PRINTED ON VELLUM
1503-1577

Bruce Mckittrick Rare Books
The Dedication Copy Annotated by the Editor & Dedicatee Angelo Colocci

Calenzio, Elisio. *Opuscula.* Rome, Johann Besicken 12 December 1503. Folio (280 x 148 mm.). [ii], [106], [48], [12], [23], [1 blank], [26] p. Roman type, three-line white-line floriated woodcut initials.

The two outer bifolia of the first quire are printed on vellum.

**Contemporary Roman Binding** of blind-tooled and red-painted calf over beveled wooden boards decorated with two different ropework stamps, palm leaves, circles, flames, trefoils, daisies and a foliage-fan tool that is used in the corners and for the central medallion; four repoussé brass catches (clasps gone, late 17th-century repairs to the four outer corners and the spine, panels and spine slightly wormed). $35,000.00

Only Edition: poems and prose representative of the brilliant cultural circle at the Aragonese court in Naples. Calenzio (1430–1502/3) was King Federico’s tutor then his trusted diplomat and treasurer.

Calenzio’s son Lucio enlisted the humanist Angelo Colocci (1474–1549), a friend of his father, to posthumously shepherd the latter’s works through the press.

Those included the *Croceus* or Battle of the Frogs and Mice, his most frequently reprinted piece. As editor, Colocci often radically intervened, rewriting entire passages. He did not, however, suppress the author’s obscene poems, licentious letters, scandalous fable (*Cineus* and *Philaeus* retold) or erotic epigrams. (Some transgressive words have been censored by a later hand.) Other works include orations on the fall of Constantinople, royal epithalamia, amorous autobiographical lines and the *Earliest Explicit Account of the First Successful Plastic Surgeries* (performed by the Brancas in Sicily). Apparently, at the last minute, Colocci did cancel one piece promised on the title (*Satyra ad Longum*), no doubt unwilling to face the repercussions.

Intimate with book production, Colocci also worked with Besicken on two collections of vernacular sonnets and song and hosted the press of the Greek College in Rome. This folio’s unusual quiring scheme may well reflect chaotic text preparation and stop–press corrections. Indeed, Colocci emended this, his own copy, in three places by hand. The four vellum leaves have their woodcut initials masked out for illumination, that was never completed.

This copy survived the disastrous looting of Colocci’s library during the Sack of Rome (1527) and stayed in the family until after 1600. The title bears two stamps, one of the Colocci arms and the other of Francesco Colocci (fl. C16/17). Some foxing and a few margins slightly stained. A marvelous enigmatic copy. My thanks to Dott. Marco Bernardi.

Opuscula Elisi Calentii Poetae Clarissimi:
qua in hoc volumine continetur

Elegiarum Aurimpiæ ad Colotium-libri.iii.
Epigrammaton libellus.
Epistolarum ad Hiarcum lib.-iii.
Hectoris horrenda apparitio-lib.-i.
De bello Ranarum-lib.-iii.
Satyræ contra Poetas.
Satyræ ad Longumæ non sit locus amicitiae.
Carmen nuptiale.

Nova fabula.
Paris. **Coustumes generalles de la preuoste et viconte de Paris.** Paris, Jean Petit and Guillaume Eustache [after 23 May 1513]. 8vo (178 x 123 mm.). [iv], xxiv, [28] leaves. Printed on vellum. Gothic type, **three sizes of initials painted in gold ink on red and/or blue grounds** by a contemporary hand, a metalcut Petit title device. The other half preserves the estates’ debates (proces-verbal) of seigneurial and tenant rights, inheritance, land sales, servitudes, family law, marriage, children’s rights, debts, guardianship and property (common walls, chimneys, windows, latrines…).

**Contemporary blind- and gilt-decorated calf by the atelier Louis XII, manuscript waste pastepaper boards, outer lozenge and daisy roll frame, an ironwork roll above and below the gilt crowned arms of France** (panels worn and defective, lacks spine).

$28,000.00

A LITTLE RECOGNIZED AMERICANUM. THE CUSTOM OF PARIS WAS IMPOSED ON CANADA IN 1663 AND LOUISIANA IN 1712. **“The Coutume de Paris came closer than any other to being a national law code for old regime France”** (Johnson).

French customary law — private law — rested, to the end of the 15th century, on the substantial evidentiary value invested in the oral testimony of community members. To clarify and stabilize local usages, the crown enjoined the three estates of every jurisdiction to codify their legal traditions in writing for royal approval and publication. By 1506 the estates at Paris were well at work on the present document, which appears here for the first time protected by royal privilege.

