

Early printed and other rare books

ACADEMIA DEI GELATI, Bologna

founded 1588

- 1 Prose de' signori accademici Gelati di Bologna distinte ne' seguenti trattati... colle loro imprese anteposte a' discorsi. Pubblicate sotto il principato accademico del Sig. Co. Valerio Zani [edited by G.B. Capponi].**
Bologna, [Emilio Maria] Manolessi [and Bros.], 1671

£ 3600

Quarto, (230)ff. signed ♫⁴ ♪⁴ A-V⁴ X⁸ Y-Z⁴ Aa-Zz⁴ Aaa-Bbb⁴ Ccc⁴⁺² Ddd-Hhh⁴ (blank Ccc4) and paginated (16) 1-432 (i.e. 444, quire X foliated rather than paginated and the insert in quire Ccc outside the pagination); etched frontispiece signed Aug. Carracia Inu. | Lauren. Tintus Incisor. included in the registration (as folio ♫1), seventeen etched emblems, two full-page and about fifteen smaller woodcut illustrations and ornaments, all printed with the text.

Minor repairs in corner of engraved title, otherwise in very good state of preservation.

Bound with a related work in contemporary Italian vellum.



1. Impresa of the Academy of the 'Frozen' Gelati of Bologna.
Etched title-page by Lorenzo Tinti (198 x 135mm platemark)

First edition of an anthology of fifteen treatises by members of the Bolognese Accademia dei Gelati, a literary society founded by Melchiorre Zoppio and the brothers Berlingiero, Camillo and Cesare Gessi. Among the works printed are a 'Discorso sopra le Giostre, ed i Tornei' by Berlingiero Gessi, 'Dell' Isopo di Salomone' by Ovidio Montalbani with a woodcut illustration of that herb made by the author himself (inscribed O.M. MDCLIX), a discourse on music by G.B. Sanuti (*The New Groves*, 16, p.486) and another on musical instruments and their inventors by Girolamo Desideri (*The New Groves*, 5, p.389; RISM, *Écrits imprimés concernant la musique*, Munich 1971, p.973), and 'Della sparizione d'alcune Stelle' by Geminiano Montanari illustrated by two woodcuts depicting Algol and other stars of variable brightness (*Dictionary of Scientific Biography*, IX, p.486).

The frontispiece is a free copy by Lorenzo Tinti (1626-1672) of one etched by Agostino Carracci for a small volume of poetry, *Ricreazioni amorose de gli Accademici Gelati di Bologna*, published in 1590 (Diane DeGrazia Bohlin, *Prints and related drawings by the Carracci family. A catalogue raisonné*, Washington, DC 1979, no.165). Printed with the text are emblems of the academy, of the editor, conte Valerio Zani, and of the fifteen contributing authors, none signed, but all probably etched by Tinti.

REFERENCES G.E. Levi & J. Gelli, *Bibliografia del duello* (Milan 1903), 134; Mario Praz, *Studies in seventeenth-century imagery* (reprint Rome 1975), p.245; John Landwehr, *Romanic emblem books* (Utrecht 1976), 7; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 1830; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, 172; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 3509; Roberto Bruni & D. Wyn Evans, *Italian 17th-century books in Cambridge libraries* (Florence 1997), 10

Bound with

ACADEMIA DEI GELATI, Bologna
founded 1588

- Memorie imprese, e ritratti de' signori accademici Gelati di Bologna. Raccolte nel principato del Signor Conte Valerio Zani il Ritardato [edited by G.B. Capponi].**
Bologna, [Emilio Maria] Manolessi [and Bros.], 1672

Quarto, (222)ff. signed ♫ - ♪⁴ A-F⁴ G⁶ H-K⁴ L⁴⁺¹ M-Z⁴ Aa-LI⁴ Mm⁶⁺¹ Nn-Zz⁴ Aaa-Eee⁴ and paginated (24) 1-406 (i.e. 418, several errors in numeration) and leaf bearing imprimatur; unsigned etched title-page, and etched sub-title signed Aug. Carracia Inu. et Accadem. | Lauren. Tintus Incisor. included in the registration (same matrice used for the *Prose*, the cartouche relettered), thirty-two full-page portraits (some signed by Giuseppe Maria Mitelli as draughtsman, Lorenzo Tinti and Hubertus van Otteren as printmakers), seventy-one etched emblems (two full-page and the others *circa* 75 x 79mm), woodcut ornaments. Portrait on folio 12 verso (Berlingiero Gessi)



1. Portrait of marchese Cornelio Malvasia etched by Lorenzo Tinti
(detail of folio O3 verso, reduced from 146 x 110mm platemark)

corrected by paste-on cancel; headline on Kk4 corrected by
paste-on cancel (Montanari over Monatanrai).

Clean tears with early repairs in folios 44, O1; hole in folio Aa3
with loss of three letters, several droplets of ink on title-page.

First edition of a collection of biographical notices of illustrious members of the Accademia dei Gelati edited by its *principe*, conte Valerio Zani. In the editor's introduction (folio 3 verso) occurs the well-known reference to Agostino Carracci as an 'accademico di secondo ordine'. Two states of Tinti's etched title-page are recorded: in the first state (appearing in the *Prose*, see above), Agostino Carracci is identified as 'Inu [entor]' of the academy's emblem (a wood of trees covered with ice, with motto 'not for long'); in the second state (appearing here in the *Memorie*), the inscription in the matrice is elaborated 'Inu. et Accadem [icus]' to indicate his membership (Babette Bohn in *The Illustrated Bartsch, 39: Commentary, Part 1*, New York 1995, pp.259–260, first state reproduced).

The first portrait, depicting the patron of the academy and dedicatee, Cardinal Francesco Barberini, was engraved by Hubertus van Otteren; other portraits were drawn and etched by Lorenzo Tinti, some etched by him after drawings supplied by Giuseppe Maria Mitelli (1634–1718). The seventy-one *imprese* are unsigned, but most probably were etched by Tinti, following

designs prepared by Agostino Carracci for the *Ricreazioni amorose* (see above), by Oliviero Gatti or another Carracci student for the *Rime de gli Accademici Gelati di Bologna* (1597), unidentified sources or his own invention.

REFERENCES John Landwehr, *Romanic emblem books* (Utrecht 1976), 8; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (Rome 1986), 3621

[ADIMARI, Alessandro]

Florence 1579 – Florence 1649

- 2 **Descrizione della battaglia del Ponte. Frà Abido, e Sesto nell' Hellesponto. Festa rappresentata in Arno. Il dì 25. di Luglio 1618.**

Florence, Zanobi Pignoni, 1618

£ 1150

Quarto, (4)ff. unsigned, not paginated or foliated; woodcut device on title-page (bird with an olive wreath, on a globe).

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331); from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1270). Light spotting and browning.

Preserved in an early 20th-century binding utilising earlier decorative gilt paper.

Libretto of the entertainment *La Battaglia del Ponte* performed on the Arno river during celebration of the Feast of Saint James, on 25 July 1618. This was a 'popular' festival (the following year it attracted 30,000 spectators), paid for and controlled by Grand Duke Cosimo II, which usually combined a theatrical performance with a *palio delle fregate* (race of the frigates) and pyrotechnical displays.

The designer of the festival machinery was Giulio Parigi, designer also of floats built for Ferdinando Saracinelli's *Arrivo d'Amore in Toscana* enacted on the same feast day in 1615 and for Andrea Salvadori's *Battaglia tra tessitori e tintori* performed in 1619 (those floats are documented in prints by Jacques Callot; see *Theater Art of the Medici*, exhibition catalogue, Dartmouth College, Hanover, NH & London 1980, pp.92–95, 125–127). Regrettably, no visual documentation survives of Parigi's *apparati* for *La Battaglia del Ponte* (A.R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.185–186, 219, 382).

REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.322; Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.136–138; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), 749; no copy in the British Library, none reported in Cambridge University libraries

AELIANUS, *Tacticus*

fl. early 2nd century AD

- 3 De Militaribus ordinibus instituendis more graecorum liber à Francisco Robortello Utinensi in Latinum Sermonem uersus, & ab eodem picturis quāmplurimis illustratus [with] De Instruendis aciebus opus ad divum Hadrianum: a Theodoro Thessalonicensi latinum factum, & Antonio Panormite Alphonsi Regis praeceptor dicatum.

Venice, Andreas & Jacobus Spinellus, 1552

£ 1750

Two parts, quarto, (42, 12)ff. signed ★⁴ A–H⁴ I² K⁴ (blank K4) A–C⁴ and paginated as usual (8) 1–65 (3) 73–77 (3) (24); woodcut compartment on title-page, printer's device on folio K3 verso, numerous diagrams composed of tiny woodcut figures of soldiers in different postures and uniforms (including one diagram of double-page size) printed with the text.

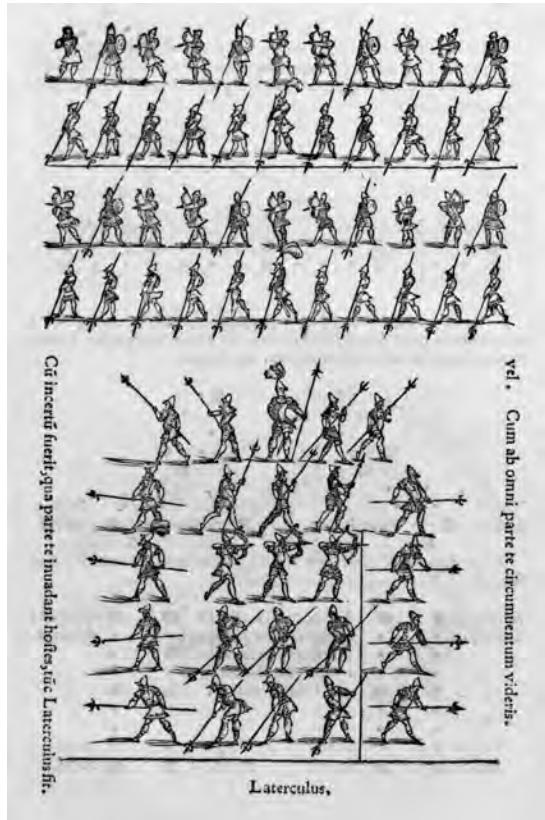
Early printed ownership label pasted to the bottom of the title-page *Est S. Vitalis Ravennae ad usum D. Petri Pauli Ginanni à Ravenna* (Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 654); exlibris of Horace Landau (Bragaglia 2036). Occasional light spotting, otherwise in good original state of preservation.

Bound in contemporary flexible vellum.

First printing of Francesco Robortello's Latin translation of his recension of Aelian's 'Tactical theory', based on a manuscript of circa 1330 which was in the collection presented to the Republic of Venice in 1468 by Cardinal Bessarion (Biblioteca Marciana MS Gr. Z 516: 904; cf. Alphonse Dain, *Histoire du texte d'Élien le Tacticien*, Paris 1946, pp.303–318). The Greek text was published simultaneously by the Spinelli brothers and the two editions were sometimes bound together. The appended treatise, *De Instruendis aciebus*, translated by Theodore Gaza and Antonio Beccadelli, already had been printed at Rome in 1487 and 1494, reprinted at Bologna in 1496 and 1505.

In his dedicatory letter to the Istrian cavalry captain Antonio Sergio, Robortello emphasises how important it is for modern armies to understand the practice of ancient ones, but he hardly needed to stimulate interest in the classical military authors. In 1551 Francesco Ferroso had published at Venice an Italian translation of Aelian and in 1552 a competing translation by Lelio Carani (allegedly from the Greek) was printed at Florence.

The manuscript contained diagrams giving visual clues to tactical formations and these are reproduced by Robortello (1516–1567), substituting miniature woodcut soldiers, archers, hoplites, and cavalry, for symbols in the manuscript, together with new diagrams explicating basic movements, reinterpreting some that were misleading, and putting them into correct relationship with the text (J.R. Hale, 'A humanistic visual aid. The military diagram in the Renaissance', in *Renaissance Studies* 2, 1988, p.290). Both on the title-page ('ab eodem picturis



3. A pioneering use of explanatory book illustrations, bringing 'to life' abstract symbols in Bessarion's manuscript (detail of folio G4 recto)

quāmplurimis illustratus') and elsewhere ('multis figuris meo ingenio excogitatis') the novelty of the diagrams is stressed.

REFERENCES British Museum, *STC of Italian books* (1958), p.7; *Index Aureliensis. Catalogus librorum sedecimo saeculo impresorum*, I (Baden-Baden 1965), 100.765; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), A–217; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale*, A (Rome 1990), 295

ALAMANNI, Vincenzo, marchese

fl. Florence 1765

- 4 L' arrivo d' Enea nel Lazio componimento drammatico in decorazione di una mostra di esercizi cavallereschi dall' Instituto de' Nobili presentata alle loro altezze reali il Serenissimo Arciduca Pietro Leopoldo d' Austria Granduca di Toscana ec ec ec e la Serenissima Infanta Maria Luisa di Borbone Granduchessa sua sposa ec ec nella faustissima occasione della loro venuta in Firenze ed eseguita nel Teatro dell' Accademia degl' Immobili la sera de' 15 novembre MDCCXLV.
Florence, [Francesco] Moücke, (1765)

£ 775

Quarto, (30)ff. signed A-C8 D6 and paginated 1-59 (1), plus leaf of printed 'Correzioni e Aggiunte'; engraved title signed *Giuseppe Magni del. | P. Ant. Pazzi sc.* included in registration.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 233). Occasional spotting in the text; binding rubbed, wormholes in spine.

Bound in contemporary Italian red morocco, gilt arms of the author on covers, edges gilt, green silk page marker intact.

The libretto of an entertainment (music by Baldassare Galuppi) performed in the Teatro della Pergola, on 15 November 1765, before the new Grand Duke Pietro Leopoldo and his consort Maria Luisa. Teresa Torri of Milan took the role of 'Venere', Giacomo Veroli of Arezzo 'Enea', and Antonio Prati of Bologna 'Latino'. Members of the Istituto de' Nobili performed in the *balli* and *giochi di picca e bandiera*, the latter executed on foot and on horseback. Giovanni Battista Sereni and Costantino Mainero designed the costumes and Giuseppe Romei, Domenico Stagi, Pietro delle Nave, Giuseppe del Moro, Vincenzo Meucci, and Michele Loi painted the twelve scenes (*Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.98-101, no.136).

Two days previously, the Istituto de' Nobili had invited Pietro Leopoldo to view a special exhibition of paintings, drawings, and maps borrowed from members' collections. The list of these art works (printed pp.11-14) includes a drawing of the façade of the Cappella di S. Lorenzo attributed to Michelangelo (lent by Girolamo Bartolommei).

REFERENCES Library of Congress, *Catalogue of Opera Librettos*, edited by O.G.T. Sonneck (Washington, DC 1914), 156; Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), p.47 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 2838; Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737-1859* (Florence 1996), p.108

ALESSIO, Bernardino

Cremona circa 1590 – Cremona 1671

- 5 Vita della serenissima infanta Maria di Savoia diuisa in tre giornate di pellegrinaggio.
Milan, Lodovico Monza 'nel Collegio di S. Alessandro de' PP. Barnabiti', 1663

£ 1250

Folio, (193)ff. signed π1 (letterpress title-page) ♫6 A-Z4 Aa-Vv4 Xx6 Yy-Zz4 and irregularly paginated (14) 1-268 (i.e. 358, pp.143-152 passed over and last page misnumbered) and (14) index, plus engraved title-page signed *Petrus Berretinus Corton. Delin. | I.B. Bonacina Sculp;* an engraved portrait signed *I.B. Bonacina Scul.* is included in the registration (as folio ♫6).

Insignificant insect damage in some blank margins, otherwise a perfectly preserved copy.

In a contemporary German vellum binding, gilt frames on covers formed by repetition of a foliage tool; edges gilt.

Only edition of this authoritative biography of Suor Maria di Savoia (1594-1656), written by the Barnabite priest Bernardino Alessio, who had become her confessor during the last five years



5. Engraving by G.B. Bonacina after a drawing by Pietro da Cortona (227 x 176mm platemark)



6. 'The true and real city of Jerusalem as found to-day', by Jacques Callot after the map drawn circa 1570–1577 by Antonio de Angelis

of her life. The book is dedicated by the author to her niece, Princess Henriette Adelaide (1636–1676), youngest daughter of Vittorio Amedeo I Duca di Savoia, after 1652 wife of Kurfürst Ferdinand Maria von Bavaria.

The engraved title page, depicting Beato Amedeo IX Duca di Savoia (1435–1472) standing between Beata Ludovica di Savoia (1462–1503) and Beata Margherita di Savoia (1382–1464) beneath the insignia of Savoy, was engraved by a Roman printmaker, Giovanni Battista Bonacina II (fl. 1645–1663), after a design supplied by Pietro (Berrettini) da Cortona. Two preparatory drawings by Pietro da Cortona are known, one in the Gabinetto Nazionale delle Stampe in Rome, the other in the Biblioteca Reale in Turin (*Disegni di Pietro da Cortona e Ciro Ferri dalle collezioni del Gabinetto Nazionale delle Stampe*, exhibition catalogue by Maria Giannatiempo, Rome 1977, p.20, no.11).

The portrait of Maria di Savoia bearing the legend 'Obijt Romae in aedibus Pamphilianis sub Quirinali die XIIII Iulij 1656' is signed only by the printmaker Bonacina; on his probable identity, see Alessandra Compostella, 'Giovanni Battista Bonacina: un' ipotesi sull'esistenza di tre artisti omonimi', in *Grafica d'arte* 19 (July–September 1994), pp.3–13 & fig.8, differentiating between three individuals of this name, active respectively at Milan (1631–1659), Rome (1645–1663), and Milan (1661–1705).

REFERENCES Giuseppe Boffito, *Frontespizi incisi nel libro italiano del seicento* (Florence 1922), p.70 (reproduced as Fig.23); Giuseppe Boffito, *Biblioteca Barnabitica. Scrittori Barnabiti... 1533–1933* (Florence 1933), I, pp.21, 668 (engraved title-page reproduced p.120); *Primo catalogo collettivo delle biblioteche italiane* (Rome 1965), III, no.1540; Suzanne Michel & Paul-Henri Michel, *Répertoire des ouvrages imprimés en langue Italienne au XVIIe siècle conservés dans les Bibliothèques de France* (Paris 1967), I, p.32 & VIII, p.160; no copy in the British Library, none reported to the National Union Catalog, nor to RLIN

AMICO, Bernardino

Gallipoli? circa 1576 – Rome? circa 1620

6 *Trattato delle piante & immagini de sacri edifizi di Terra Santa disegnate in Ierusalemme secondo le regole della prospettiva, & uera misura... Ristampate dalli stesso autore in più piccola forma, aggiuntoui la strada dolorosa, & altre figure.*

Florence, Pietro Ceconcelli, 1620 (colophon 1619)

£ 6500

Folio, (82)ff. signed ¶⁴ (-blank cancelled) n² A² B¹ C-F² G¹ H-I² L² M¹ N-R² S¹ T-V² X¹ Y-Z² Aa-Cc² Dd1 Ee-Qq² Rr1 Ss-Uu² and paginated (10) 1–66 (*i.e.* 154) including engraved title and forty-six figures numbered 1–47 (no.42 omitted as always; no.19 here correctly numerated, cf. Fowler catalogue) printed on thirty-nine plates.

Exlibris Sir Thomas Seabright Bt. (succeeded 1736 as 5th Baronet, died 1765; E.R.J. Gambier Howe, *Catalogue of British and American book plates bequeathed to the Trustees of the British Museum by Sir A.W. Franks*, London 1903–1904, 26406); exlibris Moncure Biddle. Waterstain in a some lower margins, otherwise a fine copy.

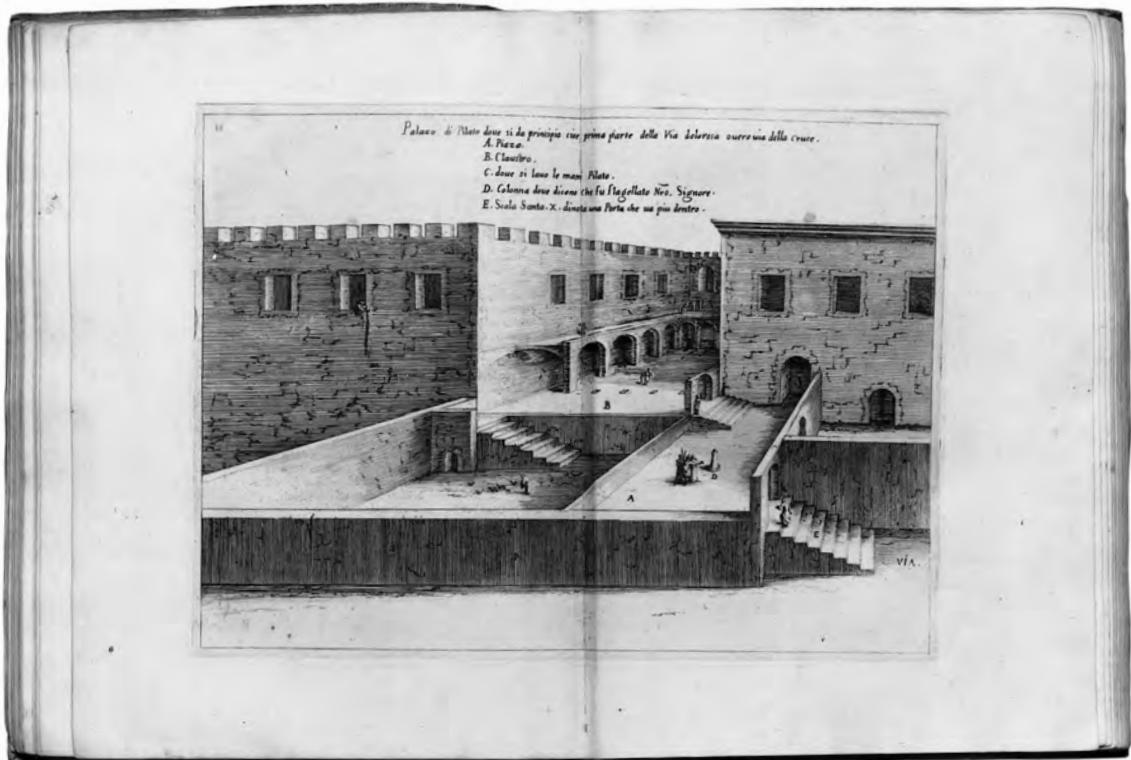
Bound in contemporary vellum.

The ‘Plans and images of the sacred edifices of the Holy Land’ is a series of measured drawings (in Neapolitan *cane*) of buildings in Bethlehem, Jerusalem, and Cairo, executed by Amico during his residence there, 1593–1597, first published at Rome in 1610 with Amico’s drawings engraved by Antonio Tempesta, now reprinted with the text extensively revised, and the suite of illustrations re-engraved by Jacques Callot.

Virtually all that is known of Bernardino Amico is derived

from the two editions of his treatise. He declares himself a native of Gallipoli and a member of the Friars Minor of the Observance, with whom he was ordained priest. In one passage, he cites Serlio’s architectural treatise, but it is uncertain whether he was trained as an architect or self-taught, also whether he conceived his project before his arrival in the Holy Land or sometime afterward. When Amico found his access to a site impeded by the Ottoman authorities, he engaged others to take measurements for him, upon which he based his drawings. The only illustration not after a drawing by Amico is the second of the two maps, adapted from a bird’s-eye view of ‘The true and real city of Jerusalem as found to-day’, drawn *circa* 1570–1577 by Antonio de Angelis, and published at Rome in 1578 (Alfred Moldovan, ‘The lost De Angelis map of Jerusalem, 1578’, in *The Map Collector* 24, September 1983, pp.17–24).

The title of this second edition contains the phrase ‘printed in Rome and newly reprinted by the same author in smaller format with the addition of the Via Dolorosa and other sketches’. Amico’s additions to the book are nine chapters describing respectively El Matiriya in Egypt (chapter 13), where during his chaplaincy in 1597 Amico rebuilt the church and witnessed a miracle; the Way of the Cross (18–21), a devotional walk to follow the steps of Jesus; the Church of St. Anne (38–39) in the Muslim Quarter of Jerusalem; and the Royal Tombs (46–47). Callot’s sources for the prints associated with these new chapters were



6. ‘The Palace of Pilate where Our Lord was condemned to death. First Part of the Sorrowful Way’, by Jacques Callot after a drawing by the author, one of the nine illustrations added to this second edition (height of binding 285mm)

drawings supplied by Amico, presumably executed from memory or from notes after Amico's departure from the Holy Land. Rembrandt owned a copy of this edition and borrowed from it Amico's rendering of the Temple of Jerusalem as a domed octagonal building (Rachel Wischnitzer, 'Rembrandt, Callot, and Tobias Stimmer', in *The Art Bulletin* 39, 1957, pp.224–230).

REFERENCES *Katalog der Ornamentstichsammlung der Staatslichen Kunstsbibliothek Berlin* (1939), 2782; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 19; *Callot: prints and related drawings*, exhibition catalogue, National Gallery of Art (Washington, DC 1975), 170; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 3932; Jules Lieure, *Jacques Callot, Catalogue raisonné de l'œuvre gravé* (reprint San Francisco 1989), nos.306–352; *Jacques Callot 1592–1635*, exhibition catalogue, Musée historique lorrain, Nancy (Paris 1992), pp.180–182; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A–D*, compiled by Nicholas Savage, Gerald Beasley, Alison Shell, & John Meriton Coast (London 1994), 88; Roberto Bruni & D. Wyn Evans, *Italian 17th-century books in Cambridge libraries* (Florence 1997), 194

AQUINO, Giovanni Paolo d'

died 1640

- 7 **Disciplina del cauallo con l' uso del piliere, dialoghi... Divisi in sei giornate.**
Udine, Nicolò Schiratti, 1636

£ 1100

Quarto, (110)ff. signed a⁶ A–Z⁴ Aa–Cc⁴ and paginated (12) 1–207 (1), plus three engraved plates; printer's device on title-page; woodcut diagrams printed with the text (pp.177, 202–203).

Short tears and other minor defects to the crudely folded plates, otherwise in very good state of preservation.

Bound in contemporary cartonnage.

First edition, cast in the form of a dialogue of six days duration between the author, a 'Caualiere di S. Giovani Gerosolimitano' (Knight Hospitaler) in service to the dukes of Modena, and conte Giovanni Rondinelli, governor of Carpi.

REFERENCES Frederick H. Huth, *Works on horses and equitation. A Bibliographical record of hippology* (London 1887), p.19; M.J.D. Cockle, *A Bibliography of English military books up to 1642 and of contemporary foreign works* (reprint London 1957), 736; G.W. Schrader, *Biographisch-literarisches Lexicon der Thierärzte aller Zeiten und Länder*, edited by E. Hering (reprint Leipzig 1967), 74; Ellen B. Wells, *Horsemanship. A bibliography* (New York

1985), 297; British Library, *Catalogue of seventeenth century Italian books* (1986), p.44; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 126

ARNALDI, Enea

Vicenza 1716 – Vicenza 1794

- 8 **Idea di un teatro nelle principali sue parti simile a' teatri antichi all' uso moderno accomodato... Con due discorsi l' uno che versa intorno a' Teatri in generale, riguardo solo al coperto della scena esteriore, l' altro intorno al soffitto di quella del Teatro Olimpico di Vicenza.**
Vicenza, Antonio Veronese, 1762

£ 1800

Quarto, (go)ff. signed π² ★⁴ a–c⁴ A–K⁴ L² Aa–Gg⁴ Hh² (blank Hh²) and paginated (4) 1–32 1–82 (2) 1–58 (2 blanks), plus six numbered engraved plates; woodcut ornament on title-page, woodcut head- and tail-pieces, and initials.

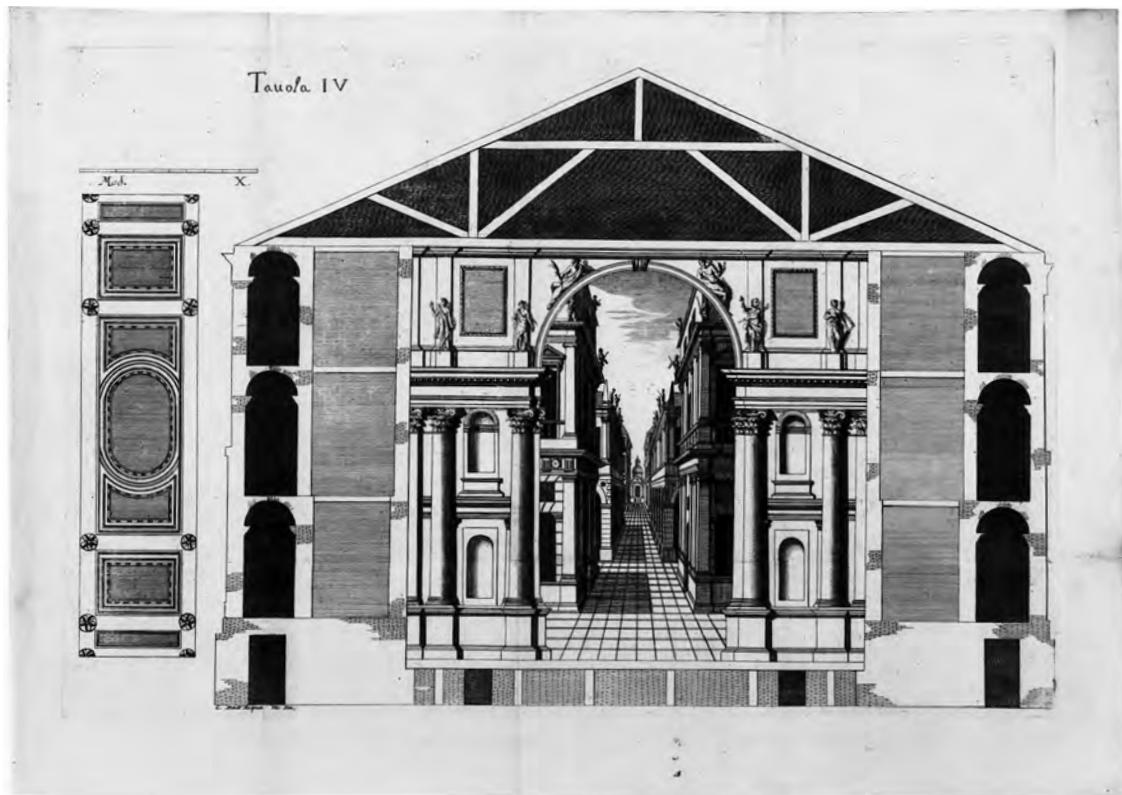
Light dust-soiling in some margins, otherwise in good state of preservation.

Bound in contemporary vellum.

First edition of 'The Idea of a theatre resembling in its principal parts ancient theatres, adapted to modern usage', divided into a preface and six chapters each illustrated by a folding plate: a plan of the 'ideal theatre' (no measurements are given) with semicircular auditorium and five semicircular tiers of wooden boxes, a flat acting stage and vista stage with the rake proposed by Serlio; a transverse section; alternative transverse section; elevation of the *frons scaenae*; longitudinal section; and façade elevation.

Arnaldi, a practising architect from Vicenza, will only sanction a departure from the theatre of antiquity when it is necessary to do so in order to comply with modern stage representation; in its exterior form, too, the theatre should also imitate the magnificence of the ancients. The author's dedicatory letter is dated at Vicenza, 28 January 1762 (several authorities erroneously cite a previous edition of 1733). The first of the appended discourses concerns Francesco Galli Bibiena's destroyed Teatro Filarmonico at Verona; the second considers Palladio's intentions for the uncompleted ceiling of the Teatro Olimpico (Arnaldi favoured installation of a coffered ceiling).

REFERENCES *Katalog der Ornamentstichsammlung der Staatslichen Kunstsbibliothek Berlin* (1939), 2790; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 749/750 (wrongly dated)



8. A Renaissance tragic scene on the vista stage of Arnaldi's 'ideal theatre' engraved by Cristoforo Dall' Acqua (258 x 385mm platemark)

ARNOBIVS AFER

fl. 284 – 305

- 9 **Disputationum adversus gentes libri octo. Nunc primum in lucem editi.**

Rome, Francesco Priscianese, 1542

£ 1150

Folio, (108)ff. signed a² &² π¹ (privilege) A–P⁶ R⁸ (–R8, cancelled, possibly = π¹) and foliated (5) 1–102 (1).

Stamp in black ink on title *Dupl. Bibl. Reg.* of the French royal library and printed ticket 249 of the Crevenna library in upper corner of the front pastedown. Abrasions to binding corners, otherwise in excellent state of preservation.

Bound in French 18th-century polished calf, back gilt.

First edition of Arnobius' seven books attacking the pagans, his only surviving work, written at Sicca (modern El Kef) about 297–303, to refute the heathen charge that Christianity was the cause of many terrible afflictions which had fallen upon the Roman empire, including pestilence, droughts, wars, famine,

locusts, mice, and hailstorms. The eighth book ('Liber de errore profanarum religionum'), a dialogue between two Christian converts and a cultivated Roman pagan while walking by the sea at Ostia, is a work of the Latin Christian apologist Marcus Minucius Felix (fl. AD 200–240).

The identity of the manuscript here edited by Fausto Sabeo is disputed. The traditional view, asserted by Migne, Reifferscheid, Lauers, and others, identifies Sabeo's manuscript as Paris, BN Lat. 1661, purportedly a gift from Pope Leo X (Giovanni de' Medici, 1513–1521) to François I (Y.M. Duval, 'Sur la biographie et les manuscrits d'Arnobe de Sicca', in *Latomus* 45, 1986, pp.79, 87–91). Printing commenced on 22 January 1542, but was not completed until 18 October 1543. The dedicatory letter to François I is dated 1543 in all copies; in some the colophon is dated 1542 (as here), in others 1543 (Deocleio Redig de Campos, 'Francesco Priscianese stampatore e umanista fiorentino del secolo XVI', in *La Bibliofilia* 40, 1938, pp.174, no.2, and reproduction p.167).

REFERENCES British Museum, *STC of Italian books* (1958), p.56; Fernanda Ascarelli, *Le Cinquecentine romane: 'Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma'* (Milan 1972), p.12; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, A* (Rome 1990), 2827

ATHANASIUS, Saint

Alexandria circa 295 – Alexandria 373

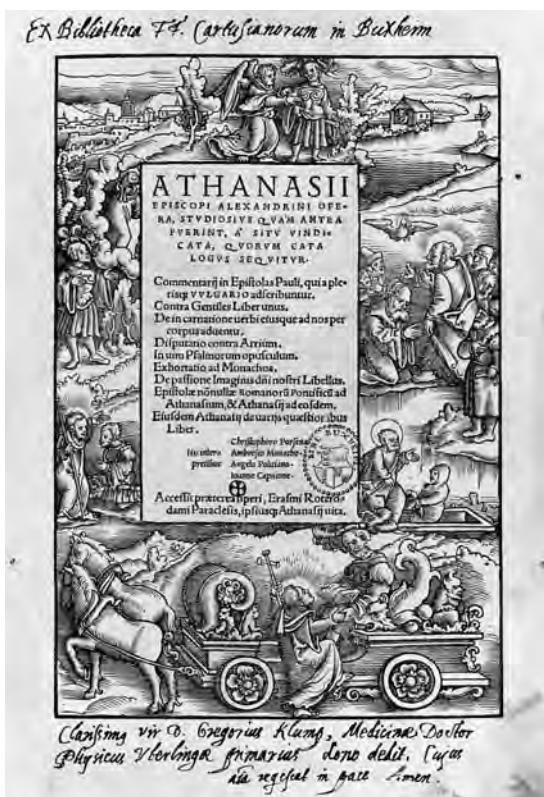
- 10 Opera, studiosius quam antea fuerint, à situ vindicata,
quorum catalogus sequitur... Accessit praeterea operi,
Erasmi Roterodami Paraclesis, ipsiusque Athanasii vita.**
Strasbourg, Johann Knobloch, 1522

£ 750

Folio, (330)ff. signed a⁶ A–C⁸ D–F⁶ G⁸ H–K⁶ L⁸ M–P⁶ Q⁸ R–V⁶ X⁸ Y–Z⁶ Aa⁶ Bb⁸ Cc–Ff⁶ Gg⁸ Hh–Ll⁶ Mm⁸ Nn–Zz⁶ AA–CC⁶ ★¹⁰ and foliated 1–314 (10); woodcut compartment on title-page depicting miracles performed by Saints Peter and Philip.

Early ownership inscription in margin of title-page and Buxheim library inscription and inkstamps (see below); modern ownership entry of Arthur Vershbow. In very good state of preservation.

Bound in contemporary pigskin, decorated in blind by foliage rolls (one clasp of two surviving).



10. Anonymous woodcut title-border depicting
'Miracles of Saints Peter and Paul'
(page height 314mm)

The dogmatic writings of the fourth-century Patriarch 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 de Saint Antoine* (1874). The commentary on the Pauline Epistles (ff.1–236) here attributed to Saint Athanasius is a work of the Byzantine prelate Theophylactus of Orchyra.

The translators were Christophorus de Persona, Saint 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 quaestionibus* (ff.291–295) was first published at Hagenau in 1519; and Erasmus' exhortation to the diligent study of scripture, or 'Paraclesis' (ff.2–5 of the preliminaries) first appeared at Basel in 1519. This combination of texts was printed previously by Josse Bade & Jean Petit, at Paris, 1518–1519.

The woodcut title is a fine, albeit anonymous work depicting miracles performed by Saints Peter and Philip. The artists then producing illustrations for the Knobloch press included Urs Graf, Hans Wechtlin, Hans Baldung Grien and Hans II Weiditz; see François Ritter, *Histoire de l'imprimerie alsacienne au XVI et XVIIe siècles* (Strasbourg 1955), p.206.

An inscription on the title-page *Clarissimus vir D. Gregorius Klump, Medicinae Doctor Physicus Überlingae primarius dono dedit. Cuius anima requiescat in pace. Amen* records the gift of the book to the Carthusian abbey of Buxheim, near Memmingen, in Swabia; written in red ink on the spine is the Buxheim library shelf mark, and on the title-page are two of that library's inkstamps (a small mark of a cross within a circle and a lettered stamp). Buxheim was suppressed in 1803 and the majority of its books was sold by auction at Munich in 1883 (Volker Honemann, 'The Buxheim Collection and its dispersal' in *Renaissance Studies* 9, 1995, pp.166–188).

REFERENCES Charles Schmidt, *Jean Knobloch 1500–1528* (Strasbourg 1895), 234; François Ritter, *Répertoire bibliographique des livres du XVIe siècle* (Strasbourg 1937), 106; Josef Benzing, *Bibliographie der Schriften Johannes Reuchlins im 15. und 16. Jahrhundert* (Bad Bocklet 1955), 133; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, II (Baden-Baden 1966), 109.392; Irmgard Bezzel, *Erasmusdrucke des 16. Jahrhunderts in bayerischen Bibliotheken: ein bibliographisches Verzeichnis* (Stuttgart 1979), 1409; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983), A–3977; Jean Muller, *Bibliographie Strasbourgeoise. Bibliographie des ouvrages imprimés à Strasbourg (Bas-Rhin) au XVIe siècle* (Baden-Baden 1985), 340



11. Perspectival representations of scenes for the stage illustrating Barbaro's discussion of architectural illusions (height of binding 289mm).
The woodblocks had been cut for an edition of Serlio sponsored by Barbaro (Venice 1566)

BARBARO, Daniele

Venice 1514 – Venice 1570

11 La Pratica della perspettiva... Opera molto vtile a pittori, a scultori, & ad architetti. Con due tauole, una de' capitoli principali, l' altra delle cose piu notabili contenute nella presente opera.

Venice, [Gratiioso Perchacino for] Camillo & Rutilio Borgominieri, 1568

£ 4600

Folio, (104)ff. signed A–O⁴ P⁶ Q–Z⁴ Aa⁴ Bb⁶ and paginated 1–195 (13); approximately 220 woodcut text illustrations.

Exlibris Luton Library of John 2nd Marquess of Bute (E.R.J. Gambier Howe, *Catalogue of British and American book plates bequeathed to the Trustees of the British Museum by Sir A.W. Franks*, London 1903–1904, 28448). A few stains, two woodcuts shaved by the binder's knife, otherwise an attractive copy.

Bound in 18th-century vellum.

First edition, first issue (with both title-page and colophon dated 1568), of one of the two most important books on perspective of its period (the other is Egnatio Danti's edition of Vignola's *Due regole*).

The nine books treat respectively the fundamentals of perspective, the nature of plans (the Vitruvian method of ichnographia) and their foreshortening, the raising of solids (or prisms) over the plans, the depiction of architecture and practice of scenography, the secrets of illusionism, the projection of spheres as relevant to cosmography, the geometry of light and shade, the proportions of the human figure with a view to foreshortening, and perspective machines (including at pp.192–193 'the first lucid' account of the *camera obscura* known to Martin Kemp, *The Science of art. Optical themes in western art from Brunelleschi to Seurat*, New Haven & London 1990, p.189).

REFERENCES Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, B* (Rome 1989), 316; D.E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century* (London 1995), B–3; David Rosand, *Painting in sixteenth-century Venice* (Cambridge 1997), pp.131–132, 230–231

BARTOLI, Cosimo

Florence 1503 – Florence 1572

- 12 Del modo di misurare le distantie, le superficie, i corpi, le piante, le prouincie, le prospettive, & tutte le altre cose terrene.**
Venice, Francesco de'Franceschi, 1564

£ 1650

Quarto, (148)ff. signed A⁴ A-Z⁴ Aa-Nn⁴ and foliated (4) 1–141 (3); woodcut compartment on title-page, medallion portrait of the author attributed to Giuseppe Salviati (*Andrea Palladio*, Arts Council exhibition catalogue, London 1981, no.188), 164 text illustrations, and two folding woodcut plates (signed X₁ and X₄, versos blank) reputedly drawn and cut by Bartoli himself.

Endpaper inscribed *Ex libris H. Marly 1816. Exlibris U. Manganelli.* Corner or margin of thirty leaves lightly stained, otherwise in good, unsophisticated state of preservation.

In a contemporary flexible vellum binding.

First edition of this well-known treatise on the measurement of heights, depths, distances, area, and volume (Books I–II), usage in cartographical surveying of the compass, quadrant, geometric square, carpenter's square, Jacob's staff, and a new composite instrument (Book IV), relevant Euclidian proof (Book V), square and cube root (Book VI). It is not an original work, but a translation of selected parts of Latin works by contemporary or near-contemporary mathematicians, in particular Oronce Fine, Juan de Rojas Sarmiento, Gemma Frisius, Peurbach, and Apian, complete with many of their calculations, tables, and diagrams (Judith Bryce, 'Cosimo Bartoli's *Del modo di misurare le distantie* (1564)', in *Annali dell'Istituto e Museo di Storia della Scienza di Firenze* 5, 1980, no.2, pp.19–34; and her *Cosimo Bartoli*, Geneva 1983, pp.163–183).

The book was reprinted in 1589 (British Architectural Library, *Early printed books 1478–1840*, London 1994, 204) and in 1614.

REFERENCES Katalog der Ornamentstichsammlung der Staatslichen Kunstsbibliothek Berlin (1939), 1701; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 39; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books* (Cambridge, MA 1974), 45; Theodore Besterman, *Old art books* (London 1975), p.9; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 421; *Architectural theory and practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Weibenson (revised second edition Chicago & London 1983), III–B–6; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, B* (Rome 1989), 482

BASSI, Martino

Seregno 1544 – Milan 1591

- 13 Dispareri in materia d' architettura, et perspettiva. Con pareri di eccellenti, et famosi architetti, che li risuono.**
Brescia, [Vincenzo di Sabbio] for Francesco & Pietro Maria de Marchetti, 1572

£ 3850

Quarto, (28)ff. signed A–G⁴ (blank G₄) and paginated 1–53 (3), plus twelve etched numbered plates.

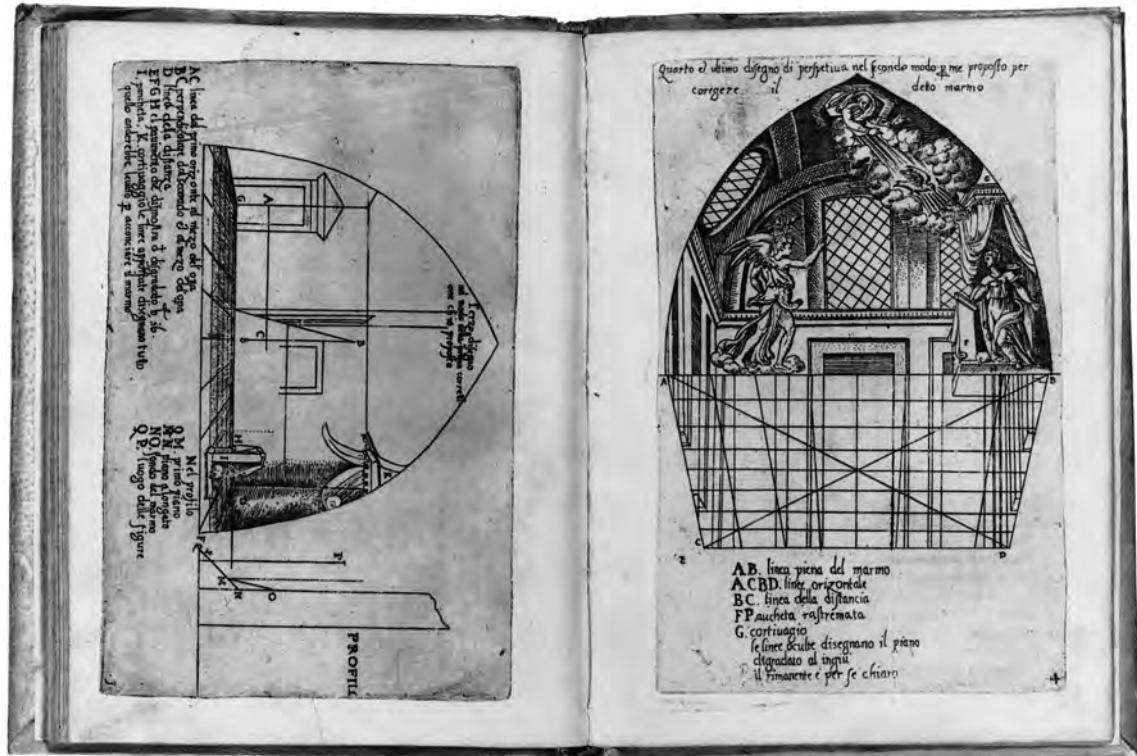
Inscription in corner of title-page *Rob.to Lutij.* Waterstain in upper margin of seven plates, lower margin of folio A₄ repaired without loss.

In a modern vellum binding.

First edition of a 'Discussion in matters of architecture and perspective with evaluations by excellent and famous architects', a work largely concerned with what Bassi regarded as faulty rendering of perspective, by the Milanese sculptor and architect Pellegrino Tibaldi (1527–1596), in a relief of the Annunciation that was to be placed above the portal of the north entrance of Milan Cathedral. Bassi canvassed some of the most famous masters and publishes here letters he received from Palladio, Vignola, Vasari, and the Mantuan architect Giovanni Battista Bertano, supporting his own proposals.

The first four of the twelve etchings correct Tibaldi's Annunciation relief and the others show Bassi's corrections to plans submitted by Tibaldi for renovation of the crypt and baptistery (Martin Kemp, *The Science of art. Optical themes in western art from Brunelleschi to Seurat*, New Haven 1990, pp.73–74).

REFERENCES Katalog der Ornamentstichsammlung der Staatslichen Kunstsbibliothek Berlin (1939), 2600; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 40; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books* (Cambridge, MA 1974), 46; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 423; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), p.339; *Architectural theory and practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Weibenson (revised second edition Chicago & London 1983), III–B–9; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, B* (Rome 1989), B–784; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A–D*, compiled by Nicholas Savage, Gerald Beasley, Alison Shell, & John Meriton Coast (London 1994), 219



13. A perspectival relief of the *Annunciation* positioned on a tympanum in Milan Cathedral by Martino Bassi.
The plan modified a scheme by the Cathedral architect Pellegrino Tibaldi (height of binding 195mm)

BASSI, Martino

Seregno 1544 – Milan 1591

14 **Dispareri in materia d' architettura, e prospettiva... coll' aggiunta degli scritti del medesimo intorno all' insigne tempio di S. Lorenzo Maggiore di Milano [edited by Francesco Bernardino Ferrari].**
Milan, Giuseppe Galeazzi, 1771

£ 1450

Quarto, (68)ff. signed ★⁴ (first leaf a blank) A–Q⁴ (errata on last leaf) and paginated (8) 1–126 (2), plus thirteen folding engraved plates; title-page printed in red & black, engraved head-piece signed *Sac. Mercorus sculp.*

In excellent state of preservation.

Bound in contemporary cartonnage.

Second edition of a work criticising plans for restoration of the Cathedral of Milan submitted by the Milanese architect Pellegrino Tibaldi, in 1572, incorporating letters the author obtained from G.B. Bertano, Palladio, Vasari, and Vignola, and a certain 'Signor

Alfonso N.', in support of his own opinions and project. The first four of the twelve plates are concerned with an *Annunciation* relief to be sited in an elevated position in the Cathedral; the others show Bassi's corrections to Pellegrino Tibaldi's plans for the crypt and baptistery.

The new edition begins with a life of Bassi by the editor, the Milanese architect and engineer Francesco Bernardino Ferrari (1744–1821); then follow the text and annotations of the 1572 *Dispareri* with copies of its engraved illustrations (twelve numbered figures on nine plates); Bassi's previously unpublished comments on the design of a church being built to Tibaldi's specification, 'Parere sopra il Tempio di S. Gaudenzio in Novara', dated 26 May 1583; a 'Lettera di Martino Bassi di ringraziamento quando fu eletto Architetto del Duomo di Milano' dated 23 November 1587; and Bassi's 'Scritti intorno al Tempio di S. Lorenzo Maggiore di Milano'. The cupola of the Romanesque church of S. Lorenzo had collapsed in 1573 and its reconstruction entrusted to Bassi; problems ensued, and these are addressed by Ferrari in the appended 'Annotazioni'.

The four plates accompanying the newly printed texts show structural details, the plan, a section, and an elevation of the church of S. Lorenzo, and were engraved by the editor (the plan is signed *Franco Bernardino Ferrario... scolpit*) utilising drawings by Bassi which had entered his possession (now in the Raccolta Ferrari of the Biblioteca Ambrosiana, cf. Mariarosa

Bascapé, 'I disegni di Martino Bassi nella Raccolta Ferrari', in *Arte lombarda* 12, 1967, pp.44–46, nos.27–36; and Cristina Parodi, 'Martino Bassi e la ricostruzione della cupola di S. Lorenzo tra Cinque e Seicento', in *Arte lombarda* 92–93, 1990, pp.31–45.

REFERENCES Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 424; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata*, Studi e documenti di architettura 9–10 (Florence 1979), p.339

BAUR, Johann Wilhelm

Strasbourg 1607 – Vienna 1642

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

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

£ 4500

Four parts, oblong folio (270×345mm), altogether (74)ff. entirely engraved. I: general title-page (transcribed above), engraved

sub-title (*Underschidliche Meer Porten und Pallazzia*), and seventeen plates (numbered 2–18). II: Part-title (*Schöne und Rahre Landschafften in Italien und andern Ländern*) and seventeen plates (numbered 1–17). III: Part-title (*Allerhand Wunder-Würdige Meer- und See-Porten, so in Italien zu sehen seyn*) and seventeen plates (numbered 1–17). IV: Part-title (*Allerhand Schöne und Prächtige Gärten und Lust-Häuser, so in Italien und denen benachbarten Provincien und Ländern*) and eighteen plates (numbered 1–18). The engravings vary in size (some are as large as 220×220mm platemarks), but all are struck on folios measuring 270×350mm.

Minute wormholes through last three leaves of the last suite (two wormholes inside platemark) and light waterstain in some margins, otherwise a clean, fresh copy.

In a modern half-vellum binding by Bernard Middleton.

Four suites of landscape views of Italy, executed by Johann Wilhelm Baur in the 1630s, and engraved a generation later by Melchior Küsel (1636–1683). Baur was born at Strasbourg in 1607 and was trained by Friedrich Brentel as a draughtsman and miniature painter. About 1630, he went to Italy, living first at Naples, then in Rome under the patronage of the Colonna and Orsini families. In 1637, he returned north via Venice to Vienna, where he died in 1642. Baur made hundreds of drawings during this



15. Neapolitan ball games, drawn by J.W. Baur and engraved by Melchior Küsel (167 × 260 mm platemark)



15. The Palazzo Villamena in Genoa, drawn by J.W. Baur and engraved by Melchior Küsel (210 x 224mm platemark)

sojourn, some highly finished and intended for presentation to his noble patrons, others to be used for prints.

The engraver Melchior Küsel acquired about two hundred of Baur's drawings after the death of the artist, including scenes of the life, miracles and Passion of Jesus Christ, classical mythology, views of the harbours, villas, and gardens of Naples, Rome, and Venice, the landscape around Livorno, Ancona, Lucca, Florence, and of the Friuli and Istrian peninsula. This group of drawings subsequently passed into the Liechtenstein collection; many sheets are now in the Houghton Library, Harvard University: see *Drawings for Book Illustration. The Hofer Collection*, exhibition catalogue by David Becker (Cambridge, MA 1980), p.17; and *Drawings from the Holy Roman Empire 1540–1680*, exhibition catalogue by Thomas DaCosta Kaufmann (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 were Italian views and the rest religious or 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 volume contains early restrikes

of prints appearing in the *Iconographia*, all Italian views except four prints representing Turkish architecture, and three of religious and mythological subjects. Four new title and part-titles were supplied and the plates partly renumbered.

The four parts in our volume are harmonious and probably were intended for issue together, however no similar copy can be located. Küsel also published smaller versions of Baur's landscape designs, as *Underschidliche prospecten* (forty-two prints in oblong octavo format, 110 x 120mm platemarks).

REFERENCES F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XX (Amsterdam 1977), p.111, nos.476–490 (title and fourteen plates of the second part, only); National Union Catalog, volume 696, p.90 (first and last of our four parts only, located in University of Texas)

BEMBO, Pietro

Venice 1470 – Rome 1547

- 16 Delle Rime. Terza et vltima impressione. Tratta dall'esemplare corretto di sua mano: tra le quali ce ne sono molte non piu stampate. Con Privilegio.**

Venice, Gabriel Giolito de'Ferrari, 1548

£ 14,000

Duodecimo, (72)ff. signed A–F¹² (blanks F11, F12 retained) and foliated 1–70 (2) with errors in enumeration (folio 69 misnumbered 58 and folio 70 misnumbered 80); PRINTED ON BLUE PAPER, printer's device on title-page (repeated on folio F10 verso), woodcut author's portrait (folio A3 verso), and woodcut initials.

For provenance, see below. Joints of the binding neatly repaired.

In an Italian 19th-century blue crushed morocco binding, signed *Binda. Milano*, decorated on back and covers with insignia of marchese Girolamo D'Adda; gilt edges.

A remarkable copy, PRINTED ON BLUE PAPER, of Bembo's *Rime*, identified on its title-page as the third edition (in sequence to those printed 1530 and 1535, omitting *contraffazione* published after 1535), authorised in Bembo's testament (1544) and incorporating authorial revisions.

The printer Gabriel Giolito de'Ferrari issued his first book in 1536 in a short-lived association with his father, Giovanni, who previously had worked in Piedmont as both printer and publisher. An early product of their partnership, Dante's *Divina Comedia* printed for Bernardino Stagnino in 1536, was issued with a number of copies printed on blue paper.¹ This practice of issuing 'special copies' printed on blue paper appears to have been initiated by Aldus Manutius, in 1514 (see discussion of item

ABBREVIATIONS Salvatore BONGI, *Annali di Gabriel Giolito de'Ferrari* (Rome 1890); Friedrich EBERT, *Allgemeines bibliographisches Lexikon* (Leipzig 1821–1830); Ruth MORTIMER, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books* (Cambridge, MA 1974); WISSO WEISS, 'Blaues Papier für Druckzwecke', in *Gutenberg-Jahrbuch* 1959, pp.26–35

- 1 Dante, *Divina Comedia* 1536: blue paper copies in Capponiana, Marucelliana, and in Renouard's collection, cited by Bongi, I, p.4; the Giovanni Giacomo Trivulzio–Biblioteca Trivulziana (sold 1953)–Sergio Colombi copy, offered by Bredford Libri Rari SA circa 1992; 'Man kennt 2 Exx. auf blau P.', reports Ebert 5704.
- 2 Ariosto, *Orlando Furioso* 1543: a copy on blue paper in the Biblioteca Palatina, cited by Bongi I, p.70. 1544: a copy in Deutsche Buch- und Schriftmuseum, Leipzig, cited by Weiss p.30, note 37 (reported lost 1939–1945). 1549: a copy in Deutsche Buch- und Schriftmuseum, Leipzig, cited by Weiss p.30, note 37 (also reported lost 1939–1945). 1554: the Pinelli copy, cited by Ebert 1016.
- 3 Petrarca, *Sonetti, canzoni e triomphi* 1545: a copy on blue paper in the Trivulzio collection, cited by Ebert 16408. 1547: a copy in the Trivulzio collection, cited by Ebert 16411 (now Biblioteca Trivulziana shelfmark Petr. 69); copy in Melziana, cited by Bongi I, p.137. 1553: the MacCarthy-Reagh copy, cited by Ebert 16411. 1554: copies in the

142 in this catalogue), and so far as we are aware, was at this date virtually confined to Venice.

After Gabriel began to work independently, his production was marked by a comparatively large number of editions featuring special copies printed on blue paper, albeit of a handful of texts. Blue paper copies are recorded of his editions of Ariosto's *Orlando Furioso* printed in 1543, 1544, 1549, 1551, and 1554;² of Petrarca's *Sonetti, canzoni, e triomphi* printed in 1545, 1547, 1553, and 1554;³ of Phalaris, *L'epistole* 1545;⁴ Tolomei, *Lettere* 1547;⁵ Bembo's *Rime* 1548 (a copy here offered);⁶ Giraldi's *Oratio ad Marcum Antonium Triuisanum* 1553;⁷ Ovid's

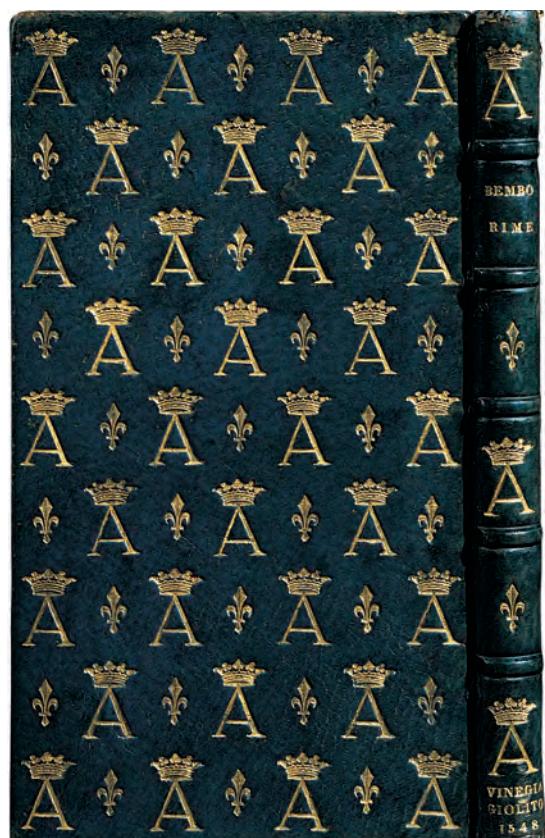
Marciana, Corsiniana, and with the bookseller Thorpe of London, cited by Bongi I, pp.434–435; the MacCarthy-Reagh copy and the La Vallière copy (now apparently Bibliothèque de l'Arsenal), both cited by Ebert 16414; the Chandon de Briailles–Sergio Colombi copy offered by Bredford Libri Rari SA circa 1992.

4 Phalaris, *L'epistole* 1545: a copy on blue paper offered by Bredford Libri Rari circa 1992.

5 Tolomei, *Lettere* 1547: a copy on blue paper in Harvard University library, described by Mortimer 500; another seen, but not located by Bongi I, p.201.

6 Bembo, *Rime* 1548: the copy on blue paper here offered; another copy in Biblioteca di Parma, cited by Bongi I, 217.

7 Giraldi, *Oratio ad Marcum Antonium Triuisanum* 1553: a copy on blue paper in British Library shelfmark 1317 d 21.



16. Binding bearing insignia of the Marchese D'Adda (134 × 80mm)



16. One of two known copies PRINTED ON BLUE PAPER, formerly in the D'Adda–Fairfax Murray–Chandon de Briailles collections (shown actual size)

Le trasformazioni 1553;⁸ Polybius's *Vndici libri* 1553;⁹ Dante's *Divina Comedia* 1555;¹⁰ Plutarch's *Vite* 1560;¹¹ and Dolce's *La uita di Giuseppe* 1561.¹²

⁸ Ovid, *Le trasformazioni* 1553: a copy on blue paper in Harvard University library, described by Mortimer 342; another copy offered by Martin Breslauer, Inc., *Catalogue 107* (New York, n.d.), item 220.

⁹ Polybius, *Vndici libri* 1553: a copy on blue paper in British Library shelfmark 129 c 1.

¹⁰ Dante, *Divina Comedia* 1555: a copy on blue paper in Biblioteca Trivulziana shelfmark Aligh. 112; other copies cited by Ebert I, p.475.

¹¹ Plutarch, *Vite* 1560: a copy on blue paper in the MacCarthy-Reagh collection, cited by Ebert 17484.

¹² Dolce, *La uita di Giuseppe* 1561: a copy in Capponiana, cited by Ebert 6303; another copy in Biblioteca Trivulziana shelfmark H. 1784.

By mid-century, printers elsewhere in Italy had begun to issue special copies printed on blue paper: Antonio Blado at Rome in 1533,¹³ Valerio Dorici at Rome in 1548,¹⁴ Lorenzo Torrentino at

¹³ Blado: the earliest book on blue paper from this press known to the writer is Lodovico Martelli, *Le rime volgare* 1533, in University of California, Los Angeles (information kindly supplied by Daniel J. Slive, Rare Books Librarian). A copy on blue paper of G.B. Palatino, *Libro nuovo d'imparare a scrivere* 1540, in the Print Room, Metropolitan Museum of Art, is cited by Andrew Robison, *Paper in prints* (Washington, DC 1977), p.33.

¹⁴ Dorici: copies on blue paper of Bembo, *Rime* 1548, in the Crevenna and MacCarthy-Reagh collections, cited by Ebert 1910; another in British Library shelfmark C 29 e 4.

Florence in 1549,¹⁵ Vincenzo Valgrisi at Rome in 1551,¹⁶ the heirs of Bernardo Giunta at Florence in 1552,¹⁷ Vincenzo Conti at Cremona in 1556,¹⁸ Vincenzo Busdrago at Lucca in 1556,¹⁹ Antonio Gadaldino at Modena in 1557,²⁰ Seth Viotti at Parma in 1558,²¹ Valente Panizza at Ferrara in 1563,²² Paolo Manuzio at Rome in 1564,²³ Camillo Franceschini at Pesaro in 1572,²⁴ to cite the earliest examples known to the writer. The first book which Plantin printed, G.M. Bruto's *La institutione di una fanciulla* (Antwerp 1555), was also issued with a few copies printed on blue paper.²⁵

The practice continued in Venice: Nicolò Bevilacqua,²⁶ Domenico Giglio,²⁷ the successors of Aldo Manuzio,²⁸ Francesco Marcolini,²⁹ Curtio Troiano de' Navò,³⁰ Giovanni Antonio dei Nicolini da Sabbio,³¹ Matteo Pagan,³² Plinio Pietrasanta,³³ Bernardino Stagnino,³⁴ Vincenzo Valgrisi,³⁵ and Bernardino de Vitali,³⁶ also printed on blue paper, however not with the frequency of Giolito.

Comparison of ordinary and special paper copies of other books printed by Giolito has revealed changes in the text, not apparently reimposition, or cancellation of printed half sheets, but correction by substitution of new pages in the forme, and stop-press corrections. An investigation of Giolito's Ovid 1553

by Ruth Mortimer, examining copies at Harvard printed on ordinary paper, large paper, and blue paper, exposed different text settings in four sheets, and, surprisingly, that the special copies were printed first (*Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books*, Cambridge, MA 1974, no.342).

The bibliographer of the Giolito press, Salvatore Bongi, observed four different settings of quires A, B, and F in our Bembo *Rime* 1548, allowed for the possibility of further variants if additional copies could be compared, and presumed reimposition at different times despite the date 1548 appearing on all the title-pages. The present copy corresponds most closely to Bongi's iii, of which a copy printed on blue paper in the Biblioteca di Parma is cited. The dedication (folio A2) in our copy however is headed 'Al Magnifico M. Pietro Gradinico Gabriel Giolito' and dated 'XII. di Genaro', settings typical of Bongi's version i. Further variants (in ordinary paper copies) are noted by Paolo Trovato, 'Per la storia delle *Rime* del Bembo', in *Rivista di Letteratura Italiana* 9 (1991), pp.474–483.

In a discussion of Aldines printed on blue paper, H. George Fletcher distinguishes between the colours 'azzuro' (light), 'turchino' (medium) and 'blu' (dark), and between 'proper' blue paper made out of pulp macerated from dyed rags and 'tinted' blue paper made by adding indigo dye to white pulp ('Books on blue paper', in *In praise of Aldus Manutius. A quincentenary celebration*, exhibition catalogue, Pierpont Morgan Library & University of California Los Angeles, 1995, pp.102–104). In Fletcher's nomenclature, our book is printed on 'turchino' stock.

The collecting of books printed on blue paper inevitably has been led by Italian collectors, however such books have truly international appeal, as proved by the provenance of this volume. Its first recorded owner was the collector and bibliographer of the Accademia della Crusca, abate Luigi Razzolini (died 1881), who gave it to marchese Girolamo D'Adda (1815–1881). The present binding by Binda of Milan is decorated by D'Adda's

15 Torrentino: a copy on blue paper of Bembo, *Prose* 1549, in the Trivulzio collection, cited by Ebert 1917.

16 Valgrisi: a copy on blue paper of Alessandro Piccolomini, *Instrumento de la filosofia* 1551, in British Library shelfmark C 20 a 19.

17 Giunta: a copy on blue paper of Francesco Berni, *Il primo libro dell'opere burlesche* 1552, formerly in the Libri-Martini-Colombi collections, offered by Bredford Libri Rari circa 1992.

18 Conti: a copy on blue paper of Vida, *Dialogi*, 1556, in Harvard University library, described by Mortimer 536.

19 Busdragio: a copy on blue paper of Niccolò Tegrimi, *Le vite di Castruccio Castracani* 1556, formerly in the Chandon de Briailles collection, now in Pierpont Morgan Library (information kindly supplied by John Bidwell, Astor Curator of Printed Books). A book of 1579 cited by Ebert 2583.

20 Gadaldino: copies on blue paper of G.B. Giraldi, *Dell'Hercole* 1557, in the Gaignat and La Vallière collections, cited by Ebert 8556.

21 Viotti: a copy on blue paper of Accademici di Banchi (Rome), *Apologia contra Lodouico Casteluetro* 1558, in University of California, Los Angeles. A copy of Viotti's edition of Giacomo Marmitta, *Rime* 1564 (Gamba 1509), formerly in the Biblioteca Trivulziana (sold 1953), was offered by Bredford Libri Rari circa 1992.

22 Panizza: a copy on blue paper of Bartolomeo Ricci, *Epistolarum* 1563, in British Library shelfmark C 44 b 2.

23 Manuzio: a copy on blue paper of Council of Trent, *Canones et decreta* 1564, in British Library shelfmark C 18 b 6.

24 Franceschini: a copy on blue paper of Euclid, *Elementorum* 1572, in Harvard University library, described by Mortimer 174.

25 Plantin: two copies printed on blue paper are recorded by Leon Voet, *The Plantin press (1555–1589). A bibliography* (Amsterdam 1980), no.842a (one is British Library shelfmark C 44 a 1).

26 Bevilacqua: a copy on blue paper of G.B. Cipelli, *De exemplis* 1554, in British Library shelfmark C 29 e 5.

27 Giglio: copies on blue paper of his editions of Petrarcha's *Canzoniere* (commentary A. Vellutello) 1552 and *Canzoniere* (commentary G.A. Gesualdo) 1553 are described by Antonio Marsand, *Biblioteca Petrarchesca* (Milan 1826), pp.63, 65 (also cited by Ebert 16413).

28 Manuzio: for books printed on blue paper by Aldo Manuzio and his heirs, see item 141 in this catalogue.

29 Marcolini: a copy on blue paper of P.A. Mattioli, *Il magno palazzo* 1539 in British library shelfmark C 29 e 13. Copies of Marcolini's edition of Serlio's books III and IV printed on blue paper were seen by Ebert 21013.

30 Navò: a copy on blue paper of Marcus Antonius Coccius, *Le historie vinitiane* 1544, formerly in the Giuseppe Martini–Sergio Colombi collections, offered by Bredford Libri Rari circa 1992.

31 Nicolini da Sabbio: for books printed on blue paper by Giovanni Antonio dei Nicolini da Sabbio, see item 106 in this catalogue.

32 Pagan: a copy on blue paper of Ascanio Centorio, *Le amorose rime* 1553, formerly in the Giuseppe Martini–Sergio Colombi collections, offered by Bredford Libri Rari circa 1992.

33 Pietrasanta: a copy on blue paper of Bartolomeo Ricci, *Epistolarum* 1554, in British Library shelfmark 1075 l 2.

34 Stagnino: a copy of Bernardo Tasso, *De gli amori* 1537, formerly in the Giuseppe Martini–Sergio Colombi collections, offered by Bredford Libri Rari circa 1992.

35 Valgrisi: a copy on blue paper of Dioscorides, *De medica materia libri sex* (commentary by P.A. Mattioli) 1565, in Dresden, cited by Ebert 13410 and Weiss p.31, the latter also citing a copy in Sydney Cockerell's collection in 1950.

36 Vitali: for books printed on blue paper by Bernardino dei Vitali, see item 142 in this catalogue.

monogram. The D'Adda library was acquired en-bloc by Charles Fairfax Murray (1849–1919), who describes our volume in the *Catalogo dei libri posseduti da Charles Fairfax Murray [parte terza] provenienti dalla Biblioteca del Marchese Girolamo D'Adda* (London [i.e. Florence] 1902), p.77, no.487. Next, the copy belonged to Comte Chandon de Briailles (1898–1937), whose library was dispersed at auction by J. Vidal-Mégret & Maurice Rheims, in Paris, 2 December 1954, lot 54.

REFERENCES (all ordinary paper copies) Salvatore Bongi, *Annali di Gabriel Giolito de' Ferrari*, Rome 1890, I, p.217 (version iii); Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, B* (Rome 1989), 1213 (apparently Bongi iii, locating eight copies; compare B-1211, 1212); Bibliothèque nationale, Paris, shelfmark Yd. 5881 (copy identified as Bongi iii by Trovato, *Op. cit.*, p.475, note 14); Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), B-606 (Bongi ii?); no copy of any version in the British Library

For discussions of other books printed on blue paper, see items 106 and 142 in this catalogue

[BENEDICT XIV, pope]

Bologna 1675 – Rome 1758

- 17 **Relazione de' funerali a Benedetto XIV... celebrati in Bologna il dì 10. Giugno 1758. Nella Chiesa di San Bartolomeo de' MM. RR. PP. Chericì Regolari.**
Bologna, Stamperia del Longhi, 1758

£ 775

Folio, (24)ff. signed A–D⁶ and paginated 1–46 (2), plus folding engraved plate (615 × 425mm platemark) signed Angelo Piò Accad.co Clem.no inventore fece | Luigi Balugani delineò | Gio. Fabbri incise in Bologna. 1758.

Light discolouration along folds of the plate, otherwise a very well-preserved copy.

Bound in contemporary pink cartonnage.

A detailed description of obsequies for Pope Benedict XIV (Prospero Lambertini, elected 1740) organised at Bologna in the church of San Bartolomeo by his nephew, Egano Lambertini, on 10 June 1758.

Funeral *apparati* were designed by the painter, stucco artist, and sculptor Vittorio Maria Bigari (1692–1776), assisted by the sculptor Angelo Gabriello Piò (1690–1770) and the ‘valente Meccanico Petronio Nanni in così fatti lavori incomparabile, e singolare’ (Eugenio Riccomini, *Vaghezza e furore. La scultura del Settecento in Emilia e Romagna*, Bologna 1976, p.15). An architect, Luigi Balugani (1737–1770), drew the catafalque for



17. Funeral *apparati* designed by the sculptors Vittorio Maria Bigari and Angelo Gabriello Piò in the Bolognese church of S. Bartolomeo (reduced from 615 × 425mm platemark)

the engraver Giovanni Fabbri (*L'Arte del Settecento Emiliano. Architettura, scenografia, pittura di paesaggio*, exhibition catalogue edited by Anna Maria Matteucci et al., Bologna 1980, no.359 with print reproduced as fig.303).

The copy in the Biblioteca Comunale dell'Archiginnasio was exhibited at Bologna in 1979, together with two associated preparatory drawings by Bigari for the catafalque lent by the Fondazione Cini and by the Cassa di Risparmio, Bologna (*L'Arte del Settecento Emiliano* pp.233–234 and figs. 304–305). A third, newly discovered drawing (Victoria & Albert Museum) was shown beside the same copy at Reggio Emilia in 1988 (*Francesco Fontanesi 1751–1795. Scenografia e decorazione nella seconda metà del Settecento*, exhibition catalogue edited by Marinella Pigozzi, Reggio Emilia 1988, nos.220–222).

REFERENCES Carlo Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881–1886), 812; *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 3268; copies in the Getty Research Institute and Canadian Centre for Architecture located by RLIN, no copy traced in the National Union Catalog

BENNIGSEN, Levin August Gottlieb Theophil von
Braunschweig 1745 – Banteln (Hildesheim) 1826

- 18 **Gedanken über einige dem Officier der leichten Reuterey nothwendige Kenntnisse... Mit XIV Kupfertafeln.**
Riga, Julius Conrad Daniel Müller, 1794

£ 675

Quarto, (124)ff. signed A-Z⁴ Aa-Hh⁴ and paginated 1–246 (2), plus thirteen plates (displaying fourteen numbered figures, figs.VIII–IX being printed on a single sheet) signed T. Doroszkiewicz pinx. [or draughtsman anonymous] | Rosmäslsler sculps Lipsiae or Pet. sc. Lips. [or printmaker anonymous], on a slightly blued paper.

In fine state of preservation.

Bound uncut and partially unopened in contemporary boards covered by pastepaper.

First edition of a work introducing cavalry officers to Russian horses (also ‘Kirgisches’, ‘Kalmukisches’, ‘Donsches’,



19. Frontispiece by Romeyn de Hooghe (333 x 220mm platemark)

‘Zaporagisches’, and wild horses), advising on their selection and purchase (including a chapter ‘Von den Stutereyen des russischen Reiches und der angränzenden Länder’), appropriate bridles, saddles, and packs, offering instruction on such skills as jumping and swimming, and techniques of reconnaissance and foraging.

A second edition was printed at Wilna in 1805.

REFERENCES Max Jähns, *Geschichte der Kriegswissenschaften vornehmlich in Deutschland* (Munich & Leipzig 1891), III, p.2658; G.W. Schrader, *Biographisch-literarisches Lexicon der Thierärzte aller Zeiten und Länder*, edited by E. Hering (reprint Leipzig 1967), 155; National Union Catalog of pre-1956 Imprints, volume 47, p.103 (Newberry Library only, no additional copies reported in Supplement)

BIDLOO, Govert

Amsterdam 1649 – Leiden 1713

- 19 **Relation du voyage de sa Majesté britannique en Hollande, Et de la Reception qui luy a été faite. Enrichie de Planches très-curieuses. Avec un Récit abrégé de ce qui s'est passé de plus considérable depuis l' arrivée de Sa Majesté en Hollande le 31. de Janvier, jusqu'à son retour en Angleterre, au Mois d' Avril 1691. & l heureux succès de l' expedition d' Irlande, subjuguée par les Armes toujours victorieuses de Sa Majesté.**
The Hague, Arnout Leers, 1692

£ 3850

Folio, (58)ff. signed ★⁴ A-Z² Aa-Dd² and paginated (8) 1–108, plus engraved title-page, engraved portrait of William III signed Joh. Brandon delineavit | P. a. Gunst sculps, and fourteen plates by Romeyn de Hooghe (of which eleven double-page and three full-page); large woodcut armorial insignia on title-page.

Ownership inscription of E.W. Cost dated 1693 on front free-endpaper; exlibris of B. Luza. Several small stains by droplets of ink (one on a plate), a two-inch crack along a joint of binding, tiny loss of leather at foot, otherwise a very attractive copy.

Bound in contemporary Dutch calf, the back decorated in gilt.

A description of the triumphal welcome organised by the magistrates of The Hague for the stadholder-king William III of Orange and England, to a meeting of the allies leagued against Louis XV. The text was translated from the Dutch (published by Arnout Leers in 1691) by the journalist Jean Tronchin du Breuil (1641–1721) and features the same splendid illustrations engraved by Romeyn de Hooghe (1645–1708) as the Dutch edition.

The procession was based on Roman sources such as Trajan's Column, after which De Hooghe's collaborator Augustinus Terwesten had made sketches during a visit to Rome (*The Age of William III and Mary II. Power, politics and patronage*



19. Festival architecture designed by Romeyn de Hooghe for the entry into The Hague of William III of Orange and England (height of binding 395mm)

1688–1702, edited by R.P. MacCubbin & M. Hamilton-Phillips, Williamsburg, VA 1989, pp.282–283). Drawings and plans for the temporary architecture erected in honour of the king were commissioned from De Hooghe by the art academy ‘Pictura’, of which he was a member. De Hooghe designed three triumphal arches (a fourth was designed by Stephen Vennekool) in wood and canvas and painted in ‘blue stone’ and with allegorical scenes adapted from Ripa and Picinelli. A huge wooden equestrian statue of William, the only over-life size equestrian statue erected in Holland before the 19th century, was lent by the Leiden town architect Jacob Roman, and other statuary in plaster or soft wood was specially commissioned. In the market square, a circular wall was put up, painted with scenes of William’s military triumphs, enclosing two obelisks. The climax of the festivities was a fireworks display on the Vyver, consuming an apparatus adorned by William’s monograms and patriotic mottoes (*Courts and Colonies. The William and Mary Style in Holland, England and America*, exhibition catalogue Cooper-Hewitt Museum, New York 1988, 230).

This is one of the most intensively studied of all Dutch festival books and copies are regularly exhibited; see especially, D.P. Snoep, *Praal en Propaganda. Triumfalía in de Noordelijke Nederlanden* (Alphen aan den Rijn 1975), pp.91–153; Clifford Ackley, *Printmaking in the age of Rembrandt*, exhibition catalogue, Museum of Fine Arts (Boston 1981), 209 (Dutch edition); *Festivities: Ceremonies and celebrations in Western Europe 1500–1790*, exhibition catalogue Bell Gallery, Brown University (Providence, RI 1979), 28 (the hand-coloured copy of the Dutch edition from the Gourary collection).

REFERENCES Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin (1939), 2953; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Sd26; John Landwehr, *Romeyn de Hooghe as book illustrator* (Amsterdam 1970), 80; J. Landwehr, *Splendid Ceremonies. State entries and royal funerals in the Low Countries* (Leiden 1971), 147; Theodore Besterman, *Old art books* (London 1975), p.13

BIONDO, MichelangeloVenice 1500 – Venice *circa* 1565

- 20 Della nobilissima pittura, et della sua arte, del modo, & della dottrina, di conseguirla, ageuolmente et presto... Gionti ui sono anchora tutti li pittori famosi di questa estate, con le loro gloriose pitture & doue, con bellissima pettione di decaquadri del auttore.**
Venice, ‘Alla insegnā di Appolline’ [i.e. Bartolommeo l’Imperadore], 1549

£ 1850

Octavo, (31)ff. signed A⁴ A–G⁴ (lacking G₄, blank except for printer’s device) and foliated (4) 1–27.

Two sonnets by Petrarch ‘In lode dell’Ecc.mo Pittore Simone [Martini] da Siena’ written on blank G₃ verso in a fine contemporary hand (headline in gold ink), contemporary marginalia and corrections to text in the same hand, later ownership inscription *Girolamo Caratti. Udine (circa 1811)* on endpaper; from the Giannalisa Feltrinelli library (sale Christies, 2 June 1998, lot 1105). Browned and waterstained, nonetheless an attractive copy.

Bound in early 19th-century calf-backed sprinkled boards, edges painted yellow.

Only contemporary edition of an early work of art theory, combining chapters on such subjects as ‘Della diffinitioone de l’arte pittoria’ (according to Aristotle), ‘Della dignita della pittura’ and ‘Della principal diuisione della pittura’, with notices of thirteen painters: Raphael, Sebastiano del Piombo, Perino del Vaga, Francesco Salviati, Mantegna, Lorenzo Costa, Francesco Francia, Titian, Michelangelo, Parmigianino, Pordenone, Polidoro da Caravaggio, and Maturino da Firenze. At the end is a list of ten ‘ideal’ subjects for paintings, in the manner of Philostratus, in which Biondo evinces Mannerist attitudes.

‘I capitoli 23 e 24 contengono indicazioni sommarie sulla pittura su muro a fresco e a secco, sull’olio su tavola e su tela, sui principali colori e sulle loro mescolanze’ (Silvia Bordini, *Materia e immagine: Fonti sulle tecniche della pittura*, Rome 1991, p.52).

