques. Nouvelle Edition*. Dord: B. F. Morks, 1795. [With:] **ROUGET DE LISLE, Claude Joseph** (1760-1836). Autograph letter signed.

8vo (159 x 99 mm). 136 pp. Half-title, engraved title with revolutionary emblems. Very good, 2 or 3 marginal tears. Hand-colored etching of a Revolutionary tribunal cut round and mounted on front flyleaf. Modern marbled boards (head of spine torn). Deckle edges. Tipped onto lower flyleaf is an ALS of Rouget de Lisle, dated 26 September 1827, signed in full *Rouget de Lisle*, one page, 8vo, with integral address leaf and postal inkstamp (trace of wax seal, small marginal loss to corner of address leaf, a few small marginal pinholes). \$2200.

Rare edition of 38 Revolutionary lyrics, opening with Rouget de Lisle's "Hymne des Marseillois," named the national anthem at around the time this collection was printed; with a tipped-in autograph letter signed by its author.



Most of the songs supply the name of the popular tune to which they are to be sung. Included are the rare *Hymne La Varseillois* (*Chanté sur différents Théâtres, paroles du C. Delrieu, musique du C. Girout*); Méhul and Chenier's *Chant du Départ*, *Hyme de Guerre*, by "a Representative of the People," later the

official anthem of the Premier Empire; the popular and brutal *Carmagnole des Royalistes*, a song which long outlived the Terror; the awkwardly titled *Couplets sur le danger de la patrie dans la nuit du 9 au 10 Thermidor*; a *Chanson Bachique et Patriotique*, and various other *chants patriotiques* or *civiques*. OCLC lists 5 copies, all in Holland.

Addressed to a Monsieur [Sautant?], a court usher (*huissier audiencier pres des tribunaux*) in Paris, the letter from Rouget de Lisle is an apology for neglecting a certain “trivial affair” which must be concluded with the addressee. He begs the huissier not to think that he has forgotten: “Victim of a difficult situation, duped by his own miscalculations and by the dishonesty of others,” he cannot at present proceed, but hopes to do so during the first week of October (*Au nom de dieu Monsieur, ne croyez point que je perde de vue la chétive affaire que nous avons à terminer ensemble. En proie à des circonstances pénibles, et dupe de beaucoup de mécomptes de ma part et de mauvaise foi de la part des autres, je ne puis faire ni ce que je pourrais, ni ce que je devrais. Je pousse à la [?] autant que je le puis, et, si ce n'est avant, ce sera dans les iers 8 jours d'8bre que j'en finirai avec vous.*)

17) **FRISCHLIN, Jakob** (1557-1621). *Drey schöne vnd lustige Bücher von der Hohen Zollerischen Hochzeit, welcher gestalt Herr Eytel Friderich Graffe zu Hohen Zollern mit dem Fräwlin Francisca Herrn Friderichs Wild Graffens zu Hechingen den 11 Ott. 1598 gehalten worden.* Augsburg: Valentin Schönigk, 1599.

4to (192 x 148 mm). 251, [1 bl.] pp. Title and first line of heading in Book 1 printed in red and black, dedication leaf with woodcut arms of the bride and bridegroom, colored by a contemporary hand (partly incorrectly, according to an early marginal note); 25 three-quarter-page woodcut illustrations printed from 22 blocks. Repaired small hole on title with slight stain, diminishing in visibility over the following five leaves. Modern vellum, new endleaves; edges with 19th-century red-sprinkling. *Provenance*: A few contemporary marginalia; “No. 239” in a 19th-century hand on title. *See illustration on page 28.* \$9,500.

FIRST EDITION of an illustrated wedding-book in the form of an epic poem. Frischlin describes the marriage of Count Johann Georg von Hohenzollern-Sigmaringen (1577-1623) to Francisca (or Franziska), Countess of Salm-Neufville, the daughter of Count Daun, which took place in October 1598 at Hechingen, the Hohenzollern ancestral home. Written largely in *Knittelversen*, rhyming couplets with four stresses, Frischlin's poem is of minor literary value but has long been recognized as a mine of information on German late Renaissance festivities and customs. It is divided into three books, the first being a verse history of the house of Hohenzollern, the narrative of the wedding commencing only on p. 99. Hosted by the groom's father, Count Eitel-Friedrich IV, it was an elaborate affair. Frischlin describes the processions of guests on horseback and in carriages, the banquets, gifts, costumes, music, dances, skits, full-scale musical productions, tournament played by masqueraders, and the very public wedding night. The cheerful woodcut illustrations show merry guests on horseback or on foot, their retinues of strutting gentlemen-at-arms bearing swords, piques and banners, musicians including trumpeters, fifers and drummers, and the bride in her carriage.

Among the guests was a group of noble masqueraders dressed as *Commedia dell'arte* servants (*zanni*), brought in by the young Count's uncle Karl II von Hohenzollern. Frischlin was unfamiliar with the Italian *zanni*, and took their “white hose, blue or grey cloaks, and hats of red, blue or yellow cloth, some with moustaches” (pp. 217-218, Katritzky's translation) to be indicative of Turks or Tartars, but Felix Platter, who was present (as noted by Frischlin, p. 132) as the personal physician of a guest, was acquaint-

ed with the *zanni* and recorded the event in his diary. Its significance as testimony of the penetration of the *Commedia dell'Arte* north of the Alps has only recently been recognized (cf. Katritzky, p. 96 ff).

Jakob Frischlin, a schoolmaster and official poet and historian of Wittenberg, was rather unkindly described by ADB as “a tactless man and insignificant scribbler (*Vielschreiber*) who may be regarded as an inferior edition of his brother,” the humanist poet and dramatist Nicodemus Frischlin. Like his brother he reported on princely weddings and other court festivities; he also translated four of Nicodemus’ Neolatin comedies into German.

An important document of Renaissance festival culture. Not in NUC; OCLC lists the Harvard, NYPL and John Hay Library copies in the US.

VD 16 F 2900; Goedeke II:327,15,1; Lipperheide 2521 / Sbb 1; Vinet 732 (“volume de toute rareté”); Watanabe-O’Kelly 238; BM/STC *German*, p. 322. Cf. Bauer, *Das Geschlechtsleben in der deutschen Vergangenheit*, pp. 97-98; A. Birlinger, *J. Frischlin’s Hohenzollerische Hochzeit*. 1598. *Beitrag zur schwäbischen Sittenkunde* (1860); M. A. Katritzky, *The Art of commedia: a study in the Commedia dell’Arte 1560-1620*, p. 96.



**L**es demandes d'a-  
mours Avec les res-  
ponses.



*Catechism of love*

18) [GAME OF CHIVALRY]. *Les demandes d'amours Avec les responses*. [Lyon?, ca. 1530].

8vo (135 x 89 mm). Collation: A<sup>8</sup>. [15] pp. Small gothic types. 29/30 lines. Title woodcut (50 x 75 mm.) of a man courting a woman in front of a garden, her female servants clustered at the side, 4 woodcut initials. Green morocco, sides with triple gilt fillet, spine gold-tooled & lettered, g.e. by Bauzonnet-Trautz. FINE. *Provenance*: removed from an early pamphlet volume: ms. number "18" in early ink at foot of title; Felix Solar (1815-1871, sale, Paris, Nov-Dec. 1860, lot 1056); Comte Alexandre de Lurde (1800-1872), the Paris 1875 catalogue of his library (by his nephew the Baron Ruble), p. 124, no. 363 (erroneously describing 27 lines per page); by descent to Baron Alphonse de Ruble, with the Lurde-Ruble armorial bookplate (sale, 29 May-29 June 1899, lot 523; illustrated); Michal Sczaniecki (1910-1977), Polish legal historian, armorial leather bookplate (sale, Part I, 1974, lot 13). \$14,500.

ONLY KNOWN COPY OF THIS EDITION. Long misattributed to Alain Chartier and sometimes printed with his works, the text of the *Demandes d'amours* records a popular society game of chivalric casuistry, in which the Dame and her Chevalier exchange occasionally coy but often gripping questions and answers: this is folk wisdom, not profundity. Originally no doubt an improvised test of one's knowledge of the rules of chivalry, the game became codified in texts which appeared as early as the thirteenth century, in luxuriously produced manuscripts. Its rules and structure originated in or were similar

to a truth-telling game known as the “*jeu du roy qui ne ment*” (not *meurt*, as transcribed by Bechtel). The dialogue divulges little of the prizes and penalties for winners and losers, but reveals much of medieval and early modern attitudes toward love.

Bechtel located 21 editions of the *Demandes d'amours* printed from ca. 1488 to ca. 1550, many without imprints, none surviving in more than two copies, and several whose present location is unknown. Only four copies of any editions, including this one, have appeared in the trade in the past fifty years. In spite of the book's significance in the corpus of early French popular literature, NUC and OCLC locate only one American institutional copy of any of the early editions (Paris: Bonfons, ca. 1550, at Lewis & Clark College).

Brunet II:580 (citing this copy); Tchermersine II:309b (this copy); Bechtel, *Catalogue des gothiques français*, D-146. On the text, cf. Jean Claude Margolin, *Les Jeux à la Renaissance* (1982), 138-149; Margaret Felberg-Levitt, *Les Demandes d'amour, édition critique* (1995), and a few highly pretentious modern dissertations whose authors shall remain unnamed.

19) **GILLES de NOYERS, Jean** [“**NUCERIN**”]. *Proverbes commvns, et belles sentences pour familierement parler Latin & Francois a tous propos*. Paris: Pierre Ménier II, [ca. 1605].

16mo (108 x 75 mm). [64] ff. Type ornament title border, printer's woodcut device, woodcut initial and headpiece. Discreet marginal paper repairs to first half dozen leaves causing loss to title border, supplied in neat facsimile, a few other small marginal repairs. Dark green morocco, central gold-stamped arms of the Marquis de Morante, spine and turn-ins gold-tooled, gilt edges, by Trautz-Bauzonnet (joints & corners scuffed). *Provenance*: Joachim Gomez de la Cortina, Marquis de Morante, supra-libros; JAR, small inkstamp on title verso. \$4500.

A collection of French proverbs with Latin translations, providing a convenient short cut to wisdom and wit, this version professedly adapted for juvenile readers, and cheaply printed for quick sales and little pockets.

The over 1100 alphabetically arranged French proverbs were compiled in the early sixteenth century from other extant printed and manuscript compilations, probably by the translator Jean Gilles, of Noyers (Nuits) in Burgundy (“Aegidius Nuceriensis”), a cleric of the University of Paris. The principal source was the collection of French *Proverbes communs*, compiled in the late 15th century by Jean de la Vesprie, Abbot of Clairvaux. The text also incorporates parts of another contemporary compilation, of Gilles' colleague Nicolas Du Puy (known as Bonaspes), who may have contributed some of the Latin translations. The first complete text was published by Josse Bade in 1519.

This edition, like another Paris edition by Bonfons, printed at about the same time, reprints a version that first appeared in Lyon in 1539, which eliminated 58 proverbs considered, according to the preface, unseemly or disrespectful of religion. A Latin poem (*Ad lectorem hexastichon*) following the preface states that the compilation is suitable for children and “unmarried girls.” (Gratet-Duplessis found the choice of proverbs omitted to have been arbitrary; perhaps this censorship was the act of a compositor who wished to avoid starting another quire.) The text concludes with 14 new proverbs with detailed explanations, borrowed from the collection *Proverbiorum vulgarij* of Charles de Bouvelles (1st ed. 1531). The printer's preface contains an unabashed plug for the book, urging the reader to use it for both edification and social prestige.

Brunet dates the edition to 1602, but the address in the imprint, “chez Pierre Ménier



demeurant a la porte saint Victor,” was used not by Pierre Ménier I, but by his son, said to have been active from around 1605 (BnF authority file).

A very good copy, from the library of the great Spanish bibliophile (and relentless rebinder). No other copies located in the standard online databases. Only one example of any early edition is located in the US by NUC & OCLC (the Bonfons edition, Cleveland).

Brunet IV:136; Gratet-Duplessis, *Bibliographie Paremiologique*, 124.8 (“1602”). Cf. Natalie Zemon Davis, “Proverbial Wisdom and Popular Errors,” in *Society and Culture in Early Modern France*, pp. 226 ff.

### *Before the thaw*

20) [GLACIERS]. GRUNER, **Gottlieb Sigmund** (1717-1778). *Die Eisgebirge des Schweizerlandes*. Bern: Abraham Wagner, 1760.

3 vols., 8vo (205 x 123 mm). I: 41, [3], 237, [1 bl.], [3], [1 bl.] pp. II: [4], 9, [3], 224 pp. III: 14, 219, 2, [1 bl.] pp. 21 engraved plates: frontispiece, 2 folding maps of the Swiss Alps, including one mineralogical map, and 17 folding plates, by A. Zingg after drawings from nature by J. L. Aberli, S. H. Grim, D. Düringer, J. H. Koch, F. Meyer, Huber (dated 1720), G. Walser, Zingg himself, and others. Some light foxing or browning, both folding maps with a short repaired tear, edges of Grindelwald view-plan (inserted before p. 91) a bit frayed and stained. Original plain boards, manuscript titles on spines; folding cloth chemise & slipcase. *Provenance*: Abr. Pagan, 1761, crossed-out signatures; Heilmann, signatures. \$5000.



FIRST EDITION OF ONE OF THE EARLIEST SCIENTIFIC SURVEYS OF ALPINE GLACIERS, CONTAINING THE FIRST ACCURATE MINERALOGICAL MAP OF THE SWISS ALPS. An archivist and historian, Gruner served from 1749 as Hofmeister with Prince Christian von Anhalt-Schaumburg, whom he frequently accompanied on trips, collecting mineralogical and other natural specimens. This survey of the geography, geology and physics of the glaciers and glacial mountains of Switzerland (and parts of present-day Italy) was his most important work. The first two volumes contain detailed topographical and mineralogical descriptions of the areas covered, based in part on previous writers and on correspondence with contemporaries. Concluding volume II is a chapter comparing the glacial mountains of the Swiss Alps to those of northern Europe, and in the third volume Gruner analyzes glaciers generally, discussing the physical characteristics of ice fields,, various types of glaciers, their altitude, beauty, chemical and mineral properties, and age. He attempts to explain the presence of erratic blocks, whose origin he recognized, though he could not correctly account for the way in which they had been carried to their present locations. The work concludes with two interesting chapters on potential uses of glaciers and on the dangers awaiting the mountain explorer.

The engravings show high mountain views, many graphically depicting the enormity of glaciers 250 years before their present state of rapid regression. Most important is Gruner's large mineralogical map (often lacking), "Die Eisegebirge des Schweizerlandes, mit allen dabey vorkommenden Mineralien," the first such map for Switzerland. Drawn and engraved in Paris by A. Zingg, the map contains chemical symbols (identified at bottom) signifying mineralogical deposits; the major peaks are number-keyed to a list at bottom. A large vignette at the lower left shows the human side of mineral collecting, with a man pushing a wheelbarrow of rocks out of a cave, another man carrying rocks on his back, etc.

A free (and "bad" according to the *Encyclopedia Britannica* 11th edition) French translation by Keralio was published in Paris in 1770; it is much more common than this first edition. Haller I:1483; Lonchamp 1321; Poggendorff I:965; ADB 10:40; NDB 7:229 ff.

21) [GRANDVAL, Charles François Racot de (1710-1784)]. *L'Eunuque ou la fidelle infidelité, Parade, en Vaudevilles, Mêlée de Prose et de Vers*. Montmartre, 1750.

8vo (184 x 120 mm). [4], 54, 20 pp. Etched title with border containing five scenes from the play, etched vignette headpiece, 20 pp. engraved music. Some slight discoloration, binding extremities rubbed. Later 18th-century calf-backed marbled boards. *Provenance*: L.A.M., bookplate. \$850.

