

Books, drawings & prints 1480–1836

Arfe y Villafañe, Juan de

León 1535 – 1603 Madrid

Quilatador de oro, plata, y piedras. Compuesto por Iuan de Arphe y Villafañe, natural de Leon, Escultor de Oro, y Plata, en las Casas Reales de la Moneda de Segovia. Madrid, Antonio Francisco de Zafra at the expense of Doña Maria del Ribero, 1678

£ 9500

Quarto (200 × 140mm), (212)ff. signed §⁸ A–Z⁸ Aa–Bb⁸ Cc⁴ and paginated (16) 1–408. Oval woodcut portrait of the author on title-page, woodcut ornament incorporating his heraldic insignia and initials preceding books 2–8, woodcut illustrations in books 1–2, initials, and other woodcut ornament.

PROVENANCE Earls of Macclesfield, Shirburn Castle, embossed stamp on title-page and following two leaves, exlibris *South Library* dated 1860 on paste-down — Sotheby's, 'The Library of the Earls of Macclesfield, Part Two: Science A–C', London, June 10, 2004, lot 191.

Lower outer corner of folio Aa4 torn away (loss of four letters on p.384), otherwise in fine state of preservation (other copies examined are printed on a heavily browned paper).

BINDING eighteenth-century English calf, gilt frame on covers, back decorated in gilt.

A collected edition of Juan de Arfe's highly influential writings on the assaying of metals. The son and grandson of celebrated workers in precious metals, the author spent most of his early life in Valladolid, publishing there in 1572 for the use of artists engaged in similar work, his first book, the *Quilatador*, three chapters on methods of assaying, purifying, and alloying silver and gold; the correct use of the touchstone and alloy points, and the marks used to signify purity; and the weighing, sizing, and valuing of precious gems (including the 'square of the weight' rule for pricing diamonds).¹

At the time there were no standard methods of determining the presence of a metal in a mineral, or – of greater concern – the proportion of silver or gold in currency, and as a result fraud was rampant. Lawsuits pertaining to the fineness of practically all the coins struck at the Spanish mints were common. In a thoroughly revised edition of the *Quilatador* published at Madrid in 1598 (four chapters on problems of assaying, supplemented by a fifth on the valuation of precious stones),² Juan de Arfe discusses certain of these lawsuits (1585–1586), which had resulted in a massive trial against the merchants and the assayers, and the subsequent passing in 1588 of new and definitive legislation. Excerpts from the new laws are printed, including one concerning fraudulent gems.

The present edition joins the three chapters of the Valladolid 1572 edition and five chapters of the Madrid 1598 edition, providing a complete anthology of Juan de Arfe's writings on assaying. Its first three chapters reprint the three chapters of the 1572 edition, with woodcut illustrations of precision balances, smelting furnaces, and other laboratory apparatus, faceted gems, and a diameter gauge for pricing pearls, all taken from the original blocks, except for those on four pages (pp.29–31, 36) which were recut. Then follow the five chapters of the 1598 edition, with the woodcut depicting *Iuan de Arphe* AE 50 taken from the original block. The new edition is dedicated to Don Pedro de Pomar by its publisher, Doña Maria del Ribero, widow of Bernardo de Sierra, who in 1675 had reprinted Juan de Arfe's *De vera commensuración para la escultura, y arquitectura* (first edition 1585–1587), an equally influential work, on the elements of geometry and anatomical proportion needed by an artist.

This 1678 edition is a scarce book: six copies are located in the Spanish census of seventeenth-century books, one in France (Bibliothèque Nationale, Paris), three in the United Kingdom (British Library, Wellcome Medical Library, and Imperial College); and three in North America (New York Public Library, Smithsonian Institution, and Burndy Library of the Massachusetts Institute of Technology).

REFERENCES Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1948), no. 16054 bis; *Catálogo Colectivo del Patrimonio bibliográfico Español. Siglo XVII: A* (Madrid 1988), no. 952; Christian E. Dekesel, *Bibliotheca nummaria, II: Bibliography of 17th century numismatic books* (London 2003), p.64 A–62; *Centenario de la muerte de Juan de Arfe (1603–2003)*, edited by María Jesus Sanz Serrano, Centro Cultural El Monte, Seville, November 11–12, 2003 (Seville 2004)

¹ John Sinkankas, *Gemology: an annotated bibliography* (Metuchen, NJ & London 1993), nos. 215–218.

² Cristóbal Pérez Pastor, *Bibliografía madrileña del Siglo XVI* (Madrid 1891), no. 561.

*Cuir-ciselé binding by Ulrich Schreier
for Johann Beckenschlager,
Archbishop of Salzburg*

Astesanus de Ast

Asti (Piedmont) – circa 1330 Avignon

Summa de casibus conscientiae [edited by Bartholomaeus de Bellatis & Gometius de Ulixbona]. Venice, Leonhard Wild for Nicolaus de Frankfordia, 1480 (April 28)

£ 16,000

Folio (301 × 212mm), (554)ff. signed a–g¹⁰ G¹² h–x¹⁰ y¹² aa–xx¹⁰ yy¹² 1–g¹⁰ 10⁸ (blanks a1, y12 retained), not foliated or paginated.

Fleuronnée initial *R* in blue and red ink featuring a grotesque mask (folio a3 recto); painted initial incorporating personal insignia of Johann Beckenschlager (folio a4 recto); paragraph marks and initial strokes in red and blue throughout.

PROVENANCE illuminated and bound for Johann Beckenschlager (1427/28–1489), coadjutor and latterly Archbishop of Salzburg — partially erased inscription *Capt. C.[...]* | 1633 | *Lit B.* (folio a2 recto) — Sotheby's, 'Continental books and manuscripts', London, June 17, 1999, lot 193 — Percy Barnevik (1941–), his sale 'Six centuries of book binding' by Sotheby's, London, November 7, 2002, lot 6.

Apart from occasional light stains, mostly confined to margins, the textblock is in excellent state of preservation.

BINDING brown calf over unbevelled wooden boards, the upper cover decorated by a wide border (30mm) surrounding a rectangular field (155 × 60mm), the border filled with 'Flechtwerk' ornament painted blue and green, in each corner four blind-stamped impressions from a six-petal rosette tool and an illegible impression of a lozenge tool, within the central field a half-length figure of an unidentified Saint in a portal engraved in cuir-ciselé technique with face and hands painted in flesh tones, the background stippled using a punch-tool. On the lower cover a narrower (25mm) border of unpainted 'Flechtwerk' surrounding a rectangular 'Blattrelief' (180 × 75mm) edged by a 'Kopfstempel' and articulated by cut lines, at each angle an impression from a large five-petal rosette tool. The back divided by four double bands with unpainted 'Flechtwerk' in compartments; head and tailbands of blue and blond threads. Both covers furnished

One of a small group of artistically ambitious bindings executed in the cuir-ciselé technique by the foremost Austrian binder of the latter half of the fifteenth century, Ulrich Schreier. About 450 specimens of cuir-ciselé binding are registered by F.A. Schmidt-Künsemüller, of which fourteen are assigned to Ulrich Schreier.¹ The upper cover of this hitherto unknown example is worn and abraded, and the delicately punched background substantially decayed, however the colours have adhered, and the binding has the benefit of being entirely unrestored.

Most fifteenth-century binders decorated the surface of the cover using metal-engraved stamps, rolls, or panels of varying size and shape, and generally pursued uniformity, repeating the same schemes of decoration with only slight variation. The artistic merit of such bindings therefore depended more on who designed and engraved the metal dies than on the application of the tools. In contrast, cuir-ciselé bindings (also known as cut-leather bindings, or Lederschnittbände) are unique works of art. After drawing an outline on the dampened cover, the binder cut the leather with a sharp tool, and stippled the background to make the contours of the design stand out clearly. This beautiful technique seems to have originated in the second half of the fourteenth century and to have flourished for little more than a hundred years, mostly in Germany, Austria, and Bohemia.

Ulrich Schreier began his career in Salzburg and is first documented as a manuscript illuminator in 1466 and as a bookbinder in 1468, working for the celebrated bibliophile Bernhard von Rohr, Archbishop of Salzburg, who became his principal patron. Some sixty of Schreier's bindings have survived, the great majority decorated in the usual way, just fourteen being



2 Insignia of Johann Beckenschlager, painted by Ulrich Schreier. Detail, actual size

with fine brass cornerpieces (seven of eight remaining), a boss in the centre of the lower cover, all the metalwork chased in a foliate design and perforated around the edges; two catches (each lettered *Maria*) on upper cover, clasps lacking. Plain page edges, roughly cut.

entirely or partly decorated by the cuir-ciselé technique.² Schreier made eight cuir-ciselé bindings for Archbishop Rohr, including the spectacular volume which passed through the William Morris and Henry Yates Thompson collections, and is now in the Metropolitan Museum of Art.³

After Rohr's departure from Salzburg, in November 1481, Schreier moved his workshop to Vienna. During 1487–1488, he is documented in the Hungarian university town of Preßburg. Schreier may have returned to Salzburg for brief periods during the 1480s, but he did not settle there again until about 1490, when he produced for the Benedictine monastery of Mondsee his last known binding.

Our binding is most closely related to one commissioned by the Cathedral chapter of Preßburg in 1487–1488, and now in the Württembergische Landesbibliothek, Stuttgart. Covering a copy of Henricus de Herpf's *Speculum aureum decem praeceptorum dei* (Nuremberg 1481), it has on its upper cover a central rectangular panel filled by a half-length figure of an unidentified Saint – apparently the same Saint represented on our binding –

¹ Friedrich A. Schmidt-Künsemüller, *Corpus der gotischen Lederschnitteinbände aus dem deutschen Sprachgebiet* (Stuttgart 1980); 'Neu entdeckte Lederschnitteinbände des 15. Jahrhunderts' in *De Libris Compactis miscellanea. Collegit G. Colin* (Brussels 1984), pp.15–30.

² Schmidt-Künsemüller, *op. cit.*, p.291. For reproductions of Schreier's tools, see Beatrix Koll, 'Die Werke des Salzburger Buchkünstlers Ulrich Schreier an der Universitätsbibliothek Salzburg', on the UB Salzburg website (www.ubs.sbg.ac.at).

³ Gertraut Laurin, 'Die Lederschnittbände Ulrich Schreiers für Bernhard von Rohr' in *Archiv für Geschichte des Buchwesens* 4 (1963), cols. 743–776.

⁴ Gertraut Laurin, 'Preßburger Lederschnittbände Ulrich Schreiers' in *Archiv für Geschichte des Buchwesens* 5 (1964), cols. 1496–1499 (lower cover reproduced, Abb. 4); Schmidt-Künsemüller, *op. cit.*, no. 306 (reproducing both covers).

⁵ Six bindings are described by Laurin 1964 and another by Eva Koroknay, 'Ulrich Schreiers Preßburger Einbanddeckel' in *Ars decorativa* [Budapest] 6 (1979), pp.39–46.

⁶ *Die Bischöfe des Heiligen Römischen Reiches 1488 bis 1648. Ein biographisches Lexikon*, edited by Erwin Gatz (Berlin 1996), pp.36–37.



Above 2 Binding by Ulrich Schreier, lower cover. Reduced from 315 × 215mm
Opposite Cuir-ciselé binding by Ulrich Schreier, upper cover





2 Fleuronée initial by Ulrich Schreier. Detail, actual size

against a finely-punched ground, the panel enclosed by a border of 'Flechtwerk' (plaited wicker) ornament painted blue and green, just as on our binding. The centre panel on the lower cover is filled with a 'Blattrelief' (oak leaf design) framed by repeated impressions of a 'Kopfstempel' (headed outline tool) and is divided by asymmetric lines; our binding is similarly decorated, except the panel is not divided. Around the central field is a border of 'Flechtwerk' (unpainted, as on our binding) and the metal bosses in the corners and centre appear identical to those attached to our binding.⁴ Altogether, seven conventional and cuir-ciselé bindings are known from Schreier's period of activity in Preßburg, the chief unifying decorative element of the latter being borders of coloured 'Flechtwerk' ornament.⁵

The arms painted in our volume at the beginning of the text belong to Johann Beckenschlager, after Rohr's departure from Salzburg in 1481 his coadjutor and archiepiscopal administrator, and from March 21, 1487, Rohr's successor as Archbishop of Salzburg.⁶ No other binding executed by Schreier for Beckenschlager is recorded.

REFERENCES Hain-Copinger *1996; *Gesamtkatalog der Wiegendrucke* (Leipzig 1928), no. 2757; British Museum, *Catalogue of books printed in the XVth century* (reprint London 1963), V, p.265; Frederick R. Goff, *Incunabula in American Libraries. A third census* (Millwood 1973), A-1169

3

Bandinelli, Baccio

Florence 1488 – 1560 Florence

Hercules with the head of the Nemean lion, holding his club in his right hand in a lowered position and holding aloft the head of the lion in his left hand. [Florence? publisher unknown] 1548

£ 7000 (+17.5% VAT if applicable)

Engraving (354 × 227mm platemark, 530 × 385mm sheet), by an anonymous Italian printmaker, the matrice lettered *Baccius Bandinelli Florentinus In ventor l 1548*. Indistinct watermark (a bow?).

PROVENANCE Reiss & Sohn, Auktion 83, Königstein im Taunus, April 26, 2002, lot 3352.

Insignificant printer's crease, slight discolouration along sheet edges, a fine and superbly preserved impression on a virtually untrimmed sheet.

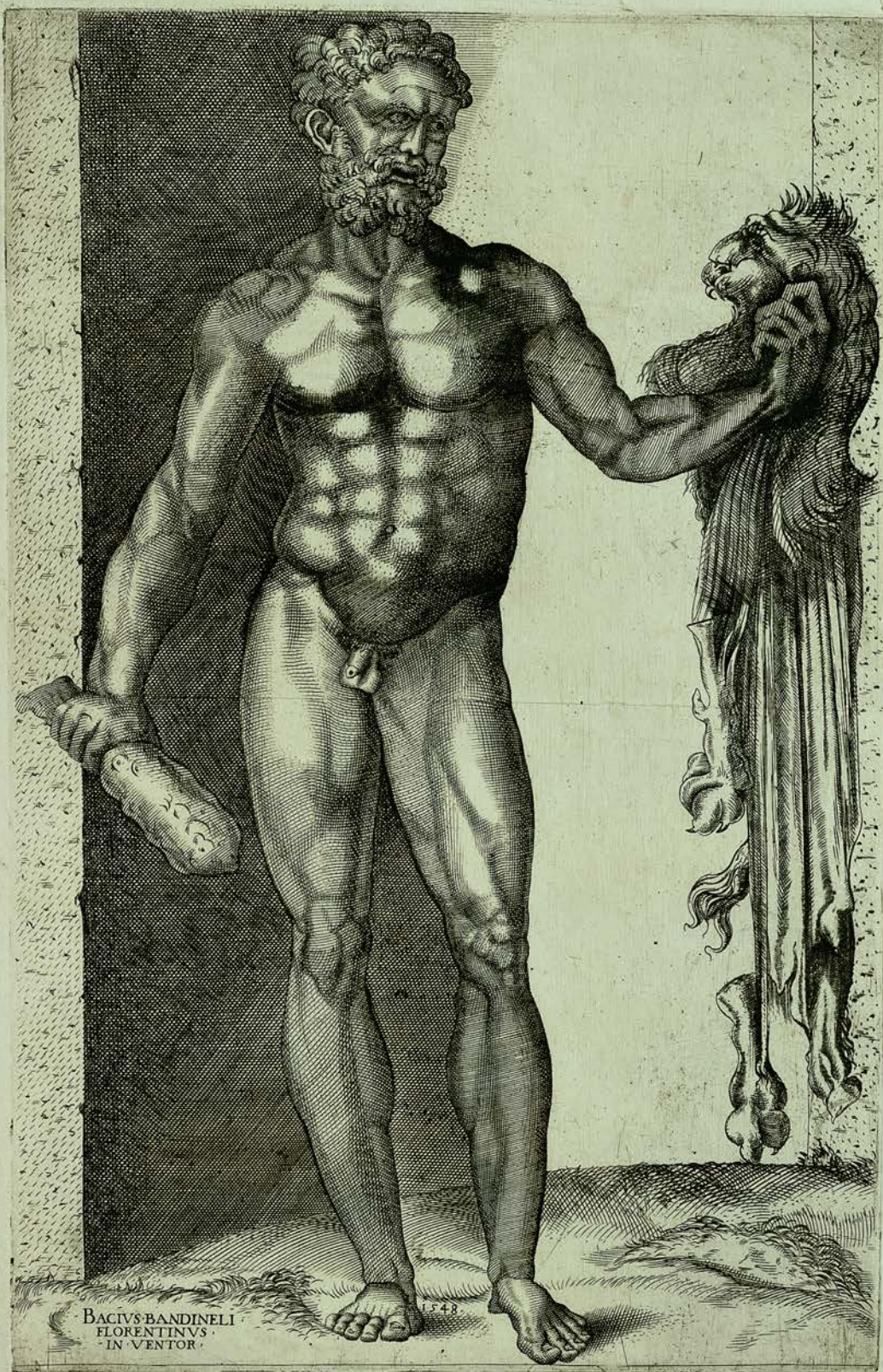
Hinged on a museum mount.

This print reproduces in the same direction and nearly same size a drawing by the Florentine sculptor, painter, and draughtsman, Baccio Bandinelli, which is now in the Cabinet des Dessins, Musée du Louvre, in Paris (Inv. 190, sheet 384 × 220mm). Another drawing in the Louvre, 'Hercules with the apples of the Hesperides' (Inv. 189) and one of 'Hercules standing, with a club' (private collection) are technically related, and the three sheets may be from a series depicting all the Labours of Hercules.

Bandinelli was obsessed by Hercules and conceived many projects for monumental statues of the demigod carved in marble, of which only a few were executed, and a few more modelled in stucco or cast in bronze. The drawing reproduced by our print is described by Ward as a highly finished *modello* executed between 1535 and 1540. The prominent inscription on the print proclaiming Bandinelli's authorship suggests that the artist, a tireless self-promoter, who carefully monitored the printed reproduction of his drawings, played some role in its creation. The absence of a printmaker's or a publisher's name suggests that the engraver was more probably a studio assistant or protégé of Bandinelli, than one of the commercial printmakers, such as Nicolas Beatrizet, Nicolò della Casa, and Enea Vico, who customarily engraved his designs.

Five other impressions are known to us: Graphische Sammlung Albertina,

3 Anonymous engraving of a drawing by Baccio Bandinelli (Paris, Louvre).
Reduced from 354 × 227mm (platemark)



BACIVS BANDINELLI
FLORENTINVS
IN VENTOR

1548

¹ Detlef Heikamp, 'In margine alla "Vita di Baccio Bandinelli" del Vasari' in *Paragone* 17 (January 1966), pp.55, 62 note 6.

² Evelina Borea, 'Stampe da modelli fiorentini nel cinquecento' in *Firenze e la Toscana dei Medici nell'Europa del Cinquecento. Il primato del disegno* (Florence 1980), p.264.

³ William H. Schab Gallery, *From Michelangelo to Rosso* (New York 1986), no. 19 (reproduced), watermark identified as 'star with a circle and lozenge (Briquet 6097)'

⁴ Galerie Gerda Bassenge, Auktion 79, Berlin, May 31, 2002, lot 5009 (reproduced).

⁵ Reiss & Sohn, Auktion 94, Königstein im Taunus, April 24, 2004, lot 5454.

Vienna;¹ Bibliothèque Nationale, Paris;² on the New York art market;³ on the Berlin art market;⁴ and on the Frankfurt art market (a mutilated impression).⁵

REFERENCES the drawing is reproduced in *The Dictionary of Art* (New York & London 1996), 3, p.157; see also Roger Ward, *Baccio Bandinelli 1493–1560. Drawings from British Collections*, catalogue of an exhibition, Fitzwilliam Museum (Cambridge 1988), no. 42; and Roger Ward, 'Baccio Bandinelli as a draughtsman', unpublished PhD thesis, Courtauld Institute of Art, University of London, 1982, no. 362. For other prints reproducing drawings and sculpture by Baccio Bandinelli, see *Allgemeines Künstler-Lexikon*, edited by Julius Meyer (Leipzig 1878), II, pp.675–676

4

Anonymous

Il bacio favola pastorale. Rappresentata al Serenissimo Principe di Venetia. Marino Grimani. l'ultimo di Maggio 1601. Venice, 'Stampata per il Rampazetto', 1601

£ 1450

Quarto (213×152mm), (12)ff. signed A¹², not paginated or foliated. Four-piece border of woodcut ornament on title-page enclosing woodcut insignia of Marino Grimani, two woodcut ornaments on folio A1 verso, woodcut of 'Justice' on folio A12 recto (verso blank).

PROVENANCE M. & L. Sordelli, exlibris and red inkstamp S (within a circle) in lower margin of title-page — Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 206.

Three insignificant stains, otherwise in very good state of preservation.

BINDING old leather-backed boards.

Libretto of a pastoral entertainment with musical accompaniment staged in the Palazzo Ducale in Venice. During Marino Grimani's tenure as Doge (elected April 26, 1595, died December 25, 1605), four such performances were presented each year, customarily on the feasts of Saint Mark, the Assumption, Saint Vitus, and Saint Stephen (*New Grove Dictionary of Opera*, 1992, 4, p.913; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana*, reprint Bologna 1967, 2027). The present performance was staged during Ascension Day celebrations.

Five copies can be traced: Biblioteca Ambrosiana, Milan; Biblioteca Nazionale Braidense, Milan; Biblioteca d'Arte del Museo Civico Correr, Venice; Bibliothèque de l'Arsenal, Paris (possibly lacking last leaf, see microform reported to RLG's Eureka database); and University of Toronto.

REFERENCES Giovanni & Carlo Salvioli, *Bibliografia universale del teatro drammatico italiano* (Venice 1903), col. 466; Beatrice Corrigan, *Catalogue of Italian plays, 1500–1700, in the Library of the University of Toronto* (Toronto 1961), p.4; Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), no. 3627; Caterina Griffante, *Le edizioni veneziane del Seicento. Censimento, A–L* (Milan 2003), B–16

Berain, Jean Louis

Saint-Mihiel 1637 – 1711 Paris

Ornemens Inuentez par J. Berain Et se vendant Chez Monsieur Thuret Aux Galleries du Louvre Avec Priuilege du Roy. Paris, Jacques Thuret [circa 1711]

£ 18,000

Folio (535 × 370mm), (135)ff. displaying altogether 141 engravings (twelve prints are printed on six folios), comprising: title with address of Thuret (as given above, Weigert's second state), portrait of Berain signed *J. Vivien pinx. Suzanna Silvestre effigies Sculp. an. 1711. Cl. Duflos Sculp. 1709* (Weigert's third state), then sixty-eight plates disposed in thirteen series lettered *A–I, L, O, P, X* (five plates in each series, except six in *B* and seven in *L*), five plates in a series designated *8*, twenty-five plates in five numbered series of five plates each (designs for fireplaces, ironwork, capitals, and two kinds of garden parterres), twenty-four plates of funeral architecture or decorations, and seventeen miscellaneous plates (the prints mostly in second state, bearing letters or numbers added by Thuret to clarify their organisation). Watermarks: two sizes of a chaplet with TD countermark (like Edward Heawood, *Watermarks mainly of the seventeenth and eighteenth centuries*, Hilversum 1950, pls. 38–39) and initials BR associated with a star and crescent (like Heawood nos. 2289, 3873).

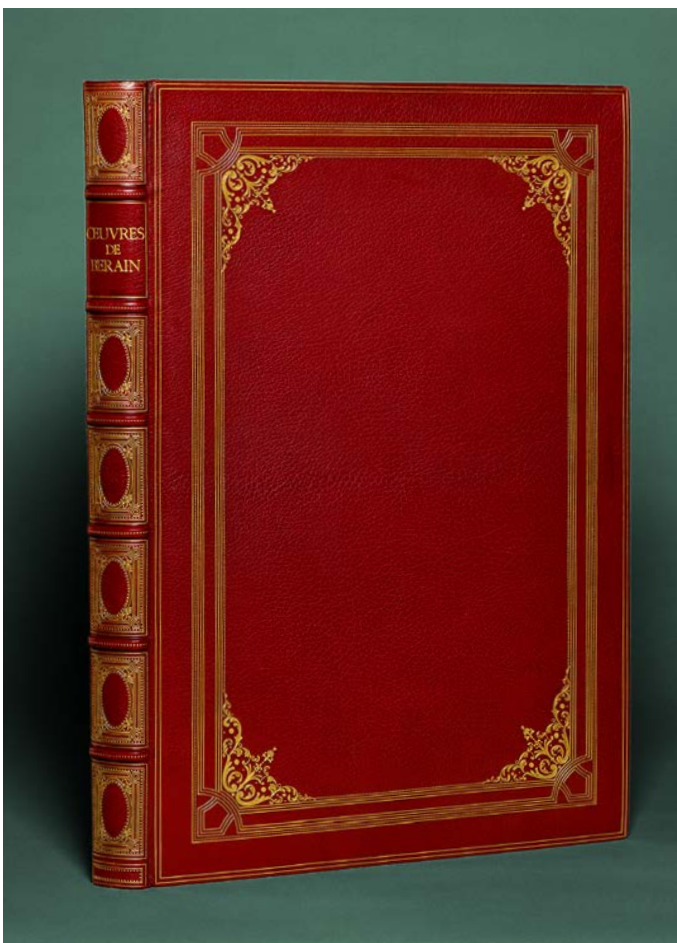
PROVENANCE Sir David Lionel Goldsmid-Stern-Salomons (1851–1925), exlibris — L.A. Mayer Memorial Institute for Islamic Art, Jerusalem — Christie's, 'Valuable printed books', London, June 25, 1985, lot 12 — E.P. Goldschmidt, Catalogue 167 (London 1987), item 23.

A washed copy, some margins still faintly discoloured, light creases in two folding plates.

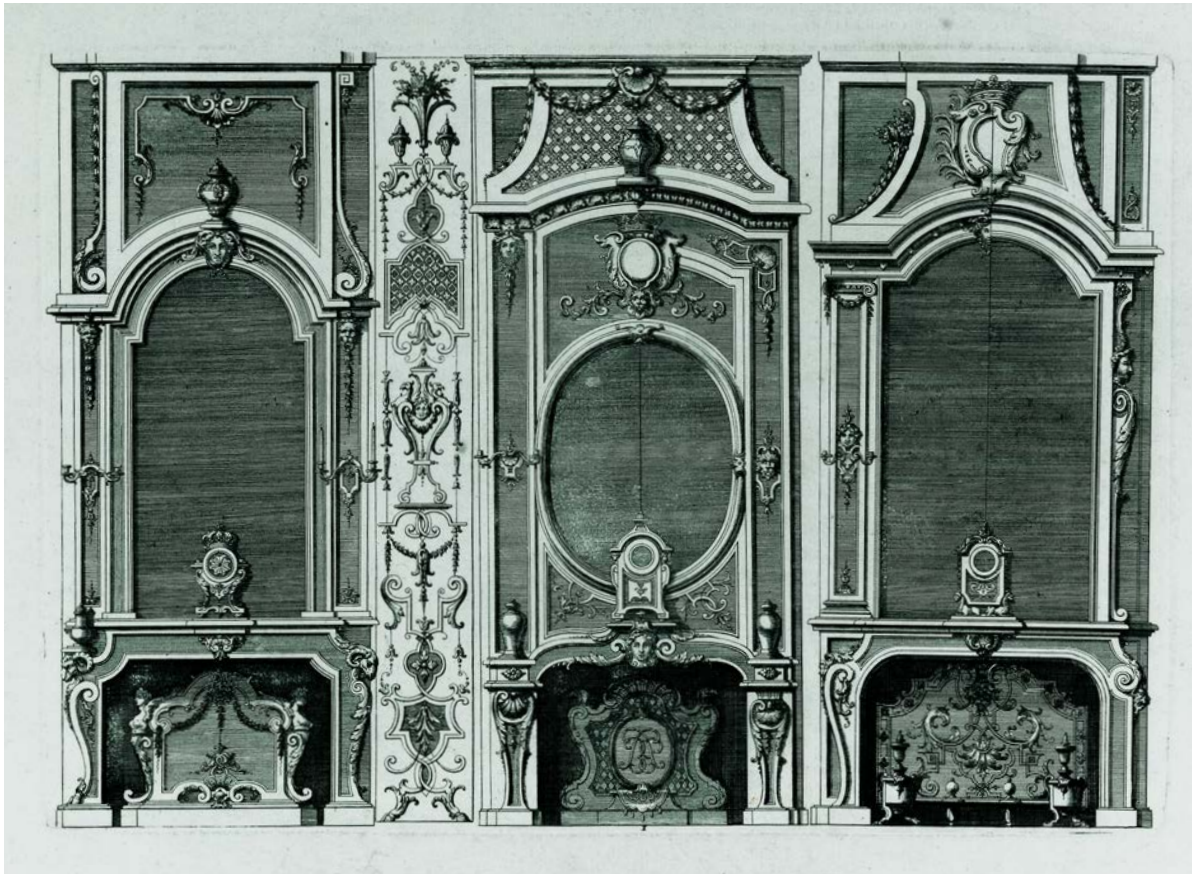
BINDING red Levant morocco, covers decorated by a gilt frame, morocco chasses and green silk doublures, edges gilt, signed *Rivière & Son* (executed circa 1920).

A collection of engraved designs for artists and craftsmen, showing clocks, candlesticks, commodes, consoles, fireplaces, *guéridons*, marquetry bureaux, *torchères*, walls and ceilings, tapestries, and much other furniture, objects and interior decoration, also garden parterres and temporary architecture, all designed by Jean Berain, appointed court designer for theatre and festivals in 1674 and for gardens in 1677, who after Le Brun's death in 1690 was chief designer of all royal decorations, with a residence in the Louvre.

Only the title-print and two others, depicting a 'Scene de comédie' and a 'Scene de ballet' with figures of Zerbino and Fracasse, were engraved by Berain himself. At least a dozen printmakers, of whom Jean-Louis Baujan (Beaujean), Jean-François Bénard, Marguerin (Marie) Daigremont (circa 1665–after 1699), Jean Dolivar (1641–1692), Pierre Giffart (circa 1638–1723), Jacques (died 1684), Jean (1618–1682) and Pierre Lepautre (1660–1744), Jean Mariette (1660–1742), Daniel Marot (circa 1663–1752), and Gérard-Jean-Baptiste Scotin (1671–1716) are named on the plates, collaborated to reproduce his designs. Nearly all the prints were published during Berain's



5 Binding by Rivière & Son. Height of binding 545mm



5 Three designs by Berain for chimneypieces and overmantels with clocks

1 A list of contents in accordance with Weigert's catalogue follows: portrait (pp.27–28), then nos. 22–23, 44, 48–94, 101–104, 106, 108–124, 132, 134, 139, 141–147, 149–150, 152, 186–188, 190–192, 197–198, 213–214, 228, 234, 244–246, 254–256, 259–276, 278–292, and two plates by Jean Berain listed by Weigert as nos. 3–4.

Bound in this sequence: plate 1: title (Weigert 44); 2: portrait, dated 1709/1711 (W pp.27–28); 3–7: cahier A (W 48, 109–112); 8–13: cahier B (W 49–50, 84, 149, 186, 192); 14–18: cahier C (W 51–55); 19–23: cahier D (W 108,

lifetime, at first by Nicolas Langlois and other publishers, with some appearing in the periodical *Mercure gallant* in the 1670s and 1680s, then by Berain himself, and sold at his Galleries du Louvre.

Jacques Thuret (1682–1738), Berain's son-in-law and clockmaker to Louis XIV, began to issue the *Oeuvres* in different combinations of plates about 1711, adding his address, and altering the inscriptions on some, arranging them in *cahiers* designated by letters or in numbered series. The identity and number of the plates contained in Thuret's early issues of the *Oeuvres* are uncertain, owing to a habit of collectors of adding to, then rebinding, their copies, however documents published by Roger-Armand Weigert indicate that Thuret was in possession of 135 copperplates.¹

The copy described in the *Katalog der Ornamentstichsammlung, Berlin* (1939), no. 343, once owned by Thuret himself, and later in Hippolyte Destailleur's collection (according to Weigert), contained 144 prints on 135 folios, including an extra impression of the title (*Ornemens Inuentez par J. Berain*) before its lettering, and another title (*Recueil de divers Mausolées*) placed before the prints of *pompes funèbres*, neither of which is present in our copy. The copy of a Thuret issue in the Foulc collection (sale Paris 1914,

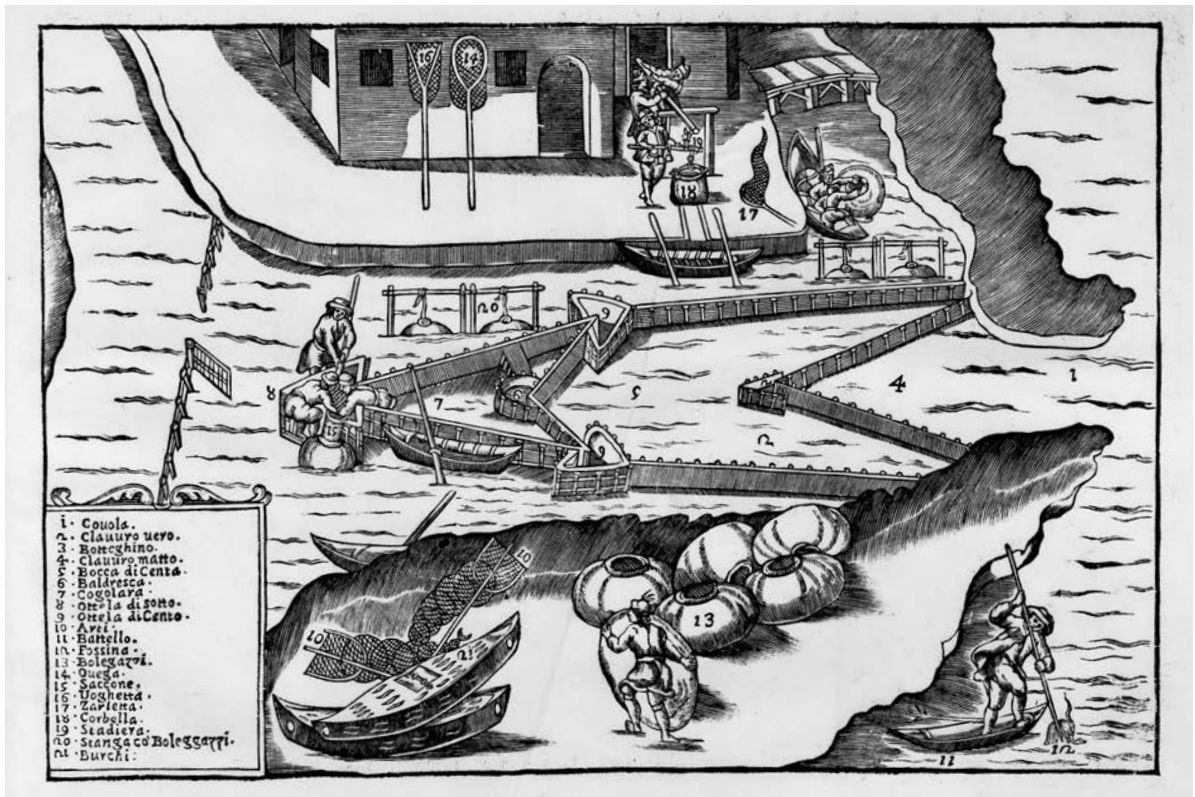
116–119); 24: single print by Benard (W 101); 25–29: cahier *E* (W 56–60); 30: stray plate from cahier *X* (W 81); 31: stray plate from an unnumbered suite of fireplace designs (W 268); 32–36: cahier *F* (W 61–65); 37–41: cahier *G* (W 115, 120–121, 190–191); 42–46: cahier *H* (W 272–276); 47–51: cahier *I* (W 104, 187, 259–261); 52–58: seven prints on five folios, cahier *L* (W 66–70 plus two *bis* numbers); 59–63: cahier *O* (W 71–75); 64–68: cahier *P* (W 76–78, 114, 188); 69–72: cahier *X*, one of its plates misbound above (W 79–80, 82, 278); 73–76: numbered series of fireplaces, its plate 2 misbound above (W 267, 269–271); 77–81: suite 8 (W 262–266); 82–86: numbered suite of *serrurerie* (W 280–284); 87–91: numbered suite of capitals (W 288–292); 92: single print by Scotin (W 279); 93: unsigned print (W 103); 94: single print by Benard (W 102); 95–96: two prints of *guéridons* (W 123–124); 97: single print by Dolivar (W 122); 98: unsigned print (W 83); 99–100: two prints on one folio (W 113, 197); 101–105: numbered suite (W 85–89); 106–110: numbered suite (W 90–94); 111–113: pompe funèbre (W 254–256); 114: pompe funèbre (W 234); 115: pompe funèbre (W 147); 116: pompe funèbre (W 144); 117: pompe funèbre (W 139); 118: pompe funèbre (W 143); 119: pompe funèbre (not certainly identified, probably W 146); 120: pompe funèbre (W 141); 121: pompe funèbre (W 142); 122: devices (W 145); 123: pompe funèbre (W 152); 124: pompe funèbre (W 106); 125: pompe funèbre (W 285); 126–127: pompe funèbre (W 286–287); 128: pompe funèbre, designed by Jean Berain II in 1712 (W p.259 no. 3); 129: pompe funèbre (W 213); 130: pompe funèbre (W 214); 131: pompe funèbre, designed by Jean Berain II in 1714 (W pp.260–261 no. 4); 132–134: pompe funèbre (W 244–246); 135: 'Boutique de Galanterie', an unsigned print of Jean Lepautre (W 228); 136–137: two prints on one folio, 'Le Grand Vizier Cara Mustapha' circa 1685 (W 132) and 'Bal costumé donné à la Cour par M. le duc... pendant le carnaval de 1683' (W 198); 138: picnic scene at Chantilly in 1688 (W 150); 139: 'Collation offerte au Roi par M. de Seignelay' in 1685 (W 134); 140–141: two prints on one folio, 'Scene de comédie' (W 23) and 'Scene de ballet' (W 22).

2 In comparison, the copy of a Jacques Thuret issue in the Millard collection, described by Claire Baines, apparently lacks these ten plates present in our copy: W 83, 122, 186, 267–271, 286–287 (unless her repetition of W 187 in cahiers *B* and *I* are errors, and the two plates she fails to identify in her section 3 are W 83 and W 122). The Millard copy includes two later prints by Claude Berain (1640–1729) not present in ours.

lot 94) had 136 plates and was described as 'un des plus complets connus'; the copy in the Getty Research Institute has 136 plates also; and one in the Metropolitan Museum of Art apparently 126 plates. There are 105 plates in George III's copy in the British Library and a copy of the same size is in Columbia University library; the copy in the Rosenwald Collection of the Library of Congress has 102 plates; and the copy in the Millard Collection of the National Gallery of Art has 134 plates (on 128 folios).² It seems certain that the huge copies made-up in the eighteenth century, such as by Quentin de Lorangère (179 plates), Dezallier d'Argenville (157 plates), and the prince de Soubise (155 plates), are adulterated by superfluous prints, from *L'architecture à la mode*, and similar sources.

Among Berain's projects for festivals represented in this volume are decorations for the *pompes funèbres* of Henri de La Tour d'Auvergne, vicomte de Turenne (in Notre-Dame, 1675, engraved by Jean Lepautre), of Marie-Thérèse d'Autriche (in Notre-Dame and Saint-Denis, September 1683 and July 1684, engraved by Daniel Marot and Jean Dolivar), of Louis de Bourbon, prince de Condé (in Notre-Dame and the Jesuit church Faubourg Saint-Antoine, November 1686 and March 1687, engraved by Dolivar and Pierre Lepautre), of Marie-Louise d'Orléans (in Notre-Dame, April 1689, engraved by Dolivar), of Marie-Anne-Christine-Victoire de Bavière (in Notre-Dame, June 1690, by an anonymous engraver), of Chancelier Louis Boucherat (in Saint-Gervais, December 1699, engraved by Jean Mariette), of the duc d'Orléans (in Saint-Denis, July 1701, engraved by Gérard-Jean-Baptiste Scotin), of François-Louis de Bourbon, prince de Conty (in Saint-André-des-Arts, June 1709, engraved by Scotin), of Marie-Louise-Gabrielle de Savoye (in Notre-Dame, May 1714, designed by Jean II Berain and engraved by Scotin), and of Louis de Bourbon, duc de Bourgogne (in Notre-Dame, February 1712, also engraved by Scotin after Jean II Berain).

REFERENCES Désiré Guilmard, *Les Maîtres ornemanistes* (Paris 1880), pp.89–92; Roger-Armand Weigert, *Jean I Berain. Dessinateur de la Chambre et du Cabinet du Roi 1640–1711* (Paris 1937), II, pp.6–7, 13–14 (census of copies); Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, I (Paris 1939), p.309 no. 3 (Baujan) and pp.252–253 nos. 22–23, 44 (Berain), III (1954), pp.240–241 nos. 11–17 (Daigremont) and pp.437–471, *passim* (Dolivar), IV (1961), pp.591–592 nos. 358–360 (Giffart), XI (1993), p.37 no. 10, p.52 nos. 51–52, pp.139–140 nos. 244–245, p.213 no. 455 (J. & J. Lepautre); Jérôme de La Gorce, *Berain Dessinateur du Roi Soleil* (Paris 1986), pp.132–137 (designs for funerals) and pp.141–154 (designs for craftsmen); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), no. 19; Peter Fuhring, *Ornament prints in the Rijksmuseum, II. The Seventeenth century* (Rotterdam 2004), III, p.369 (136 prints)



6

Bonaveri, Giovan Francesco

fl. Bologna 1730

*Della città di Comacchio delle sue lagune, e pesche
 descrizione storica civile e naturale* [edited by Pietro
 Paolo Proli]. Cesena, Gregorio Biasini, 1761

£ 4500

Folio (310 × 220mm), (128)ff. signed π⁴ A–Z⁴ Aa–Hh⁴ (an
 error of imposition in quire O, but complete) and pagin-
 ated 1–81–247 (1), plus three folding woodcut plates.

PROVENANCE engraved label on binding (25 × 20mm), a
 viscount's coronet above a blank shield inscribed by hand
 with shelfmark U1 2081 — Giannalisa Feltrinelli, blind-
 stamp and exlibris — Christie's, 'La Biblioteca Giannalisa
 Feltrinelli, parte quarta: L'Italia delle Regioni dal Medioevo
 al Risorgimento', Rome, March 4, 1998, lot 433.

In perfect state of preservation.

BINDING contemporary cartonnage.

Only edition of this description of Comacchio, a small town on the Adriatic
 north of Ravenna, most of whose inhabitants are engaged in catching or
 curing fish (especially eels). The third part (pp.169–246) discusses all the
 fishes inhabiting the Lagoon, citing among others Giovio and Aldrovandi,
 indicating how each fish is best caught and preserved. At the end is a
 'Catalogo delle erbe, che sono le più considerabili nelle isolette, ed intorno
 la città, e laguna di Comacchio'. The author was a local physician and a
 founder-member of the Accademia delle Scienze of Bologna, to which he
 bequeathed his manuscripts. The present work, edited by Pietro Paolo
 Proli, is the only one to reach print (Giovanni Fantuzzi, *Notizie degli scrittori
 bolognesi*, Bologna 1782, II, p.290).

The first of the three folding woodcuts (640 × 525mm, on two joined
 sheets) is a remarkable 'Pianta delle Valli di Comacchio', drawn by
 Giustiniano Felletti, a consultant expert of the Reverenda Camera Apostolica
 in Comacchio, and cut by Silvestro Neri, 'Incisore di S.M.C.'. Two other,
 unsigned woodcuts (each 265 × 400mm) show fishermen and their special
 nets, traps, and boats; and a kitchen interior with men and women at work
 cooking and preserving fish.

Facsimile editions published at Comacchio in 1905 and at Bologna in
 1981 are testimony to the rarity of this original edition: only the copy in the
 Biblioteca dell'Accademia nazionale dei Lincei e Corsiniana, Rome, is
 contributed to the Istituto Centrale per il Catalogo Unico (iccu) database;



6 Woodcuts illustrating the catching and curing of eels at Comacchio (reduced from 265 × 400mm borderlines)

only the British Library copy to the COPAC union catalogue (libraries in the United Kingdom and Ireland); and no copy yet submitted to RLG's Eureka database (copies at the universities of Illinois and Oklahoma located by the National Union Catalog, volume 65, p.378).

REFERENCES Carlo Lozzi, *Biblioteca istorica della antica e nuova Italia* (Imola 1881–1886), no. 1279; Baron Westbury, *Handlist of Italian cookery books* (Florence 1963), p.32; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.102; *Cucine della memoria. Testimonianze bibliografiche e iconografiche dei cibi tradizionali italiani nelle Biblioteche Pubbliche Statali* (Rome 1995), p.397 no. 17 (reproduction p.423)

Capo, Francesco Antonio de

documented 1775 – 1784

Italian landscapes with figures. Rome, [publisher unknown], 1784

£ 2600 (+17.5% VAT if applicable)

Four engravings (145 × 290mm platemarks, imposed in pairs on two untrimmed sheets measuring 565 × 400mm), with identical legend beneath each print *Franciscus de Capo inv. et del. Romae | Joseph Cunego sculp. Romae anno 1784*. Watermarks (or countermarks): (sheet *a* & *b*) Bracciano, (sheet *c* & *d*) crowned shield with a rampant leopard, both marks observed in prints of Piranesi, often associated (Andrew Robison, *Piranesi. Early architectural fantasies*, Chicago & London 1986, pp.227–228 nos. 59, 64).

PROVENANCE Olimpia Theodoli, *Landscape: Fine prints from circa 1525 to 1800* (London 1997), item 63.

Superb impressions on almost untrimmed sheets.

A suite of four engravings of *paesaggi italiani con figure* after designs by Francesco Antonio de Capo, a painter born near Lecce in Apulia, documented in Naples and Rome from about 1775, where he associated with the Genoese landscape painter Giuseppe Bacigalupo. Although appreciated by his contemporaries, De Capo is now almost unknown.¹

The untitled prints depict (*a*) river landscape with five travellers on a road passing an antique tomb; (*b*) river landscape with two travellers on a path, a ruined tower behind; (*c*) river landscape with a single traveller on a road; (*d*) river landscape with four travellers (one on horseback, another in foreground seated).

The printmaker Giuseppe Cunego was born in Verona in 1760, the son and pupil of Domenico (1726–1823) and brother of Luigi Cunego. He followed his father to Rome, but soon abandoned art, and took up the religious life, becoming a lay brother of the Third Order of Minims. His engraved *oeuvre* is just fifteen prints: a numbered suite of eleven engravings after Gaspard Dughet's frescoes in the Palazzo Colonna in Rome, dated 1781 or 1782;² and these four prints, each dated 1784. A later state of print (*a*) with added publication line *In Roma: presso [Filippo] Piale Negoziante di Stampe e Carta a S. Carlo al Corso N.° 428* is in the Biblioteca Panizzi, Reggio Emilia.³

A brush and brown wash drawing in Edinburgh of a 'River landscape with ruined tower', inscribed on its mount *Franc.o Antonio de Capo. Roma 1784*, appears to be the original from which Cunego engraved print (*b*) in this suite.⁴

REFERENCES Karl Heinrich von Heineken, *Dictionnaire des artistes, dont nous avons des estampes* (Leipzig 1789), III, p.576 ('Joseph Cunego a gravé quatre Paysages'); Pietro Zani, *Enciclopedia metodica critico-ragionata delle belle arti* (Parma 1821), VII, p.153; Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris 1856), II, p.76 nos. 1–4

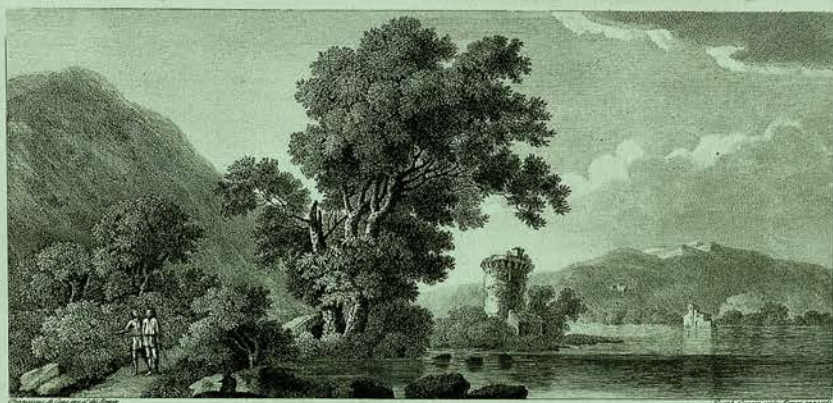
¹ A number of his wash drawings and oil paintings were once concentrated in Perugian collections: 'Due paesi squisitamente acquarellati, ed inventati con gusto, e naturalezza' were owned by the nobleman Andrea Floramonti; and 'Dieci pezzi dipinti a olio' by 'il Nobil. Sig. Cav. Bali-Oddi', reports Baldassare Orsini, *Guida al forestiere per l'augusta Città di Perugia* (Perugia 1784), p.89.

² Marie-Nicole Boisclair, *Gaspard Dughet 1615–1675* (Paris 1986), pp.352–353 nos. G33–43, figs. 585–591.