The one hundred ninety-nine articles occupy half the volume. By the other half preserves the estates’ debates (procès-verbal) of seigneurial and tenant rights, inheritance, land sales, servitudes, family law, marriage, children’s rights, debts, guardianship and property (common walls, chimneys, windows, latrines…).

**This edition figures among the first in France to bear a privilege temporarily restricting competition** (here for two years). It is the fifth edition overall to have its maximum retail price set by law: three sous tournois in sheets and four sous tournois bound.

Like those on the 1513 Paris Coustumes at the British Library and the Arsenal, this copy was bound in the workshop responsible for "the first bindings executed in France with gilt decors" (Guignard, tr.), the Atelier Louis XII, now associated with Simon Vostre. All three examples likely shared the same rubricator. Vellum copies were destined for high magistrates and guild officials, impor-
High Style,
Humble Subjects


CONTEMPORARY ROMAN BINDING of brown morocco over paper boards (rubbed, slightly defective), blind-ruled frames, straight and curved gilt rules, gilt branches in the corners and flames in the middle, gilt daisies above and below the gilt ropework central medallion decorated with branches, blind-ruled spine, vellum pastedowns and their conjugate free endleaf stubs (see below), evidence of eight green fabric ties, all edges gilt. $32,000.00

First Edition of the color theorist, classical scholar and playwright’s first book of verse. Originally from Cosenza, Telesio (1482-1534) was called to Rome from Milan in late 1523. He immediately praised the newly elected Pope Clement VII in print, joined the humanist circles of Giovio, Trissino, Vida and the future Pope Paul IV, and found a patron in Gian Matteo Giberti, this book’s dedicatee.

The present collection includes two pieces that sound themes central to Telesio’s 1527 stage play. In other poems, a sailor laments the dangers of the sea, and the author describes a bronze lamp given him by a nobleman named Lampius (*nomen omen*). Both Telesio’s verses on the destruction by lightning in 1521 of a tower used as a depot for weapons and gunpowder in the Castello Sforzesco and those on the Archinto Gardens must have been written in Milan. Through the cyclical imposition of six different meters he created witty shaped poetry.

The bearer type impressions on the final leaf reveal something of Calvo’s production methods. To fill up the recto, he used the final six lines of type from the last page of the preceding quire (G4”), and, for the verso, he took the entire page of text from the preceding verso (H3”). The latter was inadvertently inked then partially effaced.

The binding was not made far from Calvo’s shop. The front pastedown and its conjugate free endleaf stub are printer’s waste from the edition: the extreme inner margin of the stub preserves poorly inked ghosts of ms, as and other majuscules.

Likely a presentation copy, this belonged to Francesco Antonio d’Amico (two signatures). He was, like Telesio, a native of Cosenza, a member of its Accademia Parrisiana (later Telesiana) and a poet; signature of Neapolitan astronomer and mathematician Agostino Ariani (1672-1748); two illegible signatures (one early, one late); from the library of Georges Petit de Grandvoir (1878-1956) with his pencil note dated November 1947. I have not located another example on vellum. In good condition.

ANTONII THYLESI
CONSENTINI
POEMATA.

Cyclopes

Reticulum

Hortulus

Galatea

Lucena

Tibia

Nautarum labor

Parma

Turris de coelo percussa

Aeneas

Nenia de obitu patris

Juan: Ant. Amicj

CONSENTINI
One of the Principal Choirs in Italy

*Manuale secundum ritum sancte Romane.* Turin, Pietro Paolo Porro 1527. Folio (298 x 204 mm.). [x], CLII leaves. Printed on thick vellum in red and black. Gothic type, double-column, fine floriated metalcut initials, printed music, a woodcut Porro title device.

Blind-decorated white pigskin over beveled wooden boards (T. Lloyd), two brass clasps and catches.

$58,000.00
MAGISTERIAL NOTED BREVIARY, Privately produced. This is especially well suited for use in the choir or by a small group of priests or religious. It is the most comprehensive source of texts, music and instructions for the conduct of the Office. It was commissioned by the Chapel Canons of the Turin cathedral. Music professor and Chapel Canon member Giovanni Antonio de Levioni (fl. 1524-27) edited the volume, and local cantor Antonio Martini (1500-20) contributed a TREATISE ON POLYPHONIC MELODY WITH MNEMONICS FOR VOCAL PERFORMANCE. These are cleverly keyed to Arabic numerals inserted in the staves to guide the singers. Martini also added his own four-voice hymn to Mary (Inviolata, integra et casta).