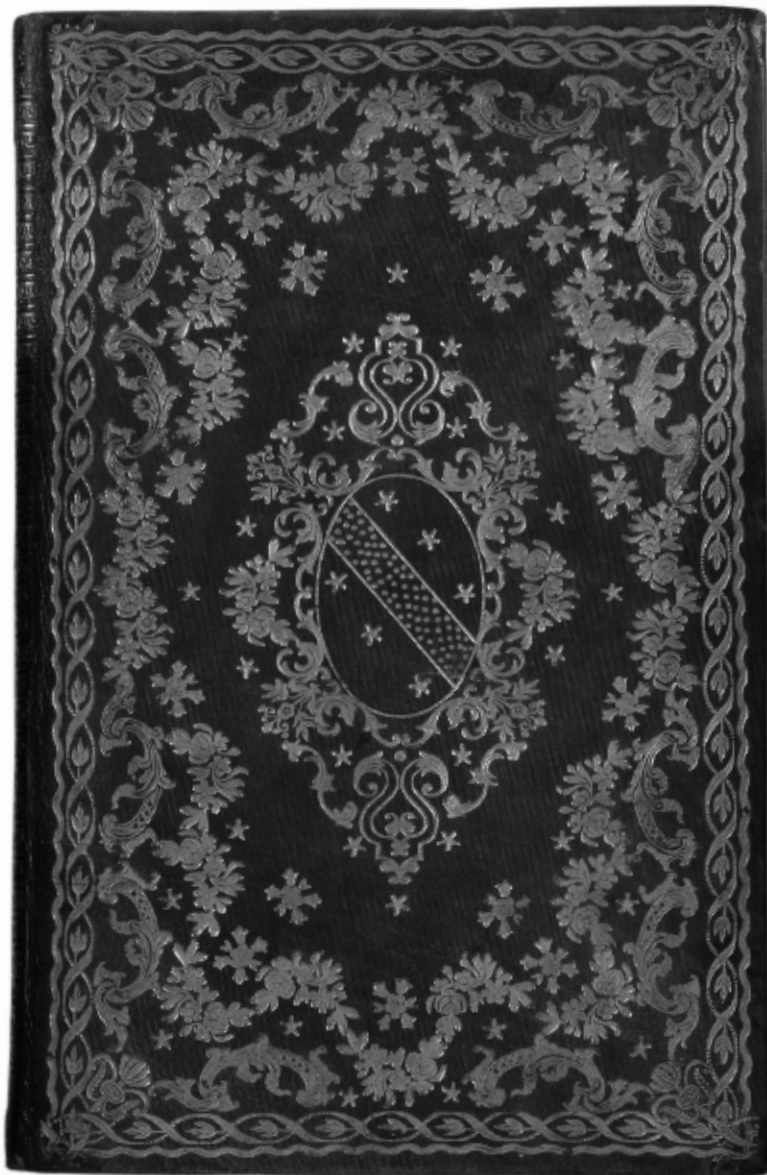
FIRST EDITION of a clever musical comedy, attributed to an actor and son of an actor. First performed in 1749 at the "Théâtre dans la rue Blanche" in Montmartre, a theater set up in the home of Grandval's common-law wife the actress Mlle Dumesnil, the play revolves around a trick played on a pretty young woman by her fiancé, who disguises himself as various attractive males in order to test her faithfulness (she fails and is forgiven). As a true *vaudeville*, the dialogue alternates with musical airs; even the author's tongue-in-cheek dedicatory verses are set to music. 79 melodies are printed following the comedy (although an "Air 80" is called for in the final *Divertissement*).

Lewine, p. 219; Cohen-de Ricci 450; Barbier II:324; Soleinne III:3886; Cioranescu 31867; Brenner 7069.

*A priest's playbook*

22) **GUIDE TO MASS.** *Canon Missae.* Manuscript on paper. Italy? ca. 1790-1800.

Small folio (245 x 152). Single quire of 12 leaves, paginated [1-2] 3-24. Title in large shaded capitals in brown and red ink within vari-colored ornamental border and with a star or blossom ornament; the text in brown and red ink in a large semi-calligraphic cursive hand, double rule page borders. A few interlinear corrections (pp. 5, 8, 17) in a small upright cursive. Thick wove paper. Some soiling, a few small stains. Contemporary



Italian(?) straight-grained red morocco over pasteboard, covers gold-tooled with leaf-and-ribbon border, inner frame of rococo sprays & garlands, a semis of stars and central coat-of-arms (argent a bend or between six mullets), spine gilt, pale blue coated endpapers with blind-stamped decoration. \$950.

An attractive Latin guide to Mass, possibly for the priest of a noble estate, written in the late eighteenth or early nineteenth century, possibly in Northern Italy. The text opens on p. 3: *Facta Confessione* [heading] / *Sacerdos cum vult ascendere ad altare...* etc. It provides precise instructions for hand gestures, when to kiss the altar, bow one's head, turn toward the celebrants, genuflect, etc. These are intercalated in red ink in the text of the Mass, which is in brown ink with some capitals in red.

23) [GYPSY SONGS]. **TOSI, Alfonso.** *Vaghi, e diletteuoli Giardini di Cingaresche... Ventura Da dar à una Donna alla Finestra.... Aggiuntoui di nuouo due Cingaresche Amoroze, & vna Cingaresca astrologica.* Treviso, Padua & Bassano: Remondini [ca. 1670].

12mo (156 x 80 mm) 72 pp. Title woodcut vignette of a plump hand holding a flower. Quarter olive calf and green marbled paper boards, untrimmed; upper joint repaired.

\$1900.

*Zingharesche* were traditional gypsy songs, assembled for recitation at carnivals. The form enjoyed a literary vogue in the seventeenth century. True to the genre, this collection consists principally of love poems, but includes as well a poem predicting the future ("*cingaresca astrologica*"), based on reading the lines of the hand (hence the title cut). All editions are uncommon; the earliest cited is 1611. Of the present edition ICCU lists one copy (Padua); there are also copies at the BSB and at Harvard, which appears to be the only copy of any edition in US libraries. Cf. Black, *Gypsy Bibliography* (1914), p. 173 (1611 edition).

24) **HORAE B.M.V., use of Rome, Latin and Italian.** *Uffizio della B. V. Maria Per tutti i tempi dell'Anno.* Rome: Barbiellini heirs, 1756.

8vo (193 x 125 mm). [24], 342 pp. 2 parts in one, separately titled but continuously signed and paginated. Printed in red and black. Table of moveable feasts for 1756-1781, calendar. Engraved title vignettes and 13 engraved plates, most by Antonio Gramignani after Giuseppe Passeri, one by Niccolò Magalli after Andrea Bartolotti, several unsigned. Occasional light foxing, light wear at foot of spine, else very fine. Contemporary Roman red morocco, sides and spine richly gold-tooled with "basketwork" tooling, fleurons, arabesques, acorn and shell tools, marbled endleaves and flyleaves, gilt edges. *Provenance:* 19th-century armorial bookplate, motto "Modestia victrix"; Comte de Gramont (sale, Paris Drouot 18 December 1933, lot 72). *See illustration on inside front cover.* \$3850.

A handsomely bound late Italian Book of Hours. Part 2 contains the *Uffizio de' Morti, della Santa Croce, e dello Spirito Santo*, with the Seven Penitential Psalms and various prayers in Italian to recite before and after Communion. The "basketwork" design (a lattice of decorative fillets containing gold disks in each field) used so effectively on this binding was popular in Roman bindings of the mid-eighteenth century. Ten examples, all but one on Roman eighteenth-century imprints (the tenth is a Portuguese binding), are reproduced in the British Library's online *Database of Bookbindings* (see particularly shelfmark nos. c108d37 and Davis 882).

“Ein unerschöpfliche Fundgrube”

25) **JUSTINUS, Marcus Junianus.** *Des hochberümpfsten Geschicht schreybers Justini warhafftige Hystorien die er auss Trogo Pompeo gezoge[n]...* Translated into German by Hieronymus Boner. Augsburg: Heinrich Steiner, 1531.

[Bound with:]

**HERODIANUS.** *Der Fürtrefflich Griechisch geschicht schreiber Herodianus...* Trans. by H. Boner from Poliziano’s Latin version. Augsburg: H. Steiner, 19 August 1531.

[And with:]

**CICERO, Marcus Tullius.** *Officia* [in German]. Trans. by Johannes von Schwarzenberg and Johann Neuber. Augsburg: H. Steiner, 7 December 1531.

Three vols. in one, folio (303 x 203 mm). Gothic types. *Justinus*: [4], 119, [1 blank] ff. Large title woodcut of Ninus and Alexander, 49 woodcut illustrations printed from 36 blocks. *Herodianus*: [4], 74 ff. Title cut of Antoninus and Gordianus, 1 text illustration. *Cicero*: [8], 91 ff. Title cut of Caesar surrounded by counselors with Cicero writing in the background, full-page portrait of Schwarzenberg purportedly after Dürer, 101 woodcut text illustrations printed from 97 blocks, several within woodcut borders or with border strips, several blocks with inset type. Woodcut initials & tailpieces throughout. Contemporary German blind-stamped pigskin over wooden boards, sides decorated with panels built up from two different foliate rolls and with rosette and IHS tools, spine with different leafy tools, 19th-century ms. paper title label, pair of brass clasps & catches, plain edges, no free endpapers, watermark on lower pastedown: crown with arch, resembling Piccard 51924 (Rottweil 1510), & 51929 (Schöntal, Kloster, 1513). *Provenance*: contemporary ink-lettered



shelf-number “40” on fore-edges. *Condition*: FINE, apart from the following minor defects: Justinus: title a trifle soiled, short tear in f. J2 (f. 50), marginal tear in F2 (f. 32), marginal paper flaw in M4 (f. 70), tear in gutter of final blank. Herodianus: slight dampspotting in lower margin of title, dampstaining in lower margins of last two quires (l and m). Cicero: occasional insignificant marginal dampstains. Stain to upper cover of binding. The light dampstaining at the end of the Herodianus seems to have occurred when the book was still in sheets, as sheet m2.3 is unaffected, as is the Cicero. *See illustrations of the Cicero on front cover and on pages 35, 37 and 46.* \$24000.

THREE IMPORTANT ILLUSTRATED EDITIONS OF CLASSICAL TEXTS IN FIRST OR EARLY EDITIONS IN GERMAN. First Editions in German of Justinus’ epitome of Pompeius Trogus’ otherwise lost Roman history (*Historicae Philippicae*) and of Herodian’s “History of the Empire from the Death of Marcus” (from Angelo Poliziano’s Latin version, first ed. 1493), bound soon after publication with the third edition of the Schwarzenberg-Neuber translation of Cicero’s *De Officiis*, published the same year.

Cicero’s late work *On Duties*, written as a letter to his son, treats fundamental ethical questions of the right way to live in an anecdotal style and contains much information on contemporary Roman politics and social customs. It became the most important non-Christian moral authority throughout the Middle Ages and was widely disseminated in manuscript and later in print. This was the second printed translation into German, following a different version printed in 1488. For his translation, the humanist Johann Freiherr zu Schwarzenberg und Hohenlandsberg (1463-1528), controller for the Bishops of Bamberg and later for the Margraves of Brandenburg, relied on help from his chaplain Johann Neuber. Heinrich Steiner’s illustrated edition, a bestseller which would be printed ten times in fourteen years, was a major undertaking fifteen years in the making. The woodblocks were cut a decade earlier. Originally commissioned ca. 1517 by the Augsburg printer Sigmund Grimm and his partner Marx Wirsung, a rich German merchant, for an edition of excerpts from Cicero (mainly from *De Officiis* and *De Senectute*, to be published with a short *Vita Ciceronis*), and for Petrarch’s *De remediis*, all but five of the blocks (which appeared in 1522 in Neuber’s translation of *De senectute*) remained unpublished by Grimm, although they were completed by the fall of 1521. In 1522 Wirsung died and Grimm declared bankruptcy (this history is alluded to by the printer in his foreword, dated August 1, 1530). Along with Grimm’s other printing materiel the precious woodblocks were acquired in 1527 by Steiner, although it would be another four years before he was able to publish any of the cuts, in the present works (the Petrarch did not appear until 1532), which marked the beginning of an ambitious publishing program of illustrated classics in translation. “The Burgkmaier [i.e., the “Petarca-Meister”] woodblocks which Steiner acquired from the Grimm estate provided him with an inexhaustible trove of illustrations for the most diverse works” (Muther, p. 171/1077, “Die von Burgkmaier 1520 dazu gelieferten Holzschnitte, die er aus dem Grimm’schen Nachlasse übernommen hatte, sind seitdem für ihn ein unerschöpfliche Fundgrube zur Illustration der verschiedenartigsten Werke geworden”).

The artist’s identity has long been debated. Formerly attributed to Hans Burgkmair and/or to the Strassburg botanical artist Hans Weiditz the younger, the cuts show the influence of Hans Baldung, Lucas Cranach, and Albrecht Dürer. One of the Cicero cuts is signed with the initials *H.B.* and another both *H.b.b.* and *H.W.*, and the portrait, after a lost drawing by Dürer, is signed with the monogram *IB* (Jörg Breu, Hans Burgkmair, Johannes Beiditz [Weiditz] – all have been suggested), but most are unsigned. In 1891 Woldemar von Seydlitz declared the Grimm/Steiner cuts the work of an unidentified



*Longing for bachelorhood (Cicero)*

engraver whom he dubbed the “Petarca-Meister,” the largest group of cuts having appeared in Steiner’s editions of Petrarch’s *De remediis* (*Von der Artzney bayder Glück*, 1532 and later editions, also known as the *Trostbuch*). The moniker was taken up anew in 1927 by Theodor Musper, who firmly rejected previous attributions to Burgkmair and Weiditz. Other experts, including William Ivins, have argued on stylistic grounds that the Petrarch Master was indeed Weiditz, whose name would have slipped through the cracks because of his habit of not signing his blocks.

While the identity of the artist (who probably did not cut the blocks himself) may remain a matter of speculation, it is generally agreed that these illustrations were the key to the successes of Steiner’s major bestsellers, the *Ciceros* and the *Petrarch* (he published Grimm’s projected excerpts from Cicero in 1534, reprinted in 1535). Some of the cuts are emblematic; many contain vignettes of contemporary Renaissance life, including a notary’s office, a conjurer, an armorer’s shop, a scriptorium, a library, a painter’s studio, a domestic interior swarming with children (one with a toy push cart), a dancing bear, a phlebotomy, doctors consulting, drunken men fighting, a construction site, etc. Text and illustrations exactly follow Steiner’s two previous editions, of 16 February and 29 April 1531. The only change, made during the printing of the first edition (some copies of which have a pasted down cancellans) was to replace the original “genealogical tree” cut on M5v, which showed all of society from pope and emperor down resting on the backs of two peasants, with a more innocuous cut of a tree bearing four men and four women.

The woodcuts in the *Justinus* are also from the Grimm stock and about half of the cuts appeared as well in Steiner’s editions of *Cicero* and/or *Petrarch*. Of those found in

the Justinus only, a few are less densely hatched and somewhat simpler in line; these are clearly not the work of the same artist or master engraver (only one such cut appears in the Cicero, on f. 50r). While modern scholars may not agree with Dodgson's attributions, his distinctions between the different hands were accurate: he assigned the title cut of Ninus & Alexander (and the Herodian title cut of Antoninus & Gordianus) to Jörg Breu I after Burgkmair, 18 cuts to Hans Weiditz, 10 to Jörg Breu II, and 5 to other unknown artists. The single text woodcut in the Herodianus appears also in the Justinus. Although traditionally catalogued separately, Steiner clearly issued the two works, which are invariably found together, as a pair, and they should properly be considered two parts of a single edition: there is no colophon at the end of the Justinus, the signatures and title woodcuts are complementary, and there is no imprint on the title of the Herodianus.

Justinus: VD16 T 2069; Fairfax Murray 231; Worstbrock, *Deutsche Antikerezeption* 242; Dodgson II:110/5, 143/14, 427/1; Muther 1079.

Herodianus: VD16 H 2503; Fairfax Murray 197; Worstbrock 195; Dodgson II:425/12b; Muther 1078.

Cicero: VD16 C 3240; Fairfax Murray 118 (Feb. 1531 edition); Worstbrock 140; Dodgson II:143/12; Muther 878 & 1077.

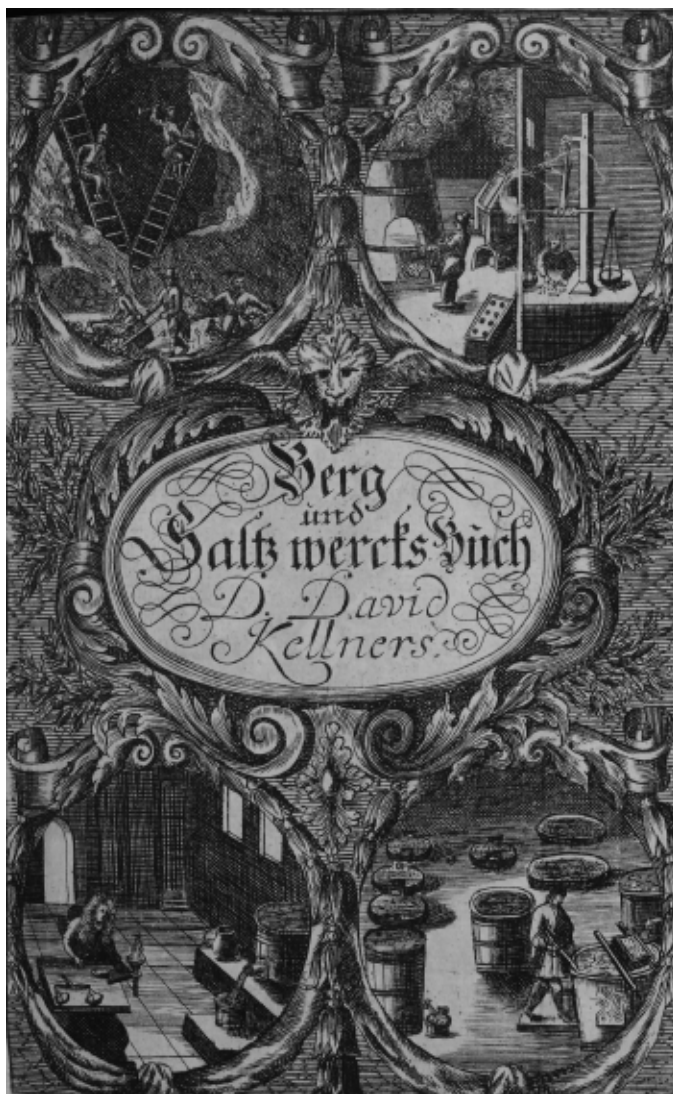
On the Weiditz / Petrarca Meister woodcuts, cf. (among others) William Ivins, "Hans Weiditz: a Study in Personality," *Bulletin of the Metropolitan Museum of Art* 17 (1922):156-161; Theodor Musper. *Die Holzschnitte des Petrarkameisters* (1927); Geir & Jonata, eds. *Augsburger Buchdruck und Verlagswesen* (1997), pp. 235-238 and 1220.