The author’s egregious errors – the ‘Last Supper’ of Leonardo da Vinci is famously misattributed to Mantegna – are compensated by numerous references to works of art now lost or imperfectly known, such as a lost work by Mantegna in the Palace of San Sebastiano in Mantua (cf. *Andrea Mantegna*, exhibition catalogue, London 1992, nos.146–147) and a lost work by Pordenone in Palazzo San Marco (i.e. Palazzo Venezia) in Rome (Charles Cohen, *The Art of Giovanni Antonio da Pordenone*, Cambridge 1996, p.743). Biondo, a polymath, published about twenty-five treatises, on a very wide range of subjects, including astrology, astronomy, canine medicine, physiognomy, and rhetoric, and also translated and edited works by classical, mediaeval, and contemporary authors.

An early owner neatly wrote on a blank page (partly in gold ink) the two well-known sonnets by Petrarch which are the

principal evidence for the lost ‘Portrait of Laura’ painted *circa* 1336 by Simone Martini (the poems are numbered 77–78 in the *Canzoniere*; cf. Andrew Martindale, *Simone Martini*, Oxford 1988, pp.183–184).

No new edition was demanded until modern times, when the work was translated by Albert Ilg, *Von der hochedlen Malerei. Tractat des Michel Angelo Biondo*, Quellenschriften für Kunsts geschichte, 5 (Vienna 1873); facsimile reprints were published at Farnborough in 1972 and at Bologna in 1977, and passages reprinted in *Scritti d’arte del Cinquecento*, edited by Paola Barocchi (Milan 1971), pp.767–780.

REFERENCES Ettore Verga, *Bibliografia vinciana, 1493–1930* (Bologna 1931), 107; British Museum, *STC of Italian books* (1958), p.106; Fabia Borroni, ‘Il Cicognara’ *Bibliografia dell’archeologia classica e dell’arte italiana* (Florence 1965), 1666; Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 82; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale*, B (Rome 1989), 2266 (nine copies); four copies located by the National Union Catalog, 58, p.251 (Folger, Chicago, Yale, Harvard), two others contributed to RLIN (Penn State, Michigan)

BIRKEN, Sigmund von

Wildstein (Eger) 1626 – Nuremberg 1681

- 21 Hochfürstlicher Brandenburgischer Ulysses: oder Verlauf der Länder-Reise, welche der durchleuchtigste Fürst und Herr Herr Christian Ernst, Marggraf zu Brandenburg... durch Deutschland, Frankreich, Italien und die Niderlande auch nach den Spanischen Frontieren hochlöblichst verrichtet.**

Bayreuth, Johann Gebhard, 1668

£ 1950

Quarto, (127)ff. signed :():():():():():():(4 (last leaf):():():(4 (cancelled) A–Z⁴ Aa–Ff⁴ and paginated (22) 1–230 (2), plus engraved portrait signed *Jacob Sandart sc.* facing an engraved title-page (the two matrices imposed on the same sheet).

Small ink stamp in lower margin of letterpress title-page *G. [eschichte] Preuß. [ische] Regenten*. In very good state of preservation.

Bound in 19th-century marbled paper boards.

First edition of a narrative of the travels around Europe undertaken in 1660–1661 by Christian Ernest, margrave of Brandenburg-Bayreuth (1644–1712), accompanied by two courtiers, Caspar von Lilien (subsequently Kirchenrat) and Heinrich Bork (subsequently Oberhofmarschall and Kammerdirektor). A detailed diary kept by the young travellers was transformed by Sigmund von Birken, poet and scholar, one of



21. A narrative of the 'Grand Tour' undertaken in 1660–1661 by Christian Ernest, margrave of Brandenburg-Bayreuth.
Engravings by Jacob von Sandart (height of binding 207mm)

the four last 'Shepherds of the Pegnitz', into the present book.

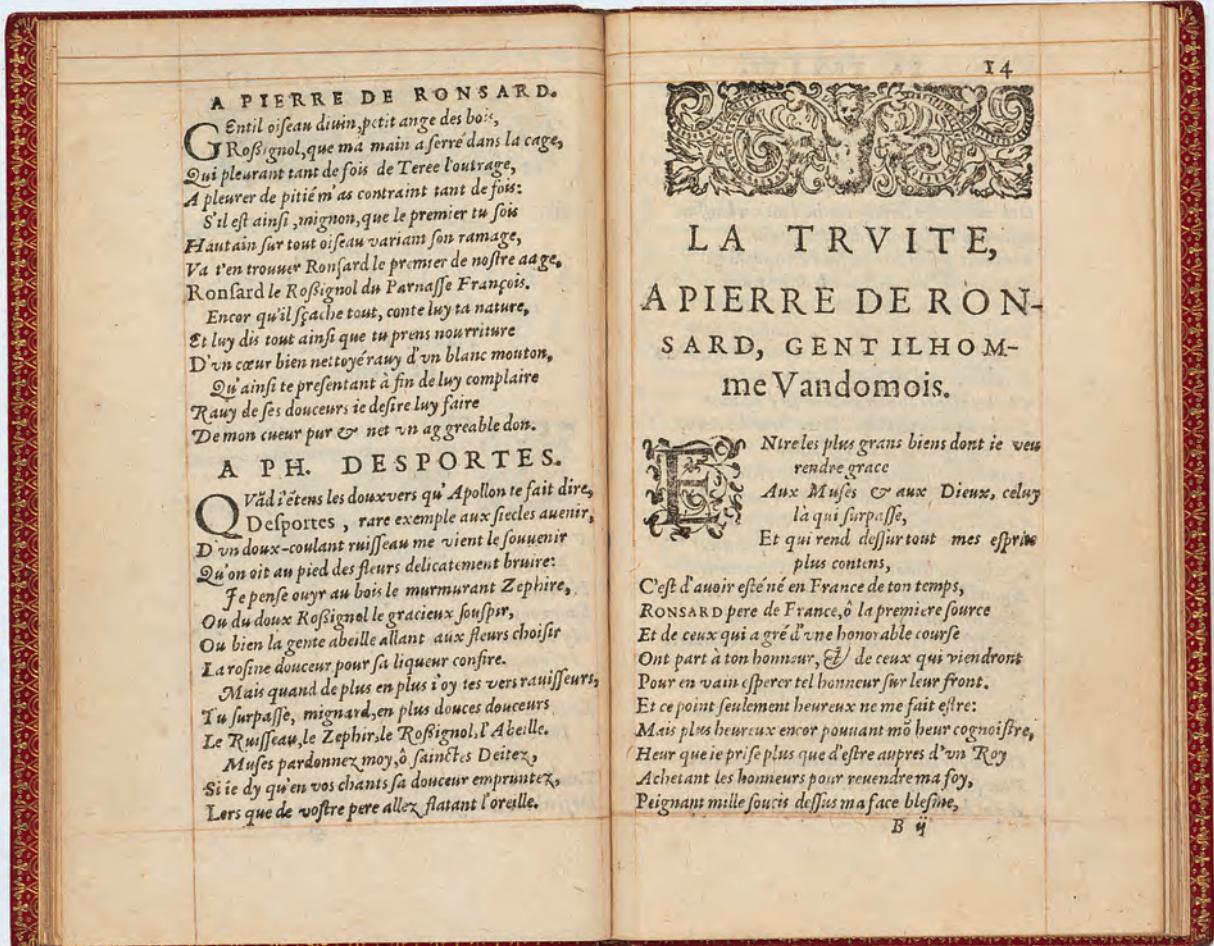
About five months were spent in Italy (November 1660–May 1661), initially in Turin, afterward in Genoa, Pisa, Florence, Rome, Naples, thence via Loreto to Venice, Milan and home. In addition to the acknowledged sights of the Eternal City, the Protestant Prince visited Athanasius Kircher, who presented him with 'einige Bücher, die er neulichst in Druck hervorgegeben hatte' (p.157), and Flavio Chigi, nephew of Pope Alexander VII, who organised for his entertainment a hunt for wild boar.

'Und doch ist dieses Buch wichtig. Es zählt das auf, was der gebildete Deutsche um die Mitte des Seicento in Italien sehen mußte und gibt die Eindrücke, die er davon hatte oder auch nicht hatte, wieder' (Ludwig Schudt, *Italienreisen im 17. und 18. Jahrhundert*, Vienna & Munich 1959, p.66). Faber du Faur maintains 'The most interesting passage [pp.79–82] is the description of the wedding, held by proxy at Fuentarrabia, of Louis XIV with the daughter of the King of Spain... the descriptions are vivid and the style simple'.

The portrait and title-page in this edition are engraved by Jacob von Sandart (*Hollstein's German etchings, engravings & woodcuts 1400–1700*, XXXIX, Roosendaal 1994, p.129, nos. 439–440).

The book is usually encountered in a reissue dated 1669; a true second edition with the portrait and the frontispiece re-engraved by Peter Troschel, was published by Gebhard in 1676.

REFERENCES Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1887), III, p.115, 59, 29 (issue of 1669); Curt Faber du Faur, *German Baroque Literature. A catalogue of the collection in the Yale University Library* (New Haven 1958), 540 (issue 1668); Lucia Tresoldi, *Viaggiatori tedeschi in Italia 1452–1870. Saggio bibliografico* (Rome 1975–1977), 32 (issue 1669); Gerhard Dünnhaupt, *Personalbibliographien zu den drucken des Barock* (Stuttgart 1991), p.633, no.155.1 (1668 issue) and 155.2 (1669 issue); British Library, *Catalogue of books printed in the German-speaking countries... from 1601 to 1700* (1994), B-1469 (1669 issue); two copies (Newberry Library & Yale) reported to the National Union Catalog (volume 58, p.428), another copy at Berkeley reported to RLIN



22. Binet's idyll 'La truite' addressed to Pierre Ronsard (height of binding 135mm)

BINET, Claude

Beauvais circa 1553 – circa 1600

22 Les Plaisirs de la vie rustique et solitaire.

Paris, [Pierre Le Voirrier for Girarde Roffet] Widow of Lucas Breyer, 1583

£ 7500

Duodecimo, (30)ff. signed A-B¹² C⁶ and foliated 1-28 (2).

Ruled in red throughout. From the collection of Baron Jacques de Neuflize (dispersed by Christie's, 8 October 1999, lot 9). In very good state of preservation.

In a 19th-century red morocco binding signed *Thibaron*, gilt turn-ins, edges gilt.

A collection of verse in French and Latin by Claude Binet, including the idyll 'La truite' (ff.14-19) addressed to Pierre Ronsard, an echo of Ronsard's own verses on the pleasure to be found in fishing, and an exhortation to the old poet, whose gout now forbade other country pursuits. It is one of the rarities of angling literature.

Claude Binet apparently met Ronsard about 1570, but their friendship only developed in Ronsard's last years. Binet became his secretary (in succession to Amadis Jamyn), a testamentary executor, then wrote the first biography (*Discours de la vie de Pierre de Ronsard*) in 1586, and helped prepare the first posthumous edition of Ronsard's *Oeuvres* in 1587.

The book opens with sonnets addressed to Achille de Harlay and to Jean de La Guesle, followed by the idyll 'Les Plaisirs de la vie rustique et solitaire' dedicated to Guy Du Faur de Pibrac, 'Le Voyage du printemps' dedicated to the brothers Jacques and François de La Guesle, 'Sur le jardin et fontaine de Monsieur le President La Guesle à Vanves', a sonnet by Claude and his

brother Pierre Binet addressed to François Hotman, a sonnet addressed to Pierre Ronsard ('Gentil oiseau divin...') and another to Philippe Desportes, the idyll 'La truite' addressed to Ronsard, 'Vœu d'un pescheur, à Neptune', verses in Latin entitled 'Laurus' addressed to Germain Vaillant de Guélis, 'Brasilaea nymphæ' addressed to Jacques-Auguste de Thou, and 'Basia' addressed to Jacques de La Guesle, and untitled verses addressed to Jean Bonnefons, Jacques Cujas, and Jean Jacquier. The remaining compositions are in French: 'Sur la mort d'un perroquet', 'Amour batelier', and 'Contre une abeille', and the volume concludes with verses in praise of Claude Binet by his friends Jean de Boufflers and Jean Chrestien.

Two states of folios A1 recto and A3 recto have been observed; in the other state, the author is identified on the title-page by his initials only (vs. 'Par Cl. Binet' here), and the heading of 'Les plaisirs de la vie rustique' contains no dedication (vs. 'A Monsieur de Pibrac...' here).

Eight copies of the book (both states) are known: (1) Bibliothèque nationale, Paris, (2) Bibliothèque Mazarine, Paris, (3) Bibliothèque de l'Arsenal, Paris (Alison Saunders & Dudley Wilson, *Catalogue des poésies françaises de la Bibliothèque de l'Arsenal 1501–1600*, Paris 1985, no.100), (4) Bibliothèque municipale, Fontenay-le-Comte, (5) Bibliothèque municipale, Versailles, (6) the Edouard Moura–Auguste P. Garnier–Douglas Gordon copy, in the University of Virginia, Charlottesville, (7) the Prosper Blanchemain–Rodocanachi–Barbier copy (Jean Paul Barbier, *Bibliothèque Poétique. Quatrième Partie, Tome I. Contemporains et disciples de Ronsard*, Geneva 1998, pp.250–253, no.43), and the present copy, formerly in the angling library of Baron Jacques de Neuflize (1883–1953).

REFERENCES J. Thiébaud, *Bibliographie des ouvrages français sur la chasse* (Paris 1934), 93; Alexandre Cioranescu, *Bibliographie de la Littérature française du seizième siècle* (Paris 1959), no.4041; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, IV (Baden-Baden 1970), 119.430; Philippe Renouard, *Imprimeurs & libraires parisiens du XVIe siècle... Fascicule Breyer* (Paris 1982), no.46

BOECKLER, Georg Andreas
Strasbourg? circa 1617 – Ansbach 1687

23 **Architectura curiosa nova. Das ist, Neue ergötzliche, Sinn- und Kunstreiche, auch nützliche Bau- und Wasser-Kunst... Alles in 200. wolausgearbeiteten Kupffern, so meistentheil nach dem Leben gezeichnet.**
Nuremberg, Christoph Gerhard for Paul Fürst, [undated; circa 1664]

£ 4250

Four parts, folio, (58)ff. signed a⁴ A–D⁴, a–b⁴, A–B⁴ C⁶, a–d⁴ and paginated 1–32, (2) 1–14, (2) 1–26, (2) 1–29 (1), plus four engraved plates (part I), seventy illustrations on forty-four plates (part II), 120 illustrations including one folding on 116 plates (part III) and thirty-six plates (part IV); the title-print signed by Abraham Aubry

and another by Balthasar Schwan (III, pl.100), the remaining plates by anonymous printmakers.

Engraved exlibris *Fuerstlich Auerspergsche Fideicommiss-bibliothek zu Laybach*. In superb state of preservation.

Bound in contemporary vellum over paper boards.

A pattern book of garden and fountain designs by the Alsatian architect and mathematician Georg Andreas Böckler, dedicated to the Archbishop of Salzburg by his publisher, 16 March 1664.

The first of its four parts deals with fundamental hydrodynamics; part two 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 three illustrates grand pleasure fountains, including several designed by Giambologna and Bernini, and others taken from Maggi's *Fontane di Roma* (1618) and from Salomon de Caus; and part four features views of fountains and other garden architecture in Italy, Germany, and France – despite the claim in the title, there is nothing of English origin – combined with patterns for parterres and topiary mazes. One of the latter designs was executed as recently as 1972–1974 (James 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 having German



23. Design for a fountain in bronze or marble (255 × 190mm platemark)



23. Design for a 'Hof-Pferdträncke' engraved by Balthasar Schwan (263 x 194mm platemark)

text; the imprint in the other edition reads 'Nürnberg, Jn Verlegung Paul Fürstens Seel. Wittib. und Erben, Gedruckt daselbst bey Christopff Gerhard', so it must have been issued after 1666, the year of Fürst's death (the copy of that edition in the British Library's *Catalogue of books printed in German-speaking countries... from 1601–1700*, London 1994, B–1591, is dated *circa* 1680). An edition in Latin translation by J.C. Sturm was published in 1664 by pasting cancel slips over the engraved German title.

The present copy was a relatively late acquisition of Count Wolfgang Engelbrecht von Auersperg (1610–1673) and consequently does not feature the bold inscriptions across the title-page ('Wolfgangus Engelbertus Comes ab Auersperg Capitanus Carn' and 'Catalogus inscriptus') added by his librarian, Johann Heinrich Schönleben, when cataloguing the library in 1655–1656. It exhibits the fresh state of preservation typical of that collection; see further, Martin Bircher, 'The "Splendid library" of the counts of Auersperg in Ljubljana', in *The German Book 1450–1750. Studies presented to David L. Paisey* (London 1995), pp.285–297 (exlibris reproduced as fig.3).

REFERENCES Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin (1939), 3577; Catalogue of botanical books in the Collection of Rachel McMasters Miller Hunt. Volume I: Printed books, 1477–1700 (Pittsburgh 1958), 295; British Architectural Library, Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A–D, compiled by Nicholas Savage, Gerald Beasley, Alison Shell, & John Meriton Coast (London 1994), 314; cf. *Fons Sapientiae: Garden Fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks (Washington, DC 1977), pp.6–9 (Latin edition); National Gallery of Art, *The Mark J. Millard Collection. Volume III: Northern European books sixteenth to early nineteenth centuries* (Washington, DC 1998), 7 (Latin edition) and 8 (Fürst's reprint)

BONAVERI, Giovanni Francesco

fl. Bologna 1730

- 24 **Della città di Comacchio delle sue lagune, e pesche descrizione storica civile e naturale [edited by Pietro Paolo Proli].**

Cesena, Gregorio Biasini, 1761

£ 4600

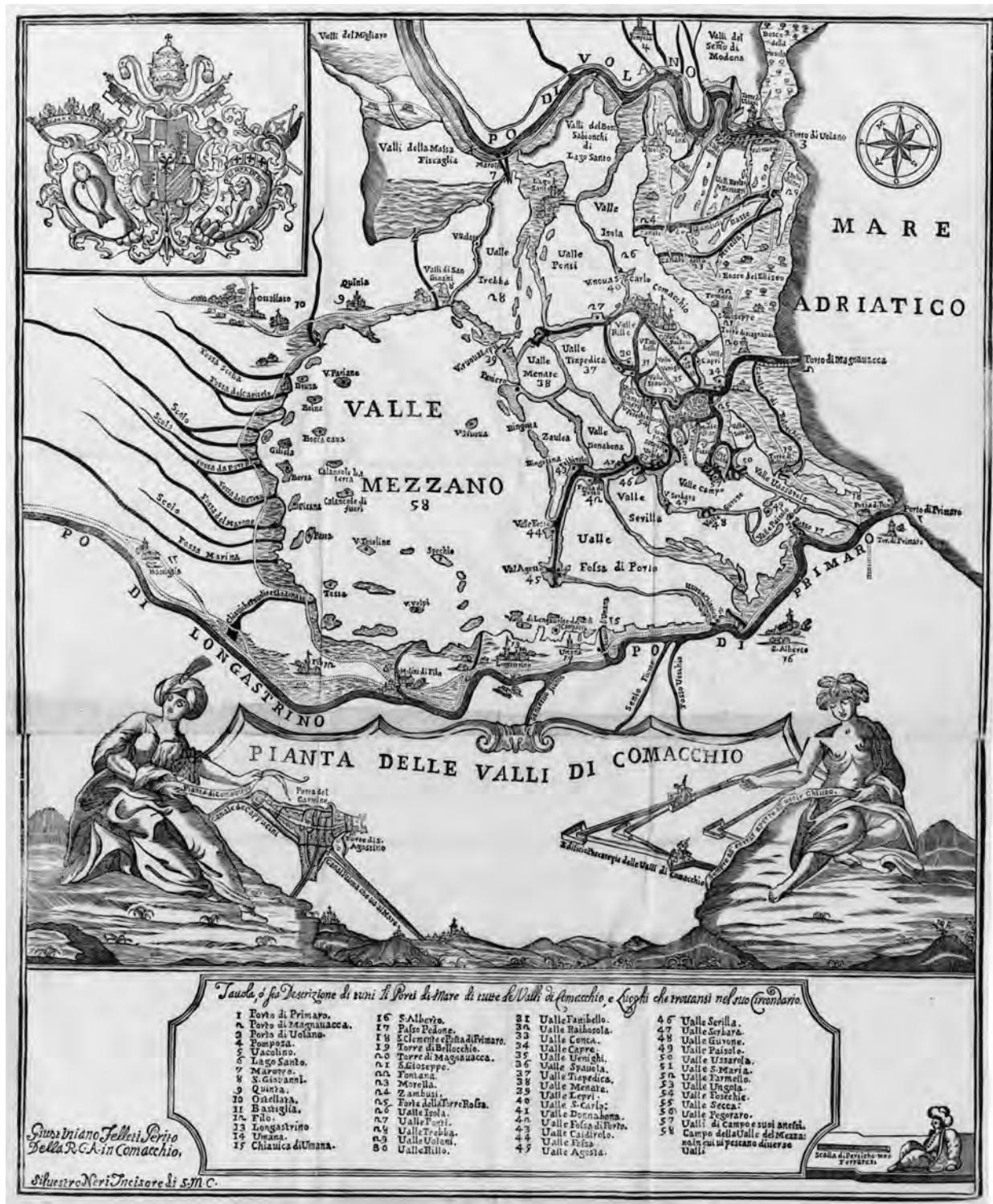
Folio, (128)ff. signed π⁴ A–Z⁴ Aa–Hh⁴ and paginated 1–8 1–247 (1), an error of imposition in quire O, but complete, plus three folding woodcut plates.

Blindstamp and exlibris of Giannalisa Feltrinelli on endpapers (sale Christie's, 4 March 1998, lot 433). In very fine state of preservation.

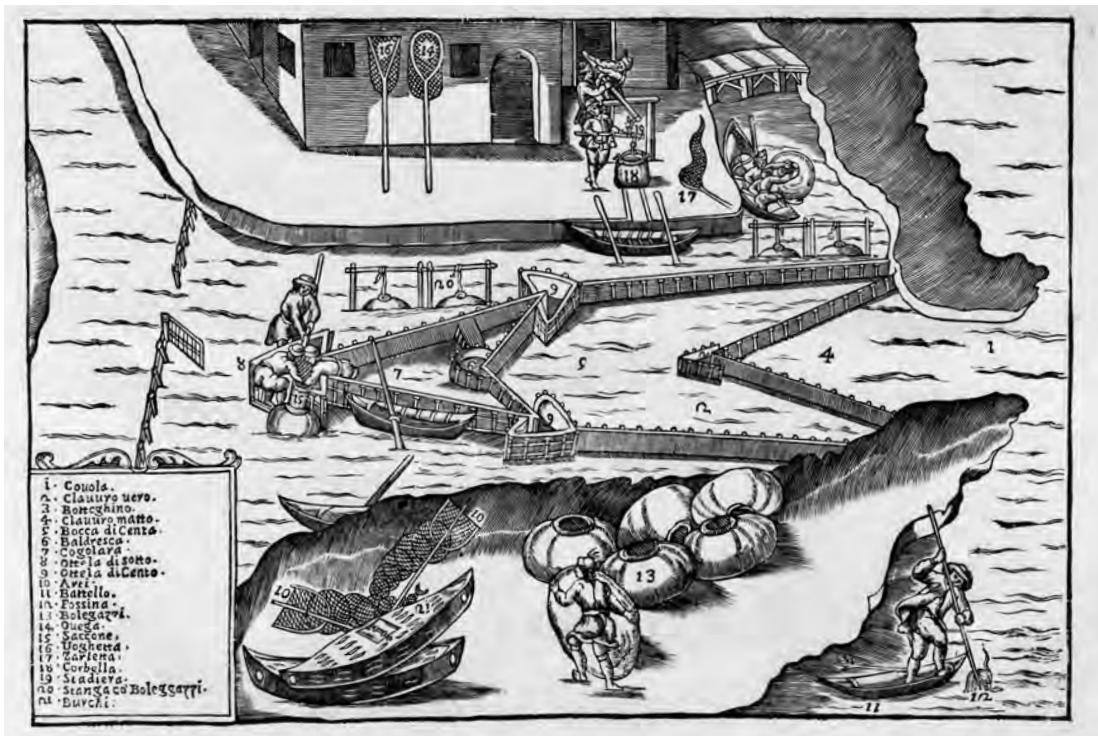
Bound in contemporary cartonnage.

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

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



24. Woodcut map of the Valli di Comacchio (reduced from 640 x 525mm borderline)



24. Woodcuts showing the catching and curing of eels in Comacchio (each reduced from 265 × 400mm borderlines)

REFERENCES Carlo Lozzi, *Biblioteca istorica della antica e nuova Italia* (Imola 1881–1886), 1279; Baron Westbury, *Handlist of Italian cookery books* (Florence 1963), p.32; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.102; *Cucine della memoria. Testimonianze bibliografiche e iconografiche dei cibi tradizionali italiani nelle Biblioteche Pubbliche Statali* (Rome 1995), p.397, no.17 and reproduction p.423; two copies (University of Illinois & University of Oklahoma) located by the National Union Catalog (volume 65, p.378), no copy submitted to RLIN

[BORGHESE, Scipione, cardinal]

Rome 1734 – Rome 1782

- 25 **La Villa Borghesi canti due per il solenne ingresso di sua eminenza il Signor Cardinal Scipione Borghesi legato a latere di Ferrara. L' anno MDCCCLXXII.**
Venice, Giovanni Battista Albrizzi, 1772

£ 975

Folio, (24)ff., signed π⁴ ★8 ★★¹² (blank π1) and paginated (4) 1–41 (3); title printed letterpress in red & black and further ornamented by an engraved vignette and border, seven engraved head- and tail-pieces, and printer's ornament on last leaf.

Lightly stained in lower margin, otherwise a well-preserved copy.

Bound in old paper wrappers.

An anonymous poetical description of the Villa Borghese at Rome in two cantos of sixty-three and forty-nine octaves, after which are 'Annotazioni' identifying the architects, painters, and sculptors mentioned in the text, biographical notices of Borghese family members, and similar details. On 16 December 1771, Cardinal Scipione Borghese replaced Cardinal Girolamo Spinola in the ecclesiastical administration of Ferrara. This volume was published to commemorate his first visit to Ferrara as Papal Legate (*Dizionario biografico degli italiani*, 12, pp.616–618).

The book was commissioned from the Venetian press of Giovanni Battista Albrizzi (1698–1777) and is decorated by ornaments from that large and distinguished stock. The title-page border and a tail-piece were engraved after designs by Giambattista Piazzetta and had featured in the *Rime e Versi per l'ingresso di Luigi Pisani* published by Albrizzi in 1753 (these ornaments are reproduced by Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento*, Milan 1943, tav.33, 56, and in *The Glory of Venice*, exhibition catalogue, London 1994, p.163, no.82). The head-piece and tail-piece to the 'Canto Primo' derive from the Manin *Gratulatoria* of 1764 (reproduced by Morazzoni tav.43, 50). The head-piece to the 'Canto Secondo' comes from Bossuet's *Oeuvres*, one of Albrizzi's most celebrated productions, published between 1736 and 1758. This ornament is now substantially reworked, the horse being replaced by a cowherd



25. Title-page border engraved after a design by Piazzetta
(printed in red and black, page height 310mm)

(for the original version, see *The Glory of Venice*, p.158, fig.77a).

Neither Morazzoni nor Maria Lanckoronska, *Die venezianische Buchgraphik des XVIII. Jahrhunderts* (Hamburg 1950), record the book.

[BUONARROTI, Michelangelo]

Caprese 1475 – Rome 1564

- 26 **Eseguie del divino Michelagnolo Buonarroti celebrate in Firenze dall' Accademia de pittori, scultori, & architettori. Nella Chiesa di S. Lorenzo il di 28. Giugno MDLXIII.**
Florence, Giunti, 1564

£ 4500

Quarto, (22)ff. signed A–E⁴ F², not paginated or foliated; printer's device on title-page, historiated initials. Three press corrections in ink as usual on folios C1 recto and C2 recto.

Exlibris Ugo Ojetti. Title-page remargined and two other repairs.

Bound in old blue paper boards.

An anonymous account of the obsequies for Michelangelo performed in the Florentine church of S. Lorenzo on 14 July 1564. Michelangelo had died in Rome on 18th February and was quietly buried there in the church of SS. Apostoli. His relatives and the newly-founded Florentine Accademia del Disegno soon decided to rebury the body in Florence, and Cosimo I de'Medici, protector and president of that academy, authorised use of the Medici church of S. Lorenzo and undertook to pay all expenses. Michelangelo's body arrived secretly in Florence on 11th March and was buried in S. Croce the following night.

These events are narrated in the first part of this commemorative booklet, which takes the story down to 13th March. The remaining part is an account of the funeral ceremony on 14th July including a detailed description of the ephemeral decorations in S. Lorenzo, designed by a committee comprised of Vincenzo Borghini, Giorgio Vasari, Angelo Bronzino, and Bartolomeo Ammannati (*Feste e apparati Medicei da Cosimo I a Cosimo II*, exhibition catalogue Gabinetto disegni e stampe degli Uffizi, Florence 1969, pp.11-14). The ceremony was planned originally for the 28th of June, however it proved impossible to complete the extensive decorations on schedule, and it was postponed until 14th July.

To enable the pamphlet to be sold soon after the ceremony, the printer Jacopo Giunta imposed and printed its first eight leaves (quires A-B) relating the pre-history well in advance, in May or early June, intending to print the second part describing the ceremony immediately after the event. When the obsequies were postponed, Giunta was left with a quantity of sheets with the incorrect date 28 June on title-page. He decided to reprint the two initial quires, making use of the opportunity to correct some misprints (and introduce others). After the ceremony, the second part of fourteen leaves (quires C-F) was hastily composed and printed. Giunta did not waste the sheets with the erroneous date 28 June, but gathered them with the newly printed second part, and copies were thus issued with the date 28 June and others with the date 14 July on the title-page (cf. Rudolf & Margot Wittkower, *The Divine Michelangelo. The Florentine Academy's Homage on his death in 1564*, London 1963, pp.33-41).

The provisional census provided by the Wittkowers (p.38) locates six copies having the first state of sheets A-B (28 June) and twelve copies with the second state (14 July); another copy of 28 June is now in Philadelphia (E. Orvieto, 'Un raro esemplare delle Eseguie di Michelangelo' in *Library Chronicle, University of Pennsylvania* 39, 1973, pp.76-80), and a second appeared in the dispersal of the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1214).

REFERENCES Ernst Steinmann & Rudolf Wittkower, *Michelangelo Bibliographie 1510-1926* (Leipzig 1927), pl.4 (title-page reproduced in both states); British Museum, *STC of Italian books* (1958), p.130 (both states); Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501-1600, in Cambridge libraries* (Cambridge 1967), M-1408 (dated 28 June); Decio Decia & Renato Delfiol, *I Giunti tipografi editori di Firenze 1497-1570* (Florence 1978), 356 (dated 28 June); cf. Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 2261 (dated 14 July)

CALANDRELLI, Giuseppe, editor

Zagarolo (near Rome) 1749 – Rome 1827

- 27 **Opuscoli astronomici di Giuseppe Calandrelli, Andrea Conti, e Giacomo Ricchebach professori nell' Università Gregoriana del Collegio Romano e direttori dell' Osservatorio. Con appendice.**
Rome, De Romanis, 1824

£ 2850

Folio (page height 313mm), (140)ff. signed ★⁶ a-z⁴ aa-ii⁴ kk-mm² and paginated 1-11 (1) 1-266 (2), plus two folding engraved plates (inserted at pp.22, 190). Printed on slightly blued paper.

An immaculate copy.

In a contemporary Roman calf binding, covers decorated in gilt with insignia of Pope Leo XII displayed on black leather onlays; back decorated in gilt with black and red lettering-pieces; inside dentelle decoration applied to black leather onlays; all edges gilt; white silk page-marker.

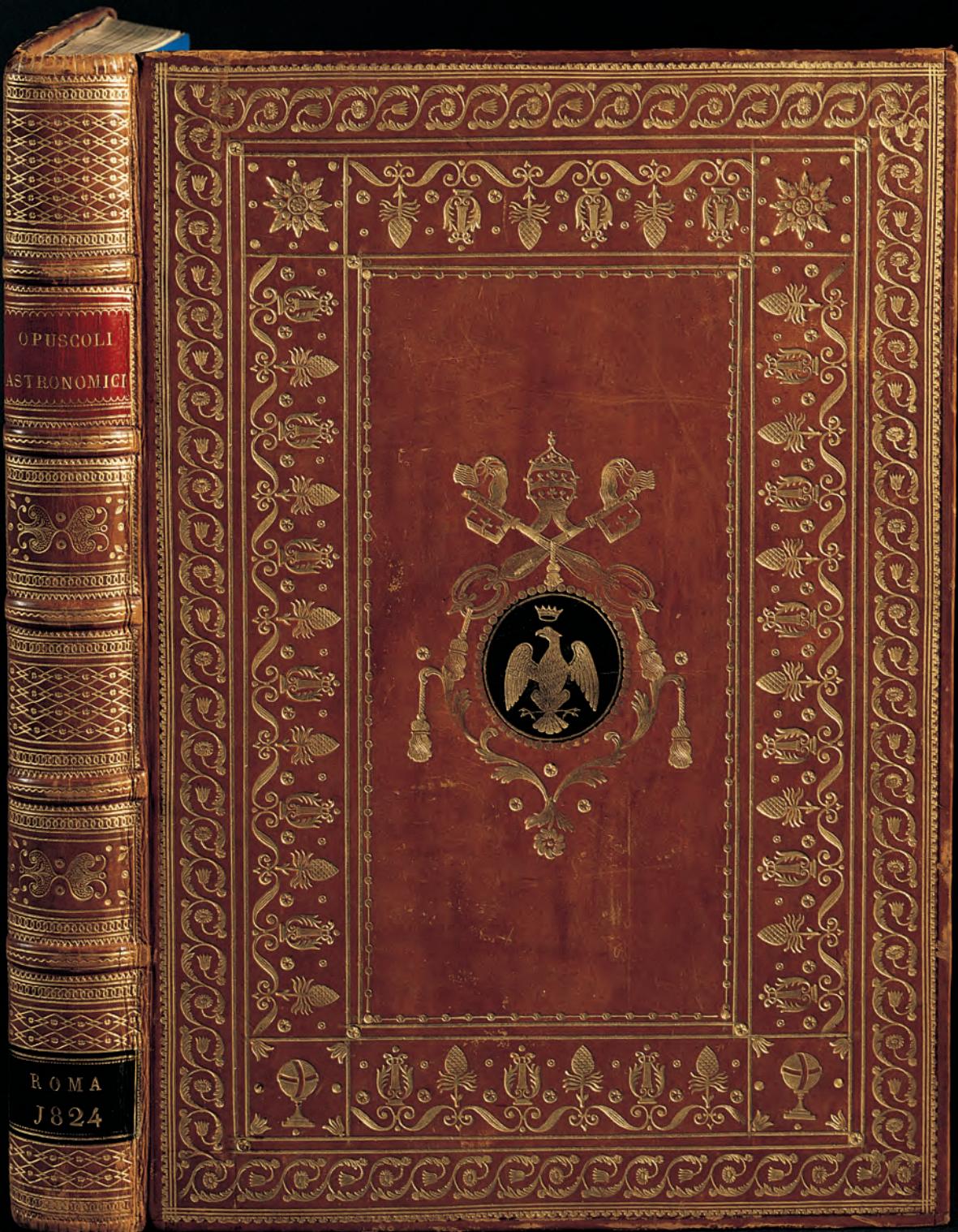
A volume containing six papers by the editor and two colleagues of the Osservatorio del Collegio Romano, Andrea Conti (1777-1840) and Giacomo Ricchebach (1776-1841), on the phases of a solar eclipse described by Cicero and by ancient historians, the geographical position of the principal buildings of Rome using a 'piccolo Teodolite moltiplicatore' constructed by Ricchebach, reports of astronomical and meteorological observations, and tables of calculations. It is the eighth volume of *Opuscoli astronomici* publishing research conducted at the observatory, but the first of that series (commenced 1804) to be dedicated to a pope. In 1824 Pope Leo XII restored the Collegio Romano to the Jesuits and no further volumes were published.

The dedication in this volume to Pope Leo XII (elected 28 September 1823) is subscribed collectively by Calandrelli, Conti, and Ricchebach, and dated 25 July 1824. The authors remind Leo XII that preceding popes had studied astronomy and that science and theology are not in conflict, citing Newton, and printing sixteen lines of Kepler's eulogy of Tycho Brahe addressed to the emperor Rudolf II (written 1601).

The superbly preserved binding displaying Leo XII's insignia is a fine example of the work executed by a still-unidentified bindery working for the publishers De Romanis.

REFERENCE J.C. Poggendorff, *Biographisch-Literarisches Handwörterbuch zur Geschichte der exacten Wissenschaften* (Leipzig 1858), I, col.361; not in the *Catalogo dei libri italiani dell' Ottocento* (Milan 1991)

Opposite 27. A papal dedication copy
(height of binding 323mm)



OPUSCOLI
ASTRONOMICI

ROMA
J 824

CARRIERA, Rosalba

Venice 1675 – Venice 1757

- 28 Diario degli anni MDCCXX, e MDCCXXI. scritto di propria mano in Parigi da Rosalba Carrera dipitrice famosa: posseduto, illustrato e pubblicato dal Signor Don Giovanni D.r Vianelli Canonico della Cattedrale di Chioggia.**

Venice, Stamperia Coleti [licensed to Carlo Palese], 1793

£ 2600

Quarto, (54)ff. signed A–N⁴ O² and paginated 1–105 (3).

Ownership inscription on endpaper *A[nn]o 1811 Girolamo Caratti Udine*; from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1117). In very fine state of preservation.

Bound with another work (see below) in contemporary Italian calf-backed boards, red and blue lettering-pieces, edges painted yellow, blue page marker intact.

First printing of the celebrated ‘diary’ (really a terse record of sitters) kept by the painter Rosalba Carrera during her stay in Paris as the guest of Pierre Crozat from April 1720 to March 1721, during which period her art was transformed through association with Rigaud, Largillierre, Watteau, and other artists and connoisseurs.

The manuscript was edited by the collector Giovanni Vianelli (1736–1793), who had acquired it from the artist’s heirs. It subsequently migrated through the libraries of Giulio Bernardino Tomitano, his son Clementino Tomitano, Guglielmo Libri, and the fourth Earl of Ashburnham, and since 1884 has been in the Biblioteca Laurenziana in Florence (cf. *Rosalba Carrera, Lettere, diari, frammenti*, edited by Bernardina Sani, Florence 1985, I, pp.1–2; II, pp.761–795).

REFERENCE Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 2228

Bound with

[VIANELLI, Giovanni]

1736 – 1793

Catalogo di quadri esistenti in casa il Signor Don Giovanni D.r Vianelli Canonico della Cattedrale di Chioggia.

Venice, Carlo Palese, 1790

Quarto, (88)ff. signed A–L⁸ and paginated 1–167 (9). In very fine state of preservation.

The second book bound in this volume is a catalogue of Giovanni Vianelli’s collection of paintings and drawings, comprising 232 works attributed to Barocci, Bellini, Carlevarijs, Carpioni, Carriera,

Cassana, Guardi, Guercino, Piazzetta, Marco Ricci, G.B. Tiepolo, Tintoretto, Veronese, Bartolomeo Vivarini, Francesco Zuccarelli, among others. His group of seventy-three pictures by contemporary artists is analysed by Krzysztof Pomian, ‘Collezionisti d’arte e di curiosità naturali’, in *Storia della cultura veneta*, 5 / II (Vicenza 1986), p.18.

Some of Vianelli’s pictures can be located, as for example his ‘St. Peter Martyr healing the leg of a young man’ by Bartolomeo Vivarini (p.28), since reattributed to Antonio Vivarini and now in the Metropolitan Museum of Art (*Italian Paintings. Venetian school*, 1973, pp.89–90); however many seem to be untraced (cf. Rodolfo Pallucchini, *Piazzetta*, Milan 1982, ‘Opere perdute o non identificate’, nos. 217–219).

REFERENCES Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 4547; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 4851

CASTELBARCO VISCONTI, Cesare di, conte

Milan 1782 – Milan 1860

- 29 Discorsi sulla equitazione del Conte Cesare di Castelbarco diretti a’ suoi amati figli Carlo e Giuseppe.**

Milan, ‘A spese dell’autore’ [Tipografia Redaelli], 1843

£ 1100

Quarto, (42)ff. signed 1–10⁴ 11² and paginated 1–10 1–73 (1), plus five folding lithograph signed *Milano Litog. Vassalli* (or variation thereof); each page of text enclosed by a lithographic border.

In fine state of preservation.

Bound in contemporary leather, embossed in blind and tooled in gilt.

Apparently the only edition of this privately-printed manual of instruction, the first three of its four parts treating respectively ‘Del Passo’, ‘Del Trotto’, ‘Del Galoppo’, and the last aspects of husbandry. The plates depict parts of the harness, ‘York che attualmente appartiene all’A.’ in a training harness, the author riding ‘Cocò che facea l’intiera lezione nel maneggio prima col nastro in bocca indi sul petto, compreso il salto della Barriera di Braccia’, ‘York’ in other training harness, and plans for stables (measurements expressed in *Braccia Milanesi*).

The book is not listed in the *Catalogo dei libri italiani dell’ottocento* (1991) and is unrecorded elsewhere. Another copy, identically bound, was in the Henry A. Sarasin collection (dispersed by auction, Moirandat Company AG, Basel, 9 October 1999, lot 268).



29. A lithograph showing the author riding 'Coco' (detail of sheet 260 x 335mm)

CATANEO, Pietro

Novara? 1510 – Siena after 1571

30 I Quattro primi libri di architettura.

Venice, Sons of Aldo Manuzio, 1554

£ 4250

Folio, (58)ff. signed π² A–O⁴ and foliated (2) 1–54 (2); Aldine anchor device on title and last page, forty-three woodcut text illustrations, of which three full-page.

Five quires dampstained (D, L–O), otherwise a satisfactory copy.

Bound in 18th-century Italian leather-backed boards.

First edition, its four books devoted respectively to the city and fortifications, building materials, churches, and domestic

architecture, and largely dependent on the treatises of Francesco di Giorgio Martini.

The treatise was written during a lull in the Sienese wars in 1553 and the most original section is the first, devoted to military architecture, and containing the earliest published discussion of artillery defences (*Dictionary of Art*, 6, p.82).

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2576; A.A. Renouard, *Annales de l'Imprimerie des Alde* (reprint Bologna 1953), p.159, no.8; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 82; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books* (Cambridge, MA 1974), 113; Theodore Besterman, *Old art books* (London 1975), p.23; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 465/468; *Architectural theory and practice from*

Alberti to Ledoux, exhibition catalogue edited by Dora Wiebenson (revised second edition Chicago & London 1983), I–22; Martha D. Pollak, *Military architecture, cartography & the representation of the early modern European city. A Checklist of treatises on fortification in the Newberry Library* (Chicago 1991), 8; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A–D*, compiled by Nicholas Savage, Gerald Beasley, Alison Shell, & John Meriton Coast (London 1994), 582; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale*, C [–Ch] (Rome 1993), 2208

CELLINI, Benvenuto

Florence 1500 – Florence 1571

- 31 **Due trattati, uno intorno alle otto principali arti dell'oreficeria, l' altro in materia dell' Arte della Scultura; dove si veggono infiniti segreti nel lauorar le Figure di Marmo, & nel gettarle di Bronzo.**
Florence, Valente Panizza & Marco Peri, 1568

£ 4000

Quarto, (74)ff. signed A⁶ B–S⁴ (blank A6) and irregularly foliated (6) 1–61 (7); woodcut device of the Medici on title-page.

Printed on two paper stocks, one (quires B–I, N) foxed, otherwise in good state of preservation.

In a contemporary Italian flexible vellum binding.

First edition of Cellini's treatises on the goldsmiths' and sculptors' arts, recording his technical experience of embossing, engraving, enamelling, and gilding metals, alloying gold, tinting diamonds, minting coins, designing medals, modelling, casting, and chiselling bronze statues, among other subjects. The treatises contain also his observations on Michelangelo's techniques and on those of other contemporary artists.

A manuscript of the two treatises was presented as a wedding gift to Francesco de'Medici in 1565, accompanied by a letter in which Cellini explained how illness had prevented his working in wood or clay, so he took up his pen and composed these works. The treatises were afterwards read by a younger member of the Florentine academy, Gherardo Spini, who edited them and embellished them with classical allusions. In September 1567, Cellini arranged for their publication, at his own expense, by a small firm of Florentine printers, Valente Panizza and Marco Peri. Their contract is one of the earliest surviving between author and publisher; see Piero Calamandrei, *Scritti e inediti celliniani* (Florence 1971), pp.40–52, and Dario Trento, *Benvenuto Cellini, opere non esposte e documenti notarili*, exhibition catalogue Museo Nazionale del Bargello (Florence 1984), pp.80–83. The book appeared in 1568 with a dedication to Cardinal Ferdinando de'Medici, the future Grand Duke Ferdinando I.

In an appendix to the treatise on sculpture Cellini printed some poems in praise of his statue of Perseus (*Loggia dei Lanzi*, Florence), including two sonnets by Agnolo Bronzino, verses by Benedetto Varchi, Paolo Mini, Lelio Bonsi, Domenico Poggini, and some anonymous Latin couplets (John Pope-Hennessy, *Cellini*, New York & London 1985, p.186). These verses were deleted from subsequent editions.

REFERENCES Ernst Steinmann & Rudolf Wittkower, *Michelangelo Bibliographie 1510–1926* (Leipzig 1927), 439; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 273; Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale*, C [–Ch] (Rome 1993), 2711

CERVONI, Giovanni

Colle Val d'Elsa 1508 – circa 1600

- 32 **Nel battesimo del serenissimo prencipe di Toscana. Canzone.**
Florence, Giorgio Marescotti, 1577

£ 425

Quarto, (4)ff. signed A⁴, not foliated or paginated; woodcut Medici insignia on title-page, woodcut initial.

Light browning and spotting, but a good copy.

Bound in modern paper boards.

A canzone, madrigal, and sonnet celebrating the birth on 20 May 1577 of an heir to the recently established Grand Ducal title.

REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.253; British Museum, *STC of Italian books* (1958), p.166; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, VII (Baden-Baden 1982), 135.296 (British Library only); Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale*, C [–Ch] (Rome 1993), 2886 (eight copies)

[CHIABRERA, Gabriele]

Savona 1552 – Savona 1638

- 33 Vegghia delle gracie fatta ne Pitti. Il carnouale dell' Anno 1615.**

Florence, Giovanni Antonio Caneo, (1615)

£ 1650

Quarto, (8)ff. signed A⁸ (blank A8), paginated 1–13 (3); seven woodcut initials.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1270). A good, unwashed copy.

In an early 20th-century quarter-morocco binding.

The libretto of a carnival event ‘Ball of the Graces’ interrupted by two *intermezzi* (‘Jealousy driven out by cupids’ and ‘Hope guided by Mercury’), performed in the great hall of the Palazzo Pitti on 16 February 1614 (*stile fiorentino*), for the entertainment of Grand Duke Cosimo, Maria Magdalena, the Papal Nuncio, and ambassadors from Lucca and Modena. The plot reveals how the ailing Amor regains his health at a ball presided over by the Graces. A dance entitled ‘Iris’ was choreographed by the *maestro del ballare del Gran Principe*, Agnolo Ricci, and executed by ladies and knights of the court ‘in masks suitable to the characters represented’ designed by Giulio Parigi, who also created the scenery.

Although no visual documentation survives for Parigi’s scenography, the libretto and Cesare Tinghi’s court diary reveal that the stage setting represented a wooded meadow crossed by a river, and that when the curtain rose, Iris, goddess of the rainbow and messenger of Juno, appeared sitting on a cloud above the stage (this rainbow cloud seems to have been the only machinery employed). Presently, Iris invited six nymphs of Pomona and six wood deities to join her, Cupid, and Fame, in a celebration (Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence 1905, pp.87–88; A.R. Blumenthal, *Giulio Parigi’s stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.177–178).

A lutenist at the Medici court, Lorenzo Allegri (1567–1648), composed instrumental music for five or six unspecified instruments with *basso continuato*, comprised of four sections (*gagliarda, brando, gagliarda, corrente*), with a *ritornello* that opens the suite and is repeated, in transposition, between the second and third and between the fourth and fifth dances (the music survives as ‘Ottavo ballo detto L’Iride’ in Allegri’s *Primo libro delle musiche* printed at Venice in 1618; cf. Andrew Dell’ Antonio’s edition, New York 1995, pp.xii, 81–98). The music for the two *intermezzi*, sung in recitative style by members of the chorus and by protagonists of the ball, was composed by Jacopo Peri (Warren Kirkendale, *The Court musicians in Florence*, Florence 1993, pp.223, 302, 607).

REFERENCES Lione Allacci, *Drammaturgia* (Venice 1755), 804; Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.257; Angelo Solerti, *Gli albori del melodramma* (Milan 1905), III, pp.189–203; Federico Ghisi, ‘Ballet entertainments in the Pitti Palace, Florence, 1608–1625’, in *Musical Quarterly* 35 (1949), p.432; *Il Luogo teatrale a Firenze*, exhibition catalogue Palazzo Medici Riccardi (Florence 1975), no.10:12; British Library, *Catalogue of seventeenth century Italian books* (1986), p.223; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 24446

COLOMBO, Realdo

Cremona circa 1510 – Rome 1559

- 34 De re Anatomica libri xv.**

Paris, Gilles Gilles, 1562

£ 1950

Octavo, (252)ff. signed a⁴ A–Z⁸ Aa–Gg⁸ Hh⁴ Ii⁴ and paginated (8) 1–495 (1); printer’s device (Philippe Renouard, *Les Marques typographiques parisiennes des XVe et XVIe siècles*, Paris 1926, no.364, reproduced from this book) on title-page.

Inscription on pastedown of Bartolomeo Baroni with his note of purchase at Bologna; another inscription of Giuseppe Mazzoni, dated 1812. In very good state of preservation.

Bound in contemporary flexible vellum.

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

Realdo Colombo was Vesalius’ successor in his chair of anatomy at Padua and was the first anatomist to criticise him; in 1548 he went on to Rome to collaborate with Michelangelo on a illustrated anatomy that would rival Vesalius’ *Fabrica*. Colombo died there in 1559 whilst his *De re anatomica* was being printed at Venice by the Nicolò Bevilacqua & Vincenzo Valgrisi partnership (cf. Diana H. Hook & Jeremy M. Norman, *The Haskell F. Norman Library of Science & Medicine*, San Francisco 1991, no.501).

REFERENCES Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), C-2403; cf. Richard J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 993 (issue published by Jean Foucher); *Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Hardin Library for the Health Sciences, the University of Iowa* (Iowa City 1990), 305 (Foucher issue)



35. *Ifigenia in Tauride* set by Traetta and conducted by Gluck

[COLTELLINI, Marco]

Livorno 1719 – St. Petersburg 1777

- 35 *Ifigenia in Tauride dramma per musica da rappresentarsi in Firenze nel Teatro di Via della Pergola, nel carnevale dell' anno 1767. Sotto la protezione di sua Altezza Reale Pietro Leopoldo Arciduca d' Austria Principe Reale d' Ungheria ec. e Gran-Duca di Toscana.*
[Florence, Stamperia Reale, 1767]

£ 650

Quarto, (24)ff. signed A-C⁸ and paginated 1–47 (1) including engraved title-page; three engraved head-pieces, of which one signed *Marcus Tuscher f.*

Heraldic ex-libris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331). In very good state of preservation.

Bound in contemporary thin paper boards covered by rose-coloured silk.

The libretto of a three-act opera performed on 22 February 1767, in the Teatro della Pergola in Florence. The music composed by Tommaso Traetta was conducted by the Viennese composer Christoph Willibald Gluck (Martin Cooper, *Gluck*, London 1935, p.123) and the performers were Giuseppe Vichi as 'Toante',

Giovanni Manzuoli as 'Oreste', Giacomo Veroli as 'Pilade', Giovanna Carmignani as 'Ifigenia', and Anna Boselli as 'Dori'. The choreography is credited to Antoine Jassinté and the scene painting to Domenico Stagi (Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.112–114, no.152).

The first performances of this opera had been at Schönbrunn and Livorno in 1763 (cf. Library of Congress, *Catalogue of Opera Librettos*, edited by O.G.T. Sonneck, Washington, DC 1914, p.611).

REFERENCES Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), pp.70, 72, 74 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 12753 (four copies, none in North America)

CORSINI, Eduardo

Fellicarolo di Fanano (Modena) 1702 – Pisa 1765

- 36 *Notæ Graecorum sive vocum et numerorum compendia quae in aereis atque marmoreis graecorum tabulis observantur Collegit recensuit explicavit easdemque tabulas opportune illustravit... Accidunt Dissertationes sex quibus marmora quaedam tum sacra tum profana exponuntur ac emendantur.*

Florence, Stamperia Granducale, 1749

£ 675

Two parts, folio, (70, 66)ff. signed §-§-§-§-§-§ A-K⁴ L² M⁴ a-p⁴ q⁶ and paginated 1–48 1–92 1–132, plus one folding woodcut illustration (inserted after folio c3); engraved title-page vignette (dated 1749) by Carlo Faucci after a design by Giuseppe Zocchi, head-piece drawn and engraved by Zocchi, another head-piece engraved by Faucci from a design by Mauro Soderini, other engraved and woodcut ornaments.

Ownership inscriptions on endpapers of Lüder Kulenkamp (1724–1794, professor of theology at Göttingen) and Christian Gottlieb Wernsdorf (1762–1822, professor of philosophy at Helmstedt). Binding slightly rubbed, otherwise a fine copy.

In a contemporary Dutch binding, the marbled paper boards backed with plain red roan, the title lettered in gilt.

First printing of a discussion and interpretation of about one thousand Greek abbreviations for words and numerals, compiled to correct and augment deficiencies in the *Græcorum siglae lapidariae* published in 1746 by Francesco Scipione Maffei.

The author, professor of philosophy at Pisa, had published previously *Fasti Attici* which laid the foundation for the chronology of the Attic Archons, and a volume of dissertations dealing with chronological and other problems connected with the Panhellenic games. He dedicates the present work to Angelo Maria Querini, papal librarian and founder of the Queriniana,

and the six appended *Dissertationes* to Anton Francesco Gori and Salvino Salvini, among others.

REFERENCES Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 2664; Fabia Borroni, 'Il Cicognara' *Bibliografia dell'archeologia classica e dell'arte italiana* (Florence 1965), 13072; four copies located by the National Union Catalog (volume 123, p.581) and one copy by RLIN (Getty Research Institute)

REFERENCES British Museum, *STC of French books* (1924), p.484; Markus Kutter, *Celio Secondo Curione: Sein Leben und sein Werk* (Basel & Stuttgart 1955), pp.102–109, 285, no.6; Jean-François Gilmont, 'Bibliotheca Gebennensis. Livres imprimés à Genève de 1535 à 1549', in *Genava* 28 (1980), p.245, no.8; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, XI (Baden-Baden 1996), 148.574; Francis M. Higman, *Piety and the people: Religious printing in France 1511–1551* (Aldershot 1996), C–136; National Union Catalog, volume 715, p.236 (Harvard only); none of the above authorities locates a copy in France

[CURIONE, Celio Secondo]

Cirié nel Canavese (Turin) 1503 – Basel 1569

- 37 **Les Visions de Pasquille. Le iugement d' iceluy, ou Pasquille prisonnier. Avec le Dialogue de Probus [and Lucius].**

[Geneva, Jean Girard with René de Bienassis], 1547

£ 2950

Octavo, (172)ff. signed a–x⁸ y⁴ and paginated 1–344; device on title-page of a child with a palm frond accompanied by motto 'Virtus pressa valentior' (Paul Heitz, *Genfer Buchdrucker- und Verlegerzeichen*, Strasbourg 1908, no.21).

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

Bound in 19th-century red morocco by Hardy.

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

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

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

CUSTOS, Dominicus

Antwerp 1559/1560 – Augsburg 1615

- 38 **Fuggerorum et Fuggerarum quae in familia natae, quaèva in familiam transierunt. Quot extant aere expressae imagines.**

Augsburg, Andreas Aperger, 1618

£ 7500

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



38. The founder of the famous Augsburg merchant and patrician family



38. Portrait engraved by Dominicus Custos imposed within a frame designed by J.M. Kager (height of binding 430mm)

leaf of letterpress (completing index). A paste-on cancel in this copy corrects the heraldic insignia on pl.5.

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

Bound in a contemporary vellum drawn over paper boards.

A handsome collection of portraits of members of the mercantile and banking dynasty founded by Jakob Fugger, each portrait accompanied by appropriate heraldic insignia, and displayed within an architectural or grotesque frame of impressive quality and size (340 x 230mm platemark). On the versoes of the portraits are printed brief genealogical notices. The book is a monument of Baroque ornament and book illustration and copies have featured in several exhibitions, including *Fugger und Welser*, Städtische Kunstsammlungen (Augsburg 1950), no.389, *Augsburger Barock*, Rathaus & Holbeinhaus (Augsburg 1967), no.657, and *Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, Rathaus & Zeughaus (Augsburg 1980), no.372.

The work had its genesis in a series of ten plates entitled *Icones decem illustr. Baronum et Fuggarorum gente*, engraved and published by Dominicus Custos in 1592, and elaborated the following year into a book of fifty-nine portraits entitled *Fuggerorum et Fuggerarum... Imagines* (both editions are very rare; cf. C.-P. Warncke, *Die ornamentale Groteske in Deutschland 1500–1650*, Berlin 1979, II, p.78, for the 1593 edition). The present edition, comprising 127 portraits, was commissioned by the Fugger family in 1616, and adds to the series Margaretha Fugger (born 1592) and other members of the family who had reached maturity since 1593, with some others of whom portraits had just become available.

The printmaker Dominicus Custos, son of the Antwerp painter Pieter Balten, had arrived in Augsburg about 1584, in which year he married the widow of Bartholomäus Kilian, becoming step-father of Lucas and Wolfgang Kilian, and father of Raphael, David, and Jakob Custos; from 1607, Dominicus was intermittently in the service of the Emperor Rudolph II at Prague. Sixty-two portraits in our book, eleven designs of frames, and the allegorical title-page, are printed from plates engraved by him. Lucas Kilian (1579–1637), the more talented of Dominicus' stepsons, himself a prime disseminator of Rudolfine art, engraved

twenty-nine portraits and one frame, while his younger brother, Wolfgang (1581–1662), contributed thirty-six portraits, three frames, and a large print of the Fugger coat-of-arms. A local draughtsman, Johann Mathias Kager (1575–1634), city painter of Augsburg after 1615, designed the four frames engraved by the two Kilians (Susanne Netzer, *J.M. Kager*, Munich 1980, nos.D25, Z46).

The book was subsequently issued under the title *Contrafehe der Herren Fugger und Frawen Fuggerinnen*, in 1619 and in 1620, in the latter year without the engraved frames, and was reprinted at Ulm in 1754, as *Pinacotheca Fuggerorum*, also without the engraved frames, but enlarged by twelve new portraits.

REFERENCES F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, VI (Amsterdam 1960), p.183, no.60 and XVII (Amsterdam 1976), p.154, nos.621–650 and XVIII (Amsterdam 1976), p.198, nos.705, 911/918; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Da8; British Library, *Catalogue of books printed in the German-speaking countries... from 1601–1700* (1994), C-1515

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

£ 1450

Quarto, (6)ff. signed A⁶ and paginated 1–12 including an engraved title-page.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331); from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1312). A good copy.

Bound in 19th-century calf-backed boards.

The libretto of a solo cantata performed in the Teatro della Pergola on 22 February 1767, in celebration of the birth of Maria Teresa, the first born of Grand Duke Pietro Leopoldo and Maria Luisa di Borbone. That evening 'Il Teatro fu sfarzosamente illuminato di dentro e di fuori con 40564 lumi con la spesa di £959.10.8' and the composition was received with great enthusiasm (Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.114–116, no.153, single copy located, in Conservatorio di Musica Luigi Cherubini, Florence).

The Grand Duke had invited the Viennese composer

Christoph Willibald Gluck to set the text (Cecil Hopkinson, *Bibliography of Gluck*, London 1959, pp.21, 72). Gluck arrived in Florence on 1st February, received the text on the 6th, rehearsed on the 21st, and conducted both the *Prologo* and Marco Coltellini's *Ifigenia in Tauride* (music by Tommaso Traetta) the next day (see item 35 in this catalogue). The castrato Giacomo Veroli sang the part of 'Giove' in the *Prologo* and took the role of 'Pilade' in *Ifigenia in Tauride*. The scenery was painted by Domenico Stagi.

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

REFERENCES Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), pp.73–74 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 19191 (single copy in Biblioteca Marucelliana located); Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (Florence 1996), p.117

DOEGEN, Matthias

Köntorf bei Dramburg (Pommern) 1605 – Berlin 1672

- 40 Architectura militaris moderna. Varijs Historijs, tam veteribus quam novis confirmata, et praecipuis totius Europae munimentis, ad exemplum adductis exornata.**
Amsterdam, Louis Elzevier, 1647

£ 1250

Folio, (278)ff. signed ★² (★)² A–G⁴ ★⁴ H–M⁴ ★² N–Z⁴ Aa–Bb⁴ ★⁴ Cc–Zz⁴ Aaa–Vvv⁴ and paginated as usual (8) 1–56 (8) 57–96 (4) 97–200 (8) 201–504 (24), plus twenty-nine inserted engraved folding plates (lettered A–Z, Aa–Ff) and forty folding engraved plans of fortifications; an engraved title-page included in the registration and one engraving printed with the text (p.28).

Early ink ownership stamp on title and last page (initials DAP surmounted by bishop's cap). Contemporary manuscript index supplied on two folios bound at end. A few leaves lightly browned or spotted, but altogether a clean and very well-preserved copy.

Bound in contemporary vellum over boards, gilt frame on covers, morocco lettering-piece, speckled edges.

First edition of a manual of military architecture treating both permanent fortifications and field defence, in which occurs the first historical account of the genesis of bastions.

Matthias Dögen studied mathematics at the university of Frankfurt an der 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 became convinced that geometry can provide perfect, invincible fortifications. This manual is his only published work and on it rests his reputation, since the oft-repeated claim that he built

fortifications at Spandau is now disputed. The book subsequently was printed in German and French translations, with alterations (an unpublished Italian translation is mentioned by Mariano D'Ayla, *Bibliografia militare italiana antica e moderna*, Turin 1854, p.97).

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 topographical plans. The most attractive plans 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 (Peter 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 Alphonse Willems, *Les Elzévir. Histoire et annales typographiques* (Brussels 1880), 1047; *Architect und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), 318 (reproducing title-page); Alessandro Biral, Paolo Morachiello & Antonio Manno, *Immagini dell'ingegnere tra quattro e settecento: Repertorio bibliografico* (Milan 1985), pp.65–66, 176–179 (reproducing three engravings); Martha D. Pollak, *Military architecture, cartography & the representation of the early modern European city. A checklist of treatises on fortification in the Newberry Library* (Chicago 1991), 15; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A–D*, compiled by Nicholas Savage, Gerald Beasley, Alison Shell, & John Meriton Coast (London 1994), 894

These treatises on Roman warfare and on the baths and games of the ancients by the French archaeologist and humanist Guillaume Du Choul were published originally at Lyon in 1555, in French, simultaneously in Italian translation by Gabriele Simeoni, with forty-three woodcut illustrations and a folding plan of a Roman camp (Michel Gallavardin, 'A propos des premières éditions de la Castramétation de Guillaume Du Choul publiées à Lyon par Guillaume Rouillé au milieu du XVIe siècle', in *Le Livre et l'estampe* 140, 1993, pp.39–62).

The present edition of Simeoni's translation is illustrated by reduced Italian copies of the Lyonese originals (see Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: French 16th century books*, Cambridge, MA 1964, no.181).

The publisher has appended a short work *Informatione della Militia Turchesca* by Francesco Sansovino (1521–1586), son of the famous architect, who made his living at Venice as a professional writer. An unillustrated edition of circa 1571 is described by Carl Göllner, *Turcica. Die europäischen Türkendrucke des XVI. Jahrhunderts*, II (Bucharest 1958), no.1370; and by Girolamo Soranzo, *Bibliografia veneziana* (Venice 1885), no.1143.

REFERENCES Fabio Borroni, 'Il Cicognara' *Bibliografia dell'archeologia classica e dell'arte italiana* (Florence 1965), 10633/15; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Bc2 (reproduction p.56); Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), D–1033; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 3669; no copy in British Library

DU CHOUL, Guillaume

fl. 1547 – 1555

- 41 **Discorso ... sopra la castrametatione, & bagni antichi de i Greci, & Romani. Con l' aggiunta della figura del Campo Romano. Et una informatione della militia Turchesca, & de gli habitu de soldati Turchi, scritta da M. Francesco Sansovino.**

Venice, Altobello Salicato, 1582

£ 1350

Octavo, (112)ff. signed A–K⁸ L⁴, A–C⁸ D⁴ and foliated 1–80 (4), 1–28, plus folding woodcut plate ('Figura del Campo de Romani'); woodcut vignette on title-page, forty-three full-page woodcuts printed with the text of first part, fourteen woodcuts with the text of the second part.

A washed copy, reinserted into its old binding; quire 'A' in second part misbound.

In a refurbished contemporary vellum binding.

EINHARD

Maingau circa 770 – Seligenstadt 840

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

£ 9500

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

Contents written on fore-edge in a contemporary hand (except the second work, evidently overlooked). Two small wormholes in first signature, otherwise in superb state of preservation.

Bound with other works (see below) in contemporary pigskin over wooden boards, decorated in blind with foliage rolls; one clasp (of two) remaining.

Opposite 42. Charlemagne and Charles V in a woodcut by Anton Woensam von Worms

VITA ET

GESTA KAROLI MAGNI.

KAROLVS I.

KAROLVS V.



CVM PRIVILEGIO IMPERIALI.



42. Height of binding 222mm

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

Einhard carried among his friends at the Frankish court the nickname 'Bezaleel' and was therefore most probably a metalworker; it is possible he also worked as an architect (Blaise de Montesquiou-Fézensac, 'L'arc de triomphe d' Eginhard', in *Karolingische und Ottonische Kunst*, edited by Bernhard Bischoff, Baden-Baden 1957, pp.43–49). In the *Vita Karoli*, Einhard refers to the construction of the chapel in Aachen palace (now cathedral), describing its bronze doors and marble columns brought from Ravenna, but he does not elaborate on his own rôle. Some critics conclude that Einhard was overseer of those building works, noting his interest in Vitruvius, and a project to carve an architectural model in ivory (*Dictionary of Art*, 10, pp.115–116); however, the nature of his duties, like his real intentions in writing the *Vita Karoli*, and the date of its composition, remain uncertain and matters for scholarly debate.

Some eighty manuscripts of the *Vita Karoli* survive; the one printed here is listed in the *Monumenta Germaniae Historica, Scriptores*, edited by G.H. Pertz (Hannover 1829), pp.434–435, no.8b (codex not located). The editor was the provost of Aachen, Count Hermann von Neuenahr (1492–1530), who dedicates the book to the Emperor Charles V, and contributes a prefatory 'Brevis narratio de origine & sedibus priscorum Francorum'.

The fine title-page illustration, depicting Charlemagne and Charles V together within a border charged with imperial insignia, as well as the printer's device, and woodcut initials, were designed and cut by Anton Woensam von Worms (circa 1493/1500–1541); see Johann Jacob Merlo, *Kölnische Künstler in alter und neuer Zeit* (reprint Nieuwkoop 1966), p.1030, no.407c (title) & no.510 (device).

REFERENCES British Museum, *STC of German books* (1962), p.262; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1985), E-726; three copies located by the National Union Catalog (volume 157, p.257), none added by RLIN

Bound with

SAN GIORGIO, Benvenuto da, conte

1450 – 1527

De origine Guelphorum, et Gibellinorum, quibus olim Germania, nunc Italia exardet, libellus eruditus. In quo ostenditur, quantum hac in re clariss. scriptores, Bartholus, Panormitanus, Blondus, Platina, & Georgius Merula Alexandrinus, à ueritate aberrauerint.

Basel, Andreas Cratander, January 1519

Quarto, (6)ff. signed a⁶, not foliated or paginated; woodcut title-border (156×110mm) signed AH (within medallion, upper left), one woodcut historiated initial. In faultless state of preservation.

First edition of this brief narrative by the court tutor and ambassador of the *marchesi* of Montferrato, who served a diplomatic mission in Germany. The work is prefaced by a letter of the publisher, dated 7 January 1519, included also in reprints published at Bologna in 1520 and at Venice in 1531 (cf. A. Serra-Zanetti, *L'arte della stampa in Bologna*, Bologna 1959, no.460).

The signed woodcut border by Ambrosius Holbein was first employed in 1517 (*Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, exhibition



42 (Basse). The earliest genealogy of the princes of Anhalt, with a woodcut displaying their insignia, bound with three other books

catalogue by Frank Hieronymus, Basel 1984, no.264; F.W.H. Hollstein, *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, XIV, Roosendaal 1988, p.16, no.2, citing its present usage).

REFERENCES British Museum, *STC of German books* (1962), p.776; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1992), S–1582

Bound with

BUONACCORSI, Filippo, called Callimaco Esperiente
San Gimignano 1437 – Kraków 1496

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

Quarto, (58)ff. signed a–n⁴ o⁶, not foliated or paginated; title printed in red & black and enclosed within a woodcut compartment (176 x 130mm) indistinctly dated 1518, three woodcut initials, printer's device (124 x 125mm) on penultimate page. In faultless state of preservation.

First printing of this biography of Vladislas III, king of Poland (1424–1444), the hero and victim of the Polish-Hungarian expedition against the Turks that ended in the disaster of Varna (1444), intended by its author to provide political guidance to Polish statesmen.

Buonaccorsi was tutor to the royal children and counsellor and roving ambassador for King Casimir IV and for Casimir's successor, John Albert. His work evidently was edited by Sigismund Scheufler and Arsacius Prunner (a critical edition by T. Kowalewski & I. Lichonska was published at Warsaw in 1961).

The compartment on the title-page and printer's device were cut by Hans Weiditz and first employed by Grimm & Wirsung on 17 September 1518 and 24 March 1519 respectively (Campbell Dodgson, *Catalogue of early German and Flemish woodcuts preserved in the... British Museum*, London 1911, II, p.149, no.4 and p.180, no.135).

REFERENCES Carl Göllner, *Turcica. Die europäischen Türkendrucke des XVI. Jahrhunderts* (Bucharest & Berlin 1961), no.123; Theodorus Wierzbowski, *Bibliotheca Polonica* (reprint Nieuwkoop 1961), 50; British Museum, *STC of German books* (1962), p.174; Karol Estreicher, *Bibliografia Polska* (reprint New York 1964), XIV, p.21; Herbert M. Adams, *Catalogue of books*

printed on the continent of Europe, 1501–1600, in Cambridge libraries (Cambridge 1967), C–239; *Index Aureliensis. Catalogus librorum sedecimo saeculo impressorum*, VI (Baden-Baden 1976), 129.595; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1984), B–9790; only the Harvard copy reported to RLIN

Bound with

BASSE, Heinrich

fl. 1519

Panegiricos genealogiarum illustrium principum domiorum de Anholt.

[Leipzig, Wolfgang Stöckel, 1519]

Quarto, (24)ff. signed a–d⁶, not foliated or paginated; armorial woodcut (135 × 110mm) on title-page, repeated on verso, and again on the penultimate page. In superb state of preservation.

Only contemporary edition of the earliest known work on the genealogy of the princes of Anhalt, commencing with Bernhard III, who died in 1212 (Reinhold Specht, *Bibliographie zur Geschichte von Anhalt*, Magdeburg 1930, p.53). The author was prior of the monastery at Ballenstedt (Jean François, *Bibliothèque générale des écrivains de l'Ordre de Saint Benoît*, Bouillon 1777–1778, I, p.96). The designer of the block displaying the arms of Anhalt is unknown.

The work was reprinted in Johann Christoph Beermann, *Accessiones historiae Anhaltinae* (Zerbst 1716).

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

[ELEONORA MAGDALENA THERESIA, duchess of Pfalz-Neuburg]

Düsseldorf 1655 – Vienna 1720

43 **Distinta descrizione de' funerali celebrati nella Real Capella per la difonta augustissima signora imperadrice Eleonora Maddalena Teresa di Neuburgh Vedova dell' Imperador Leopoldo Primo ambo di gloriosa memoria. Per ordine di S. Em. il Signor Cardinale Wolfgango Annibale di Scrattembach Vece-Re, e Capitan Generale in questo Regno di Napoli. A di 4. del Mese di Marzo del corrente anno 1720.**

Naples, Francesco Ricciardi, 1720

£ 2200

Folio, (16)ff. signed π² A² A² B⁴ C² (π¹ is the title-page and π² is the final leaf of text), not foliated or paginated, plus engraved folding plate (690 × 430mm) signed *Ferdinando Poletti Ingegnere Romano Inuentore, e Delineatore | Franc.co de Grado Sculp. Neap.*

Margins lightly spotted and dust-soiled. Spine of the binding and its edges slightly abraded, otherwise in fine state of preservation.

Bound in contemporary flexible paper boards covered by a plain gilt paper.

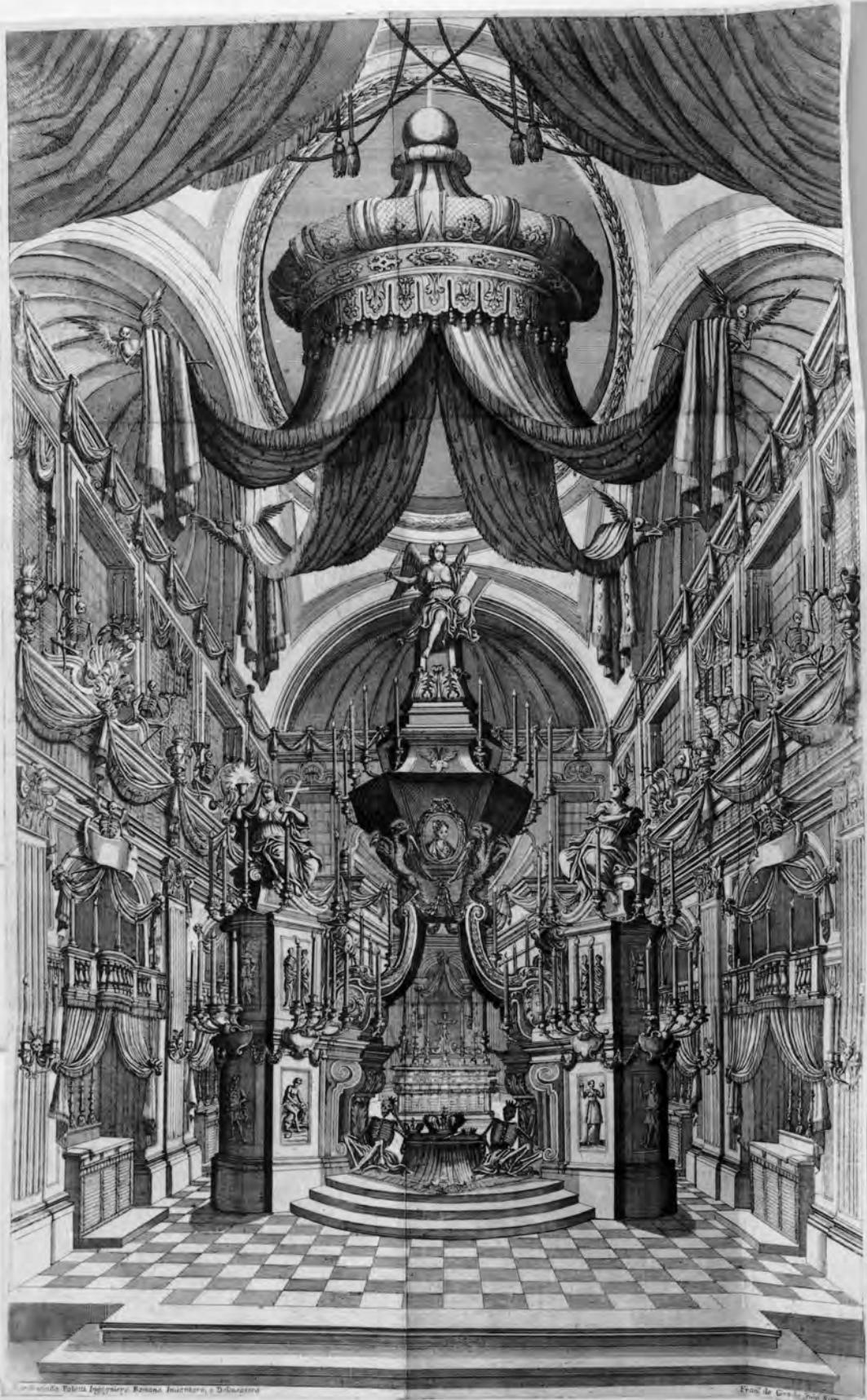
A volume commemorating nine days of obsequies in Naples for Eleanor of the Palatinate, the third wife of the emperor Leopold I (1640–1705) and mother of the reigning emperor Karl VI, who had died on 19 January 1720. Both the ceremonies and this publication, a detailed description of the funeral decorations in the Cappella Reale joined with the text of an oration delivered there on 4 March by Padre Sebastiano Pauli, were sponsored by the Neapolitan viceroy, Wolfgang Hannibal zum Schrattenbach.

Two weeks later, on 23 March, rival obsequies commenced in the Chiesa di S. Lorenzo Maggiore; those ceremonies are documented by other publications, a *Ragguaglio del solennissimo funerale... con l'orazione recitata dal P. Alessandro Pompeo Berti* and a *Relazione del solennissimo funerale... con l'orazione funerale recitata dal P. Alessandro Pompeo Berti*, both published by Agnello Cirillo, with plates of Ferdinando Sanfelice's funeral decor engraved by Andrea Maillar (*Civiltà del '700 a Napoli 1734–1799*, exhibition catalogue, Naples 1980, II, pp.346–347).

The catafalque and other decorations documented in our book were designed by a little-known Roman architect, Ferdinando Poletti, who had been brought to Naples by the Viceroy. Before returning to Rome, Poletti designed scenography for a *Scherzo festivo tra le Ninfe di Partenope* performed together with Metastasio's *Gli orti esperidi* in the Real Palazzo, on 28 August 1720, in the presence of Elizabeth, consort of the emperor Karl VI. Poletti also built a 'gran machina ad uso di cuccagna' for a festivity that evening (on those projects, see Franco Mancini, *Scenografia Napoletana dell'età barocca*, Naples 1964, p.214; and F. Mancini, *Feste ed apparati civili e religiosi in Napoli dal Vicereggio alla Capitale*, Naples 1968, nos.166, 398 & Tav.D).

Poletti's project for the Cappella Reale is cited by Franco Mancini, but since Mancini neither discusses Francesco de Grado's print nor includes our book in the comprehensive 'Appendice Bibliografia' of his *Feste ed apparati civili e religiosi in Napoli dal Vicereggio alla Capitale* (Naples 1968), we presume Mancini did not see a copy. We have ourselves failed to locate another copy.

Opposite 43. Apparati designed by Ferdinando Poletti in the Cappella Reale, Naples. Engraving by Francesco de Grado (reduced from 690 × 430mm platemark)

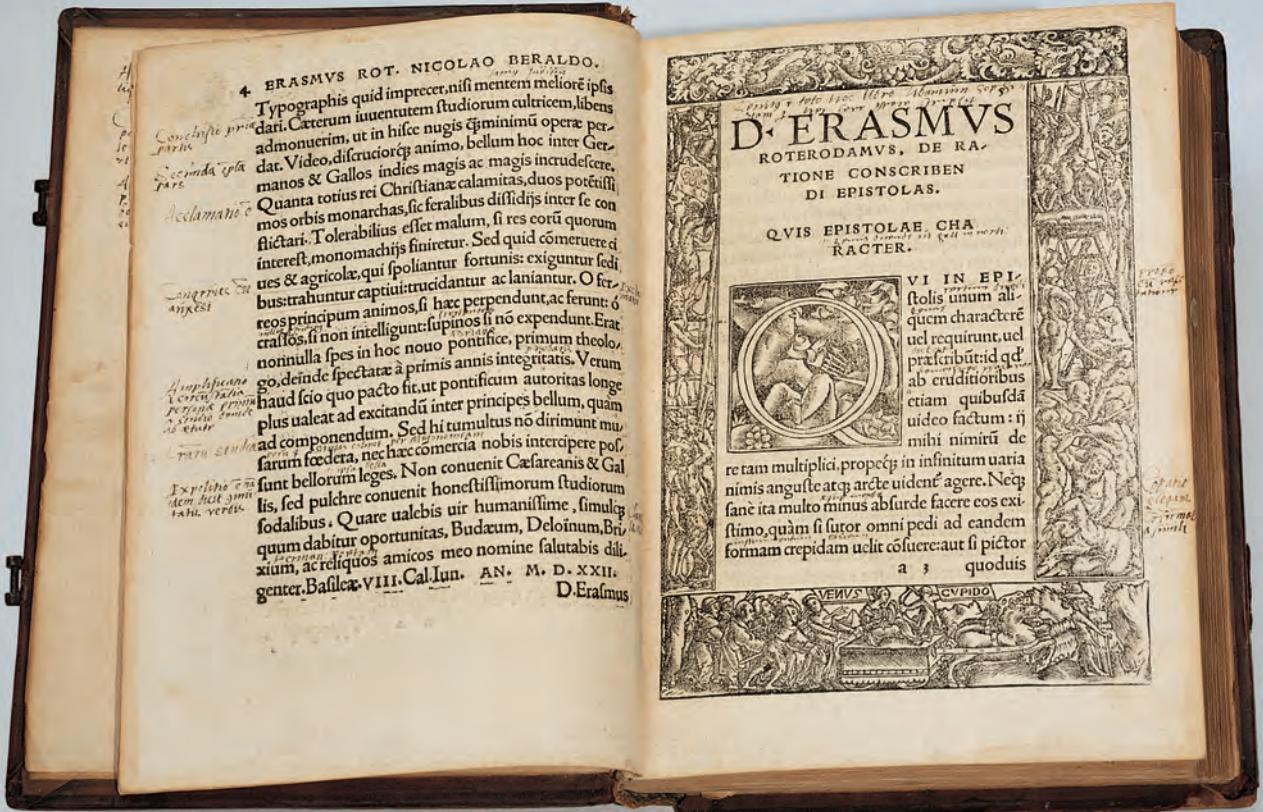


AUGUSTUS
DIE
AUGUSTI
T. PLEB.
TUS EST
AUGUSTAE
IN AEVUM
IN GLORIA
M.

