Images of items in this list are available upon request. Subject to prior sale, you can also view them in person at the Bibliography Week Showcase this Thursday between 10-4pm. We hope to see you there. We will also have on display, two publications: Strange and Wonderful: An Informal Visual History of Manuscript Books and Albums, which celebrates handwritten books through the ages; and Shakespeare’s Beehive: An Annotated Elizabethan Dictionary Comes to Light, which explores a fascinating annotated book published in 1580, currently on loan at The Folger Shakespeare Library. Individual complimentary copies of these books are available upon request, this week only (domestic shipping covered).
15TH CENTURY

Fifteenth-century Mantuan edition of the “Historia Ecclesiastica” of Eusebius, enhanced with extensive humanistic annotations by an early theologian on every page

EUSEBIUS, Bishop of Caesarea (c. 260-340). Historia Ecclesiastica. Mantua: Johannes Schallus, 1479. [Mantua: Johannes Schallus, [not before 15] July 1479]. Folio (286 x 202mm). 34 lines, Roman letter with catchwords, initials printed with guide letters and supplied in red and brown ink by a contemporary hand. Most engaging is the extensive Latin marginalia in brown and red ink written in a humanistic script. In this copy, an early annotator made ample references to biblical figures from the Old and New Testaments and extracted names of Roman emperors, philosophers, and early church fathers. The system seems to highlight the major figures of the Eusebius’ passages by name and enters them in the margin for easy reference. This is also done for scenes and major historical events, written in abbreviated Latin for space. The majority of the inscriptions are written in an attractive red ink and date to probably the beginning of the sixteenth century. 166 (of 172) leaves, 133 are bound and 33 leaves loose and starting on page three of the table of contents (lacking some preliminary material: initial blank, Gonzaga’s address, start of contents which are pp. 1-5, also 14-15 (last page of contents), and pp. 16-19 (prologue and incipit pages), loose leaves starting again on p. 20 in Book I and lacking p. 37 (beginning of Book III) and the final blank). Bound section beginning on p. 42 in Book III; leaves 48-49 and 164-66 bound between leaves 41 and 42. Modern alum-tawed leather; (loose leaves slightly thumbsoiled and dampstained, contents of bound volume washed with residual soiling on first and last pages, last leaf rehinged with edges silked, margins trimmed close on some pages; linen folding case). Late nineteenth-century ownership stamp of Chaplain Luke V. McCabe, bishop of the Methodist Episcopal Church and of Pennsylvania. McCabe likely rebound the book and probably misplaced the front loose leaves as they did not make it into the volume; a significant portion of the text is present though.

Fifteenth-century Mantuan edition of this most famous work on church history from apostolic times to the mid-fourth century by Eusebius, also known as the “Father of Church History,” the work is derived from the Latin translation by Rufinus of Aquileia (345-410). The eager student of this book devoured the contents and filled every margin of every page with reminders of Eusebius’ content; the annotations are a veritable “who’s who” in the text from the point of view of an early modern reader. This is a fine Mantuan early printing by Joannes Schallus, who also took the title “doctor artis Apolline.” Works from the Schallus press were known for their great beauty and elegant production. The printed types are a mixture of those used in the early Milan and Parma presses, but were notably taller. Mittarelli observed in his Annals that Schallus was unaware of the previous impressions of 1474 and 1476 as his preface wrongly states he was the first the rescue the author from the “dust and obscurity of antiquity.” Though, it is not known if Schallus had consulted any unknown or now lost manuscripts by Rufinus, which would make this edition the more celebrated. This edition contains eleven books, not nine, as the previous version. A Greek version of the original text would not appear until 1544, nearly sixty-five years later. This was an important reference work for late medieval theologians as the sources Eusebius used to write the history were not readily available or lost to time. This copy retains a near complete portion of the text and is most interesting for its studious inscriptions. ISTC ie00127000.

5500
First Ragazzo-Giunta edition of Plutarch’s “Lives of Illustrious Men,” printed in Venice in 1491, this copy with copious early annotations acting as an extra biographical index to notorious historical persons

PLUTARCH (c.46-c.120). Vitae illustrium virorum. Venice: Giovanni Ragazzo, for Lucantonio Giunta, 1491. First Ragazza-Giunta Edition. Two parts in one volume, chancery folio (305 x 210mm). Part I: [1], CXLV [145]; Part II: CXXXVI [136] (of 144) leaves; imperfect, lacks the last 8 leaves (lives of Aristotle by Leonardo Bruni, Homer attributed to Plutarch, and Charlemagne by Donato Acciaiuoli). Latin translation by Lapo Birago, Francesco Filelfo, et al. 63 lines and head-lines. Signatures: a-r8; s10; A-R8 (lacking quire S8 and final blank). Contents: a1r: half title, a1v: table of contents, a2r: woodcut illustration & part one THESEI VITA PER LAPVM FLORENTINVM VERSA, s10v: register, A1: woodcut initial & part two CYMONIS VITA PER LEONARDVM IVSTINIANVM VERSA. Part I, a2r with animated architectural border and half-page woodcut illustration of Theseus and the Minotaur battling within wattle fence with Ariadne and her ladies looking on. Part II, A1r with major woodcut initial P depicting Cimon on horseback and in prison. 7- and 6-line publishers woodcut initials throughout. Contemporary limp vellum, likely a later reused binding explaining the end loss and some shaved margins but contemporary marginalia mostly intact; (spine lightly darkened; marginal soiling on opening leaves, leaves of first gathering rehinged, title restored in blank outer margin, slight worming in hinge at second part, some cancelled ownership inscriptions and extra illustrations to heraldry on the woodcut pages, overall very good).

First Ragazzo-Giunta edition, but fourth edition in Latin, the first Latin Plutarch’s Lives appeared in 1471. Plutarch’s Lives supported fifteenth century inquest of classical culture, but its publication was also important for placing the figures in their political and ideological contexts – mainly in order to promote its learning purpose. It has been said that a number of the most popular Latin versions had been produced for the advocates of the Florentine republic. In fact, according to Marianne Pade in her work The Reception of Plutarch’s “Lives” in fifteenth-century Italy” (2007), a center for study of the Lives was established in Venice. Guarino had opened a school, which was the home of famous students, Francesco Barbaro and Leonardo Giustinian (both of whom produced their own Latin versions of the Lives) (p. 345). As well, Guarino and Filelfo (this editor) were both major humanist figures in their maturity and knew each other through connections in Venetian patrician society. This volume is enhanced by the extensive annotations in an early Latin hand. Quite readable, the marks are mostly recording names of historical persons like “Hannibal,” “Cicero,” and “Scipio,” persons who are also contained in the Plutarch biographies, along with other underlining and scattered notes. Conceiving of this “see” reference system in the margins was no small feat as it was accomplished cover-to-cover; it is clear that this was the effort of knowledgeable Lives reader. There are at least three non-cancelled ownership inscriptions, one dated 1650 on the title with only the monogram “D.M.” and the others are in Italian possibly “Marinelli” and “Materasi,” with one dated 1808. As this volume was in Italy until at least the beginning of the nineteenth century, it is likely that this specific copy was somehow connected to the focused study of the text in Venice. If not tied to a specific editor at the school, this copy echoes their contemporary humanist student notions and probably enjoyed use in Venice for several centuries. ISTC#: ip00833000
Annotated copy of the first printed Bible with an illustrated title page

[VENETIAN FRANCISCAN INCUNABLE -- BIBLIA LATINA]. Biblia Latina, correcta per Angelum de Monte Ulmi [with table of Gabriele Bruno]. Venice: Hieronymus de Paganinis, 7 September 1492 [from colophon: “Impressa vero in felici Venetorum ciuitate sumptibus e[t] arte Hieronymi de Paganinis Brixiensis. Anno gratie millesimo quadrigentesimo nonagesimosecundo. Septimus Idus septembris.”]. 8vo (170 x 120mm). 510 leaves (of 552), lacking the Interpretation of Hebrew Names (41 leaves) at the end and final blank. Signatures: A(10), a-z(8), aa-zz(8), A-P(8), Q(12). Title printed with “Biblia” in gothic letter in upper margin above rectangular woodcut of St. Peter holding keys within double ruled border, captioned “Tu es petrus” (later hand coloring to halo and garb of Peter). Title verso with the “Tabula alphabetica historiarum Bibliae” compiled by Gabriele Bruno. Text printed double column, index in triple column, 50 lines to a full column, printed in gothic type with red rubrics and headings, rubricated versal initials alternating red and blue ink, printed marginal citations throughout. Modern vellum, yapped edges, endpapers renewed; (register and first few leaves of prologue little frayed to the margins, some light dampstaining near end, only light intermittent stains, edges lightly browned, annotations trimmed close in few margins and few minor marginal repairs, otherwise a sound and solid incunable edition of the Biblia Latina retaining the inaugural woodcut). Scattered period Latin annotations and manicules in margins, occasionally repeating a word in Scripture, like “Patientia” or names of the biblical persons from text “Helias,” “Jezebel” or “Joab” and names of kings and their sons are also curiously given much attention, writing in more lengthy memory devices for their relationships “Roboam filius Salamonis rex in Juda” – all seemingly the work of one scholar (and another cancelled early inscription on A9, perhaps the name “Carolii”). Overall studied and plenty in inscriptions, some annotations in Jerome’s prologue and later books are written in red ink.