26) **KELLNER, David.** *Kurtz abgefasstes sehr nutz- und erbauliches Berg- und Saltzwercks-Buch.* Frankfurt & Leipzig: Carl Christian Neuenhahn, 1702. [Bound with:] *Wohlangerichtetes Aerarium Chymicum Antiquo-Novum, oder Alt-erneuert-und reichlichst vermehrte Chymische Schatzkammer...* Leipzig: Johann Herbord Klotz (printed in Delitzsch by Christian Koberstein), 1702. [Bound with:] *Praxis Metallica Curiosa, oder Curieus-angestellt und experimentirte Schmelz Proben, so bisher als grosse Arcana, von den Besitzern des Manuscripti sehr secretiret und geheim gehalten worden ...* Nordhausen: Carl Christian Neuenhahn, 1701.

3 works in one vol., 8vo (159 x 95 mm). I: [6] ff., 562 pp., [11] ff, [1] bl. f. Additional fold-out engraved title, double-page title in red and black. 2 woodcuts (one full-page) of beakers with measurements. II: [11] ff. "389" [recte 386] pp., [15] ff. Title in red and black. 2 woodcut illus. Appendix (unpaginated 15 ff. at end) separately titled (*Kurtze Vorstellung der zur edlen Chymie gehörigen Wissenschaft, Bestehend in CLIII Aphorismis ... was zur Alchymie gehört*). III: [3] ff., 355, [1] pp., [10] ff. Occasional slight paper discoloration; first work with tiny abrasion to engraved title and full-page cut on p. 446 cropped at foot (in spite of a note to the bookbinder warning against this eventuality); overall fresh condition. Contemporary vellum over pasteboard, English ms. spine title "Kellners chymical works," second work with red-stained edges. *Provenance:* Earls of Macclesfield (bookplate, blindstamps). \$5200.

A fine Sammelband of treatises on alchemy, mining, assaying, chemistry and metallurgy, by and edited by a physician and metallurgist from Nordhausen. FIRST EDITIONS OF the first and second works, third edition of the *Praxis Metallica*.





(actual size)

David Kellner, court physician at Nordhausen, of whose life little is known, was a significant figure in the transition from alchemy to modern chemistry. In his works and compilations of others' works on assaying and metallurgical chemistry he attempted to "free this literature, and indeed all scientific publication, from the fantasies of alchemists. To this end he wrote for a lay audience and for future scientists, rather than for an exclusive circle of initiates" (DSB). Author of a number of serious "contributions to the science of assaying [in which he] sought to state, as clearly as possible, prescriptions and methods for experimentation," he also wrote a rare comedy on alchemy which is "nowhere mentioned by historians of German literature" (op. cit.). Kellner has been equally neglected by historians of science and his works would deserve further

study: “there is no secondary literature of any value that deals with his importance as a physician or – and here the omission is more surprising – with his contribution to the development of specialized literature in the field of metallurgy” (ibid.)

I: FIRST EDITION of a compilation treating mining, saltworks and the chemistry of salpetre, bringing together material from Wilhem von Schroder’s *Fürstliche Schatz- und Rentkammer*, and from works by Johannes Mathesius, Peter Eichholtz, Johann Friedrich Suchland, Johann Ludwig Glaser, and Jan Baptiste van Helmont. The last section, by Kellner, is AN ANNOTATED GEOGRAPHICAL LIST OF MINES AND MINERAL DEPOSITS THROUGHOUT GERMANY. The engraved title shows four scenes of miners, assayers, and smelting works. NUC lists 4 copies in the US (OCLC listing only German libraries). Hoover Collection 474; Rosenthal, *Bibliotheca magica*, 924.

II: As promised by its title, the *Aerarium chymicum* is a “treasure trove” of chemical and alchemical recipes, in part translated from Martin Schmuck’s own “little treasure chest” of secrets (*Secretorum naturalium, chymicorum et medicorum Thesauriolus oder Schatzkästlein*), first published in 1637. Kellner doubled the 100 assaying recipes that had appeared in the 1686 edition of Schmuck’s *Schatzkästlein*, adding recipes from several manuscript sources. This appears to be the FIRST COMPLETE BOOK PRINTED IN DELITZSCH, preceded only by a funeral sermon (cf. Benzing p. 81). A variant issue of this edition has the appendix in 22 instead of 15 leaves. (The imprint date “1701” occasionally cited by bibliographers is an error due to the blurred impression of the red-printed date on the title-page.) NUC & OCLC locate 5 US copies. Ferguson I:456 (part 2 in 15 ff. as here); Blake, p. 241; Wellcome III:383; Rosenthal, *Bibliotheca magica*, 473 (the last two with the appendix in 22 ff.).

III: Third edition (1st 1693), an original work containing dozens of recipes for assaying, smelting, and purifying metals. A search of OCLC & NUC reveals one US copy of the 1693 edition (Penn) only.

On Kellner, cf. DSB 7:283-4; Partington II:731; Schmieder, *Geschichte der Alchemie*, p. 513; Poggendorf I:1240.

27) **LACTANTIUS, Lucius Caelius Firmianus** (ca. 250-ca. 325); **BECON, Thomas** (1512/13-1567), compiler. *Collection des fleurs de Lactance Firmien, contenant sentences très belles et pleines de piété et doctrine*. Translated from Latin into French by Jean Gardei Faget. Lyon: Clement Baudin, 1558.

8vo (158 x 97 mm). [32], 273, [3], [2] blank pp. Roman type, large historiated woodcut initial, smaller wood- and metalcut initials. Tiny repair to title affecting a letter. Early 19th-century red straight-grained morocco-backed boards, title gilt on spine. *Provenance: Ex Bibliotheca J. Richard D. M.*, 19th-century armorial inkstamp on title and first text page.

\$3100.

FIRST EDITION IN FRENCH, published the same year as the first Latin edition, also from the press of Clément Baudin. The English protestant theologian Thomas Becon, chaplain to Archbishop Cranmer and Protector Somerset and one of six preachers at Canterbury Cathedral, was exiled during Mary’s reign and was at the time living in Germany. He compiled these extracts and paraphrases from the works of the early Christian apologist to promote Reformist views. While most of Becon’s other works were banned, this one escaped censure, as there is nothing overtly anti-Catholic in the text. Presented as *loci communes* (as announced at the head of the detailed Index), the anthology covers sub-

jects both religious (God, Christ, the Devil, persecution of Christians, piety, the Bible, the Last Judgment, etc.) and moral-philosophical, with chapters on types of men (philosophers, poets, strong men, rich men, heretical, cruel, superstitious, homicidal, adulterous men, etc.), on the virtues and vices, on wisdom, truth, law, fear, etc. Rather than with a list of printing errors, the work concludes with a 2-page list of “errors” (heretical passages) of Lactantius himself.

Becon, a teacher throughout his life, dedicated his florilegium to Alexander Nouvel (or Nouvellet), founder of a school “in the first city of our country” [London?], whose pedagogical skills and devotion Becon compares to Lactantius’. (The dedicatee has been elsewhere identified with the writer Alexander Neville, but the latter would have been 13 at the time.) In the long dedication, dated from Maspourg (Marburg), 1557, Becon sets forth his own humanistic views on education, stressing the value of reading Lactantius and the church fathers and the crucial importance of education for the formation of a Christian man.

Becon’s recourse to Lyon for a printer testifies to the international clientele of Lyonese printers, to the dominantly Calvinist tendencies of members of the Lyonese book trade, and to the active outreach toward German markets of this particular Lyonese printer-publisher: before setting up his own shop, Clément Baudin (d. 1577 or 1578) had worked for the Senneton family of *marchands-libraires* as their designated agent for the Frankfurt fair and the German and Swiss markets. He continued to produce mainly Latin titles on his own, though Baudrier notes that his position in the Lyonese book world was more important than the small number of his imprints would imply.

In this context, and in light of the mounting religious tensions in France, as interesting as the publication in Lyon of this Englishman’s compilation is the fact of its immediate translation into French, which met with success, requiring a second edition (or re-issue, according to Baudrier) in 1559.

Of the French edition I locate only the BnF copy (although the Coste copy, cited by Baudrier, must be held by the Bib. Munic. de Lyon, which houses his collection), and a copy of the 1529 issue at Poitiers. While less scarce than the French edition, the Latin edition is uncommon, with OCLC listing 3 copies in the US and a handful of copies in Europe. Baudrier V:25; Peach & Drecq, *Catalogue descriptif des éditions ... de la Bibliothèque municipale de Poitiers*, no. 982 (1559 issue).

28) **LAGHI, Nicola [or Niccolò] da Lugano** (d. 1612). *La Sacra Istoria del Grande Sacrificio della Messa*. Venice: Daniel Bissuccio, 1609.

8vo (160 x 108 mm). [6], [2 blank], 127 [i.e. 128] ff. Text in italic, shoulder-notes in roman. Title within architectural woodcut border with arms of the author at bottom and at top a demi-roundel containing a scene of Mass with priests and musicians, 79 woodcut illustrations printed from 53 blocks, woodcut initials. Small tear in f. B3 with loss to 4 letters, small stain on title, some marginal staining, pale printing in quires F & G. Contemporary vellum, traces of two fore-edge ties, later paper title label on spine; old signature on lower edges (worn, gouge to lower cover). *Provenance*: contemporary marginal annotations in Italian, subject index at end in same hand, ink sketch of an angel on front flyleaf. \$2750.

ONLY EDITION of an historical and theological treatise on Mass by the rector of the Church of San Michele al Gallo in Milan. Laghi’s *Sacra Istoria* is to be distinguished from his other work on Mass, the oft-reprinted *Miracoli del Santissimo Sacramento*, a compila-

tion of miracles associated with the Sacraments (1st ed. 1594). Described in the title as “composed” (*composta*) by Laghi, whereas the earlier work was compiled (*raccolta*) by him, the *Sacra Istoria* surveys the origin of Mass, its meaning and benefits to celebrants, the honor it brings to God and joy it provides the angels, and the blessings it bestows on souls in purgatory. The text is illustrated with an abundance of small woodcuts including a series of Old Testament scenes and many representations of Mass. Several show devils being exorcised. Two cuts (ff. 95 & 97 and repeats) of simpler design are by a different engraver; and a third engraver was apparently responsible for the Last Supper cut on 16r, signed “NG”.

NUC & OCLC locate no copies in the US. Piantanida 4772 (imperfect copy); Oldelli, *Dizionario storico-ragionato degli uomini illustri del Canton Ticino* (Lugano 1807), p. 100; Motta, *Bibliografia storica Ticinese* (Zurich 1879), p. 28.

29) **LAVATER, Johann Caspar** (1741-1801). *Il Lavater portatile o sia Compendio dell'arte di conoscere gli uomini* [vol. 2: *femmine*] *dai lineamenti del volto. Traduzione dal francese con trentatre* [vol. 2: *ventotto*] *tavole incise in rame e colorate. Seconda edizione.* Milan (Gio. Pirotta for): P. & G. Vallardi, 1819.

2 vols., 18mo (161 x 104 mm). 51, [1 bl]; 60 pp. 61 engraved plates of physiognomic portraits incl. frontispiece, all hand-colored under the publishers' direction. Occasional very light foxing to text only; vol. 1 with marginal tear in pp. 35-36 and upper corner of front wrapper & first 6 leaves clipped. Original printed wrappers (a bit soiled, spines chipped), publisher's catalogue on lower covers (continued from vol. 1 to vol. 2); untrimmed & partly unopened. \$1300.

Pocket Lavaters, illustrated handbooks for snap judgments of one's fellow men (and women) featuring selections from the *Physiognomische Fragmente* (Leipzig 1775-1778), enjoyed a vogue from Belgium to the United States in the early 19th century. This Italian edition with its gaily colored plates was translated from the *Lavater portatif*, first printed at Paris in or before 1808. It is a page for page reprint of Vallardi's 1811 edition, the first Italian translation of substantial portions of Lavater's treatise. In 1819 Vallardi also published an apparently different version of Lavater by G. B. Carta. The present text was reprinted in 1826 in Naples with woodcut illustrations.

The Milanese bookseller-publishers Vallardi specialized in children's books, playing-cards, and popular illustrated books. The short list of titles printed on this copy's wrappers is representative of their stock, including books from their publishing house (e.g., *Atlante geografico ... per uso dell'italiana gioventù*, “in press”) as well as books from other sources. The pastepaper of the wrappers in volume 1 is exposed and it is interesting to note that the printer's waste used is from a text in German. An untrimmed copy in original condition.

NUC & OCLC list one US copy of this edition (Northwestern) and one copy each of the 1811 and 1826 editions. Not in Peter Gerlach, “Bibliographie von Texten zur Physiognomik, 400 v. Chr.–1999” (online), listing vol. 1 of the 1811 ed. only. Cf. Bridson p. 252 (1826 ed.)

30) [LAVATER, Johann Caspar, imitation of]. *Le Lavater Moral*. Paris: Louis Janet, [ca. 1820].

Oblong 16mo (75 x 120 mm). [4], 187 [1 bl.] pp. Half-title; hand-colored stipple-engraved title and 6 hand-colored engraved plates, woodcut or polytyped tail-piece vignettes. Publisher's illustrated pale pink and yellow paper-covered boards, covers with engraved central vignette & ornamental border, gilt edges, original blind-stamped slipcase. Backstrip slightly rubbed and slipcase a trifle soiled, occasional light foxing to text, caption flourishes of 2 plates shaved; else very good, the plates bright and fresh. \$850.

ONLY EDITION of a clever illustrated collection of 72 short prose pieces and poems each on a different human type, loosely inspired by Lavater, and published as a "keepsake" by the prolific *librairie-relieur* Louis Janet, a pioneer of the genre of publisher-bound illustrated almanacs, gift books and prayer books.

Lavater being the rage at the time, publishers used any excuse to bring in his name. The present brief essays and poems have little to do with physiognomy. The collection is rather a precursor of the *Physiologies* of the 1840s. Subjects include the Timid, Audacious, Atheist, Epicurean, Taciturn, Mysterious, Cowardly, Bored, Ambitious, Indolent, the Modest Woman, Bold (immodest) Woman, Courtiers male and female, and so on. The illustrations depict (among others) garrulous, day-dreaming, vain, and obsequious men and choleric and scheming women. A variety of ornamental text types is used for the headings, and each entry concludes with a vignette or ornamental tailpiece.

Gumuchian 3668 (no. 3667 is a luxury issue with a fancier slipcase and plates heightened in gold); H-G. von Arburg, "Le Lavater Portatif": La Physiognomie entre Lumières et Romantisme," Bardazzi & Grosrichard, eds., *Dénouement des lumières et invention romantique* (2003), pp. 247-260, this edition cited p. 258.



*Privately printed? for the Sun-King's court*

31) **LONGEVILLE, L. P. de.** *L'Homme-Dieu Souffrant. Poëme heroïque dedié au Roy. Imitation d'un poëme latin, intitulé Christus Patiens.* Paris: André Pralard, 1679.

8vo (184 x 114 mm). [10], 65, [1 bl.] pp. Woodcut title vignette or printer's device, head-piece with the Virgin holding the Cross. Contemporary red morocco, sides gold-tooled with triple fillet border, fleurons at corners and central arms of Michel Le Tellier as Chancellor (Guigard II:317), spine gold-tooled & -lettered, marbled endpapers, gilt edges. Fine. *Provenance:* MICHEL LE TELLIER (1603-1685), Chancellor of France, supra-libros. *See illustration on inside back cover.* \$4500.

FIRST EDITION of a religious poem dedicated to Louis XIV, in an association copy handsomely bound for the King's most influential advisor. This account of the Passion in classical alexandrines is based on a Latin poem (not Grotius' play by that name) translated from a Greek work that was published with the writings of Saint Gregory of Nazianzus (Gregory of Nyssa, ca. 335-after 394), and was formerly attributed to him, but probably dates to no earlier than the eleventh century (cf. Krumbacher, *Geschichte der byzantinischen Litteratur* [1891], p. 356).

Of Longeville, who signed the dedication, nothing is known. In the dedication he praises the Sun-King extravagantly, asserting that Christ's is the only story capable of providing instruction to His Majesty, all worldly histories being beneath him as the greatest ruler of all time. Citing Louis's past victories, Longeville predicts for him the imperial coronation of a renewed Rome and the conquest of Byzantium (i.e., world domination). At the end is a 7-page untitled poem in praise of the Dauphin as well of his governor the Duc de Montausier and his tutor Bossuet (who together succeeded in engendering in their charge "a lasting horror of books, learning and history" (P. Erlanger, *Louis XIV*, trans. S. Cox [1970], p. 177).