AUGUSTUS
AUG. CONJUGE
ETEM ACCEDIT
COLLOVSE
L. VITAM
FORTUNAM
MAEC. VIRTUS
M. ALERNAE AUG.
E FAMAM
M.

affusso farsi della Capella
gran Carricola, in cui
essa ferra la poca nostra
la profana frequentata, 1625

LEONE AUG.
ALATINO FIL.
AUG. UXORI
I. CAES. AUG.
CIL. RECS
RECIPI
BRAM.



44. The first authorised edition of Erasmus' 'On the writing of letters'. The side-borders are by Jacob Faber and Hans Franck

ERASMUS, Desiderius

Rotterdam 1466? – Basel 1536

- 44 **Opus de conscribendis epistolis, quod quidam & mendosum, & mutilem aediderant, recognitum ab autore & locupletatum. Parabolarum sive similium liber, ab autore recognitus.**

Basel, Johann Froben, August 1522

£ 5000

Two parts, quarto, (308)ff. signed a-z⁴ A-Z⁴ Aa-Ff⁴ Ee-Zz⁴ aa-ff⁴ and paginated 1-409 (i.e. 415, errors in numeration) (201); woodcut compartment on title-page, two pages enclosed by borders of wood- and metalcut strip ornament, woodcut compartment on sub-title, initials from several alphabets, and printer's device on last page (see below).

Annotations on front endpaper in Latin and Greek; marginalia in the same hand over the first six leaves, then attention evidently lost. Inkstamp E [gon] S [aal] in upper corner of the front free-endpaper denoting the book's former location in the

Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but no other library stamps or markings (copy sold by Reiss & Sohn, 20 October 1999, lot 56).

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

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

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

In the dedicatory letter of the treatise on letter-writing (dated

25 May 1522), Erasmus complains that he had been forced to take the work up again, at the insistence of friends, because of the publication of an unfinished draft in England (at Cambridge, by John Siberch, October 1521). For the authorised edition, Erasmus rewrote many letters, substituting fictitious for real names, suppressing personal remarks, frivolous subject-matter, and open references to contemporary events; he also composed new letters, including an *epistola consolatoria* (pp.250–266) and a letter of advice (pp.312–115). The text of *De conscribendis epistolis* remained fundamentally unchanged through numerous later reprintings (*Opera omnia Desiderii Erasmi*, I/2, edited by Jean-Claude Margolin, Amsterdam 1971, p.175; *Collected Works of Erasmus*, 25, edited by Charles Fantazzi, Toronto 1985, p.6).

The *Parabolae*, a by-product of Erasmus' revision of his *Adagiorum chiliades*, was first printed at Strasbourg by Matthias Schürer in 1514. Ten reprints followed in swift succession, only one (Louvain, Thierry Martens, June 1515) incorporating authorial corrections. In 1522, once again in Basel, Erasmus methodically revised the text for Froben, appending sixteen more *similia*, described in the colophon of our book as 'no mean addition' (*auctarium non mediocre*). Yet when Froben next printed the *Parabolae*, in 1534, one of his earlier (probably 1519 or 1521) editions was chosen as copy-text; that version reappeared in the Froben *Opera omnia* 1540, the source of Leclerc's Leiden text of 1703. Thus Erasmus's corrections and additions of August 1522 became ignored, until restored to the canon by J.C. Margolin in 1975 (printed in an appendix to *Opera omnia Desiderii Erasmi*, I/5, Amsterdam 1975, pp.322–327; cf. R.A.B. Mynors in *Collected Works of Erasmus*, 23, Toronto 1978, pp.126–127).

The title-page border (183 × 123mm) was designed by Hans Holbein the Younger and first used in Glareanus' *Isagoge in musicen* printed by Froben in May–June 1516 (*Hollstein's German etchings, engravings & woodcuts 1400–1700*, XIV, Roosendaal 1988, p.153, no.10). The first page of text (folio a3 recto) has metalcut side-borders by Jacob Faber after Hans Holbein, 'Two Satyrs trumpeting' (134 × 116mm) and 'Nude men attacking satyrs' (134 × 270mm), used in conjunction with the famous 'Venus and Cupid' border by Hans Franck (Hollstein, *Op. cit.*, p.199, no.24a–b). On the sub-title (folio Ee1 recto) is Urs Graf's signed border 'Fool and a Satyr on columns' (168 × 106mm), first used in Erasmus's *Moriae Encomium* printed by Froben in March 1515 (Hollstein, *Op. cit.*, XI, Amsterdam 1977, p.154, no.319; *Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, exhibition catalogue by Frank Hieronymus, Basel 1984, no.171). The author's dedicatory letter to Nicolas Bérald (a1 verso) and Froben's device (ff4 verso) are enclosed by strips of ornament, one block signed by Jacob Faber. The device is a version designed by Ambrosius Holbein and signed by the block-cutter CB, first employed in May 1517 (Hollstein, *Op. cit.*, XIV, pp.22, no.4).

REFERENCES British Museum, *STC of German books* (1962), p.275; Irmgard Bezzel, *Erasmusdrucke des 16. Jahrhunderts in Bayerischen Bibliotheken. Ein bibliographisches Verzeichnis* (Stuttgart 1979), no.599; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1986), E-2505 (repeated as E-3250); only the Folger copy reported to RLIN

[ELISABETTA FARNESE, queen of Spain]
Parma 1692 – Sant' Ildefonso 1766

45

Relazione della solenne funzione e delle pubbliche dimostrazioni di gioja fatte nella città di Piacenza in occasione del giuramento di fedeltà, ed omaggio prestato dai sudditi, e vassalli del ducato piacentino alla sacra reale cattolica maestà di Elisabetta Farnese Regina delle Spagne in qualità di legittima sovrana, e duchessa degli stati di Parma, e Piacenza.

Piacenza, Bazacchi, 1745

£ 1350

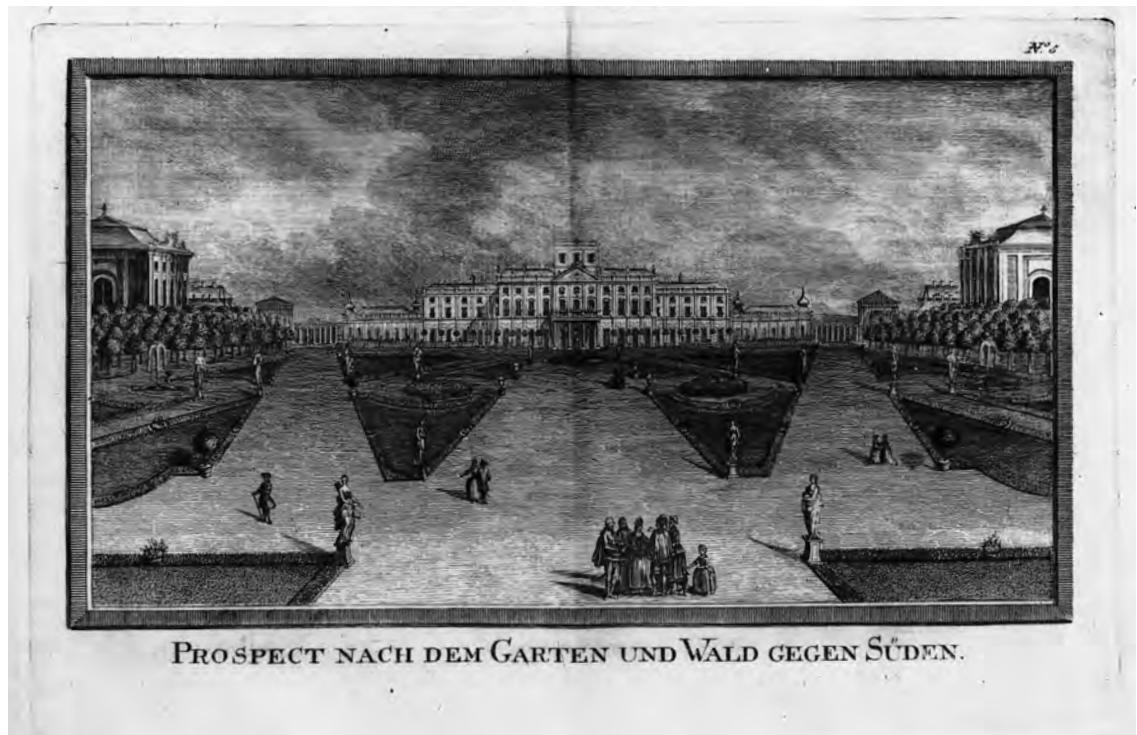
Three parts, folio, (10, 4, 18)ff. signed a⁴ b⁶ ★★⁴ a–c⁶ and paginated 1–20 (8) 1–36, plus a folding plate signed *Dosius et Cervinus Plac: Inuen. Delin. Pinx. Placentiae | Perfetti Plac. Sculp. Placentiae.*

Light dampstain in upper margin of two leaves, otherwise in excellent state of preservation.

Bound in contemporary floral paper wrappers.



45. 'Il Tempio della Gloria', a firework machine erected in the Piazza Cavalli in Piacenza on 19 November 1745 (reduced from 612 × 395mm)



46. Above View of the gardens surrounding Esterháza (reduced from 195 x 325mm platemark). Opposite Height of binding 250mm

A souvenir of festivities in expression of fealty to the Spanish throne organised at Piacenza on 8 November 1745, in which are described ephemeral decorations designed by the architect Domenico Cervini (1689–1756) for an audience room on the ground floor of the ducal palace and for a *festa magnifica di ballo* in the palace of conte Camillo Marazzani Visconti, and a *macchina di fuochi* designated 'Il Tempio della Gloria', designed by Cervini in collaboration with the architect Marco Aurelio Dosio (1676–1757). A folding plate (612 x 395mm) engraved by Pietro Perfetti (1725–1770) depicts that firework machine, erected in the Piazza Cavalli, and because of poor weather left standing until 19 November (Stefano Pronti, *Pietro Perfetti incisore, Piacenza 1981*, p.133).

The two appended parts (each with separate title-page) provide the text of an oration delivered in Latin by Pietro Francesco Passerini and verse tributes in Italian by seventeen 'pastori arcadi della Colonia di Trebbia' edited by their secretary (*Vice custode*), marchese Francesco Saverio Baldini. A similar copy (three parts altogether and a single plate) in the New York Public Library is reported to RLIN.

REFERENCES *Società e cultura nella Piacenza del Settecento*, exhibition catalogue (Piacenza 1979), II, pp.93–94, fig.122 (print reproduced), and V, pp.23–24, no.31 and fig.17; *La Parma in festa. Spettacolarità e teatro nel Ducato di Parma nel Settecento*, edited by Luigi Allegri & Renato Di Benedetto (Modena 1987), pp.110–111 (print reproduced)

(ESTERHÁZY, Miklós)

Vienna 1714 – Vienna 1790

46 Beschreibung des Hochfürstlichen Schlosses Esterháß im Königreiche Ungern.

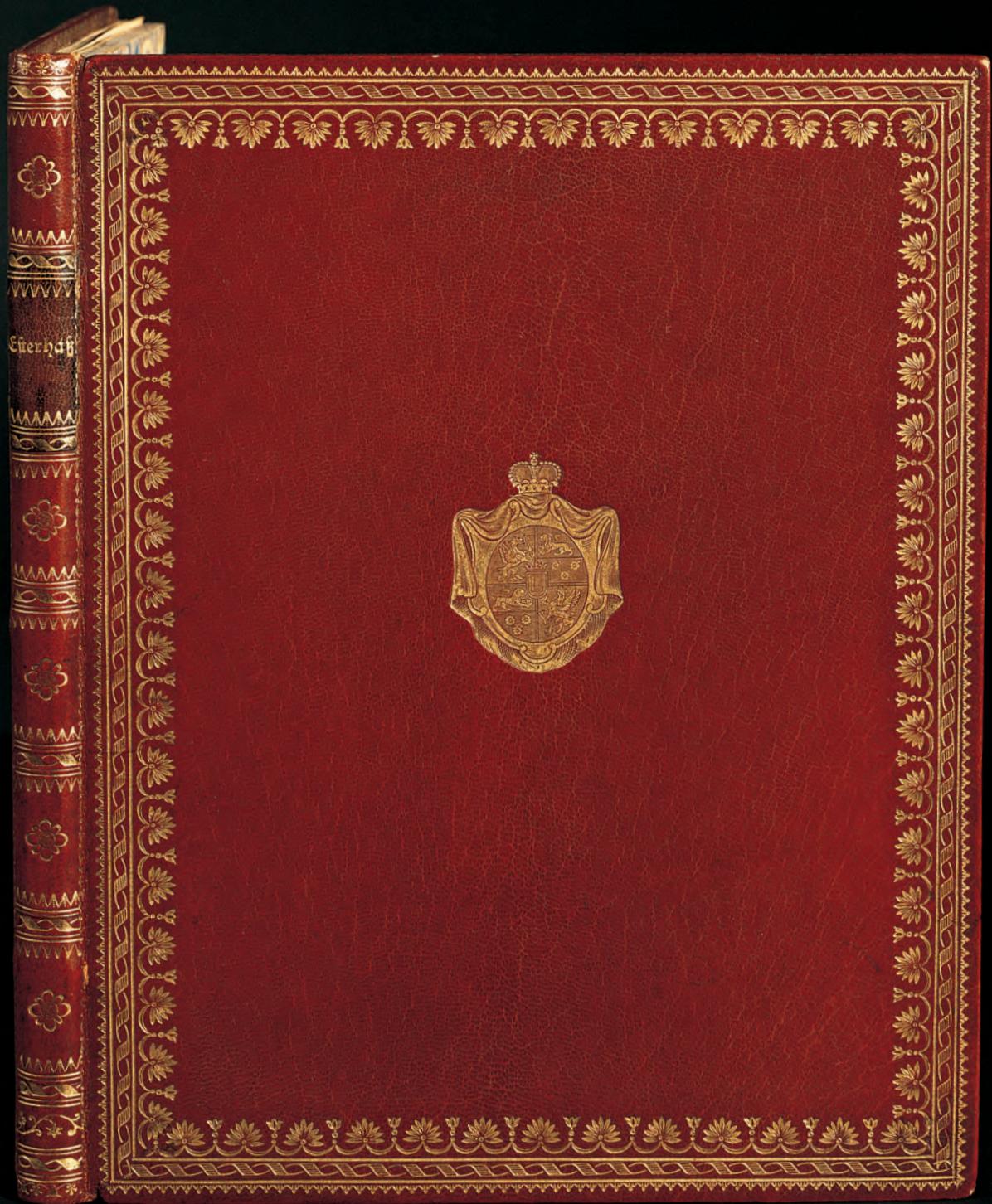
Pressburg (Bratislava), Anton Löwe, 1784

£ 3500

Quarto, (30)ff. signed A–G⁴ H² and paginated 1–57 (3), plus eight numbered folding plates; woodcut ornament on title-page and eleven others printed with the text.

Ownership inscription on front endpaper *Princessin A. Nicolas Esterházy | Wien den 22.1.1906* (i.e., Anna Bertha, née princessin von Lobkowicz, married in 1893 prince Nicolas Esterházy von Galántha). A few leaves lightly spotted, otherwise in excellent state of preservation.

In an early 20th-century Viennese crushed brown morocco binding signed on the paste-down with the binder's gilt stamp *Ferd. Bakala | Wien IV Belvederegasse 21*, both covers decorated by gilt frames enclosing heraldic insignia of Esterházy von Galántha with initial L (signifying Lobkowicz) borne on an escutcheon of pretence.



An illustrated description of Esterháza, the 'Hungarian Versailles', built at a cost of thirteen million florins, from 1756 to 1790 the summer residence of prince Miklós Esterházy 'The Magnificent' (1714–1790), the wealthiest Hungarian nobleman.

In 1754 work began to renovate the ducal apartments of a modest hunting lodge which had been built at Süttör (Fertöd) in eastern Hungary by the Vienna-based Italian architect Antonio Martinelli (*circa* 1684–1747). Two little-known architects held charge of the project, Melchior Hefele (1716–1799), drawing-master of the Hungarian guards in Vienna, designed the main façade; while Johann Ferdinand Mödlhammer designed the garden façade and its horseshoe-shaped wings. A guard house and guest quarters were added in 1762 and in 1765 when a tripartite set of iron entry gates designed by Johann Franke was installed, the palace was renamed Esterháza. An opera house was built in 1768 (destroyed 1779, rebuilt 1781), a building to house actors and musicians in 1769, and a marionette theatre in a garden pavilion decorated to resemble a cave, with tiny fountains, frescoes and chandeliers, in 1773. For the visit in September 1773 of the empress of Austria, Maria Theresa, a Chinese pavilion was specially built, crowned with a Chinaman holding an umbrella like the one at Sans-Souci, and two new operas by Franz Joseph Haydn were performed in the opera house (for theatrical life at the palace, see *The New Groves*, 6, p.265).

The vast park was ornamented by a triumphal arch and temples dedicated to Venus and Fortune (all built in 1772), and by trick fountains, a rose garden, a thorn-fenced hermitage, a fireworks arena, and an enclosed deer park of 820 acres. A cascade was planned in 1782 and finished in 1784, in time to be illustrated here. The garden parterre, based on a plate published in André Mollet's *Le Jardin de Plaisir* (1651), was ornamented by twenty sandstone vases, thirty-two sculptures, sixty-eight orange trees in cases, and seventy-six baskets of flowers. The gardens are said to have been designed by the Prince himself (Rebecca Gates-Coon, *The Landed estates of the Esterházy princes*, Baltimore & London 1994, p.6).

The first of the eight folding plates (490×350mm, platemark) is a plan drawn by Miklós Jacoby (1733–1784), an engineer involved with the Prince's building activity for thirty years, and engraved by Marcus Weinmann, showing the entire estate. The next plate is a plan of the palace and surrounding garden, by the same two artists. Then follow four views of the palace (each 190×325mm, platemarks) from the four directions of the compass, of which the first is signed by Ferdinand Landerer and the others unsigned. The seventh plate provides a plan, three sections, and front elevation of the rebuilt opera house, and was drawn and engraved by Joseph von Fernstein. The last plate depicts the Chinese pavilion and is unsigned.

This unusually detailed *Beschreibung* lists the contents of the principal rooms, giving particular attention to Chinese, Japanese and German porcelain collections (*Dictionary of Art*, 10, p.529). The author is unknown, however it is generally assumed that he wrote under the prince's direct instruction; see Matyás Horányi, *The Magnificence of Eszterháza* (London & Budapest 1962), p.46 and *passim* (title-page and four plates reproduced as pls.11–14, 26). The sad decline of the palace after 1790 and its present state are described by Patrick Bowe,

Gardens of Central Europe (New York 1991), pp.137–143.

The well-preserved binding is most probably the work Ferdinand I Bakala, rather than his son of the same name who obtained his Meisterprüfung in 1908 and had taken over the business by 1910 (Hanns Bohatta, 'Ferdinand Bakala. Ein Wiener Buchbinder der Gegenwart', in *Gutenberg-Jahrbuch 1942–1943*, pp.443–446).

REFERENCE *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), p.650, no.2160m

FENDT, Tobias

died Breslau (Wroclaw) 1576

47 **Monumenta sepulcrorum cum epigraphis ingenio et doctrina excellentium virorum: aliorumque tam prisci quam nostri seculi memorabilium hominum: de archetypis expressa.**

Breslau (Wroclaw), Crispin Scharffenberg, 1574

£ 9500

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

Inscription on the front free-endpaper, dated April 1594, recording the gift of the book by Johannes Froben of Neisse to Peter Schmid of Coburg, the local representative of archduke Ferdinand II of Austria. Oval lettered ink stamp *Fürstlich-Fürstenbergische Bibliothek* in a corner of the title-print (copy sold by Reiss & Sohn, 20 October 1999, lot 60).

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

Bound in CONTEMPORARY ROSE-COLOURED VELVET over paper boards, back divided into six compartments by raised bands; gilt gauffered page edges.

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

The book presents about 150 inscriptions and monuments, arranged by subject, commencing with epitaphs of classical writers (from Naevius to Papinian, including Virgil's tomb at

Opposite 47. Tomb of the Italian humanist Jacopo Sannazaro in a *sylloge* of inscriptions and *monumenta sepulchralia* belonging to Siegfried Rybisch (page height 315mm)



In Margoline littorale monasterio extra Neapolim. Sarrazini monumentum.

II.



Posilippo), then Northern humanists and reformers (including Celtes, Erasmus, Oecolampadius, Melanchthon, and Reuchlin), Petrarcha, Dante, and Italian humanists (including Politian, Valla, Bessarion, Ficino, Poggio Bracciolini, and Pico della Mirandola), inscriptions in Pontano's *tempetto*, monuments of Bolognese lawyers and humanists, and non-monumental classical (or pseudo-classical) inscriptions, mostly transcribed from the original stones in Rome (John Sparrow, *Visible words: a study of inscriptions in and as books and works of art*, Cambridge 1969, pp.28–30).

It is a extraordinary blend of the reliable and the fantastic: the sepulchral monuments in the Bolognese church of S. Domenico are copied faithfully and provide a veritable tour of that church (Yonni Asher, 'Giovanni Zacchi and the tomb of Bishop Zanetti in Bologna', in *Source* 12, 1993, pp.24–29); yet all fifteen of the 'ancient' epitaphs are *falsae* (tributes rather than deceptions) or wrongly attributed. These include a fake inscription for Ovid and – even more bizarre – a Latin epitaph for Euripides (J.B. Trapp, 'Ovid's tomb', in *Journal of the Warburg and Courtauld Institutes* 36, 1973, pp.51–52).

Unfortunately, we know nothing about Rybisch's *sylloge*, not even whether he compiled it himself, or commissioned it from an antiquary who then collated material from other *syllogai* and albums, or bought it ready-made – a likely purveyor is Jacopo Strada, who was then producing and marketing similar compilations at the imperial court, and to Moravian noblemen and Bohemian magnates (D.J. Jansen, 'Jacopo Strada's antiquarian interests: a survey of his Musaeum and its purpose', in *Xenia* 21, 1991, p.62). The known biography of the printmaker Tobias Fendt does not support the oft-repeated suggestion that he travelled throughout Italy, collecting and drawing the monuments on Rybisch's behalf.

The work was extremely well-received and the matrices were restruck at Breslau in 1584, again at Frankfurt am Main in 1585 and 1589 (in these editions, the plates are extensively reworked and a new title-print designed by Jost Amman substituted by the publisher, Sigmund Feyerabend), yet again at Amsterdam in 1638 and at Utrecht in 1671 (in these editions, *elogia* collected by Marcus Zuerius Boxhorn are printed facing the plates, now reduced to 125 in number).

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

Opposite 47. Velvet binding of circa 1574
with gauffered page edges
(dimensions 325 × 220 × 28mm)

FERBER, Wolfgang
Zwickau 1586 – Dresden 1657

48 **Gründliche und außführliche Beschreibung, eines fürnehmen Fürstlichen Armbrust Schiessens zum gantzen Stande, Welches Der durchlauchtige Hochgeborene Fürst unnd Herr Herr Johann Casimir Herzog zu Sachssen... den 23. May, des 1614. Jahrs. In ihrer Fürstlichen Gna: Hauptstadt Coburgk, angestellet und gehalten hat, beneben erzehlung der Auff- unnd Abzüge, sampt anderen Solenniteten unnd kurzweiligen sachen, so bey diesem Fürstlichen Schissen vorgelauffen, Reimweise verfasset.**

Coburg, Justus Hauck, 'in der Fürstlichen Truckerey', 1614

£ 5000

Quarto, (114)ff. signed A–Z⁴ a–d⁴ e⁶, not paginated or foliated, plus folding woodcut diagram imposed with letterpress (290 × 175mm); armorial insignia printed on verso of title-page.

Inkstamp *F.F. Bibliothek Donaueschingen* on verso of title-page. Occasional light browning, binding slightly cockled, otherwise in excellent state of preservation.

In a contemporary green-stained flexible vellum binding; edges decorated in red and blue (ties detached).

Only edition of a description in doggerel verse of the spectacular crossbow competition (Prunkschießen) held in a field by the Ketschentor in Coburg over seven days, 23–29 May 1614. Sponsored by the municipal guild of archers (Schützen-gesellschaft), under the patronage of Herzog Johann Casimir von Sachsen-Coburg, the competition attracted bowmen from Nuremberg, Erfurt, Schweinfurt, Dresden, Leipzig, and elsewhere.

Similar contests were held at Coburg in 1599, 1604, and 1628, however 'Das von 1614 ist in der örtlichen Schützengeschichte besonders bekannt, weil der Pritschenmeister Wolf Ferber darüber ein gereimtes Buchlein herausgab, das eine genaue Beschreibung des Ablaufes, der Preisträger und der Teilnehmer sowie eine Schilderung der neuerbauten fürstlichen Stahlhütte enthielt' (Karl-S. Kramer, *Das Scheibenbuch des Herzogs Johann Casimir von Sachsen-Coburg. Adelig-bürgerliche Bilderwelt auf Schießscheiben im frühen Barock*, Coburg 1989, p.12).

The 'Pritschenmeister' was simultaneously master-of-ceremonies, 'Festpolizei', and in his preposterous costume, also acted Fool. Wolfgang Ferber, himself son of a Pritschenmeister, had previously published an account in verse of a Schießfeste at Dresden in 1610; he subsequently described a Stahlschießens at the Dresden court in 1615; and is the author of sixty-four works altogether (Karl Bachler, 'Der Zwickauer Pritschmeister Wolfgang Ferber d. Ä. als Sinnbild einer Zeitenwende', in *Neues Archiv für Sächsische Geschichte und Altertumskunde* 51, 1930, pp.58–67, 'Verzeichnis der Werke' no.2; and *Deutsches Literatur-Lexikon*, IV, cols.921–922).

After the preliminaries, Ferber provides a 'Copey deß Patents oder Außschreibens zu angestelltem Armbrustschiesßen', issued



48. Specification of an archery target for a competition at Coburg in 1614 (reduced from 205 x 170mm sheet)

on 23 April 1614 (and originally published as a single-sheet broadside), which sets out the phases of the competition, its rules, and prizes, accompanied by a woodcut plate specifying the exact dimensions of the targets. In his verses, Ferber recounts the progress of the competition through each day's shooting, commenting on the abilities of each participant, describing banquets and other celebrations, and naming prize-winners.

To the best of our knowledge, no copy of this book has migrated into a library outside Germany. Within Germany, just six copies can be located: Staatsarchiv, Coburg; Hochschulbibliothekszentrum NRW, Cologne; Sächsische Landesbibliothek, Dresden; Universitäts- und Landesbibliothek Sachsen-Anhalt, Halle; Württembergisches Landesbibliothek, Stuttgart; and Herzogin Anna Amalia Bibliothek, Weimar.

REFERENCES Emil Weller, *Annalen der poetischen National-Literatur der Deutschen im XVI. und XVII. Jahrhundert* (Freiburg 1862–1864), II, p.359, no.35b; Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, pp.327–328, no.18; Herzog Johann Casimir von Sachsen-Coburg 1564–1633. *Ausstellung zur 400. Wiederkehr seines Geburtstages*, exhibition catalogue (Coburg 1964), no.52

FERRARO, Pirro Antonio
fl. Naples 1602

- 49 **Cavallo frenato... Diviso in quattro libri. Con discorsi notabili, sopra briglie, antiche, moderne, adornato di bellissime figure.**
Venice, Francesco Prati, 1620

£ 2250

Folio, (190)ff. signed A¹⁰ B–G⁸ H⁴ A–Q⁸ (leaf of dedication misbound after p.16) and paginated (4) 1–118 (2) 1–256; title printed in red & black with the printer's device, numerous full-page woodcuts, of which several signed with the author's initials.

Paper browned as usual, lower portion of the title-page attacked by insects, light waterstaining, old repair to a clean tear in last leaf and other minor defects.

Bound in contemporary vellum.

Second edition of this manual of horsemanship (first published at Naples in 1602), uniting the treatise *Delle razze disciplina del cavalcare* by the author's father, Giovanni Battista Ferraro, principally devoted to breeding and equine medicine (printed at Naples in 1560), with his own *Il cavallo frenato*, essentially concerned with harness, ancient and modern, Italian and foreign. The sheets were reissued at Venice by Combi & La Noù in 1653.

Little seems to be known about the author. A contemporary, Alessandro Massario Malatesta, author of a work on harness published at Venice in 1607 and at Rome in 1613, identifies him as organiser of a display at Naples in 1588 of riders executing airs above the ground, simulating combat (Helen Watanabe-O'Kelly, *Triumphal shews: tournaments at German-speaking courts in their European context 1560–1730*, Berlin 1992, p.101).

REFERENCES Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Tc 19; Claus Nissen, *Die zoologische Buchillustrationen* (Stuttgart 1969), 1344 (note); Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 4602; Ellen B. Wells, *Horsemanship. A bibliography* (New York 1985), 2388; Peter Krivatsy, *Catalogue of seventeenth-century printed books in the National Library of Medicine* (Bethesda 1989), 4037

FIALETTI, Odoardo
Bologna 1573 – Venice 1638

- 50 **Il uero modo et ordine per dissegnar tutte le parti et membra del corpo humano.**
Venice, 'Apresso l'Sadeler 1608' [i.e. Justus Sadeler, but 18th-century restrikes issued by the Remondini firm]

£ 3250



50. Three busts of men, a plate from Odoardo Fialetti's drawing manual for young artists (reduced from 105 x 157mm platemark)

Oblong quarto, (43)ff. entirely engraved, including title, sub-title ('Tutte le parti del corpo humano diuiso in piu pezzi...'), dedication to Giovanni Grimani, and forty-one plates in five series, lettered A1–8, B1–8, C1–8, D1–8, E1–9, one with monogram OF F [ecit]. Other prints by Fialetti inserted (see below).

Struck on paper with fragmentary Remondini watermark (cf. *Remondini: Un editore del Settecento*, exhibition catalogue Bassano del Grappa, Milan 1990, p.356). An attractive copy.

In an 18th-century cartonnage binding.

A manual intended to help young artists toward a knowledge of correct anatomical form, a kind of exercise book which became extremely popular in succeeding generations. It is an amalgamation of two works first issued at the beginning of the seventeenth century: a 'small' drawing book of ten plates, including a title 'Il uero modo et ordine per disegnar tutte le parti et membra del corpo humano' with dedication to Cesare d'Este and imprint of Justus Sadeler dated 1608, with explanatory text (in numbered 'chapters') printed by letterpress on most versos; and a 'large' book of thirty-six plates, comprising a title 'Tutte le parti del corpo humano diuiso in piu pezzi...' with Sadeler's name and undated privilege statement, a separate plate of dedication to Giovanni Grimani, a view showing students in a

painter's studio, a similar view of a sculptor's studio, and thirty-two numbered plates without any accompanying text (cf. Adam von Bartsch, *Le peintre-graveur*, XVII, pp.295–301, nos.198–243; and *The Illustrated Bartsch*, 38, New York 1983, pp.315–337; Jaap Bolten, *Method and Practice: Dutch and Flemish drawing books 1600–1750*, Landau 1985, pp.188, 192, 207, ten of Fialetti's prints reproduced).

After the death of the publisher Justus Sadeler in 1620, his stock of copperplates remained substantially intact until 1709, when his heirs sold it to Giovanni Antonio Remondini (1634–1711), the founder of the celebrated Bassano printing house (Philippe Sénéchal, 'Justus Sadeler: Print publisher and art dealer in early Seicento Venice', in *Print Quarterly* 7, 1990, p.35). The Remondini firm reorganised the forty-six plates of the two Sadeler publications into a single work, adding in the metal for ease of gathering 'signature' letters (A–D1–8 E1–9) and other designations. Five plates were not restruck, presumably because the matrices were spoiled or unavailable (Bartsch nos.200, 201, 204, 205 from the 'small' drawing book, and no.211 from the 'large' book); two subjects were introduced to the series, both reproducing paintings by Palma Giovane: 'The Virgin and Child adored by St. Francis and St. Jerome' and 'Christ and the Woman taken in Adultery', neither print etched by Fialetti (thus making unsafe Stefania Mason Rinaldi's conjecture that Palma Giovane and Fialetti were collaborators in 1608; cf. her *Palma il Giovane 1548–1628*, exhibition catalogue, Milan 1990, p.20, no.97).

The letterpress explanatory text in the 'small' book was not reprinted.

Surviving impressions in first state and an issue date of *circa* 1608 are practically unknown and the prints are usually encountered in second states, of which there were certainly multiple strikings (the suite was still being offered for sale in the *Catalogo delle stampe in rame... presso la ditta di Giuseppe Remondini e figli*, [Venice] 1791, p.11, and the matrices probably remained in the printing house until it closed in 1859–1860). Copies in agreement with the one here described are in the British Library, Biblioteca Marciana (cf. Vincenza Maugeri, 'I manuali prodeutici al disegno', in *Musei ferraresi* 12, 1982, p.148), Getty Research Institute (RLIN record), New York Public Library and Hofer Collection of Harvard Library (latter two copies described in *Italian Etchers of the Renaissance & Baroque*, exhibition catalogue, Museum of Fine Arts, Boston 1989, no.130).

An owner inserted at the end of our copy an early, but incomplete impression of Fialetti's 'The Tritons and Nereids', a print dedicated to Nicolo Crasso, composed of six sheets (each 120 × 460mm, usually joined and bound accordion style). The impression (Metropolitan Museum of Art) reproduced in *The Illustrated Bartsch*, 38 (New York 1983), pp.222–223, is also defective (lacking the second plate); lacking here are the third and sixth plates. Also added to our volume is an impression of Fialetti's 'Satyr defending himself against a lion' (125 × 440mm, trimmed outside borderline and laid to modern paper), from a suite of grotesques

in friezes entitled *Disegni vari di Polifilo Zancarli (The Illustrated Bartsch*, 38, p.249).

FURTHER REFERENCES Theodore Besterman, *Old art books* (London 1975), p.40; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 4364; British Library, *Catalogue of seventeenth century Italian books* (1986), p.340 (all above copies Remondini reissues)

FRANCINI, Alessandro

Florence? – Fontainebleau? 1648

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

£ 4500

Folio, (4)ff. letterpress (title, descriptive list of plates, author's dedication to Henri IV, address 'Aux Amateurs d'Architecture'), plus forty numbered engraved plates.

A few insignificant stains, old inscription on title-page scribbled out in ink, on the whole, an excellent copy.

Bound in contemporary mottled calf.

First issue of a series of forty designs for monumental doorways and entrances in a Mannerist style, by a Florentine who had been invited to the French court about 1598 to create grottoes and fountains in the grounds of Saint-Germain-en-Laye and later in Marie de Médicis' garden of the Luxembourg. The architectural grotto at Widville, built in 1630–1636 for Claude de Bullion, Surintendant des Finances under Richelieu, is attributed to him.

Of all the Orders, Alessandro Francini found the massive Doric most suited to these kinds of monuments, and he uses its form and proportions in nineteen designs, while six designs develop the Tuscan column, six the Ionic, five the Corinthian, and three feature the Composite Order. The plates measure about 360 × 250mm (platemarks) and are mostly inscribed *A. Francini Inventor Tavernier excudit*. In the present copy and a few others, the portrait of Francini (plate no.1) is signed *Bosse fecit* above Tavernier's imprint, encouraging cataloguers to suppose that all the plates are by him; see Georges Duplessis, *Catalogue de l'oeuvre de Abraham Bosse* (Paris 1859), nos.298–337. The architectural plates are however certainly the work of Tavernier and his atelier (R.A. Weigert, 'Le commerce de la gravure en France au XVII^e siècle: les Tavernier', in *Gulden Passer* 53, 1975, p.429).

A second edition employing the same plates was published in 1640 (Avenir Tchemerzine, *Répertoire de livres à figures... édités en France au XVII^e siècle*, Paris 1933, pp.187–189) and an English version was published at London by Robert Pricke in 1669 (Eileen Harris, *British architectural books and writers*, Cambridge 1990, no.229).



51. Design for an entrance to a grotto (360 × 240mm platemark)



52. Bound in the Andreoli workshop for Olimpia Maidalchini-Pamphilj (height of binding 148mm)

REFERENCES Désiré Guilmard, *Les Maîtres Ornemanistes* (Paris 1880), pp.311–312; *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 3852; Laurence Hall Fowler & Elizabeth Baer, *Fowler Architectural Collection of Johns Hopkins University* (Baltimore 1961), 126; Theodore Besterman, *Old art books* (London 1975), p.42; John Bury, ‘Renaissance architectural treatises and architectural books: a bibliography’, in *Les Traitées d’architecture de la Renaissance*, edited by André Chastel & Jean Guillaume (Paris 1988), p.491; cf. National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), 75 (1640 reprint)

FRANCIS DE SALES, *Saint*

Thorens (Duchy of Savoy) 1567 – Lyon 1622

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

£ 3450

Duodecimo (page height 140mm), (228)ff. signed a¹² A–S¹² (blanks S₁₁, S₁₂) and paginated (24) 1–411 (21); an unsigned engraved portrait printed on folio a₃.

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

In a strictly contemporary Italian calf binding attributed to the Andreoli workshop, covers and back elaborately decorated in gilt, armorial insignia on covers of Olimpia Maidalchini-Pamphilj; page edges gilt.

First edition in Italian translation of *Les Vrays Entretiens spirituels*, a series of twenty-one lectures (or *Conferences*) on the duties and virtues of the conventional life delivered to the Nuns of the Visitation by François de Sales, later written up from memory by his listeners, and published in an authorised edition at Lyon in 1629 (*Oeuvres de Saint François de Sales*, edited by Dom Benedict Mackey OSB, Annecy 1895, VI, pp.xxii–xxvi).

The translator, Paolo Battista Uso di Mare, a Benedictine monk of the Cassinese congregation in the Basilica of San Paolo fuori di Mura in Rome, dedicates the edition to Cardinal Fabio Chigi, at whose instigation it apparently was made. In 1613, Chigi had consulted François de Sales about taking up an ecclesiastical vocation (duly commenced in 1626) and afterwards incorporated the teachings of the prelate in his daily devotion. As Pope Alexander VII, Chigi was a promoter of François de Sales' beatification (1661) and canonisation (1665).

This copy was bound for Olimpia Maidalchini-Pamphilj (1594–1657), the most powerful woman in Rome of her day. First married to Paolo Nini, Olimpia contracted a second marriage with Pope Innocent X's elder brother Pamphilo Pamphilj to whom she bore a son, Camillo, in 1622. Olimpia became the confidant of Innocent X and a decisive influence on his papacy; she dominated the Pope, and she in turn was dominated by greed, amassing a huge fortune, receiving and commissioning magnificent works of art, including a portrait bust executed by Algardi between 1646 and 1650 and a silver-gilt cradle with satin jewel-encrusted coverlet, designed by Bernini and worth about four thousand *scudi*, which she presented in May 1653 to her daughter-in-law, the Princess of Rossano.

Our binding is decorated by tools associated with a shop formerly designated the 'Rospigliosi Bindery' on account of the work it undertook (directly and on behalf of donors) for Giulio Rospigliosi as Cardinal and as Pope Clement IX (1667–1669). Other early patrons were Marcello Sacchetti and Queen Christina of Sweden; from about 1656, the shop worked continuously for the Biblioteca Vaticana. Recent scholarship has identified the proprietors as the brothers Gregorio (died 1696) and Giovanni Andreoli (died 1699). Several hundred tools associated with the Andreoli workshop are reproduced by Guido Vianini Tolomei, in *Legatura Romana Barocca 1565–1700*, exhibition catalogue, Palazzo Braschi (Rome 1991), pp.31–46, pls.V–VII. Two bindings displaying Olimpia's insignia were featured in the exhibition, one (no.49) executed in vellum on a quarto *Officio del Patriarca S. Domenico* (Rome 1644), the other (no.59) in calf on a quarto manuscript 'cartella vuota' (undated), neither as ornate as our binding, nor decorated by the same group of tools.

No other copy of this edition has been located.

FRÉART DE CHANTELLOU, Roland, sieur de Chambray

Le Mans 1606 – Le Mans 1676

53 **Parallèle de l' architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres.**

Paris, Edmé Martin, 1650

£ 2400

Folio, (62)ff. signed a⁶ A–O⁴ and paginated (12) 1–109 (3); engraved title-page, forty full-page engravings, numerous smaller engraved vignettes and ornaments imposed with the text.

Title inscribed *De Legendre*; exlibris of Theodore Besterman (this copy described in his *Old art books*, London 1975, p.42). Binding worn, otherwise in very good state of preservation.

In a contemporary French calf binding.

First edition of this important text on the rules and proportions of the Orders of Columns, 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 the 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 *Parallèle* were published at Paris (cf. British Architectural Library, *Early printed books 1478–1840*, London 1995, no.1132) and John Evelyn's translation, *A Parallel of the ancient architecture with the modern* (1664), went through as many editions in London.

The engraved title with portrait of François Sublet de Noyers (not Fréart, as stated in the Fowler catalogue) is signed *Tournier scul*, presumably Georges or Jean Jacques Tournier, the latter *graveur du Roi* and active circa 1650–1684. The engraving on page 63 is signed *T*. The other plates are unsigned works by Charles Errard (1606–1689), who had met the author at Rome about 1633, and upon returning to Paris in 1643 gained the patronage of his friend Sublet de Noyers, and became *peintre ordinaire du roi* (Jacques Thuillier, 'Propositions pour Charles Errard, peintre', in *Revue de l'art* 40–41, 1978, pp.145, 165, 169, 172).

REFERENCES Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin (1939), 2374; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 127; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 507; *Architectural theory and practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Weibenson (Chicago 1983), III–A–14; National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), 76

Opposite 53. Engraving by Charles Errard (height of binding 374mm)



G iij

(FREDERICK IV, king of Denmark)

Copenhagen 1671 – Odense 1730

- 54 **Manuscript ‘Relazione di tutta la dimora fatta dal Re di Danimarca in questo felicissimo Dominio di S.A.R. cioè dall’ ingresso fatto in questa città di Firenze fino alla di lui partenza’.**

Florence *circa* 1710

£ 1950

Octavo (195 × 140mm), manuscript on paper, (32)ff. including final blank, complete.

Perfectly legible and well-preserved.

Bound in contemporary boards (marbled paper covering worn away or removed).

An account in manuscript of celebrations in Florence on the occasion of a visit by Frederick IV, king of Denmark and Norway.

The Danish king arrived in Florence on 15 March 1709 (*stile fiorentino* 1708) accompanied by 121 courtiers and was met with great pomp by the Grand Duke; the next day, a reception was organised in the Palazzo Pitti, and banquets and balls hosted by the Acciaioli, Corsi, Corsini, Dini, Franceschi, Incontri, Nicolini, Orlandini, Riccardi, and Serristori followed. On 5th April he travelled down the Arno to Pisa, where a room in the Palazzo Ceuli had been frescoed by Gian Domenico Ferretti under the theme ‘Glorificazione del Regno di Danimarca e Norvegia’ for his reception (Edward Maser, *Ferretti*, 1968, figs.114–118), and afterwards visited Livorno and Lucca, where on 10th April he watched a game of *calcio*. On 23rd April, he enjoyed a ‘Corsa de’Cocchi’ in Piazza S. Maria Novella, and on the following day Frederick IV departed Florence bearing a number of spectacular gifts (*Royal Treasures from Denmark, 1709: Frederik IV in Florence*, exhibition catalogue, Museo degli Argenti, Florence 1994).

Our knowledge of the royal visit is gathered principally from contemporaneous accounts prepared by Luigi Gualtieri, Giovan Battista Casotti, Francesco Settimanni, all differing in minor details. Luigi Gualtieri was Master of Ceremonies and left his account in at least two versions, the more substantial first published as *Dell’ingresso e permanenza in Firenze di Federigo Quarto, re di Danimarca e di Norvegia. Relazione genuina di scrittore anonimo e contemporaneo pubblicata per la prima volta*, edited by Domenico Moreni (Florence 1819), the other a ‘Memorie estratte da Luigi Gualtieri l’anno 1738 dal suo diario’ apparently still unpublished (Archivio di Stato, Florence, Misc. Medicea, f.446, ins.1).

The present manuscript commences ‘Ed ecco sebbene non in form di esatto Diario che richiederebbe troppa estensione...’ and is a redaction of Gualtieri’s longer text; it may be related to the anonymous manuscript ‘Relazione di tutta la dimora fatta dal Re di Danimarca negli stati del Granducato di Toscana, cioè dall’ ingresso primo fatto nella città di Firenze (anno 1709) sino alla di lui partenza’ reported in Biblioteca nazionale Centrale, Florence, Fondo G. Capponi, Cod.124, cc.1–20.

No contemporary printed account of the royal visit is recorded by Domenico Moreni, *Biblioteca storico-ragionata della Toscana* (Florence 1805), however we notice an anonymous eight-page *relazione* published at Naples, by D.A. Parrino & C. Cavallo, in 1709, has entered the library of the Getty Research Institute (RLIN record).

COMPARATIVE LITERATURE Pier Filippo Covoni, *Visita del re di Danimarca a Firenze nel 1708* (Florence 1886); Barbara Riederer-Grohs, *Florentinische Feste des Spätbarock* (Frankfurt 1978), pp.201, 314; Piero Pacini, ‘The sojourn in Florence’ and ‘The programme of the visit’, in *Royal Treasures from Denmark, 1709: Frederik IV in Florence*, exhibition catalogue, Museo degli Argenti (Florence 1994), pp.49–92, ‘Bibliography’ pp.222–223

FRISCHLIN, Jakob

Balingen (Württemberg) 1557 – 1612

- 55 **Ein schöne lustige und kurtzweilige Comoedia, von dem hochgeborenen Fürsten und Graff Hansen von und zu Wirtemberg, Freyherrn zu Beuttelsbach, &c. Wie er bey dem Durchleuchtigen, Hochgeborenen Friderico Vnocolo Hertzogen in Schwaben, Freyherrn zu Hohenstauffen bey Schwäbischen Gamündt, in allen gnadenwoldran gewesen, und als ein geheymer Raht in vielen sachen gebraucht: Sonderlich Legations weiß gesandt war gehn Stuttgart an Marggraff Rudolph von Baden Hoffhaltung, zuwerben umb sein eynige Tochter dem jungen Hertzog Friderichen Barbarossae, wie der Werber selbs der Bräutigam worden, und ihm die Statt Stuttgart zum heuratgut gegeben wardt, &c. Anno 1138.**

Strasbourg, Antoine Bertram, 1612

£ 2950

Quarto, (60)ff. signed A–P⁴ and paginated (2) 1–118; title enclosed by a border of typographic ornaments, woodcut ornament on last page.

Ink stamp on verso of title-page *F.F. Bibliothek Donaueschingen*. Several quires evenly browned, binding worn along back and edges.

In a contemporary quarter-vellum binding, the paper boards fashioned from manuscript waste.

Only edition of a metrical drama in five acts recounting the history of the House of Hohenstaufen, by Jacob Frischlin, a schoolteacher in various Swabian towns, younger brother and pupil of Philipp Nicodemus Frischlin. The play was written for the marriage of Johann Friedrich Herzog von Württemberg and Barbara Sophia Markgräfin von Brandenburg and is prefaced by a prose ‘Kurtze Chronica von der Statt Stuttgart’ (pp.1–22), subscribed by the author at Ebingen, on their wedding day, 6 November 1609. At the end appear ‘Epigrammata doctorum

virorum in hanc novam comoediam' by five of the author's friends.

Frischlin had previously published descriptions in verse of the wedding of Johann Georg Graf von Hohenzollern and Franziska von Salm-Neufville (1599) and of a tournament celebrating Friedrich Herzog von Württemberg's return from Italy (1602), a play *Hildegardis Magna. Ein Schöne Comedien Fraw Hildegardin* (1599), and translations (from Latin into German) of plays written by his brother, *Iulius redivivus* (1585) and the sacred comedies *Rebecca unnd Susanna* (1589); on the latter works and for his biography, see Nicodemus Frischlin, *Iulius Redivivus. Comoedia*, edited by Richard Erich Schade (Stuttgart 1983), pp.155–158.

An error by Goedeke creating a spurious edition dated 1608 is still repeated by some authorities (*Deutsches Literatur-Lexikon*, V, 1978, cols.780–781).

REFERENCES Emil Weller, *Annalen der poetischen National-Literatur der Deutschen* (Freiburg 1864), II, p.365 (citing only the copy here offered for sale); Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.388, no.299; Jacques Betz, *Répertoire bibliographique des livres imprimés en France au XVIIe siècle*, VII (Baden-Baden 1984), p.63, no.232 (only British Library copy located, see now British Library, *Catalogue of books printed in the German-speaking countries... from 1601 to 1700*, London 1994, F-1146); one copy only traced in German libraries (Herzog August Bibliothek, Wolfenbüttel); no copy located in North America according to the National Union Catalog, RLIN, and OCLC

FUCHS, Leonhart
Wemding 1501 – Tübingen 1566

56

De curandi ratione libri octo causarum signorumque catalogum breuiter continentis, partim olim conscripti, & nunc postremū recogniti, multisque locis aucti: partim recens adiecti... Accessit quoque locuples rerum & uerborum memorabilium Index.

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

£ 3750

Octavo, (392)ff. signed a⁸ a–z⁸ aa–zz⁸ Aa–Bb⁸ and paginated (16) 1–727 (i.e. 735) and (33)pp. index; eight full-page woodcut illustrations of surgical instruments printed with the text (folios nn5 verso through 001 recto), but not included in pagination, another smaller woodcut (folio z25 recto).

Ownership inscription *Monasterij Baumburg* on title-page. In faultless state of preservation.

Bound in contemporary flexible vellum, remnants of silk ties.

A fine copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions.

The work has a complex textual evolution, being several times revised, enlarged, and corrected by the author. It developed from *De Medendis singularum humani corporis partium libri quatuor*, published at Basel in 1539, immediately after Fuchs had completed his Greek edition of Galen. A fifth part, 'De medendis tumoribus praeter naturam', was added in 1542, when



56. Dimensions of binding 170 × 108 × 45mm



57. Stage design by Giuseppe Galli da Bibiena, possibly for a performance of *L'ipermestra* in the Hoftheater in Vienna on 8 January 1744

the book was reprinted by Johann Oporinus under the new title *De Sanandis totius corporis libri quinque*. Three further parts were prepared for the present edition, when the work assumed yet again a new title. These new parts (Books VI–VIII) discuss the nature and cure of wounds, 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 'Epistola nuncupatoria' in our volume is addressed to Christoph, Herzog von Württemberg, and is dated by Fuchs at Tübingen, March 1548. The colophon, however, reads 'Basileae, per Ioannem Oporinum, Anno salutis humanae MDLXVIII Mense Martio', and 1568 is accepted uncritically by all the medical bibliographers and library cataloguers as the year of publication.

In our judgment, the numeral X was transposed by the compositor and the colophon misprinted as 1568 instead of 1548. Although our book is not listed in the Oporinus shop catalogue of 1552, a work conforming to it is noticed in Gesner's *Appendix Bibliothecae* (Zürich 1555), folio n3 verso: 'Praeterea libros quinque de medendi ratione recognouit & auxit, additis tribus libris chirurgicis. Basileae impressit Oporinus'. The documents of the Oporinus press indicate that Johann Oporinus had sold his press to his brother Hieronymus by the end of 1567, some six or eight months before his death on 6 July 1568 (Martin Steinmann, *Johannes Oporinus*, Basel & Stuttgart 1967, p.114).

REFERENCES Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), pp.222–225 and no.35a (woodcut reproduced p.59); Richard J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 1694; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1986), F–3254; copies in National Library of Medicine, Columbia University, and UCLA located by the National Union Catalog (volume 187, p.201)

GALLI DA BIBIENA, Giuseppe
Parma 1695 – Berlin 1757

- 57** **Architetture, e prospettive dedicate alla maestà di Carlo Sesto, Imperador di Romani.**
Augsburg, Andreas Pfeffel, 1740 (but 1744 or after)

£ 8000

Broadside folio (620 × 430mm), (55)ff. comprising: five prefatory leaves (engraved frontispiece, title, leaf of letterpress commencing 'L'Autore alli professori ed agli amanti dell' architettura, e della prospettiva', portrait of dedicatee, engraved dedication) and fifty plates (in five sections, the plates of each numbered 1–10).

Occasional dampstains, spine of the binding slightly worn and repaired, otherwise an excellent copy.

Bound in contemporary cartonnage.

First known issue of this anthology of Giuseppe Galli da Bibiena's designs for Viennese festivities, documenting seventeen *catafalque* erected in the Augustinerkirche under the direction of Count Gundaccaro d'Althan, superintendent of the royal workshops, eight designs for *sacra rappresentazioni* performed on Good Friday in the court chapel, and twenty-five designs of ephemeral décor for wedding celebrations and theatrical entertainments. The majority of the plates were engraved by Johann Andreas Pfeffel, with three engraved by Lorenzo Zucchi, four by Andreas and Joseph Schmuzer, and one by Salomon Kleiner. The frontispiece is unsigned; the portrait was engraved by Andreas and Joseph Schmuzer after a design by Martin de Meytens.

Two states of the title-print have been observed, with (as here) and without an accent on 'Maesta', with (as here) and without a full stop after 'Medisime'. The title is dated 1740 in all copies and it is presumed that the first four parts were indeed issued in that year, prior to the death of the dedicatee, the Emperor Karl VI, although no such copy has ever been located. The first two designs of the fifth part depict *apparati* designed by Giuseppe Galli da Bibiena for Karl VI's esequies; the next

three show the decoration of the Spanish Riding School for a ball given there on 12 January 1744; and plate no.VIII is thought to represent the fourth setting of 'L'Ipermestra', performed in the Hoftheater on 8 January 1744, in connection with wedding celebrations of the empress Maria Theresa's sister, Maria Anna, to Karl Alexander von Lothringen (for a discussion of the book identifying the projects depicted, see Arthur H. Saxon, 'Giuseppe Galli-Bibiena's *Architettura e prospettive*', in *Maske und Kothurn* 15, 1969, pp.105–118). The probable date of issue of the five parts together is therefore 1744, not 1740 as indicated on the title-page.

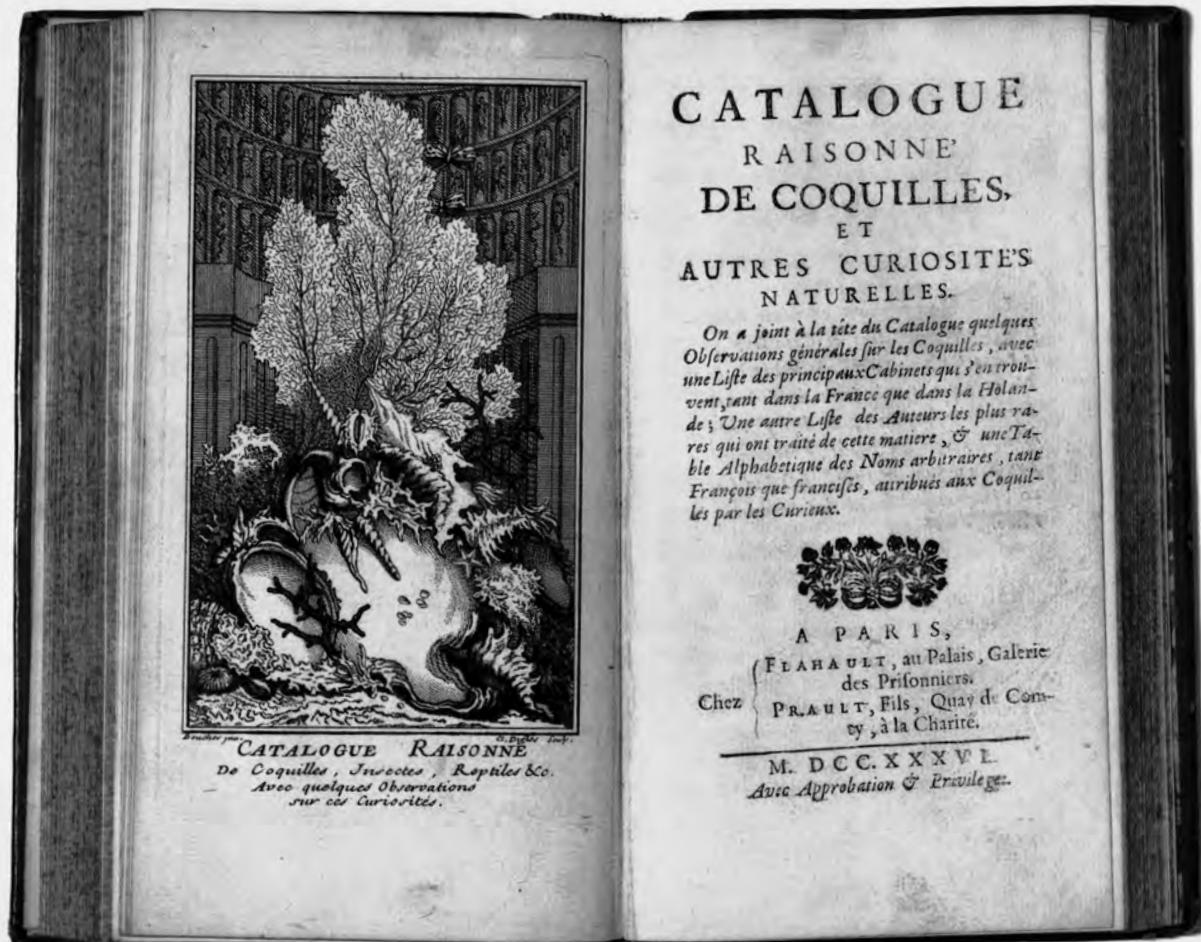
The book is also known in a later issue (possibly published at Paris by Martinet) in which the matrices are re-struck on paper watermarked 'Auvergne 1749' with a fifty-first plate added, an architectural vista incorporating the Pantheon, by Lorenzo Zucchi, which bears an inscription indicating that the architect had entered the service of the King of Poland and Elector of Saxony (this did not occur until January 1748). That plate is designated in the matrice as part VI, no.1, and there is other evidence that subsequent volumes were planned: on the verso of a drawing in New York is an inscription describing it as for a seventh part (*Architectural and ornament drawings*, exhibition catalogue by Mary L. Myers, Metropolitan Museum of Art, 1975, p.16).

Another, still later issue with the undated imprint 'Parisiis Apud Basan' and Pfeffel's name scraped from the matrices, comprises fifty plates in a new arrangement (including part VI, pl.1, but without part I, pl.5).

REFERENCES A. Hyatt Mayor, *The Bibiena Family* (New York 1945), pls.34–37, 53; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 136; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 431; *L'Arte del settecento emiliano: Architettura, scenografia*, exhibition catalogue (Bologna, 1980), pp.178–181; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 2: E–L*, compiled by Nicholas Savage, Alison Shell, Paul W. Nash, Gerald Beasley & John Meriton Coast (London 1995), 1165 (frontispiece reproduced); National Gallery of Art, *The Mark J. Millard Collection. Volume III: Northern European books, sixteenth to early nineteenth centuries* (Washington, DC 1998), 37 (three reproductions); cf. *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 4152 (later issue)



57. Funeral architecture designed by Giuseppe Galli da Bibiena. The print (510 × 340mm platemark) reproduces a drawing in the same direction (515 × 335mm) in the RIBA, London (*Catalogue of the drawings collection: G–K*, Farnborough 1973, p.10, no.6). Inscriptions on two tablets in that drawing (not shown on the print) identify the project as the *castrum doloris* of Francis Lewis of Neuburg, archbishop of Mainz, who died in Breslau in 1732



58. Engraving by Claude Duflos after a design by François Boucher. 'Placed at the head of the catalogue, the frontispiece provides a condensed illustration of the collection and its decorative potential, while identifying Gersaint as the source of Rococo chic' (Andrew McClellan)

GERSAINT, Edmé François

Paris 1694 – Paris 1750

58 Catalogue raisonné de coquilles, et autres curiosités naturelles.

Paris, Flahault & Prault, 1736

£ 2450

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

Exlibris Hans Fürstenberg, subsumed in the Otto Schäfer collection (his sale Sotheby's, 7 December 1995, lot 249). Headband abraded, otherwise in very good state of preservation.

Bound with another work (see below) in contemporary French calf, gilt arms of Jean-Claude Fauconnet de Vildé (E. Olivier, G. Hermal & R. Roton, *Manuel de l'amateur de reliures armoriées françaises*, Paris 1924–1935, no.1654) on covers.

The author of this work was a picture-dealer who from about 1732 began to promote the vogue for collecting shells (*conchyliomania*), dealing in them and amassing large collections. In June 1734 Gersaint announced his first sale containing a 'Cabinet de Coquilles' imported from Holland, followed in October by a sale of shells from collections in Holland, Flanders, and Paris. The *Catalogue raisonné de coquilles et autres curiosités naturelles* offered here was printed for a third sale of shells sold at the end of January 1736. It has a preface by Gersaint, 'Observations sur les Coquillages', in which shells are elevated to the status of works of art, and described as a source of inspiration for

architects, sculptors, and painters, then a ‘Liste des Principaux Cabinets’, and another of authors who have described shells, before the catalogue entries (450 lots of shells, 132 of insects).

The book is adorned by an engraved title-frontispiece, a still-life of shells and coral, designed by François Boucher and engraved by Claude Duflos (Bibliothèque nationale, *Inventaire du Fonds Français: Graveurs du XVIIIe siècle*, VIII, Paris 1955, p.59, no.23; the plate was restruck in 1737 and 1744 with the inscription beneath altered or erased, cf. *Regency to Empire: French Printmaking 1715–1815*, exhibition catalogue, Minneapolis 1984, p.92). ‘Placed at the head of the catalogue, the frontispiece provides a condensed illustration of the collection and its decorative potential, while identifying Gersaint as the source of Rococo chic’ (Andrew McClellan, ‘Watteau’s dealer: Gersaint and the marketing of art in eighteenth-century Paris’, in *The Art Bulletin* 78, 1996, pp.446–447 and fig.7).

Boucher was himself a collector of shells (as revealed by his sale catalogue of 1771); other contemporary shell-collectors were Jean de Jullienne, Watteau’s great patron and friend; the Prince de Condé, Meissonnier’s first patron; La Roque, publisher of the *Mercure* and of engraved ornament; and Bonnier de la Mosson, patron of Jacques de Lajoue, one of the three progenitors of the Rococo style. The interconnections of collectors of shells, patrons, and designers of Rococo architecture and decoration, and their role in gaining acceptance of the Rococo as a style, deserves investigation (Alastair Laing, ‘French ornamental engravings and the diffusion of the Rococo’, in *Le Stampe e la diffusione delle imagini e degli stili*, edited by Henri Zerner, Bologna 1983, pp.115–116, 126).

Four copies are located by the National Union Catalog and Supplement (volume 197, p.290).

Bound after

GERSAINT, Edmé François

Paris 1694 – Paris 1750

Catalogue raisonné d’ une collection considerable de diverses Curiosités en tous Genres, contenues dans les Cabinets de feu Monsieur Bonnier de la Mosson... Par E.F. Gersaint.

Paris, Jacques Barrois & Pierre-Guillaume Simon, 1744

Octavo, (128)ff. signed π² a⁶ b² A–T⁶ V⁴ and paginated (4) 1–13 (3) 1–234 (2). In very good state of preservation.

The second work in our volume is Gersaint’s sale catalogue of the collections gathered by Joseph Bonnier de la Mosson (1702–1744), divided for sale into nine *cabinets*, comprising shells, insects, and animals stuffed or in preserving fluids; scientific instruments, pharmaceutical apparatus, and machinery; ornamental turning, bronzes, porcelain, clocks, and other works of art; pictures and prints; and furniture (C.R. Hill, ‘The Cabinet of Bonnier de la Mosson’, in *Annals of Science* 43, 1986, pp.147–174, title-page reproduced as fig.9). The 966 lots were removed from the owner’s townhouse, the Hôtel de Lude, fabulously decorated by Jacques de Lajoue with depictions of the

cabinets (Katie Scott, *The Rococo Interior*, New Haven 1995, pp.167–175).

The sale took place on 8 March 1745, not 1744 as indicated in the catalogue.

REFERENCES Henri Cohen, *Guide de l’Amateur de Livres à Gravures du XVIIIe siècle*, revised by Seymour de Ricci (Paris 1912), 206; *Das Buch als Kunstwerk. Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg*, exhibition catalogue Schloß Ludwigsburg (Stuttgart 1965), p.150 (this copy); *The Lessing J. Rosenwald Collection. A Catalog of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943 to 1975* (Washington, DC 1977), 2536

GIOVIO, Paolo

Como 1483 – Florence 1552

59 De romanis piscibus libellus ad Ludovicum Borbonium Cardinalem amplissimum.

Rome, Francesco Minuzio Calvo, August 1524

£ 3650

Folio (270 × 210mm), (54)ff. signed A–L⁴ M⁶ a⁴ (blank M6), not foliated or paginated; title enclosed by woodcut compartment.

Ownership inscription dated 1530 on blank verso of the title-page, manuscript emendations (see below). Occasional dampstaining; a delightfully fresh copy.

Bound in contemporary flexible vellum.

First edition of the papal physician Paolo Giovio’s first published work, ‘Of Roman fish’, conceived at a banquet Clement VII gave for François Louis, cardinal of Bourbon, during which the nomenclature of fish and seafood available in Roman markets had been disputed, and Giovio encouraged to compose his treatise.

Proceeding chapter by chapter through about forty different kinds of fish, Giovio correlated ancient and modern names, commented on medical and nutritional properties, offered suggestions for cooking, and recounted anecdotes about Roman banquets – such as the occasions when Tito Tamisi travelled across Rome in order to dine on a black umber, and when Leo X served his buffoon, Frate Mariano, a piece of rope cooked in a sauce as though it were a lamprey (T.C. Price Zimmerman, ‘Renaissance symposia’, in *Essays presented to Myron P. Gilmore*, Florence 1978, I, pp.368–369). In the chapter on sturgeon, Giovio refers to Portuguese and Spanish voyages (John Alden, *European Americana 1493–1600*, New York 1980, no.524/11).

Giovio carefully distinguished between the properties attributed to fish by the standard medical authors and his own empirical observations, which were generally pragmatic and astute. For example, while citing Athenaios and Pliny on the beneficent properties of cuttlefish, Giovio observed that all soft

fish “are digested with the greatest difficulty by the stomachs of scholars and other physically inactive persons”, recalling his frequent but unheeded admonitions to Clement VII “an avid diner on dishes made from these kinds of fish”. Giovio’s constant invocation of the Hippocratic canon of naturalness to exclude exotic remedies and fanciful lore betrayed the influence of the Greek revival in medicine’ (T.C. Price Zimmermann, *Paolo Giovio*, Princeton 1995, pp.16, 64).

The printer Francesco Minuzio Calvo issued his first dated book 14 September 1523 and his first book in folio format in February 1524; the present volume is the second book in folio format from his press (only four folios were ever printed), and it features on its title-page the large version of his woodcut border incorporating figures of Minerva, Mars, the goddess Roma, and river god of the Tiber (cf. Mortimer, *Harvard Catalog of Italian Books*, no.194). A second edition of *De piscibus romani* (in quarto format and without the appended ‘Antiqua et recentiora nomina piscium marinorum lacustrum et fluvialium quae lovii Commentariis continentur’) was printed by Calvo in April 1527; reprints followed at Antwerp in 1528; at Basel in 1531, 1535, and 1545; and (together with the text of Oppianus) at Strasbourg in 1534. An Italian translation by Carlo Zancarulo appeared at Venice in 1560 (Baron Westbury, *Handlist of Italian Cookery Books*, Florence 1963, p.117).

On the verso of the title-page an owner has written ‘Anno Domini MDXXX mense Maio | Venetijs | Mancipium spinulae sum ludo, parcite, uicij | O uos qui à furcio nomina contrahitis’. The list of errata is emended ‘pagina lxii cap. xxv lege Rhombus latior est tamen patella’, as in the British Library copy (shelfmark C 75 d3 2), and also in a copy in the Biblioteca Civica di Como (latter described in *Pauli lovii Opera*, IX, edited by Ernesto Travi & Mariagrazia Penco, Rome 1984, pp.6–7).

REFERENCES British Museum, *STC of Italian books* (1958), p.303; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), G–634; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.287; Max Sander, *Le Livre a figures italien* (reprint Nendeln 1969), 3168; Fernanda Ascarelli, *Le Cinquecentine romane: ‘Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma’* (Milan 1972), p.117 (two copies only in her census); cf. *Et Coquatur ponendo... Cultura della cucina e della tavola in europa tra medioevo ed età moderna*, exhibition catalogue (Prato 1996), pp.158–159 (Antwerp edition)

GRAZ. Collegium Societatis Jesu
founded 1573

60 Parentalia serenissimo principi Carolo, archiduci Austriae, Styriae, Carinthiae, Carniolae duci, &c. parenti optimo, ac fundatori munificentiss. a Collegio Societatis Iesu, Academique Graecensi, debitae pietatis ergò.

Graz, Georg Widmanstetter, 1590

£ 3250

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

Contemporary ownership inscription on endpaper (see below); from the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, although without its usual ink stamp (sold by Reiss & Sohn, 20 October 1999, lot 104). Fabric covering the back of the binding entirely worn away, all edges abraded; internally in fine state of preservation.

In a contemporary binding of WOVEN BLACK SILK over paper boards; alternating black and white cloth ties (two of four substantially remaining).

A volume of *episedia* and other verse written by anonymous members of the Jesuit College at Graz for their benefactor, Charles II, archduke of Austria, who had died on 6 July 1590. The book is dedicated to Charles’s heir, Ferdinand (1578–1637), and several compositions are addressed to his widow, the Archduchess Mary of Bavaria (1551–1608). The College had helped devise the programme for the Archduke’s funeral decorations, which is explicated here in ‘Panegyris encomiastica defuncti’, ‘Pompa funebris spectator’, ‘Tumuli hieroglyphici, qui dipicti fuerant; & singulorum elogia’, and in other compositions (Theodor Graff, ‘Grazer Jesuitenuniversität und landesfürstlicher Dynastie’, in *Historisches Jahrbuch der Stadt Graz*, 11–12, 1979–1980, p.38 and no.1).

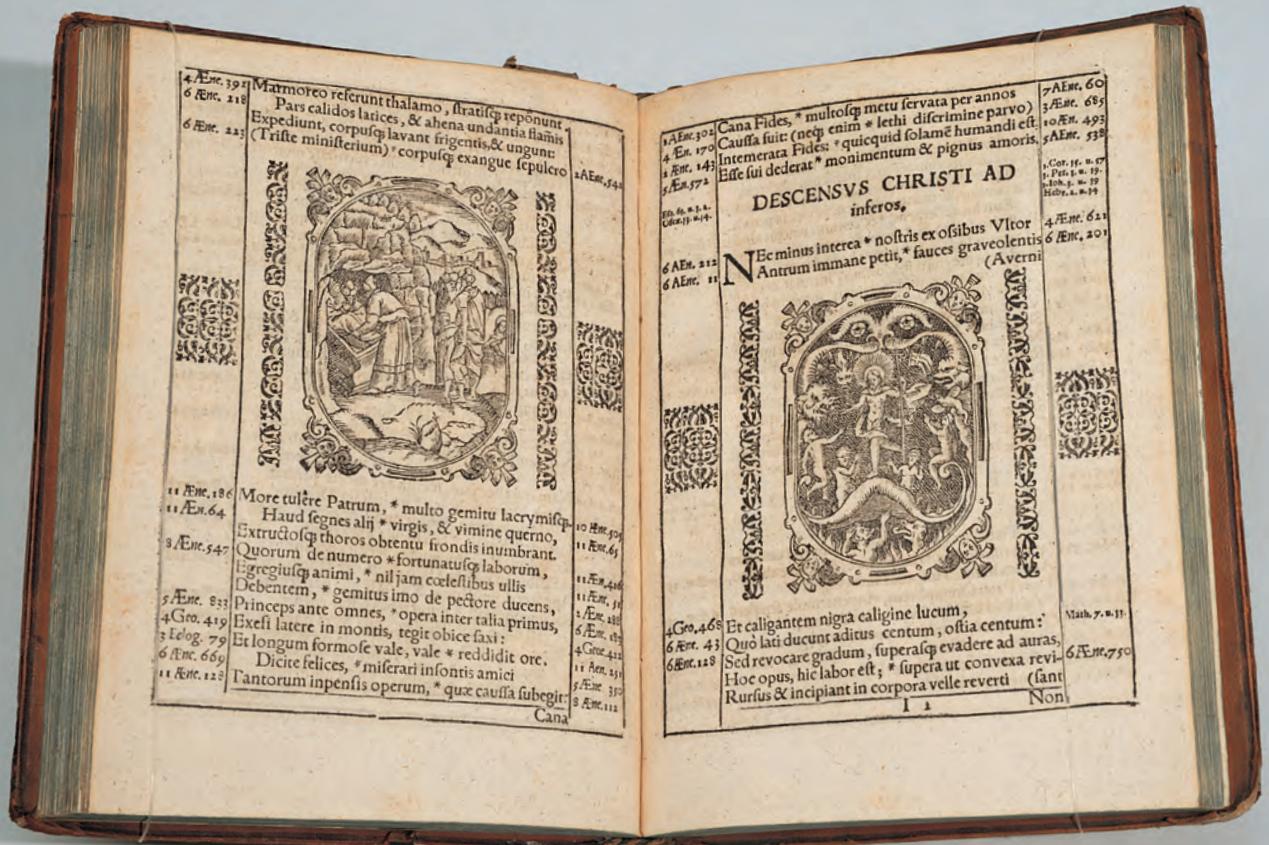
According to an inscription in red ink on the front free-endpaper by the first owner, Graf Schweickard von Helfenstein, dated 1590, this copy was a gift from the Rector of the Jesuit College: 15 M 90 | G. V. D. E. | Sch: Comes in Helfenstein Baro In | Gundelfingen et Gomeg [ius?] me ex | liberalitate Reuerendi Patris Rectoris | Collegii Societatis Jesu Gracie possidet | [signature] | Quae Dei sunt nemo cognovit nisi | Spiritus Dei. The Helfenstein library was purchased by Graf Wratislaus II von Fürstenberg after extinction of the Helfenstein male line and subsumed in the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen (Sotheby’s sale catalogue, ‘Incunabula from the Court Library at Donaueschingen’, 1 July 1994, p.303).

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

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1892), III, cols.1689–1690, no.113; Juliane Keller, *Grazer Frühdrucke 1559–1619. Katalog der steirischen Bestände* (Graz 1970), no.123; Theodor Graff, *Bibliographia Widmanstadiana 1586–1805* (Graz 1993), p.19, no.52; not traced in the *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983–1995), no copy in British Library, none located by the National Union Catalog, nor by RLIN

*Opposite 60. Binding of woven black silk
(height 210mm)*





61. The dedication copy of a life of Christ told in verses taken exclusively from Virgil (height of binding 205mm)

GRYPHIUS, Otto

Sankt-Goar (Hessen-Darmstadt) 1561 – Tübingen 1612

- 61 Virgiliocentones continentis vitam Salvatoris Nostri, Domini Iesu Christi.**
Regensburg, Andreas Burger, 1593

£ 5800

Quarto, (69)ff. signed (:)⁴ (b)⁴ A-O⁴ P⁶ (without the terminal blank leaf), not foliated or paginated; title enclosed by border of woodcut strip ornament and decorated by a vignette of an angel supporting imperial insignia, twenty-three oval woodcuts of the life of Christ displayed within frames and borders of type ornaments, fourteen woodcuts (printed in pairs on folios B4-C3) of allegorical and Biblical figures, and printer's device on folio P5 verso.

Presentation inscription by the author to Martin Maul, Procurator of Regensburg, dated 1593, on the front free-endpaper (see below); ownership inscription of the Jesuit College of Neustadt in Austria, dated 1688, on title-page; ex libris of an Armenian

religious community on paste down (probably 19th-century). Binding rubbed, gilt oxidised; a very handsome copy.

Bound in contemporary red leather, covers panelled in blind, gilt ornaments at the angles, on the front cover a gilt stamp of the Crucifixion (60mm), on lower cover a gilt stamp of the Resurrection (65mm); edges painted blue.

Only edition of a composition endeavouring to recount the life of Christ according to the Gospels in verses borrowed exclusively from Virgil. The word 'cento' means 'patchwork' and the first author to make a 'Cento ex Virgilio' was the fourth-century poetess Valeria Falconia Proba (first printed with Ausonius at Venice *circa* 1470), whose work in hexameter verses relates the Creation, the Fall, and the Deluge of the Old Testament, as well as the life of Christ, justifies the Bible and defends the Christian faith. The next author to make *centones* out of Virgil, Lelio Capilupi (1497–1560), of a family of Mantuan poets, had different motives: his *Cento ex Virgilio de vita monachorum* (first published in 1543) is a satire on the monastic life (D.E. Rhodes, 'Lelio Capilupi and the *Centones Ex Virgilio*', in *The Library* 16,

1994, pp.208–218). Lelio concocted at least twenty *centones* and his brother Giulio perhaps as many (printed separately and in family anthologies); contemporary appreciation of the genre is further proved by works as diverse as a two-volume *Virgilio-Centones auctorum antiquorum et recentium*, edited by Heinrich Meibom and published 1597–1600, and *Cento Virgilianus de fratribus Roseae Crucis authore F.G. Menapio* published 1619.

The author of our work, Otto Gryphius had obtained his doctorate under Jakob Heerbrand at Tübingen, in 1587, was briefly pastor in Ziegersheim (Neuburg), then became rector of the Protestant Gymnasium Poeticum in Regensburg; the colophon records that it was printed ‘impensis authoris’. Among the preliminaries are verses addressed to Gryphius by Erhardus Cellius, another professor at Tübingen, and by Oswald Matthesonius of the Gymnasium Poeticum, and at the end is a poem of Justus Gryphius, a brother of the author.

The dedication printed in the book is addressed collectively to the Senators and Consuls of Regensburg. The author has inscribed the front free-endpaper of our copy to the Procurator of Regensburg, so it is tantamount to the dedication copy: *Bibliothecae integerim & doctissimi | viri, Dni Martini Maul, Rei- | publicae Ratisbonensis Procurato- | ris gnari solertis & felicis, amici | sui singularis, amoris [?] vir- | gilio-centones consecrat con- | cinnavit, Dnica Jubilat. Ao D. [15] 93.* Another authorial presentation copy, inscribed to ‘Wilhelm von Freiberger in Hohenschau pridie Cal. Sept. 1593’, seen by Karl Schottenloher in the Bayerische Staatsbibliothek in Munich (4 P.o. lat.329), was lost 1939–1945.

REFERENCES Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, pp.111–112; Giuliano Mambelli, *Gli annali delle edizioni virgiliane* (Florence 1954), 1616; British Museum, STC of German books (1962), p.375; Karl Schottenloher, *Das Regensburger Buchgewerbe im 15. und 16. Jahrhundert mit Akten und Druckverzeichnis* (reprint Nieuwkoop 1970), pp.268–269, no.361; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), G–3836

- HAGEDORN, Christian Ludwig von**
Hamburg 1713 – Dresden 1780
- 62 Lettre à un Amateur de la Peinture avec des Eclaircissements historiques sur un cabinet et les auteurs des tableaux qui le composent. Ouvrage entremêlé de Digressions sur la vie de plusieurs Peintres modernes.**
Dresden, Georg Conrad Walther, 1755

£ 375

Octavo, (192)ff. signed A–Z⁸ AA–CC⁸ ★⁴ and foliated 1–207 (5); printer’s device on title (Tinto no.8), repeated on last page.

Episcopal inkstamp on title-page and initials C.L. v. B.P. In excellent state of preservation.

Bound in contemporary German boards covered by decorative paper; edges sprinkled red and black.

First edition of Hagedorn’s *Lettre*, occupying the initial twenty pages, followed by ‘Eclaircissements historiques’, a series of digressions in the form of biographical notices of painters compiled by Franz Christoph Janneck (1703–1761). Hagedorn was director of the royal picture collection in Dresden and himself a collector. In the *Lettre*, he discusses many pictures in his own gallery, and the prospect of their sale; see Moritz Strübel, *Christian Ludwig von Hagedorn* (Leipzig 1912), pp.149–150. His friend and collaborator, the painter Janneck, is mistaken as author of the *Lettre* by some cataloguers.