³ Zeno Davoli, *La Raccolta di Stampe 'Angelo Davoli'. Catalogo generale* (Reggio Emilia 1999), III, no. 10018.

⁴ National Gallery of Scotland, *Catalogue of Italian Drawings*, by Keith Andrews (Cambridge 1968), p.29, fig. 226a.

⁷ Two engravings by Giuseppe Cunego from a suite of four *paesaggi con figure* by Francesco del Capo. Dimensions of sheet 565 × 400mm



1794/3

Caravia, Alessandro

Venice 1503 – 1568 Venice

Naspo Bizaro nuouamente restampao, con la zonta del lamento chel fà per hauerse pentio de hauer sposao Cate Bionda Biriotta. Venice, 'Per Piero de Domenego in contra de Santo Apolinar, a la Libreria de la Pigna' [circa 1573]

£ 9500

Quarto (201×145mm), (44)ff. signed A–L⁴ (blank L⁴) and foliated [1]–43 (1). Woodcut on title-page signed *AL* on a stave of the barrel (155×130mm, repeated on folio F₂ verso), another woodcut on folio D₂ verso signed *AL* on the shield (155×130mm, repeated on folio H₄ recto), device on folio L₃ verso (see discussion below), historiated woodcut initials from three alphabets.

PROVENANCE conte Guglielmo Libri-Carrucci della Sommaia (1803–1869), his sale in Paris, by Silvestre & Jannet, 1847, lot 1667 — Reiss & Sohn, Auktion 80, Königstein im Taunus, October 23, 2001, lot 633.

In excellent state of preservation.

BINDING nineteenth-century English green morocco, the bevelled covers decorated with a gilt frame enclosing centre-pieces built up by repetition of multiple tools, back also richly decorated in gilt.

Second edition of four cantos of *ottava rima* in Venetian dialect, relating the love and jealousy of Naspo Bizaro, a castellan (*i.e.* from the *sestiere* of Castello) for Cate Bionda Biriotta (blonde Kate of Biri, a quarter frequented by prostitutes and vagabonds), which ends in their marriage. Newly printed in this second edition is an appendix of 268 verses of *terza rima*, entitled 'Lamento de Naspo Bizaro'.

The author was jeweller to the Medici at Rialto and his work contains interesting comments on precious stones and the ethics of their trade in addition to a wealth of information about Venetian society, its customs and language. In a previous book, *Il Sogno di Caravia* published in 1541, the narration of a journey to the underworld, Caravia had criticised the Church for its failure to check widespread corruption, and was duly interviewed by the Inquisition; here he directs his satire at Protestants, and also the Scuole Grandi di Carità, accused of spending too much on architecture and too little on charity.

Caravia describes in the last canto the famous 'studio' of Giovanni Grimani, Patriarch of Aquileia, with its fine collections of Greek and Roman marbles, bronzes, medals, and cameos. 'The description indicates a first-hand acquaintance with Grimani's collection, and suggests that [Caravia] may have acted as an agent in the acquisition of precious objects'.¹ Elsewhere, Naspo claims Cate to be worthy of a portrait by the late Michelangelo, which gives the composition a *terminus ad quem* of February 18, 1564 (the first edition was published by Domenico Nicolini at Venice in 1565). All critics are convinced of the authenticity of the appended 'Lamento de Naspo Bizaro' (folios L₁ verso through L₃ recto) and a recent one has proposed that it was written circa 1566, about two years before the author's death.²

Our undated second edition was certainly printed before 1576, when a reprint containing the 'Lamento' appeared in duodecimo format; but its exact year of publication is unknown. The imprint 'Per Piero de Domenego in contra de Santo Apolinar, a la Libreria de la Pigna' does not help to date it. No other book signed by Pietro di Domenico is known and the 'Libreria de la Pigna' is equally obscure, conceivably identical with the 'Libreria, che tien per insegna la Pigna' in San Polo, Venice, which published an *Operetta nella quale si contegno prouerbi* in 1546, highly improbably the shop 'al Segno della Pigna' (Giacomo Vincenzi) located in the Merceria at the end of the century.

Our hypothesis is that the edition appeared circa 1573. After the 'Lamento' occurs a woodcut device of a pine cone with initials *Mo. Po.* (folio L₃ verso), heretofore construed as a printer's device, in fact the personal device of Modesto Pino, editor of *Delle rime piaseuoli di diuersi auttori intitolate La carauana*, published by Sigismondo Bordogna at Venice in 1573. Certain anonymous verses in that anthology are reminiscent of Caravia; some literary scholars give them to him unequivocally, others hesitate, wondering how Pino obtained them, five years after Caravia's death.³ We

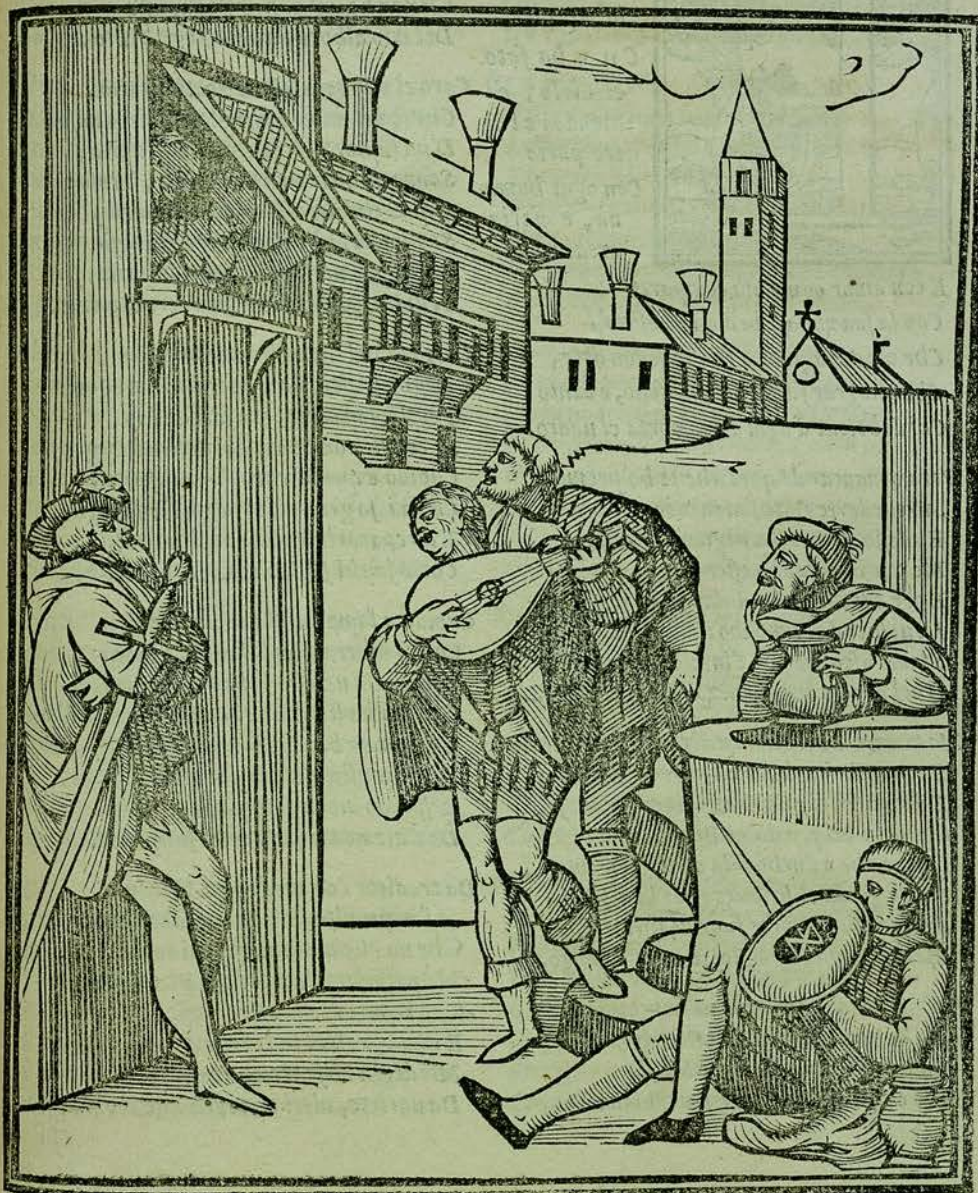
8 Frontispiece to 'Canto Quarto', signed (on the shield) by the blockcutter *AL*.
Shown actual size

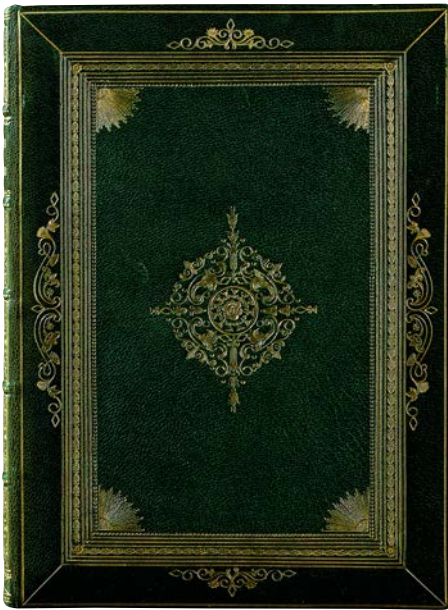
scuro:
in su i slizzi.
ro,
effirizzi,
e duro,
bizzzi,
Spagnarda,
arda

uti;
grezza.

EL FIN DE L'INAMORAMENTO
DE NASPO BIZARO.

EL QV AL PER VIVER DA CHRISTIAN BATIZAO,
SPOSA CON ALEGREZZA
Cate Bionda Biriota.





8 Upper cover. Reduced from 208×154mm

surmise that Pino came into possession of Caravia's papers, used the unpublished 'Lamento' as an excuse to bring out a new edition of *Naspo Bizaro*, inserted Caravia's other unpublished verses into his anthology, and sent the new edition of *Naspo Bizaro* and the *Rime piaseuoli* to press around the same time.

The title-woodcut, depicting the love-stricken Naspo serenading Kate, while his servant sits in the gondola eating and drinking, and Kate listens through a partially opened window, is a copy of the etching by Nicolò Nelli on the title of the first edition.⁴ The other woodcut shows Naspo accompanied by four friends, continuing his serenade beneath Kate's window, which is now boldly opened wide. This second woodcut is an original composition. Both woodcuts are signed by the anonymous blockcutter AL.

The edition survives in a handful of copies: Biblioteca Trivulziana, Milan; Biblioteca Centrale, Palermo; Biblioteca universitaria, Padua; Fondazione Cini, Venice;⁵ Herzog August Bibliothek, Wolfenbüttel; and Harvard (the *Index Aureliensis* locates a copy in the Biblioteca nazionale, Florence, which is not yet confirmed by Edit 16). Besides the present copy, Libri also possessed the Nodier copy (sold in 1847, lot 1666). The long sequence of subsequent editions is set out by Roberto Simionato, 'Alessandro Caravia: la fortuna editoriale e critica' in *Quaderni Veneti* 4 (1987), pp.87–120.

REFERENCES Bartolomeo Gamba, *Serie degli scritti impressi in dialetto veneziano*, second edition (Venice 1959), pp.81–83; Harvard College Library, *Catalogue of Books and Manuscripts, Part I: Italian 16th century books* (Cambridge, MA 1974), no. 105; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum* (Baden-Baden 1976), VI, 131.926; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1993), C–1334

1 Andrea Palladio 1508–1580. *The portico and the farm-yard*, exhibition catalogue by Howard Burns, Arts Council (London 1975), pp.151–152.

2 Enrica Benini Clementi, *Riforma religiosa e poesia popolare a Venezia nel cinquecento: Alessandro Caravia* (Florence 2000), pp.133–134.

3 Benini Clementi, *op. cit.*, pp.109–110.

4 M.A. Katritzky, 'Italian comedians in Renaissance prints' in *Print Quarterly* 4 (1987), pp.237–239, fig. 161.

5 Tammaro de Marinis, *Il Castello di Monselice. Raccolta degli antichi libri veneziani figurati* (Verona 1941), pp.27–28.



8 Woodcut device of Modesto Pino. Reduced from 75×75mm (woodblock)

Celtis, Conrad

Wipfeld bei Schweinfurt 1459 – 1508 Vienna

Quatuor libri amorum secundum quatuor latera Germanie feliciter incipiunt [and other writings]. Nuremberg, Printer for the Sodalitas Celtica, 1502 (April 5)

£ 18,000

Quarto (240 × 176mm), (120)ff. signed a–b⁸ c–d⁶ e–f⁸ g⁴ h⁶ i⁸ k⁶ l–m⁸ n⁶ o–q⁸ r⁶ and foliated [1–8] 9–73 [74–120]. Xylographic title-page, nine full-page woodcuts printed with the text (folios a1v, a6v, a7r, a8v, d3r, f6r, i3v, p8r, r6r), folding woodcut view of Nuremberg having on its verso three woodcuts of imperial and civic insignia imposed with letterpress (outside collation, bound after folio m2), white-on-black woodcut device of the Sodalitas Celtica (folio r4v), printed with Roman, Greek, and Hebrew types (Hebrew on folios a4–a5 only).

PROVENANCE contemporary marginalia (author's dedication and 'Elegia prima' exclusively) — bibliographical references written on front free-endpaper in two eighteenth-century hands — violet circular inkstamp in corner of lower pastedown Z[entrale] *Stelle f[ür]* *Denkmalschutz* (rest erased) — Oswald Graf von Seilern (1901–1967) — Christie's, 'Important medieval manuscripts, early printed books and atlases from the library of the late Count Oswald Seilern', London, March 26, 2003, lot 45.¹

Early repairs in margins of folios c6 and l8, two unpaired tears, occasional light staining, and a few wormholes, otherwise an attractive and generally well-preserved copy.

BINDING eighteenth-century German calf, back decorated in gilt.

First printing of the *Amores*, four books of vivid erotic poems, the major work of the imperial poet laureate Conrad Celtis, in which he sings the praises of his fatherland, choosing a heroine and a principal city for each book: to the East, Hasilina of Cracow; to the South, Elsula of Regensburg; to the West, Ursula of Mainz, and to the North, Barbara of Lübeck. Some critics interpret the poems as autobiographical, however only Hasilina so far has been identified, and the others may be composite figures drawn from many women. The preceding dedicatory address to the Emperor Maximilian I is 'the most impressive statement of Celtis's Neoplatonist belief in Love as the vital principle of the universe'.²

The other texts printed in the volume are 'Generalis Germaniae descriptio carmine heroico', a work by Celtis previously printed together with Tacitus' *De origine et situ Germanorum* at Vienna between 1498 and 1500; 'De origine, situ, moribus & institutis Norimbergae', Celtis's eulogy to the city's government, citizens, buildings, and history, written in 1496, printed here for the first time; 'Hymnus Saphicus in Vitam Sancti Sebaldi', composed by Celtis for the Sebaldusfest of 1493, formerly printed at Basel circa 1494 and Nuremberg circa 1501; 'Ludus Dyanae', a *Festspiel* by Celtis performed at Linz before the Emperor and Bianca Maria Sforza by twenty-four members of the Sodalitas Danubiana, on March 1, 1501, previously printed at Nuremberg May 15, 1501; 'Privilegium erectionis Collegii Poetarum et Mathematicorum in Vienna', the imperial charter founding a college of poets and mathematicians within the university of Vienna, dated 1501; Vinzenz Lang's 'Panegyricus ad Maximilianum pro instituto & erecto collegio poetarum & mathematicorum', dated February 2, 1502; an address by Sebald Schreyer, Celtis's benefactor, dated March 1, 1500, followed by Celtis's reply, dated at Vienna, February 1, 1502. Celtis envisaged the *Quatuor libri amorum* as the prologue of a greater corpus, a *Germania illustrata*, however the remaining volumes were never written.

Three woodcuts appear among the preliminaries, each explicated in verses by Vincenz Lang. The first woodcut depicts Celtis presenting his book to the Emperor; the second is an 'Allegory of Philosophy', inspired by the description in Boethius' *Consolatione Philosophiae* and defining the four great human cultures as Egyptian, Greek, Roman and German; and the third shows the author at his desk: on nearby shelves are six volumes of the Latin poets, and in surrounding compartments the muses Thalia and Clio, Minerva, Mercury, Hercules, Cytharea, Phoebus, and Bacchus. Each of the four allegorical love poems is accompanied by a woodcut topographical view of the heroine's native city.³ The treatise on Nuremberg, dedicated 'Ad Senatum', has a folding view 'Vrbs Norinberga Quadrifinia' (180 × 295mm borderline), based on one produced in 1493 in the workshop of Michael Wolgemut for Schedel's *Weltchronik*; printed on its verso are imperial insignia and the insignia of Nuremberg. The verses on Saint Sebaldus, Nuremberg's principal patron saint, are illustrated by a copy of the woodcut executed by Dürer for the edition published in 1501. On the last leaf is a woodcut of 'Apollo and Daphne' with inscriptions in Greek and Latin and the insignia of Willibald Pirckheimer.

The title and eight woodcuts (omitting the view of Nuremberg and Saint

1 Dieter Wuttke, 'Celtis bei Christie's' in *Pirckheimer-Jahrbuch für Renaissance- und Humanismusforschung* 19 (2004).

2 Leonard Forster, *Selections from Conrad Celtis* (Cambridge 1948), pp.82–83.

3 Peter Meurer, *Corpus der älteren Germania-Karten. Ein annotierter Katalog* (Alphen aan den Rijn 2001), pp.39–43.

4 Campbell Dodgson, *Catalogue of early German and Flemish woodcuts... in the British Museum* (London 1903), I, pp.279–283. Joseph Meder, *Dürer-Katalog* (Vienna 1932), nos. 244–245.

5 Mathias Mende, 'Dürer und der Meister der Celtis-Illustrationen' in *Amor als Topograph. 500 Jahre Amores des Conrad Celtis*, catalogue of an exhibition, Bibliothek Otto Schäfer (Schweinfurt 2002), pp.27–37. Peter Luh, *Kaiser Maximilian gewidmet: die unvollendete Werk-ausgabe des Conrad Celtis und ihre Holzschnitte* (Frankfurt am Main 2001).

6 Meder, *op. cit.*, no. xv.

7 Frank Hieronymus, *Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, catalogue of an exhibition, Universitätsbibliothek Basel (1984), no. 151b.

8 Germanisches Nationalmuseum, L. 460. *Meister um Albrecht Dürer*, catalogue of an exhibition, Germanisches Nationalmuseum (Nuremberg 1961), nos. 226, 228.

9 Both copies presented by Lessing Rosenwald; see *A Catalog of the gifts of Lessing J. Rosenwald to the Library of Congress, 1943 to 1975* (Washington, DC 1977), no. 592, and exhibition catalogues *Dürer in America: his graphic art*, National Gallery of Art (Washington, DC 1971), no. 212; *Nuremberg: a Renaissance city, 1500–1618*, Archer M. Huntington Gallery, University of Texas (Austin 1983), no. 10.

10 Presented by Philip Hofer; see Roger S. Wieck, 'An exhibition of German illustrated books from the sixteenth century; the gift of Philip Hofer' in *Harvard Library Bulletin* 29 (1981), p.333.

Sebaldus) are virtually the same size (215 × 145mm borderline) and are believed to have been devised by Celtis himself, and executed by a single cutter. The 'Allegory of Philosophy' bears Dürer's familiar monogram and it and the dedication woodcut once were attributed to him.⁴ Alternative attributions, to Peter Visscher the elder, Peter Visscher the younger, Jacopo de'Barbari, and Hans Süss von Kulmbach, are vigorously promoted, but remain speculative.⁵

This is second of three books issued by the still-unidentified 'Printer for the Sodalitas Celtica'. All three employ an ambiguous printer's device bearing the initials 'A.P.', of which there are two cuttings, one white-on-black and the other black-on-white (the device in this copy is cut white-on-black). Meder saw a copy of the *Amores* displaying the alternative cutting and took it as evidence of two separate editions ('Ausgaben') of the *Amores*.⁶ Frank Hieronymus noted the absence in a few copies of the 'Apollo and Daphne' woodcut and postulated a separate issue or edition.⁷ A unique copy, containing on an otherwise blank unsigned bifolium an additional woodcut of 'Apollo on Parnassus' (used in two later books associated with Celtis, both printed at Augsburg by Erhard Ogelin in 1507), is also supposed to represent a separate issue.⁸

Although some thirty copies of the *Amores* are located in public collections, the book is rare in commerce. Five complete copies can be traced in the auction records: the Lanna–Fairfax Murray copy, bound in oak boards (sold by Sotheby's, December 10, 1917, lot 116); the coloured Firmin-Didot copy, bound in calf antique (twice sold by Sotheby's, April 21, 1937, lot 873; and November 17, 1937, lot 554); the Thomas Brooke–Fritz Kreisler copy, bound in crushed Levant morocco (Parke-Bernet, January 27, 1949, lot 41); a coloured copy in a contemporary vellum binding (Karl & Faber, November 21, 1960, lot 14); and a copy in a nineteenth-century binding (Reiss, October 6, 1981, lot 2321). It therefore is not surprising that just five copies have entered North American libraries: two copies into the Library of Congress;⁹ one copy into Harvard;¹⁰ one copy into Yale; and one into the Folger Shakespeare Library.

REFERENCES Hugh W. Davies, *Catalogue of a collection of early German books in the library of C. Fairfax Murray* (reprint London 1962), no. 106; *Albrecht Dürer 1471–1971*, catalogue of an exhibition, Germanisches Nationalmuseum (Nuremberg 1971), nos. 34, 289; Frank Hieronymus, *Oberrheinische Buchillustration: Inkunabelholzschnitte aus den Beständen der Universitätsbibliothek*, catalogue of an exhibition, Universitätsbibliothek Basel (1972), no. 213; *Amor als Topograph. 500 Jahre Amores des Conrad Celtis*, catalogue of an exhibition, Bibliothek Otto Schäfer (Schweinfurt 2002), nos. 1–2, 16, 19–23, 25; David Paisey, *Catalogue of German printed books to 1900* [in the British Museum, Department of Prints and Drawings] (London 2002), no. 100 (acquired in 1904; the British Library's copy was not obtained until 1953)

9 'Apollo and Daphne' by the Meister der Celtis-Illustrationen. Reduced from 248mm (height of binding)

V.P. ΔΑΦΝΙ ΦΙΛΟΙΣ

Per iuga per scoplos perq̃ alta cacumina siluæ
Hic sequitur Lauram nudus Apollo suo
Sicq̃cumq̃ cupit Lauri de fronde Coronam
Dulcis onæq̃ suæ tangere fila Lyræ
CURRAT sub placida tandē regescat vt vmbra
Claudens felici tempora cuncta die





VEUE SEPTENTRIONALE
Dediee à sa Majesté
Duc de Lorraine
DE LA CARRIERE DE NANCY
Le Roy de Pologne
et de Bar
Dessiné par M. de la Carrière
Gravé par M. de la Carrière

10 The Place de la Carrière in Nancy engraved by Dominique Collin. Dimensions of sheet 410 × 515mm

10

Collin, Dominique

Mirecourt (Vosges) 1725 – 1781 Lunéville

Views of Nancy. Nancy, Dominique Collin, 1757–1760

£ 1400 (+17.5% VAT if applicable)

Four prints (circa 255 × 370mm platemarks, 410 × 515mm sheets), engraved and published by Collin.

PROVENANCE 'A German Family of Title', sale by Christie's, 'Old Master, Modern and Contemporary prints', London, December 18, 2001, lot 16 (part lot).

Superb impressions imposed on unwatermarked half-sheets retaining deckle edges.

These four prints record the spectacular redevelopment of Nancy in 1752–1760 by order of Stanislas Leczinski (1677–1766), exiled king of Poland, granted the title Duc de Lorraine in 1738.

Two prints document the remodelling of the 293 metre-long Place de la Carrière, a tourney-ground built for Charles III of Lorraine in 1567: the view-point of (a) is toward the Porte Royale, a triumphal arch erected in honour of Louis XV in 1752, depicting in the background the twin towers of the Cathedral (added by Germain Boffrand);¹ the other print (b) looks toward the Palais du Gouvernement (1753, by Richard Mique), showing in the foreground the Duc and his retinue examining a plan of the Porte Royale, as if construction was then underway (our impression is dated in the matrice 1757; the one described by Beaupré no. 50 is dated 1758).² The third print (c) depicts the Place Royale (renamed Place Stanislas), a striking example of eighteenth-century town planning, with its statue of Louis XV (by Barthélemy Guibal and Paul Louis Cyfflé), the Hôtel de Ville (by Emmanuel Héré de Corny, a pupil of Boffrand), and the Cathedral again towering in the background.³ The last print (d) shows the Place d'Alliance (1751–1757)

1 (a) Veüe Septentrionale de la Carriere de Nancy | Dediée à sa Majesté Le Roy de Pologne | Duc de Lorraine et de Bar | Par son très humble très-obeissant et très fidelle Serviteur et Sujet D. Collin | Se Vend a Nancy chez Collin graveur du Roy vis a vis les Dominiquains

2 (b) Veue Meridionale de la Carriere de Nancy | Dediée a Monsieur le Lieutenant Général de Police et Messieurs | du Magistrat de Nancy. | Par leur très humble et très Obeissant Serviteur Collin Graveur Ordinaire du Roy et de la Ville | Collin delline 1757 | Se Vend a Nancy chez Collin graveur du Roy vis a vis les Dominiquains

3 (c) Vue Meridionale de la Place Royale de Nancy | Dediée a Monsieur Alliot Conseiller Aulique Intendant et Commissaire | Général de la Maison du Roy | Par son très humble et Obeissant Serviteur Collin graveur ordinaire du Roy et de la Ville de Nancy | Se Vend a Nancy chez Collin graveur du Roy vis a vis les Jacobins

4 (d) Vue de la Place d'Alliance de Nancy | et de la Fontaine pyramidale élevée par le Roy de Pologne Duc de Lorraine, pour monument de l'Alliance contractée par le traité de Versailles | du 1 may 1756 entre le Roy très Chrétien et l'Impératrice Reine de Hongrie. | Collin delinea vit fecit 1760 | Se Vend a Nancy chez Collin graveur ordinaire du Roy et de la Ville vis a vis les Dominiquains

11

Colombo, Realdo

Cremona *circa* 1510 – 1559 Rome

De re Anatomica libri XV. Paris, Gilles Gilles, 1562

£ 1800

Octavo (170 × 115mm), (252)ff. signed a⁴ A–Z⁸ Aa–Gg⁸ Hh⁴ li⁴ and paginated (8) 1–495 (1). Printer's device on title-page (Philippe Renouard, *Les Marques typographiques parisiennes des XVe et XVIe siècles*, Paris 1926, no. 364, reproduced from this edition).

PROVENANCE Bartolomeo Baroni, his inscription with note of purchase at Bologna — Giuseppe Mazzoni, inscription *Ex libris Iosephi Mazonii Francisci Filii* dated 1812.¹

In very good state of preservation.

BINDING contemporary flexible vellum.

¹ An inscription *Ex libris Iosephi Mazzoni Clerici Eugeniani* is indexed by Egisto Bragaglia, *Gli ex libris italiani dalle origini al fine dell'Ottocento* (Milan 1993), no. 1414.

designed by Héré, with its pyramidal fountain by Guibal and Cyfflé (this print is dated in the matrice 1760; the one described by Beaupré no. 47 is not dated).⁴

Collin engraved in 1764 the 'Construction du Quartier Royal des Casernes de Nancy' (Beaupré no. 48) and a 'Vue Septentrionale de la Place Royale de Nancy' which survives only in impressions in unfinished state without his name (Beaupré no. 51). These six topographical prints are 'les plus importantes de l'oeuvre de Dominique Collin', writes Beaupré, observing 'Il n'est pas facile de les réunir toutes, et surtout de les avoir en belles épreuves'.

REFERENCES Jean Nicolas Beaupré, *Notice sur quelques graveurs nancéiens du XVIII. siècle* (Nancy & Paris 1862), pp.24–27 nos. 47, 49, 50, 52; Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, V (Paris 1946), pp.185–186 nos. 47–48, 50–51

Second printing of the author's only work, in which he introduced a description of pulmonary circulation and denied that the blood went through the ventricular system. 'This historic breakthrough in his demonstration of the lesser circulation through the lungs secures [Colombo's] place of importance in the line culminating in Harvey's demonstration of the circulation of the blood sixty-nine years later' (*Heirs of Hippocrates*).

Realdo Colombo was Vesalius' successor in his chair of anatomy at Padua and was the first anatomist to criticise him; in 1548 he went on to Rome to collaborate with Michelangelo on an illustrated anatomy that would rival Vesalius' *Fabrica*. Colombo died there in 1559 while his *De re anatomica* was being printed at Venice by the Nicolò Bevilacqua & Vincenzo Valgrisi partnership. This second edition was shared by the Parisian publishers Gilles Gilles and Jean Foucher.

REFERENCES Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), C–2403; cf. Richard J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), no. 993 (issue published by Jean Foucher); *Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Hardin Library for the Health Sciences, the University of Iowa* (Iowa City 1990), no. 305 (Foucher issue)

Curione, Celio Secondo

Ciriè nel Canavese (Turin) 1503 – 1569 Basel

Les Visions de Pasquille. Le iugement d'iceluy, ou Pasquille prisonnier. Avec le Dialogue de Probus [and Lucius]. [Geneva, Jean Girard with René de Bienassis] 1547

£ 2950

Octavo (130 × 80mm), (172)ff. signed a-x⁸ y⁴ and paginated 1–344. Printer's device on title-page (a child with a palm frond, motto 'Virtus pressa valentior') associated with Jean Girard (Paul Heitz, *Genfer Buchdrucker- und Verlegerzeichen*, Strasbourg 1908, no. 21).

PROVENANCE Zisska & Kistner, Auktion 19/1, Munich, May 4, 1992, lot 532.

Faint stain in corner of title and two following leaves, otherwise a well-preserved copy.

BINDING nineteenth-century red morocco, all edges gilt, signed Hardy.

A French translation of *Pasquino in estasi nuovo*, a satirical dialogue between Pasquille and Marfoire in the manner of Lucian, celebrated for its attacks on the papacy and allusions to contemporaries and to contemporary events.

The author studied at Turin where he was converted to Lutheranism at the age of twenty. He taught at Turin, Milan, Pavia, and other North Italian towns, and was arrested and imprisoned by the Inquisition. (The 'Dialogue de Probus' appended here describes his escape in 1537 from an archiepiscopal prison.) In 1542 Curione fled to Lausanne and in 1547 moved to Basel, where he was given the chair of Latin eloquence. His bibliography includes numerous pedagogical treatises, commentaries on Cicero's orations and rhetorical works, on Persius and Juvenal, and translations of Appian and Aeschines.

Curione allowed two versions of this work to circulate in manuscript for several years and apparently did not supervise the passage of either into print. In 1542 a German translation 'auss Welscher sprach' of the second, larger version was published by Philip Ulhart at Augsburg. The next year both versions were printed in Latin at Basel and the second version was printed in Latin by Jean Girard at Geneva. Editions in Italian translation of both versions followed in 1545–1546. Our book published in 1547 is a French translation of the second version. An English translation, entitled *Pasquine in a Traunce*, appeared in 1566 (STC 6130).

REFERENCES British Museum, *Short-title catalogue of French books* (1924), p.484; Markus Kutter, *Celio Secondo Curione: Sein Leben und sein Werk* (Basel & Stuttgart 1955), pp.102–109, 285 no. 6; Jean-François Gilmont, 'Bibliotheca Gebennensis. Livres imprimés à Genève de 1535 à 1549' in *Genava* 28 (1980), p.245 no. 8; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, XI (Baden-Baden 1996), 148.574; Francis M. Higman, *Piety and the people: Religious printing in France 1511–1551* (Aldershot 1996), C–136

Custos, Dominicus

Antwerp 1559/1560 – 1615 Augsburg

Fuggerorum et Fuggerarum quae in familia natae, quæve in familiam transierunt. Quot extant aere expressae imagines. Augsburg, Andreas Aperger, 1618

£ 8000

Folio (430 × 285mm), (130)ff. comprising: engraved title-page (letterpress on verso), leaf with engraved Fugger heraldic device, 127 numbered portrait engravings (each with letterpress on verso), and a single leaf of letterpress (completing index). A paste-on cancel in this copy

A collection of portraits of members of the mercantile and banking dynasty founded by Jakob Fugger (died 1429), each portrait accompanied by appropriate heraldic insignia, and displayed within an architectural or grotesque frame of impressive quality and size (340 × 230mm platemark). On the versos of the portraits are printed brief genealogical notices apparently compiled by Marcus Henning (1561–circa 1622).¹ The book is a monument of Baroque ornament and book illustration and copies have featured in several exhibitions.²

The work had its genesis in a series of ten plates entitled *Icones decem illustr. Baronum et Fuggarorum gente*, engraved and published by Dominicus Custos in 1592, and elaborated the following year into a book of sixty-nine portraits entitled *Fuggerorum et Fuggerarum quae in familia natae... Imagines*.³ The present edition, comprising 127 portraits, was commissioned by the Fugger family in 1616, and adds to the series



13 Johann Georg Fugger (1566–1585), by Dominicus Custos. Reduced from 430mm (page height)

corrects the heraldic insignia on plate no. 5.

PROVENANCE H.P. Kraus, collation note dated November 1990 on lower pastedown.

Short tears in margins of eight folios neatly repaired (two extend just within the platemarks), otherwise a fine copy with the engravings in excellent impressions.

BINDING contemporary vellum drawn over paper boards.

Margaretha Fugger (born 1592) and other members of the family who had reached maturity since 1593, with some others of whom portraits had just become available.

The printmaker Dominicus Custos, son of the Antwerp painter Pieter Balten, had arrived in Augsburg about 1584, in which year he married the widow of Bartholomäus Kilian, becoming step-father of Lucas and Wolfgang Kilian, and father of Raphael, David, and Jakob Custos; from 1607, Dominicus was intermittently in the service of the Emperor Rudolph II at Prague. Sixty-two portraits in our book, eleven designs of frames, and the allegorical title-page, are printed from plates engraved by him. Lucas Kilian (1579–1637), the more talented of Dominicus' stepsons, himself a prime disseminator of Rudolfine art, engraved twenty-nine portraits and one frame, while his younger brother, Wolfgang (1581–1662), contributed thirty-six portraits, three frames, and a large print of the Fugger coat-of-arms. A local draughtsman, Johann Mathias Kager (1575–1634), city painter of Augsburg after 1615, designed the four frames engraved by the two Kilians.⁴

The book was subsequently issued under the title *Contrafehe der Herren Fugger und Frawen Fuggerinnen*, in 1619 and in 1620, in the latter



13 Jakob Fugger 'der Ältere' (1395–1469),
by Dominicus Custos



13 Julius Maximilian Fugger (1550–1563),
by Lucas Kilian

year without the engraved frames, and was reprinted at Ulm in 1754, as *Pinacotheca Fuggerorum*, also without the engraved frames, but enlarged by twelve new portraits.

REFERENCES F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, VI (Amsterdam 1960), p.183 no. 60 and XVII (Amsterdam 1976), p.154 nos. 621–650 and XVIII (Amsterdam 1976), p.198 nos. 705, 911/918; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Da8; British Library, *Catalogue of books printed in the German-speaking countries... from 1601–1700* (1994), C–1515; Sibylle Appuhn-Radtke, 'Augsburger Buchillustration im 17. Jahrhundert' in *Augsburger Buchdruck und Verlagswesen*, edited by Helmut Gier (Wiesbaden 1997), pp.736–446 (four reproductions)

1 Walter Dietl, *Die Elogien der Ambraser Fürstenbildnisse* (Innsbruck 2000), pp.66, 81.

2 *Fugger und Welser*, Städtische Kunstsammlungen (Augsburg 1950), no. 389; *Augsburger Barock*, Rathaus & Holbeinhaus (Augsburg 1967), no. 657; *Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, Rathaus & Zeughaus (Augsburg 1980), no. 372.

3 Carsten-Peter Warncke, *Die ornamentale Groteske in Deutschland 1500–1650* (Berlin 1979), II, p.78, for the 1593 edition.

4 Susanne Netzer, *Johann Matthias Kager: Stadtmaler von Augsburg* (Munich 1980), nos. D25, Z46.

De Pian, Antonio

Venice 1784 – 1851 Vienna

Theater Decorationen nach den Original Skizzen des K.-K.-Hof Theater Mahlers Anton de Pian gestochen und verlegt von Norbert Bittner. Vienna, Norbert Bittner, 1818

£ 11,500

Ten parts bound as three volumes, oblong quarto (185 × 230mm), (111)ff. comprising: engraved title (transcribed above), (10)ff. letterpress ('Erklärung der im 1ten [–10ten] Hefte befindlichen Theater-Decorationen') printed on rectos only, and 100 etchings, each signed *N. Bittner fl de Pian inv* and numbered 1–100.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, with its inkstamp *Hoftheater in Donaueschingen* on verso of title-page (repeated twice elsewhere) — Reiss & Sohn, 'Auktion 76: Aus einer Süddeutschen Fürstenbibliothek, Teil 4', Königstein im Taunus, April 25, 2001, lot 310.

Fingerstains in margins, two plates with light yellow stains across the image, otherwise in good state of preservation, with the original tissue interleaves present. Bindings slightly rubbed.

BINDINGS uniformly bound in contemporary violet paper boards.

Rare suite of one hundred prints reproducing stage scenery designed by Antonio de Pian, engraved and published by Norbert Bittner (1786–1851). Each fascicule of ten prints is preceded by a printed 'Erklärung' identifying the opera or ballet for which the decoration was designed (only a single print is designated 'Platz zu mehreren Vorstellungen'). This unusual feature bestows upon the collection exceptional documentary value.

Antonio de Pian was the leading classical scenographer in Vienna in succession to Joseph Platzer and his pupil Lorenzo Sacchetti, creating extravagant sets – monumental palace interiors, with arcades, colonnades, and steps, and idyllic landscapes – reminiscent of Platzer, but adding more details, and introducing Gothic arches and flying-buttresses, cupolas, minarets, and other oriental elements.¹ His first known commissions are designs for Duport's ballet *Figaro, oder der Barbier von Sevilla*, performed in the Wiener Hofoper on October 14, 1812, and for Körner's play *Hedwig die Banditenbraut* performed in the Burgtheater on January 11, 1813.²

Two productions in the Hofoper in 1813 are the earliest documented in this collection: Von Mosel's *Salem* (plate 90), premiered March 5, 1813 with all the scenery designed by De Pian, and Catel's *Die Bajaderen* (55, 58, 62) premiered October 14, 1813 with scenery by De Pian in collaboration with Johann Janitz, Anton Arrigoni, and Wenzel Scharhan. The next year De Pian worked alone on sets for Cherubini's *Lodoiska* (40, 42, 70), premiered January 24, 1814, and for Méhul's *Joseph und seine Brüder* (15, 25, 68), premiered June 14, 1815.³ Another early production represented is De Pian's set of the 'Rathaus zu Pilsen' designed for the first performance in the Burgtheater of Schiller's *Wallenstein* (9) in April 1814.⁴

In 1816 De Pian was appointed 'Decorateur der K.K. Oberst-Hoftheater-Direktion' (in 1821 he became 'Hoftheatermaler') and the majority of the prints document sets he designed 1816–1818 for operas and ballets in the Hoftheater, occasionally in collaboration with the designer Johann Janitz, sometimes revising scenery designed by Kaspar Melchior, Anton Arrigoni, Matthias and Johann Gail, or Lorenzo Sacchetti. Among these productions are Rossini's *Tancredi* (plates 19, 64), premiered December 17, 1816 with sets by De Pian alone; Mozart's *Don Juan* (23, 84), performed September 9, 1817 with sets by De Pian and Janitz; Grétry and Fischer's *Die beiden Geitzigen* (5), premiered September 20, 1817 with sets by De Pian alone; Gluck's *Iphigenia in Tauris* (10, 28, 47, 97), performed October 4, 1817 with sets by De Pian and Janitz; Mozart's *Titus der Gütige* (11, 52, 91), performed November 27, 1817 with sets by De Pian and Janitz revising Janitz-Melchior sets of 1812–1814; and Spontini's *Ferdinand Cortez. Heroische Oper* (76), performed October 3, 1818 with sets by De Pian and Janitz.⁵ The most interesting designs in the collection are those reproducing De Pian and Janitz's influential scenery for Mozart's *Die Zauberflöte* (plates 29, 49, 59, 73, 82 'Neu decorirt', 92 'Neu decorirt'), created for the revival of the opera on November 3, 1818, and replacing Melchior-Arrigoni-Scharhan sets of 1811–1814.⁶

Among ballets produced in the Hofoper with De Pian's sets are Persuis' *Nina, oder Wahnsinn aus Liebe. Ballet* (plate 54), performed November 21, 1816, the sets revising decor by Jean-Pierre Aumer; and Persuis & Gyrowetz's

- 1 Heinz Kindermann, *Theatergeschichte Europas* (Salzburg 1976), V, pp.361–362.
- 2 Franz Hadamowsky, *Wien. Theatergeschichte* (Vienna 1988), p.371.
- 3 Franz Hadamowsky, *Die Wiener Hoftheater. Ein Verzeichnis der aufgeführten und eingereichten Stücke...Teil 2. Die Wiener Hofoper 1811–1974* (Vienna 1975), pp.395, 34, 263, 228 respectively.
- 4 Kindermann, *op. cit.*, fig. 25.
- 5 Hadamowsky, *op. cit.*, pp.433, 102, 44, 216, 444, 141 respectively.
- 6 Hadamowsky, *op. cit.*, p.499.
- 7 Hadamowsky, *op. cit.*, pp.323, 504.
- 8 Franz Hadamowsky, *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna 1934), pp.232, 171, 139, 102, 280 respectively.
- 9 Georg Tumbült, *Das Fürstlich Fürstenbergische Hoftheater zu Donaueschingen 1775–1850* (Donaueschingen 1914), list of performances pp.110–128.
- 10 János Scholz, *Baroque and Romantic stage designs* (New York 1949), nos. 105–106; four prints are reproduced as nos. 107–110.
- 11 Richard Wunder, *Four centuries of theater design. Drawings from the Donald Oenslager collection*, catalogue of an exhibition, Yale University Art Gallery (New Haven 1964), no. 62.
- 12 *Katalog der Ausstellung Wiener Theater, Theater-sammlung der ÖNB* (Vienna 1951), nos. 48/1, 48/6.
- 13 *Bühnenbildentwürfe des XVIII Jahrhunderts* (Vienna 1956), pp.12–15; Kindermann, *op. cit.*, p.327.

Der Zauberschlaf (12, 22, 41, 63), premiered January 16, 1818 with sets by De Pian and Janitz.⁷

Also documented are five productions of 1816 in the Theater in Wiener Leopoldstadt: Heinrich Cuno's *Die Räuber auf dem Kulmerberg* (plate 4), Ignaz von Seyfried's *Der Hund des Aubri de Mont-Didier, oder: Der Wald bey Bondy* (7–8); *Die Fiaker in Wien. Lustspiel* (31); *Die Ballnacht. Lustspiel* (32); and *Der Wald bey Hermannstadt* (38, 88).⁸

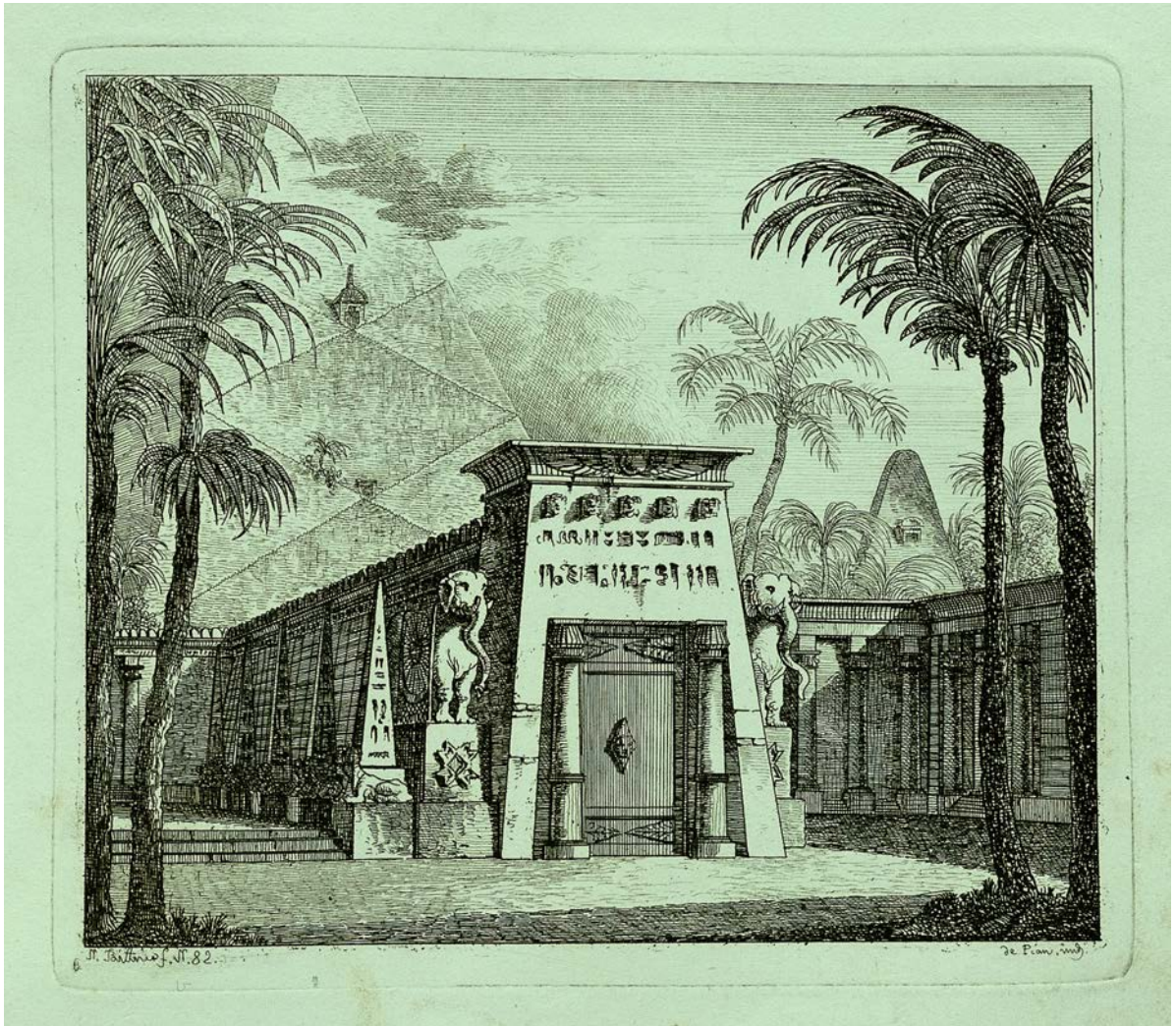
The present copy until recently was in the library of the Hoftheater in Donaueschingen. Built in 1784, this court theatre was directed 1818–1822 by Konradin Kreutzer and afterwards by the Johann Wenzel Kalliwoda. Many opera productions documented in this collection were produced there by Kalliwoda, including Mozart's *Don Juan* (in 1824, 1827, 1836, 1842, 1846) and *Die Zauberflöte* (1831), Rossini's *Tancredi* (1829, 1836), and Méhul's *Joseph und seine Brüder* (1836). Little is known about the stage sets for these productions, but from some signs of use in our volumes we conjecture that De Pian's designs were recreated in Donaueschingen in modified forms.⁹

Very few copies of this work can be located: an incomplete one is in the Pierpont Morgan Library (formerly Donald Oenslager collection, lacking nine prints), and copies of unverified completeness are in the University of Calgary Library (Union Catalog of Canada) and Österreichischen Nationalbibliothek (839522–B Alb). Associated drawings were in the collections of János Scholz¹⁰ and Donald Oenslager;¹¹ two are preserved in the Österreichischen Nationalbibliothek;¹² and another, for Von Mosel's *Cyrus und Astyages*, premiered on June 13, 1818 (plate 37 in this book), is in the Akademie der bildenden Künste.¹³

REFERENCE Franz Hadamowsky, *Bücherkunde deutschsprachiger Theater-literatur* (Vienna 1988), I, no. 393



14 Stage set designed by Antonio de Pian for a ballet version of 'Cinderella'.
Reduced from 185mm (height of binding)



14 Stage set for a revival of Mozart's 'Magic Flute' in the Hoftheater, Vienna, on November 3, 1818. Reduced from 145 × 156mm (platemark)

15

Del Rosso, Lorenzo Ottavio

fl. Florence 1767

Prologo fatto già in occasione del futuro felice parto di S.A.R. Maria Luisa Arciduchessa d'Austria nata Infanta di Spagna Granduchessa di Toscana ec. ec. da rappresentarsi in Firenze nella prima sera che la prefata A.S.R. onora colla sua presenza il Teatro di Via della Pergola. Florence, Stamperia Granducale, 1767

£ 1150

The libretto of a solo cantata performed in the Teatro della Pergola on February 22, 1767, in celebration of the birth of Maria Teresa, the first born of Grand Duke Pietro Leopoldo and Maria Luisa di Borbone. That evening 'Il Teatro fu sfarzosamente illuminato di dentro e di fuori con 40564 lumi con la spesa di £959.10.8' and the composition was received with enthusiasm.