Like other known copies of this edition (BnF, with arms of the Dauphin, and British Library, with arms of the King), this copy was sumptuously bound for a prominent member of the court of Louis XIV. The work was no doubt privately printed for presentation to members of the court or of the King's inner circle. Michel Le Tellier, named Chancellor de France in 1677, left a bitter legacy, having been instrumental in promoting the revocation of the Edit de Nantes, which he co-signed on his deathbed in October 1685.

Cioranescu 43641. I locate only the BnF (3 copies) and BL copies of this edition. One copy of the 1681 ed. in NUC (LC).

32) [**MALVASIA, Antonio Giuseppe**, editor]. *Il genio poetico delle' Virtù nel pubblico tripligato arring<sup>o</sup> di lettere e dottorato solenne dell' ill.<sup>mo</sup> sig.<sup>re</sup> abbate Giuseppe de Conti Estensi Mosti all' eminentissimo signore Cardinal Pio.* Perugia: nella Stampa Camerale, per Sebastiano Zecchini, 1658.

Folio (285 x 203 mm). Collation:  $\pi^2$  A-E<sup>2</sup> F<sup>1</sup> 2F<sup>2</sup> G-L<sup>2</sup>  $\chi^1$ . [26] ff., including title. Engraved allegorical title-page with arms of the honoree Giuseppe Estense Mosti at top and of the dedicatee Cardinal Carlo Pio of Savoy at bottom. Type ornament page borders throughout, woodcut initial and tail-piece. Colophon leaf at end. Word-picture on f. 1F<sub>1</sub> (printed on recto only). Fresh. Contemporary rose paper over boards, two and ½ of four silk fore-edge ties (discreet repairs to backstrip). \$1900.

ONLY EDITION of a collection of gratulatory verse honoring Abbot Giuseppe Estense Mosti of Ferrara, on the occasion of his receiving the doctorate at Perugia. The contributions, by various authors – Carlo Sabattini, Costantino Martinelli, Almerico Passarelli, Cesare Tomassino, and others, include 3 poems in Greek, 21 Latin poems, 31 in Italian, and one in French. On the singleton leaf “F” is a pictorial poem with some words printed sideways, by Francesco Sperandi. Estense Mosti later served as Governor of the province of Campagna e Marittima (part of the Pontifical States).

The unsigned engraved title shows four hearty female figures, each personifying a motto, clinging to their attributes (a book and a snake, a pitcher pouring water into a dish, a column, a sword and scale), with three putti holding the top armorial. As an unusual decorative element on many leaves a series of discreet small triple perforations, like tiny flowers, adorn the blank areas between the type ornament borders and the text.

ICCU lists a copy at Ferrara. Not in NUC, OCLC, COPAC, etc.





Market continuity. No. 25 (Cicero).

*That venerable body part, the point of honor*

33) [MARCHANDES du PALAIS]. *Discours véritable des propos tenus entre deux Marchandes du Palais, estant aux estuves, pres S. Nicolas des champs, le mardy dixiesme de Juin 1614. Sur le retour de messieurs les Princes, à la Cour.* Paris: Anthoine du Brueil, 1614.

8vo (156 x 94 mm). 15, [1 bl.] pp. Woodcut printer's device on title (motto *Sors mea in manu Dei*), woodcut initial. Modern gold patterned paper boards (backstrip rubbed).

\$2200.

ONLY EDITION of a suggestive and argot-laced dialogue between two female shopkeepers, a *mercière* and a *lingère*, of the commercial market in the *Palais de Justice*. In a satirical comment on the political crisis of 1614 (the beginning of the end of the ascendancy of the Queen Regent Marie de' Médici), the two women celebrate the return of their main clientèle, the "Princes," to Paris. In early 1614, under the direction of the third Prince de Condé (Henri II de Bourbon), a coalition of the most prominent nobles revolt-



ed against the increasingly centralized power of the monarchy: leaving Paris for their respective provinces, they proceeded to raise their own armies, forcing the Regent's government to agree to summon the Estates General. The official announcement of its convocation occurred on June 9th. The present pamphlet, dated June 10th, reacts to the conciliated Princes' announcement of their return to Paris. (Later in the summer, Marie de' Medici undertook a tour of the provinces with 13-year old Louis XIII, who won the hearts of the people; when the Estates General finally met in late October, the elections proved "unfavorable to the princes' faction" – *New Cambridge Modern History*, IV:481. In 1617 Louis XIII finally broke with his mother, assassinating her favorite the Florentine Concino Concini [the Marquis d'Ancre] and ending her influence.)

The *mercières* of the Palais generally sold articles of clothing, while *lingères* specialized in linen goods. Occupying a large space at the head of the staircase in the interior of the Palace, still known as the "Galerie des Mercières," the Palais market was a medieval-style warren of stalls filled with soft and glittering temptations for the fashion-obsessed *monde parisien*. The female shopkeepers of the Palais were known for their seductive salesmanship. The tone of this anonymous pamphlet perfectly captures the slight aggressivity and world-weariness of two experienced businesswomen. They spare no one, from the nobles to Concini to their own husbands, whom they refer to affectionately but condescendingly. In a bravado display of *doubles entendres* the two women, whose conversation takes place at the public baths (*les estuves*), notorious centers of prostitution, ambiguously celebrate the imminent return of their clientele. The four-month absence of the Princes and their entourages has caused their business to languish, and they discuss the close calls that will now be averted by their customers' return (namely the risk of having to sell their bodies, a trade in which they possess some experience). The dialogue is punningly dirty from beginning to end, with talk of *arrière-boutiques*, of gentlemen offering "*une belle et ample piece de dix souls, pour enfler la venelle*," of being "open to one's friends," and so on. Finishing their pleasurable baths, the Mercière concludes that "*Cecy n'est qu'une legere desbauche, que nous avons faite, & toutesfois necessaire pour décrasser ceste venerable partie, que l'on appelle point d'honneur*" ("this has been but a minor debauchery... and anyway it is necessary to clean the filth off that venerable [body] part known as the point of honor").

OCLC, Arbour and Mercier together list copies at Brigham Young University, UC Berkeley, the BnF, Bib. Munic. Lyon, Bib. Ste-Geneviève, Bib. Mazarine and the Musée Condé. Bourgeois & André, *Sources de l'Histoire de France* (Paris 1923), 2077; Mercier, *Litt. facétieuse*, 226; Arbour 7110. Not in Brunet, Gay or Rothschild. On the political context of the pamphlets, see Jeffrey Sawyer, *Printed Poison: Pamphlet Propaganda, Faction Politics, and the Public Sphere in Early Seventeenth-Century France* (1991). On the Galeries du Palais, cf. Franklin & Levasseur, *Dictionnaire historique des arts: métiers et professions exercés dans Paris* (1906), p. 536.

### *The plague as art patron*

34) **MARLOT, Guillaume** (1596-1667), O.S.B. *Le Tombeav dy grand Saint Remy, apotre tvtelair des francois. Ses translations miracvlevses, & les respects que nos Roys luy ont rendu en diuers temps, avec la cinquieme Translation designée pour la présente année 1647*. Reims: François Bernard, 1647.

8vo (166 x 108 mm). [12] ff., 231, [1] pp., [1] bl. f., [6] ff., [2] bl. ff. Woodcut initials, typographic head-piece ornaments; shoulder notes in Latin. Small wormtrack affecting a

word of title, occasional minor worming in gutter margins, a few leaves discolored, else a fresh copy. Contemporary speckled vellum, spine with red leather lettering-piece (worn), ms. ornament below. *Provenance*: 19th-c. stencilled shelf-mark label inside front cover (Q 7 15). \$1700.

ONLY EDITION of a hagiographical account of the translations (transferral of the relics) and miracles of Saint Remigius (d. ca. 533), patron Saint of Reims. Through his baptism of Clovis, the first Christian King of the Franks, and 3000 Frankish followers, Remigius laid the foundation of cooperation between Church and State in future French territory and established his city as the hub of religious power, although it was not until the mid-tenth century that the Archbishop of Reims successfully claimed the right to crown the French kings (cf. *Oxford Dict. of the Christian Church*, p. 1387). Marlot was Grand Prior of the Benedictine Abbey of Nicaise in Reims and historian of that city. In the *Tombeau* he provides a chronological account of the peregrinations of and miracles associated with the Saint's remains, and a detailed description of the ceremonies (including the opening of the casket) and sacred objects surrounding the impending fifth exhumation and re-enshrinement of the Holy Relics. This event was occasioned, like most of the previous translations, by an outbreak of plague, incidents of whose devastation are vividly described, providing a chilling picture of the everyday nature of calamity. Finely printed in large types on the official press of the Archbishopric, the edition represented more for its printer than a simple commission: in an unusual note to the reader, the printer François Bernard renders thanks to God and St. Rémy for his family's survival of the "*contagion furieuse*." The plague that struck France in 1646, the second epidemic in less than two decades, was to rage throughout the region and into Spain for another two years.

Marlot's account includes a detailed description of a huge new silver *châsse* or reliquary, commissioned by Dom Oudard Bourgeois from a "Maître Ouvrier" [Antoine Lepicier], chased in relief and adorned with jewels and precious stones donated by various local notables. This splendid object was destroyed in 1793 (cf. Lacatte-Joltrouis, *Histoire et description de l'église de Saint-Rémi de Reims*, 1868, p. 79).

At the end is a 12-page attestation of the integrity of the Saint's remains, in Latin, signed by the Archbishop of Reims, Léonore d'Estampes.

Not in NUC; OCLC & the Catalogue collectif de France together list 10 copies in France and 2 in Germany, but none in American libraries.

35) **MARMONTEL Jean François** (1723-1799). *Les Incas, ou la Destruction de l'Empire du Pérou*. Paris: J.-B. Imbert for Ledentu, 1817.

2 vols., 18mo (134 x 80 mm). xxxiv, 288; 322 pp. Half-titles. 8 engraved plates including frontispieces. Contemporary green straight-grained morocco, sides with onlaid red calf borders tooled in gold with holly-leaf- and-berry roll, spines blind- and gold-tooled, g.e., marbled turquoise endpapers (corners bumped). *Provenance*: Lerond, librairie, contemp. paper booklabel. \$600.

An illustrated pocket edition, in a deluxe binding probably commissioned by the publisher, of Marmontel's romantic novel (1st ed. 1777) depicting the cruelties of the Spanish colonial regime toward the Incas. Written in retort to the Church, embodied by the Sorbonne and the Archbishop of Paris, who had condemned his espousal of religious toleration in *Bélisaire*, Marmontel's account depended largely on Las Casas' first-hand descriptions of Spanish barbarities. Cf. Sabin 44652 (not listing this edition).

### Time machine

36) MEYER, Johannes II (1655–1712), engraver. Twelve emblematic etchings of the months. [Zürich?, late 17th century].

Oblong format (92 x 144 mm). 12 etchings showing the months and their occupations, each within a different ornamental frame, the name of the month engraved above and an allegorical verse caption in German at bottom, July and November signed “Iohann [or Ioha:] Meyer f.,” March, a battle scene, incorporating a stone tablet or monument lettered “Ioh. M. F.” The etchings trimmed to platemark and tipped to stubs. Modern marbled boards. \$5800.

A delightful suite of etchings by a scion of the Swiss dynasty of artists. Son of Conrad Meyer, the most important Zürich artist of the seventeenth century, Johann or Johannes Meyer II was a skilled artist and draughtsman (not to be confused with his uncle Johann, of whom only a couple of paintings survive). His exploration of the traditional cycle of the months' occupations exhibits his talents as a miniaturist and master of the never-straight line of the Baroque. These small, delicate etchings are layered with spatial depth. Each set within a different emblematic frame, the etchings show in the left or right foreground an appropriate god, goddess or other allegorical figure, while the toiling representatives of the month's labors busy themselves in the middle ground, and varied landscapes extend into the distance. April, for example, shows a Demeter-like goddess at front left, with farmers (and a large ox) tilling, sowing and pruning nearby, the spires and roofs of a distant walled city (Zürich) filling the background. In January an old man warms his hands at a fire; a poor man carries firewood in the mid-distance,



and skaters, sledders, and a horse-drawn swan-shaped sleigh frolic on Lake Zürich beyond. October is all about wine, March shows war, and an unabashedly secular December is portrayed by a deceptively benign old woman holding a candlestick, a mouldering skull and hourglass on a nearby stone ledge (lettered “D. A. W. L. N. S.”), behind which a woman feeds sops to a dog and two pigs, the latter oblivious to the fate of a late cousin being skinned by a butcher on the table above.

Nagler *Künstler-Lexicon* 9:223, no. 14.

### *Kids these days*

37) [MINK, Heinrich Emanuel]. *Der Tugend- und Lasterhafte Studente poetisch und moralisch entworfen. Das Studentenleben in 30. Kupfern vorgestellt.* Nürnberg (sold in Frankfurt & Leipzig): Adam Wolfgang Winterschmidt, 1764.

8vo (212 x 122 mm). [32] ff. Engraved title vignette and 29 engraved half-page illustrations by Adam Wolfgang Winterschmidt, one per poem, each showing a different student type. Small crease to fol. D4, D1 blank corner torn, small stain in margins of D1-4, some very faint discoloration to text; but overall a fine, clean copy, printed on thick paper. Contemporary half speckled calf, gilt lettering-pieces, edges red-sprinkled (joints cracked, edge wear, headcap chipped). \$3800.



FIRST EDITION of a collection of light-hearted verse portraits of student life and different student types. Mixing gentle satire and moral lessons, this “*Studenten-Spiegel*” (Hayn-Gotendorf) was intended for students themselves and is delightfully illustrated by the botanical and scientific engraver Adam Wolfgang Winterschmidt (1733-96).

Mink’s first two chapters portray the student on his way to and arriving at college, where, his spending money prematurely gone, the matriculate pleads with his mother

to send cash. Chapters 3-26 are each devoted to a different character type, often in contrasting pairs: the pious, godless, diligent, lazy, gay, melancholy, stingy, dissolute, hyper-clean or debauched student, the student in love, the show-off, the borrower, the eternal-ly in debt, the depressed, the wild cursing troublemaker, the dissipater [of his parents' money], the curious news-hound, the singer, the student in jail, the gambler, the drinker, the dreamer... The last three chapters describe the student returning home with his diploma, and a dialogue between a law and theology student. In the preface the anonymous author states that he was inspired to write the book in the leisure hours of his academic life while surrounded by young people who, though honored with the title of Student, were not the least worthy of the name.

Winterschmidt's humorous engravings are set within appropriately decorated rococo or emblematic borders or decors (e.g., the pretentious student is shown next to a monkey, the drinker's house is supported by a Bacchus caryatid, etc.). The engravings were also published without text in an undated small oblong 8vo edition (cf. Erman & Horn 17342).

OCLC & NUC list NYPL, Harvard, Newberry, & Univ. of Wisconsin. Holzmann/Bohata IV:3984; Hayn-Gotendorf VI:472 ("*sehr selten, famos ausgestattetes Studenticum... interessante Genre-Scenen, meist in Rococo-Interieurs*") and VIII:549 ("*ein ebenso seltenes wie kulturgeschichtlich interessantes und wertvolles Buch*"); Lanckoronska & Oehler I:45 & 95; Erman & Horn, *Bibliographie der deutschen Universitäten* I:16550a & 17343; Lipperheide 2025 (lost, not in the 1965 ed.); Rümman, *Illustrierten deutschen Bücher des 18. Jahrhunderts* 753=1281; Konrad, *Bilderkunde des deutschen Studentenwesens* 94.

### Baroque opiate

38) MITELLI, **Agostino** (1609-1660). 24 etched designs for cartouches and other ornaments. Etched text on first plate: *All' Ill.<sup>mo</sup> Sig.<sup>r</sup> Fran.<sup>co</sup> Bandini. Humilissimo servitore Giovan Batista Paganelli DD. Agost.<sup>o</sup> Mitelli In Ventor* [sic]. [Bologna, 1636 or later].

Sheet size 267 x 195 mm. 24 unnumbered plates of etchings, including title, on stubs. Platemarks: 241/246 x 166/168 mm. Watermarks: six-pointed star or no watermark. Most printed in brown ink (bistre). First plate slightly soiled and with small repaired patch at top and short repaired tear at bottom, 7th pl. torn & repaired along inner platemark just affecting top of image, small stain at top of penultimate plate, lower platemark of pl. [15] shaved. Modern marbled boards. The plates numbered 210-233 in early ink. *See illustration on title page.* \$3000.

A complete set of Mitelli's first suite of decorative "cartouches" or frames. Father of Giuseppe Maria Mitelli, Mitelli père was an influential practitioner of the illusionistic painting technique known as quadratura. He produced several sets of prints of architectural design and ornament, consisting of "three sets of cartouches and the *Freggi* [a suite of 24 etched friezes]. His first set of twenty-four etched cartouches appeared in Bologna in 1636 ... [the etchings] were probably influenced by Agostino Tassi's prominent cartouches in the Sala de' Corazieri in the Quirinal palace.... Although Mitelli has been credited with originating the asymmetrical cartouche ... and his cartouches may well have been a point of departure for Stefano della Bella's *Capricci* (1646), his influence remains to be studied" (Millard).