The frontispiece depicting a painter in his studio advised by four amateurs was engraved by Pierre Hutin, a designer for the Sèvres porcelain factory at Dresden, who from 1753–1757 was employed engraving the paintings in the Dresden gallery (Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIIe siècle*, XI, Paris 1970, pp.554–555, no.7).

REFERENCES Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 1162; Julius Schlosser-Magnino, *La Letteratura artistica* (reprint Florence 1986), p.677; four copies reported to the National Union Catalog and Supplement (volume 225, p.608 and volume 277, p.307)

HIPPIATRICA

- 63 Opera della medicina de cavalli composta da diversi antichi scrittori, et a commune utilità, di Greco in buona lingua volgare ridotta.**
Venice, Michele Tramezzino, 1543

£ 800

Octavo, (212)ff. signed A–Z⁸ AA–CC⁸ ★⁴ and foliated 1–207 (5); printer’s device on title (Tinto no.8), repeated on last page.

Endpaper inscribed *Julianus Gypsius* and earlier initials on title-page. Some leaves waterstained, nonetheless a very good copy.

Bound in contemporary vellum.

First Tramezzino edition of this anthology, protected by the printer through privileges obtained from the papacy and Venetian Senate.

REFERENCES Richard J. Burling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 2313 (imperfect copy); Alberto Tinto, *Annali tipografici dei Tramezzino* (Florence 1968), 16; Pauline Dingley, *Historic books on veterinary science and animal husbandry. The Comben collection* (London 1992), 332; no copy in the British Library

ISEPPI, Giovanni
fl. Venice 1776 – 1805

**64 Esposizione di una nuova macchina per escavare il fango
di sotto acqua.**

Venice, Giovanni Battista Casali, 1776

£ 775

Octavo, (8)ff. signed A⁸ (blank A8) and paginated 1–14 (2), plus two folding engravings by M.S. Giampiccoli.

Exlibris U. Manganelli. A well-preserved copy.

Bound in a modern wrapper fashioned from old paste-paper.

A description of the ‘Tromba rovescia’, a remarkable machine invented by the author for dredging mud from the Venetian Lagoon. The two illustrations by the printmaker Marco Sebastiano Giampiccoli (1706–1782) were unknown to Luigi Alpago-Novello, ‘Gli incisori bellunesi. Saggio storico-bibliografico’, in *Atti del Reale Istituto Veneto di scienze, lettere e arti* 99 (1939–1940), pp.500–523.

REFERENCES Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1967), 5268; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, col.652 (locating a copy in the Biblioteca Marciana); Manlio Brusatin, *Arte della meraviglia* (Turin 1986), 106; only a copy at UCLA reported to the National Union Catalog (volume 272, p.476)

A souvenir of entertainments performed in the Palazzo Corsini on 15 May 1764, in celebration of the election of Joseph II as Holy Roman Emperor. Two members of the Istituto de’Nobili, Giuseppe Valenti and Giuseppe Cavicchi, directed their society in several *balli*, while Domenico dell’Agata and Antonio Mannucci organised a ‘Concerto di picche, bandiere, e alabardini’, and two one-act prose dramas by Germain-François Poullain de Saint-Foix (1698–1776) were staged, the tragedy *Zeloide* and the comedy *Le rival supposé*, with the academicians enacting all the roles (both plays are printed in French).

The architect Bernardo Sansoni Sgrilli and the painter Giuseppe Magni organised an exhibition on the stairs of the Palazzo Corsini of paintings, drawings, maps, and architectural models, borrowed from the collections of members (Fabia Borroni Salvadori, ‘Le esposizioni d’arte a Firenze dal 1674 al 1767’, in *Mitteilungen des Kunsthistorischen Institutes in Florenz* 18, 1974, p.46). A list of the art works displayed and their owners is printed on folios K2 verso–K4 recto.

REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, p.228; Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (1996), p.107

JACKSON, John Baptist

circa 1701 – Newcastle-on-Tyne circa 1780

**66 Titiani Vecellii, Pauli Caiarii, Jacobi Robusti, et Jacobi de
Ponte; Opera Selectiora a Joanne Baptista Jackson, Anglo;
Ligno coelata et coloribus adumbrata.**

Venice, Giovanni Battista Pasquali, 1745

£ 19,500

ISTITUTO DE’ NOBILI, Florence

**65 Rappresentanza accademica de’ Signori dell’ Istituto de’
Nobili eretto in Firenze sotto la protezione di Sua Maestà
Cesarea da eseguirsi nella sala del palazzo Corsini il dì
XV. Maggio MDCCXLIV. in occasione di festeggiarsi in
detta città la faustissima elezione ed incoronazione di
Sua Maestà Giuseppe II, Re de’ Romani, ec ec ec.**

Florence, [Francesco] Moücke, (1764)

£ 750

Quarto, (48)ff. signed π⁴ A–L⁴, not foliated or paginated.

Contemporary presentation inscription on endpaper *Per li Ill.mo Sig. marchese [Vincenzio Maria] Alamanni* (partially erased); heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell’Ottocento*, Milan 1993, 2331); from the Giannalisa Feltrinelli library (sale Christie’s, 2 June 1998, lot 1312). A fine copy printed on thick paper.

Bound in contemporary floral gilt paper wrappers.

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

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

In an early binding of brown pasteboards, calligraphic lettering-piece on front cover.

A suite of chiaroscuro woodcuts reproducing seventeen works of art by great Venetian painters of the sixteenth century, then in churches and lay confraternities of Venice and its environs, or in the private collection of the series’ principal patron, Consul

*Opposite 66. ‘The Mystic Marriage of St. Catherine’ after Veronese.
Chiaroscuro woodcut from four blocks (553 × 384mm borderline)*





Above 66. Trial proof of the key block of 'The Marriage at Cana' after Veronese (on two sheets 610 × 835mm, joined).

Opposite 66. 'The Marriage at Cana' (left sheet) after Veronese, chiaroscuro woodcut printed from four blocks

Joseph Smith. Three prints have a certain documentary value as the originals are now lost; two others are of interest because the originals have been cut down (Titian's 'Virgin in the Clouds with Six Saints') or restored (Tintoretto's 'Miracle of Saint Mark').

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

After his arrival in Venice in 1731, Jackson was occupied primarily in making conventional woodcuts to decorate or illustrate books printed by Baglioni, Pezzana, and others. Receiving encouragement from Antonio Maria Zanetti, he also made several chiaroscuro woodcuts after old master drawings and prints, and in 1735 he printed on a cylinder press set up in his own house 'The Judgement of Salomon' after Rubens, the first chiaroscuro woodcut to reproduce a painting in a full range of tones. Then in 1738 Jackson reproduced two works in Consul Smith's collection by the chiaroscuro method, a bronze statue of Neptune after Giambologna, and a small painting by Rembrandt, 'Descent

from the Cross' (now National Gallery, London).

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

In order to preserve the detail and grandeur of the originals Jackson worked in a large format, using three sheets of paper for each of the two largest paintings (546 × 1248mm, 547 × 1278mm) and two sheets to reproduce three paintings (565 × 900mm, 584 × 850mm, 559 × 762mm). Jackson sought a rich decorative effect and did not repeat literally the colours of the paintings. The key blocks he printed in a soft grey or buff colour and the three additional blocks in brown-ochre or grey-green ranges, ending each impression with a dark colour that defined the shadows and described the contours of the figures. Leaving the white of the paper to shine through for small areas of highlight, Jackson claimed to achieve ten tints through the



Paulo Cagliari
Cron. Pinxit

overlapping of the transparent colours. The cylinder press enabled him to exert such pressure that the tints became deeply embossed in the paper, adding cast shadows to the range of printed tones.

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

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

Three prints are dated 1743, Jacopo Bassano's 'Christ on the Mount of Olives' (now Gallerie dell'Accademia, Venice), Jacopo Bassano's drawing 'Dives and Lazarus' (formerly Consul Smith collection, now lost), and Francesco Bassano's 'Melchisedech blessing Abraham' (formerly Consul Smith collection, possibly to be identified with the picture sold by Christie's in 1982: see E. Pan, *Jacopo Bassano e l'incisione*, Bassano del Grappa 1992, no.110). Finally, two prints are undated, Tintoretto's 'Miracle of Saint Mark' (formerly Scuola di S. Rocco, Venice, now Gallerie dell'Accademia, Venice) and Titian's 'Descent of the Holy Spirit' (S. Maria della Salute, Venice).

In recent years these chiaroscuro woodcuts have featured in exhibitions devoted to reproductive printmaking generally, including *Art and its images* (Bodleian Library, Oxford 1975) and *The Image multiplied* (Victoria & Albert Museum, London 1987), and in exhibitions of reproductive prints after Veronese (Museo Correr, Venice 1977 and Istituto Nazionale per la Grafica, Rome 1979), after Tintoretto (Istituto Nazionale per la Grafica, Rome 1982 and Palazzo Ducale, Venice 1994), after Titian (Museo Correr, Venice 1982), and after Bassano (Museo Civico, Bassano del Grappa 1992).

Individual prints have been shown in exhibitions of chiaroscuro woodcuts and of colour printing, notably those organized by the Institut Néerlandais in Paris in 1965 and by the Yale Center for British Art in New Haven in 1978. Six woodcuts were exhibited in *Colour & line: five centuries of colour woodcuts*, Hunterian Art Gallery (Glasgow 1994) and ten prints were included in *Beyond Black & White: Chiaroscuro Prints from Indiana Collections* (Indiana University Art Museum, Bloomington 1989). The entire suite was exhibited as *John*

Baptist Jackson: The Venetian Set at the Art Gallery of Ontario (Peterborough 1983) and as *John Baptist Jackson, 1701-1780: Chiaroscuri dalle collezione Remondini del Museo biblioteca archivio di Bassano del Grappa*, edited by Giorgio Mastropasqua (Venice 1996). The set of four pearwood blocks cut for Bassano's 'The Entombment' were shown in *Remondini: Un editore del settecento* (Bassano del Grappa 1990).

Loosely inserted in this copy are trial proof impressions of three blocks, representing Veronese's 'Mystic Marriage of Saint Catherine' and two sheets, pasted together, forming his 'Marriage at Cana' (see reproduction on page 74). Two comparable proof impressions, also printed in grey ink, are in the National Gallery of Art, Washington, DC (reproduced by Kainen, pp.37-38).

FURTHER REFERENCES Jacob Kainen, *John Baptist Jackson: 18th-century master of the color woodcut* (Washington, DC 1962), pp.76-82, nos.16-32

JEWS

- 67 Der Jüden Erbarkeit. Alhie siehestu der Jüden Tantz, Jr
Gottes Lestrungh vnd Finang,
Wie sie den Son Gotts verpeygen,
All Christen vermaledeyen...
[Oberursel? Nikolaus Henricus?], 1571

£ 2700



67. Height of title-page 179mm



68. Emblematical decorations created for the funeral of the Elector of Bavaria in 1727 (height of binding 340mm)

Quarto, (24)ff. signed A–F⁴, not foliated or paginated; woodcut on title-page (70×109mm borderline), woodcut arabesque ornament on folio D3 verso.

Oval armorial ink stamp on verso of title-page *F. Fürstenberg Hofbibliothek Donaueschingen*. In good state of preservation.

Bound in 19th-century polished paper boards.

First edition of the anonymous anti-Semitic polemics ‘Der Juden Erbarkeit’ and ‘Ein Gespräch zweyer Christen, von Jüden und iren Mitgenossen, in Reimen gesetzet’ (both in verse). The author is perhaps Georg Nigrinus (1530–1602), whose *Der Jüden Feindt* was published in 1570; Nicolaus Selnecker and Andreas Eisenmenger are other candidates.

Both texts were reprinted in 1612, again without naming the author, or stating the place of printing or publisher.

REFERENCES Emil Weller, *Annalen der poetischen National-Literatur der Deutschen im XVI. und XVII. Jahrhundert* (Freiburg 1862–1864), I, p.329, no.191 and II, p.551; Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.281, no.32; British Museum, STC of German books

(1962), p.447; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), J-1028; no copy located in North America by the National Union Catalog or RLIN

KHUEN, Joseph Cajetan
fl. Munich 1688 – 1727

68 **Magnus in ortu, maximus in meridie, major in occasu, semperque serenissimus principum sol Maximilianus Emanuel... seu Apparatus funebris litterarius extremis honoribus [another title-page in German translation].**
Munich, Maria Magdalena Riedl, 1727

£ 4200

Folio, (112)ff. signed A⁴ b-d² A-Z² Aa-Yy² at-ft² and paginated (20) 1–180 (24), plus portrait-frontispiece and a folding plate (415 × 210mm, trimmed along platemark by binder), both engraved by F.X.J. Späth after N.G. Stuber; thirty-four engravings printed with the text (twenty-eight signed *N. Stuber delin.* | *F.I. Späth scul.* and six unsigned).

From the Bibliothek der Freiherren Tänzl von Trazberg (sale by Hartung & Hartung, 4 November 1997, lot 973). Short worm-track in inner margin of first six leaves, otherwise a fine copy.

Bound in contemporary paper boards covered by an anonymous *Brokatpapier*, the arabesque design embossed in gold on violet paper (joints cracking, abraded at head and foot of the spine).

A commemorative volume for Maximilian II Emanuel, Elector of Bavaria, died in Munich on 26 February 1726. After lying in state in the Residenz, the body was removed on 2nd March to the Theatinerkirche for three days of exequies (conducted 12–14 March), described here (in Latin and in German) with the text of a funeral oration printed at the end.

The Theatinerkirche was temporarily decorated by a series of emblematical paintings with accompanying painted inscriptions by the Kurfürstlicher Hofmaler Nikolaus Gottfried Stuber, reproduced in this volume by the Hofkupferstecher Franz Xaver Joseph Späth. The first painting of the series, measuring seven by five metres, hung above the middle entrance, depicted Death painting a skull over the sun (an Electoral emblem), with numerous skeletal figures and the signs of the zodiac. Other paintings incorporated views of Munich, including the Theatinerkirche and the garden parterres at Schloss Schleißheim. A catafalque, twenty-six metres in height, illuminated by 1200 candles, was erected in the nave by the Hofbaumeister Josef Effner (1687–1745). This structure is shown on the folding plate, engraved by Späth after a drawing supplied by Stuber.

REFERENCES John Landwehr, *German emblem books* (Utrecht 1972), 379 (wrongly calling for thirty emblems only); Mario Praz, *Studies in seventeenth-century imagery* (Rome 1975), p.386; *Kurfürst Max Emanuel. Bayern und Europa um 1700*, exhibition catalogue, Schloss Schleißheim (Munich 1976), I, p.29, II, nos.638 (print of catafalque), 639 (frontispiece), 641 (print on p.2); *SinnBilderWelten. Emblematische Medien in der Frühen Neuzeit*, exhibition catalogue, Bayerische Staatsbibliothek (Munich 1999), nos.205a–b; only the Newberry Library copy reported to the National Union Catalog (volume 295, p.288)

KIRCHER, Athanasius

Geisa (Thüringen) 1602 – Rome 1680

- 69 Kircherus Jesuita Germanus Germaniae redonatus: sive Artis Magnae de Consono & Dissono Ars Minor; Das ist, Philosophischer Extract und Auszug, aus dess Weltberühmten Teutschen Jesuitens Athanasi Kircheri von Fulda Musurgia Universalis, in Sechs Bücher verfasset, Darinnen die gantze Philosophische Lehr und Kunswissenschaft von der Sonis... Ausgezogen und verfertiget, auch mit einem nötigen Indice geziert.
Schwäbisch Hall, Johann Laidig & Johann Gräter, 1662

£ 3400

Octavo, (208)ff., signed)?(8 A–Z⁸ Aa–Bb⁸ and paginated (16) 1–375 (25); printed music. In excellent state of preservation.

Bound in contemporary vellum.

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 eighteenth century' (*The New Groves*, 10, pp.73–74).

The translation was sponsored by Franz von Limburg, who had visited Kircher at his museum in Rome in 1657 and acquired a 'sonderbarer Affection gegen den Herrn Kircher, und dessen Musurgischem Kunstwerck' (dedication, folio)?(4 recto). Somewhat surprisingly, Von Limburg 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 part of book 6; on the merits of his translation, see Ulf Scharlau, *Athanasius Kircher als Musikschriftsteller* (Marburg 1969), pp.47–50; and the facsimile reprint (Kassel 1988) with notes by Wolfgang Goldhan (cf. *Studio Musicologica* 32, 1990, pp.465–470).

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus... Nouvelle édition* (Brussels & Paris 1893–1932), IV, 1052; Répertoire international des sources musicales, *Écrits imprimés concernant la musique*, edited by François Lesure (Munich 1971), pp.449–450; Gerhard Dünnhaupt, *Personalbibliographien zu den drucken des Barock* (Stuttgart 1991), p.2333 (copy in HAB Wolfenbüttel cited); two copies only (Library of Congress & Boston Public Library) reported to the National Union Catalog and Supplement (volume 297, p.457); not in *Athanasius Kircher 1602–1680, Jesuit scholar*, exhibition catalogue by Brian L Merrill, Brigham Young University (Provo 1989), no copy in the British Library

KIRCHER, Athanasius

Geisa (Thüringen) 1602 – Rome 1680

- 70 China monumentis qua sacris quà profanis, nec non variis naturae & artis spectaculis, aliarumque rerum memorabilium argumentis illustrata.
Amsterdam, Johannes Janssonius van Waesberge & Eliza Weyerstraet, 1667

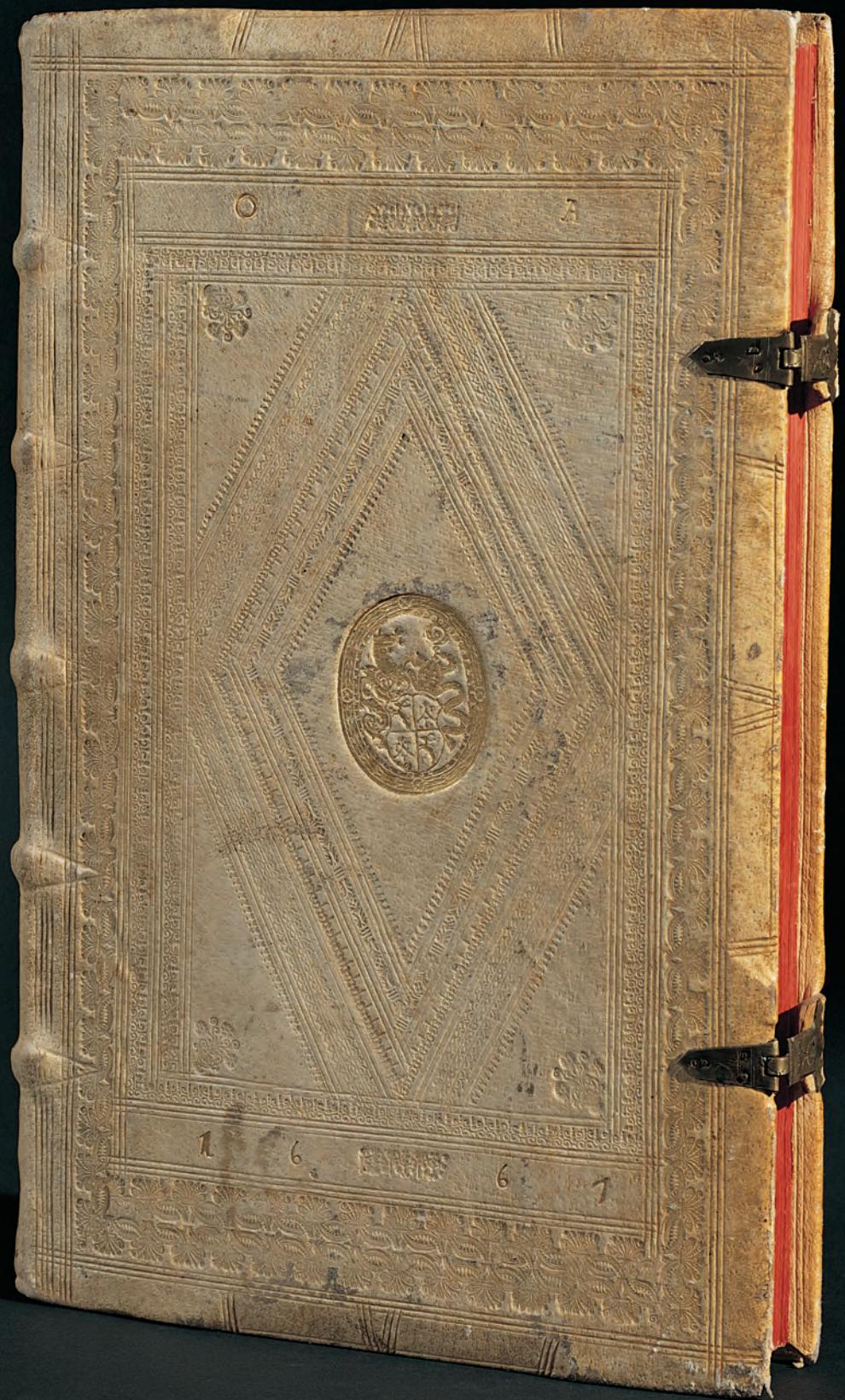
£ 14,000

Opposite 70. Reproduction of a Chinese painting brought back to Europe by Father Grüber in 1664 (308 × 205mm platemark).

The scroll shown draped over the table is 'the earliest representation of a Chinese landscape painting in European art' (Michael Sullivan)



窈



Folio, (132)ff. signed ★⁴ ★★⁴ A-Z⁴ Aa-Hh⁴ and paginated (16) 1–237 (11); an engraved title included in the registration (as folio ★1), engraved vignette printed on title-page, engraved portrait of the author (bound before folio A1), and a series of eighty-four engraved illustrations (designated A-Z, Aa-Zz plus Aa2 Aa3 Ff2 Yy2, Aaa-Zzz, Aaaa-Lll) of which four are folding plates and twenty-one full-page (listed in an 'Index Figurarum' except plate Yy2, not called for, but normally present) and fifty-nine engravings printed with the text (plus two repeats: fig. Ff on pp.131, 145 and fig. Hh on pp.138, 144). Seven plates are signed *W. vander Laegh scripsit et sculp* (these prints not recorded by Hollstein); the remaining plates are by anonymous printmakers.

Oval lettered ink stamp *F[ürstlich-]F[ürstenbergische] Bibliothek Donaueschingen* on verso of the printed title and last page; ink stamp on pastedown *E [gon] S [aal]* denoting the book's location in that library (copy sold by Reiss & Sohn, 20 October 1999, lot 428). Clean tear in a folding plate neatly closed, two tears in margins unrepaired; an exceptionally well-preserved copy.

Bound in pigskin over wooden boards, covers decorated in blind with foliage rolls and stamps, initials O [ddo] A [bbas], date 1667 and oval stamp (60 x 50mm) combining the abbot's insignia with that of the Benedictine abbey of St. Blasien (Baden-Württemberg) lettered *Oddo dei gratia Abbas Monasteri divi Blasi*, all impressed in gilt on upper cover (insignia alone repeated on lower cover); both clasps working; red edges.

A very fine copy of the first edition of Kircher's monumental 'Chinese encyclopaedia', a work developed out of reports by Martini, Boym, Marino and other excellent sources available to the author at the Collegio Romano, avidly read by a public stimulated by reports of missionaries and traders, and one of the most influential books in shaping the European conception of China.

The promise of its title, 'China elucidated through its sacred, profane [literary] monuments, natural elements, arts and other arguments' is fulfilled in six parts, devoted respectively to the famous Syrian-Chinese monument discovered in 1625 known as the Nestorian Monument; missionary routes to China; the 'idolatry' introduced into China, which explained its three major sects (Confucianism, Buddhism, Taoism) as derivations from Egyptian and Greek religions; natural and man-made elements; architecture and mechanical arts; and the Chinese written language, considered as a derivation from Egyptian hieroglyphs (David E. Mungello, *Curious land: Jesuit accommodation and the origins of Sinology*, Stuttgart 1985, pp.134–173).

The sources of Kircher's illustrations include two works of art brought back to Europe by Father Johann Grüber in 1664: a Chinese print of the principal Confucian and Taoist deities, reproduced as 'Schematismus secundus principalia Sinensium Numina exhibens' (plate Gg), and a Chinese painting of a lady with a bird in her hand standing by a table over which is draped

Opposite 70. Superbly preserved copy bound for Otto III Chübler, abbot of St. Blasien (Baden-Württemberg). Height of binding 398mm

a scroll, reproduced as 'Habitus Foeminarum Sinensium' (plate Dd) and heralded as 'the earliest representation of a Chinese landscape painting in European art' (Michael Sullivan, *The Meeting of Eastern and Western Art*, London 1973, p.93). For the apparent source of the map indicating the old overland routes, see *China cartographica*, exhibition catalogue, Staatsbibliothek Preußischer Kulturbesitz (Berlin 1983), pp.44–46, nos. B–19, 20.

Another edition was published at Amsterdam in 1667, by Jacob van Meurs, in the same format, with virtually the same text (the dictionary and Father Grüber's responses to a series of questions posed by the duke of Tuscany are not reprinted) and illustrations (faithful copies, but executed in reverse). Sommervogel and some later critics define the Van Meurs reprint as a 'pirated' or 'counterfeit' edition, however it may have been legitimate. A notarial document (published by M.M. Kleerkoper & W.P. Van Stockum, *De Boekhandel te Amsterdam*, The Hague 1914–1916, p.1329) records the terms of a settlement agreed between the partners Van Waesberge and Weyerstraet and Van Meurs on 27 June 1667, whereby they acquired the unsold copies of Van Meurs' edition, together with associated matrices and other materials, for the sum of fl. 3450 – to be paid in instalments of fl. 500. The amount paid is thought to represent Van Meurs' entire production costs and 'the amicability of the settlement indicates that Van Meurs hadn't simply been producing a pirated edition' (Isabella H. van Eeghen, in *Quaerendo* 2, 1972, p.252).

At the end of the book (folio Hh4) appears an 'Elenchus Librorum' enumerating the author's works (including the present edition, as no.24), which concludes, beneath a 'Nota ad Lectorem' by Van Waesberge and Eliza Weyerstraet, with the statement 'Juxta Exemplar Romae, Typis Varesii, Superiorum Permissu'. Several cataloguers have read this as a 'colophon' and have postulated the existence of an earlier edition of the *China Monumentis* issued by the Roman publishers 'Il Varese'. There was no previous edition: the statement refers to an issue by 'Il Varese' (publishers of six books by Kircher in the years 1663–1666) of the 'Elenchus Librorum' on its own. By one account, Kircher ordered his 'Elenchus Librorum' to be printed 'at regular intervals' (John Fletcher, 'Athanasius Kircher and the distribution of his books', in *The Library* 23, 1968, p.111).

This unusually well-preserved copy displays on its binding the joint insignia of the Benedictine abbey of St. Blasien in the Black Forest and of Otto III Chübler of Ellwangen, its abbot from 1664 to 1672. Another volume displaying Otto's insignia (St. Paul, Benediktinerstift, 51/2) is noted by Gerhard Stamm, 'Zur Geschichte der Bibliothek', in *Das Tausendjährige St. Blasien. 200 jähriges Domjubiläum*, exhibition catalogue, Kolleg St. Blasien (Karlsruhe 1983), p.196, who treats it as evidence that a bindery operated in the abbey. According to Stamm, 'die Äbte hätten immer eine eigene Bibliothek gehabt, die nur wenige Religiosen zu Gesicht bekämen. Die Abtsbibliothek, die mit "splendiden Ausgaben" versehen sei, werde von einem Abt auf den anderen verebt' (p.200). This may explain the complete absence in our copy of library inscriptions, shelf marks, labels, and other notes, of the kinds entered in books kept in the Klosterbibliothek (p.181). Stamm does not document the migration of any books from St. Blasien to Donaueschingen.

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1893), IV, cols.1063–1064, no.24; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Le3; *China illustrata. Das europäische Chinaverständnis im Spiegel des 16. bis 18. Jahrhunderts*, exhibition catalogue by Hartmut Walravens, Herzog August Bibliothek [Wolfenbüttel] (Weinheim 1987), no.18; *Athanasius Kircher 1602–1680, Jesuit scholar*, exhibition catalogue by Brian L Merrill, Brigham Young University (Provo 1989), pp.47–50, no.20; Gerhard Dünnhaupt, *Personalbibliographien zu den drucken des Barock* (Stuttgart 1991), p.2342, no.21/2

KLAGE

- 71 **Jch kan nit vil neüwes erdencken Jch will der Katzen die Schellen an hencken.**

[No place or printer named; Strasbourg? Heirs of Matthias Schürer? *circa* 1524]

£ 2450

Quarto (4)ff. signed II⁴ (folio 2 signed Ii, folio 3 signed Iii), not foliated or paginated; woodcut border on title-page (one block signed by Urs Graf) enclosing a woodcut of a Fool placing a collar on a cat, woodcut initial 'D' on verso, printed 32 lines per page.



71. Height of title-page 189mm

Endpaper inscribed *K.W.L. Heyse Berlin 1840 April*, with inventory number 3232 in upper corner (see below); oval armorial ink stamp *F. Fürstenberg Hofbibliothek Donaueschingen* on another endpaper. Title-page border trimmed by the binder, binding rubbed and lower cover sunned, otherwise in good state of preservation.

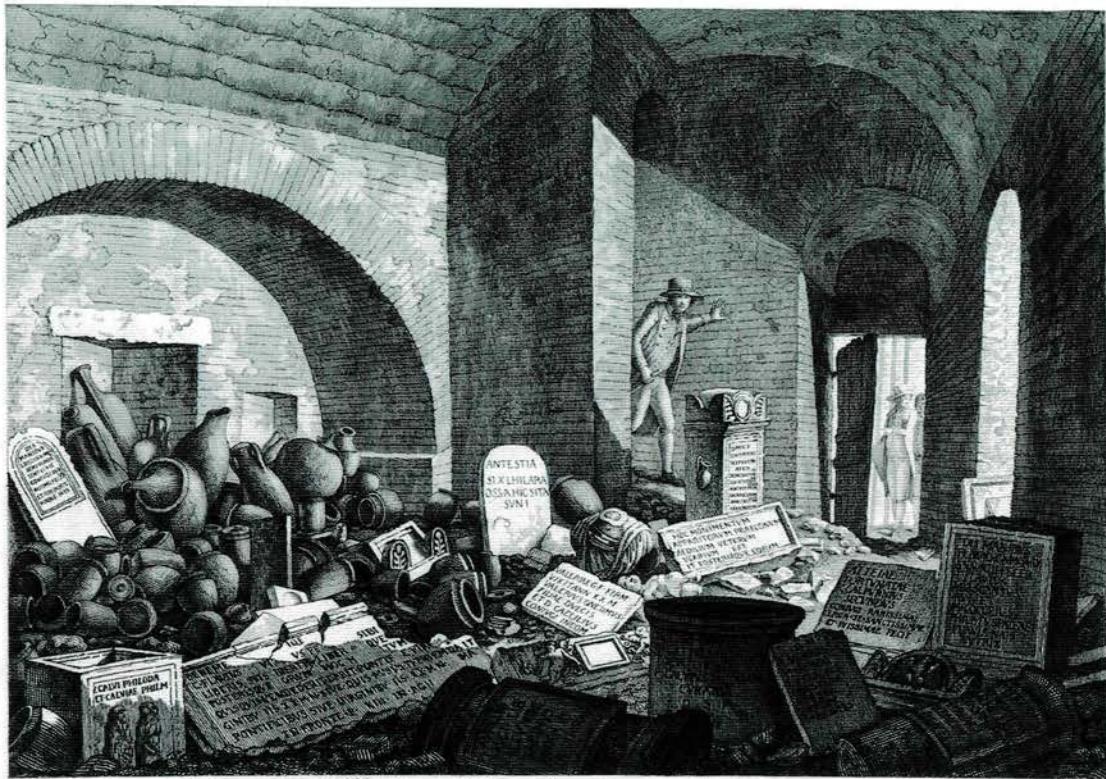
Bound in early 19th-century cloth-backed pink paper boards, unidentified insignia (HT and ram's head crest) stamped in gilt on front cover.

An anonymous *Spruch* beginning 'Die welt die wirdt gar seer betrogen | Wölt Gott es wer als erlogen...' and concluding 'Dar mit hat diser spruch ein end | Das vns Gott allen kummer wend. | ¶ Exitus rerum | Prudentia | metit [ur]'. According to Oskar Schade, who studied the author's idioms, he was most likely a Swiss, perhaps from Bern, and by his reference (line 184) to Luther's burning of the books in 1517, writing in the period 1518–1520.

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

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

According to an ownership entry on the first free-endpaper, the volume was acquired by Professor Karl Wilhelm Ludwig Heyse (1797–1855) at Berlin in April 1840, perhaps directly from HT, whose insignia is stamped in gilt on the the upper cover (another book with identical provenance and binding is item 131 in this catalogue, its binding reproduced page 150). Our copy appears in Heyse's *Bücherschatz der deutschen National-Literatur des XVI. und XVII. Jahrhunderts* (Berlin 1854), p.95, no.1476, then in Muller & Asher's auction sale catalogue, *Thesaurus librorum germanicorum saec. XV–XVIII. Katalog der Bibliothek* (Berlin 1854), entered twice, as lot 666 (under 'Klag') and as lot 735 (under 'Lieder. Anonyme') – Heyse perhaps owned two copies, or copies of two editions, but more likely the cataloguing of the anonymous books became muddled. The date when the book entered the court library at Donaueschingen is not known.



Paid a visit of an antique Building annexed to the Walls of Rome in the Vigna Casti, in which various Antiquities were found in the said Vineyard were placed as here represented at the commencement of the Year 1794.

Interno di una Camera antica annessa alle mura di Roma detta la Vigna Casti, nella quale al principio dell'anno 1794 si vedevano diverse Mura e lastre, et scrisse tracciate nello scarso della detta Vigna.

F. Sc

72. Sir Richard Colt Hoare exploring a Tomb along the Via Appia in an engraving by Carlo Labruzzini
(reduced from 430 x 550mm platemark)

REFERENCES Hans-Joachim Köhler, *Bibliographie der Flugschriften des 16. Jahrhunderts. Teil I. Das frühe 16. Jahrhundert 1501–1530* (Tübingen 1992), no.1739 (our edition); Oskar Schade, *Satiren und Pasquille aus der Reformationszeit* (Hannover 1856), I, pp.13–18, 195–198 (text drawn from another edition); Emil Weller, *Repertorium typographicum. Die deutsche Literatur im ersten Viertel des sechzehnten Jahrhunderts* (reprint Hildesheim 1961), 2477–2478 (other editions), British Museum, *STC of German books* (1962), p.472 (other editions); no copy of any edition traced in the National Union Catalog, RLIN, or OCLC

Oblong folio (516 x 675mm), the suite of title and twenty-three plates (matrices circa 450 x 550mm) etched by Labruzzini, numbered 1–24, with captions in English and Italian.

Uniformly fine dark impressions on thick paper without the usual centre fold.

Bound in early 20th-century half-leather, sides covered by marbled paper, back decorated in gilt.

First edition of a suite of etchings by the Roman painter and draughtsman Carlo Labruzzini recording landscape and sepulchral monuments observed on a journey along the Via Appia in the company of his patron, the antiquary Sir Richard Colt Hoare (1758–1838). Labruzzini and Hoare had set out from Rome on 31 October, 1789, intending to explore the Appian Way as far as Brindisi, following the itinerary undertaken by Horace with his patron Maecenas and Lucius Coccoeius Nerva, in 38 BC (described in *Satire 5 of Book 1*). Labruzzini drew while Hoare took notes and copied inscriptions. Bad weather and Labruzzini's poor health

LABRUZZI, Carlo

Rome 1748 – Perugia 1817

- 72 **Via Appia illustrata ab Urbe Roma ad Capuam.**
[Rome, no publisher named, 1794]

£ 7500

24

LIBRI SECUNDI EICON.
Gallogræcus, uel Galata.



forced curtailment of their project at Minturno: Labrucci returned to Rome soon after they reached Benevento, and Hoare retired to Naples (cf. Hoare's *Classical Tour*, London 1819, I, pp.89, 162).

More than 800 drawings connected with the *Via Appia* project survive in various collections, some executed in pencil and/or watercolours and taken on the spot, others highly finished brown ink and wash drawings and apparently prepared by Labrucci and assistants with publication in mind. Establishing priority among multiple drawn versions of the same view, assessing their respective archeological veracity (ascertaining what was seen and what was added later for artistic reasons), and relating drawings to prints, is underway: see Marco Buonocore, 'I disegni acquerellati di Carlo Labrucci e Richard Colt Hoare alla Biblioteca Vaticana: tra epigrafia e antichità', in *Miscellanea greca e romana* 15 (1990), pp.347–65; and Maria Grazia Massafra, 'Via Appia illustrata ab Urbe Roma ad Capuam, disegni di Carlo Labrucci nel Gabinetto Comunale delle Stampe', in *Bollettino dei Musei Comunali di Roma* 7 (1993), pp.43–56.

The publication of the *Via Appia* etchings did not get very far; only twenty-four etchings, showing monuments between Rome and Capua, were issued in Hoare's lifetime and at his own expense. The suite was issued in two fascicles of equal size, the first in February 1794. The several issues of the prints have yet to be tabulated: here they are printed in black, the Kissner impressions (sold by Christie's, 3 October 1990, lot 224) are printed in bistre, and another issue in bistre is accompanied by a letter-press title-page (Fabio Borroni, 'Il Cicognara' Bibliografia dell'archeologia classica e dell'arte italiana, Florence 1961, no.3941).

REFERENCES *The Academy of Europe, Rome in the 18th Century*, exhibition catalogue, William Benton Museum of Art, University of Connecticut (Storrs 1973), p.125, nos.119–120; *L'Immagine dell'antico fra Settecento e Ottocento. Libri di archeologia nella Biblioteca Comunale dell'Archiginnasio*, exhibition catalogue (Bologna 1983), pp.71–72, no.28; *Grand Tour. The Lure of Italy in the Eighteenth Century*, exhibition catalogue, Tate Gallery (London 1997), pp.219–221, nos.168–169 (copy lent by the British School of Rome); four copies located by the National Union Catalog, in the Newberry Library, at Princeton, Berkeley, and Austin (volume 310, p.312)

Folio, (434)ff. signed a–b⁶ c⁴ d⁶ A–Z⁶ Aaa⁸ Bbb⁶ Ccc⁸ (retaining blank Ccc8) and paginated as usual 1–30 35–597 600–844 (30); printer's device on title-page, historiated initials, and twenty woodcut illustrations printed with the text, of which eight full-page (pp.14, 24, 50, 142, 153, 154, 185, 676), ten (including some several achieved using two blocks) approximately half-page (pp.155, 186, 275, 443, 618, 673, 674, 746, 784, 785), and two smaller (both on p.414).

Ownership inscription on title-page, dated 1572, with uncertain initials, continuing *F. Wolf. de Tab. Mont. Vil [?]* (see below for subsequent provenance). In very good state of preservation.

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

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

The author, physician, rector of Vienna university, and after 1547 historian at the court of Ferdinand I, had discovered in Vienna a manuscript of the mediaeval epic poem the 'Nibelungenlied' (Q.4793 in Blotius' catalogue of 1576), which he utilised as an historical source, without recognising it is a literary work (Ernst Trenkler, 'Wolfgang Lazius, Humanist und Büchersammler', in *Biblos* 27, 1978, pp.194–195). The strophes which Lazius transcribed (pp.353, 680–683, 707–708, 757) from the now lost manuscript were for two hundred years the only lines of the 'Nibelungenlied' in print (*Das Nibelungenlied In den Augen der Künstler vom Mittelalter bis zur Gegenwart*, Staatliche Bibliothek, Passau 1986, p.51, no.7, exhibiting the first edition).

Our copy of Lazius' *Migrationes* bears on its endpapers the ownership entry of the antiquary and literary scholar, Baron Joseph von Lassberg (1770–1855), in the form 'Villae Eponis ad Bibliothecam Josephi Lassbergii'. In 1814–1815, Lassberg was fortunate to purchase in Vienna one of the most important surviving manuscripts of the 'Nibelungenlied'. His entire library, including that manuscript and the present volume, passed upon his death into the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen; the 'Nibelungenlied' manuscript remains there still, the present volume was deaccessioned last year (auction sale by Reiss & Sohn, 20 October 1999, lot 112).

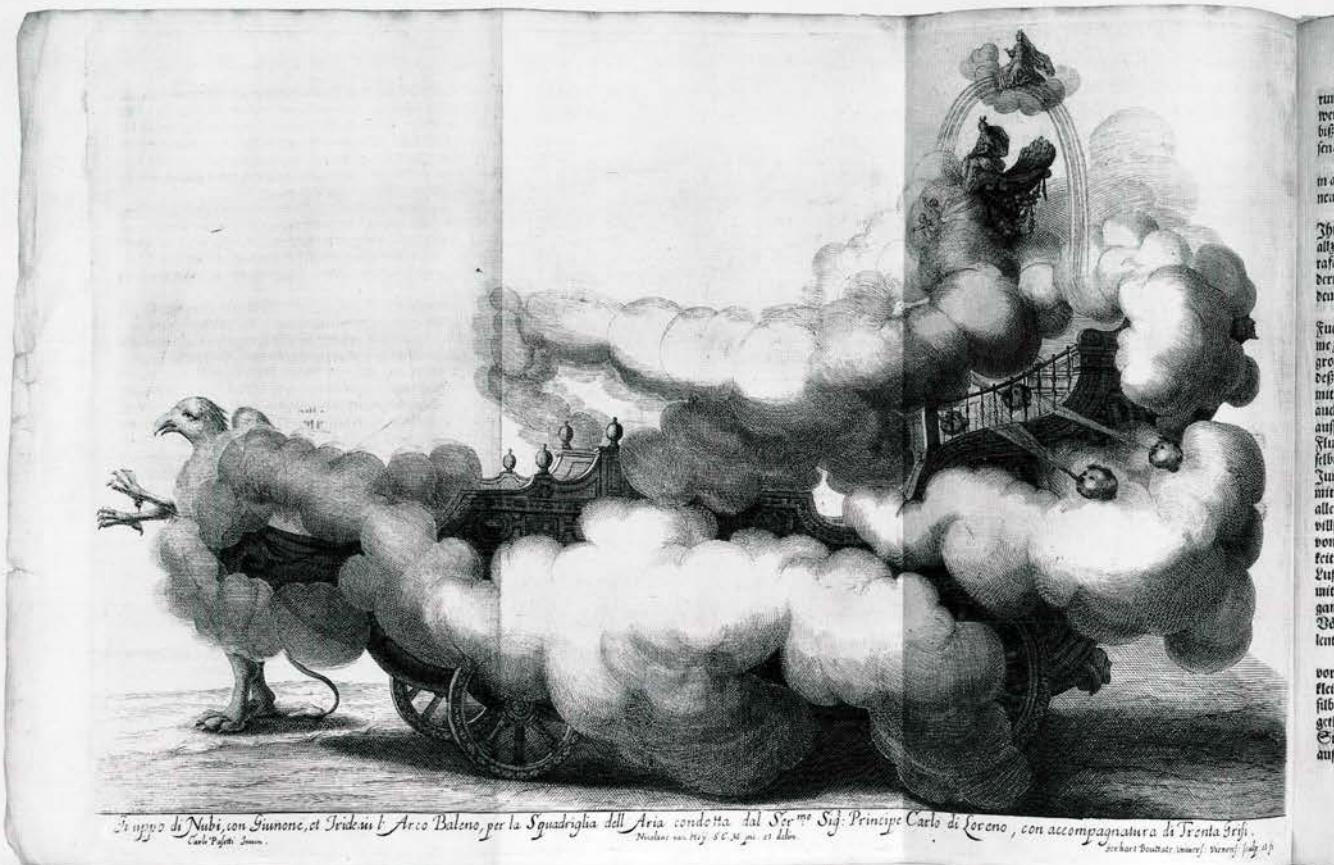
Lazius' claim to have designed himself all the illustrations appearing in his books was first noticed by Andreas Andresen, who constructed an 'oeuvre' (in *Der Deutsche Peintre-Graveur*, Leipzig 1872, II, pp.62–69, 421–423) that survives unaltered in modern books of reference (cf. Hollstein's *German etchings, engravings & woodcuts 1400–1700*, XXI, Amsterdam 1978, pp.131–135). A recent study has proved that two illustrations in our book, depicting 'Aboriginum' (p.14) and 'Gallograecus' (p.24),

LAZIUS, Wolfgang
Vienna 1514 – Vienna 1565

- 73 **De aliquot gentium migrationibus, sedibus sexis, reliquiis, linguarumque initiis & immutationibus ac dialectis, libri XII.**
Basel, Officina Oporiniana, (August) 1572

£ 2450

Opposite 73. Illustration of 'Gallograecus', a copy of a woodcut by Peter Flötnar presented as an original design of the author Wolfgang Lazius. Height of binding 370mm



74 (Sbarra). 'La Squadriglia dell'Aria' (Iris on her rainbow), a theatrical machine designed by Carlo Pasetti (290 x 435mm platemark)

are exact copies of woodcuts by Peter Flötner of 'Tuiscon' and 'Eusterwon' in Burkart Waldis, *Vrsprung und Herkummen der zwölf ersten alten König and Fürsten Deutscher Nation* (Nuremberg 1543). Other illustrations in the *Migrationes* are derived from the same source and wider investigation might unmask entirely Lazius' pretence (Ilse O'Dell, 'Tuiscon und Gambrinus zwischen 1543 und 1585', in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 50, 1993, pp.357–365).

REFERENCES British Museum, *Catalogue of German books* (1962), p.490; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Bf1; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (1967), L–348; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), L–849

Da sprach brüder Dankwart/ so hat vnz des tür/
Vnd das der hewnen Rethen chom eynem nicht dafür/
Ich will reden mit den Rethen/ als vnz twyngt die not/
Unser gesunde laydet von im vnuerdient den dott/

Ville Epponis ad Bibliothecam Josephi Lassbergii

73. Lazius' *Migrationes*, in which passages of the 'Nibelungenlied' appear in print for the first time (detail of folio Rr6 recto). This is the Lassberg-Donaueschingen copy, acquired by Baron Lassberg in 1808, six years before his purchase of the famous 'Nibelungenlied' manuscript which is still preserved at Donaueschingen

LEOPOLD I, Holy Roman emperor

Vienna 1640 – Vienna 1705

- 74 A contemporary *Sammelband* of publications commemorating the marriage of the Hapsburg Emperor Leopold I and Margarita Teresa, daughter of Philip IV of Spain.**
Vienna 1666–1667

£ 24,000

The contents of this volume commemorate an extravagant programme of entertainments organised in celebration of the marriage of Leopold I to the Spanish Infanta Margarita Teresa. The proxy wedding took place in Madrid on 25 April 1666, but the bride did not arrive in Vienna until the following December. The earliest documents in our volume are an unrecorded folio newsletter identifying the members of the Infanta's entourage on her journey from Madrid to Vienna, a spectacular engraved panorama (almost three metres in length) showing the cavalcade of the Emperor rushing to greet her as she approached Vienna, another newsletter and separately issued prints describing and illustrating her entry on 5 December 1666, and an allegorical print depicting the blessing of their marriage that afternoon in the Augustinerkirche. An allegorical tableau presented at the Burgtor on 8 December is documented by an unrecorded print.

The main event to celebrate her arrival was an opera and equestrian ballet in the Innerer Burghof, performed in Italian as *Contesa dell'aria e dell'acqua*, on 24 January 1667, which 'For centuries... has been considered the greatest horse ballet in history' (*International encyclopedia of the dance*, New York 1998, III, pp.381–382). The libretto was printed both in Italian and in German translation (the German text is present here). Another unrecorded print in our volume documents a mock combat with fireworks scheduled 'nel giorno dopo il gran Balletto'.

SBARRA, Francesco

Lucca 1611 – Vienna 1668

Sieg-Streit deß Lufft und Wassers Freuden-Fest zu Pferd zu dem Glorwürdigisten Beyläger Beeder Kayserlichen Majestäten Leopoldi deß Ersten Römischen Kaysers... und Margarita, Gebohrner Königlichen Infantin auf Hispanien dargestellet in dero Kayserlichen Resident Statt Wien.

Vienna, Matthäus Cosmerovin, 1667

Folio, (20)ff. signed A-K², not foliated or paginated, plus thirty engraved plates captioned in Italian (nine folding and twenty-one full-page) of which five engraved by Franciscus van den Steen (all but one after designs by Nicolas IV de Hoey), fourteen (including series numbered 1–12) engraved by Jan Ossenbeeck (after Hoey), two engraved by Gerard Bouttats (after Hoey), eight numbered 1–8 both drawn and engraved by Hoey, and one print unsigned (most probably engraved by Ossenbeeck).

Ink stamp in margin of title-page *G [eschichte] Deutschl [and] allg [emein]*. Minor and well-executed repairs to hinges of two

folding plates, another folding plate left unrepaired (clean tears along folds and breaks in corners), several full-page plates trimmed by the binder, dust-soiling in some margins, but overall in unusually good state of preservation.

Bound with other books and single prints (see below) in contemporary vellum over paper boards.

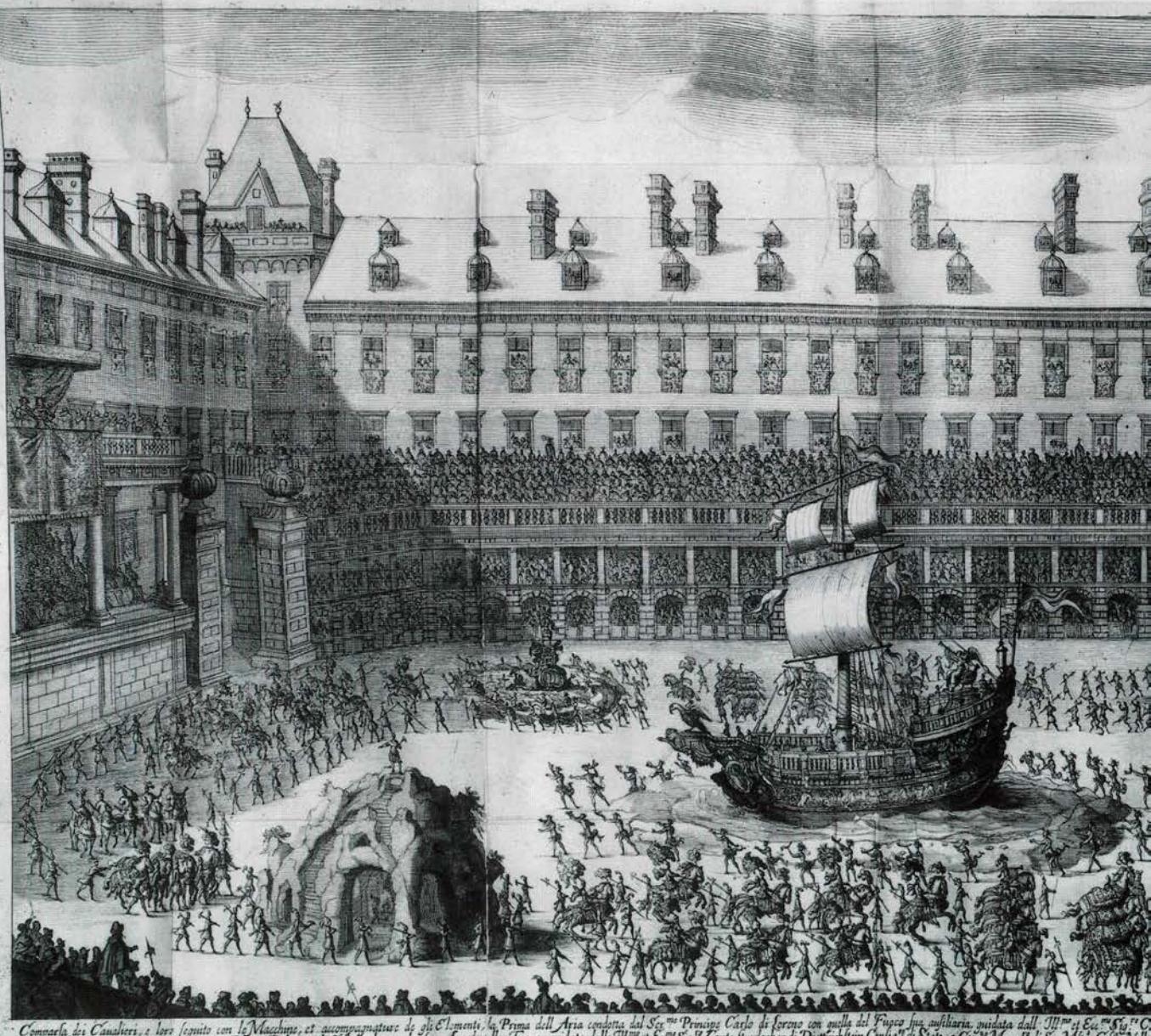
A description (with libretto interspersed) of one of the most magnificent of Hapsburg court entertainments, a *balletto à cavalo* performed on 24 and 31 January 1667 in the inner court square (Innerer Burghof) in Vienna to celebrate the marriage of the Emperor Leopold I (1640–1705) to the Spanish Infanta Margarita Teresa (1651–1673).

The spectacle, involving around a thousand luxuriously dressed actors and two hundred musicians, was created and produced by the Florentine impresario Alessandro Carducci, aided by Carlo Pasetti of Ferrara, who designed theatrical machinery and scenes. The court librettist Francesco Sbarra was assisted by Antonio Bertali, who composed the chorus and vocal soli (his music is lost), and by Johann Heinrich Schmelzer, who provided instrumental music (see below).

The 'Contest between Air and Water' elaborates the conceit that the elements of air and water are in dispute over which of them has brought forth the beautiful Margarita; air calls on fire for help, and water on earth, and a mock combat with pistols and swords ensues. The tournament commences with a parade of decorated floats circling the Burghof, each bearing singers and surrounded by musicians and soldiers on foot and horseback. First to enter is the ship of the Argonauts bearing Fama, who recounts the quarrel between the elements; then air, fire, water, and earth in that order. The machines retire and combat between the two sides begins. Suddenly, a voice sings out, the fighting ceases, and painted clouds part to reveal Eternity in her Temple, who explains that Margarita belongs to neither element, but to Leopold. The temple opens and out comes the Emperor himself leading a procession of the spirits of his ancestors, musicians, courtiers, soldiers, and the 'Chariot of Glory'. Glory calls on the Emperor, twelve spirits, and thirty-six riders to perform an equestrian ballet, and after it concludes, all the participants leave the courtyard (Helen Watanabe-O'Kelly, *Triumphal shews: tournaments at German-speaking courts in their European context 1560–1730*, Berlin 1992, pp.94–105).

The first of the illustrations, 'Comparsa dei Cavalieri' (435 × 685mm platemark, reproduced overleaf), depicts the Burghof ringed with seats and the carousel of the 'Nava degli Argonauti' and four floats signifying the elements: 'Gruppo di Nubi, con Giunone, et Iride in l'Arco Baleno' (air, represented by Iris on her rainbow), 'Grotta di Vulcano per la Squadriglia del Fuoco' (fire, represented by Vulcan's mountain), 'Seno di Mare, con Nettuno per la Squadriglia dell'acqua' (water, represented by Neptune's fountain), and 'Giardino di Berecintia per la Squadriglia della Terra' (earth, represented by Berecynthia surrounded by gambolling fauns).

The next five plates are details, the first showing the ship of the Argonauts, designed to accommodate sixty actors and the largest of Pasetti's machines (590 × 450mm), then the float of

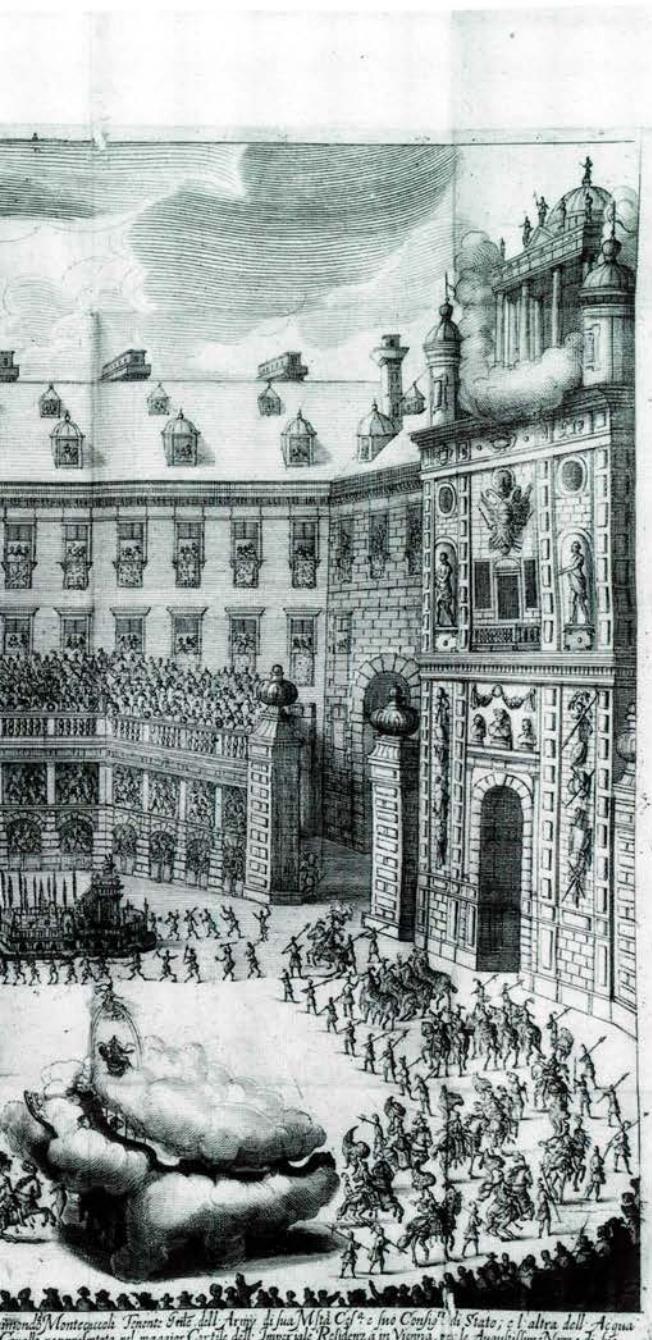


Compresa dei Canadieri, e loro seguito con le Macchine, et accompagnati de gli Elementi, la Prima dell'Aria condotta dal S^{uo} Principe Carlo di Lorraine con quella del Fuoco sua auxiliaria, guidata dall' Ill^{mo} E^r Sig^o C^onte Filippo Palatino da Sulzbach con la sua Scuola della Terra, guidata dall' Ill^{mo} E^r Sig^o C^onte Gundacher di Dietrichstein Omnia in suo Stato, e Cau Magg^o di Sua M^{ta} C^osa d' Italia.

Ordinata e disposta dal Sig^o Can^{te} Alessandro Carducci.

Cale Pagan Architecte.

Nichon van Hoy. S.C.M. pinxit del.



*mento Monteguochi. Tenente Principe dell'Arco, di sua Maestà Ces. e suo Consigli di Stato; e l'altra dell'Acqua
Cavalli rappresentata nel maggior Cortile dell'Imperiale Residenza in Vienna, per le Auguissime Nozze di sua*

François van den Steen S.C. sculp. et sc.

each element (*circa* 280 × 440mm). Another large plate, 'Comparsa di sua Maesta Ces.a dal Tempio dell'Eternità' (440 × 700mm), depicts the entry of the Emperor into the arena, and is followed by one of the 'Carro della Gloria' with the heroic virtues on board (285 × 440mm).

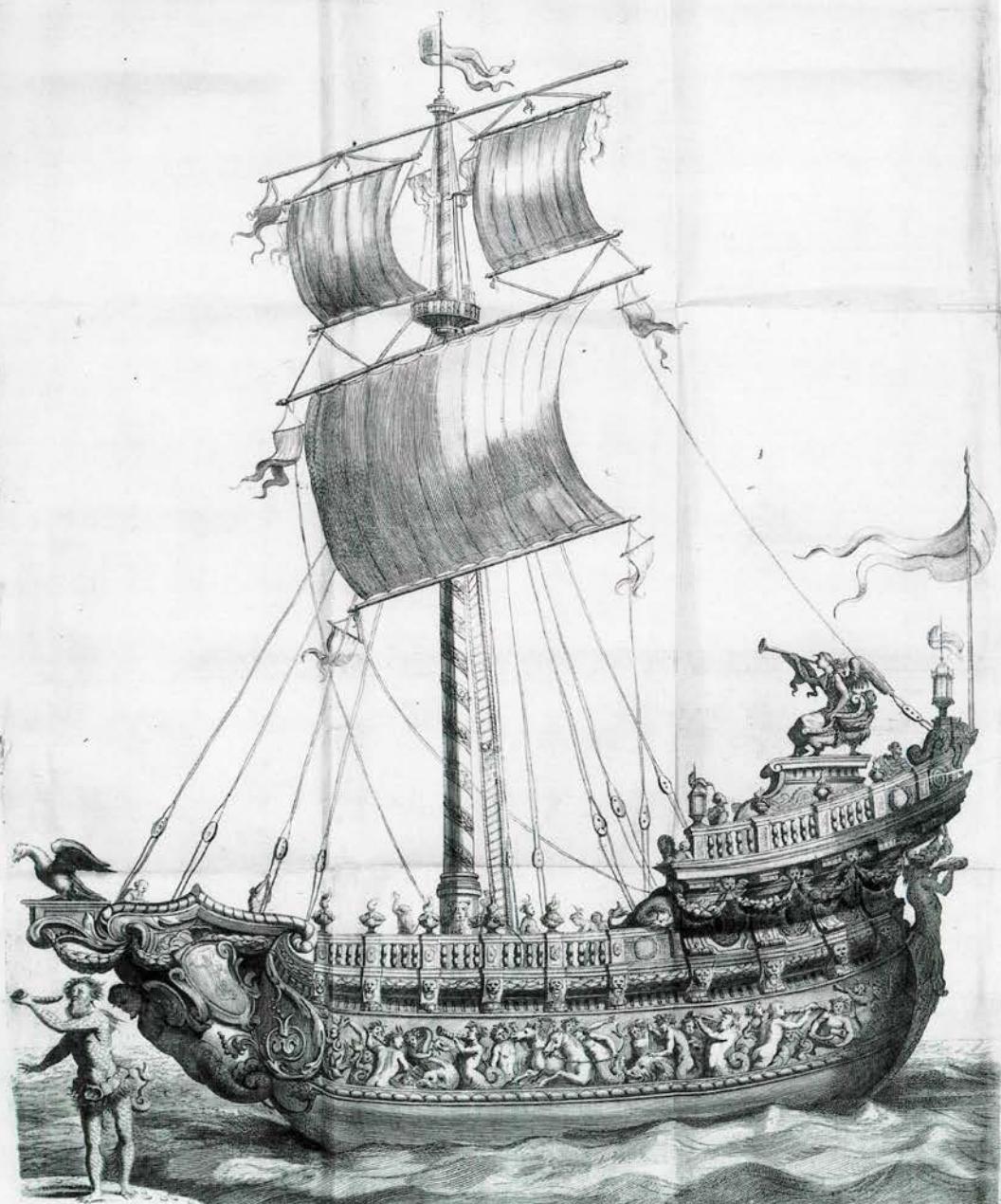
The mock combat, conducted on foot and horseback and abruptly terminated by the descent of the Emperor from the temple of Eternity, is recorded on a series of eight plates entitled 'Parte delle figure dei Caroselli' (each print *circa* 140 × 200mm). A second series of thirteen prints, entitled 'Parte delle Figure del Balletto' (*circa* 275 × 180mm), records the choreography of the equestrian ballet, organised in twelve figures with an exit procession, and performed according to a dance suite composed by Johann Heinrich Schmelzer (see below). These illustrations show both the patterns executed on the ground by groups of eight, six, or four riders (the Emperor always in the centre), and the steps and leaps performed in the air: the *croupade* (a dressage figure) and the *capriole* (a leap in which the horse kicks out its hind legs). The last illustration records the 'Retirata... nel Tempio delle Eternità' (290 × 430mm).

An edition with Italian text (*La Contesa dell'aria e dell'acqua*) was published simultaneously with the same plates. An edition in quarto format with copies of the illustrations by Andreas Frölich was published as part of the compilation 'Allerhöchst-Feyerlichste Festivitäten' in the *Diarium europeum, XV, Appendix oder Anhang* at Frankfurt am Main *circa* 1667.

An extensive study of this entertainment, researched from court archives, is Hilde Haider-Pregler, 'Das Roßballett im Inneren Burghof zu Wien', in *Maske und Kothurn* 15 (1969), pp.291–324; see also Herbert Seifert, 'Die Festlichkeiten zur ersten Hochzeit Kaiser Leopolds I.', in *Österreichische Musikzeitschrift* 29 (1974), pp.6–16; Seifert's *Der Oper am Wiener Kaiserhof* (Tutzing 1985), pp.58, 458; and Helen Watanabe-O'Kelly, 'The equestrian ballet in seventeenth-century Europe', in *German Life & Letters. A quarterly review* 36 (1982–1983), pp.198–212. F.W.H. Hollstein and subsequent editors describe the prints inexactly in *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, IX (Amsterdam 1953), p.48 (de Hoey), XIV (Amsterdam 1956), p.211, nos.44–58 (Ossenbeeck), XXVIII (Blaricum 1984), pp.58–59, nos.28–32 (van den Steen).

REFERENCES Anton Mayer, *Wiens Buchdrucker-geschichte 1482–1882* (Vienna 1883), I, p.253, no.1451; *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), no.2850 and *Staatliche Museen Berlin, Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Sc8 (same copy, lacking one plate); *Das Barocke Fest*, exhibition catalogue by Eckehart Nölle, Neuen Residenz (Bamberg 1968), no.41; *Libretti. Verzeichnis der bis 1800 erschienenen Textbücher* [in Herzog August Bibliothek Wolfenbüttel], edited by Eberhard Thiel & Gisela Rohr (Frankfurt am Main 1970), nos.1491–1492 (two copies, both incomplete); Frank-Rutger Hausmann, *Bibliographie der deutschen Übersetzungen aus dem Italienischen* (Tübingen 1992), no.1045; both copies reported to RLIN are incomplete (Harvard & NYPL)

74 (Sbarra). The grand entrance or *Comparsa* of machines and combatants (435 × 685mm platemark)



Nana de gli Argonauti, con la Fama, et accompagnatura di quaranta Tritoni.

*Toto Picto. Iovia
Nostro. von Hr. C. M. e. A. M.
Præceptio. sculpsit. Franc. S. M. Sculpsit. 1610.*

Bound with

SCHMELZER, Johann Heinrich

Scheibbs (Lower Austria) *circa* 1620/1623 – Prague 1680

Arie per il balletto à cavallo, nella festa rappresentata per le gloriosissime nozze delle SS. CC. MM.tà di Leopoldo Primo, Imperatore Augustissimo, et di Margherita Infanta di Spagna.

Vienna, Matthäus Cosmerovin, 1667

Folio, (6) ff. signed A⁶ (A2–A6 signed A2, B, B2, C, C2), not foliated or paginated; woodcut device on title-page. In excellent state of preservation.

The composer of the instrumental music for the *balletto à cavallo* performed in 1667 for the wedding of the Emperor Leopold and the Infanta Margarita Teresa was Johann Heinrich Schmelzer, the leading Austrian composer of instrumental music of his generation. The music consists of five movements: 'Corrente per l'Intrada di S.M.C. & di tutti i Cavagliieri', 'Giga per Entrata de i Saltatori [specially-trained horsemen, executing the *caprioles*], e per molte altre figure', 'Follia per nuovo ingresso de i Saltatori, & altre operazioni de Cavalli', 'Allemanda per gl'intrecci e figure di passegio grave introdotto da S.M.C. e Cavagliieri', and 'Sarabande per termine del Balletto'.

'Nach Sbaras Beschreibung wurde die das eigentliche Ballett einleitende Sinfonia von über 100 Saiteninstrumenten, dazu Flöten, Trompeten und anderen Blasinstrumenten gespielt. Die als Intrada fungierende Corrente, die Follia als mittleren der fünf Tänze und die Sarabanda am Ende, alle sechsstimmig, führten 24 Trompeten und zwei Paar Pauken aus, die Giga vier Clarini, die zweistimmig mit dem doppelhörigen Streichorchester konzertierten, und die Allemanda nur die Streicher' (Herbert Seifert, *Der Oper am Wiener Kaiserhof*, Tutzing 1985, pp.144–145).

This edition was appended to both the Italian and German editions of Sbarra's libretto (see above), but apparently not all copies. It was reprinted as part of 'Allerhöchst-Feyerlichste Festivitäten' in the *Diarium europaeum*, XV, Appendix oder Anhang at Frankfurt am Main *circa* 1667 (see above).

REFERENCES Anton Mayer, *Wiens Buchdrucker-geschichte 1482–1882* (Vienna 1883), I, p.252, no.1471; Egon Wellesz, *Die Ballett-Suiten von Johann Heinrich und Anton Andreas Schmelzer* (Vienna 1914), pp.53–60, 74

Opposite 74 (Sbarra). 'Nava degli Argonauti', a theatrical machine designed by Carlo Pasetti (684 × 470mm sheet)

Bound with

ANONYMOUS NEWSLETTER

Relacion de los Criados que estan nombrados parayz sirviendo à la Señora Emperatriz en su jornada de Alemania... [title and text also printed in German:] Relacion und Nomina, deren Bedienten so Ihr Mayester die Römische Kayserin auff der rāis aus Spānien in das Teutschland bedienen: so wol deren die in Teutschland verbleiben, als derjenigen welche widerumb zurück kehren.

Vienna, [Johann Baptist Hacque] 'Por Pedro Binnart, Impressor de Amberes', 1666

Folio, (2)ff., not foliated or paginated; woodcut printer's device 'Ingenio et virib.' of J.B. Hacque printed beside the colophon (version reproduced by Anton Mayer, *Wiens Buchdrucker-geschichte 1482–1882*, Vienna 1883, I, p.286). In excellent state of preservation.

A local printing of a newsletter, subscribed 'Madrid 29 de Mayo, 1666', which identifies by name every member of the entourage accompanying the fifteen-year-old Infanta Margarita Teresa on her journey from Madrid to Vienna.

We are unable to find any bibliographical reference or other copy of this publication.

Bound with

ANONYMOUS NEWSLETTER

Aiae Votorum Austriacorum. Oder, Vorstellung der Oesterreichischen Hertzens-Flügeln. Mit wellichen die allergrößtmächtigste und Unüberwindlichste Kayserliche Majestät, Leopoldi deß Ersten... Bey erwünschter Gegen Ankunft dero Kayserlichen Gesponß, Margaritae geborner Königlichen Infantin auß Hispania sich mächtigst und auff das geprächtigste zu beliebtesten Empfang entgegen geschwungen und mit aller Welt unbeschreiblichen Freuden-Zuerueff, den 5. Decembris zwischen 11. und 12. Uhr Mittags Stunden im 1666. Jahr vor dero Kayserlichen Residentz Statt Wien bewillkommt hat. Alles in kurtzem Begriff mit einem bedeutlichen Kupferblat wolmeinten erklärt und vorgebildet.

Vienna, Johann Jacob Kürner, 'In Verlegung Johann Pautsch zu Augsburg', [1667]

Folio, (6)ff. signed A⁶ (blank A6), paginated (2) 1–8 (2), plus a folding plate engraved by Melchior Küsel (400 × 520mm platemark). In excellent state of preservation.

A description of the large welcoming party sent by the Emperor Leopold to escort his bride, the Infanta Margarita Teresa, on her approach and entry into Vienna on 5 December 1666.

The engraving mentioned on the title-page ('einem

bedeutlichen Kupfferblat') was engraved by Melchior Küsel of Augsburg and depicts the Infanta's entourage encamped in a field. Numbers and letters in the plate (1–53, I–M) refer to the first part of the text and identify the companies of cavalry and foot soldiers, dignitaries, and courtiers (some 2500 altogether). The second part of the text (numbered 1–120) identifies additional participants and provides further details.

The print is wrongly described in Hollstein as showing the cortège of Kurfürst Ferdinand Maria von Bayern (1636–1679) and Henriette Adelaide von Savoyen (*German etchings, engravings & woodcuts 1400–1700*, XX, Amsterdam 1977, p.75, no.96). An impression in the Theatremuseum, Munich, separated from the book, has been twice exhibited: *Das Barocke Fest*, catalogue by Harald Zielske, Haus am Waldsee (Berlin 1966), no.3; and *Das Barocke Fest*, catalogue by Eckehart Nölle, Neuen Residenz (Bamberg 1968), no.79.

Bound in this copy is an unrecorded letterpress broadsheet (385 × 520mm) on which is squeezed the entire text of this *Vorstellung der Oesterreichischen Hertzens-Flügeln*. The broadsheet has no publisher's imprint, only a subscription 'Mit Römischer Kayserlichen Majestat Freyheit nicht nachzudrucken'. The printer left a small gap in the text, which in the book is completed with the name 'Christian Ferdinand von Fernberg'. The broadsheet thus probably antedates the book and may have been printed for distribution to spectators.

The text subsequently was printed in quarto format and issued together with Küsel's print as part of the compilation 'Allerhöchst-Feyerlichste Festivitäten' published in the *Diarium europaeum, XV, Appendix oder Arhang* at Frankfurt am Main circa 1667, pp.1–36 (see above).

We are unable to find any bibliographical reference or other copy of our folio edition.

Bound with

KÜSEL, Melchior

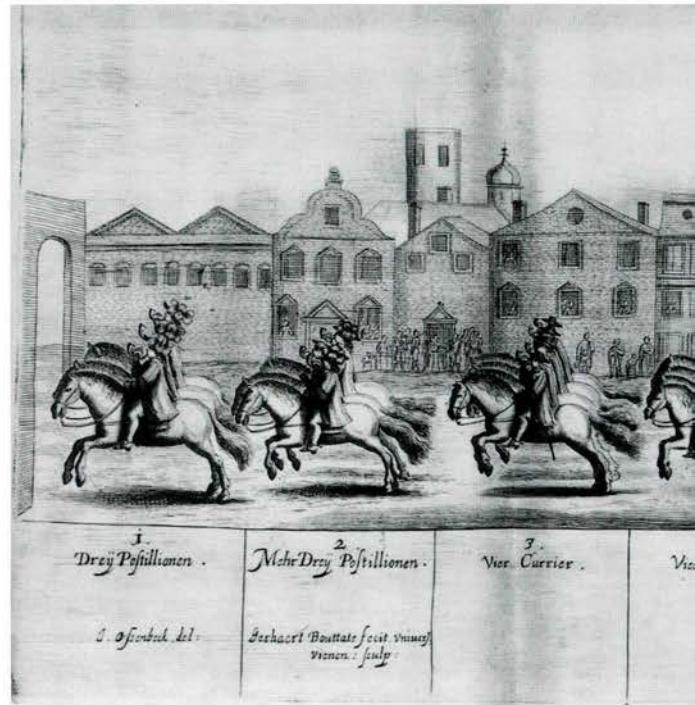
Augsburg 1626 – Augsburg 1683

**Ordnung Deß Einzugs zu dem Hochansehenlichsten
Beylager der Römisch Kayserlichen Mayesteten...
Geschen in dero Kays. Residenz Stat Wien den
5. December 1666.**

Vienna, 'Apud Johannem Blaeu et Alexandrum Hartung',
1666

Engraving on two sheets, 726 × 505mm when joined, the lower half bearing an engraved dedication to Leopold I signed *Melchior Küsel*. In excellent state of preservation.

This print by Küsel is altogether more ambitious than the one produced to accompany the *Vorstellung der Oesterreichischen Hertzens-Flügeln* (see above). It is achieved from two matrices, the upper one depicting the Infanta's entourage on the outskirts of Vienna beneath medallion portraits of Leopold and Margarita and a monogram of their initials; the lower matrice continues the extravagant border, here enclosing a dedication to the Emperor signed by Küsel and a key identifying thirty-three groups



or individuals depicted in the scene above.

The only impression recorded by the following authorities is in the Theatremuseum in Munich.

REFERENCES *Das Barocke Fest*, exhibition catalogue by Harald Zielske, Haus am Waldsee (Berlin 1966), no.2; *Das Barocke Fest*, exhibition catalogue by Eckehart Nölle, Neuen Residenz (Bamberg 1968), no.78; F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XX (Amsterdam 1977), p.79, no.199

Bound with

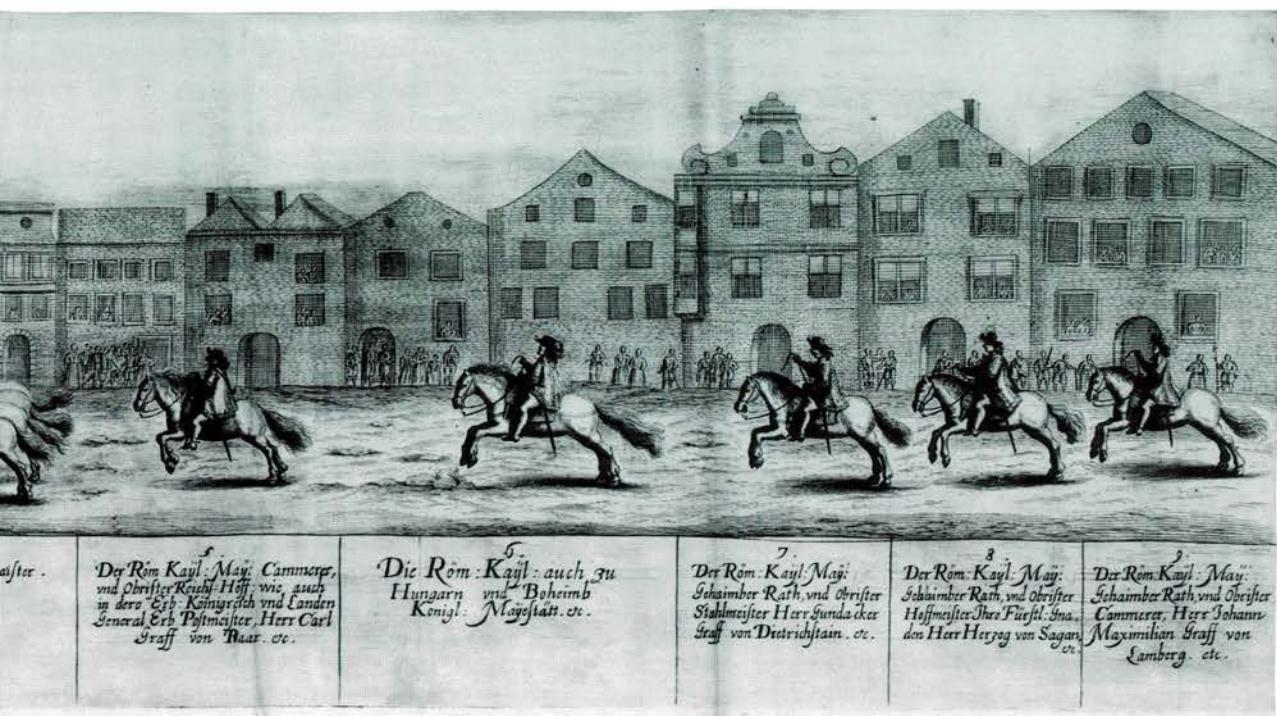
BOUTTATS, Gerard

Antwerp circa 1630 – Vienna circa 1668

(Procession of the Emperor Leopold I and his attendants on horseback from Gloggnitz (Glocknitz) to Schottwien am Semmering (Shadwienn) for the reception of the Empress).

[Vienna] 1666

Engraved panorama on four sheets (each 260 × 660/750mm platemarks, 2850mm in length joined) signed on the first sheet J. Ossenbeck del: | Gerhaert Bouttats fecit univers: Vien: sculp: In excellent state of preservation.



74 (Bouttats). Detail from a panorama depicting the cavalcade escorting the emperor Leopold I to meet his bride, the Infanta Margarita Teresa, in 1666

An extraordinary and evidently rare engraved panorama depicting a cavalcade of 123 courtiers and attendants escorting the Emperor to meet his bride, the Infanta Margarita Teresa. At the head of the procession (see reproduction above) were six postillions, four couriers, and four postmasters, all sounding horns, followed by the imperial postmaster, Carl Graf von Paar, next the Emperor, and thereafter his large retinue. Every member of the Emperor's entourage is identified in the numbered captions at the foot of the print; in the background is an unspecified townscape with a multitude of onlookers.

The panorama is described by Nagler as 'Der Zug des Kaisers Carl VI [sic] von Glocknitz nach Schottwien mit reicham befol zum Empfang der Kaiserin 1666', misidentifying Leopold I as Charles VI (1685–1740), despite the date 1666 engraved in the fourth plate. The impression seen by Nagler was accompanied by a 'Textblatt' which is not present here; Nagler reports, 'Dieser interessante Fries ist von grösser Seltenheit'. Wurzbach and Hollstein both adopted Nagler's entry without correcting his misidentification; neither locates an impression.

REFERENCES G.K. Nagler, *Die Monogrammisten* (Munich 1864), IV, p.25, no.71/2; Alfred von Wurzbach, *Niederländisches Künstler-Lexikon* (Vienna & Leipzig 1906), I, p.167; F.W.H. Hollstein, *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, XIV (Amsterdam 1956), p.212, nos.77–80

Bound with

ANONYMOUS PRINTMAKER

(Engraved portrait of Leopold I, depicted on a medallion hung on the neck of the Imperial Eagle, with (at left) small portraits of the Electors of Trier, Cologne, Mainz, (at right) Pfalz, Bavaria, Brandenburg, and Saxony).
[Nuremberg], 'Paulus Fürst Excudit', [circa 1666]

Engraving, 375 × 300mm (trimmed along or just within the platemark). In good state of preservation (bound as frontispiece to the volume).