The Grand Duke had invited the Viennese composer Christoph Willibald Gluck to set the text. Gluck arrived in Florence on February 1st, received the text on the 6th, rehearsed on the 21st, and conducted both the *Prologo* and Marco Coltellini's *Ifigenia in Tauride* (music by Tommaso Traetta) the next day. The castrato Giacomo Veroli sang the part of 'Giovè' in the *Prologo* and took the role of 'Pilade' in *Ifigenia in Tauride*. The scenery was painted by Domenico Stagi.

Quarto (220 × 165mm), (6)ff. signed A⁶ and paginated 1–12 including engraved title-page.

PROVENANCE prince Piero Ginori Conti (1865–1939), his exlibris and crowned cipher stamped in gilt on binding — Giannalisa Feltrinelli — Christie's, South Kensington, 'The Giannalisa Feltrinelli Library, Part Six', London, June 2, 1998, lot 1312 (part lot).

BINDING nineteenth-century calf-backed boards, gilt crowned cipher gc at foot of spine.

16

Delaune, Etienne

Milan 1518/1519 – 1583 Paris

Combats and triumphs. Paris [publisher unknown, before 1573]

£ 8000 (+17.5% VAT if applicable)

Suite of twelve engravings, matching impressions (each circa 70 × 225mm), in first state, variously signed with two forms of the artist's signature *Stephanus fecit* and *S*, and also lettered *Cum pri Regis*.

PROVENANCE princes of Waldburg-Wolfegg, ink ownership stamps on versos (Lugt 2542) — Friedrich Quiring (1886–?), ink ownership stamps on versos (Lugt 1041c) — Hartung & Hartung, Auktion 102, Munich, May 17, 2001, lot 3083.

Uniformly fine impressions.

The prints are hinged on museum mounts. In a box.

¹ Frank Lestringant, 'L'entrée de l'Amerique dans la mythologie classique' in *Revista de história da arte e arqueologia* 1 (1994), pp.91–94.

² For an Antwerp cabinet copying the 'Combats and triumphs' in marquetry, see Hedvig Szabolsci, 'A late seventeenth-century cabinet in Hungary' in *The Burlington Magazine* 122 (June 1980), pp.432–436.

³ Ilse O'Dell, 'Etienne Delaune and Jost Amman: drawings after prints and prints after drawings' in *Print Quarterly* 7 (1990), pp.416–417; compare George A. Wanklyn, in *The French Renaissance in prints from the Bibliothèque Nationale de France*, catalogue of an exhibition, Armand Hammer Museum of Art (Los Angeles 1995), no. 110.

The engraved title-page is one designed for *Ifigenia in Tauride*, with its lettering masked and the correct title substituted by letterpress.

REFERENCES Cecil Hopkinson, *Bibliography of Gluck* (London 1959), pp.21, 72; Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), pp.73–74 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), no. 19191 (copy located in Biblioteca Marucelliana); Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena* (Florence & Milan 1991), pp.114–116 no. 153; Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (Florence 1996), p.117

A series of oblong compositions of nearly identical dimensions featuring armed soldiers, centaurs, satyrs, and Lapiths, some derived from Greek and Roman battle sarcophagi and the relief panels of triumphal arches and other commemorative monuments, others taken from contemporary sources. The 'Triumph of Bacchus' (R.-D. 285) is closely modelled on a print of 1528 by the German Little Master, 1B, which in turn was derived from a detail in Dürer's 'Triumphal Car of the Emperor Maximilian'. A battle scene (R.-D. 287) including Brazilian Indians apparently takes its inspiration from André Thevet's *Les singularitez de la France antarctique, autrement nommée Amerique* published in 1557.¹

Etienne Delaune was trained as a goldsmith, but was never admitted to the guild, and worked instead as a medallist, designer, and printmaker. He produced more than four hundred engravings, most of small scale and attractive to artists and artisans who needed inventions to copy.² According to Robert-Dumesnil, Delaune executed these twelve 'Combats and triumphs' at different times, in a group of eight and another of four. Our matching impressions are in first states; later states, issued by François Langlois and Pierre-Jean Mariette, are numbered, and have their respective publication lines (*F.L.D. Ciartres excud* or *P. Mariette le fils*) on the initial print of the suite (R.-D. 281). Several ink-and-wash drawings on vellum of uncertain relation are known.³

REFERENCES A.P.F. Robert-Dumesnil, *Le peintre-graveur français* (Paris 1865), IX, p.87 nos. 281–292; Bibliothèque Nationale, *Inventaire du fonds français: Graveurs du seizième siècle* (Paris 1932), I, pp.272–275 nos. 275–286; *Ornament and architecture: Renaissance drawings, prints and books*, catalogue of an exhibition, Bell Gallery, Brown University (Providence, RI 1980), p.42; *Fontainebleau et l'estampe en France au XVIe siècle. Iconographie et contradictions*, catalogue of an exhibition, Château-Musée de Nemours (Nemours 1985), pp.205–206 no. 151; Sara F. Matthews Grieco, *Ange ou diablesse. La représentation de la femme au XVIe siècle* (Paris 1991), p.336, fig. 96; *Les Dieux comme les hommes. La Renaissance dans la gravure germanique au début du XVIe siècle*, catalogue of an exhibition, Musée des Beaux-Arts (Strasbourg 2003), pp.52–53, 158–161



16 Etienne Delaune's 'Combat between savages' (R-D. 287), from a suite of twelve prints of combats and triumphs. Reduced from 70 × 223mm



16 'Eight Satyrs and Centaurs fighting to abduct women' (R-D. 288). Reduced from 70 × 224mm



16 'Combat of Men and Animals' (R-D. 286). Reduced from 71 × 225mm



16 'The Triumph of Bacchus' (R-D. 285), from a suite of twelve prints of combats and triumphs. Reduced from 71 × 227mm

17

Diano, Ferdinando di

fl. 1600 – 1632

Occhio errante dalle ragione emendato. Prospettiva. Del M.R. Sig. D. Ferdinando di Diano da Diano Dottor Theologo & delle Matematiche Discipline Professore. Venice, Lucio Spineda, 1628

£ 4000

Quarto (197 × 150mm), (118)ff. signed *4 ++4 A–Z4 Aa–Ee4 *2 and paginated (16) 1–223 (5). Printer's 'Humilitati' device on title-page, fifty-two woodcut diagrams printed with the text.

PROVENANCE Arnaud de Vitry D'Avaucourt (1926–) — Sotheby's, 'Geometry and Space: the celebrated collection of books on geometry, optics and perspective of M. Arnaud de Vitry', London, April 10, 2002, lot 228.

A well-preserved copy.

BINDING contemporary flexible vellum. Preserved in a quarter-morocco box.

¹ *Relatione historica, ouero Chronica della misteriosa chiesa di San Stefano di Bologna, detta Gierusalemme... Con vn breue compendio della vita del gloriosiss. San Pietro Celestino papa Quinto* (Bologna 1600).

² Gaetano Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani* (Milan 1848), I, p.293.

³ *Catalogue général*, CXL (Paris 1936), p.71 (shelfmark V. 7368).

Only edition of a rare work on the science of perspective, organised in a series of forty-five *manifestazioni*, of which the last two describe perspective instruments of the type associated with Dürer.

The dedication to 'Francesco d'Aielli, Abbate Generale de'Monaci Celestini' is subscribed 'D. Ferdinando di Diano da Diano', at Venice, September 15, 1628. In the following address to the reader, the author supplies a list of his thirteen previous books: the first was published at Bologna, in 1600, under the name 'Donato Pullieni de'Lupari da Siderno, monaco Celestino in S. Stefano';¹ others appeared under the names 'Donatus Polienus',² and 'Donato da Siderno abbate celestino'. The author then announces seven intended publications, the first of which is 'La seconda, & terza, & quarta parte dell'occhio errante'. No such continuation appeared: Diano's only subsequent publication is a *Discorso filosofico, et astrologico* printed at Naples in 1632.

An 'opera irreperibile in Italia' (Vagnetti), known to Riccardi only by incomplete copies, this book is not yet recorded in the Istituto Centrale per il Catalogo Unico database. We locate in public collections three copies: Bibliothèque Mazarine, Paris; Bibliothèque Nationale, Paris;³ and Columbia University, New York (RLG/Eureka record). One of these or another copy was utilised for the digitalisation project 'La matematica antica su CD-ROM', series II, CD 18 (Florence: Il Giardino di Archimede, 2004).

REFERENCES Pietro Riccardi, *Biblioteca matematica italiana* (reprint Milan 1952), I, col. 408 and II (Correzioni ed aggiunte, Serie V), col. 56 (incomplete copy); Suzanne Michel & Paul-Henri Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1968), II, pp.171–172; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata*, Studi e Documenti di Architettura, 9–10 (Florence 1979), EIIlb17

Dottori, Carlo de', conte
Padua 1618 – 1686 Padua

Aristodemo. Tragedia di Carlo de'Dottori. All'altezza Ser.ma del Signor Principe Leopoldo di Toscana. Padua, Matteo Cadorino, 1657

£ 3000

Quarto (220 × 160mm), (82)ff. signed §⁶ A–T⁴ and paginated (12) 1–144 (8), including engraved title-page (imposed as folio §1) lettered *Aristodemo tragedia* | *In Padoua p[resso] Mattio Cadorino 1657*. Printer's device on letterpress title-page.

PROVENANCE M. & L. Sordelli, exlibris and the same owners' red inkstamp S (within a circle) in lower margin of letterpress title-page — Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 204.

A fine, tall copy (uncut and last quire unopened).

BINDING nineteenth-century leather-backed boards.



18 *Aristodemo* after he has slain his daughter Merope, and before falling on his sword. Anonymous engraving reduced from 163 × 117mm (platemark)

¹ Antonio Daniele, *Carlo de'Dottori. Lingua, cultura e aneddoti* (Padua 1986), pp.130–154. Alberto Bentoglio, 'Un inedito padovano del Seicento: lo scenario per l' "Aristodemo" di Carlo de'Dottori con gli intermedi musicale de "La Cidippe"' in *Medioevo e rinascimento* 6 (1992), pp.251–274.

² Benedetto Croce, *Storia dell'età barocca in Italia* (Bari 1929), pp.248–253; his critical edition (Florence 1948). Giovanna Da Pozzo, 'Rassegna di studi su Carlo de'Dottori 1985–1990' in *GSLI* 109 (1992), pp.95–127.

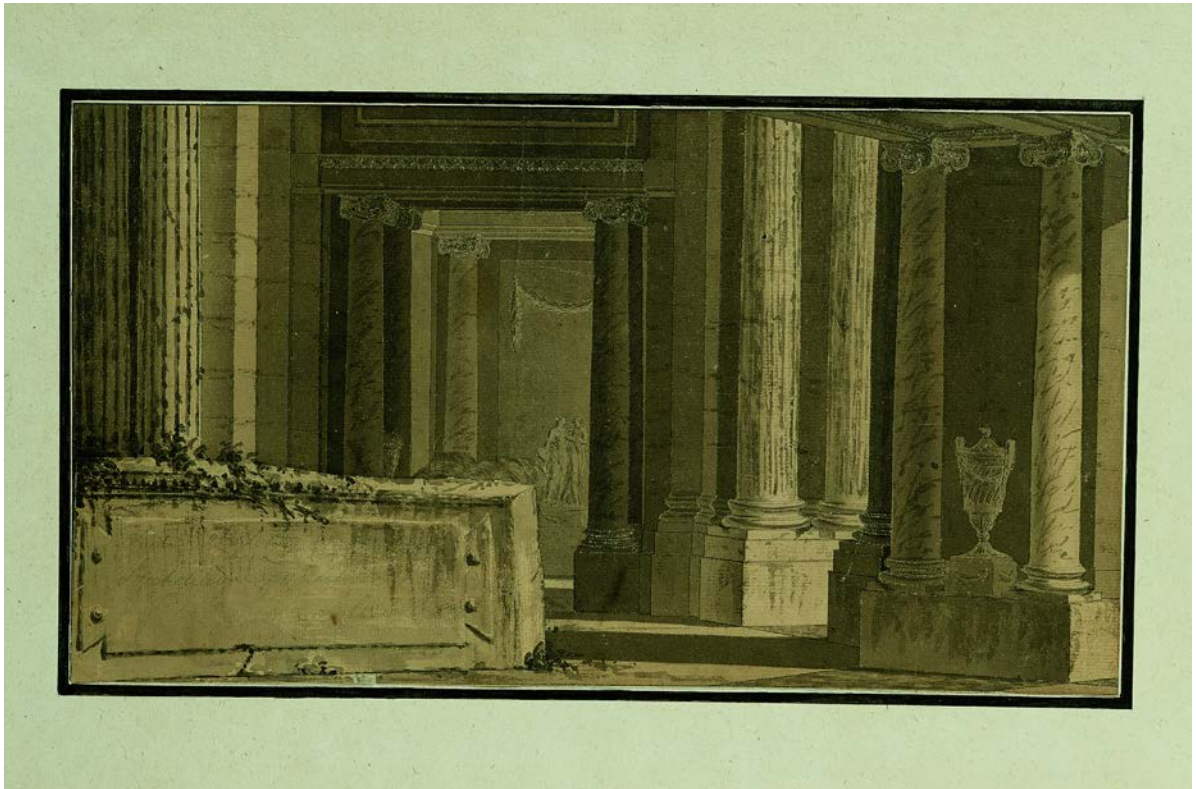
³ Suzanne Michel & Paul-Henri Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII siècle conservés dans les bibliothèques de France* (Paris 1975), II, p.184.

⁴ Louise G. Clubb, *Italian drama in Shakespeare's time* (New Haven 1989), pp.230–247 (reproducing engraved title-page).

First edition of this five-act verse drama (with a chorus following Act IV), the acknowledged masterpiece of Seicento tragedy, first performed on May 31, 1655, by twelve Paduan gentlemen with Sertorio Orsato taking the role of Aristodemo. The play was afterwards revised for publication by the author, who incorporated advice tendered by several friends.¹ Since its rediscovery by Benedetto Croce the play has received constant scholarly attention.²

The first edition is rare: no copy is listed in the printed catalogues of Italian plays in the Folger Library, universities of Chicago, Illinois, Toronto, or Biblioteca Casanatense in Rome. We find two copies in North America (at Berkeley and Yale, entries contributed to RLG's Eureka database); one copy in France (Bibliothèque de l'Arsenal);³ three in Italy (two in Biblioteca Marciana,⁴ one in Biblioteca nazionale centrale, Florence); and one in the British Library (*Catalogue of seventeenth century Italian books*, 1986, p.309).

REFERENCES Giovanni Salvioli & Carlo Salvioli, *Bibliografia universale del teatro drammatico italiano* (Venice 1894), col. 356; Libreria Vinciana, *Autori italiani del '600* (Milan 1948–1951), no. 3890



19 Drawing by Gabriel-Pierre-Martin Dumont, reduced from 198 × 360mm (sheet)

19

Dumont, Gabriel-Pierre-Martin

Paris 1713/1714 – 1794 Paris

Drawing of the interior of a sanctuary 'in honour of the three arts', depicting the rotunda of the 'Temple de Gout' and entrance to the 'Temple a la Peinture' with its altar beyond. [Paris circa 1762]

£ 3600 (+17.5% VAT if applicable)

Drawing (198 × 360mm sheet) in brown wash and pencil, the tablet at left drawn on a pasted overlay with indistinct pencil inscription. Laid within a black ink border to a folio of eighteenth-century paper (290 × 457mm).

PROVENANCE Phillips, 'Old Master Drawings', London, July 6, 1994, lot 64.

Lightly sunned, otherwise in good state of preservation. Mounted.

An interior view of the 'Temple des Arts', a monument honouring Painting, Sculpture, and Architecture on a triangular plan, where each one of the arts has a temple connected to the central one of Taste. 'It is hard to prove the exact function of Dumont's sanctuary, but it may have been conceived as a building for discussions on the arts of painting, sculpture and architecture, a kind of academy of fine arts'.¹

Born in Paris about 1720, Dumont won the Prix de Rome in 1737, and entered the French academy in Rome in 1742. He offered the 'Temple des Arts' as his *morceau de réception* to the Accademia di San Luca on April 17, 1746, presenting altogether five drawings, of which two (front elevation and ground plan) have survived in the academy's archives.² In 1755, Dumont became professor at the Académie Royale d'Architecture in Paris, and soon began to transform the numerous drawings he had made in Italy into a series of architectural publications. He brought his 'Temple des Arts' project up-to-date, by altering the dome and eliminating the pilasters and the columnar porches at the ends of the three wings, and published it as *Suite de divers morceaux d'architecture*. Our drawing, engraved in reverse, became the title-print to this series of eight plates.

The suite appears in the 'Etat de l'Oeuvre de Gravures' of January 24, 1765 entitled *Recueil de plusieurs parties d'Architecture*, and described as 'Divers Morceaux d'Architecture. Autre Suite de même, dont 6 Perspectives



19 Engraving by Pierre Moreau, reduced from 245 × 385mm (platemark)

Offered with

Engraving (245 × 385mm platemark, 390 × 540mm sheet) of the subject, in reverse, by Pierre Moreau, lettered on the tablet *Suite de divers morceaux d'architecture composés, et mis en perspective par le sieur Dumont professeur d'architecture pour servir aux peintres et décorateurs de théâtres* and below *Interieur d'un Temple des Arts, Composé Par Le Sieur Dumont, pour Sa Reception a l'Academie de Saint Luc de Rome*; with legends *Dumont invenit. P. Moreau Sculps. Chez l'Auteur, rue des Arcs, Maison occupée par un Commissaire* | No. 10 (at upper right).

In fine state of preservation. Mounted.

et 2 Plans Géometreaux [sic]. 8 (grandes planches)'. Since the printmaker, Pierre Moreau, died in 1762, both drawing and print must have been executed before that date. Other prints in the suite were engraved by François-Philippe Charpentier, A. Le Canu, and Claude-Rene-Gabriel Poulleau; one is dated 1764. The complete *Recueil* comprises fourteen suites and was not finished until 1768 (National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books*, Washington, DC 1993, no. 66).

LITERATURE Our drawing is unpublished, however the project is discussed by John Wilton-Ely, in *The Age of Neo-Classicism*, Arts Council exhibition catalogue (London 1972), no. 1890 (citing previous literature); and by Werner Oechslin, in *Piranesi et les Français 1740–1790*, catalogue of an exhibition, Académie de France à Rome (Rome 1976), no. 71

1 Marcin Fabiański, 'Iconography of the architecture of ideal musea in the fifteenth to eighteenth centuries' in *Journal of the History of Collections* 2 (1990), p.103.

2 Paolo Marconi, Angela Cipriani, & Enrico Valeriani, *I disegni di architettura dell'Archivio Storico dell'Accademia di San Luca* (Rome 1974), nos. 2137–2138.

Einhard

Maingau circa 770 – 840 Seligenstadt

Vita et gesta Karoli Magni [edited by Hermann von Neuenahr]. Cologne, Johannes Soter, 1521

£ 8500

Quarto (208 × 145mm), (100)ff. signed A–B⁴ C⁶ a–q (alternate signatures of 6 and 4) r⁶, not foliated or paginated. Woodcut on title-page (173 × 127mm), three initials, and printer's device at end.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, although without its usual ink stamp – Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 53.

Two small wormholes in first signature, otherwise in faultless state of preservation.

BINDING contemporary pigskin over wooden boards, decorated in blind with foliage rolls; one clasp (of two) remaining.

First printing of this famous memoir of Charlemagne (742–814), written perhaps a decade after his death by a former courtier adopting the literary model of Suetonius' *Vita Augusti*. Thus Einhard does not record the Emperor's deeds and public life, but documents his tastes, habits, and appearance, not sparing bad teeth, a limp, and gall stones. In these matters and on a range of other subjects, he records details not found in other sources.

Einhard carried among his friends at the Frankish court the nickname 'Bezaleel' and was therefore most probably a metalworker; it is possible he also worked as an architect.¹ In the *Vita Karoli*, Einhard refers to construction of the chapel in Aachen palace (now cathedral), describing its bronze doors and marble columns brought from Ravenna, but he does not elaborate on his own rôle. Some critics have concluded that Einhard was overseer of those building works, noting his interest in Vitruvius, and a project to carve an architectural model in ivory (*Dictionary of Art*, 10, pp.115–116); however, the nature of his duties, like his real intentions in



20 Charlemagne and Charles V in a woodcut by Anton Woensam von Worms. Reduced from 208mm (page height)

1 Blaise de Montesquiou-Fézensac, 'L'arc de triomphe d'Eginhard' in *Karolingische und Ottonische Kunst*, edited by Bernhard Bischoff (Baden-Baden 1957), pp.43–49.

2 Johann Jacob Merlo, *Kölnische Künstler in alter und neuer Zeit* (reprint Nieuwkoop 1966), p.1030 nos. 407c (title), 510 (device).

Bound with

San Giorgio, Benvenuto da, conte

1450 – 1527

De origine Guelphorum, et Gibellinorum, quibus olim Germania, nunc Italia exardet, libellus eruditus. In quo ostenditur, quantum hac in re clariss. Scriptores, Bartholus, Panormitanus, Blondus, Platina, & Georgius Merula Alexandrinus, à ueritate aberrauerint. Basel, Andreas Cratander, 1519 (January)

Quarto (208 × 145mm), (6)ff. signed a⁶, not foliated or paginated. Woodcut title-border (156 × 110mm) signed AH (within medallion), one woodcut historiated initial.

Bound with

Buonaccorsi, Filippo, called Callimaco Esperiente

San Gimignano 1437 – 1496 Kraków

Historia de rege Vladislao, seu clade Varnensi. Augsburg, Sigismund Grimm & Marcus Wirsung, 1519 (May 30)

Quarto (208 × 145mm), (58)ff. signed a–n⁴ o⁶, not foliated or paginated. Title printed in red & black and enclosed within a woodcut compartment (176 × 130mm) indistinctly dated 1518, three woodcut initials, printer's device (124 × 125mm) on penultimate page.

writing the *Vita Karoli*, and the date of its composition, remain uncertain and matters for scholarly debate.

Some eighty manuscripts of the *Vita Karoli* survive; the one printed here is listed in the *Monumenta Germaniae Historica, Scriptores*, edited by G.H. Pertz (Hannover 1829), pp.434–435 no. 8b (its whereabouts unknown). The editor, Count Hermann von Neuenahr (1492–1530), provost of Aachen, dedicates the book to the Emperor Charles V, contributing a prefatory 'Breuis narratio de origine & sedibus priscorum Francorum'.

The fine title-page illustration, depicting Charlemagne and Charles V together within a border charged with imperial insignia, as well as the printer's device, and woodcut initials, were designed and cut by Anton Woensam von Worms (*circa* 1493/1500–1541).²

REFERENCES British Museum, *Short-title catalogue of German books* (1962), p.262; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1985), E–726

First edition of this brief narrative by the court tutor and ambassador of the *marchesi* of Montferrato, who served a diplomatic mission in Germany. It is prefaced by a letter of the publisher Cratander, dated January 7, 1519, also featured in editions published at Bologna in 1520 and at Venice in 1531.

The signed woodcut border by Ambrosius Holbein had been first employed in a book published in 1517.

REFERENCES British Museum, *Short-title catalogue of German books* (1962), p.776; Frank Hieronymus, *Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, catalogue of an exhibition, Universitätsbibliothek Basel (1984), no. 264. F.W.H. Hollstein, *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, XIV (Roosendaal 1988), p.16 no. 2 (citing present usage); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1992), S–1582

First printing of this biography of Vladislas III, king of Poland (1424–1444), the hero and victim of the Polish-Hungarian expedition against the Turks that ended in the disaster of Varna (1444), intended by its author to provide political guidance to Polish statesmen. The author was tutor to the royal children and counsellor and roving ambassador for King Casimir IV and for Casimir's successor, John Albert. His work was brought into print by Sigismund Scheufler and Arsacius Prunner.¹

The compartment on the title-page and printer's device were cut by Hans Weiditz and first employed by Grimm & Wirsung on September 17, 1518 and March 24, 1519 respectively.²

REFERENCES Carl Göllner, *Turcica. Die europäischen Türkendrucke des XVI. Jahrhunderts* (Bucharest & Berlin 1961), 123; Theodorus Wierzbowski, *Bibliotheca Polonica* (reprint Nieuwkoop 1961), 50; British Museum, *Short-*

- 1 Critical edition by Tadeusz Kowalewski & Irmina Lichońska, *Bibliotheca latina medii et recentioris aevi* 3 (Warsaw 1959).
- 2 Campbell Dodgson, *Catalogue of early German and Flemish woodcuts... in the British Museum* (London 1911), II, p.149 no. 4 and p.180 no. 135.

Bound with

Basse, Heinrich

fl. 1519

Panegiricos genealogiarum illustrium principum domiorum de Anholt. Leipzig, Wolfgang Stöckel, 1519

Quarto (208 × 145mm), (24)ff. signed a–d⁶, not foliated or paginated. Armorial woodcut (135 × 110mm) on title-page, repeated on verso, and again on the penultimate page.

- 1 Reinhold Specht, *Bibliographie zur Geschichte von Anhalt* (Magdeburg 1930), p.53.
- 2 Jean François, *Bibliothèque générale des écrivains de l'Ordre de Saint Benoît* (Bouillon 1777–1778), I, p.96.

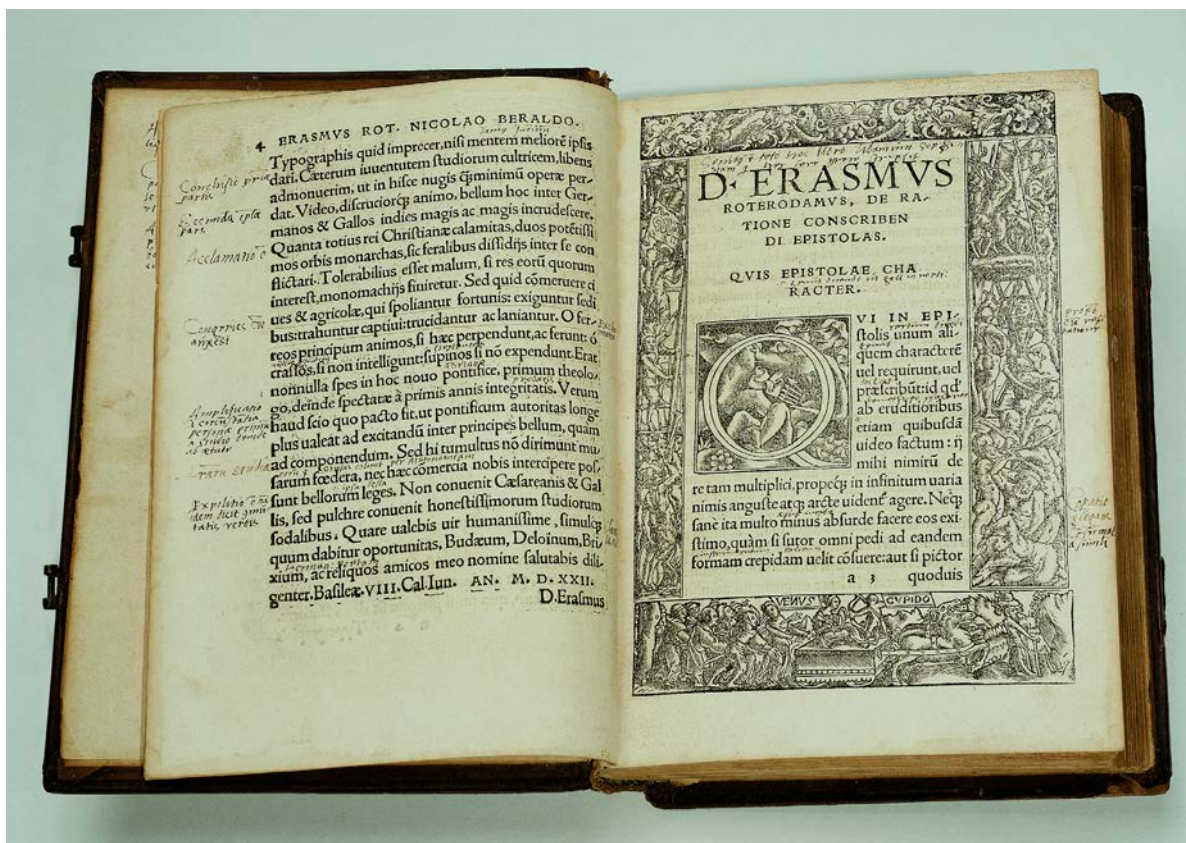
title catalogue of German books (1962), p.174; Karol Estreicher, *Bibliografia Polska* (reprint New York 1964), XIV, p.21; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), C–239; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, VI (Baden-Baden 1976), 129.595; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1984), B–9790; only the Harvard copy reported to RLG's Eureka database

Only contemporary edition of the earliest known work on the genealogy of the princes of Anhalt, commencing with Bernhard III, who died in 1212, adorned by a handsome woodcut displaying the arms of Anhalt.¹ The author was prior of the monastery at Ballenstedt.² His work was reprinted in Johann Christoph Beckmann, *Accessiones historiae Anhaltinae* (Zerbst 1716).

REFERENCES *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, III (Baden-Baden 1968), 114.646 (locating Deutsche Staatsbibliothek, Berlin; Landesbibliothek Sachsen-Anhalt, Dessau; Universitätsbibliothek, Gießen); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1984), B–732 (no copy located); no copy in the British Library, none reported to the National Union Catalog, nor to RLG's Eureka database



20 The earliest genealogy of the princes of Anhalt, with a woodcut displaying their insignia, bound with three other books. Reduced from 208mm (page height)



21 The first authorised edition of Erasmus' 'On the writing of letters'. The page borders are by Jacob Faber and Hans Franck. Reduced from 223mm (page height)

21

Erasmus, Desiderius

Rotterdam 1466? – 1536 Basel

Opus de conscribendis epistolis, quod quidam & mendosum, & mutilum aediderant, recognitum ab autore & locupletatum. Parabolarum siue similium liber, ab autore recognitus. Basel, Johann Froben, 1522 (August)

£ 5000

Two parts, quarto (223 × 150mm), (308)ff. signed a–Z⁴ A–Z⁴ Aa–Ff⁴ Ee–Zz⁴ aa–ff⁴ and paginated 1–409 (i.e. 415, errors in numeration) (201). Woodcut compartment on title-page, two pages enclosed by borders of wood- and metalcut strip ornament, woodcut compartment on subtitle, initials from several alphabets, and printer's device on last page.

First authorised edition of Erasmus' early pedagogical work 'On the Writing of letters', begun some thirty years previously, complemented by his collection of aphorisms or 'Parallels' gathered out of Plutarch's *Moralia*, Seneca, Lucian, Xenophon, Demosthenes, Aristotle, Pliny, and Theophrastus. Numerous later editions were printed of both works, however the texts printed here are the basis of modern critical editions.

In the dedicatory letter of the treatise on letter-writing (dated May 25, 1522), Erasmus complains that he had been forced to take the work up again, at the insistence of friends, because of the publication of an unfinished draft in England (at Cambridge, printed by John Siberch, October 1521). For the authorised edition, Erasmus rewrote many letters, substituting fictitious for real names, suppressing personal remarks, frivolous subject-matter, and open references to contemporary events; he also composed new letters, including an 'Epistola consolatoria' (pp.250–266) and a letter of advice (pp.312–315). The text of *De conscribendis epistolis* remained afterwards fundamentally unchanged through numerous reprintings.¹

The *Parabola*, a by-product of Erasmus' revision of his *Adagiorum chilia*, was first printed at Strasbourg by Matthias Schürer in 1514. Ten

PROVENANCE annotations on front endpaper in Latin and Greek; marginalia in the same hand over the first six leaves, then attention evidently lost — inkstamp *E[gon] S[aal]* in upper corner of the front paste-down, denoting the book's former location in the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but no other library stamps or markings — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 56.

A fresh and attractive copy in its original binding. Leather across the back of the binding partly worn away in top and bottom compartments, rubbed, small loss on lower cover, clasps lacking (catches remain), nonetheless a good specimen.

BINDING contemporary calf over wooden boards, decorated in blind by an anonymous 'candelabra' roll (145 × 15mm) featuring a standing figure and cherub's head.

reprints followed in swift succession, only one (Louvain, Thierry Martens, June 1515) incorporating authorial corrections. In 1522, once again in Basel, Erasmus methodically revised the text for Froben, appending sixteen more *similia*, described in the colophon of our book as 'no mean addition' (auctarium non mediocre). Yet when Froben next printed the *Parabolae*, in 1534, one of his earlier (probably 1519 or 1521) editions was chosen as copy-text; that version reappeared in the Froben *Opera omnia* 1540, the source of Leclerc's Leiden text of 1703. Thus Erasmus's corrections and additions of August 1522 became ignored, until restored to the canon by Jean-Claude Margolin in 1975.²

The title-page border (183 × 123mm) was designed by Hans Holbein the Younger and first used in Glareanus' *Isagoge in musicen* printed by Froben in May-June 1516.³ The first page of text (folio a3 recto) has metalcut side-borders by Jacob Faber after Hans Holbein, 'Two Satyrs trumpeting' (134 × 116mm) and 'Nude men attacking satyrs' (134 × 270mm), used in conjunction with the famous 'Venus and Cupid' border by Hans Franck.⁴ On the sub-title (folio Ee1 recto) is Urs Graf's signed border 'Fool and a Satyr on columns' (168 × 106mm), first used in Erasmus's *Moriae Encomium* printed by Froben in March 1515.⁵ The author's dedicatory letter to Nicolas Bérault (a1 verso) and Froben's device (ff4 verso) are enclosed by strips of ornament, one block signed by Jacob Faber. The printer's device is a version designed by Ambrosius Holbein and signed by the blockcutter CB, first employed in May 1517.⁶

REFERENCES British Museum, *Short-title catalogue of German books* (1962), p.275; Irmgard Bezzel, *Erasmusdrucke des 16. Jahrhunderts in Bayerischen Bibliotheken. Ein bibliographisches Verzeichnis* (Stuttgart 1979), 599; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1986), E-2505 (repeated as E-3250); only the Folger Library copy reported to RLG's Eureka database

¹ *Opera omnia Desiderii Erasmi*, I/2, edited by Jean-Claude Margolin (Amsterdam 1971), p.175. *Collected Works of Erasmus*, 25, edited by Charles Fantazzi (Toronto 1985), p.6.

² Printed in an appendix to *Opera omnia Desiderii Erasmi*, I/5 (Amsterdam 1975), pp.322–327; cf. Roger A.B. Mynors in *Collected Works of Erasmus*, 23 (Toronto 1978), pp.126–127.

³ F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XIV (Roosendaal 1988), p.153 no. 10.

⁴ Hollstein, *op. cit.*, XIV, p.199 nos. 24a–b.

⁵ Hollstein, *op. cit.*, XI (Amsterdam 1977), p.154 no. 319. Frank Hieronymus, *Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, catalogue of an exhibition, Universitätsbibliothek Basel (1984), no. 171.

⁶ Hollstein, *op. cit.*, XIV, pp.22 no. 4.

Erasmus, Johann Georg

Nuremberg 1659 – 1710 Nuremberg

*Abbildung der Fontaine Welche Anno 1687 zu ange-
dencken der in diesem Jahr erhaltenen Kayserlichen
großen Victori beÿ Sicklos wider den Erbfeind und der
darauf erfolgten Königlichen Ungarischen Erb Crönung,
Auff den Neuen-Bau zu Nürnberg ist auffgerichtet worden
J.G. Erasmus fecit. Nuremberg, [unknown publisher], 1687*

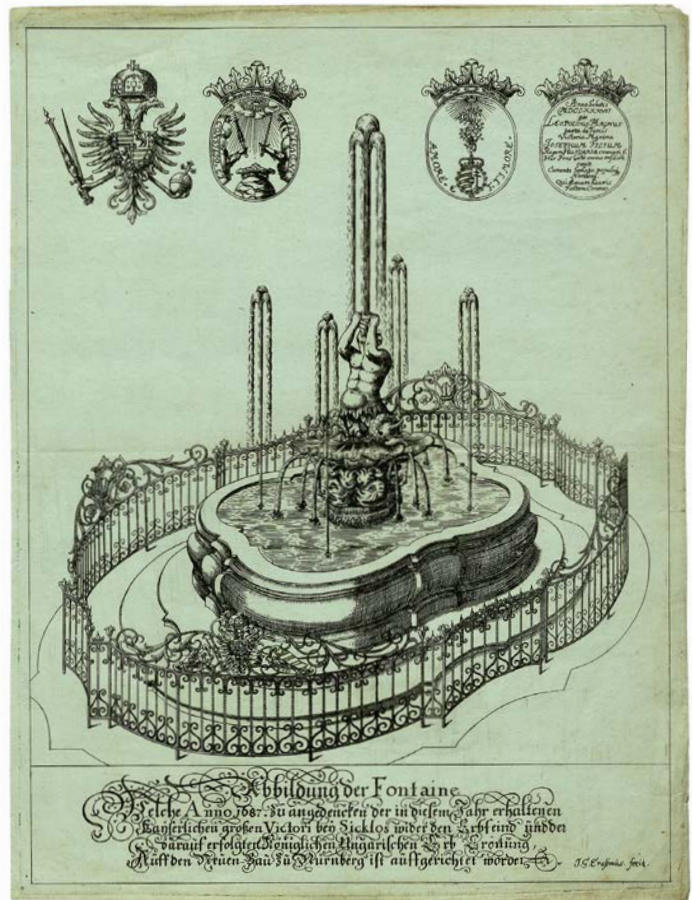
£ 650 (+17.5% VAT if applicable)

Engraving (410 × 312mm platemark, 422 × 317mm sheet),
a view of the fountain, with above armorial insignia, two
oval emblems ('Consilio et Industria' and 'Amore et
Timore') and an oval plaque lettered *Anno Salutis
MDCLXXXVII quo Leopoldus Magnus parta de Turcis
Victoria Maxima Josephum Filium Regem Hungariae coro-
nari f. Hic Fons Caeto omine exsilire caepit Curante
Senatu populq. Noriberg. Qui Aquam hauris Fontem
Corona*, with beneath in a panel the text ('Abbildung der
Fontaine...') transcribed above.

PROVENANCE Zisska & Kistner, Auktion 23/1, Munich, April
26, 1994, lot 424.

Slight discolouration of the margins, one short tear,
otherwise a well-preserved impression.

In a museum mount.



This print depicts the massive sandstone Triton fountain carved by Johann Leonard Bromig (1670–1740) and installed in the Neuen Bau in Nuremberg (now Maximiliansplatz), in 1689, to commemorate the Emperor Leopold I's victories during the Spring-Summer 1687 in the campaign against the Turks, and the coronation on December 9, 1687, of his son, Joseph (1678–1711), as King of Hungary.¹ Incorporated in the ornamental ironwork railing surrounding the fountain are imperial insignia and emblems, and a tablet memorialising these events (reproduced as details on the print).

Bromig took as his model Bernini's fountain in the Piazza Barberini in Rome (1642–1643), mediated through an unidentified source. It is his first known project and also the earliest print of Johann Georg Erasmus, the son of the designer and cabinet-maker Georg Caspar Erasmus, who became a prolific draughtsman and architect in Nuremberg.² An impression in the Stadtbibliothek Nürnberg is recorded.³

REFERENCES *Katalog der Ornamentstichsammlung der Kunstbibliothek Berlin* (1939), no. 3606; F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, VIII (Amsterdam 1968), p.25

¹ Successive restorations have greatly altered the appearance of the fountain; see Georg Dehio, *Handbuch der Deutschen Kunstdenkmäler. Bayern, I: Franken* (Munich & Berlin 1999), p.794.

² C.G. Müller, *Verzeichniss vom Nürnbergschen topographisch-historischen Kupferstichen und Holzschnitten* (Nuremberg 1791–1801), p.159 no. 8.

³ *Katalog der historischen Ausstellung der Stadt Nürnberg auf der Jubiläums-Landes-Ausstellung* (Nuremberg 1906), no. 776. *Dictionary of Art*, 10, p.445.

Fendt, Tobias

died Breslau (Wrocław) 1576

Monumenta sepulcrorum cum epigraphis ingenio et doctrina excellentium virorum: aliorumque tam prisci quam nostri seculi memorabilium hominum: de archetypis expressa. Breslau (Wrocław), Crispin Scharffenberg, 1574

£ 9000

Folio (313 × 210mm), (6)ff. signed A⁶ including engraved title and letterpress 'Praefatio', plus 129 etched plates by Fendt numbered 1–3, 3*, 4–13, 13*, 14–21, 21*, 22, 22*, 23–125.

PROVENANCE inscription on the front free-endpaper, dated April 1594, recording the gift of the book by Johannes Froben of Neisse to Peter Schmid of Coberg, the local representative of archduke Ferdinand II of Austria — lettered ink stamp *Fürstlich-Fürstenbergische Bibliothek* in a corner of the title-print — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 60.

Short wormtracks along the upper edge of the engraved title, pin wormholes in blank margins at end, otherwise in fine state of preservation. The fabric across the back of the binding has lost its pile; general fading and soiling, some worming, edges and corners abraded.

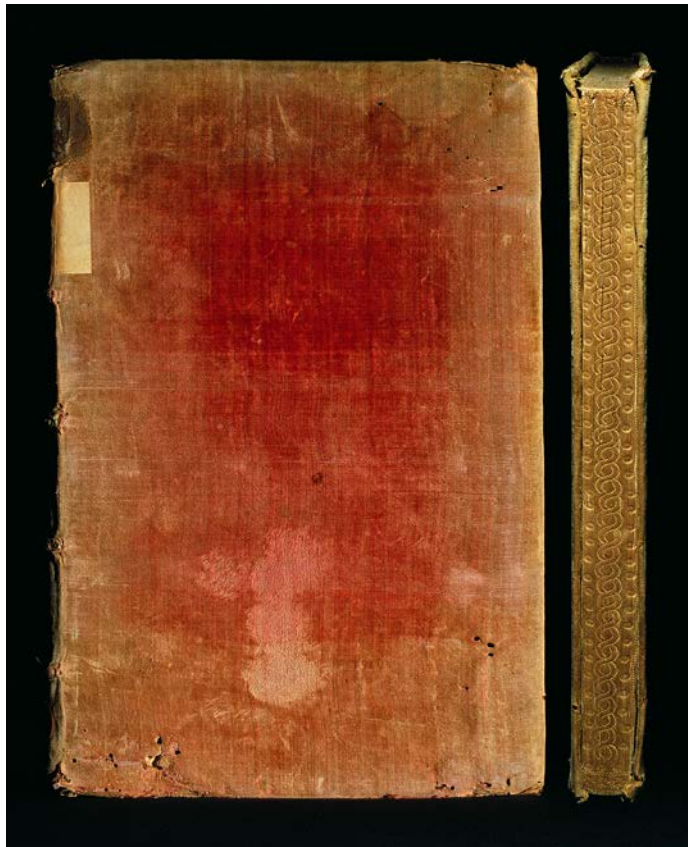
BINDING contemporary rose-coloured velvet over paper boards, back divided into six compartments by raised bands; gilt gauffered page edges.

23 Velvet binding of circa 1574 with gauffered page edges. Reduced from 325 × 220 × 28mm

A remarkable copy of the first issue of a suite of prints reproducing a *sylloge* of inscriptions and *monumenta sepulchralia* belonging to the Silesian nobleman Siegfried Rybisch (1530–1584), finance minister to the Emperor Maximilian II.¹

The book presents about 150 inscriptions and monuments, arranged by subject, commencing with epitaphs of classical writers (from Naevius to Papinian, including Virgil's tomb at Posilippo, then Northern humanists and reformers (including Celtes, Erasmus, Oecolampadius, Melanchthon, and Reuchlin), Petrarca, Dante, and Italian humanists (including Politian, Valla, Bessarion, Ficino, Poggio Bracciolini, and Pico della Mirandola), inscriptions in Pontano's *tempietto*, monuments of Bolognese lawyers and humanists, and non-monumental classical (or pseudo-classical) inscriptions, mostly transcribed from the original stones in Rome.² It is an extraordinary blend of the reliable and the fantastic: the sepulchral monuments in the Bolognese church of S. Domenico are copied faithfully and provide a veritable tour of that church;³ yet all fifteen of the 'ancient' epitaphs are *falsae* (tributes rather than deceptions) or wrongly attributed. These include a fake inscription for Ovid and – even more bizarre – a Latin epitaph for Euripedes.⁴

The work was extremely well-received and the matrices were re-struck





23 Tomb of the Italian humanist Jacopo Sannazaro, engraved by Tobias Fendt. Reduced from 282 × 175 mm (platemark)

- 1** Rybisch's sylloge is reputedly Steirmärkisches Landesarchiv, Graz, Sign. 205; see Getrud Schomandl, 'Der sogenannte Boissard-codex im Steirmärkischen Landesmuseum (mit den Originalzeichnungen von Tobias Fendt)', dissertation, Universität Graz, 1946. In this manuscript, however, there is no mention of Fendt (*Allgemeines Künstler-Lexikon*, 38, Munich & Leipzig 2003, p.149).
- 2** John Sparrow, *Visible words: a study of inscriptions in and as books and works of art* (Cambridge 1969), pp.28–30.
- 3** Yonni Asher, 'Giovanni Zacchi and the tomb of Bishop Zanetti in Bologna' in *Source* 12 (1993), pp.24–29.
- 4** Joseph B. Trapp, 'Ovid's tomb' in *Journal of the Warburg and Courtauld Institutes* 36 (1973), pp.51–52.

at Breslau in 1584, again at Frankfurt am Main in 1585 and 1589 (in these editions, the plates are extensively reworked, and a new title-print designed by Jost Amann introduced by the publisher, Sigmund Feyerabend), yet again at Amsterdam in 1638 and at Utrecht in 1671 (in these editions, *elogia* collected by Marcus Zuerius Boxhorn are printed facing the plates, now reduced to 125 in number).

REFERENCES Andreas Andresen, *Der Deutsche Peintre-Graveur* (Leipzig 1872), II, pp.32–49; Désiré Guilmar, *Les Maîtres ornementistes* (Paris 1880), p.372 no. 46; British Museum, *Short-title catalogue of German books* (1962), p.300; *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (1939), no. 3673; F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, VIII (Amsterdam 1968), p.37; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1986), F-727

Ficino, Marsilio

Figline (Florence) 1433 – 1499 Careggi (Florence)

De vita libri tres, recens iam a mendis situq[ue] vindicati, ac summa castigati diligentia, quorum primus, De studiosorum sanitate tuenda. Secundus, De vita producenda. Tertius, De vita coelitus comparanda. Lyon, Guillaume Rouillé, 1560

£ 28,000

Sextodecimo (120 × 72mm), signed a–z⁸ A–F⁸ (blank F8) and paginated 1–461 (1). Printer's device on title-page.

PROVENANCE Marcus Fugger (1529–1597) — Fugger library shelfmark (or inventory note) in brown ink on front pastedown, *An 195 Nro 547* — Oettingen-Wallersteinsche Bibliothek, inkstamp *Oetting. Wallerstein* on title-page — Karl & Faber, 'Auktion XI: Bibliophile Kostbarkeiten der Fürstl. Öttingen-Wallerstein'schen Bibliothek in Maihingen (dabei "Marcus Fugger" Teil IV)', Munich, May 7, 1935, lot 204 — Librairie Lardanchet, *Catalogue 45: Beaux Livres Anciens et Modernes* (Paris 1951), item 1022 (reproduced) — Pierre Berès, *Catalogue 93: Livres rares. Six siècles de reliures* (Paris 2004), item 25.

In faultless state of preservation.

BINDING contemporary brown morocco over paper boards, on both covers in high relief a gilt oval medallion head of Julius Caesar laureate, draped bust to right, tunic clasped on right shoulder, hatched ground (44 × 33mm), covers framed by two gilt rules, single impressions of a gilt eight-pointed star tool in angles between rules; the back divided into seven compartments by four real and two false bands each articulated by three or two gilt rules respectively, within six compartments an impression of a gilt four-petal flower tool; page-edges gaufered and parcel-gilt.

'Some of the finest and most distinctive works of applied art of the Italian Renaissance are its bindings decorated with medals or plaquettes. Like the columns and broken arches in the background of Mantegna's paintings they express the passionate interest of contemporary scholars in the visible relics of antiquity. Although they enjoyed a long vogue, they can never have been common. Only about 470 examples have come to light and more than half of these were made for one or another of four collectors. Specimens are known from many different shops, but only a handful of craftsmen seem to have had the skill, or perhaps the patience, to succeed consistently in obtaining good results. No doubt their charges were higher than for ordinary work, and the extra expense was more than most book-buyers chose to incur. Plaquette bindings were thus normally reserved for special copies or special clients. The cost however was not the only consideration; philosophic issues were also at stake. To begin with, at least, ornament of this sort denoted an author's or an owner's faithfulness to the spirit of the antique world.'¹

Anthony Hobson

This beautiful and exceptionally well-preserved binding featuring a medallion portrait of Julius Caesar modelled in high relief is one of a small group of seven books acquired by the celebrated patron and connoisseur of luxury bookbindings, Marcus Fugger, in Geneva or Lyon, in the 1560s.² One other book of this group is decorated by a plaquette of Julius Caesar;³ the others are decorated by well-cut medallion heads of Roman emperors,⁴ a young man, a male mask, and Judith.⁵ All seven books were printed in small format in Lyon between 1552 and 1560. They are evidence of the fashion for medallion bindings which developed in Northern Europe during the 1550s, just as the taste for them was waning in Italy.