Originally published in 1636 by the Bolognese print-publisher Agostino Parisini, with a dedication to Count Francesco Maria Zambecari, this untitled suite was reissued several times. The present issue with the reworked dedication to Bandini and the name of Giovan Battista Paganelli seems to be an early variant; another issue appeared in Perugia in 1653 with the added arms of Duke Paolo Spinola and Princess Anna Colonna, and in France, where Mitelli's sensibility resonated hugely, copies were published by Paul Rousel, and later by the print dealers Gabriel Huquier and possibly Pierre Mariette.

The first etching shows an archway giving on ancient ruins, in the background a town with a broken tower; the dedication is inscribed on a frieze of broken entablature in the foreground. Some of the plates contain two or three compartments with a cartouche and other ornamental motifs, and three plates are devoted to purely ornamental fantasies of sprays, volutes, vases, etc. The pulsatingly alive and slightly asymmetrical cartouches incorporate volutes, ribbons, shells, grotesques, mermaids, dolphins, cornucopiae, garlands, leafy branches, snarling lions and putti; most are empty but a few contain further decoration; others are set between pillars or below cornices or statues. All seem to be swaying in a soft baroque wind and the overall effect is hypnotic. That the suite was actually used as a "pattern book" by artists appears doubtful.

A drawing after Mitelli in the Metropolitan Museum, dated to ca. 1609/10, shows a vertical section of the 7th plate. Berlin Katalog 562 (Zambecari issue); Guilmar, *Maîtres ornemanistes*, p. 314, 26 (1st para.); Ubisch, *Katalog der Ornamentstichsammlung Städtisches Kunstgewerbemuseum zu Leipzig*, p. 78 (23 pl., this issue). Cf. Millard Collection IV, *Italian Books*, p. 229.

### *Ever topical*

39) [MORALITY PLAY]. *La Rappresentazione di Lazero Ricco, e Lazero Povero*. Florence: Alle Scale di Badia, con licenza de' Superiori, [ca. 1600].

4to (210 x 148 mm). [8] pp. Title with woodcut vignette of the announcing angel, within type-ornament border. Double column, roman type. Repairs to fore-corners, with loss to outer corners of title border and parts of 6 words on recto & verso of A2, the affected areas (26 letters) supplied in neat ink facsimile. Later buff wrappers, deckle edges, unpressed and untrimmed. \$2900.

A late edition of a medieval morality play, still performed in Florence and Siena in the seventeenth century. This anonymous Italian version of Jesus' parable of the rich man and poor Lazarus circulated in manuscript before being repeatedly printed in the sixteenth century (under various spellings of the crucial name), in crudely printed popular editions such as this one. A typical *Sacra Rappresentazione*, it is printed in the Tuscan *ottava rima*, in eleven-syllable lines rhyming ABABABCC. In this version the two meet their fates in this and the other world. Nothing has changed except the fear of damnation: "tu sai ch'io presto a ottanta per cento" ("You know that I lend at 80 percent") says the Rich Lazarus. The popularity of this street play is understandable, its characters including, besides the good poor guy and the bad rich guy (and their souls), a Cashier and the Devil.

The printer of this edition has not been identified. The address "alle Scale di Badia" (on the steps of the Badia) was used by a number of Florentine printers, booksellers, and stationers, whose shops were concentrated in the vicinity of the Badia, the Benedictine convent of Santa Maria. In 1561 no fewer than 22 shops were located there (cf. ICCU).

Like all the early editions – slight, ephemeral pamphlets – this edition is rare. EDIT-16 locates one copy in Florence (Bib. Naz.). A copy of another issue or edition with the same setting of text but without the place name and *Licenza de'superiori* in the imprint (Cioni, p. 220.8) is held by the Bibliotheca Ricciardini in Florence. In the US, I locate 3 copies of other editions: Florence 1568 (Harvard), Siena: alla Loggia del Papa, 1610 (U. Illinois), and an undated late 17th-century Remondini edition (Folger).

EDIT-16 CNCE 62204; Cioni, *Bibliografia delle Sacre Rappresentazioni* (1961), p. 220, no. 8; Colomb de Batines, *Bibliografia delle antiche rappresentazioni italiane sacre e profane* (1852), p. 34; cf. Allacci, col. 479. On the distinctions between the Sacra Rappresentazione, Sacro Dramma, Miracle Play, etc., cf. *Enciclopedia dello Spettacolo*, 8:1378.

40) **MORATO, Fulvio Pellegrino** (d. 1549). *Del Significato de' colori, e de' mazzoli ... Di nuovo ristampata, & con diligentia corretto*. Venice: Agostino Bindoni, 1558.

8vo (144 x 90 mm). 32 ff. Italic type. Woodcut printer's device on title (female personification of Justice enthroned in front of a panorama), woodcut initials. Early pasteboards, ms. title on backstrip. \$1400.

One of the earliest treatises on the properties and symbolism of colors in heraldry. Morato, father of the poet Olympia Morata, was a Mantovan humanist and professor of letters who spent most of his career in Ferrara and whose works included the first Italian rhyming dictionary. Buttressing his theories on erudite mythological and classical references as well as on proverbs, he elaborated an associative, emblematic system of color symbolism. The “condensed and difficult text” was influential and was adapted by, among others, Lodovico Dolce, for his own treatise on colors (Terpening, *Lodovico Dolce*, p. 161). Adams M-1744; cf. Cicognara 178 (1618 edition).

41) [NATURAL HISTORY FOR CHILDREN]. *Les Oiseaux et les Fleurs, Album Dédié aux jeunes Demoiselles ... Orné de 24 lithographies coloriés*. Paris: (St. Denis: Prévot et Drouard for) J. Langlumé, [ca. 1840].

Oblong 12mo (104 x 126 mm). 48 pp. 24 plates (incl. frontispiece) of hand-colored crayon lithographs. Occasional light discoloration. Original publisher's cream paper boards, title in red and gold caps on front cover within colored lithographic frame (a garland with exotic birds), lower cover with a white parrot nestled in flowers, floral illus. on backstrip (upper joint split, slightly soiled). See illustration on page 76. \$1500.

ONLY EDITION of a handsomely illustrated book of birds and flowers for young girls, published by Langlumé, one of the earliest French publishers to specialize in lithography. Each plate shows one or two birds and a flower which are described in adjacent text leaves. Bird species range from common European birds to exotic creatures (many from the Americas): the Hoopoe, Bird of paradise, Ara bird, Rhinoceros hornbill, Golden pheasant of China, Ibis, Lyre bird, Hummingbird, etc. Although an attempt was made to pair birds with flowers from the same region, there are occasional incongruities, and some of the birds' habitats are erroneous (e.g., the Argus “from northern China,” actually a native of Malaysia, sits next to an African *Stapélie étoilée* [*Stapelia stellaris*]).

Common names only are given. The coloring of the lithographs is judiciously applied, using the gray of the crayon lithographs to good effect.

OCLC locates a single copy (Chicago Botanic Garden, Lenhardt Library); not in the BnF catalogue or the Cat. coll. de France. Gumuchian 4317.

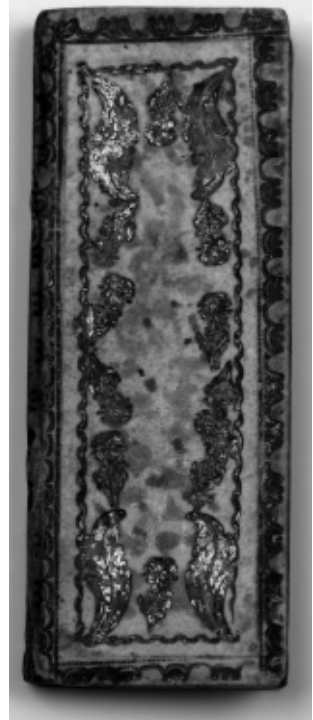
### Handy

42) **NEUBARTH, Johann.** *Hand-Calender, Auf das Jahr Christi 1761. Welches ein gemein Jahr von 365. Tagen.* Breslau: bey dem Fact. Tobias Wagner, [1760].

Tall narrow agenda 24mo (93 x 34 mm), 16 ff., interleaved. Red and black printing throughout. Original gold-tooled painted vellum, sides with outer border painted blue-green with gilt scallop roll, central panel with leaf and daisy tools framing the blank center daubed with brown, pink and blue paint, flat spine gilt in compartments and painted blue, marbled pastedown endleaves, gilt edges.

\$1100.

An apparently unrecorded almanac for slender pockets, beautifully preserved in its original "Bauerneinband." Several German or East German calendar/almanacs were published under the name of Johann Neubarth, but of this one I find no other copies, of any year. It is likely that all copies were fully interleaved; this one contains six further blank leaves at end. One blank leaf following the text, formerly with manuscript notes (edges of writing visible on the stub) appears to have been removed.



### Rogues' gallery

43) [**NOBILI, Giacinto de'** (fl. 1594-1627)], pseudonym **Raffaele FRIANORO.** *Il vagabondo overo sferza de' bianti e vagabondi, Opera Nuova, nella quale si scoprono le fraudi, e inganni di coloro, che vanno girando il Mondo a spese altrui.* Venice & Bassano: Giovanni Antonio Remondini, [ca. 1700, not after 1715].

8vo (146 x 101 mm). 96 pp. Woodcut title ornament and initial. Small hole in B<sub>3</sub> touching a couple of letters in last line; a few headlines shaved. Late 18th- or 19th-century rose boards, later paper title label (defective) on spine, red mottled edges. *Provenance:* Sforza family of Milan, their etched armorial bookplate with initials "FR SF," shelfmark labels.

SOLD

A LATE MEDIEVAL TREATISE ON CON-MEN AND BEGGARS: the first Italian beggar-book. The author divides the vagrant population into 34 fanciful categories (listed on p. 5): *Bianti* were the blessed, or those who bore false bulls or indulgences (named after "Biante, a philosopher from the Pyrénées," this was also a general term for a wandering beggar);



*Felsi*, false prophets, who claimed to know of concealed treasures, accessible only through prayer and fasting; *Affrati*, counterfeit monks who celebrated mass illicitly; *Acaptosi*, who pretended to be freed slaves and asked for money to free their relatives; *Accaponi*, who fabricated sores on their limbs to elicit pity; *Accadenti*, fake epileptics; *Alacrimanti*, professional weepers, *Appezzeanti*, who pretended to live only on bread; *Juuchi*, or *Ribattezati*, supposed converted Jews who underwent baptism in every new town, and so on. Each type is the subject of a chapter in which a brief description of the *modus operandi* is followed by an entertaining illustrative anecdote, these from a variety of sources.

First published in Viterbo in 1621, this text by Nobili, a Roman Dominican friar, was long thought to be a distant relation of the German *Liber vagatorum: Der Beller Orden*, written soon after 1509 and copied by various English authors, but recent scholars have unearthed a previously unknown prototype of these sixteenth- and seventeenth-century “beggar books,” in the form of a manuscript from Urbino, written by Teseo Pini ca. 1484-86 and circulated under the title *Speculum cerretanorum* (cf. Pugliatti, p. 133). Nobili’s text is a word-for-word translation of that fifteenth-century work. G. A. Remondini (active 1657-1715) issued another edition of the work in 87 pages, also undated. 2 or 3 copies of the present 96-page edition are held by American libraries (Thomas Fisher and Victoria University; both with ascribed date 1650; Houghton Library also has an undated Remondini edition, pagination not given in Hollis); and 6 copies of the 87-page edition.

Piantanida 3267 (ed. in 87 pp.; “*dilettevole per le graz. novelette*”); Passano, *Novellieri* (1873) I:213; cf. Gamba, *Novelle*, p.188; Melzi III:171 (1647 ed.); Paola Pugliatti, “The European Tradition of Beggar Books,” in *Beggary and the Theatre in Early Modern England* (2003), pp. 132-133; D. Levinson, *Encyclopedia of homelessness*, I:650-1.

44) [OLMÜTZ]. *Beschreibung dess Solennen Einzugs, Welchen Se. Hochfürstliche Gnaden der ... Fürst ... Ernestus von Gottes Gnaden Bischoff zu Ollmütz... Den 30. April 1740. in ... Olmütz in Mähren... in dero... Cathedral-Kirchen ... öffentlich gehalten haben.* Olmütz: Franz Anton Hirnle for Franz Anton Nickhl, 1740.

Small folio (300 x 197 mm). Collation:  $\pi^1$  A-P<sup>2</sup> Q<sup>1</sup>. [32] ff., three engraved plates by and after Antonius Jos. Schindler, of which two large folding processional plates, the third plate showing part of a procession and reproducing commemorative medallions; wood-cut head- and tailpieces. Fine. Original green-on-gold *Brokatpapier* wrappers with bouquets, birds, bees and snails (backstrip torn). *Provenance*: Franz Carl von Clary und Aldringen, contemporary ms exlibris at head of title. \$3500.

ONLY EDITION of a festival book describing the entry into Olmütz of Jakob Ernst von Liechtenstein-Kastelkorn (1690-1747), celebrating his ascension to the Bishopric of Olmütz in 1739. Schindler’s imposing engravings, which incorporate views and vignettes of the town and important buildings, show the huge winding procession through the streets of civic leaders and local nobility in their carriages and on horseback, and the order of church dignitaries entering the cathedral. A complete list of LATIN EMBLEMATIC INSCRIPTIONS APPLIED BY THE PASTRY COOK TO DISHES OF THE FESTIVE MEAL, with the German translation printed on the facing page, appears on ff. Hir-H2.

A JESUIT SCHOOL PLAY follows the description of the festivities (ff. Iiv-Prv). Titled *Jubilus et Luctus, ille Moraviae, Hic Styriae, uterque Amoris imperio excitus...*, the play was written and performed in honor of the Bishop by the students of the Jesuit College of

Olmütz on 9 June 1740, two months after the festivities. All students were expected to perform: the list of actors and musicians occupies two densely-printed pages. Following the 11-act(!) play is a German summary with its own title-page (P2r-Q1v).

No copies located in American libraries, not in Berlin-Katalog, Vinet, Ruggieri, Watanabe-O'Kelly, etc. Drugulin, *Atlas historique*, 4279. KVK & OCLC locate only the Rastatt Ludwig-Wilhelm-Gymnasiums copy.

45) **PANDIMO, Antonio** (1602-1647). *L'Amorosa Fede Tragicomedia Pastorale ... Nelle nozze dell'Illustrissima ... Contessa Calerga Calergi con ... Sig. Cavalier Francesco Quirini*. Venice: Giacomo Sarzina, 1620.

12mo (134 x 75 mm). [12] ff., 195, [1] pp. Title within engraved border incorporating the double-headed eagle crest of the Calergi, oval engraved portrait of the author aged 18 above a phoenix (symbol of the resurrection of Greece), SIX FULL-PAGE ENGRAVINGS SHOWING SCENES FROM THE PLAY, the characters identified with engraved captions in the plates, by and after Francesco Valesio (title signed Franc. Valesio). Italic type, woodcut initial & tailpieces, typographic head-piece ornaments. Errata list on last page. A well-read copy with some wear & soiling, fraying and a small repair to title, first engraving with small tear just entering image, fol. D4 with 2 closed tears due to paper flaw. Later parchment (amateurishly restored). *Provenance*: early ownership inscriptions of: Stephano Merelli, dated Rome, 11 December 1621 (*ex codicibus Stephani Merelli...*); Nicolo Bardi di Rapallo (several signatures: *di Nicolo Bardi S. Luiggi in Genova; Nicolo Bardis; and ex codicibus Nicolae Bardi Rapallensis*), and Francesco Maria Besaccio; early pen trials on pastedowns. *See illustration opposite*. \$3000.

FIRST EDITION OF A PASTORAL PLAY BY A CRETAN PLAYWRIGHT, who imitated the form and plot of Guarini's *Pastor Fide* to promote his own anti-Venetian and pro-Greek political views. The play is of interest for its illustrations by the Venetian engraver Francesco Valesio, and as an example of Cretan literature written for the Italian public.

Written in 1619 for the marriage of Calerga, daughter of Giovanni Calergi, to Francesco Quirini, Count of Temenos, the five-act play takes place in ancient Crete. The people of Mount Ida are in thrall to the King of Knossos, who is obliged by wrathful Neptune to exact from them a tribute of seven maidens for consumption by the Minotaur. The plot features prophecies, sacrifices and star-crossed lovers. "The author... the son of a Kastro lawyer, evidently wrote his pastoral comedy while a young student at Padua... Pandimo's pastoral carries a strong pro-Greek political message. (Indeed it is possible that the pastoral in general was associated in part with Cretan yearnings for emancipation from Venetian rule....) As Sathas [a 19th-century critic] remarks, 'it is astonishing that Venetian censors allowed the play to be published.'" (Holton, pp. 80-81, 97). The wealthy Calergi or Kallergis family for whom the play was written were prominent members of the Greek Orthodox community in Crete. Their ancestors were famous for their participation in anti-Venetian rebellions in the thirteenth and fourteenth centuries, and they no doubt sympathized with Pandimo's "liberationist sentiments" (op. cit. p. 98).

