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List 10

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[1] ALBRECHT (Andreas)

Richtige Anweisung und Vorstellung eines Sonderbahrn und nuesslichen Instrument zur Architectur, Damit die Fuenff Saeulen ... in rechter Proportion zu vergroessern, oder zu verkleinern sind ... Und nun zum dritten mal zu fernem Nussen wiederumb aufgelegt.

Nuremberg, Widow and Heirs of Paul Fürst, 1673

Quarto, (11) of 12ff., without final blank, signed A-C⁴, paginated (2) 1-20, with the engraved title included in registration, but not in pagination; plus nine engraved figures on 4 plates (of which 2 folding), the larger (340x295mm) present in duplicate.

Bound with

ALBRECHT (Andreas)

Eigentlicher Abriss und Beschreibung eines sehr nuetzlich und nothwendigen Instruments zur Mechanica, so auf eine Schreib-Taffel gerichtet, und zum Feldmessen ... zu gebrauchen. Nunmehr zum drittenmal wieder aufgelegt.

Nuremberg, Widow and Heirs of Paul Fürst, 1673

Quarto, (20)ff. signed A-E⁴, paginated (2) 1-38, with the engraved title included in the registration, but not pagination; plus thirteen engraved figures on 5 plates (of which 1 folding), plus unnumbered engraving of the author's instrument, and another showing its application.

Bound with

JUNGENICKEL (Andreas)

Clavis machinarum. Das ist Gründliche Beschreibung der Bewegungs Kuenste [letterpress title: Schluessel zur Mechanica. Das ist gruendliche Beschreibung der vier haupt Instrumenten der Machination].

Nuremberg, Paul Fürst, (1661)

Quarto, (196)ff., signed *⁴ A-Z⁴ Aa-Zz⁴ Aaaa-Bbbb⁴, paginated (8) 1-368 (16), with engraved title included in the registration as folio *1; numerous woodcut illustrations and diagrams printed with the text.

Fore-edge of one plate lightly abraded, otherwise the volume is in exceptionally fine state of preservation.

The three books bound together in contemporary vellum, an 18th-century lettering-piece on spine.

£ 2900

A description of the pantograph, an instrument invented by Christoph Scheiner about 1603, but not published by him until 1631. The instrument was capable of making an enlarged or an exact or a reduced copy of any plane design, and so had applications in military engineering, painting, sculpture, map projection, and especially architecture.

The author, Andreas Albrecht, was engineer and captain of the town of Nuremberg, died about 1628; for his biography, see E. Weil, 'Andreas Albrecht, a 17th-century military surveyor,' in *Annals of Science* 6(1948), pp.44-45. The first edition of this book, printed at Nuremberg, by Lochner, in 1622, featured in the exhibition *Architekt & Ingenieur: Baumeister in Krieg & Frieden* (Herzog August Bibliothek, Wolfenbüttel, 1984), no.90. The title-page of the present edition declares it to be the third printing, however we can trace no intermediate edition. Four copies of the 1622 edition are located by the National Union Catalog of pre-1956 Imprints (including Supplement); no copy of the present edition was reported.

II. A description of a geodesic instrument useful to surveyors and all others required to calculate height and depth, especially surveyors concerned with military fortifications since it could be used for measuring the batter of a wall. It consists of a compass with an alidade and a vertically graduated sector with a metal plummet.

The first edition was printed at Nuremberg, by Halbmayer, in 1625; see the exhibition catalogue *Architekt & Ingenieur*, no.79. Another edition, 'Gedruckt und verlegt durch Jeremiam Dumlerr', published circa 1650, is the only one to be located by the National Union Catalog of pre-1956 Imprints, volume 688, p.59 (OkU).

III. First edition of a handbook of simple machines compiled by the architect to the dukes of Saxony, posthumously edited by Martin Stier after Jungenickel's death in 1654. The editor was military engineer in imperial service at Vienna; see further, *Theorie der Architektur* (exhibition catalogue, Graphisches Kabinett, Stift Göttweig, 1975), no.19. The attractive engraved title is after a design by the architect G.A. Böckler.

[2] ANDROUET DU CERCEAU (Jacques)

Iacobus Androvetius Dv Cerceav. Lectoribvs S. En. vobis candidi lectores et architectvrae stvdiosi ... Quinque et Viginti exempla arcvvm partim a me inventa, partim ex vetervm svmpa monvmentis.

[Orléans, by the author, 1549]

Nineteen plates from the suite of title and 25 (see below), average size 300x210mm (platemarks), struck off on paper measuring 375x290mm having an indistinct Orb watermark.

Washed impressions, but otherwise in good state of preservation. In a modern quarter-morocco portfolio. £ 1150

The first volume of engravings published by Jacques Androuet Du Cerceau the Elder (?1510-?1584) was this series of designs of Roman triumphal arches and arches composed in the Doric, Ionic, and Corinthian Orders, and 'selon l'ordre salomonique'. It was issued at Orléans, to which city Du Cerceau had returned following his sojourn in Italy (circa 1530-1533), and where he established his atelier and published suites of engravings of antique ruins, perspective views, grotesques, arabesques, and other richly ornamented models for all branches of the decorative arts. In about 1559 Du Cerceau moved to Paris, taking employment first from Renée de France, later from Charles IX and Marie de Medici, and publishing his principal contributions to architectural literature.

A complete set contains a title and 24 plates, according to Geymüller, *Les Du Cerceau, leur vie et leur oeuvre* (Paris 1887), 302, who publishes a list of the titles of the prints. The two copies located by the Index Aureliensis (1965), 105.594, and

by Desgraves, *Répertoire Bibliographique des livres imprimés en France au seizième siècle*, X (Baden-Baden 1972), p.75, at Hanover TH and Göttingen UB (latter copy imperfect), are said to comprise 24 plates including the title, whereas the *Katalog der Ornamentstichsammlung*, Berlin (1939), 2351, and *Inventaire du fonds français: Graveurs du seizième siècle*, I (Paris 1932), pp.68-69, assign 26 plates to the suite (title plus 25 prints).

On the evidence of this copy and Geymüller's listing, we assume a complete copy comprises twenty-six plates. The subjects of the nineteen prints in the incomplete set we offer are: *Larc de Titus a Rome* (Geymüller 2), *Larc de Paule en la ville d' Alixamdrie en Italie* (G.5), *Larc de Severe a Rome* (G.8), *Larc de Constantin a Rome* (not in Geymüller), *Arc de l'ordre dorique* (3 plates, G.10-12), *Arc selon l'ordre ionique* (1 plate, G.13 or 14), *Arc selon l'ordre corinte* (9 plates, G.16-23), *Arc selon l'ordre salomonique* (2 plates, G.23-24). The six missing plates are the title (G.1), *Arc d'Ancone* (G.3), *Arc de Benevente* (G.4), *arc de Verone* (G.6), *Arc de Suse* (G.7), and *Arc selon l'ordre ionique* (G.13 or 14).

References: J. Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traités d' Architecture de la Renaissance* (Paris 1988), p.490; Brunet, *Manuel du Libraire*, I, 281, and *Supplément I*, 422

[3] ANGELOTTI (Guido)

Nuova economia per le fabbriche. Con li Prezzi, e quantita di tutti li materiali necessari per costruire qualsivoglia Fabbrica si in Citta, che in Villa ...
Esposto nuovamente.

Bologna, Il Sassi (Heirs of Benacci), 1765

Quarto, (123) of 124ff., without preceding blank, signed *⁴ (-*1) A-E⁸ I⁶, paginated 3-8, 1-139 (1); plus folding letterpress table. Woodcuts and woodcut diagrams printed with the text.

Small tear in fold of the table, otherwise in good state of preservation. Bound in 18th-century paste-paper over thin boards. £ 625

An unusual and highly interesting handbook setting out systematically the prices of building materials and labour for constructing arches, cornices, windows, vaults, etc., together with accounts for projects undertaken by various Bolognese gentlemen over a period of about 150 years. Its purpose was to enable the reader to calculate the cost of building for himself, to save money and protect his own interests.

The author, Guido Angelotti, described on the title-page as architect to the Holy See, based his work on a manual published at Bologna in 1698 and reprinted in 1708 edited by G.B. Bruno Spinelli (Cicognara 452-453). He includes an account for a wall built at Bologna in 1746 (pp.69-85) and also discusses in detail the responsibilities of the architect and foreman, and how to look after the health of labourers.

According to Angelotti, the architect is the key link between the capo-maestro and the builders on the one hand, and the patron on the other. He needs to be a good draughtsman as well as experienced in building, and must be well-paid. The patron's responsibilities are in estimating the costs of the project and in watching the workers, who if left unsupervised will 'cut the cloth larger than needed' ('... taglieranno il panno assai largo', p.102).

The folding letterpress table illustrates the chapter devoted to ancient and modern measures. The decorative paper binding shows the Temple of Canova at Possagno and pastoral scenes with a bridge and tower, printed in four colours. It is a Remondini paper and is illustrated in Remondini, *Un Editore del Settecento* (exhibition catalogue, edited by Mario Infelise & Paola Marini, Bassano del Grappa, 1990), p.141, fig.81 (printed in different colours).

References: Cicognara 454; National Union Catalog or pre-1956 Imprints, vol.16, p.672

[4] APIANUS (Petrus) & AMANTIUS (Bartholomaeus)

Inscriptiones sacrosanctae vetustatis non illae quidem Romanae, sed totius fere orbis summo studio ac maximis impensis Terra Marique conquisitae feliciter incipiunt.

Ingolstadt, Georg and Peter Apianus, 1534

Folio, (280)ff. signed Aa-Bb⁴ a-c⁴ A-Z⁴ a-z⁴ aa-tt⁴, paginated (40) 1-512 (8); title printed in red and black with large woodcut; approximately 150 woodcuts printed with the text, mostly within ornamental woodcut page borders; fine woodcut initials of several sizes, and printer's device on last page.

In excellent original state of preservation. Bound in contemporary vellum. £ 4200

First edition of 'the first printed world-corpus of classical inscriptions' (Mandowsky & Mitchell, *Pirro Ligorio's Roman Antiquities*, London 1963, p.10). It is a redaction of other scholars' materials, Choler on Cisalpine Gaul, Peutinger on Rome, Pomponio Leto, Felice Feliciano, Pirckheimer (via Schedel), Celtes, Huttich, Giovanni Marcanova, and especially Giovanni Giocondo (via Peutinger), which it presents in geographical order: Spain, Cisalpine Gaul, Italy, Croatia, Dalmatia, Germany, Hungary, Greece, Asia, and Africa. It includes some obviously fictitious items lifted from the *Hypnerotomachia Polifili* (Venice 1499), as well as falsae from Ciriaco d' Ancona. In fact the book opens with one of Ciriaco's apocrypha, an epigram he said he had found at Gades on the tomb of a Carthaginian called Heliodorus, a *momento mori* to anyone considering travel beyond the Pillars of Hercules.

Many of the inscriptions are set in lapidary capitals and framed in made-up monumental woodcuts. The designs reproduce the drawings in earlier syllogae, occasionally with considerable artistic license. The two Roman funerary monuments, one a sepulchral altar dedicated to Julius Secundus (folio g2 recto, now in the Louvre), the other a gravestone 'Fidii Simulacrum' (folio 14 recto, now in the Vatican), are re-interpreted in the spirit of Albrecht Dürer and of a Lombard artist respectively; see P.L. Williams, 'Two Roman reliefs in Renaissance disguise,' in *Journal of the Warburg and Courtauld Institutes* 4(1940), pp.47-66. Among the Roman monuments illustrated are Trajan's column, the pyramid tomb of Cestius, and the Vatican obelisk; among the sculpture reproduced are one of the sons of Laocoon, Hercules, Mercury, and Aesculapius.

The fine title-page woodcut (150x160mm) of Mercury drawing four persons by the chains of his eloquence ('The Captives of Eloquence') is by Hans Brosamer after the drawing by Dürer now in Vienna (Hollstein, *German Etchings Engravings Woodcuts*, IV, p.257, no.592). Seven woodcut initials featuring mathematical and astronomical instruments are also given to Brosamer by Hollstein and by Campbell Dodgson, while the woodcut armorial insignia of the dedicatee, Raimond Fugger, usually is credited to Michael Ostendorfer (Dodgson, *Catalogue of Early German and Flemish Woodcuts in the British Museum*, 1911, II, p.244). One of the woodcut borders is dated 1530 and signed with the initials G.A.B., i.e. Georgius Apianus Benewitz; see Davies, *Fairfax Murray Catalogue of German Books*, no.46.

References: Cicognara 3095; K. Schottenloher, 'Die Apianusdruckerei in Ingolstadt,' in *Gutenberg-Gesellschaft: Veröffentlichung* 21(1930), 79, 40; Van Ortroy, *Bibliographie de l'oeuvre de Pierre Apian* (Besancon 1902), 109

[5] ARETINO (Pietro)

Il Genesi con la visione di Noe nela quale vede i misterii del Testamento

Vecchio e del Nuovo, diviso in tre libri.

[No place or printer's name; Venice], 1539

Octavo, (120)ff. signed A-P⁸, paginated 1-239 (1); woodcut portrait of Aretino on title-page, 93x66mm including legend below 'Il Divino Pietro Aretino'.

In fine state of preservation. Bound in 18th-century red morocco, covers decorated by gilt frame, flat back divided into six compartments and decorated by cornflower tools (ticket of the binder Jacques-Antoine Derome pasted in upper corner of front free endpaper). £ 2200

A virtually unknown early edition of Aretino's rifacimento of Genesis, ending with a prophetic 'Dream of Noah', the most remarkable of his sacred writings, particularly of interest to art historians.

In a seminal essay, 'The Ark of Noah, a study in the symbolism of Michelangelo', published in *Measure* 1(1950), pp.411-21, Edgar Wind showed that Aretino was stimulated more by visual than by literary sources and that his religious writings are practically a series of descriptions of paintings. Aretino's 'sleeping Noah' was inspired by and attempted to compete with Michelangelo's last fresco in the Genesis cycle on the Sistine ceiling, where Noah is represented drunk and asleep, a prophetic image of Christ 'drunk with his Passion'. Aretino and Michelangelo had corresponded about this fresco two years previously. Recently, Jaynie Anderson proved that 'Titian was indebted to Aretino's imaginative little book for the general compositional ideas' of his 'Trinity', painted 1551-1554 for Charles V, and now in the Prado; see her 'Pietro Aretino and Sacred Imagery,' in *Interpretazioni veneziane: Studi di storia dell' arte in onore di Michelangelo Muraro* (Venice 1984), pp.275-290.

The first edition is doubtless that published at Venice by Francesco Marcolini in 1538 of which a single copy is located in the new Italian census, *Le edizioni italiane del XVI secolo* (Rome 1985), A-2164, and no copy in the British Library, or reported to the National Union Catalog. Three editions followed in 1539, one signed by Marcolini (Censimento A-2176, four copies), one by Alvise de Tortis (A-2173, three copies), and the present anonymous edition, of which only a single copy in Italy (A-2174) can be located.

The woodcut portrait occurring in our book also appears in anonymous editions of Aretino's *De I Sette Salmi* (1539) and *La Vita di Caterina Vergine* (1541). In his supplement to Scipione Casali's *Gli Annali della tipografia veneziana* di Francesco Marcolini (Bologna 1953), Luigi Servolini confidently assigned those editions to Marcolini (portrait reproduced tav.VIII), and it seems likely our book also is a product of the Marcolini press, though unknown to both Casali and Servolini.

References: *Le edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1985), A-2174; Sander, *Le livre a figures italien* (Milan 1941), no.510 bis

[6] CAMBIAGI (Gaetano)

Memorie storiche riguardanti le feste solite farsi in Firenze per la nativita di San. Gio. Batista, protettore della citta e dominio fiorentino.

Florence, Stamperia Granducale, 1766

Octavo, (88)ff. signed a⁴ A-K⁸ L⁴, paginated 1-8, 1-168.

In superb original state of preservation. Bound in contemporary cartonnage covered by patterned paper. £ 375

A treatise on the annual festivities at Florence on the day of San Giovanni Battista, by Gaetano Cambiagi (?1721-1795), librarian of the Magliabechiana, author also of a popular guide to Florence and a description of the Boboli gardens.

The first part (pp.1-76) discusses the festival in the time of the Republic and is based on both printed sources and manuscript chronicles in the Magliabechiana and Marucelliana. The latter part, especially the festivities witnessed by the author, is extremely detailed, giving for example full accounts of secondary entertainments like the Balli di Contadini, and Palio, and precisely stating the measurements of the carriage that transported a man representing the Saint through the streets, how he was clothed, and what arrangements were made to feed him en-route.

References: Lozzi, Biblioteca istorica della antica e nuova italia (1881-1886), 1821 (note); Moreni, Bibliografia storico-ragionata della Toscana (Florence 1805), I, pp.202-203

[7] CAMPEN (Jacob van)

[Suite of five prints depicting the East, West, and South elevations of the Town Hall of Amsterdam, plans of its Ground and First floors, engraved by Laurens Scherm.]

Amsterdam, J. Covens and C. Mortier, circa 1700

Set of five prints, 516x613mm (platemarks) on sheets measuring 566x667mm, each with vertical centre fold. Sold with the set is Daniel Stalpaert's print of the side elevation of the Town Hall (Freemantle fig.12).

