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List 12

February 1992

[1] ARCANGELO [PAGANINI, or POZZI], da Borgonuovo

Cabalistarum selectiora, obscurioraque dogmata, a Ioanne Pico ex eorum commentationibus pridem excerpta.

Venice, Francesco dei Franceschi, 1569

Octavo, (248)ff. signed a-c<sup>8</sup> d<sup>4</sup> A-Z<sup>8</sup> Aa-Dd<sup>8</sup> Ee<sup>4</sup> (blank Ee<sup>4</sup>), foliated (28) 1-219 (1); printer's device on title-page.

Illegible early ink ownership stamp on verso of title-page. In fine state of preservation. Bound in contemporary flexible vellum, remains of leather ties. £ 2950

First edition of a detailed exposition of Pico della Mirandola's "Conclusiones Cabalisticæ," the seventy-two allegedly heretical theses on natural and cabalist magic that Pico had proposed to debate when he went to Rome in 1486. It is one of a few key texts in the controversy about the connection of magic with religious practice which raged in the sixteenth century.

The author was a Franciscan philosopher and theologian from Borgonuovo Val Tidone, province of Piacenza, who learned Hebrew from Francesco Zorzi and was initiated by him into the mysteries of the Cabala. Arcangelo claimed to have written twenty-one works; only four of these have been printed. He died at a very old age in the Annunziata at Bologna; see J.L. Blau, "The Christian Interpretation of the Cabala in the Renaissance" (New York 1944), pp.25-28, 119-120; and "Dizionario biografico degli italiani," 3 (Rome 1961), pp.744-46.

Our book is dedicated to Bernardino Aiano who arranged for its publication after the death of Arcangelo. (The original manuscript of the work is in the Biblioteca Estense, Ms. Campori 174.) Contrary to the assertion of Samek Ludovici, in the "Catalogo della Mostra delle opere di Giovanni Pico della Mirandola. Quinto centenario della nascita 1463-1963" (Mirandola 1964), p.11, it is not a reprint of the author's "Apologia ... et conclusiones cabalisticæ numero lxxi," published in 1564. That work is a defence of Pico's Apology against Pedro Garcia, one of the papal commission which examined Pico in 1487. The second edition of the "Cabalistarum selectiora" is in the "Artis Cabalisticæ," edited by Pistorius, and printed at Basel in 1587.

The early rarity of the book is suggested by the quantity of manuscript copies of the seventeenth and eighteenth centuries recorded by Kristeller in the "Iter Italicum" and is now confirmed by the recent census of cinquecentine in some 550 Italian libraries. Just seven copies were located in Italy and three copies only are located by the National Union Catalog and Supplement (volume 457, p.334).

References: Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1985), A-2067; British Museum, STC of Italian Books (1958), p.514; Wellcome Historical Medical Library, Catalogue of printed books (London 1962), 5022

[2] ARGENTERIO (Giovanni)

De morbis. Libri XIII. Ad magnanimum principem Cosmus Medicem Florentinorum ducem Librorum catalogum & quid accesserit ex secunda hac aeditione proxima docebit pagina.

Florence, Lorenzo Torrentino, 1556

Folio, (202)ff. signed a<sup>6</sup> b<sup>4</sup> A-Z<sup>6</sup> Aa-Ii<sup>6</sup>, paginated 1-19 (1) 1-358 (26); title-border with allegorical figures and Medici arms and devices, a large woodcut with the Medici insignia on the last page, woodcut initials from several alphabets.

Endpaper inscribed in a contemporary hand by Marcus Antonius Rachius, later signature of Horatius Rachius; exlibris of D.I.O. Carbonelli and ink stamp on title-page (repeated on folios Gg5v, Gg6r, Ii5v, Ii6r) of the physician, historian, and collector Giovanni Carbonelli. Binding wormed and abraded, but the text block is unaffected and the copy otherwise is in good state of preservation. Bound in contemporary vellum. £ 975

Second edition of a 'quasi-chemical, quasi-philosophical discussion of the nature of various illnesses, general diagnostic methods, and especially the causes of diseases' (Heirs of Hippocrates). The contents are the same as those of the "Varia opera de re medica" published by Torrentino in 1550.

The author was born at Castelnuovo in Piedmont and died at Turin in 1572 aged fifty-eight. He was neither an Arabist nor a classicist in medicine, but ventured to strike out for himself. He attacked Galen for assuming that each function of the body required an equivalent faculty; he maintained that diseases were not derived from the elementary qualities, but represented a disharmony in the body. The Galenists and the humoralists attacked him, but he was supported by Joubert, Rondelet, Cappivacci, Tiraqueau and many others. His rejection of Galen's theories was quite independent of Paracelsus; see W. Pagel, "Paracelsus: an introduction to philosophical medicine in the era of the Renaissance" (1982), pp.301-304.

The fine woodcut title-border was first used in Torrentino's edition of Leon Battista Alberti's "L'architettura" of 1550 and is described and reproduced from its appearance there by Mortimer, "Harvard Catalogue of Italian Books," 12. In this and one other copy we have seen, the author's autograph has been printed within the border (not present in the British Library copy).

References: Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Health Science Library, The University of Iowa (1980), 168; Durling 264; Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1985), A-2269

[3] ATHANASIUS, Saint, Patriarch of Alexandria

Athanasii Episcopi Alexandrini Opera, studiosius quam antea fuerint, a situ vindicata, quorum catalogus sequitur ... Accessit praeterea operi, Erasmi Roterodami Paraclesis, ipsiusquae Athanasii vita [translated from the Greek by C. Persona].

Strassburg, Johann Knobloch, 1522

Folio, (330)ff. signed a<sup>6</sup> A-C<sup>8</sup> D-F<sup>6</sup> G<sup>8</sup> H-K<sup>6</sup> L<sup>8</sup> M-P<sup>6</sup> Q<sup>8</sup> R-V<sup>6</sup> X<sup>8</sup> Y-Z<sup>6</sup> Aa<sup>6</sup> Bb<sup>8</sup> Cc-Ff<sup>6</sup> Gg<sup>8</sup> Hh-Ll<sup>6</sup> Mm<sup>8</sup> Nn-Zz<sup>6</sup> AA-CC<sup>6</sup> \*<sup>10</sup>, foliated (6) 1-314 (10); title enclosed by woodcut border, woodcut initials.

Title inscribed in lower margin "Clarissimus vir D. Gregorius Klump, Medicinae Doctor Physicus Uberlingae primarius dono dedit. Cuius anima requiescat in pace. Amen" Ink stamp of the monastic library at Buxheim on title-page and other marks of their ownership (see below). Ink ownership code of Arthur Vershbow, Boston. In fine original state of preservation. Bound in contemporary pigskin, covers decorated in blind with foliage rolls; one clasp (of two) remaining. £ 850

Attractively printed edition of the dogmatic writings of the fourth century theologian, bishop of Alexandria, honoured by the Church as the 'Father of Orthodoxy' for his defence of the Christian faith against Arianism. Included are his important treatise

refuting the objections made by the Greeks against the Cross of Christ, "Contra Gentes" (ff.237-249), and his life of Saint Anthony (ff.295-314), the great model of Byzantine hagiography, from which Gustave Flaubert drew the materials for his novel "La Tentation du Saint-Antoine" (1874). The commentary on the Epistle of St. Paul (ff.1-236) evidently is a work by the Byzantine prelate Theophylactus of Orchryda.

The translators were Christophorus de Persona, St. Ambrose of Camaldoli, Angelo Poliziano, and Johann Reuchlin. The first edition of Persona's translation of the "Enarrationes in epistolas S. Pauli" is Rome, 1477; Reuchlin's translation of the "Liber de variis questionibus" (ff.291-295) was first published at Hagenau, 1519; and Erasmus' exhortation to the diligent study of scripture, or "Paraclesis" (ff.2-5 of preliminaries), was first printed at Basel in 1519. The original edition of this combination of texts is Paris, Josse Bade and Jean Petit, 1518-1519.

The woodcut title-border is a fine, albeit anonymous work, depicting miracles performed by SS. Peter and Philip. The artists then producing illustrations for the Knobloch press included Graf, Wechtlin, Baldung, and Weiditz; cf. Ritter, "Histoire de l'imprimerie alsacienne au XVe et XVIe siecles" (Strassburg 1955), p.206.

This volume was formerly in the well-known Carthusian abbey of Buxheim, near Memmingen, in Swabia, and features its characteristic pressmark in red ink on the spine, and small mark of a cross in a circle and black ink library stamp on title-page. Buxheim was suppressed in 1803 and the majority of its books were sold by auction at Munich in 1883.

References: C. Schmidt, Jean Knobloch 1550-1528 (Strassburg 1895), no.234; Ritter, Repertoire bibliographique des livres du XVIe siecle (Strassburg 1937), 106; Verzeichnis der in deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts (Stuttgart 1983), A-3977; Benzing, Bibliographie des Schriften Joannes Reuchlins (1955), no.133; Bezzel, Erasmusdrucke des 16. Jahrhunderts (Stuttgart 1979), 1409

[4] BAUR (Johann Wilhelm)

Anmuthige Palatia und Prospecten so in Italien hin und wider zu sehen seyn, von Joh. Wilhelm Baur ad vivum gezeichnet worden, von Melchior Küsel aber in Kupffer gebracht.

Augsburg, Johann Ulrich Kraus, [undated; circa 1685]

Four parts, oblong folio, altogether (74)ff. entirely engraved. I: General title-page (transcribed above), part title ("Underschiedliche Meer Porten und Pallazzia") and 17 plates (numbered 2-18). II: Part-title ("Schöne und Rahre Landschafften in Italien und andern Ländern") and 17 plates (numbered 1-17). III: Part-title ("Allerhand Wunder-Würdige Meer- und See-Porten, so in Italien zu sehen seyn") and 17 plates (numbered 1-17). IV: Part-title ("Allerhand Schöne und Prächtige Gärten und Lust-Häuser, so in Italien und denen benachbarten Provinzien und Ländern") and 18 plates (numbered 1-18).

Last three leaves with minute wormholes (2 wormholes within platemark) and light water-stain in margin, otherwise a clean, fresh copy. Recently bound in half-vellum. £ 4900

A group of landscape views of Italy executed by Baur in the 1630s and engraved by Melchior Küsel a generation later. Johann Wilhelm Baur was born in Strassburg in 1607 and was trained by Friedrich Brentel as a draughtsman and miniature painter. In about 1630 he went to Italy, living first in Naples, then in Rome under the patronage of the Colonnas and the Orsini. In 1637 Baur returned north via Venice to Vienna, where he died in 1641. He made hundreds of drawings during this sojourn, some may have been intended to be used for prints, others are highly finished and may be designs for a series of deluxe miniatures to be presented to a noble patron.

The engraver Melchior Küsel acquired at least two hundred of Baur's drawings after the death of the artist, including scenes of the Passion, life and miracles of Christ, classical mythology, views of the harbours, villas and gardens of Naples, Rome, and Venice, the landscape around Livorno, Ancona, Lucca, Florence, of the Friuli and Istrian peninsula. These drawings subsequently passed into the Liechtenstein collection; a large group are now in the Houghton Library: see "Drawings for Book Illustration: The Hofer Collection," exhibition catalogue by David Becker, The Houghton Library, Harvard University (Cambridge, Mass. 1980), p.17; and further, "Drawings from the Holy Roman Empire 1540-1680," exhibition catalogue by Thomas DaCosta Kaufmann, Art Museum, Princeton University (Princeton 1982), pp.184-187.

In 1670 Küsel published at Augsburg the "Iconographia", dedicated to the Emperor Leopold, and comprising 148 engravings after Baur's designs of which sixty-eight are Italian views and the rest religious and historical subjects. New editions of the "Iconographia" appeared under Küsel's imprint in 1671, 1672, and 1682, and under the imprint of his son-in-law Johann Ulrich Kraus in 1686 and 1702. The present book is a selection by Kraus from the "Iconographia" prints, comprising the Italian views adulterated by just four plates of Turkish architecture, and three religious and mythological subjects, arranged in four parts with newly engraved title-pages. Küsel's engravings vary in size, with some as large as 210x220mm (platemark), and are struck off on leaves trimmed to 270x350mm. The present book should not be confused with Küsel's suite of forty-two "Underschiedliche prospecten", plates after Baur's designs measuring just 110x120mm.

The four parts in our volume make a homogenous whole and we believe they were meant for issue together, however we can not locate any similar copy. Hollstein's "German Etchings Engravings Woodcuts", volume XX (Amsterdam 1977), p.111, nos. 476-490, describes the title and fourteen plates only of our part II above, but no other part under Kraus's imprint. The National Union Catalog locates our first and last parts only in Texas University Library (Supplement, volume 696, p.90). No part is present in the British Library.

[5] BISSCHOP (Jan de)

Paradigmata graphices variorum artificum per Ioh. Episcopium ex formis Nicolai Visscher [bound with as usual:] Signorum veterum icones.

[Amsterdam], Nicolaes Visscher, [undated; circa 1671]

Two parts, folio. I: Engraved title by Gerard Lairesse, suite of 57 etched plates in a numbered series with the draughtsman's name and De Bisschop's monogram on each plate. II: Etched sub-title by De Bisschop, suite of 100 plates numbered and inscribed as before.

Letterpress exlibris of Viscount Mersey, Bignor Park. In fine state of preservation. Bound in contemporary English blue morocco, covers decorated by gilt fillet border and panel, arabesque ornament at angles; back divided into seven compartments, lettered and decorated in gilt by repetition of five tools; contemporary Bronzefirnis endpapers of Augsburg type. £ 5200

Two celebrated suites of etchings by Jan de Bisschop (?1628-1671), here in second editions. The "Paradigmata" is a series of fifty-seven prints, the first forty-seven being etched copies of Italian drawings, all figure compositions and studies, followed by ten prints (numbered 48 through 57) after antique busts of people famous in antiquity. It could serve as a pattern book for student-draughtsmen, but De Bisschop's main objective was to spread an appreciation of drawings as independent works of art among Dutch virtuosi.

Unlike previous drawing manuals, the "Paradigmata" did not display the inventions of an individual artist, nor the works to be found at one location. De Bisschop chose to copy sheets which he judged first and foremost to be master drawings, favouring

Florentine and Roman artists: Annibale Carracci, Ludovico Cigoli, Domenichino, Salviati, Michelangelo, Sebastiano del Piombo, Bronzino, Pontormo, Daniele da Volterra, Raphael, Baccio Bandinelli, Taddeo Zuccaro, Rosso Fiorentino, Correggio, Andrea del Sarto, Vasari, Paolo Veronese, among others. He reproduced not only complete drawings, but also parts of drawings, occasionally combining on one plate different drawings by a given artist, or drawings by several different artists. The drawings reproduced in the "Paradigmata" were borrowed from various sources, mostly Dutch collections: see now, J.G. van Gelder and Ingrid Jost, "Jan de Bisschop and his Icones & Paradigmata," edited by Keith Andrews (Doornspijk 1985), with detailed catalogue.

De Bisschop began work on the "Paradigmata" about 1667. He planned four parts, each of twenty-five plates, but died before fully realizing the project. The contents of the three surviving copies of the first edition, which comprise a title, dedication, and twenty-five numbered plates, is exactly what he intended as the second part of the work. After his death our second edition was prepared, utilizing thirty-two etchings which De Bisschop had left in a completed or partly completed form when he died (plates 26-57) and in addition an undated title engraved by Gerard Lairese glorifying the author.

There were at least two issues of the second edition. One appeared in a format 309/310 x 195mm on paper featuring the insignia of Amsterdam and various countermarks (GG, AC, IV, VC). A letterpress title-page in Latin and Dutch and a dedication to Jan Six are commonly found with this issue. The other issue (to which the present copy belongs) is in larger format, 360 x 215/230mm, and uses paper featuring a crowned shield with a Strassburg Lily and countermark with IHS monogram of Jesus and initials MI. Our issue is without letterpress. A third edition with the name of the publisher Hendrik de Leth added to Lairese's title-page was issued about 1740.

The second work in our volume, the "Signorum veterum icones," is a collection of one hundred etchings after antique and pseudo-antique sculptures. Some prints are copies of drawings which De Bisschop made himself from sculptures to be found in Amsterdam collections, the rest are his copies of drawings (never prints) by other artists, including Salviati, Jacques de Gheyn III, Willem Doudijns, and Cornelis Poelenburgh. 'De Bisschop presented his collection of classical sculptures as the best models which he could recommend to the apprentice in the pictorial arts. Only under the guidance of these mentors could nature be fruitfully imitated, for the ancients had already selected the most beautiful forms from the varied medley cast in the artist's path by capricious nature" (Bolten p.256). Modern connoisseurship has shown that the sculptures are for the most part copies or adaptations of Hellenistic and Roman works, based on lost Greek originals of the fourth and third centuries BC, and heavily restored. Among the sixteenth-century pseudo-antiques are a Reclining Pan (plates 57-58) and Michelangelo's Bacchus (plates 52-54). The original sculptures and the drawings copied by De Bisschop are catalogued by Van Gelder and Jost (op.cit.).

The "Icones" appeared originally in two parts, each of fifty plates, in 1668 and 1669, published by De Bisschop himself, and dedicated to Constantine Huygens and Johannes Uitenbogaard. The second edition was printed at Amsterdam by Nicolaes Visscher and issued together with the "Paradigmata" sometime after the author's death. It also was reprinted in the 1740s by Hendrik de Leth (whose father Andries had bought or taken over Visscher's stock).

References: Hollstein, Dutch and Flemish Etchings Engravings Woodcuts, II (1950), p.44; J. Bolten, Method and Practice: Dutch and Flemish Drawing Books 1660-1750 (Landau 1985), pp.69-72; J.M.M. Timmers, Gerard Lairese (Amsterdam 1942), pp.126-127

[6] "BÖCKLER (Georg Andreas)

Compendium architecturae civilis, Erster Theyl [all published]. Das ist Kurze unnd gruendtliche Verfassung oder Bericht von der Bawkunst darinnen nicht allein die nothwendigste Observationes eines Bawplatzes sondern auch die Steine Sand Kalck Mawren Fundamenta und Holzwerck betreffend neben den Fuenff Ordinibus deren

Saeulen in solcher Maass und Proportion, wie dieselbige von Vitruvio, Iac. Baroz. von Vignola, Palladio, Seb. Serlio, und Vinc. Scamozzi, inventiert und gebraucht worden.

Frankfurt am Main, Thomas Matthias Götz, 1648

Quarto, (40)ff. signed  $(^4)(^2)$  A-H<sup>4</sup> I<sup>2</sup>, paginated (12) 1-66 (2); plus 40 full-page plates (145x95mm, platemarks).