The portrait shows the 18-year old mustachioed author; the first engraving, illustrating the Prologue, declaimed by Jove, depicts the god in the clouds astride an eagle, a circular temple in a grove below and Mount Ida soaring above. The five illustrations of the action follow a representational model popular in the early 17th century, in which a sin-



gle picture shows several scenes from the relevant act, with the earliest scenes in the foreground and later scenes in the background (see also no. 55).

This is the only early edition; the play was reprinted in 2003. OCLC lists two copies of this edition in American libraries (Union College and Trinity College); the Folger also holds a copy. Piantanida 4103; Quadrio V:41; Pinto, *Nuptialia* 172; Allacci 77. For a detailed description of the plot and comparison to Guarino cf. David Holton, *Literature and society in Renaissance Crete* (1991), pp. 97-98.

46) [PAROZZI, Filippo]. *Scherzi Poetici*. Modena: Stamperia Ducale, 1791.

Small 4to (212 x 148 mm). Collation: A<sup>8</sup> (A2 + 1) B-C<sup>8</sup> D<sup>6</sup>. Engraved title and 31 ff., paginated 3, [3], 5-58, [2]. Engraved title with ornamental border & allegorical vignette by Gasparo Gaiani. Errata leaf (printed on verso only) inserted after A2. Colophon at end, dated 24 July 1791. Contemporary Italian mottled calf, spine gold-tooled, red edges, red-stripped endpapers (slight wear). See illustration on page 58. \$1200.

ONLY EDITION. A collection of 26 poems, on love (true and disappointed), flattery, sincerity, despair, jealousy, sleep, the seasons, happiness, thunderstorms, gifts, dreams, abandonment, and so on. Parozzi, who signed the dedication to the Marchesa Teresa Zambeccari Rangone, was a member of the Modenese *Accademia dei Dissonanti* from

*Scherzi Poetici*

*..... quae legat, et ipsa Lycoris.  
Virg.*



*In Modena  
Dalla Stamperia Ducale  
Con Approvazione.*

*Casparo Geyam sc.*

1776 (later the *Accademia di scienze, lettere e arti*). Tiraboschi noted that some of his poems were published in single sheets, as *fogli volanti*. This appears to be his only published collection. Not in ICCU; one copy located in the US (Harvard). Cf. Tiraboschi, *Notizie biografiche* V:54.

### Visual indexing

47) **PEZZI, Lorenzo** (b. 1518?). *Vinea domini. Cum breui descriptione sacramentor[um] et Paradisi, Limbi, Purgatorij, atq[ue] Inferni, a Cathechismo ... excerpta*. Venice: Girolamo Porro, 1588.

8vo (169 x 114 mm). [12] ff., 186 [i.e., 190] pp., [1] blank leaf (ff. E7 with printer's mark and E8 blank, between pp. 61 and 62, are unpaginated). Engraved title, medallion portrait of the author aged 69, and 13 engraved illustrations of which 12 full-page and 1 double-page, all by Porro; woodcut head-pieces and initials, large woodcut printer's device on E7r. Part 2, the *Dialogus de Sacramentis*, with drop-title. Title rehinged and a bit stained at top, double-page engraving on a guard, with right-hand border and first two words of heading at top slightly shaved, small stain affecting double-page engraving and the engraving of Paradise on verso. Early 19th-century vellum over pasteboard, edges red speckled. \$7750.

FIRST EDITION, FIRST ISSUE, of this mystical treatise, beautifully illustrated by the Paduan-Venetian engraver Girolamo Porro (1529-1600). The author, identified on the title as a preacher from Cologne, is known only through a handful of devotional works. His treatise on the sacrament covers baptism to extreme unction, and contains chapters on paradise, limbo and hell, providing ample fodder for Porro's rich visual imagination and skill with the burin. The double-page engraving, a vast overview of the Vineyard of the Lord, with the walled city of Jerusalem at top and Inferno at the lower right, is a visual index, containing multiple scenes from the Bible, all occurring on the same plane, or "simultaneously." These are letter-keyed to the 9 full-page engravings which show the sacraments within their relevant biblical context (Paradise,



Purgatory, and Hell are not indexed). All but the last two include vines winding through the picture in visual reference to the Vineyard theme. Porro's precise lines and densely packed *mises-en-scène* show the likely influence of the French goldsmith and engraver Jean Duvet, whose Apocalypse series appeared in 1555.

The present copy is from the first issue, with Porro's imprint, and the double-page plate and portrait are in their first states; in the second issue the Porro imprint was erased and replaced with that of the heirs of Francesco Ziletti, the double-page engraving contains additional shading and hatching (still more was added for the Italian edition issued by Porro a year later), and the portrait is trimmed so that the copperplate does not overlap the typeset verses, as here. Our copy contains variant states of plates 2-5 and 8-9 (noted by Mortimer in the second Harvard copy), with letters keying the plates to the double-page engraving, and with the river completed in engraving no. 4. This copy is wider than the Hofer copy described by Mortimer, in which both edges of the double-page engraving are cropped. The errata page at the end of part 1 (59v), which in the 1589 edition was covered with a pasted-down Crucifixion engraving, shows traces of paste here, as in the Folger copy (cf. Mortimer).

Brunet *Suppl.* II:215 (this issue); Harvard/Mortimer 378; BM-STC *Italian* 502; EDIT-16 CNCE 35555.

### *Accounting for aristocrats in the ancien régime*

48) **PONCELET, Mlle.** Manuscript account book of a *femme de chambre* or housekeeper, cover title: *Etat de ce que j'ai payé pour Pension, Entretien, et les différens Maitres des trois d[emois]elles de Longpré et de Mlle de St. Olympe.* [N.p., Rouen?], 1786-1788.

4to (222 x 175 mm). [53] pp. on 27 ff., 12 blank ff., [3] pp. 1 blank leaf. Written in a fluent cursive hand, on laid paper neatly ruled throughout in pencil with columns for the date, item, and amounts (3 columns for *livres*, *sols* and *deniers*), dated from 2 July 1786 to 28 August 1788. Stab-stitched on two original blue silk ribbons (edges of upper cover curling, some creasing to corners). *Provenance*: note on cover in a different contemporary hand identifying the author: "Comptes de Mlle. Poncelet, femme de chambre." \$5600.

An unusual survival: the manuscript account book of the housekeeper or governess of a well-to-do aristocratic household on the eve of the French Revolution. This meticulous record of daily expenses provides a startlingly clear vision of the life of wealthy women and children in pre-Revolutionary France, as well as a record of prices for everyday goods. Itemized are daily expenses for everything from candles to salaries for private tutors. The Mlle de Poncelet who kept the record, an educated woman who wrote faultless French in an elegant hand, was in charge of the four children's well-being during their mother's frequent absences, and was also responsible for sending the lady of the house whatever she requested – thus an initial shipment to Mme de St Olympe, then in Bordeaux, contained fabrics and other materials for dressmaking, 3000 English needles, 4000 pins, a box of rouge, and 8 pounds of semolina. Indeed, expenses related to clothing are particularly frequent, showing the elevated sums spent on fashion: swatches of fabric, ribbons, gloves, hats, tassels and other decorative elements, and payments to couturiers. Other common entries are for postage, coaches, educational expenses (materials and teachers), sweets and delicacies – *pain de sucre*, *pâte d'amande*, chocolate, coffee, tea, jam, etc. Some entries contain brief explanations, e.g., for June 29, 1788, "a basket of raspberries to put in the pitcher of raspberry vinegar from last year which does not have

enough taste.” Six portraits of the girls at 3 louis each (7 April 1787) cost no less than 432 livres. Among other purchases are supplies for embroidery, payments to the sisters of the Convent of St. Joseph, various medicinal and cosmetic supplies, gifts (in December) and pocket money (*menus plaisirs*) for the older girls.

Much can be gleaned about domestic arrangements from these pages. The family’s main residence was in Bonsecours (in the district of Rouen). Other domestic servants in the household orbit make appearances, including a nursemaid for the very young Mlle de St. Olympe, a Mistress of Geography and Masters of Dance, Drawing, Music, and the Harp, as well as a music copyist. From the girls’ names or nicknames, Blanche, Popotte and Antoinette, a picture evolves of their relative ages: toys and an alphabet on cards are bought for Antoinette, while a school uniform is made for Mlle Blanche, whose bed with baldaquin was shipped to Bonsecours in Aug. 1786 (for 4 livres) and who required a case for holding her prayerbooks at choir. The young heroines de Longpré were boarded at their convent and were often conveyed in vehicles (at a cost of about 5 livres) to the writer’s residence (their home?). Even their reading material surfaces, with a purchase of “the new translation” of Smith’s *Wealth of Nations* (Blavet’s version, generally decried; 12 livres 5 sous).

The three separate pages at the end contain an account of moneys received during

Date	Description	Amount
1788	<i>De la lettre post. y</i>	3156 2 6
18 Mars.	à la M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> des 3 <sup>es</sup> pour tenir	21 -
	Comptes de voyage de M <sup>lle</sup> de M <sup>lle</sup>	12 -
	à M <sup>lle</sup> de Longpré pour des livres de sciences	10 -
24	Un port de lettre de M <sup>lle</sup> de Longpré	3 18 -
25	Un port de lettre de M <sup>lle</sup> de Longpré	2 -
25	Cinq lettres pour les Lefevres	2 3 -
26	Donné à M <sup>lle</sup> de M <sup>lle</sup> de Longpré de son livre pour	2 7 -
	La fête	18 6 -
26	Un port de lettre de M <sup>lle</sup> de Longpré	1 10 -
	Commissaire des papiers	18 -
	Un port de lettre de M <sup>lle</sup> de Longpré	16 -
	un livre de lecture et des amusements	13 -
31	à M <sup>lle</sup> de Longpré pour des petites dépenses	1 10 -
	à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	18 -
	Mme de Longpré pour des petites dépenses	1 -
	à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	18 -
	Un commissionnaire	16 -
	Deux ports de lettre des Lefevres	13 -
2 avril	Un port de lettre de M <sup>lle</sup> de Longpré	1 10 -
	un argent à la poste	13 -
	Un port de lettre de M <sup>lle</sup> de Longpré	1 10 -
	Un robe de chambre pour et un gilet pour	4 16 -
	la garniture d'une robe de chambre pour M <sup>lle</sup> de Longpré	6 -
	Carrié pour le port de Charoy pour M <sup>lle</sup> de M <sup>lle</sup>	3224
1788	<i>De la lettre post. y</i>	3224 9 6
4 avril	à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	216 -
	à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	54 -
	Divers ports de lettre en 5 paquets de M <sup>lle</sup>	9 2 -
	à M <sup>lle</sup> de Longpré lettres jointes	9 -
	Un port de lettre de M <sup>lle</sup> de Longpré	4 10 -
	Deux voitures pour aller chercher les lettres	2 -
	et les recouvrer le soir	2 7 -
	à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	16 12 -
	pour la fête	4 6 -
	2 <sup>me</sup> 3 <sup>me</sup> de la messe balade pour quatre heures	17 5 -
	garnie à M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup> de M <sup>lle</sup>	3 4 -
	fragments de quatre heures à 4 <sup>h</sup>	8 -
	5 <sup>me</sup> 6 <sup>me</sup> de fête pour le soir grand	1 9 -
	Commissaire de la poste à M <sup>lle</sup> de Longpré	2 14 -
	Un voiture pour aller chez M <sup>lle</sup> de Longpré	10 -
	les faire pour du papier de M <sup>lle</sup> de Longpré de papier les	3224
	provisions des Lefevres et les donner à J. Supplément	8 6
	Un port de lettre de M <sup>lle</sup> de Longpré	
	Un port de lettre de M <sup>lle</sup> de Longpré	
	Un port de lettre de M <sup>lle</sup> de Longpré	
	Un commissionnaire	

the same period, mainly from a M. Lefebvre, probably the chief valet or majordome. Mlle Poncelet's total receipts were 24,595 livres and her expenses for these two years a hefty 22,290 livres.

Her four young female charges may be tentatively identified as the three daughters of Mme. de Longpré from a previous marriage and her infant daughter with Jean-Baptiste César du Buc de St. Olympe (1717-1795). The two had married, in *secondes noces*, in 1783, as announced in a letter dated August 1783 to Benjamin Franklin, from the Comtesse de Choiseul (published in the *Calendar of the papers of Benjamin Franklin in the library of the University of Pennsylvania* [1908], p. 468). Du Buc de St-Olympe was a prominent French Martiniquais landholder and eventually Intendant of Martinique, who spent part of his time in Paris and was acquainted with John Quincy Adams and Franklin.

### *Capricci by Mozart's set designer*

49) **QUAGLIO, Lorenzo von** (1730-1804). 24 engravings of stage designs: 24 "*prospettische*" *neue Architectur-Compositionen von Lorenzo Quaglio* [ms. title on portfolio cover]. [Munich], 1801-1802.

Oblong sheets (228/233 x 294/297 mm). 24 numbered engraved plates, some with stipple engraving, signed by Carl Langlois, Gebhard, Carl Schleich, Maag et Frog, Frog, or Schramm, after Quaglio; dated in the imprint 1801, except the last plate dated 1802; platemarks 137/155 x 188/191 mm. Thick wove paper, watermark IG(?) RIM HOF. With two inserted printed *Anzeige* (notices) by Quaglio on separate quarto sheets, dated 28 Dec. 1801 (1 p.) and 8 July 1802 (2 pp.). FINE CONDITION, with rich impressions of the plates on clean, wide-margined sheets. Loose as issued in contemporary blue paper portfolio, 3 pairs of ribbon ties (2 ribbons lost), contemporary MS title as above, No.7 inscribed at top. \$12,500.

AN UNRECORDED SUITE OF ENGRAVED SCENOGRAPHIC ARCHITECTURAL DESIGNS BY THE STAGE DESIGNER OF *IDOMENEO*.

Lorenzo Quaglio "the elder," a cousin of the painter Domenico Quaglio, belonged to a dynasty of Italian artists active in Germany from the mid 17th to early 20th century. As a young man he joined the court of the Elector Palatine Karl Theodor at Mannheim, a center of Italian influence in opera and ballet, where he designed the sets for numerous productions; and in 1758 was named court theater architect to the Elector of the Palatinate. In this capacity Quaglio was responsible for redesigning the Mannheim Schlosstheater, originally designed by Alessandro Bibiena, and for designing and constructing a new national playhouse (the Komödienhaus), one of the most modern theaters of the period. After Karl Theodor became Elector and Duke of Bavaria in 1777, Quaglio followed the court to Munich, where he was named court councilor (*Hofkammerat*) and court architect, obtaining the nobility in 1780. A highly respected scenographer, he eclipsed the unnamed composer in the official chronicle of the first performances of *Idomeneo* in 1781: "Author, composer, and translator are Salzburg born; the decors ... were masterworks by our famous theater architect, court counselor Lorenzo Quaglio, and they drew everyone's attention" (cited in D. Heartz, *Haydn, Mozart, and the Viennese School, 1740-1780*, vol. 80, p. 708).

The 24 romantic images in this suite show human figures in classical or occasionally Middle Eastern architectural settings. The themes are exotic or based on mythological





sources: *Indian Temple*, *Mongolian Tomb*, *Egyptian Chapel of the Dead*, *Persian Baths*, *Den of Thieves*, *the Cretan Labyrinth*, *Mausoleum in Cairo*, *Themistocles' Athens*, *Xerxes' Persia*, *Destruction of Thessaly*, or the portentous *Dawn of Athens*, *Midday of Europe*, *Afternoon of Africa*, and *Night of America*. Below each engraving is the title, flanked by an explanatory caption in German and French. Quaglio's human figures (all engaging in dramatic action) tend to the chunky, but his engravings make up for a lack of anatomical finesse by their combination of architectural accuracy and creativity. The author expressed his intentions for the suite in the inserted notice from 1802 and in an article announcing the subscription which appeared in the *Zeitung für die elegante Welt* (Leipzig, 24 September 1801, col. 925-927): Quaglio wished his engravings to fill two somewhat contradictory roles, to be at the same time examples of architectural *imagination* and of *accurate* documentation of ancient and foreign costumes and attitudes. Thus, while reproducing typical architecture and costume of the "four corners of the world" (4 *Weltheilen*), he did not restrict himself to the real but invented his own scenes and constructions based on the characteristic features of each subject. Hence the surreal quality of some of the plates: in plate 20, for example, *America's Night*, a family of American Indians is shown warming themselves on a fire built in the entryway of a building resembling a civic edifice in an Italian town, while a pet lion climbs the stairs; or, in pl. 21, *The Golden Lamb*, a large and imposing Greek temple provides an incongruous setting for the scene of Jason

aiming a blow at the dragon, who is jumping from a palm tree littered with skulls and other detritus from its feasts.

Whatever his intention, Quaglio's entire professional experience and profound knowledge of classical architectural knowledge informed the creation of these prints, which resemble nothing more than elaborate opera sets. This point was not lost on the *Zeitung* journalist, who fervently commended the work to the attention of all "artists, littérateurs, theatre directors, and lovers of the arts" (col. 926).

All of the plates are signed with abbreviations of Quaglio's titles, *Hofkammerrath und Architekt*. In the accompanying printed notices Quaglio apologies to subscribers, in increasingly distraught tones, for the delay in completion of the plates, due to sickness of some of the engravers, and offers a further subscription.