Plaquette ornament on bindings had been conceived by the Paduan antiquaries in the mid-1460s, as a style of binding appropriate for humanistic works. The models were Roman imperial coins, antique intaglios, Renaissance and later medals, and the decoration was achieved by impressing the covers with an intaglio stamp, leaving an impression in relief. At first their use was reserved for presentation or other special copies, but by the second quarter of the sixteenth century their commercial use became more frequent. Bindings decorated by a plaquette of Julius Caesar were among the most popular in Italy: twenty-one examples are known, produced in at least five towns, covering books printed between *circa* 1477 and 1558. The prototype was an antique intaglio in the Medici collection; some concave plaquettes which may have been used by the binders have survived.⁶

The metallic prototype for the plaquette adorning this binding is not yet identified. Anthony Hobson draws attention to 'a somewhat similar plaquette', a silhouetted lead bust, attributed to a Nuremberg Master of the second third of the sixteenth century, which Ingrid Weber publishes from the Bayerisches Nationalmuseum, Munich.⁷ This lead is significantly smaller (height 31mm *versus* 44mm) and is of different design and proportions; moreover, the head has a schematic character, whereas the plaquette on our binding is based on a classically accurate profile. A Mediterranean



24 Binding decorated on both covers by a bust-portrait of Julius Caesar in high relief. Dimensions 125 × 80 × 30mm

(Italian, or possibly French), rather than Transalpine prototype for our binding, seems more likely.⁸

The medallion of Nero on the covers of Fugger's *Actuarius* (British Library) is enclosed by a gilt frame, ornamented in each angle by gilt impressions from an azured fleuron tool.⁹ This hatched, three-leaf fleuron tool is not employed on our binding. The two volumes are, however, similarly constructed and finished, and may have been produced in the same shop. Both books are sewn on four supports, showing on the spine as four real and two false bands; the same (or a very similar) four-petal flower tool is used to decorate the backs; the headbands of both are blue and gold threads; a blind fillet decorates the turn-ins; and the page-edges are similarly gaufered and parcel-gilt. Fugger liked to write notes in his books and usually instructed his binders to include extra blank endleaves. In our Ficino, eight blank leaves are inserted at both front and back of the volume (one leaf of each quire is pasted to the inner cover); in the *Actuarius*, there are also multiple blank endleaves (more are laid to the pastedowns).

Another binding decorated by a bust-portrait of Julius Caesar has come to light recently (Herzog August Bibliothek, Wolfenbüttel).¹⁰ It covers a work without humanistic influence, Christophe de Roffignac's *De re sacerdotali, seu pontificia, quatuor libris exarata commentatio*, an octavo printed in Paris by Poncet Le Preux, in 1557; inside is the ownership entry of one Georg Wagner, dated May 29, 1586. Although the plaquettes on the covers of the Roffignac and Ficino clearly depend from the same prototype, they were produced by intaglio stamps of quite different shape and detail: the volumes of space behind Julius Caesar's head are unequal, and the background is stippled on the Roffignac and hatched with parallel lines on the Ficino.

REFERENCE Henri Louis Baudrier, *Bibliographie lyonnaise: recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres de Lyon au XVI^e siècle* (reprint Paris 1964), IX, 272

¹ Anthony Hobson, *Humanists and bookbinders: the origins and diffusion of the humanistic bookbinding 1459–1559, with a census of historiated plaquette and medallion bindings of the Renaissance* (Cambridge 1989), p.94.

² Hobson, *op. cit.*, no. 134b.

³ Andreas Vesalius, *De humani corporis fabrica* (Lyon: Jean de Tournes, 1552), in sextodecimo format, three volumes bound in two (Hobson 134a, location unknown).

⁴ Nero: Joannes Actuarius, *Opera* (Lyon: Jean de Tournes & Guillaume Gazeau, 1556), in sextodecimo format, three volumes bound in one (Hobson 133a, British Library, Henry Davis Gift 590). Unidentified emperor: Cicero, *Les oeuvres* (Lyon: Guillaume Rouillé, 1552), in sextodecimo format (Hobson p.142 note 62, location unknown). Like our volume, these books were in the Öttingen-Wallerstein auction sales, 1933–1935.

⁵ Young man: Ammianus Marcellinus, *Rerum gestarum libri decem et octo* (Lyon: Sébastien Gryphius, 1552), in sextodecimo format (Hobson 141a, fig. 190). Male mask: Berosus, *De antiquitate Italiae* (Lyon: Barthélemy Frein for Jean Temporal, 1554), in sextodecimo format (Hobson 142a, fig. 191). Judith: *Le Nouveau Testament de Notre Seigneur Iesus Christ* (Lyon: Guillaume Rouillé, 1554), in sextodecimo format (Hobson 143a, fig. 192). These books entered the Universitätsbibliothek Augsburg in 1980.

⁶ Giuseppe Toderi & Fiorenza Vannel Toderi, *Placchette secoli XVI–XVIII nel Museo Nazionale del Bargello* (Florence 1996), no. 30.

⁷ Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten* (Munich 1975), no. 108/1, Tafel 38.

⁸ We are guided to this conclusion by Dr. Doug Lewis, Emeritus Curator of Sculpture and Decorative Arts, National Gallery of Art, Washington, DC.

⁹ Mirjam Foot, *The Henry Davis Gift: a collection of bookbindings* (London 1978), I, pp.212, 215 note 53, associates this fleuron tool with the 'Goldast Binder'; see Hobson, *op. cit.*, p.142 note 62, and compare his reproduction of Fugger's Ammianus Marcellinus fig. 190.

¹⁰ Anthony Hobson, 'Plaquette and medallion bindings: a second supplement' in *For the love of the binding: Studies in bookbinding history presented to Mirjam Foot* (London 2000), pp.67–79, no. 134ax (reproduced).

Francini, Alessandro

Florence? after 1571 – 1648 Fontainebleau?

Livre d'architecture contenant plusieurs portiques de différentes inventions, sur les cinq ordres de colonnes.
Paris, Melchior Tavernier, 1631

£ 4500

Folio (387 × 275mm), (4)ff. letterpress (title, descriptive list of plates, author's dedication to Henri IV, address 'Aux Amateurs d'Architecture'), plus forty numbered engraved plates (circa 360 × 250mm platemarks).

PROVENANCE early inscription on title-page obliterated —
E.P. Goldschmidt, Catalogue 167 (London 1987), item 64.

A few insignificant stains, on the whole, in excellent state of preservation.

BINDING contemporary mottled calf.



25 Design for an entrance to a grotto, engraved after a design by Alessandro Francini.
Reduced from 360 × 240mm (platemark)

First issue of a series of forty designs for monumental doorways and entrances in a Mannerist style, by a Florentine who had been invited to the French court about 1598 to create grottoes and fountains in the grounds of Saint-Germain-en-Laye and later in Marie de Médicis' garden of the Luxembourg. Of all the Orders, Alessandro Francini found the massive Doric most suited to these kinds of monuments, and he uses its form and proportions in nineteen designs, while six designs develop the Tuscan column, six the Ionic, five the Corinthian, and three feature the Composite Order.

Thirty-one plates are inscribed *A. Francini Inventor* | *Tavernier excudit* and six simply *A. Francini inventor*. In the present copy and most others, the portrait of Francini (plate no. 1, described in list of plates as 'laquelle peut servir à vn Avtel') is signed *Bosse Fecit* above Tavernier's imprint, and plates 2 and 4 are inscribed respectively *Melchior Tavernier fecit* and *Melchior Tavernier sculpsit*. Some cataloguers suppose that the unattributed plates are by Bosse;¹ while others consider them the work of Tavernier and his atelier.²

- 1 Georges Duplessis, *Catalogue de l'oeuvre de Abraham Bosse* (Paris 1859), nos. 298–337. *Abraham Bosse, savant graveur 1604–1676*, exhibition catalogue, Bibliothèque nationale de France (Paris 2004), nos. 62–63.
- 2 Roger-Armand Weigert, 'Le commerce de la gravure en France au XVIIIe siècle: les Tavernier' in *Gulden Passer* 53 (1975), p.429.
- 3 National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), no. 75.
- 4 Eileen Harris, *British architectural books and writers* (Cambridge 1990), no. 229.

A second edition employing the same plates was published in 1640³ and an English version was published at London by Robert Pricke in 1669.⁴

REFERENCES Désiré Guilnard, *Les Maîtres Ornemanistes* (Paris 1880), pp.311–312; *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (1939), no. 3852; Laurence Hall Fowler & Elizabeth Baer, *Fowler Architectural Collection of Johns Hopkins University. Catalogue* (Baltimore 1961), no. 126; Theodore Besterman, *Old art books* (London 1975), p.42

26

Bound for Olimpia Maidalchini-Pamphilj, 'La Terribile Pimpaccia'

Francis de Sales, Saint

Thorens (Duchy of Savoy) 1567 – 1622 Lyon

*I veri trattenimenti ò Discorsi spirituali... tradotti dal
Franzese nell'Italiano da D. Paolo Battista Vso di Mare.*
Rome, Francesco Cavalli, 1652

£ 2850

Duodecimo (140 × 75 mm), (228)ff. signed a¹² A–S¹²
(blanks S11, S12 retained) and paginated (24) 1–411 (21).
Engraved portrait printed on folio a3.

PROVENANCE Olimpia Maidalchini-Pamphilj (1594–1657),
binding — Christie's, 'Libri, autografi e stampe', Rome,
December 14, 1999, lot 125.

Text lightly foxed; slight abrasion to edges of the binding,
headcap chipped, other minor defects, but overall a good
copy in entirely original state of preservation.

BINDING contemporary Italian calf, covers and back elab-
orately decorated in gilt, armorial insignia on covers of
Olimpia Maidalchini-Pamphilj; page edges gilt.

- 1 *Oeuvres de Saint François de Sales*, edited by Dom Benedict Mackey OSB (Annecy 1895), VI, pp.xxii–xxvi.
- 2 Tools associated with the Andreoli workshop are reproduced in *Legatura Romana Barocca 1565–1700* (Rome 1991), pp.31–46, plates V–VII.
- 3 Guido Vianini Tolomei, 'Un atelier de reliure à Rome au XVIIe siècle; l'atelier dit Enigmatique' in *Bulletin du Bibliophile* 1993, no. 2, pp.322–344.
- 4 Vianini Tolomei, *op. cit.*, no. 17 (reproduced p.326).

First edition in Italian translation of *Les Vrays Entretiens spirituels*, a series of twenty-one lectures (or Conferences) on the duties and virtues of the conventual life delivered to the Nuns of the Visitation by François de Sales, later written up from memory by his listeners, and published in an authorised edition at Lyon in 1629.¹ The translator, Paolo Battista Vso di Mare, a Benedictine monk of the Cassinese congregation in the Basilica of San Paolo fuori di Mura in Rome, dedicates the edition to Cardinal Fabio Chigi, at whose instigation it was made.

This copy was bound for Olimpia Maidalchini-Pamphilj (1594–1657), the most powerful woman in Rome of her day. First married to Paolo Nini, Olimpia contracted a second marriage with Pope Innocent X's elder brother Pamphilio Pamphilj, to whom she bore a son, Camillo, in 1622. She became the confidant of Innocent X and received enormous riches during his pontificate, including magnificent works of art. Innocent's successor, Alexander VII, exiled her in 1655 to her palace in San Martino al Cimino, a small village north of Rome, where she died two years later.

Our binding is decorated by tools associated with a shop once designated the 'Rospigliosi Bindery' on account of the work it undertook (directly and on behalf of donors) for Giulio Rospigliosi as Cardinal and as Pope Clement IX (1667–1669). From about 1656, the shop worked continuously for the Biblioteca Vaticana. Recent scholarship has identified its proprietors as the brothers Gregorio (died 1696) and Giovanni Andreoli (died 1699).² Another Roman shop (the so-called 'Enigmatic Binder') employed very similar tools, including the two cherubs supporting the shield, and the roll decorating the back of our binding. On present knowledge it is impossible to separate the production of these shops.³

Two bindings displaying Olimpia's insignia were featured in the exhibition *Legatura Romana Barocca*, one (no. 49) executed in vellum on a quarto *Officio del Patriarca S. Domenico* (Rome 1644), the other (no. 59) in calf on a quarto manuscript 'cartella vuota' (undated). Neither binding is as ornate as ours, nor decorated by the same group of tools. The 'Enigmatic Binder' bound for Pope Alexander VII in a similar style Francis de Sales' *Introduzione alla vera divotione* (Rome 1651).⁴

Two copies of this first edition can be located: Biblioteca del Seminario vescovile, Biella; and Biblioteca Ludovico Jacobilli del Seminario vescovile, Foligno.



26 Bound for Olimpia Maidalchini-Pamphilj. Shown actual size (height of binding 148mm)

Fuchs, Leonhart

Wemding 1501 – 1566 Tübingen

De curandi ratione libri octo causarum signorumque catalogum breuiter continens, partim olim conscripti, & nunc postremum recogniti, multisque locis aucti: partim recens adiecti... Accessit quoque locuples rerum & uerborum memorabilium Index. Basel, Johann Oporinus, 1568 (i.e. 1548?)]

£ 3500

Octavo (166 × 105mm), (392)ff. signed a⁸ a–z⁸ aa–zz⁸ Aa–Bb⁸ and paginated (16) 1–727 (i.e. 735) and (33)pp. index. Eight full-page woodcut illustrations of surgical instruments printed with the text (folios nn5 verso through 001 recto), but not included in pagination, another smaller woodcut (folio zz5 recto).

PROVENANCE Augustiner-Chorherrenstifts Baumburg an der Alz, title inscribed *Monasterij Baumburg* — reputedly acquired by the Universitätsbibliothek München and sold as a duplicate — ‘Aus dem Nachlaß eines Münchner Arztes’, sale by Hartung & Hartung, Auktion 66, Munich, November 5, 1991, lot 126.

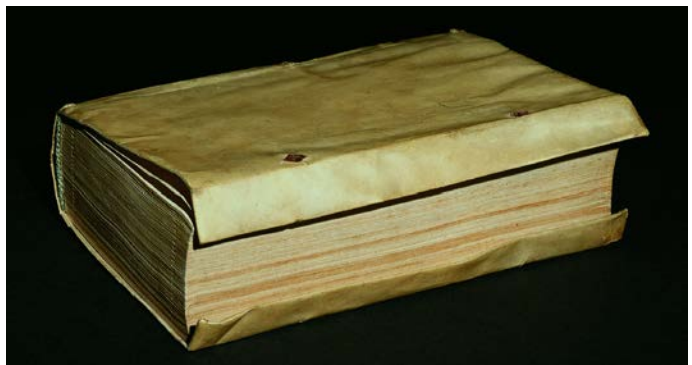
In faultless state of preservation.

BINDING contemporary flexible vellum, remnants of silk ties.

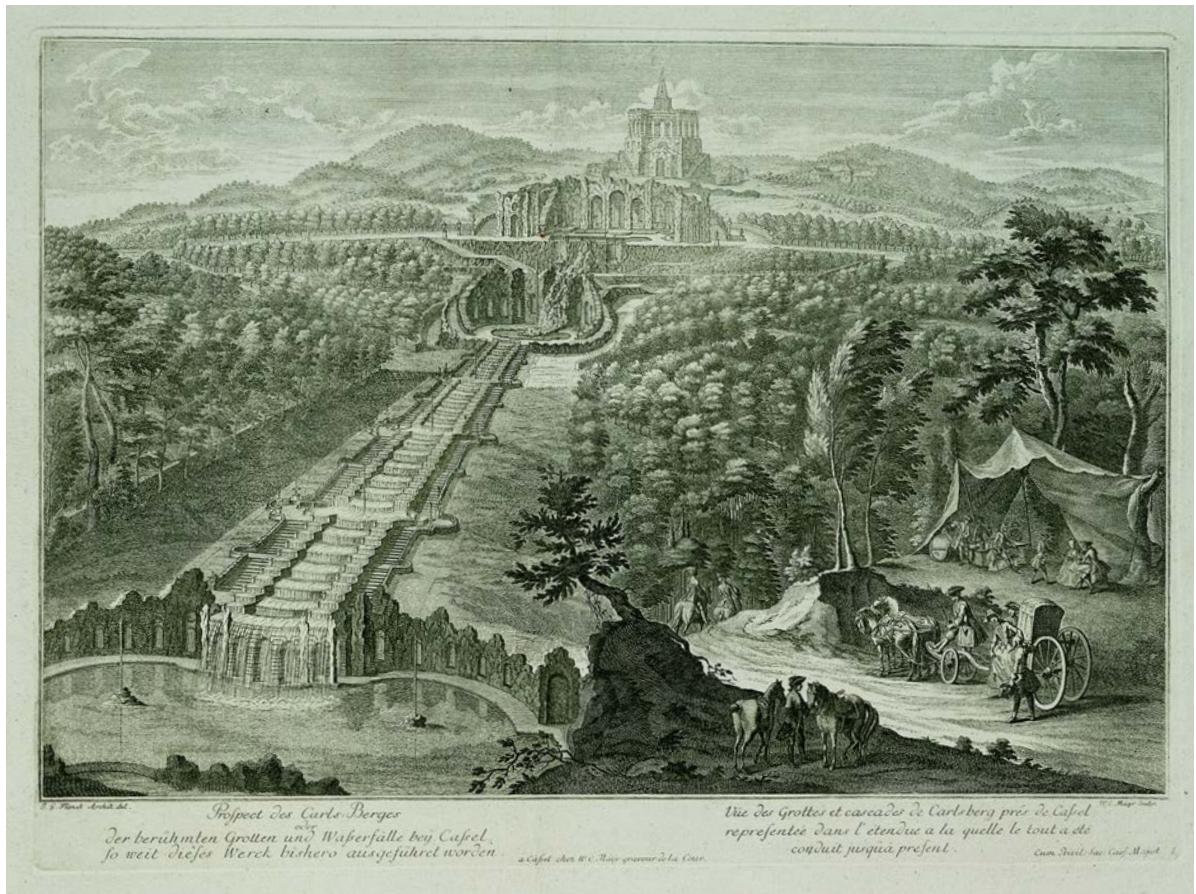
A fine copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions. The work has a complex textual evolution, being several times revised, enlarged, and corrected by the author. It developed from *De Medendis singularum humani corporis partium libri quatuor*, published at Basel in 1539, immediately after Fuchs had completed his Greek edition of Galen. A fifth part, ‘De medendis tumoribus praeter naturam’, was added in 1542, when the book was reprinted by Johann Oporinus under the new title *De Sanandis totius humani corporis libri quinque*. Three further parts were prepared for the present edition, when the work assumed yet again a new title. These new parts (Books VI–VIII) discuss the nature and cure of wounds, tumours, ulcers, fractures and dislocations, and are illustrated by woodcuts of surgical instruments copied (with acknowledgement) from Jean Tagault's *De chirurgia institutione* (1543), itself a rewriting of Guy de Chauliac.

The ‘Epistola nuncupatoria’ in our volume is addressed to Christoph, Herzog von Württemberg, and is dated by Fuchs at Tübingen, March 1548. The colophon, however, reads ‘Basileae, per Ioannem Oporinum, Anno salutis humanae MDLXVIII Mense Martio’, and 1568 is accepted uncritically in all bibliographies as the year of publication. In our judgment, the numeral X was transposed by the compositor, and the colophon misprinted as 1568 instead of 1548. Although our book is not listed in the Oporinus shop catalogue of 1552, a work conforming to it is noticed in Gesner's *Appendix Bibliothecae* (Zürich 1555), folio n3 verso: ‘Praeterea libros quinque de medendi ratione recognouit & auxit, additis tribus libris chirurgicis. Basileae impressit Oporinus’. The documents of the press indicate that Johann Oporinus had sold his press to his brother Hieronymus by the end of 1567, some six or eight months before his death on July 6, 1568 (Martin Steinmann, *Johannes Oporinus*, Basel & Stuttgart 1967, p.114).

REFERENCES Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), pp.222–225 and no. 35a (woodcut reproduced p.59); Richard J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), no. 1694; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1986), F–3254



27 Dimensions of binding 170 × 108 × 45mm



28 View of the 240 metre-long stepped cascade on the slope of the Karlsberg, engraved by Wolfgang Christoph Mayr.
Reduced from 350 × 490mm (platemark)

28

Fünck, Johann Georg

Augsburg 1721 – 1757 Kassel?

Plans and views of the gardens at Kassel-Weissenstein.
Kassel, Wolfgang Christoph Mayr, [circa 1757]

£ 3850 (+17.5% VAT if applicable)

Four prints (each circa 360 × 495mm platemark, struck on untrimmed sheets uniformly 520 × 740mm), engraved by Wolfgang Christoph Mayr after drawings by Fünck, matching impressions in first state, numbered I–III, offered with four associated prints also engraved by Mayr (see below). Watermark in all eight prints a crowned shield with rampant lion, lettered beneath / A V / Wolfeg [g].

A suite of prints recording the extensive gardens on the Karlsberg, a broad hillside which rises above Kassel, the seat of the Landgraves of Hesse-Kassel seven kilometres away.

This park (renamed Wilhelmshöhe in 1798) had been designed by an Italian *stuccatore* and would-be architect, Giovanni Francesco Guerniero, whose lavishly illustrated *Delineatio montis*, published in 1705, presented the project as if completed. When Guerniero departed Kassel, in 1715, however, only about a third of his designs had been executed, owing to technical difficulties and the stupendous cost. Our plans and views, drawn at mid-century by the Landesbaudirektor to Friedrich I at Kassel, Johann Georg Fünck, engraved and published by the Hofkupferstecher Mayr (died 1776), are therefore of considerable interest, as records of the actual appearance of these Baroque gardens at mid-century, as a last glimpse before the extensive remodelling ordered by Landgrave Friedrich II.

The first of the four numbered prints is a view ('Prospect des Carls-Berges') emphasising the Octagon, a pavilion some two hundred feet high

(a) Prospect des Carls-Berges oder der berühmten Grotten und Wasserfälle bey Cassel so weit dieses Werck bishero ausgeführet worden [also in French] | J.G. Fünck Arch del. | W. C. Mäyr Sculp | à Cassel chez W.C. Mayr graveur de la Cour | Cum Privil. Sac. Caes. Majest. | [numbered lower right] | I

(b) Durchschnitt und Grundriss dersämtlichen Bau- und Wasserwerke des Carlsberges [also in French] | J.G. Fünck Arch del. | W. C. Mäyr Sculp | à Cassel chez W.C. Mayr graveur de la Cour | Cum Privil. Sac. Caes. Majest. | [numbered lower right] | II

(c) Das obere achteckigte Hauptgebäude, von vornen anzusehen [also in French] | J.G. Fünck Arch del. | W. C. Mäyr Sculp | à Cassel chez W.C. Mayr graveur de la Cour | Cum Privil. Sac. Caes. Majest. | [numbered lower right] | III

(d) Durchschnitt des Hauptgebäudes, von innen des Hofes anzusehen [also in French] | J.G. Fünck Arch del. | W. C. Mäyr Sculp | à Cassel chez W.C. Mayr graveur de la Cour | Cum Privil. Sac. Caes. Majest. | [numbered lower right] | IIII

PROVENANCE 'A German Family of Title', sale by Christie's, 'Old Master, Modern and Contemporary prints', London, December 18, 2001, lot 16 (part lot).

Superb impressions on full sheets.

surmounted by a thirty-foot tall copy of the Farnese Hercules, and the Cascade, a complex, stepped waterfall interrupted by grottoes and fountains. The second print is a plan, and prints three and four show the Octagon in elevation and section. The prints subsequently were issued with publication line *à trouver dans l'Officine du Mr. Seligmann*.¹

Joined to our suite are four unnumbered prints engraved on matrices of different sizes, but struck on untrimmed sheets of the same paper as the previous four prints, all also engraved and published by Mayr.

The first of these associated prints, 'Die Grotte zu Wilhelmsthal' (305 × 490mm platemark), depicts the grotto in the gardens of Schloß Wilhelmsthal, a summer residence in the village of Calden near Kassel. This grotto had been designed by the Prussian architect Georg Wenceslaus von Knobelsdorff, whose pupil Fünck was before his appointment in Kassel in 1746. Fünck himself was responsible for laying out the surrounding gardens and his drawing for the engraver Mayr survives in Kassel.² At some later date Mayr's plate was restruck with the number '48' added at upper right.³

The other three associated prints are a plan and two views of the Carlsau, a three kilometre-long Renaissance garden on the left bank of the Fulda. The 'Grundriss der Lust und Orangerie garten in der Carlsau bey Cassel' (450 × 690mm platemark) was drawn by Fünck and engraved by Mayr. The two views were engraved by Mayr after paintings by Johann Heinrich Tischbein the Elder (1722–1789), Hofmaler and Direktor der Kasseler Akademie: the 'Aussicht der Orangeri des grossen Gartens von der Mittag seite anzusehen' (330 × 490mm platemark) depicts the Orangerieschloß, built in 1710–1711, with a pavilion added a decade later to accommodate sculpture by Pierre Etienne Monnot; the 'Aussicht des Teiches des grossen Gartens von der Seite der Oberneustadt von Cassel' (334 × 485mm platemark) shows the large pond and its island.

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (1939), no.3349; *Architektur in Darstellung und Theorie*, exhibition catalogue by Marianne Fischer, Kunstbibliothek Berlin (1969), no. 111: 'Die Folge umfaßt fünf Kupfertafeln, vier zeigen Ansichten der Anlagen in Wilhelmshöhe, die fünfte die Grotte in Wilhelmsthal'

¹ *Der Schlosspark Wilhelmshöhe in Ansichten der Romantik*, exhibition catalogue by Ulrich Schmidt, Staatliche Museen Kassel (1993), p.110, no. 6 (reproducing an impression of (a) in *Graphische Sammlung*, Staatliche Museen, Kassel). Fritz Lometsch, *Wilhelmshöhe. Natur und Formergeist in dem schönsten Bergpark Europas* (Kassel 1961), pls. 44–45 (reproducing impressions of (c) and (d) in unspecified collections). Simplified copies in reduced format were also engraved (Thieme-Becker, *Künstler-Lexikon*, 24, p.497).

² Bernhard Schnackenburg, 'François de Cuvillies und Georg Wenceslaus von Knobelsdorff, zwei Antipoden der Rokokoarchitektur in Wilhelmsthal bei Kassel' in *Kunstchronik* 11 (November 1997), pp.593–599, fig. 5. *The Triumph of the Baroque. Architecture in Europe 1600–1750*, exhibition catalogue edited by Henry A. Millon (Turin 1999), no. 224.

³ Lometsch, *op. cit.*, p.101, pl. 67.

Gersaint, Edmé François

Paris 1694 – 1750 Paris

Catalogue raisonné de coquilles, et autres curiosités naturelles. Paris, Flahault & Prault, 1736

£ 2450

Octavo (165 × 95mm), (90)ff. signed a⁴ A–B⁸ C⁴ D⁸ E⁴ F⁸ G⁴ H⁸ I⁴ K⁸ L⁴ M⁸ N⁴ O⁶ and paginated 1–6 (*i.e.* 8) 1–167 (5), plus engraved title-frontispiece by Claude Duflos after François Boucher (the print in first state, of three).

PROVENANCE Jean-Claude Fauconnet de Vildé (died *circa* 1765), named 'Conseiller de la ville de Paris' in 1733, binding¹ — Jean Fürstenberg (1890–1982), exlibris *Ex Musaeo Hans Fürstenberg*,² sold in 1974 to — Otto Schäfer (1912–2000) — Sotheby's, 'The Collection of Otto Schäfer, Part IV: the Hans Fürstenberg Collection of Eighteenth-Century French Books', London, December 7, 1995, lot 249.

Headband abraded, otherwise in very good state of preservation.

BINDING contemporary French calf, gilt arms of Jean-Claude Fauconnet de Vildé on covers.

The author of this work was a picture-dealer who from about 1732 began to promote the vogue for collecting shells (conchyliomania), dealing in them and amassing large collections. In June 1734 Gersaint held an auction sale containing a 'Cabinet de Coquilles' imported from Holland, followed in October by a sale of shells from collections in Holland, Flanders, and Paris. The *Catalogue raisonné de coquilles et autres curiosités naturelles* was printed for his third sale of shells, conducted in January 1736 (450 lots of shells, 132 of insects). It is prefaced by Gersaint's 'Observations sur les Coquillages' (pp.1–29) in which shells are elevated to the status of works of art, and described as a source of inspiration for architects, sculptors, and painters; by a 'Liste des Principaux Cabinets' (pp.30–45); and by a list of the authors who have described shells (pp.46–61).

The engraved title-frontispiece is a still-life of shells and coral, designed by François Boucher, and engraved by Claude Duflos.³ 'Placed at the head of the catalogue, the frontispiece provides a condensed illustration of the collection and its decorative potential, while identifying Gersaint as the source of Rococo chic'.⁴ Boucher was himself a collector of shells; other contemporary shell-collectors were Jean de Jullienne, Watteau's great patron and friend; the Prince de Condé, Meissonnier's first patron; La Rocque, publisher of the *Mercure* and of engraved ornament; and Bonnier de la Mosson, patron of Jacques de Lajoue, one of the three progenitors of the Rococo style. The interconnections of collectors of shells, patrons, and designers of Rococo architecture and decoration, and their role in gaining acceptance of the Rococo as a style, deserves investigation.⁵



29 Engraving by Duflos after a design by Boucher. Height of binding 188mm

1 Eugène Olivier, Georges Hermal & R. de Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1924–1935), no. 1654.

2 *Das Buch als Kunstwerk, Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg*, catalogue of an exhibition, Schloß Ludwigsburg (Stuttgart 1965), p.150 (this copy).

3 Bibliothèque nationale, *Inventaire du Fonds Français: Graveurs du XVIIIe siècle*, VIII (Paris 1955), p.59 no. 23. The plate was re-struck in 1737 and 1744 with the inscription beneath altered or erased; see *Regency to Empire: French Printmaking 1715–1815*, catalogue of an exhibition, Minneapolis & Baltimore (1984), p.92.

4 Andrew McClellan, 'Watteau's dealer: Gersaint and the marketing of art in eighteenth-century Paris' in *The Art Bulletin* 78 (1996), pp.446–447 and fig. 7.

5 Alastair Laing, 'French ornamental engravings and the diffusion of the Rococo' in *Le Stampe e la diffusione delle immagini e degli stili*, edited by Henri Zerner (Bologna 1983), pp.115–116, 126.



29 Bound for Jean-Claude Fauconnet de Vildé. Height of binding 170mm

Bound with

Gersaint, Edmé François

Paris 1694 – 1750 Paris

Catalogue raisonné d'une collection considérable de diverses Curiosités en tous Genres, contenuës dans les Cabinets de feu Monsieur Bonnier de la Mosson... Par E.F. Gersaint. Paris, Jacques Barrois & Pierre-Guillaume Simon, 1744

Octavo (165 × 95mm), (128)ff. signed π² a⁶ b² A–T⁶ V⁴ and paginated (4) 1–13 (3) 1–234 (2).

The second work in this volume is Gersaint's sale catalogue of the collections gathered by Joseph Bonnier de la Mosson (1702–1744), divided for sale into nine cabinets, comprising shells, insects, and animals stuffed or in preserving fluids; scientific instruments, pharmaceutical apparatus, and machinery; ornamental turning, bronzes, porcelain, clocks, and other works of art; pictures and prints; and furniture. The 966 lots were removed from the owner's townhouse, the Hôtel de Lude, fabulously decorated by Jacques de Lajoue, with painted depictions of the cabinets, and sold on March 8, 1745 (not in 1744 as indicated in the catalogue).

REFERENCES Henri Cohen, *Guide de l'Amateur de Livres à Gravures du XVIIIe siècle*, revised by Seymour de Ricci (Paris 1912), no. 206; *The Lessing J. Rosenwald Collection. A Catalog of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943 to 1975* (Washington, DC 1977), no. 2536

Giovio, Paolo

Como 1483 – 1552 Florence

De romanis piscibus libellus ad Ludovicum Borbonium Cardinalem amplissimum. Rome, Francesco Minuzio Calvo, 1524 (August)

£ 4000

Folio (272 × 210mm), (54)ff. signed A–L⁴ M⁶ a⁶ (blank M6), not foliated or paginated. Title enclosed by woodcut compartment.

PROVENANCE inscription on blank verso of the title-page: 'Anno Domini MDXXX mense Maio I Venetij I Mancipium spinulae sum ludo, parcite, uicj I O uos qui à furcio nomina contrahitis' — illegible seventeenth-century Italian oval black ink ownership stamp on title-page — Sotheby's, 'Continental books and manuscripts', London, December 3, 1998, lot 49.

Occasional dampstaining, otherwise a delightfully fresh copy.

BINDING contemporary flexible vellum.

First edition of the papal physician Paolo Giovio's first published work, 'Of Roman fish', conceived at a banquet Clement VII gave for François Louis, cardinal of Bourbon, during which the nomenclature of fish and seafood available in Roman markets had been disputed, and Giovio encouraged to compose his treatise. Proceeding chapter by chapter through about forty different kinds of fish, Giovio correlated ancient and modern names, commented on medical and nutritional properties, offered suggestions for cooking, and recounted anecdotes about Roman banquets — such as the occasions when Tito Tamisi travelled across Rome in order to dine on a black umber, and when Leo X served his buffoon, Frate Mariano, a piece of rope cooked in a sauce as though it were a lamprey.¹ In the chapter on sturgeon, Giovio refers to Portuguese and Spanish voyages.²

'Giovio carefully distinguished between the properties attributed to fish by the standard medical authors and his own empirical observations, which were generally pragmatic and astute. For example, while citing Athenaios and Pliny on the beneficent properties of cuttlefish, Giovio observed that all soft fish "are digested with the greatest difficulty by the stomachs of scholars and other physically inactive persons", recalling his frequent but unheeded admonitions to Clement VII "an avid diner on dishes made from these kinds of fish". Giovio's constant invocation of the Hippocratic canon of naturalness to exclude exotic remedies and fanciful lore betrayed the influence of the Greek revival in medicine'.³

The printer Francesco Minuzio Calvo issued his first dated book September 14, 1523 and his first book in folio format in February 1524; the present volume is the second book in folio format from his press (only four folios were ever printed), and it features on its title-page the large version of his woodcut border incorporating figures of Minerva, Mars, the goddess Roma, and river god of the Tiber. A second edition of *De piscibus romanis* (in quarto format and without the appended 'Antiqua et recentiora nomina piscium marinarum lacustrum et fluviatilium quae Iovii Commentariis continentur') was printed by Calvo in April 1527; reprints followed at Antwerp in 1528; at Basel in 1531, 1535, and 1545; and (together with the text of Oppianus) at Strasbourg in 1534. An Italian translation by Carlo Zancaruolo appeared at Venice in 1560.

The list of errata (folio M5 verso) is emended 'pagina lxii cap. xxv lege, Rhombus latior est tamen patella', as in the British Library copy, and also in a copy in the Biblioteca Civica di Como.⁴

¹ T.C. Price Zimmermann, 'Renaissance symposia' in *Essays presented to Myron P. Gilmore* (Florence 1978), I, pp. 368–369. Franco Minonzio, *Studi gioviani. Scienza, filosofia e letteratura nell'opera di Paolo Giovio* (Como 2002), volume I.

² John Alden, *European Americana 1493–1600* (New York 1980), no. 524/11.

³ T.C. Price Zimmermann, *Paolo Giovio* (Princeton 1995), pp. 16, 64.

⁴ Described in *Pauli Iovii Opera*, IX, edited by Ernesto Travi & Mariagrazia Penco (Rome 1984), pp. 6–7.

REFERENCES British Museum, *Short-title catalogue of Italian books* (1958), p. 303; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), G–634; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p. 287; Max Sander, *Le Livre à figures italien* (reprint Nendeln 1969), no. 3168; Fernanda Ascarelli, *Le Cinquecentine romane: 'Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma'* (Milan 1972), p. 117.

*Presentation copy to
Graf Schweickhart von Helfenstein*

Graz, Collegium Societatis Jesu

Parentalia serenissimo principi Carolo, archiduci Austriae, Styriae, Carinthiae, Carniolae duci, &c. parenti optimo, ac fundatori munificentiss. a Collegio Societatis Iesu, Academiae Graecensi, debitae pietatis ergo.
Graz, Georg Widmanstetter, 1590

£ 3000

Quarto (210 × 150mm), (46)ff. signed A–E⁴ F⁶ G–L⁴ (blank L⁴), not foliated or paginated. Armorial woodcut on title-page enclosed by a woodcut border.

PROVENANCE Graf Schweickhart von Helfenstein (1539–1599), presentation inscription dated 1590 on endpaper — Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, although without its usual ink stamp — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 104.

Fabric covering the back of the binding worn away, all edges abraded; internally in fine state of preservation.

BINDING contemporary woven black silk over paper boards; alternating black and white cloth ties (two of four substantially remaining).

A volume of *episedia* and other verse written by anonymous members of the Jesuit College at Graz for their benefactor, Charles II, archduke of Austria, who had died on July 6, 1590. The book is dedicated to Charles's heir, Ferdinand (1578–1637), and several compositions are addressed to his widow, the Archduchess Mary of Bavaria (1551–1608). The College had helped devise the programme for the Archduke's funeral decorations, which are explicated here in 'Panegyris encomiastica defuncti', 'Pompa funebris spectator', 'Tumuli hieroglyphici, qui dipicti suerant; & singulorum elogia', and in other compositions.¹

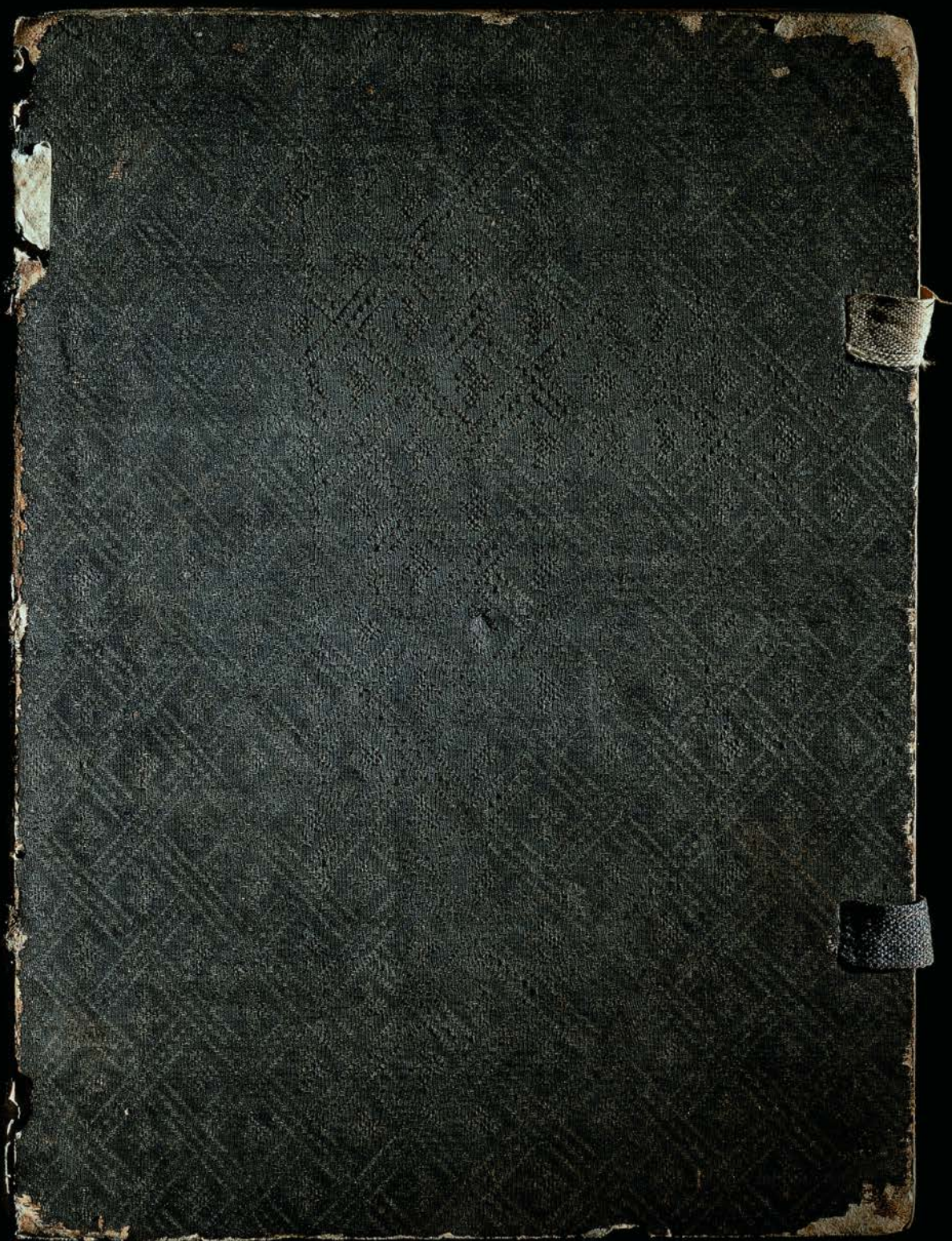
According to an inscription in red ink on the front free-endpaper by the first owner, Graf Schweickhart von Helfenstein, this copy was a gift from the Rector of the Jesuit College: 15 M 90 | G[ott] V[nd] D[ie] E[hr] | Sch[weickhart] Comes in Helfenstein Baro In | Gundelfingen et Gomeg [*i.e.*, Gomegnies, in Belgium] me ex | liberalitate Reuerendi Patris Rectoris | Collegii Societatis Jesu Gracie possidet | [signature] | Quae Dei sunt nemo cognovit nisi | Spiritus Dei.² From 1575 until his death in 1599, Schweickart was resident in Innsbruck; he benefacted the Jesuit Order there, and in Landsberg am Lech. His family library was purchased by Graf Wratislaus II von Fürstenberg (1600–1642) and subsumed in the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen.

This copy retains the sombre black silk binding which the Jesuit College evidently specified for presentation copies. Fabric bindings of the sixteenth-century are now seldom encountered on the market.

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1892), III, cols. 1689–1690 no. 113; Juliane Keller, *Grazer Frühdrucke 1559–1619. Katalog der steirischen Bestände* (Graz 1970), no. 123; Theodor Graff, *Bibliographia Widmanstadiana 1586–1805* (Graz 1993), p.19 no. 52; not traced in the *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983–1995), no copy in British Library, none located in North America

¹ Theodor Graff, 'Grazer Jesuitenuniversität und landesfürstlicher Dynastie' in *Historisches Jahrbuch der Stadt Graz* 11–12 (1979–1980), p.38 and no. 1.

² Schweickhart's 'geringsten Benutzerspuren und Besitzvermerke' are studied by Josef Nolte, 'Der Landsberger Pfleger und bayrische Rat Schweickhart von Helfenstein (1539–1599) im Lichte seiner Bücher. Ein eruditionsgeschichtlicher Beitrag zur oberdeutschen Adelskultur im Zeitalter der Konfessionsbildung' in *Literaten, Kleriker, Gelehrte. Zur Geschichte der Gebildeten im vormodernen Europa*, edited by Rudolf W. Keck (Cologne 1995), pp.221–244. See Sotheby's sale catalogue, 'Incunabula from the Court Library at Donaueschingen', London, July 1, 1994, p.297, for a similar inscription.



*Presentation copy to
Michael von Kuenburg, Archbishop of Salzburg,
co-patron of the edition*

Hozjusz (Hosius), Stanislaw, Cardinal
Kraków 1504 – 1579 Capranica (Rome)

*Confessio catholicae fidei christiana: vel potius explicatio
quaedam confessionis, in synodo Petricouensi à
patribus prouinciarum Gnesnensis, & Leopoliensis in
regno Poloniae factae, Anno Domini MDLI. A R.D.
Stanislao Hosio, Varmiensi Episcopo conscripta: ac
denuo recognita & locupletata, & à mendis priorum
editionum repurgata. Vienna, 'in officina Michaëlis
Zymmermannij', 1560*

£ 2250

Folio (310 × 195 mm), signed *8 ((⁴ A–Z⁶ Aa–Zz⁶ Aaa–Qqq⁶
(blanks Lll⁶, Qqq⁶) and foliated (12) 1–341 (31). Eighty-
nine historiated woodcut initials (each 37 × 37 mm), all
but two delicately coloured and heightened with gold
leaf; woodcut armorial insignia (folio *3 verso) of the
dedicatee, Sigismund Augustus, King of Poland, painted
in colours and gold.

PROVENANCE Michael von Kuenburg (1514–1560),
Archbishop of Salzburg, a leaf inserted opposite title-
page with printed heading 'Amplissimo ac reverendiss.
principi et domino, domino Michaeli [annotated
Kÿenburg, in manuscript] Dei gratia, Archiepiscopo
Salisburgensi, S. Apostolicae & Romanae sedis Legato
nato dignissimo, Domino meo clementissimo' above a
hand-coloured woodcut of the Archbishop's insignia, his
bejewelled mitre, lappet, and crosier painted in gold —
Fürstlich-Fürstenbergische Bibliothek at Donaueschingen,
but without its customary inkstamp — Reiss & Sohn,
'Auktion 70: Aus einer Süddeutschen Fürstenbibliothek,
Teil 2', Königstein im Taunus, May 4, 2000, lot 1550.

Initial and last quires wormed in margins, otherwise a
fresh copy. The textile binding is thoroughly decayed
(losses and worming).

BINDING contemporary cloth over paper boards; page
edges gaufered and gilt. Preserved in a box.

A confession of faith drawn up at the synod of Piotrków (June 9–16, 1551),
first published in 1553, and here reprinted (according to an unsigned 'Ad
lectorem' printed on the verso of the title-page) at the order and expense of
the Archbishop of Salzburg, Michael von Kuenburg, and the Bishop of
Vienna, Anton Brus von Müglitz. This copy was specially decorated and
bound by the publisher (apparently in velvet) for presentation to Arch-
bishop Michael. At the front of the volume is a printed leaf with his woodcut
archiepiscopal insignia boldly coloured and heightened with gold.¹

Stanislaw Hozjusz was born in Kraków of German parents, and educated
in the universities of Kraków Padua, and Bologna, where he obtained a
doctorate in *utroque iure* under Ugo Buoncompagni, future Pope Gregory
XIII (1534). Ordained in 1543, Hozjusz rose swiftly through the ecclesiastical
hierarchy: in 1549 he was elected bishop of Culm, in 1550 he was named
Inquisitor haereticæ pravitatis to stop the spread of Protestant doctrines in
the diocese of Pomesanien, and in 1551, now Bishop of Ermland, and
referred to by contemporaries as the 'second Augustine' and the 'hammer
of heretics', he was asked by the provincial synod of Piotrków to write a
profession of the Catholic faith. Expanded into a 'Christian Confession of



¹ Compare his woodcut exlibris (98 × 57mm), reproduced by Ilse O'Dell, *Deutsche und Österreichische Exlibris 1500–1599 im Britischen Museum* (London 2003), no. 218.

² *Biographisch-Bibliographisches Kirchenlexikon*, II (Hamm 1990), 1072–1074.

33

Jackson, John Baptist

London *circa* 1701 – *circa* 1780 Newcastle-on-Tyne

Titiani Vecelii, Pauli Caliarrii, Jacobi Robusti, et Jacobi de Ponte; Opera Selectiora a Joanne Baptista Jackson, Anglo; Ligno coelata et coloribus adumbrata. Venice, Giovanni Battista Pasquali, 1745

£ 20,000

Folio (613 × 470mm), letterpress title-page with woodcut vignette and twenty-four sheets of chiaroscuro woodcut prints, the complete suite, reproducing seventeen subjects (two subjects each taking three sheets and three subjects each taking two sheets).

the Catholic Faith', by Mikolaj Dzierzowski, Archbishop of Gnesen, it passed through more than thirty editions during his lifetime.² This edition was corrected by Hozjusz and is the first to have his name on the title-page.

Hozjusz had travelled to Vienna in 1560 at the request of Pope Pius IV, to arrange with the Emperor Ferdinand I for the reopening of the Council of Trent, and to try to bring about the conversion of Prince Maximilian of Bohemia, the emperor's son, who had converted to Protestantism. During his visit, this edition of his 'Christian Confession' was rushed through the press. Evidence of the printer's haste is a list of errata seventy-nine lines in length (folios Qqq4v–Qqq5r).