In fine state of preservation. Bound in contemporary vellum over boards. £ 1650

A handbook of practical instruction for builders and architects, digesting Palladio, Vignola and Scamozzi especially, for the benefit of German readers. It is the first published work of the Alsatian architect and mathematician, Georg Andreas Böckler (circa 1620-1687) and is of exceptional rarity. No copy is in the British Library and none was reported to the National Union Catalog or its Supplement; no copy is described in the "Katalog der Ornamentstichsammlung, Berlin" (1939), or in other specialized catalogues of architectural books at our disposal.

One can detect in this book elements of Böckler's later publications, not only the "Architectura civilis ... Das ist; von den fünff Säulen" of 1663, but also his translation into German of Books I-II of Palladio, posthumously published in 1698. On the importance of Böckler as a popularizer of Italian architectural writers in Germany, see Andreas Beyer, 'Bis hieher Palladius: Zur Palladio-Ubertragung des Georg Andreas Böckler,' in "Architekt und Ingenieur: Baumeister in Krieg und Frieden," exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), pp.39-41.

References: Bayerische Staatsbibliothek, Alphabetischer Katalog 1501-1840 (Munich 1987), volume 5, p.52; cf. Thieme-Becker, Künstler-Lexikon, IV, p.178, with imprint given as Frankfurt and Strassburg (book not seen?)

[7] "BOCKLER (Georg Andreas)

Architectura curiosa nova. Das ist: Neue ergötzliche, Sinn- und Kunstreiche, auch nützliche Bau- und Wasser-Kunst ... Alles in 200. wolausgearbeiten Kupfern, so meistentheil nach dem Leben gezeichnet.

Nuremberg, Christoph Gerhard for Paul Fürst, [1664]

Four parts, folio, (20, 8, 14, 16)ff., signed  $*^4$  A-D<sup>4</sup> a-b<sup>4</sup> A-B<sup>4</sup> C<sup>6</sup> a-d<sup>4</sup>, and paginated 1-32, (2) 1-14, (2) 1-26, (2) 1-29 (1); plus four plates in part I, seventy illustrations on forty-four plates in part II; 120 illustrations on 116 plates in Part III (fig.120 folding), and thirty-six plates in Part IV.

Exlibris of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (library dispersed by Sotheby's in 1983). In superb state of preservation. Bound in contemporary vellum over paper boards. £ 3850

A pattern book of garden and fountain designs by the Alsatian architect and mathematician G.A. Böckler (circa 1620-1687). The first of its four parts deals with fundamental hydraulics; part II illustrates the kinds of jets which result from different combinations of pipes, with designs comprising geometric forms set on fibula-like bases, fanciful creatures, and figural genre motifs; part III by 120 engravings of grand pleasure fountains, including several designed by Giovanni da Bologna and Bernini, and others taken from Salomon de Caus; and part IV features views of fountains and other garden architecture combined with plans for parterres and topiary mazes. One of the latter designs was executed as recently as 1972-1974; see J. Pierce, 'The Pratt farm turf maze [at Clinton, Maine],' in "Art International" 20(1976), pp.25-37, with three illustrations.

This is the earlier of two undated editions with German text; the other edition has the imprint 'Nürnberg, Jn Verlegung Paul Fürstens Seel. Wittib. und Erben, Gedruckt daselbst bey Christopff Gerhard,' so it can not have been issued before 1666, the year of Fürst's death. An edition in Latin translation by Johann Christoph Sturm was published in 1664. The engraver Abraham Aubry executed the title-page; two plates of the second part (nos.100, 103) are signed by the engraver Balthasar Schwann.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 3577; Hunt Botanical Library, Catalog (Pittsburgh 1958), 295; Fons Sapientiae: Garden fountains in illustrated books (exhibition catalogue, Dumbarton Oaks, Washington D.C., 1977), pp.6-9 (Latin ed.)

[8] <sup>"</sup>BOEMER (Antoninus)

Triumphus novem seculorum imperii romano-germanici ... anno saeculari MDCC. decantatus, nunc autem anno jubileo MDCCXXV. quadrante seculi auctus et recusus a Joanne Andrea Pfeffel.

Augsburg, Johann Jakob Lotter, (1725)

Folio, (14)ff. letterpress, signed \* )()( A-M, plus engraved title-page and ten plates (360x240mm, platemarks).

In good state of preservation. Bound in modern cloth boards.

£ 775

A volume commemorating 925 years of imperial rule, from Charlemagne down to Carl VI, featuring an engraved title and ten fine plates of temporary architecture, mostly triumphal arches. This architecture was designed by Peter Schubart von Ehrenberg, a native of Antwerp (born 1668) who made his career in Germany, and engraved by Johann Ulrich Kraus (six plates), J.C. Engelbrecht and J.A. Pfeffel jointly (four plates). The frontispiece was engraved by Pfeffel after Schubart von Ehrenberg. The celebratory verses and biographical notices are by Antoninus Bömer (1664-1709), a Westphalian Jesuit, confessor of Charles III, and author of several volumes of ephemeral verses (De Backer-Sommervogel, "Bibliographie de la Compagnie de Jesus," Brussels 1890, cols. 1569-1570).

The book was first published at Vienna, by Susanna Cosmerovin, in 1700, with the series concluding with Leopold I (1658-1705). To this new edition Pfeffel added a plate dedicated to the reigning Carl VI (1711-1740) and two folios of letterpress biography. The original edition must be rare, for apart from De Backer-Sommervogel and Anton Mayer, "Wiens Buchdruckergeschichte 1482-1882" (Vienna 1887), II, p.7, it has passed unnoticed by all authorities, and we can not locate any copy.

The title-page of this copy has been emended by a paste-on cancel, so that 'Hispania' replaces 'Hungariae' in the list of kingdoms under imperial domination.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 3624; Hollstein, German Etchings Engravings Woodcuts (Amsterdam 1976), p.143; Katalog der Ornamentstichsammlung, Hamburg (1960), 618; only the Avery and Newberry Library copies reported to the National Union Catalog (volume 63, p.353)

[9] BORGHINI (Raffaello)

Il Riposo ... in cui della pittura, e della scultura si fa uella, de' piu illustri pittori, e scultori, e delle piu famose opere loro si fa mentione; e le cose principali appartenenti a dette arti s'insegnano.

Florence, Giorgio Marescotti, 1584

Octavo, (348)ff. signed \*<sup>8</sup> \*\*<sup>8</sup> \*\*\*<sup>8</sup> A-Z<sup>8</sup> Aa-Rr<sup>8</sup> Ss<sup>4</sup>, and paginated (48) 1-648; full-page woodcut on folio \*2 verso, the printer's device on title-page (different cutting of Vagnetti, "Le Marche dei tipografi," no.73).

Old library stamp on title-page and accession number at end. The woodcut trimmed by the binder, occasional spotting and staining. In an 18th-century vellum binding. £ 675

First edition of Borghini's biographies of the later Florentine Mannerists, compiled 'not only for artists but also for those who, without actually painting themselves, yet want to be in a position to judge works of art. No writer of a full-dress treatise on painting before Borghini had set out with this intention (Blunt, "Artistic Theory in Italy," p.101).

The work is cast in the form of a dialogue between four Florentine gentlemen: Bernardo Vecchietti, Ridolfo Sirigatti (nephew of the painter Ridolfo Ghirlandajo), Baccio Valori, and Girolamo Michelozzi, supposedly assembled on a May evening in 1583 at the Villa Riposo outside Florence, where Vecchietti kept his art collection. Among the treasures displayed were drawings by Michelangelo and Cellini, the head of a dead man by Leonardo, paintings by Botticelli and Antonello da Messina; see Lewis Einstein, 'Conversations at Villa Riposo,' in "Gazette des Beaux-Arts", series VI, 58(1961), pp.6-20.

References: Cicognara 2217; Pescarzoli, I Libri di Viaggio e le Guide della Raccolta Fossati Bellani (Rome 1957), 4217; Verga, Bibliografia Vinciana 1493-1930 (Bologna 1931), 124; Steinmann & Wittkower, Michelangelo-Bibliographie 1510-1926 (Leipzig 1927), 240; Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1989), B-3260

[10] BUCCI (Domenico)

Quaesita IIII. Medicinalia, iuxta Hippocratis, & Galeni mentem examinata.

Venice, Giovanni Griffio, 1554

Octavo, (40)ff. signed a-k<sup>4</sup>, foliated 1-40; printer's woodcut device on title-page, woodcut initials from two alphabets.

Engraved exlibris of Francesco Bubani and another of D.I.O. Carbonelli; ink ownership stamp of Giovanni Carbonelli on the last page. A well-preserved copy. In a later Italian cartonnage binding. £ 350

Four letters by an obscure Piemontese physician, a native of Carmagnola, sometime professor of moral philosophy and medicine at Padua, edited by his son Agostino who dedicates it to Gaspar Capris at Padua, 1551. The first letter, 'An pueros citra xiiii. annum purgare liceat,' is addressed to John Ramsey, Scottish physician in service to Carlo III, duke of Savoy, and dated at Asti, 30 March 1547. The next two letters also are dated at Asti, 'An in quolibet morbo magno, assentientibus viribus, et aetate, mittendus veniat sanguis' addressed to Bucci's adversary, the Milanese physician Giambatista Castiglione, dated 31 December, 1547; and 'An a morborum principio purgandum sit,' addressed to a local physician, Melchior Pagano, and dated 6 January, 1549. The final letter 'An in morbi argumento, uacuare, seu purgare expediat,' is addressed to Giovanni Battista da Monte of Verona (1498-1551), and dated at Monreale, 12 November, 1550.

The sheets of this first edition were issued by Griffio in 1551 and 1554, the only difference between the issues being the alteration of MDCLI to MDCLIIII on the title-page. The book was reprinted at Paris in 1555 and at Lyons in 1555, 1557, and 1584; an edition of Turin 1551 cited by G. Bonino, "Biografia medica piemontese" (1824), I, pp.187-90, may be a ghost, a confusion of the similar devices of Griffio and the printer Giovanni Domenico Tarino of Turin (no copy located by Bersano Begey, "Le Cinquecentine Piemontesi; Torino" (1961), no.140).

References: Durling 770; Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1989), B-3923; Carbonelli, Bibliographia medica typographia pedemontana (Rome 1914),



no.84 (this copy, title-page reproduced); Wellcome Historical Medical Library, Catalogue of Printed Books (London 1962), 1143 (issue dated 1551)

[11] BUSCA (Gabriello)

Della Espugnatione et difesa delle fortezze. Libri due.

Turin, Heirs of Niccolo Bevilacqua, 1585

Quarto, (130)ff. signed +<sup>4</sup> A-O<sup>4</sup> P<sup>8</sup> Q-Z<sup>4</sup> Aa<sup>8</sup> Bb-Ee<sup>4</sup> Ff<sup>2</sup>, paginated (8) 1-256 (4); with ten double-page woodcuts (195x295mm) of which four are outside the signatures (all illustrations are included in the pagination); heraldic insignia of the dedicatee, Carlo Emanuele I, duke of Savoy, on title-page.

Engraved exlibris of Mark Dineley. Copiously annotated in a clear, contemporary hand. Several leaves damaged by insects in gutter margin, otherwise an attractive and well-preserved copy. Bound in contemporary flexible vellum. £ 1450

First edition of a treatise on fortification by the bronze caster, artilleryman, ordnance officer and military engineer Gabriello Busca (circa 1540-1605). Born in Milan, he worked most of his life in northern Italy, in Spanish service or for the dukes of Savoy. He was one of the keenest theoretical students of the art of fortification of his time, acquainted with practically all earlier works on military architecture. His building activity evidently post-dates this treatise; see the "Dizionario biografico degli italiani," volume 14 (1977), p.486.

The work was reprinted at Turin in 1598 promising new illustrations, however the woodcuts are the same apart from a text illustration and a new double-page cut; see Mortimer, "Harvard Catalogue of Italian Books," no.93, describing the later edition.

References: Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1989), B-4123; Cockle, Bibliography of Military Books (London 1900), 785; Riccardi, Biblioteca matematica italiana, I, 294; John Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in Les Traites d'architecture de la Renaissance (Paris 1988), p.488; Bersano Begey, Le Cinquecentine piemontesi; Torino (Turin 1961), no.144 (two plates reproduced); four copies reported to the National Union Catalog (volume 86, p.616)

[12] CAMPEN (Jacob van)

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

Amsterdam, J. Covens & C. Mortier, [circa 1700]

Set of five prints, 516x613mm (platemarks) on sheets measuring 566x667mm, each with vertical centre fold.

This suite was formerly included in the Leonhardt 'Atlas of Amsterdam' (dispersed by Christie's, Amsterdam, 20 November 1989, lot 50). Included with it is Daniel Stalpert's print of the side elevation of the Town Hall (Freemantle fig.12, see below). A few tears in margins along the 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 Stalpert (1615-1676). But for minor details they show the building in its 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 only the staffage ('De Stoffatie van buiten geïnventeert en geetst door L. Scherm').

The prints are derived from Daniel Stalpert'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 Stalpert's privilege (dated 1 September, 1650) is for six prints, they have always been counted as six. In fact for the North Elevation Stalpert made do with the counter-proof of the South (even the inscription is in reverse). Complete copies of Stalpert's suite can be located only 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 Stalpert's prints (figs.11-13); and W. Kuyper, "Dutch Classicist Architecture" (Delft 1980), chapter seven.

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

#### [13] CATANEO (Girolamo)

Libro nuovo di fortificare, offendere, et difendere [issued with:] Tavole brevissime per sapere con prestezza quante file vanno a formare una giustissima battaglia [issued with:] Avvertimenti et essamini intorno a quelle cose che richiede a un bombardiero, cosi circa all' artegliaria, come anco a fuochi arteficiati ... in questa seconda impressione, in diuersi luoghi ampliati.

Brescia, Vincenzo da Sabbio for Tommaso Bozzola, 1567

Three parts, quarto, (82, 32, 36)ff. signed \*<sup>4</sup> A-D<sup>4</sup> E-Y<sup>4</sup> Z<sup>4</sup> AA-HH<sup>2</sup> II<sup>4</sup> KK<sup>2</sup> A-H<sup>4</sup> \*\*<sup>4</sup> A-H<sup>4</sup> (blank \*\*4), foliated (4) 1-78, (3) 1-29, (4) 1-32; large printer's device on title and sub-titles, 22 double-page or folding woodcuts included in the foliation of part I plus three inserted woodcuts (on two folding leaves); woodcut illustrations, diagrams, tables printed in red and black, imposed with letterpress.

Early ownership stamps on title and its verso, short wormtrack in margin, final quire browned owing to poor paper quality. Bound in 19th-century half-calf. £ 750

Revised and expanded edition of three works previously printed at Brescia for Giovanni Battista Bozzola in 1563 and 1564 on the science of fortification, ballistics, and military arts. The texts later were incorporated in Cataneo's "Dell' arte militare libri tre," Brescia 1571, and "Dell' arte militare libri cinque," Brescia 1584 and 1608. A French translation was printed at Lyon in 1574 and an English translation of the "Tabula brevissime" alone was published at London in 1574 (Cockle 19).

The author was a mathematician and geometric planner by inclination, but he was realistic enough to modify his designs to the local conditions of the terrain in which the fortress is to be built; see now the "Dizionario biografico degli italiani," volume 22 (1979), pp.471-473.

According to Mortimer, the woodcuts in the first edition and ours of 1567 are identical, with the exception of a diagram on folio C4 verso, and woodcut number fourteen, both of which are new in the 1567 edition, and three new unnumbered folding plates.

References: J. Bury, 'Renaissance architectural treatises and architectural books,' in *Les Traites d'architecture de la Renaissance* (Paris 1988), pp.488-489; Cockle, *Bibliography of Military Books* (London 1900), 721 (note); no copy in the British Library, only two copies reported to the National Union Catalog and Supplement (volume 99, p.67, at Harvard and Yale - the latter imperfect)

## [14] CATTANI DA DIACETTO (Francesco)

Panegirico [i.e. Panegirico allo Amore].

Rome, Lodovico degli Arrighi Vicentino, 1526

Quarto, (16)ff. signed A-D<sup>4</sup> (blank D4), unpaginated.

Quire C slightly spotted owing to poor paper quality, otherwise an attractive copy, with broad margins, unwashed. Bound in 19th-century quarter-vellum. £ 3650

First edition of a metaphysical treatise on beauty, including the relationship of beauty, the ideal, and the visual arts, by a pupil of Marsilio Ficino who became an enthusiastic advocate of Platonic philosophy, a close associate of Bernardo Rucellai, member of the Orti Oricellari, teacher of Bernardo's sons at the university of Florence. None of Cattani da Diacetto's works was published in his lifetime (1466-1522) and this treatise was the first of his writings to be printed.

The "Panegyricus in Amorem," dedicated to Giovanni Corsi and to Palla Rucellai, evidently was composed in Latin sometime before 1508 and translated into Italian by the author himself. It is a serious work and was not written for the parlour; for an exegesis, see P.O. Kristeller, "Studies in Renaissance Thought and Letters" (Rome 1956), pp.287-336.

Cattani da Diacetto knew Michelangelo during his early years in Florence when both men were members of the Accademia Sacra Fiorentina, and Kristeller has identified him as the probable conduit through which Michelangelo absorbed the contemporary currents of Platonism. The influence of Cattani da Diacetto's discussion of ideal beauty in the "Panegirico" on later theorists of the visual arts, especially Benedetto Varchi, is treated by L. Mendelsohn, "Paragoni: Benedetto Varchi's Due Lezioni and Cinquecento Art Theory" (Ann Arbor 1982), pp.12-13, 62-63. In 1561 Varchi edited the "Panegirico" together with Cattani's vernacular dialogues on love, adding a commentary and a biography of their author, for the Giolito press at Venice.

This book is a fine specimen of Arrighi's printing, composed in a cursive type which he employed for just five books, all issued in 1526; cf. Emanuele Casamassima, 'I disegni di caratteri di Ludovico degli Arrighi Vicentino,' in "Gutenberg-Jahrbuch 1963", pp.24-36 (p.34 no.21). Very few copies survived the Sack of Rome in 1527: none is located in Fernanda Ascarelli's census of Roman imprints in Roman libraries, "Le Cinquecentine romane" (Milan 1972), and only the Columbia University copy was reported to the National Union Catalog and Supplement (volume 100, p.181).

Reference: British Museum, STC of Italian Books (1958), p.190

## [15] CHAMBRAY (Roland Freart de Chantelou), Sieur de

Parallele de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq ordres.

Paris, Edme Martin, 1650

Folio, (62)ff. signed a<sup>6</sup> A-O<sup>4</sup>, paginated (12) 1-109 (3); an engraved title-page, 40 full-page, and numerous smaller engraved vignettes and ornaments imposed with the text.