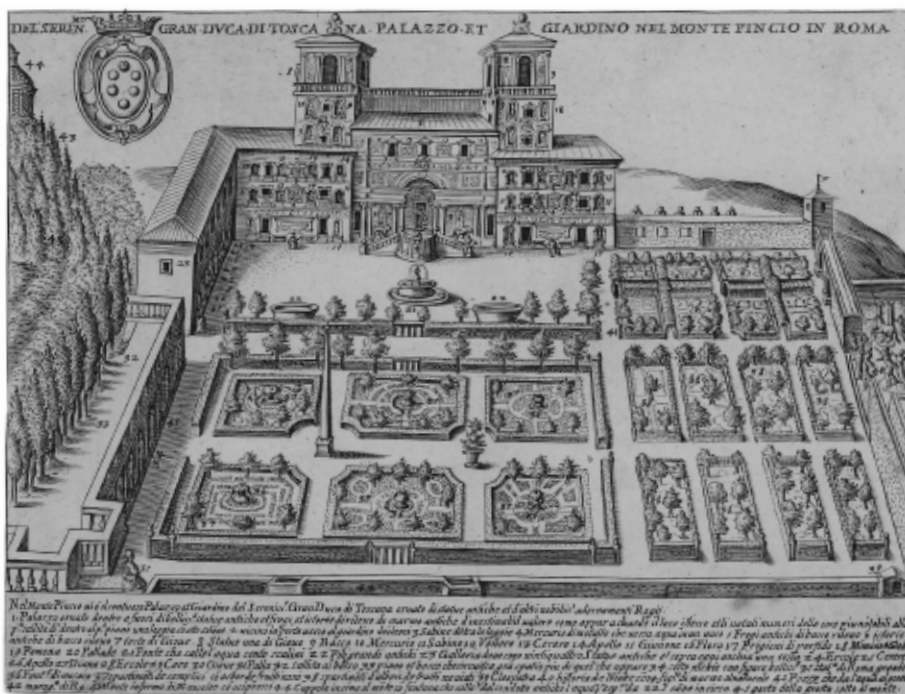
No other complete copies located. Maillinger, *Bilder-Chronik der königlichen Haupt- und Residenzstadt München*, I:1481 ff, mentions a few of the prints, and at least one plate (no. 23) is held by the Herzog August Bibliothek and is reproduced online in their "Virtuelles Kupferstichkabinett," but I locate no bibliographical reference to a complete set. On Quaglio, see *Enciclopedia dello spettacolo* 8:616–22.

50) [ROME]. LAURO, Giacomo (active 1584-1637). Seven engraved views of Roman gardens. [Rome], 1616-1622.

Oblong folio (225 x 323 mm). Seven etched and engraved plates (platemarks 175/182 x 233/239), birds-eye views of gardens and estates, by and after Lauro. Engraved text at foot of each plate. No discernible watermarks. Some marginal foxing and soiling, one unobtrusive small wormhole traversing the images. Marbled wrappers. \$3950.

FIRST ISSUE, complete in seven plates, of this suite of detailed birds-eye views of important late sixteenth-century Renaissance pleasure gardens and villas of Rome and the surrounding countryside, by the printmaker Giacomo Lauro (or Lauri), known for his engraved views of Roman architecture and monuments. Each engraving bears a heading at top and is number- or letter-keyed to densely engraved explanatory text, in Latin or Italian, at the foot. Shown are the gardens and villas of Monte Celio, the Belvedere Court at the Vatican, the Quirinal, the Villa Medici at Monte Pincio, the Villa Lante at Bagnaia, the Frascati villas, and the Villa d'Este at Tivoli. Three plates bear dedications to patrons of the artist along with their coats-of-arms; two others show the arms of the estates' owners. While some of Lauro's views are topographically misleading, the details of the gardens, including the various pavilions or *casine*, sinuous parterres, flower gardens, fountains, and classical or classicizing sculptures, are laid out with painstaking accuracy and identified in the text below each view.

The engravings thus constitute an important contemporary documentary source for the history of Renaissance gardens. Three examples: plate I is an exact representation of the gardens and villa at Monte Celio, built in the 1580s by Ciriaco Mattei. Dotted with fountains and statuary in *peporino* (a volcanic stone), the gardens, whose layout symbolized the life of a virtuous man and which were intended to be visited in a fixed itinerary, included two *giardini segreti*, a walled garden with statues of wild and domesticated animals, and an open space or *prato* shaped like a Roman hippodrome and containing an Egyptian obelisk, a huge bust of Alexander the Great, and modern statues probably representing a gladiatorial combat (this area was intended to evoke the Circus Flaminius, with which the family had an ancient association). All are shown in Lauro's print, as cor-



roborated by an inventory of the collection made after Mattei's death in 1614 (cf. MacDougall, pp. 127-140). Plate 3, of the Villa Medici, shows the grounds from the back, facing the villa (unlike Falda's more famous view, in which the villa is shown from the side). The individual statues (barely visible) in the niches of the villa, whose façade was designed by Bartolommeo Ammannati, are number-keyed to the descriptive text, as are the statuary groups and fountains of the garden. In plate 7, a wide-angle view (inspired by Etienne Duperac's 1573 engraving) of the Villa d'Este, built under Cardinal Ippolito II d'Este at Tivoli, Lauro notes in the captions the immense cost (800 *milia scudi*) and the number of workers engaged to create the gardens, as well as details of the villa's lavish interior furnishings, covered in damask, velvet and silk. (Full descriptions of all engravings available on request.)

The suite was reissued in 1628, with added plate numbers, as part of Lauro's collection *Antiquae urbis vestigia quae nunc extant*, the fourth, complementary volume of his *Antiquae urbis splendor* (1st ed. 1612-1615) a pictorial survey of Roman antiquities. Of the present first issue OCLC lists a single, incomplete copy at Princeton (Marquand Library, probably the Olschki copy), lacking the Frascati plate.

Olschki, *Choix* XI:17388 (6 pl., without the Frascati plate, "Suite très rare,"); Piantanida IV:4376; Rossetti 6068. Cf. A. McDougall, *Fountains, statues, and flowers: studies in Italian gardens of the sixteenth & seventeenth centuries* (1994), pp. 129, note 10, and *passim*; B. Adorni, "Villa Lante at Bagnaia," in *The History of Garden Design, the Western Tradition from the Renaissance to the Present Day* (2000), pp. 91-95.

### *Not in the emblem bibliographies*

51) **SPADA, Valerio** (1613-1688), artist. [**LAURO, Laurentius** (1610-1658)?]. *Sapientiae Pignus Amabile Philosophia Universa In Coll. Flor. Soc. Iesv Data Anno 1647*. Florence: (Typis Amatoris Massae Forolouien. [Amadore Massi of Forli]), 1647.

4to (264 x 199 mm). [3] ff., [2] 3-82 pp. (pp. 67-74 misnumbered 59-66). Title etching (printed on first leaf of first quire), signed *V. Spada inv. & fec.*, the title on a banner supported by female figures, Medici arms at top, the city of Florence in the background; and 8 etched plates (platemarks 234/250 x 170/173). Type ornament page borders throughout, woodcut initials and tailpieces, 3 pp. zodiacal tables. Plate 8 (*Ethica*) with doubled impression, title-leaf slightly thumbed and with chips at lower and inner edges, repaired tears to pp. 25-26 [f. C4] and 59-60 [f. I1] with slight loss to borders of the latter, one or two other repaired marginal tears, occasional light foxing or discoloration to text leaves, some faint damp-spotting to fore-margins; but an attractive, unpressed copy. 18th-century pasteboards backed in blue & black patterned paper, 19th-century ms. title label on spine (backstrip torn). *Provenance*: D. F. Pozzolini, inkstamp on title with ms shelfmark 4127; ms shelfmark label on front cover (93); 206 in later ink in title margin. *See illustrations opposite and on page 2*. \$16,500.

ONLY EDITION of a philosophical treatise on the interconnectedness of the sciences, PRIVATELY PRINTED FOR PRESENTATION ON BEHALF OF THE JESUIT COLLEGE OF FLORENCE AND ILLUSTRATED WITH NINE LARGE EMBLEMATIC ETCHINGS by a superbly imaginative Tuscan etcher, calligrapher, scribe and illuminator patronized by the Medici Grand Ducal court.

The anonymous text is a survey of Aristotelian scientific categories, with chapters on logic, physics, regenerative and corruptible bodies, meteorology (described in the preface as the “German sister” of physics), metaphysics, mathematics, astronomy, ethics, and politics (a final section titled *De operibus sex dierum* pays brief tribute to religion). The text may be a de facto defence of the College’s curriculum. Authorship has been variously attributed to Fabianus Arrighius or Laurentius Lauro. The Arrighius attribution is patently wrong, being based on one of the personages who signed the dedications, of which five different settings are recorded, with different text and dedicatees (see below). Sommervogel’s attribution to Lauro, a professor of grammar, philosophy and mathematics, seems more likely. Following the dedication leaf is a preface in which the unknown author declares that his presentation of Philosophy, contained in “multiple assertions and illustrated with elegantly incised Emblems,” will be defended publicly; concluding the preliminaries is an unsigned two-page ode to wisdom (*Ad Sapientiam*).

Not only classical philosophers and mathematicians but also several contemporary scientists are mentioned in the text, notably in the chapters on mathematics and astronomy. Discussed are theories and discoveries of fellow Jesuits such as Niccolò Cabeo, Athanasius Kircher, G. B. Riccioli, Torricelli, Christoph Scheiner, as well as of Leon Battista Alberti, Tycho Brahe, Copernicus, Francesco Fontana, Galileo’s friend Vincenzo Reinieri, and Galileo himself. Reference is made to Galileo’s discovery of Jupiter’s moons, to his and Scheiner’s observations of sun spots, and to the “fierce” rivalry between the two for the title of inventor of the telescope (*qui de primatu Telescopice inventionis acriter invicem contendunt*, p. 66). In this context the author makes an astute comment on the question of priority in science, stating that in his opinion both Galileo and Scheiner could justifiably claim to be the inventor, having each developed their inventions independently of one another.

Spada’s unusual “scientific” emblems, commissioned by the College and/or the unknown author, bear witness to the influence of his friend and colleague Stefano della



Wreakers of havoc. No. 51.

Bella, a fellow member of the Florentine Accademia degli Apatisti. A native of Colle di Val d'Elsa, Spada apprenticed with the painter Lorenzo Lippi, and sought patronage from the Medici court to support his large family. Where he learned his calligraphical skills is not known, but he became writing master to the young Cosimo III de' Medici (b. 1642), and between 1649 and 1659 "produced a group of lavishly decorated manuscripts whose texts were either poetry by Tuscan authors, or instructions in the art of writing ... his unique contribution to Florentine art of the seventeenth century" (Massar, *Spada*, pp. 251-2). Even more obscure, because of their rarity, than his manuscripts, Spada's prints "are so little known that they seem to have escaped all but the sketchiest of formal cataloguing. A prolific draughtsman and calligrapher, who specialized in idiosyncratic manuscript ornament, his print style is closely related to that of his drawings" (Massar, *Prints* I:217). The present treatise is the only scientific work on which Spada collaborated, and the illustrations comprise one of his more substantial etched suites. Notable among his other prints are a panoramic view of Florence, a spectacular game board for the *jeu de l'oie*, an historiated alphabet, and two reproductions of stage designs by Ferdinando Tacca for Moniglia's opera *Ercole in Tebe* (all 13 plates in that work were formerly incorrectly attributed to him: cf. Massar *Prints* II:35-36).

These marvelous etchings, dashed off with humor and verve, include mythological figures (many airborne), a distant silhouette of Florence, villas and gardens, floating spheres, the globe on a scale held by a hand emerging from clouds, an army, distant ships, and many homely details such as dogs and birds as well as the expected emblematic props (e.g., a caliper and armillary sphere for the Mathematics plate). Most have a theatrical air and could be mistaken for Medici stage sets (the curtains at the top of the title plate announce the play). One of the most striking (and darkly etched) shows sixteen named Winds above Aeolus and a mischievous group of subterranean fire-breathers pushing at the earth's crust to cause an earthquake. Several plates are bound out of place, although most have engraved numbers indicating the pages opposite which they were to be bound. Massar notes that the plates are variously bound in and even "differently paginated" in the copies she viewed. For example, the one illustration that could actually be called scientific, titled "Hygrotimetria Neoterica," shows several measuring devices – a hydroscope, a thermoscope, and a "Hydropondium" – which are letter-keyed to the text, but the relevant passage (which does not mention Galileo's thermoscope) is on p. 59, while the plate is bound after p. 66.

No two copies of this edition are identical: it must have been printed in a very small number for presentation to the dedicatees and their entourages. Besides the aforementioned variant settings of the dedications and the positions of the plates, the title is known in four states, with different arms on shields at the top and lower right (the latter borne aloft by a pair of putti), corresponding respectively to the different dedicatees and dedicators. Thus, in this copy the dedication is addressed to Leopoldo of Etruria (Leopoldo de' Medici) by Franciscus Morinus, and the title is in Massar's second state, with the Medici arms at top and a moor's head, clearly Morinus' arms, in the lower right. Unfortunately, none of the published descriptions of other copies of this book cite the dedicatees and dedicators, not even Massar's, who (in a classic case of art historian's blindness) did discern the significance of the variant states of the title, but did not notice their link to the variant dedications. ("The various states of the title may reflect different patronage, or perhaps different presentation copies" – *Prints* I:228).

The printer Amadore de Massi, a native of Forlì active in Florence from about 1636 to 1653, published numerous *pièces de circonstance*, libretti etc. for the Medici court. Given his considerable experience the mixed-up collation of this edition (cf. ICCU and Hollis) may indicate either that the author submitted copy piecemeal or a drunk pressman.

I locate the following copies: British Library, British Museum (with 2 states of the title), Uffizi (imperfect), Rome Bib. naz. centrale, Florence Bib. naz. centrale (5 copies including Marucelliana), and Harvard: Houghton Library (two copies: Typ 625.47.769, with dedication by Laurentius Lazzarinus to Scipione Pannocchieschi, Archbishop of Pisa, title with their arms = Massar state III; and Typ 625.47.768F, with dedication by Ignazio de Conti to Alessandro Venturi, Archdeacon and auditor to Carlo de' Medici, title with their arms, state unrecorded by Massar. Thanks to Caroline Duroselle-Melish for this information).

De Backer-Sommervogel III:792 (under Collège de Florence) & IX:346 (author given as Laurent Laurus); Graesse *Suppl.* p. 464; BL *17th-century Italian books*, I:51 & 472; Nagler *Künstlerlexikon* 19:177; Thieme-Becker 31:319; Phyllis Dearborn Massar, "The Prints of Valerio Spada," *Print Quarterly* III, no. 3 (1986):217-238 & IV, no. 1 (1987):19-39, these etchings nos. 23-31; Massar, "Valerio Spada, seventeenth-century Florentine calligrapher and draughtsman," *Master Drawings* 19-20 (1981):251-275 & 319-344; Drugulin, Santarelli catalogue, 1846 (lacking Meteorology plate, replaced by a different pl. not in Massar); Carli-Favaro 217.

52) **THOMASSIN, Philippe** (1562-1622), publisher. *Vita et miracula seraphici patris S. Francisci de Assisio triplici idioma, Latino, Italo atque Hispano descripta*. Rome: Philippe Thomassin, 1608.

8vo (160 x 108 mm.). Engraved throughout: title and 51 numbered engraved plates, one signed "F" and one signed "F ville", the rest unsigned, each with engraved captions in Latin, Italian and Spanish. Platemarks 110/112 x 75/80 mm. Pl. 14 with slight loss at extreme upper left, some light marginal fingersoiling, slight soiling to pl. 10, small marginal worm-track in about 7 ff. Modern buckram-backed marbled boards. \$2200.



FIRST EDITION of a pictorial suite on the life of Saint Francis. Although attributed to Philippe Thomassin by Nagler, the unsigned engravings are clearly not the work of the teacher of Callot and "one of the best engravers of his time," as Thieme-Becker described Thomassin, and they are elsewhere ascribed to Fr. Villamena.

The son of a belt-maker, Thomassin had moved to Rome in his twenties to escape the political turmoil in his native city of Troyes. He worked first as a goldsmith and jewelry engraver. Laws restricting the luxury trade obliged him to turn to print-making, which he learned from Bernardino Passeri; he later became a publisher, issuing religious suites such as this one and individual prints by lesser engravers.

Thomassin's dedication of the edition to the Franciscan Catalano de Toro of the diocese of Zamora, and the use of Spanish

in the trilingual text, point to a Spanish Franciscan readership. The few published allusions to this suite are garbled; the BnF catalogue, for example, attributes the illustrations to the dedicatee. Giovanni Giacomo Rossi re-issued some or all of the plates in 1639 and 1649; those editions are equally uncommon.

I locate copies in the Biblioteca Comunale Augusta in Perugia and the BnF only. Not in NUC or OCLC; no copies listed in the British Museum online print collection database, the Metropolitan Museum of Art, KVK, COPAC, or ICCU.

