

◆ MUSINSKY RARE BOOKS ◆

Ten Books
and
Three Things



Recent
Acquisitions
Summer 2026

No. 11

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1) MICHEL, Guillaume, called **de Tours**. *La Forest de conscience contenant la chasse des princes spirituelle*. Paris: Michel Le Noir [for the author], 30 September 1516.

8vo (156 x 86 mm). [119] leaves (of 120, final blank removed). Bâtarde type, shoulder-notes. Printer's woodcut device (Renouard 620) on title, 24 nearly full-page woodcuts from 19 blocks, woodcut and metalcut floriated and historiated initials from 3 or 4 sets. (Paper restoration to lower margins of first 10 leaves, with probable ink facsimile of a few letters and of a small area at the foot of the woodcut on fol. A3r, fol. P4 with repair in upper margin and residual small hole, more extensive repairs in last 3 leaves, with skillful facsimile of a few letters; occasional minor dampstain.) Nineteenth-century dark red jansenist morocco, doublures of dark blue morocco within single gilt fillet border, moiré silk liners, gilt edges, by Huser. Provenance: Jean Bourdel, bookplate, inserted. \$15,000

FIRST EDITION of a vast allegory in verse and prose, using the theme of the hunt as a metaphor for the driving away of sins, embodied as animals. The large woodcuts, in which lettered banderoles identify the figures, are original to the edition and linked to the text.

An overview of original sin, compared to a toad or a pig, and of how to cleanse it through baptism, precedes chapters on psychological obstacles to "conversion" (penitence), on worldly vanity, on the need for penitence and how it pleases God even when only arrived at in one's old age (but don't wait), and a long "elegy on sin and vanity." The author then describes, in prose, two visions (*yimagination*s), both with female allegorical figures: the first is a static apparition of salvation and sin: a radiant lady emanating light and divine perfumes, contrasting with a drab woman who is a mere facade —

look behind and she is crawling with worms and rot. In his second vision, Concupiscence (desire and longing, which lead to sin), a hideous old hag, has climbed up to earth from hell. She is pregnant, and immediately upon arriving in a beautiful forest (of conscience or the soul) she gives birth to a monster with seven different bodies, who destroy the forest with their sulfurous breaths.

With these vivid images Michel introduces the main part of the work, in which each of the seven deadly sins is compared to a different beast: the lion is pride, the mole greed, the bear lust, the dragon envy, the wolf gluttony, the ass sloth, and the dog wrath. Following verse descriptions of each sin and its specific punishment are prose exhortations. Turning away from these bleak prospects, Michel describes in turn each of the hunters (*les vaneurs*): the cardinal and theological virtues, who chase away the sins, assisted by hounds. The “Forest de conscience” ends on O5v, and various pieces, including a poem honoring the Virgin, conclude the edition.

The closely hatched woodcut illustrations were likely designed by the author, who paid for the edition. They show the maw of hell, devils and monsters (including the *septiforme* offspring of



concupiscence), the animal-sins themselves, and many human figures in medieval dress, all appropriately labeled. An example of the charming iconographic mixing of metaphors is the opening woodcut, in which a morose-looking “human tree” is bound by a rope of which one end, emanating from a gaping mouth labeled *Péché* [sin], has apparently snapped, and a devil is trying to reattach it, while the other end is held by the two Marys who are tying it to Christ on the cross. In the lower right corner a scrawny death figure wielding an ax is labeled *iam securis ad radicem* (Matthew 3:10)

The woodcuts in the section on sins correspond to the text, but in the later sections only two of the seven woodcuts are new, the rest being repeated. In one of the “new” cuts, the hounds of Confession, Contrition and Satisfaction chase the beast of Sin out of