This portrait is captioned 'Consilio et Industria' and has twelve lines of verse engraved beneath, beginning 'Diß ist der Heilige Krantz, in welchem Teutschland pranget | Daran dem Vatterland sein Glück und Wohlstand hanget...' The print may be unrecorded.

Bound with

LERCH, Johann Martin
fl. Vienna and Prague 1660 – 1685

(Engraved portrait of the Infanta Margarita Teresa).
[Vienna], 'L.M. Kürner exc.', [circa 1666]

Engraving, 220 × 145mm platemark (300 × 180mm sheet), signed I.M. Lerch fec. In very good state of preservation.

This portrait is captioned ‘Margarita Infans Hispaniae, Filia Philippi IV. Hispaniarum Regis Catholici secundo genita’ and has four lines of verse engraved beneath, beginning ‘Diß ist der hohe Wert, gusucht aus guntzer Welt | Nachdem eins Kaÿsers flug sich danckt, es ihm gefällt...’

REFERENCE F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XXII (Amsterdam 1978), p.79, no.16

Bound with

ANONYMOUS PRINTMAKER

Kayserliches Vermählungs-Fest, geschehen zu Wien den 5. Decemb. Ao. 1666.

[Nuremberg], ‘Johann Hofmann Excudit’, 1666

Engraving, 380 x 295mm platemark with *circa* 10mm margins.
In excellent state of preservation.

An allegorical print depicting the Emperor and Empress in the Augustinerkirche for the blessing of their marriage by the Papal Nuncio Don Marchese Spinola. Above the couple, supported by an eagle, is an enormous pair of spectacles with scenes of the Infanta’s departure from Spain and arrival in Vienna shown in the lenses.

The print may be unrecorded.

Bound with

ANONYMOUS PRINTMAKER

Eigentlich- und bedeutlicher Abriß deß prächtigen Kunst- und Freuden-Feuerwerks welches an der Festivität deß Kaiÿserlichen Beýlagers zu Wienn vor dem Burckthor gehalten und gesehen worden.

[Vienna? *circa* 1666]

Engraving, 258 x 340 mm (platemark), without name of engraver or publisher. In excellent state of preservation.

On 8 December 1666, an allegorical tableau in three acts with music by Johann Heinrich Schmelzer was performed at the Burgtor, the gate through the city fortifications into the Hofburg, built by Leopold I in 1660 (destroyed 1809). Behind the gate a temple consecrated to Hymen and on each side apparatus representing Mount Etna and Mount Parnassus were erected, concealing fireworks ignited by the pyrotechnician Bartholomäus Peißker (the display was repeated on 10 December).

Our print, compressing all three acts of the performance into a single scene, appears to be unrecorded. A related print, also separately issued, but accompanied by explanatory letterpress (wrongly giving 7 December as the day of performance), is described and illustrated by Kevin Salatino, *Incendiary art: the representation of fireworks in early modern Europe* (Los Angeles 1997), pp.86–89.

The entertainment is recorded in greatest detail in a work entitled *Von Himmeln entzindete und durch allgemeinen Zuruff der Erde sich Himmelwerts erchwiegende Frolockhungs-Flammen* published by Matthäus Cosmerovin with four illustrations by Melchior Küsel expressing different scenes of the performance. Küsel’s prints are described by F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XX (Roosendaal 1977), p.79, nos.194–197; see also, Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Sc6 & Sc7 and Abb.147. Copies of his prints appear in the compilation ‘Allerhöchst-Feyerlichste Festivitäten’ included in the *Diarium europaeum*, XV, Appendix oder Anhang (Frankfurt am Main *circa* 1667).

Bound with

ANONYMOUS PRINTMAKER

Distinto racconto d’ un incontro d’ armi di fuoco artifitiale di due Truppe di 30 Huomini à cavallo per ciascuna, quali hanno d’ auanzare in ordinanza di combattere nel giorno dopo il gran Balletto, come segue [caption and text also in German:] Specification oder ordnung des Neuen Inventierten Kunststückel, oder auß freier handt Führendes Feürwerks, wie und was manier das geschehen soll volget.

[Vienna 1667]

Engraving, 289 x 375mm trimmed along the lower borderline by the binder, small margins elsewhere. In very good state of preservation.

This print depicts a mock combat conducted on the Burgplatz between two groups of thirty horsemen armed with hand-held fireworks. The two principal combatants are identified in the caption as Urban Luin Haubtman, the ‘Inventor’ of the entertainment, and Wolff Andreas von Amast, its ‘Obristwachmaister’. The performance was scheduled for the day after the second performance of *La Contesa dell’aria e dell’acqua*, planned for 29 January 1667, but postponed because of snow.

This entertainment is recorded neither by Franz Hadamowsky, ‘Barocktheater am Wiener Kaiserhof. Mit einem Spielplan 1625–1740’, in *Jahrbuch der Gesellschaft für Wiener Theaterforschung* 1951–1952 (Vienna 1955), nor by Herbert Seifert, ‘Die Festlichkeiten zur ersten Hochzeit Kaiser Leopolds I’, in *Österreichische Musikzeitschrift* 29 (1974), pp.6–16.

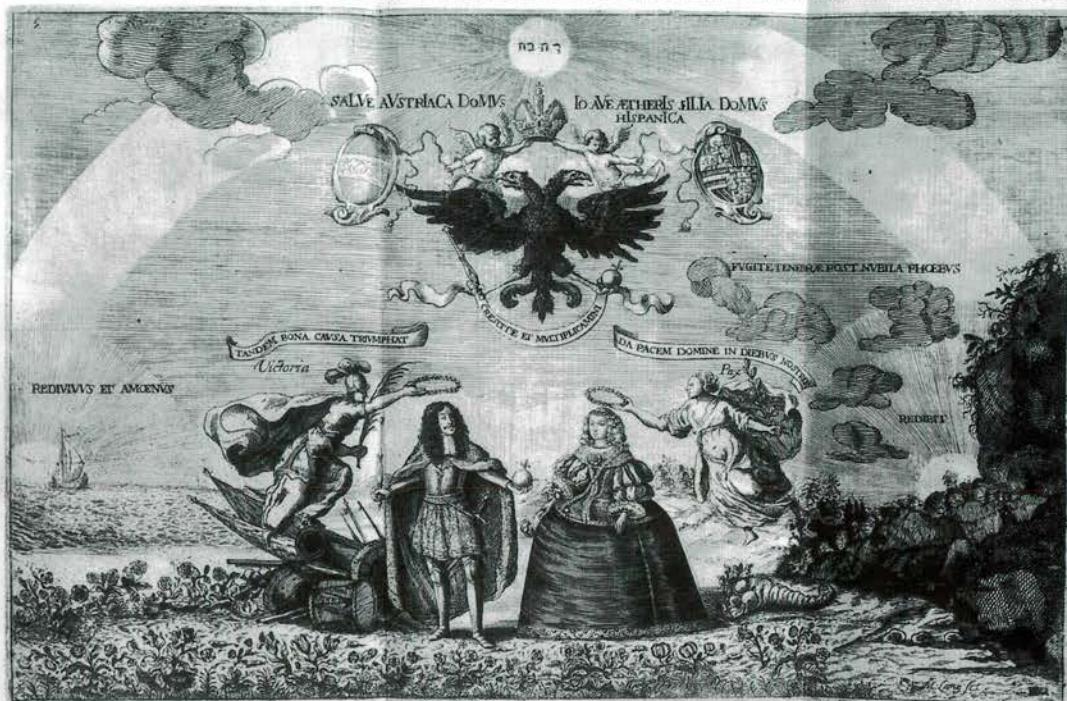
Our print seems to be entirely unknown, unless it could be one of four prints of fireworks apparently inserted in Cicognara’s copy of *La Contesa dell’aria e dell’acqua* (Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara*, reprint Bologna 1979, no.1466).

Opposite 74 (Fitzing von Fitzingheimb).
Broadside with engraving by Moritz Lang
(528 x 410mm sheet)

Epithalamisches Emblema,
Das ist:
Hochzeitlicher Applausus vnd Sinnen-Bedicht
Denen Glorwürdigst Hochbeglückten
Rayserlichen Beylagers Festivitäten /

(Behalten zu Wien in Österreich den Decembris anno Domini salVatoriIs ief V Christi)

Zu Altersunterschafft schuldbüßen Ehren compoirt und ins Kupfer gebracht
Durch Johann Heinrich Füssing von Füssingshainb. Fürstlichen Sachischen gewissen Cammer-Secretarium.



Erklärung dieses Sinnen-Bedichts.

Besetzte genaue O quid eme Some/
Erscheine ganz reine zur fröhlichen Wonne;
Din Leidheit entwehet vor lustre Wechel/
Dreigeteiltes gesegnet unfer tuftlose Welt;
Beisießt erpriest sie Österreichs Landen/
Entfretet errettet von Kümmerniss Banden;
Rosfallen zumalten sie müntzen begehrn!
Den Namen und Clamnen des Kaisers zumebrn.
Der lebe Gott alle die Fälle der Jahre/
Gedenken/erfreuen getrotzen Vaere;
Durchfriem/ befreien den Kaiser lasß haußen/
An Kreuzen wie nieder die Reide verwarten.
Der Adler ihr Todten/ in Rüstten des Schwertes/
Drum formaret vonn bader eub/ freudlosch lebet.
Vor Krankei sond Wühnei/ ernachet in Waller/
Verderber und ziehet mit Symmen du Zader;
Schmetzlofen freuden im Wechel der Zeten/
Die Wunde gründt viel quets bereiten;
Das Wetter die Mäter von Symmen vertrieben/
Die Afte das beste ist vbrig gebieben.
Bann Flora, Aurora für mir er anklönen/
Ali Wälder und Gölzer sind freudig ergauden.
Trumpten/ Klartzen zur Wulff erbauen/
End machen ein Fraden vor Donnerstrahl knaten:

Vuletin/ Radeten/ fernerwernde Räntzen/
Gott freudig/ nicht waren des Ungnades Schranken/
Und sozien/ baldet/ macht Wunderdanken/
Es Greenen und Thoren/ Trümph/ Green Verten/
Großen zu loben/ es manglet an Werten;
Comedi, Tragedi, von allen der gleichen/
Wit si gien und thagen; zur Freuden gerechen:
Vonnewe/ jomme/ so viel Freuden zeiden/
Als machen jut laden; all Zawren muss wischen.
Gott seure die Jahre/ in frölichen Zeten/
Zösse vermeide das Detzen weiten.

ANAGRAMMA
Oder zweifache Namens-Verwechslung bender
Kaisertlichen Monarchen

In Verfassung der Buchstaben:
G Perl vom Adlers Tag:
G Tag vom Adlers Perl.
Leopoldo LVX Margarita
Margarita LVX Leopoldo.

Lassen uns abale Menschen zu trawren/
Edel gehobne Ihr Burger und Bavren.
Österreich will sich nun wider eraucken/
Perlein von Wunder ins Reich schicken/
Ob war der Scepter/ die Kaiserlich Krone/
Leichten im stralendem glanzeder Sonne:
Danach ist iron ein Perlein verhanden/
Von sehr hohen Werth/ auf Spanischen Landen:
So überaus loben/ und nicht zuvergleichen/
Mit Edelgesten/ es müssen Ihr weichen:

Allein Jeden/ Deien und Weßen/
Römisch Reich hab dir das Perlein zum besten.
Cindixtagan/ aüng/ und freudlichster maszen/
Anblid der Hammel/ deinen Landfassen:
Regierender Rauf/ deinen Herrscher ob allen/
Ist dieses Perlein im Throne gefallen:
Teutschland des hat dich längs herlich verlanget/
An dieses das Teutsche Hoffen nun hanget.

Bound with

FITZING VON FITZINGHEIMB, Johann Heinrich

1628 – after 1672

Epithalamisches Emblema, Das ist: Hochzeitlicher Applaus und Sinnen-Gedicht denen glorwürdigst hochbeglückten kayserlichen Beylagers Festivitäten...
Vienna, Matthäus Cosmerovin, [1666]

Broadsheet 528 × 410mm sheet, the engraved emblem signed *M[oritz] Lang sc.*, the publisher's imprint at the bottom. In fine state of preservation.

A broadsheet with printed verses by Johann Fizing von Fizingheimb and an emblematical engraving by Moritz Lang (unknown to F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XXI, Amsterdam 1978).

REFERENCES Anton Mayer, *Wiens Buchdrucker-geschichte 1482–1882* (Vienna 1883), I, p.262, no.1584 (copy in 'Stadtbibliothek in Wien'); Walter Sturminger, *Johann Heinrich Fizing von Fizingheimb. Ein verschollener Dichter der Barockzeit, [offprint from Mitteilungen des Instituts für Österreichische Geschichtsforschung, Bd.63]* (Vienna 1955), p.7, no.5 (no copy located); *German Baroque Literature. A descriptive catalogue of the collection of Harold Jantz* (New Haven 1974), p.119 (no. 983; reel 195)

(LEOPOLD I, Holy Roman emperor)

Vienna 1640 – Vienna 1705

75 Resumen de la comedia intitulada Don Pasqual en la Granja, con que festeja a las augustíssimas magestadades de Leopoldo, y Margarita, nuestros Señores, el excelen-tíssimo Señor Marques de los Balvases, embaxador de España, &c. Representada por sus criados, en uno de los días de Carnestolendas, deste Año 1671.

Vienna, Matthäus Cosmerovin, (1671)

£ 1600

Quarto, (8)ff. signed A–B⁴, not foliated or paginated; two typographical and two woodcut head-pieces, two woodcut initials.

In excellent state of preservation.

Bound in a contemporary comb-marbled paper wrapper.

The scenario of an entertainment in three acts with ballet *intermezzi*, performed in the Ritterstube of the Hofburg, during the carnival of 1671 (7 January–10 February), in the presence of the Emperor Leopold I, the Empress Margarita, and the Spanish ambassador, Pablo Spinola-Doria (1632–1699), duca di Sesto

and Marqués de los Balbases. The pamphlet has escaped the attention of all historians and bibliographers of the Viennese theatre.

An 'Advertencia' describes the character of the work thus 'La Comedia por si no está entramada; mas se ha tomado este sujeto, para hacer en el algunas Scenas Episodicas, y totalmente apartadas, por lo qual puede mejor llamarse Accion Scenica sin preceptos, y assí se dà una tacita disculpa en el Prologo, llamandola Ensalada'. The author is not named and the printed list of 'Personas' records the thirteen parts or characters without identifying any performer.

The music for the ballet *intermezzi* almost certainly was written by Johann Heinrich Schmelzer (*circa* 1620–1680), vice-Kapellmeister at the imperial court from 1671 to 1679, afterwards Kapellmeister in succession to G.F. Sances (*The New Groves*, 16, pp.665–666). Schmelzer's scores for unspecified carnival entertainments performed in 1671 survive in the *Musiksammlung* of the Österreichische Nationalbibliothek, Kodex 16583, 2. Band (see analysis by Egon Wellesz, *Die Ballett-Suiten von Johann Heinrich und Anton Andreas Schmelzer*, Vienna 1914, pp.39–40, nos.70–73; compare Franz Hadamowsky, 'Barocktheater am Wiener Kaiserhof. Mit einem Spielplan 1625–1740', in *Jahrbuch der Gesellschaft für Wiener Theaterforschung 1951–1952*, Vienna 1955, p.76, and Herbert Seifert, *Der Oper am Wiener Kaiserhof*, Tutzing 1985, pp.470–471, none able to identify the performance by name).

Between the arrival of the Spanish Infanta Margarita Teresa in Vienna in December 1667 and her death in March 1673, a small number of entertainments in Spanish were performed at the imperial court, either on the Empress's birthday (8 June), on the birthday of her mother (and Leopold's sister), Mary Anne, dowager Queen of Spain (22 December), on the birthday of the Archduchess Maria Antonia (18 January), or during the carnival season.

We know the titles of six works: 'Dar lo todo y no dar nada' ascribed to Pedro Calderón de la Barca (22 December 1668), the present work (January 1671), 'Del mal lo menos' ascribed to Antonio de Cardona, y Borja, Margues de Castelnov (1 June 1671), 'El secreto a voces. Comedia' (22 or 23 December 1671), 'La flecha del amor' (22 December 1672), and 'Primero es la Honra' by Agostin Moneto (18 January 1673). Others, performed during January 1671, on 1 June 1671, and on 8 June 1672, are known only by news reports (in the *Theatrum Europaeum* or *Frankfurter Relationen*) or account book entries (cited by Hadamowsky).

The printer of our book, Matthäus Cosmerovin, also printed 'Del mal lo menos' and 'Primero es la Honra', those publications recorded by Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, pp.257–258, nos.1526/1605, 1536/1611 (locating one copy of each in the *Bibliothek der Gesellschaft der Musikfreunde in Wien*). Mayer does not mention our book and a thorough search has failed to turn up another copy.

LIBERATI, Francesco
fl. 1639 – 1669

- 76 **La Perfettione del cauallo, libri tre.**
Rome, Michele Ercole, 1669

£ 850

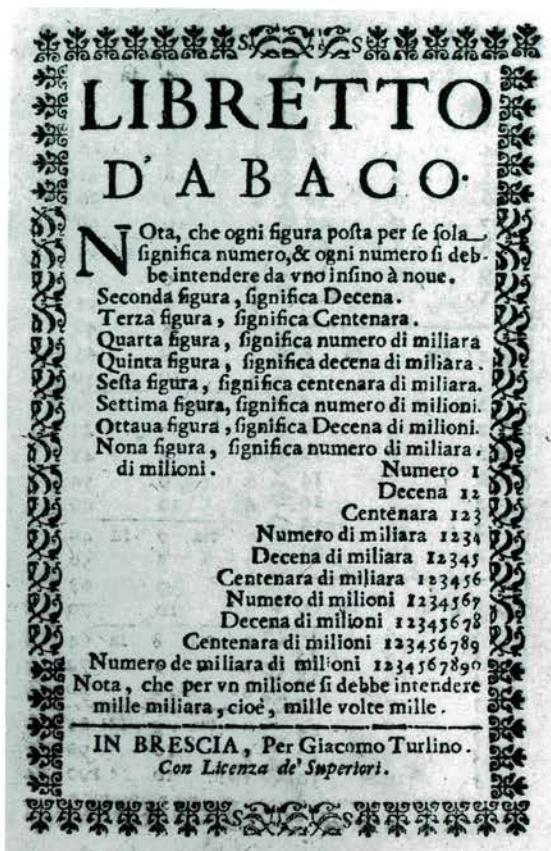
Quarto, (120)ff. signed π² a⁴ A–R⁴ S² T–Z⁴ Aa–Ee⁴ and paginated (12) 1–223 (i.e. 227) (1), plus engraved plate; woodcut device of the dedicatee on the title-page, large woodcut ornament on last page, and approximately 380 small woodcuts of brands, all printed with the text.

Endpaper and title inscribed *Valerio Sampieri*. Engraved plate lightly spotted, otherwise a very good copy.

Bound in contemporary vellum.

Revised second edition, dedicated to Giovanni Battista Borghese by the author at Rome, 10 August 1669, of a comprehensive work on the breeding and management of horses, containing a systematic discussion of their maladies accompanied by a folding engraved plate, and a catalogue of Italian horse brands, ancient and modern, classified according to social precedence.

REFERENCES F.H. Huth, *Works on horses and equitation. A Bibliographical record of hippology* (London 1887), p.23; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 4610; Ellen B. Wells, *Horsemanship. A Bibliography* (New York 1985), 4565; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 141



77. Height of page 150mm

LIBRETTO D' ABACO

- 77 **Libretto d' abaco.**
Brescia, Giacomo Turlini, [undated; circa 1612–1630]

£ 1150

Octavo, (8)ff., unsigned, not foliated or paginated; each page enclosed within border of type ornaments, woodcut on last page for 'Multiplicare per modo di Quadrato'.

In good state of preservation.

Bound in modern vellum.

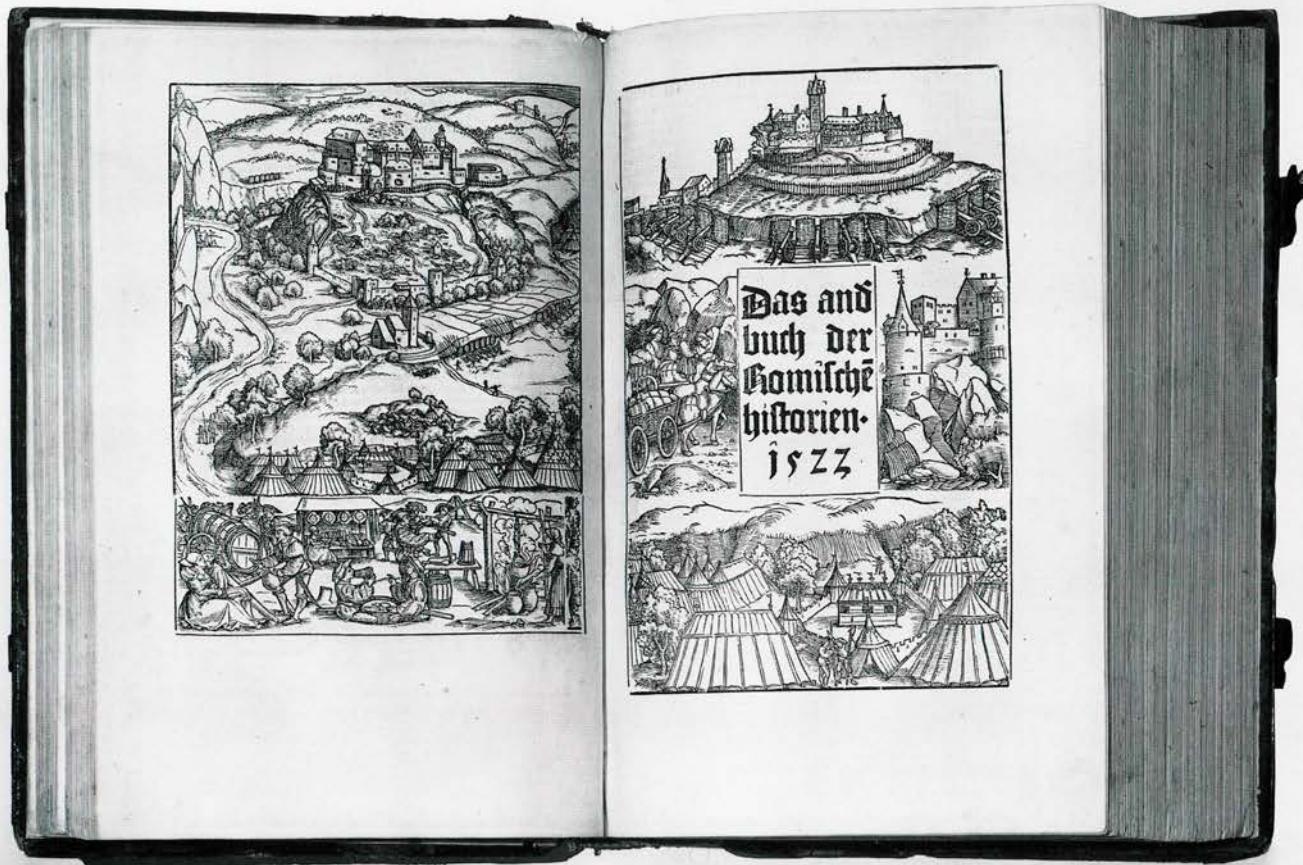
This handbook provides a multiplication table, the proof of sevens, and closes with traditional problems of a mercantile character.

Approximately fifteen editions of the *Libretto dell'abaco* are

known, uniformly eight folios in extent, the earliest printed about 1520 (Warren Van Egmond, *Practical Mathematics in the Italian Renaissance. A Catalog of Italian Abacus Manuscripts and Printed Books to 1600*, Florence 1980, pp.321–322; and Pietro Riccardi, *Biblioteca matematica italiana*, reprint Bologna 1985, I, ii, col.38; V, col.90; VII, col.53).

Until now, the present edition has been known by a single copy, located by Spini in the Biblioteca 'Carlo Viganò' dell' Università Cattolica, Brescia. The book can be assigned to the period 1612–1630 on the basis of the printer Giacomo Turlini's dated production and biographical evidence (Ugo Vaglia, *Stampatori e editori bresciani e benacensi nei secoli XVII e XVIII*, Brescia 1984, pp.218–236).

REFERENCE Ugo Spini, *Le edizioni bresciane del Seicento. Catalogo cronologico delle opere stampate* (Milan 1988), no.967; not listed by Jochen Hoock & Pierre Jeannin, *Ars Mercatoria: Handbücher und Traktate für den Gebrauch des Kaufmanns* (Paderborn 1991–1993)



78. Views of Ebernburg and Veste Landstuhl, where Franz von Sickingen was besieged and died in 1523 (height of binding 325mm)

LIVIUS, Titus

Patavium 59/64 BC – Patavium 17 AD

- 78** **Romische historien Titi liui mit etlichen newen Translation so kurtzuerschienen jaren im hohen thum Styfft zu Mentz jm latein erfunden und vorhyn nit mer gesehen sein [a free paraphrase by Bernard Schöfferlin, continued by Ivo Wittich, with additions by Nikolaus Fabri Carbach].**

Mainz, Johann Schöffer, 1523

£ 9500

Folio, (453)ff. signed π⁶ a⁴ b–o⁶ p⁴ A⁸ B–R⁶ (blank R6) Aa⁸ Bb–Ee⁶ F⁸ 2π¹⁶ Gg⁴ Hh–Zz⁶ Aaa–Nnn⁶ Ooo⁴ Ppp⁶ 1⁶ 2⁸ (lacking final blank) and irregularly foliated as usual (2) 1–90 (1) 90–191 (2) 193–197 199–232 232–236 236–247 233–420 (13); four woodcut compartments (title and sub-titles), another compartment enclosing first page of dedication, very numerous woodcut illustrations (some composed from multiple blocks), printer's device and initials.

Engraved ex libris of Fieldmarshal Abraham von Erlach (1716–1782) of Bern canton, Switzerland (version signed by the engraver BD with motto *Pro virtute bellica*) and beneath a related label *Bibliotheque de Spietz* (A. Wegmann, *Schweizer ex libris*, Zürich 1933, nos.1837, 1864). Folio 1z torn and closed without loss, blank corner of folio 15 torn away, light waterstain in a few margins, otherwise a remarkably clean and fresh copy, in wholly original condition.

In a contemporary binding of calf over bevelled wooden boards, covers decorated in blind by three rolls (very abraded, joints cracked and back worn, but still sound); one clasp (of two) remaining. Preserved in a box.

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

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

In Schöffer's 1505 edition, the text is illustrated by 233 woodcuts (including repeats) by several anonymous cutters adapting models in Venetian book illustration (Walter Röll, 'Die Mainzer Offizin Schöffer und die Drucklegung der "Römischen Historie" 1505', in *Gutenberg-Jahrbuch* 1990, pp.89–117). The best woodcuts are ascribed by Else Thormählen to 'Der Meister der Sebastian-Legende', while the best of those introduced in Grüninger's 1507 edition are credited by her to 'Der Meister des Freiburger Altars' (E. Thormählen, 'Die Holzschnittmeister der Mainzer Livius-Illustrationen', in *Gutenberg-Jahrbuch* 1934, pp.137–154).

For this revised and enlarged edition, the publisher commissioned a large number of new woodcuts from a talented designer/blockcutter in his employ. Thormählen confidently identified this artist as Conrad Faber von Creuznach, however a subsequent investigation of Faber's *oeuvre* has cast doubt on her attribution (Wolfgang Brücker, *Conrad Faber von Creuznach, [Schriften des Historischen Museums Frankfurt am Main, XI]*, Frankfurt am Main 1963, pp.95–96). In addition to scenes of Roman history, Schöffer introduced woodcuts by the same hand depicting contemporary events, including views of the sieges of Ebernburg and Landstuhl, where Franz von Sickingen was wounded and died, on 7 May 1523 (see reproductions on page opposite). These illustrations apparently had been cut for a *Warlicher Bericht* written by Conrad Strum and published anonymously by Schöffer in 1523 (Hermann Knaus, 'Sickingen im Schöfferschen Livius', in *Gutenberg-Jahrbuch* 1952, pp.82–95).

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

LOMAZZO, Giovanni Paolo

Milan 1538 – Milan 1600

- 79 **Trattato dell' arte de la pittura... Diviso in sette libri. Ne' quali si contiene tutta la theorica, & la prattica d' essa pittura.**

Milan, Paolo Gotardo da Ponte, 1584

£ 3400

Quarto, (370)ff. signed t⁸ t¹² A–Z⁸ Aa–Vv⁸ Xx⁶ and paginated (40) 1–700 (i.e. 698) and (2) errata, plus bifolium of additional text (see below).

Ownership inscription of Leonardo Trissino (1780–1841) dated 1833. Dampstained in lower corners, other minor defects.

Bound in contemporary leather-backed boards.

First edition of this comprehensive treatise, memorably designated the 'Bibbia del manierismo' by Julius Schlosser Magnino. Divided into seven books, it deals with the laws of colour, proportion, perspective, the expression of the emotions, and the practice of painting, including materials (G.M. Ackerman, 'Lomazzo's Treatise on Painting', in *The Art Bulletin* 49, 1967, pp.317–326). 'Book VII is a veritable dictionary of iconography of the period' (M.W. Chamberlin, *Guide to art reference books*, Chicago 1959, 2015). The work also contains valuable biographical information, in particular on the school of Gaudenzio Ferrari, who was the author's uncle and teacher.

The sheets of the first edition were issued several times; the first issue is generally assumed to be the one providing the title in shorter form with imprint 'In Milano. Appresso Paolo Gottardo Pontio' (as here) and the second issue the one having an extended title and imprint reading 'In Milano per Paolo Gottardo Pontio stampatore regio a instantia di Pietro Tini' dated either 1584 or 1585 (Cicognara 159–160; *Le cinquecentine della Biblioteca trivulziana*, I, Milan 1965, nos.261–262). 'In alcuni rarissimi esemplari', reports Cicognara, 'trovasi al fine un foglietto con un Capitolo di più, indicandosi che va collocato nel sesto libro dopo il Cap. 16. a carte 328'. This Chapter XVII, entitled 'Dell'arte di allungare la vista' with printed note to the binder 'Questo capitolo vā collocato nel sesto libro doppo il capitolo 16. à carte 328', is bound at end in this copy.

REFERENCES Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 161; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), p.342; Julius Schlosser Magnino, *La Letteratura artistica* (reprint Florence 1986), p.395; Silvia Bordini, *Materia e immagine: Fonti sulle tecniche della pittura* (Rome 1991), p.60; cf. Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 186 (issue dated 1585)

LORGNA, Anton Mario
Verona 1730 – Verona 1796

- 80 Fabbrica ed usi principali della squadra di proporzione.**
Verona, Stamperia Moroni, 1768

£ 750

Quarto, (40)ff. signed ★⁶ A–G⁴ H⁶ and paginated (12) 1–67 (1), plus two folding plates engraved by Dionigi Valesi; a vignette on title-page engraved by Domenico Lorenzi.

Exlibris John Smith Esq.r, ownership inscription *Exlibris Brent Gratiot-Maxfield 1960*, and exlibris John Harris. In very good state of preservation.

Bound in contemporary vellum over boards.

A treatise by an engineer and professor in the military college at Verona describing the construction and operation of a new instrument capable of performing arithmetical, algebraic, geometrical, and trigonometrical operations, useful to the navigator and hydrographer, artillerist and surveyor. In the preface, Lorgna distinguishes his *squadra* from Galileo's *compasso di proporzione* and extols its superiority.

REFERENCES Giuseppe Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (Florence 1929), p.84; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), II, ii, col.47



81. Description of the last *bucintoro*, in use 1727–1796
(reduced from 136 × 87 mm platemark)

LUCHINI, Antonio Maria
fl. Venice 1729

- 81 La Nuova regia sù l' acque nel Bucintoro nuovamente eretto all' annua solenne funzione del giorno dell' Ascensione di Nostro Signore.**
Venice, Carlo Buonarrigo, 1729

£ 675

Octavo, (56)ff. signed A–G⁸ and paginated 1–112, plus engraved frontispiece.

Old illegible ink stamp on title-page. In good state of preservation.

Bound in contemporary calf.

First edition of a detailed description of the last *bucintoro* (Bucintaur), the ceremonial boat of the doges of Venice, designed by the naval engineer Stefano Conti to replace the 'vecchio' *bucintoro*, built 1601–1606, and after more than one hundred years of regular use almost unseaworthy.

The Provveditori all'Arsenale had organised a competition in 1719 to decide how the interior might be decorated. The well-known sculptor Antonio Corradini (1668–1752) presented a *modello in cera* on 6 December 1719 and one week later obtained the commission (Lina Urban, 'I progetti per le decorazioni d'intaglio del Bucintoro settecentesco e lo scultore Antonio Corradini', in *Studi veneziani* 19, 1990, pp.285–292). Execution of Corradini's designs proceeded slowly: the 'vecchio' *bucintoro* continued in use until 1727, in which year the unfinished 'nuovo' *bucintoro* was first employed in celebration of the Feast of the Ascension. The following year it was used again, still unfinished.

The official launch of the 'nuovo' *bucintoro* in 1729 is commemorated by the present work, an exhaustive account of the complex Biblical, classical, and historical iconography (a list of 'Autori sacri, e profani, citati nel presente Libro' runs to fifty names). Seven later editions (1737, 1747, 1749, 1751, 1765, 1782, 1795) are recorded by Cicogna and Soranzo, as well as a translation into French by J.B. Tavernier (1776).

The *bucintoro* was used for the last time in 1796. After the fall of the Republic, it was placed in storage in the Arsenale, and was symbolically destroyed there by the French in 1798. Some fragments survive of the elaborate gilt wood interior and a scale model is in the Museo Storico Navale di Venezia.

REFERENCES Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943), p.240 (wrongly calling for a folding plate, which is present only in subsequent editions); Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 4369; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 1451; Lina Urban Padoa, 'Il Bucintoro settecentesco: Antonii Coradini sculptoris inventum', in *Arte veneta* 41 (1987), pp.201–203; Bruno Cogo, *Antonio Coradini scultore veneziano* (Este 1996), pp.86–96, 229–236

LUENIG, Johann Christian
Schwalenberg 1662 – Leipzig 1740

- 82** **Theatrum Ceremoniale historico-politicum, oder Historisch- und Politischer Schau-Platz aller Ceremonien, welche bey Paebst- und Kaeyer- auch Koeniglichen Wahlen und Croenungen, erlangten Chur-Würden... beobachtet worden.**
Leipzig, Moritz Georg Weidmann, 1719–1720

£ 2400

Three volumes, folio, I: (736)ff. signed)⁶ a–e⁴ A–7Z⁴ 8A–8P⁴ 8Q⁶ and irregularly paginated (52) 1–1422 (pp.1057–1058 passed over), plus three folding letterpress diagrams (inserted at pp.1238, 1246, 1250); title-page printed in red & black, three engraved head-pieces (one signed *Menzel*), numerous diagrams (indicating placement at banquets, etc.), a woodcut of the Frankfurt Rat-Stube (p.1299), all printed with the text. II: (854)ff. signed a⁶ b–d⁴ A–3Z⁴ 4A–4T⁴ UuuuXxxx⁴ YyyyZzzz⁴ 5A–7Z⁴ 8A–8Y⁴ 8Z² 9A–9T⁴ UuuuuuuuXxxxxxx⁴ YyyyyyyyyyZzzzzzzz⁴ 10A–10C⁴ 10D–10K² and irregularly paginated (36), 1–1700 (pp.717–732, 1099–1102, 1468–1471, 1641–1672 passed over) and (24), plus a folding letterpress table (inserted at p.415); title-page printed in red & black, three engraved head-pieces (two signed *Menzel*), two woodcut illustrations (pp.2, 1210), all printed with the text. III: (228)ff. signed)⁴ a² A–2Z⁴ 3A–3G⁴ 3H–3M² and paginated (12) 1–424 (20); two engraved head-pieces printed with the text.

In fine state of preservation.

Uniformly bound in contemporary vellum over paper boards.

Only edition of an extraordinary historical compendium, abstracting from a very wide range of sources accounts of festivities held all over Europe (and in some Oriental countries), from the earliest to the author's own time. Every imaginable ceremonial occasion – birthdays, weddings, receptions of all kinds, solemnities at universities, funerals, executions, among them – receives comprehensive treatment.

The first type of festivity to be considered is the procession and the two earliest of the seventy-seven such occasions described are Pope Martin V's departure from Constance in 1418

and the Queen of Cyprus's entry into Venice in 1490; the latest is Louis XV's entry into Paris in 1715. Several sections are devoted to coronations, describing altogether fifty-nine ceremonies at the courts of France, Spain, Portugal, Great Britain, Denmark, Sweden, Poland, Hungary, Bohemia, Prussia, Russia, and Sicily, and nineteen 'des Türkischen Hofes' also are related. Two chapters (volume II, pp.352–359) are concerned only with the dedication of the Jacobskirche at Weimar in 1713; here occurs the first mention in print of Johann Sebastian Bach (a facsimile reprint of this section was issued at Vienna by Bors & Müller in 1959).

The third volume describes chancery practices throughout Europe and specifies the correct mode of address in letters, petitions, ordinances, etc., for all ranks of society and all sorts of institutions.

REFERENCES Staatliche Museen Berlin, *Katalog der Lipperheide-schen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Sa8; Werner Neumann & Hans Joachim Schulze, *Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs* (Kassel, New York & Leipzig 1969), pp.48–49

MARAVIGLIA, Giuseppe Maria
Milan 1617 – Padua? 1684

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

£ 750

Folio, (132)ff. signed a–d² (e²) A–Z² Aa–Zz² Aaa–Iii² a–f² and paginated (20) 1–218 (2), 1–23 (1); engraved title-page signed *Pietro Piccini F [ecit]* included in the registration (as folio a1), printer's device on the letterpress title-page, numerous woodcut ornaments, initials.

Small purple ink stamp *G [eschichte] Bayern* in lower margin of engraved title. In fine state of preservation.

In a contemporary leather binding.

Only edition of a work commemorating the birth on 11 July 1662 of Kurprinz Maximilian II Emanuel, heir to the Electorate of Bavaria. It comprises 'vaticinia', prophesies in verse obtained from the allusive meanings of the eleven names given the Kurprinz at his baptism, followed by prose discussions of the virtues associated with each name, or 'Instructio serenissimi infantis bavororum principis' (*Kurfürst Max Emanuel. Bayern und Europa um 1700*, exhibition catalogue edited by Hubert Glaser

et al., Munich 1976, I, p.6). The last, separately paginated part, is a 'Series principum, regum, imperatorum', said to be extracted from a work by Christoph Gewold (1560–1621).

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

REFERENCES *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 3121; British Library, *Catalogue of seventeenth century Italian books* (London 1986), p.532; no copy located by S. & P.-H. Michel, *Répertoire des ouvrages imprimés en langue Italienne au XVIIe siècle conservés dans les Bibliothèques de France* (Paris 1967–1984), the National Union Catalog, or RLIN

MATTIOLI, Pietro Andrea
Siena 1501 – Trento 1577

84 Il Magno palazzo del Cardinale di Trento.
Venice, Francesco Marcolini, July 1539

£ 12,500



84. A description of the architecture and interior decoration of the cardinal's residence in Trent (built 1528–1536). Height of page 195mm

Quarto, (78)ff. signed A–S⁴ T⁶, not foliated or paginated; woodcut armorial insignia on title-page (109 × 116mm), medallion woodcut on folio A3 verso, and printer's device at end.

Faint waterstain in fore-margins, otherwise a very fine copy.

In a 17th-century Italian vellum binding.

A lengthy poetical description of the 'Magno Palazzo', an extension of the mediaeval Castello del Buonconsiglio in Trent, commissioned by Prince Bishop and Cardinal Bernardo Cles, constructed 1528–1536, and decorated principally by Gerolamo Romanino, Dosso and Battista Dossi, and Marcello Fogolino.

The author, who had settled in Trent in 1527 as court physician to Bernardo Cles, and had first-hand knowledge of the construction and decoration of the new palace, describes first the outside, then takes his reader on a room-by-room tour, trying to provide an impression of their splendour and quality, and an understanding of the iconography of the pictorial decorations. A cycle of images painted by Dosso in the *Stua grande* and ephemeral *apparati* created for a state visit by Ferdinand I in 1536, are among lost artworks described.

Cles's notions about how his palace should be decorated had initiated controversies at his court, notably a debate about decorum. In an anteroom to the chapel, for example, Cles allowed (or instructed) the Dossi brothers to paint images of pagan gods; in the *Stua de la famea*, he allowed them to paint images of ancient statues in fragmentary or mutilated states; and in the loggia, he allowed Romanino to freely mix scenes from ancient and biblical history with mythological subjects and allegories, and to include nude subjects. Criticism of such decorations is quoted and refuted in the poem.

Until the middle decades of the Cinquecento, little art theory was committed to paper, and there are few witnesses to artistic controversies. Mattioli's poem is consequently 'of extraordinary interest' in the context of art theory 'as it is largely unprecedented in the history of modern descriptive or art theoretical literature', 'not only among the earliest, but also among the most extensive and detailed [descriptions] of the Cinquecento', and 'Since the building described by Mattioli has not undergone any major changes, and a significant amount of the pictorial decoration survives, Mattioli's text provides a rare opportunity to compare an elaborate artistic ensemble with an extensive contemporary response to it' (quotations from Thomas Frangenberg, 'Decorum in the *Magno Palazzo* in Trent', in *Renaissance Studies* 7, 1993, pp.352–378; see also his 'A decorative palace in Trent', in *Decorum in Renaissance Narrative Art*, edited by Francis Ames-Lewis, London 1992, pp.103–110; and further: Massimiliano Rossi, 'Il "Magno Palazzo" del Mattioli: alcune considerazioni sul poemetto ecfrastico e celebrativo nel Cinquecento', in *Il Castello del Buonconsiglio*, edited by Enrico Castelnuovo, Trent 1995, II, pp.233–245).

In this copy, the text is presented as 445 stanzas without division into cantos; similar copies are in the British Library, Biblioteca Apostolica Vaticana (edited by Aldo Bertoluzza, Calliano 1984) and Biblioteca Marciana (edited by Michelangelo Lupo, 'Il Magno Palazzo annotato', in *Il Castello del*



Projet de Sculpture en argent d'un grand Surtout de Table... et les deux Tureens qui ont été exécuté pour le Millord Duc de Kinston en 1755.

85. Silver centrepiece and tureen designed by Meissonnier. The tureen depicted is in the Cleveland Museum of Art; its pendant was sold by Sotheby's 13 May 1998 for \$5.7m (engraving reduced from 380 x 645mm platemark)

Buonconsiglio, 1995, II, pp.67–228, with title-page reproduced as fig.55). Copies reputedly comprising 433 stanzas with division into *canti* are mentioned by Scipione Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, edited by Luigi Servolini (Bologna 1953), no.41, however none can be located.

REFERENCE British Museum, *STC of Italian books* (1958), p.427; no copy in North America located by the National Union Catalog, none yet submitted to RLIN

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

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

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

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

MEISSONNIER, Juste-Aurèle
Turin 1695 – Paris 1750

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

£ 28,000

of Meissonnier's drawings for it has survived.

Born in Turin of Provençal parents, Meissonnier went to Paris around 1715 and by 1725 was well-enough known as a silversmith to be appointed *orfèvre du roi* at the factories at Gobelins. He was still working in metal as late as 1735, but by then was also *déssinateur de la chambre et cabinet du roi* (designer of court festivals) in succession to Jean I Berain, and *decorateur du roi*, internationally renowned as an architect and decorator.

Like Thomas Chippendale, Meissonnier's reputation rests on his published designs rather than on actual work executed, of which only a small fraction survives. The most celebrated of the objects certifiably executed after his designs are a pair of silver tureens (illustrated on plate 115 of the *Oeuvre*) designed in 1735–1739 and executed by Pierre-François Bonnестренн and Henri Guillaume Adnet for Evelyn Pierrepont, 2nd Duke of Kingston (one in Cleveland Museum of Art, the other sold by Sotheby's, New York, 13 May 1998). For these and other works dependent on Meissonnier's designs, see now Peter Fuhring, *Un Génie du Rococo: Juste-Aurèle Meissonnier* (Turin 1999).

The one hundred and eighteen prints comprising the *Oeuvre* were published originally in *cahiers* or gatherings of a few plates each, beginning in the late 1720s, and by 1734 nearly fifty prints were available for sale by their publisher, the Widow Chereau. Shortly thereafter her relative Gabriel Huquier (1695–1772) acquired her business. Huquier substituted his name as publisher on the old plates and continued to issue new *cahiers*, designating each by a letter of the alphabet, numbering the plates sequentially. Documentary evidence together with information provided in the captions on the plates has enabled scholars to order the designs chronologically, however the dates of publication of the separate *cahiers* are not definitely known, and even the date of the *Oeuvre*, the only issue of the plates described in the bibliographies, is uncertain.

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

In all copies the smaller prints are imposed two, three, or more to the sheet, combined in different directions, without regard to the original constitution of the *cahiers*. There are slight variations between copies in the arrangement of the engravings on the sheets, but no copy is known which includes plates numbered 27 or 117. Two unnumbered plates usually are included in *cahier A*, illustrating the Brethous house in Bayonne (*Triumph of the Baroque. Architecture in Europe 1600–1750*, exhibition catalogue edited by H.A. Millon, Milan 1999, p.515).

The engravers of Meissonnier's designs were Benoît II Audran (1698–1772), Pierre II Aveline (1702–1760), Pierre-Edme Babel (fl. 1725–1765), Jean-Joseph Balechou (1719–1764), Maurice Baquoy (*circa* 1680–1747), Nicolas Dauphin de Beauvais (1687–1763), Pierre-Quentin Chedel (1705–1763), Louis Desplaces

(1682–1737), Antoine Herisset (1685–1769), John Ingram (born 1721), and obscure printmakers named Chenu, Dubreulie, Laureoli, Obele, and Riolet, among others. Some prints presumably exist in states bearing the Widow Chereau's address, but no one has recorded them. A unique proof impression of the double-page etching of the 'Surtout de Table' (plate 115, reproduced here page 103) in the Metropolitan Museum of Art is described by Mary Myers, *Regency to Empire: French printmaking 1715–1814*, exhibition catalogue, Minneapolis Institute of Arts (Minneapolis 1984), no.19.

Appreciation of the mature Rococo style in which Meissonnier worked was never widespread in France. Although he was *decorateur du roi*, there seems to be no record of Meissonnier's work for the crown. Most of his identified patrons were foreigners, not Frenchmen. When he died in 1750, extraordinary attacks on Meissonnier's artistry and derogatory appraisals of the Rococo quickly appeared in France. Considered as a relic of a fading taste, it is perhaps not surprising that few contemporary purchasers of the *Oeuvre* afforded it a fine binding. Neither Brunet nor Cohen and De Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (sixth edition Paris 1912), 696–697, who comment on the exceptional rarity of our book, are able to cite a copy bound in contemporary morocco.

Apart from our own, elegantly bound copy, we are able to trace only the one in contemporary (Austrian?) red morocco formerly in the Abdy collection (sold by Giraud-Badin, Paris, 10–11 June 1975, lot 228) and now in the Edmund L. Lincoln collection, New York (*Patterns of Style. Designs for Ornament & the Decorative Arts 1675–1850*, exhibition handlist, Grolier Club, New York 1993, p.2). The last well-preserved copy to appear at auction was bound by Chambolle-Duru in 1865 (Sir David Lionel Goldsmid-Stern Salomons copy, sold by Christie's, London, 25 June 1985, lot 100, for £29,000).

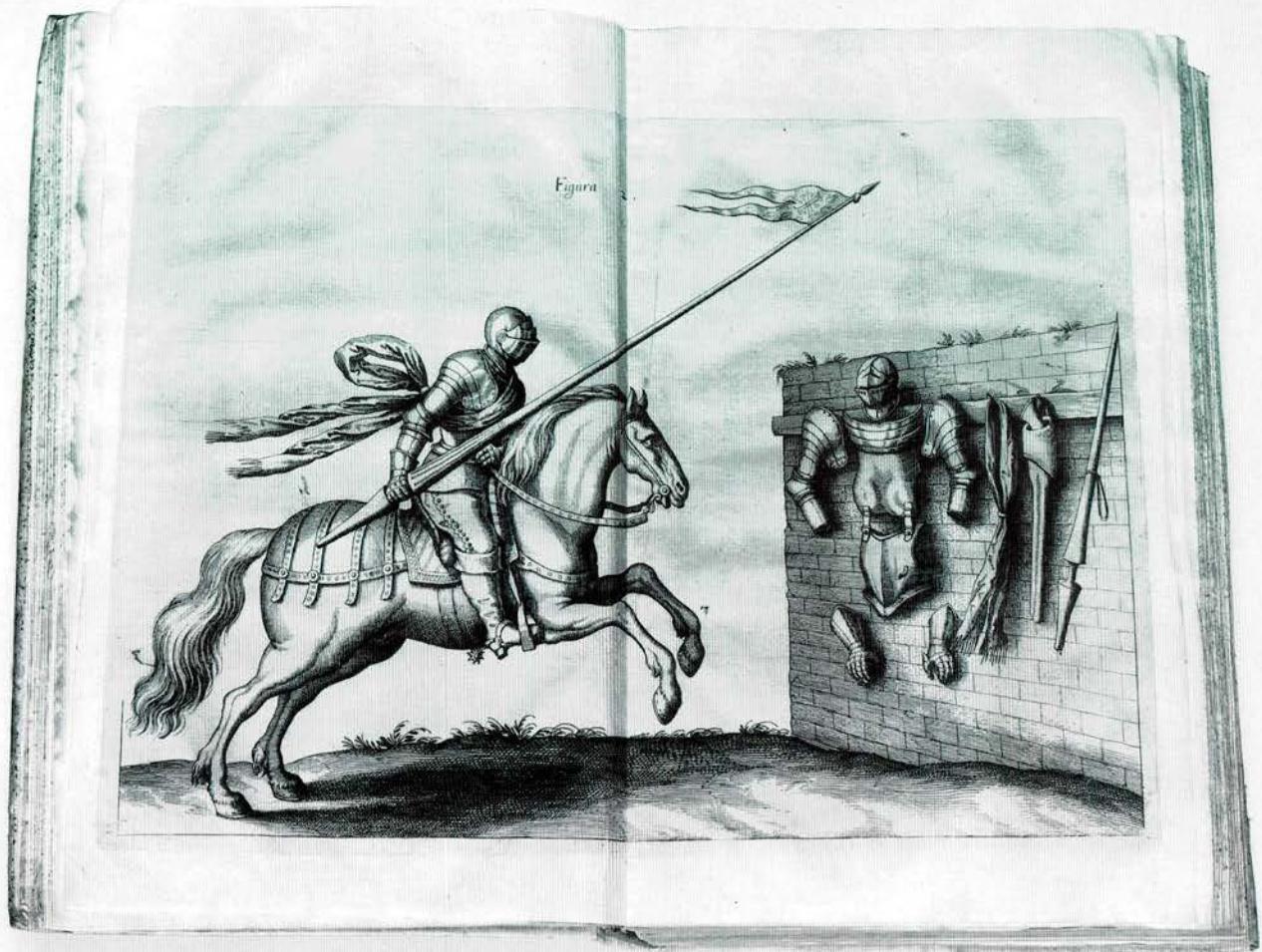
REFERENCES Désiré Guilmard, *Les Maîtres Ornemanistes* (Paris 1880–1881), pp.155–158; *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 378; Dorothea Nyberg, 'Meissonnier: an eighteenth-century maverick', preface to a facsimile reproduction of the *Oeuvre* (New York 1969); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), no.119

MELZO, Lodovico

Milan 1567 – Milan 1617

- 86 KriegsRegeln deß Ritters Ludwig Meltzo, Malteser Ordens, wie eine Reuterey zu regieren, und was man für einen sonderbaren Dienst von derselben könne: Reigles militaires du Chevalier Frere Louys Melzo de l' Ordre de Malte, sur le gouuernement & seruice particulier & propre de la Cavallerie [German translation by Johann Wilhelm Neumeyr von Ramssla?].
Frankfurt am Main, by Kaspar Rötel for Peter Marschall, 1625

£ 2600



86. A lancer with his weapons and armour, from Melzo. Height of binding 315mm

Folio, (88)ff. signed)⁶ A-T⁴ V⁶ (blank V⁶) and paginated (12) 1-162 (2), plus fifteen engraved plates (double page or folding) numbered 1-16 (figs.14-15 occur on a single sheet); the engraved title signed *Merian fec.* included in the registration, an engraved armorial vignette printed with the text.

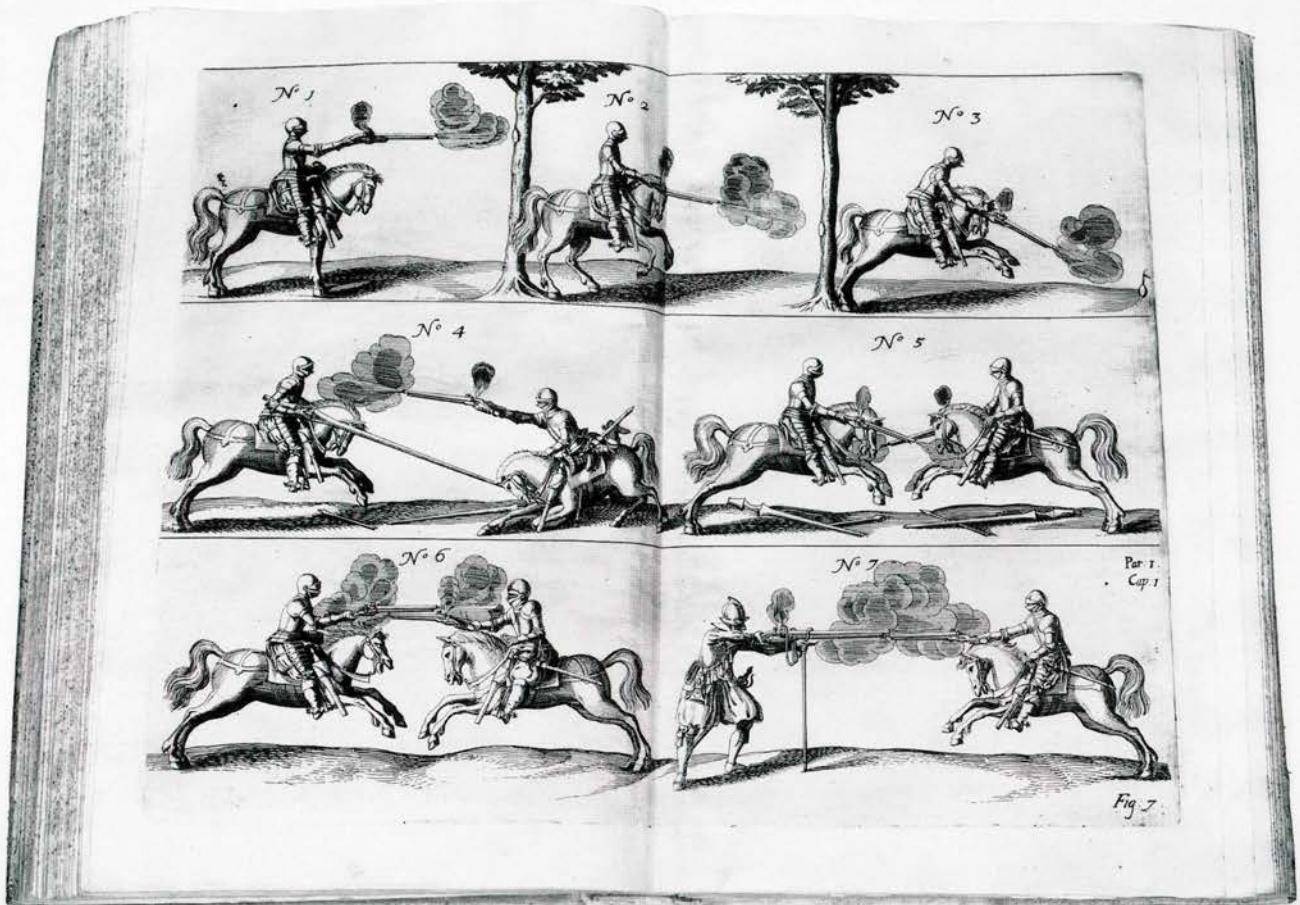
Quires B and R bound in wrong order. Light browning affecting several quires of the text only, otherwise in excellent state of preservation.

Bound with another work (see below) in contemporary vellum.

A German translation of Melzo's *Regole militari sopra il governo e servizio del cavalleria* (Antwerp 1611), presented with a French translation printed in a parallel column (a different translation had been published at Antwerp in 1615), and illustrated with copies of the plates in the original edition. The popular work was also translated into Spanish (Milan 1619) and was reprinted

in Italian at Venice in 1626 and 1641 (Anna E.C. Simoni, 'Italian military books published at Antwerp in the early 17th century', in *The Italian Book 1465-1800. Studies presented to Dennis E. Rhodes*, London 1993, pp.275-285).

The author was a Knight of St. John of Jerusalem who began his career fighting against the Turks at the Siege of Rhodes and later fought on the side of Spain against the Calvinist rebels in the Low Countries. He explains in his dedication to Archduke Albert, that as soon as the Peace of 1609 was made, he judged it a good employment of his leisure to compile a manual of 'rules' governing the employment of cavalry. He begins by considering three types of mounted soldier: the arquebusier, the lancer, and the corselet, each depicted with his weapon (wheel-lock musket, pistol, lance, or sword, or combination thereof) and armour in a double-page plate. The other illustrations exemplify the author's rules for routine marches, night foraging, reconnaissance, ambuscades, garrison duty, and like subjects. Melzo's main interest is the combat of cavalry against cavalry and he displays little interest in field artillery (Allan Gilbert,



86. Combat between a lancer and adversary armed with a pistol, from Jacobi (270 x 345mm platemark)

'Fr. Lodovico Melzo's Rules for cavalry', in *Studies in the Renaissance*, 1954, pp.106–119.

A German translation published at Nuremberg in 1622 is cited by Ferdinand Friedrich von Nicolai, *Nachrichten von alten und neuen Kriegsbüchern* (Stuttgart 1765), p.80, however we can locate no copy. An edition in German in quarto format published at Jena in 1625 is represented by a copy in the British Library. A reprint of our bilingual edition at Frankfurt in 1643 is cited by J.G. Graesse, *Tresor de livres rares et précieux ou nouveau dictionnaire bibliographique* (Dresden 1858–1869), IV, 474.

REFERENCES Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich & Leipzig 1890), pp.1049–1052; British Library, *Catalogue of books printed in the German-speaking countries... from 1601–1700* (1994), M–815 (copy lacking all plates)

Bound with

JACOBI, Johann, of Wallhausen
fl. early 17th century

Art militaire à cheval. Instruction des principes et fondements de la cavallerie, et de ses quatre espèces, ascavoir lances, corrasses, arquebus & drageons, avec tout ce qui est de leur charge & exercice.

Zutphen, Andries Jansz van Aelst, 1621

Folio, (72)ff. signed):(4 A-R⁴ and paginated (8) 1–135 (1); plus forty-five engraved plates (six full-page, others double-page) numbered 1–11 11–34 [34 bis] 35–43; printer's woodcut device on title-page.

Clean tear in plate 43 repaired without loss.

An anonymous translation of the author's *Kriegskunst zu Pferdt* (Frankfurt am Main 1616) and the companion to his *Kriegskunst zu Fuß* (Oppenheim 1615). Its five parts consider arms and armour, general tactical principles and their application, with at the end a dialogue between two soldiers on the 'dignité, excellence & preeminence de l'art militaire'.

REFERENCES Frederick H. Huth, *Works on Horses and Equitation. A Bibliographical record of Hippology* (London 1887), p.17; Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich & Leipzig 1890), II, pp.1055–1057; G.R. Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915–1921), II, p.639; no copy in the British Library

MERCURIALIS, Hieronymus

Forlì 1530 – Forlì 1606

- 87 **De arte gymnastica Libri sex... Secunda editione aucti, & multis figuris ornati. Opus non modo medicis, verum etiam omnibus antiquarum rerum cognoscendarum, & valetudinis conseruandae studiosis admodum utile.**

Venice, [Luc' Antonio II] Giunta, 1573

£ 1850

Quarto, (176)ff. signed ★⁶ A–C⁸ D¹⁰ E–S⁸ T¹⁰ V⁸ X⁶ and paginated (12) 1–308 (i.e. 312, pp.53–56 being duplicated) (28); printer's device on title-page, another version at end, and twenty-four woodcut illustrations (all but one nearly full-page blocks, 141 × 134 to 194 × 116mm).

Contemporary Italian heraldic ownership stamp at foot of the title-page, another stamp on folio ★₅, and an inscription dated 1592 at end (see below). Occasional browning and staining, however an attractive copy.

In a 19th-century Italian quarter-leather binding.

Second edition of a classic work on the gymnastics and games of ancient Greece and Rome, dedicated to the Emperor Maximilian II by the author, a professor of medicine at Bologna and Pisa. Mercuriale describes ancient gymnasia and baths and various types of exercise, from dancing to wrestling, boxing, weight-lifting, and discus-throwing, with details of the equipment, techniques, and training schedules appropriate to each sport. He was among the first to realise the importance that all forms of exercise have in maintaining good health, and how specific exercises can affect specific diseases; the last section of the book is devoted entirely to therapeutic exercises.

The first edition of the work, dedicated to Cardinal Alessandro Farnese and published at Venice, by Giunta, in 1569, had been illustrated only by an engraved plan of a gymnasium. That copperplate is replaced in the present edition by two woodcut plans and twenty-two woodcuts of ancient gymnastic exercises are added. These blocks were cut after drawings made by Pirro

Ligorio (circa 1500–1583), who in 1568 had succeeded Enea Vico as antiquarian to the dukes of Ferrara. In a later edition of Mercuriale's book, the blockcutter is identified as Cristoforo Coriolano, but modern opinion is that another German, Cristoforo Chrieger, was the artist responsible.

Ligorio's drawings were used also for fresco decorations in two rooms of the Castello Estense: see David Coffin, 'Ligorio and the decoration of the late 16th-century at Ferrara', in *The Art Bulletin* 37 (1955), especially pp.177–178, on the sources from which Ligorio obtained a pictorial knowledge of gymnastic exercise; Adriano Cavicchi, 'Appunti su Ligorio a Ferrara', in *Impresa di Alfonso II: saggi e documenti sulla produzione artistica a Ferrara nel secondo Cinquecento*, edited by Jadranka Bentini & Luigi Spezzaferro (Bologna 1987), pp.140–143; Ginette Vagenheim, 'Some newly-discovered works by Pirro Ligorio', in *Journal of the Warburg and Courtauld Institutes* 51 (1988), pp.242–245.

The importance of Mercuriale's text is assessed by P.C. McIntosh, 'Hieronymus Mercurialis "De arte gymnastica": Classification and dogma in the 16th century', in *British Journal of Sports History* 1 (1984), pp.73–84; Leonard F. Peltier, 'Geronimo Mercuriali and the first illustrated book on sports medicine', in *Clinical Orthopaedics and Related Research* 198 (1985), pp.21–24; and in a new critical edition, *De arte gymnastica; luoghi scelti, tradotti e annotati*, by Michele Napolitano with introduction by Robert Stalla (Rome 1996).

This copy is inscribed on folio X6 verso: 'A di 16 di Gennaio 1592. Io Gio. benedetto Correntino diedi a m. Antonio Borgarucci L'Innamoramento di Lancilotto, poema volgare in ottava rima, quale egli pose nella Libraria del sere.mo d'Urbino, in Pesaro, et in cambio di quello ricevetti il presente Libro, cioè L'Arte Gimnastica del Mercuriale tolto dall'istessa libraria' (for Antonio Borgarucci, bookseller and advisor to the duke of Urbino, see *Dizionario biografico degli italiani*, 12, p.567).

REFERENCES British Museum, *STC of Italian books* (1958), p.434; Paolo Camerini, *Annali dei Giunti, Volume primo: Venezia* (Florence 1962), 759; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), M–1320; Richard J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 3088; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th century books* (Cambridge, MA 1974), 302; Theodore Besterman, *Old art books* (London 1975), p.73; *Il fiore dell'arte di sanare*, exhibition catalogue, *Biblioteca Nazionale Centrale* (Rome 1992), p.139

Pseudo-MESUE

88 Mesue et omnia quae cum eo imprimi consueuerunt. Pulchrioribus typis reformata, diligentiorique animaduersione emendata, et pluribus in locis restituta, atque copiosiori indice, quid in quoque opere contineatur, significante, decorata: quae in sequenti pagina descripta sunt. Addita est Iacobi Silui interpretatio Canonum uniuersalium, Simplicium medicinarum, atque Antidotarij: in quo & ponderum varietatem in margine annotauimus. Et duo Trochisci Mesue, quae in manuscriptis exemplaribus inuenimus: & quaedam compositiones ex Galeno, quae nunc ab aromatarijs in usu habentur.

Venice, [Tommaso & Giovan Maria] Giunta,
January 1549

£ 5800

Folio, (470)ff. signed ♫⁸ ♫⁶ a-q⁸ r-s⁶ A-Z⁸ Aa-Pp⁸ Qq¹⁰ (blank Qq¹⁰) and foliated (16) 1-141 (i.e. 140, f.133 being passed over) 1-313 (1); printer's device on title-page and another version at end, woodcut initials from several alphabets. A bifolium of the second quire included in duplicate.

Internally in very fine state of preservation; minor abrasions to the binding.

In a contemporary German binding of pigskin over bevelled wooden boards, covers decorated in blind by anonymous foliage stamps and rolls, a Salvator-David-Paulus-Johannes roll, and a Luther-Melanchton-Hus-Eramus roll; both clasps surviving and working.

The first of six Giunta editions (reprinted or reissued 1558, 1568, 1570, 1581, 1589) to present together the 'antiqua versio' and 'nova versio' of the most popular handbook of drugs in mediæval Europe: the three 'books' of 'Mesue', comprising a treatise on laxatives, an antidotarium or apothecary's manual, and a manual of special therapeutics.

Although these works circulated under the guise of the medical practitioners 'Mesue the Elder' (Yühanna ibn Måsawiah, died 857) and 'Mesue the Younger' (Måsawiah al-Mardini, died 1015), the absence of any manuscripts in Arabic and the silence of all Arabian historians and bibliographers concerning them, suggests that all three were written in the West (perhaps by an Italian), in the tenth or eleventh century, and were assigned to Mesue for the sake of prestige (cf. J.C. Sournia & G. Troupeau, 'Médecine Arabe: Biographies critiques de Jean Mésué (VIIIe siècle) et du prétendu "Mésué le Jeune" (Xe siècle)', in *Clio Medica* 3, 1968, pp.109-117).

The 'antiqua versio' had been first published at Venice in 1471 and constantly reprinted together with an ever-increasing apparatus of commentaries and supplementary works, by (or ascribed to) Jacques Desparts, Petrus de Abano, Francesco di Piedimonte, Christophorus de Honestis, Jean de Saint-Amand, Mondino dei Luzzi, Gentile da Foligno, Nicolaus Salernitanus,

Matthaeus Platearius, Saladinus Asculanus, Abulcasis, al-Kindi, among others. Altogether, some thirty issues and editions of the 'antiqua versio' published between 1471 and 1549 are known, including two printed by the Giunti, in 1527 and 1538 (a list of editions is provided by Sieglinde Lieberknecht, *Die Canones des Pseudo-Mesue [Quellen und Studien zur Geschichte der Pharmazie, 71]*, Stuttgart 1995, pp.201-202).

In 1542, a 'nova versio' made by Jacques Dubois (1478-1555) was published at Paris under the title *De re medica libri tres*, reprinted there in 1544, and then at Lyon in 1548. The proprietors of the Giunta press clearly recognised the opportunity to bring their edition 'up-to-date' by presenting both texts in one volume (printed in alternate paragraphs, the 'nova' first), revising the commentaries and indexes annexed to their previous editions (edited for them in 1527 by Giovanni Battista Nicolini of Salò), and modernising the typographic style (their previous editions had been printed in a 'Gothic' type to signify the age and authority of the texts). Judging by the flow of reprints (the latter editions edited by Giovanni Costeo and Vincenzo Cogollo), the new compendium was a tremendous commercial success.

As is usual with works possessing practical utility, relatively few copies survive of each Giunta edition, and well-preserved copies like the present one are remarkable. Two copies of the edition here offered are reported in North American libraries (College of Physicians of Philadelphia and National Library of Medicine); no copy is in the Wellcome Library (a defective copy of 1538 and one of 1589 are held), and the earliest of the Giunta editions in the British Library is 1581.

REFERENCES Paolo Camerini, *Annali dei Giunti, Volume primo: Venezia* (Florence 1962), 545; Richard J. Durling, *Catalogue of Sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 3126; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501-1600, in Cambridge libraries* (Cambridge 1967), Y-8 (incorrect collation)

[MILIZIA, Francesco]

Oria (Apulja) 1725 - Rome 1798

89 Del teatro.

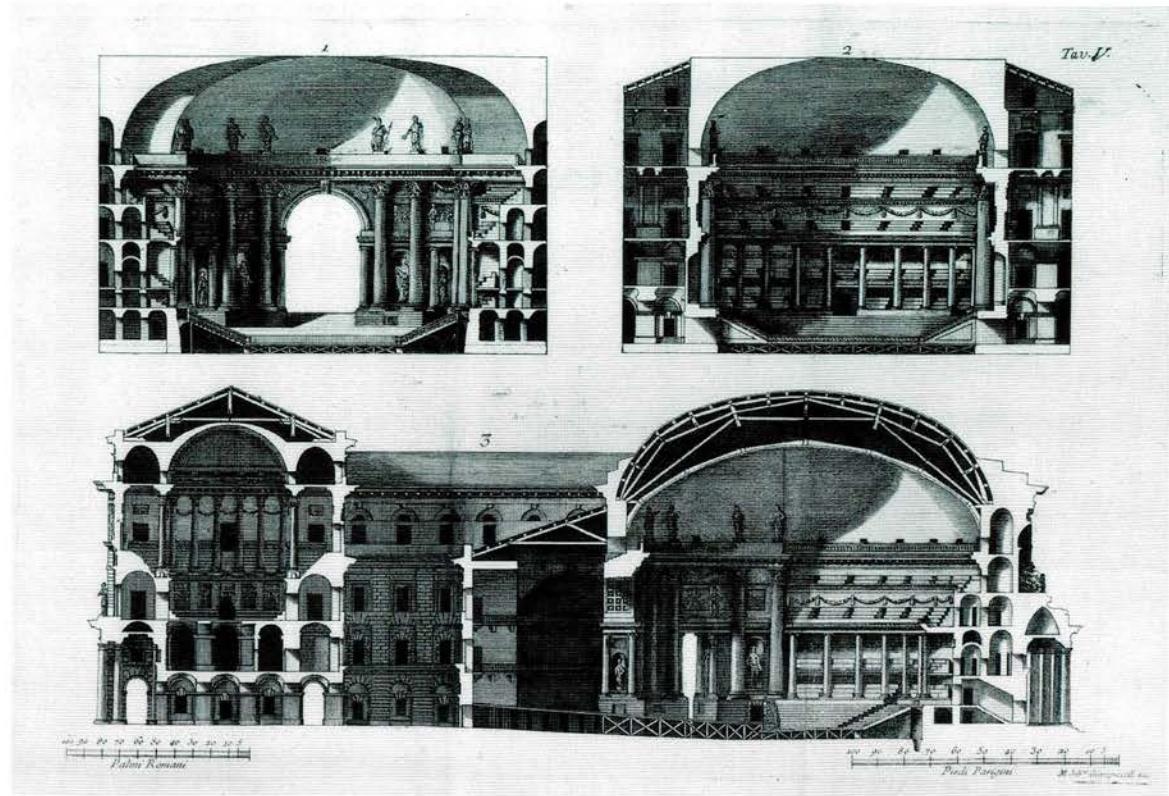
Venice, Giovanni Battista Pasquali, 1773

£ 1850

Quarto, (54)ff. signed a⁴ A-L⁴ M⁶ and paginated 1-8 1-100, plus six engraved plates (one signed *M. Seb.us Giampiccoli inc.*); engraved vignette printed on title-page.

Engraved exlibris of Cavalier Francesco Vargas Macciucca (1699-1785) of Naples (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, no.671, for another state of the matrice). Occasional light spotting and dampstaining, the spine of the binding slightly abraded, otherwise in good state of preservation.

Bound in contemporary flexible paper wrappers.



89. Milizia's 'ideal theatre' illustrated by Marco Sebastiano Giampiccoli (reduced from 240 x 350mm platemark)

A polemic organised in two sections, the first, 'Teatro formale', devoted to theatre as a branch of art, considering its origins, various kinds of dramatic compositions (tragedy, comedy, pastoral, opera), also ballet, the profession of acting, and stage design, with remarks on the legitimacy of a public theatre as a school of morals and good taste; the second section, 'Teatro materiale', comparing ancient and modern theatres (particularly the three modern theatres of Rome), concluding with the author's 'Idea d'un nuovo Teatro' and 'Cause de' difetti del Teatro, e mezzi per ristabilirlo' (M. Severini, 'Il Teatro del Milizia', in *Studio in onore di Matteo Marangoni*, Florence 1957, pp.277-293).

The six plates engraved by Marco Sebastiano Giampiccoli illustrate Milizia's colossal 'ideal theatre', designed to seat five thousand spectators, and impractical on almost every count – cost, poor vision, and acoustics. The author says he prepared its design in concert with a pupil, Vincenzo Ferrarese, in 1762; however, in a letter to Temanza dated 18 April 1772, Milizia claims the design is entirely his own (Giovanni Gaetano Bottari, *Raccolta di lettere sulla pittura, scultura ed architettura*, edited by Stefano Ticozzi, Milan 1822-1825, VIII, p.110).

This is the second edition, a revision of the first published at Rome on 25 December 1771, which had been suppressed by order of the Maestro del Sacro Palazzo Pontificio. Milizia conceals his authorship and the dedication to conte Bonomo Algarotti is subscribed by his publisher. The work was twice reprinted, as

Discorso sul teatro (1789) and as *Trattato completo, formale e materiale del teatro* (1794).

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2793; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 766; cf. Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 196 (1794 edition)

MINATO, Nicolò, conte

Bergamo circa 1627 – Vienna 1698

90 **La Monarchia latina trionfante. Festa musicale in applauso del felicissimo natale del sereniss. Gioseffo arciduca d' Austria, figlio delle augustiss. maestà di Leopoldo imperatore, et Eleonora Maddalena Teresa imperatrice, nata principessa di Neoburgo.**

Vienna, Johann Christoph Cosmerovin, 1678

£ 16,000

Folio, (28)ff. signed)⁽²⁾ A–N², not foliated or paginated, plus engraved frontispiece 'Fortes creantur Fortibus' signed *L. Burnacini inv. | Tob. Sadler sc.*, a large folding plate (450 × 695mm platemark) of the proscenium 'Cadent a latere tuo' signed *Lodouico Burnacini Ingegnero di S.M.C. in. | Matteo Küsel Intagliatore di S.M.C. f.*, and seven plates of scene designs (each circa 305 × 425mm platemarks) signed *Lodovico Burnacini in. et del. | Matt. Küsel S.C.M. sculpt. f.* (or similar).

Ink stamp in margin of title-page *Fürstenberg Hofbibliothek Donaueschingen* (repeated in margin of last page). Occasional light spotting and staining in margins, three short tears in margins of text leaves (repaired), otherwise an unusually well preserved copy with fine impressions of the plates.

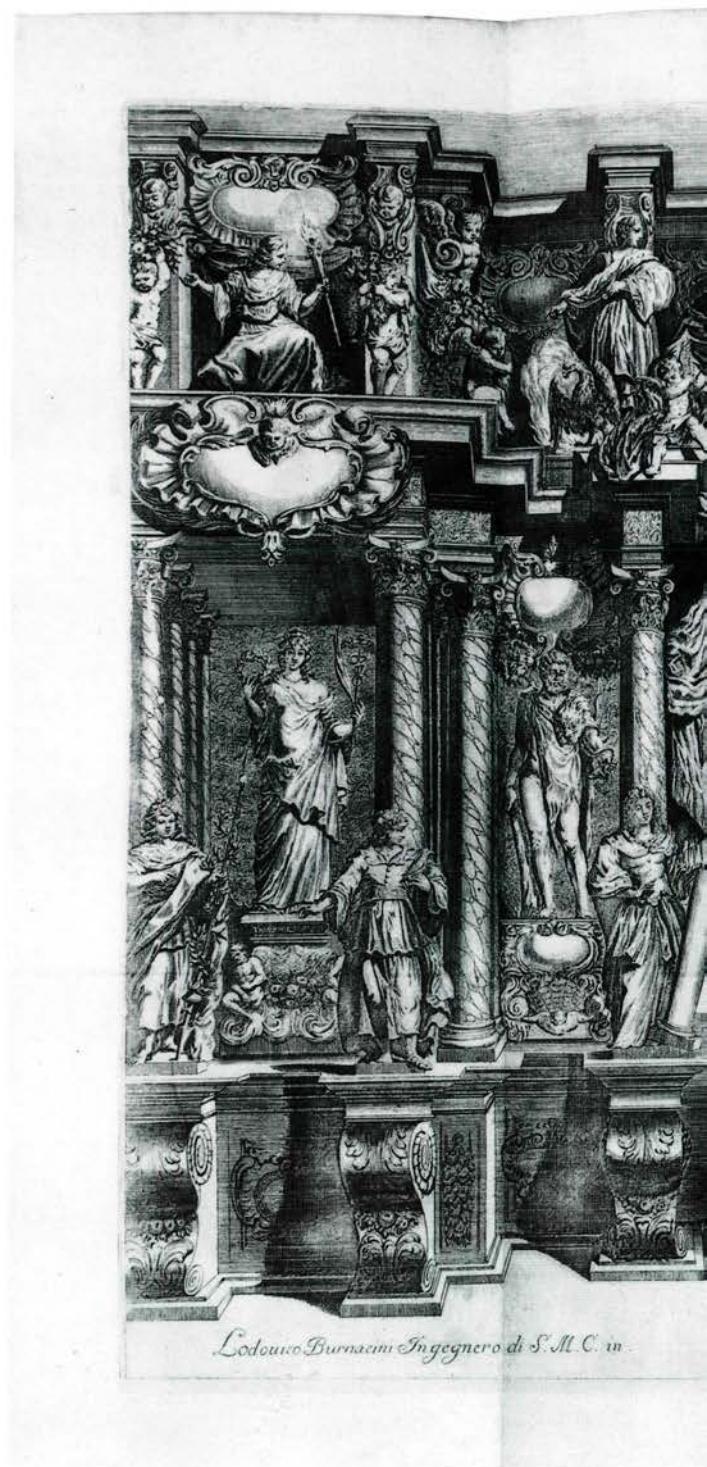
Bound in contemporary marbled paper wrappers.

The illustrated libretto of a *festa musicale* in one act of twenty-six scenes performed 8–10 October 1678 in Vienna to celebrate the birth on 26 July 1678 of Joseph, elder son of the Emperor Leopold I and Eleanor of the Palatinate.