Title inscribed: De Legendre. Exlibris of Theodore Besterman (described in his "Old Art Books," London 1975, p.42). Binding rubbed, otherwise in very good state of preservation. In a contemporary calf binding. £ 1850

First edition of this important text on the rules and proportions of the Orders, an epitome of the standard works on the subject by Palladio, Scamozzi, Serlio, Vignola and other

Italian and French authorities. It comprises a series of explanatory texts and visual comparisons showing how the Orders were employed by ancient and Renaissance architects and roundly condemns the use of Latin Orders (Tuscan and Composite) in architecture. The book inaugurated the architectural part of the celebrated Quarrel between the Ancients and Moderns. Four subsequent editions of the "Parallele" were published at Paris and John Evelyn's translation, "A Parallel of the Ancient Architecture with the Modern" (1664) went through five editions in London.

The book was planned as a monument to the author's friend, Francois Sublet de Noyers (1578-1645), Ministre des Beaux-Arts, who together with Chambray had been instrumental in bringing Poussin back to Paris and securing for him a position at court. In the preface, practically a biography of Sublet de Noyers, there are important remarks on Poussin's activity as a painter.

The engraved title with portrait of Sublet de Noyers (not Chambray, as stated in the Fowler catalogue) was engraved by Georges Tournier, graveur du roi, active between 1650 and 1684. The engraving on page 63 is signed with the initial T. The other plates evidently are by Charles Errard II, who is given credit for them in the privilege of the 1702 edition.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 2374; Cicognara 507; Baer, Fowler Collection of Architectural Books (Baltimore 1961), 127; Architectural Theory and Practice from Alberti to Ledoux (exhibition catalogue edited by D. Wiebenson, Charlottesville 1982), no.III-A-14

[16] CIRCIGNANI (Niccolo), called Il Pomarancio

*Ecclesiae militantis triumphus ... in Ecclesia S. Stephani Rotundi, Romae, Nicolai Circiniani pictoris manu uisuntur depicta* [issued with:] *Ecclesiae Anglicanae Trophaea ... Romae in Collegio Anglico per Nicolaum Circinianum depictae, nuper autem Per Io. Bap. de Cavalleriis aeneis typis repraesentatae.*

Rome, Bartolommeo Grassi, 1583-1584

Two parts, folio, (32, 36)ff. entirely engraved. I: Suite of title and thirty-one numbered engraved plates (each 220x150mm). II: Suite of thirty-six numbered plates including title (each 240x175mm). Bound with a third work (see below).

Ownership inscription on title of the Jesuits of Douai, with added inscription: *Ad usum infirmariae*. Light stain affecting margins only of the first work, tear in blank portion of plate 30 with early repair, small hole in plate 31 owing to a drop of ink, and the same inkspot on title of second work (but without destroying paper). Six plates at end more heavily stained, yet generally a fresh copy with excellent impressions of the plates. Bound in contemporary flexible vellum (binding refurbished). £ 3200

Two series of engravings by Giovanni Battista Cavalieri recording fresco cycles painted by Niccolo Circignani, called Il Pomarancio (circa 1516-1597/1599), in the newly founded national seminaries administered by the Jesuits at Rome.

The first suite, entitled 'The Triumphs of the Church Militant, or the honourable struggle of the loveable martyrs on behalf of God, for the Christian creed,' records Circignani's exceedingly brutal and detailed martyrdom cycle in S. Stefano Rotondo, the German-Hungarian Jesuit College Church, situated among gardens on the Caelian Hill in Rome. These frescoes were painted in 1582 on the ambulatory wall which encircles the nave and represent chronologically the martyrdoms of the primitive Church beginning with the Crucifixion. The frescoes now number thirty, but there is contemporary evidence that there were originally thirty-one, and indeed our book illustrates a fresco of St. Polycarp & Companions for which there is no corresponding fresco today.

This is the first issue of the "Ecclesiae militantis triumphus" plates; they were issued

subsequently by Bartolommeo Grassi in 1585 (copy described by Mortimer, "Harvard Catalogue of Italian Books," 126, with three reproductions). The plates were re-issued under the title "Triumphus Martyrum in Templo D. Stephani Caelii Montis Expressus" in 1587 and as "SS. Martirum Triumphi Romae In. Diul. Stephani Rotundi" in 1783.

The second suite depicts frescoes in the English Jesuit College Church of S. Tommaso di Canterbury, commissioned from Circignani by a resident of the English College, George Gilbert, who personally had witnessed the persecution of English Catholics. The frescoes provide a history of English Catholicism by means of its martyrs, from Saint Edmund in the Middle Ages, to Edmund Campion, Julius William Hart, and Richard Thirkeld, the two last suffering death in March and May 1582. In this project Circignani was assisted by Matteo da Siena and College archives record that they were paid 700 scudi for their work in 1583-1584. Many authorities maintain that the frescoes were entirely destroyed when the English College was rebuilt in the 19th century. In their description of some preparatory drawings for the cycle, Gere and Pouncey, "Italian Drawings in the British Museum: Artists working at Rome" (London 1983), p.56, indicate that the walls of the gallery on the first floor are presently decorated by scenes corresponding to Cavalieri's engravings: 'Though much repainted, they appear to be the originals from the earlier church'.

This copy has a privilege of Gregory XIII dated 27 June, 1584, printed in small italic letter on the verso of the title-page. The privilege refers also to the previous suite and otherwise implies that the two series of prints are to be sold as one. An issue without a privilege is described by Mortimer, "Harvard Catalogue of Italian Books," 126. In the Harvard copy, the "Ecclesiae militantis triumphus" and "Ecclesiae Anglicanae Trophaea" are bound with five plates engraved by Cavalieri captioned "Crudelitas in Catholicis mactandis". The first four of these plates are numbered and the last is without a number (reproduced by Mortimer, no.118). In our copy the four numbered plates only are present.

References: Cicognara 2008; Katalog der Ornamentstichsammlung, Berlin (1939), 4082 (one suite only); Ascarelli, Le Cinquecentine romane (Milan 1972), p.56

[17] COLOMBO (Realdo)

De re anatomica libri xv.

Paris, Gilles Gilles, 1562

Octavo, (252)ff. signed a<sup>4</sup> A-Z<sup>8</sup> Aa-Gg<sup>8</sup> Hh<sup>4</sup> Ii<sup>4</sup>, paginated (8) 1-495 (1); printer's device (Renouard, "Marques parisiennes," 364, reproduced from this book) on title.

Contemporary ownership inscription on paste-down of Bartholomeo Baroni, and note of purchase at Bologna; inscription dated 1812 of Giuseppe Mazzoni (cf. Fantuzzi, "Notizie degli scrittori bolognese," V, 378). Excellent original state of preservation. In a contemporary Italian flexible vellum binding (back repaired 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 his demonstration of the lesser circulation through the lungs secures [Colombo's] place of importance in the line culminating in Harvey's demonstration of the circulation of the blood sixty-nine years later' (Heirs of Hippocrates 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 (circa 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 illustrated anatomy that would rival Vesalius's own "Fabrica"; see L. Steinberg, 'Michelangelo and the doctors,' in "Bulletin of The History

of Medicine" 56(1982), pp.543-553. Colombo died just as his "De re anatomica" was being published in 1559 at Venice by the Niccolo 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

[18] CUSTOS (Domenicus)

Fuggerorum et Fuggerarum quae in familia natae, quaeve in familiam transierunt quot extant aere expressae imagines.

Augsburg, Andreas Aperger, 1618

Folio, (130)ff. comprising engraved title (letterpress on verso), leaf with engraved Fugger heraldic device, 127 numbered portrait engravings each with letterpress on verso, and a single leaf of letterpress (completing index).

Tears in margins of eight folios neatly repaired without loss (two tears just inside platemarks), otherwise a fine copy with the engravings in excellent impressions. In a contemporary vellum binding. £ 7250

A collection of portraits of members of the mercantile and banking dynasty founded by Jakob Fugger, each portrait accompanied by the appropriate heraldic insignia and displayed within an engraved architectural or grotesque frame of impressive size (340x230mm) and quality. On the verso of each portrait are printed brief genealogical notices. The book is a monument of Baroque ornament and book illustration and copies featured in the two recent exhibitions held at Augsburg under the patronage of the International Council of Museums (ICOM), "Augsburger Barock" (Rathaus und Holbeinhaus 1967), no.657; and "Welt im Umbruch: Augsburg zwischen Renaissance und Barock" (Rathaus und Zeughaus, 1980), no.373.

Our work had its genesis in a suite of ten plates, entitled "Icones decem illustr. Baronum ex Fuggerorum gente," engraved and published by Domenicus Custos in 1592, and elaborated the following year into a book with fifty-nine portraits entitled "Fuggerorum et Fuggerarum ... Imagines" (Warncke 630); both of these works are exceptionally rare. Domenicus Custos was born at Antwerp about 1550, the son of the painter Pieter Balten. He had arrived in Augsburg by 1584, in which year he married the widow of Bartholomäus Kilian, becoming the stepfather of Lucas and Wolfgang Kilian, and father of Raphael, David and Jacob Custos. From 1607 Domenicus was intermittently in the service of the Emperor Rudolf II at Prague, and he died at Augsburg in 1612.

The present volume, commissioned by the Fugger family in 1616 from his stepsons, Lucas and Wolfgang Kilian, adds Margaretha Fugger (born 1592) and other members of the family who had reached maturity since 1593, as well as plates of some others engraved from portraits newly available, to Custos's original series. Lucas Kilian (1579-1637) was the more talented and had already become one of the most important Central European engravers of his time, and a prime disseminator of Rudolfine art. Twenty-nine portraits and a new frame bear his signature. His younger brother Wolfgang (1581-1662) contributed thirty-six portraits, three frames, and a large (217x173mm) print of the Fugger coat-of-arms. The four new frames all were designed for the engravers by Johann Matthias Kager (1575-1634), city painter of Augsburg from 1615, and inventor of much festival architecture and decorations there; see S. Netzer, "J.M. Kager: Stadtmaler von Augsburg" (Munich 1980), nos. D25, Z46. The remaining portraits, unsigned except for number 89, eleven designs of frames (one signed), and allegorical title-page, are printed from Custos's original plates.

The book was subsequently issued at Augsburg in 1619 and 1620, under the title "Contrafehe der Herren Fugger und Frawen Fuggerinnen," in the latter year without

the engraved frames, and was reprinted at Ulm in 1754, as "Pinacotheca Fuggerorum," also without the engraved frames, but with twelve new portraits.

References: Fugger und Welser (exhibition catalogue, Städtische Kunstsammlungen Augsburg 1950), no.389; Hollstein, German Etchings Engravings Woodcuts, VI (Amsterdam 1960), p.183, no.60, volume XVII (Amsterdam 1976), p.154, nos.621-650, and volume XVIII (Amsterdam 1976), p.198, nos.705, 911/918; Guilmard, Les Maitres Ornemanistes (Paris 1980), p.489, no.35; Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Da8; C.-P. Warncke, Die ornamentale Grotteske in Deutschland 1500-1650 (Berlin 1979), II, p.78 (1593 edition); four copies only (Michigan, Indiana, Newberry and defective NYPL) reported to the National Union Catalog and Supplement (volume 130, p.320)

[19] 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 Treu.

Nuremberg, Lorenz Bieling, 1733

Folio, (6)ff. letterpress signed A-C<sup>2</sup> and 19 numbered engraved plates (395x260mm).

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 Jakob Trew (1695-1769), physician of Nuremberg, who began work shortly afterward (1737) on his celebrated "Osteologie". Trew also was 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 Volckhamer'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 book).

References: Johann Adam Delsenbach: Leben und Werk des Nürnberger Barockmeisters (exhibition catalogue, Stadtbibliothek Nürnberg, 1962), no.117; Blake, STC of Eighteenth Century Books in National Library of Medicine (Bethesda 1979), p.114; Waller 2350; only the Cornell University copy reported to the National Union Catalog (volume 138, p.358)

[20] DOEGEN (Matthias)

Architectura militaris moderna. Varijs Historijs, tam veteribus quam novis confirmata, et praecipuis totius Europae munimentis, ad exemplum adductis exornata.

Amsterdam, Louis Elzevir, 1647

Folio, (278)ff. signed \*<sup>2</sup> (\*)<sup>2</sup> A-G<sup>4</sup> \*<sup>4</sup> H-M<sup>4</sup> \*<sup>2</sup> N-Z<sup>4</sup> Aa-Bb<sup>4</sup> \*<sup>4</sup> Cc-Zz<sup>4</sup> Aaa-Vvv<sup>4</sup>, paged (8) 1-56 (8) 57-96 (4) 97-200 (8) 201-504 (24), with engraved title-page included in the registration; 29 inserted folding engraved plates (lettered A-Z, Aa-Ff) plus 40 folding engraved plates (plans of fortifications) and one engraving printed with the text (page 28).

Early ink ownership stamp on title and last pages (initials DAP surmounted by a crown).

Contemporary manuscript index on two folios bound in at the back. In a contemporary binding of vellum over boards, gilt frame on covers, morocco lettering-piece; speckled edges. £ 1250

First edition of this esteemed manual of military architecture, treating both permanent fortifications (hertotettonica) and field defenses (areotettonica), and providing the first historical account of the genesis of bastions. The author is convinced that geometry can provide perfect, invincible fortifications. His book was printed subsequently in German and French translations, with alterations. An unpublished Italian translation is mentioned by D'Ayla, "Bibliografia militare-italiana antica e moderna" (1854), p.97.

Matthias Dögen was born in 1605 at Köntorf bei Dramburg/Pommern, studied mathematics at the university of Frankfurt/Oder, and sciences at Leiden, entered the service of the Admiralty at Amsterdam, and in 1641 became the agent there of Friedrich Wilhelm von Brandenburg. He died at Berlin in 1672. This manual of fortification theory is his only published work and on it rests his reputation, since the oft-repeated claim that he built fortifications at Spandau can not be proved.

The book features a frontispiece engraved by Theodor Dirck Matham (1606-1676) and two series of plates, geometric figures with details of fortifications or apparatus used in building, and a sequence of forty-one topographical plans. The most attractive plates are those of cities bordering on water, such as Breda, Mannheim, Antwerp, Geneva, and Ostende. The plans of Stralsund, Küstrin, Wolfenbüttel, and Spandau are said to be based on manuscript materials; see Peter H. Meurer, 'Das Festungsbuch des Matthias Dögen (Amsterdam 1647),' in "Speculum orbis" 2(1986), pp.103-116. Six of the topographical plates were used two years later, in 1649, for Blaeu's town book of The Netherlands.

References: A. Willems, Les Elzevier (Brussels 1880), 1047; Architekt und Ingenieur: Baumeister in Krieg und Frieden (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel 1984), 318 (title-page reproduced); A. Biral & P. Morachiello, Immagini dell'Ingegnere tra quattro e settecento: Repertorio bibliografico (Milan 1985), pp.65-66, 176-179 (reproducing three engravings)

[21] EGG (Edmund), praeses

Tractatus de architectura militari, quem cum parergis ex Universa Mathesi ... in alma Archi-episcopali Universitate Salisburgensi publicae disputationi exposuit ... Josephus Ignatius Felix S.R.I. Comes de Törring & Jettenbach philosophiae & matheseos studiosus ... Ad diem 6 Septemb. Anno 1700.

Salzburg, Johann Baptist Mayr, (1700)

Large quarto, (84)ff. signed )( <sup>4</sup> )()( <sup>2</sup> A-Z <sup>2</sup> Aa-Qq <sup>2</sup> and errata leaf at end, paginated (12) 1-153 (3); plus folding letterpress table (inserted after folio K1) and seventeen full-page engraved plates (numbered I-XVII, displaying 81 numbered figures).

Contemporary ownership inscription on title-page. In fine state of preservation. In a contemporary binding of vellum over paper boards. £ 675

A dissertation on military architecture defended by Josef Ignaz Felix before Edmund Egg (1665-1717), a Benedictine from Kloster Garsten in Oberösterreich who from 1698 to 1705 was professor of mathematics at Salzburg (K. Baader, "Das gelehrte Baiern," Nuremberg & Sulzbach 1804, p.285).

The book is organized in five parts, treating respectively 'De munimentorum regularium delineatione,' in 68 propositions, problems and corollaries; 'De munimentorum regularium orthographia' in 36 propositions; 'De ichnographia munimentorum regularium' in seven propositions; 'De operibus externis munimenti' in 14 propositions; and 'De



munimentis regularibus' in ten propositions. The unsigned plates include views of fortified hill towns and illustrations of how rivers and other geographical features determine the design. The unusually high quality of the plates and the frequent translation of terms from Latin to German, suggest that the treatise was intended for a wide audience.

The dedication to Maximilian II, Elector of Bavaria, is signed by the young student, Josef Felix, count Törring-Jettenbach (1682-1763). In 1703 Felix entered the Bavarian army and the following year was commissioned Adjutant-General to Maximilian II; for his biography, see Max Jähns, "Geschichte der Kriegswissenschaften" (Munich & Leipzig 1890), II, pp.1396-1397.

This is an exceptionally rare book: apart from the copy in the old royal library in Berlin which was seen by Jähns, we can trace only the University of Michigan copy (located by the National Union Catalog, volume 156, p.390). The book is overlooked in the usual catalogues of literature on fortification.

[22] FAESCH (Johann Rudolph)

Anderer Versuch seiner architect[onischen] Wercke[n] bestehend in allerhand Grund-Haupt Rissen und Profile[n] unterschiedner Gebäuden [- Anderer Versuch, Anderer Theil].

Nuremberg, Johann Christoph Weigel, [1722-1723]

Two parts, oblong folio, entirely engraved. I: Title, address to the reader, dedication to Ulrich Friedrich von Lowendal, and twenty-five numbered plates. II: Title, dedication to Johann Melchior Dinglingern, address to reader, and twenty-five numbered plates.

Ownership inscription on title-page, dated 1763; old ink library stamp in margin. Small hole in corner of four plates caused by tannin in a drop of ink, otherwise an extremely fresh and well-preserved copy. Bound in contemporary half-vellum. £ 725

Two suites of engraved designs for domestic and military architecture by Johann Rudolph Faesch, a Swiss engineer and architect who made his career at Dresden. He built several palaces at Dresden between 1714 and 1718, then became a Lieutenant in the Corps of Engineers. Faesch had already published a collection of designs for ornamental window and door surrounds (mentioned here in the address to the reader of part I) and in 1735 published an "Ingenieur Lexikon"; he died in 1749.

In the first part are elevations, plans, and sections of two town houses, a country villa, a palace, and five garden pavillions and greenhouses. The second part features designs of a garrison headquarters, chapel, arsenal, supply depot, barracks for infantry and cavalry, and gunpowder store of the French type. The plates are unsigned, but may have been engraved by the author. Scale is expressed in yards (Eilen).