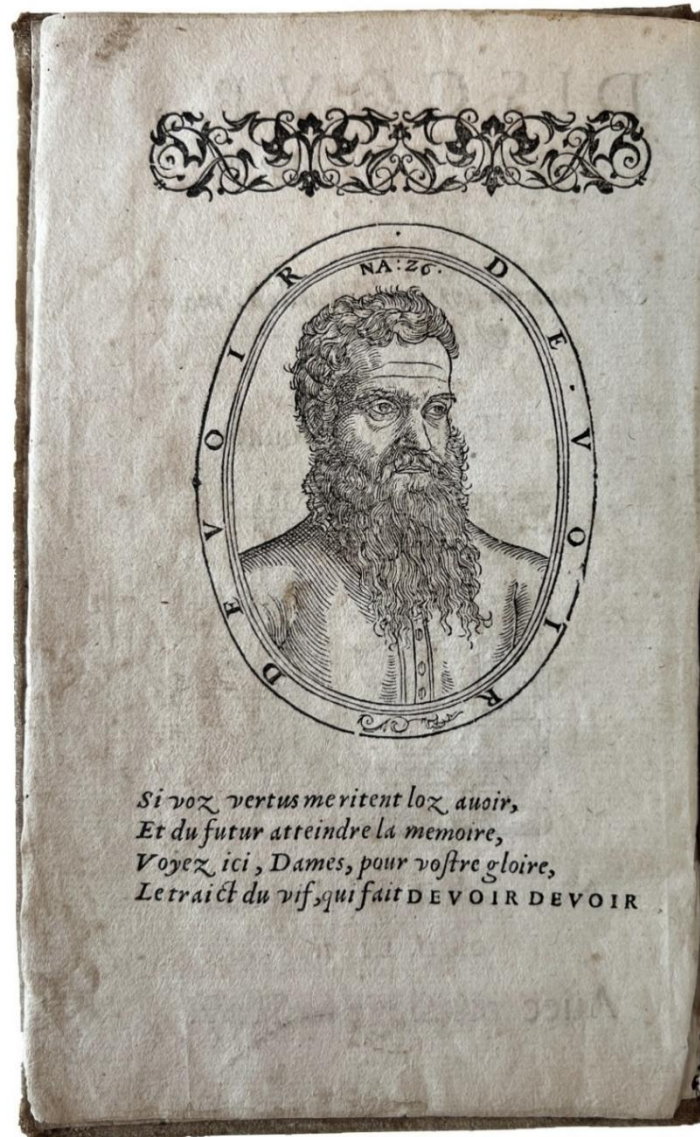
the thickets of Obstinacy, and into the nets of Penitence; in the other, two penitents, decked with hunting gear, arrive at the Castle of Conscience, where they are greeted by Law, Perseverance (carrying a crown), and the Virtues. Opening the final supplemental section is a cut of the Virgin on the Crescent; smaller than the others, it was copied from earlier models and is probably from the printer’s stock.

While these illustrations with their clear labels could alone have instructed an unlettered audience, the lengthy text and its many marginal Latin citations from the Bible and Church fathers imply that the work was intended for a clerical or well-educated lay readership. This was the first published work of Guillaume Michel, who is named in the privilege at end and the colophon. Besides this work he left translations of Virgil, Suetonius, and Sallust, and three or four other works on religion and on the ideal moral basis of society. Possibly a cleric, he was clearly a man of means, who was able to finance not only the edition but also the expenses involved in obtaining a privilege: Amaury, Prévôt of Paris, who signed the privilege, notes that the author spent much time and money on the paper, production and impression of the work (“... beaucoup de son temps et fraye de grans deniers pour le papier façon et impression”). To compensate him for these expenses, Amaury granted him an exclusive two-year privilege over the work, forbidding any printers or booksellers not expressly appointed by the author to print or sell it. This was among the earliest privileges granted directly to an author in France (cf. Armstrong “Notes” and *Before Copyright*).

OCLC and USTC record only one copy in the US (Getty); and one copy of the 1520 edition (Yale), an almost line for line reprint of this one.