This suite was formerly in the Leonhardt 'Atlas of Amsterdam' (dispersed by Christie's, Amsterdam, 20 November 1989, lot 50). A few short tears in margins along the centre folds, otherwise in very good state of preservation. £ 1200

Views and plans of the Town Hall of Amsterdam (now Royal Palace), designed by Jacob van Campen (1595-1657) and finished after his withdrawal by the municipal architect, Daniel Stalpaert (1615-1676). But for minor details they show the building in completed form. The engraver was Laurens Scherm, an artist active at Amsterdam between 1689 and 1701. A caption engraved in the plates credits Scherm with just the staffage ('De Stoffatie van buiten geïnventeert en geetst door L. Scherm').

The three views of the Town Hall engraved by Scherm are described by Hollstein, Dutch and Flemish Etchings Engravings Woodcuts, XXIV (Amsterdam 1980), pp.178-179, nos.19-21, from impressions in Vienna. Two state of the prints are recorded by Hollstein, this one with the address of Covens and Mortier and the privilege of the States General, and another with the address of Nicolas Visscher. The two engraved plans are not described by Hollstein.

The prints are derived from Daniel Stalpaert's rare suite of views and plans of the Town Hall, published in 1650 in 'what must have been a limited edition' (Kuyper p.213). As Stalpaert's privilege (dated 1 September, 1650) is for six prints, they have always been counted as six. In fact for the North elevation Stalpaert made do with the counterproof of the South (even the inscription is in reverse). Complete copies of Stalpaert's suite can only be located in the Koninklijk Huisarchief, The Hague, and in the printrooms of the Rijksmuseum and British Museum; see further, K. Freemantle, The Baroque Town Hall of Amsterdam (Utrecht 1959), reproducing three of Stalpaert's prints (figs.11-13); and W. Kuyper, Dutch Classicist Architecture (Delft 1980), chapter seven.

[8] [CARASI (Carlo)]

Le pubbliche pitture di Piacenza. Piacenza, G. Todeschi, 1780

Quarto, (80)ff. signed A-V⁴, paginated 1-158 (2); engraved vignette on title-page (allegory of Painting and Fame crowning Raphael).

Printed exlibris of Keith Andrews, Edinburgh. In very good state of preservation. Bound in modern patterned-paper boards, morocco lettering-piece. £ 475

A guidebook describing paintings in the churches of Piacenza, in its Collegio de' Mercanti, and some facade decorations, compiled by the parish priest of S. Maria di Gariverto, Conte Carlo Carasi (1734-1802), in consultation with the painter Antonio Peracchi. The book is dedicated to the celebrated local historian Cristoforo Poggiali and features indices of some fifty churches and one hundred and thirty painters. See further, *Società e cultura nella Piacenza del Settecento* (exhibition catalogue, Piacenza 1979), volume IV, no.53 (title-page reproduced as fig.23).

References: Cicognara 4307; Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), 2857; Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz, (1964), pp.547, 577; two copies only reported to National Union Catalog of pre-1956 Imprints and Supplement (volume 94, p.678). A facsimile reprint was published by Forni in 1974

[9] CARRACCI (Agostino)

Scuola perfetta per imparare a disegnare tutto il corpo humano. Cavata dallo studio, e disegni de Caracci. Nuovamente data alle stampe.

Rome, Luigi Neri, undated (circa 1700?)

Series of 48 engravings, circa 160x110mm (platemarks), comprising engraved title and 47 plates (numerated 2-47 by a contemporary hand).

A few light spots and stains, but generally in unusually good state of preservation. Bound in contemporary vellum over paper boards. £ 2850

A series of prints by Agostino Carracci, Luca Ciamberlano, Francesco Brizio, and other engravers, some after designs by Agostino, the others connected with him and the studio practice of the Accademia degli Incamminati. All but a few prints are inscribed with the initials of the Roman publisher Pietro Stefanoni and date from the first quarter of the 17th century. They depict various parts of the body, such as eyes, hands, feet and torsos, or are studies of heads, or reproduce compositions by Michelangelo, Dürer, Marcantonio Raimondi, etc. This was the first drawing model book to be published in Italy and it exerted immediate and wide influence, being copied not only in Italy, but also in France, Germany, and The Netherlands.

In her recent catalogue raisonnée, Diane Bohlin observes that 'There are no examples of complete sets of the prints in contemporary bindings, with a publication date ... It is not known that the prints were intended to form a book' (Prints and Related Drawings by the Carracci Family, Washington D.C. 1979, p.69). Rudolf Wittkower before her complained 'Hardly two copies contain the same number of engravings' as he endeavored to correlate sheets of Agostino's drawings with the prints (The Drawings of the Carracci ... at Windsor Castle, London 1952, pp.13, 78).

The usual title of the series is *Scuola perfetta*, known in this issue by Luigi Neri as a series of forty-eight plates, and also as a series of twenty-one plates published at Rome under the imprint of Arnaldo van Westerhout (copy in Utrecht University cited by Bolten, *Method and Practice: Dutch and Flemish drawing books 1600-1750*, Landau, Pfalz, 1985, p.298). There also are issues with a frontispiece which depicts a pedestal inscribed 'Alli nobilissimi amatori del disegno ... Pietro Stefanoni dedica' (copy in Victoria & Albert Museum Library, shelfmark 38.XX.35, has 42 plates) and under the title *Essempiare del' disegno in gratia dei principianti nell' arte della pittura*

et scultura disegnato da Agostino Caracci, published by Giovanni Domenico Rossi (copy in Victoria & Albert Museum Library, shelfmark 93.D.1983, has 29 plates). Wittkower mentions the same title with the wrong name of Annibale as *Essempiare del disegno di Anibale Caracci ed altri autori cel.*, but we can not locate a copy.

Bartsch, volume XVIII, 158, and *The Illustrated Bartsch* 39, edited by Bohlin (New York 1980), pp.294-374, connect eighty-one prints with the Carracci drawing book. Our volume contains forty of these prints: numbers 3, 7, 12-13, 16-18, 23, 26-28, 31-32, 35-42, 45, 49-51, 54-55, 58, 60, 64, 69-73, 75-76, 78-80, as presented in *The Illustrated Bartsch*. It contains another four prints which Bartsch did not catalogue with the series: Saint Lucy, by Ciamberlano (*The Illustrated Bartsch* 44, p.138); Saint Francis of Assisi, sometimes attributed to Annibale Carracci (*The Illustrated Bartsch* 39, p.414); a portrait of the Roman actor Giovanni Gabrielli, called *Il Sivello*, by Agostino Carracci (Bohlin 212*, second state of 2); and a portrait of the physician Gabrielle Falloppio, engraved after a design of Agostino probably by Francesco Brizio (Bohlin R38, second state of 2, 'quite rare'). There are in addition three prints not traced in Bartsch, but certainly part of the series judging by their content and Stefanoni's inscription: an engraving showing two pairs and two single feet; a man screaming (variant of *The Illustrated Bartsch* 39, p.320); and a print of a woman in profile with an elaborate, jewelled head-dress.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4759 (with 48 plates as our copy); the only copy entered in the National Union Catalog and Supplement has apparently 47 plates (Harvard University).

[10] CELLARIUS (Andreas)

Architectura militaris; oder Gründtliche Underweisung der heuttiges tages so wohl in Nederlandt als andern Örttern gebräuchlichen Fortification oder Vestungsbau.

Amsterdam, Jean Janson, 1645

Folio, (182)ff. signed A-Z⁴ Aa-Yy⁴ Zz² and paginated 1-364; plus engraved title-page and 90 double-page or folding plates (lettered A-Z, AA-ZZ, AAA-ZZZ, AAAA-XXXX) and 13 numbered letterpress tables.

Ownership inscription in margin of title-page of Wolfgang Engelbrecht, count Auersperg, dated 1649; exlibris of *Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach* (library dispersed by Sotheby's, 14 June 1982, lot 86). In excellent original state of preservation. Bound in contemporary vellum. £ 3850

Rare first edition of this textbook of military architecture by Andreas Kneller, called Cellarius, a native of the Palatine, rector of the college of Hoorn in The Netherlands. Cellarius was a mathematician and geographer and is well-known by his *Harmonia macro-cosmica*, the only celestial atlas published in The Netherlands before the 19th century (Koeman, *Atlantes Neerlandici*, IV, Amsterdam 1970, pp.2-4).

The text is divided into four books and treats the construction of regular fortifications and then how to breach them, irregular fortifications, *praxi offensiva et defensiva*, which Cellarius 'aus den besten Authoribus zusammen getragen und in ein vollkommen werck gebracht'. The work obviously was directed at the international market, for glossaries of terms in German, Dutch, French and Latin translation are provided. A second edition was published by the widow and heirs of Janson in 1656.

The engraved title is signed by Jacob von Meurs I (?1619-1680) and the ninety engraved illustrations are probably his work also.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2528; *Architekt & Ingenieur: Baumeister in Krieg & Frieden* (exhibition catalogue, Herzog August Biblio-

thek, Wolfenbüttel, 1984), no.317; no copy in the British Library, three copies only reported to the National Union Catalog and Supplement (volume 101, p.15)

[11] CIAMBERLANO (Luca)

Iesu Christi Domini Nostri Passionis Mysteria. A Luca Ciamberlano
Urbinat. incisa.

Rome, [no publisher named], 1621

Suite of title and 9 numbered engravings, circa 180x120mm (platemarks) on sheets 235x165mm; several plates have the watermark of an Orb enclosing initials PM.

Light stains in margin of the title-plate, otherwise in very good state of preservation. Bound in 19th-century orange paper boards, gilt frames and corner-pieces (portion of spine abraded). £ 475

A suite of nine engravings of angels with symbols of the Passion, by Luca Ciamberlano of Urbino, active between 1599 and 1641. The print of an 'Angel with the Cross' (no.1) was engraved after a detail in Raphael's fresco in the Roman church of S. Agostino and another print, an 'Angel with a Torch, the Whip, and the Dice' (no.5), is a detail from his fresco in S. Maria del Popolo; see Raphael invenit: Stampe da Raffaello nelle collezione dell' Istituto Nazionale per la Grafica (exhibition catalogue, Rome 1985), pp.146-148. The other prints are after designs by Guido Reni (nos.2, 8), Polidoro da Caravaggio (nos.3, 9), Federico Zuccari (no.4), and Cherubino Alberti (nos.6, 7).

The engraved title of our copy has a dedication to Pompeo Bolognetti by Virgilio Sirani. Another state of the title, undated, with dedication to Scipione Borghese, is reproduced in The Illustrated Bartsch 44, pp.77-85.

References: Bartsch XX, part I, nos.19-27; Le Blanc, Manuel de l'amateur d'estampes (Paris 1854), p.15, nos.68-76

[12] CLAVIUS (Christoph)

Fabrica et usus instrumenti ad horologiorum descriptionem per opportuni.
Accessit ratio describendarum horarum a meridie & media nocte exquisitissima, & nunquam ante hac in lucem edita.

Rome, Giacomo Ruffinelli for Bartolomeo Grassi, 1586

Quarto, (78)ff. signed A⁴ (+² inserted after title-page) B-T⁴, and paginated (4) 1-151 (2); woodcut device of the Society of Jesus on title-page, 28 full-page woodcuts and woodcut diagrams (including repeats), numerous smaller woodcut diagrams, all printed with the text.

Early repair in margin of title-page (deleting an ownership stamp?), otherwise in very good state of preservation. In a contemporary Italian vellum binding. £ 1850

First edition of this treatise on the astrolabe, time, and movement of the sun, by Christoph Clavius (1537-1612), professor of mathematics at the Jesuits' recently (1551) founded Collegio Romano from 1565 until his death. Second to hold the chair of mathematics there, he was largely responsible for the emphasis put on mathematics and physical science in Jesuit educational policy of his time, and for the Roman College's pre-eminence in scientific endeavors. He is now principally known for his friendship with Galileo and for confirming the latter's discoveries, if not confirming Galileo's theory.

In this work Clavius revised Pedro Nunez's method of dividing the limb of the astrolabe and greatly improved thereby the accuracy of that instrument. Clavius

reduced the number of concentric circles engraved on the face of the astrolabe to one, divided into sixty-one parts, and graduated the limb in sixty parts. He credits the Imperial vice-chancellor, Jakob Curtius von Senfftenau, with helping him to devise the new scale (chapter XXII). In 1590 Tycho Brahe wrote to Curtius about Clavius' method of sub-dividing arcs; see J.L.E. Dreyer, *Tycho Brahe* (1890), pp.223, 329; and M. Daumas, *Les instruments scientifiques aux XVIIe et XVIIIe siècles* (Paris 1953), pp.253-254.

The edition was shared by the publishers Bartolomeo Grassi and Domenico Bassi; compare F. Ascarelli, *Le cinquecentine romane* (Milan 1972), p.60, and Adams, *Catalogue of Books printed on the Continent of Europe 1501-1600 in Cambridge Libraries* (1967), C-2097.

References: De Backer-Sommervogel, *Bibliothèque de la Compagnie de Jesus* (1891), II, 1216; E. Zinner, *Deutsche und Niederländische Astronomische Instrumente* (Munich 1979), pp.73, 280-281

[13] COLOMBO (Realdo)

De re anatomica libri xv.

Paris, Gilles Giles, 1562

Octavo, (252)ff. signed a⁴ A-Z⁸ Aa-Gg⁸ Hh⁴ Ii⁴ and paginated (8) 1-495 (1); printer's device (Renouard, *Le marques parisiennes*, 364, reproduced from this book) on title.

Contemporary ownership inscription on paste-down: Bartholomeo Baroni, and note of purchase at Bologna; inscription dated 1812 of Giuseppe Mazzoni (Fantuzzi, *Notizie degli scrittori bolognese*, V, 378). In excellent original state of preservation. Bound in contemporary flexible vellum (back reinforced at an early date). £ 1950

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 the 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 no.189). On Colombo's observations of the movements of the heart in vivo, see G. Whitteridge, *Harvey and the Circulation of the Blood* (1971), pp.70-72; and W. Pagel, *Harvey's Biological Ideas* (1967), pp.216-218.

Realdo Colombo (?1515-1559) was Vesalius's successor in his chair of anatomy at Padua and was the first anatomist to criticize him; in 1548 he went on to Rome to collaborate with Michelangelo on an artistic anatomy that would rival Vesalius's *Fabrica*: see L. Steinberg, 'Michelangelo and the doctors,' in *Bulletin of The History of Medicine* 56(1982), pp.543-553. Colombo died as his *De re anatomica* was being published in 1559 at Venice by the Nicolo Bevilacqua - Vincenzo Valgrisi partnership.

References: Durling 993 (another issue, by Jean Foucher, evidently having different preliminaries); Adams C-2403; no copy in the Wellcome Historical Medical Library or British Library catalogues

[14] COMI (Cesare)

Amore nel Sogno. Opera scenica e morale.

Ferrara, Nella Stampa Camerale, 1685

Duodecimo, (48)ff. signed A¹² B-G⁶, paginated 1-86 (i.e. 96, pp.30-39 being repeated).

Wellpreserved copy in a modern black morocco binding.

£ 175

Only recorded edition of this three-act prose drama.

References: G. & C. Salvioli, *Bibliografia universale del teatro drammatico italiano* (1894), 253; Cavaliere Toschi, 'Tracce per un calendario delle manifestazioni dell' effimero,' in *La Chiesa di San Giovanni Battista e la cultura ferrarese del Seicento* (Milan 1981), p.150

[15] CORRADI (Giulio Cesare)

Il Vespesiano drama per musica. Da rappresentarsi in Ferrara il Carne- uale del 1687. Nel Teatro del Signor Conte Pinamonte Bonacossi. In questa terza impres- sione aggiuntoui di nuouo molte ariete, e personaggi non inserte nell' altre antecedenti.

Ferrara, Bernardino Pomatelli, 1687

Duodecimo, (36)ff. signed A-C¹² and paginated 1-72; type ornament on title-page.

Good copy in a modern red morocco binding.

£ 145

A three act musical drama originally performed for the innauguration of the Teatro Grimani di S. Giovanni Grisostomo, Venice, 20 January, 1678. The new arias mentioned on the title-page are introduced into Act I, scenes 15 and 17, and Act II, scene 16, where a new character also is introduced.

Reference: Allacci, *Drammaturgia*, 814

[16] DELSENBACH (Johann Adam)

Kurtzer Begriff der Anatomie worinnen hauptsächlich die nöthigsten Stücke der Osteologie und Myologie in XIX. Kupfer Tabellen enthalten welche zugleich die Gebeine des Menschlichen Cörpers wie solche unter denen Mäusslein in ihrem natürlichen Lager sich befinden ... Nebst einer Vorrede Herrn D. Christoph Jacob Treu.

Nuremberg, Lorenz Bieling, 1733

Folio, (6)ff. letterpress signed A-C² and 19 numbered engraved plates, circa 395x260mm (platemarks). Insignificant worming in gutter margin, otherwise in very good, entirely original state of preservation. In a contemporary German half-vellum binding. £ 3200

An apparently quite unknown anatomical work, not recorded by Choulant-Frank, Goldschmid, Hirsch, Haeser, or other relevant authorities. The book was published at the expense of Christoph Jacob Trew (1695-1769), physician of Nuremberg, who began work shortly afterward (1737) on his celebrated *Osteologie*. Trew was also a botanist and is well-known by his patronage of the flower painter G.D. Ehret.