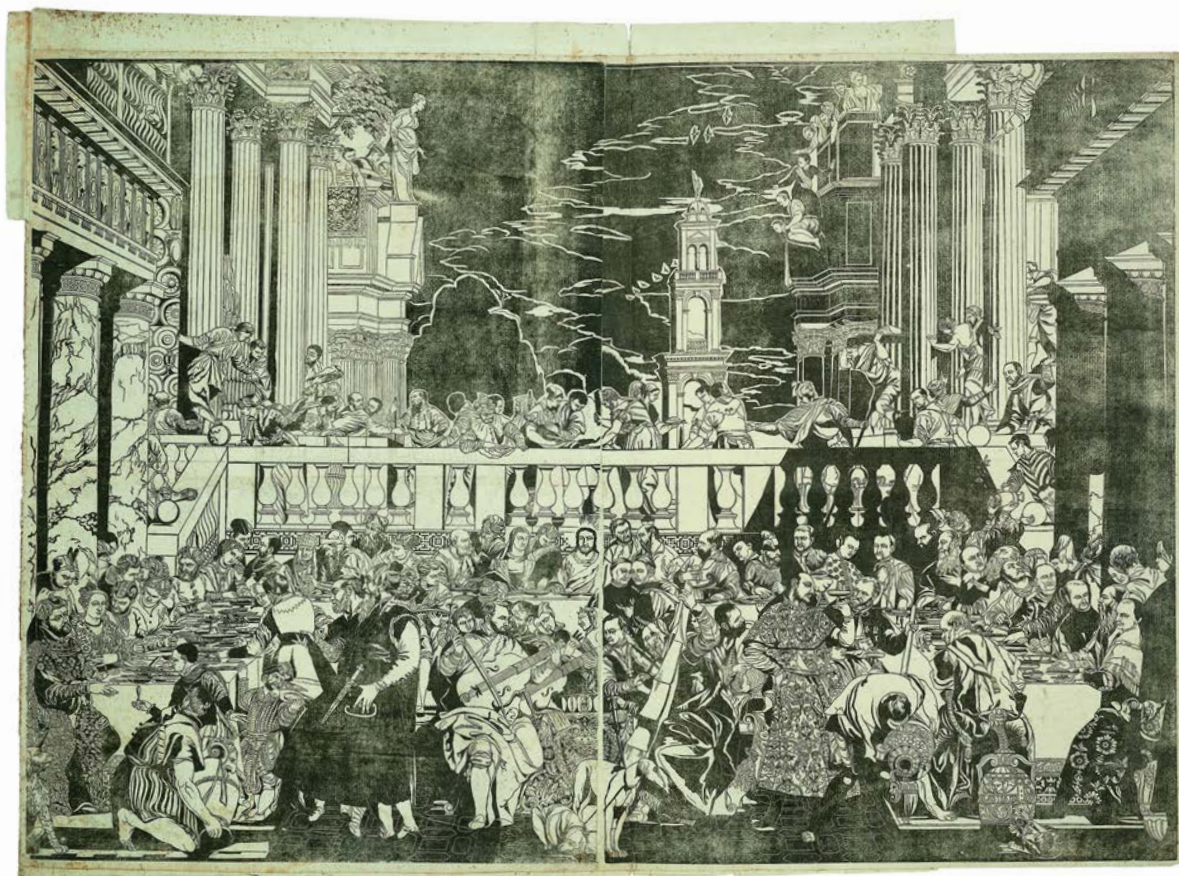
Another edition was printed immediately afterwards, partly from standing type. While it was on press, Archbishop Michael died (November 17, 1560), and the 'Ad lectorem' which here names him as a promoter of the edition was replaced by a new address 'Pro lectori'. The preliminaries of the new edition (also dated 1560) are elaborated by a woodcut portrait of the dedicatee, Sigismund August, King of Poland, and a new 'Author Lectori'. The indices are corrected and an extra one, 'Scripturae Sacrae loca sparsim in hoc opere explicata', added. The Greek text of St. Cyril of Jerusalem's fourth mystagogical *catechesis*, previously placed among the preliminaries (in quire ((4, prefaced by an 'Ad lectori' signed by Hosius), is now incorporated in Chapter 39, 'De Sacramento Eucharistiae'. The text was corrected and the errata in the new edition extend to just twelve lines.

REFERENCES Johann Denis, *Wiens Buchdruckergeschichte bis 1560* (Vienna 1793), pp.608–610 no. 642; Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, p.71; Karol Estreicher, *Bibliografia Polska* (reprint New York 1964), XVIII, pp.279–280; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), H–5142; Marianus Malicki, *Catalogus librorum saeculi XVI qui in Bibliotheca Iagellonica Cracoviensi asservantur* (Baden-Baden 2003), H–685

A suite of chiaroscuro woodcuts reproducing seventeen works of art by great Venetian painters of the sixteenth century, then in churches and lay confraternities of Venice and its environs, or in the private collection of the series' principal patron, Consul Joseph Smith. Three prints have a certain documentary value as the originals are now lost; two others are of interest because the originals have been cut down (Titian's 'Virgin in the Clouds with Six Saints') or restored (Tintoretto's 'Miracle of Saint Mark').

The chiaroscuro woodcut process developed in response to a demand for reproductions of monochromatic wash drawings and until Jackson began to experiment with the technique, had not been used for the interpretation of oil paintings. Jackson's first chiaroscuro woodcut is 'Christ giving the Keys to Saint Peter' after a drawing by Raphael, executed in Paris in 1727 for the *Recueil Crozat*, an album of reproductions of drawings and paintings in the best French collections.

After his arrival in Venice in 1731, Jackson was occupied primarily in



Above 33 Trial proof of the key block of 'The Marriage at Cana', after Veronese. Chiaroscuro woodcut (on two sheets, 610 × 835mm joined)
 Opposite 'The Marriage at Cana' (left sheet), after Veronese. Chiaroscuro woodcut printed from four blocks (reduced from 610 × 443mm)

PROVENANCE Leonard B. Schlosser (?–1991) — Sotheby's, 'Fine books and manuscripts including the Leonard B. Schlosser Collection of Illustrated Books', New York, June 8, 1992, lot 432 — Charles Sebag-Montefiore.

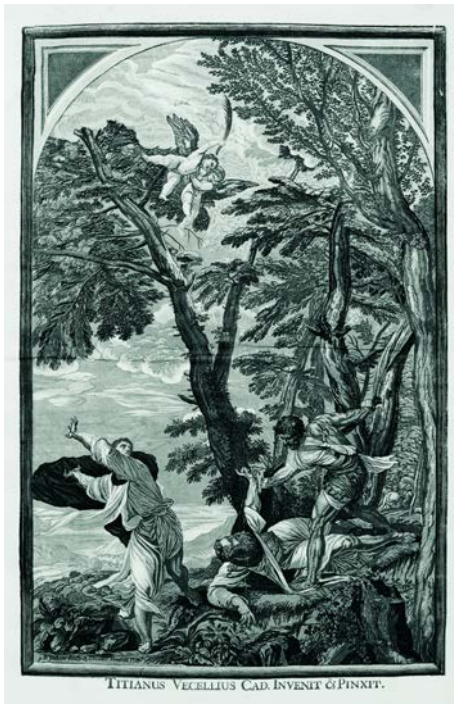
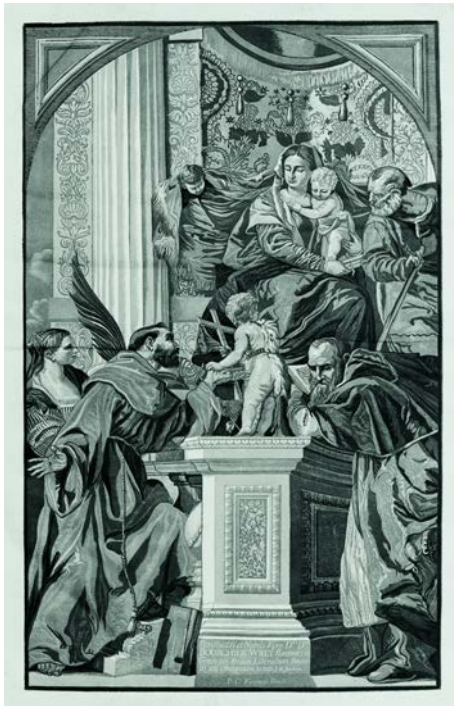
The sheets trimmed by the binder well outside the border line (average margin 40mm). Short repaired tear in the fore-edge of the letterpress title, spotting in some margins, on the whole excellent impressions in fine state of preservation.

BINDING early brown pasteboards, calligraphic lettering-piece on upper cover.

making conventional woodcuts to decorate or illustrate books printed by Baglioni, Pezzana, and others. Receiving encouragement from Antonio Maria Zanetti, he also made several chiaroscuro woodcuts after old master drawings and prints, and in 1735 he printed on a cylinder press set up in his own house 'The Judgment of Salomon' after Rubens, the first chiaroscuro woodcut to reproduce a painting in a full range of tones. In 1738 Jackson reproduced two works in Consul Smith's collection by the chiaroscuro method, a bronze statue of Neptune after Giambologna, and a small painting by Rembrandt, 'Descent from the Cross' (now National Gallery, London).

Well-satisfied by these prints, Consul Smith proposed to Jackson that he undertake a series of large chiaroscuro woodcuts after Venetian masters. The series was to be sold as a bound volume from the shop operated for Smith by Giovanni Battista Pasquali. Finance came from Smith, his friends Charles Frederick and Smart Lethieullier, and other English residents in Venice. Jackson began work in 1739 and for the next four and a half years he was wholly occupied with planning, cutting, and proofing the ninety-four blocks from which the 'Venetian set' ultimately was printed in 1745.





33 Chiaroscuro woodcuts printed from four blocks, after Veronese (top) and Titian

In order to preserve the detail and grandeur of the originals, Jackson worked in a large format, using three sheets of paper for each of the two largest paintings ($546 \times 1248\text{mm}$, $547 \times 1278\text{mm}$) and two sheets to reproduce three paintings ($565 \times 900\text{mm}$, $584 \times 850\text{mm}$, $559 \times 762\text{mm}$). Jackson sought a rich decorative effect and did not repeat literally the colours of the paintings. The key blocks he printed in a soft grey or buff colour and the three additional blocks in brown-ochre or grey-green ranges, ending each impression with a dark colour that defined the shadows and described the contours of the figures. Leaving the white of the paper to shine through for small areas of highlight, Jackson claimed to achieve ten tints through the overlapping of the transparent colours. The cylinder press enabled him to exert such pressure that the tints became deeply embossed in the paper, adding cast shadows to the range of printed tones.

Most of the works reproduced are easily traceable, but three chosen from Consul Smith's own collection are now lost. The first prints to be executed, dated 1739, reproduce Titian's 'Death of Saint Peter Martyr' (formerly SS. Giovanni e Paolo, Venice, destroyed by fire in 1867); Tintoretto's 'Massacre of the Innocents' (Scuola di S. Rocco, Venice); Veronese's 'The Presentation in the Temple' (S. Sebastiano, Venice); Jacopo Bassano's 'The Entombment' (S. Maria in Vanzo, Padua); and Veronese's 'Holy Family with Four Saints' (formerly S. Zaccaria, Venice, now Gallerie dell'Accademia, Venice).

Two prints are dated 1740, Veronese's 'Mystic Marriage of Saint Catherine' (formerly S. Caterina, Venice, now Gallerie dell'Accademia, Venice) and his 'Marriage at Cana' (formerly S. Giorgio Maggiore, Venice, now Louvre, Paris). Two prints are dated 1741, Tintoretto's 'Crucifixion' (Scuola di S. Rocco, Venice) and Veronese's 'Finding of Moses' (formerly Consul Smith collection, now lost: not to be identified with the partial copy by Sebastiano Ricci that passed from Smith to George III and is now at Hampton Court). Three prints are dated 1742, Titian's 'Presentation in the Temple' (formerly Scuola Grande di S. Maria della Carità, Venice, now Gallerie dell'Accademia, Venice), his 'Virgin in the Clouds with Six Saints' (formerly S. Nicolò dei Frari, now Pinacoteca Vaticana), and Leandro Bassano's 'Raising of Lazarus' (now Gallerie dell'Accademia, Venice).

Three prints are dated 1743, Jacopo Bassano's 'Christ on the Mount of Olives' (now Gallerie dell'Accademia, Venice), Jacopo Bassano's drawing 'Dives and Lazarus' (formerly Consul Smith collection, now lost), and Francesco Bassano's 'Melchisedech blessing Abraham' (formerly Consul Smith collection, possibly to be identified with a picture sold by Christie's in 1982).¹ Finally, two prints are undated, Tintoretto's 'Miracle of Saint Mark' (formerly 'Scuola di S. Rocco, Venice; now Gallerie dell'Accademia, Venice) and Titian's 'Descent of the Holy Spirit' (S. Maria della Salute, Venice).

In recent years, these chiaroscuro woodcuts have featured in exhibitions devoted to reproductive printmaking generally,² and in exhibitions of reproductive prints after Veronese,³ Tintoretto,⁴ Titian,⁵ and Bassano.⁶ Individual prints have been shown in exhibitions of chiaroscuro woodcuts and of colour printing, notably those organised by the Institut Néerlandais in Paris and Rotterdam in 1965,⁷ Yale Center for British Art in New Haven in

- 1 Enrica Pan & Michele Cordaro, *Jacopo Bassano e l'incisione. La fortuna dell'arte bassanesca nella grafica di riproduzione dal XVI al XIX secolo*, catalogue of an exhibition, Museo Civico (Bassano del Grappa 1992), no. 110.
- 2 Christopher Lloyd, *Art and its images: an exhibition of printed books containing engraved illustrations after Italian painting*, Bodleian Library (Oxford 1975), no. 14.
- 3 Christopher Lloyd, *Painters and engraving: the reproductive print from Hogarth to Wilkie*, Yale Center for British Art (New Haven 1980), no. 22.
- 4 Susan Lambert, *The image multiplied: five centuries of printed reproductions of paintings and drawings*, Victoria & Albert Museum (London 1987), no. 79.
- 5 Paolo Ticozzi, *Paolo Veronese e i suoi incisori*, Museo Correr (Venice 1977), nos. 62–66. Paolo Ticozzi, *Immagini dal Veronese. Incisioni dal sec. XVI al XIX dalle collezioni del Gabinetto Nazionale delle Stampe*, Villa alla Farnesina alla Lungara (Rome 1978), nos. 110–113.
- 6 Paolo Ticozzi, *Immagini dal Tintoretto. Stampe dal XVI al XIX secolo nelle collezioni del Gabinetto delle Stampe*, Villa alla Farnesina alla Lungara (Rome 1982), nos. 63–65.
- 7 Maria Agnese Chiari, *Jacopo Tintoretto e i suoi incisori*, Palazzo Ducale (Venice 1994), nos. 87–89.
- 8 Maria Agnese Chiari, *Incisioni da Tiziano. Catalogo del fondo grafico a stampa del Museo Correr* (Venice 1982), nos. 181–183.
- 9 Enrica Pan & Michele Cordaro, *op. cit.*, nos. 108–113.
- 10 Carlos van Hasselt, *Clairs-obscur: gravures sur bois imprimées en couleurs de 1500 à 1800 provenant de collections hollandaises*, Institut Néerlandais & Musée Boymans-van Beuningen (Paris 1965), nos. 273–277.
- 11 Joan M. Friedman, *Color Printing in England 1486–1870*, Yale Center for British Art (New Haven 1978), pp. 5–6.
- 12 Adelheid M. Gealt, *Beyond black & white: chiaroscuro prints from Indiana collections*, Indiana University Art Museum (Bloomington 1989).
- 13 Martin J. Hopkinson, *Colour & line: five centuries of colour woodcuts*, Hunterian Art Gallery (Glasgow 1994), nos. 17–21.
- 14 John Baptist Jackson: *the Venetian set*, Art Gallery of Ontario, Peterborough (Toronto 1983).
- 15 Giorgio Mastrapasqua, *John Baptist Jackson, 1701–1780: Chiaroscuro dalla collezione Remondini del Museo biblioteca archivio di Bassano del Grappa* (Venice 1996).
- 16 Mario Infelise & Paola Marini, *Remondini: un editore del Settecento* (Milan 1990), p. 265 no. 17.



33 'The Mystic Marriage of Saint Catherine', after Veronese. Chiaroscuro woodcut from four blocks reduced from 553 × 384mm (borderline)

1978,⁸ Indiana University Art Museum in Bloomington in 1989,⁹ and Hunterian Art Gallery in Glasgow in 1994.¹⁰ The entire suite was exhibited at the Art Gallery of Ontario in Peterborough in 1983¹¹ and in the Museo biblioteca archivio in Bassano del Grappa in 1996.¹² The set of four pearwood blocks cut for Bassano's 'The Entombment' was exhibited in Bassano del Grappa in 1990.¹³

Loosely inserted in this copy are trial proof impressions of three blocks, representing Veronese's 'Mystic Marriage of Saint Catherine' and two sheets, pasted together, forming the 'Marriage of Cana'. Two comparable proof impressions, also printed in grey ink, are in the National Gallery of Art, Washington, DC (reproduced by Kainen pp. 37–38).

REFERENCES Jacob Kainen, *John Baptist Jackson. Eighteenth-century master of the color woodcut* (Washington, DC 1962), pp. 76–82 nos. 16–32; Colin Franklin, *Book collecting as one of the fine arts* (Aldershot 1996), pp. 38–50



34 'Ceremonien in Kinds-Nöthen und Kindbett', depicting events related to the first week in the life of a new Jewish male baby in early eighteenth century Germany. The top panel shows the husband and rabbi standing outside the 'birthing room', reciting biblical passages believed to assist the safe delivery of the child; inside, the mother sits in a special delivery chair, assisted by midwives. On the table is a Torah scroll brought from the synagogue in the belief that its holiness may protect the woman and on the walls are Hebrew inscriptions, including the names of the three angels, who are supposed to ward off Lilith, the demon believed to kill babies at birth. The lower panel shows entertainments and evening prayers.

Reduced from 140×180mm (platemark)

34

Kirchner, Paul Christian

Jüdisches Ceremoniel, oder Beschreibung dererjenigen Gebräuche, welche Die Juden sol wol inn- als ausser dem Tempel. Nuremberg, Peter Conrad Monath, 1724

£ 4850

First illustrated edition of a popular book on the inner or 'secret life' of Jews (original edition Jauer 1716), newly edited by Sebastian Jacob Jungendres (1684–1765), and illustrated by Johann Georg Puchner with a remarkable series of engravings depicting Jewish rituals, costumes, and the synagogue at Fürth, the most important Jewish community in the vicinity of Nuremberg. The author, a convert from Judaism, describes the world he had left from the context of the world entered: 'Zum ersten Mal werden die jüdischen Gebote und Zeremonien, für Christen in aller Regel unverständlich

Quarto (210 × 160mm), (128)ff. signed A–Z⁴ Aa–li⁴ and paginated (12) 1–226 (18), with engraved frontispiece signed *Puschner del et sc* included in first gathering (recto blank), plus engraved title (inserted after folio B2), twenty-eight engraved plates (numbered 1–27 and unnumbered illustration of ‘Jüdisches Wickelbinden’ at p.138, of which nos. 3, 6–7, 10, 12, 14, 16, 18, 26 signed by Puschner), and two folding leaves of letterpress ‘Erklärung der Kupfer’ bound at end.

PROVENANCE Hartung & Hartung, Auktion 100, Munich, May 15, 2001, lot 546.

One plate trimmed by binder’s knife, otherwise in very fine state of preservation.

BINDING contemporary German calf, gilt decoration on back, board edges, and dentelles.

35

Klage

Ich kan nit vil neüwes erdencken Ich will der Katzen die Schellen anhencken. [No place or printer named; Strasbourg? Heirs of Matthias Schürer? *circa* 1524]

£ 2450

Quarto (190 × 135mm), (4)ff. signed π⁴ (π2 signed ij, π3 signed iij), not foliated or paginated. Woodcut border on title-page (one block has the monogram of Urs Graf) enclosing a woodcut of a Fool placing a collar on a cat, woodcut initial on verso, printed 32 lines per page.

PROVENANCE Henri Ternaux de Copmans (1807–1864), binding — Karl Wilhelm Ludwig Heyse (1797–1855), his inscription *K.W.L. Heyse Berlin 1840 April* on endpaper, together with inventory number 3232 — Muller & Asher, *Thesaurus librorum germanicorum saec. XV–XVIII. Katalog der Bibliothek* (Berlin 1854), lot 666 (entry repeated lot 735) — oval armorial ink stamp *F. Fürstenberg Hofbibliothek Donaueschingen* on endpaper — Bernard J. Shapero Rare Books, *A Collection of books from the Fürstenberg Library at Donaueschingen* (London 2000), item 88.

und geheimnisvoll, vorurteilsfrei beschrieben, aus dem Alten Testament abgeleitet und ihr Sinn erläutert...’ (*Quasi Centrum Europae. Europa kauft in Nürnberg 1400–1800*, catalogue of an exhibition, Germanische Nationalmuseum, Nuremberg 2002, p.348, and pp.351, 477 no. 127; Leibl Rosenberg, *Spuren und Fragmente. Jüdische Bücher, Jüdische Schicksale in Nürnberg*, Nuremberg 2000, pp.21–22).

In an effort to attain accuracy, Puchner based his illustrations on direct observation, and submitted proof impressions to Jews for correction before publication. Readers were able to see most of the practices described, including activities of women: scenes of matzah baking (plate 4), childbirth (plate 17), a marriage procession (plate 21), and immersion after menstruation (plate 24).

According to the editor Jungendres, a professional scholar and Christian Hebraist, Kirchner’s original work was inaccurate, and full of bias, because his hidden intention was to prove the evilness of the Jews. Jungendres tidied up the style, corrected errors of fact, and gave the work a patina of scholarly rigor (thereby doubling its length), but he did not expunge the most damaging charge in Kirchner’s book (pp.149–154), that Jews used the blood of innocent children for their ritual needs (Elisheva Carlebach, *Divided Souls: Converts from Judaism in Germany, 1500–1750*, New Haven 2001, pp.205–210).

An anonymous Spruch beginning ‘Die welt die wirdt gar seer betrogen | Wölt Gott es wer als erlogen...’ and concluding ‘Dar mit hat diser spruch ein end | Das vns Gott allen kummer wend. | ¶ Exitus rerum | Prudentia | metit[ur]’. According to Oskar Schade, who studied the author’s idioms, he was most likely a Swiss, perhaps from Bern, and by his reference to Luther’s burning of the books in 1517, writing in the period 1518–1520.

Of the five editions described in the *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), our copy appears to belong to K–1207, assigned there to Strasbourg and dated *circa* 1523, an attribution since elaborated by Hans-Joachim Köhler to Strasbourg, Heirs of Matthias Schürer, 1524 (the book was not, however, recognised as a Strasbourg imprint by Ritter, Benzing, or Muller). A single copy is recorded by all authorities, in the Bayerische Staatsbibliothek, Munich.

The other editions are assigned to Schönsperger at Augsburg, Maler at Erfurt, Froschauer at Zürich, and Guldenmund at Nuremberg, and are variously dated *circa* 1523 to *circa* 1535. In some editions, a title ‘Ein Klage über diese Welt und das boshafftig Geld’ is added. Each edition has a different woodcut on its title-page: the woodcut used in Guldenmund’s edition (Vd16 K–1204) is reproduced in Köhler I/2, p.117; the woodcut used by Froschauer (Vd16 K–1208) is reproduced in Haus der Bücher, *Reformation: catalogue of the Emanuel Stickelberger Collection purchased by the Folger Shakespeare Library* (Basel 1977), fig. 605. The previous life of the block employed to ornament our edition has not been ascertained.

Title-page border trimmed by the binder, binding rubbed and lower cover sunned, otherwise in good state of preservation.

BINDING early nineteenth-century cloth-backed pink paper boards, insignia (HT and ram's head crest) stamped in gilt on front cover.

REFERENCES K.W.L. Heyse, *Bücherschatz der deutschen National-Literatur des XVI. und XVII. Jahrhunderts* (Berlin 1854), p.95 no. 1476 (this copy); Hans-Joachim Köhler, *Bibliographie der Flugschriften des 16. Jahrhunderts, Teil I. Das frühe 16. Jahrhundert 1501–1530* (Tübingen 1992), no. 1739; cf. Oskar Schade, *Satiren und Pasquille aus der Reformationszeit* (Hannover 1856), I, pp.13–18, 195–198 (text drawn from another edition); Emil Weller, *Repertorium typographicum. Die deutsche Literatur im ersten Viertel des sechszehnten Jahrhunderts* (reprint Hildesheim 1961), 2477–2478 (other editions), British Museum, *Short-title catalogue of German books* (1962), p.472 (other editions); no copy of any edition located by the National Union Catalog, RLG/Eureka, or OCLC/Worldcat

36

Lanfranco, Giovanni

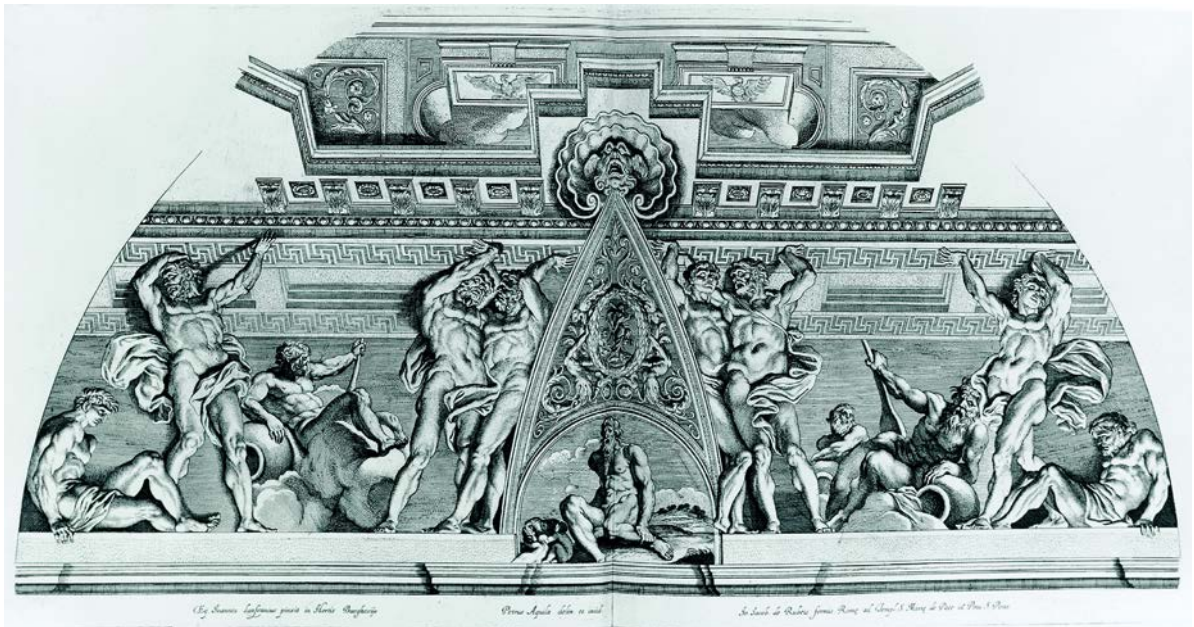
Parma or Terenzo 1580/1582 – 1647 Rome

Deorum Concilium in pinciis Burghesianis hortis ab Eq. Ioanne Lanfranco Parmensi tum spirantibus ad vivum imaginibus tum monochromatibus atque ornamentis mira pingendi arte expressum. Rome, Giovanni Giacomo de' Rossi [circa 1686]

£ 2200

A fine suite of prints reproducing Lanfranco's ceiling fresco 'The Council of the Olympian Gods' painted in 1624–1625 in the open loggia at the back of the first floor of the Villa Borghese. Two plates (joined in this set) record the ceiling and six others the surrounding fictive architecture supported by pairs of atlantes. 'Late in the seventeenth century our fresco was already a ruin'.¹

The engraver Pietro Aquila (fl. 1640–1692) was guided toward reproductive printmaking by his teacher, Carlo Maratti. He engraved works by Raphael and by several masters of the Roman Baroque, including Maratti, Annibale Carracci, Pietro da Cortona, and Ciro Ferri. In a letter of 1693 sent by La Teulière, director of the French academy in Rome, to Colbert, minister of Louis XIV, Aquila is said to have worked on these plates under Ciro Ferri's



36 Fresco decoration in the Villa Borghese, by Giovanni Lanfranco. Engraving reduced from 335 × 680mm (platemark)

Suite of nine engraved plates, comprising: double-page title (405 × 520mm platemark) ornamented by the engraved insignia of the dedicatee, Giovanni Battista Borghese, a folding plate (1115 × 325mm platemark) composed of two sheets, and six double-page plates (each *circa* 320 × 695mm platemarks). All but the folding plate have broad margins.

Very good impressions in excellent state of preservation.

BINDING modern vellum-backed boards, by Bernard Middleton.

1 Howard Hibbard, 'The date of Lanfranco's fresco in the Villa Borghese and other chronological problems' in *Miscellanea Bibliothecae Hertzianae* (Munich 1961), p.362 (three prints reproduced as figs. 257–259). All the prints are reproduced (to document restoration carried out in 1779–1780) by Luciana Ferrari, 'Domenico Corvi nella Galleria Borghese' in *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte* 21–22 (1974–1975), pp.169–217, figs. 8–15.

2 *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, edited by Anatole de Montaiglon & Jules Guiffrey (Paris 1887), I, p.405.

3 Anna Grelle Iusco, *Indice delle stampe De' Rossi. Contributo alla storia di una Stamperia romana* (Rome 1996), pp.54, 237. Impressions exhibited in the *Mostra di Roma Secentesca*, Istituto di Studi Romani (Rome 1930), no. 306, are dated 1680, without explanation.

direct supervision.² The undated prints appear in a De' Rossi shop catalogue published in 1686 and probably were issued near that date.³

REFERENCES Désiré Guilmard, *Les Maîtres ornemanistes* (Paris 1880–1881), p.319 no. 40; Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris 1854), I, p.53 nos. 53–61 (in later state, with numbers); British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.990 (among volumes destroyed by enemy action 1939–1945); no copy in Cicognara, or in the *Katalog der Ornamentstichsammlung Berlin* (1939)

37

The Nibelungenlied in print: Joseph von Lassberg's copy

Lazius, Wolfgang

Vienna 1514 – 1565 Vienna

De aliquot gentium migrationibus, sedibus sixis, reliquiis, linguarumque initiis & immutationibus ac dialectis, libri XII. Basel, Officina Oporiniana, 1572

£ 2800

Folio (360 × 240mm), (434)ff. signed a–b⁶ c⁴ d⁶ A–Z⁶ Aa–Zz⁶ Aaa⁸ Bbb⁶ Ccc⁸ (retaining blank Ccc⁸) and paginated as usual 1–30 35–597 600–844 (30). Printer's device on title-page, historiated initials, and twenty woodcut illustrations printed with the text, of which eight full-page (pp.14, 24, 50, 142, 153, 154, 185, 676), ten (including some several achieved using two blocks)

Second edition of Lazius' great work on the migrations of the German tribes (Völkerwanderung), illustrated with a series of woodcuts showing the ancient Franks, Gauls, Swedes, Lombards, and others, in their native costumes, taken from blocks cut for the first edition (published by Oporinus in March 1557 under a privilege granted for fifteen years).

The author, physician, rector of Vienna university, and after 1547 historian at the court of Ferdinand I, had discovered there a manuscript of the mediaeval epic poem the 'Nibelungenlied' (Q.4793 in Blotius' catalogue of 1576), which he utilised as an historical source, without recognising it is a literary work.¹ The strophes which Lazius transcribed (pp.353, 680–683, 707–708, 757) from the now lost manuscript were for two hundred years the only lines of the 'Nibelungenlied' in print.²

Our copy of Lazius' *Migrationes* is an interesting one, bearing on its endpaper the ownership entry of the antiquary and literary scholar, Baron Joseph von Lassberg. In 1814–1815, Lassberg was fortunate to purchase in Vienna one of the most important surviving manuscripts of the 'Nibelungenlied' (commonly designated Ms C). After his death Lassberg's library passed into the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen (that library is now dispersed and the 'Nibelungenlied' manuscript deposited in the Badische Landesbibliothek, Karlsruhe).

approximately half-page (pp.155, 186, 275, 443, 618, 673, 674, 746, 784, 785), and two smaller (both on p.414).

PROVENANCE ownership inscription on title-page, dated 1572, with uncertain initials, continuing *F. Wolf. de Tab. [Tüb.?] Mont. V.I.I.* — Baron Joseph von Lassberg (1770–1855), his inscription *Villae Epponis ad Bibliothecam Josephi Lassbergii* on endpaper (also his purchase price 3 flor and shelfmark *Kemenaten 577*) — Fürstlich-Fürstenbergische Bibliothek at Donaueschingen — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 112.

In very good state of preservation.

BINDING contemporary pigskin over paper boards, dated in a panel on upper cover 1572, both covers decorated in blind by individual tools (fleur-de-lis and acorn leaves) and by unsigned rolls depicting foliage, the Evangelists (dated 1558), Lucretia–Judith–Prudentia (1558), and Luther–Melanchton–Erasmus–Hus (1556?).



37 Illustration of 'Gallograecus', a copy of a woodcut by Peter Flötner passed off as an original design of the author Wolfgang Lazius. Height of binding 370mm

1 Ernst Trenkler, 'Wolfgang Lazius, Humanist und Büchersammler' in *Biblos* 27 (1978), pp.194–195.

2 *Das Nibelungenlied In den Augen der Künstler vom Mittelalter bis zur Gegenwart*, Staatliche Bibliothek, Passau (1986), p.51 no. 7, exhibiting the first edition. *Uns ist in alten Mären... Das Nibelungenlied und seine Welt*, catalogue of an exhibition, Badische Landesmuseum, Karlsruhe (Darmstadt 2003), no. 199, exhibiting the BLB Karlsruhe copy of the second edition.

3 Andreas Andresen, *Der Deutsche Peintre-Graveur* (Leipzig 1872), II, pp.62–69, 421–423; compare F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XXI (Amsterdam 1978), pp.131–135.

4 Ilse O'Dell, 'Tuiscon und Gambrinus zwischen 1543 und 1585' in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 50 (1993), pp.357–365.

Lazius' claim to have designed himself the illustrations appearing in his books was believed by Andreas Andresen, who constructed an 'oeuvre' that survives unaltered in modern books of reference.³ A recent study, however, has proved that two illustrations in this book (depicting 'Aboriginum', p.14; and 'Gallograecus', p.24), are exact copies of woodcuts of 'Tuiscon' and 'Eusterwon' cut by Peter Flötner for Burkart Waldis, *Vrsprung und Herkommen der zwölf ersten alten König und Fürsten Deutscher Nation* (Nuremberg 1543).⁴ Other illustrations in the *Migrationes* are derived from the same source; wider investigation might unmask entirely Lazius' pretence.

REFERENCES British Museum, *Catalogue of German books* (1962), p.490; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Bf1; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), L–849

Livius, Titus

Patavium 59/64 BC – 17 AD Patavium

Römische historien Titi liuii mit etlichen neuen Translation so kurzuerschienen jaren im hohen thum Styfft zu Mentz jm latein erfunden und vorhyn nit mer gesehen sein [a free paraphrase by Bernard Schöffelin, continued by Ivo Wittich, with additions by Nikolaus Fabri von Carbach]. Mainz, Johann Schöffner, 1523

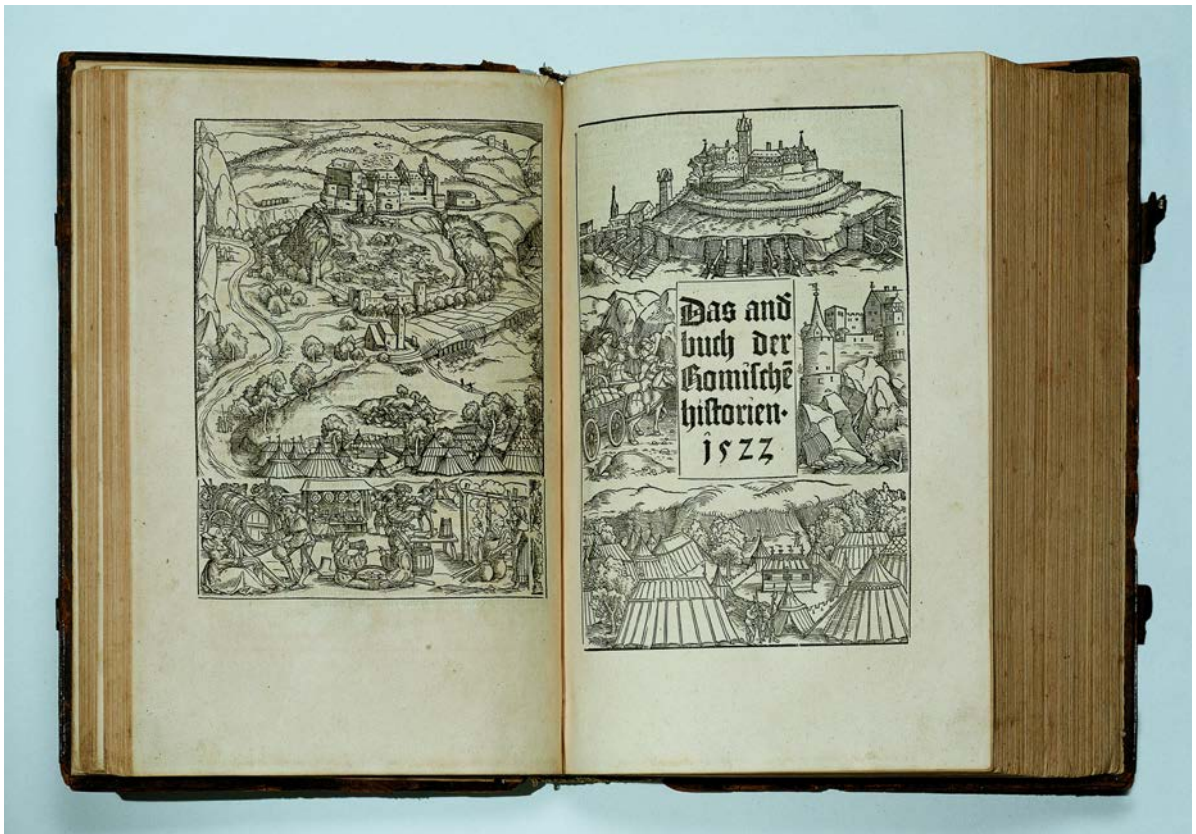
£ 8000

Folio (320 × 205mm), (453)ff. signed π⁶ a⁴ b–o⁶ p⁴ A⁸ B–R⁶ (blank R6) Aa⁸ Bb–Ee⁶ Ff⁸ 2π¹⁶ Gg⁴ Hh–Zz⁶ Aaa–Nnn⁶ Ooo⁴ Ppp⁶ 1⁶ 2⁸ (lacking final blank) and irregularly foliated as usual (2) 1–90 (1) 90–191 (2) 193–197 199–232 232–236 236–247 233–420 (13). Four woodcut compartments (title and sub-titles), woodcut compartment enclosing dedication, numerous woodcut illustrations (composed from multiple blocks), device, and initials.

First printing of a revised and enlarged German translation of Livy's *Ab urbe condita*, featuring illustrations from woodblocks cut for editions published by Johann Schöffner at Mainz in 1505, and by Johann Grüninger at Strasbourg in 1507, newly married with a large and highly acclaimed set of blocks attributed to Conrad Faber von Creuznach.

The editor, Nikolaus Fabri von Carbach (circa 1485–circa 1534), a lecturer in ancient history at the University of Mainz, had discovered in the library of Mainz cathedral a manuscript of Livy containing Books 33–40, including two sections which had been missing so far (it is still our only source for part of Book 40). This manuscript served as the basis for an edition in Latin which he published in 1518 in collaboration with Wolfgang Angst, a corrector for the Schöffner publishing house, and also for this revised and enlarged edition of the Schöffnerlin-Wittich translation.

In Schöffner's 1505 edition, the text is illustrated by 233 woodcuts (including repeats) by several anonymous cutters adapting models in Venetian book illustration.² The best of these woodcuts traditionally are credited to 'Der Meister der Sebastian-Legende', and the best of those introduced in Grüninger's 1507 edition to 'Der Meister des Freiburger Altars'.³ For this revised and enlarged edition, the publisher commissioned



38 Views of Ebernburg and Veste Landstul, where Franz von Sickingen was besieged and died. Height of binding 325mm

PROVENANCE Fieldmarshal Abraham von Erlach (1716–1782) of Bern canton, Switzerland, his engraved exlibris on paste-down (version signed by the engraver *BD* with motto ‘Pro virtute bellica’) and beneath a related label *Bibliothèque de Spiez*¹ — Hartung & Hartung, Auktion 96, Munich, November 2, 1999, lot 214.

Folio l2 torn and closed without loss, blank corner of folio i5 torn away, light waterstain in a few margins, otherwise a remarkably clean and fresh copy, in wholly original condition. Binding abraded, joints cracked and back worn, but still sound.

BINDING contemporary calf over bevelled wooden boards, covers decorated in blind by three rolls; one clasp (of two) remaining. Preserved in a box.

- 1 Agnes Wegmann, *Schweizer exlibris bis zum Jahre 1900* (Zürich 1933), nos. 1837, 1864.
- 2 Walter Röll, ‘Die Mainzer Offizin Schöffer und die Drucklegung der “Römischen Historie” 1505’ in *Gutenberg-Jahrbuch* 1990, pp.89–117.
- 3 Else Thormählen, ‘Die Holzschnittmeister der Mainzer Livius-Illustrationen’ in *Gutenberg-Jahrbuch* 1934, pp.137–154.
- 4 Wolfgang Brücker, *Conrad Faber von Creuznach*, Schriften des Historischen Museums Frankfurt am Main 11 (Frankfurt am Main 1963), pp.95–96.
- 5 Herman Knaus, ‘Sickingen im Schöfferschen Livius’ in *Gutenberg-Jahrbuch* 1952, pp.82–95.

39

Lotti, Lotto

fl. 1657 – 1714

Rimedi per la sonn da liezr alla banzòla. Dialoghi del Dottor Lotto Lotti nel suo idioma naturale Bolognese. Dedicati alle oneste donne e cittadine di Bologna per le Veglie Inuernali. Milan, Carlo Federico Gagliardi, 1703

£ 1950

Quarto (185 × 135mm), (70)ff. signed a⁴ A–P⁴ Q⁶ and paginated (8) 1–132, plus engraved plate (inserted after title-page) depicting ten women ‘alla banzòla’ signed *Giac. Giovannini sc.*

PROVENANCE conte Guglielmo Libri-Carrucci della Sommaia (1809–1869), his sale in Paris by Silvestre & Jannet, 1847, lot 2111 — Angelo Marzorati (1862–1932), his collection dispersed by Libreria Italiane Riunite Antiquariato, *Catalogo della Biblioteca Marzorati*

a large number of new woodcut scenes of Roman history from a designer in his employ, whose identity is uncertain. Thormählen confidently identified him as Conrad Faber von Creuznach; subsequent investigation of Faber’s *oeuvre* has cast doubt on her attribution.⁴ Schöffer also introduced woodcuts designed for his other publications, including views of the sieges of Ebernburg and Landstuhl, where Franz von Sickingen was wounded and died (cut for a *Warlicher Bericht* written by Conrad Sturm and published anonymously by Schöffer in 1523).⁵

REFERENCES F.W.E. Roth, *Die Mainzer Buchdruckerfamilie Schöffer* (Leipzig 1892), p.63, 102; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), L–1358; Franz Josef Worstbrock, *Deutsche Antikerezeption 1450–1550, Teil I: Verzeichnis der deutschen Übersetzungen antiker Autoren* (Boppard am Rhein 1976), 248; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), L–2105; only copies at Brown University, Folger Library, and Library of Congress (*The Lessing J. Rosenwald Collection. A Catalog of the Gifts*, Washington, DC 1977, no. 653) located in North America by the National Union Catalog, RLG/Eureka, and OCLC/Worldcat

Rare first edition of six satirical dialogues in Bolognese dialect celebrated for their social observation of the theatrical and musical life which the author knew as a librettist and for their influence on the tradition of the *commedia improvvisa*. Of the 4099 verses, 1219 are said to depend on comedies by the playwright Carlo Maria Maggi published in 1700.¹ In turn, the most original of Lotti’s six dialogues, ‘La cantatriz’, was extensively plagiarised.²

We can trace five other copies of this first edition: British Library; Cambridge University Library; Biblioteca Nazionale Braidense, Milan; Biblioteca comunale, Palazzo Sormani, Milan; and Fondo Corrado Ricci, Biblioteca Comunale Centrale, Florence. According to their catalogue entries, none contains the engraving by Giacomo Maria Giovannini (1667–1717) depicting ten women ‘alla banzòla’ which is present here (the print is unknown to both Bartsch and Le Blanc). Subsequent editions of 1704, 1712, 1732, 1740 (latter as ‘sesta edizione’) are recorded, none by more than a handful of copies.

REFERENCE facsimile reprint in the series *Biblioteca dialettale bolognese*, 6–7 (1992)

(Bologna 1932), no. 544 — Marino Parenti (1900–?), exlibris, his library dispersed by Libreria Il Polifilo, Milan, circa 1945 — M. & L. Sordelli, exlibris and the same owners' red inkstamp *S* (within a circle) on endpaper — Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 225.

Binding chipped at head and foot of the spine, joints cracking, otherwise in good state of preservation.

BINDING nineteenth-century red morocco, stamped *Delaunay Rel. à Paris* on endleaf.

1 Maria-Grazia Accorsi, 'Poesia in dialetto: Lotto Lotti e il suo modello milanese' in *Giornale Storico della letteratura Italiana* 151 (1974), pp.233–264, 391–427; also her critical edition, in the series *Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX*, 273 (Bologna 1980); and her *Dialetto e dialettalità in Emilia Romagna dal Sei al Novecento* (Bologna 1982), pp.19–41.

2 A. Morselli, 'Una fonte d'ispirazione per "Il Teatro alla moda" di Benedetto Marcello' in *Atti e Memorie della R. Accademia di Scienze, Lettere e Arti di Modena*, series 5, 14 (1950), pp.136–159.

40

Lucian

Le Menteur, ou l'incrédule de Lucian [translated by Louis Meigret]. Paris, Christian Wechel, 1548

£ 3000

Quarto (205 × 145mm), (30)ff. signed A–F⁴ G⁶ and paginated 1–59 (1). Printer's device on title-page and G6 verso.

PROVENANCE exlibris *au C.te Chandon de Briailles* on free endpaper, and armorial supralibros — Tajan, 'Bibliothèques des Comtes Henri et François Chandon de Briailles', Paris, November 25, 2003, lot 84.

BINDING early twentieth-century vellum, arms of Chandon de Briailles stamped in black on covers.



39 Women 'alla banzola', by Giacomo Maria Giovannini. Height of binding 189mm

Only edition of a translation of Lucian's dialogue *Ψευδοφιλγ* (Philopseudes seu Incredulus), the first book to be printed according to a system of phonetic spelling devised by the translator, Louis Meigret (circa 1500–circa 1558), founder of linguistic studies in France (Nina Catach, *L'Orthographe française à l'époque de la Renaissance*, Geneva 1968, pp.92–95; Susan Baddeley, *L'Orthographe française au temps de la Réforme*, Geneva 1993, pp.114–121, 398–401). In the preceding 'Ecritture q'adrant à la prolaçion Françoisée: e les réçons' (pp.3–29), Meigret makes his argument for abandonment of traditional orthography. His publication stirred up a *querelle* that involved several of the country's leading literary men and whose dust has not quite settled yet.

Five copies are known: Bibliothèque nationale, Paris; Bibliothèque Mazarine, Paris (two copies); Bibliothèque Municipale, Lyon; and British Library. One of these, or perhaps another copy, is described by Charles Nodier, *Description raisonnée d'une jolie collection de livres* (Paris 1844), no. 186.

Maraviglia, Giuseppe Maria

Milan 1617 – 1684 Padua?

Vaticinia gloriae Bavaricae a nominibus inditis serenissimo infanti Bavarorum principi dicata serenissimis eiusdem parentibus Ferdinando Mariae utriusque Bavariae principi sacri Romani Imperij Electori. Henrietae Adalaidae ex Regijs Allobrogum Principibus Electorali Celsitudine Praesignitae... Addita principis instructione.
Venice, Francesco Valvasense, 1663

£ 750

Folio (340 × 247mm), (132)ff. signed a–d² (e)² A–Z² Aa–Zz² Aaa–lii² a–f² and paginated (20) 1–218 (2), 1–23 (1). Engraved title-page signed *Pietro Piccini F* [ecit] included in the registration (as folio a1), printer's device on the title-page, numerous woodcut ornaments, initials.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, its small purple ink stamp *G* [eschichte] *Bayern* in lower margin of engraved title — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 673. In fine state of preservation.

BINDING contemporary leather.

Mayer, Wenceslaus Josephus

died 1800 Prague

Historische Beschreibung der vom Anton Maulbertsch... am Bibliotheksgewölbe der königlichen Prämonstratenserordens-Kanonie, am Berge Sion zu Prag, im Jahre 1794, in einem zusammenhangenden Platfond in Fresko dargestellten Kalkmahlerey. Prague, Petzold & Widow Ellenwanger, 1797

£ 950

REFERENCES British Library, *Short-title catalogue of books printed in France* (1924), p.291; Franz Josef Hausmann, *Louis Meigret, humaniste et linguiste*, *Lingua et traditio*, 6 (Tübingen 1980), p.263: 'Bibliographie chronologique et critique des oeuvres de Meigret', no. 13; the 'Ecriture' is edited by Franz Josef Hausmann, *Le Traité de la Grammaire française*, *Lingua et traditio* 5 (Tübingen 1980), pp.143–159

Only edition of a work commemorating the birth on July 11, 1662 of Kurprinz Maximilian II Emanuel, heir to the Electorate of Bavaria. It comprises 'vaticinia', prophesies in verse obtained from the allusive meanings of the eleven names given the Kurprinz at his baptism, followed by prose discussions of the virtues associated with each name, or 'Instructio serenissimi infantis bavororum principis' (*Kurfürst Max Emanuel. Bayern und Europa um 1700*, exhibition catalogue edited by Hubert Glaser, Munich 1976, I, p.6). The last, separately paginated part, is a 'Series principum, regum, imperatorum', said to be extracted from a work by Christoph Gewold (1560–1621).