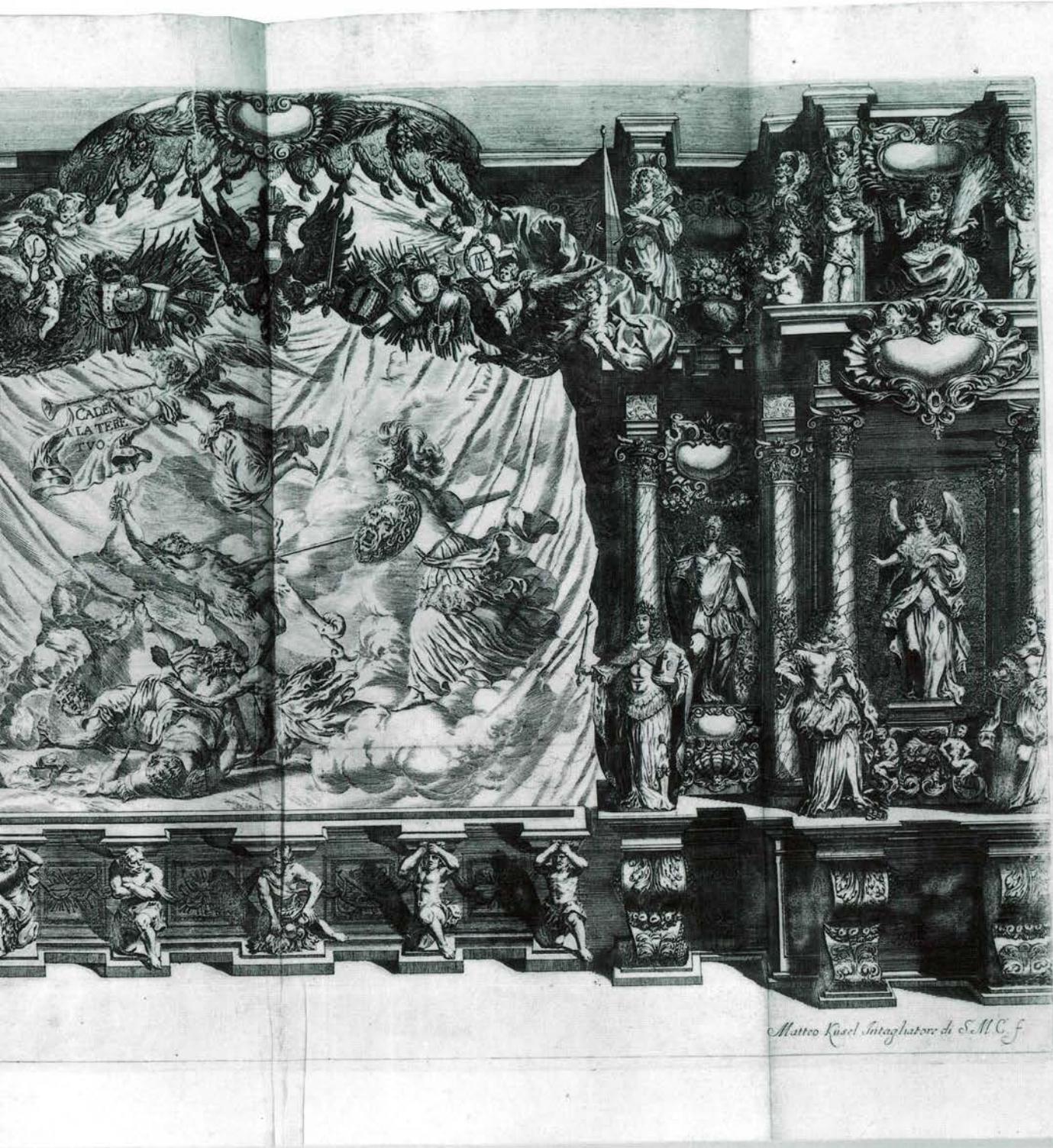
The libretto was written by the Italian impresario and (since 1669) court poet, Nicolò Minato, and relates a contest between the Assyrian, Persian, Greek and Roman monarchies personified by Nino, Dario, Alessandro, and Cesare. It was set by Minato's usual collaborator, Antonio Draghi, from 1673 *intendente delle musiche teatrali* (his music has been lost), and their compatriot, Lodovico Burnacini, designed the theatrical machines, sets, and costumes. Johann Heinrich Schmelzer wrote *arie* (also lost) for a *combattimento* and for a *ballo* choreographed by Domenico Ventura. The performance was given in the spectacular Hoftheater auf der Cortina, rebuilt by Burnacini in 1666–1667 for *Il Pomo d'Oro* (1668), and demolished during the Turkish siege of 1683 (Herbert Seifert, *Die Oper am Wiener Kaiserhof im 17. Jahrhundert*, Tutzing 1985, pp.87, 232–233, 494).

The printmaker Matthäus Küsel (1629–1681) engraved the painted stage curtain and six scenes: 'Campagna con Essercito in Marcia, con Camelli, & Elefanti', 'Grotte sotterranei nel Globo della Terra', 'Reggia d'Astrea, con Faccia di Palaggio, & ascesa di gran Scalinata', 'Campi Elisii', 'Piazza Reale con Finestre pomposamente adobate di Tapezzerie' (Flora Biach-Schifmann, *Giovanni und Lodovico Burnacini. Theater und Feste am Wiener Hofe*, Vienna & Berlin 1931, pp.118–120, nos.107–113 and Abb.34–37). The folding illustration of the proscenium is restruct from a matrice Küsel had engraved for *Il fuoco eterno* published in 1674 (Biach-Schifmann nos.81, 106bis & Abb.30). The frontispiece is a print by Tobias Sadeler (Biach-Schifmann no.106; F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XXXVII, Roosendaal 1995, p.94, no.31 and p.96).

An anonymous German translation (*Die Sig-prangende Römische Monarchey*) was published simultaneously (Frank-Rutger Hausmann, *Bibliographie der deutschen Übersetzungen aus dem Italienischen*, Tübingen 1992, no.738). Complete and well-preserved copies of these editions are rare (four were known to Biach-Schifmann) and may explain the unsatisfactory entry appearing in Hollstein's *German etchings, engravings & woodcuts 1400–1700*, XX (Amsterdam 1977), p.118, no.1334.



Lodouico Burnacini Ingegnero di S.M.C. in.



90. The proscenium of the Hoftheater auf der Cortina (theatre on the city wall) in Vienna, designed by Lodovico Burnacini (450 x 695mm platemark)

Matteo Küsel Intagliatore di S.M.C.f.



90. 'Campagna con Essercito in Marcia, con Camelli, & Elefanti', a stage set designed by Burnacini and engraved by Küsel (300 × 430mm platemark)

REFERENCES Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna 1883), I, p.307, no.1989; Sabine Solf, *Festdekoration und Goteske. Der Wiener Bühnenbilder Lodovico Ottavio Burnacini* (Baden-Baden 1975), pp.106–107; Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800. Catalogo analitico* (Cuneo 1990–1994), no.15836 (calling for frontispiece and six plates only); two copies only traced in German libraries (BSB Munich & NLB Hannover); the single copy located in North America (Getty) apparently lacks all plates (RLIN record)

Quarto, (52)ff. signed A–N4, not foliated or paginated.

Author's presentation inscription on title-page *Viro nobilissimo splendidis: D.D. Sigismundo Holth [ausen?] patrono suo observandis.* Ink stamp *Fürstliche Hofbibliothek Donaueschingen* on verso of the title, repeated on last page (this copy sold by Reiss & Sohn, 20 October 1999, lot 145). Corners of the binding worn, otherwise in bright, original condition.

In a contemporary Viennese binding of brown calf over pasteboards, decorated in blind and gilt (see below); back divided into four compartments by raised bands and decorated in blind with foliage tools (18th-century paper spine label pasted within top compartment); page edges gilt.

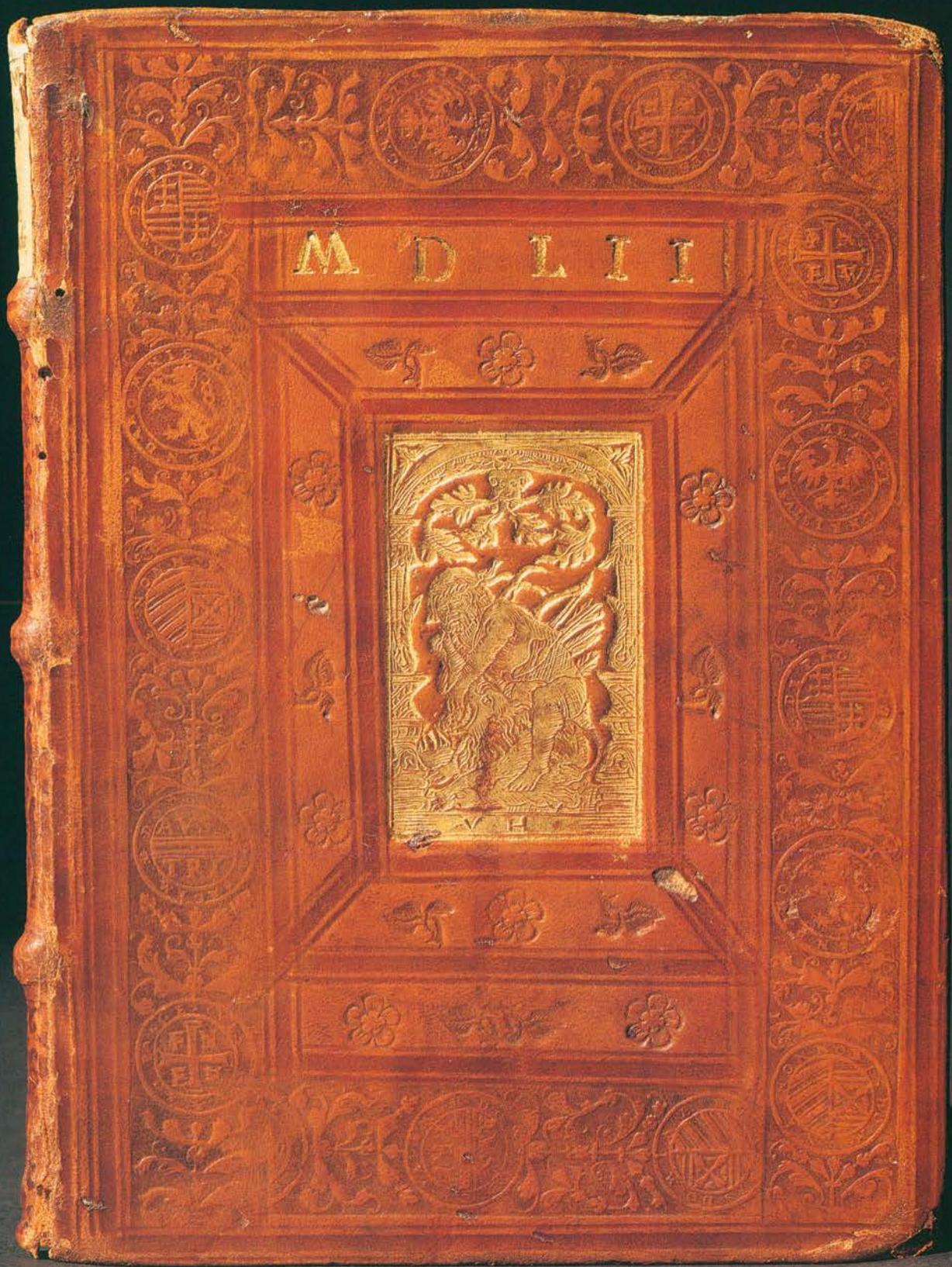
A lengthy prose encomium of the Emperor Charles V (1500–1558), followed by verse tributes or 'Cleomachiae' addressed to him, to the dedicatee, Archduke Ferdinand, to the latter's eldest son

MOLLERIANUS, Wolfgangus
fl. 1543 – 1552

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

£ 7500

Opposite 91. Binding decorated by a gilt panel stamp signed V H and by the personal roll of the bishop of Vienna, Fridericus Nausea (shown actual size)



Maximilian, and to important personages at the Hapsburg court. Also printed is occasional verse directed 'ad totius Moraviensis provinciae' and a 'Hecatostichon elegiacum de peste futura'.

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

The present copy survives in an interesting Viennese binding dated on its front cover 1552 above a gilt panel stamp (67 x 42mm) depicting either 'Samson rending the lion' or 'Hercules and the Nemean Lion'. The die is prominently signed with the monogram of its maker, VH, who most probably is copying a design by a so-called 'Kleinmeister'. We can trace no other binding adorned by this panel, nor identify VH, unless he is the printmaker using this monogram, who in 1557 copied some prints by Hans Sebald Beham (G.K. Nagler, *Die Monogrammisten*, reprint Nieuwkoop 1977, V, 1202). Similar Viennese gilt panel stamps, including one dated 1556 apparently derived from Beham's 'Der Tod küßt das nackte Mädchen' and others in the style of Hans Cranach and Peter Flötner, are discussed by Ilse Schunke, *Studien zum Bilderschmuck der deutschen Renaissance-Einbände* (Wiesbaden 1959), pp.20, 67-69.

Both covers are decorated by a finely engraved roll (141 x 21mm) displaying in six inscribed shields insignia of Austria, Hungary, Bohemia and initials FNEW denoting Fridericus Nausea, Bishop of Vienna (Episcopus Wiennensis) from 1541 to 1552. The roll is cited by Konrad Haebler as one of very few to feature the name of the owner: 'Die Mode gehört einer ziemlich frühen Zeit an, und es sind bis jetzt nur wenige Beispiele davon bekannt worden: neben Nausea vor allem der Breslauer Reformator Johann Heß... Die Bände des Bischofs Nausea sind in verschiedene österreichische Bibliotheken verstreut' (Konrad Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts*, Leipzig 1928, I, p.310; cf. K. Haebler, 'Die Rollstempel und seine Initialen', in *Nordisk Tidskrift för Bok- och Biblioteksväsen* 11, 1924, pp.48-49). Schunke refers confidently to 'der Buchbinder des Friedrich Nausea' (*Op. cit.*, p.20), however to the best of our knowledge, no one has yet grouped the bindings from that shop and surveyed the rolls and panels in use.

On the lower cover, together with oak leaf and petal stamps, are partial impressions from a Biblical roll signed SI with legends 'Ecce Ang.-Immanuel-David-S. Paul' (K. Haebler, *Rollen- und Plattenstempel*, I, pp.210-211, no.2, seen on a binding in the Augustinian monastery at Klosterneuburg in conjunction with a roll by SI dated 1557).

REFERENCES Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts (Stuttgart 1989), M-5829 (erroneous collation); only an incomplete copy at Harvard (lacking all after folio D4) located by the National Union Catalog (volume 746, p.559) and by RLIN; no copy in the British Library

MONIGLIA, Giovanni Andrea

Florence 1624 - Florence 1700

92 **Ercole in Tebe, festa teatrale rappresentata in Firenze per le reali nozze de' Serenissimi Sposi Cosimo Terzo... e Margherita Luisa Principessa d' Orleans.**

Florence, 'Insegna della Stella', 1661

£ 4000

Quarto, (82)ff. signed ★4 A-S4 T6 and paginated (8) 1-152 (i.e. 156, pages 5-8 being repeated in numeration), plus thirteen plates.

Contemporary Italian armorial inkstamp on title-page; exlibris *Gabriella Spalletti Rasponi*. Plates discoloured along centre fold by binder's paste, several shaved by his knife, nonetheless an acceptable copy.

Bound in contemporary vellum.

The illustrated libretto of an opera (music by Jacopo Mellani) performed in the Teatro dell'Accademia degli Immobili on 12 July 1661, the conclusion of twenty days of festivities celebrating the wedding of Cosimo III de'Medici. Included is a minute description by Alessandro Segni identifying the participants in the ballets and in the *abbattimento* (pp.109-152). 'This opera set the style for the coronation operas for Louis XIV and Leopold I of Austria' (*New Grove Dictionary of Opera*, 3, p.317).

The entire set of thirteen prints reproducing sets and *apparati* designed by Ferdinando Tacca (1619-1686) is traditionally attributed to Valerio Spada, who signed two etchings with his name, however Phyllis Dearborn Massar recognises additional hands at work: probably Silvio degli Alli (the frontispiece and print of Act I, scene 5), Ercole Bazzicaluva (print of Act II, scene 2, see reproduction opposite), and four unidentifiable printmakers (see her 'The Prints of Valerio Spada - II', in *Print Quarterly* 4, 1987, pp.34-36).

REFERENCES Library of Congress, *Catalogue of opera librettos*, edited by O.G.T. Sonneck (Washington, DC 1914), pp.446-447 (copy wanting all plates); *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 4124; Cesare Molinari, *Le nozze degli dei* (Rome 1968), pp.178-185, figs.113-123; Olga Pinto, *Nuptialis: Saggio di bibliografia di scritti italiani pubblicati per nozze dal 1484 al 1799* (Florence 1971), 323 (eleven plates only); Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 1457 (incomplete); *Theater art of the Medici*, exhibition catalogue, Dartmouth College (Hanover, NH & London 1980), pp.199-208; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 224; *Incisori toscani del seicento al servizio del libro illustrato*, exhibition catalogue (Florence 1987), pp.62-63; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990-1994), 9054



92. Ercole being ferried across the river Styx, a stage set designed by Ferdinando Tacca for an opera celebrating the wedding of Cosimo III de' Medici. Etching by Ercole Bazzicaluva (reduced from 210 x 282mm platemark)

MONIGLIA, Giovanni Andrea

Florence 1624 – Florence 1700

- 93 Ercole in Tebe festa teatrale rappresentata in Firenze per le reali nozze de' serenissimi sposi Cosimo Terzo Principe di Toscana, e Margherita Aloisa principessa d' Orleans. Impression seconda.**
Florence, 'Insegna della Stella', 1661

£ 325

Octavo, (60)ff. signed A–F⁸ G¹² and paginated 1–120; woodcut ornament on title-page, other woodcut ornaments and initials. Title-page and some margins stained.

In an old half-vellum binding.

A reprint in reduced format, without Alessandro Segni's *Descrizione* and without illustrations, the dedication subscribed by the author 25 June 1661.

REFERENCES Library of Congress, *Catalogue of opera librettos*, edited by O.G.T. Sonneck (Washington, DC 1914), p.447; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 4268; British

Library, *Catalogue of seventeenth century Italian books* (1986), p.585; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990–1994), 9056

MONTENARI, Giovanni, conte

1698 – 1767

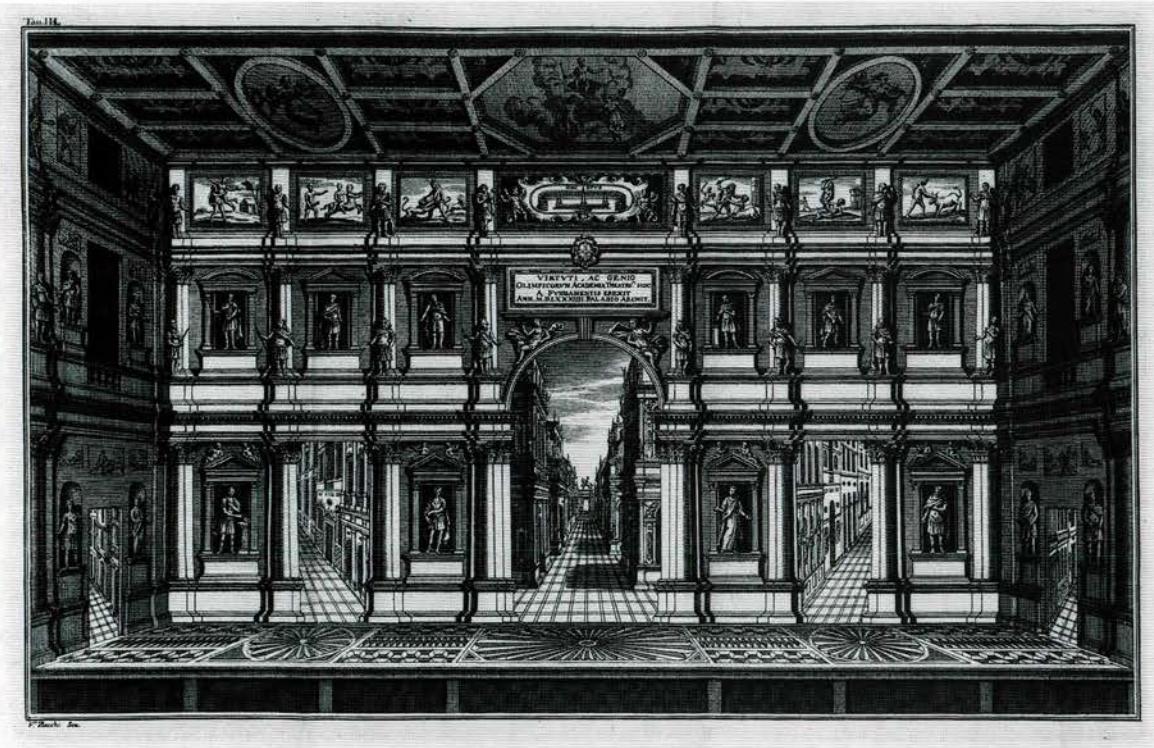
- 94 Del Teatro Olimpico di Andrea Palladio in Vicenza. Discorso... Seconda edizione con lettere due critiche, l' una del Sig. Marchese Giovanni Poleni... L' altra dell' autore.**
Padua, Stamperia del Seminario, 1749

£ 1500

Octavo, (86)ff. signed A–G⁸ H⁴ I⁸ K¹⁰ (blank K¹⁰) and paginated 1–12 (4) 1–153 (3 blanks), plus frontispiece-portrait signed G.B. Mariotti D. | F.co Zucchi Sculp. and five numbered engraved plates of which nos.3–5 signed by Francesco Zucchi as print-maker and no.5 additionally Carlo Bignetta disegno.

Endpaper inscribed *Leonardo Trissino 1819*. One quire lightly stained, minor insect damage, otherwise a fine copy.

Bound in contemporary cartonnage.



94. The Teatro Olimpico in Vicenza, engraved by Francesco Zucchi (212 x 327mm platemark)

Second edition of Montenari's discourse, disputing that Palladio's design for the Teatro Olimpico has its basic source in Vitruvius. The plates are unaltered from the first edition and provide plans, details, and interior elevations of the theatre.

The appended letter (pp.122–133) by Giovanni Poleni to Luigi Sale was written 28 March 1734 and published first in Francesco Scipione Maffei's *Galliae antiquitates* (Verona 1734), afterwards together with a letter from Montenari to Jacopo Fabio Thiene in *Degli antichi teatri, e anfiteatri lettere due critiche* (Vicenza 1735), also reprinted here (pp.134–153). Other additions are Paolo Gualdo's memoir of Palladio (pp.vii–xii) and a short letter addressed to Montenari by Domenico Lazzarini, dated 31 August 1733 (cf. British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M–R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell, London 1999, no.2192, for the first edition).

The portrait of the bearded Palladio bound as a frontispiece to the volume was engraved by Francesco Zucchi after a drawing by Giovanni Battista Mariotti (*circa* 1685–1765), itself dependent on Giovanni Battista Maganza's lost portrait (cf. *Andrea Palladio 1508–1580*, exhibition catalogue, London 1975, no.135).

REFERENCES Antonio Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 251; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 767

MORELLI, Cosimo

Imola 1732 – Rome 1812

95 **Progetto per il nuovo teatro da fabbricarsi in Venezia dalla Nobile Società Veneta a norma del proclama il dì primo Novembre MDCCCLXXXIX fatto dal Cavaliere Cosimo Morelli Imolese Architetto Pontificio quest' anno MDCCXC.**
Imola, Giovanni dal Monte, 1792

£ 6000

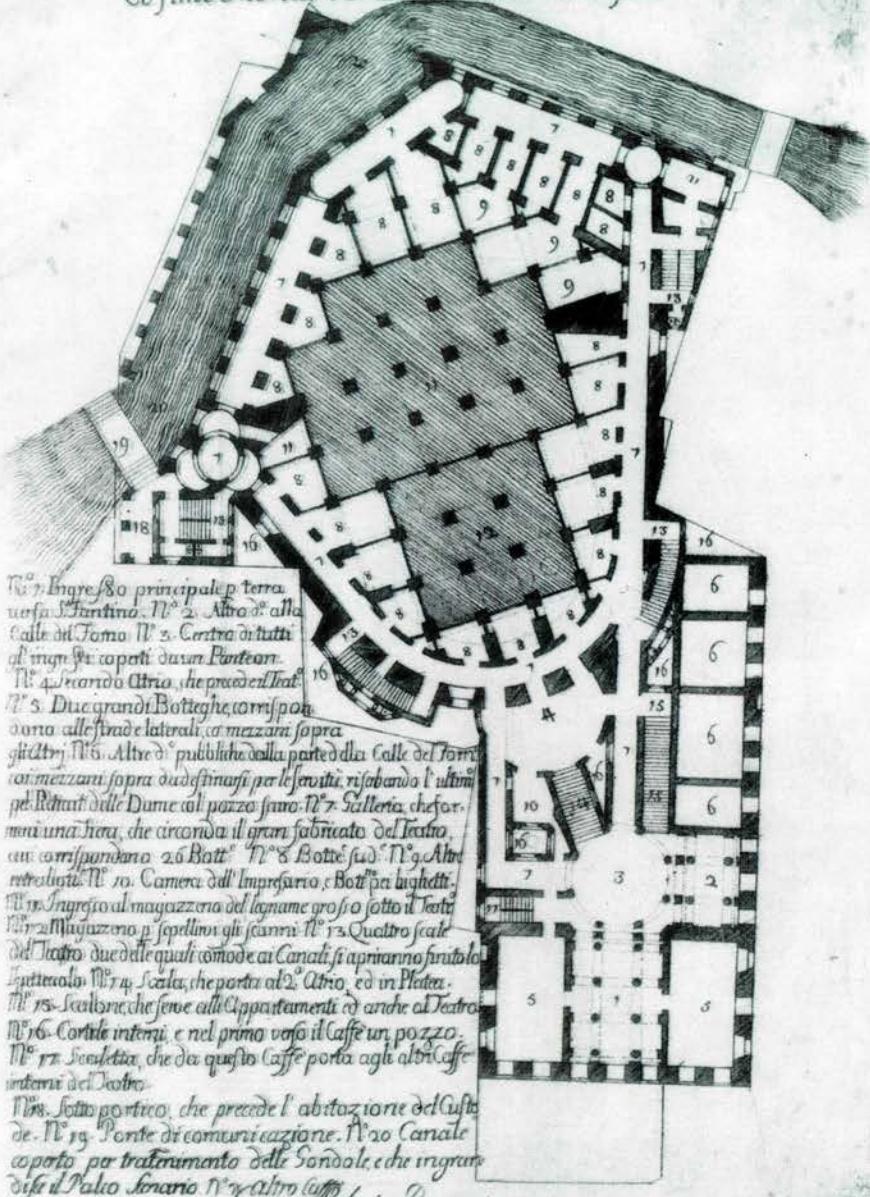
Folio, (6)ff. signed A–B⁴ (–A4, B₄ cancelled as usual) and paginated 1–12, plus three engraved plates (hinged together accordian-style); engraved vignette on title-page depicting the 'Facciata principale' of Morelli's unrealised design.

Blindstamp on endpaper of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 779). In very good state of preservation.

Bound in contemporary paste-paper boards.

The principal document of the bitter controversy occasioned by a competition held in 1789–1790 to select an architect for a new lyric theatre in Venice, a replacement for the Teatro di S. Benedetto, which had been destroyed by fire in 1774. The inauguration of the new theatre, known as the Teatro La Fenice,

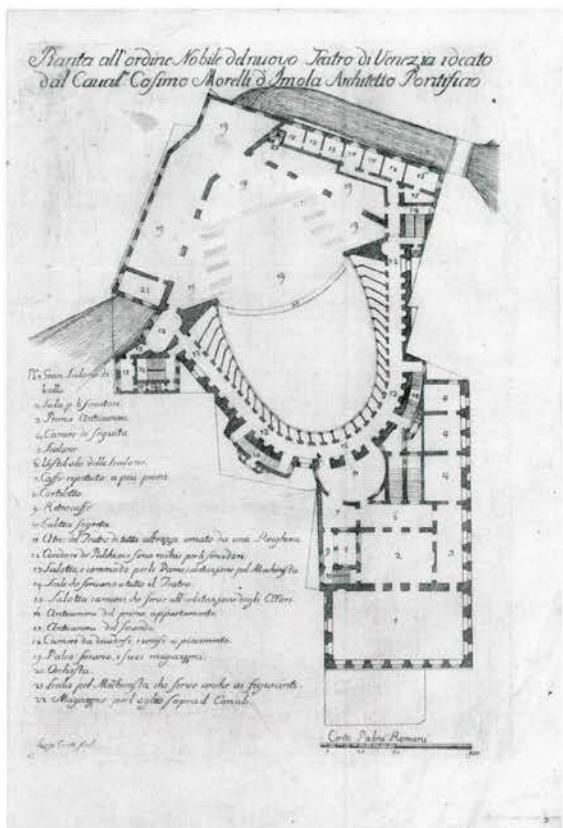
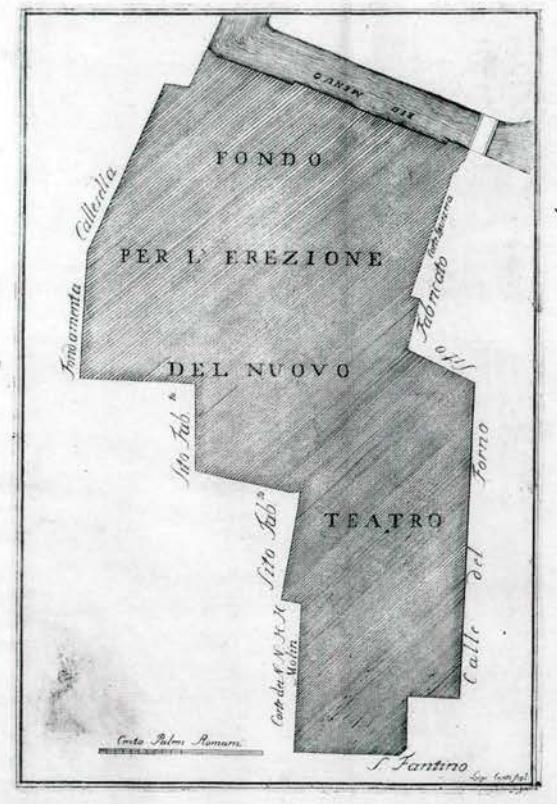
Pianta terrena del nuovo Teatro di Venezia ideato dal Cavall^o
Cosimo Morelli d'Imola Architetto Pontificio.



Luigi Conti scol.

3 7.5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95

95. Morelli's entry in the competition to build the Teatro La Fenice, engraved by Luigi Conti (322 x 215mm platemark)



95. Engravings by Luigi Conti of Morelli's unrealised design for the Teatro La Fenice (reduced from 322 × 215mm platemarks)

on 16 May 1792, rekindled the dispute.

The competition, conducted by the Nobile Società à Veneta, had been announced in a 'Bando del Concorso' published on 1 November 1789. The technical terms, presented in detail, specified an auditorium of two tiers with at least thirty-five identical boxes in each, and stipulated that all projects (plans, wooden model and cost estimate) were to be anonymously submitted by March 1790, when they would be adjudicated by a commission comprised of Benedetto Buratti, the architect Simone Stratico, and the scenographer Francesco Fontanesi.

Twenty-nine architects competed, including Pietro Bianchi, Andrea Bon, Giuseppe Pistocchi, conte Luigi Rizzetti, Giovanni Antonio Selva, and our author Cosimo Morelli, a civil architect who had built theatres in Macerata, Forlì, Jesi, Imola, and Ferrara, and considered himself the preeminent theatre architect of his time. To Morelli's intense disappointment, his submission was rejected in favour of the project of a younger rival, Giovanni Antonio Selva (1753–1819), who started work within two days of the vote (31 May 1790).

Morelli and another aggrieved competitor, Pietro Bianchi, promptly accused the assessors of partiality toward Selva. In June 1790 Bianchi commenced a lawsuit to have the award of the contract to Selva annulled, on the grounds that Selva had not met the technical terms of the competition. The lawsuit was

settled in July 1790, with Bianchi promised a gold medal signifying that his entry had 'won' the competition, so long as he could find a reputable academy to certify that his project satisfied all competition terms; in return, Bianchi was to allow the Nobile Società to use the services of Selva.

In late 1790 or early 1791, Bianchi published an account of the quarrel and its resolution, entitled *Esami e parere dell Sig. Co. Simone Stratico, Rev. Don Benedetto Buratti, e Francesco Cav. Fontanesi, sopra li Modelli G. [= unidentified architect's project] V. [= Morelli's] T. [= Selva's] Z. [= Bianchi's] prodotti per l'erezione del nuovo teatro in Venezia, pubblicati da Pietro Bianchi, e Confutazione degli esami suddetti sopra il modello segnato Z. approvato dalla celebre Accademia Clementina di Bologna*, which is today of the very greatest rarity (Soranzo 7725). Meanwhile, Morelli had published a polemic entitled *Promemoria che accompagna il disegno ed il modello del teatro ideato dal Cavalier Morelli ed umiliato alla Nobile Scoietà Veneta* (Venice, Giacomo Storti, circa 1790).

The *Promemoria* is reprinted in the present volume, preceded by the competition terms as set forth in the 'Bando del Concorso', and followed by 'Modo di eseguire il progettato lavoro e corrispondente perizia', with three plates engraved by Luigi Conti after Morelli's drawings (recently discovered in Biblioteca Apostolica Vaticana; see Giuseppe Adami, 'Un progetto inedito

di Cosimo Morelli per il concorso del teatro La Fenice di Venezia' in *Bollettino d'arte* 78, 1993, pp.105–110). Other drawings associated with the competition are in the Cooper-Hewitt Museum (*An American museum of decorative art and design*, exhibition catalogue, Victoria & Albert Museum, London 1973, pp.19–20).

'The Fenice competition... offers an almost unique opportunity of examining the theory of theatre architects expressed contemporaneously with their practical work. Not often is one able, many centuries later, to go so deeply into the architect's motives without being compelled to rely exclusively on the actual structure' (Sullivan Kaufman, 'From antiquity to Utopia. A Study of aspirations relating to Theatre Form in the Settecento', unpublished PhD thesis, University of Essex 1977, pp.198–294).

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2797; Anna Maria Matteucci & Deanna Lenzi, *Cosimo Morelli* (Bologna 1977), pp.289–292, 305; Manlio Brusatin & Giuseppe Pavanello, *Il Teatro La Fenice. I progetti, l'architettura, le decorazioni* (Venice 1987), pp.78–81, reproducing title-page and two plates; only the Harvard copy reported to the National Union Catalog (volume 394, p.444) and only the Canadian Centre for Architecture copy in RLIN

MORELLI, Cosimo

Imola 1732 – Rome 1812

96 Pianta, e spaccato del nuovo teatro d' Imola.

Rome, Stamperia del Casaletti, 1780

£ 2750

Folio, (6)ff. letterpress signed A⁴ n², not foliated or paginated, plus a leaf with an engraved 'Veduta dell Ingresso principale che conduceua nel Teatro di Pompejo' printed on recto and engraved 'Dimostrazione della regola praticata ne teatri di Macerata, e Forlì' on verso, and fourteen unnumbered engraved plates with blank versoes (two signed *Cavalier Morelli inventò, e disegnò | Carlo Antonini incise*, the others anonymous); engraved heraldic insignia of the dedicatee, marchesa Lilla Cambiaso, printed on the title-page, vignettes depicting the Forum of Nerva and Theatre of Marcellus, a large engraved plan of Bibiena's theatre in Bologna, an ornamental tail-piece and an initial (signed *F. Pilaia scul*), all printed with the text.

Engraved ex libris James Loch of Drylan (1780–1855; cf. E.R.J. Gambier Howe, *Catalogue of British and American book plates bequeathed to the Trustees of the British Museum by Sir A.W. Franks*, London 1903–1904, 18529–18530). Foxing and dust-soiling in margins; an ordinary copy.

Bound in contemporary pink paper boards (rebacked).

Only edition of a work documenting Morelli's innovative Teatro de'Cavalieri Associati at Imola, commissioned by the Accademia dei Filopatridi in 1774, largely built 1778–1780, inaugurated in

July 1782 with a performance of Giuseppe Sarti's 'Giulio Sabino', destroyed by fire in 1797, and not reconstructed. It was an intimate theatre, the exterior structure a plain rectangle, housing an elliptical auditorium with a stage opening of forty-two feet and only seventeen boxes (disposed on four tiers), all with excellent views of the acting stage (Anna Maria Matteucci & Deanna Lenzi, *Cosimo Morelli e l'architettura delle legazioni pontificie*, Bologna 1977, pp.286–288, 305).

Cosimo Morelli already had considerable experience in designing theatres, notably Forlì (1776) and Macerata (1771–1772). One of the illustrations provides outline ground plans for those theatres, three others present his designs for Imola, and the remainder offer by way of comparison plans of theatres in Bologna, Fano, Genoa, Milan, Naples, Rome, Turin, Venice, and Vicenza.

This copy has eight lines of text printed on folio n² recto above a vignette of the 'Rovine del Teatro di Marcello'; similar copies are in the National Art Library and British Architectural Library. Another setting of the same leaf is described in Bernard Quaritch Ltd., *Catalogue 1189*, item 90.

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2811; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 768; *L'Arte del settecento emiliano: Architettura, scenografia, exhibition catalogue* (Bologna, 1980), pp.134–135; *Il Teatro e la festa*, exhibition catalogue (Rome 1989), p.63; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M–R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell (London 1999), 2192

MUNICH. Collegium Societatis Jesu Monacense
founded 1559

97 Fama prognostica ad cunas serenissimi principis Maximiliani Emmanuelis Ludovici Ferdinandi Josephi Caetani Antonii Nicolai Francisci Ignatii Felicis... In communi Patriae plausu celebrata & demississimè dicata à Collegio Monacensi Societatis Iesu.

Munich, Lukas Straub, 1662

£ 2950

Folio, (26)ff. signed A–N² and paginated (4) 1–48, plus frontispiece signed *Casp. Amort delin. | Bartholome Kilian sculp*; seven emblematical text illustrations (each 95 × 120mm) are printed with the text, of which six signed by Kilian (four after drawings supplied by Amort) and one unsigned.

A faultless copy.

In a contemporary German binding of vellum drawn over thin paper boards, covers panelled in gilt with ornaments in the angles and a cartouche in centres (gold now oxidised); fragments of four blue silk ties.



97. A prophetic emblem book celebrating the birth of an heir to the Electorate of Bavaria (275 × 180mm platemark)

A book of emblems issued to commemorate the birth on 11 July 1662 of an heir to the Electorate of Bavaria, Kurprinz Maximilian II Emanuel, the second child (a daughter, Maria Anna, had been born in 1660) of Kurfürst Ferdinand Maria von Bayern (1636–1679) and Henriette Adelaide von Savoyen.

The frontispiece, engraved by Bartholomäus II Kilian (1630–1696) after a design supplied by the Munich Hofmaler Kaspar Amort (1612–1675), depicts putti assembling a triumphal arch dedicated to Maximilian Emanuel to a plan ('Idea Futuri') held aloft by Fame (see reproduction opposite); for an explication of this iconography, see *Theorie der Architektur*, exhibition catalogue by Gregor Martin Lechner OSB (Stift Göttweig 1975), no.41, who observes 'Das vorliegende Blatt ist bisher in keiner Literatur erfaßt'.

The first of the prophecies declared by the Fathers of the Jesuit College at Munich, 'Pietas cum politia', has an emblem engraved by Kilian of the 'ship of state' floundering in heavy seas: a putto seated in the stern (motto 'Hic regit') points aloft (motto 'Hinc regitur'), and prose and verse commentaries printed beneath remind that in troubled times direction will come from Heaven. The other emblems are likewise maxims of statecraft: 'Pacis ac belli artes', 'Majestas et humanitas', 'Magnificentia et oeconomia', 'Sapientia divina et humana', 'Iustitia et clementia', and the last, 'Serenissimorum parentum virtutes in seren. filio iungendae', returns to a conceit expressed by the frontispiece, that our lives are monuments constructed on foundations laid by parents and grand-parents (*SinnBilderWelten. Emblematische Medien in der Frühen Neuzeit*, exhibition catalogue, Bayerisches Staatsbibliothek, Munich 1999, no.190).

Two editions of the book are known: in the present one, the infant's name is misstated on the title-page as 'Maximiliani Emmanuelis Ludovici Ferdinandi Josephi...' (our italics); in the other edition, the title reads correctly 'Maximiliani Emmanuelis Ludovici Mariae Josephi...' and the book is set with greater economy (all the illustrations are reused, but the book extends to just twenty folios, signed A–K², and paginated (4) 1–36). Copies of the 'second' edition are in the British Library (*Catalogue of books printed in the German-speaking countries... from 1601 to 1700*, London 1994, M–1604) and University of Illinois (the only copy of the work located by the National Union Catalog, volume 747, p.320).

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1894), V, col.1414, no.171; John Landwehr, *German emblem books, 1531–1888. A bibliography* (Utrecht & Leiden 1972), no.205 (noting both editions); F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XVI (Amsterdam 1975), p.202, nos.683–690 (wrongly dated 1681, locating copies in Munich, Vienna, and Würzburg); *Kurfürst Max Emanuel. Bayern und Europa um 1700*, exhibition catalogue (Munich 1976), II, pp.5–6, no.6 (reproducing frontispiece from a copy in the Bayerische Staatsbibliothek)

MURER, Jos

Zürich 1530 – Winterthur 1580

98 Hester. Ein nüw Spyl, darinn erzellt wirt, wie Gott sin volck durch Hester, von dem mortlichen uffsatz Hamans erlößt, und jn gestürtzt und gestrafft hat, zur leer, daß niemand sin gwalt oder wolstand mißbruche, sunder demütig sye, beschriven durch Josen Murer burgern Zürych, und daselbst gespylt deß 11. februarij M.D.LXVII. [Zürich, Christoph Froschauer, the Younger], 1567

£ 4850

Octavo, (32)ff. signed A–D⁸, not foliated or paginated; type ornament on title-page, author's woodcut armorial insignia on last leaf (Paul Boesch, 'Jos Murer als Zeichner und Holzschnitt-Illustrator', in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 9, 1947, p.201).

Ink stamp *Fürstenberg Hofbibliothek Donaueschingen* in margin of title-page; another version on last (blank) page. Waterstained; insect damage in lower corner.

In a contemporary binding fashioned from a fragment of manuscript vellum.

Only edition of Murer's metrical drama, *Hester*, in six acts with musical interludes, written as a wedding present for Heinrich Krieg von Bellikon and Dorothea Zoller, and performed in Zürich by a cast of twenty-five on 11 February 1567 (Shrove Tuesday) as the culmination of their wedding and of *Fastnachtzeit* celebrations.

The author, a glassmaker and mapmaker as well as a playwright (*Schweizerisches Künstler-Lexikon*, II, p.456), based this work on chapters 3–8 of the Book of Esther, taking as his model Andreas Pfeilschmidt's play published at Frankfurt am Main in 1555 (Rudolf Schwartz, *Esther im deutschen und neulateinischen Drama des Reformationszeitalters*, Oldenburg & Leipzig 1892, pp.50–63). No other performance is known: the play performed and published as *Ein kurz Spil von der Histori Hester* at Bern in 1568, is a new work and not by Murer, as was claimed by Emil Weller, *Annalen der Poetischen National-Literatur der Deutschen* (Freiburg 1864), II, p.291, no.7; Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.350, no.4; and in the *Deutsches Literatur-Lexikon*, 10, col.1644.

Murer wrote altogether seven plays, the first *Naboth* published in 1556, followed by *Belägerung der Statt Babylon* (1560), *Der jungen Männer Spiegel* (1560), *Absolom* (1565), *Hester* (1567), *Ufferstäntnus unsers Herren Jesu Christi* (1567), and *Zorobabel* (1575). Each edition is known today by a handful of copies; only *Hester* is in the British Library, and no contemporary edition of any Murer play is in North America (according to the National Union Catalog, OCLC, and RLIN).

Modern scholarship locates just three other copies of our book, in Zentralbibliothek Zürich (bound in a *Sammelband* also containing Froschauer's *Index Librorum* of 1562), the British

Library, and Universitätsbibliothek Bern (located by André Jean Racine, *Jos Murer: Ein Zürcher Dramatiker*, Zürich 1973, p.214, no.64). The present copy until recently was in the court library at Donaueschingen. It is the copy utilised by the editors Hans-Joachim Adomatis *et al.* for *Jos Murer. Sämtliche Dramen* (Berlin 1974), where appears a detailed description of its binding and state of preservation (I, pp.537–593; II, pp.888–890).

REFERENCES British Museum, *STC of German books* (1962), p.636; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1989), M–6816 (locating the present copy and the one in ZB Zürich); Manfred Vischer, *Bibliographie der Zürcher Druckschriften des 15. und 16. Jahrhunderts* [in ZB Zürich] (Baden-Baden 1991), C–785

MURR, Christoph Gottlieb von
Nuremberg 1733 – Nuremberg 1811

99 Beschreibung der vornehmsten Merkwürdigkeiten in des H.R. Reichs freyen Stadt Nürnberg und auf der hohen Schule zu Altdorf. Nebst einem chronologischen Verzeichnisse der von Deutschen, insonderheit Nürnbergern, erfundenen Künste, von XIII Jahrhunderte bis auf jetzige Zeiten. Mit Kupfern.
Nuremberg, Johann Eberhard Zeh, 1778

£ 775

Octavo, (390)ff. signed)⁸ A–Z⁸ Aa–Zz⁸ Aaa–Bbb⁸ and paginated (16) 1–762 (2), plus three numbered engravings (attached to fore-edge margins of pp.75, 193 as called for in the ‘Nachricht für den Buchbinder’), a folding woodcut plate (inserted between pp.648–649), and four large folding plates displaying thirteen woodcuts (the last signed *Sebast. Roland sc. Norimb. 1777*).

In fine original state of preservation.

Bound in contemporary paste-paper boards.

First edition of a description of the treasures of the public and private museums and libraries of Nuremberg and Altdorf, including the collections of Paul von Praun (pp.460–499) and Jacob von Trew (pp.579–650), the Stadtbibliothek (pp.58–126), and five other public and six private libraries.

The polymath Christoph Gottlieb von Murr wrote approximately eighty-two books, including *Bibliothèque de peinture, de sculpture, et de gravure* (1770), the precursor of modern critical art bibliography (Alois Hoch, ‘Christoph Gottlieb von Murr. Polyhistor’, in *Berühmte Nürnberger aus neun Jahrhunderten*, edited by Christoph von Imhoff, Nuremberg 1984, pp.225–227).

NELLI, Giovanni Battista
Florence 1661 – Florence 1725

100 Discorsi di architettura del Senatore Giovan Battista Nelli con la vita del medesimo... e due ragionamenti sopra le cupole di Alessandro Cecchini architetto [edited by Giovanni Battista Clemente Nelli].
Florence, Heirs of Paperini, 1753

£ 950

Quarto, (52)ff. signed A–B⁸ C–L⁴ and paginated 1–103 (1), plus engraved portrait-frontispiece of the author aged 63 signed *Joseph Zocchi del. | A. F. Ceccherelli sc.* and three numbered folding plates (no.2 signed *F. Brunelleschi inv. et del | J.V.C. sc.*).

Insignificant spotting on title-page, otherwise in excellent state of preservation.

Bound in contemporary cartonnage.

Only edition of the author’s only separately published book, containing his ‘Discorso... del fabbricarsi i ponti ne’ fiumi della Toscana’, apparently relating to Nelli’s tenure as surveyor of bridges and roads in Tuscany (1717–1725), and ‘Ragionamento sopra la maniera di voltar le cupole senza adoperavi le centine’, written in 1695, while Nelli was entrusted with maintenance of S. Maria del Fiore. Also printed are Alessandro Cecchini’s ‘Due discorsi sopra la cupola di S. Maria del Fiore’ and a memoir written by the author’s son and editor (died 1793).

The first of the three engraved illustrations reproduces Nelli’s drawing of the structure suspending the bell in the Campanile of S. Maria del Fiore; the next illustration is said to reproduce Brunelleschi’s own drawing of wooden scaffolding he erected in 1419 inside the dome of S. Maria del Fiore (the original sheet was in the hands of the editor, see p.26); and the third engraving shows a section and two plans of part of that dome.

Corrected and uncorrected states of folio A4 are noted by the cataloguers of the British Architectural Library (in our copy the leaf is also incorrectly signed A6).

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2756; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 204; Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 579; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M–R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell (London 1999), 219



101. Portrait of the emperor Ferdinand III, engraved by Federico Agnelli
(225 × 155mm platemark)

- PALLAVICINO, Ortensio**
Milan 1608 – Milan 1691
- 101** *Austriaci Caesares Mariae Annae Austriacae potentissimae Hispaniarum reginae in dotele auspicio exhibiti.*
Milan, Lodovico Monti for Antonio Petrarca, 1649

£ 650

Quarto, (88)ff. signed A–Y⁴ and paginated 1–176, plus engraved frontispiece and thirteen engraved portraits, each illustration printed from two matrices (a compartment signed *Fed. Agnelli sculpsit* and an oval portrait).

Apart from occasional insect damage confined to the inside margin, in excellent state of preservation.

In a contemporary Italian flexible vellum binding.

A volume commemorating the engagement of Philip IV, king of Spain (1605–1665), to his second wife, his sixteen-year-old niece Mary Anne of Austria (1634–1696), the daughter of Philip's younger sister, Mary (1606–1646), and the emperor Ferdinand III (1608–1657). The marriage was contracted at Vienna in February

1649 and solemnised 7 October 1649; its announcement and the ceremony itself were widely celebrated in Spain and Italy.

The author considered the occasion warranted clarification of the dynastic situation, and he presents genealogical tables, portraits and biographical notices of thirteen Hapsburg rulers: Rudolf I (1218–1291), Albrecht I (1248–1308), Frederick I (1286–1330), Albrecht V (1397–1439), Frederick V (1415–1493), Maximilian I (1459–1519), Charles V (1500–1558), Ferdinand I (1503–1564), Maximilian II (1527–1576), Rudolf II (1552–1612), Mathias (1557–1619), Ferdinand II (1578–1637), and Ferdinand III.

The engraved title and portraits are by Federico Agnelli (1626–1702), founder of a dynasty of Milanese print and book publishers. The published catalogue of the Bibliothèque nationale, Paris, describes two copies, the second 'avec état différent des pl.' (shelfmarks M.4236, M.4239).

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1895), VI, col.115, no.1; Giuseppe Boffito, *Frontespizi incisi nel libro italiano del seicento* (Florence 1922), p.61; Anna Coreth, *Österreichische Geschichtschreibung in der Barockzeit 1620–1740* (Vienna 1950), p.35; Mario Praz, *Studies in seventeenth-century imagery* (Rome 1975), p.443; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), no.657; British Library, *Catalogue of seventeenth century Italian books* (1986), p.648; Roberto L. Bruni & D. Wyn Evans, *Italian 17th-century books in Cambridge libraries* (1997), no.3882; two copies located by the National Union Catalog (volume 438, p.550)

- PAPILLON DE LA FERTÉ, Denis-Pierre-Jean**
Châlons-sur-Marne 1727 – Paris 1794
- 102** *Divers Paysages Gravés par M.r de la Ferté. Intendant Des Menus-Plaisirs du Roy.*
[Paris, without publisher's imprint], 1758

£ 7500

Oblong quarto (165 × 225mm), suite of forty-seven engravings numbered 1–47 including the title (each print 120 × 175mm platemark, or slightly smaller).

Several light stains in extreme margins, otherwise in fine state of preservation.

Bound in contemporary French red morocco, covers decorated in gilt by a birds-in-foliage roll, gilt floral ornaments in the angles and within compartments on the back; gilt Augsburg endpapers.

A highly interesting suite of reproductive engravings by an amateur printmaker and art collector, author of a biographical dictionary of painters (1776) and other books, French public official, died at the guillotine in 1794. In 1756 La Ferté had



102. Engraving by the author from a suite documenting fourteen otherwise unknown paintings by François Boucher (122 × 170mm platemark).
Opposite 102. Dimensions of binding 170 × 230mm

purchased the office of Intendant of the Menus-Plaisirs du Roi, the department of the royal household responsible for court festivities, ceremonies, and spectacles, including the Comédie Française and the Comédie Italienne. He became a friend of François Boucher, who dedicates two of his own engravings to La Ferté (*Dictionary of Art*, 24, p.63).

Six plates of the series are signed *De La Ferté invenit et sculpsit* (nos.5, 27, 29, 42–44), another ten are inscribed on the plate *Boucher pinx.* (nos.11, 20–22, 24, 31–33, 39, 45) and four have that legend elaborated as *Boucher pinx. Tiré du Cabinet de M.r de la Ferté et Gravé par lui-même* (nos.12–15). Careful scrutiny of Boucher's oeuvre, a Revolutionary inventory of La Ferté's possessions and his posthumous sale catalogue (Lugt 5537), undertaken now by several scholars, has not yet linked any of these prints engraved after Boucher to a surviving painting. The subjects are consequently included in Alexandre Ananoff and Daniel Wildenstein's catalogue raisonné (Lausanne & Paris 1976, nos.400–409; Milan 1980, nos.422–431) as lost works, on the sole authority of these prints.

A chalk drawing has been associated with print no.33 (*Drawings by Contemporaries of Voltaire*, exhibition catalogue by Jon Whiteley, Ashmolean Museum, Oxford 1994, no.20), but it seems unlikely that La Ferté would systematically misuse the

expressions *pinx.* and *del.*, and highly improbable that all the originals could be drawings rather than paintings.

The complete series of prints is uncommon. According to Pierrette Jean-Richard's catalogue of the Edmond de Rothschild collection in the Louvre, a copy having all forty-seven plates is in the private library of Baron Christian de Waldner in Paris, but apparently six loose plates only were obtained for the Rothschild Collection (nos.12–15, 22, 24), and three only are present in the Fonds français of the Bibliothèque nationale, Paris (nos.11, 20–21). A copy comprising the title and forty-five plates only, bound in calf, was in the Destailler collection (sale Paris, May 1895, lot 1232); a complete copy, containing in addition two trial proofs of plate 11, was offered in Zisska & Kistner's *Auktion* 30, 28–31 October 1997, lot 2517. Impressions before addition of plate numbers were seen by Charles Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1856), p.225.

REFERENCES Robert Portalis & Henri Berald, *Les Graveurs du XVIIIe siècle*, II (Paris 1881), p.127; *L'Œuvre gravé de François Boucher*, Inventaire général des gravures École Français: I, Musée national du Louvre (Paris 1978), nos.956–961



PATTE, Pierre

Paris 1723 – Mantes 1814

- 103 **Essai sur l' architecture théâtrale. Ou de l' ordonnance la plus avantageuse à une Salle de Spectacles, relativement aux principes de l' optique & de l' acoustique. Avec un Examen des principaux Théâtres de l' Europe.**
Paris, Moutard, 1782

£ 1950

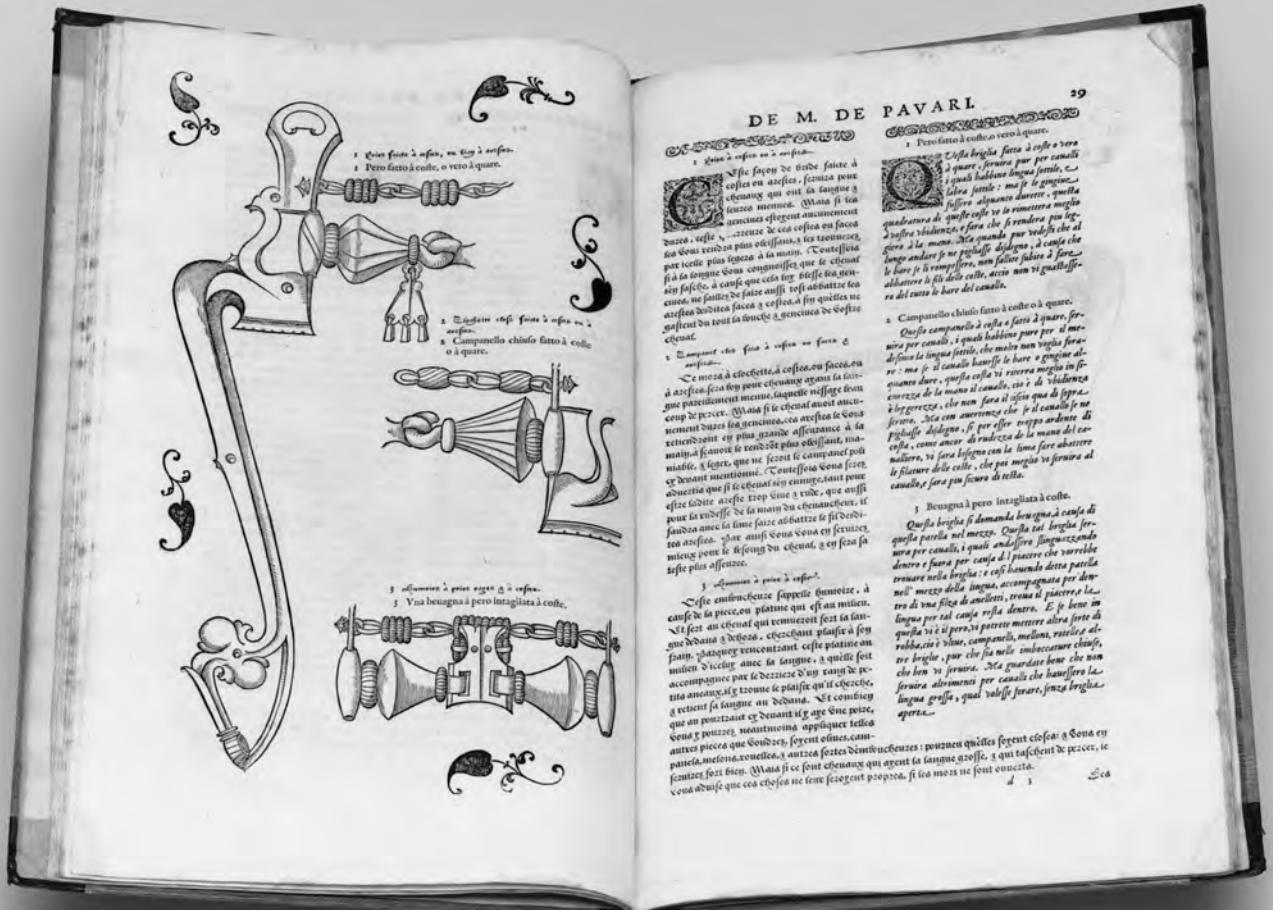
Octavo, (108)ff. signed π² A–N⁸ O² and paginated (4) 1–212, plus three numbered folding plates after drawings by the author (the first signed *N. Ransonnette Grav.r de Monsieur*).

Contemporary booksellers' label on endpaper *Du Catalogue de Maire, Libraire, rue Mercière, No.46, à Lyon. No. 179* pasted over an engraved ex libris. A few leaves stained by binders' polish, otherwise in very good state of preservation.

In an 18th-century calf binding.

First edition of a treatise describing and illustrating the principal European theatres with an analysis of works on theatre architecture by Algarotti, Chaumont, Cochin, and others, and an exposition of the author's own theories and principles. The illustrations are plans of theatres built at Vicenza, Parma, Naples, Turin, Milan, Bologna, Rome, Mannheim, Berlin, Bordeaux, and Paris, and a plan and two sections of the author's 'ideal' theatre.

Pierre Patte was a disciple and assistant of Jacques-François Blondel and wrote the present work to address perceived deficiencies in Blondel's *Cours d'architecture*, which he had edited for publication (1771–1777). According to Patte's understanding, the best sight lines and acoustics could be obtained in elliptically-shaped auditoriums having a maximum depth (stage to most distant seat) of seventy-two feet. He advocates placing the orchestra pit within a sounding vault under the floor to improve the sound and open galleries or balconies, the latter for fire safety as well as for acoustic reasons (Briant Harmor Lee, *European post-Baroque neoclassical theatre architecture*, Lewiston 1996, pp.15–21). His innovative lighting instruments enclose the flame and feature reflectors and lenses which obviate the use of footlights (Bernard Thaon, 'L'éclairage au théâtre',



104. A treatise on horsemanship printed in civilité and italic types by Jean de Tournes (height of binding 398mm)

in *Histoire de l'art* 17–18, 1992, pp.31–43). One engraving shows these instruments in position in an auditorium and on stage.

REFERENCES Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin (1939), 2795; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 243; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 771; *Bretter, die die Welt bedeuten. Entwürfe zum Theaterdekor und zum Bühnenkostüm in fünf Jahrhunderten*, exhibition catalogue by Ekhart Berckenhangen & Gretel Wagner (Berlin 1978), no.5 (pl. 2 reproduced); British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M-R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell (London 1999), 2463

PAVARI, Marco de
fl. 1574

104 Escurie de M. de Pavari Venitien.
Lyon, Jean de Tournes, 1581

£ 5000

Folio, (28)ff. signed ¶² a–g⁴ (blank g4) and paginated (4) 1–52 (2), including fourteen pages of woodcuts; printer's devices on title and last page.

The Huzard-Curnieu copy (see below). Occasional light spotting, but a fine copy.

In a 19th-century French half-leather binding.

Only edition of this rare work on horsemanship, dedicated to the governor of Lyon, François de Mandelot (1529–1588), by the publisher, Jean de Tournes, at Lyon, 4 September 1581. The author presumably had left his manuscript with the printer by 10 September 1574, when a twelve-year privilege for it was granted; Pavari is otherwise unknown, and eludes our attempt at identification.

'Cet ouvrage, curieux et rarissime, traite du dressage et de l'équitation et, copieusement aussi, du choix des mors, qui était le principal souci des écuyers des XVI^e et XVII^e siècles. Il faut remarquer la douceur et la sage progression que Pavari recommande pour le dressage. Il reconnaît que les chevaux espagnols sont les plus maniables "avec la plus simple bride qui soit" et que les défenses des chevaux "qui ont la barbe blessee ou la bouche entamee... se jectent à travers champs et s'en vont esperdus", proviennent de la dureté du mors et de celle de la main du cavalier; cela ne l'empêche pas de nous représenter uniquement, dans ses figures, les puissants et ingénieux instruments de torture avec lesquels ses contemporains de tous pays, mais principalement ses compatriotes, embouchaient alors leurs chevaux – et les rendaient copieusement rétifs' (Mennessier de La Lance).

According to the National Union Catalog, RLIN, and OCLC, no copy of this book has yet passed into institutional ownership in North America. In European libraries, a few copies can be located; several more have been noted in the trade: the I.H. Anderhub copy in a later vellum binding (sold by Karl & Faber, Munich, 25 June 1963, lot 221), possibly identical with the John M. Schiff copy (sold by Sotheby's, 11 December 1990, lot 236), a copy in a green morocco binding (offered by Libreria Alberto Govi, *Scelta di libri di pregio*, Modena circa 1996, p.11 and sold by Hartung & Hartung, Munich, 2 May 2000, lot 187), and one apparently in a contemporary vellum binding (offered by Heritage Bookshop, *Catalogue 203*, Los Angeles circa 1997, item 126; afterwards with Bruce McKittrick Rare Books).

The present copy was once in the library of Jean-Baptiste Huzard (1755–1838) and bears his ink stamp 'Huzard de l'Institut' on verso of the title-page (P. Leblanc, *Catalogue des livres, dessins et estampes de la Bibliothèque M. J.-B. Huzard*, Paris 1842, III, no.4680). It passed subsequently into the possession of Louis-Charles-Henri-Adélaïde Mathevon, Baron de Curnieu (1812–1871), whose fine collection survived intact until recent times (sale by Couturier & Nicolay, Paris, 25 February 1986, lot 125).

REFERENCES G.R. Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915–1921), II, 293; British Museum, *STC of French books* (1924), p.342; Alfred Cartier, *Bibliographie des éditions des De Tournes* (Paris 1938), no.621 (title and a page of text reproduced pp.601–602); Robert Brun, *Le Livre français illustré de la Renaissance* (Paris 1969), p.268 (copy in Bibliothèque nationale, Paris, recorded also in the *Inventaire du Fonds Français. Graveurs du Seizième siècle*, Paris 1938, II, p.213); Ellen B. Wells, *Horsemanship. A bibliography* (New York 1985), 5662

PERRAULT, Charles

Paris 1628 – Paris 1703

105 Les Hommes illustres qui ont paru en France pendant ce siècle: Avec leurs Portraits au naturel.

Paris, Antoine Dezallier, 1696–1700

£ 1450

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

Letterpress exlibris *M. le Bon. G. De Joigny* and engraved exlibris *Bibliothèque Bastide de la Pomme* (a third exlibris removed). A well-preserved copy; the binding lightly rubbed and chipped at head and foot, and corners abraded.

Uniformly bound in contemporary French calf, backs gilt.

First edition of this collection of one hundred portraits of eminent French men of letters, ecclesiastics, ministers of state, scientists,



105. Portrait reduced from 250 × 180mm (platemark)

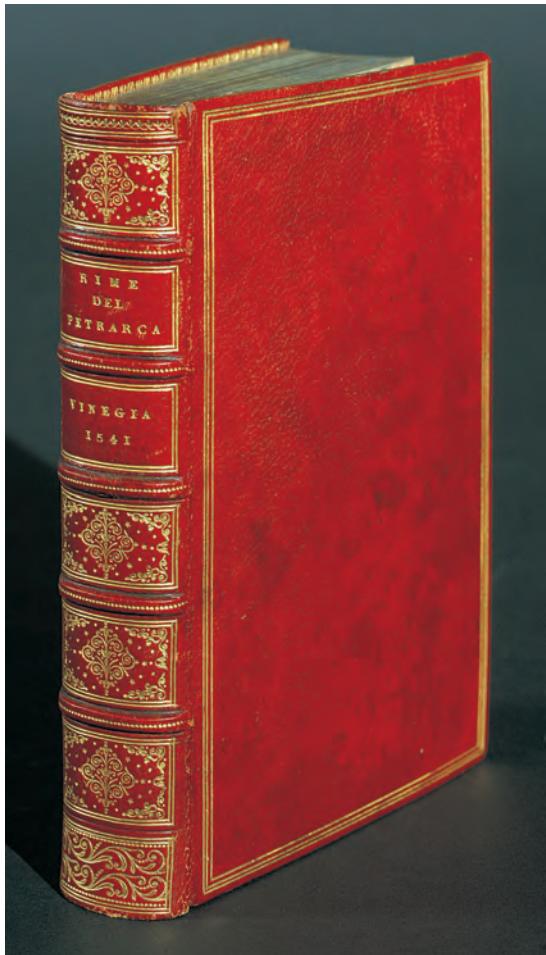
academics, artists, etc., with biographical notices written by Charles Perrault, poet, author of the fairy tales, and promoter of the fine arts. Among those featured are Corneille, Molière, La Fontaine, Racine, Quinault, Cardinal Richelieu, Descartes, Mersenne, Gassendi, and Scaliger; the painters Nicolas Poussin, Simon Vouet, and Pierre Mignard; the engravers Claude Mellan, François Chauveau, Jacques Callot, and Robert Nanteuil; the architect François Mansart, and the sculptor Jacques Sarrazin (Birgit Bernard, ‘Les Hommes illustres. Charles Perraults Kompendium der 100 berühmtesten Männer des 17. Jahrhunderts als reflex der Colbertschen Wissenschaftspolitik’, in *Francia* 18, 1991, pp.23–46).

Bound at the end of the first volume are biographies and portraits of Antoine Arnauld and Blaise Pascal. These allegedly were suppressed by order of the Jesuits and replaced by notices of the Oratorian Louis Thomassin and of Charles Du Fresne. Copies like the present one, including both the suppressed and substituted plates, and original index leaf, represent the first and most desirable issue of the book (cf. Brunet, *Manuel du*

Librairie et de l'amateur de livres, Paris 1860–1865, IV, 509–511; National Union Catalog, volume 451, p.271).

The portraits were engraved by Claude Duflos (1665–1727), Gérard Edelinck (1640–1707), Jacques Lubin (1637–1695), Robert Nanteuil (*circa* 1623–1698), Pierre van Schuppen (1627–1702), and Louis Simmoneau (1654–1727). The volume is decorated by a title-vignette and *cul-de-lampe* engraved by Sébastien Leclerc (1637–1714).

REFERENCES V.F. Goldsmith, *A Short title catalogue of French books 1601–1700 in the library of the British Museum* (Folkestone & London 1969–1973), P–802; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Fb25; Avenir Tchemerzine, *Bibliographie d'éditions originales et rares d'auteurs français* (reprint Paris 1977), V, p.182



106. Height of binding 160mm

PETRARCA, Francesco

Incisa (Arezzo) 1304 – Arquà 1374

- 106** *Il Petrarca con l' esposizione d' Alessandro Vellutello e con piu utili cose in diversi luoghi di quella novissimamente da lui aggiunte et ristampate.*
Venice, Giovanni Antonio dei Nicolini da Sabbio,
January 1541

£ 17,000

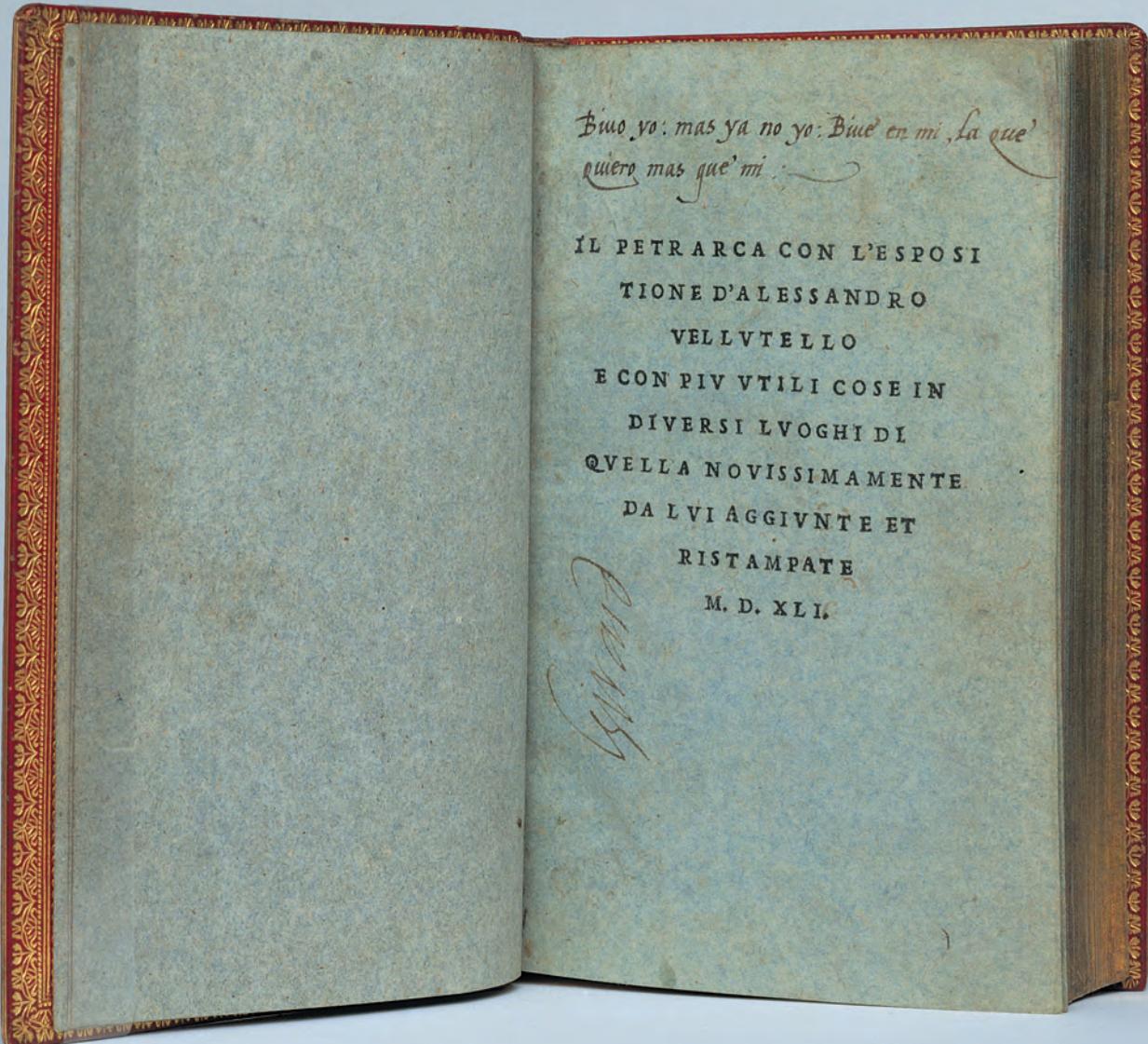
Octavo (height of page 156mm), (315)ff. signed Aa⁸ Bb⁴ A–Z⁸ AA–PP⁸ (blank P7 retained, but blank P8 absent) and foliated (12) 1–302 (1); PRINTED ON BLUE PAPER.

Title-page inscribed *Girard* and annotated (in another hand) *B [v] iuo yo: mas ya no yo: B [v] iue en mi, la que quiero mas que mi;* last page inscribed *Deplancy [?]*; engraved exlibris of Comte Chandon de Briailles (1898–1937) on front free-endpaper (sold by J. Vidal-Mégrét & Maurice Rheims, Paris, 2 December 1954, lot 241, where identified as the conte Guglielmo Libri-Carrucci copy, sold Paris, 28 June 1847, lot 667). In excellent state of preservation.

In a French 19th-century red morocco binding signed *Bauzonnet-Trautz*; edges gilt.

A remarkable copy, PRINTED ON BLUE PAPER, of Petrarcha's *sonetti, canzoniere, and Triomphi*, with the commentary of Alessandro Vellutello. The text is a reprint with a few changes of the fourth printing of Vellutello's edition, by Bartolomeo Zanetti for Giovanni Giolito and Alessandro Vellutello, in 1538 (on the textual evolution of the commentary, see Gino Belloni, *Laura tra Petrarca e Bembo*, Padua 1992, pp.79–85).

The printer Giovanni Antonio dei Nicolini da Sabbio is first mentioned at Venice in 1512, working in association with Nicolò and Domenico Sandri; in 1516 he published a book with unspecified brothers, and from 1520 onward issued a wide variety of



106. One of three known copies PRINTED ON BLUE PAPER, formerly in the Libri and Chandon de Briailles collections

Latin and Italian works under his own name, or in combination with his brothers Pietro and Stefano.

In 1522 Giovanni Antonio issued with his brothers a liturgical work in duodecimo format, *Officium Hebdomade sancte*, of which copies were printed on blue paper (one is in the British Library, shelfmark C 52 aa 4). Other books issued on blue paper under the Nicolini da Sabbio imprint are Bernardo Tasso's *Gli amori* printed by Giovanni Antonio alone in 1534 (British Library 239 c 22); *Il Petrarca con la sua vita novemente aggiunta* printed by Pietro for Andrea Arrivabene in February 1537 (Antonio

Marsand, *Biblioteca Petrarchesca*, Milan 1826, p.46); and *Libro quattro di Giovanni Gerson della Imitatione de Christo* in 1540 (the MacCarthy-Reagh copy sold in 1815 is cited by Friedrich Ebert, *Allgemeines bibliographisches Lexikon*, Leipzig 1821–1830, no.10494).

In 1541, the press issued three books on blue paper: Postel's *De magistratibus Atheniensium liber*, signed by Giovanni Antonio and Pietro (Crevenna and MacCarthy-Reagh copies cited by Ebert 17857); *Il Petrarca colla sposizione di G.A. Gesualdo* by Giovanni Antonio and unspecified brothers (MacCarthy-Reagh

copy cited by Ebert 16402); and our book, *Il Petrarca con l'espositione d'Alessandro Vellutello*, signed by Giovanni Antonio alone, issued in January 1541.

We are aware of two other copies printed on blue paper. One copy belonged to the Venetian bookseller Amadeo Svaier (died *circa* 1789), afterwards to Antonio Marsand (1765–1842), who described it in his *Biblioteca Petrarchesca* (1826), p.49, and then to Charles X, King of France, who purchased Marsand's collection (Carlo Frati, *Dizionario bio-bibliografico dei bibliotecari e bibliofili italiani dal sec. XIV al XIX*, Florence 1933, p.335). The second copy was acquired by Marchese Giovanni Giacomo Trivulzio (1774–1827) and descended through his heirs until 1935, when the Trivulzio family library became part of the Archivio Storico Civico of Milan (copy cited by Ebert 16407). That copy is now Biblioteca Trivulziana shelfmark Petr. 52.

In a discussion of Aldines printed on blue paper, H. George Fletcher distinguishes between the colours 'azzuro' (light), 'turchino' (medium) and 'blu' (dark), and between 'proper' blue paper made out of pulp macerated from dyed rags and 'tinted' blue paper made by adding indigo dye to white pulp ('Books on blue paper', in *In praise of Aldus Manutius. A quincentenary celebration*, exhibition catalogue, Pierpont Morgan Library & University of California Los Angeles, 1995, pp.102–104). In Fletcher's nomenclature, our book was printed on 'turchino' stock. We have compared it to the British Library copy on ordinary paper (shelfmark RB 23a 34 58) and notice no reimposition.

REFERENCES Cornell University Library, *Catalogue of the Petrarch Collection bequeathed by Willard Fiske* (London 1916), p.97 (ordinary paper copy); National Union Catalog, volume 453, p.314 (three other copies located, all on ordinary paper)

For discussions of other books printed on blue paper, see items 16 and 142 in this catalogue

PETRUS, *Suffridus*

Leeuwarden 1527 – Keulen 1597

- 107 De Frisorum antiquitate et origine libris tres.**
Cologne, House of Birckmann, 1590

£ 1450

Octavo, (184)ff. signed t⁸ tt⁸ A–X⁸ and paginated (32) 1–335 (1); printer's device on title-page.

Title-page inscribed by the author: Amplissimis nobilissimis consultissimoque viro | ac dominis d. Gregorio Tegnagelio Juris camerae | Assessori, patrono suo optime merito Auth. D.D. Another inscription in the same hand appears on the upper cover of the binding: Clariss. viro ac dno | Gregorio Tegnagelio. Vellum protecting headcap torn away, otherwise in excellent state of preservation.

Bound in contemporary flexible vellum; the page edges painted with red stripes.

First edition of this history of the Northern Netherlands, substantially a reply to the history presented in the works of Albertus Krantz (1450–1517), itself occasioning a controversy in which Ubbo Emmius and Bernardus Fumerius participated.

On the title-page and again on the upper cover of our copy, the author has written presentation inscriptions to Gregorius Tegnagel, a lawyer born at Louvain about 1555, who was then employed in Cologne as a judge of the imperial court (*Biographie national... de Belgique*, 24, cols.656–657).

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

PFINZING VON HENSENFELD, Paul, *the Younger*

Nuremberg 1588 – Nuremberg 1631

- 108 Calendarium perpetuum, Das ist, Immerwährender Calender: Vor diesem ohne beschreibung; anjetzo aber zu mehrer nachrichtung, mit außführlichem Bericht an Tag gegeben.**
Nuremberg, Simon Halbmayer, 1623

£ 3250

Quarto, (30)ff. signed A–G⁴ H² and paginated 1–58 (2), plus folding woodcut plate (see below); title and printer's device enclosed by a border of type ornaments, another device on last leaf, three woodcut illustrations printed with the text (on folios E3v, F3v, F4r), woodcut and typographical ornaments.

Ink stamp *F.F. Hofbibliothek Donaueschingen* on verso of title-page (repeated on last page and on verso of the folding plate). In good state of preservation.

Bound in contemporary grey paper boards (spine rubbed)

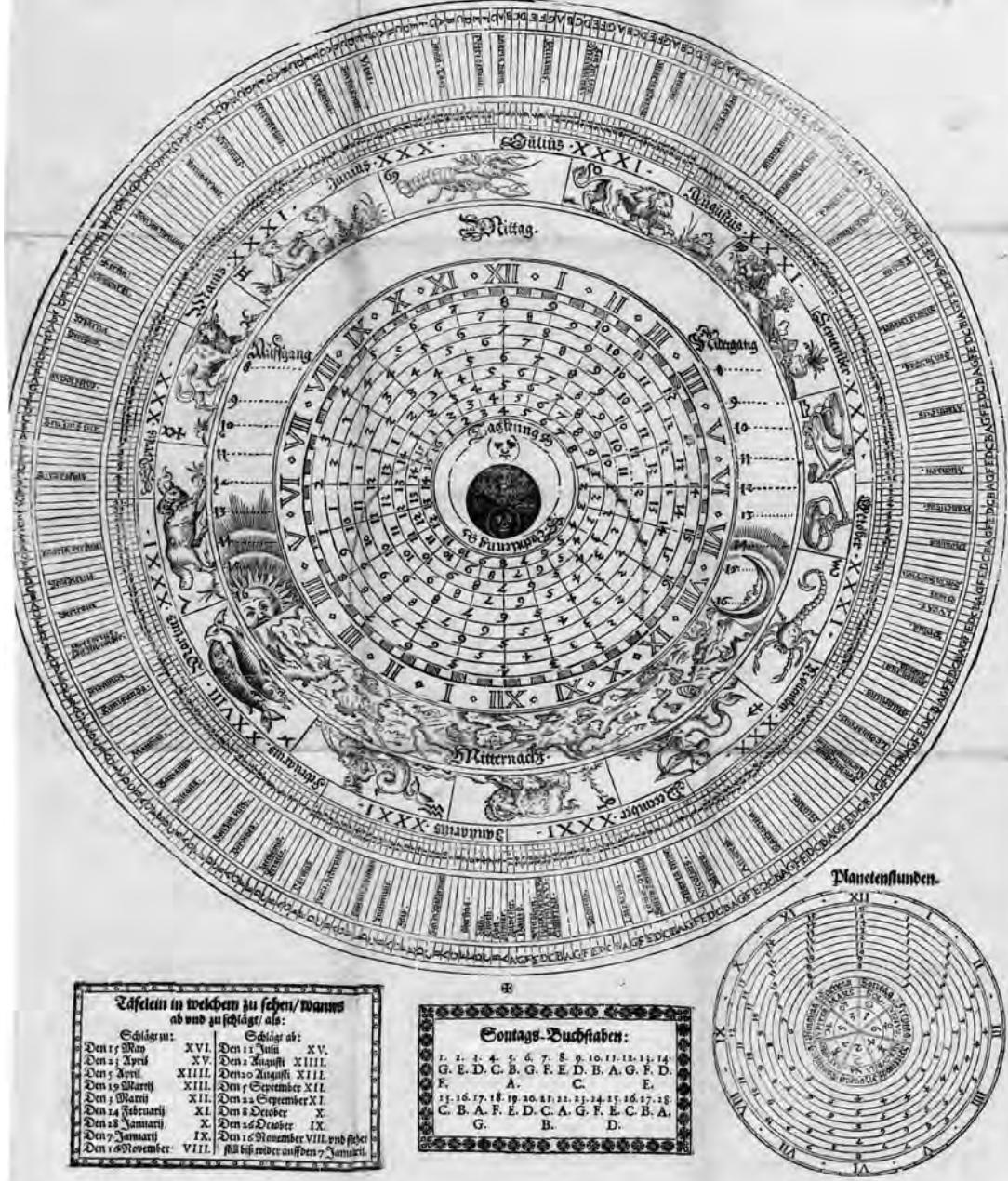
Only edition of a treatise presenting and demonstrating the use of a perpetual calendar devised by the author, the eldest of eight children of the Nuremberg patrician and renowned cartographer Paul Pfinzing (1544–1599). In 1615 the young Pfinzing was appointed 'Assessor und Schöffe am Bauerngericht', in 1618 he became 'Stadtgericht', and in 1622 'Viertelmeister am Milchmarkt'; he was active also as a cartographer, producing in 1621 his own plan of Nuremberg (Ernst Gagel & Fritz Schnellbögl, *Pfinzing [the Elder] der Kartograph der Reichstadt Nürnberg, Hersbruck 1957*, pp.29–30).