The engraver, Johann Adam Delsenbach (1687-1765), contributed botanical illustrations to Volckamer's *Nürnbergischen Hesperidium* (1714) and then turned his burin to topographical and architectural subjects, producing some fine views of Nuremberg, and illustrating works by J.B. and J.E. Fischer von Erlach, Paul Decker the Elder, and Salomon Kleiner (*Thieme-Becker* IX, pp.38-39, mentioning this work).

References: Johann Adam Delsenbach. *Leben und Werk des Nürnberger Barockmeisters* (exhibition catalogue, Stadtbibliothek Nürnberg, 1962), no.117; Blake p.114; Waller 2350; only the Cornell University copy reported to the NUC (volume 138, p.358)

[17] DOLFI (Floriano)

Tractatus de sepulturis, capellis, statuis, epitaphijs, & defunctorum monumentis.

Bologna, Giovanni Battista Ferroni, 1641

Quarto, (82)ff. signed *⁴ A-S⁴ T⁶, paginated (8) 1-133 (23); woodcut armorial insignia on title-page, woodcut initials from several alphabets.

A well-preserved copy in a contemporary Italian vellum binding.

£ 575

Only edition of an interesting treatise on funeral monuments, sarcophagi, cemetaries, epitaphs, burial laws and ceremonies, packed with references to a large number of classical and modern authorities. The author held the chair of law at the Bolognese Studio for more than thirty years, from 1623 to his death in 1656.

In Chapter XIII, 'De Statuis', ways of indicating merit and nobility through statuary are discussed, as well as materials and placement. Other chapters describe appropriate monuments for lepers, travellers, and those who die in tournaments. Funeral lamps and some painted decorations also are mentioned.

References: Cicognara 1637; Autori italiani del' 600, no.4466; British Library, Catalogue of Seventeenth century Italian books (1986), p.305; three copies reported to the National Union Catalog (volume 146, p.174)

[18] DONATI (Agostino)

Amor piaga ogni core. Comedia per musica ... Da rappresentarsi nella Sala dell' illustrissimo & eccellentissimo Sig. Marchese Bentivoglio.

Ferrara, Bernardino Pomatelli, 1691

Octavo, (32)ff. signed A-D⁸, paginated 1-64; woodcut ornament on title-page.

Good copy bound in modern black morocco.

£ 225

A three-act comedy with music composed by Sebastiano Cherici, 'Maestro di Cappella dell' Illustriss. Accademia dello Spirito Santo' (Lettore, pp.3-4). According to F. Stieger, Opernlexikon, Teil I: Titeltatalog (1975), p.61, it was previously performed in the Teatro Rivegliato, Pistoia, in 1688. This 1691 performance in the Teatro di Cortile of Ippolito II Bentivoglio is claimed as the first by The New Groves, IV, p.202.

References: Sonneck, Catalogue of Opera Librettos [in the Library of Congress] (1914), p.92; Cavaliere Toschi, 'Tracce per un calendario delle manifestazioni dell' effimero,' in La Chiesa di San Giovanni Battista e la cultura ferrarese del Seicento (1981), p.151

[19] DUPAIN DE MONTESSON (Louis Charles)

Die zum Zeichnen und Mahlen unentbehrliche Wissenschaft des Schattens oder so genannte Schattir-Kunst; welche lehret wie man auf allerhand Flaechen den Schatten nach richtigen und gewissen Gruenden bestimmen, und dadurch schoene Risse sowohl in der Bürgerlichen als Kriegs-Bau-Kunst verfertigen soll.

Nuremberg, Christoph Weigel, 1759

Oblong quarto, (26)ff. letterpress signed *² A-M² (signature B misbound), plus 20

engraved plates (circa 155x235mm, platemarks) lettered in three series (a-b, 1-4, I-XIV). Plates a-b are coloured in grey wash according to instructions given by the publisher. Old ink ownership stamp of a Jesuit college on title; exlibris removed from verso of the title-page leaving faint glue stain, otherwise in exceptionally attractive state of preservation. In a contemporary German vellum binding. £ 1150

A treatise on shadow projection, including complex analyses of shadows cast on compound and curved surfaces, specifically intended for the instruction of engineers and architects. The author also wrote a treatise on surveying and map-making, and methods of drawing from each, entitled *L'art de lever des plans*, published at Paris in 1763 and 1775.

Our work was originally published as *La science des ombres* at Paris in 1750 and reprinted there in 1760 and 1786. Besides this 1759 edition is German translation, one was published in 1790, and an edition in the Portuguese language (Lisbon 1799) is also recorded. All editions are uncommon: the only one in the *Katalog der Ornamentstichsammlung*, Berlin (1939), 4737, is Paris 1760; Cicognara possessed only Paris 1786; and Fromm, *Bibliographie deutscher Übersetzungen aus dem Französischen*, 8238, knows only the later German reprint of 1790. No copy of our 1759 edition is in the British Library; a single copy was reported to the National Union Catalog (volume 152, p.234, at Northwestern University).

The present edition joins two plates (lettered a-b) to the eighteen featured in the first edition of 1750 and these are discussed in a special prefatory address supplied by the anonymous translator.

Reference: Vagnetti, *De naturali et artificiali perspectiva; bibliografia ragionata* (1979), p.447

[20] [ANONYMOUS]

Elegantissimorum emblematum corpusculum latinis belgicisque versibus elucidatum. Versameling van uytgeleesene sinne-beelden met latynse en nederduitse verklaringen in rym.

Leiden, Petrus van der Aa, 1696

Quarto, (42)ff. entirely engraved, comprising title and 41 numbered plates (circa 140x105mm, platemarks).

Engraved exlibris of C.W.G. von Nostitz (18th century). In fine state of preservation. Bound in contemporary vellum. £ 2650

First edition of an anonymous series of emblems having Latin and Dutch mottoes, consecutively numbered 1-38, issued together with an engraved title and three plates at the end in different dimensions of the 'Horloge d'amour' and 'Emblems de l'arc de triomphe dresse ... pour la Feste du Perroquet'. The sequence of 38 emblems only was reprinted at Amsterdam in 1704 as *Emblemata selectiora typis elegantissimis expressa* and at Amsterdam in 1737 as *Acht-en-Dertig konstige Zinnebeelden*.

The emblems traditionally are attributed to Crispijn van de Passe the elder (?1565-1637). Henry Green discovered in William Stirling Maxwell's library a manuscript comprising ink and watercolour drawings of 35 of the 38 emblems in our book, annotated by a former owner - Stirling Maxwell believed it to be the hand of Horace Walpole - 'Drawings by Crispin de Pass for his Book of Emblems'. Green was interested in the manuscript because he could connect emblem 27, a coin applied to a touch-stone, 'Money the blood and life of man', to a scene in *Timon of Athens* (act IV, scene 3, lines 25, 377, etc.), and he published it in his *Shakespeare and the Emblem Writers* (London 1870), pp.176-177.

Though there are problems both of chronology and of style in supporting an attribution to Crispijn van de Passe the elder, it is sustained by John Landwehr,

Emblem and Fable Books printed in the Low Countries (Utrecht 1988), no.181. The Stirling Maxwell manuscript and his copy of this first printed edition are both now in Glasgow University Library. The emblems are catalogued as anonymous by Black and Weston, Short-title catalogue of emblem books in the Stirling Maxwell Collection of Glasgow University Library (Aldershot 1988), Appendix of Manuscripts, no.8 (SMM4) and no.540.

References: Praz, *Studies in Seventeenth-century imagery* (1964), p.322; a single copy reported to the National Union Catalog (volume 157, p.610)

[21] FIDATUS (Giovanni Bernardino)

Tabula sinuum rectorum & versorum, in partibus sinus totius 10000000. Una cum Isagoge, ad Architectonicam militarem, & Horologiorum descriptionem accommodata.

Rome, Heirs of Giuseppe Facciotto, 1636

Octavo, (67)ff. signed +⁴ A-G⁸ H² (-H1, cancelled) and paginated (100) 1-32 (2); plus three engraved and five woodcut folding illustrations.

Ownership inscription on title-page of Wolfgang Engelbrecht, count Auersperg, dated 1656; exlibris of Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (library sold by Sotheby's, 14 June 1982). In very good state of preservation. Bound in contemporary flexible vellum. £ 700

Only edition of the author's only published work, in which he provides forty-four tables of sines and explanations of their applications in designing military fortifications, calculating elevation and the trajectory of artillery shells, navigating and surveying operations, etc. The largest illustration (190x250mm, platemark) shows a bombardier and five trajectories of a cannon shell; three others represent polygonal fortifications.

G.B. Fidati was born in 1604, entered the Jesuit order aged fifteen, and left in 1640. The title-page calls this the 'Libellus primus', however no further part was published (De Backer & Sommervogel, *Bibliographie de la Compagnie de Jesus*, III, 1718; IX, 336).

Reference: Riccardi, *Biblioteca matematica italiana*, I, 455 (misdated 1626, corrected to 1636 in Serie VII); no copy in the British Library

[22] FILICAIA (Vincenzo da)

Poesie Toscane ... All' Altezza Reale del Serenissimo Cosimo III, granduca di Toscana.

Florence, Piero Matini, 1707

Quarto, (352)ff. signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Zzz⁴ Aaaa-Qqqq⁴ Rrrr⁶ (blank Rrrr6), paginated 1-9 (3) 1-690 (2); plus engraved portrait of the author (verso blank), engraved vignette on title-page (device of the Accademia della Crusca). In this copy there is a paste-on cancel at p.195, line 1 (vostri).

In excellent state of preservation. Bound in contemporary vellum.

£ 775

First edition of this collection of verse, posthumously edited by the author's son, Scipione da Filicaia. It features a fine engraved portrait of the author produced after a design of Giovanni Ciabilli by Cosimo Mogalli (1667-1730), a pupil of G.B. Foggini,

and one of the artists commissioned by Cosimo III to make engravings of the paintings in the grand-ducal collections. This anthology was reprinted in at least ten editions, not to mention reprints occurring in multiple editions of the author's Opere.

Vincenzo da Filicaia (1642-1707) was one of the most renowned lyricists in Italy during the 17th century. He wrote patriotic poetry, verses on religious and lofty subjects, and a great deal of occasional verse, as for example sonnets 'Sopra il giuoco del calcio' and 'L'allegrezza mascherata del Calcio nel giorno natalizio della Ser.ma granduchessa Vittoria', and sonnets for the opening of the new Porta di Ripetta by Clement XI, and on the death of Queen Christina. He proclaimed the Swedish Queen as the saving providence of Italian poetry. Christina returned his admiration, even going so far as to exclaim in a letter to him: 'If Alexander the Great were alive today, he would have more cause to envy the princes of our generation for your sake than he ever had to envy Achilles for the sake of his bard Homer' (Christina Queen of Sweden, exhibition catalogue, Nationalmuseum, Stockholm 1966, p.379).

References: Gamba, Serie dei testi di lingua (Venice 1839), 443 ('Raro'); five locations reported to the National Union Catalog (volume 172, p.256)

[23] FISHER (John), Saint, Bishop of Rochester

Assertionis Lutheranae confutatio iuxta verum ac originalem archetypum, nunc ad unguem diligentissime recognita ... Aeditio ultima, variis annotationibus in margine locupletata.

Venice, Gregorius de Gregoriis, 1526

Folio, (210)ff. signed a⁸ b-z⁶ A-I⁶ K⁸ L⁸ (blank L8) and foliated (8) 1-201 (1); title-page decorated by four-piece woodcut border, another border on folio a8 verso enclosing woodcut (185x120mm), woodcut initials from several alphabets.

Several ownership inscriptions, one dated [15]94, another 1636; exlibris of Sir Joseph Radcliffe of Rudding Park. A few leaves browned owing to poor quality of paper, unimportant spotting and waterstaining in final two quires, otherwise in good original state of preservation. Bound in contemporary flexible vellum. £ 1500

Only edition printed in Italy of Martin Luther's Assertio and of Fisher's celebrated refutation, edited by the lawyer Franciscus Velascus.

There is no need to rehearse here the well-known background. Suffice it to recall that Pope Leo X's bull Exsurge domine on 15 June, 1520, had condemned 41 articles from Luther's works. Far from submitting within sixty days, Luther had published his 'Assertion of all the articles of M. Luther condemned through Pope Leo X's bull' and had publically burned the papal document.

Although Fisher's Confutation was written soon thereafter, publication was delayed until 1523. At the beginning of the work Fisher sets out ten truths on which he proposed to base his refutation. He then examines one-by-one Luther's defence of the 41 propositions condemned by the Pope. Each quotation from Luther is followed by a refutation from Fisher, effectively reprinting the whole of the Assertio (Luther's words make up perhaps a third of the book and it is catalogued among the works of Luther in the British Library). In this inconspicuous way came to be first published in Italy Luther's condemned theology. For the context, see further E. Surtz, Works and Days of John Fisher (Cambridge Mass. 1967), pp.309-318.

According to Sander, Le livre a figures italien, 2784, the fine woodcut and ornamental borders are copies of blocks employed in the Missale Romanum of 1513 (Sander 4807; Weale-Bohatta 1816).

References: British Museum, STC of Italian Books (1958), p.399; Adams, Catalogue of Books printed on the Continent of Europe 1501-1600 in Cambridge Libraries, F-519

[24] [FONTANI (Francesco)]

I riti nuziali de' Greci per le fautissime nozze dell' illustrissimo signor marchese Vincenzo Riccardi con l'illustrissima signora Ortenzia del Vernaccia.

Florence, Jacopo Grazioli, 1789

Quarto, (74)ff. signed A-R⁴ S⁶ and paginated 1-146 (2); engraved armorial vignette on title-page, engraved illustration (115x125mm, platemark) by Carlo Lasinio on folio 11, both printed in sepia ink.

A fine copy printed on blue paper. In a contemporary Italian mottled calf binding, back and edges decorated in gilt. £ 375

Only edition of a dissertation on the marriage customs of the ancient Greeks (pp.18-65), by Francesco Fontani (1748-1818), librarian of the Riccardiana, author of *Viaggio pittorico della Toscana* (Florence 1801-1802), and of a *Nuova pianta di Firenze* (1818). Also printed are complimentary verses in Italian and Latin by fourteen friends of the newlyweds, including Carlo Perini, Gaetano Cioni, and Francesco Masetti.

References: Olga Pinto, *Nuptialia: Saggio di bibliografia di scritti italiani pubblicati per nozzi dal 1484 al 1799* (Florence 1971), no.1849; two locations reported to the National Union Catalog (volume 177, p.179), no copy in the British Library catalogue

[25] FRANCHETTI (Gaetano)

Storia e descrizione del Duomo di Milano esposte da Gaetano Franchetti e corredate di XXX tavole incise.

Milan, Giovanni Giuseppe De Stefanis, 1821

Folio, (78)ff. signed *² 1-19⁴, paginated (2) 1-153 (1); plus 30 numbered engraved plates, engraved medallion portrait of the architect Antonio Omodeo on title-page.

According to a note on an endpaper, this is the Beckford-Hamilton Palace copy (sold by Sotheby's, 1883, lot 1011), however the sale cataloguer described the Beckford copy as bound in purple half-morocco, whereas this copy is bound in blue half-morocco, edges gilt (lightly rubbed). In exceptional state of preservation. £ 575

Only edition of the first serious work on the Duomo of Milan, the most magnificent Gothic building in Northern Italy. Its predecessors (four books in the previous nine years) were suffused with error, as the author is quick to point out in his address *Al lettore*. The work includes a detailed listing of all the architects and engineers engaged on the building works or consulted, from 1387 to 1813 (pp.139-146).

The illustrations were drawn and engraved by Francesco Durelli, Gaetano Durelli, and Giuseppe Bramati, and show plans, elevations, sections, and details of the Duomo, or illustrate its interior ornamentation, monuments, plate and reliquaries.

References: Schlosser, *La Letteratura artistica*, ed. O. Kurz (1964), p.537; Lozzi, *Biblioteca istorica della antica e nuova italia* (1881-1886), 624 (note); Pescarzoli, *I Libri di viaggio e le guide della raccolta Fossati Bellani*, II (Rome 1957), 2011

[26] FREGOSO (Antonio), called Fileremo

Dialogo de fortuna del Magnifico cavagliere Antonio Phileremo Fregoso.

Milan, Agostino da Vimercato for Nicolo da Gorgonzola, 1519

Octavo, (40)ff. signed A-E⁸, unpaginated; woodcut printer's device (40x35mm) and cut of Fortune with her Sail (45x40mm) printed on title-page.

Light stain in a few margins, otherwise in very good state of preservation. Bound in 18th-century vellum, back decorated in gilt. £ 2950

Rare first edition of an allegorical poem in eighteen chapters of terza rime, by Antonio Fregoso (1445-?1532) of Genoa, court poet at Milan under Ludovico il Moro.