This is the second octavo edition of the Latin Bible printed in Venice in 1492 containing the corrections by the Franciscan scholar Pierangelo da Montolmo (named in the robust colophon as “Petrus Angelus de Monte Ulmi”); supposedly a folio edition was issued this same year by the same printer Girolamo de’ Paganini (or “Hieronymus de Paganinis”), though not found in standard references. The earliest octavo edition of the Latin Bible, also known as the “poor man’s Bible,” was printed in Basel by Froben in 1491. This Venetian octavo edition is the first Latin Bible to include the “Tabula alphabetica historiarum Bibliae,” an alphabetical table of contents, compiled by the Franciscan Gabriele Bruno (or Brunus) in 1489. It is also the earliest printed Bible to display a woodcut on the title – printers of Bibles had previously avoided title pages to best imitate manuscript sources. This 1492 edition was reprinted in 1497 and corresponded closely to the Brescian edition of 1496; the more common 1497 reprint reused the St. Peter woodcut, but omitted “Biblia” on the title page. The woodcut’s caption, “Tu es Petrus” (You are Peter), is the formula spoken at papal coronations and the words have long been associated with arguments for papal authority. Interestingly, Pope Alexander VI was ordained into the papal office the month prior to this printing, on 11 August 1492. Corrected editions of the Bible abounded during the Renaissance, a period of intense and progressive scholarship and increasing publishing opportunities; this edition is distinctly associated with Franciscan study and use and made revolutionary efforts to organize the Bible with Bruno’s new contents list. The new “pocket-sized” Bible was an easier and more affordable format to disseminate Scripture. Travelling clergy would have especially benefitted from its portability. This copy interesting for its somewhat heavy Latin marginalia dating closely to the period of the printing; the eager reader names biblical persons of interest and contemplates their genealogical relationships throughout. ISTC 594000.

8500
Textbook of Humanistic Rhetoric, heavily annotated with manicules

EYB, Albrecht von (1420-1475) -- INCUNABLE. Margarita poetica. Venice: Johannes Rubeus, 1 January 1493. Folio (315 x 225mm). 174 leaves. Collation: a (7); b-x (8); tabula (7). 61 lines, Roman type, capital spaces unrubricated. Contemporary notation and hand-drawn manicules indicating the text throughout, many are whimsically flourished or holding objects. Final blank on watermarked paper of flying swan in pearled medallion. Content are in three parts, the first is a revised and augmented version with excerpts taken from classical authors and Italian humanists and formulas for letter-writing. The second part consists of an anthology of prose writers (including Cicero, Lactantius, Macrobius, Plutarchus, etc.). The third part contains selections from Petrarch, dramatic poets (Terence, Seneca, Plautus), and a variety of humanist speeches by Renaissance copyists, letter-writers and philosophers, including Johannes Lamola, Poggio Florentinus, Galeatius Sforza and the author himself.


18th-century three-quarter sheep over marbled pasteboards, spine gilt with title, silk book mark; (wanting first and final original blank, a few wormholes at the beginning and end, some just affecting text; faint dampstaining in the upper margins, few creased corners, corner torn of m2 and marginal tear m8, very slightly spotted and soiled in places). From the Collection of Baron de Eyb (his heraldic, lithographed ex-libris, dated 1899, to front pastedown), an evident descendant of the author. Eyb is the name of an old Franconian noble family which is named after Eyb in Ansbach. It is likely this volume was owned by a contemporary with familial ties to the author and stayed within the family until the early 20th century. Eighth Edition of this important work of German Humanism. Albrecht von Eyb, one of the earliest German Humanists, was born in 1420 near Ansbach. Eyb went to Italy and devoted himself to humanistic study at the Universities of Pavia and Bologna. He returned to Germany in 1451, having been appointed Canon at Eichstätt and Bamberg. From 1452 to 1459 he was again a student at Bologna, gaining the degree of doctor in 1459. That same year, Eyb wrote Margarita poetica in honor of his mother, Margarete von Wolmershausen. It was first published in Nuremberg by Johann Senschmidt in 1472 and reprinted at least 13 times by 1503. It remained a popular manual of classical rhetoric by its three distinct focuses: letter-writing, model orations and florilegia (compilation of excerpts). The work is known for its vivid expression found within selected passages from classical and contemporary authors, from Cicero to Petrarch. The Catholic Encyclopedia calls it, “a textbook of humanistic rhetoric, consisting of a collection of passages in prose and verse from Latin authors, to which are added specimens of humanistic eloquence.” Of about only 40 in existence, OCLC locates 13 copies of this edition in US collections. BMC V 417; Goff E177; GW 9536; HC 6824*; Madsen 1547; Schmitt I 4233; Sheppard 4121; Proctor, 5132

6500
Incunable edition of Joannes Gritsch’s register of medieval sermons called the “Quadragesimale” with an interesting period index of subjects probably added by a Franciscan scribe

GRITSCH, Johannes (fl. 15th century). Quadragesimale Gritsch una cum registro sermonum de tempore et de sanctis per circulum anni. Venice: Lazarus de Suardis, 1495. Venice: Lazarus de Suardis, 21 March 1495. 8vo (173 x 116 mm). [284] leaves. Collation: 1-8(4), a-H (in 34 gatherings of 4). Woodblock monogram printer’s device on colophon leaf. 48 lines, double column, Gothic type, with printed guide letters. Stamp of the St. Charles Borromeo Seminary Library (deaccessioned) and two library shelfmarks pasted in “Q83” and “K30.” Contemporary limp vellum; (lightly soiled with some dampstains, backstrip partly perished with partial ms. title and light edgewear; lower outer corner of l5 and D2 torn affecting a few words, but in remarkable shape given its extensive use; cloth folding case).

Title extensively inscribed in Latin with two columns of a subject index for sermons. The annotator was interested in indexing themes like heaven (paradisus) and hell (infernum), or Virgin Mary and Evangelists, and easily being able to locate sermons for certain medieval virtues and vices or sins, like luxury, patience, love, anger, and justice. Early biographical inscriptions on rear blank date to probably to the mid-sixteenth century and “venetis” gives this book a probable Venice home at one point. There are further scattered annotations notes and references to the index, which reflect on sermons of interest. This book likely once belonged to a preaching Franciscan monk from northern Italy. This monastic association is further evident with an ownership inscription in the lower margin of a1, “Iste Liber est fratus d(omin)iici.” Preaching was most closely associated with the Franciscans who also traveled extensively to reach audiences. The compact octavo format and lightweight wrappers of this volume would have made transportability much easier. Incunable edition of Johannes Gritsch’s register of medieval sermons called the “Quadragesimale” with an interesting period index of subjects probably added by a Franciscan scribe. Johannes Gritsch of Basel, himself a Franciscan monk, delivered his sermons in German and translated them in simple Latin, ready for translation and adaptation to the vernacular. He used scriptural passages, supporting texts from classics and fables, and exemplary stories to prove moral grounds. Two main themes have been recognized to dominate the medieval sermon: the awareness of death and the need for contrition. Preachers would have relentlessly implored their audience to come to repentance. “Brother Dominic,” the early modern friar who heavily used this book, was no exception. He leaves evidence of his moral preaching interests throughout the book. The preliminary subject index is an invaluable glimpse into a composing preacher’s mindset at the dawn of the sixteenth century. This is the twenty-first edition of Gritsch’s Quadragesimale, which included fifty numbered sermons and additional sermons for specific church feasts; the first appeared in 1468 and a succession of printings appeared well into the sixteenth century. In fact, a Lyons edition of the "Quadragesimale" was produced just one month later after this one in 1495 by Joannes Treschel. Printed sermon compilations were especially popular in monastic communities where volumes of model sermons would have enjoyed wide circulation. ISTC ig00506000.
First Aldine edition of Martial’s satire the “Epigrammata” printed in 1501, an early printed work for italic type

[ALDINE PRESS] – MARTIAL (Marcus Valerius Martialis) (40–104 CE). [Epigrammata]. Venice: in Aedibus Aldi, Mense Decembri MDI [Venice, Aldus, December 1501]. 8vo (158 x95mm). Pagination: [192, the last blank]. Signatures: A-Z(8), &8r. Collated and complete, retaining the colophon leaf on &8r. Text in italic. Printed guide letters in initials, printed catchwords. Contemporary Venetian decorated pigskin over beveled wooden boards, blind-tooled in panels with stamped devices of personified virtues, inscribed IVSTICIA, OCCA, FORTIT(U DINUS), and LVCRECIA, and putti carrying baskets, spine with three raised bands, brass catches; (lacking clasps, some light outer edgewear and corners worn; title browned with some wear, light marginal spots, few worm holes affecting text block mostly at end, margins shaved close in some areas). Title and front fastened down with contemporary inscriptions, probably of former owners, in Latin “Christoph.” and “Georgius.” This copy annotated throughout several books by a contemporary reader in Latin, writing in a very fine minuscule hand and adding some maniales to margins. The final blank verso is inscribed with over 30 Latin words “Judicium” (judging) “Censura” (censorship), these words seem to connect to the satire, although it is not certain.