The folding woodcut plate is captioned 'Calendarium perpetuum, oder Immerwährender Calender, wie auch vergleichung der kleinen mit der grossen Nürnbergischen Uhr, sampt beygedrucktem Planeten-Täfelein, Sontags-Buchstaben, unnd wann der Tag ab- und zu schlägt, dessen aller gebrauch im absonderlichen beygedruckten Tractälein mit mehrern

CALENDARIUM PERPETUUM,

Oder

**Nimmerwärrender Calender/ wie auch vergleichung der kleinen mit
der grossen Nürnbergischen Uhr/ samt beygedrucktem Planeten-Täfelchen/ Sontags-Buchstaben/ vnd wann der
Tag ab vnd zu schlägt/ dessen aller gebrauch im absonderlichen beygedruckten Tractatlein mit
mehrern vrbständig zu vermessen.**



108. Woodcut perpetual calendar (reduced from 457 × 342mm sheet)

CANTO NONO

Argomento.

Avendicarsi dell' ucciso Amante
Usa frodi Climene; e Orgonte al campo
Infra i notturni orror volge le piane,
Ma vi trova in pugnar si forte inciampo,
Che in Bona ei riede; alinda sol costante
Segue i nemici, e toglie lor lo scampo,
Al fin schiava rimane; e ancor Climene
Prova d' occulto Amor dardi, e catene.

I.

Così Climene si lusinga, e il tosco,
Che vendetta le infonde, in seno accoglie;
Quetta il sembiante mascherato, e tosco
Serbar le insegna, e le virili spoglie,
Onde ardita len passa al Popol Tosco
Per satollar le sanguinose voglie.
Tal di femmina in petto hanno vigore
I due più forti affetti Odio, ed Amore.

Giunta,



109. Assassination of a Knight of St. Stephen, engraving by Arnold van Westerhout after a design by Mauro Oddi
(height of binding 172mm)

umbständig zu vernemen'. The outmost circles enable one, with knowledge of the dominical letter for the year (printed at the bottom of the sheet), to locate the days of the week for any month in any year 'von Erschaffung der Welt, biß auff Christi Geburt, and von dannen biß an der Welt Ende'.

The inner circles allow one to reckon the day of the week of holidays and name days, determine the location of the sun in the zodiac, and discover the number of equal hours of daylight during each season. The nine circles at the centre calibrate the hours in the twenty-four hour system of time-reckoning (the equal hours referred to as 'Grosse Uhr') with the dominant system of dividing the day into twelve parts and the night into twelve parts (the hours thus varying in length according to the season and known as 'Kleine Uhr'), and with the *Horae Norimbergenses*, a hybrid of the two systems. Although not stressed, the usefulness of Pfinzing's calendar to merchants travelling around Europe is obvious. In the lower corner of the woodcut plate is another table for determining which of the seven 'planets' rules over each hour of each day of the week. Knowledge of the planetary hours ('Planetenstunden') and the ability to assign

auspicious or 'critical' times was necessary in astrological prognosis and also in the practice of medicine.

The dedication to Georg Volchkamer, Leonhart Grundtherr, Johann Christoph Oelhafen, and Hieronymus Fetzter, is subscribed by the author and dated 30 September 1623; the volume includes verses addressed to the author by Georg Remus, Johann Saubertus, and Christoph Reich, and a prose address by Georg Richter.

We can trace three copies only of this book, two in Herzog August Bibliothek, Wolfenbüttel; the third in Herzogin Anna Amalia Bibliothek, Weimar.

REFERENCES Johann Gabriel Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Kunstlern* (Nuremberg 1730), p.83; J.C. Poggendorff, *Biographisch-Literarisches Handwörterbuch zur Geschichte der exacten Wissenschaften* (Leipzig 1860), II, col.432; Ernst Zinner, *Geschichte und Bibliographie der Astronomischen Literatur in Deutschland zur Zeit der Renaissance* (Stuttgart 1964), no.4951

PIAZZA, Vincenzo, conte di Ricetto
1668/1670 – 1745

- 109** **Bona espugnata. Poema del Cavalier Conte Vincenzo Piazza... Coll' Allegoria estratta dal Conte Marcantonio Ginanni... E cogli Argomenti del Conte Fabbrizio Monsignani.**
Parma, Stamperia di Corte, 1694

£ 650

Octavo, (160)ff. signed ¹⁸ A–T⁸ and paginated 1–16 1–303 (1), plus engraved title, author's portrait, and engraved illustration for each of twelve cantos.

Exlibris *Ing. Roberto Almagià* (1884–1962). In excellent state of preservation.

Bound in contemporary vellum.

This poem in twelve cantos narrates the dispatch in 1607 of the war-galleys of the Knights of St. Stephen to the coast of Algeria to attack Bona (Al ‘Annaba), the headquarters of the corsairs, and their subsequent capture of the town. The attack was led by admiral Jacopo Inghirami to revenge an incident in 1598. The author is noticed by Ireneo Affò & A. Pezzana, *Memorie degli scrittori e letterati parmigiani* (Parma 1833), VII, pp.40–43.

The frontispiece, portrait, and plates for Cantos IX and XII were engraved by Arnold van Westerhout (1651–1725) after designs supplied by the Parmesan painter Mauro Oddi (1639–1702); the plates illustrating the other ten Cantos were engraved after Oddi's designs by Nicolas Dorigny (1658–1746). In some copies, the preliminaries apparently are imposed with the frontispiece and portrait printed on both sides (here the versos are blank; compare the record contributed to RLIN by the Bancroft Library, University of California at Berkeley). Another edition entitled *Bona d'Africa espugnata*, edited by the author's son, Francesco Ottavia Piazza, with the same plates, was published at Parma in 1743 (copy in New York Public Library).

REFERENCES Giuseppe Boffito, *Frontespizi incisi nel libro italiano del Seicento* (Florence 1922), p.126; Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, 3 (Paris 1954), p.507, nos.131–140 (Dorigny); Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1972–1984), VI, p.110; Didier Bodart, *L'oeuvre du graveur Arnold van Westerhout. Essai de catalogue raisonné* (Brussels 1976), pp.149–150, nos.603–606 (one print reproduced); *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 2834; British Library, *Catalogue of seventeenth century Italian books* (1986), p.681

PICCOLOMINI, Alessandro
Siena 1508 – Siena 1578

- 110** **La prima parte dele theoriche ò vero Speculationi dei pianeti.**
Venice, Giovanni Varisco & Co., 1558

£ 1950

Quarto, (74)ff. signed a–b⁴ c² A–Q⁴ (blank Q4) and foliated (10) 1–64 (1); the printer's 'Siren' device on title-page, numerous large woodcut diagrams printed with the text.

Several quires lightly stained in lower margin, otherwise in very good state of preservation.

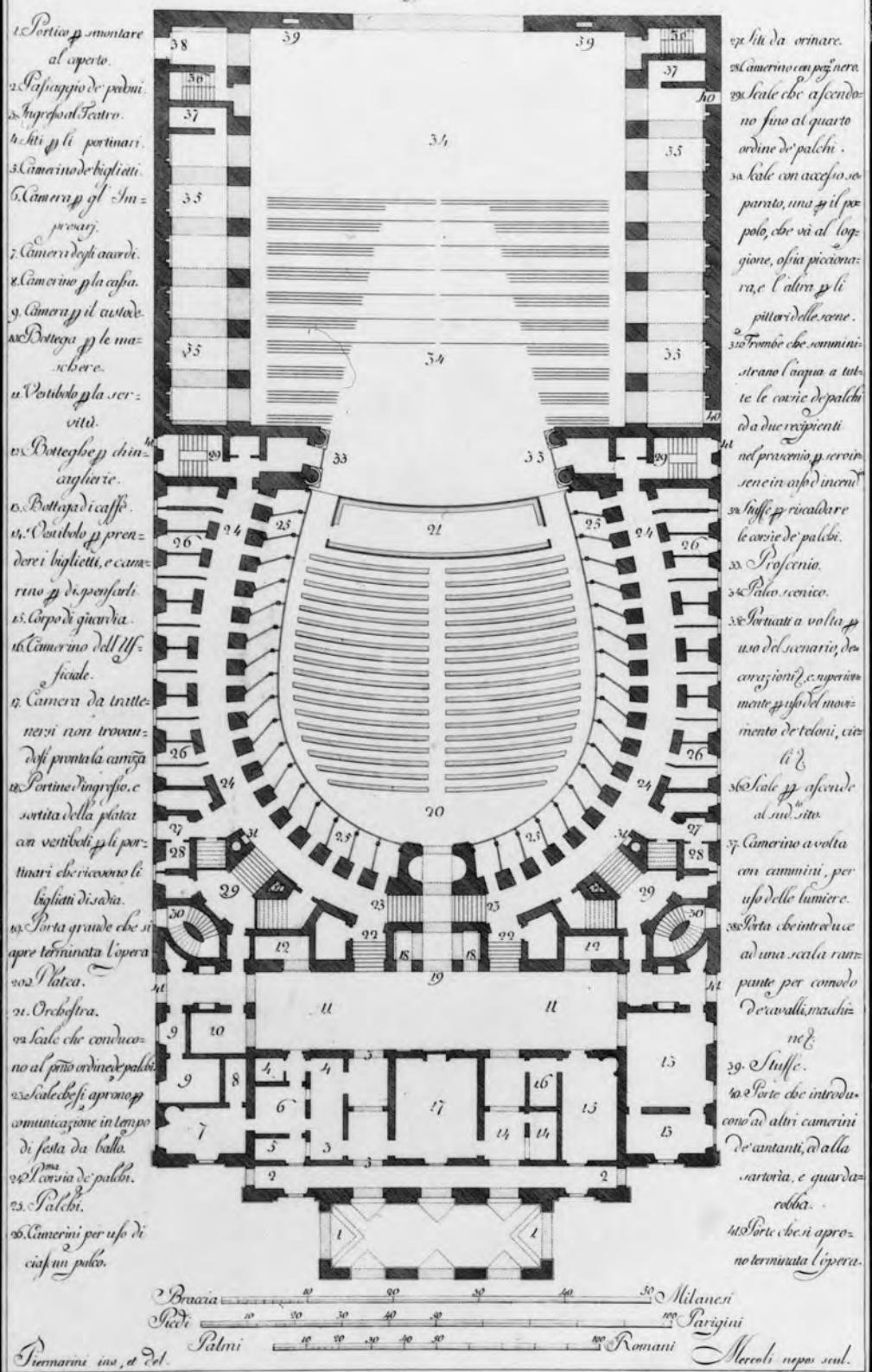
Bound in contemporary flexible vellum.

First edition of 'Theories or Speculations of the Planets', prepared by Piccolomini at Padua in 1538–1542 under the supervision of his teacher there, Francesco Delfino, and 'the most original of Piccolomini's scientific writings' (Rufus Suter, 'The Scientific Work of Alessandro Piccolomini', in *Isis* 60, 1969, p.211). In pre-Copernican usage, the 'planets' are the sun, moon, and five then-known planets. The two parts of the present work are concerned with the sun, moon, Saturn, Jupiter, and Mars; a further part to discuss Venus and Mercury in greater detail was projected, but never published.

The edition was marketed by the printer Giovanni Varisco in cooperation with the publishers Paganini Paganini and Giordano Ziletti. In our copy and others sold by Varisco, folio Q4 is left unprinted. Copies taken by Paganini and Ziletti have an appropriate device printed there and emended imprint on title-page. Varisco had previously associated with Pietro Ravani and began to print on his own account in 1558. The present book is supposed to be the first product of his press (cf. Ester Pastorello, *Tipografi, editori, librari a Venezia nel secolo XVI*, Florence 1924, p.94, no.448, and the entry submitted to RLIN by Brown University). A second edition issued by Varisco alone appeared in 1568.

REFERENCES British Museum, *STC of Italian books* (1958), p.514 (Ziletti issue); Florindo Cerreta, *Alessandro Piccolomini letterato e filosofo senese del Cinquecento* (Siena 1960), p.192, no.1; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), p.1119 (Paganini issue); Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, II, cols.272–273 (Paganini & Varisco issues)

Pianta del piano terreno.



PIERMARINI, Giuseppe
Foligno 1734 – Foligno 1808

- 111 Teatro della Scala in Milano.**
Milano, [publisher not named], 1789

£ 4000

Imperial folio (590 x 425mm), (1)f. letterpress (title) and eight engraved plates.

In good state of preservation.

Bound in contemporary calf (rebacked)

First edition of a monograph on the Teatro alla Scala in Milan, the most celebrated project of the architect Giuseppe Piermarini, built on a site previously occupied by the church of S. Maria della Scala, to replace the Teatro Ducale, destroyed by fire on 25 February 1776. The new theatre was inaugurated on 3 August 1778 with a work specially composed, Mattia Verazi's *L'Europa riconosciuta* set by Antonio Salieri (Carlo Gatti, *Il Teatro alla Scala nella storia e nell'arte 1778–1963*, Milan 1964, I, pp.8–14; *Duecento anni alla Scala*, exhibition catalogue, Palazzo Reale, Milan 1978, pp.25–29).

The eight plates in this volume, engraved after Piermarini's designs by Giacomo II Mercoli (1745–1828) of Lugano, are an important witness of the original interior (the auditorium was redecorated by Alessandro Sanquirico in 1830, afterwards destroyed, then rebuilt in 1946). The auditorium follows the lines of the traditional opera house of the eighteenth century: six tiers of private boxes, arranged on a horseshoe plan, encompass an open pit, and are joined to the proscenium arch by giant Corinthian columns framing stage boxes. For acoustic reasons, Piermarini kept relief decoration to a minimum, and the boxes were fronted with painted decoration on lightly plastered wooden panels.

For drawings associated with these prints, see Gianni Mezzanotte, *L'architettura della Scala nell'età neoclassica* (Milan 1982), 'Regesto dei disegni di Giuseppe Piermarini relativi alla Scala', pp.139–152; *Piermarini e il suo tempo*, exhibition catalogue, Foligno (Milan 1983), nos.4.47–51; and *Giuseppe Piermarini: i disegni di Foligno: il volto piermariniano della Scala*, exhibition catalogue, Biblioteca comunale di Foligno (Milan 1998).

The plates were restruck and a second edition was published at Rome, 'Presso la Calcografia Camerale', in 1826. A facsimile reprint was published at Perugia in 1970.

REFERENCE Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 772

Opposite 111.
Plan of the ground floor of the Teatro alla Scala in Milan
(455 x 273mm borderline)

PISTOFILO, Bonaventura
born 1576?

- 112 Il Torneo.**
Bologna, Clemente Ferroni, 1627 (colophon dated 1626)

£ 2950

Quarto, (286)ff. signed a–b⁴ A–Z⁴ AA–ZZ⁴ AAA–YYY⁴ ZZZ⁶ and paginated (16) 1–555 (1), plus engraved title (signed by G.B. Coriolano) and engraved portrait (signed *T.K. fecit*); 117 numbered engravings are printed with the text (see below).

Unidentified Italian heraldic ink stamp on endpaper. Two small holes in the engraved title-page, which is trimmed by binder along lower edge, otherwise a good copy.

Recased in contemporary vellum.

First edition of a treatise on the organisation of tournaments performed on foot and out-of-doors, a type of entertainment cultivated particularly at the ducal courts of northern Italy and performed on the occasion of a wedding or birthday, often with members of the family taking part. The author was a member of an academy devoted to such tournaments, of which an account is given in the preliminaries ('Origine del Teatro di Pallade' by Francesco Bedori).

'Pistofilo deals in detail with every aspect of the foot tournament – the various functions of the participants, their challenges, their armour, how they should enter the field of combat, how to use and hold the various weapons, which again are pike, battle axe and sword in that order. He analyses individual and group combat, providing two diagrams of the drill-type movements necessary in the latter. All the time he stresses that he considers war and tournaments as two aspects of the same thing' (Helen Watanabe-O'Kelly, *Triumphal shews: tournaments at German-speaking courts in their European context 1560–1730*, Berlin 1992, pp.26, 28). At pp.109–126 he publishes 'De tamburi, e di simili voci di strumenti da guerra' with four pages of drum calls in notation. Pistofilo is the author also of a work illustrating exercises with a pike, halberd, and musket, entitled *Oplosmochia* (Siena 1621).

The engraved title depicting Pallas Athena with the heraldic insignia of the dedicatee, Michelangelo Baglione, marchese of Marcone, is signed by the printmaker Giovanni Battista Coriolano (circa 1589–1649) as *Coriolanus pict. et Theat[ri] Pall[adi] Prof. f[ecit]*. The entire series of 117 engraved illustrations of exercises was credited to Coriolano by Adam von Bartsch, *Le peintre-graveur*, XIX, pp.65–66, nos.107–123, however John T. Spike now suggests it is the work of another printmaker who was perhaps active at Florence: see *The Illustrated Bartsch*, 41 (New York 1981), pp.227–334, and editor's note (p.7).

An issue of the prints without letterpress is represented by a copy in the National Art Library, Victoria & Albert Museum (cf. Carl A. Thimm, *Complete bibliography of fencing and dueling*, London 1896, p.226).



112. 'Del partarsi dal Campo', showing how the pike should be carried when leaving a tournament
(folio ZZZ6 recto, page height 228mm)

REFERENCES M.J.D. Cockle, *A Bibliography of English military books up to 1642 and of contemporary foreign works* (reprint London 1957), 918; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Td24; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 1433; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 308; British Library. *Catalogue of seventeenth century Italian books* (1986), p.691

POLENI, Giovanni

Venice 1683 – Padua 1761

- 113 **Exercitationes vitruvianae primae. Hoc est: Ioannis Poleni commentarius criticus de M. Vitruvii Pollionis Architecti X. Librorum editionibus.**
Padua, Giovanni Manfrè, 1739 (subtitle 1741)

£ 1250

Folio, (182)ff. signed ★² A-R⁴ S² T-Z⁴ Aa-Dd⁴ Ee² Ff-Zz⁴ and paginated (4) 1–360; woodcut devices on title and sub-titles, three engraved headpieces signed by Antonio Visentini, engraving of a theatre ('De Echeis') and three engraved initials (none signed, but all by Visentini), series of woodcut illustrations numbered 1–33, another series of woodcut diagrams numbered 1–3, six full-page woodcuts, and a numbered series of twenty-one woodcut and one engraved illustrations (latter by Visentini), all included in the registration.

Exlibris Alexander Henry Davis. Occasional light foxing.

Bound in contemporary vellum.

First edition of the *Exercitationes*, an extremely useful work containing bibliographical notices of editions of *De architectura* 1486 through 1728, remarks on twenty-two manuscripts of the text, and excerpts from various writings about Vitruvius by Baldi, Bertano, Buteo, Cavalieri, and Kircher, among others. The author projected nine parts, but only these three were published; for the circumstances of publication, revealed by contractual documents and correspondence with Anton Maria Zanetti, Antonio Visentini, and Tommaso Temanza, whom Poleni had engaged as illustrators, see Annalia Delneri, 'De Architectura: dal genotesto al testo', in *Prodotto Libro*, exhibition catalogue (Gorizia 1986), pp.119–134.

The ornaments and full-page plate of a 'Tempio Ionico' engraved by Antonio Visentini (1688–1782) are reproduced in *Canaletto & Visentini*, exhibition catalogue edited by Dario Succi (Venice 1987), nos.149–156.

REFERENCES Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University Catalogue* (Baltimore 1961), 250; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 612; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, 295; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M–R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell (London 1999), 2587

POMPEI, Alessandro

Verona 1705 – Garda (Verona) 1772

- 114 Li cinque ordini d' architettura civile di Michel Sanmicheli non più veduti in luce, ora pubblicati, ed esposti con quelli di Vitruvio, e d' altri cinque.**
Verona, Jacopo Vallarsi, 1735

£ 1750

Folio, (56)ff. signed X1 (frontispiece) π² (title-page and conjugate 'Proemio' pp.5–6) X1 ('Proemio' pp.7–8) ★⁴ ('Proemio' pp.9–16) A–D⁴ (E⁴) F⁴ (G–I⁴) K–M⁴ and paginated 1–112; thirty-seven numbered etchings presented in correct sequence (all but no.9 full-page) of which four (nos.1, 3, 6, 13) signed by monogram A [lessandro] P [ompeii] f [ecit] and the others AP f. | G [audenziu] B [ellini] d [elineavit], frontispiece incorporating a medallion portrait of Michele Sanmicheli signed by monogram A[ntonio]B[allestra] (here in state 2 of 3), five engraved vignettes featuring portraits of architects of which two (Alberti, Vignola) signed by Ballestra, one by Pompei (Serlio) and two (Palladio, Scamozzi) unsigned, and six engraved ornaments of which one signed by Ballestra ('Il genio della geometria', p.3), four by Pompei (pp.5, 28, 112 and at p.31 empty lettered cartouche for a 'portrait' of Vitruvius), and one unsigned (p.35).

Two ink stamps neatly erased. Blank corner of folio ★₃ torn away, wormtrack in margin of twenty leaves, final leaf also damaged by insects, nonetheless a satisfactory copy.

Bound in 19th-century vellum-backed boards.

A series of measured drawings of arches and porticoes from buildings attributed to Michele Sanmicheli (1484–1559), the greatest Veronese architect of the Renaissance, compared with examples of the Vitruvian Orders as drawn by Alberti, Palladio, Scamozzi, Serlio, and Vignola, with accompanying text by Pompei, an architect practising in Verona. 'The treatise's "preface" emphasizes the need for a strictly Classical language and vehemently condemns the misuses and degeneration of the "modern" style of architecture after Borromini' (*Dictionary of Art*, 25, p.191).

Another setting of the title-page also dated 1735 is recorded (adding the phrase 'rilevati dalle sue fabbriche e descritti e pubblicati con quelli di Vitruvio, Alberti, Palladio, Scamozzi, Serlio, e Vignola') and copies are known with (as here) and without a portrait of Serlio in the headpiece to chapter X, with (as here) and without figure XX in its correct position (another impression of XVII printed in its place; cf. Fowler catalogue). The engraved frontispiece, designed by Antonio Ballestra (1666–1740), is known in three different states (*The Glory of Venice. Art in the Eighteenth century*, exhibition catalogue, London & Washington, DC 1994, pp.426–427), and two or more states of some other prints have been observed. The meaning of these variants for the printing history of the edition continues to vex cataloguers.

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2631; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 286; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 647; British Architectural Library, *Early printed books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 3: M–R*, compiled by Paul W. Nash, Nicholas Savage, Gerald Beasley, John Meriton Coast & Alison Shell (London 1999), 2595

QUATREMÈRE DE QUINCY, Antoine Chrysostome

Paris 1755 – Paris 1849

- 115 Istoria della vita e delle opere di Raffaello Sanzio da Urbino... Voltata in italiano, corretta, illustrata ed ampiata per cura di Francesco Longhena.**
Milan, Francesco Sonzogno, 1829

£ 400

Octavo (235 × 145mm), (440)ff. paginated (20) i–xii 1–847 (1) including engraved title, plus twenty-two full-page and one folding plate.

In faultless state of preservation.

In the publisher's blue printed boards.

First edition in Italian translation by Francesco Longhena (1796–1864) of Quatremère de Quincy's *Histoire de la vie et des ouvrages de Raphaël* (Paris 1824), dedicated to marchese Raimondo Antaldi and 'ai nobilissima membri della comunità di Urbino'. The work was not printed in its entirety; see Rosario Assunto, *Raffaello. Conclusioni dalla 'Istoria della vita e delle opere di Raffaello Sanzio da Urbino' nella traduzione di Francesco Longhena* (Urbino 1977), providing eight reproductions from our 1829 edition (pls.III–X).

The illustrations to the translation are all new and reproduce paintings in a dozen named Italian collections, scenes from the artist's life (his presentation to Julius II and deathbed, both invented by Giovanni Pagani), and a letter from Raphael to Francesco Francia dated 1508 in the possession of Cardinal Stefano Borgia. Michele Bisi, Giovanni Pagani, Giuseppe Pieraccini, and Giuseppe Rossi drew the illustrations for a team of engravers including Luigi Bridi, Filippo Caporali, Giovita Garavaglia, Lodovico Gruner, Giovanni Magnani, and Giuseppe Mari.

REFERENCE *Catalogo dei libri italiani dell'ottocento* (Milan 1991), p.3785

QUICCHEBERG, Samuel

Antwerp? 1529 – Munich? 1567

- 116 **Inscriptiones vel tituli theatri amplissimi, complectentis rerum universitatis singulas materias et imagines eximias.**

Munich, Adam Berg, 1565

£ 6000

Quarto, (36)ff. signed A–H⁴, not paginated or foliated; eight woodcut initials.

Repairs in blank portion of the title-page, otherwise a satisfactory copy.

Bound in old paper wrappers.

Only edition of the earliest known treatise on collecting in a scientific sense (museology), a book of instructions for the arrangement of exhibits in an ideal museum devoted to the whole of the tangible universe in which the composition and variety of the collection is not left to chance, but ordered systematically in five classes, each sub-divided into ten or eleven ‘inscriptiones’, on the model of Giulio Camillo’s ‘universal theatre’.

Samuel Quiccheberg occupied from 1553 an unknown position (variously stated as librarian and personal physician) at the court of Albrecht V of Bavaria (1528–1579); previously, he is assumed to have been in Augsburg, in an administrative position with Johann Jakob Fugger which entailed responsibility for the library and collections of the Fuggers. The programme offered in his treatise was designed to help a collector apprehend and study all manifestations of the universe (no public function is conceived). As part of the encyclopaedic ‘Theatrum, vel museum’, Quiccheberg discusses specialised collections, including those of paintings, prints, and books. Antiquities are treated as an indispensable component. The terms ‘Kunstkammer’ and ‘Wunderkammer’ in the sense of a repository for extraordinary objects here appear in print for the first time.

The work is organised in four chapters, the first chapter devoted to the structure of the museum, identifying the five classes and their sub-classes. The ‘inscriptio prima’ of the ‘classis prima’ comprehends religious art in all media; the ‘inscriptio secunda’ presents the portraits and genealogy of the collector and his family; and ‘inscriptiones quarta ad decima’ are dedicated to maps, topographical views, and other visual material documenting objects of which the originals could not be present because of their nature (landscape, famous men, etc.), rarity, or expense. The second ‘classis’ lists works of art which can be fashioned from stone, metal, glass, and other inorganic materials, such as coins and medallions in plaster and wax; the third ‘classis’ treats organic materials, in ‘unaltered’ state (for example, plants and the skeletons of apes and men) and ‘modelled’ by man; in the ‘quarta classis’ appear more manufactured objects, including instruments and machines; and in the ‘quinta classis’ two-dimensional products, including paintings,

drawings, and prints (‘Imagines ex aere impressae...’, but woodcuts no doubt included).

In two digressions (folios A2 recto – C3 verso, D1 verso – F3 verso), Quiccheberg confirms the rising status of prints as works of art and presents a plan for the organisation and preservation of a print collection (he specifies arrangement by subject and recommends that the loose prints be stored between titled covers and shelved horizontally, as in a library). The precision of the instructions is taken as evidence he had practical experience setting-up collections (Elizabeth M. Hajós, ‘The concept of an engravings collection in the year 1565: Quiccheberg, *Inscriptiones vel tituli theatri amplissimi*’, in *Art Bulletin* 40, 1958, pp.151–156; and Dirk Jacob Jansen, ‘Antiquarian drawings and prints as collector’s items’, in *Journal of the History of Collections* 6, 1994, pp.181–188).

In the second of the four chapters, Quiccheberg defines a museum, using the terms ‘Musea’ and ‘Reconditoria’ as synonyms, stressing the importance of a library (complete with printer’s workshop) as an essential complement, and advising on selection of books: a hierarchy is established, with theology in first place, followed by jurisprudence, mathematics, medicine, and literature on museums (Quiccheberg had close links with Conrad Gesner, who in 1545 had produced the *Bibliotheca universalis*, the first general bibliography ever printed). In the third chapter, he refers to the collection of Albert V in course of describing the arrangement of exhibits within the individual classes; and in the fourth and last chapter, he lists all the collections of princes and scholars, North and South of the Alps, which are worthy of notice (Eva Schulz, ‘Notes on the history of collecting and of museums in the light of selected literature of the sixteenth to the eighteenth century’, in *Journal of the History of Collections* 2, 1990, especially pp.206–209, title-page reproduced as fig.1).

The author’s brother, Leo Quiccheberg, endeavoured to publish a new edition, at Venice in 1569, but the plans never materialised (Rudolf Berliner, ‘Zur älteren Museumslehre in Deutschland’, in *Münchener Jahrbuch der bildenden Kunst* 5, 1928, p.342, note 66). The absence of a modern edition of Quiccheberg’s treatise is felt by many modern scholars, who lament the rarity of the original edition (several libraries in North America, including the New York Public Library, University of California Berkeley, and the Getty Research Institute, are making do with photocopies).

REFERENCES British Library, *Short-title catalogue of books printed in the German-speaking countries and of German books printed in other countries from 1545 to 1600 now in the British Library. Supplement* (1990), p.51; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1991), Q–63; three copies located in North America (Folger Library, Metropolitan Museum of Art, and Newberry Library)

REDI, Francesco

Arezzo 1626 – Pisa 1697/1698

- 117 **Bacco in Toscana. Ditirambo di Francesco Redi Accademico della Crusca con le Annotazioni.**
Florence, Piero Matini, 1685

£ 1300

Quarto, (160)ff. signed π⁴ A–F⁴ A–Z⁴ Aa–Kk⁴ and paginated (8) 1–46, (2) 1–264; title printed in red & black with engraved device of the Accademia della Crusca.

Inscription on endpaper recording the author's presentation of this copy to Paolo Rucellai in 1690 (partly deleted); later inscription of John Ingilby (from the Ripley Castle library, sold by Bonhams, 1 March 1995, lot 460). Light stain in lower margins of initial two quires, tear in margin of folio E4 with early repair, otherwise an attractive, untrimmed copy, in very good state of preservation.

Bound in contemporary flexible vellum.

First edition of 'Bacchus in Tuscany', a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. The author graduated in philosophy and medicine at Pisa in 1647 and became head physician at the Medici court and superintendent of the ducal pharmacy. His poem describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs, and bacchantes (critical edition by Carmine Chiodo, Rome 1996). During its course, a number of local wines are sampled and evaluated, as well as other drinks such as tea, chocolate, and coffee. The work is 'one of the most famous panegyricks on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

In this copy there is a paste-on cancel on folio C1 correcting line twenty to read 'Che vino è quel colà.' The page-height of the copy is 265mm and it therefore may be one of the large paper copies cited by Gamba; in comparison, the heights of the Grenville and George III copies in the British Library, *Catalogue of seventeenth century Italian books*, 1986, p.726.

REFERENCES Bartolommeo Gamba, *Serie dei testi di lingua* (Venice 1839), 827; Carlo Lozzi, *Bibliografia istorica della antica e nuova italia* (Imola 1881–1886), 5496; Dino Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), 41; Andre Simon, *Bibliotheca Gastronomica* (London 1953), 1268; Baron Westbury, *Handlist of Italian cookery books* (Florence 1963), p.185; Giacomo Sormanni, *Catalogo ragionato delle opere di viticoltura ed enologia* (Bologna 1983), 106; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 2988; *Catalogo del fondo italiano e latino delle opere di gastronomia*, edited by O. Bagnasco (Sorengo 1994), 1626; *Il vino tra sacro e profano. Vite e vino nelle raccolte casanatensi*, exhibition catalogue (Rome 1999), p.103, no.26



118. Title-print by Carlo Antonini to his suite reproducing the etched *oeuvre* of Salvator Rosa (144 × 93mm platemark)

ROSA, Salvator

Arenella (Naples) 1615 – 1673 Rome

- 118 **Salvatoris Rosa varia et concinna delineamenta [title on first of the 'Figurine' prints].**
[Rome, publisher not named, circa 1780]

£ 2450

Folio album (sheets 485 × 380mm), set of eighty-five engravings by Carlo Antonini imposed on thirty-six leaves (of which four double-page), printed in black ink on thick paper watermarked with a fleur-de-lys within a circle between initials BV and countermark 'Vittori' (similar to Hewood nos.1588, 1602), the watermark of the binder's endpapers is a fleur-de-lys within a circle with initials GFS beneath.

Two early repairs in margins, three of the large plates trimmed by binder along one edge, nonetheless a very attractive copy.

In a contemporary Italian half-calf binding, decorative paste-paper over covers, lettering piece on spine *Salv. Rosa Disce* (abrasions and stains).

An album of copies by the reproductive printmaker Carlo Antonini (fl. 1740–1821) of Salvator Rosa's etched *oeuvre*, so closely executed (in the same direction and size), that the copies are frequently mistaken for restrikes of the originals. The eighty-five subjects are precisely those which Rosa himself selected to market together as a set and the order of presentation and the imposition of the matrices replicates the typical 'Rosa album' (see Antony Griffiths, 'On some albums of etchings by Salvator Rosa', in *Print Quarterly* 9, 1992, pp.252–260).

Bound first (ff.1–16) are the sixty-two small prints comprising the 'Figurine' series (imposed four per folio, except two prints on f.16), with Rosa's dedication to Carlo de' Rossi erased from the frontispiece and 'Salvatoris Rosa varia et concinna delineamenta' substituted. Next are the six other small prints (imposed in pairs on three leaves): (f.17) the Battling Tritons nos.1 and 2, (f.18) Battling Tritons no.3 and River Gods no.1, (f.19) Piping Satyr and River Gods no.2. The seventeen large prints are then presented according to size (the last four are double-page prints with centre fold hinged on a guard): (f.20) Jason and the Dragon, (f.21) Albert, a disciple of St William of Maleval, (f.22) Glaucus and Scylla, (f.23) Apollo and the Cumaean Sibyl, (f.24) Ceres and Phytalus, (f.25) St. William of Maleval, (f.26) The Dream of Aeneas, (f.27) Alexander in the Studio of Apelles, (f.28) Diogenes casting away his Bowl, (f.29) Democritus in Mediation, (f.30) Diogenes and Alexander, (f.31) The Academy of Plato, (f.32) The Genius of Salvator Rosa, (f.33) The Death of Atilius Regulus, (f.34) The Crucifixion of Polycrates, (f.35) The Rescue of the Infant Oedipus, and (f.36) The Fall of the Giants.

The publication is evidence of Rosa's high reputation and the strength of demand for his prints more than one hundred years after his death. Impressions taken from the reworked original matrices continued to be printed and marketed as a set, initially by Rosa's heirs, after 1797 by the Calcografia in Rome. Those 'genuine' Rosa albums either offered feeble competition to Antonini, or there was sufficient demand for rival editions.

The matrices were also struck in sanguine ink and the set issued as *Serie dei LXXXV disegni in varie grandezze composti dal celebre pittore Salvator Rosa pubblicati ed incisi da Carlo Anontini* by the Roman publisher Arcangelo Casaletti, in 1780. The Casaletti issue contains a letterpress title-page and a dedication to count Stanislaw Kostka Potocki by the printmaker Carlo Antonini, dated 27 April 1780. The copy of that issue in the Victoria & Albert Museum is printed on another paper made by the Vittori mill; one in the Metropolitan Museum of Art (described by Peter Tomary, *Salvator Rosa, his etchings and engravings after his work*, exhibition catalogue, Ringling Museum of Art, Sarasota 1971, no.10) is printed on paper with watermark 'Fleur de lys in a circle surmounted by a lozenge'. Other sets with title-page and printed in sanguine ink are in the Biblioteca dell'Istituto di archeologia e storia dell'arte, Rome (*Primo catalogo collettivo delle biblioteche italiane*, Rome 1967, 5–6936) and Harvard (RLIN record).

REFERENCES Giampiero Bozzolato, *Le incisioni di Salvator Rosa* (Padua 1973), p.222; Mario Rotili, *Salvator Rosa incisore* (Naples 1974), p.128; Richard W. Wallace, *The Etchings of Salvator Rosa* (Princeton 1979), p.332; *The Illustrated Bartsch*, 45: *Commentary* (New York 1990), Appendix IX (and entries for individual prints)



119. A treatise stressing the supremacy of law over any individual person. This issue with a cancelled title-page is unrecorded

SAAVEDRA FAJARDO, Diego de
Algezares (Murcia) 1584 – Madrid 1640

119 Idea de un principe politico Christiano representada en cien empresas.
Munich, Nikolaus Heinrich, 1640

£ 4500

Quarto, (364)ff. signed)⁴ §⁴ A-Z⁴ a-z⁴ aa-zz⁴ aaa-vvv⁴ and paginated (16) 1–712 (irregularities in numeration); engraved title-page (a letterpress slip pasted over engraved lettering inside the arch, see below) included in the registration, an engraved emblem accompanying the author's 'Al Letor', and series of 101 emblems by Jan II Sadeler also printed with the text (each circa 145 × 120mm, two prints in quire aaa transposed and corrected by paste-on cancels).

Occasional spotting, staining and other minor defects; binding neatly repaired.

Bound in contemporary German calf, back gilt.

First edition of a treatise on kingship and statecraft, known as a 'Christian reply to Machiavelli', and widely regarded as the finest Golden Age treatise on political science after the *Politica*

de Dios of Quevedo and the works of Gracián. The work is crafted as an anthology of 101 engraved *empresas* or symbolic devices, each one expressing the statements and conclusions of an accompanying chapter. The innovative form proved immensely popular: the book was translated into Latin and most European languages and constantly reprinted for the next hundred years, and it gave rise to many imitations.

The author, one of the most capable diplomats in Europe, was successively ambassador to Rome and to Germany, and plenipotentiary representative to the peace conference of Münster (1643). Between 1633 and 1640 Saavedra was involved in negotiations at the Bavarian court and for convenience sent his treatise for publication at the Munich press of Nikolaus Heinrich.

The entire series of illustrations was engraved locally by the printmaker Jan II Sadeler (1588–1665), whose signature occurs on the title and *empresas* XX and XC; compare Hollstein's *Dutch & Flemish etchings, engravings & woodcuts 1450–1700*, XXI (Amsterdam 1980), p.194, nos.13–112, and *German etchings, engravings & woodcuts 1400–1700*, XXXVII (Rotterdam 1995), p.31, nos.38–137, both entries incorrectly calling for ninety-nine emblems only. Copies are recorded with (as here) and without the second emblem ('Ad omnia', on folio A4 recto) and with and without (as here) a final two-leaf gathering listing errata.

The engraved title is dated 1 March 1640 in the metal and the author's dedication at Vienna, 10 July 1640, which is the approximate date of original issue. The present copy apparently belongs to a subsequent issue of the sheets: the lettering inside

the arch of the engraved title has been cancelled by a letterpress slip elaborating Saavedra's list of honours. The author is now additionally identified as 'Caballero del habito de Santiago' (a title granted by royal decree on 18 September 1640, cf. Diego Saavedra Fajardo, *Obras completas*, edited by Angel González Palencia, Madrid 1946, p.81) and 'Plenipotencario por la Casa, i Cireulo de Borgoña en Ratisbona' (i.e. at the Diet of Regensburg in 1640). We can trace no other copy similarly altered.

REFERENCES Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1966), 283441; John Landwehr, *German emblem books 1531–1888. A bibliography* (Utrecht 1972), 515 (copy without errata); Mario Praz, *Studies in seventeenth-century imagery* (Rome 1975), pp.191–192 with illustration p.483; John Alden & Dennis Landis, *European Americana 1601–1650* (New York 1982), no.640/166; Pedro F. Campa, *Emblematica Hispanica* (Durham 1990), pp.73–74; British Library, *Catalogue of books printed in the German-speaking countries... from 1601 to 1700* (1994), S-5

SABBATINI, Niccolò

Pesaro 1574 – Pesaro 1654

- 120** **Pratica di fabricar scene, e machine ne' teatri... Ristampata di nouo coll' aggiunta del secondo libro.**
Ravenna, Pietro de'Paoli & Giovanni Battista Giovannelli, 1638

£ 14,000

Folio, (90)ff. signed a⁶ A–X⁴ and paginated (12) 1–168; numerous woodcut illustrations printed with the text.

Purple ink stamps '540' and '541' on title-page and in margins of preliminaries. Minor insect damage, otherwise a large and well-preserved copy.

Bound in contemporary cartonnage.

The first separate treatise on the making of theatrical scenes and machines, written by an engineer and scenographer of Pesaro, architect of the Teatro del Sole in that city.

The first half of the book (previously printed at Pesaro in 1637) deals mainly with auditorium construction and contains an early description of the proscenium arch; in the second, previously unpublished part, Sabbatini reveals the secrets of the elaborate effects required for shows at the Italian ducal courts: rapid shifts of scenery (including *periaktoî*), devices for producing waves which rise and fall, conflagrations, buildings which collapse, etc. (*The Renaissance Stage. Documents of Serlio, Sabbatini and Furtenbach*, edited by Barnard Hewitt, Coral Gables 1958, pp.37–177, introduction and English translation).

REFERENCES Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin (1939) 2786; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal*



119. One of 102 emblems engraved by Jan II Sadeler (detail folio C4 verso, 152 × 116mm platemark)



120. Woodcuts illustrating how to create shadow effects on a stage, from Sabbatini's handbook of stage practice (height of binding 278mm)

Conte Cicognara (reprint Bologna 1979), 780; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), p.391; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, 405

[**SALVADORI, Andrea**]

Florence? 1591 – Florence? 1635

121 **Le Fonti d' Ardenna festa d' arme, e di ballo; fatta in Firenze da dodici Signori Accademici Rugginosi il carnevale dell' anno 1623. Nel principio del Sig. Alessandro del Nero. Inuenzione del Sig. Andrea Saluadori. Descritta dal Rugginoso Percosso.**
Florence, Pietro Cecconcelli, 1623

£ 1250

Quarto, (26)ff. signed A-E⁴ F⁶ (blank F6), not foliated or paginated; woodcut printer's device on title-page, two woodcut initials, head- and tail-piece.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331); from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1270). Some light spotting, but a good, partly unopened copy. Headcap chipped.

Bound in 19th-century calf-backed boards.

Description of a carnival entertainment (tournament and dance) performed by the Accademici Rugginosi in the Palazzo della Gherardesca (Casa Rinaldi), in the presence of the court, on 3 February 1622 (*stile fiorentino*). The music was composed by Marco da Gagliano (now lost, cf. *The New Groves*, 7, p.85) and the scenery (if we may rely on Cesare Tinghi) was designed by Giulio Parigi.

The secretary of the academy, 'Percosso', who signs the dedi-

cation to their patron, Guidobaldo, prince of Urbino, has been variously identified as Ridolfi Campeggi and as Simone Carlo Rondinelli. He describes the scenography and costumes and names the players: Alessandro del Nero, Carlo Rinuccini, and Ugo Rinaldi were 'Cavalieri dello Sdegno'; Francesco Nasi, Giulio Vitelli, and Tommaso Rinuccini were 'Cavalieri d'Amore'; and Agnolo Guicciardini, Arrigo Montricchier, Cosimo Bargellini, Giovanni Corsi, and Lorenzo Strozzi were 'Gentilhuomini in abito di Dame'. At the conclusion of the spectacle, the academicians mounted their horses and with musical accompaniment paraded through the streets of Florence.

Printed at the end of the volume is an address 'Lo Stampator à chi Legge' in which the printer says he had intended to include in the book 'un disegno in Rame della Scena, e del Ballo' and also the music, but could not owing to 'la strettezza del tempo'. Another edition providing the *argomento* and libretto only (without the account of the action, scenes, and costume, also without an illustration or music) was published simultaneously (copy in British Library, shelfmark 11427 f 14; cf. Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800*, Cuneo 1990, 10768).

REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, p.292 (uncertain edition); Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.164–168; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), 750; *Il Luogo teatrale a Firenze*, exhibition catalogue Palazzo Medici Riccardi (Florence 1975), no.6:12:3; R.L. Bruni & D.W. Evans, *Italian 17th-century books in Cambridge libraries* (Florence 1997), 4828

SALVIO, Alessandro

1575 – 1640

122 Trattato dell' inventione et arte liberale del gioco di scacchi... diviso in discorsi, sbaratti, e partiti.
Naples, Giovanni Battista Sottile, 1604

£ 1950

Quarto, (98)ff. signed a⁴ A–Z⁴ Aa² (gathering O misbound) and paginated (4) 1–186 (2); large woodcut insignia on title-page (arms of the dedicatee), woodcut of a chess board on folio D1 verso, numerous woodcut initials and other ornaments.

Contemporary ink stamp on title-page of a demi-dragon enclosed by a wreath and surmounted by a ducal crown, annotations emending the text according to the printed errata, and inscription on the penultimate leaf (see below). Ink stamp on endpaper of Robert Blass of Zürich (sale Christie's, 8 May 1992, lot 55).

Margins lightly browned and stained, other minor defects, but still a good copy.

Bound in contemporary vellum over boards, gilt stamp of a demi-dragon on spine, edges stained green.

A volume from the celebrated chess library of Giacomo Boncompagni, duke of Sora (1538–1612), the natural son of Pope Gregory XIII, having the demi-dragon from his arms impressed in gilt on the spine, ownership stamp on title-page, and a warning 'To the book thief' inscribed on the penultimate leaf by his son, Francesco (1596–1644): 'Al Malandrino che ridà gli dià, Purchè vada a farse à rendere al mastro, et al uno et al altro gli dia come di sopra. Amen. F [rancesco] S [ora]'. Also present is the characteristic Boncompagni library shelfmark, here 'R.III.39' inscribed on front paste-down (cf. Paul Needham, *Twelve Centuries of Bookbindings*, New York & London 1979, no.77).

Giacomo Boncompagni is described by H.J.R. Murray as 'the Maecenas of Italian chess'. Many of the great players of the period, including Ruy Lopez, Giulio Cesare Polerio, Girolamo Cascio, and Gioachino Greco, were members of his Roman household, or received benefits from him. The greater portion of the Boncompagni library was subsumed in the Biblioteca Vaticana, however several important manuscript notebooks by or emanating from Polerio were retained in the family (now Boncompagni-Ludovisi) until modern times (H.J.R. Murray, *A History of Chess*, Oxford 1913, pp.817, 820–823).

This first edition of Salvio's treatise is dedicated to Fulvio Costanzo, marchese di Corleto, and comprises thirty-one chapters with openings, eleven with games at odds, and twenty-one *giochi di partiti*, or problems, some being supplied from actual play. In his analysis Salvio follows the Neapolitan rule that the King forfeits his right to castle after receiving a check, which often made play to give or avoid an early check advisable that would otherwise appear without purpose. Some Neapolitan players, he tells us in Chapter XL, would prefer to lose a piece than the right to castle. Local rules prevailing elsewhere are carefully noted. Salvio's *Trattato* marks the end of the first creative period in the history of the modern game. 'Italian players were generally content to rely on Salvio for their openings, and made no attempt to advance the theory of play until the rise of the Modenese masters in 1750' (H.J.R. Murray, *Short History of Chess*, Oxford 1963, p.56). New editions of the work were published at Naples in 1612, 1618, 1634, and 1723.

The author learned his play from Michele di Mauro and was one of the leading Neapolitan players from 1595 onwards, earning a European reputation when he defeated the reigning master Paolo Boi, called 'Il Siracusano' (1528–1598), in a match at Naples in 1598. Salvio was at the centre of chess activity in Naples and by 1634 was master of a 'chess academy' established there in the house of Alessandro Rovito. Besides the *Trattato*, Salvio wrote *La Scacciade*, a chess tragedy reportedly printed at Naples in 1612 and 1618, and a biography of Giovanni Leonardo, called 'Il Puttino', the leading Italian player in the period 1560–1590, annexed to the 1634 reprint of the *Trattato*.

REFERENCES A. Van der Linde, *Geschichte und Litteratur des Schachspiels* (Berlin 1874), I, p.369; A. Van der Linde, *Das Erste Jahrtausend der Schachlitteratur* (Berlin 1881), 2233; *Bibliotheca Van der Linde-Nijmeijeriana: A catalogue of the Chess Collection in the Royal Library* (The Hague 1955), 382; British Library, *Catalogue of seventeenth century Italian books* (1986), p.815; Manfred Zollinger, *Bibliographie der Spielbücher des 15. bis 18. Jahrhunderts* (Stuttgart 1996), no.50

SANSOVINO, Francesco
Rome 1521 – Venice 1583

- 123 Venetia citta nobilissima et singolare, descritta in XIII libri.**
Venice, Domenico Farri for Giacomo Sansovino, 1581

£ 1700

Two parts, quarto, (282, 75)ff. signed a⁴ A⁶ B-Z⁴ Aa-Zzz⁴ aa-hh⁴ ii⁶ a-g⁴ h⁶ (-blank h⁶) and foliated (4) 1-286 (i.e. 278), 1-38 (33) including errata leaf, but without the final blank; woodcut device on title-page, initials.

Exlibris *Biblioteca Banzi* (Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 1186). Title and a few other leaves lightly discoloured, folio h¹ of index damaged by the binder causing the loss of some words, otherwise in good state of preservation.

Bound in 18th-century vellum; edges decorated in blue and red.

First edition of the first comprehensive guide to Venice, the first six of its fourteen parts each dedicated to a separate section of the city, the other books dealing with such aspects of Venetian life as the *scuole* or confraternities, public ceremonies, lives of the doges and men of letters. The second, separately paginated part is a 'Cronico particolare delle cose fatte da i Veneti dal principio della citta sino all'anno 1581'. The author, the son of the sculptor and architect Jacopo Sansovino, studied law at Padua, Florence, and Bologna, then settled in Venice where he embarked on a career as a journalist. He wrote a continuation of the catalogue of Florentine artists compiled by Cristoforo Landino and guidebooks of other Italian cities modelled on the present work, but largely derived from Leandro Alberti instead of direct knowledge (*Dictionary of Art*, 27, p.774).

REFERENCES Detlev von Hadeln, 'Sansovinos Venetia als Quelle für die Geschichte der Venezianischen Malerei', in *Jahrbuch der Königlich Preussischen Kunstsammlungen* 31 (1910), pp.159–168; Antonio Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2393; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1967), 4465; Theodore Besterman, *Old art books* (London 1975), p.91; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (Bologna 1979), 4379

[SARACINELLI, Ferdinando]
fl. 1604 – 1625

- 124 Ballo delle Zingare, rappresentato in Firenze nel teatro dell' Altezza Serenissima di Toscana nel carrouale dell' anno 1614.**

Florence, Zanobi Pignoni, 1614

£ 1750

Quarto, (8)ff. signed A⁸, not foliated or paginated; woodcut Medici device on title-page.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento*, Milan 1993, 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, 2 June 1998, lot 1270).

Occasional light spotting, however a good, unwashed copy.

In an early 20th-century quarter-morocco binding.

The *Ballo delle Zingare* was a *festa da ballo* performed in the great hall of the Palazzo Pitti by the youthful nobility and other members of the court (elaborately dressed as gypsies) for the entertainment of Grand Duke Cosimo and Maria Magdalena, on 24 February, 1614 (*stile fiorentino*). Francesca Caccini composed music (now lost) to Saracinelli's text and Agnolo Ricci's choreography (Warren Kirkendale, *The Court Musicians in Florence*, Florence 1993, p.317). This was the second theatrical performance during the carnival that year, being preceded (16 February) by a brief conceit and two short *intermezzi* entitled *Vegghia delle gracie*. The sets for both events were designed by Giulio Parigi (Arthur R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.178–180).

The scene was the city of Florence and the banks of the Arno beside the Porta al Prato and Porta San Frediano. After a musical prelude, composed and sung by Francesca Caccini, the Arno entered, joined presently by eight nymphs; while the nymphs and the Arno sang, twelve gypsies (six women and six men, one of whom was the author), costumed in gold and silver and wearing masks, sailed into port, disembarked, and descended from the stage into the hall, where the women began to dance and sing. A grand formal dance ended the evening (Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence 1905, pp.89–92, 355–365).

A copy surviving in the Biblioteca Moreniana (exhibited in *Il Luogo teatrale a Firenze*, Palazzo Medici Riccardi, Florence, 1975, no.10:13), extensively annotated with stage directions, possibly by Parigi himself, suggests that the libretto was printed in advance of the performance, to permit a rehearsal (on 8 February, according to Cesare Tinghi's diary) with a printed script.

REFERENCES Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.70; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), 761 (the only copy located in North America by the National Union Catalog, no copy contributed to RLIN); British Library, *Catalogue of seventeenth century Italian books* (1986), p.69; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), 3713

SARDI, Pietro
born Rome? 1559

- 125 Corona imperiale dell' Architettura militare diuisa in due Trattati. Il primo contiene la Teorica. Il secondo contiene la Pratica.**
Venice, Barezzo Baretti for the author, 1618

£ 1450

Folio, (200)ff. signed t⁶ A-B⁴ A-Z⁴ Aa-Nn⁴ A-I⁴ K⁶ and paginated (28) 1-299 (i.e. 287, with errors in numeration) and blank page, 1-83 (1); engraved title-page by Gaspare Grispoldi included in the registration, numbered series of thirty-seven half-page or larger engravings (numbers 2, 3, 5 repeated with 2 and 5 as plates on inserted leaves in gatherings A and C), and numbered series of four half-page engravings.

Printed exlibris of Pierre-Philippe-Constant Lammens, librarian of Ghent university (his books sold at Ghent in 1839-1841). A clean and crisp copy.

In a contemporary Italian binding of vellum over thin paper boards.

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 (*Venezia e la difesa del Levante da Lepanto a Candia* 1570-1670, exhibition catalogue, Venice 1986, no.233 reproducing plate 37). The work found an audience in Italy and elsewhere in German and French translations (*Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel 1984, no.312).

REFERENCES Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich 1889-1891), pp.1098-1099; M.J.D. Cockle, *A Bibliography of English military books up to 1642 and of contemporary foreign works* (reprint London 1957), 810; Pietro Manzi, *Architetti e ingegneri militari italiani dal secolo XVI al secolo XVIII. Saggio bio-bibliografico* (Rome 1976), pp.158-161; British Library, *Catalogue of seventeenth century Italian books* (1986), p.823; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 1462; Martha D. Pollak, *Military architecture, cartography & the representation of the early modern European city. A checklist of treatises on fortification in the Newberry Library* (Chicago 1991), 52

SCARDEONE, Bernardino
Padua *circa* 1478 - 1574

- 126 De antiquitate urbis Patavii, & claris ciibus Patauinis, libri tres, in quindecim classes distincti. Eiusdem appendix De sepulchris insignibus exterorum Patavii iacentium.**
Basel, Nikolaus Episcopius the Younger, 1560

£ 4000

Folio, (238)ff. signed a⁸ (blank a8) a-z⁶ A-O⁶ P⁸ and paginated (16) 1-437 (23); printer's device on title and last page, large oval woodcut view of Padua (165 x 200mm) printed on verso of the title-page, epigraphy reproduced in the text using printing type and rules.

Occasional insignificant stain, insect damage in a few margins, the binding covers abraded, but on the whole in beautiful, fresh state of preservation.

Bound in contemporary pigskin over wooden boards, covers decorated in blind with rolls and foliage ornament; one clasp (of two) intact and working.

First edition of a cultural history of Padua, celebrated equally for the author's notices of his contemporaries and for his use of documents which are now lost.

In the section 'De claris pictoribus, caelatoribus, fusoribus & architectis Patauinis', for example, Scardeone provides biographies of twenty-three artists, including Francesco Squarcione and his pupil Andrea Mantegna. His biography of Squarcione incorporates passages taken from that painter's long-lost *libellus* or little book of *ricordi*, while his notice of Mantegna draws on another lost Paduan source: a famous letter written *circa* 1497 by Girolamo Campagnola reporting Squarcione's criticism of Mantegna's Ovetari frescoes. Scardeone is moreover a primary witness for Mantegna's lost altarpiece of Santa Sofia and for his lost frescoes in the Palazzo Gattamelata; see Ronald Lightbown, *Mantegna*, London 1986, pp.16, 499-500 and nos.1, 63, 67.

Scardeone's notices of the sculptors Giovanni Minello and Andrea Riccio document the original display of works since relocated (*Dal Medioevo a Canova. Sculture de Musei Civici di Padova*, exhibition catalogue, Padua 2000, nos.41, 48). In his biography of Francesco da Sant'Agata, Scardeone praises a boxwood 'Hercules with a club', then in the collection of Marc'Antonio Massimi in Padua, now in London (J.G. Mann, *Wallace Collection Catalogues: Sculpture*, 1931, p.101, pls.68, 175). Without that comment, we would have no securely documented work of the sculptor (*Dictionary of Art*, 27, p.780). A fifty-six page appendix, 'De sepulchris insignibus patavii iacentium', mixes epitaphs of ancient and modern date, arranging them by the names of the churches in which Scardeone had found them. Among these monuments is Donatello's equestrian bronze statue of the Venetian condottiere Erasmo da Narni, with its inscriptions transcribed (p.399).

The section, 'De claris mulieribus Patauinis', is of interest for biographies of twenty-nine celebrated women, including Lucia

Solis, a poet conversant in Latin and Greek, who is considered by some to have been the prototype for Portia in Shakespeare's 'The Merchant of Venice'.

REFERENCES Fabia Borroni, 'Il Cicognara' *Bibliografia dell'archeologia classica e dell'arte italiana* (Florence 1962), II, 7169; British Museum, *STC of German books* (1962), p.782; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), S–612; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 4091; Julius Schlosser Magnino, *La Letteratura artistica. Manuale delle fonti della storia dell'arte moderna. Terza edizione italiana aggiornata da Otto Kurz* (reprint Florence 1986), pp.365–366; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1992), S–2095

SCHARNHORST, Gerhard Johann David von
1756 – 1813

- 127 **Handbuch für Officiere, in den anwendbaren Theilen der Krieges-Wissenschaften. Erster Theil von de Artillerie... [–Zweyter Theil, worin die Verschanzungskunst... abgehandelt wird; – Dritter Theil, von der Tactik]. Mit Kupfern.** Hannover, Helwingschen Hofbuchhandlung (Successors of Christian Friedrich Helwing), 1787–1790

£ 1450

Three volumes, octavo, I: (199)ff. signed π⁴ A⁶ (–A₁, cancelled) B⁸ (–B₈, cancelled))¹⁰ (–X₁₀, cancelled) C–Y⁸ Z⁶ Aa⁸ and paginated as usual (10) 3–8 (2) 1–4 (2) 1–8 (16) 1–346 (4), plus seven numbered folding plates, and two folding letterpress tables (inserted at pp.166, 226). II: (241)ff. signed ★⁸)⁸ A–Z⁸ Aa–Dd⁸ Ee¹⁰ (–E₁₀, cancelled) and paginated 1–16 (16) 1–448 (2), plus eight folding plates (displaying eleven numbered 'Plans', nos.2/3, 4/5, 7/9 printed together). III: (188)ff. signed (★)⁸ ★★⁴ A–Y⁸ and paginated (4) 1–6 (14) 1–349 (3), plus five numbered folding plates, and one folding letterpress table (inserted at p.20). The majority of the plates signed by Johanna Dorothea Philippin, *née* Sysangin.

Occasional near-contemporary marginalia, endpapers and a few margins in second volume lightly spotted, otherwise in fine state of preservation.

Uniformly bound in contemporary paste-paper boards.

First edition of a manual providing exhaustive instruction to officers concerned with the use of artillery, its first part devoted to all types of cannon including mortars, the preparation of shells, emplacement, and deployment; the second part discussing mines and the penetration of fortifications, destruction of bridges, and various kinds of structures; and in the third part

battle-field tactics. A 'Zweyte Auflage' was published at Hannover in 1804–1815 and a new edition, edited by J.G. von Hoyer, appeared in 1815–1820.

REFERENCES Max Jähns, *Geschichte der Kriegswissenschaften vornehmlich in Deutschland* (Munich & Leipzig 1891), pp.2367–2370; cf. National Union Catalog of pre-1956 Imprints, volume 524, p.206 (locating copies of the second and third editions only), British Library catalogue (second edition only)

SCHLICHTEN, Johann Franz von
Mannheim 1725 – Mannheim 1795

- 128 **Vues de Mannheim représentées sur vingt six planches dessinées d'après nature par Jean François de Schlichten, et gravées par les frères Klauber à Augsbourg. Avec une explication des planches.** Mannheim, Christian Friedrich Schwann, 1782

£ 6500

Oblong folio (240 × 345mm), (7)ff. letterpress signed A–D² (–D₂, cancelled as usual) and paginated 1–14, plus twenty-six numbered plates (one folding, the others full-page).

Title and margins of a few leaves faintly browned, otherwise in very good state of preservation.

In a mid-19th century German binding of blue cloth over thin paper boards; spine lettered and bands decorated in gilt, pink endpapers, blue speckled edges.

A suite of twenty-six views documenting the extensive building programme carried out at Mannheim during its years as Electoral capital, 1720–1778. The plates were engraved by the Klauber brothers of Augsburg, Johann Sebastian (1710–1768) and Johann Baptist (1712–1787), from drawings by Johann Franz von Schlichten, professor in the Mannheim Academy, and from 1751 'Court Painter' and curator of the Electoral picture gallery (Barbara Grotkamp-Schepers, *Die Mannheimer Zeichnungsakademie 1756/1769–1803*, Frankfurt 1980, pp.143–147, 256).

The unexpected transfer of the Palatinate court from Heidelberg to Mannheim in 1720 provided the court architect Alessandro Galli-Bibiena (1686–1748) with a series of important commissions, notably the Electoral Palace with its integral opera house, the largest Baroque complex in Germany (shown on folding pl. 5). The sculptors Pieter Antonie von Verschaffelt, Gabriel Grupello, and Johann Paul Egell also benefited from the patronage of Kurfürst Karl Philipp. His successor, Karl Theodor, favoured the architect Lorenzo Quaglio (1730–1805), whose reconstruction of the National Theatre, remodelled from grain and fruit warehouses (shown on pl.22), was completed just as the Court was obliged to move to Munich.

Numerous buildings depicted in these views were damaged or destroyed during the Siege of 1795, or disappeared in the



Der Platz vor dem Comödien hause. *La Place devant la Comédie.*

Johann Jacob Schübler

128. A print from a rare suite documenting the rebuilding of Mannheim during its years as Electoral capital, 1720–1778 (213 x 280mm platemark)

devastation of 1939–1945. Since other contemporary engraved views lack equal architectural detail (cf. *Mannheimer Stadtansichten des 18. Jahrhunderts*, exhibition catalogue by M. Arnscheidt, Reiss-Museum, Mannheim 1989), historians have often depended upon the present work for the original appearance or position of lost or damaged works. Klaus Lankheit, for example, reprints Schlachten's descriptive text for four views and reproduces two plates (nos.4, 9) in his monograph *Der kurpfälzische Hofbildhauer Paul Egell* (Munich 1988); while five prints are discussed and one reproduced (as pl.17) by Alexandra Glanz, *Alessandro Galli-Bibiena* (Berlin 1991).

A lithographic reprint was printed at Mannheim in 1856 and another facsimile was issued there (with foreword by Gustav Jacob) in 1959.

REFERENCE *Katalog der Ornamentstichsammlung der Staatlichen Kunstsbibliothek Berlin* (1939), 2160; no copy can be traced in the printed and on-line catalogues of North American public collections

SCHÜBLER, Johann Jacob

Nuremberg 1689 – Nuremberg 1741/1742

129

Amor, vehementer quidem flagrans; artificiose tamen celatus, de Pantalonis custodiaque triumphans, intentato certamine prudentum stultorum. Sive Arlechin viva pictura ridiculousque cupidio... Die zwar heftig entflammte doch aber künstlich verborgene und über Pantalons Aufsicht thriumphirende Amor, bey angetstelltem Wett-Streit Kluger Phantasten. Oder Arlechin das lebendige Gemälde und lächerliche Cupido.

Augsburg, 'In Verlag bey Johann Michael Probst, Kunsthändler', [undated; *circa* 1770?]

£ 5500

Folio, (13)ff. comprising letterpress title and twelve leaves numbered I–XII printed on one side only with Latin and German text and an engraving (*circa* 135 x 180mm platemarks).

A clean, broad-margined copy (except folio VII, where the binder's knife has trimmed the numerals at head), the wrapper stained and repaired.

Bound in contemporary blue paper wrappers, covers strengthened with scraps of Italian music.

A suite of twelve prints, engraved by Johann Balthasar Probst (1673–1748) after designs by Johann Jacob Schübler, with explanatory text in Latin and German, ostensibly narrating the love affair between Cynthio and Isabella, daughter of Pantalon. 'The scenario that inspired Probst is known only through this album, but is surprisingly complete in its twelve episodes. It must have been elaborately produced, as we may deduce from the intricate scenery and props in his illustrations' (Lynne Lawner, *Harlequin on the Moon. Commedia dell'Arte and the Visual Arts*, New York, 1998, pp.122–126 reproducing prints VI, VII).

Copies were exported to Italy and the designs adapted especially for decorated earthenware; see Raffaella Ausenda, 'Le Fonti a stampa delle maioliche di Felice Clerici a paesini e figure a smalto', in *Rassegna di studi e di notizie. Raccolta delle stampe A. Bertarelli* 15 (1990), pp.59–88, reproducing three prints (I, VIII, X) as figs.5–6, 8; and *Maiolica e incisione. Tre secoli di rapporti iconografici*, exhibition catalogue, Castello Sforzesco



(Milan 1992), nos.73a–b (reproducing prints X, XII). An edition offering parallel German and Italian text is reported, but no copy can be located (*Gesamtverzeichnis des deutschsprachigen Schrifttums 1700–1910*, volume 3, p.509).

In this copy the prints are signed in the metal *Joh. Jacob Schübler delin | Johann Bath Probst Sculpsit | Joh. Michael Probst | Haered. Jer. Wolffij exaud Aug. Vind* with privilege. The Augsburg publisher Jeremias Wolff had died in 1724 and his business was continued initially by his son-in-law, Johann Balthasar Probst, and then by latter's heirs Johann Friedrich (1719–1781), Georg Balthasar (1731–1801), and Johann Michael (1757–1809).

Two states of the prints are known: the first, issued in 1729, identifies the publisher simply as *Haered. Jer. Wolffij*; in the second state (as here), the name of the publisher Johann Michael Probst is added along the borderline. Impressions of the prints in first state survive in the Bibliothèque nationale, Paris (lacking title and plate XII, reproduced by Pierre-Louis Duchartre, *La Commedia dell'arte et ses enfants*, Paris 1955, p.64); in the National Gallery of Art (a complete set, described in *The Mark J. Millard Architectural Collection, III: Northern European books*, Washington, DC 1998, 115); and in the Theatermuseum, Munich (lacking title, see *Das Barocke Fest*, exhibition catalogue by Eckehart Nölle, Neuen Residenz, Bamberg 1968, no.144). Impressions in second state are in the British Library (lacking title-page, shelfmark C 142 e 12); Raccolta Bertarelli, Milan (shelfmark Albo F. 35); and Kunstabibliothek, Berlin (see below); a fourth copy was offered in the sale of the A.R.A. Hobson 'Collection of illustrated books and volumes of prints' (Sotheby's, 10 November 1975, lot 82).

REFERENCES J.G.T. Graesse, *Trésor des livres rares et précieux* (Dresden 1858), I, p.106; J.-C. Brunet, *Manuel du Libraire* (Paris 1860), I, 239; Anna Maria Isabella Lanckoronska & Richard Oehler, *Die Buchillustration des XVIII. Jahrhunderts* (Leipzig 1932), I, 36, pl.21; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Ucc5 (second state, wrongly dated [1729]); Franz Rauhut, 'La Commedia dell'arte italiana in Baviera', in *Studi sul teatro veneto fra Rinascimento ed età Barocca* (Florence 1971), p.265; copies (uncertain states) in Harvard, New York Public Library, and Texas are located by the National Union Catalog (volume 14, p.582), another copy in Getty Research Institute submitted to RLIN

SIRO VANINI, Anton, abate
died 1796

- 130 Per le reali esequie celebrate alla Sacra Cesarea Reale Apostolica Maestà di Maria Teresa Imperatrice Regina nella Imperial Regia Collegiata di S. Maria della Scala in S. Fedele il giorno XVI. Dicembre MDCLXXX. Orazione funebre recitata dall' Abate Anton Siro Vanini.
Milan, 'Nell'Imperial Monistero di S. Ambrogio Maggiore', (1780)

£ 1450



129. A scene from a commedia dell'arte scenario narrating the love affair between Cynthio and Isabella, daughter of Pantalon.
Engraving by Johann Balthasar Probst (135 × 182mm platemark)

Folio, (14)ff. signed a⁸ b² (c)² (d)² and paginated 1–20 (8), plus folding plate (755 × 495mm) signed Joseph Piermarini inv. delin. | D. Cagnoni sculp; vignette on title-page and head-piece, both signed Hier. Mantelli inv. del. | Cagnoni sculp. Mediol.

In excellent state of preservation.

Bound in contemporary brown speckled-paper wrappers.

A volume commemorating obsequies conducted in Milan on 14–16 December 1780 for Maria Theresa, empress of Austria.

The decorations were designed by Giuseppe Piermarini (1734–1808), royal architect and inspector general of public works in Lombardy. In the nave of S. Fedele, he erected an impressive catafalque (shown on the folding plate) built of wood, gesso, and cloth, and ornamented by imprese, emblems, and inscriptions (five associated drawings survive; see *Disegni di Giuseppe Piermarini nella Biblioteca Comunale di Foligno*, exhibition catalogue, Università di Pisa, 1962, no.75). In this copy, the folding plate and transcriptions of the epigraphy

(‘Inscriptiones appositae ad Pomparam Funebrem’) are bound before Abate Siro Vanini’s funeral oration.

After the ceremony, the catafalque was dismantled and put into storage in S. Simpliciano. In 1790, it was taken out for a memorial service for the Emperor Joseph III; two years later, it was retrieved for a ceremony honouring Leopold II. Publications commemorating those services were illustrated by restriking Cagnoni’s matrice, reengraving the caption beneath as required (an impression of the 1792 issue is reproduced by Werner Oechslin & Anja Buschow, *Festarchitektur*, Stuttgart 1984, pl.121).

REFERENCES Achille Bertarelli & Antonio Monti, *Tre secoli di vita milanesi nei documenti iconografici 1630–1875* (Milan 1927), no.132; Antonella Doria, ‘Gli apparati funebri per le Reali Eseguie di Maria Teresa in Milano’, in *Arte lombarda* 58–59 (1981), pp.100–109; Giuseppe Piermarini e il suo tempo, exhibition catalogue, Palazzo Trinci, Foligno (Milan 1983), pp.181–182, no.4

SPRUCH

**131 Wurm du solt dich bas bedenken | Eyn Hubschen spruch
thu ich dir schencken | Thu dich nit zu ver her fur | Der
Lewe der leyt dir for der thur.**

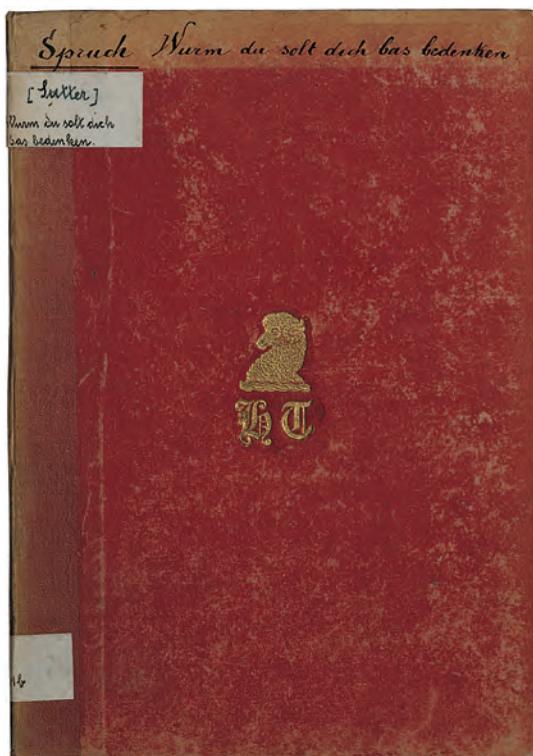
[No place or printer named; Heidelberg? Jakob Stadelberger? *circa* 1514]

£ 7000

Quarto (198 × 140mm), (4)ff. unsigned, not foliated or paginated; woodcut on title-page (134 × 93mm) of a man confronted by a dragon, here in contemporary hand colouring (green, yellow, and red), woodcut initial 'h' on folio [1] verso (38mm). Text printed thirty lines per page (twenty lines measure 94mm). Watermark: fragment of the cleft descender of the letter P visible in folio [2].

Endpaper inscribed *K.W.L. Heyse Berlin 1840 April* with inventory number 3211 in upper right corner; oval armorial purple ink stamp *F. Fürstenberg Hofbibliothek Donaueschingen* on another endpaper. Binding lightly rubbed and sunned, otherwise in very good state of preservation.

Bound in 19th-century cloth-backed pink paper boards, initials *H T* and ram's head crest are stamped in gilt on front cover.



131. Above Dimensions of binding 202 × 143mm.
Opposite 131. Title-page shown actual size

A popular poem (*Spruch*) composed of eighty-one rhymed couplets, the first 'Hort hort zu lieben frundt und schweigen still | Hort doch was ich euch sagenn will...' It most probably was intended to be sung. Although extremely rare (one other copy is recorded), the poem has become well-known by its inclusion in Rochus von Liliencron, *Die historischen Volkslieder der Deutschen vom 13. bis 16. Jahrhundert* (Leipzig 1867), III, no.287, pp.153–157, and is mentioned in modern accounts of the rise of the German 'peasants' revolt' and biographies of participants.¹

The anonymous author describes sympathetically the plight of the inhabitants of the city of Worms in the Rhine Palatinate, caught-up in a violent struggle between their bishop Reinhard II von Rüppur and Kurfürst Ludwig von der Pfalz on one side, the emperor Maximilian and the city council (Ratsherren) on the other. The author allies himself with the former against the latter, repeatedly reminding the councillors of the powerful 'Edelen Lewe' (i.e. Kurfürst, whose insignia was a lion rampant) outside the city gate, and referring appreciatively (line 44) to his Hofmeister, Johann von Morschheim. The work commences with a report of the turbulence in Speyer during November 1513, presented by the author with a strong warning to the patricians of Worms. The freshness, immediacy, and vehemence of the narrative, all suggest that the author took active part in the struggle.

The first bibliographers to examine the pamphlet, Karl Wilhelm Ludwig Heyse (1854) and Emil Weller (1864), were persuaded by its woodcut material to assign the date *circa* 1500. The initial 'h' at the head of the text (see reproduction, p.152) is from an old 'Maiblumenalphabet', employed at Strasbourg by the printer Heinrich Knoblochzter as early as 1481, taken by him to Heidelberg, used in books he issued there, and in books issued by a successor.² The block utilised for the title-page woodcut, depicting a man confronted by a dragon (the emblem of the city of Worms, adopted *circa* 1513), was probably also in Knoblochzter's stock, although no use of it has yet been found.³

ACKNOWLEDGEMENTS Grateful thanks to Roland Folter (H.P. Kraus, New York), Manfred W. Bachmann (Frauenlobstrasse 69, 55118 Mainz) and Margaret Ford (Christie's, London), for assistance in researching the provenance, context, and bibliography of this item.

- 1 For the immediate political context, with references to our *Spruch*, see Heinrich Boos, 'Franz von Sickingen und die Stadt Worms', in *Zeitschrift für die Geschichte des Oberheins* 42 [N.F. 3] (1888), especially pp.398–407; and H. Boos, *Geschichte der rheinischen Städtekultur von ihren Anfängen bis zur Gegenwart mit besonderer Berücksichtigung der Stadt Worms* (Berlin 1901), IV, pp.126–127. An example of the imagery of the poem utilised by a modern historian is Kurt Baumann, 'Johann von Morschheim', in *Pfälzer Lebensbilder* (Speyer 1970), p.75.
- 2 Occurrences of this initial 'h' in Knoblochzter's *Jacobus de Theramo Belial* 1481 (BMC I, 88) and Arnaldus de Villa Nova *Von Bereitung des Weins* [undated] (BMC I, 90) are reproduced by Karl Schorbach & Max Spiegatis, *Heinrich Knoblochzter in Strassburg 1477–1484* (Strasbourg 1888), nos.12, 22 & pls. 22, 35. Twelve letters of the 'Maiblumenalphabet' are reproduced by Albert Schramm, *Der Bilderschmuck der Frühdrucke* (Leipzig 1936), XIX, Taf.18, no.118. We have not traced the 'h' in Knoblochzter's Heidelberg production. Two other initials of the set occur in books printed by a successor *circa* 1501 (Proctor 11605, 11605a, reassigned from Knoblochzter to a successor by Benzing).
- 3 The woodcut is not reproduced by Schramm. Woodcuts of similar style illustrate *Hüpsche liebliche hystorie eins edlenfürsten Hertzog Ernst von beyeren* (Hain 6673; Schramm XIX, 202–231).

3

Wurm du solt dich has bedenken
Eyn Hub schen spruch thū ich dir schencken
Thū dich nit zū ver her fur
Der Lewe der leyt dir so der rhur





Dit hort zu lieben frände vnd
schweigen still. Hort doch was
ich euch sagen will. Es solt
euch nit verwundern das wie
doch iz und inn aller welt ist so
gross der neydt vnd has Lieben
her. Es so habt doch acht vnd hore
wie sich falschert vnd vntrew so
vast mers. Auch so ist eraw vnd glaub so schwach
So hort doch was ich wil redenn darnach
So haben wir von wurm zu Speyer ein tag gehalten
ich sprick fur mich god der almächtig sol sein gewalz
Doch hab ich auch in dem selbigen tag vernommen
wie wurmser gemein enteil gen speier sein kumen
Wie iren worten also weys vnd so wizick
Wie gekerten sachen also knick vnd so spizick
Doch haben sy auch ic etlich da gehabt
diesen ab vnd zu gangen zum alten rat
Sie sein doch zu speyer vff die gassen gegangen
vnd haben der wurmser gem in enteil wol empfacter
Sie haben gesprochen ic herren wolt ic hore neue meß
so kumpt vnd get mit vnuis zum Predigern
Die zum Predigern in Rebens tak
dann dar inn so finde ic vnsrer gar ein grosse za.
Sie sein in nach gefolcht vnd sind da hinn komen
Einer auf de Rade sprach zu npt her ic libe frumen
Sie sein im noch geudet vnd sein zu alte rodt gesesse
Man spricht sie haben Treue vnd glauben verge scha
sie hab an sich gesetzt inn einen creuz so schonn
Philipp Stein hat in das wort da gehunn

The final years of Knoblochzter's activity at Heidelberg and the afterlife of the materials in his workshop were investigated by Josef Benzing, who identified the Heidelberg printer Jakob Stadelberger as Knoblochzter's successor.⁴ Altogether, eleven books are assigned by Benzing to the Stadelberger press, all pamphlets imposed in quarto or octavo format (the two largest of twenty-four leaves, the others eight or four leaves only), all clumsily printed using a small stock of worn printing types and woodcut material of early date. Heyse and Weller were not naive in assigning our book an early date: other volumes printed by Stadelberger also have been mistaken as incunables, by better-equipped bibliographers.⁵

The woodcut appearing on the title-page of our *Spruch* is reproduced by Benzing from *Vßschryben der Stat Worms wider Franciscum von Sickingen*, a work dated in its colophon 24 April 1515 assigned to Stadelberger on typographical grounds (Vd16 W-4377). Benzing remarks, 'Der Titelholzschnitt, der nur als Füllsel hier steht, macht einen sehr alten Eindruck und könnte aus der Knoblochzter-Werkstatt sein. Im Ausdruck wirken die Konturlinien des Schnittes zum Teil grau, als ob die Farbe beim Einschwärzen teilweise ins Holz versickert sei'.

According to an ownership entry on the first free-endpaper, this volume was acquired by Professor Karl Wilhelm Ludwig Heyse (1797–1855) at Berlin in April 1840, perhaps directly from HT, whose insignia is stamped in gilt on the upper cover (another book with identical provenance and binding is item 71 in this catalogue).⁷ The copy is recorded in Heyse's *Bücherschatz der deutschen National-Literatur*, published at Berlin in 1854, without proposing an author, place or date of printing, commenting only 'Fehlt bei Panzer'.

In the posthumous division of the Heyse collection (Roland Folter, *Deutsche Dichter und Germanisten-Bibliotheken. Eine kritische Bibliographie ihrer Kataloge*, Stuttgart 1975, p.96), the copy was sent for auction sale by Muller & Asher, and is *Thesaurus librorum germanicorum saec. XV–XVIII. Katalog der Bibliothek* (Berlin 1854), lot 788 (catalogued under 'Lieder. Anonyme'). Then or perhaps at later date, it entered the court library at Donaueschingen, where it was catalogued (following Weller's *Annalen*) as by 'Sutter' – a word occurring in line 155 of the poem, but seemingly a contraction of the German 'sollte dir' and not an author's name.

⁴ Josef Benzing, 'Zum Heidelberger Buchdruck im ersten Viertel des 16. Jahrhunderts', in *Gutenberg-Jahrbuch* 1960, pp.172–179; J. Benzing, 'Zum Heidelberger Buchdruck des 16. Jahrhunderts (Eine Ergänzung)', in *Das Antiquariat. Zeitschrift für alle Fachgebiete des Buch und Kunstantiquariats* 18, no.5 (1968), pp.101–102.