Like his earlier works, 'Cerva bianca', 'Lamento d'amore', and 'Riso de Democrito', Fregoso's 'Dialogo de fortuna' was a popular success: new editions were published at Milan, circa 1520/1525, and at Venice, in 1521 (two editions, by Bindoni and by Zoppino), 1523, 1525, 1531, and 1547. On the text, see M. Santoro, 'Il "Dialogo di Fortuna" di Antonio Philerezo Fregoso,' in his *Fortuna, ragione e prudenza nella civiltà letteraria del cinquecento* (Naples 1967), pp.313-358; and Giorgio Dilemmi's 'Introduzione' to the critical edition of Fregoso's *Opere* (Bologna 1976), pp.xliii-xliv.

Four other copies of this first edition are recorded: a copy in the Bocca collection in Turin and another in the Ambrosiana, Milan, reported by Sandal and by Ganda; a copy at Harvard located by the National Union Catalog of pre-1956 Imprints, Supplement, volume 726, p.133; and the copy at Brigham Young University, described by Madison Sowell, *Italian Renaissance Books 1478-1587* (exhibition catalogue, Provo, 1988), no.17, reproducing the title-page. The edition was not known to Sander, *Le livre a figures italien* (Milan 1941), and no copy is in the British Library.

References: E. Sandal, *Editori e tipografi a Milano nel cinquecento* (Baden-Baden 1977), p.32, no.50 and p.56 no.97; A. Ganda, *Niccolo Gorgonzola editore e libraio in Milano 1496-1536* (Florence 1986), no.59

[27] FURTTENBACH (Joseph)

Architectura martialis; Das ist Aussführliche Bedencken uber das zu dem Geschütz und Waffen gehörige Gebäw.

Ulm, Jonas Saur, 1630

Folio, (110)ff. signed (*)²):(²):(⁴ A-M⁴ A¹² A²² (blank M4) and paginated (16) 1-93 (3), (2) 1-22, (44); plus 12 numbered double-page engravings; title-page printed in red and black.

Inscription of Wolfgang Engelbrecht von Auersperg on title-page, dated 1655; exlibris of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (dispersed by Sotheby's, 14 June 1982). Wormtrack in inner margin, otherwise in fine original state of preservation. Bound in contemporary vellum over paper boards, remains of green silk ties. £ 775

First edition of this treatise on the military art, presented in the form of a dialogue between the commander of an arsenal and an artillery officer. The proper management and organization of an arsenal, the preparation of gunpowder and manufacture of munitions, the movement and installation of artillery, are among the author's chief concerns. At the end he supplies a specimen day-book and ledger for the stores clerk of an arsenal.

Two of the twelve engraved plates (210x275mm, or larger) are a view and a plan of an arsenal designed by the author, and another is an impregnable, polygonal fortification. The other illustrations show cannon being moved by pulleys and winches, a specially designed waggon for transporting them, artillery shells, etc. The plates are credited both to Jacob and Raphael Custodis by Hollstein, *German Etchings Engrav-*

ings Woodcuts, VI (Amsterdam 1960), p.184, no.4, and p.188, no.40.

Joseph Furttenbach (1591-1667) was an architect and engineer at Ulm, where he built a hospital, waterworks system, schoolhouse, theatre, orphan asylum, and a number of fortifications on the banks of the Rhine, and a tower on the Danube that still stands. He also published treatises on civil and naval architecture, recreational architecture (mostly parks and gardens), private dwellings, and a volume of miscellaneous projects.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 3524; Architekt und Ingenieur: Baumeister in Krieg & Frieden (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), no.130, reproducing plate 10; John Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in Les Traites d' Architecture de la Renaissance (Paris 1988), p.491

[28] GRAPALDI (Francesco Maria)

De Partibus Aedium, addita modo: verborum explicatione: Quae in eodem libro continentur.

Parma, O. Salado & F. Ugoletto for A. Quintianus, 1516

Quarto, (286)ff. signed +⁸ ++⁸ +++⁴ a-q⁸ r⁶ s-z⁸ &⁸)⁸ R⁸ A-G⁸ H⁴ (blank H4), foliated (20) 1-265 (1); woodcut portrait of the author on title-page (130x122mm), printer's device of Ugoletto and Salado on folio H3 verso (Vagnetti, Le Marche dei tipografi, 159).

Sixteenth-century ownership inscription on title-page of Giovanni Battista Manfredini. Small ink stain on title, otherwise a clean and well-preserved copy. Bound in 17th-century cartonnage. £ 950

Revised edition of this celebrated treatise on the plan of a typical ancient Roman house, from the atrium and the vestibulum to the hortus, the stabulum, and the aviarum. The author (1465-1515), Parma's 'true store-house of learning', civic senator, chancellor, roving ambassador, and poet laureate of Julius II, reconstructs over two centuries before the discovery of Pompeii and Herculaneum how real people would have lived in private dwellings, remarking particularly on furniture and household administration.

The original edition was published by Angelo Ugoletto at Parma, circa 1494; two reprints appeared there in 1501 and 1506, and the text was also printed at Strassburg in 1508. The present edition is prefaced by a life of Grapaldi by Janus Andreas Albius, additional commendatory verses and epitaphs, and includes Grapaldi's lengthy 'De verborum explicatione quae in libro De partibus aedium cumtinentur [sic]' (ff.135-264), printed for the first time, an early dictionary, and possibly the first to include architectural terms. The portrait of the author writing with both hands occurring on the title-page of this edition was probably cut as a memorial to Grapaldi; none of the earlier editions was illustrated.

In the chapter on the Coenaculum (ff.63-85) Grapaldi describes the various foods and wines to be kept in the house, when and how to serve them, and how to avoid waste and excess (Simon, Bibliotheca gastronomica, 1953, 789). In the one on the library (ff.114-119), he explains how to store books in cases and chests, and refers to papyrus, vellum, ink, and writing instruments, the German invention of printing, the meaning of autograph and related subjects. Grapaldi also gives a full description of the process of papermaking and remarks on the superiority of local paper to that produced by the better-known mills at Fabriano.

References: Mortimer, Harvard Catalogue of Italian Books, 220; Baer, Fowler Collection of Architectural Books (Baltimore 1961), 145; Sander, Le Livre a figures italien, 3254; Cicognara 520; Katalog der Ornamentstichsammlung, Berlin (1939) 1824

[29] GRASSI (Paolo)

Ragionamenti domestici intorno alla natura de' sogni.

Carpi, Girolamo Vaschieri, 1613

Quarto, (48)ff. signed a-b⁴ A⁴ B-F⁸ and paginated (8) 1-88; woodcut printer's device on title-page.

Stain on title-page, backstrip partially worn away, but generally in good state of preservation. Bound in contemporary cartonnage. £ 450

First edition of an interesting treatise on the nature of dreams, their cause and meaning, by a physician of Correggio and member of the academy Scioperati who flourished 1562-1622. Grassi believed that the content of dreams was partly shaped by external events and partly by God, who sends bad or good angels to punish or elevate the spirit. He explains how to analyze dreams and render their content intelligible. He summarizes the discussion of dreams in Aristotle, Pliny the Elder, and other authorities. This first edition is rare, only Bartolomeo Cocchi's Bolognese reprint of the same year being recorded either by the National Union Catalog (Columbia University; volume 210, p.583) or by Krivatsy, Catalogue of Seventeenth century printed books in the National Library of Medicine (Bethesda 1989), 4950. Neither edition is in the usual bibliographies of medical literature, Caillet's Manuel bibliographique des sciences psychiques ou occultes (Paris 1912), etc.

References: British Library, Catalogue of Seventeenth century Italian Books (1986), p.411; Michel, Repertoire des ouvrages imprimes en langues italienne au XVIIe siecle conserves dans les bibliotheques de France, IV (Paris 1972), p.74

[30] GREGORY XV, Pope (Alessandro Ludovisi)

Caeremoniale continens ritus electionis romani pontificis. Gregorii Papae XV. Iussu editum. Cui praefiguntur Constitutiones Pontificiae, & Conciliorum Decreta ad eam rem pertinentia.

Rome, Stamperia della Camera Apostolica, 1622

Quarto, (67)ff. signed A⁸ B-M⁴ N⁴⁺¹ O-P⁴, paginated 1-110 (2) 111-122 (10); title printed in red and black with woodcut insignia of Gregory XV, woodcut on page 89, head- and tail-pieces, initials and other woodcut ornament.

A few leaves lightly browned, otherwise in fine state of preservation. In a contemporary flexible vellum binding. £ 600

The texts of two bulls promulgated by Gregory XV (pontificate 1621-1623), 'Aeterni Patris' of 15 November 1621 (pp.73-94), and 'Decret Romanum Pontificem' of 12 March 1622 (pp.95-122), together with bulls of earlier popes concerning papal elections, and a preface by Francesco Ingoli, a priest from Ravenna, secretary of the Congregation De Electione Romani Pontificis. The legislation fixed down to the smallest detail everything connected with a papal election. It was very carefully worked out, the rules and ceremonies prescribed by Gregory XV needed no reform until the days of Pius X, and this book was regularly reprinted for 150 years as a manual for these complex ceremonies.

Most of the papal elections during the sixteenth century were influenced by political conditions and by party considerations in the College of Cardinals. The new regulations aimed to abolish abuses by stipulating that an election can only take place after the conclave has been closed, and by a two-thirds majority of votes cast in a secret ballot,

and that no one can vote for more than one candidate and that no one can vote for himself. Another innovation was that the electors must swear they elect the person before God they feel bound to choose; previously, a certain number of votes were given to individual cardinals by way of paying them a compliment; see further, Pastor, *History of the Popes*, XXVII (London 1938), pp.108-119, and *The Catholic Encyclopedia*, VI, 1146-1148.

This first edition is rare, no copy being in the British Library, *Catalogue of Seventeenth century Italian Books* (1986), nor Michel, *Repertoire des ouvrages imprimés en langue italienne au XVIIe siècle* conservés dans les bibliothèques de France, IV (Paris 1972), and only the Newberry Library and Union Theological Seminary copies located by the National Union Catalog of pre-1956 Imprints (volume 99, p.650).

[31] [GRIGUETTE (Benigne)]

Les armes triomphantes de son altesse monseigneur, le duc d'Espéron. Pour le suiet de son heureuse entree faite dans la ville de Dijon, le huictieme iour du mois de May, mil six cens cinquante six.

Dijon, Philbert Chavance, 1656

Folio, (70)ff. signed a⁸ (-a8, cancelled) A-P⁴ Q²⁺¹ and paginated (14) 1-79 (1), (8), 81-117 and unnumbered page; plus engraved title-page, an engraving of a portico, four engravings of triumphal arches (of which two have conjugate leaf of letterpress), 2 folding plates of a column, and folding plate of a fireworks display. Another nine engravings are printed with the text.

A few plates shaved by the binder, otherwise in very fine state of preservation. In a contemporary French flexible vellum binding. £ 5500

A description of the entry of Bernard de Foix de la Valette, duke d'Epéron, into the city of Dijon, on 8 May, 1656. The book was prepared for the press by Benigne Griguet, 'avocat en Parlement & Eschevin de la ville de Dijon' (folio Q2 recto), and another avocat, Jean Godran, designed and drew the temporary architecture for the engraver A. Mathieu (Thieme-Becker XIV, p.298).

These ephemeral decorations included a portico erected at the Porte d'Ouche through which the Duke entered the city and four triumphal arches. The first arch, the 'Arc de l'Amour du peuple', was erected at Pont-Arnaut; its base was ornamented by inscriptions and poetry composed by Griguet. The second arch was dedicated to the valour and generosity of the Duke; the third celebrated his martial victories; and the fourth, erected in the Place de la Saint Chapelle, celebrated his personal virtues, and featured eight allegorical figures standing in porticos along its wings. The portico, first and third arches, are reproduced by full-page engravings measuring approximately 280x170mm (platemarks), while the second and fourth arches are folding plates 300x210mm and 285x390mm in size. The allegorical figures incorporated in the design of the fourth arch, Fide, Prudentia, Magnanimitate, etc., are displayed in engravings printed with the text.

Other temporary structures included a 'Colonne Militaire', resembling Trajan's column, documenting military engagements from the Battle of Dreux (1562) to the Siege of Seurre (1653) and crowned by a statue of the Duke. Two faces of the column are shown on two large folding plates by Mathieu, each measuring 1110x210mm. The last engraving, 325x210mm, illustrates the firework machine and display in the Place de la Saint Chapelle. That structure resembled the Temple of Janus and was ornamented by allegorical statuary of Peace, Abundance, the Arts. Discord and Rebellion.

References: Gabriel Mourey, *Le Livre des fetes francaises* (Paris 1930), p.127 and fig.104; P. Hofer, *Baroque Book Illustration* (1970), no.40 (title reproduced); Berlin Katalog 2997; only the Folger Library copy reported to the NUC (volume 691, p.499)

[32] HEIDEMAN (Christoff)

Architectura militaris; oder Anlaitung wie auff unterschiedliche arten starcke Vestungen zu bawen.

Munich, Johann Jäcklin, 1684

Folio, (102)ff. signed): (⁶ A-L⁴ M⁶ (blank M6), A-H⁴ (blank H4), a-c⁴ d² and paginated (12) 1-98 (2), 1-62 (2), 1-26 (2), with engraved frontispiece included in the registration; plus 27 engraved plates (lettered A-Z, Aa-Bb and one unlettered plate between O/P).

Engraved exlibris of Franz, count Haunsperg (17th century). In superb state of preservation. Bound in contemporary vellum, green cloth ties. £ 2850

Only edition of a little-known handbook for the construction of fortifications, compiled by an engineer appointed to the Munich court. According to Max Jähns, Heideman's ideas were silently incorporated into Leonhard Christoph Sturm's *Architectura militaris hypothetico-eclectica* (1702). In 1673 Heideman published *Neu-herfürgegebene Kriegs-Architektur*, sometimes wrongly described as a new edition of the present work.

The attractive frontispiece was engraved by Melchior Küsell and the twenty-seven double-page (200x330mm) plates are the work of Christoff Stanglin, or Stenglin.

References: Jähns, *Geschichte der Kriegswissenschaften* (Munich & Leipzig 1890), II, p.1343; *Architekt & Ingenieur, Baumeister in Krieg & Frieden* (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), p.325; *Katalog der Ornamentstichsammlung*, Berlin (1939), 3531; three copies reported to the National Union Catalog and Supplement (volume 238, p.344)

[33] HERTFELDER (Bernardus)

Basilicus SS. Udalrici et Aefrae Augustae Vindelicorum Historice descripta atque aeneis figuris illustrata.

Augsburg, Andreas Aperger, 1627

Folio, (110)ff. signed *⁴ A-Z⁴ Aa-Bb⁴ Cc⁶, paginated (8) 1-193 (i.e. 212, pp.75, 82-84, etc., being repeated), the engraved title-page and engraved sub-title are included in the registration (as folios *1, x4) and 51 engravings are printed with the text; plus nine inserted engraved plates, of which two full-page (bound at pp.96, 151), three double-page (at pp.6, 52, 56), and four folding (at pp.36, 46, 48, 62).

Two minor tears in hinges of a folding plate repaired without loss, small repairs to the joints of the binding, otherwise in fine state of preservation with rich impressions of the plates.

In a contemporary calf binding, covers decorated with gilt armorial block (110x85mm) of Nicolas Fouquet, and the spine divided into compartments and decorated in gilt with another version of Fouquet's arms, his Greek cypher, and the IHS cypher of the Society of Jesus. £ 2650

First edition of this lavishly illustrated monograph on the Benedictine abbey of SS. Ulrich and Afra at Augsburg, published by Bernardus Hertfelder (1587-1664) to celebrate the completion of building works, long interrupted by the Reformation. It was later printed in revised form at Augsburg in 1653 and in German translation at Augsburg in 1712.

The work is divided into three parts, the first of which is a history and detailed

description of the abbey, illustrated by a bird's-eye view engraved by Daniel Manasser, and plates of its choir, sacristy, and sanctuary. The largest of these engravings measures 480x385mm and was executed by Wolfgang Kilian from a drawing by Matthias Kager; see Hollstein, *German Etchings Engravings Woodcuts*, XVIII (Amsterdam 1976), nos.522-581. The second part describes and illustrates with fifty-one text engravings the tabernacles, reliquaries and relics, church plate, vestments, and other artworks preserved in the abbey.

The third and last part is a chronicle stretching from AD 46 to 1619 including incidents in the lives of the fourth century Saint Afra and of Ulrich, bishop of Augsburg from 923, the first person who is known to have been formally canonised by a pope (in 993), events particular to the abbey like the election of abbots, and others of wider significance like Luther's death in 1546.

The present copy was originally in the library of Nicolas Fouquet (1615-1680), vicomte de Melun et de Vaux, who assembled at his residence at Saint-Mande some 30,000 volumes. About 6000 books were sold by his heirs to the Jesuits of Paris and the rest passed eventually into the Bibliotheque nationale, Paris. The title-page of our book is inscribed 'Collegii Paris. Soc. Iesu' and below is the partially erased ink stamp of a Jesuit library. The binding stamps are illustrated by Olivier, Hermal, and Roton, *Manuel de l'amateur de reliures armoriees francaises* (Paris 1928), XIV, 1398, fers 1,4,5.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), 948; *Architekt & Ingenieur, Baumeister in Krieg & Frieden* (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), no.142; *Augsburger Barock* (exhibition catalogue, Rathaus & Holbeinhaus, Augsburg, 1968), no.654; only the Library of Congress copy reported to the National Union Catalog and Supplement (volume 243, p.236)

[34] IMBOTTI (Bernardino)

La Milice moderne, ou sont comprises les evolutions tant de cavalerie que d'Infanterie.