First Aldine edition; the editio princeps was published in Ferrara in 1471. Aldine printed Martial as the fourth book in his series of classics, which included the ancient Roman authors Virgil, Horace and Juvenal; all printed in 1501. Martial was also one of the first classic authors printed by Aldus before he began to use the famous printer’s device with the anchor and dolphin. This edition of Martial’s Epigrammata was the fifth work printed in italic type to come out of the Aldine press. It is distinct from the Lyonense forgeries by inclusion of the words ‘Amphitheatrum’ and ‘seposita’ on the first text leaf. Divided in 12 books comprising 1500 short compositions, the Epigrammata is a satire on human nature. Martial’s epigrams are composed as ironic, witty, and critical statements that not only reveal a cynical view of the world, but glimpse into his Roman past. This is an important work in the body of Aldine classics, the first “Editio Aldina,” as well as containing extra interest in inscriptions of the Renaissance reader. Rare, but held in some of the usual institutions via OCLC. USTC indexes several incunable examples for the Epigrammata printed in Venice, but not this 1501 edition. After this publication, they record the next Martial, Epigrammata in Brescia in 1530. Renouard, 30.7; Adams, M-689; Ahmanson-Murphy, 37; BMC, 420; UCLA, 37.
Solinus’s ancient geography “De situ orbis terrarum,” printed in Pesarò by Girolamo Soncino in 1512; a beautiful early modern printing with wide margins and extensive period marginalia on natural and world history subjects. A veritable index of curiosities on the book’s periphery

SOLINUS, Caius Julius (fl. 250 CE) – SONCINO, Girolamo (d. 1533). [De situ orbis terrarum] Haec continentur in hoc codice. C. Iulius Solinus de situ orbis terrarum & de singulis mirabilibus quae in mundo habentur. Vibia Sequester de fluminibus montibus lacubus & gentibus. Provinciarum totius orbis nomina. Ad nostra tempora redacta. Pesarò: (Girolamo Soncino) from colophon: Impressum Pisauri ab Hieronymo Soncino Ultimo Ianuarii, M.D.XII (1512). Folio, two parts in one volume (304 x 210mm). Pagination: 6 leaves non. num., XXXIII (34) leaves, 8 leaves non. num. (including 2 blanks) (in total 50 leaves). Signatures: A(6), a(8), b-d(6), e(8); A-B(4), including 2 final blanks (title unsigned, A1 missigned, one of which is watermarked with crossed arrows). Roman type. Edited by Alexander Gabuardus de Turcella (fl. 1500–1516). Modern leather, spine lettered in gilt DE SITUS ORBIS TERRANUM PESARO 1512, retaining 19th-century marbled wrappers that bear the excised arms of James Maidment (1793–1879), British antiquarian and literary collector (heraldry of three laurel slips on a chevron between three doves proper, armed crest, laid on front flyleaf); (margins cropped close affecting some marginalia, lightest spots on mostly the front text block edges (tabula), otherwise a complete and sound copy of this rare Latin geography). Extensive early Latin annotations, written in several hands, indexing the names of several mythological gods and goddesses (Athena, Proserpina, Cyclops, Romulus, and others) when the names show up in text, and names of geographical locations (Strongila /Strongylum), and natural history notations for elements “ignis” (fire) and minerals “Achates” (agate), “Corallium” (coral) as they are discussed in text; marginalia neatly ceasing on leaf XVI. Later pencil inscription recording the purchase from Sotheby’s by Bernard Quaritch Ltd. (May 1925).

Beautiful first folio edition of the De situ orbis terrarum by Girolamo Soncino (d. 1533), which he printed while active in Pesarò. The Soncino family specialized in printing Talmudic texts, especially Hebrew incunabula, and Girolamo (or Gershom) traveled extensively throughout his career in search of new manuscripts for his press. As fortune would have it, in 1512, Soncino produced this curious compendium of late antique knowledge written by the third-century Latin grammaticus Caius Julius Solinus (flourishing in Rome around 250 CE, or in following decades). The De situ orbis terrarum, originally titled the Polyhistor, was Solinus’s “world tour” of tales, including those bizarre and miraculous, stretching from the ancient Roman Empire to the distant lands of the Near East and India. It was first published in Venice in 1493 with the title De situ orbis terrarum et memorabilibus. Solinus’s ancient geography concerned matters topographical, botanical, and zoological, and extensively referenced Pliny’s Natural History and the De situ orbis by Pomponius Mela. In the dedication, Solinus mentions a host of other authorities upon which he relied, including Varro, Homer, Virgil, Aristotle, Cato, Cicero, and Sallust. This Soncino edition was edited by Alexander Gabuardus de Turcella (fl. 1500–1516), a little-known sixteenth century editor, who made minor changes to the text of Solinus by adding lists of rivers, mountains, lakes, and peoples of the world from the work of Vibia Sequester, a fourth-century geographer. Gabuardus made a further addition by including a list of the provinces of the world, which was “edited for our time.” Solinus’s De situ orbis terrarum was an exceptionally popular work throughout the Middle Ages and early modern period; it was a practical catalogue of “memorable things” found in the natural world, known especially as an authority on geographical knowledge, although most of the details surrounding its existence remain a mystery. This copy is enhanced with the enthusiastic interaction of a Renaissance reader, who created a robust marginal index to the imaginative and historical content in the beginning of the book – probably weighing the relevancy of the text as definitive guide. This attractive work of Sonciniana remains a paramount classic for the Renaissance printing of a late Roman encyclopedic treatise. The De situ orbis terrarum is not commonly found in the US; OCLC locates institutional copies at the Morgan Library, Yale, American Antiquarian Society, Hebrew Union College-Cincinnati, and Universities of Illinois and Minnesota. USTC includes also Duke. USTC no. 856988.
First Italian illustrated edition of Pliny’s “Historia naturale;” translated by Cristoforo Landino and printed by Melchior Sessa in 1516, this copy enhanced with interesting period Italian marginalia and sketches

PLINY (Gaius Plinius Secundus) – LANDINO, Cristoforo (1424–1498). Historia naturale di Caio Plinio Secondo di lingua latina in fiorentina tradotta per il doctissimo homo misser Christopero Landino fiorentino novamente correcta: da infiniti errori purgada: Aggiunte etiam di nove le figure a tutti li libri conveniente. (from colophon: Venice: Marchio Sessa & Piero di Ravani, 14 August 1516). Folio (304 x 213mm). Pagination: [14], CCLIX [i.e. 258], mispaginations as usual: XCIV misnumbered XCV (and omitted in pagination), XCVII misnumbered XCXVII (and repeated), CXCVI misnumbered CXCVIII. Signatures: aa(6), bb(8), a-r(8), s(6), A-O(8), P(5 of 6); lacking final blank. 37 column miniatures (3 x 3 inch Venetian woodcuts) of natural history subjects: nature, geography, animals, arts and medicine, placed at the beginning of books and in the preface: Pliny sitting at his desk beside crowned figure of the Emperor Titus; numerous white-on-black historiated or ornamental initials. Title page printed in red and black with woodcut printer’s device of the Sessa publishers (cat and mouse) and Marchio’s (and Melchior’s?) monogram, and the MS monogram on another device (orb and cross) at the end of the “Repertorio” (bb7v). Text in double columns in 60 lines. Modern tan leather, lettered in gilt on spine HISTORIA NATURALE DI CAIO PLINIO, marbled endpapers; (some light edgewear and rubbing, slight chip and short crack at top of front joint; some marginal worming at gutter not severe, some page repairs with tissue, scattered soiling and faded inscriptions on title; a good copy of this classic illustrated work on natural history with extra artistic interest). This copy retaining much of the 16th century owner’s marginalia in Italian, especially heavy in the section for the arts where they annotate sections for “painting quality” and “less famous artists.” Margins also include a first-person description and delicate drawings of giant sea turtle caught by Portuguese fishermen in April 1542 (pp. 59v–60r) and the sphinx and pyramids at Giza below the chapter for “Pyramide & Sphinge” (pp. 247v–248r), in all demonstrating perceptive interaction with the text.