These are the first two parts of a work which appeared serially, published initially by J.C. Weigel, then by his heirs, between 1722 and 1729. Complete sets of the five parts are extremely scarce in commerce (none has been seen at auction in Germany since 1950). The National Union Catalog locates two copies, at Columbia's Avery Library, and New York Public Library; only the former is complete (volume 165, p.460). No part is in the British Library.

Reference: Katalog der Ornamentstichsammlung, Berlin (1939), 1996 (complete)

[23] FONTEYN (Jacques)

De Bello Rhodio, libri tres, Clementi VII. Pont. Max. dedicati.

Hagenau, Johann Secer, August 1527

Quarto, (56)ff. signed A-O<sup>4</sup>, unpaginated; title enclosed by four-piece woodcut border, woodcut printer's device on final leaf.

Lightly waterstained in fore-margins, a few minor defects to binding, but generally in very good state of preservation. Bound in contemporary calf, covers decorated with a bird-in-foliage and another floriate roll; retaining original cloth ties. £ 2250

An eye-witness account of the siege and capture of Rhodes by Suleiman I in December 1522, here in its second edition. The first two of its three books deal with the siege and capitulation of Rhodes itself, while the last relates the fortunes of the Knights after their expulsion. It was by this book that the majority of Europeans learned of the collapse of their last Christian outpost in the East. The previous edition was published at Rome, by Francesco Minizio Calvo, in 1524, and the text afterwards was often re-printed, both separately, and in the collections of Chalcocondylas (1556), Schardius (1574, 1673), and Lonicer (1578, 1584). It was translated into Spanish (1526), German (1528), and Italian (1545); see further, Arthur Freeman, 'Editions of Fontanus, "De Bello rhodio",' in "The Library" 24(1969), pp.333-336.

Practically nothing is known of the author apart from what he tells us in his book, that he comes from Bruges and was Jurisconsult, presumably to the Council of Knights. Our edition features a five-page preface to Albrecht von Brandenburg by Philipp Melancthon; see "Supplementa Melancthoniana" (Leipzig 1910), VI, 1, pp.366-367.

References: C. Göllner, *Turcica: Die europäischen Türkendrucke des XVI. Jahrhunderts* (Bucharest & Berlin 1961), no.278; J. Benzing, *Bibliographie Haguenovienne* (Baden-Baden 1973), p.76, no.59; G. Fumagalli, *Bibliografia rodia* (Florence 1937); five copies reported to the National Union Catalog (volume 177, p.185); no copy in the Harry Blackmer Collection

[24] FUCHS (Leonhart)

De curandi ratione libri octo ... partim olim conscripti, & nunc postremum recogniti, multisque locis aucti: partim recens adjecti.

Basel, Johann Oporinus, March 1568 [i.e. 1548?]

Octavo, (392)ff. signed [alpha]<sup>8</sup> a-z<sup>8</sup> aa-zz<sup>8</sup> Aa-Bb<sup>8</sup>, paginated (16) 1-727 (i.e.735) and (33)pp. index; eight full-page woodcuts of surgical instruments preceding Book VI (folios nn5 verso through ool recto) included in registration, but not in pagination; a nearly full-page woodcut in the text of Book VIII (folio zz5 recto), woodcut initials.

Monastic ownership inscription on title-page. In superb state of preservation. Bound in contemporary flexible vellum (pink silk ties detached). £ 3600

An exceptionally attractive copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions. Perhaps best-known by his pharmaceutical herbal (1542), Leonhart Fuchs (1501-1566) also wrote medical textbooks for his students at Tübingen, edited and translated Hippocratic and Galenic medical texts, and abridged works by Vesalius and other contemporaries. The present work had a complex textual evolution, being several times revised, enlarged, and corrected by its author; see Eberhard Stübler, "Leonhart Fuchs Leben und Werk" (Munich 1928), pp.222-225.

The text descends from "De medendis singularum humani corporis partium libri quatuor", published at Basel in 1539, immediately after Fuchs completed his Greek edition of Galen. A fifth book, 'De medendis tumoribus praeter naturam,' was added in 1542, when the book was reprinted by Johann Oporinus with the new title "De Sanandis totius humani corporis libri quinque". Three further books were added for the present edition, when the book received yet again a new title.

The 'Epistola nuncupatoria' in our book is addressed to Christoph Herzog von Württemberg and dated by Fuchs at Tübingen, March 1548. The colophon reads 'Basilea, per Joannem Oporinum, Anno salutis humanae MDLXVIII Mense Martio,' and 1568 is accepted uncritically by all the medical bibliographers and library cataloguers as the date of the edition. In our judgement the roman numeral X was transposed by the compositor, and the colophon misprinted as 1568 instead of 1548. Documents indicate that Johann Oporinus sold his press to his brother Hieronymus at the end of 1567, some six or eight months before his death on 6 July, 1568; see Martin Steinmann, "Johannes Oporinus" (Basel & Stuttgart 1967), p.114, drawing attention to the implausible colophon in our book (note 94). Our book can not be traced in the publisher's catalogue of 1552, however Gesner's "Appendix Bibliothecae" (Zürich 1555), folio n3 verso, describes a work which conforms to our edition: 'Praeterea libros quinque de medendi ratione recognovit & auxit, additis tribus libris chirurgicis. Basileae impressit Oporinus'. Some copies dated 1548 in the colophon probably exist, for Stübler enters an Oporinus edition of that date in his bibliography, though neither of us succeeded in locating a copy.

The three new books (VI-VIII) in our edition discuss the nature and cure of wounds, tumors, ulcers, fractures and dislocations, and are illustrated by woodcuts of surgical instruments copied (with acknowledgement) from Jean Tagault's "De chirurgia institutione" (1543), itself a rewriting of Guy de Chauliac. The woodcuts measure about 130mm in height and are well-executed and printed.

References: Durling 1694; Stübler 35a (woodcut reproduced p.59); Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI Jahrhunderts, VII (Stuttgart 1986), F-3254; no copies recorded in the published catalogues of the Wellcome Historical Medical Library, Edinburgh medical libraries, Bibliothèque nationale, Paris, or by Waller or Osler, and just three copies (NLM, Columbia, UCLA) are located by the National Union Catalog and Supplement (volume 187, p.201)

[25] GUAZZO (Marco)

Belisardo fratello del Conte Orlando del strenuo millite Marco di Guazzo Mantuano.

Venice, Alvise de Tortis, 1534 (colophon 1533)

Quarto, (166)ff. signed A-V<sup>8</sup> X<sup>6</sup>, foliated 1-166; title printed in red and enclosed by four-piece woodcut border printed in black.

Old engraved armorial exlibris with manuscript inscription beneath: Conte Gioseppe Cacherano. Modern armorial exlibris of the Strozzi family of Florence. Paper lightly browned throughout, binding rubbed, but overall an attractive copy. In an 18th-century mottled calf binding, morocco lettering-piece. £ 950

Second edition of this chivalric romance in three books and thirty-nine consecutively numbered cantos of ottava rima, dedicated to Federico Gonzaga, first duke of Mantua. Little is known of the author (circa 1480/1485-1556) apart from the biographical information conveyed here, that he participated in 1509 in the wars of the League of Cambrai and was witness to many events at the Gonzaga court, including the celebrated joust during the Carnival of 1520 (first octaves of Cantos 23-24). Guazzo also published "Astolfo borioso" (Venice 1523, revised 1546), a tragedy (1525) and a comedy (1526), a satire (1530) and several historical works; see further, Eugenio Pasqualini, "Un guerriero-letterato del cinquecento Marco Guazzo" (Oderzo 1903), with bibliographical details of our edition at p.30.

This second edition is a page-for-page reprint of one published at Venice, by Nicolo d'Aristotile, in 1525. All recorded copies are dated 1534 on the title-page and 1533 in the colophon. The "Opera nova ... quarto et ultimo libro di Belisardo" (Venice 1528), comprised of just nine cantos, is an independent work and was not reprinted.

References: Melzi, *Bibliografia dei romanzi e poemi cavallereschi italiani* (Milan 1838), no.449; Sander, *Le Livre a figures italien* (reprint Nendeln 1969), 3322 bis; British Museum, *STC of Italian Books* (1958), p.318; only the Newberry Library copy of the 1525 edition and Harvard copy of 1534 were reported to the National Union Catalog and Supplement (volume 221, p.390)

[26] (ITALIAN SCHOOL, XVIIth Century - CASSIANO DAL POZZO)

[Drawing of an early Imperial Marble Altar or Statue Base, carved with bovine heads supporting a heavy fileted garland.]

Pen and brown ink with wash. Sheet 293x225mm.

Ink stamp of John MacGowan on verso (Lugt 1496); for provenance, see below. The original album sheet hinged on a museum mount. £ 4600

An anonymous drawing of a particularly rich, elaborate example of an early Imperial altar or statue base. The sheet was commissioned by Cassiano dal Pozzo (1588-1657) for his Museo Cartaceo, a vast repertory of drawings after the antiquities of Rome, and later passed through the collections of Pope Clement XI, his nephew Cardinal Alessandro Albani, King George III, John M. MacGowan, and William Stirling Maxwell. It came onto the market at the dispersal of the Stirling Maxwell album of 'Drawings by Old Italian Masters - Sculpture' by Phillips, Son & Neale, London, 12 December, 1990.

It is not possible at this time to attribute our sheet to any of the more than thirty artists, including Poussin, Pietro da Cortona, Domenichino, and Pietro Testa, who are known to have been employed by Cassiano dal Pozzo from about 1613 until 1645. Intensive research however is now in progress and the identities of the Museo Cartaceo draughtsmen are beginning to emerge. Two other aspects of the same altar, also from the Museo Cartaceo, are in the 'Franks volumes' at the British Museum, folios 150-151. The Franks volumes became separated from the main body of Museo Cartaceo drawings at Windsor at the same time as the Stirling Maxwell album, circa 1791, and were presented to the Museum in 1898; see further, C.C. Vermeule, 'The Dal Pozzo-Albani drawings of classical antiquities in the British Museum,' in "Transactions American Philosophical Society" 50(1960), part V, pp.5-78, nos. 176-177 (no.176 reproduced).

The altar itself has been identified as one in the Musée des Beaux-Arts, Lyon, though its present physical condition is now very different from what it was in the Seicento. The altar is described and reproduced photographically in H. Dragendorff, 'Der altar der Roma und des Augustus in Lugdunum,' in "Jahrbuch des deutschen Archäologischen Instituts" 52(1937), pp.111-119, fig. 5. An altar of the same decorative type survives in the Louvre (S. Reinach, "Repertoire de la Statuaire Grecque et Romaine," Paris 1909-1912, 20, no.2) and another is reproduced in the Codex Coburgensis (F. Matz, in "Monatsberichte der Königlich Preussischen Akademie der Wissenschaften zu Berlin," 1871, p.475, no.90).

[27] (JESUITS - Oberdeutsche Ordensprovinz)

Fortitudo Leonina in Vtraque Fortuna Maximiliani Emmanuelis ... Secundum Heroica Majorum suorum exempla Herculeis Laboribus repraesentata.

Munich, Maria Susanna and Johann Jäcklin, 1715

Folio, (194)ff. signed \*<sup>2</sup> a-g<sup>2</sup> A-Z<sup>2</sup> Aa-Zz<sup>2</sup> Aaa-Mmm<sup>2</sup> a-z<sup>2</sup> aa-hh<sup>2</sup>, paginated (32) 1-232, 1-124; engraved title included as folio \*1 (verso blank), 35 half-page (180x255mm, plate-marks) and 40 smaller (40x105mm, plate-marks) engravings printed with the text; plus 15 full-page and 1 double-page inserted engraved plates.

Engraved armorial exlibris of Rupert Joseph Anton Fugger, graf zu Babenhausen. Occasional spotting or light staining, leather at head of spine chipped away, otherwise a fine copy. In a contemporary German calf binding, back decorated in gilt. £ 2650

A poem in praise of the Elector of Bavaria, Maximilian II Emanuel (1662-1726), published in connection with festivities celebrating his return to Munich from France, after the Treaty of Baden, in March 1715. The poem is accompanied by biographical notices of members of the ruling house of Bavaria, from Theodorus I (died 511) to Ferdinand Maria (1636-1679), and by verses addressed to the Elector's wife, Therese Kunigunde, and their six children. The authors are anonymous, being identified only as members of the twelve Jesuit houses of the Oberdeutsche Ordensprovinz.

The book is distinguished by several series of engraved illustrations by prominent book illustrators from Munich and Augsburg, depicting the Residenz at Munich, portraits of princes of the house of Wittelsbach, allegorical and emblematical subjects. The fine allegorical title-page was engraved by the local artist Franz Xavier Spaett, subsequently Hofkupferstecher at the Munich court, from a design by Cosmas Damian Asam (1686-1739). An allegorical sub-title, comparing Maximilian Emanuel to Odysseus and his wife to Penelope in her Venetian exile, and four full-page portraits also were designed by Asam, and engraved by Johann Jakob Kleinschmidt (1687-1772) and by Andreas Matthäus Wolfgang (1660-1736) respectively. The series of biographical notices which precedes the poem is illustrated by eight anonymous full-page plates, each having five medallion portraits, two full-page plates of genealogy engraved by Gabriel Bodenehr the Elder (1660-1736), and forty engraved oval emblems. The poem itself is illustrated by twenty-four half-page emblems of incidents in the life of Maximilian Emanuel, engraved by Karl Remshard (1678-1735), and there is a further engraving by Remshard after Asam of the Elector's son Charles Albert. In this copy two of the half-page emblems are corrected by paste-on cancels (VII and XXIV).

Completing the illustration is a fine double-page engraving by Johann August Corvinus (1683-1738) after Asam, depicting the Munich Residenz with an ephemeral equestrian statue of the elector erected before its western facade. On a tablet beside the statue are views of the twelve houses of the Oberdeutschen Ordensprovinz. This plate and the two allegorical title-pages are discussed and reproduced in "Kurfürst Max Emanuel: Bayern und Europa um 1700" (exhibition catalogue, Alten und Neuen Schloss, Schleissheim, Munich 1976), pp.209-212, nos.476-479.

The book was published also under the imprint of Johann Gastl as "Descriptio historica utriusque fortunae Maximiliani Emanuelis," in 1715; see Faber du Faur, "German Baroque Literature in Yale University Library" (New Haven 1958), no.1583, and John Landwehr, "German Emblem Books 1531-1888" (Utrecht 1972), no.195.

References: Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Da32; John Landwehr, German Emblem Books, 194 (describing a copy with a plate by Harrewyn that is not part of the book); M. Praz, Studies in Seventeenth Century Imagery (Rome 1975), p.565; Sommervogel, Dictionnaire des ouvrages anonymes ... publiés par des religieux de la Compagnie de Jesus (reprint Amsterdam 1966), 327; altogether seven copies reported by the National Union Catalog (volume 280, p.225); no copy traced in the British Library catalogue

[28] 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 \*<sup>4</sup> A-Z<sup>4</sup> Aa-Zz<sup>4</sup> Aaa-Bbb<sup>4</sup>, paginated (8) 1-368 (16), the engraved title included in registration; numerous woodcuts and diagrams with the text.

Bound with

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 fernern Nussen wiederumb aufgelegt.

Nuremberg, Widow and Heirs of Paul Fürst, 1673

Quarto, (11) of 12ff. without the final blank, signed A-C<sup>4</sup> (-C4), paginated (2) 1-20, with engraved title included in registration, but not in pagination; plus nine engraved figures on four plates (of which two 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-E<sup>4</sup>, paginated (2) 1-38, with engraved title included in the registration, but not the pagination; plus thirteen engraved figures on five plates (of which one folding), plus an unnumbered engraving of the author's instrument, and another showing its application.

Fore-edge of one plate lightly abraded, otherwise the volume is in fine state of preservation. The three books are bound together in contemporary vellum, an 18th-century lettering-piece on the spine. £ 2950

A Sammelband in fine state of preservation containing three books useful to surveyors, architects and builders. The "Schluessel zur Mechanica" by Jungenickel, architect to the dukes of Saxony, is a handbook of simple machines derived from Aristotle, posthumously edited by Martin Stier after Jungennickel's death in 1654. The editor was a military engineer in imperial service at Vienna; cf. "Theorie der Architektur" (exhibition catalogue, Graphisches Kabinett, Stift Götting, 1975), no.19. The attractive engraved title is after a design by the architect Georg Andreas Böckler.

The second work in the volume is 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 Ernst Weil, 'Andreas Albrecht, a 17th century military surveyor,' in "Annals of Science" 6(1948), pp.44-45. The first edition of this book, published at Nuremberg by Lochner in 1622, featured in the exhibition "Architekt und Ingenieur: Baumeister in Krieg und Frieden" (Herzog August Bibliothek, Wolfenbüttel 1984), no.90. The title-page of the present edition declares it to be the third printing, however no intermediate edition can be traced. Four copies of the 1622 edition are located by the National Union Catalog; no copy of the present edition was reported.

The third work is 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 und Ingenieur" no.79. Another edition 'Gedruckt und verlegt durch Jeremiam Dumlerr' about 1650, is the only one to be located by the National Union Catalog and Supplement (volume 688, p.59 - University of Oklahoma only).

[29] KIRCHER (Athanasius)

Kircherus Jesuita Germanus Germaniae redonatus: sive Artis Magnae de Consono et Dissono Ars Minor; Das ist, Philosophischer Extract und Auszug, aus dess Welt-Berühmten Teuschen Jesuitens Athanasii Kircheri ... Musurgia Universali, in Sechs Bücher verfasst ... Ausgezogen und verfertigt, auch mit einem nötigen Indice gezieret [by Andreas Hirsch].

Schwäbisch Hall, Johann Laidig and Johann Gräter, 1662

Octavo, (208)ff. signed )?(<sup>8</sup> A-Z<sup>8</sup> Aa-Bb<sup>8</sup>, paginated (16) 1-375 (25); printed music.

In very good state of preservation. Bound in contemporary vellum.

£ 2750

Only edition of a German translation of the major part of Kircher's "Musurgia Universalis" (Rome 1650), 'one of the really influential works of music theory ... drawn upon by almost every later German music theorist until well into the 18th century' (The New Groves, X, pp.73-74).

The translation was sponsored by Franz von Limpurg, who had visited Kircher and his museum in Rome in 1657 and acquired a 'sonderbarer Affection gegen dem Herrn Kirchero, und dessen Musurgischem Kunstwerck' (dedication, folio )?(4 recto). Somewhat surprisingly, Von Limpurg selected a Protestant clergyman of Bächlingen (Hohenlohe), Andreas Hirsch, well-known by his theological writings, to undertake the translation. Hirsch translated books 1-2, 6-7, 9-10 of the "Musurgia Universalis", omitting books 3-5, 8, and parts of book 6; on the merits of his translation, see Ulf Scharlau, "Athanasius Kircher als Musikschriftsteller" (Marburg 1969), pp.47-50.