Paris, Widow of Jean Camusat & Pierre Le Petit, 1646

Octavo, (212)ff. signed a⁶ *² A-Z⁸ Aa-Bb⁸ Cc⁴ and paginated (16) 1-430 (i.e. 408, pp.172-173, 262-281 being passed over); folding woodcut inserted at p.326; etched title-page included in registration as folio a1, 4 full-page etchings printed with the text, numerous woodcut text illustrations and diagrams.

Occasional annotation or underscoring by an early reader, using red pencil; in very good state of preservation. Bound in contemporary vellum. £ 1050

Only edition of a rare work on the exercise of infantry, how to set-up camp, prepare for combat, march in a column, use the musket and pike, tactics when setting cavalry against cavalry, and cavalry against infantry, etc. The work is dedicated to Jacques de Stavay, Mareschal de Camps, colonel of a Swiss regiment. Some of the author's precepts are addressed to the Swiss infantry and printed in German translation (pp.223-239). At page 367 beings 'Discours de l'art militaire fait par Monseigneur le Connestable de l'Esdiquieres'.

The four etchings illustrate stances and drills and include scenes of lancers executing the commandments 'Neuvieme commandement, a droit' and 'a droit par files un quart de conversion', a squad of twenty-four lancers executing turns in place, lancers doing exercises and two musketeers, one firing a gun. The frontispiece was credited to Stefano della Bella by De Vesme and Massar added the four text etchings in her revision, as 'unmistakably' by Della Bella; see De Vesme & Massar, *Stefano della Bella: Catalogue raisonne* (New York 1979), 947, 947A-D, and II, pp.204-205 for reproductions. The woodcuts indicate diagrammatically the disposition of individual soldiers, squadrons, and battalions, and formations of different shapes including

octagonal ones.

The author is an obscure figure, evidently professor of mathematics, and an Italian resident in Paris. This is his only published book. He is chiefly known for having been Stefano Della Bella's landlord in 1654-1656; see Augusto Calabi, "Two documents on Stefano della Bella," in *The Print Collector's Quarterly* 19(1932), pp. 31-50, publishing autograph letters of Della Bella (now in The Pierpont Morgan Library and Fondation Custodia) in which the artist asks for one of his publishers in Paris, Pierre Mariette the elder, to pay Imbotti for the rental of a house in Florence (138 livres in 1654 and 136 livres in 1656). The letters have Imbotti's receipts for these sums on their versoes.

References: Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915), p.669; *Catalogue general des livres imprimes de la Bibliotheque nationale*, 75 (Paris 1922), 809; two copies reported to the National Union Catalog and Supplement (volume 265, p.48), no copy in the British Library

[35] KRAFFT (Johann Carl)

Plans des plus beaux jardins pittoresques de France, d'Angleterre et d'Allemagne, et des edifices, monumens, fabriques, etc. qui concourent a leur embellissement, dans tous les genres d'architecture, tels que chinois, egyptien, anglois, arabe, moresque ... [title also in English and German translations].

Paris, Levrault, 1809 - 1810

Two volumes, oblong folio, each comprising twelve fascicules with consecutive pagination and numeration of the plates. I: (28)ff. paginated 1-56, plus engraved frontispiece and 96 numbered plates. II: (35)ff. paginated 1-70, plus engraved frontispiece and 96 plates (printed on 70 sheets, three large folding plates taking four plate numbers and seventeen folding plates taking two plate numbers).

Uniformly bound in contemporary boards, green morocco lettering-pieces (stain on lettering-piece of second volume, bindings lightly abraded, otherwise the volumes are in exceptional state of preservation). £ 7500

A collection of engraved designs of contemporary European gardens and garden architecture, published over a period of two years in twenty-four parts with tri-lingual text, by one of the chief popularizers of the French style of 'jardin anglais'. It seldom is found complete and in as good condition as the present copy, formerly in the library of Alfred, Vicomte de Montesquieu-Fezensac (1794-1847), still preserved in its first binding.

The first volume of twelve fascicules features the gardens at Etupes in Alsace, summer residence of the dukes of Württemberg, designed in 1787 by Jean Baptiste Kleber (1753-1800) for the prince of Montebeliard. Chinese and Egyptian temples and other constructions (fabriques) erected in the garden for an ornamental or picturesque end are illustrated by plans, sections, and elevations, and there are also layouts indicating the plantings. Among other gardens presented in the first volume are those at Valence designed by Jean Augustin Renard (1744-1807) for the prince of Benevent; gardens surrounding the residence at Agen of the Adjutant-General Lamet; a Chinese folly designed by Würtz for a M. Treuttel of Strassburg; an aviary designed by Dubois for the princess Bernadotte, at Choisi; and garden buildings in all styles.

The second volume illustrates gardens designed by Jean-Jacques Huvet in Picardy, private Parisian gardens designed by J.G. Legrand and Jacques Molinos, Francois Joseph Belanger (architect at Mereville and Beloeil), and Renard; gardens by Brumont in Rouen, by Brogard in Clichy, by Thibeau in Le Havre, by Olivier in Epernay, by Kleber at Baden Schwetzingen, by Mouillefarine at Boulogne and Troyes, and by Charpentier in Flanders. Several of these individuals must have been amateur landscape architects or simple gardeners, for they do not figure in any accessible list of

architects. Also presented are plans of the royal gardens of the Trianon near Versailles, the royal gardens at Potsdam, gardens laid out for the exiled king of Poland at Nancy, the gardens of Stowe in Buckinghamshire, and even a garden outside Peking (from drawings by 'Stonberg').

Little appears to be known of the author, apart from his publications (Thieme-Becker XXI, p.392). His engravers were Pierre-Francois Barrois, a pupil at the Ecole des Beaux-Arts from 1806; Parfait Augrand; a 'Boullay', a 'Joanee' and a 'Malle' (variously Mälle, Maelle), the latter obscure and presumably commercial engravers.

Reference: Katalog der Ornamentstichsammlung, Berlin (1939), 3312a (incomplete)

[36] LA RIVIERE (Isaac Hillaire de)

Speculum heroicum. Principis omnium temporum Poëtarum. Homeri, id est argumenta XXIIII librorum Iliados ... Les XIII livres d' Homere. Reduict en tables demonstratives figurees, par Crespin de Passe ... Chaque livre redige en argument Poëtique.

Utrecht, Crispijn van de Passe & Arnhem, Jan Jansz, 1611

Quarto, (38)ff. signed *⁴ A⁶ B-H⁴, unpaginated; engraved portrait-vignette of Homer on title-page, portrait of Isaac Hillaire, and 24 emblematical engravings (85x125mm, platemarks) printed with the letterpress.

Formerly in the collection of Arthur Vershbow, Boston (his accession number 75-45-14 on front paste-down). Insignificant staining in margin of a few leaves, otherwise in very good state of preservation. Bound in contemporary calf. £ 3500

Only edition of this attractive emblem book illustrated by Crispijn van de Passe the elder (?1565-1637), a pupil of Dirck Volckertsz. Coornhert, active at Antwerp and Cologne before moving to Utrecht about 1612 because of his Mennonite (Baptist) faith. For each of the twenty-four books of the Iliad he engraved a single print, compressing several episodes in the story to a single scene, and engraving the moral underneath. De Passe also contributed an imaginary portrait of Homer and a portrait of Hillaire; see Hollstein, Dutch and Flemish Etchings Engravings Woodcuts, XV, p.239, no.857, and Franken, L'oeuvre grave des van de Passe. Catalogue raisonne (Amsterdam & Paris), p.265, no.1345.

The quatrains engraved beneath the illustrations have direct moral application, for example 'Crimina Principum subditorum saepe exitio luuntur', or 'Bona causa diis curae', and entitle this work to be classed as an emblem book. Accompanying the emblems are verses summarizing the story, in Latin and French translation. The book begins with dedicatory and other verse by Hillaire in French and Flemish and concludes with the more substantial 'La course d'Ulisses' (342 lines). Also printed are portions of the 'Periochae Homeri Iliados', an authentic work of Decimus Magnus Ausonius.

References: Landwehr, Emblem and Fable Books printed in the Low Countries (Utrecht 1988), 311; Praz, Studies in Seventeenth century imagery (1964), p.446; British Library, Catalogue of Books from the Low Countries 1601-1621 (1990), H-158; three copies reported to the National Union Catalog and Supplement (volume 253, p.151)

[37] MAGAZZARI (Giovanni)

Raccolta de piu scelti ornati sparsi per la citta di Bologna disegnate ed incise da Giovanni Magazzari.

Bologna, Giovanni Zecchi, 1827

Oblong quarto, engraved title, two leaves letterpress (index and dedication) and 76 numbered engraved plates (circa 140x210mm, platemarks).

Ownership inscription on pastedown of Leonardo Trissino, dated 1837. Occasional light foxing, otherwise in good state of preservation. Bound in contemporary half-calf. £550

An album of architectural ornament including the decoration of the pilasters of the church of S. Bartolomeo di Porta Ravennana, facade of the Accademia di Belle Arti, tomb of Alessandro Tartagni (designed by Francesco Ferroni) in the church of S. Domenico, decoration in the churches of Madonna della Galliera and S. Michele in Bosco, and other architectural and sculptural ornament then preserved at Bologna.

Giovanni Magazzari, the author and engraver, also published a *Trattato della composizione e dell' ornamento de' giardini* (Bologna 1837).

Reference: National Union Catalog, volume 355, p.71 (two locations, none added in Supplement), no copy in the British Library

[38] MARCELLO (Benedetto)

Il Toscanismo e La Crusca, o sia Il Cruscante impazzito; tragicomedia giocosa, e novissima.

Venice, Giovanni Battista Recurti, 1739

Octavo, (76)ff. signed A-I⁸ K⁴, paginated 1-151 (1); woodcut ornament on title-page.

Good copy preserved in a modern black morocco binding.

£ 175

First edition of a three-act prose comedy satirizing the Accademia della Crusca, variously attributed to Marcello and to Francesco Antonio Arici, or Arizzi, a Barnabite who flourished circa 1695-1771. Other editions were published at Naples and Venice in 1740 (cf. National Union Catalog of pre-1956 Imprints, volume 21, p.116).

References: Allacci, *Drammaturgia*, 775; Cairo & Quilici, *Biblioteca Teatrale dal '500 al '700: la raccolta della Biblioteca Casanatense* (Rome 1981), 4036; Boffito, *Scrittori Barnabiti ... bibliografia* (1933), I, p.46

[39] MASSA (Nicola)

Liber de morbo Gallico: nouiter editus: in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori patebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionem operis totius, & multarum aliarum egritudinum curam leguntur.

Venice, Francesco Bindoni & Maffeo Pasini, 1536

Quarto, (51) of 52ff. (wanting final blank), signed A-N⁴ (-N4), foliated 1-51; title enclosed by full-page woodcut border.

Inscription on title-page 'Del Dottore Antonio Santo Peroni' and marginalia apparently by the same hand (18th century). Occasional worming in margins, lightly waterstained. In a modern half-morocco binding.

£ 575

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Cadamosto is printed for the

first time. In Massa's view, syphilis was a new disease which had first appeared in Italy at the time of the Siege of Naples, in 1494. It was, he believed, conveyed mainly by sexual intercourse, but could sometimes be spread by non-sexual contact, or even be generated spontaneously in the body. He describes the symptoms clearly and vividly, mentioning cases he had seen where the nervous system was affected, leading to paralysis. In searching for treatment, Massa looked outside the ancient pharmacopoeia: he employed mercurial salves from the outset, also guaiac wood, which he administered in strong decoctions drunk two times a day for forty days.

Nicola Massa graduated in surgery from the Venetian college of physicians in 1515 and in arts and medicine from the same college in 1521; in 1524 he became physician to the Scuola di S. Giorgio and the Nunnery of the Sepulcre. The first edition of this work appeared in 1527, with a colophon misdated 1507; it was reprinted in 1532. The present edition includes a letter (folios 2-7) addressed to Pope Paul III by Tommaso Cadamosto, dated at Venice 28 May, 1536. See further on the sequence of editions, P. Krivatsy, 'Nicola Massa's Liber de morbo gallico dated 1507 but printed 1527,' in *Journal of The History of Medicine* 29(1974), pp.230-233; and on the text, R. Palmer, 'Nicola Massa, his family and fortune,' in *Medical History* 25(1981), pp.385-410.

References: Durling 2993; Sander, *Le Livre a figures italien*, 4424; this edition not in the Wellcome Historical Medical Library

[40] MENAVINO (Giovanni Antonio)

I costumi et la vita de Turchi ... Con una prophetia, & altre cose Turchesche, tradotte per M. Lodovico Domenichi.

Florence, Lorenzo Torrentino, 1551

Octavo, (136)ff. signed A-R⁸ (blank R8 laid to lower cover) and paginated 1-257 (15).

Old ink ownership stamp of the Martelli family of Florence on title-page. Occasional spotting in margins, otherwise in very good state of preservation. Bound in contemporary Italian flexible vellum. £ 475

An important contemporary description of Turkish life, drawn from the author's experiences during the years he spent as a page to the Sultan, following his capture by pirates at the age of twelve years. Its five books discuss respectively religious and civil laws, customs, and habits of the Turks; their religious rites and ceremonies; the seraglio; the army; and its military campaigns.

The text was originally published as *I cinque libri della legge religione et vita de' Turchi* at Venice, by Vincenzo Valgrisi, in 1548, and was reprinted anonymously in the same year, at Florence, as *Trattato de costumi et vita de Turchi*. Included in our third edition of 1551 is Lodovico Domenichi's translation of Bartholomaeus Gjorgjevic's letter to the archduke Maximilian of Austria, 'Epistola confortatoria contra gl' infedeli' (pp.251-257), not included in the previous editions.

References: L. Torrentino, *Annali della tipografia fiorentina* (Florence 1819), pp.163-165, 23-24; Göllner, *Turcica. Die europäischen Türkendrucke des XVI. Jahrhunderts*, II (Baden-Baden 1968), 908; L. Navari, *Greece and the Levant. The catalogue of the H.M. Blackmer collection* (London 1989), 1112; only the Library of Congress copy reported to the National Union Catalog (volume 375, p.464)

[41] MIZAULD (Antoine)

Secretorum agri enchiridion primum, hortorum curam, auxilia, secreta, & medica praesidia inuentu prompta, ac paratu facilia, Libris tribus pulcherrimis complectans.

Paris, Frédéric Morel, 1560

Octavo, (188)ff. signed A-Z⁸ Aa⁴, foliated (8) 1-180; printer's device on title-page, woodcut head-piece and initials.

Front endleaves covered with notes in a near-contemporary hand; inscription on lower paste-down 'In usum Dod. ferrucii' dated 1603, the title inscribed 'Ex bibliotheca Medica Antverpiensi'. A well preserved copy in a contemporary vellum binding. £ 650

First edition of this handbook for gardeners compiled by a native of Montlucon in the Bourbonnois (?1510-1578), private physician of Marguerite de Valois, author of works on the medical virtues of plants, astronomy and astrology.

'In the first book the author treats of the garden, its site, soil, and moisture; of manures; of sowing and planting; of hoeing, weeding and watering; of all the pests of a garden: insects, worms, mice, moles, frogs, toads, scorpions, snakes; of protection against hail, hoarfrost, and lightning, blasting and mildew. The second book treats of vegetables and flowers; the third book of fruit trees, and that of all sorts' (Ferguson, Bibliographical Notes on Histories of Inventions and Books of Secrets, reprint London 1981, Part IV, p.5).

References: J. Dumoulin, *Vie et oeuvres de Frédéric Morel* (1901), 56; Durling 3195; Wellcome 4353; Adams M-1514

[42] NARDI (Jacopo)

Le Storie della citta di Firenze ... doue con tutte le particolarita che si possono disiderare si contiene cio che dall' anno 1494 fino all' anno 1531 e successo ... Aggiuntoui un' istruzione per leggere le Storie ordinatamente.

Florence, Bartolommeo Sermartelli, 1584

Quarto, (212)ff. signed a⁸ A-Z⁸ Aa-Bb⁸ Cc⁴ and paginated (16) 1-390 (18); woodcut heraldic insignia on title-page of the dedicatee, Alessandro de' Medici, cardinal and archbishop of Florence, surmounted by cardinalitial insignia printed in red.