First illustrated edition in Italian and fifth edition of Cristoforo Landino’s translation of Pliny the Elder’s Natural History (Historia naturalis). Landino’s translation, which first appeared in 1476, was one of the earliest texts printed in Europe in the vernacular. Pliny’s Historia naturalis is the oldest encyclopedic scientific work from antiquity; it held vast, informative influence over contemporary readers throughout the Middle Ages. The cataloged knowledge covers a range of disciplines including mathematics, physics, cosmography, zoology, agriculture, botany, mineralogy, metallurgy, geography, anthropology, physiology, art history, and anthropology. The fine woodcut engravings, commissioned by the Sessa publishers and likely designed by the miniaturist Benedetto Bordone (1460–1531), were especially made for the illustrated Latin edition of 1513 and are here reused, apart from an engraving at the beginning of Book IX on aquatic animals. The iconographic representations range from two small maps of Europe and Africa and the Ptolemaic universe, to various scenes of agriculture and country life, herbs and plants for the preparation of medicines, beekeepers and artists at work, and a variety of animals (including elephants, giraffes, lions, and sea monsters, and one designed as a Noah’s ark), all fine late medieval illustrations with exceeding charm. A near contemporary owner (after 1542) added special artistic interest with their miniature drawings and notations in the margins. This is a classic for Pliny and the Sessa/Venetian printing is not commonly found in the market or within institutional collections. OCLC locates five copies in North America: Rutgers, University of Delaware, the Virginia Historical Society Library, University of North Carolina at Chapel Hill, and Stanford.
Budé’s first great work, with annotations in Greek and Latin

**BUDÉ, Guillaume (c.1468-1540).** Gulielmi Budaei, consiliarii regii libellorumque magistri in praetorio, Altera editio annotationem in Pandectas. Cologne: Ioannis Soteris, February 1527. 8vo (150 x 100mm). 560pp. Woodcut vignette title depicting scenes for the "Three Graces" of Greek mythology, caption in Greek for "Charites." Woodcut initial I supported by two putti. Italic type. Printed marginalia. Contemporary stamped pigskin over beveled boards, remnants of metal clasps, gilt-stamped in center with heraldic lozenge (rubbed, spine chipped, not severe).

This copy underlined and annotated in Greek and Latin, somewhat heavier at front, show a learned bi-lingual scholar used this copy. Guillaume Budé, famed French scholar and court humanist, was a leading figure of the French Renaissance and eagerly sought to achieve "all-embracing" knowledge, both human and divine. Budé corresponded with some of the most learned men of his time, amongst them Erasmus, who called him the "marvel of France," and Thomas More. Even more, King Francis I, enjoyed to associate himself with Budé and considered him a valued member of the educated milieu; royal tutors, readers, and literary advisors. The Pandectas consists of annotations and commentary to the first twenty-four books of the "Pandects" or Digest of Justinian. This, Budé’s first great work, appeared at the end of November 1508; it was an outgrowth of his earlier legal studies. Like most of Budé’s works, the prestigious Parisian publisher Badius first published the Pandectas. The term "altera (a)edition" in this copy does not, in this case, mean a second edition; it is a "second batch" of notes, not replacing the first one. Budé’s work belonged to the annotation literature that reached from Valla to Erasmus and questioned the traditional texts of authoritative work. This reflected the humanist school of thought in France, which sought to restore "pure" Roman law through textual criticism. Rare. This 1527 Soteris edition not located elsewhere.

2800
New Latin translation and Cratander’s 1529 Basel edition of 27 texts by Galen, this copy enhanced with period Latin medical annotations throughout

GALEN (130-210 AD) – ERASMUS OF ROTTERDAM, trans. (1466-1536) – WINTER, Johann, trans. (1505-1574). [Opera. Clavdii Galeni Pergameni Medicorvm Omnivm Ferè principis opera: nunc demum a clarissimis et eruditis viris latinitate donate iam vero ordine justo et studio exquisite re in lucem recens edita. Quibus, ut solidae veraque medicinae non poenitendum operam olim indulsisse iuvabit. Basel: Andreas Cratander (Andreas Leennius), MDXXIX (1529). Folio (323 x 205mm). Pagination: (32), 553pp., (1) (lacking pp. 487-493). Collation: a-z(6); A-Z(6); Aa-Zz(6); AA-MM(6); (lacking quire NN); OO5(of 6); PP-ZZ(6). Title and final blank verso with Cratander’s printer’s device after Hans Holbein the Younger of Occasio, the Roman goddess of opportunity. 6-line historiated initials printed throughout. Printed marginalia. 17th-century German pigskin blind-tooled in panels with rolls of repeating ornament and saints, edges stained red; (some worming to covers and text block margins, corners slightly bumped; some light dampstaining or soiling to margins, more severe at end, rear blank remargined). Front endpaper tipped-in with autograph letter signed from Emma Marshall Denkinger to Dr. Newton and dated 31 August 1943 on Wellesley, MA stationary. Denkinger, born 1890, was a theater historian and professor of English at Wellesley College; she had a known collection of Victorian literature.

In 1529, Andreas Cratander, and his editor, Basel physician Andreas Leennius, produced a new Latin translation of 27 writings by the famed Greek physician, Galen of Pergamon; the collaborative edition incorporated the work by over nine different translators including Erasmus of Rotterdam, Thomas Linacre, Wilhelm Kopp from Basel, Lorenzo Lorenziano, Niccolò Leoniceno, Antoine Fortoul, Theodoricus Guadano, Giovanpierotio Valla, and Johann Winter [von Andernach] as “Ionas Phil.” Latin editions of Galen’s works were first printed in Venice in 1490 and reprinted in Venice and Pavia in 1502, 1511, 1515/1516, 1522, and 1528. This 1529 edition, also known as the “Basel edition,” was celebrated for the numerous new contributions the editors made from different collated manuscripts. Not only had the new translation been a group effort, but Cratander and Leennius received valuable source materials from the French physician and botanist Jean Ruel (Ruelle, c. 1479-1537), personal physician to King Francis I (1494-1547), and special royal privileges to sell on the French market. Cratander’s success with the landmark Basel edition motivated another major edition of Galen’s complete works in a Greek edition published in 1538. Until the 19th century every self-respecting physician had the works of Galen on his shelf and referred to him for medical advice, questions of ethics, therapies, diagnoses, and field principles. This particular copy is heavily annotated by an early modern reader; one obviously interested in dissecting the medical contents of this new vernacular translation. The Basel edition is rare: OCLC locates copies in the US at UCLA, Duke University, Northwestern, Washington University (St. Louis) and the National Library of Medicine.

1500
17TH CENTURY

Rare Lutheran pocket-sized psalm book printed in 1606 in Strasbourg with period biblical additions in German

LUTHER, Martin (1483-1546). Psalmen Geystliche Lieder und Lobgesange D. Mart. Luth... Strassburg: Theodosium Rihel, 1606. Pocket-sized 12mo (130 x 75mm). Pagination: [4], CCLXII, [8] ff. Signatures: [inserted 2 leaves], A-Y(12), Z(11, lacking final blank (stub) but inserted five leaves). Old German Type. Each page printed within an elaborate woodcut border of masks, putti, vessels, birds, animals and scrolling, ornament. Seventeenth-century full vellum, stamped in blind with central lozenge of crucifixion (front cover) and ornament (back cover), large remnants of leather ties; (outer edges somewhat soiled and worn, binding a bit rubbed, otherwise an excellent survival for its prospective use.) An early owner has added several leaves at the front and rear upon which are transcribed several additional psalms and biblical verses (Psalm 34, Jeremiah 3, Jeremiah 30, John 1:1, Corinthians 1:10, John 1:2). Other markings “@ 1606” in this same hand on the first inserted leaf at front. By this date in the inscriptions, “This psalm booklet” (Dises Psalmen Büchlein) and a man “Carlo” from “Strassburg” may be making corrections at time of early press. A later date on this leaf is 1776 along with an unknown monogram or printer’s mark (quite reminiscent of Theodosius Rihel’s (fl. 1555-1608) printer’s mark but with different letters S & K).

During a critical period of time for the church, Martin Luther saw the Psalms not only as the central model to Christian prayer, but as a key biblical book that would spark a revival and lay the scriptural foundation for the Protestant movement. Luther said, “find in it [the Psalter] also yourself... as well as God himself and all creatures” (Luther’s Works 35:257). The Psalms were an early focus of Luther’s translations and teaching at the University of Wittenberg; there, he first published an exposition of the seven penitential psalms in 1517. In a later work, Luther classified the psalms by theme; they belonged to groups pertaining to prophecy, instruction, comfort, prayer, and thanksgiving. This pocket-sized psalm book hearkens to Luther’s famous statement that the Psalms are “the Bible in miniature.” The psalms were a strategic book of the bible for a nascent Lutheran, and the early owner of this book seemingly poured over it and added layers of extra verse and interpretation in the blank spaces of the book. Scarce edition. OCLC locates editions published by Rihel, but this 1606 printing is not among those located. This copy unique for its early German annotations and biblical additions. We surmise they may be intrinsic to an early Lutheran community in Strasbourg or related to the Strasbourgian printers themselves.
BRADWELL, Stephen. Physick for the sicknesse, commonly called the plague With all the particular signes and symptoms, whereof the most are too ignorant. Collected, out of the choycest authors, and confirmed with good experience; for the benefit and preservation of all, both rich and poore. By Stephen Bradwell, of London physician. [Bound with, at front:] [ROYAL COLLEGE OF PHYSICIANS] Certain necessary directions, aswell for the cure of the plague as for preventing the infection ... together with His Maiesties proclamation for further direction therein, and a decree in Starre-Chamber, concerning buildings and in-mates. London: Benjamin Fisher and Robert Barker, 1636. Rare first edition of Bradwells’ “Physick for the sicknesse” and treatise by the Royal College of Physicians bound together. Our copy is notable for being enhanced at the end with herbal remedies in manuscript. 53pp (ESTC S106184) and 29 leaves (ESTC S2216) Small 4to (172 x 133mm). Signatures: a1(title only), B-H(4) (imperfect, lacking all to S); A-G(4), H(3, lacking final blank), + 3 leaves of manuscript notes (dated 1644 first page) bound in (some signatures and catchwords shaved). Text in italic, roman, and gothic types. Some scant annotations on D2 of the first part, commenting on the use of aloe, myrrh, and saffron, in “pestilentiall pills.” Bound in at the end are two and half pages of herbal recipes for tinctures and lotions, some for skin disorders, incorporating rose water and salt, others mention ingredients like “oyles of chamomile and roses,” pomegranates, honey, saffron, sage, woodbine leaves, and vinegar. First page is dated 1644 and two pages, in a possibly earlier hand, write cures like those “to destroy warts” or “for the stone.” 20th-century speckled calf, morocco gilt lettering-piece ON THE PLAGUE 1636 R.C.P. on spine; (some margins shaved close, some light soiling). Title of the Robert Barker imprint with 19th-century stamp by the Medical Society of London. This copy also with the armorial bookplate of John Lewis Petit (1736-1780), Cambridge-educated English physician and Fellow of the Royal Society.