References: RISM, *Ecrits imprimés concernant la musique* (Munich 1971), pp.449-450; two copies only (Boston PL and Library of Congress) reported to the National Union Catalog and Supplement (volume 297, p.457); no copy in the British Library

[30] 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 given 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. Volume I: (28)ff. paginated 1-56, plus engraved frontispiece and 96 numbered plates. Volume II: (35)ff. paginated 1-70, plus engraved frontispiece and 96 plates (printed on seventy sheets, three large folding plates taking four plate numbers and seventeen folding plates taking two plate numbers).

Binding lightly abraded, stain on lettering-piece of second volume, but generally in very good state of preservation. Uniformly bound in contemporary boards, green morocco lettering-pieces.

£ 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) and still preserved in its original 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 effect 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 Thibeaudeau 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 present in the second volume are plans of the royal gardens of the Trianon near Versailles, the royal gardens of 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 'Boulay', a 'Joanee', and a 'Malle' (variously Mülle, Maelle), the latter obscure and presumably commercial engravers.

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

[31] LABRUZZI (Carlo)

Le pitture di Masaccio esistenti in Roma nella Basilica di S. Clemente colle teste lucidate dal Sig. Carlo Labruzzi e pubblicate da Giovanni dall' Armi.

Rome, Giovanni dall' Armi, 1809

Large folio (670x480mm), 13 numbered leaves of letterpress plus engraved frontispiece, engraved title-page with portrait of Masaccio, and thirty-seven plates arranged in nine series (or 'quadri', lettered Q.I - Q.IX).

Old ink stamp in margin of the title: Ex Bibliotheca Fideicomm. Ernesti Aug. Apart from occasional light foxing, in very good state of preservation. Bound in contemporary blue paper boards, printed title-label laid to front cover (binding lightly soiled). £ 1250

First edition of these reproductions of frescoes depicting the life and martyrdom of Saint Catherine of Alexandria, decorating the Chapel of Saint Catherine in the twelfth-century Basilica of San Clemente at Rome. The Chapel was erected when Branda Castiglione was Cardinal of San Clemente (1411-1431).

Various opinions have been promoted about these frescoes, that they were the joint work of Masaccio and Masolino and executed 1423-1424, that the majority of the work was done by Masaccio between 1425 and 1428, or that Masolino painted the frescoes alone



between 1428-1431. Recent scholarship has discounted the claim to Masaccio's involvement made in this book. The two artists are now thought to have arrived in Rome as late as May 1428. Masaccio may be the author of the sinopia behind the great Crucifixion fresco in the Basilica, but his hand did not contribute to the Saint Catherine cycle. Masaccio died in Rome before 30 June, 1428.

The plates are unsigned, but according to the title-page were engraved by Carlo Labruzzi (1765-1818), then in the employ of the publisher Dall' Armi, after 1814 director of the academy at Perugia. The book opens with a frontispiece engraving of the entire Chapel and engraved title featuring a portrait of Masaccio derived from one drawn by Cosimo Zocchi and engraved by Francesco Allegrini for the "Serie di Ritratti d'Uomini illustri Toscani" (Florence 1768). The text and plates are disposed in nine numbered series, or episodes. Each episode in the Saint's life is depicted on a single plate, followed by between two and five plates of details; altogether, thirty-seven plates are called for by the text.

A second edition was published at Rome in 1830, without letterpress text, but apparently with five plates not in the previous edition. The copy shown in the recent exhibition "Fortuna visiva di Masaccio nella grafica", edited by B. Cinelli and F. Mazzocca (San Giovanni Valdarno 1979), no.6, may be a conflation of the two editions. The cataloguers describe it as comprising forty-four plates, then go on to mention copies in the Brera and Kunsthistorisches Institut of Florence having five fewer plates. The first edition is misdescribed by Thieme-Becker, XII, p.173, as comprising twenty plates. It was unknown to Le Blanc, "Manuel de l'amateur d'Estampes" (1856), II, p.481, who describes the reprint only, and no copy is recorded by Cicognara, Fabia Borroni, Schudt, or in the Olschki "Choix".

Reference: National Union Catalog, volume 310, p.312 (Newberry Library only, but New York Public Library and Harvard copies added in Supplement); no copy in the British Library (destroyed in the 1939-1945 War)

[32] LA MARCHE (Olivier de)

El Cavallero determinado traduzido de lengua francesa en castellana por Don Hernando de Acuna.

Antwerp, Jan de Laet for Joannes Steels, 1553

Quarto, (118)ff. signed A-Z<sup>4</sup> Aa-Ee<sup>4</sup> Ff<sup>6</sup> (blank Ff6), foliated 1-117 (1); woodcut of imperial insignia of Charles V on title-page, printer's device on penultimate leaf, and twenty full-page woodcuts printed with the text.

Ink stamp in margin of folio A1 verso: Fürstlich Fugger'sche Bibliothek in Augsburg. Binding lightly rubbed and chipped at head-band, otherwise book and binding are in fine state of preservation. In a contemporary calf binding, originally decorated in silver (now oxydised) with triple-fillet border and frame, fleur-de-lys ornaments at corners, in the centre of the covers a stamp of a crowned head (15mm) together with the initials RA.

£ 5600

First printing in Spanish translation of "Le Chevalier delibere," an allegorical poem commemorating the deeds and death of Charles le Temeraire, duke of Burgundy (1433-1477) at the Battle of Nancy. Olivier de La Marche (1426-1502) was in the duke's service and afterwards became captain of the guards to Louis IX; his poem was first published in French at Paris in 1488. The Emperor Charles V enjoyed it so much he translated it himself into Spanish prose and ordered that it be versified. Two competing versions were produced, one in double quintillas by Don Hernando de Acuna, the other in hendecasyllabic tercets by Jerome de Urea; the Emperor chose the former, named Guillaume van Maerle as editor, and entrusted the privilege with his chronicler, Christobal Calvete de Estrella.

Calvette travelled to Antwerp where he commissioned the printer Joannes Steels to produce an edition of two thousand copies. According to an announcement printed in a subsequent edition, more than seven hundred copies of this first edition – the entire portion reserved for the Spanish market – were lost at sea. In 1555 Steels had to bring out a second edition and other editions were published at Salamanca in 1560 and at Barcelona in 1565. These editions all utilize a suite of twenty fine full-page woodcut illustrations, variously attributed to Juan de Arfe y Villafane (cf. Nagler, "Die Monogrammisten," Munich & Leipzig 1919, no.81), to Lambert Lombard (in the British Museum's General Catalogue), and to Arnold Nicolai (by Peeters-Fontainas). The sources of the blockcutter's designs were previous French and Low Countries editions.

Three issues of this first edition are differentiated by J.F. Peeters-Fontainas, 'Les éditions espagnoles du "Chevalier delibere" d'Olivier de la Marche,' in "De Gulden Passer" 38(1960), pp.178-192, on the evidence of Jean de Laet's printer's device, and minor details. The present copy belongs to the first issue.

References: Peeters-Fontainas, *Bibliographie des impressions espagnoles des Pays-Bas meridionaux* (Nieuwkoop 1965), 600/1 (locating five copies); Funck, *Le Livre belge a gravures* (Paris 1925), p.347; Palau y Dulcet, *Manual de librero hispano-americano* (Barcelona & Oxford 1948-1977), 130348; three copies reported to the National Union Catalog (volume 312, p.407); no copy of this first edition in the British Library

[33] 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 and Maffeo Pasini, 1536

Quarto, (51) of 52ff. (wanting final blank), signed A-N<sup>4</sup> (-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 primarily by sexual intercourse, but could sometimes be spread by non-sexual contact, or even be generated spontaneously in the body. He describes its 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 Sepulchre. The first edition of this work appeared in 1527, with a colophon misdated 1507; it was reprinted in 1532. The present third 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* (reprint Nendeln 1969), 4424; this edition not in the Wellcome Historical Medical Library

[34] METASTASIO (Pietro Antonio Domenico Buonaventura)

Alcide al Bivio. Festa teatrale da rappresentarsi in musica per le felicissime nozze delle LL.AA.RR. L'Arciduca Giuseppe d'Austria & la principessa Isabella di Borbone. Per comando degli augustissimi regnanti.

Vienna, Widow and Sons of Johann van Ghelen, 1760

Quarto, (32)ff. signed \*<sup>4</sup> A-G<sup>4</sup>, unpaginated; letterpress half-title, engraved frontispiece, and engraved title included in the registration; with twenty-one engraved vignettes and initials printed with the text.

Ink stamps on title of the Imperial Music Library, Vienna (repeated on a blank verso). Spine abraded, otherwise a very good copy. In a contemporary binding of red silk over paper boards; gilt edges. £ 1950

The libretto of a one-act opera written for the marriage of the crown prince Joseph to Isabella of Bourbon, and first performed on 8 October, 1760, in the Grosse Redoutensaal of the Hofburg. The music was composed by Johann Adolf Hasse (separately printed in 1760). The choreography is credited to the famous Gasparo Angiolini (1731-1803), ballet-master at the Viennese court in succession to Hilverding. Joseph Chamant (1699-1768) designed the scenes. Giovanni Maria Quaglio invented the 'apparato festivo', and Pietro Rizzione and Gabriele du Clos built theatrical machines.

The premiere was staged, but a revival was sung seated with the parts held in the hands of the singers and without costumes (The New Groves, VIII, p.284). Other revivals were at Copenhagen in 1774, Leipzig in 1777, Vienna in 1781, and for the centenary of Hasse's death at Dresden in 1883. The libretto was also set to music by Nicola Conforto (performed at Madrid, 1765), Giovanni Paisiello (St. Petersburg, 1790), and Vincenzo Righini (Mainz, 1790). The libretto subsequently was printed at Ulm, Vienna and Florence, Milan, Naples, Rome, and Madrid.

This is an attractive specimen of Viennese book production, featuring a frontispiece engraved by Anton Tischler (1721-circa 1780) after a design by the Roman painter Gregorio Guglielmi (cited by Thieme-Becker, XV, p.255). The title-page was engraved by Jakob Matthias Schmutzer (1733-1811) and the numerous fine initials, head- and tail-pieces, are by Tischler and Mansfeld.

References: Claudio Sartori, *I Libretti italiani a stampa dalle origine al 1800* (1990), p.64; O.G.T. Sonneck, *Catalogue of opera librettos printed before 1800* [in U.S. Library of Congress] (1914), p.53; only one copy (Northwestern) reported to the National Union Catalog and Supplement (volume 733, p.26)

[35] MICHELA (Ignazio)

Memoria sull' origine e sullo sviluppo del progetto di condurre acqua potabile dal continente a Venezia.

Turin, Zecchi & Bona, 1842

Quarto, (14)ff. letterpress, paginated 1-27 (1); plus nine large folding plates.

Dedicatory inscription on front free endpaper to 'Generale Taccardi'. Covers lightly soiled and a few plates foxed, but generally a well-preserved copy with original tissue interleaving of the plates. In the publishers' printed boards. £ 525

A boldly imaginative proposal by a Piedmontese civil engineer for improving the fresh water supply of Venice and effecting the 'urban renewal' of Piazza S. Marco. Michela designed a powerful steam-driven pumping and water-filtering station ('Castello Idraulico') capable of forcing fresh water 5300 meters, from Mestre to Piazza S. Marco, and of distributing it about the city through a complex network of piping. In the middle of Piazza S. Marco he proposed to erect a monumental fountain as proof of his hydraulic wizardry. Six plates in our book are plans of the filter and pumping station and the others illustrations of the fountain and its allegorical statuary. This surely must count among the most bizarre projects ever conceived for La Serenissima.

According to a note printed on the verso of the title-page, this is already the second edition, but the first to provide illustrations and to incorporate the author's final corrections. The first edition presumably appeared in the published papers of the 'Terzo Congresso degli Scienziati Italiani a Firenze il 23 settembre 1841'.

References: Girolamo Soranzo, *Bibliografia veneziana in aggiunta e continuazione del 'Saggio' di E.A. Cicogna* (Venice 1885), 8071; two copies reported to the National Union Catalog (volume 381, p.622)

[36] MIZAULD (Antoine)

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

Paris, Federic Morel, 1560

Octavo, (188)ff. signed A-Z<sup>8</sup> Aa<sup>4</sup>, 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'. In very good state of preservation. Contemporary vellum. £ 650

First edition of this handbook for gardeners compiled by a native of Montlucon in the Bourbonnois (circa 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 Federic Morel* (1901), 56; Durling 3195; Wellcome 4353; Adams M-1514

[37] (MORE, Thomas) - COCHLAEUS (Joannes)

Antiqua et insignis epistola Nicolai Pape I ... Defensio Ioannis Episcopi Rossensis & Thome Mori ... Fragmenta quarundam Tho. Mori epistolarum ad Erasmus Rot. & Ioannem Coc [edited by Joannes Cochlaeus].

Leipzig, Melchior Lotter, 1536

Quarto, (110)ff. signed A-Z<sup>4</sup> Aa-Cc<sup>4</sup> Dd<sup>6</sup> (blank Dd6), unpaginated; woodcut initials from several alphabets.

Bound with

COCHLAEUS (Joannes)

Vita Theoderici Regis quondam Ostrogothorum & Italiae. Querela item de reipublicae statu sub Iustiniano Imp. I. Ad Augustae memoriae Maximilianum Caesarem olim scripta Bononiae, & nunc primum euulgata [the Querela is not, in fact, printed].

Ingolstadt, Alexander Weissenhorn, 1544

Quarto, (60)ff. signed Aa-Pp<sup>4</sup>, unpaginated; woodcut printer's device, woodcut initials.

Bound with

COCHLAEUS (Joannes)

Ad Paulum III. Pont. Max. Congratulatio ... super eius electione, recens facta, nuperq. promulgata.

Leipzig, Michael Blum, 1535

Quarto, (14)ff. signed A-B<sup>4</sup> C<sup>2</sup> D<sup>4</sup> (blank D4), unpaginated; title enclosed by woodcut compartment, woodcut initials.

Bound with

FELICIUS (Constantinus)

De Coniuratione L. Catilinae. Liber unus [edited by Joannes Cochlaeus].

Leipzig, Michael Blum, August 1535

Quarto, (64)ff. signed A<sup>6</sup> B-O<sup>4</sup> P<sup>6</sup>, unpaginated; woodcut imperial insignia on title-page, woodcut initials.

Bound with

FELICIUS (Constantinus)

Libri duo; Unus, de Exilio M. Tullii Ciceronis. Alter, De eius glorioso reditu [edited by Joannes Cochlaeus].

Leipzig, Michael Blum, July 1535

Quarto, (32)ff. signed A-H<sup>4</sup> (blank H4), unpaginated; title enclosed by woodcut compartment, woodcut initials.

A few wormholes at beginning and end, last few leaves lightly browned, otherwise fine copies in a well-preserved binding. Sixteenth-century blind-tooled calf over thin paper boards, covers decorated by rolled border of musicians and courting couples, enclosing central panels ornamented by repeated acorn stamp; remains of original green and red cloth ties.

£ 6000

A Sammelband in perfect state of preservation, containing four Leipzig imprints of 1535-1536, and an Ingolstadt imprint of 1544. The five books are united by the common author or editorship of Johannes Dobneck, called Cochlaeus (1479-1552), a fierce and unrelenting opponent of Lutheranism and Calvinism.

Cochlaeus had aligned himself with Henry VIII against Luther on the issue of the Sacraments, then disassociated himself from the English king over the divorce case. Upset by news of the execution of his friends in England, Thomas More and John Fisher, he published "*Antiqua et insignis epistola Nicolai Pape I*," here in the very rare original edition.

The book opens with Cochlaeus's edition of letters and decretals of Pope Nicholas I (858-867) and his account of the Pope's dispute with the Byzantine Emperor Michael, composed as a warning example to Henry VIII. Then follow a public epistle to Henry VIII (dated 6 January, 1536) and defence (or rather, vindication) of the martyred More and Fisher, in which Cochlaeus refers to the king as a 'mad blood-thirsty tyrant' and refutes Richard Sampson's "*Oratio*", an apology of the royal supremacy. At the end are four letters from More to Cochlaeus, written in 1528-1529, an excerpt from More's letter to Erasmus written upon his retirement and containing his famous epitaph, and the passage relating More's death from a letter of Conrad Coclenius to Erasmus; see further on these important letters, "*Correspondence of Sir Thomas More*," edited by E.F. Rogers (Princeton 1947), nos.162, 165-166, 189; and the "*Opus Epistolarum Des. Erasmi Roterodami*," edited by P.S. Allen (Oxford 1958), 2831, 3037.

Included also in the volume are Cochlaeus's life of Theodoric the Great, king of the Ostrogoths, full of parallels to modern events; and a tract written by Cochlaeus upon the election in conclave of Paul III, on 13 October, 1534. A year later a valuable benefice at Meissen was bestowed on its author. Finally, our *Sammelband* contains two works by Costanzo Felice (1502-1584), both edited by Cochlaeus from the sole previous edition, Rome 1518. The first work obtained some celebrity through the new edition, and was translated into English as "*The conspiracie of Lucius Catiline*" by T. Paynell, and printed at London in 1541 and 1557 (STC 10751-10752).

References: *Book I*: R.W. Gibson, *More: a preliminary bibliography* (New Haven 1961), no.139; *British Museum*, STC of German Books (London 1962), p.748; Martin Spahn, *Johannes Cochlaeus* (Berlin 1898), no.118; only the Yale copy reported to the National Union Catalog (volume 99, p.606); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI Jahrhunderts*, K-193/C-4289. *Book II*: Spahn, Cochlaeus, no.156; BM, STC German Books, p.250; four copies reported to NUC (volume 113, p.468); VD-16, C-4410. *Book III*: Spahn, Cochlaeus, no.109; BM, STC German Books, p.247; four copies reported to NUC (volume 113, p.462); VD-16, C-4238. *Book IV*: Spahn, Cochlaeus, no.115; only the Folger copy reported to NUC (volume 169, p.92); VD-16, F-701; no copy in the British Library. *Book V*: Spahn, Cochlaeus, no.114; BM, STC German Books, p.299; five copies reported to NUC (volume 169, p.92); VD-16, F-703

[38] NEURAUTTER (Augustin)

*Statuae pontis pragensis; Das ist, der Veit- und Breit berühmten Prager Brücken ... Säulen-Bilder.*

Prague, by Neurautter, 1714

Engraved title and twenty-seven plates, circa 320x215mm, engraved by Neurautter from drawings by Karl Anton Kulick, and others.