USTC 14568; Bechtel M-325; Moreau I: 1436; Isaac and Shaw, *A Typographical Catalogue of books printed in France 1501-1520 in the British Library* [IS000216](#); Brunet III: 1704 & Supplément I 1028; Mouchon, *Supplément to Thiebaud (Bibliographie des ouvrages français sur la chasse)*, col. 1199, 1055. Cf. E. Armstrong, “Notes on the works of Guillaume Michel, dit de Tours,” *Bibliothèque d’Humanisme et Renaissance* 31, no. 2 (1969): 257–81; Armstrong, *Before Copyright: the French Book-privilege System 1598-1526* (1990), pp. 80 & 272.





2) **TAILLEMONT, Claude de.** *Discours des champs faez, A l'honneur, & exaltation de l'Amour, & des Dames.* Lyon: Michel du Bois, 1553.

8vo (160 x 98 mm). Collation: *⁸ a-r⁸ s⁴. [16], 280 pages. Italic types. Woodcut printer's device on title, large oval woodcut portrait of the author on title verso, woodcut initials, type ornaments. (Fol. a3 blank corner torn away; occasionally heavy foxing, dampstaining in quires i, n, q, r, a few other small stains.) Bound in CONTEMPORARY GOLD-COLORED SILK VELVET over pasteboards, speckled edges. (Velvet of upper cover worn and with a few shallow wormtracks, complete loss of the velvet pile on spine, board edges and corners; backstrip torn at foot, upper inner hinge broken, upper headcap preserved but partly detached, front free endleaf absent.) *Provenance:* *Caterine de Tulle*, contemporary signature at end, pen trial on p. 43; Jean Bourdel, bookplate, loosely inserted, his purchase note on front flyleaf "payé le 2 avril [19]64." \$8,500

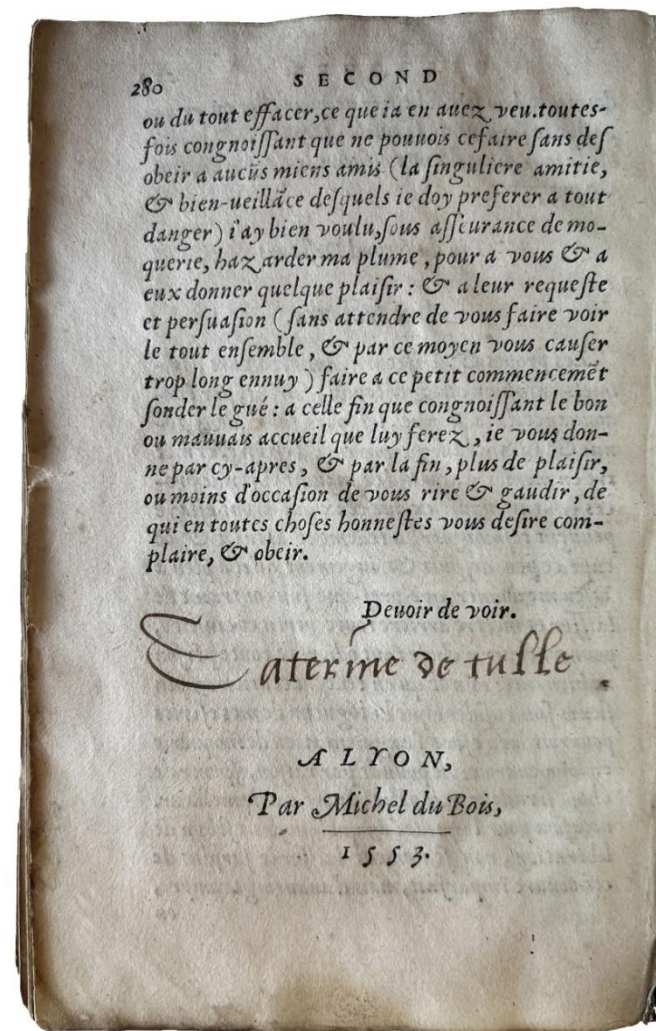
FIRST EDITION, VERY RARE, OF A RENAISSANCE DEFENSE OF WOMEN, A SIXTEENTH-CENTURY WOMAN'S COPY, PRESERVED IN ITS CONTEMPORARY VELVET BINDING.