Stephen Bradwell’s famous publication advocated non-conventional treatments for sicknesses to a general reader – he was somewhat at odds with established medicine and believed in the greater diffusion of cures for public benefit “all, both Rich and Poore.” He gives a number of medical treatments that were used during the London plagues of 1625, as well as “prognotisc signs” of the illnesses. Bradwell believed in the explanation for two types of plagues, the “putrid,” or physical plague and the “simple” plague, which was due to God’s will and could not be cured. His advice to avoid contagions is interesting not only in theory, maintaining air as the main medium of poisonous particles, but for its societal implications in Elizabethan England, explaining why some people got ill and others did not. On the impoverished Bradwell says, “living sluttishly, and feeding nastily and unwholsomly, on any food they can with least cost purchase, have corrupted bodies, and of all others are therefore more subject to this Sicknesse.” Bradwell, from a family of physicians, dedicated this work to Christopher Cleytherowe, Thomas Soame and John Gayer, all sheriffs of London. This edition of the Physick for the sicknesse is rare in the US and only held at five US institutions. ESTC S106184 and S108814.

3500
Manuscript compilation of philosophical tracts by Thomas Aquinas


Written in brown ink in varying miniscule scripts. Original vellum, ms. title to spine, manuscript fragment in French at front pastedown. (uniformly toned at edges, rubbed, lightly soiled some slight dampstaining). Binding coming loose from text block at front. Bookplate of H. Werner Krone and stamp at rear pastedown. Late 17th-century manuscript copy; a compilation of philosophical tracts by Thomas Aquinas. There was significant interest in the eminent theologianís works at the time of this copy. The contents including the Tractatus Brevis de Scriptura Sacra in Geneve 1664; Praefatio in Summam Theologicam Angelici Doctoris D. Thomae Aquinatis; and the Praefatio In Primam Partem Ida Partis Summa Theologice Divi Thomae Aquinatis Doctoris Angelici.

1250

Book on homeopathic cures with contemporary annotations throughout

BARTHOLIN, Thomas (1616-1680) [Bartolinus]. De medicina Danorum domestica dissertationes X. Copenhagen: Matthias Godicchenius for Petrus Haubold, 1666. First Edition. 8vo (151 x 90mm). [16], 527, [1] pages of errata. Contemporary vellum boards with yapped edges; (binding cocked; contents browned, contemporary underscoring and marginalia throughout, some light marginal dampstaining). 17th-century ownership inscriptions “Petrus Janus Helfinyora?” and motto. In same hand another inscription on facing page “Piorum Jhova Haereditas.” Possibly in possession of a religious community. 18th-century ownership stamp to front endpaper “Kommune Hospitalet” (Copenhagen Municipal Hospital). This copy is extensively underlined, annotated, and starred by an avid reader, probably most interested in retaining the medical advice, for the first time very localized to Denmark peoples.

First edition of Bartholin’s work on the various achievements within the 17th-century Danish medical community containing many local and homeopathic cures valued by the Danes for centuries – an indispensable and widely used book. First edition of this excellent reference work containing a collection of writings on various topics relating to medicine in Denmark. In ten “dissertations” Bartholin covers the achievements of Danish physicians, epidemiology (especially scurvy), folk medicine, diet, and the Danish pharmacopoeia. His work was a substantial contribution, which gathered varied and disparate information into one source book. As a Danish physician, Bartholin saw the value in the Medicina Danorum. In it, Bartholin understood the phrase “domestic medicine” not only as household remedies but also those relevant to local cures, which would include those developed by physicians and by laypeople. Bartholin’s work was important for renewing interest in Danish medicine and indigenous European nature. He gives recommendations throughout, famously recommending honey as a sweetener, thus contending the excessive importation of sugar from the colonies. Krivatsy 810.

750
Daniel Stahl’s “Metaphysica,” printed in Frankfurt in 1652, is a classic 17th-century commentary on Aristotle’s established philosophical work on the same subject.

STAHL, Daniel (1589–1654). M. Danielis Stahli Metaphysica in qua Generalissimi non solum, sed etiam Specialissimi termini & distinctions accurate explicantur, Controversiae dilucidè tractantur, Et Metaphysicae usus in diversis disciplinis, præcipuè Theologia breviter ostenditur. Frankfurt: [s.n.], MDLII (1652). 8vo (160 x 90mm). Pagination: 463pp. Signatures: A-Z(8), Aa-Ff(8). Italic type. Period vellum, spine inscribed 78; (covers somewhat soiled and darkened, corners lightly bumped, intermittent browning, sound copy with period annotations). This copy enhanced with Latin marginalia throughout, including pastedown and front flyleaf covered in three pages of philosophical notations written in Latin, seemingly following a traditional Thomastic philosophy on the theme of sin. These are seemingly unpublished thoughts written in a clear, later 17th- or early 18th-century hand. The rear blanks extra inscribed with an index to the chapters 1 through 38 and further thoughts on the four elements and miscellaneous text. Somewhat faded ownership inscription to title, showing “Georgius” and the year 1779.

Daniel Stahl was a professor of logic and metaphysics at the University of Jena, one of the oldest universities in Germany to maintain a long philosophical tradition, holding that academic rank from 1623. As well, Professor Stahl kept his ties alive in Frankfurt through the intermittent teaching he did there at Brandenburg University as early as 1620. This is Stahl’s textbook monograph on metaphysics, which was first published, as here, in 1652 in Frankfurt (and again in 1686). It was published again in Jena in 1655 as the Compendium metaphysicae in XXIV tabellas redactum, and again in 1690 in Breda. Stahl’s philosophical writings on metaphysics and the contemplative sciences after Aristotle greatly influenced the work of later thinkers such as Gottfried Wilhelm Leibniz and Sir Isaac Newton. In particular, Stahl is known for his enlightened commentary on ideas such as the appetite of the will, the notion of agent and patient, the nature of subject and accident, and - on matter and form - the Aristotelian idea of prime matter. These topics, fundamental to Stahl’s teaching mission, were directly concerned with the nature of God; a popular curricular subject within the walls of 17th century European universities. Most uncommon publication, rarely found outside of a few German institutions.
18TH CENTURY

MANUSCRIPT COMPENDIUM ON SUNDIALS

Horlogiographie, ou Construction de Toutes Sortes de Cadrans Solaires. France, 1744. Manuscript book on paper, in French. c.1744. 8vo (166 x 106mm). [8], 355pp. written in brown ink in a clear humanist script, with some calligraphic aspects, between framed pages in a single column of approximately 28 lines, headings in Roman majuscules. With 89 full-page diagrams and technical illustrations of sundial construction and usage and other supporting images (three are on plates, and two of which are folding at rear).

Contemporary mottled calf, spine gilt in compartments labeled “Gnomonique” on gilt red morocco lettering piece, marbled endpapers & edges; (edges uniformly toned, occasional stains; expertly rebacked preserving the original spine, somewhat worn). Full contents listed on first 6 pages, for this expertly executed and comprehensive compendium on the sundial. The objective of this manual is to enable the 18th century audience to understand the operating principle of sundials by describing the construction and manipulation of different forms of sundials (including the planet-sundial, moon-clock, celestial houses-clock, polar-clock, ancient Babylonian and Jewish clocks), as well as the construction of quadrants and astronomical tables. The sun’s position in the sky has always been an obvious means to keep track of time. The use of shadows of sticks cast by the sun were a natural means of indicating the time of day by the direction of the shadow and the time of year by its length. Although town squares began constructing clocks beginning somewhere in the 14th century, sundials remained in the picture well into the 18th century. Mechanical clocks were expensive and could be found only in the most noble of homes. They were also more of a curiosity at first; most people still used their sundials, or just estimated the time of day by the height of the sun in the sky. In 1777, when the French General Lafayette wanted to express his admiration for his ally and friend General George Washington during the American Revolution, he chose a silver Explorer sundial as his gift. But by the close of the 18th century, clocks and watches began to supersede sundials. They had one huge advantage- they worked all day long and were not dependent on weather. However, they were also notoriously unreliable- telling time only approximately within an hour and needing to be reset frequently, of course, with the help of a sundial. Although the work of this study is anonymous, an ownership entry at the foot of the title helps to date the work: “Hic est Thorridon Rectoris Laurentii Moussault 1744.” This wide-ranging study of the sundial appears at a time when the mechanical clock was on its way into popular fashion. A unique, scholarly work that may well be one of the last close studies of such an ancient and important time-telling tool.