Sympathetic paper restorations to margins of first and last sheets, light stain in corner of four plates, margins of title soiled, but still a good copy. In a modern half-calf binding; preserved in a matching cloth slipcase. £ 1150

Only edition of a rare suite of engravings reproducing the bronze and stone statuary which formerly stood on the piers of the sixteen arches of the Karlsbrücke in Prague. Erected between 1350 and 1500, almost 1630 feet in length and 37 feet wide, the Karlsbrücke connected the old and modern parts of the Bohemian capital, and was one of its chief monuments. In September 1890 the Moldau rose to unprecedented heights, three

arches and many of the statues were swept away, and the bridge subsequently has been entirely rebuilt.

A bronze statue of St. John of Nepomuc was the first to be placed on the bridge, in 1693, at the spot from which the Saint was thrown into the river and drowned in 1393. A stone statue of the Crucified Christ was then erected on 14 September, 1696, and the others are dated by chronograms inserted in their bases from 1706 to 1711. Mathias Wenzel Jäckel (1655-1738), Johann Brekoff (died 1718), and one 'Friedrich a Kolho' are named on the engravings as sculptors. Karl Anton Kulick (1654-1713), A. Rocca, Ferdinand Brokoff, and Karl Tessauer drew the statues for Neurautter, an engraver who had established himself at Prague about 1704, and died there in 1749.

According to G.J. Dlabec, "Allgemeines historisches Künstler-Lexikon für Böhmen" (Prague 1815), p.379, no.12, a copy should comprise a title and twenty-eight plates. A copy corresponding to Dlabec's description is in the British Library. Our copy does not feature two plates listed by Dlabec, the second statue on the right (counting from the Altstadt) of the Blessed Virgin Mary, with chronogram 1708; and number thirteen on the right, of St. Philippus Benitius, also dated 1708. It contains however Neurautter's print of the 'castrum doloris' for St. John of Nepomuc erected in 1692 in Prague Cathedral and engraved in 1712.

The two copies located by the National Union Catalog, at Columbia University and New York Public Library, are both described (volume 411, p.653) as having a title and twenty-seven plates, like our copy. It could be that our copy and those in America represent a second issue of the book, when impressions from two plates had been exhausted.

[39] NIGRISOLI (Francesco Maria)

Lettera ... al Sig. Dottor Dionisio Andrea Sancassano. In cui si contiene l'argomento, l'idea, e disposizione d' un' opera, il di qui titolo e Considerazioni intorno alla generazione de' Viventi, e particolarmente de' Mostri.

Ferrara, Bernardino Barbieri, 1710

Quarto, (28)ff. signed A-C<sup>8</sup> D<sup>4</sup>, paginated 1-53 (3); engraved device on verso of title-page (Pietate et Prudentia).

Bound with

Considerazioni intorno alla generazione de' Viventi e particolarmente de' Mostri fatte dal dottore Francesco Maria Nigrisoli, e da lui scritte al Sig. Dottor Dionisio Andrea Sancassani.

Ferrara, Bernardino Barbieri, 1712

Quarto, (199)ff. signed +<sup>4</sup> +<sup>4</sup> (last leaf cancelled) A-Z<sup>4</sup> Aa-Zz<sup>4</sup> Aaa-Ccc<sup>4</sup> (blank Ccc<sup>4</sup>), paginated (14) 1-382 (2); plus three folding engraved plates. Engraved device on verso of title-page (as above).

Bound with

Lettera ... Nella quale si considera l'invasione fatta da topi nelle Campagne di Roma l'anno MDCCX [i.e. MDCXC]. E particolarmente quella loro fecondita, per cui si videro i topi ancor' non nati, pregnant in the ventre delle loro madri.

Ferrara, Bernardino Pomatelli, 1693

Quarto, (24)ff. signed A-F<sup>4</sup>, paginated 1-47 (1).

Presentation inscription by the author to Dottor Jacopo Cicognoni on first title-page. In good state of preservation. The three works together in a contemporary Italian binding of vellum over paper boards. £ 475

A prospectus for a work on generation and especially the causes of imperfection of man, beast, and vegetation, presented in the form of a letter to Dionisio Andrea Sancassani (1659-1738), dated by the author at Ferrara, 24 July, 1710. It is followed by the promised work, published two years later.

Both books are very rare, no copy of either being entered in the catalogues of the British Library or Wellcome Institute for the History of Medicine. The two works are located by the National Union Catalog at Cornell University (volume 419, p.401) and the "Considerazioni" alone is described in Blakes's "Short-title Catalogue of Eighteenth-century Books in the National Library of Medicine (Bethesda 1979).

The author (1648-1727) organizes his work around discussions of views promoted by his contemporaries Sbaraglia, Bonanni, and Trionfetti. One of the anonymous engraved plates illustrates monstrous birds, animals, and Siamese twins; the two others show insects and botanical curiosities. Nigrisoli was professor of medicine, theoretical medicine and philosophy at Ferrara university ("Biographische Lexikon der hervorragenden Aerzte," Berlin & Vienna 1932, IV, pp.371-372). He addresses the third book in our volume to a colleague there, Pietro Boari. Recounting an epidemic of mice at Rome, this work correlates the author's observations of the fecundity of Rodentia with evidence in Pliny and other authors. We can trace no other copy of this last publication.

[40] PASCHA (Johann Georg)

Florilegium fortificatorium tripartitum. Oder Kurtze, leichte iedoch gründliche und richtige Anweisung zu der ietzigen Zeit üblichen Krieges-Bau-Kunst.

Leipzig, Christian Michael for Christoph Myly of Halle, 1662

Oblong octavo, (172)ff. signed A<sup>4</sup> (\*)<sup>2</sup> B-Z<sup>4</sup> Aa-Tt<sup>4</sup> Uu<sup>2</sup>, paginated (8) 1-330, with engraved frontispiece, and title-page printed in red & black included in the registration; plus fifty-nine engraved plates (one folding).

Engraved heraldic exlibris with initials G.C.G.V.P. and date 1693. Lightly waterstained and browned owing to the poor quality of ink, however the paper remains strong, the book is entirely legible, and otherwise well-preserved. Contemporary binding of vellum over boards, remains of green cloth ties. £ 1100

Only edition of an uncommon treatise on fortification, edited by Johann Pascha, or Pasch (flourished 1655-1687). Pascha is better-known for books on fencing, wrestling, and vaulting, published at Halle and Leipzig between 1660 and 1667.

The first and third parts of this work deal with the science of fortification, geometry and arithmetic, and the second (pp.60-268) is devoted primarily to practical matters. At the end is an interesting series of 212 aphorisms drawn from various sources. In the address to the reader, dated at Halle, March 1662, Pascha states that the treatise had been written by an anonymous friend and that his own contribution was limited to the "parte offensiva," where the author had been too brief. It seems likely that Pascha was the draughtsman and engraver of the fifty-nine unsigned plates; the engraved frontispiece is signed J.P., and in a book of his published at Halle in 1661, "Vier und Achtzig Fahnen-Lectiones," Pascha admits he illustrated his works himself.

No copy of this book was reported to the National Union Catalog or Supplement, nor is there a copy in the British Library Catalogue, or the Bayerische Stadtbibliothek's "Alphabetischer Katalog 1501-1840" (Munich 1988). On the evidence of the "Jahrbuch der Auktionspreise," no copy has appeared at auction in Germany since 1950.



References: Architekt und Ingenieur: Baumeister in Krieg und Frieden (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), no.326; Max Jähns, Geschichte der Kriegswissenschaften (Munich & Leipzig 1890), II, p.1342 (locating a copy in the old royal library, Berlin)

[41] PINDER (Ulrich)

Epiphanie medicorum. Speculum videndi urinas hominum. Clavis aperienti portas pulsum. Berillus discernendi causus et differentias febrium.

Nuremberg, at the author's private press, 1506

Quarto, (205) of 206ff., wanting final blank, signed A-Z<sup>6</sup> a-k<sup>8</sup> l<sup>4</sup> m<sup>4</sup> (-blank m4), foliated 1-205; full-page woodcut on verso of title-page, large woodcut before each of the three parts, smaller woodcuts on title and throughout the text.

Contemporary ink ownership inscription on title-page 'Beatae Mariae in Salem'; old ink armorial stamp of a Heidelberg Library. Some insignificant worming, clean tear in folio D4, expert repairs to the joints and corners of the binding, but generally in fine original state of preservation. Bound in early 16th-century French calf over wooden boards, covers decorated by two rolls of floriate ornament and repeated petal stamp, two clasps (restored). £ 5500

First edition of a rare medical work in three books, treating respectively the colours of the urine and their significance, the movement of the heart and pulse, and the various fevers and feverish states caused by emotion. Also printed is the twelfth-century 'Carmina de urinarum judiciis' by Gilles de Corbeil, omitting the Epilogus.

The author was city physician in Nördlingen between 1484 and 1489, then served the Elector of Saxony as physician-in-ordinary, and in 1491 became city physician at Nuremberg; he died in Nuremberg in 1519. Between about 1505 and 1512 Pinder operated a press in his own house. Assisted by Friedrich Peypus, he printed mostly his own medical and devotional works; altogether, eleven imprints of the Pinder press are recorded.

A copy dated 1507 was formerly in the Bavarian State Library; cf. "Alphabetischer Katalog 1501-1840," volume 36 (Munich 1988), p.182. We have been unable to locate any other copy of that second edition.

The full-page woodcut on the verso of the title-page represents a uroscopic consultation, and is surrounded by a border of urine glasses. In this copy there is a rule around the woodcut (compare Wellcome 867). Other woodcuts at the beginning of the various parts represent a consultation, a physician taking a patient's pulse, and a patient suffering from fever. Many small woodcuts of specimen glasses complete the illustration. Other books published by Pinder are illustrated by Baldung, Kulmbach, Schäufolein, and Traut, all apprentices in Dürer's workshop. The cuts in this book probably were produced by one of these pupils, so far unidentified.

The binding is apparently Lyonese. Its most distinctive stamp is reproduced by Denise Gid, "Catalogue des reliures francaises estampees a froid" (Paris 1984), as dc42 on a book printed in 1495 bound in the same materials and decorated by a very similar roll (dc32).

References: Durling 3652; Hans Sallander, Bibliotheca Walleriana (reprint New York 1991), 7448; Wellcome Historical Medical Library, Catalogue of printed books (London 1962), 866; British Museum, STC of German Books (1962), p.697; Library of Congress, Lessing Rosenwald Collection (Washington 1977), 601, with five other copies reported to the National Union Catalog (volume 458, p.658); no copy located by the Verzeichnis der im deutschen Sprachbereich erschienenen Druckes des XVI. Jahrhunderts, Band XVI (Stuttgart 1990)

## [42] POSTHIUS (Joannes)

Tetrasticha in Ovidii Metam. Lib. XV. quibus accesserunt Vergilii Solis figurae elegantiss. & iam primum in lucem editae. Schoene Figuren auss dem fuertrefflichen Poeten Ovidio allen Malern Goldschmiden und Bildthauwern zu nutz unnd guetem mit fleiss gerissen durch Vergilium Solis unnd mit Teutschen Reimen kurtzlich erklaret.

Frankfurt am Main, Rab, Feyerabend & Heirs of W. Han, 1563

Oblong octavo, (104)ff. signed a-b<sup>4</sup> A-Z<sup>4</sup> a<sup>4</sup>, paginated (16) 1-178 (14); title printed in red & black within a woodcut compartment, 178 woodcuts (circa 60x80mm) by Virgil Solis within decorative woodcut frames (circa 100x130mm) of which there are nine different designs, woodcut initials, ornaments.

Engraved exlibris of Edward Arnold of Dorking, Surrey; label of William and Marianne Salloch (bought from Martin Breslauer, their collation note dated 1967). A few finger and other stains, otherwise a very good copy. In a 19th-century polished calf binding, covers decorated by gilt border and frame, ornaments at corners. £ 3850

A series of 178 woodcuts illustrating the "Metamorphoses" of Ovid, printed without text specifically for the use of 'Malern Goldschmiden und Bildthauwern' (painters, goldsmiths and sculptors) as an iconographic repertory and anthology of ornament. Each woodcut is displayed within a decorative woodcut frame and accompanied by a quatrain in Latin and in German translation by Johann Posth, or Post (1537-1597). Formerly a student of Petrus Lotichus Secundus at Heidelberg, Posth became physician to the Kurfürsten von der Pfalz and a busy poet; among his works is a version of Aesop's fables with illustrations by Virgil Solis, published at Frankfurt in 1566 ("Deutsches Literatur Lexikon," XII, Bern & Stuttgart 1990, p.207).

These Ovid illustrations and their borders must be among the last works completed in Virgil Solis's Nuremberg workshop before the Master's death in 1562. Some cuts (e.g. Lib.I 2,4,8,11-12,14,16) are signed with the shop's VS monogram, while others (e.g. Lib.IV 9; Lib.V 7) are signed by a gothic h monogram. The decorative borders are employed here for the first time; see C.P. Warncke, "Die ornamentale Grotteske in Deutschland 1500-1650" (Berlin 1979), 480-483, describing and reproducing four of the borders. The publication history of the 178 Ovid illustrations is complicated. They appear with the text of Ovid in an edition published by the partnership of Georg Rab, Sigmund Feyerabend, and the Heirs of Wigand Han in 1563; and also in five editions and re-issues of our book, all published by the same partnership, two dated 1563, the others published in 1564, 1565, and 1569. The two 1563 editions can be differentiated only by the orthography of their title-pages; no priority is established. See further, K. Stahlberg, 'Virgil Solis und die Holzschnitte zu den Metamorphosen des Ovid,' in "Marginalien" 95(1984), pp.29-35; and for reproductions, "The Illustrated Bartsch," 19/I (New York 1987), pp.471-516.

References: British Museum, STC of German Books (1962), p.714; Erhard Kloss, 'Der Frankfurter Drucker-Verleger Weigand Han und seine Erben,' in Archiv für Geschichte des Buchwesens 2(1960), p.362, no.231; Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts, XVI (Stuttgart 1990), P-4489; no copy of a 1563 edition reported to the National Union Catalog (compare volume 555, p.448, locating two copies of the 1569 edition)

## [43] [PRISCIANUS (Theodorus)]

Octavii Horatiani rerum medicarum lib. quatuor. I. Logicus, de curationibus omnium ferme morborum corporis humani, ad Euporistum. II. De acutis & chronicis passionibus, ad eundem. III. Gynecia, de mulierum accidentibus, & curis eorundem, ad Victoriam. IV. De physica scientia, Experimentorum liber, ad Eusebium filium.

Issued with

ABU 'I-QASIM KHALIF IBN 'ABBAS al-ZAHRAWI, called Abulcasis

Chirurgicorum omnium primarii, lib. tres. I. De cauterio cum igne, & medicinis acutis per singula corporis humani membra. Cum instrumentorum delimatione. II. De sectione & perforatione, phlebotomia, & ventosis. De vulneribus, & extractione sagittarum, & ceteris similibus. Cum formis instrumentorum. III. De restauratione & curatione dislocationis membrorum. Cum typis item instrumentorum.

Strassburg, Johann Schott, 26 February 1532

Folio, (328)ff. signed \*<sup>4</sup> a-z<sup>6</sup> aa-bb<sup>6</sup> cc<sup>4</sup> dd<sup>6</sup>, paginated (8) 1-319; title-page ornamented by five-piece woodcut border, eight large woodcut illustrations and more than 250 diagrams and woodcuts of surgical instruments printed with the text of Abulcasis.

Old illegible ink stamp on verso of title-page. A clean tear neatly repaired, insignificant worming at end, otherwise in very good state of preservation. Bound in 18th-century German mottled calf, gilt armorial supralibros of the Bibliothecae Electoralis Monacensis on covers, back decorated in gilt.

£ 5800

A richly illustrated volume containing the sole surviving work of the Roman physician Theodorus Priscianus and the surgical portion of the medical encyclopaedia compiled by the Moorish physician Abulcasis.

The "Euporiston" is chiefly a collection of therapeutic prescriptions, organized in four books of which the first deals with external ailments a capite ad calcem; book two with internal medicine; book three with gynaecological subjects; and the fragmentary fourth book with popular remedies. The author was court physician under the Emperor Gratianus from 367 to 383. A disciple of Vindicianus, Theodorus wrote in Greek and made his own translation afterwards into Latin.

The book is prefaced by a letter subscribed on the Feast Day of John the Baptist, 1531, by Hermann von Neuenahr, who may be the editor. Our Strassburg edition probably preceded one edited by Sigismund Gelen and published by Froben at Basel, also in 1532, 'opus nunc primum aeditum'. In any case, the two editions drew on separate manuscript traditions: the fourth book, 'De physica scientia,' appears only in the Strassburg edition, and there are considerable other textual differences: see E. Gurlt, "Geschichte der Chirurgie" (Berlin 1898), pp.499-500. The "Euporiston" was reprinted by Schott in the "Experimentarius medicinae" of 1544 and appeared also in the Aldine "Medici Antiqui" of 1547. The section on female disorders was abstracted by Caspar Wolf for the "Harmonia Gynaeciorum" in 1566; see J.V. Ricci, "The Genealogy of Gynaecology" (Philadelphia 1950), pp.148-149.

The second work in the volume is the well-known "De cirurgia, tres tractatus" by Abulcasis (circa 936-circa 1013), the 'father of operative surgery'. Abulcasis describes many operative procedures and instruments which do not appear in extant classical writings and which may therefore be regarded as his own, or at least as being part of distinctively Arab practice (M.S. Spink & G.L. Lewis, "Albucasis on Surgery and Instruments," London 1973, p.ix). Sections are devoted to obstetrics and to the surgical treatment of eyes, ears, and teeth. Abulcasis is credited with the invention of several types of surgical scissors, new obstetrical forceps, scrapers for scaling teeth, among other instruments.

The text was known to physicians and surgeons in the West as well as the Moslem World. It was first printed in the translation of Gerard of Cremona at Venice, in 1498, together with the "Chirurgia" of Guido de Cambiaco. Afterwards it was often reprinted, however our Strassburg edition seems to be the first to reproduce in woodcut the illustrations of instruments which appear in numerous manuscripts. Altogether, there are nearly 260 woodcuts of instruments in our book, among them a tonsil guillotine, syringe, lithotrite, vaginal speculum, midwifery hook or crochet, thruster, and perforator.

The book is adorned also by eight large woodcuts from blocks cut by Johann Wechtlin

for Hans von Gersdorff's "Feldbuch der Wundartzney," first published at Strassburg by Schott in 1517. The subjects of these eight cuts are: a man with a variety of wounds (p.115), cauterisation (p.116), amputation (p.245), chest operation on a battlefield (p.255), a blood-letting maniken (p.260), a skeleton, bound as a folding plate (p.276), and two illustrations of trepanning operations (pp.288-289). The Wechtlin woodcuts number among the most celebrated medical illustrations of the sixteenth century; cf. Paul Kristeller, "Die Strassburger Bücher-Illustration" (reprint Nieuwkoop 1966), p.135, no.479.