Bruwaert, *La Vie et les Oeuvres de Philippe Thomassin, graveur troyen* (Troyes 1914), p. 87, no. 284<sup>2</sup>; Nagler, *Künstler-Lexikon* 18:371, no. 52, no date, "53 pl." (later edition?); cf. Thieme-Becker 33:69.

53) [TRADES]. *Eweloser Schaw-Platz oder Newer Schreib-Kalender Auff das Gnaden-Jahr M.DCC.XXIII*. [Part 2:] *Prognosis Astrologica....* 1723. Überlingen: Georg Salomon, [1722].

4to (204 x 158 mm). Collation: [I]<sup>14</sup>; [I]<sup>4</sup>. [28]; [8] ff. Title printed in red and black within central compartment of a nine-block woodcut assemblage, containing scenes of the seasons, arms and emblems, colored in red stencil, small astrological man cut on title verso, calendar pages on versos in red and black, on facing rectos 12 woodcut illustrations of trades, rule page borders throughout; *Prognosis* title within four-part woodcut border; 9 small woodcut illustrations. The date 1723 in early MS at foot of title-page. (Slight dust-soiling to first and last leaves.) Self-wrappers with original pink parchment backstrip, stitched in modern boards. \$3800.



ONLY EDITION?, ONLY COPY LOCATED, of a crudely printed but appealing calendar/almanac, illustrated with primitive woodcut scenes of trades and professions. The printer Salomon appears to have conceived his *Schreib-Kalender* as a vehicle for the lively woodcuts, which may be the work of a single artist (IGS). The small stencil-colored title cuts show the Virgin & Child, four allegorical figures of the seasons, the arms of the city of Überlingen, and a pair of trophies flanking the central title compartment, in which the typographic title is set within a border evoking a stage. The monthly calendars on the versos each face a quarter-page woodcut on the recto illustrating a trade, pursuit, or allegorical figure; the accompanying text comprises a brief description of the practical uses of a different tree for each month,

a riddle, a fable, and a proverb. Subjects of the illustrations are: January: *Der Jäger* (hunter), February: *Der Wagner* (wheelwright), March: *Der Geiz-Narr* (miser, shown refusing to give alms to a beggar), April: *Der Steinmetz* (stonemason), May: *Der Schiffman* (sailor), June: *Der Fischer* (fisherman), July: *Der Schreiner* (cabinetmaker), August: *Der Zimmerman* (carpenter), September: *Der Haffner* (potter), October: *Der Scheer-schleisser*



(knife sharpener), November: *Der Buchbinder* (bookbinder), and December: *Der Metzger* (butcher).

Although the blocks were probably part of the printer's stock, other than a few wormholes they show few signs of wear. Four cuts are signed with the monogram IGS, written out as initials in the cabinetmaker cut (Nagler, *Monogrammisten* lists several possibilities but none can be conclusively identified with this woodcutter). The woodcuts used in the *Prognosis Astrologica* (without imprint) are rougher in style; they include, at the foot of the title, a scene of a turbaned astrologer in his library, with books, a celestial globe and writing and surveying instruments.

The small recorded output of the printer Georg Salomon of Überlingen on Lake Constance, active from ca. 1694, was popular and religious; he also printed music. I locate no other copies of this edition, no other editions under a similar title, and no other almanacs printed by Salomon, in OCLC, KVK, COPAC, the Catalogue collectif de France, or other online databases.

54) **VAENIUS, Ernestus.** *Tractatus physiologicus de pulchritudine, Juxta ea quae de Sponsa in Canticis Canticorum mysticè pronunciantur.* Brussels: F. Foppens, 1662.

Small 8vo (154 x 86 mm). [8], 60, [1], [3 blank] pp. Line-engraved title vignette & 28 engraved illustrations in text, several two to a page, most of female busts, four of animals' heads. Faint offsetting of engravings. Early 19th-century French citron morocco, triple gold fillet framing sides, smooth spine gold-tooled with fleurons and monogram AAP or AAR, black calf lettering-piece, board edges & turn-ins gilt, pale blue silk liners, vellum flyleaves, edges gilt (faint small stain on upper cover, extremities lightly scuffed). *Provenance:* Pierre Bulteau de Préville, 18th-century engraved armorial bookplate by P. Giffart (mounted on title verso), his sale September 1727; unidentified owner, monogram on binding; George Hibbert (1757-1837), penciled note of acquisition at the Hibbert sale, 1829, shelfmark W3780; Laurent Currie, bookplate. \$2800.

ONLY EDITION. A fine copy of an eccentric treatise on female looks. Vaenius derives his canon of beauty from verses of the *Canticum Canticorum*, and compares different facial types to specific animals. Each of the 14 chapters opens with a verse from the Song of Songs, and concludes with Vaenius' own(?) Latin verses. Many of the neat outline engravings of female heads or figures are paired with pictures of the relevant animal. At times the author interprets the biblical verses too literally, as if to buttress his physiological theories, but elsewhere his exegesis is straightforward and insightful. Chapter IX, on the famous "I am Black and Beautiful" verse (1.5), with its illustration of a dark-skinned princess, has received much attention from those who have historically described this book.

Brunet V:1026; Gay-Lemonnyer III:1228; Funck 405; Krivatsy 12098; Dorbon, *Bibliotheca Esoterica* 5014.

### *The relativity of simultaneity*

55) **VERGILIUS CARO, Publius; Annibale CARO** (1507-1566), translator. *L'Eneide di Virgilio del commendatore Annibal Caro con l'aggiunta delli argomenti, & le figure in rame.* Padua: Pietro Paulo Tozzi, 1608.

4to (220 x 161 mm). [8], 200 pp. Double column, italic types. Engraved architectural bor-



ARGOMENTO.

Racconta Enea le Greche fiordi, e l'arti  
 Del perfido Sinone, onde fù ufitato  
 Di Priamo il Regno, & Ilio arse e cado .

E come egli del Padre il caro peso  
 Tralle del foco ; ma perdeo Creusa.

Trojan horselet. No. 55.

der with Jesuit monogram and caryatids, portrait of Caro, and 12 full-page engravings, all within type-ornament borders; woodcut headpiece, initials and tailpieces. Quires Y and Z misbound in reverse order. Light staining in lower margin of title, occasional faint marginal foxing; else fine. Contemporary vellum, ms. title on spine (small repair to back-strip, later endleaves). Two small contemporary ms. correction slips bound in pointing out the binding error; small ms. "3" at foot of title. *See illustration opposite.* \$4800.

FIRST EDITION THUS ILLUSTRATED of Caro's Italian adaptation of the *Aeneid*, first published at Venice in 1581. The detailed engravings by an anonymous artist each depict, in a single scene, the principal episodes from the relevant book, in a schematic form of illustration first used for editions of the *Aeneid* in the mid-16th century, and dubbed by Werner Suerbaum the "Argument Type" (*Argumentum-Typus*), in the Latin sense of *argumentum*, a concise statement of contents. The characters are identified by captions in Italian and they reappear in different foreground or background positions, denoting various points in time, beginning generally at the lower right and ending at the upper left. The foreground figures, denoting action from the beginning of the book, are larger than those in the background, regardless of the significance of the event. Thus, for example, Dido appears four times in the engraving to Book IV, with her suicide barely visible in a distant corner of the plate. Places are also identified in the plates.

According to Suerbaum, this is the latest known example of a Vergil-illustration cycle of the "argument" type, and its iconography is unique. Summarizing the *argomento* and printed below each engraving is a five-line verse description, being Italian translations of a series of Vergilian *argumenta* of late Antiquity, each in 5 hexameters, contained in the *Anthologia Latina* (591-602).

The superb full-page portrait of the translator shows a bearded Caro wearing toga and laurel wreath. There is no clue as to the identity of the artist/engraver. A. Bertozzi or S. Zanella, both of whom illustrated other books for Tozzi, are possible candidates, though some scholars have suggested that the engraver may have belonged to a German school (cf. Suerbaum, p. 314). Tozzi reused the engravings in an edition dated 1613 (a supposed 1612 edition appears to be a ghost); a series of new but coarser plates loosely based on this series was produced for an edition printed by him ca. 1621.

Mambelli 813 (196 pp.); Paitoni III:170-171; Pasquier, *Virgile illustré*, 56; BL 17th-century Italian books II:964; Werner Suerbaum, *Handbuch der illustrierten Vergil-Ausgaben* 1502-1840, VP 1608B: pp. 61-62, 313-318.

56) [WATTEAU, Antoine (1684-1721); Jacob WANGNER (1705-1781), engraver]. *Paravent de six feuilles*. Augsburg: Johann Jacob Haid & son, [ca. 1750].

Six tall narrow folio-sized engravings with etching (platemarks 400 x 207 mm., sheets 435 x 277 mm., deckle edges), numbered 1-6 in the plate at lower right, imprint at lower right *I. Haid et filius, excudit A. V. [Augustae Vindelicorum]*. Upper edges archivally tipped to mats. FINE. *See illustration on page 74.* \$8000.

Six rococo engravings after Watteau, designed for a folding screen. This apparently unrecorded issue bears the imprint of the Augsburg print-publisher Johan Jakob Haid and his son Johann Elias Haid. It is a re-issue of plates which first appeared in 1729 with the signature of the engraver Jacob Wangner and the imprint of the heirs of Jeremias Wolff. OCLC locates a single copy of the Wolff issue, at the Bibliothèque nationale de France (photographs of the engravings are reproduced in the BnF online catalogue,



No. 56.

which misspells the artist's name as "Wagner"). For the present Haid issue the imprints were altered and engraver's signatures were removed.

Wangner's engravings were copied from the almost equally rare suite of six plates after Watteau, commissioned by Jean Julienne and engraved by (Louis) Crépy fils in 1728. The title appears at the foot of the first plate. Each engraving presents a central figure or scene set within a frame of delicate rococo allegorical and ornamental design. Three show the *Comédie italienne* figures of Pierrot/Gilles, Harlequin, and ?Columbina (a woman playing the lute) on a rug-bedecked stage, a pair of allegorical figures flanking an awning above and at bottom the smiling visage of a *Commedia dell'Arte* character of the opposite sex. The other engravings feature pastoral scenes of courtship or *douceur de vie* set within naturalistic elements, two with streams flowing over a dripping shell-shaped basin under which a ghostly face can be dimly discerned.

Screens decorated with versions of at least three of these designs are known. Three screens by an unknown artist painted with images based on the designs (including the Gilles image) appeared on the market recently (two were sold at Sotheby's London on Feb. 12 2008, and again on 28 Oct. 2010, with the addition of a third painting from the series).

No other copies of this issue located. On the Wolff issue, cf. W. Augustyn, "Augsburger Buchillustration im 18. Jahrhundert," in *Augsburger Buchdruck und Verlagswesen* (1997), p. 820. On the Crépy engravings, cf. Guilnard, *Maitres ornemanistes*, p.145; Dacier & Vauflart 159-163; E. de Goncourt, *Catalogue Raisonné de l'Oeuvre ... d'Antoine Watteau* (1875), p. 224, nos. 309-314; G. Glorieux, *À l'enseigne de Gersaint: Edme-François Gersaint, marchand d'art sur le Pont Notre Dame* (2002), pp. 190 & 192; Millard *Collection I, French Books*, no. 170.35 (5 of the 6 plates).

57) [WORD GAMES]. *Raccolta scelta di trecento sciarade e logogrifi la maggior parte inediti*. Prato: Vestri, 1835.

8vo (201 x 122 mm). 64 pp. Original publisher's wrappers with woodcut decorative border framing title on front cover and urn vignette on lower cover (stained and chipped).  
\$750.

A collection of 300 rhymed word-puzzles: charades, enigmas and logogryphs (verbal rebuses). Multisyllabic words preferred (the answers on the last four pages). No copies of any edition in NUC, OCLC, COPAC, Cat. coll. de France, etc. ICCU lists the Bib. Laurenziana copy only. Aldo Santi, *Bibliografia della enigmistica* (Florence 1952), no. 772.

58) ZANNETTI, Domitilla. *Li Gigli ... Canzone Della Signora Domitilla Zannetti Romana. Dedicata Al Potentissimo, e Christianissimo Rè di Francia, Ludovico XIV*. Rome: Giovanni Battista Robletti, 1646.

4to (189 x 129 mm). [8] pp. Large woodcut initials and tailpiece, type ornament page borders throughout. Minor glue-staining along title gutter. Floral-patterned modern boards.  
\$2200.

ONLY EDITION. A Roman poetess's tribute to seven-year-old Louis XIV, already King for three years. In verses of seven and more syllables (*settenari* and *endecasillabi*), the poem celebrates the young sovereign as the leader of a new Golden Age. In the first few lines

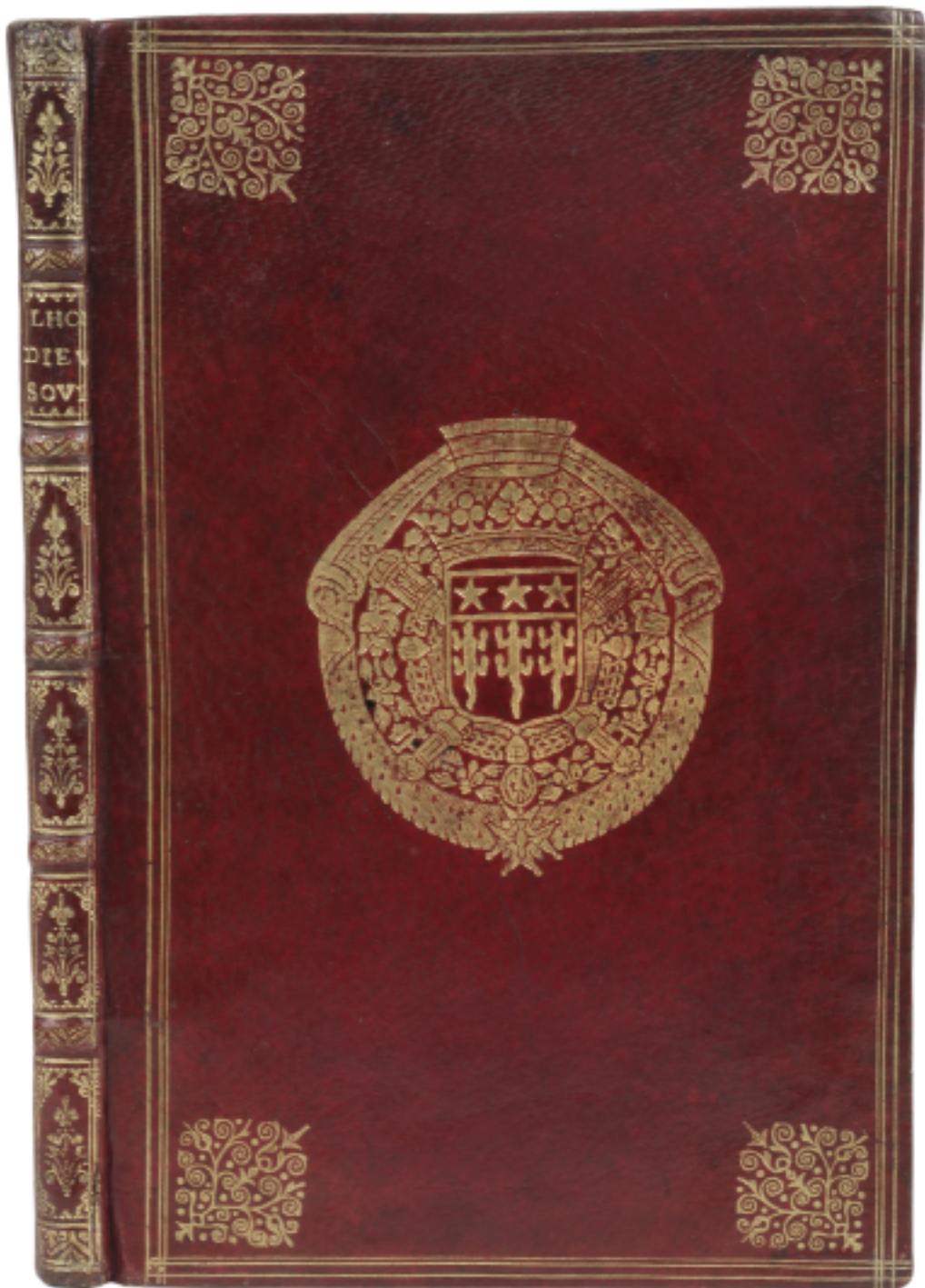
Zannetti lays claim to the right of women to write on elevated subjects, for “the Muses are still women.”

Giovanni Battista Robletti was a prolific Roman music printer and publisher. Another important Roman music publisher was Bartolomeo Zannetti, probably a relation of the author, who is described as a woman “of outstanding piety and erudition” in Mandosio’s *Bibliotheca Romana* (1682, p. 19, no. 26), giving her name as Domitilla Zannetti de Ceccharellis, and citing one other work by her, a poem on the Virgin, *La Dama Celeste*, Trento 1645 (in which her name is spelled “Dimitilla” and of which ICCU locates a single copy).

Unrecorded? Not in Ferri, *Biblioteca Femminile Italiana*; no other copies located.



No. 41.



*Bound for a zealot. No. 31.*



*Positively Lyonesse. No. 6.*