4500
Rare 18th-century calligraphic manuscript translation of Euclid’s “Elements of Geometry” written in Spanish

EUCLID (fl. 300 BC). Illustrated calligraphic manuscript translation in Spanish (Tratado 2o de la Geomet[ria] Especul[ativa]). . [Spain, possibly Seville or Valladolid?, 18th century]. 146 leaves (186 x 115mm). 19 lines written on recto and verso in a neat cursive script under headings and within ruled borders, on laid paper with watermarks. Containing manuscript text for books 1-6, 11 and 12 of Euclid’s Elements of Geometry, with an appendix on conic sections. 16 folding plates of carefully drawn pen and ink diagrams of geometric shapes, ellipses, cones, and cubes. Near contemporary vellum boards with morocco lettering label on spine, marbled endpapers; (covers slightly bowed and paper slightly rippled from moisture, spine strengthened with paper strip, graceful degradation of ruled borders in books 6 and 11 from ink burn, with some slight separation of margins, overall a good copy of this utmost scarce manuscript translation).

Rare 18th-century calligraphic manuscript translation of Euclid’s “Elements of Geometry” written in Spanish. The first Spanish translation of Euclid’s Elements of Geometry appeared in 1576 by Rodrigo de Zamorano, a cosmographer in the court of Philip II of Spain. Two translations followed in the seventeenth century, one in 1637 by Carduchi and the other in 1689 by Jacob Knesia. A Euclidean tradition had already been long established on the Iberian Peninsula by Abelard of Bath, who made the first Latin translation of the Elements in the early twelfth century, supposedly from a copy written in Arabic that he acquired in Spain. As popular as Euclid’s Elements were, no further Spanish translations appeared in the eighteenth and nineteenth centuries. This book seems to be a fully unique manuscript copy, which bridges the gap of Euclid’s arithmetical tradition in Spain. The enduring fascination with the Elements, well into the early modern period, inspired many academics as well as artists, architects, musicians, and even economists, to examine Euclidean properties of ratio. Particularly in the eighteenth century alternative theories about space owing to non-Euclidean mathematics were gaining recognition, which makes the actuality of this copy all the more interesting.
Late 18th-century manuscript on French Homonyms

[Late 18th-century manuscript on French homonyms]. France, c. 1775. Manuscript on paper in French. Catalogue alphabétique d’un grand nombre de mot homonyme de la Langue française; c’est-à-dire, des mots qui se prononcent ou s’écrivent de la meme maniere ou à-mercefrès, mais don la signification est diferente. Extrait de Dictionnaire de mots homonymes. Written in brown ink in a neat script with a calligraphic title and headings in clear majuscules. Title page inscribed: Catalogue alphabétique d’un grand nombre de mot homonyme de la Langue française; c’est-à-dire, des mots qui se prononcent ou s’écriven de la meme manière ou à-pereprès, mais don la signification est diferente. Extrait de Dictionnaire de mots homonymes. [France: c. 1775]. 4to (205 x 170mm). 230pp., recto and verso. Original mottled sheep, spine gilt with red morocco label, marbled endpapers, edges stained red; (cover slightly warped spine lightly rubbed with small hole near head, otherwise good). Once part of the dictionary collection of Thomas Malin Rodgers, Jr.

Descriptions of homonyms were published in books on French grammar since the 17th-century. The issue of disambiguation in the field of semantics, or the so-called “qualified ambivalence,” were appointed within this body of knowledge and refined over several years of lexicology study. The first dictionary of homonyms of the French language was the Dictionnaire des mots homonymes de la langue française (1775) by Pierre Thomas Nicolas Hurtaut and published in Paris. By the title of this manuscript we can surmise that this manuscript quotes a number of key examples from his publication. This handwritten exercise and the resulting grammar book would have been destined for students in secondary education who at the time were learning the semantics of speech in their native tongue and learning how to write them correctly, as homonyms can be quite confusing. Some common French homonyms with the largest variance of meaning are and eau, au, aux, haut, os, ô (pp. 65-67) and ver, verre, vers, vert, vair (pp. 224-225). The ambiguity of such words was tackled by classifying them into word collections and alphabetical lists, all echoed in this careful undertaking. This manuscript dates to a time when there was a distinct emergence of European linguistic terminology and great interest in collecting such recorded knowledge.
EYCK, Clemente (fl. 1770s). 1770s Flemish student’s philosophy manuscript book (Quaeda Questiones de Celeberrima P(hiloso)phia). Manuscript book written in Latin by “Clemente Eyck” of Louvain. [Belgium (Louvain), early 1770s]. 260 leaves (185 x 125mm). In three parts, Eyck’s manuscript whose title can be loosely translated as “some of the most famous questions in philosophy,” starts as a discussion on the physics of light, titled “Quaestiones de Lumine.” The second part, is titled, “Quaestiones de Gravitate” and maintains thoughts on the physics of weight, this section is dated 1772. The third part, from which the title and name and place of scribe is derived, comprises the most accomplished title of interlocking geometric shapes, cross, pyramid, circles and demi-circle in ink washes, what follows is Eyck’s general overview of “most famous” questions in philosophy, concerning a model of the universe and other astronomical ideas, with a focus on Ptolemaic and Copernican theories. Period three-quarter vellum over marbled boards; (edgewear, lightest minor toning or spots, otherwise in remarkable shape given its expected referential use). This is a unique piece of fragmentary evidence speaking to the “Voltairization” and Enlightenment values growing in Belgium during the second half of the eighteenth century.

Previously unknown Belgian thinker and inquisitive model writer, Clemente Eyck apparently lived in Louvain during the 1770s where he was probably a university student. He wrote this three part responsive treatise on the topics of light, weight, and varied astronomy as a series of posited questions and answers to himself. While no records were traced of this named Louvain man, the evidence of his probing on these topics is a testament to the changing values in study at the time. The “Voltairization” of university circles would help usher in renovations to the Hapsburg educational system in Belgium by 1815. Clemente Eyck was doubtless influenced by the liberal ideas beginning to flood his circles. This particular piece is interesting for its hypotheticals, as it could neatly fit into the eighteenth century school of thought called "Eclecticism," a conceptual way of thinking which drew many theories to a particular case and celebrated individual skepticism. This is an interesting manuscript record thus as the physics of light and gravity were still being actively explored by contemporaries like Kant, in the age just following Newton. This manuscript notebook represents a new era of thought for Belgian thinkers, celebrating the “average man of science” and encouraging the exploration of conceptual frameworks.
German calligraphic ‘Jugendbuch,’ a prayer book manuscript aimed at youth, with a suite of 51 plates by Martin Engelbrecht

ENGELBRECHT, Martin, engr. (1674-1756). German calligraphic ‘Jugendbuch,’ a prayer book manuscript aimed at youth, with a suite of 51 plates by Martin Engelbrecht, Title page inscribed “Aus Diesen Privilegirten Buchren Geschriebenes Gebett und Jugendbuch....” and directed under the most Holy Trinity to all pour souls... The manuscript is signed by Joh[ann]. Mich[ael]. Munck [of Augsburg], 1731. 4to (205 x 160mm). 530 pp. plus index, written in a serviceable Fraktur hand, decorated with 51 clipped and inserted engravings by Martin Engelbrecht, all with Latin captions (plates circa 1700?). Text are guided prayers and a section for the Divine Office. 18th-century straight-grained morocco, gilt-edges; (lightly rubbed, some occasional spots, otherwise an excellent artifact combining print and manuscript format, with attractive calligraphic moments). The front and rear endpapers comprise a nearly full sheet of a “Dutch Gilt” Buntpapier paper of a chinoisierie. Rare and unexpected addition, very fine indeed.