The author, a professor at Padua and Bishop of Novara, wrote works on ethics and statecraft, including *Proteus ethicopoliticus* published in 1660 and *Athenaeum bonarum artium* in 1681, in addition to a work on divination in five parts printed by Valvasense in 1662.

REFERENCES John Sparrow, *Visible words. A study of inscriptions in and as books and works of art* (Cambridge 1969), p.128 (two pages reproduced); *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), no. 3121; British Library, *Catalogue of seventeenth century Italian books* (1986), p.532

A description of the painted decoration of the so-called 'philosophy library' of Strahovský Klášter, the Premonstratensian monastery on the Petřín hill in Prague. The library had been built 1782–1785 (according to designs by the architect Ignaz Palliardi) to accommodate the books of the Premonstratensian monastery at Znojmo (near Louka, in Southern Moravia), dissolved by edict of Joseph II in 1784.¹ It adjoined the 'theology library', built 1671–1672, and also deceptively named, as both libraries housed books on a very wide range of subjects.

The engraving in our book is a view of the hall (32m long, 10m wide, 16m high) showing its imposing bookcases (made by Johann Lahofer and transferred from Znojmo to Prague in 1792, together with their valuable contents) and a portion of the ceiling, painted in 1794 by Franz Anton

Quarto (253 × 205mm), (21)ff. signed (A)–E⁴ F¹ and paginated (16) 1–26 with a view of the library signed *Jo. Berka del et sc. Pragae* imposed on A2 recto (verso blank), plus engraved dedication to the Holy Roman emperor Francis II subscribed by Mayer (this plate also signed by Berka and inserted after folio B₄, its verso blank).

PROVENANCE Hartung & Hartung, Auktion 101, Munich, May 16, 2001, lot 1447.

Lower margin of title-page renewed using old paper, otherwise a fine copy.

BINDING contemporary German calf, gilt border on covers, back decorated in gilt.

- 1 Edgar Lehmann, *Die Bibliotheksräume der deutschen Klöster in der Zeit des Barock* (Berlin 1996), pp.313–314, 343, 365–367, 499–500.
2 Thomas DaCosta Kaufmann, *Court, Cloister & City. The art and culture of Central Europe 1450–1800* (London 1995), p.453.

43

Meissonnier, Juste-Aurèle

Turin 1695 – 1750 Paris

Oeuvre de Juste Aurele Meissonnier Peintre Sculpteur Architecte &c. Dessinateur de la chambre et Cabinet du Roy. Première partie [no more published]. *Exécuté sous la conduite de l'auteur*. Paris, Gabriel Huquier [circa 1748]

£ 28,000

Folio (560 × 405mm), suite of engraved title, portrait of Meissonnier (engraved after a lost self-portrait by N.D. de Beauvais), and 118 numbered etchings and engravings of which three are double-page, thirty-six full-page, and the rest printed two, three, or four or more to a sheet (prints 27 and 118 omitted from the numeration and two unnumbered etchings added to series A, as usual).

Old abrasions along top and bottom edges of the large plate no. 100 (now folded into the book), trifling repairs to the joints, otherwise a very fresh and well-preserved copy.

BINDING contemporary French red morocco, frame on covers formed by triple gilt fillet, back divided into seven compartments by raised bands and decorated in gilt by cornflower and acorn tools, gilt dentelles, all edges gilt.

Maulbertsch assisted by Martin Michl. An 'Allegory on the Revelation of Divine Wisdom',² it is the painter's last important project (he died in Vienna, August 8, 1796). Maulbertsch was the author of a very large number of fresco paintings (including the ceiling of the library at Znojmo, painted in 1778) and is regarded as one of the major artistic personalities active in Central Europe of his generation.

The author, identified on the title-page as 'Abten zu Strahof [from 1776–1800] und Mühlhausen, königlichen Almosenier, und in Königreiche Böhmen Prälaten', analyses Maulbertsch's programme and iconography, adducing numerous learned authorities. An edition in Latin, entitled *Historico-Philosophica descriptio picturae novae bibliotheca Fornici inductae in Canoniam Strahoviensi*, was also published by Petzold in 1797 (copies at Harvard, National Gallery of Art, and Pennsylvania State University are recorded in North America, but none of this edition in German).

REFERENCES Pravoslav Kneidl, 'Die Strahover Bibliothek' in *Librarium* 13 (May 1970), pp.25–38; Karl Möseneder, *Franz Anton Maulbertsch. Aufklärung in der barocken Deckenmalerei* (Vienna 1993), reprinting this book as an appendix

A superb copy of the *Oeuvre* of Meissonnier, a collection of one hundred and eighteen engraved designs for silverware, interior decoration and furniture, memorial sculpture, illusionistic ceiling paintings, and architectural projects, including those for festivals. It is the 'Bible of the Rococo' style it represents and to us an immensely important historical document since none of Meissonnier's drawings for it has survived.

Born in Turin of Provençal parents, Meissonnier went to Paris around 1715 and by 1725 was well-enough known as a silversmith to be appointed *orfèvre du roi* at the factories at Gobelins. He was still working in metal as late as 1735, but by then was also *déssinateur de la chambre et cabinet du roi* (designer of court festivals) in succession to Jean I Berain, and *decorateur du roi*, internationally renowned as an architect and decorator. Like Thomas Chippendale, Meissonnier's reputation rests on his published designs rather than on actual work executed, of which only a small fraction survives. The most celebrated of the objects certifiably executed after his designs are a pair of silver tureens (illustrated on plate 115 of the *Oeuvre*) designed in 1735–1739 and executed by Pierre-François Bonnestrenne and Henri Guillaume Adnet for Evelyn Pierrepont, 2nd Duke of Kingston (one is now in Cleveland Museum of Art, the other was sold by Sotheby's, New York, May 13, 1998).¹

The one hundred and eighteen prints comprising the *Oeuvre* were published originally in *cahiers* or gatherings of a few plates each, beginning in the late 1720s, and by 1734 nearly fifty prints were available for sale by their publisher, the Widow Chereau. Shortly thereafter her relative Gabriel Huquier (1695–1772) acquired her business. Huquier substituted his name

as publisher on the old plates and continued to issue new cahiers, designating each by a letter of the alphabet, numbering the plates sequentially. Documentary evidence together with information provided in the captions on the plates has enabled scholars to order the designs chronologically, however the dates of publication of the separate cahiers are not definitely known, and even the date of the *Oeuvre*, the only issue of the plates described in the bibliographies, is uncertain.

The watermark in the paper of the *Oeuvre* is dated 1742. Owing to slipshod draughtsmanship in the edict governing the manufacture of paper, all paper issued in France after 1742 bears that date, no matter in what year it was actually made. Thus 1742 is only a *terminus post quem* for the publication of the *Oeuvre* itself. The address 'rue St. Jacques au coin de celle des Mathurins' engraved on the title and on several plates was occupied by Gabriel Huquier from 1742 until 1751. A likely date of publication is *circa* 1748, since a copy of the book is cited in the probate of the silversmith Thomas Germain in that year (evaluated at the high price of sixty *livres*).

In all copies the smaller prints are imposed two, three, or more to the sheet, combined in different directions, without regard to the original constitution of the *cahiers*. There are slight variations between copies in the arrangement of the engravings on the sheets, but no copy is known which includes plates numbered 27 or 117. Two unnumbered plates are included in cahier A, illustrating the Brethous house in Bayonne.²

The engravers of Meissonnier's designs were Benoît II Audran (1698–1772), Pierre II Aveline (1702–1760), Pierre-Edme Babel (fl. 1725–1765), Jean-Joseph Balechou (1719–1764), Maurice Baquoy (*circa* 1680–1747), Nicolas Dauphin de Beauvais (1687–1763), Pierre-Quentin Chedel (1705–1763), Louis Desplaces (1682–1737), Antoine Herisset (1685–1769), John Ingram (born 1721), and obscure printmakers named Chenu, Dubreulie, Laureoli, Obele, and Riolet, among others. Some prints presumably exist in states bearing the Widow Chereau's address, but no one has recorded them. A unique proof impression of the double-page etching of the 'Surtout de Table' (plate 115) is in the Metropolitan Museum of Art.³

Appreciation of the mature Rococo style in which Meissonnier worked was never widespread in France. Although he was *decoreur du roi*, there seems to be no record of Meissonnier's work for the crown. Most of his identified patrons were foreigners, not Frenchmen. When he died in 1750, extraordinary attacks on Meissonnier's artistry and derogatory appraisals of the Rococo quickly appeared in France. Considered as a relic of a fading taste, it is perhaps not surprising that few contemporary purchasers of the *Oeuvre* afforded it a fine binding. Neither Brunet nor Cohen-De Ricci, who comment on the exceptional rarity of this book, cite a copy bound in contemporary morocco.

Apart from our own, elegantly bound copy, we are able to trace only the one in contemporary (Austrian?) red morocco formerly in library of Sir Robert Abdy (sold by Giraud-Badin, Paris, June 10–11, 1975, lot 228) and now in the Edmund L. Lincoln collection, New York.⁴ The last well-preserved copy to appear at auction was bound by Chambolle-Duru in 1865 (Sir David



43 One of two known copies bound in contemporary morocco. Height of binding 570mm



43 Silver centrepiece and tureen, engraved by Gabriel Huquier after designs executed by Meissonnier for the duke of Kingston (the tureen depicted is in the Cleveland Museum of Art, its pendant was sold by Sotheby's, May 13, 1998, for \$5.7m). Reduced from 380 × 645mm (platemark)

Lionel Goldsmid-Stern-Salomons copy, sold by Christie's, London, June 25, 1985, lot 100, for £29,000, now in the Canadian Centre for Architecture).

REFERENCES Désiré Guilbard, *Les Maîtres Ornemanistes* (Paris 1880–1881), pp.155–158; Henri Cohen, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, edited by Seymour de Ricci (Paris 1912), cols. 696–697; *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin* (1939), 378; Dorothea Nyberg, 'Meissonnier: an eighteenth-century maverick', preface to a facsimile reproduction of the *Oeuvre* (New York 1969); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), no. 119

1 For these and other works dependent on Meissonnier's designs, see Peter Fuhring, *Un Génie du Rococo: Juste-Aurèle Meissonnier* (Turin 1999).

2 *Triumph of the Baroque. Architecture in Europe 1600–1750*, exhibition catalogue edited by Henry A. Millon (Milan 1999), p.515.

3 *Regency to Empire: French printmaking 1715–1814*, catalogue of an exhibition, Minneapolis & Baltimore (1984), no. 19.

4 *Patterns of Style: Designs for Ornament & the Decorative Arts 1675–1850*, exhibition handlist, Grolier Club (New York 1993), p.2.



44

Monogrammist SK

The Battle of Ponte Milvio, after Raphael. [Rome? circa 1550]

£ 12,000 (+17.5% VAT if applicable)

Engraving on four joined plates (360 × 1220mm image, 405 × 1255mm sheets), a counterproof on parchment in first state (of two), lettered on a tablet (here in reverse) 'Imp. Caes. Constantinus Prostrato Ad Pontem Milvium Tyrano Maxentio Post Graviss. CCC. Fere Annorum Persecutionem Afflictam Christi Ecclesiam Libertati Asseruit. Raphael Pinxit in Vaticano', with monogram sk.

PROVENANCE W.A. Ackermann (1793–1865) — sale by Rudolph Weigel, 'Von den wichtigsten zur Kunstgeschichte gehörigen Büchern und einigen anderen Kunstgegenständen', Leipzig, March 29, 1853, lot 463 (Lugt 21288) — Christie's, 'Important old master prints from a German family of title, Part II', London, June 18, 1992, lot 93.

A counterproof on parchment of the Monogrammist sk's large print reproducing Raphael's 'The Battle of Ponte Milvio' in the Sala di Costantino of the Vatican (completed by Giulio Romano and Giovanni Francesco Penni in 1524). The print is not based on the finished fresco, but on an unknown *modello* (intermediary drawing) of Raphael's design, apparently transferred on to the copper plate by a 'carbon paper' method, which resulted in the printed image being reversed left to right. To regain the direction of the original fresco, this counterproof was taken: clean vellum sheets were placed on top of freshly-inked impressions, and run through the press. The use of parchment as a support is unusual in sixteenth-century Italy and suggests a specially dedicated copy.¹

The productions of the Monogrammist sk and Monogrammist sr are confused by early print historians and the identity of sk is still uncertain.² Nagler describes this print as 'in vier Platten in M. Cartaros Manier'³ and similarities of style are apparent. This printmaker Mario Cartaro, active in Rome after about 1557, signed much of his work with the monogram mk or MKAV (Marius Kartarus Viterbensis); it may be that sk is an older relation.

A second state of the print reportedly bearing the address 'Antverpiae [excu]debat Martin Petreius in insigni fontis prope [novam?] in Bursam'⁴ raises the possibility that sk was active not in Italy, but in Northern Europe.

Old soiling, insignificant creases, small hole near the top of the fourth plate, and lesser defects.

Professionally hinged on acid-free board. Framed.

¹ See the discussion of parchment prints in Clay Dean, Theresa Fairbanks & Lisa Pon, *Changing Impressions: Marcantonio Raimondi & Sixteenth-Century Print Connoisseurship* (New Haven 1999), especially p.43 note 48, and p.56; also Michael Bury, *The Print in Italy 1550–1620* (London 2001), p.48.

² Paolo Coccia, in *Giulio Romano pinxit et delineavit*, catalogue of an exhibition, Istituto Nazionale per la Grafica (Rome 1993), p.52.

³ Georg K. Nagler, *Die Monogrammisten* (reprint Nieuwkoop 1977), V, p.21 no. 118.

⁴ An impression on paper bearing this address in the Fondo Corsini, Rome, is cited by Coccia, *op. cit.*, no. 44/II.

⁵ Jan Piet Filedt Kok, *The New Hollstein: Dutch & Flemish etchings, engravings & woodcuts 1450–1700*. Lucas van Leyden (Rotterdam 1996), pp.10, 26.

⁶ A print by Philips Galle after Primaticcio has the

The publisher Maartin Peeters van Gheele flourished between 1533 and 1563 and is known for striking old plates obtained from a variety of sources, including large subjects of Lucas van Leyden (printed in folio, full-sheet or extra-folio),⁵ as well as first states of reproductive prints engraved by Philips Galle.⁶

The only earlier print reproducing the decoration of the Sala di Costantino is a detail of 'The Battle of Ponte Milvio' engraved in 1544 by Giulio Bonasone (Bartsch XV, p.34 no. 84) after a drawing attributed to Giulio Romano. That drawing was not utilised by sk, nor does his print seem to depend on another well-known drawing (on two sheets measuring together 376 × 851mm) in the Musée du Louvre (Cabinet des dessins no. 3872).⁷ sk's print is significantly closer to the fresco, in the organisation of the foreground and in the representation of the architecture of the bridge; however, his landscape background is simpler than both the Louvre's drawing and the finished fresco, with the three angels with swords in the sky notable omissions. Most likely sk's *modello* was lost in the process of transfer to the copper plate.

About 1571, the Roman printmaker Giovanni Battista Cavalieri (*circa* 1525–1601) produced an engraving of the subject, in the same direction as the fresco (on four plates, joined 410 × 1206mm).⁸ Cavalieri includes the

address 'Martini Petri excude in insigne aurei fontis prope novam burseam'; see *Primatice. Maître de Fontainebleau*, catalogue of an exhibition, Musée du Louvre (Paris 2004), no. 182.

7 The provenance of this drawing is traced back to the Bolognese historian Carlo Cesare Malvasia (1616–1693) and no farther, however it probably was in Rome before then. Dominique Cordellier & Bernadette Py, *Inventaire Général des Dessins Italiens: Raphaël, son atelier, ses copistes* (Paris 1992), no. 920; Konrad Oberhuber & Achim Gnaan, *Raphael und der Klassische Stil in Rom 1515–1527* (Milan 1999), no. 148.

8 *Raphael invenit. Stampe da Raffaello nelle collezioni dell'Istituto Nazionale per la Grafica*, exhibition catalogue (Rome 1985), p.113. Corinna Höper, *Raffael und die Folgen. Das Kunstwerk in Zeitaltern seiner Graphischen Reproduzierbarkeit* (Stuttgart 2001), p.416.

9 A unique impression in unfinished state survives: Johan C.J. Bierens de Haan, *L'Oeuvre gravé de Cornelis Cort graveur Hollandaïs 1533–1578* (The Hague 1948), pp.177–178 no. 195.

10 Coccia, *op. cit.*, no. 44.

three angels and introduces decorative elements, otherwise his print closely resembles sk's. It could be that sk and Cavalieri shared the same *modello*, or that Cavalieri depended partly on sk's print and partly on other sources (like Maartin Peeters, he is known for re-striking old plates and copying earlier prints). A third print reproducing the fresco, also in the correct direction (on two plates, joined 326 × 1399mm), was commissioned circa 1575 by the Roman publisher Lorenzo Vaccari from the printmaker Cornelis Cort.⁹ Cort's *modello* is identified as a drawing by Hans Speckaert.

The impression of sk's print in the Graphische Sammlung Albertina (exhibited in Rome in 1993) is the only one known to us.¹⁰

45

Mollerianus, Wolfgangus

fl. 1543 – 1552

Invictissimi Caroli V. Imperatoris. ac Roma: regis Ferdinandi illustrissimi &c. Panegiricus. Autore Wolfgango Molleriano Philosophiae & Medicinarum Doctore. Vienna, Aegidius Aquila (Egyd Adler), 1552

£ 7000

Quarto (198 × 142mm), (52)ff. signed A–N⁴, not foliated or paginated.

PROVENANCE presentation inscription on title-page *Viro nobilissimo splendidis: D.D. Sigismundo Holth [ausen?] patrono suo observandis* — ink stamp *Fürstliche Hofbibliothek Donaueschingen* on verso of the title, repeated on last page — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 145.

Corners of the binding worn, otherwise in bright condition.

BINDING contemporary calf over pasteboards, decorated in blind and gilt; back divided into four compartments by raised bands and decorated in blind with foliage tools; page edges gilt.

A lengthy prose encomium of the Emperor Charles V (1500–1558), followed by verse tributes or 'Cleomachiae' addressed to him, to the dedicatee, Archduke Ferdinand, to the latter's eldest son Maximilian, and to important personages at the Hapsburg court. Also printed is occasional verse directed 'ad totius Moraviensis provinciae' and a 'Hecatostichon elegiacum de peste futura'.

The author describes himself here as 'Morauiensium medicus' and he is without doubt the physician from Eisleben who wrote an *Expertissima remedia* against the plague, published at Erfurt in 1543, and a work with a title like the present one (but apparently only fifteen leaves in extent), dedicated to the Elector Moritz of Saxony, which Valentin Bapst published at Leipzig in 1547 (Vd16 M–5828). His works often are wrongly conflated with orations and dialectical treatises by a contemporary of the same name.

The present copy survives in a Viennese binding dated on its front cover 1552 above a gilt panel stamp (67 × 42mm) depicting 'Hercules fighting the Nemean Lion'. The die is prominently signed with the monogram of its maker, VH, who may be copying Albrecht Altdorfer's engraving of circa 1520–1525.¹ We can trace no other binding adorned by this panel, nor identify VH, unless he is the printmaker using this monogram, who in 1557 copied some prints by Hans Sebald Beham.² Similar Viennese gilt panel stamps, including one dated 1556 derived apparently from Beham's 'Der Tod küßt das nackte Mädchen', and others in the style of Hans Cranach and Peter Flötner, are known.³

45 Binding decorated by a gilt panel stamp signed VH and the personal roll of Fridericus Nausea, Bishop of Vienna. Shown actual size



- 1 Ursula Mielke, *The New Hollstein German engravings, etchings & woodcuts 1400–1700. Albrecht and Erhard Altdorfer* (Rotterdam 1997), p.33 no. 31 (43 × 36mm).
- 2 Georg K. Nagler, *Die Monogrammisten* (reprint Nieuwkoop 1977), V, no. 1202.
- 3 Ilse Schunke, *Studien zum Bilderschmuck der deutschen Renaissance-Einbände* (Wiesbaden 1959), pp.20, 67–69.
- 4 Konrad Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts* (Leipzig 1928), I, p.310. Ernst Ph. Goldschmidt, *Gothic & Renaissance bookbindings* (London 1928), p.65. Nausea bequeathed his personal library to the Pfarrbibliothek in Waischenfeld (now Bischof-Nausea-Bucherei, Waischenfeld).
- 5 Schunke, *op. cit.*, p.20.
- 6 Haebler, *op. cit.*, I, pp.210–211 no. 2.

46

Noci, Carlo

La Cinthia favola boscareccia del Sig.or Carlo Noci.
Naples, Giovanni Giacomo Carlino & Antonio Pace ('Ex Officina Horatii Saluiani'), 1594

£ 1250

Quarto (198 × 142mm), (92)ff. signed π⁴ A–Y⁴ and paginated (8) 1–176. Printer's device of G.G. Carlino on title-page (Pietro Manzi, *La tipografia napoletana nel '500. Annali di Giovanni Giacomo Carlino*, Florence 1975, tav. 1, fig. 2), woodcut ornaments and initials.

PROVENANCE M. & L. Sordelli, exlibris and red inkstamp S (within a circle) in lower margin of title-page — Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 232.

In very good state of preservation.

BINDING old vellum-backed boards.

Both covers are decorated by a finely engraved roll (141 × 21mm) displaying in six inscribed shields insignia of Austria, Hungary, Bohemia and initials FNEW denoting Fridericus Nausea, Bishop of Vienna (Episcopus Wiennensis) from 1541 to 1552. The roll is cited by Konrad Haebler as one of very few to feature the name of the owner.⁴ Although Schunke refers to 'der Buchbinder des Friedrich Nausea', we find no publication in which she groups the bindings of that shop, and identifies the rolls and panels in use.⁵

On the lower cover, together with oak leaf and petal stamps, are partial impressions from a Biblical roll signed si with legends 'Ecce Ang.–Immanuel–David–S. Paul', observed by Haebler on a binding in the Augustinian monastery at Klosterneuburg in conjunction with a roll by si dated 1557.⁶

REFERENCES *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1989), M–5829 (erroneous collation); only an incomplete copy at Harvard (lacking all after folio D4) located in North America, no copy in the United Kingdom reported to COPAC union catalogue

First edition of a five-act pastoral drama in verse, dedicated by its author to Giovanni Battista Caracciolo, and by Giovanni Battista Vitale da Foggia to Vincenzo Filingieri, who is reported here to be the model for the character of Dameta. Inspired by Tasso and Guarini, Noci's plot hinges on a heroine returning to Arcadia disguised as a boy, to find her lover courting another nymph. The play was performed successfully in Milan and twice reprinted at Venice 'presso la Compagnia Minima', in 1596 and 1599, and at Naples, by Domenico Maccarano, in 1631.

Ten copies of this first edition survive in Italian libraries; elsewhere we trace eight copies, three in the United Kingdom: British Library (*Short-title catalogue of Italian books*, 1958, p.469), Taylorian Oxford, and Manchester University; and five in North America: University of Chicago (Mauda Bregoli Russo, *Renaissance Italian theater: Joseph Regenstein Library of the University of Chicago*, Florence 1984, no. 430), University of Illinois, Harvard, Yale, and Boston Public Library.

REFERENCES Giovanni & Carlo Salvioli, *Bibliografia universale del teatro drammatico italiano* (Venice 1903), col. 764; Lione Allacci, *Drammaturgia... accresciuta e continuata fino all'anno MDCCLV* (reprint Turin 1961), col. 191; Pietro Manzi, *La tipografia napoletana nel '500: Annali di Orazio Salviani* (Florence 1974), no. 195; Laura Cairo & Piccarda Quilici, *Biblioteca teatrale dal '500 al '700: La raccolta della Biblioteca Casanatense* (Rome 1981), no. 887

Novelli, Francesco

Venice 1764 – 1836 Venice

Disegni del Mantegna. Venice [publisher not named, circa 1796]**£ 8500**

Folio (385 × 270mm), a suite of forty-seven engravings, comprising a title ('Disegni del Mantegna' on a banner above a bust of the artist, its pedestal lettered with biographical information, signed at lower right *Franciscus Novelli inc.*), engraved dedication printed on two leaves (addressed to Giambattista de Rubeis and subscribed by Francesco Novelli at Venice, December 23, 1795), and forty-four plates numbered at upper right and signed at bottom *Andrea Mantegna dis l Francesco Novelli inc.* (or version thereof) with plates 43–44 additionally captioned at bottom *Il Disegno fu regalato all'Incisore dall'Egrezio Pittore Sig. Ab. Pietro Bini*. Watermark: crowned GF with countermark of three crescents.

PROVENANCE Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 495.

In superb state of preservation.

BINDING contemporary Italian half-calf, the sides covered by a yellow glazed laid paper, the back decorated in gilt with red morocco lettering piece ('Mantegna Dise').



47 Reduced from 230 × 175mm (platemark)

A rare suite of prints reproducing drawings of *putti* playing or fighting, *all'antica* heads, and studies of the Virgin and Child, once attributed to Andrea Mantegna, now recognized as works of Marco Zoppo (1432/3–1478). The prints are dedicated by their engraver, Francesco Novelli, to Giambattista de Rubeis, and all but the last two reproduce drawings executed in pen and ink and wash on vellum in an album which De Rubeis had given to the printmaker's father, the Venetian painter Pietro Antonio Novelli. This album passed subsequently through the hands of Samuel Woodburn, Sir Alexander Barker, Baron Mayer de Rothschild, to the Earl of Rosebery, who in 1920 presented it to the British Museum.¹

The function of the album has been much debated, with some regarding it as a pattern book, others as an adjunct to a literary text – perhaps Petrarch's *De viris illustribus* – or as a luxury picture book commissioned by a patron; its date, too, is uncertain, with arguments ranging from the mid-1460s to the mid-1470s. The majority of the drawings seem to have been intended to be enjoyed for their wit and invention; several have explicit homosexual overtones.²



Andrea Mantegna dis.

Francesco Novelli inc.

In a letter of December 1796 to Abate Mauro Boni, Francesco Novelli relates that he had decided not to engrave two drawings in the album depicting nude women, because he considered them licentious, and thus likely to lose him subscribers, as well as incorrect in drawing.³ We learn from another letter that Francesco Novelli had acquired from Abate Pietro Bini, sometime before May, 27, 1796, a double-sided drawing showing eight studies of the Virgin and Child in a variety of poses.⁴ Novelli believed this sheet to be also by Mantegna – despite receiving from the Venetian collector Giovanni Maria Sasso the correct attribution to Zoppo – and he engraved both sides as plates 43–44 of his suite, recording his debt to Bini in an inscription underneath.⁵

For reasons which are unexplained, Novelli engraved six drawings in the album but omitted them from the published suite: album folio 11 verso (bust of a woman with bared breasts), 14 verso (bust of a man in profile to left), 17 verso (bust of a man seen from the back), 23 recto (Death of Seneca), 24 recto (battle of two centaurs), and 26 recto (a man in a clearing in a wood). Unique impressions of these prints signed in the matrices by Novelli, but unnumbered, are in an album in the British Museum (shelfmark 163 + c 15).

A set of proof impressions comprising forty-eight prints (impressions of the title before and after lettering, two folios of dedication, and forty-four plates without lettering or numbers) was offered in Rudolph Weigel's *Kunst-Katalog* (Leipzig 1843), no. 8486, as 'fast gänzlich unbekannte Werk'. The same or another set of proof impressions (also numbering 48 prints) in the possession of a Captain R. Johnson was examined by Campbell Dodgson in 1932 (memorandum tipped into the BM album 163 + c 15). The same or another set of proofs is at Harvard (RLG/Eureka record).

No set of Novelli's prints was obtained by Conte Leopoldo Cicognara and its absence in other contemporary collections implies that very few copies were distributed.⁶ A set identical to our own (struck on the same paper) is in the Print Collection of the Victoria & Albert Museum; an incomplete set (title, dedication, plates 1–24, 33, 44 only, also struck on the same paper as our copy) is in the British Museum (163 b 24); another incomplete set is in San Francisco State University Library ('lacks title-page and colophon', oclc/Worldcat record). The copy utilised for a facsimile reprint published at Bologna by Forni, 1974, has not been traced.

REFERENCES Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris 1856), III, p.108 nos. 5–52: 'Suite de 48 p. in-fol. Weigel, 35 thlr.'; Georg K. Nagler, *Neues allgemeines Künstler-Lexikon* (Munich 1835–1852), X, p.281, citing the set offered by Weigel, and another in the possession of Moritz Graf von Vries (1777–1826)

¹ Facsimile with introduction by Campbell Dodgson, *A book of drawings formerly ascribed to Mantegna* (London 1923).

² *Padua in the 1450s: Marco Zoppo and his contemporaries*, exhibition catalogue by Hugo Chapman, British Museum, Department of Prints and Drawings (London 1998), p.66 no. 15.

³ Giuseppe Campori, *Lettere artistiche inedite* (Modena 1866), pp.322–323 no. 349. These drawings are album folio 22 verso (three Naiads in a fountain) and album folio 25 recto (a naked woman with trophies, representing Victory?).

⁴ Campori, *op. cit.*, pp.319–320 no. 346.

⁵ This drawing is now also in the British Museum, attributed to Zoppo: Arthur E. Popham & Philip Pouncey, *Italian drawings in the Department of Prints and Drawings in the British Museum: the Fourteenth and Fifteenth centuries* (London 1950), no. 261; Chapman, *op. cit.*, pp.71–72.

⁶ Tipped into the copy in Lake Forest College Library is a contemporary note: 'This set of plates after Mantegna is unique. I bought it from the artist himself who was not easily persuaded to part with it' (oclc/Worldcat record).

⁴⁷ Engraving from an album reproducing drawings by 'Mantegna' (i.e. Marco Zoppo). Reduced from 230×172mm (platemark)

Bound at Augsburg 'vf welsche Manier'

Palatino, Giovanni Battista

Rossano (Calabria) *circa* 1510 – *circa* 1575 Rome?

Libro nuovo da imparare a scrivere tutte sorte lettere antiche et moderne di tutte nationi, con nuove regole, misure, et essemi. Rome, 'nella Contrada del Pellegrino per la Moglie che fu di Baldassarre de Cartolari Perugino, il di II. d'Ottobre' 1543

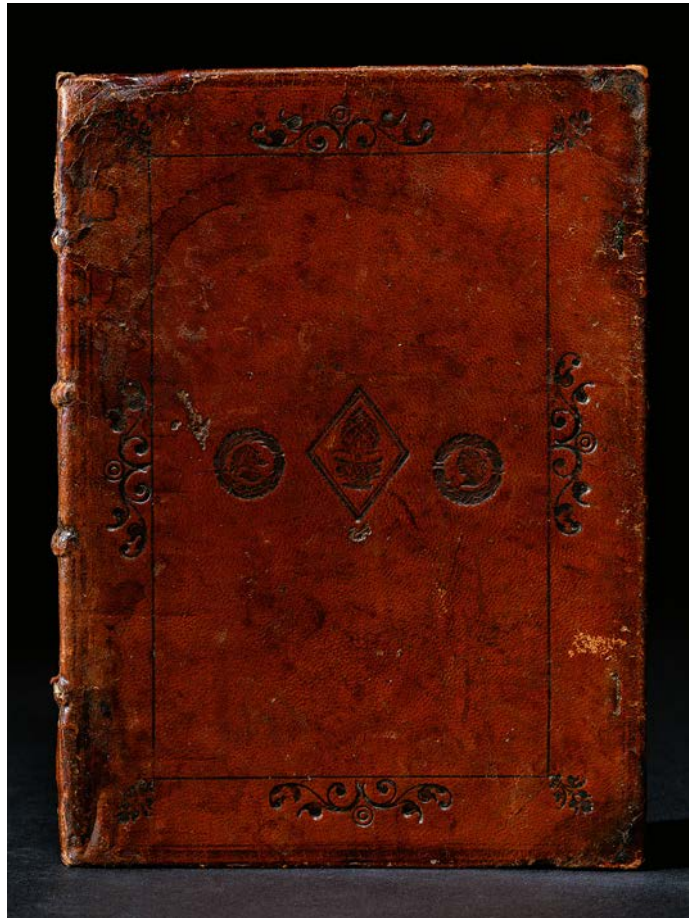
£ 8000

Quarto (182 × 132mm), (52)ff. signed A–F⁸ G⁴, not foliated or paginated. Woodcut portrait of the author on title-page, sixty-nine full-page woodcuts by an anonymous blockcutter, author's emblematic device (a moth fluttering over a candle flame, accompanied by a verse from Petrarch) on final leaf.

PROVENANCE city of Augsburg (Stadtbibliothek or Stadtrat), binding — Günther Leisten, Odenthal — Venator & Hanstein, 'Auktion 82: Wertvolle und Kostbare Bücher... Nachlass Günther Leisten, Teil I', Cologne, October 20, 2000, lot 644.

Wormholes in margins of nine leaves, occasional ink spot and other signs of use. Repairs to binding, front free-endpaper renewed.

BINDING contemporary brown calf over thin paper boards, decorated in blind, on both covers a rectangular panel ornamented at outside angles by a fleur-de-lis and along sides by twin lotus leaf scrolls, the panel on the upper cover enclosing the civic insignia of Augsburg (a pine cone on a pedestal) between a pair of medallion heads; the undecorated back divided into five compartments by four raised bands; plain page edges; cloth ties lacking.



48 Binding decorated with the civic insignia of Augsburg (by Anthoni Lodewijk for the Stadtbibliothek?). Height 188mm

Second edition of Palatino's enormously popular calligraphy book, noted for its examples of cursive chancery scripts, mercantile hands, and national hands, but including non-western scripts (Hebrew, Ethiopic, Arabic, etc.), a rebus, and cipher alphabets, as well as 'Lettera Mancina' (right-to-left handwriting, of the kind practised by Leonardo). There are in addition two brief texts, 'Delle Cifre', a 'genuine contribution to cryptography', and 'De gli instrumenti', on practical aspects of writing, including recipes for inks, advice about pens, and learning to write.¹

Palatino, a notary 'by Apostolic authority', played an active part in Roman intellectual life as secretary of the Academy of the Sdegnati, an informal association of humanists founded by Girolamo Ruscelli, where he befriended Francesco Molza and Claudio Tolomei (both mentioned in his dedicatory address to Cardinal Robert de Lenoncourt).² The first edition, printed in Rome by Bernardo Giunta for Baldassare Cartolari, is dated

48 Palatino's 'Lettera Francese'. Height of binding 188mm



D iii

August 12, 1540; our second edition, as well as the third, were anonymously printed for his widow Girolama, and are dated October 2, 1543, and May 1544, respectively. The blocks passed in 1545 to Antonio Blado, who brought out an enlarged version in numerous editions; then in 1561 to Valerio Dorico, who revised the book again; and in 1578 fell into the hands of Venetian printers.

The two editions issued by Madonna Girolama are both very rare: three copies only of 1543 can be located, all in Italy: Biblioteca nazionale centrale Vittorio Emanuele II, Rome; Biblioteca civica A. Mai, Bergamo; and Biblioteca Reale, Turin; and two copies of 1544, in Biblioteca Reale, Turin; and Beinecke Library, Yale University.³ One of these may be the copy (bound in boards) formerly in the Tessier library.⁴

The present copy was bound at Augsburg about 1560 in a style inspired by Italian models. The covers are ornamented by twin impressions of a lotus leaf stamp of a type popularised by the Venetian 'Fugger Binder'. His tools were copied by Anthoni Lodewijk, a binder sent to Venice by Johann Jacob Fugger to learn to gild, who produced on his return to Augsburg in 1557 bindings entirely Venetian in appearance.⁵ Lodewijk is said to have inspired an 'Italian irruption at Augsburg':⁶ his tools were in turn copied by the 'Leovitiu-Meister', Jakob Krause, and a shop working for Hans Jakob Fugger.⁷

On the upper cover, displayed within a double-ruled lozenge, is a stamp (height 19mm) of the 'Stadtpyr' or 'Zirbelnuss' (pine cone) set on a column base, the civic insignia of Augsburg.⁸ It is flanked by two heads in profile encircled by laurel wreaths, impressed by ordinary finishing tools: on the left, a man with a pointed beard, and two ribbons hanging down over his nape (Henri II?); on the right, an unidentified emperor, crowned, also with a ribbon in his hair.

A faint glue stain on the front pastedown (165 × 95mm) indicates the removal of an exlibris, probably one of the larger versions of the woodcut armorial exlibris (by Christoph Amberger) employed in Augsburg during the 1540s to denote 'nicht nur das Eigentum der Stadtbibliothek, sondern den Besitzstand der Stadt schlechthin'.⁹

REFERENCES Giacomo Manzoni, *Studi di bibliografia analytica* (Bologna 1882), p.161; A.F. Johnson, 'A Catalogue of Italian writing-books of the sixteenth century' in *Signature*, new series, 10 (1950), p.32 (citing a copy in Tregaskis Catalogue 973, item 286); Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1953), no. 1330; Carlo Enrico Rava, *Supplement a Max Sander Le Livre à figures italien de la Renaissance* (Milan 1969), 5392a; Francesco Barberi, *Tipografi romani del Cinquecento* (Florence 1983), p.157

1 Arthur Osley, *Luminario. An introduction to the Italian writing-books of the sixteenth and seventeenth centuries* (Nieuwkoop 1972), p.50. Arthur Osley, *The tools of hand-writing: from Palatino's writing manual of 1540, Un nuovo modo d'imparare* (Wormley 1972).

2 James Wardrop, 'Civis romanus sum: Giovanbattista Palatino and his circle' in *Signature*, new series, 14 (1952) pp.3–39.

3 Axel Erdmann, *My gracious silence: women in the mirror of 16th Century Printing in Western Europe* (Luzern 1999), pp.143–144 no. 137.

4 Jacques Rosenthal, *Catalogue of a part of the valuable and extensive Library of Cavaliere Andrea Tessier (removed from Venice)*, sale by auction, Munich, March 21–23, 1900, lot 912.

5 Anthony Hobson, *Renaissance book collecting: Jean Grolier and Diego Hurtado de Mendoza, their books and bindings* (New York 1999), p.129.

6 Geoffrey D. Hobson, 'German Renaissance patrons of bookbinding' in *The Book Collector* 1954, p.252.

7 Ferdinand Geldner, 'Unbekannte Fuggerbände, die Fuggerschen Supralibros und die anonymen Augsburger Fugger-Meister' in *Archiv für die Geschichte des Buchwesens* 5 (1964), col. 1222, Abb. 21.

8 Other versions of this tool appear on an elaborately gold-tooled binding presented by Jakob Krause to the Stadtrat in 1564 (Ilse Schunke, *Leben und Werk Jakob Krauses*, Leipzig 1943, p.42) and on a binding of circa 1569 (Ingeborg Salzbrunn, *Die Einbandsammlung der Staats- und Stadtbibliothek Augsburg*, Gläshütten im Taunus 1976, nos. 22–23).

9 Ilse O'Dell, *Deutsche und Österreichische Exlibris 1500–1599 im Britischen Museum* (London 2003), nos. 15–27.

Panciatichi, Vincenzo

Gli amorosi affanni, favola pastorale del cavalier Vincenzo Panciatichi l'Agitato Accademico Spensierato. Dedicata al Sereniss. Carlo Emanuel Duca di Savoia, Principe di Piemonte &c. [Venice], 'Appresso Gio. Battista Ciotti Senese', 1606

£ 2850

Quarto (204 × 145mm), (110)ff. signed A–N⁴ O–V⁸ X² and paginated (16) 1–72, 83–213 (1) with errors of numeration and pp.73–82 skipped as usual. Title set in letterpress within an etched frame featuring the author's insignia (folio A1 recto), six full-page etchings (imposed on versos of folios B1, B4, H2, N3, Q5, S6, the first etching, 'Musa Toscana', signed in the matrice with the initials RC signifying the printmaker Remigio Cantagallina).

PROVENANCE M. & L. Sordelli, exlibris and the same owners' red inkstamp S (within a circle) in lower margin of letterpress title-page — Christie's, 'Libri, autografi e stampe', Rome, November 27, 2002, lot 236.

Light waterstain affecting two quires, otherwise in good state of preservation.

BINDING old leather-backed boards.



49 'La Musa Toscana', one of six etchings by Remigio Cantagallina illustrating Panciatichi's pastoral drama. Reduced from 155 × 112mm (platemark)

Only edition of a five-act verse drama based on the author's *L'Amicizia costante, tragicomedia pastorale*, a play with *intermezzi* by Jacopo Pagnini, performed in Florence in 1600 during celebrations of the wedding of Marie de' Medici and Henry IV, which Panciatichi afterward publicly disavowed.¹

The engraved compartment on the title also adorns Panciatichi's *Il Re Artemidoro, tragedia*, published without imprint (his dedication is subscribed at Florence, August 25, 1604), and a book by another member of the Florentine Accademia degli Spensierati printed by G.B. Ciotti in 1606.² It and the six illustrations before each act and prologue are little-known works of Remigio Cantagallina (1582–1656), subsequently designer of the settings for the comedy 'La Notte d'Amore' performed in Florence for the marriage of Cosimo II de' Medici in 1608, and etcher of Giulio Parigi's designs for 'Il Giudizio di Paride' and the 'Argonautica', other events in the same programme. The prints are not catalogued by Bartsch nor by Massar.³

- 1 Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1925), p.25.
 2 Francesco Vinta, *La Regina Ildia. Tragedia di Francesco Vinta il Percosso Accademico Spensierato*, 'Appresso Gio. Battista Ciotti Senese. 1606'. Panciaticchi's academic cognomen 'Agitato' is not erased from the plate.
 3 Adam von Bartsch, *Le peintre graveur* (Vienna 1803–1821); P.D. Massar, 'Remigio Cantagallina' in *Print Quarterly* 7 (1990), pp.308–309. One is reproduced by Louise G. Clubb, *Italian drama in Shakespeare's time* (New Haven 1989), p.124.

50

Nuremberg

Patricij Respublicae [sic] Nürenburg. Das ist 83. uhralte Adeliche geschlecht daraus der Rath von 300 Jarn hero erwölt und noch das Regiment führen zusammengebracht und an tag geben. [Nuremberg, publisher not named, circa 1595]

£ 1850

Folio (298 × 220mm), (84)ff., a suite comprising title (lettered as above) and eighty-three iron engravings (each circa 235 × 140mm), the folios numbered by hand 1–83 in brown ink in upper corner recto.

PROVENANCE title inscribed *In usum Fridericij Conradi Tuschelin Ao. 1630 Norimb.* — Ernst August II von Hannover (1771–1851), blue ink stamp on title verso of the Ernst-August-Fideicommiss-Bibliothek — Hauswedell, 'Auktion 177: Die Königliche Ernst August Fideicommiss-Bibliothek. Zweiter Teil', Hamburg, February 10–12, 1971, lot 1146 — Hartung & Karl, Auktion 10, Munich, November 13–14, 1974, lot 828a — H.D. Lyon, London — Zisska & Kistner, Auktion 35, Munich, May 9, 2000, lot 673.

Title and margins foxed, inner margin wormed, other minor defects; corners and backstrip of the binding worn away, sewing loosening.

BINDING contemporary cartonnage. Preserved in a box.

The author's dedication in our work is subscribed 'Di Fiorenza li 25. di febraio 1605', leading some cataloguers to presume Florence to be the place of printing. Although Ciotti was born in Siena, he only ever worked in Venice, occasionally commissioning a book to be printed for him in one of seven other towns: Serravalle di Venezia, Verona, Vicenza, Treviso, Ferrara, Bologna, and Ancona. Cataloguers at the Biblioteca Marciana in Venice and Biblioteca Nazionale Centrale in Florence have stated the date of publication as 1605, suggesting that some copies lack a title-page imprint, or that the imprint is dated 1605 in a few copies, and 1606 in the majority.

REFERENCES Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), no. 652; Suzanne Michel & Paul-Henri Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1976), VI, p.68; Mauda Bregoli Russo, *Renaissance Italian theater: Joseph Regenstein Library of the University of Chicago* (Florence 1984), no. 454; Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), no. 1856

Early issue of a series of engraved full-length portraits of Nuremberg patri-cians, each depicted with his armorial insignia, the designs derived from woodcuts in a printed *Geschlechterbuch* of 1563 (the single known copy, in the Wilczek library in Kreuzenstein, was lost in 1945) and from illuminations by Jost Amman and Georg Hertz in a manuscript, 'Das Große Tucherbuch', compiled 1590–1606 (Stadtarchiv Nürnberg, Ms E 29/11 Nr. 258).¹ Neither the name of the printmaker nor the publisher is known.

The matrices were struck repeatedly over a period of about fifteen years. Another early issue of the plates accompanied by two leaves of letterpress headed 'Eingang in dises Buch' and four printed leaves of 'Register' is represented by three copies recorded in German libraries and by one seen on the market in 2001.² The print of 'Die Pilgram' in the latter copy (evidently now in the Folger Library) shows the shield beside the subject's left hand (reversed in our copy); all its plates are printed on a paper watermarked TW (watermark of a crowned shield in our copy). Issues with and without two plates depicting 'Die Hüller' and 'Die Prüller' are reported.³

The plates were issued in 1610 behind a new title lettered *Geschlecht Buch deß Heiligen Reichs Stat Nürnberg*, together with four leaves of letterpress providing information about each family and the colours of their insignia.⁴ The British Library copy of this issue is hand-coloured and without letterpress (British Library, *Catalogue of books printed in the German-speaking countries... from 1601–1700*, 1994, G–525).

The early owner of our copy, Friedrich Konrad Tuschelin (died 1634), was Hofrat of Philipp Ludwig, Kurfürst von der Pfalz, and 'D. Reip. Noricae consilied Advocatus' (November 4, 1619). He published on law and contributed verse to numerous volumes of *carmina gratulatoria*.

1 Hans Bösch, 'Das Nürnberger Geschlechterbuch von 1563' in *Mitteilungen aus dem germanischen Nationalmuseum* (1898), pp.89–92. Leonie von Wilckens, 'Das "historische" Kostüm im 16. Jahrhundert. Spiegel des historischen Begreifens' in *Waffen- und Kostümkunde* (1961), pp.45–46.

2 UB München (Signatur 0014/W 2 H.aux. 919); HAB Wolfenbüttel (Signatur A: 9.4.1 Pol. 2°; Cod. 46.3 Aug. 2°), one of the latter described in Vd16 P–909, where dated *circa* 1590. Zisska & Kistner, Auktion 37, Munich, May 8, 2001, lot 276. The letterpress was imposed with the engraved title in two quires of four leaves (one is a blank). Graesse remarks 'On n'en connaît qu'un seul ex. probablement non publié et accompagné d'un texte allemand en manuscrit' citing copies in the Tross and Bearzi auction sale catalogues.

3 Georg Andreas Will, *Bibliothecae Noricae Williana* (Altdorf 1772), I, pp.225–226 nos. 1097–1098. Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Da11.

4 Two variants recorded by Vd17 (HAAB Weimar; BSB Munich, HAB Wolfenbüttel).



50 Anonymous iron engraving, from a series of portraits of the Nuremberg patriciate.
Reduced from 235 × 145mm (platemark)

REFERENCES C.G. Müller, *Verzeichniss vom Nürnbergschen topographisch-historischen Kupferstichen und Holzschnitten* (Nuremberg 1791–1801), p.193; Johann G.T. Graesse, *Trésor de livres rares et précieux* (Dresden 1863), V, p.168; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1989), P–909

*Author's presentation copy
to Gregor Tegnagel*

Petrus, Suffridus

Leeuwarden 1527 – 1597 Keulen

De Frisiorum antiquitate et origine libris tres. Cologne,
House of Birckmann, 1590

£ 1250

Octavo (165 × 100mm), (184)ff. signed †⁸ ††⁸ A–X⁸ and
paginated (32) 1–335 (1). Printer's device on title-page.

PROVENANCE Gregor Tegnagel (*circa* 1555–*circa* 1593),
presentation inscription by the author on title-page
*Amplissimis nobilissimis consultissimoque viro ac
dominis d. Gregorio Tegnagelio Juris camerae Assessori,
patrono suo optime merito Auth. D.D.* and another
inscription on upper cover *Clariss. viro ac dno Gregorio
Tegnagelio* — Philipp Tegnagel — Graf Froben von
Helfenstein, Kaiserlicher Kammergerichtspräsident zu
Speyer (1593–1603), until 1627 — Fürstlich-Fürsten-
bergische Bibliothek at Donaueschingen — Reiss &
Sohn, 'Auktion 68: Aus einer Süddeutschen Fürsten-
bibliothek, Teil 1', Königstein im Taunus, October 20,
1999, lot 164.

Vellum protecting headcap torn away, otherwise in excel-
lent state of preservation.

BINDING contemporary flexible vellum, page-edges deco-
rated with red stripes.