Taillemont set his "feminist" arguments within a Neoplatonic fantasy, incorporating dialogues, poems, and novelistic stories within stories. Introduced by a dream-vision of Minerva, his tale is set in an enchanted, paradisiacal garden with fountains and labyrinths, where young men and women stroll and banter, discussing the ideal nature of love and defending women's dignity. This framing story, filled with emblematic imagery, itself encloses

several “histoires tragiques.” The form and conceits of the *Discours des Champs faëz* [fairy gardens] reflect such influences as the Decameron, Bembo’s *Gli Asolani*, the *Hypneratomachia poliphili*, *Amadis de Gaule* (which Taillemont cites), Ariosto, and generally the Neoplatonism that permeated educated society of the period, but Taillemont’s prose was distinctly his own, as were his viewpoints:

Within the gamut of sixteenth-century works associated with the *Querelle des femmes*, Taillemont’s *Discours* stands at the radical profeminist end. He demolishes conventional bromides of male superiority, often turning them back on themselves. To the argument that Satan seduced the first woman, for example, he replies that Satan chose women because they were harder to divert from virtue; once they were led astray, the weaker men would follow. More practically, HE CONDEMNNS THE CONTEMPORARY SYSTEM OF MARRIAGE, IN WHICH WOMEN HAD NO RIGHTS, AS TYRANNY. He advocates a new kind of marriage between equals, grounded in mutual friendship and the voluntary consent of both parties, since men and women are spiritual and intellectual equals. Women, he argues, are unfairly denied the education and opportunities given to men, yet they are the stronger sex. It is men who spread chaos and misery: “It is not [women] who go to war ... who pillage and mistreat the poor people, with murders and blasphemy” [p. 87, my transl.]. Only custom keeps women from occupying the same roles as men. This reasoning implies “the extraordinary possibility that women might undertake the full range of public and civic activities, including executive government and international trade” (Jordan, p. 190).

Little is known of Claude de Taillemont (b. ca. 1527), beyond his origins from a prominent Lyonese merchant family. He was long viewed as a mere follower of Maurice de Sceve, and his slim oeuvre — consisting of this work, a few poems, his contributions to a royal fête, and the *Tricarite* (1556, another unclassifiable work championing women, whose revolutionary orthography was long its main claim to fame) — was dismissed, probably because its difficulty attracted few later readers. That situation was remedied in the 20th century, initially by Jean-Claude Arnould, who published a modern critical edition. Although many of his allusions require explanation, Taillemont was a supple and observant writer, skilled at portraying gestures, dialogue, and nature. Dense and overflowing with images and ideas, Taillemont’s writing captivated some readers and repelled



others. One critic described his arduous prose thus: “to speak of pleasure in reading the *Champs faëz* is almost meaningless, so much in this book being of a nature to discourage the modern reader ... interminable scene-setting of places and characters, facile bucolic allegory, verbose speeches, stories that drag on within the intricacies of a laborious syntax... All of that is off-putting at first, but ... the book is revelatory of the strange personality of the author ... as well as of the esthetic fashions and intellectual preoccupations of his milieu” (Renaud, p. 81, transl.). Remarking on Taillemont’s almost

neurotic propensity for “obstacles and delays” in telling his stories, Arnould concluded that one “must nonetheless underline the extraordinary richness of a text whose complexity and finesse were traditionally underestimated” (*Bulletin du Bibliophile*, p. 141, transl.).

This “particularly careful” first edition contains a “scrupulous” errata list (fol. *7v), which was followed by subsequent publishers (ibid., p. 143). For a time the book was in vogue: there were either five or six later 16th-century editions. Taillemont dedicated both this work and the *Tricarite* to Jeanne d’Albret, daughter of Henry II of Navarre and Margaret of Angoulême, niece of King François I, and mother of Henri IV (born later the same year).