⁵ See for example Goff P-340, redated in ISTC *circa* 1510 and Goff C-1009, redated *circa* 1515.

⁶ J. Benzing, 'Zum Heidelberger Buchdruck im ersten Viertel des 16. Jahrhunderts', pp.177–178, woodcut reproduced as Abb.3.

⁷ The display of a crest isolated from the shield is exceptional in Germany, fashionable apparently only in Hamburg and Hannover, during the early part of the 19th century; see Karl Erich zu Leiningen-Westenburg, *German book-plates. An illustrated handbook of German & Austrian ex-libris*, translated by G. Ravenscroft Dennis (London & New York 1901), p.18.

Opposite 131. Woodcut initial from a 'Maiblumenalphabet' employed by Heinrich Knoblochzter from 1481. Shown actual size

REFERENCES Karl William Ludwig Heyse, *Bücherschatz der deutschen National-Literatur des XVI. und XVII. Jahrhunderts* (Berlin 1854), p.91, no.1407; Emil Weller, *Annalen der poetischen National-Literatur der Deutschen* (Freiburg 1864), II, p.491, 'Nachtrag IV', no.56 (citing a copy in Berlin); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1995), W-4656 (dated 'um 1515', locating one copy, in Staatsbibliothek Berlin, shelfmark Yg 5331r)

[SUSINI, Pietro, supposed author]

died Florence 1668

132 **Rivale amore di tre fratelli per la persa sorella. Rapresentato nelli solenni giorni di carne-vale alle sacre Cesaree, e reali Maesta di Leopoldo e Claudia Felice dalli illustrissimi signori paggi, per opera de Signor Pietro Susini L' anno M.DC.LXXV.**

Vienna, Leopold Voigt, (1675)

£ 1650

Quarto, (50)ff. signed π² A–M⁴ (blank M₄ laid to lower wrapper), not foliated or paginated; woodcut initials and ornament.

Page edges lightly spotted, binding sunned and back abraded, otherwise in very good state of preservation.

In contemporary pink paper wrappers.

The text of a prose comedy in three acts performed in Vienna during the carnival of 1675 (24–26 February) for the amusement of the Emperor Leopold I and his second wife, the Empress Claudia Felicitas. The two principal roles are Matilde, a lady from Brussels, and Odoardo, a gentleman of the village of 'Gravisenda' where the action is set. According to the title-page, the unnamed actors are imperial household servants (*paggi*).

The Florentine dramatist Pietro Susini is the certain author of five plays, *Le Nozze in sogno* (printed at Florence in 1665), *La Fedeltà costante* (Rome 1677), *Le false opinioni* (Rome 1677), *La Cortesia tra rivali* (Perugia 1679), *L'Amoroso segretario* (Florence 1690), and probable author of *Il Costante fra gl' huomini* (Rome 1667) and *All' amico non si fida ne la donna ne la spada* (Rome 1668). No previous edition of the present work is recorded and Susini's authorship (claimed by the printer) is therefore open to doubt. It could be our work is identical to *Le tre fratelli rivali per la sorella. Opera scenica non più data in luce*, published under imprint Venice, 'per il Brigna', 1683 (copy at Harvard), naming the Neapolitan publisher Domenico Antonio Parrino as its author.

Köchel cites one copy of our book in Vienna and Seifert locates the same or another copy, now in the Bibliothek der Gesellschaft der Musikfreunde; a systematic search has turned up no others.

REFERENCES Ludwig von Köchel, *Johann Joseph Fux* (Vienna 1872), 'Beilage VIII. Verzeichniss der Opern, Seranaden, Feste teatrali und Oratorien, welche am Kaiserlichen Hofe in Wien von 1631 bis 1740 gegeben wurden', p.497, no.117; Anton Mayer, *Wiens Buchdrucker-geschichte 1482–1882* (Vienna 1883), I, p.295, no.1896; Franz Hadamowsky, 'Barocktheater am Wiener Kaiserhof. Mit einem Spielplan 1625–1740', in *Jahrbuch der Gesellschaft für Wiener Theaterforschung 1951–1952* (Vienna 1955), p.79; Herbert Seifert, *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing 1985), pp.184, 482

TARTAGLIA, Niccolò Fontana, called

Brescia 1499/1500 – Venice 1557

- 133 **La Noua Scientia de Nicolo Tartaglia con una gionta al terzo Libro.**

Venice, Nicolò de Bascarini, 1550

£ 2650

Quarto, (36)ff. signed ★⁴ A–H⁴ and foliated (4) 1–32; woodcut on title-page (172 × 123mm), numerous woodcut diagrams and illustrations printed with the text.

In very good state of preservation.

Bound with another work (see below) in contemporary flexible vellum.

Second edition of *La Noua scientia*, the author's first and principal work, in which the discussion of surveying problems is now corrected and enlarged.

Originally published in 1537, the book announced a 'new' way in treating physical motion as susceptible to mathematical investigation, and launched a programme adopted by Benedetti and Galileo even though they were to use different concepts and techniques. Tartaglia's 'firsts' include the discovery that a cannon ball's line of flight is a curve, that the greatest range is obtained with an elevation of forty-five degrees, and his classification of artillery pieces according to the diameter and weight of the shot fired, *i.e.* calibre (*Printing and the Mind of Man* 66). The fine title-page woodcut, printed from the block cut for the original edition, shows the relation of the mathematical disciplines to the sciences and the standing of Aristotle and Plato in respect to them.

REFERENCES British Museum, *STC of Italian books* (1958), p.658; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), T–184; John Bury, 'Early writings on fortification and siegework: 1502–1554', in *Fort: The International Journal of Fortification and Military Architecture* 13 (1985), pp.5–48, no.16 (three reproductions); A. Biral, P. Morachiello, & A. Manni, *Immagini dell'ingegnere tra quattro e settecento: repertorio bibliografico* (Milan 1985), pp.138–141; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, col.499; Verne Roberts & Ivy Trent, *Bibliotheca Mechanica* (New York 1991), p.313; *The Geometry of War 1500–1750*, exhibition catalogue, Museum of the History of Science (Oxford 1996), no.1

Bound with

TARTAGLIA, Niccolò Fontana, called

Brescia 1499/1500 – Venice 1557

Quesiti et inventioni diverse... Di Novo restampati con una gionta al sesto libro, nella quale si mostra duoi modi di reduc una Città inespugnabile.

Venice, Nicolò de Bascarini, 1554

Quarto, (128)ff. signed A–Z⁴ AA–II⁴ and foliated (4) 5–128; woodcut portrait of the author on title-page, numerous woodcut diagrams and illustrations printed with the text (including a plan of fortifications attached to fore-margin of folio 71).

The *Quesiti et inventioni diverse*, here also in its second edition, is a collection of answers to scientific and mathematical questions, digested into nine books. The first two correct the presentation of dynamics and ballistics of *La Noua Scientia* and announce the idea of a totally curved trajectory. Then follow four books dealing with aspects of military science, including the author's claim to have invented the gunner's quadrant. Books VII and VIII are devoted to statics and the final book IX to problems in algebra and geometry, presenting a solution of the cubic equation (Dirk Jan Struik, *A source book in mathematics 1200–1800*, Cambridge, MA 1969, pp.62–63). In both *La Noua scientia* and the *Quesiti*, Tartaglia promised tables of 'randons' (ranges achieved at different elevations), but these were never forthcoming.

In book VI Tartaglia discusses with great precision certain defects in the fortification of Turin. The fifteen-page *gionta* or supplement to book VI, new to this edition, elaborates his discussion of the well-fortified city, and features woodcut illustrations by the architect Giovantonio Rusconi of bastions of the pentagonal type. The text was corrected by Tartaglia throughout and as a result this edition is considered authoritative and it was the natural choice for facsimile reproduction (Brescia 1959).

REFERENCES British Museum, *STC of Italian books*, p.658; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), T–184; John Bury, 'Early writings on fortification and siegework: 1502–1554', in *Fort: The International Journal of Fortification and Military Architecture* 13 (1985), pp.5–48, no.16 (three reproductions); A. Biral, P. Morachiello, & A. Manni, *Immagini dell'ingegnere tra quattro e settecento: repertorio bibliografico* (Milan 1985), pp.138–141; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, col.499; Verne Roberts & Ivy Trent, *Bibliotheca Mechanica* (New York 1991), p.313; *The Geometry of War 1500–1750*, exhibition catalogue, Museum of the History of Science (Oxford 1996), no.1

TEMANZA, Tommaso
Venice 1705 – Venice 1789

- 134 **Vita di Andrea Palladio Vicentino... Aggiuntevi in fine due scritture dello stesso Palladio finora inedite.**
Venice, Giovanni Battista Pasquali, 1762

£ 850

Folio, (60)ff. signed π² A–N⁴ O⁶ and paginated (4) 1–100 (16) and errata leaf, plus engraved portrait signed G.B. Brustolon inc; woodcut device on title-page, an engraving printed with the text on folio B1.

Ink ownership stamp *PFN* on title-page. In fine state of preservation.

Bound in contemporary cartonnage.

First edition of the earliest biography of Palladio, featuring a frontispiece-portrait engraved by Giambattista Brustolon, and a ‘Catalogo delle edizioni dell’architettura di Andrea Palladio che sono a cognizione dell’autore’. The appended letters are ‘Sopra il Duomo di Brescia’ dated 7 May 1567 (lent to Temanza by Domenico Corbellini of Brescia) and ‘Circa il Ponte di Belluno’ and ‘Sopra il Disegno del Ponte di Pria’ dated 28 March 1579 (seen by Temanza in the archives of Belluno).

The work was reprinted in the author’s *Vite dei più celebri architetti e scultori veneziani* (1778).

REFERENCES Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University Catalogue* (Baltimore 1961), 344; Leopoldo Cicognara, *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 2376

Printed paper label on front cover *Zur Fürstlich Löwenstein-Rosenbergischen Hofbibliothek in Heubach gehörig*. One plate trimmed inside platemark along one side, otherwise preserving broad margins, clean and fresh.

In a contemporary German half-roan binding, the leather back decorated in gilt and blind and by an orange lettering-piece, violet cloth on covers.

A series of line engravings documenting statues and reliefs produced in Thorvaldsen’s Roman workshop, eleven drawn and engraved by the brothers Franz (1786–1831) and Johannes (1788–1860) Riepenhausen, the remainder by the publisher Ferdinando Mori (1782–1852).

The subjects are mostly classical and include the celebrated Alexander reliefs, reproduced in a series of eighteen plates (nos.37–54). One plate (no.34) documents an unexecuted statue of Mars, commissioned by Ludwig von Beyern in 1808, for which the model has been lost and this print is the only visual record (Bjarne Jørgens, ‘Thorvaldsens “klassische” Periode 1803–1819’, in *Bertel Thorvaldsen: Untersuchungen zu seinem Werk und zur Kunst seiner Zeit*, edited by Gerhard Bott, Cologne 1977, pp.49–106, no.34, fig.11).

The title-page in our book is dated 1811, however the paper is watermarked 1817, and among the works reproduced are the tripartite funeral monuments for August Boehmer (plates 67–69) and J. Ph. Bethmann-Hollweg (plates 71–73) executed in 1812 and 1814 respectively, and the portrait of Elisabeth Ostermann-Tolstoi (plate 77), modelled in 1815, and sculpted in 1815–1819.

A subsequent issue of the plates has a new title-plate, still dated 1811, deleting a reference to the Riepenhausen brothers (though their prints are included) and adding ‘Tomo I Rami 80’ as if further volumes of additional plates were to follow (none was published). The copy of that issue in the British Library is on paper watermarked 1821. Yet another issue of the plates has a title reading *Collezione delle statue del bassorilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorwaldsen scultore danese incisi e pubblicati da Ferdinando Mori* (Rome 1811).

THORVALDSEN, Bertel
Copenhagen 1768/1770 – Copenhagen 1844

- 135 **Le Statue e li Bassirilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorwaldsen scultore danese. Disegnati ed incisi dai Riepenhausen e da Ferdinando Mori.**
Rome, [Ferdinando Mori], 1811 (issued circa 1817)

£ 1150

Folio, complete suite of eighty numbered plates (including title) printed on 78 folios (nos.33–36 printed on two leaves); the matrices of varying sizes (largest 200 × 410mm, smallest 190 × 135mm), plate no.63 unsigned by its engraver, nos.11–15, 18–21, 23, 31 signed by the Riepenhausen brothers, and the remainder by Mori.

TIELKE, Johann Gottlieb
Naumburg an der Saale 1731 – Freiberg 1787

- 136 **Unterricht für die Officiers, die sich zu Feld-Ingenieurs bilden, oder doch den Feldzügen mit Nutzen beywohnen wollen, durch Beispiele aus dem letzten Kriege erläutert, und mit nötigen Plans versehen... Zweyte mit vielen Zusätzen und einigen Plans vermehrte Auflage.**
Dresden & Leipzig, Widow & Son of Johann Nikolaus Gerlach, 1774

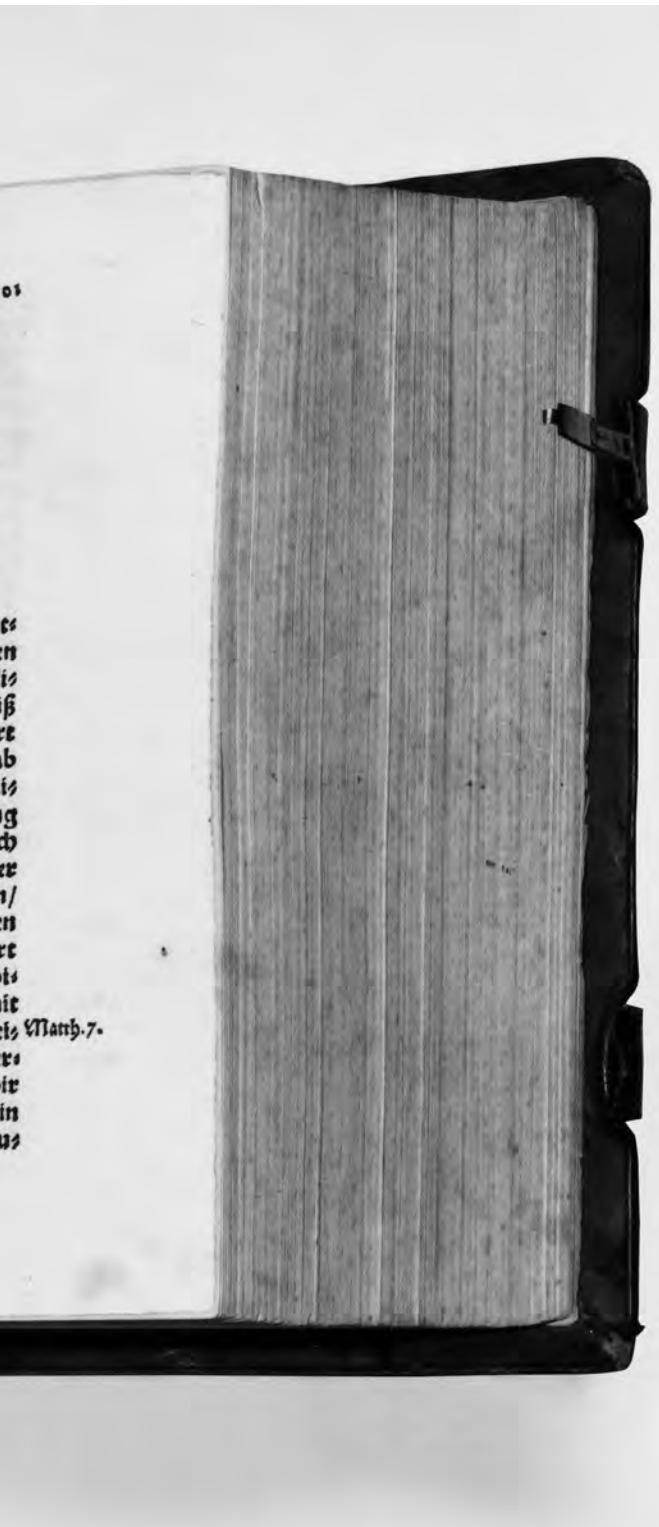
£ 850

Sacramenten in Gemain,
Das erst Capitel.

Was das wölin Sacrement bey weltlichen vnd Christlichen Lehrern passet / vnd warumb man sagt : das Sacrament sey eigentlich ein sichtbarliche Zaichen eines heyligen dings vnd der unsichtbarlichen grad/so zu unsrer Sacrament mit natürliche / sonder von Got eingesetzte zaichen sind / vmb die Graden in uns zubeduten vnd zuwider. Auch daß sie uns nit eins/sonder vil ding beduten, als das vergangen / das gegenwärtig/ vnd das künftig.

Für im ganzer Christlicher Lehr es was / das eines verständigen / fleißigen Pfarrers bedarf / so seind es die heyligen Sacrament / die von wegen gehabt Gottesevnotwendig / auch nach irem werken nützlich seind : und wird darum von dem Pfarrer insonderheit erhalten / daß er in handlung vñ auslegung genaßsam sey/damit die Glaubigen vermittelst fleißiger vnd steter niessung also vil dabey zunehmen das ihnen die reiche hochheylige Sacrament mögen wundiglich / auch zu ihres Seelen hail vnd wolser aufgespendet werden / vñnd also die Priester bey derselben Regel Göttlichen gebors bleiben / vñnd danon nicht abwichen/nemlich da Christus sagt: Er solt das Heilgebund nit den Hunden geben / auch nit ewre Peinhabens seind / von allen Sacramenten in gemain





Octavo, (256)ff. signed a-c⁸ d⁴ A-Z⁸ Aa-Gg⁸ Hh² and paginated (56) 1-479 (5), plus engraved frontispiece signed *C.P. Holtzmann inv. et fecit Dresden 1769*, thirty-two numbered engraved folding plates (two signed *I.G. Tielcke fec.*, others signed *C.G. Nestler sc.*), and two folding tables (numbered III-IV; tables I-II are printed with text in quire Hh).

Ink inscription on marbled pastedown *Banders Arsenal*, with oval stamp beneath displaying regimental arms and monogram of Frederick VI, king of Denmark (from 1808-1839). Minor abrasions to the binding, otherwise in very good state of preservation.

Bound in contemporary calf, back decorated in gilt, red leather inlay on front cover stamped in gilt with regimental arms and monogram of Christian VII, king of Denmark (from 1766-1808); edges decorated in blue and yellow.

Second edition, very substantially enlarged from the first edition published at Dresden and Vienna in 1769.

The work was reprinted at Dresden 1779, Vienna 1785, Dresden 1787, and an English translation, entitled *The Field Engineer*, was prepared by Edwin Hewgill from the fourth German edition, and published at London in 1789. An American edition, entitled *Instructions for Officers who wish to become Field Engineers* (New York 1798), is recorded by Charles Evans, *American Bibliography*, no.34663, but no copy has been traced.

REFERENCES Max Jähns, *Geschichte der Kriegswissenschaften vornehmlich in Deutschland* (Munich & Leipzig 1891), pp.2734-2736; cf. National Union Catalog of pre-1956 Imprints, volume 594, p.40 (locating copies of the third and fourth editions only)

TRENT, Council of [Catechism, in German]

1545 - 1563

- 137 **Roemischer Catechismus. Welcher auß beuelch Baepstlicher Hayligkeit PII des fünfftten, nach hievor gegebner Ordnung des hailigen jungst zu Trient gehaltnten Concilii... gefertiget worden. Und anjetzo in Hochteutsche Sprach gebracht [by Paulus Hoffaeus].**
Dillingen, Sebald Mayer, 1568

£ 3900

Quarto, (448)ff. signed t⁴ tt⁴ A-Z⁴ a-z⁴ Aa-Zz⁴ AA-ZZ⁴ aa-ss⁴ and foliated (8) 1-439 (1); title-page printed in red & black, woodcut device of a pelican in its piety on verso ('Sic | His qui diligunt'), and thirty-two woodcut text illustrations of varying dimensions.

137. The discussion of the Sacraments in the new catechism ordered by the Council of Trent (woodcut 150 x 115mm borderline)

Title-page inscribed *Ex Biblioth. Wiesensteig* [ensi] 1626 (see below); small ink stamp in upper corner of front pastedown *E* [gon] *S* [aal] denoting its location in the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen, but no other library stamps (copy sold by Reiss & Sohn, 20 October 1999, lot 145). The book and its binding are in fine state of preservation.

Bound in contemporary calf over bevelled wooden boards, covers decorated by a frame formed by a finely engraved roll signed *BW* (see below), panels decorated by a foliage roll; one (of two) clasps surviving and working.

First edition of the first German translation of the new catechism ordered by the Council of Trent to address the need for an authoritative manual of religious instruction for use of priests *ad parochos*. Pope Pius V interested himself personally in the preparation of editions in the vernacular and in September 1566 he gave instructions to prepare and print this German translation, despite a privilege already granted to Paulus Manutius in Rome (Ludwig Pastor, *History of the Popes*, translated by R.F. Kerr, London 1951, XVII, pp.192–193; cf. Francesco Barberi, *Paolo Manuzio e la Stamperia del Popolo Romano*, reprint Rome 1986, pp.149–150, for other violations).

A preface to the catechism was written by Cardinal Otto Truchess von Waldburg (dated 22 February 1568), in whose residence at Dillingen occurred the first post-Tridentine synod on German soil. Truchess was in close contact with the Jesuits and his most important advisor on theological issues and ecclesiastical reform was the Dutch Jesuit Petrus Canisius. The choice of the Jesuit Petrus Hoffaeus (1522/4–1608) as translator perhaps was made by Canisius.

The well-preserved binding (reproduced opposite) displays a fine and uncommon roll (210 × 25mm), signed *BW*, depicting Christ, Paul, David, and John the Baptist, accompanied by these legends: Data · Est · Mihi | Omnis · Potest [as], with initials *BW* in a medallion above; Apparvit · Beni | gnitis · et · Ho [= Humanitas]; De · Fructu · Ve | ntris · Tui · Pon [am]; Ecce · Agnus | Dei · Qui · Tolli [t]. No binding displaying this roll was encountered by Konrad Haebler, who records it in *Rollen- und Plattenstempel des XVI. Jahrhunderts*, Leipzig 1928, I, p.475, no.3, from the description published by Max Husung, *Buch-einbände aus der Preussischen Staatsbibliothek zu Berlin* (Leipzig 1925), p.23. Haebler associates the roll with materials in which the signature is elaborated as *B.W.L.*, since identified as the binder Balthes Wernher (Wernhör, Wörnhar) of Launingen (Adolf Schmidt, ‘Zur Geschichte deutscher Buchbinder im sechzehnten Jahrhundert’, in *Beiträge zum Rollen- und Platteneinband im 16. Jahrhundert. Konrad Haebler zum 80. Geburtstage*, Leipzig 1937, pp.4–5).

The title-page inscription *Ex Biblioth. Wiesensteig* [ensi] 1626 may refer to the Augustinian canons of Wiesensteig, alternatively to the Helfenstein library, incorporated by Graf Wratislaus II von Fürstenberg into the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen after extinction of the Helfenstein male line (cf. Sotheby’s sale catalogue, ‘Incunabula from the Court Library at Donaueschingen’, 1 July 1994, p.303).

REFERENCES Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels 1893), IV, col.422, no.1; Otto Bucher, *Bibliographie der deutschen Drucke des XVI. Jahrhunderts, I: Dillingen* (Bad Bocklet & Vienna 1960), 264; British Museum, *STC of German books* (1962), p.868; Gerhard Bellinger, *Bibliographie des Catechismus Romanus... 1566–1978* (Baden-Baden 1983), 757; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), K-2059

UGONI, Flavio Alessio

fl. 1545 – 1559

- 138 Dialogus de solitudine** [edited by Aurelius Arbusanus].
Venice, Comin da Trino, 1545

£ 700

Quarto, (56)ff. signed a–o⁴, not foliated or paginated; printer’s device on title (Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI*, Florence 1983, fig.318), another version (Vaccaro fig.320) on last page, two woodcut initials.

Occasional contemporary marginalia. Blank lower corner of title-page cut away.

Bound in modern vellum-backed paper boards.

Only edition of a beautifully printed work cast as a dialogue between Lisippus, Eudoxus, and Tales, on the proposition ‘Quid sit uirtus, & an sapiens qui secundum uirtutem uiuere studet, magis sibi eligare debeat solitudinem, quacumque societatum’ (What is virtue and should a wise man who strives to live according to virtue choose for himself solitude rather than society). The book is dedicated by its editor to the imperial ambassador in Venice, Diego Hurtado de Mendoza (the dedication copy survives in the Escorial; see Anthony Hobson, *Renaissance book collecting. Jean Grolier and Diego Hurtado de Mendoza, their books and bindings*, Cambridge 1999, no.1108).

The author was a minor Brescian humanist and monk of the Cassinensis community. He wrote a history of the Order of St. Benedict, dedicated to Reginald Pole, published along with other dialogues by the Academia Veneta in 1559 (A.A. Renouard, *Annales de l’imprimerie des Alde*, reprint Bologna 1953, p.275, no.22), and four brief works, one a *Discorso della dignità della gran città di Venetia*, another on the philology of Hebrew, Persian, Assyrian, Greek and Latin nouns, all four edited by Francesco Spinola, and published at Venice by Pietro da Fino in 1562. Two copies can be traced in North America (Newberry and Folger libraries; cf. National Union Catalog, volume 607, p.1) and one in Italy (Biblioteca Universitaria Alessandrina, Rome); no copy in the British Library.

Opposite 137. A Launingen binding by Balthes Wernher (height 220mm)



URANIUS, Henricus

Resen (Brandenburg) 1494 – 1572

- 139 De ludi magistrorum miseriis, et aerumis carmen elegiacum.**

Cologne, ‘Ad Intersignum Monocerotis’ (i.e. Walther Fabritius & Johann III Gymnich), 1567

£ 2250

Octavo, (24)ff. signed A–C⁸ (blanks C₇, C₈ retained), not foliated or paginated; printer’s device on title-page, two historiated initials.

Without marks of ownership, but deriving from the Fürstlich-Fürstenbergische Bibliothek at Donaueschingen (auction sale by Reiss & Sohn, 20 October 1999, lot 219). A fresh copy, extracted from a *Sammelband* by the auctioneer.

In a modern binding.

Only edition of these verses lamenting the difficulties faced by schoolteachers, evidently experienced personally by the author, who was rector of the school at Emmerich. He dedicates the work in prose and verse to Gregorius Venenburg, titular bishop of Azoten (Azotus) in Palestine and Abbot of the Benedictine monastery of St. Martin at Trier; at the end he offers verses addressed to ‘Gulielmum Lauraeum, decanum Ressensem’.

The author, Heinrich van der Himmel, had published an *Ode scholastica, pauperibus cum omnibus* in 1565 and *Ode scholastica, parentes admonens* in 1566, and followed our work by an *Ode didaskalike* in 1569 and *Carmen scholasticum elegiacum* in 1570 (Georg Ellinger, *Die neulateinische Lyric Deutschlands in der ersten Hälfte des sechzehnten Jahrhunderts*, Berlin & Leipzig 1929, pp.268–269). His other works are an epitome of treatises on coinage, weights and measures (first printed Solingen 1540), a popular Hebrew grammar (first printed Basel 1548), and a Latin grammar ‘in usum scholae Embricensis’ (Cologne 1593).

We locate two copies of our work in German libraries, one in Niedersächsische Staats- und Universitätsbibliothek, Göttingen; the other in Württembergische Landesbibliothek, Stuttgart. Apart from a copy in Cambridge University Library, we can trace no others. The edition apparently was overlooked by editors of the *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983–1995).

REFERENCES Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.104, no.97; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), U–60

VALERIANO BOLZANI, Giovanni Piero

1477 – 1560

- 140 Castigationes et varietates Virgilianae lectionis.**

Rome, Antonio Blado, June 1521

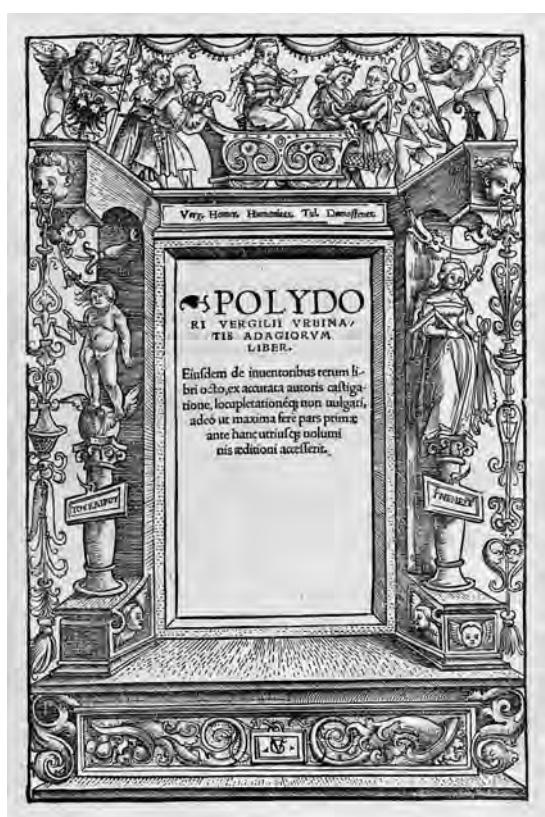
£ 725

Folio, (152)ff. signed aa⁸ bb–hh⁶ A–R⁶ and paginated (28) 1–71 (1), 1–212 (i.e. 202) (2); a full-page woodcut of the insignia of the dedicatee.

Modern exlibris of John Sparrow (sale Christie’s, 21 October 1992, lot 33). Light dampstains, occasional spotting and browning, pin wormholes in final quires, nonetheless an attractive copy.

In a contemporary Italian binding of bevelled oak boards backed in blind-tooled calf (leather restored in the 19th century), lacking clasps.

First printing of the commentary on the text of Virgil by the Roman humanist Piero Valeriano, a pupil of Valla, Lascaris, and Sabellius, who at the time of publication was tutor of the



141. Woodcut title-border by Urs Graf (272 × 172mm borderline)

nephews of Pope Leo X, Ippolito and Alessandro de'Medici. The edition is dedicated by the author to Cardinal Giulio de'Medici, the natural son of Giuliano (later Pope Clement VII), and contains also a letter to Aulus Ianus Parrhasius, dated at Rome, 19 June 1521.

Valeriano's principal sources were the famed Codex Romanus (Vatican lat. 3867), newly arrived in Rome during the pontificate of Sixtus IV (1471–1484); the Codex Oblongus (Vatican lat. 1574), the Longobardicus (Vatican lat. 1573), and the Mediceus (Laurenziana 29/23). His commentary is still useful to modern editors of those manuscripts (Alessandra Malaman, 'Le *Castigationes* di Pietro Valeriano e il codice Romano Vaticano di Virgilio', in *Atti del Reale Istituto Veneto* 100, 1940–1941, pp.80–91). Valeriano's commentary was not reprinted at Rome, however it appears alone and together with the text of Virgil in editions published at Paris by Robert Estienne in 1529 and 1532.

REFERENCES G. Fumagalli, G. Belli, & E. Vaccaro Sofia, *Catalogo delle edizioni romane di Antonio Blado Ascolano ed eredi (1516–1593)* (Rome 1891–1961), 6; Giuliano Mambelli, *Gli annali delle edizioni virgiliane* (Florence 1954), 165; British Museum, *STC of Italian books* (1958), p.707; Max Sander, *Le livre à figures italien, depuis 1467 jusqu'à 1530* (reprint Nendeln 1969), 7448; Fernanda Ascarelli, *Le Cinquecentine romane: 'Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma'* (Milan 1972), p.292; two copies (Harvard & University of Cincinnati) reported to the National Union Catalog (volume 628, p.74)

VERGILIUS, Polidorus

Urbino? 1470? – 1555

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

Basel, Johann Froben, July 1521

£ 4850

Folio, (206)ff. signed A⁶ a–q⁶ r⁴ A–D⁶ E⁸ F–P⁶ Q⁸ and irregularly foliated (6) 1–114 (i.e. 100), (6) 1–92 (i.e. 94); full-page woodcut border on title-page representing the 'Triumph of Humanitas' by Urs Graf, horizontal and vertical borders on first page of text, woodcut initials, and printer's device.

From the celebrated Fugger library with typical bold fore-edge lettering *Pol. Verg. Adag.* (sold by Sotheby's, 5 December 1991, lot 215). The spine of the binding abraded at foot, vellum spine labels missing, otherwise a faultless copy.

Bound in 16th-century calf, covers panelled in blind.

141. Binding executed in Paris circa 1550 for Marx Fugger with fore-edge title added during a rearrangement of the Fugger library (height of binding 310mm)



First printing of revised and vastly enlarged editions of Polydore's collection of adages or proverbs and of his encyclopaedia *De Inventoribus rerum*, on those who have discovered things, in a well-preserved contemporary calf binding executed in Paris for Marx Fugger circa 1550.

The *Adagia* or *Proverbiorum libellus* was originally published at Venice in 1498 as a collection of 306 proverbs drawn exclusively from classical sources. In the dedicatory letter to Richard Pace written for our Basel edition, the author explains that he began to collect *adagia sacra* because he felt that Christians should not depend on Greek and Latin proverbs alone, but should season their writings also with Christian wisdom. These *adagia sacra*, taken from the Bible, and the Gospels in particular, are 431 in number, and practically double the size of the work.

Polydore's *De Inventoribus rerum*, an encyclopaedia of inventors and inventions mainly from the classical past, but also Jews, Egyptians, and Asiatics, was first printed at Venice in 1499, as three books dealing with material inventions, natural philosophy, medicine, and other profane matters. In our 1521 edition, Polydore introduced five new books on the history, organisation, and rituals of the church, including much information on pagan customs, which insured that the book was placed on the Index (first by the Sorbonne in 1551, then on the Trent Index in 1564).

The work *De Inventoribus rerum* is celebrated as the earliest history of medicine after the invention of printing, as the first modern effort to explore the history of technology, and as an early and original essay in anthropology and comparative religion. Also considered are painting and painters (notably Raphael), sculpture, and architecture in the author's native Italy (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). Some thirty editions had appeared by Polydore's death in 1555 and in all more than one hundred editions in various recensions and seven languages were published by the eighteenth century (*Beginnings and discoveries: Polydore Vergil's De inventoribus rerum*, edited and translated by Beno Weiss & L.C. Pérez, Nieuwkoop 1997).

The woodcut title-border by Urs Graf the elder (1485–1527/1529) is reproduced by F.W.H. Hollstein, *German etchings, engravings & woodcuts 1400–1700*, XI (Amsterdam 1977), p.138; and in *Oberrheinische Buchillustration, 2: Basler Buchillustration 1500–1545*, exhibition catalogue by Frank Hieronymus (Basel 1984), pp.120–121, fig.176.

REFERENCES British Museum, *STC of German books* (1962), p.887; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), V–442; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1994), V–772

VEGETIUS RENATUS, Flavius
fl. fourth century AD

142 De larte militare ne la commune lingua. Novamente tradotto [by Tizzone Gaetano da Posi]. Con gratia et priuilegio.

Venice, Bernardino dei Vitali, January 1524

£ 25,000

Octavo (height of page 152mm), (100)ff. signed a⁸ A⁸ B–Y⁴ (blank Y₄ retained), not foliated or paginated; PRINTED ON BLUE PAPER, small diagrams printed on folios O₁, Q₃ and Y₂, and a woodcut initial on folio a₃. Quire I misbound between quires X and Y.

Engraved exlibris of Comte Chandon de Briailles (1898–1937) on the front free-endpaper (his library sold at auction, by J. Vidal-Mégrét & Maurice Rheims, Paris, 2 December 1954, lot 347). In excellent state of preservation.

In a 19th-century black morocco binding, signed *Thompson*; gilt dentelles; edges gilt.

A remarkable copy, PRINTED ON BLUE PAPER, of a paraphrasal translation of Vegetius's *Epitoma rei militaris*, the only complete classical treatise on military affairs which has survived, and the standard textbook on the art of war during the Renaissance (Philippe Richardot, 'La réception de Végèce dans l'Italie de la Renaissance', in *Studi Umanistici Piceni* 15, 1995, pp.195–214).

This first edition is dedicated to the soldier Federico II Gonzaga, duke of Mantua (1500–1540), by the translator, Tizzone Gaetano, born at Posi (Frosinone), identified in the letter of privilege (granted for six years by Altobello Averoldi, papal legate to the Republic, on 1 March 1521) as 'huomo (oltre a molte altre excellenti uirtù sue) di singulare dottrina & intelligenza in questa lingua uolgare' (folio a₂ recto). Tizzone also prepared editions of Boccaccio published at Venice between 1525 and 1538 and wrote *La grammatica volgare* (Naples 1539), these works likewise dedicated to members of the Gonzaga family. His version of Vegetius was immediately popular: a second edition by Gregorio de Gregoriis appeared in October 1525, and others were published by Pietro di Ravani in 1528, by Nicolò Zoppino in 1529, and by Comin da Trino in 1540.

The practice of creating 'special copies' of an edition by employing dyed blue paper appears to have been initiated by the Venetian printer Aldus Manutius in 1514. Four books printed by Aldus in that year are known by blue paper copies: the *Scriptores rei rusticae* dated May in the colophon, the Quintilian dated August, Sannazaro's *Arcadia* dated September, and the Virgil dated October (H. George Fletcher, 'Books on blue paper', in *In praise of Aldus Manutius. A quincentenary celebration*, exhibition catalogue, Pierpont Morgan Library & University of California Los Angeles, 1995, pp.102–104). Subsequent proprietors of the Aldine press did not develop the practice, preferring

*Opposite 142. Extremely rare first edition, PRINTED ON BLUE PAPER
(shown 25% larger than actual size)*

VE
GETIO
DE LAR
TE MILITA
RENE LA COM
MVNE LING VA

NOVAMENTE
TRADOTTO.

Con Gratia Et Priuilegio.

to produce special copies printed on large paper and deluxe copies printed on vellum, and we are aware of blue paper copies of these editions only: Petrarca July 1521, *Scriptores rei rusticae* December 1533, Terentius July 1544, and Liburnio 1546.

The printer of our Vegetius, Bernardino dei Vitali, had commenced printing at Venice in 1495 and in the early years of the new century produced a steady flow of books, chiefly works of humanistic interest. After 1507, he worked fitfully, at Venice and also at Rome, Naples, and Rimini, before settling down again at Venice in 1522, where his press flourished until about 1539. We are aware of just one other book from his press printed on blue paper, a copy of Petrarca's *Canzioniere* (commentary by A. Vellutello) issued in 1532, formerly in the Sergio Colombi collection, and offered by Bredford Libri Rari circa 1992. The lack of interest at the Aldine press in producing books on blue paper seems to have prevailed in other printing houses, and production of such books was exceptional before about 1540.

In his discussion of Aldines printed on blue paper, Fletcher distinguishes between the colours 'azzuro' (light), 'turchino' (medium) and 'blu' (dark), and between 'proper' blue paper made out of pulp macerated from dyed rags and 'tinted' blue paper made by adding indigo dye to white pulp (his discussion is usefully supplemented by Wissi Weiss, 'Blues Papier für Druckzwecke', in *Gutenberg-Jahrbuch* 1959, pp.26–35; and *Paper in prints*, exhibition catalogue by Andrew Robison, National Gallery of Art, Washington, DC 1977, pp.32–37). We have not seen the copies described by Fletcher and are therefore reluctant to use his nomenclature – coloured papers are notoriously difficult to reproduce accurately, as demonstrated by Fletcher's figs.4–5 allegedly showing the same stock – however, it appears that our volume is printed on a paper manufactured from dyed rags of medium ('turchino') colour, like that used by Aldus in 1514.

An unlocated copy of our 1524 Vegetius described in notes accompanying Temistocle Mariotti's translation, *Flavio Renato Vegezio. Dell'arte militare* (Rome 1938), pp.x–xi, has a different setting of the title-page: Ve | getio | de lar | te mili | tare nela com | mune lingua | novamente | tradotto (compare our reproduction on page 163). Regrettably, no copy on ordinary paper is available for comparison (the only one we have traced is in the Engineering Societies Library, located by the National Union Catalog, volume 631, p.509).

For discussions of other books printed on blue paper, see items 16 and 106 in this catalogue.

VILLE, Antoine de
1596 – 1656

143 Descriptio portus et urbis Polae ab Antonio de Ville Equite Gallo.

Venice, Giovanni Pietro Pinelli, 1633

£ 3850

Quarto, (24)ff. signed A–F⁴ and paginated 1–47 (1), with engraved title signed A. *De Ville del. et sc.* and six full-page plates included in registration.

Exlibris of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 463). In superb state of preservation.

Bound in contemporary vellum.

First edition of a description of Pola, formerly a thriving Roman city situated at the southern tip of the Istrian peninsula, by a celebrated French military engineer who in 1630 had been engaged by the Venetian Senate to fortify the town (Paolo Morachiello, 'Da Lorini a de Ville', in *L'architettura militare veneta del Cinquecento*, Milan 1988, pp.46–47).

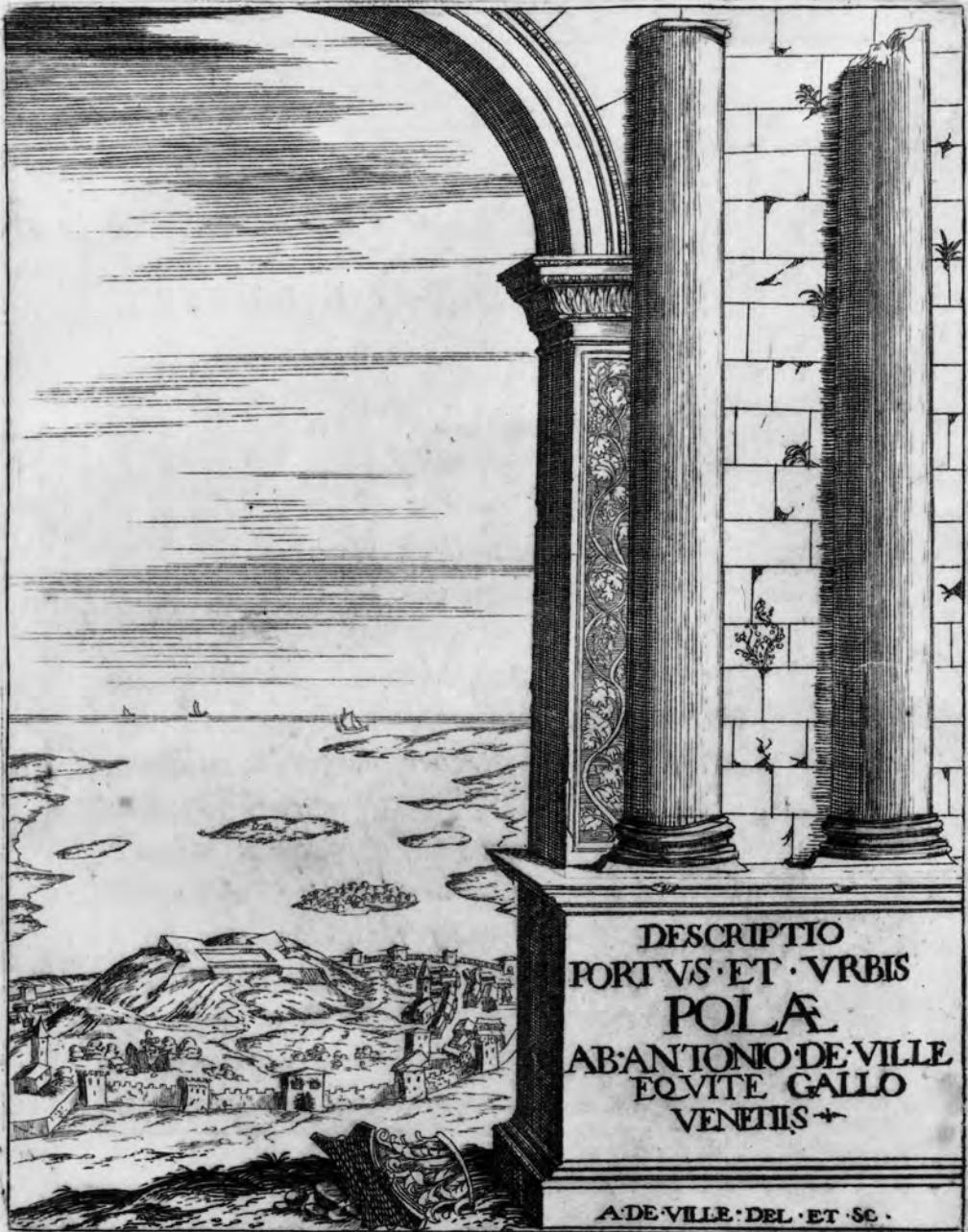
Antoine de Ville was a proficient printmaker and drew and engraved himself the title-page and six full-page text illustrations (cf. Jean-François Pernot, 'Un aspect peu connu de l'oeuvre d'Antoine de Ville, ingénieur du Roi, approches d'un type de document: les gravures des traits de fortification', in *Revue Historique des Armées* 5, 1978, pp.29–59). His engravings depict the planned fortress from a vantage point inland, a prospect of the city, a map of the entire Istrian peninsula, details of Roman ruins (Porta Aurata, Temple, and amphitheatre), and a bird's-eye view of the author's fort observed from the sea.

Two associated drawings by De Ville survive, one a plan of the bay of Pola drawn about 1630 on a scale of 155 paces to an inch with plans and sections of fort S. Andrea on a larger scale (British Library, Maps K. Top. 78 31 b), the other sheet showing the port (reproduced by Luciano Lago & Claudio Rossit, *Descriptio Histriae, la penisola istriana... sua tradizione cartografica*, Trieste 1981, p.166, tav.80).

The text was reprinted in Graevius' *Thesaurus antiquitatum et historiarum Italiae* (Leiden 1722), volume six, part four.

REFERENCES Carlo de Combi, *Saggio di Bibliografia Istriana* (Capodistria 1864), no.46; *Saggio di cartografia della regione veneta* (Venice 1881), nos.725–728 (Biblioteca Marciana copy); British Library, *Catalogue of seventeenth century Italian books* (1986), p.961; no copy contributed to the National Union Catalog, RLIN, or OCLC

Opposite 143. Title-page engraved by the author, depicting a fortress he built for the Venetians (reduced from 187 × 145mm platemark)



DESCRIPTIO
PORTVS ET VRBIS
POLÆ
AB ANTONIO DE VILLE
EQVITE GALLO
VENETIIS +

A DE VILLE DEL ET SC.

VILLE, Antoine de

1596 – 1656

- 144 Les Fortifications, contenans la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient.**

Lyon, Irene Barlet, 1628

£ 2850

Folio, (232)ff. signed a⁴ e² A-Z⁴ AA-ZZ⁴ AAA-LLL⁴ (-D₂, Z₄ cancelled) and paginated as usual (12) 1–26, 29–76 (2) 77–176, 179–441 (13), plus ten double-page engravings; engraved title, author's portrait and forty-three engravings included in both registration and pagination, (all illustrations numbered 1–53 with no.28 bound at p.26).

Engraved exlibris *Bibliothèque de M.r de Merlet, Maréchalle de Camp*. Occasional light spotting and waterstaining, spine neatly restored, otherwise a well-preserved copy with superior impressions of the plates.

In a contemporary calf binding.

First edition of a complete manual of the military art, teaching Spanish and Italian methods of constructing, attacking and defending fortifications, rather than the Dutch science represented by Marolois. Antoine de Ville was born at Toulouse in 1596 and served in the 'Chevau-légers du Roi' at Clérac, Montaubon, and Nègre-Pélisse. He was in Holland in 1624, in Piedmont in 1625, in Greece and Turkey in 1627, in 1636 at the siege of Corbie, in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Maréchalle de Camp. After 1648 De Ville was in charge or fortifying the cities ceded to France by the Spanish.

The author claims that he has written nothing except what he or his brother had seen or done; but as he was only thirty-two when he published this book, and twenty-one when he began it, a good deal had to be borrowed from other writers. De Ville's discussion of the construction of ramparts and of flanking fire, however, contains much that is original (Reginald Blomfield, *Sébastien Le Prestre de Vauban*, London 1938, pp.32–34). He evaluates the reliability of mercenaries by nationality and discusses the provisioning of army and civilians (Jean-François Pernot, 'La Guerre et l'infrastructure de l'État moderne: Antoine de Ville (1596–1656) ingénieur du Roi', in *Revue d'histoire moderne et contemporaine* 34, 1987, pp.404–425).

The book became a classic among the military engineers of France. Sheets of this first edition were reissued in 1629 (only the date on the title-page altered) and the work was reprinted at Paris in 1636 and 1666, at Lyon in 1640 and 1641, at Amsterdam in 1672 and 1675, and in German translation at Oppenheim in 1640, Amsterdam in 1676, and Frankfurt am Main in 1685 (Yves Bruand, 'Les traités d'architecture militaire français à la fin du XVI^e et au début du XVII^e siècle', in *Les Traité d'Architecture de la Renaissance*, edited by Jean Guillaume, Paris 1988, pp.277–284, with seven reproductions).

De Ville was a proficient engraver and drew and engraved himself the title-page and fifty-three illustrations with their remarkable landscape views (Robert Mesuret, *L'Estampe toulousaine*, exhibition catalogue, Musée Paul-Dupuy, Toulouse 1952, p.59 and pl.VII; J.-F. Pernot, 'Un aspect peu connu de l'œuvre d'Antoine de Ville, ingénieur du Roi, approches d'un type de document: les gravures des traits de fortification', in *Revue Historique des Armées* 5, 1978, pp.29–59). His portrait was engraved by Jérôme David after the painting by Artemisia Gentileschi (Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVII^e siècle*, III, Paris 1954, p.373, no.252).

REFERENCES Jeanne Duportal, *Contribution au catalogue général des livres à figures du XVII^e siècle* (Paris 1914), 599; Thérèse Moyne, *Les Livres illustrés à Lyon dans le premier tiers du XVII^e siècle* (Grenoble 1987), no.417; cf. *Venezia e la difesa del Levante da Lepanto a Candia 1570–1670*, exhibition catalogue (Venice 1986), 235 (1629 re-issue), National Union Catalog, volume 141, p.641 (locating only the University of Michigan copy of the 1629 re-issue), the earliest edition in the Newberry Library is 1672 (Martha D. Pollak, *Military architecture, cartography & the representation of the early modern European city. A checklist of treatises on fortification in the Newberry Library*, Chicago 1991, no.12), and the earliest in the British Library is 1640

VREDEMAN DE VRIES, Hans

Leeuwarden 1527 – Antwerp? 1606?

- 145 Architectura, Oder Bauung der Antiquen auss dem Vitruvius, woellches sein funf Collummen orden, daer auss mann alle Lands gebreuch vonn Bauuen zu accomodieren dienstlich fur alle Bawmaystren, Maurer, Stainmetzlen, Schreineren Bildtschneidren, und alle Liehabern der Architecuren, ann dag gebracht durch Johannes Vredeman Vriesae Inuentor. [In a cartouche:] Antwerpie Apud gerardus de lode en platea vulgariter dicta catlyne, veste sub signo floreni aurei. 1577 [Above:] Getruck tzo Antorff by Geerhardt de Jode A.no 1581.**

Antwerp, Gerard de Jode, 1581

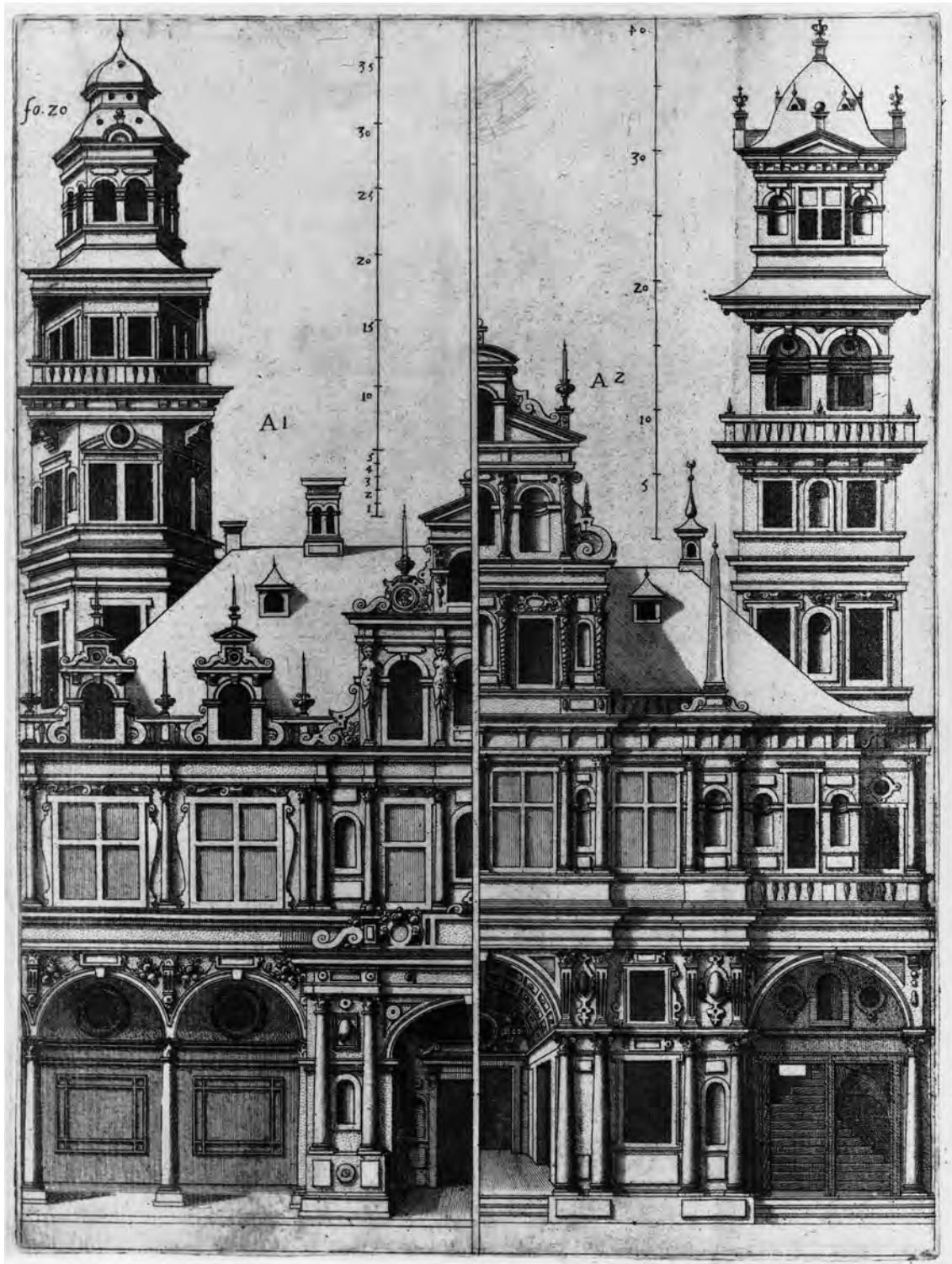
£ 3400

Folio, (29)ff., a complete copy, comprising (5)ff. letterpress, an etched title-page (320 × 235mm platemark) and twenty-three numbered plates (*circa* 340 × 250mm platemarks).

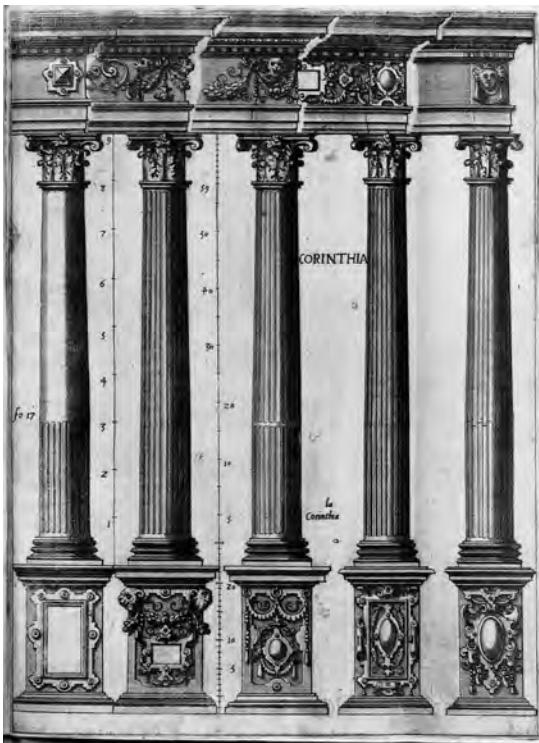
Minor staining in extreme top margin, inner margins of several bifolia expertly silked to provide strength for resewing, otherwise in good state of preservation.

Bound in modern paper boards.

A pattern book not only for architects, but also cabinet-makers, stone-masons, sculptors, and everybody else committed to the building trade, providing examples of the five Orders, together



145. Two façades of palaces displaying the Corinthian Order, engraved by the Doetecum brothers (342 × 255mm platemark)



145. Five columns of the Corinthian Order

with appropriate bases, pediments, entablatures, and other architectural ornament, and examples of whole buildings including houses for merchants and princes.

The author worked with Pieter I Coecke van Aelst, before establishing himself about 1564 at Antwerp. He designed fortifications for the city and for the Prince of Orange, collaborated on a new city hall, and published three separate books on the Orders of columns, with etched plates by Joannes or Lucas van Doetecum, at the Antwerp press of Hieronymus Cock. After Cock's death in 1570, Vredeman de Vries associated with the publisher Gerard de Jode (*circa* 1509/1517–1591). De Jode continued to employ the Doetecum brothers as engravers and the prints in our volume, all unsigned, were etched by them.

Ten editions of this book with title-pages in Dutch, German, and French, are enumerated by Peter Fuhring in a recent volume of Hollstein's *Dutch & Flemish etchings, engravings & wood-cuts 1450–1700*, 48, part II (Rotterdam 1997), nos.408–431. In the present copy, the etched title-page and twenty-three plates match his description of the 'fourth edition' (preceded by editions in French, Dutch, and German all dated 1577 on the title-print), but a different setting of the letterpress text is found.

The text is imposed here on five (instead of six) leaves and no approbation or publishers' colophon is provided (all editions listed by Fuhring feature a dated colophon and approbation, normally printed on the leaf explaining the Corinthian Order). The copy is assembled as follows (the letterpress has been misbound):

FOLIO 1: Hollstein 408 (state iii of four); FOLIO 2: *recto, heading* 'Tuschana. Die Eerste oorden Tuschana woelche ist gestelltt in funff Collummen, Tractiert wass dar auss geprocediert und gebonden mag werden. am 1. blatt.'; four-line dedication to Peter Ernst, Count Mansfeld (undated); text commencing ' Die aller erste Collumme oder Piller ist gezaichnett mit dem buchstab' followed by numbered sections of commentary to plates 2 and 3. *verso* numbered sections of commentary for plates 4 and 5; FOLIOS 3–7: Hollstein 409, 410, 411, 412, 413 (only states); FOLIO 8: *recto, heading* 'Dorica. Hier folgett die annder oorden Dorica... Ist das 6. Blatt' followed by numbered sections of commentary to plates 7 and 8. *verso* numbered sections of commentary for plates 9, 10, 11, and 12; FOLIOS 9–12: Hollstein 414, 415, 416, 417 (only states); FOLIO 13: *recto, heading* 'Corinthia. Die Vierte oorden Corinthia. am 17. blatt' followed by numbered sections of commentary for plates 18, 19, and 20. *verso* section of commentary for plate 21 (including a commentary for plate 22); FOLIOS 14–16: Hollstein 418, 419, 420 (only states); FOLIO 17: *recto, heading* 'Ionica; Die tritte oorden Ionica... es 13. blatt' followed by numbered sections of commentary for plates 14, 15, and 16. *verso* blank; FOLIOS 18–27: Hollstein 421, 422, 423, 424, 425, 426, 427, 428, 429, 430 (only states); FOLIO 28: *recto, heading* 'Composita. De Funfte orden Composita... folio. 13 [corrected by pen to 23] ain Coronament'. The last paragraph commences 'Damitt wir disses Tractadt und stuckt der Architectur, sollen mugen auff hoeren...' and ends with a prayer '... In Christo unssem Herren, Ammen. Far woll und nimb verguet'. *verso* blank; FOLIO 29: Hollstein 431

Other copies containing the same title-print (dated both 1577 and 1581) and twenty-three plates, but unknown amounts of letterpress, are described in *Architectural theory and practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1983), III–A–6; by Madeleine Van de Winckel, 'Hans Vredeman de Vries', in *Les Traités d'architecture de la renaissance*, edited by André Chastel & Jean Guillaume (Paris 1988), pp.453–458 with eight reproductions; and by Krista De Jonge, 'Vitruvius, Alberti and Serlio: Architectural treatises in the Low Countries, 1530–1620', in *Paper Palaces: The Rise of the Renaissance architectural treatise*, edited by Vaughan Hart & Peter Hicks (New Haven 1998), pp.286–288 with a reproduction of the title-print.

REFERENCES Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern* (Stockholm 1956), pp.89–91, 250 (knew 1581 issue only); Marijke De Jong & Irene De Groot, *Ornamentprinten in het Rijksprentenkabinet*, I (Amsterdam 1988), 180 (1615 issue); *The New Hollstein Dutch & Flemish etchings, engravings and wood-cuts 1450–1700: The Van Doetecum family* (Rotterdam 1998), III, nos. 739–762 (reprinting Fuhring's entry from Hollstein, volume 48, part II)

WALDIS, BurkhardAllendorf (Hessen) *circa* 1490 – Abterode 1556**146 Der Wilde Man von Wolffenbuttel.**

[No place or printer named; Marburg, Christian Egenolff, 1542]

£ 1950

Quarto, (10)ff. signed A⁴ B⁶ (blank B6), not paginated or foliated; woodcut initial 'H' commencing text; a full page of text measures 30 lines.

Oval armorial ink stamp *F. Fürstenberg Hofbibliothek Donauwörth* in margin of title-page. In good state of preservation.

Bound in 19th-century brown paper wrappers.

A metrical *Streitschrift* of 436 lines addressed to the Catholic Heinrich the Younger, duke of Braunschweig-Wolfenbüttel (1489–1568) by his Protestant antagonist, Burkhard Waldis.

Two editions were printed, both anonymously, one with the text occupying nine leaves (ten including final blank) and the other eight leaves, designated respectively 'Ausgabe A' (a copy here offered) and 'Ausgabe B' by their editor Friedrich Koldewey, *Streitgedichte gegen Herzog Heinrich den Jüngern von Braunschweig von Burkard Waldis* (1542), [Neudrucke deutscher Litteraturwerke des XVI. und XVII. Jahrhunderts, 49] (Halle 1883), pp.xiv–xvi, 25–38. Koldewey selected 'A' as his copy text, noting 'B weicht in orthographischer Hinsicht bedeutend ab. Es fehlen darin die Randcitate zu v.161 und 177' (p.xv). The five Latin distichs on the title-page 'Abiicit hunc Dominus...' are identified by Koldewey as an excerpt from the work *Erphurianus elegia* by Christophorus Copehenus.

Burkhard Waldis later wrote a metrical *Esopus* (1548) and revised the Emperor Maximilian's *Teuerdanck* (1553); on the role of his early, polemical works in his maturation as a poet, see *Deutsche Dichter der frühen Neuzeit 1450–1600*, edited by Stephan Füssel (Berlin 1993), pp.382–383, and Ludger Lieb, 'Zur Edition sämtlicher Schriften des Burkard Waldis', in *Editionsdesiderate zur Frühen Neuzeit [Chloe: Beihefte zum Daphnis, 24]*, edited by Meincke Renate (Amsterdam 1997), pp.37–50.

REFERENCES Emil Weller, *Annalen der poetischen National-Literatur der Deutschen im XVI. und XVII. Jahrhundert* (Freiburg 1862–1864), I, p.36, no.167 (our edition) and II, p.502 (other edition); Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.451, no.5; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1994), W–853; no copy of either edition in the British Library, none reported to the National Union Catalogue, nor to RLIN

WALPOLE, Horace, Earl of Orford

London 1717 – London 1797

147 Anecdotes of painting in England; with some account of the principal artists; and incidental notes on other arts; collected by the late Mr George Vertue; and now digested from his original MSS by Mr Horace Walpole.

[Twickenham], Thomas Farmer [volume IV: Thomas Kirgate] at Strawberry Hill, 1762–1763–1771 (i.e. 1780)

£ 5000

Four volumes, quarto, I: (102)ff. signed π² A–B² C₁ (–C₂, cancelled as usual) A–Z² Aa–Zz² Aaa² and errata leaf (probably printed with C₁ of the preface), paginated 1–14 1–168 (22), plus frontispiece and fifteen engraved plates. II: (116)ff. signed π₁ (= title) A–Z² Aa–Rr² π⁶ (= 'Additional Lives', published 1768) S₅–Zz² Aaa–Hhh² and advertisement leaf (not an integral part), paginated (2) 1–158 1–12 (60), plus twenty-eight engraved plates (including three for 'Additional Lives'). III: (88)ff. signed π₁ (= title) A–Z² Aa–Qq² Rr² π² (= 'Additional Lives', published 1768) S₅–Tt₁ and advertisement leaf (not an integral part), paginated (2) 1–155 (3) 1–4 (10), plus thirty-eight engraved plates (including one for 'Additional Lives'). IV: (86)ff. signed a–c² A–Z² Aa–Pp² [Qq]₁ Qq² Rr₁ and paginated 1–10 (2) 1–151 (9), plus twenty-two engraved plates.

Offered with

WALPOLE, Horace, earl of Orford

A Catalogue of engravers, who have been born, or resided in England; digested by Mr Horace Walpole from the MSS of Mr George Vertue; to which is added an account of the life and works of the latter.

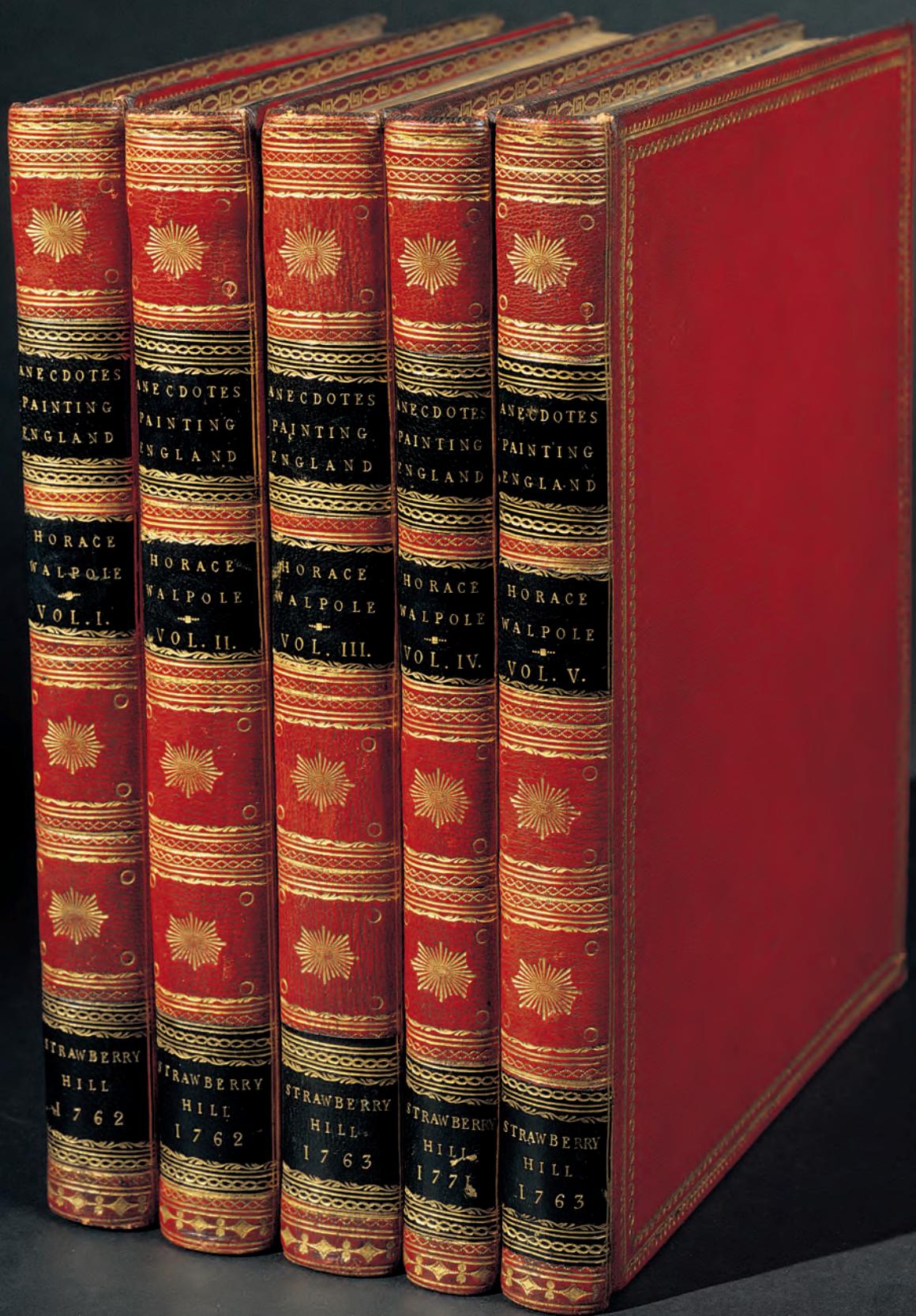
[Twickenham], [Thomas Farmer at] Strawberry Hill, 1763

Quarto, (88)ff. signed π² (title and 'Direction to the Binder') A–Z² Aa–Tt² π₁ and advertisement leaf paginated (4) 1–128 1–14 1–20 (10), plus nine engraved plates.

Portrait of Walpole engraved by D.P. Pariset after P. Falconet (dated 1768) laid to endpaper in volume I. Unidentified inkstamped initials C.F.; exlibris of William Ayton in each of the five volumes (cf. E.R.J. Gambier Howe, *Catalogue of British and American book plates bequeathed to the Trustees of the British Museum by Sir A.W. Franks*, London 1903–1904, nos.1044–1046, for comparable versions); the revisions and notes of the second edition written on slips of paper in a contemporary hand and inserted at the appropriate places.

Occasional light offsetting, otherwise in exceptionally fine state of preservation.

Uniformly bound *circa* 1780 in contemporary crimson straight-grained morocco, gilt frame on covers; the flat spines decorated with a starburst tool and contrasting lettering-pieces; gilt turn-ins, gilt edges.



A fine copy of the first edition of Walpole's celebrated *Anecdotes*, a repository of invaluable information about hundreds of English and immigrant painters, sculptors, medalists, and architects, the most ambitious production of Walpole's private press, printed in an edition of probably three hundred copies with 113 plates specially engraved by Bannerman, Chambars, Grignion, Miller, Walker, and other printmakers.

The work is essentially an amplification of thirty-nine 'notebooks' compiled 1713–1756 by the antiquary and portrait-engraver George Vertue (1684–1756) which Walpole had purchased from Vertue's widow in 1758 and polished into a book, styling himself 'editor' rather than 'author' (the 'notebooks' subsequently passed via Dawson Turner into the British Museum).

Walpole worked on the premise that the King sets the style for his age and he structured the book accordingly. Published in the first volume are 'Anecdotes' (by which Walpole meant 'unpublished details of history') about artists living during the reigns of Henry III through Queen Elizabeth, in volume II he treats the period from James I through the Interregnum, in volume III from Charles II through Queen Anne, and in volume IV the reigns of George I and George II, concluding with his celebrated treatise 'On modern Gardening'. To the limits of Vertue's and his own knowledge, Walpole located and described the best works by each artist, for the purpose of helping gentlemen to identify the authors of works of art they possessed.

The first volume of the *Anecdotes* was prepared between 1 January 1760 and 14 August 1760, the second volume was composed between 5 September 1760 and 23 October 1760, the third volume between 4 January 1761 and 22 August 1761, the *Catalogue of engravers* between 2 August 1762 and 10 October 1762, and the last volume was completed on 20 December 1770.

As each volume was finished, Walpole passed the copy to his printer. Thomas Farmer printed the first and second volumes between 24 November 1760 and 28 November 1761 and published them together on 15 February 1762. Volume III went on press 28 June 1762 and was completed 8 October 1762, by one 'Pratt', in the absence of Farmer who had departed abruptly. The *Catalogue of engravers* was then printed, between 9 October 1762 and 9 May 1763, but volume III and the *Catalogue of engravers* were not published until 6 February 1764, owing to delays in obtaining illustrations. The fourth volume was printed by Thomas Kirgate between 20 November 1770 and 13 April 1771, but its publication was postponed until 1 October 1780, because Walpole was concerned that his essay on Hogarth might displease the painter's widow.

In this copy, the six-leaf gathering and three plates of 'Additional Lives' (printed in January 1768) have been bound where necessary in volume II; the two-leaf gathering and one plate of 'Additional Lives' (also printed January 1768) have been bound where necessary in volume III; the advertisement leaf ('Lately published...') has been retained by the binder at the end of both volume II and the *Catalogue of engravers*; and gatherings X and li in the first volume are the settings classified by Hazen as 'second state'.

REFERENCE Allen T. Hazen, *Bibliography of the Strawberry Hill press* (reprint Folkestone 1973), 10

[WICKRAM, Jörg]

Colmar 1500/1505 – Burkheim 1562

148 **Tobias, Gespielt und gehalten von einer Jungen Burgerschafft zu Schaffhausen, den 19. und 20. Tag Septembris, deß 1605. Jars. Abgetheylt unnd unterscheiden in gwisze Actus und Scenas, wie gebräuchig, sampt dero vorher gesetzten Argumenten, oder Summarischen Innhalt.**

Lindau, Hans Ludwig Brem 'In Verlegung Hans Jacob Fuchs, und Bernhardin Wolffenspergers, Burgern zu Schaffhausen', (1605)

£ 4250

Octavo, (164)ff. signed A–V⁸ X⁴ (blank X₄), not foliated or paginated; woodcut civic insignia of Schaffhausen on title-page, woodcut illustrations printed on folios B₃r, B₅r, M₂r.

Blue ink stamp on verso of title-page *F.F. Bibliothek Donaueschingen*. Several headlines trimmed by the binder, water- and oil-stained copy, shaken, loosening in the binding.

In a contemporary binding fashioned from a fragment of a vellum manuscript.

A five-act 'comedy' in verse, based on the Apocrypha, presenting models of Christian Stoicism and evangelical family morality, performed by young male citizens of Schaffhausen on 19–20 September 1605. The town did not support a printing press and the book was printed by the prototypographer of nearby Lindau.

The author of *Tobias*, Jörg Wickram, is not named in the book. In the preface, subscribed by two guild masters, Hans Jacob Fuchs and Bernhardin Wolffensperger, the play is merely said to be 'numehr zum dritten mal in Truck'; in fact, four editions of *Ein schön und nutzlichs biblischs Spil von dem Tobia* had been published, at Strasbourg 1551 and 1562, Heidelberg 1578, and St. Gallen 1580. The preface credits a local man, Johann Yetzeler (1543–1622), with revising the play 'inn eine feine ordentliche verständliche Abtheylung'. It could be the promoters considered Yetzeler's contribution sufficient to warrant suppression of Wickram's authorship, but not quite enough to permit him to claim the play as his own (see *Georg Wickrams Werke*, VI, edited by Johannes Bolte, Tübingen 1905 [Bibliothek des Litterarischen Vereins in Stuttgart, 236], where pp.204–235 are 'Zusätze Johann Yetzelers').

About one hundred and fifty men took part in the production and the list identifying the cast (including directors, readers of prologues and epilogues, etc.) occupies nine pages in print (folios A₆v–B₂v). Schaffhausen was a leading centre for glass production and well-known glassmakers and their children figure prominently, of whom Hieronymus II Lang and the young Josias II Stimmer are representative (*Schweizerisches Künstler-Lexikon*, II, p.227 and III, p.253).

The sheets of this edition were reissued by the printer Brem in 1609 behind a new title-page, *Tobias. Ein lehrhaftte und geistliche Comödia... gespielt und gehalten vor 4. Jahren von*

Halt du gut Wache auff disser seite/
 So will ich hie versauen neit/
 Mein hut ich wider halten will/
 Ja d' Narrenkapp bos Löffelstiel/
 Wie bin ich doch versorgt so wol/
 Mit Narrenkappen auff diß mal/
 Es fröwt mich wol ich hab ein par/
 Hat mancher kein ist doch ein Narr/
 Dann solt grad hie ein feder Narr/
 Ein Kappen han/ich gschweig ein par/
 Bos Haseney/Müleselmilch/
 All thene schlug ins Tuch vnd Zwilch/
 Bos Hünerbrunz vnd Karpffenmiß/
 Wie züchtig schön das Völklein ist/
 Sie wollen uns nichts zschaffengen/
 Und mir mein Kapp nit abnen/
 Mein Kolben auch sein rühwig lahn/
 Darff keinen damit zboden schlan/
 Weil sie sich halten also still/
 Grob lob ich ihnen geben will/
 Ich nich jes schon den Herold kon/
 Er wirdt mich nit m. h. reden lan/
 Meins bleibens ist hie gar nit meh/
 Ade/ade/ade ich geh.

Herold.

Herold.



Slob der höchsten Trinitet/
 Und jr Göttlichen Mayestet/
 Hoch wohgelehr/Sereng/Edel/Vest/
 Gross/fürnem/weiß/auch fröhde Gest/
 B v Einer

148. A sacred comedy performed at Schaffhausen on 19–20 September 1605 (height of binding 157mm)

einer jungen Burgerschafft zu Schaffhausen (a copy in Stadtbibliothek Schaffhausen is cited in Weller's *Annalen*). Both issues of the book are extremely rare. The present copy, until recently in the court library at Donaueschingen, is the one utilised for Bolte's edition (*Op. cit.*, pp.xix, xxxi–xxxiii).

REFERENCES Emil Weller, *Das alte Volks-Theater der Schweiz* (Franenfeld 1863), pp.278–279; E. Weller, *Annalen der poetischen National-Literatur der Deutschen* (Freiburg 1864), II, p.295, no.21; Karl Goedeke, *Grundrisz zur Geschichte der deutschen Dichtung* (Dresden 1886), II, p.55, no.110 (ascribing the play to Yetzeler); no copy in the British Library, none located in North American libraries by the National Union Catalogue, RLIN, or OCLC

ZANOTTI, Eustachio

Bologna 1709 – Bologna 1782

- 149** *Trattato teorico-pratico di prospettiva.*
Bologna, Lelio dalla Volpe, 1766

£ 2600

Quarto, (107)ff. signed a⁴ (–a4, cancelled as usual) A-Z⁴ Aa-Cc⁴ and paginated (6) 1–207 (1), plus eleven numbered unsigned folding plates.

Unidentified ex libris (initials G.P.C. and motto 'Nec Adversa retorquent') and printed label *Fratelli Salimbeni*. Four leaves dampstained, otherwise in good state of preservation.

Bound in contemporary calf-backed paper boards.

Only edition of this treatise on perspective, providing 'an analytical treatment of the mathematics of perspective at a highly professional level' (Martin Kemp, *The Science of art. Optical themes in western art from Brunelleschi to Seurat*, New Haven & London 1990, pp.141–142).

The author was appointed reader in mechanics at Bologna university in 1738, after presenting his trial lecture on the Newtonian theory of light. He published widely on astronomy and eventually succeeded Manfredi as director of the Bologna observatory (*Dictionary of Scientific Biography*, XIV, p.589).

REFERENCES Ferruccio Marotti, *Lo spazio scenico. Teorie e tecniche scenografiche in Italia dall'età Barocca al Settecento* (Rome 1974), pp.105–107; Giambattista Canterzani, *Catalogo ragionato dei libri a stampa pubblicati in Bologna dai tipografi Lelio e Petronio dalla Volpe* (Bologna 1979), p.239, no.12; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), 874; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), pp.456–457; *L'Arte del settecento emiliano: Architettura, scenografia*, exhibition catalogue (Bologna 1980), pp.63–64

ZINANNI, Giuseppe

1692 – 1753

- 150 Delle uova e dei nidi degli uccelli. Libro primo [all published] ... Aggiunte in fine alcune Osservazioni, con una Dissertazione sopra varie spezie di Cavallette.**

Venice, Antonio Bortoli, 1737

£ 1950

Quarto, (100)ff. signed A-Z⁴ Aa–Bb⁴ (blank Bb⁴) and paginated (10) 1–130, (2) 1–55 (3), plus three engraved sub-titles and twenty-two numbered plates; engraved frontispiece included in the registration.

Wormtrack in margin of initial quire, otherwise in fine state of preservation.

Bound in contemporary vellum.

First edition of 'the first work to deal exclusively with birds' eggs and birds' nests' (Anker), prepared by the author, Giuseppe Zinanni (or Ginanni), from specimens in his own 'piccolo Museo di cose naturali'. 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 engraved plates of grasshoppers.



150. Engraved frontispiece (220 × 150mm platemark)

REFERENCES Casey Wood, *Introduction to the literature of vertebrate zoology* (London 1931), 359; Jean Anker, *Bird books and bird art* (Copenhagen 1938), p.22 and no.161; Giuseppe Morazzone, *Il Libro illustrato veneziano del settecento* (Milan 1943), p.233; Claus Nissen, *Die illustrierten Vogelbücher* (Stuttgart 1953), 1031; Bartolomeo Gamba, *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX* (reprint Bologna 1982), 2265; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.559 (title-page reproduced)

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