Porro introduced music printing to Turin, and his liturgical folios for its Cathedral comprise nearly half his output. In excellent condition (three margins with natural vellum flaws, one neatly sewn closed), deep impressions of bearer type in the calendar. Baldi, “La musica nella Cattedrale di Torino nel Cinquecento” in Musica sacrae disciplina ed. Bianco 93-155, esp. 94-98; Dell’Ara, Editori di musica a Torino e in Piemonte I: 125; Bersano Begey, Le Cinquecentine piemontesi I: 344; EDIT16 CNCE 11117.

The canon is printed on vellum. The full-page Crucifixion, facing initial T and circular Paschal Lamb are finely colored by a contemporary hand.

For this luxury production, Matthias Gerung supplied two full-page woodcuts, two full-page frames, eleven oblong blocks, sixty-one text blocks and four sets of initials.

His undated Crucifixion opens the Canon. His title frame incorporates a landscape, allegories, the Prince Bishop’s arms and vestments, Risen Christ and portraits of Augsburg’s patron saints, Ulrich and Afra. Dated 1555, his magnificent full-page block of the Virgin and Child, flanked by Ulrich and Afra, occupies the title verso. Gerung’s full-page architectural frame appears eleven times, each with a different oblong biblical scene in the bottom panel. His sixty-one text woodcuts narrating the life of Christ combine two suites. In one, the scenes fit into decorative cartouches. In the other, the scenes and borders are integral.

Gerung designed four sets of highly ornamental initials for the Missal. The two larger sets are factotums, filled variously with inserted figures, grotesques, swags, scenes, etc., often obscuring the letter itself. To ensure the accuracy of the priest’s oral performance, the artist tacked a roman version of the letter into each factotum’s frame. One of the smaller sets shares this convention.

Contemporary pigskin over beveled wooden boards (worn). A biblical bust portrait roll forms the outer and inner rectangles; the center has two horizontal repetitions of a Virtue roll with a triple rule cross between; spine blind-ruled, 18th-century manuscript title, one catch (of two, lacks clasps). $18,000.00

“All the Woodcut Decorations are Designed by Gerung” — Dodgson

**This is the printer’s “most technically and artistically significant work” and the artist’s most important single effort in woodcut (Bucher, tr.).**

The 1555 Peace of Augsburg allowed Prince-Bishop Otto Truchseß von Walsburg to commission this magnificent service book, employing the stridently Catholic printer, Sebald Mayer (d. 1576), and the stridently anti-Catholic painter and miniaturist, Matthias Gerung (c. 1500-70). It is Mayer’s first folio — his first use of these stately types and of the four full-page blocks. It is his most extensive use of the factotum materials. Gerung illuminated the celebrated Ottheinrich manuscript Bible (1530/2), designed tapestries, decorated churches and executed portraits. A good copy (scattered soiling and foxing, two leaves slightly wormed touching woodcuts).

Weale, Bibliographia liturgica. Catalogus missalium ed. Bohatta 109. Bucher, Bibliographie...Dillingen 20; Hollstein’s German...Woodcuts X: 55,73-7; Dodgson, Catalogue of Early German...Woodcuts II: 213,2 & 218,14; VD 16 M 5556.
Decency & Respect

Augustinus, Aurelius, Saint. *Regula… Cum expositione D. Vgonis De Sancto Victore; Adiecta utrique vulgari interpretatione*. Venice, Bernardino Fasani for the Canons Regular of the Lateran 1561. 4to (207 x 139 mm.). 80 leaves. Printed on vellum. Two sizes of roman and of italic type, shoulder notes, one initial brusquely illuminated, title woodcut of the Trinity.

Crushed blind-ruled blue morocco (Bauzonnet-Trautz), gilt-lettered spine title and date, board edges and turn-ins gilt, all edges gilt.

Bilingual Edition. Saint Augustine’s *rule ranks among the most influential texts of Western Christianity*. Its articles concern food and drink, clothing, hygiene, health care, books and reading, prayer, authority, contrition and forgiveness, community, the love of humanity and of God. Though widely observed from the 5th century, it officially became a monastic rule in the late 11th century and prompted the extensive commentary of Hugh of St. Victor (c. 1096-1141), known as “the Second Augustine”. Here the Latin of each Augustinian dictum and Hugh’s elaboration of it are followed by an anonymous vernacular version of each text pair.