The title-page is decorated by five woodcut strip ornaments, of which the two vertical are by Heinrich Vogtherr and the three horizontal strips by Hans Weiditz. The Vogtherr woodcuts are described by C.P. Warncke, "Die ornamentale Grotteske in Deutschland 1500-1650" (Berlin 1979), no.238, reproducing the title-page of our book. The Weiditz cuts are described by Dodgson, "Catalogue of Early German and Flemish Woodcuts" (London 1911), II, 186, 150.

The binding of our copy is decorated by the large (100mm) gilt insignia of the Munich court library. The same insignia, dated 1779 and employed on an exlibris, is reproduced by Leiningen-Westerburg, "Deutsche und Oesterreichische Bibliothekszeichen Exlibris" (reprint Leipzig 1980), p.208.

References: Durling 3764; Wellcome 5256; Waller 7646; Charles Schmidt, Repertoire bibliographique strasbourgeois (reprint Baden-Baden 1980), p.158, no.123; Benzing, Bibliographie Strasbourgeoise (Baden-Baden 1981), no.1514; Ritter, Catalogue des livres du XVIe siecle ne figurant pas a la Bibliotheque Nationale et Universitaire de Strasbourg (Strassburg 1960), nos.2043, 2783, 2989; five copies reported to the National Union Catalog (volume 472, p.22)

#### [44] QUINZA (Francesco)

Relazione della statua equestre di Carlo Magno eretta nel Portico del Tempio Vaticano colla raccolta d'alcuni Componenti Poetici.

Siena, Francesco Quinza, 1725

Folio, (26)ff. signed \*<sup>6</sup> A-E<sup>4</sup> (\*6, 'Protesta dello Stampatore a chi legge,' bound at end), paginated (4) 1-46 (2), with 47 engraved vignettes and initials; engraved frontispiece.

Old ink library stamp on title-page. Several quires browned, occasional light staining in margins, nonetheless an attractive copy. Bound in contemporary mottled vellum over paper boards, title lettered in gilt directly on spine. £ 1350

Only edition of a lavishly produced description of Agostino Cornacchini's 'Equestrian Charlemagne,' an over life-size marble, stucco, and mosaic monument, commissioned by Pope Clement XI Albani for the narthex of St. Peter's, to stand opposite Bernini's 'Equestrian Constantine'. The rare book features an engraved frontispiece of the monument by Gennaro Gutierrez after a design by G.B. Brughi, measuring 395x245mm.

Agostino Cornacchini was born in 1686 at Pescia and studied in Florence in the school of G.B. Foggini, official sculptor to the grand duke. In 1712 he went to Rome, where until about 1737 he was extremely active, especially for the Florentine Pope Clement XII Corsini. Such was his reputation that in 1725-1727 Cornacchini was entrusted with the restoration of the Laocoön, nullifying the prior restoration of the missing arms made by Jacopo Sansovino (R. Engass, "Early Eighteenth-century Sculpture in Rome," London & University Park, 1976, especially pp.200-202).

The documents for the 'Equestrian Charlemagne' survive in the archives of the Fabbrica of St. Peter's and have been published in extenso by Wittkower, 'Cornacchinis Reiterstatue Karls des Grossen in St. Peter,' in "Miscellanea Bibliothecae Hertzianae zu Ehren von L. Bruhns" (Munich 1961), pp.464-473. The colossal, main block of marble arrived in Rome in 1722 and was carved by Cornacchini in a studio specially built by the pope in the gardens of St. Marta. On the front of the base beneath the statue

Cornacchini planned a relief representing the Coronation of Charlemagne as Holy Roman Emperor in Rome in the year 800. The relief is shown in Gutierrez's engraving in our book, but in the text (page 5) we learn that it had not yet been carried out, and it never was, even though in May 1725 Cornacchini did receive a substantial payment for it.

The ceremonial unveiling of the statue occurred in March, 1725; Princess Violante Beatrice of Bavaria, the sister-in-law of the grand duke of Tuscany, Giovanni Gastone de' Medici, presided. The papacy paid for the striking of a commemorative gold medal (by Ermenegildo Hamerani) as well as for this book (records of payment transcribed by Wittkower, p.473).

References: Cicognara 3547; Schudt, *Le Guide di Roma* (Vienna 1930), 1034; copies are entered (q.v. Quinza) in the printed catalogues of the British Library and Bibliotheque nationale, Paris, however none can be traced in the National Union Catalog

[45] [REMMELIN (Johann)]

*Pinax microcosmographicus hoc est Admiranda Partium Hominis Creaturarum Divinarum praestantissimi Universarum Fabricae, Historica brevis et perspicua Enarratio, Microcosmico tabulis sculpto aeneis Catoptro lucidissimo explicationis vice addita.*

[Augsburg], Steffan Michelspacher, 1615

Quarto, (40)ff. signed )( <sup>4</sup>A-G <sup>4</sup>H<sup>6</sup>, foliated (4) 1-30 (4); engraved title-page included in registration.

Issued with

*Elucidarius, Tabulis synopticis, Microcosmici laminis incisi aeneis, admirandam partium hominis creaturarum divinarum praestantissimi universarum Fabricam repraesentantis, Catoptri, Litteras & Characteres explicans, ex Pinace Microcosmographico eidem Catoptro ac Historica brevis at perspicua Enarratio addito.*

[Augsburg], Steffan Michelspacher, 1614

Quarto, (12)ff. signed A-C<sup>4</sup>, foliated 1-12.

Pastedown inscribed and dated 1656 by Jakob Stelzlin, professor of medicine at Ingolstadt from 1645 to 1677; three ink ownership stamps on verso of folio )(2. Light water-stain in one corner, otherwise in excellent state of preservation. Bound in contemporary flexible vellum. £ 2450

First editions of two works by the Ulm physician Johann Remmelin (1583-1632), both issued anonymously, with their publisher, Steffan Michelspacher (or Stephan Michael Spacher), a physician from the Tyrol and friend of Remmelin, standing-in as author. The two works, 'a medley of theology and anatomy designed for the edification of the non-medical,' according to Osler, provide explanatory text for three large engraved plates (56x37cm) reproducing the entire anatomy of the human body using super-imposed, moveable parts, that Lukas Kilian had engraved and Steffan Michelspacher published, as "Catoptri microcosmici visio primo [-tertia]", in 1613. None of the surviving copies of our two works are found together with the plates.

Remmelin himself later wrote that his drawings and text were taken by friends and published without his permission. Michelspacher's version of the publication history is given in the preface to his own "Cabala, Spiegel der Kunst und Natur in Alchymia," self-published at Augsburg in 1616. Addressing Remmelin, Michelspacher says that the works had been given to him by their author, on the condition that his name did not

appear. Michelspacher thought this disingenuous, since the three plates already had been inscribed 'J.R. Inv[entor]' and Remmelin's heraldic insignia appears on the engraved title of our book. When the dedicatee of the "Pinax Microcosmographicus," Philip Hainhofer, became curious to know the identity of the author, Michelspacher sought and obtained Remmelin's permission to make it known in the dedication of the "Cabala".

Afterwards the plates and text were often reprinted together, as "Catoptrum microcosmicum," with Remmelin's name on the title-page: in Latin in 1619, 1639, and 1660; in German translation in 1632, 1661, and 1720; in Dutch (and Latin) in 1634, 1645, and 1667; in English in 1675, 1695, 1702, and 1738; and Italian in 1754. On the earliest editions and the confusion surrounding their authorship, see W.B. McDaniel, in "Transactions and Studies of the College of Physicians of Philadelphia," fourth series 6(1938), pp.60-72; and J.L. Choulant, *History and Bibliography of Anatomic Illustration*, translated by M. Frank (reprint New York 1945), pp.232-234.

The spectacular title-page is engraved with a black ground and features two dissected figures, a skeleton firing a crossbow at the reader, a table covered by medical instruments, and occult symbols. It almost certainly was engraved by Lukas Kilian, artist of the three plates published in 1613, and of illustrations in other books published by Michelspacher. For Kilian's three engravings of Remmelin's "Catoptri microcosmici," see Hollstein, *German Etchings Engravings Woodcuts*, volume XVII (Amsterdam 1976), nos.565-567.

References: National Library of Medicine, *Catalogue of Seventeenth Century Books* (Bethesda 1989), 9549-9550; *Bibliotheca Osleriana* (Montreal 1969), 3790-3791; three copies only (apart from NLM) reported to the National Union Catalog & Supplement (volume 382, p.32 and volume 488, p.205); no copy in printed catalogue (1962) of the Wellcome Historical Medical Library

[46] ROSTINIO (Pietro & Lodovico)

Compendio di tutta la chirugia, utilissimo ad ogni studioso di quella, & sopra modo necessario ... Di nuovo ristampato, & dall' Eccellente M. Leonardo Fieravanti 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 +<sup>8</sup> \*<sup>8</sup> \*\*<sup>8</sup> \*\*\*<sup>8</sup> \*\*\*\*<sup>8</sup> A-Y<sup>8</sup> (blanks Q<sup>8</sup>, Y<sup>8</sup>), foliated (38) 1-174 (2); printer's device on title-page, eight full-page woodcuts printed with the text in signature \*\*\*\*).

Ownership stamp erased from title-page, margins lightly 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 in 1588.

References: Durling 3952; Wellcome 5579; three copies (NLM, Yale, Michigan) located by the National Union Catalog and Supplement (volume 505, p.663); no copy in the British Library

## [47] SALVER (Johann Octavian)

Proben des hohen Teütschen Reichs Adels, oder Sammlungen alter Denkmäler, Grabsteinen, Wappen Inn- und Urschriften und nach ihrem wahren Urbilde aufgenommen unter offener Treüe bewähret und durch Anenbäume auch sonstige Nachrichten erkläret und erläütheret.

Würzburg, by the author, 1775

Folio, (394)ff. signed \*<sup>4</sup> \*\*<sup>4</sup> A-Z<sup>4</sup> Aa-Hh<sup>4</sup> Ii<sup>4+1</sup> Kk-Zz<sup>4</sup> Aaa-Zzz<sup>4</sup> Aaaa-Zzzz<sup>4</sup> Aaaaa-Bbbbb<sup>4</sup> Cccccc-Iiiii<sup>2</sup> (lacking blank Iiiii<sup>2</sup>), paginated (8) 1-777 (1); plus engraved frontispiece, title-page, dedication leaf, 29 plates (including numbered series I-XXII), and letterpress table (inserted at p.146); with hundreds of full-page and smaller engraved illustrations, head-pieces, and vignettes, printed with the text.

Wax seal affixed to folio Bbbbbb3 recto by an imperial notary, attesting the accuracy of the author's transcriptions. Ink stamp in margin of the frontispiece of the Furstlich Fugger'sche Bibliothek in Augsburg and ownership inscription by a family member, dated 1776, on title-page. In faultless state of preservation. Contemporary German vellum binding, title lettered directly on spine, blue painted edges. £ 1750

Only edition of a work recording in about 275 engraved illustrations the tombs, sculptural gravestones, inscribed tablets, and other memorials to the prince-bishops of Lower Franconia, then preserved in Saint Kilian, the cathedral church of Würzburg. Included are the tombs of Johann Philipp, Lothar Franz, Johann Philipp Franz, and Friedrich Karl von Schönborn, the latter in the sepulchral chapel built by Balthasar Neumann between 1719 and 1724.

The author (1732-1788) studied law, history and heraldry at Würzburg, and inherited from his father, the engraver Johann Salver, a talent for drawing and painting; see the "Allgemeine Deutsche Biographie," volume 30 (Leipzig 1890), pp.285-286. He prefaces his work with a section on the particular complexities of Franconian heraldry illustrated by plates of charges and completed blasons of its nobility. Then follow an historical account of the cathedral chapter and biographical notices (pp.183-750) of St. Kilian and eighty bishops of Würzburg, from Burkhardus (741) to Adam Friedrich Graf zu Steinsheim (elected 1755). Each notice incorporates transcriptions of documents in the cathedral archives and of the epigraphy, lists prebendaries, and is illustrated.

Several of the vignettes are signed by Johann Oswald Berndt, however Meyer, "Allgemeines Künstler-Lexikon," III (Leipzig 1885), p.653, no.8, credits also his brother Johann Christian as designer of vignettes and illustrator of the volume. Four of the full-page engravings are reproduced by R. Sedlmaier, "Wolfgang v.d. Auveras Schönborn-Grabmaler," Mainfränkische Hefte 24 (Würzburg 1955), plates 28-31.

References: Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Rc27; two copies only (Newberry and Harvard) located by the National Union Catalog (volume 517, p.155)

## [48] SANDEO (Felino Maria)

Epitoma de Regno Apulie et Sicilie [edited by Michele Ferno].

[Rome, Sigismondo Mayr & Johann Besicken, 1495]

Quarto, (46)ff. signed a<sup>8</sup> b-f<sup>6</sup> g<sup>8</sup>, unpaginated; woodcut initials.

Initial leaf laid to stronger paper and reversed by the binder; the following two leaves have repaired margins, with loss of a few letters; the final leaf also is laid. In a modern vellum binding. £ 1850

A chronicle of Apulja and Sicily from 537 AD to 1494 by a canon lawyer from Reggio Emilia who rose through the academic hierarchy at Ferrara, Pisa, and Rome, to become bishop of the southern province of Atri and Penna. In 1494 Sandeo visited the Kingdom on an embassy for Alexander VI and an account of that experience concludes the history. Unfortunately, the invasion of Charles VIII kept Sandeo from residing in his diocese and he depended on the standard humanist historians, Biondo, Platina, Poggio, Giustinian, and on scraps of information obtained from visitors, in completing his book (E. Cochrane, "Historians and Historiography in the Italian Renaissance," 1981, pp.154-155). The work is nonetheless an important source for the history of the Anjou dynasty in Naples and Sicily and of its branch that reigned in Hungary (1308-1370), giving also many details of Hungarian history in that period.

The book was published against Sandeo's express prohibition by Michele Ferno, a pupil of Pomponio Leto. Ferno dedicates the edition to his teacher, 13 April, 1495, and justifies his conduct to Sandeo in a letter at end ('accusationis deprecatio,' folios g7 recto - g8 recto). Also printed are seven elegiac couplets from Ferno to Sandeo.

Two settings of folio al verso are recorded; the present copy conforms to Pellechet 4765a, by identifying Ferno as 'Mediolanensis' in the 'Ad Lectorem' and having the reading below (line 5) 'Coeci' (vs. Ceci). The text has not been reprinted apart from the version ('De Regibus Siciliae et Apuliae') given in Graevius's compendium (volume X, 5).

References: Goff S-153; BMC IV, p.140; IGI 8650 (cf. Alfredo Cioni, *Giunte e Correzioni al 'Indice generale degli incunaboli'*, Florence 1960, pp.24-25); Lozzi, *Biblioteca storica della antica e nuova Italia* (Imola 1881-1886), 3864

[49] SARDI (Pietro)

Corona imperiale dell' architettura militare diuisa in due trattati. Il primo contiene la teorica. Il secondo contiene la pratica.

Venice, Barezzo Barezzi for the author, 1618

Folio, (200)ff. signed +<sup>6</sup> A-B<sup>4</sup> A-Z<sup>4</sup> Aa-Nn<sup>4</sup>, A-I<sup>4</sup> K<sup>6</sup>, paginated (28) 1-299 (i.e. 287, with errors in numeration) and blank page, 1-83 (1); engraved title included in registration as folio +1 (verso blank), half-page engraved head-piece, woodcut head-piece and the printer's 'salamander' device in part I; the second part illustrated by a half-page engraved head-piece, numbered series of 37 half-page or larger engravings (numbers 2,3,5 repeated with 2,5 repeated as plates on inserted leaves in gatherings A and C), and a numbered series of 4 half-page engravings.

Printed exlibris (19th century): Ex Bibliotheca P.P.C. Lammens. A clean crisp copy. In a contemporary Italian binding of vellum over thin paper boards. £ 1650

First edition of the author's first book, an exposition of the universal principles of fortification which he says he absorbed through long study and observation in many countries. The second, practical part depends from Alghisi and Lorini especially, and it appears Sardi was acquainted as well with the writings of Giulio Savorgnan; see "Venezia e la difesa del Levante da Lepanto a Candia 1570-1670" (exhibition catalogue, Venice 1986), no.233 (reproducing fig.37).

The attractive title-page is engraved by Gaspare Grispoldi and features a portrait bust of the author, aged fifty-eight. On the title-page of the second edition, issued by the Giunti at Venice in 1639 under the title "Corona dogale," Sardi is shown aged seventy-nine. Editions of our work in anonymous German and French translations were published at Frankfurt am Main in 1622 and 1623 respectively; see "Architekt und Ingenieur: Baumeister in Krieg und Frieden" (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), no.312.



References: Cockle, *Bibliography of Military Books* (London 1900), 810; Riccardi, *Biblioteca matematica italiana* (Modena 1870-1876), II, 423; M. Jähns, *Geschichte der Kriegswissenschaften* (Munich 1889-1891), II, 1098-1099; Pietro Manzi, *Architetti e ingegneri militari italiani* (Rome 1976), pp.158-161; British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.823; five copies located by the National Union Catalog (volume 520, p.586)

[50] SCAMOZZI (Vincenzo)

Oeuvres d'Architecture [translated by Samuel du Ry and Augustin Charles D'Aviler].

Leiden, Pieter van der Aa, 1713

Folio, (147)ff. signed \*<sup>2</sup> \*\*<sup>2</sup> \*\*<sup>4</sup> A-H<sup>4</sup> I<sup>6</sup> K<sup>2</sup> L-M<sup>4</sup> N<sup>6</sup> O<sup>4</sup> P<sup>2</sup> Q-Z<sup>4</sup> Aa-Ll<sup>4</sup> Mm<sup>2</sup> Nn<sup>2</sup> (-A4, cancelled), paginated (16) 1-276 (conjugate folios N1+N6 numbered as two, rather than as four pages); engraved frontispiece (folio \*1), title-page printed in red & black (folio \*2), forty-three woodcut and forty engravings included in pagination (of which three are double-page and the rest mostly full-page illustrations), plus twenty-four

inserted engraved plates (of which three are double-page and the others full-page).

Engraved exlibris of Thomas Brand. A few leaves stained in lower margin, otherwise a very good, crisp copy. Bound in contemporary polished calf, back gilt. £ 1650

A new translation by the engineer Samuel du Ry of the Dutch epitome of Scamozzi's "Idea dell' architettura universale" issued by the engraver-publishers Cornelis I and Dancker Danckerts between 1640 and 1661, to which is added the architect D'Aviler's translation of the sixth book on the Orders (pp.98-257). D'Aviler's translation had been first printed at Paris in 1685.