First edition of this history of the Northern Netherlands, substantially a
reply to the history presented in the works of Albertus Krantz (1450–1517),
itself occasioning a controversy in which Ubbo Emmius and Bernardus
Fumerius participated. Its author was professor of philology at the universi-
ties of Erfurt and Cologne and sometime secretary and librarian to Antoine
Perrenot de Granvelle.

On the title-page and again on the upper cover of our copy the author
has written presentation inscriptions to Gregor Tegnagel, a lawyer born at
Louvain about 1555, who was then employed as a judge of the imperial
court (Reichskammergerichtsassessor) in Speyer.¹ His books were inherited
by his brother Philipp and afterwards passed through the Helfenstein
library and in 1627 into the Fürstenberg library at Donaueschingen.²

REFERENCES British Museum, *Short-title catalogue of German books* (1962),
p.688; Herbert M. Adams, *Catalogue of books printed on the continent of
Europe, 1501–1600, in Cambridge libraries* (1967), P–856; *Verzeichnis der im
deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts*
(Stuttgart 1991), P–1779

¹ Günther Groh, *Das Personal des Reichskammer-
gerichts in Speyer* (Ludwigshafen 1971), p.37. *Biographie
nationale... de Belgique*, 24, cols. 656–657.

² Josef Nolte, 'Herkunft und Rolle der älteren Iuridica in
der Donaueschinger Hofbibliothek' in *Mittel und Wege
früher Verfassungspolitik*, edited by Josef Engel
(Stuttgart 1979), pp.466–468 on the Tegnagel brothers,
'Humanisten-Juristen älteren Typs', and their libraries.

52 Fresco in the Sala di Venere of the Pitti Palace, by Pietro da Cortona.
Engraving by Lambert Visscher
(reduced from 415 × 640mm platemark)

Pietro (Berrettini) da Cortona

Cortona 1597 – 1669 Rome

Heroicae virtutis imagines quas Eques Petrus Berrettinus Cortonensis pinxit Florentiae in aedibus Sereniss. Magni Ducis Hetruriae in tribus cameris Iovis, Martis, et Veneris. Curâ, & sumptibus Ioannis Iacobi de Rubeis, cum Priuilegio Summi Pontificis concessio Anno MDCXCI. Die 22. Octobris. Rome, Domenico de' Rossi, 1691

£ 1950

Folio (495 × 405mm), complete suite of letterpress title-page and twenty-five numbered plates, of which sixteen are full-page (circa 200 × 340mm, platemarks) and nine double-page or folding (largest 460 × 800mm, platemark), all but the folding plate retaining broad margins.

Short tear (without loss) in fold of one plate, another tear in a margin repaired, otherwise very good impressions in excellent condition.

BINDING vellum backed boards, by Bernard Middleton.

A suite of engravings reproducing the ceiling frescoes by Pietro da Cortona in three 'Planetary Rooms' of the Pitti Palace in Florence, dedicated respectively to the deities Jupiter, Mars, and Venus. Formerly presence chambers in the residence of the grand-dukes, the three rooms – and two others, dedicated to Apollo and Saturn, left unfinished by Pietro and completed by his pupil Cirro Ferri – today house the main part of the Galleria Palatina.

The first eight plates reproduce lunettes in the 'Sala di Giove': Vulcan resting, Apollo resting, Diana resting, Minerva and Cecrops, Discord and Fury, Mercury, Dioscuri, Bellerophon and Pegasus. Next is a folding plate of the ceiling fresco of the 'Sala di Giove' (composed of two sheets). Four double-page or folding plates reproduce portions of the ceiling of the 'Sala di Marte' and another depicts the Medicean insignia appearing there, accompanied by an engraved dedication to Cardinal Francesco Maria de' Medici subscribed by Giovanni Giacomo de' Rossi. Eight full-page plates reproduce lunettes in the 'Sala di Venere': the Continece of Scipio, Massinissa and Sophonisba, Antiochus and Stratonice, Alexander and Sisigambis, Antiochus and the Priestess of Diana, Crispus and Faustina, Augustus and Cleopatra, Cyrus and Panthea. Finally, a double-page plate illustrates the ceiling of the 'Sala di Venere', and two others reproduce portions of decorative stucco work.

Nine northern printmakers engraved the twenty-five plates: Pieter de Bailliu, Cornelis Bloemaert, Jacques Blondeau, Albert Clouet, Lauvers



Coenradt, Charles de La Haye, Pierre Simon, François Spierre, and Lambert Visscher. The publication evidently was some thirty years in gestation, since De Bailliu was dead by 1660, Clouet died in 1679, and Bloemaert (engraver of six plates) died in 1684. A papal privilege for the book was obtained on October 22, 1691. Only the present issue of the prints is known.

REFERENCES *Katalog der Ornamentstichsammlung, Berlin* (1939), no. 4094 (incomplete copy lacking title); Bibliothèque nationale, *Inventaire du Fonds Français: Graveurs du XVIIe siècle*, VI (Paris 1973), pp.128–129 no. 5 (La Haye); Malcolm Campbell, *Pietro da Cortona at the Pitti Palace: a study of the Planetary Rooms and related projects* (Princeton 1977), p.171; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.97; Peter Fuhring, *Ornament prints in the Rijksmuseum, II. The Seventeenth century* (Rotterdam 2004), p.514 no. 8953 (ceiling of ‘Sala di Venere’ only)

53

Platina (Saachi), Bartolomeo

Piadena (Cremona) 1421 – 1481 Rome

Hystoria de vitis pontificum periucunda: diligenter recognita: & nunc tantum integre impressa. Venice, Pietro Pincio, 1504 (August 22)

£ 4500

Two parts, folio (315 × 215mm), (146, 53)ff. signed a-r⁸ s¹⁰, A–F⁸ G⁶ (–blank G⁶, cancelled) and foliated 1–46 (54). Woodcut on title-page (172 × 140mm border), numerous initials from several alphabets.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, although without its usual ink stamp — Reiss & Sohn, ‘Auktion 70: Aus einer Süddeutschen Fürstenbibliothek, Teil 2’, Königstein im Taunus, May 4, 2000, lot 1642.

In immaculate state of preservation.

BINDING contemporary South German alum-tawed pigskin over wooden boards, covers decorated in blind by three rolls and two stamps; two clasps and two catches (one catch working).

A new edition of the *Vitae pontificum*, Platina’s famous chronicle of the papacy through its 1500-year history (previously printed 1479, 1481, 1485), here united with his *Contra amores*, a ‘misogynistic critique of women which had significant influence on later writers’¹ (previously printed 1481), five unpublished minor works, and ‘Parentalia B. Platynae’, a collection by the author’s friend Demetrio Guazzelli of verse eulogies recited on April 18, 1482, at a memorial banquet in Platina’s former home, also unpublished.

The five works printed for the first time are ‘Dialogus de falso & vero bono’, a treatise on moral philosophy in three books, written 1468–1469 while Platina was imprisoned in Castel Sant’Angelo on charges including sodomy, paganism, conspiracy, and heresy, afterwards dedicated to Sixtus IV; ‘De vera nobilitate’, written shortly after Platina’s appointment (1475) as Vatican librarian, and dedicated to Giovanni Orsini; ‘De optimo cive’, arguing that contemplative life is inferior to active life (in as much as the latter is more useful for the common good), written 1474, and dedicated to Lorenzo de’Medici; ‘Panegyricus Bessarioni’, a tribute to Cardinal Bessarion, presented as a gift in early 1471; and ‘De pace Italiae confirmanda & bello Thurcis indicendo’, written 1468, and addressed to Pius II.

The large woodcut on the title-page depicts Platina writing at a table in front of eight Popes, including St. Peter and Pope Sixtus IV, to whom Platina had presented his *Vitae pontificum* in 1475. ‘Cette gravure mérite d’être classée parmi les plus intéressantes... Elle se resent de l’école du Poliphile’.² The woodcut was prepared for this edition and no subsequent use of it is known (different woodcuts decorate Pietro Pincio’s reprint of 1511, and Guglielmo da Fontaneto’s edition of 1518; see Essling nos. 1430–1431).

The tools used to decorate the binding are associated with the ‘Heidelberg Blumentopf’ workshop. According to present knowledge, this

53 The author writing his *Vitae pontificum* in front of Saint Peter, the dedicatee, Sixtus IV, and six other Popes.
Height of binding 330mm

CVM PRIVILEGIO

PLATYNAE hystoria de Vitis pontificum periu-
cunda: diligenter recognita: & nunc
tantum integre impressa.



- 1 Mary Ella Milham, 'The Neglected Works of Platina' in *Acta Conventus Neo-Latini Abulensis*, edited by Rhoda Schnur (Tempe 2000), p.461.
- 2 Victor Masséna prince d'Essling, *Bibliographie des livres à figures vénitiens de la fin du XVI^e siècle et du commencement du XVII^e, 1469–1524* (Paris 1892), p.245.
- 3 Konrad Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts* (Leipzig 1929), II, p.250 nos. 4–5. Ernst Kyriss, *Verzierte gotische einbände im alten deutschen Sprachgebiet* (Stuttgart 1958), III, pp.88–89 no. 147, Tafel 295 nos. 2–4. Einbanddatenbank Werkstatt w000110: r000449–r000451 (www.hist-einband.de).
- 4 Kyriss, *op. cit.*, no. 147, Tafel 295 no. 1 (also no. 142, Tafel 290 no. 1). Einbanddatenbank s009192.
- 5 Einbanddatenbank s009168.

54

Rebuffi, Pierre

Baillargues (Montpellier) 1487 – 1557

Pronomia [in Greek] seu privilegia universitatum, collegiorum, scolasticorum quæ, & bibliopolorum, atque omnium, qui istis ministrant, quæque studiosis omnibus necessaria ad scientiæ & virtutis perfectionem, cum elucidatione Authen. habita C. ne filius pro patre Authore domino Petro Rebuffo de Montepessulano... Paris, 'Venales comperiuntur in vico amigdalarum, iuxta Collegium Remense apud Stephanum Guiot', 1549

£ 4500

Octavo (175 × 110mm), (307)ff. signed a–c⁸ (–blank c8, cancelled) a–z⁸ & A–K⁸ L⁴ M⁸ and paginated (46) 1–567 (1). Woodcut initials from several alphabets.

PROVENANCE Magister Georg Munding, his note of purchase, dated 1589, on front pastedown — Baron Joseph von Lassberg (1770–1855), shelfmark on paste-down written in red ink — Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but without its usual inkstamp — Reiss & Sohn, 'Auktion 70: Aus einer Süddeutschen Fürstenbibliothek, Teil 2', Königstein im Taunus, May 4, 2000, lot 1650.

Droplets of ink in margins of pp.100–101, otherwise an immaculate copy.

BINDING contemporary flexible vellum.

shop was active from 1476 until 1528, and employed eighteen rolls and fifty-eight stamps. The largest of the three rolls decorating our binding measures 115 × 20mm and depicts in half-figure a Triton and a Nereid amidst foliage; the other two rolls measure 168 × 15mm and 125 × 15mm, and depict respectively birds amidst foliage, and flowers and foliage.³ Two stamps are employed: one is a flower blossom⁴ and the other a rosette.⁵

REFERENCES Victor Masséna prince d'Essling, *Les livres à figures vénitiens... Seconde partie* (Florence & Paris 1909), I, pp.87–88, no. 1429 reproducing title-page; Herbert M. Adams, *Catalogue of books printed on the Continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), P–1412; Max Sander, *Le livre à figures italien, depuis 1467 jusqu'à 1530* (reprint Nendeln 1969), no. 5743 & pl. 284

A collection of laws, statutes, and privileges relating to universities and colleges, together with those governing booksellers and stationers, who in mediaeval times were members and under control of the university corporation. It is a 'Curieux traité, où l'auteur aborde un grand nombre de problèmes concernant la vie scolaire et universitaire' (*Dictionnaire de Droit Canonique*, Paris 1965, VII, col. 477).

The author had studied at Montpellier, Toulouse, and Cahors, where he took his doctorate *in utroque jure*. In 1527 he was teaching at Poitiers, in 1529 in Bourges, and in 1533 in Paris, where he was one of six doctors regent appointed to lecture on canon law. He published on some of the most vexed and sensitive legal questions of his day, including treatises on the law concerning ecclesiastical benefices, the rights of possession, royal duties and prerogatives, war, and the lordship of castles.

The first part, comprising 'Scolasticorum privilegiorum' (180 in number), had been published at Paris by Pierre Vidoue in 1540 under a royal privilege granted to Guiraud Rebuffi, 'Marchand libraire de Montpellier', on March 11, 1530/1531 (*Inventaire chronologique des éditions parisiennes du XVI^e siècle, V: 1536–1540*, Paris 2004, no. 1928). The second and third parts, entitled 'Scolastica necessarium' ('De His quæ necessaria sunt literarum studiosis' and 'De interpretatione autenticae constitutionis habita'), appear in print here for the first time, under a privilege granted in August 1547. The three texts were reprinted together as *Privilegia universitatum, collegiorum* at Frankfurt in 1575 and 1585, and at Antwerp in 1583.

Etienne Guyot (Guillot, Guiot), a 'libraire et relieur de livres' in the rue des Amandiers, is documented 1549–1561 (Philippe Renouard, *Répertoire des imprimeurs parisiens*, Paris 1965, p.194). He seems to have published only a handful of books, and those in small editions. The only copy of this edition we can locate is in the Bibliothèque municipale de Châlons-en-Champagne, Marne (Catalogue Collectif de France database).

REFERENCE Wilhelm Erman & Ewald Horn, *Bibliographie der deutschen Universitäten* (Leipzig & Berlin 1904–1905), no. 3167



55 Title-print to a series recording a carnival entertainment performed at Salzburg University in 1764. Reduced from 298 × 420mm (sheet)

55

Reichssiegel, Florian

Salzburg 1735 – 1793 Dornbach (Vienna)

Der Schwätzer der Leichtgläubige eine Pantomime [Latin text in a parallel column, beginning] *Susurro cum nimis Credulo ludus pantomimicus*. Augsburg & Vienna, Kaiserliche Franciscische Akademie, '27 Horning [February] 1764'

£ 6000 (+17.5% VAT if applicable)

Group of eleven prints (from the suite of twelve, lacking the last print), 290/298 × 400/420mm, irregularly numbered, the title [print 1] and prints [2], [8], [10] are mezzotints lettered below *Mathias Siller pinxit Salisburgi* | *Johann Philipp Haid Sculpisit et Negotium Academiae Caes. Francisciae excudit Aug. Vind.* | *Cum Gratia et Privilegio Sac. Caes. Majestatis*, with the latter three prints numbered upper right respectively *Tabul 2*, *Tab. 3*,

These very rare prints illustrate scenes in the pantomime 'Der Schwätzer der Leichtgläubige', a carnival entertainment performed in the small auditorium (Aula minor) of Salzburg University, on February 27, 1764. The pantomime was enacted during an intermission of the tragedy 'Pietas in patriam' and is dedicated by its author, Florian Reichssiegel, to Archbishop Siegmund Christoph von Schrattenbach. The principal characters are the clowns Harlequin, Hanswurst, and Pierrot; a synopsis of the action (in Latin and German) appears beneath each print.

The scenes were drawn by the Salzburg stage designer Matthias Siller (1710–1790) for the Augsburg printmakers Philipp Andreas Degmair (1711–1783) and Johann Philipp Haid (1730–1806), the latter producing mezzotints. Most prints bear the legend 'Prospects theatrales pour servir aux camères obscures et autres machines optiques', for which reason Artur Kutscher believed they do not record actual scenery, but 'Lichtbild-dekorationen', images projected with the help of a camera obscura onto a curtain. His supposition is not endorsed by other authorities.

Florian Reichssiegel (1735–1793) entered the Benedictine abbey of St. Peter in Salzburg in 1754, became secretary to Abbot Beda in 1759, and in



55 Hanswurst, Harlequin, Pierrot supplicating the Doctor. Reduced from 295 × 418mm (sheet)

Tab.9 [sic]; prints [3], [4], [5], [6], [7], [9], [11] are line engravings lettered below *Mathias Siller pinxit Salisburgi | Philipp Andreas Degmair Sculpsit | Negotium Academiae excudit Viennae et Aug. Vind. | Cum Gratia et Privilegio Sac. Caes. Majestatis* and above *Collection des Prospects Theatrales pour servir aux Cameres Obscures et autres Machines Optiques | N.III* and numbered respectively (at upper right and bottom right) *Tab.3 | 53, Tab.4 | 54, Tab.5 | 55, Tab.6 | 56, Tab.7 | 57, Tab.9 | 59, Tab.10 [sic]*.

PROVENANCE Reiss & Sohn, Auktion 91/II, Königstein im Taunus, October 23, 2003, lot 3785.

Thread margins, or trimmed on the plate mark, a few minor defects, but in general very well-preserved.

In museum mounts. Preserved in a fitted cloth box.

1766 was appointed professor of poetry of its university and later 'comicus'. Reichssiegel also wrote the pantomime 'Der Traum' (1768) and the 'interludium' 'Die Hochzeit auf der Alm', both set to music by Johann Michael Haydn, as well as 'Finalkömodien', plays written to celebrate the close of the school year at Salzburg University.

Boberski reproduces a coloured set of these prints in the Salzburger Museum Carolino Augusteum (Inventar-Nummern 1819/49, 1820/49, 5490/49–5499/49) and cites a single uncoloured impression (2047/49). An incomplete set (lacking plate 3) is in the Getty Research Institute; no other impressions are known to us. The print missing from our set (no. [12]) was engraved by Degmair (Boberski Abb. 17).

REFERENCES Artur Kutscher, *Das Salzburger Barocktheater* (Vienna 1924), p.72, Tafel XXII–XXVIII (title, plates 2–3, 5, 8–9, 12); Marianne Viehhaus-Mildenberger, *Film und Projektion auf der Bühne*, Die Schaubühne, 57 (Emsdetten 1965), pp.8–10; Heiner Boberski, *Das Theater der Benediktiner an der alten Universität Salzburg (1617–1778)*, Theatergeschichte Österreichs, Band VI: Salzburg, Heft 1 (Vienna 1978), pp.84–85, 301–302, 337, 351–353, Tafel I, IV–IX, Abb. 1, 8–17 (reproducing all twelve prints)

Reni, Guido

Calvenzano or Bologna 1575 – 1642 Bologna

Suite of engravings reproducing fresco decoration in the private chapel of the Papal residence on the Quirinale. Rome [unknown publisher, circa 1780]

£ 1850

Folio, complete suite of thirteen engravings, struck on thirteen sheets of unwatermarked laid paper of varying dimensions (some edges untrimmed), the frescoes by Guido Reni and assistants drawn by Pietro Angeletti for the printmakers Carlo and Giovanni Ottaviani, who sign three and eight prints respectively (the two others are inscribed merely *appo Ottaviani*).

[altarpiece: Annunciation] *Maria Virgo Mater ab Angelo salutata* (640 × 345mm platemark, the sheet 800 × 540mm), signed *Guidus Reni pinxit. Petrus Angeletti del. Joan. Ottaviani Caroli III Hispan. Regis Scalptor incid.* — [over the altar: God in Glory, blessing] *Antiquis Dierum* (385 × 325mm platemark, sheet 540 × 400mm), engraved by Giovanni Ottaviani — [left of the main altar: Virgin sewing, accompanied by two angels] *B. Virginis Matris occupatio domestica* (390 × 325mm platemark, sheet 540 × 400mm), signed *appo Ottaviani* — [beside the main altar, four single figures from the Old Testament] *Jacob, Abraham, Isaac, Adam* (each 375 × 150mm platemarks, sheets 540 × 400mm), engraved by Giovanni Ottaviani — [over the entry: Birth of the Virgin] *Nativitas Beatissimae Virginis Matris* (565 × 465mm platemark, sheet 800 × 540mm), signed *Carolus Ottaviani incid.* — [in the dome: Virgin in Glory] *B. Virgo Mater in Caelum assumpta* (420 × 495mm platemark, sheet 540 × 800mm), signed *appo Ottaviani* — [pendentives of the dome: Kings and Prophets of the Old Testament] *Salomon Rex, David Rex, Moses, Isaias* (395/400 × 330mm platemarks, sheets 540 × 400mm), the prints of Salomon and Moses engraved by Carlo Ottaviani, those of David and Isaias engraved by Giovanni Ottaviani.

The three largest plates dust-soiled along one edge, otherwise fine impressions in perfect condition.

PROVENANCE Christie's, 'Valuable Manuscripts and Printed Books', London, November 24, 1993, lot 77 (part lot).

BINDING contemporary paper wrappers (sewing renewed).



56 Altarpiece by Guido Reni in the private chapel of the papal residence on the Quirinale. Engraving by Giovanni Ottaviani reduced from 640 × 345mm (platemark)

A suite of engravings reproducing fresco decorations executed about 1610 by Guido Reni and assistants (probably Antonio Carracci and Alessandro Albani) in the Cappella dell'Annunziata, the private chapel of the papal residence on the Quirinale. Two scenes from the Life of the Virgin painted in the lunettes, 'Presentation of the Virgin in the Temple' and 'Annunciation to Joachim', and some *putti* bearing scrolls and female figures representing

¹ D. Stephen Pepper, *Guido Reni. A Complete catalogue of his works* (Oxford 1984), pp.224–225.

² Veronika Birke, *Guido Reni und der Reproduktionsstich*, catalogue of an exhibition, Graphische Sammlung Albertina (Vienna 1988), no. 13. The Albertina's impression of the 'Birth of the Virgin' was exhibited in *Guido Reni und Europa*, Schirn Kunsthalle (Frankfurt am Main 1988), pp.461–462, C–35.

57

Anonymous

Resumen de la comedia intitulada Don Pasqual en la Granja, con que festeja a las augustissimas magestades de Leopoldo, y Margarita, nuestros Señores, el excelentissimo Señor Marques de los Balvases, embaxador de España, &c. Representada por sus criados, en uno de los dias de Carnestolendas, deste Año 1671. Vienna, Matthäus Cosmerovin, 1671

£ 1600

Quarto (192 × 142mm), (8)ff. signed A–B⁴, not foliated or paginated. Two typographical and two woodcut headpieces, two woodcut initials.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but without its usual inkstamp — Bernard J. Shapiro Rare Books.

In excellent state of preservation.

BINDING contemporary comb-marbled paper wrapper.

¹ Egon Wellesz, *Die Ballett-Suiten von Johann Heinrich und Anton Andreas Schmelzer* (Vienna 1914), pp.39–40, nos. 70–73; compare Franz Hadamowsky, 'Barocktheater am Wiener Kaiserhof. Mit einem Spielplan 1625–1740' in *Jahrbuch der Gesellschaft für Wiener Theaterforschung 1951–1952* (Vienna 1955), p.76, and Herbert Seifert,

the Virtues, then attributed to Guido Reni's assistants, were not engraved; otherwise the whole cycle is copied.

The frescoes were drawn by Pietro Angeletti (fl. Rome 1758–1786) for the printmakers Carlo and Giovanni Ottaviani (1735–1808). Single scenes had been engraved previously by Jean Baptiste Nolin (1657–1725) and by Etienne Picart (1632–1721), but no attempt had been made to reproduce the entire cycle.¹ The suite is described by Veronika Birke as twelve plates only, without the large plate of the Annunciation altarpiece which is present here.² The Albertina's impression of 'The Virgin sewing' (*i.e.* the Annunciation according to pseudo-Saint James) is in a state before the inscriptions present on our impression.

REFERENCE Charles Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.132, no. 64 (restrikes published at Rome by Piroli in 1828; a fragment of that, or another publication comprising eight plates entitled *Pitture della Cappella Pontificia Quirinale opera di Guido Reni*, is cited by Thieme-Becker, *Künstler-Lexikon*, XXVI, p.86)

The scenario of an entertainment in three acts with ballet *intermezzi*, performed in the Ritterstube of the Hofburg, during the carnival of 1671 (January 7–February 10), in the presence of the Emperor Leopold I, the Empress Margarita, and the Spanish ambassador, Pablo Spinola-Doria (1632–1699), duca di Sesto and Marqués de los Balbases. This pamphlet seems to have escaped the attention of all historians and bibliographers of the Viennese theatre.

An 'Advertencia' describes the character of the work thus 'La Comedia por sí no està entramada; mas se ha tomado este sujeto, para hazer en el algunas Scenas Episodicas, y totalmente apartadas, por lo qual puede mejor llamarse Accion Scenica sinpreceptos, y assi se dà una tacita disculpa en el Prologo, llamandola Ensalada'. The author is not named and the printed list of 'Personas' records the thirteen parts or characters without naming any performer. The music almost certainly was written by Johann Heinrich Schmelzer (*circa* 1620–1680), vice-Kapellmeister at the imperial court from 1671 to 1679, afterwards Kapellmeister in succession to G.F. Sances (*The New Groves*, 16, pp.665–666). His scores for unspecified carnival entertainments performed in 1671 survive in the Musiksammlung of the Österreichische Nationalbibliothek, Kodex 16583, 2. Band.¹

Between the arrival of the Spanish Infanta Margarita Teresa in Vienna in December 1667 and her death in March 1673, a small number of entertainments in Spanish were performed at the imperial court, either on the Empress's birthday (June 8), on the birthday of her mother (and Leopold's sister), Mary Anne, dowager Queen of Spain (December 22), on the birthday of the Archduchess Maria Antonia (January 18), or during the carnival season. The titles of seven works are known: 'Dar lo todo y no dar nada' ascribed to Pedro Calderón de la Barca (December 22, 1668), the present work (January 1671), 'Del mal lo menos' ascribed to 'Antonio de Cardona y

Der Oper am Wiener Kaiserhof (Tutzing 1985), pp.470–471. None of these authorities is able to identify the 1671 carnival entertainments by name.

² *Teatro y fiestas del Siglo de Oro en tierras europeas de los Austrias*, catalogue of an exhibition, Real Alcázar (Seville 2003), fig. 139 (title-page reproduced).

³ *Ibid.*, fig. 141 (title-page reproduced).

⁴ Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, pp.257–258, nos. 1526/1605, 1536/1611 (locating copies in the Bibliothek der Gesellschaft der Musikfreunde, Wien). Mayer does not mention our book and we have failed to locate another copy.

Borja, Margues de Castelnov' (June 1, 1671), 'Fineza contra fineza' by Pedro Calderón de la Barca (December 22, 1671),² 'El secreto a voces, Comedia' (December 22 or 23, 1671), 'La flecha del amor' (December 22, 1672), and 'Primero es la Honra' by Agustín Moneto (January 18, 1673).³ Other works, performed during January 1671, on June 1, 1671, and on June 8, 1672, are known only by news reports (in the *Theatrum Europaeum* or *Frankfurter Relationen*) or account book entries (cited by Hadamowsky).

The printer of our book, Matthäus Cosmerovin, is the printer also of 'Del mal lo menos', 'Fineza contra fineza', and 'Primero es la Honra'.⁴



57 A conversation piece by Sablet engraved in mezzotint by Domenico Cunego, the 'premiere gravure en ce genre faite a Rome'.
Reduced from 480×575mm (platemark)

Sablet, Jacques

Morges (Vaud) 1749 – 1803 Paris

Scena di vita romana. Rome, [Pietro Paolo Montagnani?], 1790

£ 3000 (+17.5% VAT if applicable)

Mezzotint print (480 × 575mm platemark, 535 × 740mm sheet) with legends beneath (left to right) *J Sablet pinx | Premiere Gravure en ce genre faite a Rome | Dom.cus Cunego fecit Romae 1790*. Watermark: maker's name *P Miliani* (edge of sheet).

PROVENANCE Christie's, 'Valuable manuscripts and printed books', London, November 24, 1993, lot 77 (part lot).

Printer's crease, light foxing at edge of plate mark and sheet edges.

1 Anne van de Sandt, *Les frères Sablet (1775–1815), peintures, dessins, gravures*, catalogue of an exhibition, Nantes, Lausanne, Rome (Rome 1985), pp.57–58. *Il teatro e la festa. Lo Spettacolo a Roma tra Papato e Rivoluzione*, Museo Napoleonico (Rome 1989), no.2.3.1a (painting reproduced p.93).

2 Karl Heinrich von Heineken, *Dictionnaire des artistes, dont nous avons des estampes* (Leipzig 1790), IV, p.452.

3 Giovanni Sforza, 'Episodi della storia di Roma nel secolo XVIII' in *Archivio storico italiano*, fourth series, 20 (1887), p.438: '18 settembre 1790. L'incisore di rami sig. Domenico Cunego, nei viaggi fatti in Germania e Berlino, avendo appresa la maniera di incidere in nero o sia sfumato, applaudita in oggi anche in Inghilterra, ne ha data una riprova in una stampa vendibile dal mercante Montagnani agli Agonizzanti'.

A mezzotint reproduction of Sablet's early conversation piece *Scène de la vie romaine ou La Joueuse de harpe* (oil on canvas, 63 × 75cm), painted in Rome circa 1787–1789, and now in the Musée des Beaux-Arts, Lausanne (Inv. 742, Dépôt de la Fondation Gottfried Keller).¹ Sablet had received a grant from the States of Berne allowing him to study in Italy and in 1778 won first prize for a history painting in a competition at the Accademia di Belle Arti in Parma. Soon afterward he abandoned history painting for genre scenes, and developed a personal version of the English conversation piece.

The printmaker Domenico Cunego (1724–1803) was born in Verona and arrived in Rome about 1760, where he worked in collaboration with Robert Adam, Gavin Hamilton, Giovanni Volpato, among others. In 1785 Cunego travelled to Berlin, where for four years he managed the copperplate printing works of a certain 'Pascal'.² There he experimented with engraving in the *maniera nera* (mezzotint), which on his return to Rome became his favourite mode of expression.

In a conspicuous legend on this print, Cunego identifies it as the 'Premiere Gravure en ce genre faite a Rome'. Also in 1790 Cunego engraved a 'Testa di evangelista' after Giacinto Brandi, designating it the 'Deuxieme gravure faite en ce genre à Rome' (*Dizionario biografico degli italiani*, 31, Rome 1985, p.357); both prints probably were sold by Pietro Paolo Montagnani, from his shop beside S. Maria degli Agonizzanti, in the Piazza di Pasquino.³

see illustration page 99

Salvio, Alessandro

Naples 1575 – 1640

Trattato dell'invention et arte liberale del gioco di scacchi... diviso in discorsi, sbaratti, e partiti. Naples, Giovanni Battista Sottile, 1604

£ 1950

Quarto (200 × 135mm), (98)ff. signed a⁴ A–Z⁴ Aa² (gathering O misbound) and paginated (4) 1–186 (2). Large woodcut insignia on title-page (arms of the dedicatee), woodcut of a chess board on folio D1 verso, numerous woodcut initials, and other ornaments.

A volume from the celebrated chess library of Giacomo Boncompagni, duke of Sora (1538–1612), the natural son of Pope Gregory XIII, described by H.J.R. Murray as 'the Maecenas of Italian chess'. Many of the great players of the period, including Ruy Lopez, Giulio Cesare Polerio, Girolamo Cascio, and Gioachino Greco, were members of his Roman household, or received benefices from him. The greater portion of the Boncompagni chess library was subsumed in the Biblioteca Vaticana, however several important manuscript notebooks by or emanating from Polerio were retained in the family (now Boncompagni-Ludovisi) until modern times.²

This first edition of Salvio's treatise is dedicated to Fulvio Costanzo, marchese di Corleto, and comprises thirty-one chapters with openings, eleven with games at odds, and twenty-one *giochi di partiti*, or problems, some being supplied from actual play. In his analysis Salvio follows the Neapolitan rule that the King forfeits his right to castle after receiving a

PROVENANCE Giacomo Boncompagni, duke of Sora (1548–1612), inkstamp on title-page (a demi-dragon enclosed by a wreath, surmounted by a ducal crown), similar gilt stamp on binding, and Boncompagni library shelfmark *R. III. 39* inscribed on front paste-down — Francesco Boncompagni (1596–1641), his emendations according to the printed errata, and warning ‘To the book thief’ on penultimate leaf¹ — Robert Blass (1887–1975), ink stamp on endpaper — Christie’s, South Kensington, ‘Early Chess Literature from the celebrated Library of the late Dr. Robert Blass of Zurich’, London, May 8, 1992, lot 55.

Margins lightly browned and stained, other minor defects, but still a good copy.

BINDING contemporary vellum over boards, heraldic gilt stamp on spine; edges stained green.

check, which often made play to give or avoid an early check advisable that would otherwise appear without purpose. Some Neapolitan players, he tells us in Chapter XL, would prefer to lose a piece than the right to castle. Local rules prevailing elsewhere are carefully noted. Salvio’s *Trattato* marks the end of the first creative period in the history of the modern game. ‘Italian players were generally content to rely on Salvio for their openings, and made no attempt to advance the theory of play until the rise of the Modenese masters in 1750’.³ New editions of the work were published at Naples in 1612, 1618, 1634, and 1723.

The author had learned his play from Michele di Mauro and was one of the leading Neapolitan players from 1595 onwards, earning a European reputation when he defeated the reigning master Paolo Boi, called ‘Il Siracusano’ (1528–1598), in a match at Naples in 1598. Salvio was at the centre of chess activity in Naples and by 1634 was master of a ‘chess academy’ established there in the house of Alessandro Rovito. Besides this *Trattato*, he wrote *La Scacciade*, a ‘tragedy’ reportedly printed at Naples in

¹ ‘Al Malandrino che ridà gli dià, Purchè vada a farse à rendere al mastro, et al uno et al altro gli dia come di sopra. Amen. F[rancesco] S[ora]’.

² Harold J.R. Murray, *A History of Chess* (Oxford 1913), pp.817, 820–823. Michel Wittrock, ‘Giacomo Boncompagni: heurs et malheurs d’une bibliothèque’ in *Mélanges d’histoire de la reliure offerts à Georges Colin* (Brussels 1998), pp.103–118.

³ Harold J.R. Murray, *Short History of Chess* (Oxford 1963), p.56.



57 From the library of the ‘Maecenas of Chess’, Giacomo Boncompagni

1612 and 1618, and a biography of Giovanni Leonardo, called 'Il Puttino', the leading Italian player in the period 1560–1590, annexed to the 1634 reprint of the *Trattato*.

REFERENCES Antonius Van der Linde, *Geschichte und Litteratur des Schachspiels* (Berlin 1874), I, p.369; Antonius Van der Linde, *Das Erste Jahrtausend der Schachlitteratur* (Berlin 1881), 2233; *Bibliotheca Van der Linde-Nijmeijeriana: A catalogue of the Chess Collection in the Royal Library* (The Hague 1955), 382; British Library, *Catalogue of seventeenth century Italian books* (1986), p.815; Manfred Zollinger, *Bibliographie der Spielbücher des 15. bis 18. Jahrhunderts* (Stuttgart 1996), no. 50

60

Saracinelli, Ferdinando

fl. Florence 1604 – 1625

Ballo delle Zingare, rapresentato in Firenze nel teatro dell'Altezza Serenissima di Toscana nel carnevale dell'anno 1614. Florence, Zanobi Pignoni, 1614

£ 1750

Quarto (195 × 140mm), (8)ff. signed A⁸, not foliated or paginated. Woodcut Medici device on title-page.

PROVENANCE prince Piero Ginori Conti (1865–1939), his exlibris¹ and crowned cipher stamped in gilt on binding — Giannalisa Feltrinelli — Christie's, South Kensington, 'The Giannalisa Feltrinelli Library, Part Six', London, June 2, 1998, lot 1270.

Occasional light spotting, however a good, unwashed copy.

BINDING twentieth-century leather-backed boards, gilt crowned cipher GC at foot of spine.

The *Ballo delle Zingare* was a *fiesta da ballo* performed in the great hall of the Palazzo Pitti by the youthful nobility and other members of the court (elaborately dressed as gypsies) for the entertainment of Grand Duke Cosimo and Maria Magdalena, on February 24, 1614 (*stile fiorentino*). It was the second theatrical performance during the carnival that year, being preceded (February 16) by a brief conceit and two short *intermezzi* entitled *Vegghia delle gratie*. The singer-composer Francesca Caccini composed music (now lost) to Saracinelli's text and Agnolo Ricci's choreography² and Giulio Parigi designed the sets.³

The scene was the city of Florence and the banks of the Arno beside the Porta al Prato and Porta San Frediano. After a musical prelude, composed and sung by Francesca Caccini, the Arno entered, joined presently by eight nymphs; while the nymphs and the Arno sang, twelve gypsies (six women and six men, one of whom was the author), costumed in gold and silver and wearing masks, sailed into port, disembarked, and descended from the stage into the hall, where the women began to dance and sing. A grand formal dance ended the evening.⁴

A copy surviving in the Biblioteca Moreniana (exhibited in *Il Luogo teatrale a Firenze*, Palazzo Medici Riccardi, Florence, 1975, no. 10:13), annotated with stage directions, possibly by Parigi himself, suggests that the libretto was printed in advance of the performance, to permit a rehearsal (on February 8th, according to Cesare Tinghi's diary) with a printed script.

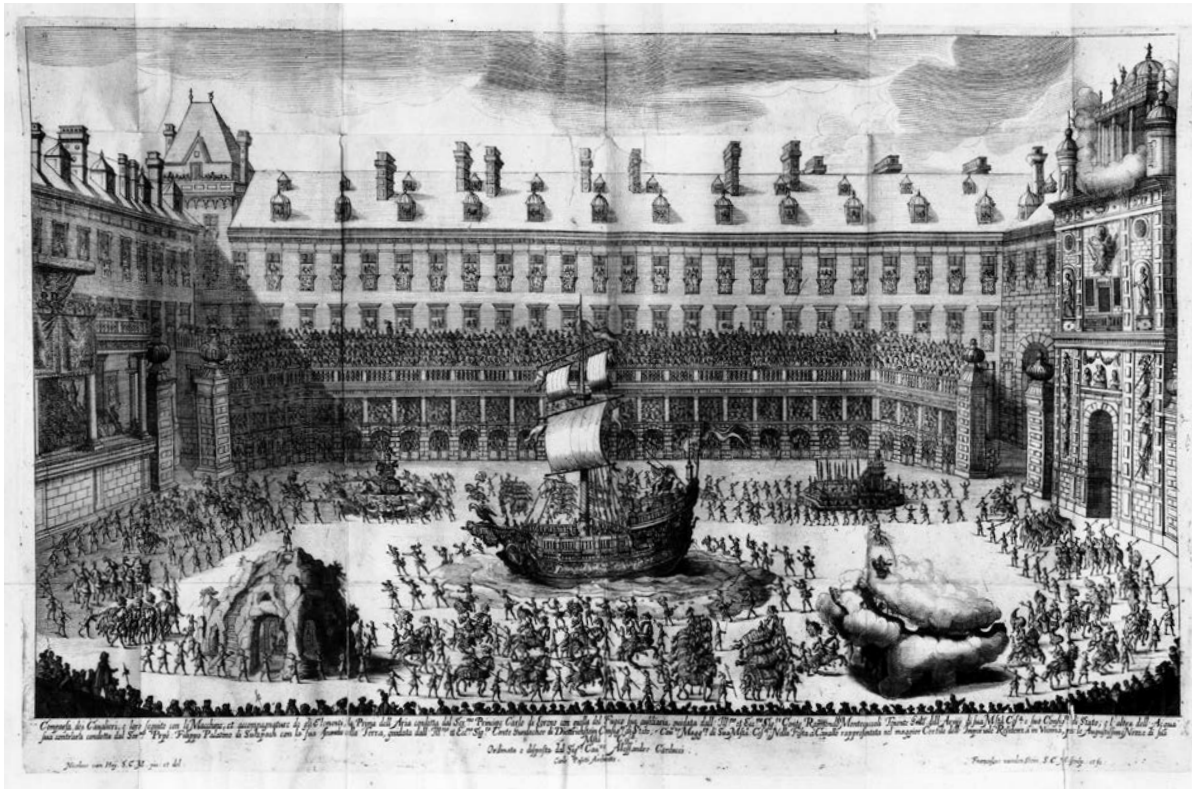
REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.70; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), no. 761 (the only copy located in North America, no copy yet contributed to RLG/Eureka or OCLC/Worldcat databases); British Library, *Catalogue of seventeenth century Italian books* (1986), p.69; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), no. 3713; *The Art of the Terpsichore. From Renaissance festivals to Romantic ballets*, catalogue of an exhibition, Brigham Young University (Provo 1994), no. 14 (Malkin copy); *Dancing by the book. A Catalogue of books 1531–1804 in the collection of Mary Ann O'Brian Malkin* (New York 2003), no. 114

¹ Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento* (Milan 1993), no. 2331.

² Warren Kirkendale, *The Court Musicians in Florence* (Florence 1993), p.317.

³ Arthur R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts (New York 1986), pp.178–180.

⁴ Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.89–92, 355–365.



61 The grand entrance or *Comparsa* of machines and combatants. Reduced from 435 × 685mm (platemark)

61

Sbarra, Francesco

Lucca 1611 – 1668 Vienna

Sieg-Streit deß Lufft und Wassers Freuden-Fest zu Pferd zu dem Glorwürdigsten Beyläger Beeder Kayserlichen Majestäten Leopoldi deß Ersten Römischen Kayzers. und Margarita, Gebornher Königlichin Infantin auß Hispanien dargestellt in dero Kayserlichen Residentz Statt Wienn.
Vienna, Matthäus Cosmerovin, 1667

£ 15,000

Folio (300 × 195mm), (20)ff. signed A–K², not foliated or paginated, plus thirty engraved plates captioned in Italian (nine folding and twenty-one full-page) of which five engraved by Franciscus van den Steen (all but one after designs by Nicolas IV de Hoey), fourteen (including series numbered 1–12) engraved by Jan Ossenbeeck (after Hoey), two engraved by Gerard Bouttats (after Hoey), eight numbered 1–8 both drawn and engraved by Hoey, and one print unsigned (probably by Ossenbeeck).

A description (with libretto interspersed) of a magnificent of Hapsburg court entertainment, a *balletto à cavallo* performed on January 24 and 31, 1667 in the inner court square (Innerer Burghof) in Vienna, to celebrate the marriage of the Emperor Leopold I (1640–1705) to the Spanish Infanta Margarita Teresa (1651–1673). The spectacle, involving around a thousand luxuriously dressed actors and two hundred musicians, was created and produced by the Florentine impresario Alessandro Carducci, aided by Carlo Pasetti of Ferrara, who designed theatrical machinery and scenes. 'For centuries...[it] has been considered the greatest horse ballet in history'.¹

The 'Contest between Air and Water' elaborates the conceit that the elements of air and water are in dispute over which of them has brought forth the beautiful Margarita; air calls on fire for help, and water on earth, and a mock combat with pistols and swords ensues. The tournament commences with a parade of decorated floats circling the Burghof, each bearing singers and surrounded by musicians and soldiers on foot and horseback. First to enter is the ship of the Argonauts bearing Fama, who recounts the quarrel between the elements; then air, fire, water, and earth in that order. The machines retire and combat between the two sides begins. Suddenly, a voice sings out, the fighting ceases, and painted clouds part to reveal Eternity in her Temple, who explains that Margarita belongs

PROVENANCE title-page inscribed *Inscriptus est Bibliotheca [name deleted] donatus ab Ill.mo D.no D.no Victore ab Althan... Anno 1667* — Reiss & Sohn, Auktion 89, Königstein im Taunus, May 7, 2003, lot 2166.

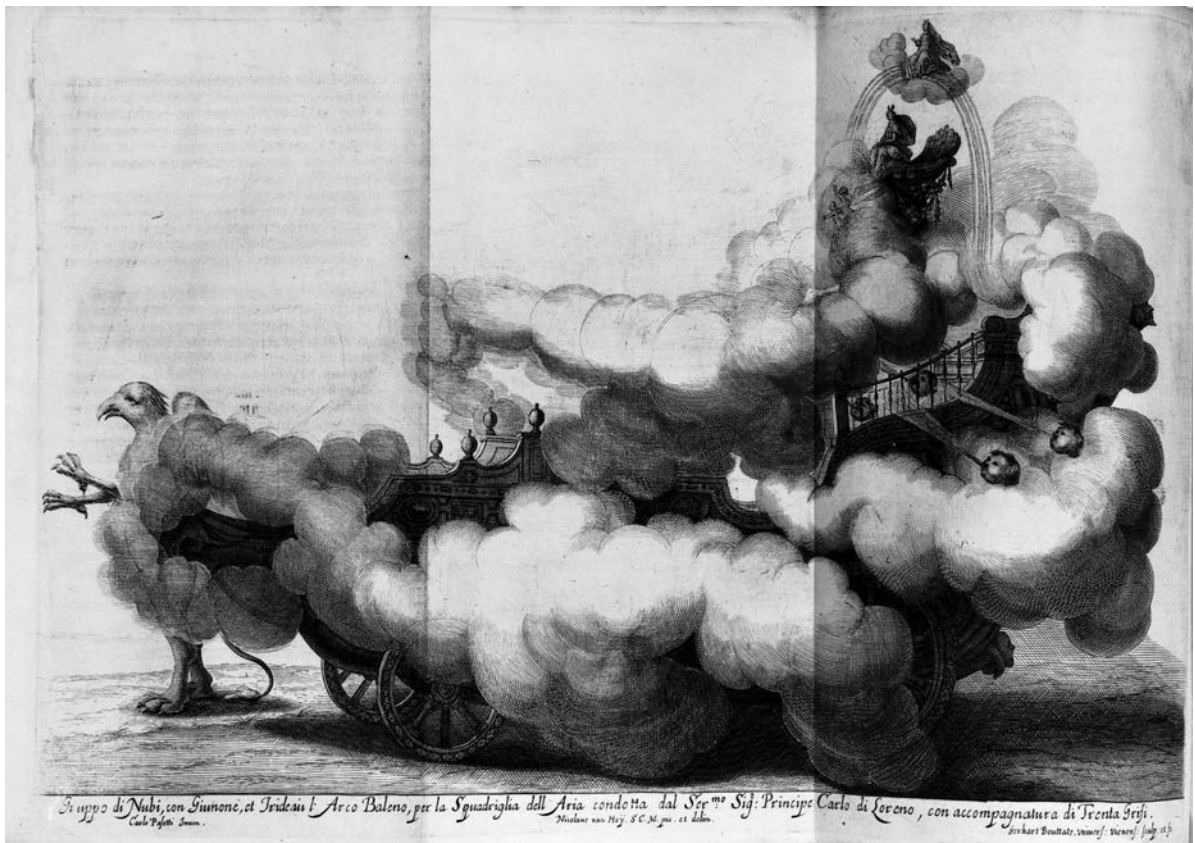
Minor and well-executed repairs to hinges of two folding plates, fore-edge of another plate abraded, overall in fine state of preservation.

BINDING contemporary leather-backed vellum boards (bound with a related work, see below).

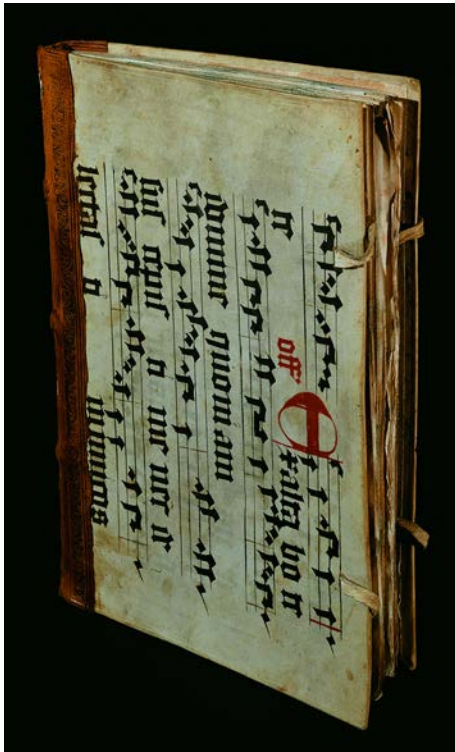
to neither element, but to Leopold. The temple opens and out comes the Emperor himself leading a procession of the spirits of his ancestors, musicians, courtiers, soldiers, and the 'Chariot of Glory'. Glory calls on the Emperor, twelve spirits, and thirty-six riders to perform an equestrian ballet, and after it concludes, all the participants leave the courtyard.²

The first of the illustrations 'Comparsa dei Cavalieri' (440 × 690mm platemark) depicts the Burghof ringed with seats and the carousel of the 'Nava degli Argonauti' and four floats signifying the elements: 'Gruppo di Nubi, con Giunone, et Iride in l'Arco Baleno' (air, represented by Iris on her rainbow), 'Grotta di Vulcano per la Squadriglia del Fuoco' (fire, represented by Vulcan's mountain), 'Seno di Mare, con Nettuno per la Squadriglia dell'acqua' (water, represented by Neptune's fountain), and 'Giardino di Berecintia per la Squadriglia della Terra' (earth, represented by Berecinthia surrounded by gambolling fauns).