The Canons Regular of the Lateran commissioned the edition. The handful of vellum copies were for presentation. I have identified two others (Bibliothèque Nationale, Lucca Biblioteca Statale). In fine condition (two worm holes in the final quire touching a dozen letters); gv added to the title verso in gold ink, pencil note of Georges Petit de Grandvoir (1878-1956) dated July 1947.

Praet, *Catalogue des livres imprimés sur vélin II*: 43; *Bibliografia delle edizioni giuridiche antiche in lingua italiana* I(1): 72; Brunet I: 566; *La. 110.368*; *USTC 811471*; *EDIT16* CNCE 3420.
Just up the Road from Úbeda, His Hometown

Vázquez de Salazar, Juan. *Privilegio De La Irvidicion y rentas juridicionales y te[nt]porales de la villa del Marmol, a Juan vazquez de Salazar Secretario de su Magestad...en adelante [sic]*. Madrid, ?Alonso Gómez [1577]. Folio (414 x 301 mm.). [i], xliii leaves. Printed on vellum. Gothic type, shoulder notes in roman, large elegant woodcut, title in a fine architectural woodcut frame with the arms of King Philip II of Spain (signed by Antonio II de Arfe), title verso with the full-page woodcut arms of Vázquez de Salazar (also probably by Arfe).

Contemporary vellum wrapper (minor stains).

*And:*

Vázquez de Salazar, Juan. *Previlige De Las Alcauals dela [sic] villa del Marmol...a Juan Vazquez de Salazar...en adelante perpetuamente*. Madrid, ?Alonso Gómez [1577]. Folio (380 x 287 mm.). [i], viii, [1] leaves. Printed on vellum. Roman type, the same woodcut initial and coats of arms by Arfe as above (I).

PRINTED SELF-WRAPPERS.

Both volumes together in a blind-ruled gilt-lettered morocco box. $16,500.00

Ad I-II: Only Editions. These beautifully printed folios record the transfer of the town of El Mármol, and its adjoining fortress of Torre de Tiédar, from King Philip II to Juan Vázquez de Salazar (1530-97), Secretary of State and one of Philip’s most trusted advisors. To assist in the re-capitalization of the Spanish government in the wake of its 1575 bankruptcy, the papacy ceded to the king the rights to and revenues of minor episcopal holdings, of which El Mármol was one, in exchange for nominal annual royal requitals. Philip quickly liquidated these assets, here taking in his buyer some 5,700,000 maravedis over one hundred times his annual payment to the bishopric of 50,800 maravedis. Vázquez, on the other hand needed roughly 814,000 maravedis per annum from the new properties to recoup his investment in seven years. To protect his rights to the land, its rents, taxes and duties, he had copies of the two contracts printed on vellum — as mandated in the text of each.

A single quire of forty-four leaves, the longer and larger *Privilege* (I) gives a Latin summary of the royal acquisition of El Mármol and Torre de Tiédar from ecclesiastical authorities. It then stipulates in Spanish the conditions under which these assets passed to Vázquez. Entirely in Spanish, the shorter and smaller *Privilege* (II) concerns the collection of duties paid by itinerant merchants (*alcabala*).

A pair of parahs appear at the bottom of every page, certifying the texts’ accuracy, and, on 2 December 1577, various officials fixed their names and parahs to the end of each *Privilege*. Chief among the witnesses is Royal Notary, Francisco de Garnica (1526-90), who is referred to throughout the printed texts. Each document likely had a lead seal (now gone). I have located three sets, all in Spain. In original condition, first rectos later numbered 10 and 13, respectively. Cartas Cartas, “La Villa de El Mármol en los privilegios otorgados por Felipe II a su secretario D. Juan Vázquez Salazar” (online); USTC 5045627 & 5046198 (both BnE only); not in Palau or Pérez Pastor’s *Bibliografia Madrileña.*

*Also illustrated on the covers.*
PRIVILEGIO DE LA JURISDICCIÓN Y RENTAS JURIDICIONALES Y TÉMPORALES DE LA VILLA DEL MAESTRO DE SALAZAR, SECRETO DE SU MAESTRÍA Y DE SU COLEGIO, PARA DESDE PRINCIPIO DEL AÑO DE 1577, EN DELANTE.