German calligraphic ‘Jugendbuch,’ a prayer book manuscript aimed at youth, with a suite of 51 plates by Martin Engelbrecht, the whole a rich exposition of religious orthodoxy during the German Enlightenment period. Subjects of the fine engravings follow standard Christological iconography, although the order of the scenes has not been determined: Christ’s Baptism, Mary Magdalene in Cave at Saint-Baume, the Holy Family, Christ’s Betrayal and Arrest, Christ’s Resurrection, Archangel Michael, Christ’s Nativity, St. Peter de Alcantara, St. John the Evangelist, the Trinity, the Virgin Mary, St. John Nepomucene, Death of St. Joseph, Christ bearing Cross, Christ before Caiaphas, St. Francis Xavier, Christ in Gethsemane, Nativity of the Virgin Mary, King David, Virgin and Child, Christ’s Crucifixion, Christ before Herod, the Penitent Magdalene, the Doubting of Thomas, Vera Icon, Adoration of the Blessed Sacrament, the Last Supper, Virgin’s Lamentation, Christ before Pilate, Christ mocked, Pilate washing his hands, Christ’s crowning of thorns, Christ falls under cross, raising of the cross, the Pieta, Vision of the Cross, Christ’s Crucifixion, Christ’s side wound pouring water and blood, Christ laid in Sepulcher, Christ on Cross, Christ surrounded by beasts of Evangelists and angels, Marriage of Virgin Mary and St. Joseph, Annunciation to the Virgin, St. Anne teaching young Virgin Mary, the Visitation, Mother of Pity, St. Joseph visited by angel, Christ washing disciple’s feet, Apostle Peter, Christ’s Ascension, and Christ’s Flagellation. The engravings were published by Martin Engelbrecht (c.1684-1756) and his brother Christian who were printsellers and engravers in Augsburg, Germany. Engelbrecht dominated the print trade and is remembered for his portraits of monarchs as well as his intricate landscapes although he is perhaps best known for his miniature theatres and dioramas, which were a huge success during his lifetime. Englebrecht’s Christian iconographical plates are quite rare and unlocated in any other printed work. This suite of plates were issued in separate runs and likely meant to remain in this compiled format. This manuscript book was used to train and enforce younger generations about religious orthodoxy and traditions at a time when religious freedoms were part of the ensuing Enlightenment era in Germany.
19TH CENTURY

Album of Fine Watercolor Portraits of Italian Women, by Jakob Suter

Quarter brown roan and marbled paper boards (oblong, about 8.25-by-6.26 inches), blank paper shield affixed to front cover; with contemporary green paper slipcase; containing 12 very fine watercolor portraits of Italian women in regional costume, circa 1825. Circular portraits with about a 3.5-inch circumference, tipped-onto heavy grey cardstock, bordered in black, mounted on blue paper. A few speckles in the background of the portrait of the woman of Tochia, otherwise lovely, suitable for display. Expertly rendered by Jakob Suter (1793-1874), an engraver, lithographer, and painter -- and an important teacher, whose pupils include Johann Burger.

15,000

Unique compilation of 73 expertly executed hand-colored watercolors of various religious, knightly and official orders with a bookplate of the royal arms of Liechtenstein

19TH-CENTURY MAQUETTE BOOK, SOUVENIR OF COSTUMES. [N.p. but Germany, possibly Liechtenstein, c. 1830]. 4to (245 x 165mm). A compilation of 73 brightly colored watercolors, many with manuscript captions in German, some are dated for the costume, all clipped and mounted into book, and illustrating the costumes and attributions of court officials, knights (Templar), Tartar costume, St. George on horseback, German orders of nobility, also for Spain, France, Holland, Italian, Turkish, Egypt and Babylon, and other various orders (as in Order of the Garter, in England and France) and religious dress of ordained and lay members of various orders including German, Italian, Spanish and Cistercian, Carmelites, Carthusian, Capuchin and Franciscan monks. Also, Jesuit pilgrims and sisters of the Benedictine, Sylvestrine and Cistercian, among other lesser-known orders and historical figures such as Leopold III of Austria and Louis III of Tremoilles. Early 19th-century half calf over imitation silk cloth-covered boards and decorative endpapers, spine with label COSTUME; some light foxing most severe at beginning, otherwise the colors remaining extraordinarily fresh and bright. Armorial bookplate from the Princely house of Liechtenstein on front pastedown.

Each figure is executed with extraordinary talent and is superbly hand-colored in a range of washes; many of these costumes have changed very little and have a history stretching back to medieval times. In the twentieth century an interest in costume and fashion books was spurred on by the dawning Victorian age in England in the 1830s, which then spread to the continent. Each picture in this unique set is an individual work of art, full of expression, and with strikingly attractive faces and gestures. The expert attention given to each work of art strongly suggests this book was a maquette for a larger print-run of a souvenir book of costumes.

Captions are in German and early provenance points to possible creation in the principality of Liechtenstein. One can think of the principality’s official motto “For God, Prince and Fatherland” and see how all these official garments best represent a history of European court and important religious connections for an established royal line such as Liechtenstein. Perhaps this book was once in the royal home of the Johann I Joseph, Prince of Liechtenstein, who had fourteen children, and it may have belonged to his son Prince Friedrich Adalbert (1807-1885), who later became the 1,018th Knight of the Order of the Golden Fleece in Austria. With interesting connections to the royal house of Liechtenstein and 73 examples of hand-colored historic costumes, this truly is a unique survival.

10,000
Illustrated English Manuscript Artillery Guide

Paget, L. [Leopold] G. [Grimson]. *A Course of Practical Artillery*. Half gilt-ruled morocco and cloth, "Notes on Artillery / R. M. A. / L. Paget / 1843" stamped in gilt on upper board and spine; 8 x 6.25 inches; pp. [6], 297, title-page with hand-drawn and colored vignette, two finely drawn folding plates (a gun, and a boring machine for the preparation of gun barrels), plus numerous illustrations in text. An exceptionally fine work by Paget, presumably a cadet at the time of writing. Penmanship (including handwriting, drawings, diagrams, charts) is remarkably careful and detailed, even lovely, and covers casting, detonation, hand grenades, bridges, mortars, velocity, wheels, "nature and application of projectiles," and much, much more. Paget later served in India and helped suppress the Great Rebellion of 1857. A book on his Indian experiences (written with his wife) was published in 1865.

1750

Extraordinary manuscript written in gold

Soares, Antonio Pimentel; [calligraphic manuscript]. *All Imperiale, e Reale Arciduchessa Maria Adelaide d’ Austria per l’occorsenza del faustissimo imeno con sua altezza reale il Principe Ereditario, Duca di Savoya, Vittorio Emanuele*. [Lisbon, Portugal?], 1842. Calligraphic manuscript in Italian, written in gold on green glazed paper. [Lisbon, Portugal?], 1842. 18 leaves (275 x 224 mm). Title within a rich figured border depicting muses of art and music, soldiers and classical figures, all finely executed in gold. 5 large drawings and several head- and tail- pieces also in gold. 20th-century green quarter morocco; (extraordinarily fresh, corners of leaves only slightly creased, not taking away from the richness of the page). Bookplate of Cornelius J. Hauck to front pastedown. A fine calligraphic manuscript on the occasion of the wedding of the Adelaide of Austria (1822-1855) to Victor Emmanuel of Sardinia (1820-1878), and later Crown Prince of Italy. On 12 April 1842, at the Palazzina di caccia di Stupinigi, the nuptials between the first cousins (once removed) cemented relations between the House of Savoy and the House of Habsburg. The usual splendid court festivities took place at Turin, but there was missing one key element: the joy and participation of the people. When the wedding cortège passed through the crowded streets, not a cheer was heard. The intermingling of the white uniforms of the Austrian officers and the blue of the Piedmontese offended the national sentiments of the Turinese. The wedding was viewed by many people of the time as an increase of Austrian power in Italy. It is unusual therefore to find this commemorative work plentiful in poetry and celebratory imagery dedicated to the royal couple.

12,500

Exquisite Manuscript on Vellum

Erbauung des Herzens. Vienna (probably), 1845. Painted manuscript on vellum; 175 x 120 mm; pp. [14]. A manuscript of the highest quality, in imitation of early illuminated manuscripts, this sentimental poem incorporates prayer to praise the chief virtues of man -- faith, hope, and love (Glaube, Hoffnung, Liebe). Calligraphy is lovely, and colors remain bright and true.

3500
Extra-illustrated with original watercolors

Grinnell, George Bird; Bradley, M. William. The Fighting Cheyennes. New York: Charles Scribner's Sons, 1915. First Edition. Period gilt-ruled red levant and cloth, spine gilt, t.e.g.; 8vo; pp. viii, [2], 431, with 11 maps (3 of them folding). This is a unique copy extra-illustrated with more than 150 original watercolors by M. William Bradley, in full color, labeled, and "mostly from original objects." He dedicates them to his wife in 1916. Front hinge cracked after FFEP; spine label chipped; some interesting penciled marginalia (seems knowledgeable, perhaps Bradley's). Tipped to the front flyleaf is a portion of a letter on "Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East" letterhead, and laid in is a letter from bookseller George S. MacManus regarding Bradley, about whom little is known, except that he collected Native Americana, and likely created these detailed illustrations from his own collection. The wonderfully accomplished pen and gouache illustrations range from small and marginal (barely touching the text), to expansive (incorporated into a map or lavishly running into the text), and show artifacts (costume, pipes, charms, and weapons), animals, portraits, and landscapes.

6000

Russian Military Manuscript

[Russian Navy and Air Force; Russian Revolution]; Sheff. Vakhta: Ezhemesiachnyi aero-morskoi illustrirovannyi zhurnal. [The Look-Out: A Monthly Aero-Nautical Illustrated Journal.]. Russia, 1929. Manuscript periodical in four parts, numbered 3, 4, 11, and 13. Staple-bound heavy cardstock wraps, brightly illustrated in pen-and-ink and watercolor; four volumes; 8vo (230 x 180 mm); pp. 136, illustrated throughout with pen-and-ink and watercolour drawings signed "S. Sh." or "S. Sheff," Russia, 1929. Covers a little scuffed along spine and edges, otherwise fine -- bold and bright.