The next five plates are details, the first showing the ship of the Argonauts, designed to accommodate sixty actors and the largest of Pasetti's machines (580 × 450mm), then the float of each element (*circa* 280 × 440mm). Another large plate, 'Comparsa di sua Maesta Ces.a dal Tempio dell'Eternità' (440 × 700mm), depicts the entry of the Emperor into the



61 'Iris on her Rainbow', a theatrical machine designed by Carlo Pasetti. Reduced from 290 × 435mm (platemark)



61 Height of binding 310mm

- 1 *International Encyclopedia of Dance* (New York & Oxford 1998), III, pp.381–382. Hilde Haider-Pregler, 'Das Roßballett im Inneren Burghof zu Wien' in *Maske und Kothurn* 15 (1969), pp.291–324. Herbert Seifert, 'Die Festlichkeiten zur ersten Hochzeit Kaiser Leopolds I' in *Österreichische Musikzeitschrift* 29 (1974), pp.6–16; and Seifert's *Der Oper am Wiener Kaiserhof* (Tutzing 1985), pp.58, 458. Helen Watanabe-O'Kelly, 'The equestrian ballet in seventeenth-century Europe' in *German Life & Letters. A quarterly review* 36 (1982–1983), pp.198–212. Maria Golubeva, *The Glorification of emperor Leopold I in image, spectacle, and text* (Mainz 2000), pp.104–105.
- 2 Helen Watanabe-O'Kelly, *Triumphal shews: tournaments at German-speaking courts in their European context 1560–1730* (Berlin 1992), pp.94–105.
- 3 F.W.H. Hollstein and subsequent editors have described the prints inexactly in *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, IX (Amsterdam 1953), p.48 nos. 11–18 (de Hoey), XIV (Amsterdam 1956), p.211 nos. 44–58 (Ossenbeek), XXVIII (Blaricum 1984), pp.58–59 nos.28–32 (van den Steen); see now, Peter Fuhring, *Ornament prints in the Rijksmuseum, II. The Seventeenth century* (Rotterdam 2004), nos. 10405–10434.

arena, and is followed by one of the 'Carro della Gloria' with the heroic virtues on board (285 × 440mm). The mock combat, conducted on foot and horseback and abruptly terminated by the descent of the Emperor from the temple of Eternity, is recorded on a series of eight plates entitled 'Parte delle figure dei Caroselli' (each print circa 140 × 200mm).

A series of thirteen prints, entitled 'Parte delle Figure del Balletto' (circa 275 × 180mm), records the choreography of the equestrian ballet, organised in twelve figures with an exit procession, and performed according to a dance suite composed by Johann Heinrich Schmelzer (see below). These illustrations show both the patterns executed on the ground by groups of eight, six, or four riders (the Emperor always in the centre), and the steps and leaps performed in the air: the *croupade* (a dressage figure), and the *capriole* (a leap in which the horse kicks out its hind legs). The final illustration records the 'Retirata... nel Tempio delle Eternità' (290 × 430mm).³

The court librettist Francesco Sbarra was assisted by Antonio Bertali, who composed the chorus and vocal soli (his music is lost), and by Johann Heinrich Schmelzer, who provided instrumental music (see below). An edition with Italian text (*La Contesa dell'aria e aqua*) was published simultaneously with the same plates. An edition in quarto format with copies of the illustrations by Andreas Frölich was published as part of the compilation 'Allerhöchst-Feyerlichste Festivitäten' in the *Diarium europaeum*, XV, *Appendix oder Anhang* (Frankfurt am Main circa 166).

REFERENCES Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, p.253 no. 1451; *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (1939), no. 2850 and Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Sc8 (lacking a plate); *Das Barocke Fest*, exhibition catalogue by Eckehart Nölle, Neuen Residenz (Bamberg 1968), no. 41; *Libretti. Verzeichnis der bis 1800 erschienenen Textbücher* [in Herzog August Bibliothek Wolfenbüttel] (Frankfurt am Main 1970), nos. 1491–1492 (two copies, both incomplete); Edmund A. Bowles, *Musical ensembles in festival books 1500–1800. An iconographical and documentary survey* (Ann Arbor 1981), pp.329–334; Frank-Rutger Hausmann, *Bibliographie der deutschen Übersetzungen aus dem Italienischen* (Tübingen 1992), no.1045; two of the copies reported to RLG's Eureka database are incomplete (Harvard & New York Public Library)

Bound with

Schmelzer, Johann Heinrich

Scheibbs (Lower Austria) *circa* 1620/1623 – 1680
Prague

Arie per il balletto à cavallo, nella festa rappresentata per le gloriosissime nozze delle SS. CC. MM.tà di Leopoldo Primo, Imperatore Augustissimo, et di Margherita Infanta di Spagna. Vienna, Matthäus Cosmerovin, 1667

Folio (300×195mm), (6) ff. signed A⁶ (A2–A6 signed A2, B, B2, C, C2), not foliated or paginated. Woodcut device on title-page.

In excellent state of preservation.

The composer of the instrumental music for the *balletto à cavallo* performed in 1667 for the wedding of the Emperor Leopold and the Infanta Margarita Teresa was Johann Heinrich Schmelzer, the leading Austrian composer of instrumental music of his generation. The music consists of five movements: ‘Corrente per l’Intrada di S.M.C. & di tutti i Cavaglieri’, ‘Giga per Entrata de i Saltatori [specially-trained horseemen, executing the *caprioles*], e per molte altre figure’, ‘Follia per nuovo ingresso de i Saltatori, & altre operazioni de Cavalli’, ‘Allemanda per gl’intrecci e figure di passeggio grave introdotto da S.M.C. e Cavaglieri’, and ‘Sarabande per termine del Balletto’.

‘Nach Sbarra’s Beschreibung wurde die das eigentliche Ballett einleitende Sinfonia von über 100 Saiteninstrumenten, dazu Flöten, Trompeten und anderen Blasinstrumenten gespielt. Die als Intrada fungierende Corrente, die Follia als mittleren der fünf Tänze und die Sarabanda am Ende, alle sechsstimmig, führten 24 Trompeten und zwei Paar Pauken aus, die Giga vier Clarini, die zweistimmig mit dem doppelchörigen Streichorchester konzertierten, und die Allemanda nur die Streicher’ (Herbert Seifert, *Der Oper am Wiener Kaiserhof*, Tutzing 1985, pp.144–145).

This edition was appended to both the Italian and German editions of Sbarra’s libretto (see above), but apparently not all copies. It was reprinted as part of ‘Allerhöchst-Feyerlichste Festivitäten’ in the *Diarium europaeum*, XV, *Appendix oder Anhang* at Frankfurt am Main *circa* 1667.

REFERENCES Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, p.252 no. 1471; Egon Wellesz, *Die Ballett-Suiten von Johann Heinrich und Anton Andreas Schmelzer* (Vienna 1914), pp.53–63, 74; *Teatro y fiestas del Siglo de Oro en tierras europeas de los Austrias*, catalogue of an exhibition, Real Alcázar (Seville 2003), p.304 fig. 232 (title-page reproduced); *Dancing by the book. A Catalogue of books 1531–1804 in the collection of Mary Ann O’Brian Malkin* (New York 2003), no. 117/2 (title-page reproduced)

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Schlichten, Johann Franz von der

Mannheim 1725 – 1795 Mannheim

Vues de Mannheim représentées sur vingt six planches dessinées d après nature par Jean François de Schlichten, et gravées par les frères Klauber à Augsburg. Avec une explication des planches. Mannheim, Christian Friedrich Schwann, 1782

£ 6000

Oblong folio (240×345mm), (7)ff. letterpress signed A–D² (–D2, cancelled as usual) and paginated 1–14, plus twenty-six numbered plates (one folding, others full-page).

A suite of twenty-six views documenting the extensive building programme carried out at Mannheim during its years as Electoral capital, 1720–1778. The plates were engraved by the Klauber brothers of Augsburg, Johann Sebastian (1710–1768) and Johann Baptist (1712–1787), from drawings by Johann Franz von Schlichten, professor in the Mannheim Academy, and after 1751 ‘Court Painter’ and curator of the Electoral picture gallery.¹

The unexpected transfer of the Palatinate court from Heidelberg to Mannheim in 1720 provided the court architect Alessandro Galli-Bibiena (1686–1748) with a series of important commissions, notably the Electoral Palace with its integral opera house, the largest Baroque complex in Germany (shown on folding plate 5). The sculptors Pieter Antonie von Verschaffelt, Gabriel Grupello, and Johann Paul Egel also benefited from the patronage of Kurfürst Karl Philipp. His successor, Karl Theodor, favoured the architect Lorenzo Quaglio (1730–1805), whose reconstruction of the



Der Platz vor dem Comödien hause. La Place devant la Comédie.

62 A print from a rare volume documenting the rebuilding of Mannheim during its years as Electoral capital, 1720–1778.
Reduced from 213 × 280mm (platemark)

PROVENANCE Hartung & Hartung, Auktion 77, Munich, November 2, 1994, lot 927.

Title and margins of a few leaves faintly browned, otherwise in very good state of preservation.

BINDING nineteenth-century blue cloth over thin paper boards; spine lettered and bands decorated in gilt, pink endpapers, blue speckled edges.

¹ Barbara Grotkamp-Schepers, *Die Mannheimer Zeichnungsakademie 1756/1769–1803* (Frankfurt 1980), pp.143–147, 256.

² *Mannheimer Stadtansichten des 18. Jahrhunderts*, exhibition catalogue by Margrit Arnscheidt, Reiss-Museum (Mannheim 1989).

National Theatre, remodelled from grain and fruit warehouses (shown on plate 22), was completed just as the Court was obliged to move to Munich.

Numerous buildings depicted in these views were damaged or destroyed during the Siege of 1795, or disappeared in the devastation of 1939–1945. Since other contemporary engraved views lack equal architectural detail, historians have often depended upon the present work for the original appearance or position of lost or damaged works.² Klaus Lankheit, for example, reprints Schlichten's descriptive text for four views, and reproduces two plates (nos. 4, 9) in his monograph *Der kurpfälzische Hofbildhauer Paul Egell* (Munich 1988); while five prints are discussed and one reproduced (as pl. 17) by Alexandra Glanz, *Alessandro Galli-Bibiena* (Berlin 1991).

Six copies can be located in German institutional libraries; only the British Library copy has been traced elsewhere. Three facsimile reprints have been published (Mannheim 1856, Tübingen 1917, Mannheim 1959).

REFERENCE *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin* (1939), 2160

Susini, Pietro

died Florence 1668

Rivale amore di tre fratelli per la persa sorella. Rapresentato nelli solenni giorni di carnevale alle sacre Cesaree, e reali Maesta di Leopoldo e Claudia Felice dalli illustrissimi signori paggi, per opera de Signor Pietro Susini L'anno M.DC.LXXV. Vienna, Leopold Voigt, 1675

£ 1650

Quarto (195 × 150mm), (50)ff. signed π2 A–M⁴ (blank M⁴ laid to lower wrapper), not foliated or paginated. Woodcut initials and ornament.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but without its usual inkstamp — Bernard J. Shapero Rare Books.

Page edges lightly spotted, binding sunned and back abraded, otherwise in very good state of preservation.

In contemporary pink paper wrappers.

The text of a prose comedy in three acts performed in Vienna during the carnival of 1675 (February 24–26) for the amusement of the Emperor Leopold I and his second wife, the Empress Claudia Felicitas. The two principal roles are Matilde, a lady from Brussels, and Odoardo, a gentleman of the village of 'Gravisenda' where the action is set. According to the title-page, the unnamed actors are imperial household servants (*paggi* or *Edelknaben*).

The Florentine dramatist Pietro Susini is the certain author of five plays: *Le Nozze in sogno* (printed at Florence in 1665), *La Fedeltà costante* (Rome 1677), *Le false opinioni* (Rome 1677), *La Cortesia tra rivali* (Perugia 1679), *L'Amoroso segretario* (Florence 1690), and probable author of *Il Costante fra gl'huomini* (Rome 1667) and *All'amico non si fida ne la donna ne la spada* (Rome 1668). No other edition of the present work is recorded and Susini's authorship (claimed by the printer) is therefore open to doubt.

Köchel cites one copy of our book in Vienna and Seifert locates the same or another copy, now in the Bibliothek der Gesellschaft der Musikfreunde; a systematic search has turned up no others.

REFERENCES Ludwig von Köchel, *Johann Joseph Fux* (Vienna 1872), 'Beilage VIII. Verzeichniss der Opern, Seranaden, Feste teatrali und Oratorien, welche am Kaiserlichen Hofe in Wien von 1631 bis 1740 gegeben wurden', p.497 no. 117; Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, p.295 no. 1896; Franz Hadamowsky, 'Barocktheater am Wiener Kaiserhof. Mit einem Spielplan 1625–1740' in *Jahrbuch der Gesellschaft für Wiener Theaterforschung 1951–1952* (Vienna 1955), p.79; Herbert Seifert, *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing 1985), pp.184, 482

Thackeray, William Makepeace

Calcutta 1841 – 1863 London

Flore et Zephyr Ballet mythologique Dedié à [vignette of Marie Taglioni as Flore] *par Théophile Wagstaff* [pseudo-nym of Thackeray; this title printed on the upper wrapper]. London & Paris, [printed by Graf & Soret] for John Mitchell & Rittner & Goupil, 1836

£ 8500

Folio (375 × 270mm wrapper, 340 × 245mm mounts), suite of eight lithographs on India paper applied to mounts having printed captions, plus vignette of the ballerina Marie Taglioni as Flore printed on upper wrapper, all the prints drawn by Thackeray, signed with his monogram w.t. (or t.w., denoting the fictitious Théophile Wagstaff), and lithographed by Edward Morton, the vignette coloured and the other plates lightly tinted, the

Only edition of Thackeray's first publication, a volume of caricatures of a *ballet divertissement* in two acts performed during April and May 1833 in the King's Theatre in the Haymarket, London, with the celebrated Marie Taglioni dancing the rôle of Flore and her partner of that year, Monsieur Albert (François Decombe), that of Zéphyr. A modern critic describes it as 'a work of no small consequence', which 'establishes precedents and suggests patterns for most of Thackeray's later major works'.¹

The so-called 'Anacreontic' ballet *Flore et Zéphyr* is the principal work of the choreographer Charles-Louis Didelot (1767–1837) and seems to have been one of the first ballets in which dancers performed on pointe.² Written originally as one act of seven scenes, it was first staged in 1796 in London with Marie Rose Paul as Flore and Didelot himself as Zéphyr.³ The ballet was revived by Didelot in the Paris Opéra on December 12, 1815, as a two-act production (new music by Frédéric-Marc-Antoine Venua and added airs by Pierre-Louis Hus-Desforges and François-Charlemagne Lefebure), and

⁶⁴ 'Sad and downcast, Zephyr is unmoved by the charms of the nymphs'.
Reduced from 338 × 245mm (sheet)



THÉOPHILE WAGSTAFF

EDWARD MORTON.

TRISTE ET ABATTU, LES SEDUCTIONS DES NYMPHES LE TENTENT EN VAIN.

LONDON, PUBLISHED MARCH 17th 1856, BY J. MITCHELL, LIBRARY, 35, OLD BOND ST.

À Paris, chez Rittner & Goupil, Boulevard Montmartre.

Printed by Gouffé & Lenoir.

eight plates hinged on guards, interleaved, original tan paper wrappers bound in (lower wrapper is unprinted).

Two unrelated drawings by Thackeray mounted on a card are inserted (see below).

PROVENANCE Frederic Robert Halsey (1847–1918), exlibris — [William W. Miller, his sale Parke Bernet Galleries, New York, November 6–7, 1940, lot 430] — William Alfred Westropp Foyle (1885–1963), exlibris — Christie's, 'The Library of William Foyle, Part III: English Literature and Manuscripts', London, July 12, 2000, lot 748.

Occasional light spotting on mounts only, tiny ink spots on upper wrapper, generally a well-preserved copy. Joints of binding splitting, corners and edges worn and abraded.

BINDING nineteenth-century brown half-morocco portfolio, stamped on the front free-endpaper *Bound by Zaehnsdorf*.

remained in the repertoire of the Opéra until March 8, 1826, with 164 performances given to that date.⁴

After a short rest, *Flore et Zéphyr* was revived in June 1830 in the King's Theatre in the Haymarket, London (five performances), with Marie Taglioni as Flore and Antoine-Louis Coulon as Zéphyr. Two performances featuring Taglioni and the veteran Albert were given in London during April 1831 and four performances during April–May 1833; it is supposed that Thackeray attended one of the latter.⁵ On May 4, 1833, a satirical review of the ballet appeared in the *National Standard*, the first number of that journal published under Thackeray's editorship.⁶ His caricatures were published in the Spring of 1836 without text apart from the title printed on the wrapper (reproduced below) and captions printed on the mounts. They are a visual elaboration of his earlier review, documenting a production in long Romantic ballet skirts and ridiculing the illusion of flying obtained by elaborate stage machinery (counter-weighted wires and corsets).

The first six of the eight plates depict the ballet: The Dance making its offerings at the altar of Harmony ('La Danse fait ses offrandes sur l'autel de l'Harmonie'); The innocent games of Zéphyr and Flore ('Jeux Innocents de



⁶⁴ Thackeray's first publication, a volume of caricatures inspired by the ballet 'Flore et Zéphyr', in which Thackeray detected 'disturbing sexual innuendo and license' (Muresianu). Reduced from 373 × 270mm

Zéphyr et Flore'); Flore laments Zéphyr's absence ('Flore déplore l'absence de Zéphyr'); In a pas-seul, Zéphyr expresses his extreme despair ('Dans un pas-seul il exprime son extrême désespoir'); Sad and dejected, Zéphyr is unmoved by the charms of the nymphs ('Triste et abattu. Les séductions des Nymphes le tentent en vain'); The reconciliation of Flore and Zéphyr ('Réconciliation de Flore et Zéphyr'). The last two prints are of scenes after the curtain has fallen: Flore's retreat ('La Retraite de Flore'), showing Taglioni, wrapped in a shawl, receiving the adoration of a vulgar young swell and a stout middle-aged man; and The relaxation of Zéphyr ('Les Délassements de Zéphyr'), depicting the forty-six year old Albert consoling himself with a pint of porter and a pinch of snuff.

The prints were issued uncoloured (copy in British Library, shelfmark C 59 h2) and lightly tinted (as here). The collector H.S. Van Duzer asserted that his uncoloured copy represented the 'first issue', a point sustained by the high price (\$1900) which Jerome Kern paid for it in the Van Duzer sale (Anderson Galleries, New York, February 6, 1922, lot 93), if not by subsequent bibliographers. (In the Kern sale, in Anderson Galleries, January 23, 1929, the copy was resold for \$2900). Van Duzer reported his copy to be 'as large or larger than any other copy we have examined', its wrapper measuring $14\frac{3}{4} \times 10\frac{7}{8}$ inches and plates $13\frac{1}{2} \times 9\frac{3}{4}$ inches. The wrapper of our copy is of equal height, but $\frac{1}{4}$ inch narrower; the plates of our copy measure $13\frac{3}{4} \times 9\frac{3}{4}$ inches. In comparison, the plates of the highly regarded coloured copy in the Morris Parrish collection (now Princeton University) are said to measure $13\frac{3}{16} \times 9\frac{9}{16}$ inches, and the plates of the Pierpont Morgan Library copy $12\frac{3}{4} \times 9\frac{1}{8}$ inches.

Two drawings associated with the prints survive in the Edward Fitzgerald scrapbook.⁷ Inserted in our copy are two unrelated drawings, both convincingly ascribed to Thackeray. One, a rapid sketch executed in pen and ink (176 × 120mm sheet), depicts a female figure wearing a coronet, shown in profile, with a crowd of onlookers glimpsed through an open door; it very probably is a theatrical scene. The other drawing, executed in pencil and pen and ink heightened with coloured wash and ink (96 × 89mm sheet), depicts a man in theatrical costume (broad-brimmed hat and sword).

¹ Selma A. Muresianu, in *The Works of W.M. Thackeray*, edited by Peter L. Shillingburg (New York 1991), p.14.

² *International Encyclopedia of Dance* (New York 1998), II, p.415.

³ Lincoln Kirstein, *Movement & metaphor. Four centuries of ballet* (London 1971), pp.130–133, figs. 255–256.

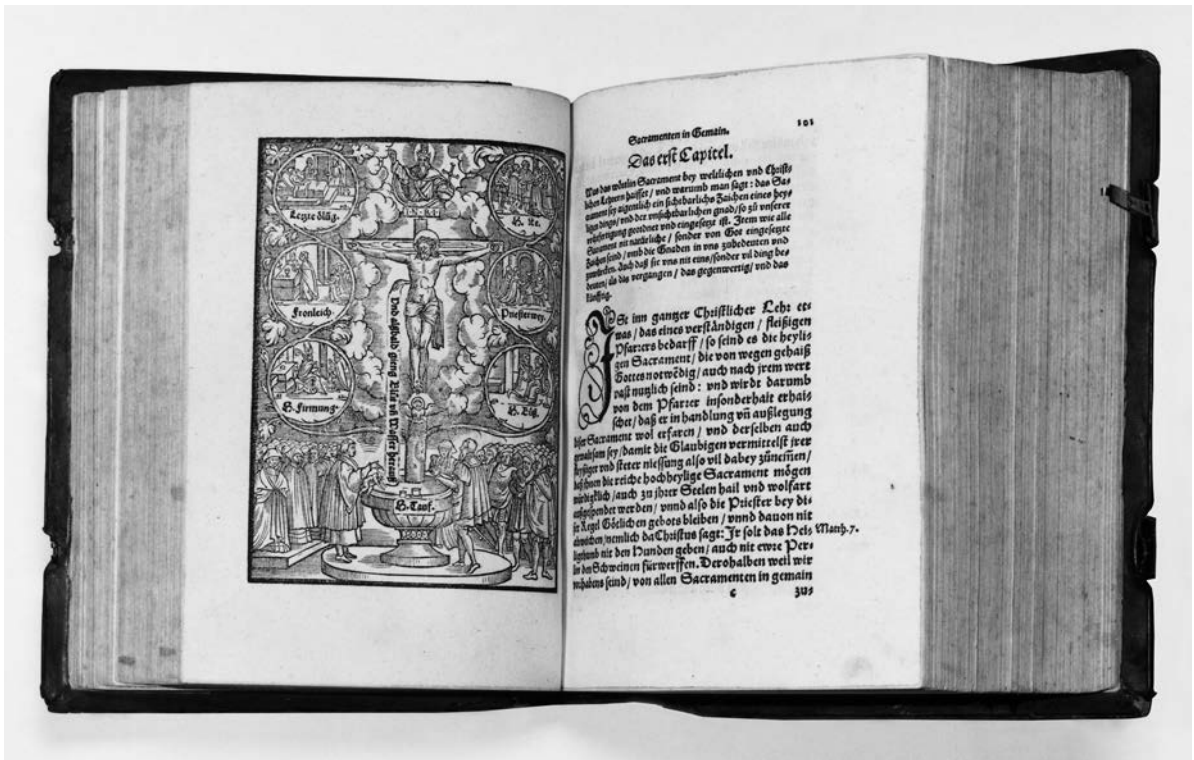
⁴ Mary Grace Swift, *A loftier flight: the life and accomplishments of Charles-Louis Didelot* (Middletown, CT 1974), pp.131–135, figs. 24–25 (from the copy in the Victoria & Albert Museum, London).

⁵ Ivor Guest, 'Thackeray and the ballet' in *Dancing Times* 62 (January 1972), pp.188–190 (all plates reproduced).

⁶ Harold Gulliver, *Thackeray's literary apprenticeship* (Valdosta 1934), pp.41–42.

⁷ Reproduced by Anne Thackeray Ritchie, *The Works of William Makepeace Thackeray: with biographical introductions by his daughter* (New York & London 1910), XXIV, pp.xlvi–xlvi.

REFERENCES Richard Hearne Shepherd, *The Bibliography of Thackeray* (London 1881), no. 3; Charles Plumptree Johnson, *Hints to collectors of original editions of the works of William Makepeace Thackeray* (London 1885), p.12 no. 11; Henry Sayre Van Duzer, *A Thackeray library* (New York 1919), no. 69; [Morris L. Parrish], *Catalogue of an exhibition of the works of William Makepeace Thackeray, held at The Library Co. of Philadelphia* (Philadelphia 1940), no. 9; Gordon N. Ray, *The Illustrator and the book in England from 1790 to 1914* (New York 1976), no. 121; John Buchanan-Brown, *The illustrations of William Makepeace Thackeray* (London 1979), p.11 & nos. 13–16; Selma A. Muresianu, 'Thackeray's *Flore et Zéphyr*', in *Harvard Library Bulletin* 27 (1979), pp.223–244 (all prints reproduced from the Houghton Library copy); *The Art of the Terpsichore. From Renaissance festivals to Romantic ballets*, catalogue of an exhibition, Brigham Young University (Provo 1994), no. 84.



65 The discussion of the Sacraments in the new catechism ordered by the Council of Trent.
Woodcut 150 × 115mm (borderline)

65

Trent, Council of [Catechism, in German]

1545 – 1563

*Roemischer Catechismus, Welcher auß beuelch
Baepstlicher Hayligkeit PII des fünfften, nach hievor
gegebner Ordnung des hailigen jungst zu Triendt gehalt-
nen Concilii... gefertigt worden. Und anjetzo in
Hochteutsche Sprach gebracht [by Paulus Hoffaeus].*
Dillingen, Sebald Mayer, 1568

£ 2850

Quarto (203 × 152mm), (448)ff. signed t⁴ t⁴ A–Z⁴ a–z⁴
Aa–Zz⁴ AA–ZZ⁴ aa–ss⁴ and foliated (8) 1–439 (1). Title-
page printed in red & black, woodcut device of a pelican
in its piety on verso ('Sic His qui diligit'), and thirty-two
woodcut text illustrations of varying dimensions.

PROVENANCE Grafen von Helfenstein at Wiesensteig bei
Geislingen (or Augustinian Canons of Wiesensteig?), title-
page inscribed *Ex Biblioth. Wiesensteig [ensi] 1626* –
Fürstlich-Fürstenbergische Bibliothek at Donaueschingen,

First edition of the first German translation of the new catechism ordered by
the Council of Trent to address the need for an authoritative manual of reli-
gious instruction for use of priests *ad parochos*. Pope Pius V interested
himself personally in the preparation of editions in the vernacular and in
September 1566 he gave instructions to prepare and print this German
translation, despite a privilege already granted to Paulus Manutius in
Rome.¹ The preface (dated February 22, 1568) was written by Cardinal Otto
Truchess von Waldburg, in whose residence at Dillingen occurred the first
post-Tridentine synod on German soil. Truchess was in close contact with
the Jesuits and his most important advisor on theological issues and eccle-
siastical reform was the Dutch Jesuit Petrus Canisius; the selection of the
translator, the Jesuit Petrus Hoffaeus (1522/4–1608), probably was left to
Canisius.

The well-preserved binding displays a fine and uncommon roll (210 ×
25mm), signed BW, depicting Christ, Paul, David, and John the Baptist,
accompanied by these legends: *Data Est Mihi | Omnis Potest[as]*, with
initials BW in a medallion above; *Apparuit Beni | gnitas et Ho[= Humanitas]*;
De Fructu Ve | ntris Tui Pon[am]; *Ecce Agnus | Dei Qui Tolli[t]*. No binding
displaying this roll was encountered by Haebler, who records it from the

65 A Lauingen binding by Balthes Wernher. Height 220mm



small ink stamp in upper corner of front pastedown E[gon] S[aal] denoting its location, but no other stamps — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 185.

The book and its binding are in fine state of preservation.

BINDING contemporary calf over bevelled wooden boards, covers decorated by a frame formed by a finely engraved roll signed *BW* (see below), panels decorated by a foliage roll; one (of two) clasps surviving and working.

1 Ludwig Pastor, *History of the Popes*, translated by R.F. Kerr (London 1951), XVII, pp.192–193; see for other violations, Francesco Barberi, *Paolo Manuzio e la Stamperia del Popolo Romano* (reprint Rome 1986), pp.149–150.

2 Max Husung, *Bucheinbände aus der Preussischen Staatsbibliothek zu Berlin* (Leipzig 1925), p.23. Konrad Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts* (Leipzig 1928), I, p.475, no. 3.

3 Adolf Schmidt, 'Zur Geschichte deutscher Buchbinder im sechzehnten Jahrhundert' in *Beiträge zum Rollen- und Platteneinband im 16. Jahrhundert. Konrad Haebler zum 80. Geburtstag* (Leipzig 1937), pp.4–5.

66

Uranus, Henricus

Resen (Brandenburg) 1494 – 1572

De ludi magistrorum miseries, et aerumnis carmen elegiacum. Cologne, 'Ad Intersignium Monocerotis' (i.e. Walther Fabritius & Johann III Gymnich), 1567

£ 1850

Octavo (148×100mm), (24)ff. signed A–C⁸ (blanks C7, C8 retained), not foliated or paginated. Printer's device on title-page, two historiated initials.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, although without usual marks of ownership — Reiss & Sohn, 'Auktion 68: Aus einer Süddeutschen Fürstenbibliothek, Teil 1', Königstein im Taunus, October 20, 1999, lot 219.

A fresh copy, extracted from a *Sammelband* by the auctioneer.

BINDING modern morocco.

description published by Husung.² Haebler associated the roll with materials in which the signature is elaborated as *B.W.L.*, since identified as the binder Balthes Wernher (Wernhör, Wörnhar) of Lauingen.³

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1893), IV, col. 422 no. 1; Otto Bucher, *Bibliographie der deutschen Drucke des XVI. Jahrhunderts, I: Dillingen* (Bad Bocklet & Vienna 1960), 264; British Museum, *Short-title catalogue of German books* (1962), p.868; Gerhard Bellinger, *Bibliographie des Catechismus Romanus... 1566–1978* (Baden-Baden 1983), 757; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), K–2059

Only edition of these verses lamenting the difficulties faced by school teachers, probably experienced personally by the author, who was rector of the school in Emmerich. He dedicates the work in prose and verse to Gregorius Venenburg, titular bishop of Azoten (Azotus) in Palestine and Abbot of the Benedictine monastery of St. Martin at Trier; at the end he addresses in verse 'Gulielmum Lauraeum, decanum Ressensem'.

The author, Heinrich van der Himmel, had published an *Ode scholastica, pauperibus cum omnibus* in 1565 and *Ode scholastica, parentes admonens* in 1566, and followed our work by an *Ode didascalike* in 1569 and *Carmen scholasticum elegiacum* in 1570 (Georg Ellinger, *Die neulateinische Lyric Deutschlands in der ersten Hälfte des sechszehnten Jahrhunderts*, Berlin & Leipzig 1929, pp.268–269). His other works are an epitome of treatises on coinage, weights and measures (first printed Solingen 1540), a popular Hebrew grammar (first printed Basel 1548), and a Latin grammar 'in usum scholae Embricensis' (Cologne 1593).

The edition seems to have been overlooked by editors of the *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983–1995).

REFERENCES Karl Goedeke, *Grundriss zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.104 no. 97; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), U–60

Vergilius, Polydorus

Urbino *circa* 1470 – 1555 Urbino

Adagiorum liber. Eiusdem de inuentoribus rerum libri octo, ex accurata autoris castigatione, locupletationeq. non uulgari, adeo ut maxima ferè pars primæ ante hanc utriusq. uoluminis aeditioni accesserit. Basel, Johann Froben [July 1521]

£ 4800

Folio (302 × 200mm), (206)ff. signed A⁶ a–q⁶ r⁴ A–D⁶ E⁸ F–P⁶ Q⁸ and irregularly foliated (6) 1–114 (*i.e.* 100), (6) 1–92 (*i.e.* 94). Full-page woodcut border on title-page representing the 'Triumph of Humanitas' by Urs Graf,¹ horizontal and vertical borders on first page of text, woodcut initials, and printer's device.

PROVENANCE Marcus Fugger (1529–1597), the binding fore-edge boldly lettered in ink *Pol. Verg. Adag.* during a rearrangement of his library, shelfmark XXVI–a–18 on free-endpaper — sale of the residue of the Fugger family library by Sotheby's, 'Fine Continental Books and Manuscripts', December 5, 1991, lot 215.

The spine of the binding abraded at foot, vellum title-labels detached from spine, otherwise a faultless copy.

BINDING French calf binding of *circa* 1550, covers panelled in blind.

¹ F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XI (Amsterdam 1977), p.138. Frank Hieronymus, *Oberrheinische Buchillustration*, 2: *Basler Buchillustration 1500–1545*, catalogue of an exhibition, Universitätsbibliothek Basel (1984), pp.120–121, fig.176.

First printing of revised and vastly enlarged editions of Polydore's collection of adages or proverbs and of his encyclopaedia *De Inventoribus rerum*, on those who have discovered things, in a well-preserved contemporary calf binding of *circa* 1550 probably executed in Paris for Marcus Fugger.

The *Adagia* or *Proverbiorum libellus* was originally published at Venice in 1498 as a collection of 306 proverbs drawn exclusively from classical sources. In the dedicatory letter to Richard Pace written for our Basel edition, the author explains that he began to collect *adagia sacra* because he felt that Christians should not depend on Greek and Latin proverbs alone, but should season their writings also with Christian wisdom. These *adagia sacra*, taken from the Bible, and the Gospels in particular, are 431 in number, and practically double the size of the work.

Polydore's *De Inventoribus rerum*, an encyclopaedia of inventors and inventions mainly from the classical past, but also Jews, Egyptians, and Asiatics, was first printed at Venice in 1499, as three books dealing with material inventions, natural philosophy, medicine, and other profane matters. In our 1521 edition, Polydore introduced five new books on the history, organisation, and rituals of the church, including much information on pagan customs, which insured that the book was placed on the Index (first by the Sorbonne in 1551, then on the Trent Index in 1564). The work is celebrated as the earliest history of medicine after the invention of printing, as the first modern effort to explore the history of technology, and as an early and original essay in anthropology and comparative religion. Also considered are painting and painters (notably Raphael), sculpture, and architecture in the author's native Italy. Thirty Latin editions had appeared by Polydore's death in 1555 and in all more than one hundred editions in various recensions and seven languages were published by the eighteenth century.

REFERENCES British Museum, *Short-title catalogue of German books* (1962), p.887; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), V–442; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1994), V–772





ANECDOTES
PAINTING
ENGLAND

HORACE
WALPOLE
VOL. I.

STRAWBERRY
HILL
1762

ANECDOTES
PAINTING
ENGLAND

HORACE
WALPOLE
VOL. II.

STRAWBERRY
HILL
1762

ANECDOTES
PAINTING
ENGLAND

HORACE
WALPOLE
VOL. III.

STRAWBERRY
HILL
1763

ANECDOTES
PAINTING
ENGLAND

HORACE
WALPOLE
VOL. IV.

STRAWBERRY
HILL
1771

ANECDOTES
PAINTING
ENGLAND

HORACE
WALPOLE
VOL. V.

STRAWBERRY
HILL
1763

Walpole, Horace, *Earl of Orford*

London 1717 – 1797 London

Anecdotes of painting in England; with some account of the principal artists; and incidental notes on other arts; collected by the late Mr George Vertue; and now digested from his original MSS by Mr Horace Walpole.

[Twickenham], Thomas Farmer [volume IV: Thomas Kirgate] at Strawberry Hill [1762–1763–1771 (i.e. 1780)]

£ 5,000

Four volumes, quarto (225 × 175mm), I: (102)ff. signed π² A–B² C¹ (–C², cancelled) A–Z² Aa–Zz² Aaa² and errata leaf, paginated 1–14 1–168 (22), plus frontispiece and fifteen engraved plates. II: (116)ff. signed π₁ (= title) A–Z² Aa–Rr² π⁶ (= ‘Additional Lives’, published 1768) Ss–Zz² Aaa–Hhh² and advertisement leaf, paginated (2) 1–158 1–12 (60), plus twenty-eight engraved plates (including three for ‘Additional Lives’). III: (88)ff. signed π₁ (= title) A–Z² Aa–Qq² Rr² π² (= ‘Additional Lives’, published 1768) Ss² Tt¹ and advertisement leaf, paginated (2) 1–155 (3) 1–4 (10), plus thirty-eight engraved plates (including one for ‘Additional Lives’). IV: (86)ff. signed a–c² A–Z² Aa–Pp² [Qq]¹ Qq² Rr¹ and paginated 1–10 (2) 1–151 (9), plus twenty-two engraved plates.

Bound with

A Catalogue of engravers, who have been born, or resided in England; digested by Mr Horace Walpole from the MSS of Mr George Vertue; to which is added an account of the life and works of the latter. [Twickenham], [Thomas Farmer at] Strawberry Hill, 1763

Quarto (225 × 175mm), (88)ff. signed π² (title and ‘Direction to the Binder’) A–Z² Aa–Tt² π₁ and advertisement leaf, paginated (4) 1–128 1–14 1–20 (10), plus nine engraved plates. Engraved portrait of Walpole by D.P. Pariset (dated 1768) laid to endpaper in volume I.

PROVENANCE revisions and notes of the second edition written on slips of paper in a contemporary hand and inserted at the appropriate places — C.F., unidentified inkstamped initials — William Ayton, exlibris in each of the five volumes — Sir Brian Mackenna (1905–1989) — Christie’s, ‘The library of the late Sir Brian Mackenna’, London, November 23, 1998, lot 352.

Occasional light offsetting, otherwise a faultless copy.

BINDINGS uniformly bound *circa* 1780 in contemporary crimson straight-grained morocco, gilt frame on covers; the flat spines decorated with a starburst tool and contrasting lettering-pieces; gilt turn-ins, gilt edges.

A fine copy of the first edition of Walpole’s celebrated *Anecdotes*, a repository of invaluable information about hundreds of English and immigrant painters, sculptors, medallists, and architects, the most ambitious production of Walpole’s private press, printed in an edition of probably three hundred copies with 113 plates specially engraved by Bannerman, Chambars, Grignon, Miller, Walker, and other printmakers.

The work is essentially an amplification of thirty-nine ‘notebooks’ compiled 1713–1756 by the antiquary and portrait-engraver George Vertue (1684–1756) which Walpole had purchased from Vertue’s widow in 1758 and polished into a book, styling himself ‘editor’ rather than ‘author’ (Vertue’s notebooks subsequently passed via Dawson Turner into the British Museum).

Walpole worked on the premise that the King sets the style for his age and he structured the book accordingly. Published in the first volume are ‘Anecdotes’ (by which Walpole meant ‘unpublished details of history’) about artists living during the reigns of Henry III through Queen Elizabeth, in volume II he treats the period from James I through the Interregnum, in volume III from Charles II through Queen Anne, and in volume IV the reigns of George I and George II, concluding with his celebrated treatise ‘On modern Gardening’. To the limits of Vertue’s and his own knowledge, Walpole located and described the best works by each artist, for the purpose of helping gentlemen to identify the authors of works of art they possessed.

The first volume of the ‘Anecdotes’ was prepared in the months January to August 1760, the second volume was composed September to October 1760, the third volume January to August 1761, the *Catalogue of engravers* August to October 1762, and the fourth volume was completed on December 20, 1770. As each volume was finished, Walpole passed the copy to his printer. Thomas Farmer printed the first and second volumes between November 1760 and November 1761 and published them on February 15, 1762. Volume III went on press June 28, 1762, and was completed October 8, 1762, by one ‘Pratt’, in the absence of Farmer who had departed abruptly. The *Catalogue of engravers* was printed between October 1762 and May 1763, but it and volume III were not published until February 1764, owing to delays in obtaining the illustrations. The fourth volume was printed by Thomas Kirgate between November 1770 and April 1771, but its publication too was postponed, until October 1, 1780, because Walpole was concerned that his essay on Hogarth might displease the painter’s widow.

In this copy, the six-leaf gathering and three plates of ‘Additional Lives’ (printed in January 1768) have been bound where necessary in volume II; the two-leaf gathering and one plate of ‘Additional Lives’ (also printed January 1768) have been bound where necessary in volume III; the advertisement leaf (‘Lately published...’) has been retained by the binder at the end of both volume II and the *Catalogue of engravers*; and gatherings X and li in the first volume are the settings classified by Hazen as ‘second state’.

REFERENCE Allen T. Hazen, *Bibliography of the Strawberry Hill press* (reprint Folkestone 1973), 10

[Wickram, Jörg]

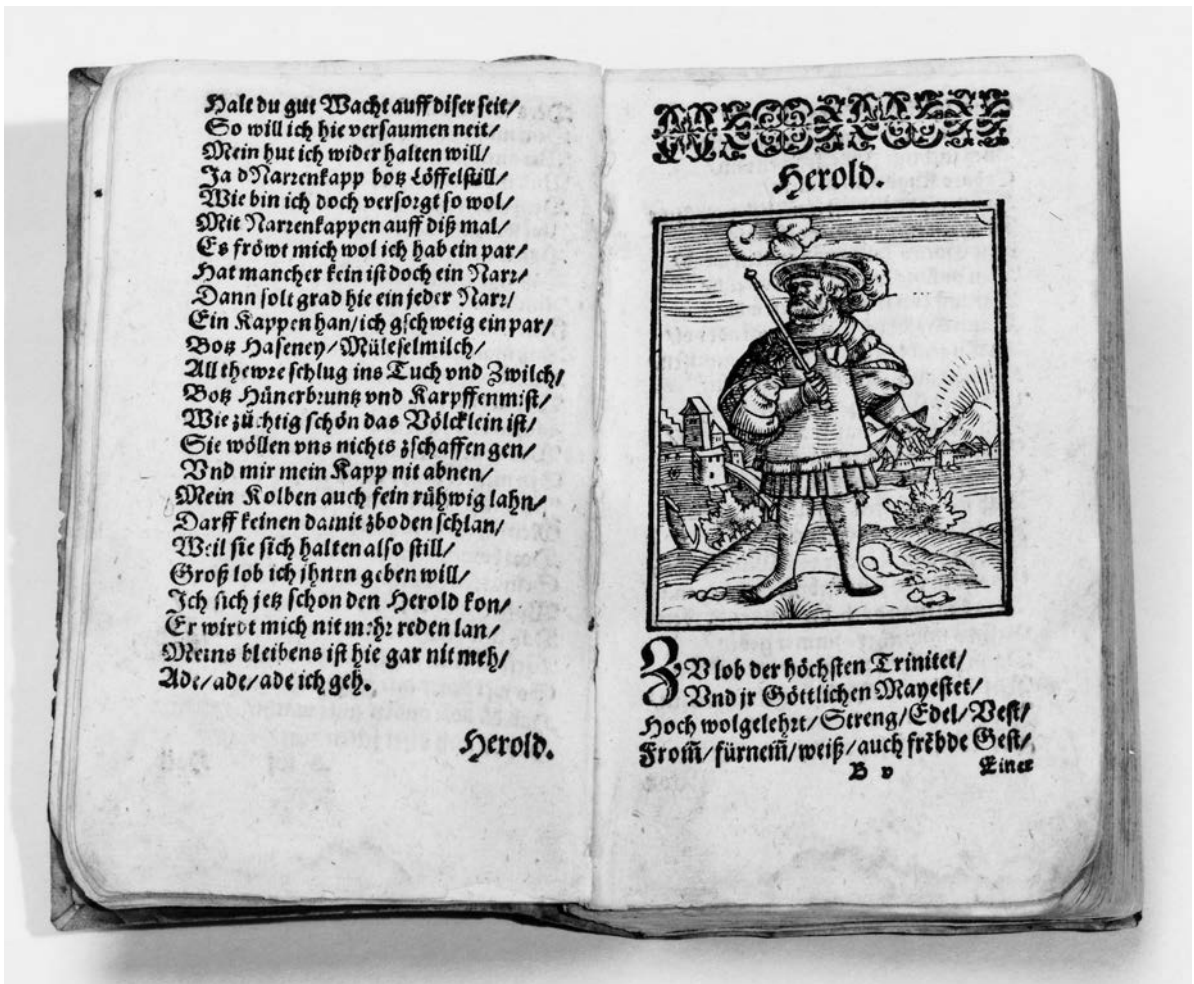
Colmar 1500/1505 – 1562 Burkheim

Tobias, Gespilt und gehalten von einer Jungen Burgerschaft zu Schaffhausen, den 19. und 20. Tag Septembris, deß 1605. Jars. Abgetheylt unnd onderscheiden in gewisse Actus und Scenas, wie gebräuchlich, sampt dero vorher gesetzten Argumenten, oder Summarischen Inhalt. Lindau, Hans Ludwig Brem 'In Verlegung Hans Jacob Fuchsen, und Bernhardin Wolffenspergers, Burgern zu Schaffhausen', 1605

£ 5500

A five-act 'comedy' in verse, based on the Apocrypha, presenting models of Christian Stoicism and evangelical familial morality, performed by young male citizens of Schaffhausen on September 19–20, 1605. The town did not support a printing press and the book was printed nearby at Lindau.

The author of *Tobias*, Jörg Wickram, is not named in the book. In the preface, subscribed by two guild masters, Hans Jacob Fuchs and Bernhardin Wolffensperger, the play is merely said to be 'nunmehr zum dritten mal in Truck'; in fact, four editions of *Ein schön und nutzlichs biblischs Spil von dem Tobia* had been published, at Strasbourg 1551 and 1562, Heidelberg 1578, and St. Gallen 1580. The preface credits a local man, Johann Yetzeler (1543–1622), with revising the play 'inn eine feine ordenliche verständtliche Abtheylung'. It could be the promoters considered Yetzeler's contribution sufficient to warrant suppression of Wickram's authorship, but not quite enough to permit him to claim the play as his own.¹



Octavo (150 × 95mm), (164)ff. signed A–V⁸ X⁴ (blank X⁴), not foliated or paginated. Woodcut civic insignia of Schaffhausen on title-page, woodcut illustrations printed on folios B3r, B5r, M2r.

PROVENANCE Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, ink stamp on verso of title-page — Bernard J. Shapero Rare Books, *A Collection of books from the Fürstenberg Library at Donaueschingen* (London 2000), item 162.

Several headlines trimmed by the binder, water- and oil-stained copy, shaken, loosening in the binding.

BINDING contemporary vellum (fashioned from a manuscript fragment).

- 1 *Georg Wickrams Werke*, VI, edited by Johannes Bolte, Bibliothek des Litterarischen Vereins in Stuttgart, 236 (Tübingen 1905), where pp.204–235 are 'Zusätze Johann Yetzellers'.
2 Bolte, *op. cit.*, pp.xix, xxxi–xxxiii.

About one hundred and fifty men took part in the production and the list identifying the cast (including directors, readers of prologues and epilogues, etc.) occupies nine pages in print (folios A6 verso–B2 verso). Schaffhausen was a leading centre for glass production and well-known glassmakers and their children figure prominently, of whom Hieronymus II Lang and the young Josias II Stimmer are representative (*Schweizerisches Künstler-Lexikon*, II, p.227 and III, p.253).

The sheets of this edition were reissued by the printer Brem in 1609 behind a new title-page reading *Tobias, Ein lehrhafte und geistliche Comödia... gespielt und gehalten vor 4. Jahren von einer jungen Burger-schafft zu Schaffhausen* (a copy in Stadtbibliothek Schaffhausen is cited in Weller's *Annalen*). Both issues of the book are extremely rare. The present copy, until recently in the court library at Donaueschingen, is the one utilised for Bolte's edition.²

REFERENCES Emil Weller, *Das alte Volks-Theater der Schweiz* (Framenfeld 1863), pp.278–279; Emil Weller, *Annalen der poetischen National-Literatur der Deutschen* (Freiburg 1864), II, p.295 no. 21; Karl Goedeke, *Grundriss zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.55 no. 110 (ascribing the play to Yetzeler); no copy yet reported to Vd17 (www.vd17.de), no copy in the British Library, none located in North American libraries by the National Union Catalog, RLG/Eureka, or OCLC/Worldcat

70

Worms Cathedral

Eigentliche Erklärung der fünff Frauen Bildnussen Welche ungefehr vor neun hundert Jahren von unsern Voreltern zu Trost und Erinnerung Göttlicher Veränderung und Väterlichen Willens gegen seiner geliebten Kirchen unnd Nachkömblingen über die Thür der Thumb-Kirchen zu Wormbs in Steinkunst verordnet worden. Paderborn, Matthäus Pontanus, 1608

£ 700

Quarto (178 × 128mm), (8)ff. signed A–B⁴ and paginated 1–15 (1). Woodcut ornament on title-page.

PROVENANCE Reiss & Sohn, Auktion 71, Königstein im Taunus, May 6, 2000, lot 4572.

In good state of preservation.

BINDING modern paper wrappers.

An anonymous description in verse of the crowned female figures carved in stone *circa* 1300–1310 which still exist above the south portal of Worms Cathedral. To the eyes of our anonymous author, the figure upper left signifies the Church, her companion to the right represents Paganism, the figure below the Jewish religion (Synagoga), her companion to the right Heresy, and the figure above the portal, a woman astride the Tetramorph – a four-headed quadruped, one head and one foot human, the other three heads and feet belonging respectively to a bull, a lion, and an eagle, adorned with the symbols of the Evangelists – represents the Church Triumphant ('Deß Heyls Richtschnur').

The poem is of interest as a record of the sculptures' state of preservation *circa* 1600: the next printed description appeared in 1734, by which time several hands – and the symbols they held – were lost.

Only two other copies of this book can be traced: Staats- und Stadtbibliothek, Augsburg; and Bayerische Staatsbibliothek, Munich. It is principally known through a modern edition by Sebastian Scholz, 'Quellen zur Bau- und Kunstgeschichte' in *Das Südportal des Wormser Doms* (Worms 1999), pp.151–153, itself based on a careless transcription published in the *Wormser Nachrichten* (October 2, 1926), and not on the original printing

REFERENCE Reinhard Bleck, 'Zur Deutung der vier allegorischen Skulpturen am Südportal des Wormser Doms' in *Der Wormsgau. Wissenschaftliche Zeitschrift der Stadt Worms* 14, 1982–1986, pp.113–125

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