Exlibris of the Martelli family of Florence (Gelli, *Gli exlibris italiani*, Milan 1930, no. 658); their ink stamp in margin of title-page. Margin of title reinforced at an early date, occasional spotting, but generally in good state of preservation. In an 18th-century Italian half-calf binding, patterned endpapers. £ 425

Second edition of Nardi's history of the city of Florence, an anylysis of Florentine affairs between 1494 and 1538 from the standpoint of the defeated Savonarolian republicans. The author (1476-1563) descended from an old patrician family, traditionally anti-Medicean. He was the principal planner of the celebrations held in Florence for the entry of Leo X in 1515 and gives an account in this book of the Pope's entry and sojourn, as well as an account of the elaborate carnival parades which he planned in February 1513 (Bonner Mitchell, *Italian civic pagentry in the High Renaissance*, Florence 1979, pp.38-39). Nardi held important offices under the Republic of 1527-1530, which he had helped to create, and had gone into first forced and then, after 1537, voluntary exile, as a consequence of his political commitments.

The first edition of his book was published at Lyon in 1582; this reprint is testimony to the new freedom of speech then prevailing in Florence, and extended by Ferdinando I.

References: D. Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, pp.108-109; Gamba, *Serie dei testi di lingua* (Venice 1839), p.449; BM, *STC of Italian Books* (1958), p.461

[43] NEGRI (Alessandro)

Maniliani Bononiensis monumenti historico-mystica lectio.

Bologna, Heirs of Evangelista Dozza, 1661

Quarto, (24)ff. signed +⁴ A-E⁴ (blank E⁴) and paginated (8) 1-37 (3), plus engraved frontispiece and full-page engraved plate; woodcut insignia on the title-page of the dedicatee, Cardinal Mazarin, and small woodcut device at end. Printed on thick paper.

In excellent, original state of preservation. Bound in contemporary vellum, covers decorated by gilt rules, floral centre- and corner-pieces, gilt fleur-de-lys in four compartments of the spine; edges gilt. £ 525

Only edition of this description of an ancient marble arch excavated near Bologna in 1501 and subsequently incorporated as an exterior doorway of S. Petronio, the cathedral church of Bologna. The author, Alessandro Negri, was the son of the painter and architect Giovanni Francesco Negri (1593-1659) and followed his example by becoming an antiquary, interested particularly in the Roman monuments of Bologna; in 1649 Alessandro was made canon of S. Petronio (Fantuzzi, *Notizie degli scrittori bolognesi*, Bologna 1788, VI, pp.150-152).

Portions of this work were introduced into Malvasia's *Marmora felsinea* (Bologna 1690), section five, chapter thirteen, but it was never reprinted in its entirety. The book must be rare, as no copy is recorded in the catalogue of the British Library, National Union Catalog of pre-1956 Imprints, or in Michel's *Repertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1972-1984).

References: Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1831-1886), 756; Cicognara 3284; Fabia Barroni, *'Il Cicognara': Bibliografia dell' archeologia classica e dell' arte italiana*, 4435

[44] PAGAN (Blaise Francois de), Comte de Merveilles

Les fortifications.

Paris, Cardin Besogne, 1645

Folio, (66)ff. signed [a]² *² **² A⁴ B-Z² Aa-Ee² [Ff]² and paginated (4) 1-8, 1-116 (4); large engraved armorial device on title-page (180x160mm) and 10 full-page engravings (circa 245x155mm) printed with the text.

Unidentified exlibris with initials G.P.C. and motto 'Nec adversa retoroquent'; another exlibris 'Fratelli Salimbeni M.B.' (19th century). Several quires lightly browned or waterstained, minor repairs to joints of the binding, otherwise in fresh original state of preservation.

In a contemporary French calf binding, sides panelled in gilt with corner-pieces and centre-piece of pointille tooling; spine divided into compartments and similarly decorated; edges gilt. £ 3850

First edition of this classic of the literature of fortification, reprinted at Brussels in 1668 and at Paris in 1669 and 1689, a work which marked a real advance on Errard and De Ville, and exerted great influence on Sebastien le Prestre de Vauban, whose earliest forts were 'entirely based on Pagan's designs, but with minor improvements and adaptations to differences in terrain' (*Dictionary of Scientific Biography*, 13, p.592).

According to contemporary accounts, Pagan (1604-1665) entered the army at the

age of twelve and participated in the siege of Caen in 1620, of S. Jean d'Angely, Clerac, and Montaubon in 1621, at Nancy in 1633 and in Portugal in 1642, where he was blinded. He had however already published this great work, and written treatises on astronomy and a relation of America.

Pagan was a theorist rather than a working engineer and Blaye, on the right bank of the Gironde, is the only fort known to have been designed by him. He was an original thinker and introduced two far-reaching changes in the theory of fortification, the entrenched camp and the method of siting bastions within a complicated defence of demi-lunes and ravelins, tenailles, hornworks and crownworks; see R. Blomfield, *Sebastien le Prestre de Vauban* (London 1938), pp.37-39, and Anne Blanchard, *Les ingenieurs du Roy de Louis XIV a Louis XVI. Etude du Corps des Fortifications* (Montpellier 1979), p.317. The chapter explaining his 'Method of delineating all manner of fortifications' appeared in English translation in Thomas Venn's *Military and Maritime* [sic] discipline (London 1672), book 2.

References: Goldsmith, *STC of French Books 1601-1700 in the British Museum* (1973), P-89; Cioranescu, *Bibliographie de la litterature francaise du dix-septieme siecle* (Paris 1969), 51718; three copies only located by the National Union Catalog and Supplement (volume 437, p.283)

[45] PASSERI (Giovanni Battista)

Osservazioni sopra l'avorio fossile e sopra alcuni monumenti greci e latini conservati in Venezia nel museo dell' eccellentissima patrizia famiglia Nani de' SS. Gervasio e Protasio [Continuazione delle osservazioni ... Sezione Seconda; ... Sezione Terza; ... Sezione Quarta].

Venice, Guglielmo Zerletti, 1759-1760

Four parts in one volume, quarto. I: (24)ff. signed A-F⁴, paginated 1-47 (1); engraved vignette on title-page, 5 head- and tail-pieces, 3 engraved initials, and 10 engraved text illustrations. II: (20)ff. signed A-E⁴ and paginated 1-38 (2); engraved vignette on title-page, 2 head- and tail-pieces, initial, and 11 engraved text illustrations. III: (30)ff. signed A-F⁴ E⁶ and paginated 1-59 (1); engraved vignette on title-page, 2 head- and tail-pieces, initial, and 24 engraved text illustrations. IV: (28)ff. signed A-G⁴ (blank G⁴) and paginated 1-53 (3) and inserted plate (between pp.38/39); engraved vignette on title-page, tail-piece, and 20 engraved text illustrations.

Light waterstain in top margin, otherwise in good state of preservation. Bound in modern, vellum-backed boards. £ 650

A discursive catalogue of about ninety-five exhibits in the Museo Naniano at Venice, mostly recent acquisitions, prefaced by the author's letter addressed to Cosimo Betti, dated 4 March, 1759, on the true nature of fossil ivory, mineral unicorn, and elephants' tusks, a specimen of which was in Betti's museum near Orciano. Passeri's osservazioni on three Greek inscriptions (part I, pp.12-21) are reprinted from Silvestro Marssini's *Memorie per servire all' Istoria Letteraria*, Venice, January 1759; Passeri's descriptions of other Greek and Roman epigraphs, bas-reliefs, marble statuary, amulets, etc., are here in their only edition.

The Museo Naniano at S. Trovaso was the largest archaeological collection in Venice in the latter half of the 18th century; see *Collezioni di antichita a Venezia nei secoli della repubblica* (exhibition catalogue by Marino Zorzi, Biblioteca Nazionale Marciana, 1988), pp.137-144, 205-206, and Irene Favaretto, 'Raccolta di antichita a Venezia al tramonto della Serenissima: la collezione dei Nani di S. Trovaso,' in Rome: tradition, innovation and renewal, Canadian art history conference (Rome 1987).

E.A. Cicogna, *Saggi di bibliografia veneziana* (Venice 1847), 5150-5169, lists the earlier publications concerning the museum, from 1752 until its dispersal between

1815 and 1828. Most of these publications are of unexpected rarity; of the present one (Cicogna 5153-5154), no copy can be located in the British Library catalogue, printed catalogue of the Bibliotheque Nationale, Paris, or National Union Catalog of pre-1956 Imprints.

References: Morazzoni, *Il libro illustrato veneziano del Settecento* (Milan 1943), p.247 (crediting the vignettes to Pietro Antonio Novelli); Lozzi, *Biblioteca storica della antica e nuova Italia* (Imola 1881-1886), 6090; Fabia Borroni, *'Il Cicognara': Bibliografia dell' archeologia classica e dell' arte italiana* (Florence 1957), 450

[46] PERRAULT (Charles)

Les Hommes illustres qui ont paru en France pendant ce siecle: Avec leurs portraits au naturel.

Paris, Antoine Dezallier, 1696-1700

Two volumes, folio. I: (57)ff. signed a⁴ A-Z² Aa-Bb² and 3ff. outside the registration (index, biographies of Arnaud and of Pascal), paginated (8) 1-100 (6); plus engraved frontispiece, author's portrait, series of 50 engraved portraits as called for by index and two additional portraits (see below). II: (54)ff. signed a² A-Z² Aa-Cc² and paginated (4) 1-102 (2), plus series of 50 engraved portraits.

Letterpress exlibris of M. le Bon. G. De Joigny; engraved exlibris of the Bibliotheque Bastide de la Pomme; a third exlibris removed. Bound in contemporary French calf, backs decorated in gilt (bindings lightly rubbed and chipped at head and foot, corners abraded, but internally in very good state of preservation). £ 1650

First edition of this collection of one hundred portraits of eminent French men of letters, ecclesiastics, ministers of state, scientists, academics, artists, etc., with biographical notices written by Charles Perrault (1628-1703), poet, author of the fairy tales, and promoter of the fine arts.

Among those included are Corneille, Moliere, La Fontaine, Racine, Quinault, Cardinal Richelieu, Descartes, Mersenne, Gassendi, and Scaliger; the painters Poussin, Simon Vouet, Pierre Mignard; the engravers Claude Mellan, Francois Chauveau, Jacques Callot, and Robert Nanteuil; the architect Francois Mansart and the sculptor Jacques Sarrazin.

The portraits were engraved by Gerard Edelinck (1640-1707), Jacques Lubin (1637-1695), Pierre van Schuppen (1627-1702), Louis Simmoneau (1654-1727), Claude Duflos (1665-1727), and Robert Nanteuil (?1623-1698). Edelinck's allegorical frontispiece featuring numerous identifiable portraits is the subject of an article by V. Mariskina, in *Soobscenija, Hermitage* 44(1979), pp.11-12; for Edelinck's other engravings in this volume, see the *Inventaire du fonds francais: Graveurs du XVIIe siecle* (Paris 1961), pp.40, 49-51, nos. 156-175. Robert Nanteuil's portrait of Pierre Lallement is described by Petitjean & Wickert, *Catalogue de l'oeuvre grave de Robert Nanteuil* (Paris 1928), I, pp.212-213. The volume is decorated by a title-vignette and a cul-de-lamp engraved by Sebastien Leclerc.

Bound at the end of the first volume are biographies and portraits of Antoine Arnaud and Blaise Pascal. These were suppressed by order of the Jesuits and replaced in most copies by notices of the Oratorian Louis Thomassin and of Charles Du Fresne. Copies like this one including the suppressed and the substitute plates, and original index leaf, represent the first issue of the book, according to Brunet, IV, 509-511, and the National Union Catalog of pre-1956 Imprints, volume 451, p.271.

Reference: Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Fb25

[47] PFLAUMERN (Joannes Henricus a)

Mercurius Italicus hospiti fidus per Italiae praecipuas regiones et urbes dux indicans explicans quaerumque in ijs sunt visu ac scitu digna.

Augsburg, Andreas Aperger, 1625

Octavo, (260)ff. signed a-b⁸ A-Z⁸ Aa-Gg⁶ Hh⁴ and paginated (32) 1-320, 319-484 (2); engraved title-page by Wolfgang Kilian included in registration as folio a1; plus 15 folding engraved plates (various sizes, 160x190mm to 280x400mm).

Ownership inscription on title-page of Abrahamus Mechelburg; paste-down inscribed by Andrew Fletcher of Saltoun (1655-1716). Short tears in folds of the plan of Rome, otherwise in excellent state of preservation. In a contemporary vellum binding. £2250

First edition of this celebrated guidebook to Italy, commissioned from the author by Marcus Welser, magistrate of Augsburg, and Matteo Ruder of the Society of Jesus, for the Jubilee of 1625. Pflaumern began his journey at Venice, then visited Florence, Siena, Rome, and Naples, travelled by ship to Genoa, and afterwards visited Turin and Milan. The unusual art historical interest of his book is drawn out by Ludwig Schudt, *Italienreisen im 17. und 18. Jahrhundert* (Vienna & Munich 1959), p.23ff.

The fifteen engraved plates are city plans of Venice, Padua, Ferrara, Bologna, Florence, Siena, Perugia, Ancona, Rome, Naples, Pozzuoli, Pisa, Genoa, Turin, and Milan. The plan of Siena was engraved after one drawn by the painter Francesco Vanni and is the first copy of his detailed plan to appear in a printed book (E. Pellegrini, *L'Iconografia di Siena nelle opere a stampe*, Siena 1986, p.116). The plan of Florence is discussed by Mori and Boffito, *Firenze nelle vedute e piante* (Florence 1926), p.56, while that of Venice, an adaptation of Hogenberg's plan in the *Civitates orbis terrarum* (1572), is described by Jürgen Schulz, *The Printed Plans and Panoramic Views of Venice* (Florence 1970), no.45.

This first edition is not described by Lucia Tresoldi, *Viaggiatori tedeschi in Italia 1452-1870* (Rome 1975), no.29, whose entry is for the Lyon reprint of 1628. A third edition was published at Ulm in 1650.

References: *L'Italia descritta ed illustrata dal sec. XV al sec. XIX* (exhibition catalogue, Florence, 1971), no.87; Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), no.316 (lacking a plate); three copies reported to the National Union Catalog of pre-1956 Imprints (volume 454, p.387)

[48] [ANONYMOUS]

Pitture del Salone imperiale del Palazzo di Firenze. Si aggiungono le pitture del Salone e cortile delle imperiale ville della Petraia e del Poggio a Caino. Opere di vari celebri pittore fiorentini in tavole XXVI. Date ora la prima volte in luce.

Florence, Giuseppe Allegrini, 1751

Large folio (720x485mm), suite of engraved title-page, dedication plate, and 26 engravings numbered (as always) 1-12, 1-6, 1-4 7-10, of which eighteen are full-page (circa 610x250mm) and eight double-page (circa 600x630mm), plus a leaf of letterpress text.

In a contemporary Italian half-morocco binding, green morocco lettering-piece on front cover. £3200

First publication of these reproductions of frescoes executed in the Palazzo Pitti, Villa Medicea della Petraia, and Villa Poggio Imperiale, by four major Tuscan masters of

the Baroque: Giovanni Manozzi, called Giovanni da San Giovanni (1592-1636), Francesco Montelatici, called Cecco Bravo (1607-1671), Francesco Furini (circa 1600-1646), and Baldassare Franceschini, called Il Volterrano (1611-1689), and a lesser artist, Ottavio Vannini. Also depicted are frescoes executed in the previous century, by Franciabigio and by Alessandro Allori.

The first series of engravings (plates 1-12) reproduce the frescoes in the eastern wing of the Pitti palace, added in 1634, now part of the Museo degli Argenti. The programme, devised by Giovanni da San Giovanni, is the Destruction of Classical Culture by Time and its relocation under the patronage of Lorenzo the Magnificent in Florence, and includes incidents in the life of Lorenzo the Magnificent, and the defeat of the barbarian Muslims by Florentine sea power. Giovanni da San Giovanni commenced work in May 1635; after his death in December 1636, Cecco Bravo, Francesco Furini, and Ottavio Vannini completed the cycle, often departing from the original programme: see Malcom Campbell, 'The original program of the Salone di Giovanni da San Giovanni,' in *Antichita viva* 15(July-August 1976), pp.3-25.

The second series of engravings (plates 1-6) reproduce frescoes on the walls of the courtyard at La Petraia executed by Volterrano under a commission obtained in 1636 from Lorenzo de' Medici; see further on this important cycle, M. Winner, 'Volterranos Fresken in der Villa della Petraia,' in *Mitteilungen des kunsthistorischen Instituts in Florenz* 10(1963), pp.219-252.

The last suite of engravings reproduce the frescoes at the Florentine Villa Poggio Imperiale. The cycle in the great salon was begun by Andrea del Sarto, Franciabigio, and Pontormo, and completed about 1582 by Alessandro Allori. Plate 2 reproduces Franciabigio's mural surface 'The triumph of Cicero' while plates 1, 3, and 4 reproduce frescoes by Alessandro Allori. The other plates of the suite reproduce frescoes elsewhere at the villa executed by Il Volterrano. Plates 5-6 never were published.

The frescoes were drawn for the engravers by Giovanni Elias Morghen with the exception of two in the last series, drawn by Tommaso Gentile, and the frontispiece and dedication, both drawn by Giuseppe Zocchi. A dozen engravers participated in the work, of whom Carlo Gregori, Giuliano Giampiccoli, G.M. Preissler, Antonio Faldoni, Philipp Andreas Kilian, and G.G. Seuter, are best-known.

This first edition is rare, only one copy being located in the census of American libraries (National Union Catalog of pre-1956 Imprints, volume 460, p.289); no copy is in the British Library. The second edition published in 1766 is the one recorded in the *Katalog der Ornamentstichsammlung*, Berlin (1939), 4104, and by Cicognara 3441.