The edition features illustrations from a variety of sources. Forty-three woodcuts are printed from blocks prepared for the original edition, Venice 1615. These blocks had been purchased in 1616 from Vincenzo Scamozzi's heirs by the printmaker and art dealer Justus Sadeler, and were bought subsequently by Frederic de Wit; see Philippe Senechal, 'Justus Sadeler: print publisher and art dealer in early seicento Venice,' in "Print Quarterly" 7(1990), pp.27-28. Forty engravings derive from the preceding Danckerts editions of the Dutch epitome. The series of twenty-four plates by Pieter Sluiter and Jacobus Baptist, after Jan Goeree, of the Colosseum, Theatre of Marcellus, Pantheon, Hadrian's Tomb, and other prominent Roman buildings, depicted as they were in their glory, and the pathetic ruin they had fallen into during modern times, appeared originally in Graevius's "Thesaurus Antiquitatum Romanorum," vol.III (1696).

References: Katalog der Ornamentstichsammlung, Berlin (1939), 2608; Cicognara 655; no copy in the Fowler catalogue

[51] 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)<sup>2</sup> \$<sup>2</sup> #<sup>2</sup> ##<sup>2</sup> &1 (-&2, canceled) B-Z<sup>2</sup> Aa-Zz<sup>2</sup> Aaa<sup>2</sup>, paginated (18) 1-182 (2); title and many other pages printed in red & black (red chiefly used

to indicate conjectural emendations), woodcuts and woodcut diagrams printed with text.

The H.M. Blackmer copy (sale Sotheby's, 11 October 1989, lot 303). In immaculate original state of preservation. Bound in contemporary flexible 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 learned 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 1667, about 115 of the inscribed stones had been lost. The survivors obtained only partial protection at Oxford, most being inserted in the exterior 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; D.B.L. Haynes, "The Arundel Marbles" (Oxford, Ashmolean Museum, 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)

[52] SENESE (Alessandro)

Il vero maneggio di spada.

Bologna, Heirs of Vittorio Benacci, 1660

Folio, (58)ff. signed a-b<sup>4</sup> A-L<sup>4</sup> M<sup>6</sup>, paginated (16) 1-70 (i.e. 98, some pages omitted in numeration) and two unnumbered pages (address 'Al Lettore'); engraved title-page included in the registration as folio al and fourteen engravings (circa 120x275mm, platemarks) printed with the text.

Exlibris of 'Rolle'. Joints weakening, otherwise in fine state of preservation. In an 18th-century French mottled calf binding. £ 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 (Rome 1912, lot 335) and Garcia Donnell (Paris 1926, lot 83) auction sales, 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 around 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). Senese 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 engravings.

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

[53] SMYTH (Henry De Wolf)

A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government, 1940-1945... Written at the request of Major General L.R. Groves, United States Army. Publication authorized as of August 1945.

Washington, D.C., Government Printing Office, 1945

Octavo (23x15cm), paginated i-viii (including front wrapper), then 1-182.

In immaculate condition. Preserved in the original printed covers.

£ 400

The 'Smyth Report,' a detailed account of the secret development of nuclear weaponry by the United States Government, was begun in the Spring of 1944 and completed in July 1945, by H.D. Smyth, chairman of the Department of Physics at Princeton University, an associate director on the Manhattan Project with this particular brief. It was released for publication by President Truman just a few weeks after the destruction of Hiroshima in substantially uncensored form, against the advice of the British and Canadian allies.

In compiling the Report, Smyth included as much technical detail as feasible, but aimed for a wider audience than nuclear physicists. He explains the contributions of the participating groups and laboratories at Berkeley, Chicago, Columbia, Los Alamos, and elsewhere, aiming to put before the reader as many facts as possible about the bomb and inform discussion of the new political and social questions its development raised.

Apart from a mimeographed version classified as top-secret and circulated only among scientists involved in the project, the first 'publication' of the Smyth Report was in a hectograph reproduction from typescript distributed in a few copies at press conferences at the Pentagon on 11th and 12th August, 1945. On 13 August, in order to forestall any unauthorized claim to copyright, the Report was copyrighted in Smyth's name. The present edition was published a few weeks later, about 20 September, 1945, by the Superintendent of Documents, printing from a corrected copy of the hectograph document, and incorporating last-minute revisions.

The intention was to obtain the widest possible readership and this book has the statement 'Reproduction in whole or in part is authorized and permitted' prominently displayed on its front cover. In November 1945 the text was reprinted as volume 17, issue 4, of "Reviews of Modern Physics," and an English edition by His Majesty's Stationery Office appeared the same month. In 1946 a Swedish translation was published at Stockholm and Russian (Moscow 1946) and Chinese (Chungking 1946) editions soon followed. Meanwhile, the Princeton University Press had brought out a commercial edition in a cloth binding. It went immediately into the best-seller lists where it remained for four months, eventually passing through eight printings and selling 125,000 copies.

For further details of publishing history, see H.D. Smyth, 'The "Smyth Report",' in "Princeton University Library Chronicle" 37(1975-1976), pp.173-189; and D.C. Smith, 'The Publishing history of the Smyth Report,' *Ibid.*, pp.191-203.

[54] VALLISNIERI (Antonio)

Istoria della generazione dell' uomo, e degli animali, se sia da' vermi-celli 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-Z<sup>4</sup> Aa-Zz<sup>4</sup> Aaa-Ooo<sup>4</sup> Ppp<sup>6</sup>, paginated (2) 1-490 (2); plus thirteen numbered engraved plates.

Spine abraded, otherwise in excellent state of preservation. Bound in contemporary cartonnage. £ 725

Original edition of these texts on the reproductive organs, sterility, and deformities, by Antonio Vallisneri (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 (1654-1720) 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 Eighteenth Century Books in National Library of Medicine* (1979), p.468

[55] 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, Irenee Barlet, 1628

Folio, (232)ff. signed a<sup>4</sup> e<sup>2</sup> A-Z<sup>4</sup> (-D2, Z4 cancelled) AA-ZZ<sup>4</sup> AAA-LLL<sup>4</sup>, paginated (12) 1-26, 29-76 (2) 77-176, 179-441 (13); engraved title, author's portrait, and forty-three full-page engravings included in both registration and pagination, plus ten double-page engravings (all the text illustrations numbered 1-53, with no.28 bound at p.26).

Engraved exlibris: Bibliotheque de M.r. 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 (back restored). £ 3850

First edition of a complete manual of the military arts, 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 and the work was re-printed 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 3 reproductions).

The author was born at Toulouse in 1596 and served in the Chevaulegers du Roi at Clerac, Montaubon, and Negre-Pelisse. 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 just 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 of flanking fire, however, contain much that is original; see R. Blomfield, "Sebastien le Prestre de Vaubon" (London 1938), pp.32-34, and further, J.F. Perno, "Un aspect peu connu de l'oeuvre d'Antoine de Ville," in "Revue Historique des Armees" 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, Musee 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 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 francais: Graveurs du XVIIe siecle," 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 (volume 141, p.641, at Michigan University). Cockle, "Bibliography of Military Books" (London 1900), describes the editions of 1640 and 1641 only.

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

[56] VARCHI (Benedetto)

Due Lezzioni ... Nella prima delle quali si dichiara un Sonetto di M. Michelagnolo Buonarroto. Nella seconda si disputa quale sia piu nobile arte la Scultura, o la Pittura, con una lettera d'esso Michelagnolo, & piu altri Eccellentiss. Pittori, et Scultori, sopra la Questione sopradetta.

Florence, Lorenzo Torrentino, 1549

Quarto, (78)ff. signed A-S<sup>4</sup> T<sup>6</sup>, paginated 1-155 (1); woodcut initials.

A few faint stains in margins, otherwise a good copy. Modern half-vellum binding. £ 975

First printing of two lectures delivered to the Accademia Fiorentina on the second and third Sundays of Lent in March 1547, at a public meeting held in Santa Maria Novella, Florence. The lectures were followed by two sonnets by Varchi recording his initial reaction on viewing the new sacristy in San Lorenzo (opened 1546) and eight letters by Michelangelo and other prominent painters and sculptors, none previously printed.

The first lecture purports to deal with Michelangelo's sonnet 'Non ha l'ottimo artista' but Varchi's real interest is in painters, sculptors, and the visual arts, rather than poets, writers, and the literary arts, and the lecture is no simple exegesis of Michelangelo's poem. The second lecture is on the relative merits of painting and sculpture and is openly concerned with the visual arts. The second lecture comprises three disputes, of which the second 'On the Superiority of the Arts' uses traditional scholastic formulae to identify and categorize the arts, and directly compares painting and sculpture. The third dispute, 'On Painting and Poetry' is only an excuse to apotheosize Michelangelo by association with Dante.

The eight appended letters are by Bronzino, Vasari, Michelangelo, Pontormo, Cellini, Tasso, Francesco da Sangallo, and Tribolo; with the exception of Michelangelo's, they are all dated prior to the delivery of the lectures, between 28 January and 18 February, 1547, and respond to the question 'Which is the greater, Art, Painting, or Sculpture?' (Panofsky called this the first public opinion poll on art.)

A full analysis of the book and its influence is presented by Leatrice Mendelsohn, "Paragoni: Benedetto Varchi's Due Lezzioni and Cinquecento Art Theory" (Ann Arbor 1981), especially chapter six; see also P. Barocchi, "Trattati d'arte del cinquecento" (Bari 1960), I, pp.335-336, giving the publication history.

References: Cicognara 223; Gamba, Serie dei testi di lingua (Venice 1839), 1005

## [57] VERGILIUS (Polydorus)

Adagiorum liber. Eiusdem de inuentoribus rerum libri octo, ex accurata autoris castigatione, locupletationeq. non uulgari, adeo ut maxima fere pars primae ante hanc utriusq. uoluminis aeditioni accesserit.

Basel, Johann Froben, July 1521

Folio, (206)ff. signed A<sup>6</sup> a-q<sup>6</sup> r<sup>4</sup> A-D<sup>6</sup> E<sup>8</sup> F-P<sup>6</sup> Q<sup>8</sup>, foliated irregularly: (6) 1-114 (i.e., 100), (6) 1-92 (i.e., 94); with full-page woodcut border on title-page representing the 'Triumph of Humanitas' by Urs Graf, horizontal and vertical borders on first page of text, woodcut initials, and printer's device.

In very fine state of preservation. Bound in 16th-century German calf, covers panelled in blind (spine abraded at foot, otherwise in original condition). £ 3850

First printing of revised and vastly enlarged editions of Polydore's collection of adages or proverbs and of his encyclopaedia 'de inventoribus rerum,' on those who have discovered things. Both works have received relatively little attention in our time, but were extremely popular in the sixteenth and seventeenth centuries. Some twenty editions of the "Adagia" and thirty editions of "De Inventoribus rerum" had appeared by Polydore's death in 1555, and in all more than one hundred editions of the latter work in its various recensions and seven languages were published by the eighteenth century.

Polydore Vergil was born at Urbino about 1470, trained in the papal chancery, and was ordained in 1496. The "Adagia" or "Proverbiorum libellus" was published at Venice in 1498 and was his first book. In the early editions the work comprises 306 proverbs drawn from classical sources. In the dedicatory letter to Richard Pace appearing in our new edition, Polydore explains that he had begun to collect 'adagia sacra' because he felt Christians should not depend on Greek and Latin proverbs alone, but should season their writings also with Christian wisdom. These 'adagia sacra', taken from the Bible and the Gospels in particular, are 431 in number, and practically double the size of the volume.

The encyclopaedia of inventors and inventions, "De Inventoribus rerum," was first printed at Venice in 1499 as three books dealing with material inventions, natural philosophy, medicine, and other profane matters. In our 1521 edition, Polydore introduced five books 'de initiis institutorum rei christianae' giving a detailed account of Christian institutions and many criticisms of current practices of the Church, especially the morality and public life of the clergy, which are Erasmian in spirit and led to the book being condemned by the Sorbonne and placed on the Index.

Polydore's "De Inventoribus rerum" has been praised as the first history of medicine after the invention of printing, as the first modern effort to explore the history of technology, and as an early and original essay in anthropology and comparative religion. The book is of value also for its illustrative material, for Polydore's first-hand observations of the contemporary English, German, and Italian scenes. Included are digressions on the English marriage service, the parks of the English nobility, and the brevity of English widowhood. Also treated are learning and science, painting and painters (notably Raphael), sculpture, architecture, commerce, and prostitution in the author's native Italy. On both texts and Polydore's sources in particular, see D. Hay, "Polydore Vergil: Renaissance Historian and Man of Letters" (1952); and B.P. Copenhaver, 'The historiography of discovery in the Renaissance: The sources and composition of Polydore Vergil's "De Inventoribus rerum",' in "Journal of the Warburg and Courtauld Institutes 41(1978), pp.192-214.

The fine woodcut title-border by Urs Graf is reproduced by Hollstein, "German Etchings Engravings Woodcuts," IX (Amsterdam 1977), p.138; and discussed by Frank Hieronymous, "Basler Buchillustration 1500-1545" (Basel 1984), pp.120-121 and fig.176.

References: BM, STC of German Books (1962), p.887; no copy in Cambridge Libraries (according to Adams in 1967), six copies reported to NUC (volume 633, p.558)

## [58] VREDEMAN DE VRIES (Hans)

Architectura. Oder Bauung der Antiquen auss dem Vitruvius, woellches sein funff Collummen orden, daer auss mann alle Landts gebreuch vonn Bauuen zu accomodieren dienstlich fur alle Bawmaystren, Maurrer, Steinmetzlen, Schreineren Bildtshneidren, und alle Liebhabernn der Architecturen, ann dag gebracht durch Johannes Vredeman Vriesae Inuentor. Getruck tzo Antorff by Geerhardt de Jode An.o 1581.

Antwerp, Gerard de Jode, 1577 [i.e. 1581]

Folio, (5)ff. letterpress (one folio for each Order), plus engraved title-page (238x235mm, platemark) and twenty-three numbered plates (340x250mm, platemarks).

Minor staining in extreme top margin, gutter margins of several leaves silked to provide strength for re-sewing; generally in unusually good state of preservation. Bound in modern paper boards. £ 2950

A manual for practising architects providing examples of the Tuscan, Doric, Corinthian, Ionic, and Composite Orders, together with appropriate bases, pediments, entablatures, and other architectural ornament. The author (1525-1606) worked with Pieter Coecke van Aelst, before establishing himself about 1564 at Antwerp. He designed fortifications for the city and a palace for the Prince of Orange, collaborated on a new city hall, and published three separate books on the Orders of Columns, with engraved plates by Jan or Lucas van Duetecum, at the Antwerp press of Hieronymus Cock.

After Cock's death in 1570, Gerard de Jode became his publisher. De Jode continued to employ the Duetecum brothers as engravers and the plates in our book, all unsigned, were most probably engraved by them, though they are given to De Jode himself in Hollstein, and surprisingly to Coecke by Naomi Miller in "Architectural Theory and Practice from Alberti to Ledoux" (exhibition catalogue, edited by Dora Wiebenson, Yale University, 1982), III-A/6.

The title-page of our copy is dated both 1577 (in a cartouche set in the frame) and 1581. An identically dated copy was exhibited at Yale and another is described by Madeleine Van de Winckel, 'Hans Vredeman de Vries,' in "Les Traites d'architecture de la Renaissance," edited by Andre Chastel and Jean Guillaume (Paris 1988), pp.453-458 with seven reproductions from the book. A copy of a previous issue dated 1577 twice is described in the "Katalog der Ornamentstichsammlung, Berlin" (1939), 2219, and another featured in the exhibition "Hans Vredeman de Vries: Boeken met ornament- en perspectiefprenten" (Rijksmuseum Meermanno-Westreenianum, The Hague 1979), no.xxii. The book was reprinted using the 1577/1581 engraved title-page in 1597 and 1615; cf. Cockx-Indestege & Glorieux, "Belgica typographica 1541-1600" (Nieuwkoop 1968), 4819-20.

References: Hollstein, Dutch and Flemish Etchings Engravings Woodcuts, IX (Amsterdam 1953), p.201; Erik Forssman, Säule und Ornament. Studien zum Problem des Manierismus in den Nordischen Säulenbüchern (Stockholm 1956), pp.89-91, p.250 (knew issue of 1581 only); no copy reported to the National Union Catalog (unless the 1577 Architectura located at AIA in Washington, D.C., is an issue of this German version)

## [59] ZANCHI (Giovanni Battista Bonadio de')

Del modo di fortificar le citta.

Venice, Domenico Nicolini & Cornelio dei Nicolini da Sabbio, 1560

Quarto, (32)ff. signed A-H<sup>4</sup>, paginated 1-63 (1); woodcut portrait of the author on title-page, five full-page and three smaller woodcuts printed with the text, woodcut initials and ornaments.

Exlibris of Mark Dineley. Old black ink ownership stamp on title-page. Stained in fore-margin, otherwise in good state of preservation. Bound in modern vellum. £ 925

A treatise neatly summarizing the major problems of fortification by a military engineer (1515-1586) employed by the Venetian Republic. First printed in 1554, it was the first specialized work on fortification to be published in Italy, and after Dürer's "Etliche underricht, zu befestigung der Stett, Schloss, und flecken" (Nuremberg 1527) the earliest in Europe. The text was reprinted (or re-issued) in 1556, 1560, and 1601, and widely diffused through piracy. It was published in French as "La maniere de fortifier villes, chasteaux, et faire autres lieux forts" (Lyon 1556) by a translator, Francois de la Treille, who presented himself as the author. Three years later, via what was basically a translation of La Treille's text, it passed into English as Robert Corneweyle's "The manner of fortification" (BM, Add Mss 28030), and later was incorporated in Peter Whithorne's "Certaine waies" (London 1562); see further, "Architekt und Ingenieur: Baumeister in Krieg und Frieden" (exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984), p.352.

Our edition is a re-issue of the sheets of the 1556 second edition, with newly printed title and preliminaries. The woodcuts depict octagonal and square perimeters with bastions at the angles and are among the earliest illustrations of the new pentagonal form of bastion.

References: John Bury, 'Early writings on fortification and siegecraft: 1502-1554,' in *Fort: The International Journal of Fortification and Military Architecture* 13(1985), no.25; Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traités d'architecture de la Renaissance* (Paris 1988), p.502; Cockle, *Bibliography of Military Books* (London 1900), no.767 (note); Pietro Manzi, *Architetti e ingegneri militari italiani* (Rome 1976), no.24

[60] ZINANNI (Giuseppe)

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

Venice, Antonio Bartoli, 1737

Quarto, (100)ff. signed A-Z<sup>4</sup> Aa-Bb<sup>4</sup> (blank Bb<sup>4</sup>), paginated (10) 1-130, (2) 1-55 (3), with engraved frontispiece included in registration; plus three engraved sub-titles, twenty-two plates of birds' eggs (numbered 1-22) and eight 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 Giananni (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 nonpredatory 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 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