A compilation of various accounts relating to the Russian Navy and Air Force in the decade following the Revolution, recorded in tidy penmanship, and with quick watercolors painted direct in text, plus nicely accomplished pen-and-ink and watercolor illustrations tipped-on (showing landscapes, sea-scapes, portraits, and air and sea vessels). The accounts report the travails of various ships, including the "Prome," "Paris Commune," "Frunze," the ice-breakers "Ermak" and "Lenin," and others. One part is devoted mostly to the Turkish Fleet and action in the Black Sea during 1914-1917. The aeronautic sections discuss Zeppelin's dirigible, and the British R-101. The journal lists various contributors, including F. Raskol'nikov, L. Berman, A. Marti, P. Stasevich, and others. S. Sheff, who drew the illustrations, probably produced this journal, issuing it over the course of a number of years; the present issues are numbered 3, 4, 11 and 13, and belong to the fourth year of composition. A nice folk art example of "Grafica Russa" (Russian Graphics) of the early 20th century, combining graphic design, illustration, and calligraphic interest.

7500
Extraordinary sketchbook filled with drawings dating to the beginning of the Weimar Republic throughout the early dawn of Nazi-era Germany.

POST-NOVEMBER REVOLUTION -- WEIMAR REPUBLIC-ERA SKETCHBOOK – 1920s PRE-NAZI PARTY ART. (Barmen, Elberfeld, Wüppertal, and later Munich?, 1919-1925). 67 leaves. Oblong album (160 x 240mm). This sketchbook appears to be the work of one artist over six years; a few times drawings are signed “H.P.” or “H. Philipp.” The drawings capture scenes of everyday life and culture from the beginning of the Weimar Republic to the burgeoning of early Nazi-state Germany. Filled with full-page drawings in pencil, some tinted with watercolors and washes, charcoal, and ink on paper. Most illustrations are dated from 1919 through to 1924 and 25, some with German captions. Early 20th-century oblong marbled sketchbook stamped “Skizzen,” retaining original sketchbook pencil. Front interior cover inscribed, “Gefunden un Konfisziert als Beweismittel gegen “H.P.” (unbekannt), Dachau /München 7 Juni 1939. E...” (Found and confiscated as evidence against H.P. (unknown) Dachau-Munich June 7, 1939. E... (illegible signature) and stamped with SS. Division ink stamp with Nazi insignia of soaring eagle clutching swastika with legible letters “Waff-Gren- Div,” possibly the Waffen-Grenadier SS. Division, the elite police force of the SS. Army.

The artist of these extraordinary sketches is untraced, but he used this sketchbook extensively over a six year period. The purported “H. Philipp’s” enthusiastic drawings, caricatures, satirical art, sketches of people, street scenes, landscapes, and allegorical musings are astounding in quality and idea. The artist records increased military presence in post-imperialist Germany, just after the chaos of the German or November Revolution of 1918-1919, and through depictions of “Rote Garde” or Red Guard officers which were formed to protect the revolution, their standard issue vehicles, Swastika-emblazoned flags, camp scenes, and other imagined historical battles and weapons, one a striking full-page colorful Caesar outfitted in Roman armor. There is a page for portraits of “Feindliche Truppen” (Enemy Troops) and the artist draws profiles of soldiers including Italians, Turks, and Romanians in characteristic gear. Interspersed are some sensitively drawn landscapes, and allegories with nude studies, dancers, bathers, one picture a striking Adam and Eve scene in the Garden of Eden, and others like a double-page scene of Jupiter and Venus from Virgil’s classic epic the Aeneid. The artist also had an interest in opera, there is a whimsical and strange bird-costumed illustration for Braunfels opera “Die Vogel,” a conductor leading musicians, and a portrait head labeled “Willy Appel” for Wili Apel (1893-1988), the German-American musicologist. Some sketches are dated with Christian holidays Faschingsmontag, Ostern, and Karfreitag. This sketcher had a strong inclination to propagate racist caricatures in depicting gross and satirical portrait heads of European Jewry. Through exaggerated profiles and dress, the artist certainly shares a viewpoint and had a knack for capturing and filtering the lives around him. One illustration labeled “Judenkruke,” dated April 17, 1924 and in Elberfeld, depicts an octopus-like monster strangling four people, one a soldier, the other possibly a clergyman, and a farmer with a rake. The illustrations proliferated alongside a climax of anti-Semitic fervor in Europe and are an unbelievable example of the social mores present at this time. Throughout, the artist employs techniques which embolden the scenes through contrasting “blocky” colors, thick charcoal lines, and silhouettes. Art from the Weimar Republic is known to be an innovative and expressive amidst a society ravaged by the Great War. The Weimar Republic was home to such notable artists as George Grosz and Otto Dix. With German labels and dates on nearly each page, this sketchbook is an utmost unique and beautifully elaborated specimen of folk art and cultural evidence from early Weimar Republic Germany, dating to a time of extreme highs and lows between the two World Wars. This type of personal art-commentary object is simply not seen like here. Notably, the artist uses the characteristic wartime swastika on some dress and regalia. The swastika officially became the emblem for the Nazi Party on August 7, 1920, at the Salzburg Congress. Previously, the swastika was used to express nationalism and pride and would have been a commonplace symbol in German society by 1919. Nevertheless, this sketchbook provides some of the earliest examples of the ill-fated symbol in contemporary drawing, overlapping with the exact time of the official Nazi usage. In 1939, Europe was on the brink of World War II and the confiscation of this artifact in the Dachau-Munich area speaks to an environment wrought with tension.

5500
Four Manuscript Volumes pertaining to Ceylon

Webster, Charles Montague. 4 albums of 87 watercolors and drawings of Life and Sport in Ceylon. 87 mounted sheets of original watercolors (57) and pen, ink or pencil drawings (30), most signed, together with a 1 page typed letter signed from the Manager of the Queens Hotel in Kandy, addressed to Webster, reproofing him for his behavior "in the Hotel Dining Room last Sunday night." Webster has added a number of pen and ink thumbnail sketches illustrating what he had got up to. 4 vols. Oblong 4to. no place, but Sri Lanka: circa 1925-1930. Bound in various commercial albums: 2 in "The Beacon Album" & 2 in "The Cambrian Album." With a small obituary notice on front pastedown of one volume.

One album opens with a typed letter from the manager of The Kandy Queens Hotel, Oct. 1927, assessing Mr. C.M. Webster of Ellamulla, Kandapola for 5/ for breakage. A tea planter by trade, Webster has masterfully annotated the letter and the verso with pen and ink drawings of the goings on. Although Webster was clearly an amateur, the best images in this collection are funny and very well designed and executed. He was able to adopt a number of different styles, from pure Art Deco to images echoing the dynamic rhythm of the woodcuts of Claude Flight. The subjects depicted include baseball(!), fencing, hunting, shooting and riding. Various places are referred to: Galella, Ellamulle, Kandapola (all tea plantations), and the Hunter’s Arms. A friend, Lionel S. Boys, who appears to have visited Webster, comes in for some "ribbing." It is noted online that C.M. Webster worked as the Assistant Manager on the Ellamulle (or Yellamalle in Tamil) Plantation from 1927 to 1930. As a whole, the drawings offer some indirect insight into the off-duty antics of British colonials in Sri Lanka. Webster died "at his home Wrantage, Somerest, former tea planter and writer. Dear father of Diana and Glenys and grandfather of Lyndley and dear brother of Anthony".

7500

Handwritten and Illustrated Magician's Book of Illusions and Magic Tricks

[magic]; Leader, Budd. Handwritten and Illustrated Magician's (or Conjurer's, Illusionist's) Book of Illusions and Magic Tricks. America, 1947. Cloth-covered 3-ring binder (American manufactured), covers illustrated in black marker with drawings of top-hats, an ace of spades, an eight ball, faces, names, and maxims ("Flunk Early, Avoid the Rush," "Here's Your Hat What's Your Hurry?"). The inside front cover bears our author's name ("Budd Leader, Sophomore, 1st half") as well as a cloud of girls' names (Joan, Ginger, Darlene, Sally, Betty, Roberta, et al), perhaps referring to his lovely assistants -- women who put birds back in their cages, who comforted newly hatless rabbits, who were sawn in half, or who otherwise gave themselves to magic. This distinctly American binder is bursting with 382 tricks, handwritten in ink in tidy script, on lined paper, most of them accompanied by careful pencil drawings (demonstrations of steps and techniques) on small leaves of onion skin paper, stapled to the trick they describe. Extremities bumped, and cloth a bit frayed; boards warped (see aforementioned "bursting," I wasn't joking), with a few small spots of soiling. Top ring of binder doesn't close all the way (ahem, bursting), so a few pages have come loose (but could be easily reinforced, if one were so inclined). Contents are bright and clean, perfectly legible, pleasing to behold and -- one assumes -- hitherto privileged information.

Includes tricks with cards, rope, dice, balloons, sleights of hand, mind reading, break-away cabinets, and so much more. Though some of the illusions strike this cataloguer as enticingly practical ("How to be Marvelous without Skill," "The Vanishing Alarm Clock"), many of the illusions seem quite advanced, and particular to the world of magic ("Second Sight Extraordinary," "Mind Signals," "You Do As I Do"). Though little can be found on Budd Leader now, he was clearly a high school student of some talent and considerable dedication. A remarkable collection.

4000