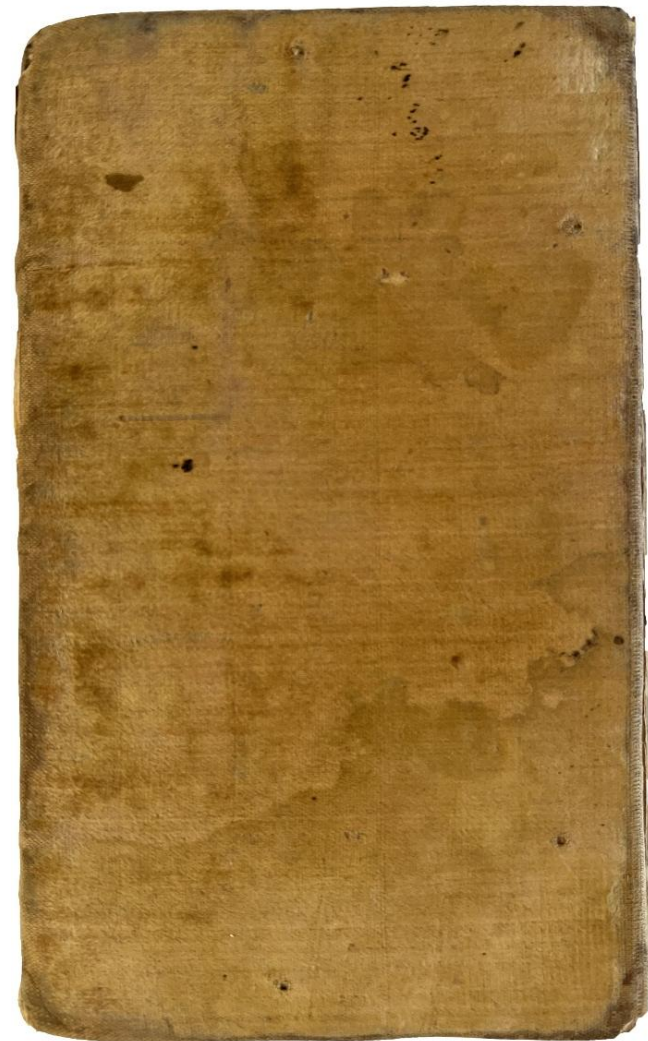
The portrait of the author at the age of 26 is set within a cartouche lettered with Taillemont’s punning motto “*Devoir de voir*” ([it is one’s] duty to see [or look]).

USTC locates four copies of this edition (Bibliothèques Sainte-Genevieve and Méjanes, British Library, Harvard). OCLC records a single other US institutional copy of any of the early editions (the fourth edition of 1576, at Folger).

Silk velvet was an expensive textile in the 16th century: even plain velvet (in one color) required a complex production process. BOOKS IN VELVET BINDINGS WERE OBJECTS OF LUXURY. This copy was probably bound for the 16th-century noblewoman who signed the final page in a fine, calligraphic hand. *Catherine de Tulle* can tentatively be identified as the Catherine de Tulle who belonged to the prominent noble Avignonese family of the Tulle de Villefranche. Thought to have been born ca. 1550, she married Jean de Puget de Chasteuil, Seigneur de Chasteuil (born ca. 1540), also of Avignon, and had a daughter, Isabeau de Puget de Chasteuil (ca. 1570-1602). Catherine probably died young, as no other children are mentioned (cf. Geneanet.org).

USTC 27434; Brunet V: 645 (“rare”); Cioranescu 20986; Gultlingen XI: 123,15 (erroneously mentioning a half-title with an *achevé d’imprimer* from 1551, which appears in no located copies and makes no sense given the privilege date of 17 January 1552); Kelso, *Doctrine for the Lady of the Renaissance* 783; cf. Jean-Claude Arnould, “Prélude aux Discours des Champs faëz de Claude de Taillemont (1553),” *Bulletin du Bibliophile* 1989 (no. 1): 139-148; Arnould, “Les

’Discours des Champs faëz’ de Claude de Taillemont et invention de l’histoire tragique,” *Réforme, Humanisme, Renaissance* 31 (1990): 47-61; Michel Renaud, “Claude de Taillemont, Discours des Champs faëz [compte-rendu],” *Réforme, Humanisme, Renaissance* 35 (1992): 81-82. See also Constance Jordan, *Renaissance Feminism: literary texts and political models* (Cornell, 1990), pp. 189-90.