[49] POLIDORO DA CARAVAGGIO (Polidoro Caldara)

[Suite of six etchings of facade paintings by Giovanni Battista Gallestruzzi after Polidoro.]

[No place or publisher indicated; Rome, circa 1660]

Suite of six numbered prints, 115x125mm to 115x170mm (platemarks) struck off on sheets of unwatermarked paper, margins of 20 to 30mm around the etchings. Prints numbered 4 and 6 are second state (of two); the other prints are in their only state.

Tipped onto Ingres paper. Paper restorations in margin of plate 5 (outside image), otherwise in fine state of preservation. Preserved in a paper wallet. £ 475

A suite of etchings reproducing chiaroscuro painted by Polidoro da Caravaggio on the facade of the Palazzo Milesi, via della Maschera d'Oro, Rome. These paintings were much admired and copied by artists visiting Rome, who found them a rich mine of iconography; see Lanfranco Rovelli, *Polidoro Caldara da Caravaggio* (Bergamo 1978), nos.668-774, for reproductions of drawings by (among others) Rubens, Cherubino Alberti, and Stefano della Bella. Only the slightest traces of the paintings can be distinguished now.

The subjects of the six prints are: The Castration of Uranus, Rape of the Sabine Women, Lycurgus and Numa Pompilius giving the laws to the Romans, The Soldiers of Cyrus tearing apart the army of Spargabise, Return of Darius at the Feet of Alexander, and Two Senators speaking to the vanquished kings.

The etcher, Giovanni Battista Gallestruzzi (1618-after 1677), was a Florentine, a pupil of Francesco Furini, who entered the Accademia di San Luca in 1652. He worked primarily after ancient bas-reliefs or after the works of other painters, especially Polidoro. His prints enjoyed wide circulation, those of the Palazzo Milesi serving as models for a Delft service of 72 pieces manufactured by Jacob Wemmersz. for Duke Georg von Braunschweig-Celle-Lüneberg in the 1660s.

References: The Illustrated Bartsch, 46: Italian Masters of the Seventeenth Century: Commentary, by Paolo Bellini (New York 1985), pp.156-158; Katalog der Ornamentstichsammlung, Berlin (1939), 4171/2

[50] POMPONAZZI (Pietro)

Opera. De naturalium effectuum admirandorum causis, seu de Incantationibus Liber. Item de Fato: Libero arbitrio: Praedestinatione: Prouidentia Dei, libri V.

Basel, Heinrich Petri, 1567

Octavo, (560)ff. signed a⁸ (blanks a7, a8) a-c⁸ (blanks c7, c8) A-V⁸ X⁴ Aa-Zz⁸ AA-VV⁸, paginated (64) 1-1015 (1); printer's woodcut device on last leaf.

Old ink ownership stamps on recto and verso of title, and inscription of the academy library of Ingolstadt. A very well-preserved copy. In a contemporary pigskin binding, covers decorated by anonymous blind roll (Christ-David-Paul-John, 240x20mm) and acorn ornament, contemporary orange paper label in top compartment of spine. £ 1250

An edition by the Basel physician Guglielmo Grataroli (1516-1568) of two works by Pomponazzi, both completed in 1520, but unpublished in his lifetime (1462-1525).

The treatise De Incantationibus (pp.6-327), previously published by Grataroli at Basel in 1556, investigates the enormous testimony for the miraculous in ancient pagan and Christian literature, contemporary authors and recent history, and tries to find naturalistic explanations. Pomponazzi dares to say that those who sometimes attain health by the cult of bones of the Saints do this only by virtue of their own imagination and that, would they have the same faith in dogs' bones, they would equally attain health. This work is the only one by Pomponazzi to be entered on the Index.

The other work, De Fato (pp.329-1015), was widely circulated in manuscript during Pomponazzi's lifetime, but here appears in print for the first time. It is a repudiation of the Christian in favour of the Stoic doctrine of fate, in which Pomponazzi discusses in great detail free will and predestination. On the importance as well as the neglect of De Fato, see P.O. Kristeller, Eight philosophers of the Italian Renaissance (Stanford 1964), p.78.

References: Adams P-1826; BM, STC of German Books (1962), p.710

[51] RAIMONDI (Eugenio)

Delle Caccie libri quattro aggiuntoui 'n questa nuoua impressione altre Caccie che sperse in altri libri andauano.

[Venice? circa 1630]

Quarto, (276)ff. signed a⁶ A-Z⁴ AA-ZZ⁴ Aaa-Sss⁴ a-c⁴ d², paginated (12) 1-512 (28); engraved title-page and 19 full-page engravings included in the registration.

A few tears in margins neatly repaired. Good copy. Bound in modern Italian red morocco. £ 1400

Third edition, the last to be revised by the author, of this popular manual for hunters and fishermen. The text was published originally at Brescia in 1621 as an octavo with seven woodcut illustrations. In 1626 a Neapolitan press brought out a new edition with a fifth book on agricultural occupations appended and a series of 22 engraved illustrations (by repetition of 14 plates). For this third edition, Raimondi extensively revised the text and deleted the inappropriate fifth book. Among other changes, we note two new chapters inserted in book I, 'Del Capo Caccia' (pp.18-25) and 'Del Cavalcatore da Caccia' (pp.25-37), and substantial additions to the discussion of veterinary medicine in the chapter on dogs. After chapter 24 of book II is a new 'Discorso della Caccia di Senofonte il Greco' (pp.251-268) and in book IV the author has inserted 16 new chapters of fishes (pp.491-501).

Several illustrations can be directly related to the celebrated suite of hunting prints by Jan van der Straet, first published in 1569 and several times re-issued, while others derive from engravings in the Uccelliera of G.P. Olina published in 1622. Five full-page plates were specially engraved for this edition by an anonymous artist of ability; these are found at pp.1, 80, 269, 337, 382. The engraved title and 14 other illustrations were taken from plates engraved by Nicolas Perrey for the Neapolitan edition.

The volume is without imprint and the place of publication inferred from Raimondi's dedicatory address to Cavaliere Alvise Vallaresi, dated at Venice, 14 September, 1630. Also printed are verses addressed to Vallaresi by Leonardo Todeschi and an epitaph for him (Vallaresi died during the plague of 1630).

References: British Library, Catalogue of Seventeenth Century Italian Books (1986), p.718; Autori Italiani del '600, no.151; Schwerdt, Hunting Hawking Shooting, II, 123; Souhart 394-395; only the copy at Harvard reported to the National Union Catalog (volume 479, p.435)

[52] REDI (Francesco)

Bacco in Toscana. Ditirambo ... con le annotazioni.

Florence, Piero Matini, 1685

Quarto, (160)ff. signed *⁴ A-F⁴ A-Z⁴ Aa-Kk⁴ and paginated (8) 1-46 (2) 1-264; engraved vignette on title (device of the Accademia della Crusca).

Exlibris of Giuseppe Martelli, archbishop of Florence from 1722-1741 (J. Gelli, Gli ex-libris italiani, Milan 1930, no.658, with reproduction). In unusually fine state of preservation. Bound in contemporary calf, back decorated in gilt. £ 1450

First edition of Bacchus in Tuscany, a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. It describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs and bacchantes. During the course of the poem a number of local wines are sampled and evaluated, as well as other drinks such as tea, chocolate, and coffee, which later Redi particularly hated. The work is 'one of the most famous panegyrics on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

The author (1626-1697/8) graduated in philosophy and medicine at Pisa in 1647 and became head physician at the Medici court, and superintendant of the ducal pharmacy. His portrait, engraved by Adriaen Haelwegh (1637-?1696) is found in some copies,

according to Gamba, *Serie dei testi di lingua* (Venice 1839), 827, and bibliographers following him. Haelwegh was in the employ of Jacob van Meurs of Amsterdam and it is improbable that his print could be part of the book as issued by Piero Matini; see Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, VIII, p.197. No copy of the book with the portrait is in the British Library, reported to the National Union Catalog, or described by any reliable modern authority.

The early bibliographers also refer to copies on large paper; the page height of the present copy is 240mm, compared with 225mm of the Grenville and 215mm of the George III copies in the British Library.

References: Simon, *Bibliotheca gastronomica* (London 1953), 1268; Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.185; *Autori Italiani del '600*, no.2988; Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), 41; Lozzi, *Bibliografia istorica della antica e nuova italia* (Imola 1881-1886), 5496

[53] REDI (Francesco)

Esperienze intorno a diverse cose naturali e particolarmente a quelle, che si son portate dall' Indie ... scritte in una lettera al Reverendissimo Padre Atanasio Chircher.

Florence, Francesco Livì, 1671

Quarto, (80)ff. signed *⁴ (blank *1) A-T⁴ and paginated (8) 1-152; plus six numbered plates, the title printed in red & black with engraved vignette (device of the Accademia della Crusca).

Few quires browned and the binding slightly wormed, but generally in good original state of preservation. In a contemporary calf binding, gilt back. £ 750

First edition of Redi's scientific description of some medical curiosities brought from the Indies, in 1662, by Franciscan missionaries. Among the objects were some stones found in the heads of *Cobra de Cabelo* (a genus of snake in the Hindustan), a torpedo-fish, Chinese fennel and other roots, rhinoceros blood, and oil of tobacco, each of which had been credited with miraculous remedial powers. By repeated testing and experimentation, Redi disproved or discredited the superstitious or erroneous notions concerning these natural phenomena (Thorndike, *History of Magic and Experimental Science*, VIII, New York 1958, pp.28-29). He addressed his treatise to Athanasius Kircher because the latter believed in the efficacy of stones as antidotes for snakebites.

Depicted on the engraved plates are 13 specimens, including an edible bird's-nest (Westbury, *Handlist of Italian Cookery Books*, Florence 1963, p.187). Plate 4 is signed in the plate by the engraver GG (monogram not identified by Nagler).

The book was reprinted at Florence in 1686, at Naples in 1687, and Milan in 1809-1811; it was published also in Latin translation at Amsterdam in 1675 and 1685.

References: Gamba, *Serie dei testi di lingua* (Venice 1839), 816; *Autori italiani del '600*, no.1750; Sabin 68516; Osler 3776; Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), 16; J.E. Brooks, *Tobacco ... in the Library of George Arents*, II (New York 1938), pp.412-414 (title reproduced in colours); Krivatsy, *Catalogue of 17th century books in the National Library of Medicine* (1989), 9444

[54] RENI (Guido)

Angoli dipinti a fresco da Guido Reni nella loggia contigua al giardino del Palazzo dell' Ecc.mo Sig.r Duca Mazarino nel Monte Quirinale intagliati da Carlo Cesio.

Rome, Domenico de' Rossi, undated (circa 1690)

Suite of title and ten numbered plates, 260x180mm (trimmed outside platemarks); the prints in window mounts. Small defect in blank margin of plate 9, otherwise in very good state of preservation. Bound in old calf-backed boards. £ 2200

A suite of engravings reproducing the fresco decorations executed by Guido Reni in the spandrels of the Casino Patriarcha Biondo, a garden loggia of the Palazzo Mazzarino (now Palazzo Rospigliosi-Pallavicini), the palace that Cardinal Scipione Borghese developed on the Quirinal Hill. On the ceiling of another garden casino there Guido Reni subsequently painted his famous 'Aurora'; that fresco has attracted the burin of no fewer than nine reproductive engravers, whereas the present decorations are known only by this series of prints (Giudo Reni und der Reproduktionsstich, exhibition catalogue by Veronika Birke, Albertina, Vienna, 1988, p.61).

Reni's decoration comprise ten pairs of putti playing around pots of lilies, carnations, gladioli, irises, and mezereon plants. They were executed in 1611-1612, evidently under the direction of Paul Brill who had the commission to decorate the loggia. Brill painted landscapes in the lunettes and either he or Agostino Tassi painted the pergola with birds and flowers. The frescoes were re-discovered in recent times and attributed with the help of these prints; see Robert Eisler, 'An unknown fresco-work by Guido Reni,' in *The Burlington Magazine* 7(1905), pp.313-323, and D. Stephen Pepper, *Guido Reni: a complete catalogue of his works* (Oxford 1984), no.36 (plates 57-58).

The plates are traditionally attributed to Carlo Cesi, a pupil of Pietro da Cortona, born in 1626 and a younger contemporary of Guido Reni. Unique early impressions of the series preserved in Amsterdam, however, are inscribed 'Petrus Antonius Cotta sculp' and they are presumably the work of that unfamiliar engraver. In later impressions Cotta's name is erased and the address of the publisher Domenico de' Rossi added; see further, *The Illustrated Bartsch*, 47: *Italian Masters of the Seventeenth Century: Commentary*, by Paolo Bellini (New York 1987), pp.102-106.

Reference: *Le Blanc, Manuel de l'amateur d'estampes* (1850), I, p.625, nos.81-91

[55] RONDINELLI (Giovanni)

Relazione sopra lo stato antico e moderno della citta di Arezzo ...
Illustrata con Note, e corredata con l'aggiunta di due Racconti del 1502 e del 1530, spettanti alla medesima citta.

Arezzo, Michele Bellotti, 1755

Octavo, (124)ff. signed A-P⁸ Q⁴ and paginated 1-248; woodcut ornament on title-page, initials.

Engraved exlibris of Ignatius Döllinger; printed label of Keith Andrews of Edinburgh. Occasional insignificant spotting, otherwise a very good, uncut copy. Bound in contemporary cartonnage. £ 375

First edition of Rondinelli's description of Arezzo (pp.7-107), written in 1583 and the earliest surviving guide to the town, providing substantial accounts of its churches and artworks. It was edited from a manuscript in the possession of the Redi family by the publisher, Michele Bellotti, who furnished it with elaborate notes. In one of these Andrea Cesalpino is credited with discovering the circulation of the blood (pp.105-107).

Also printed are Archangelo Visdomini's historical chronicle of events in Arezzo, 1499-1502, which Bellotti prepared from various manuscripts, and a chronicle of the Aretine rebellion of 1529, printed from another Redi manuscript without naming the author, who is Guasparri Spadari (E. Cochrane, *Historians and historiography in the Italian Renaissance*, Chicago 1981, p.542).

References: Cicognara 4161; Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), 3180; J. Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz, (1964), p.590; Lozzi, *Biblioteca istorica della antica e nuova Italia* (Imola 1881-1886), 158; D. Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, 256

[56] ROSTINIO (Pietro & Lodovico)

Compendio di tutta la cirugia, utilissimo ad ogni studioso di quella, & sopra modo necessario ... Di nuovo ristampato, & dall' Eccellente M. Leonardo Fierauanti Medico et Cirugico Bolognese ampliato, & aggiuntoui un nuovo Trattato, & con bellissimi discorsi adornato, con la Tauola copiosissima, et li disegni de gli instrumenti, a tal' arte piu che necessari.

Venice, Lodovico Avanzo, 1561

Octavo, (214)ff. signed +⁸ * - ****⁸ A-Y⁸ (blanks Q⁸, Y⁸), foliated (38) 1-174 (2); printer's device on title-page, eight full-page woodcuts printed with the text in signature ****⁸).

Ownership stamp erased from title-page, margins slightly stained. In a modern flexible vellum binding. £ 575

Second edition of this surgical manual, revised by Leonardo Fioravanti (1517-1588), whose 'Discorso ... sopra la chirugia, con la dichiarazione, di molte cose necessarie da sapere non piu scritte in modo tale' is appended (pp.129-175). Fioravanti was a Paracelsist physician and alchemist of Bologna, who claimed to perform living dissection.

The text was previously printed at Venice by Avanzo in 1557, with the same woodcuts of surgical instruments, including 'Tanaglie denticolate'. The book was reprinted at Venice in 1588.

References: Durling 3952; Wellcome 5579; no copy in BM, STC of Italian Books (1958) or Supplement (1988), only the National library of Medicine, Yale, and University of Michigan copies reported to the National Union Catalog (volume 505, p.663)

[57] RUTA (Clemente)

Guida ed esatta notizia a forastieri delle piu eccellenti pitture, che sono in molte chiese della citta di Parma.

Parma, Stamperia del Gozzi, [1739]

Octavo, (48)ff, signed *⁶ A-C¹² D⁶, paginated 1-12, 1-84.

Exlibris of Keith Andrews of Edinburgh. Light waterstain in lower margins, otherwise in very good state of preservation. Bound in 19th-century paper wrappers. £450

Rare first edition of the earliest guidebook to the paintings then preserved in Parmesan churches, compiled by a local painter, Clemente Ruta (1685-1767), who dedicates it to Monsignor Camillo Marazzani, bishop of Parma. In 1718-1721 Ruta was employed in the Oratorio della Concezione in Parma and later in the Oratorio of S. Tiburzio, before departing Parma in 1744 for Naples (Thieme-Becker XXIX, pp.237-238).

A second edition was published at Parma in 1752; posthumous editions were printed at Milan in 1780 (enlarged by a biography of Correggio) and at Lucca, without date (probably 1792).

References: Cicognara 4295; Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), 2844; Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz (1964), pp.547, 576; National Union Catalog, volume 512, p.43 (Library of Congress only, no copy added in Supplement)

[58] [SAINT GLAS (Pierre de)]

Billets en vers de M. de Saint-Ussans [pseudonym].

Paris, Widow of Claude Thiboust & Pierre Esclassan, 1688

Duodecimo, (186)ff. signed $a^8 e^4 A-Z^6 Aa-Dd^6 A^8 B^4$ and paginated (24) 1-324 (24); nine engraved emblems (circa 70x75mm) and one full-page engraving printed with the text.

In a contemporary calf binding, back decorated in gilt (joints of the binding beginning to crack, otherwise in very good state of preservation). £ 650

First printing of a collection of largely facetious verse, addressed to various royal counselors and physicians, socialites, Corneille, Racine, Helvetius, etc., and to a large number of anonymous ladies, married and unmarried, whose identities the author disguises by strings of asterisks. One billet (pp.164-166) is addressed to Prince George de Radziwil on the occasion of his solving an algebraic equation.

Printed with the text are nine emblems engraved by Johann Hainzelmann (1641-?1693/1700), a native of Augsburg, who abjured his Lutheran upbringing, moved to Paris in 1677, and by 1687 had become graveur du Roi. One of these devises envoyees was designed for the troupe of Italian comedians in Paris (an orange tree in a pot beneath a burning sun, the motto being 'Sole propitio val svolo proprio'); another is for Monsieur Payelle, 'avocat au Parlement & en tous les Conseils du Roy'; and the remainder are for anonymous individuals. See further on these engravings, Hollstein, *German Etchings Engravings Woodcuts*, XIIA (Amsterdam 1983), p.128, nos.60-69; and the *Inventaire du fonds francais: Graveurs du XVII siecle* (Paris 1968), p.208, no.62.

The edition was issued under at least three different imprints: (1) by the Widow of Claude Thiboust and Pierre Esclassan, (2) by Jean Cousson for Jean Guigard and Hilaire Foucault (Folger Library copy), and (3) by G. de Luynes (copy in Bibliotheque nationale, Paris). There was a further issue, under the title *Billets gallants*, in 1696 (copy in British Library).

References: Landwehr, *Romanic Emblem Books* (Utrecht 1976), 676; Praz, *Studies in Seventeenth century Imagery* (Rome 1964), pp.485-486; STC of Emblem Books in Princeton University Library (1984), 683 (Thiboust & Esclassan imprint); Black & Weston, STC of Emblem Books in the Stirling Maxwell Collection of Glasgow University (Aldershot 1988), 1452 (Thiboust & Esclassan imprint); three copies reported to the National Union Catalog of pre-1956 Imprints (volume 514, p.511, other imprints)

[59] SELDEN (John)

Marmora Arundelliana, siue Saxa Graece incisa ex venerandis priscae Orientis gloriae rudibus, auspiciis & impensis herois illustriss. Thomae Comitiss Arundelliae & Surriae, Comitiss Marescalli Angliae, pridem vindicata & in aedibus eius hortisque cognominibus, ad Thamesis ripam, disposita.

London, William Stansby, 1628

Quarto, (101)ff. signed $A^2 \$^2 \#^2 \#\#^2 \&^1$ (-&2, cancelled) $B-Z^2 Aa-Zz^2 Aaa^2$ and

paginated (18) 1-282 (2); title and many other pages printed in red & black (red chiefly employed to indicate conjectural emendation); woodcuts and woodcut diagrams printed with the text.

The H.M. Blackmer copy (sale Sotheby's, 11 October, 1989, lot 303), in immaculate original state of preservation. Bound in contemporary vellum. £ 1800

First edition of Selden's description of some Greek and Latin inscribed marbles in the collection of Thomas Howard, Earl of Arundel. These had been acquired by Arundel from an agent in Smyrna 1626-1627, in competition with the Provençal scholar de Peiresc. Selden's book, prepared with the help of the Royal librarian Patrick Young (Junius) and Richard James, spread the fame of the collection throughout Europe.

The sculpture at Arundel House eventually extended to thirty-seven statues, 128 busts, and 250 inscriptions, as well as sarcophagi, altars, and fragments. Before the collection arrived at Oxford in 1677, about 115 of the inscribed stones had been lost. The survivors obtained only partial protection at Oxford, most being inserted in the walls of the Sheldonian Theatre, where large portions were utterly lost before copies of them had been taken; see further, A. Michaelis, *Ancient Marbles in Great Britain* (1882), pp.17-18, and D.B.L. Haynes, *The Arundel Marbles* (Oxford 1975).

The sheets of this first edition were re-issued in 1629 with a cancel title having the imprint of J. Bill.

References: Revised STC 823 (4 copies in USA); Cicognara 3146 (1629 re-issue)

[60] SENESE (Alessandro)

Il vero maneggio di spada.

Bologna, Heirs of Vittorio Benacci, 1660

Folio, (58)ff. signed a-b⁴ A-L⁴ M⁶ and paginated (16) 1-70 (i.e. 98, some pages omitted in numeration) and 2 unnumbered pages (address Al lettore); engraved title-page included in registration as folio al and 14 engravings (circa 120x275mm, platemarks) printed with the text.

Unidentified exlibris 'Rolle'. In an 18th-century French mottled calf binding (joints weakening, otherwise in fine state of preservation). £ 3850

Only edition of 'The true management of the sword', illustrated by a series of fourteen fine engravings by Giuseppe Maria Mitelli (1634-1718), the talented Bolognese painter and printmaker (A. Bertarelli, *Le incisioni di G.M. Mitelli*, Milan 1940, nos.81-95).

The book is rare and has long been esteemed by collectors of illustrated books and of fencing manuals particularly, with copies realizing high prices in the Jacopo Gelli sale (Rome 1912, lot 335) and Garcia Donnell sale (Paris 1926, lot 83), and in the Libreria Vinciana's catalogue *Autori italiani del '600* (Milan 1948), no.310. No copy is in the British Library and only the Harvard and New York Public Library copies were reported to the National Union Catalog and Supplement (volume 538, p.309).

The text is not entirely original, but adapts the principles of Fabris and Giganti to the new lighter rapier. The author recommends a fight where the combatants move up and down a straight line, rather than circle round one another. His first chapter is a glossary of terms; then follow discussions of the *giuoco longo* (fencing at long distance), *giuoco perfetto* (delivering a thrust without meeting the adversary's blade), and *giuoco corto* (fencing within measure, which the author disapproves of as being uncertain). He teaches a new guard, in which the left knee is bent and the right knee kept straight, and he extolls one universal parry, a heavy sweep; see further, Egerton Castle, *Schools and Masters of Fence* (London 1885), pp.131-132; and Jacopo Gelli, *L'arte dell' armi in italia* (Bergamo 1906), pp.139-140, reproducing four prints.

References: Gelli, *Bibliografia generale della scherma* (Milan 1895), 179; A. Vigeant, *La Bibliographie de l'escrime* (Paris 1882), 123; *Katalog der Lipperheideschen Kostumbibliothek* (Berlin 1965), Td28

[61] TITI (Pandolfo)

Guida per il passeggiere dilettante di pittura, scultura, ed architettura nella citta di Pisa.

Lucca, Filippo Maria Benedini, 1751

Octavo, (192)ff. signed *⁸ **⁸ A-Y⁸ (blank **8) and paginated 1-30 (2), 1-352; title printed in red & black, woodcut initials.

Old ink ownership stamp on title-page (initials G.W.B.D.); printed label of Keith Andrews of Edinburgh. Apart from a wormhole, passing through lower cover and margins of the final quire, in fine state of preservation. In a contemporary Italian vellum binding, painted edges. £ 425

First edition of the first printed guidebook to Pisa, incorporating the results of recent archaeological investigation in its discussion of the Duomo, Campanile, San Giovanni, and Campo Santo. It features comprehensive indices of all the churches, palaces, bridges, etc., of the town, and of the architects, sculptors, and painters who built and decorated them (pp.337-353). The book concludes with an account of the remarkable sights of Livorno and with verse by Bartolomeo Aulla celebrating Pietro Tacca's statue of Ferdinand I de' Medici, erected there by order of Cosimo II.

References: Cicognara 4313; Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), 3180; Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz (1964), p.545; Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881-1886), 3780; D. Moreni, *Bibliografia storico ragionata della Toscana* (Florence 1805), II, 393

[62] VALLISNIERI (Antonio)

Istoria della generazione dell' uomo, e degli animali, se sia da' vermicelli spermatici, o dalle uova. Con un Trattato nel fine della Sterilita, e de' suoi rimedi.

Venice, Giovanni Gabriele Hertz, 1721

Quarto, (247)ff. signed *1 (conjugate leaf cancelled) A-Z⁴ Aa-Zz⁴ Aaa-Ooo⁴ Ppp⁶ and paginated (2) 1-490 (2); plus thirteen numbered engraved plates.

Bound in contemporary cartonnage (spine abraded, otherwise in excellent state of preservation). £ 725

Original edition of these texts on the reproductive organs, sterility, and deformities, by Antonio Vallisnieri (1661-1730), a pupil of Malpighi at Bologna, from 1711 professor of theoretical medicine at Padua, an active investigator in embryology, entomology, parasitology, and botany. Included are correspondence of Giovanni Maria Lancisi (1664-1720) and communications received by the author from Milan, Bologna, and elsewhere, of strange births. Five of the engraved plates are of monsters, while the others depict spermatozoa, or are anatomical details.

References: Nissen, *Die Zoologische Buchillustration* (1969), 4222; Blake, *STC of 18th century books in the National Library of Medicine* (1979), p.468

[63] [VEGIO (Maffeo)]

De liberorum educatione aurei libri sex nouiter regoniti [sic] Francisci Philelphi [commentary by Nicolas Du Puy, called Bonaspes].

Paris, Gilles de Gourmont, 1508

Quarto, (134)ff. signed a-c⁸ d-t⁶ v-x⁴ y⁶ and foliated 1-128 (6).

A clean, fresh copy. Bound in 17th-century vellum.

£ 1250

This six-book treatise on Liberal Education is the only work of humanist educational theory that aims at systematic completeness. Written by Vegio at Rome in 1444, it was influenced by Guarino's translation of Plutarch's treatise on education (1411), Poggio's discovery of the complete text of Quintilian (1416), and the discovery of Cicero's *De Oratore* and the *Brutus* (1422), combining the theory and practice of Roman pedagogy with the teachings of Christianity.

The author offers a procedure by which teachers and pedagogues are chosen, recommends methods of imparting knowledge and of maintaining discipline. Following the example of Quintilian, Vegio objects to cruel punishment of children and argues they should be encouraged rather by praise and judicious incentives. Specific writing, memory, and speaking exercises are given. Vegio is the first of the humanists to recommend the education of girls, though he does not outline in detail the course this education is to take (V.J. Horkan, *Educational theories and principles of Maffeo Vegio*, 1953).

There are two manuscript traditions of the text, the poorer descending from the author's original manuscript, the better incorporating his subsequent revisions. The *editio princeps* published at Milan in 1491 (Goff V-111) offers the inferior text, while our 1508 Paris edition is linked to the superior tradition through Paris, *Bibliothèque nationale* Ms. Lat. 6721; see M.W. Fanning and A.S. Sullivan's critical edition (Washington D.C. 1933-1936), providing a list of printed editions (14 before 1589).

Some early editions misascribe the text to Vegio's contemporary, the humanist Francesco Filelfo (1398-1481); for the confusion about authorship, see the *Bulletin du Bibliophile*, series 12, 1856, pp.806-808. The editor of our edition, Nicolas Bonaspes, has augmented the text by a life of Francesco Filelfo and his son Giovanni.

References: B. Moreau, *Inventaire chronologique des éditions parisiennes du XVI^e siècle*, I (Paris 1972), p.275; British Library, *STC of French Books: Supplement* (1986), p.73; two copies only reported to the National Union Catalog and Supplement (volumes 172, p.238; 631, p.519)

[64] VILLE (Antoine de)

Les fortifications, contenant la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient; comme aussi les Ponts, passages, entrees de riuieres, Ports de mer ... Le tout a la moderne, comme il se pratique dans les meilleures Places de l'Europe, demonstre & calcule par les sinus & logarithmes.

Lyon, Irene Barlet, 1628

Folio, (232)ff. signed a⁴ e² A-Z⁴ (-D2, Z4 cancels) AA-ZZ⁴ AAA-LLL⁴ and paginated (12) 1-26, 29-76 (2) 77-176, 179-441 (13); engraved title, author's portrait and 43

full-page engravings included in both registration and pagination, plus 10 double-page engravings (all the illustrations numbered 1-53, with no.28 bound at p.26).

Engraved exlibris 'Bibliothèque de M.^r de Merlet, Marechalle de Camp'. Occasional light spotting and waterstaining, but generally in good state of preservation with superior impressions of the plates. In a contemporary calf binding (restored). £ 3850

First edition of a complete manual of the military art, teaching Spanish and Italian methods of constructing, attacking and defending fortifications, rather than the Dutch science represented by Marolois. It became a classic among the military engineers of France. The sheets of this first edition were re-issued in 1629 (only the date on the title-page altered) and the work was reprinted at Paris in 1636 and 1666, at Lyon in 1640 and 1641, at Amsterdam in 1672 and 1675, and in German translation at Oppenheim in 1640, Amsterdam in 1676, and Frankfurt in 1685 (A. Biral, P. Morachiello, & A. Manni, *Immagini dell' ingegnere tra quattro e settecento; repertorio bibliografico*, Milan 1985, pp.58, 167-169, with three reproductions).

The author was born at Toulouse in 1596 and served in the Chevaulégiers du Roi at Clérac, Montaubon, and Nègre-Pélisse. He was in Holland in 1624, in Piedmont in 1625, in Greece and Turkey in 1627. In 1636 he was at the Siege of Corbie and in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Marechal de Camp. He wrote an account in Latin of the Siege of Corbie and an account of the Siege of Hesdin in French. After 1648 De Ville was in charge of fortifying the cities ceded to France by the Spanish; he died about 1674.

De Ville claims that he had written nothing except what he or his brother had seen or done; but as he was only 32 when he published this book, and was only 21 when he began it, a good deal had to be borrowed from other writers. His discussions of the construction of ramparts and on flanking fire, however, contain much that is original; see R. Blomfield, *Sebastien le Prestre de Vauban* (London 1938), pp.32-34; and further, J.F. Pernot, 'Un aspect peu connu de l'oeuvre d'Antoine de Ville,' in *Revue Historique des Armées* 5(1978), pp.29-59.

De Ville was a proficient engraver and he drew and engraved himself the title-page and fifty-three text illustrations; see R. Mesuret, *L'Estampe Toulousaine: Les graveurs en taille-douce de 1600 a 1800* (Toulouse, Musée Paul Dupuy, 1952), p.59, and pl.VII. The plates incorporate landscape views and otherwise remind of Odoardo Fialetti's remarkable series of forty-eight etchings appearing in Francesco Tensini's *La fortificazione*, published at Venice in 1624. De Ville's portrait was engraved by Jerome David after the painting by Artemisia Gentileschi; see the *Inventaire du fonds français: Graveurs du XVIIe siècle*, III (Paris 1954), p.373, no.252.

This first edition seems to be rare, for no copy is in the British Library and just one copy (and that of the 1629 re-issue) was reported to the National Union Catalog (at Michigan University, volume 141, p.641). The editions of 1640 and 1641 only are described by Cockle, *Bibliography of Military Books*, no.831.

References: J. Duportal, *Contribution au catalogue des livres a figures du XVIIe siècle* (1910), 599; *Venezia e la difesa del Levante da Lepanto a Candia 1570-1670* (exhibition catalogue, Venice 1986), no.235 (1629 re-issue); J. Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traites d'architecture de la Renaissance* (Paris 1988), p.501

[65] ZINANNI (Giuseppe)

Delle uova e dei nidi degli uccelli. Libro primo [all published].

Venice, Antonio Bartoli, 1737

Quarto, (100)ff. signed A-Z⁴ Aa-Bb⁴ (blank Bb⁴), paginated (10) 1-130, (2) 1-55 (3), with engraved frontispiece included in registration; plus 3 engraved sub-titles,

22 plates of birds' eggs (numbered 1-22) and 8 plates of grasshoppers (numbered 1-8). Wormtrack in margin of initial quire, otherwise in fine state of preservation. In a contemporary vellum binding.

£ 1150

First edition of 'the first work to deal exclusively with birds' eggs and birds' nests' (Anker), prepared by Giuseppe Zinanni, or Ginanni (1692-1753), from specimens in his own 'piccolo Museo di cose naturali' (Argomento, p.7). The eggs of 106 species are illustrated, classified into three groups: predatory and non-predatory land birds, and aquatic birds, each with a brief account of the nest, breeding time, and physical features of the eggs.

The second part, 'Osservazioni giornali sopra le Cavallette,' features eight engraved plates of grasshoppers.

References: J. Anker, Bird Books and Bird Art (Copenhagen 1938), p.22 and no.161; Nissen, Die Illustrierten Vogelbücher (1953), 1031; Wood, Introduction to the Literature of Vertebrate Zoology (London 1931), 359; Gamba, Serie dei testi di lingua (Venice 1839), 2262 ('Raro'); Morazzini, Il Libro illustrato veneziano del settecento (Milan 1943), p.233