*Preacher of mercy dedicates his work to weapons
manufacturer*

3) **GAZET, Nicolas.** *Le Grand palais de la Miséricorde, Orné et tapissé de belles et riches pièces des vii oeuvres de l'aumosne corporelle.* Douai: Baltazar Bellere, 1606.

8vo (159 x 100 mm). 2 parts, separately paginated; part 1: [40], 334, [2 blank] pages; part 2: 3-570 pages (but complete). Additional engraved title, repeated in part 2 with slightly different central text, ten full-page engravings, most signed or monogrammed by Jean Waldor [Valdor] of Liège, woodcut initials, woodcut and type-ornament tailpieces, typographic headpieces. (Small marginal stain to second leaf, slight fraying at foot of final leaf, but an appealing copy.) Contemporary alum-tawed sheepskin(?) over pasteboards, sides blind-paneled, inner panel with fleurons at angles, IHS stamp at center of upper cover, illegible stamp on lower cover (rubbed), evidence of two fore-edge ties, vellum spine liners from an early manuscript (spine defective, lacking upper compartment, front free endleaf torn). *Provenance:* A. D[ame?]. *Anne de Jalhea*, 17th-century inscription on title. \$3,600

FIRST EDITION of a rare Counter-Reformation work on the works of charity, illustrated with fine engravings by the Liège engraver Jean Valdor the elder (ca. 1580-1632), a student of Jérôme Wierix who also worked in Nancy and Paris.

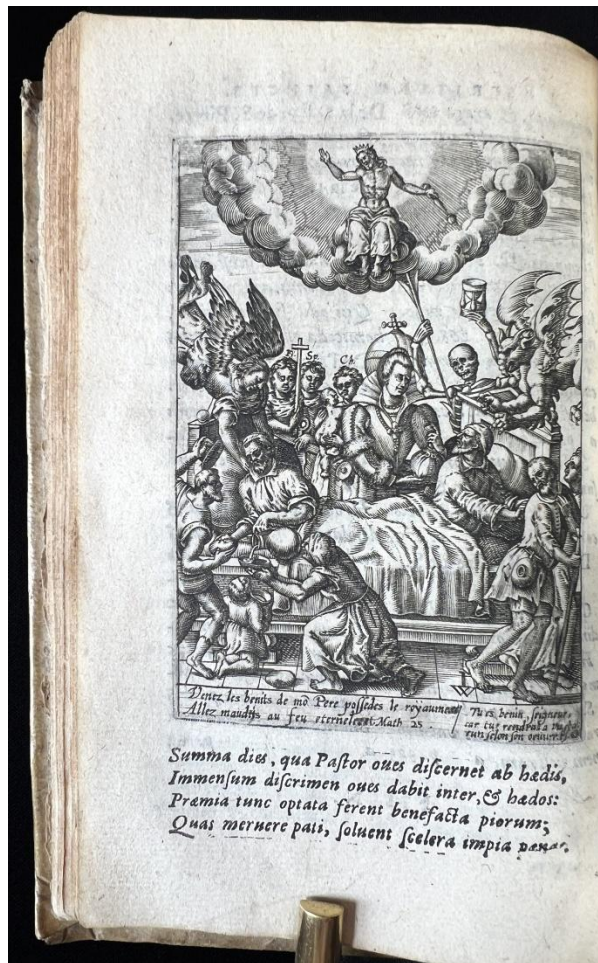
The author, a Franciscan Recollect from Arras, taught theology to members of his order, and served successively as confessor in various monasteries, in Arras, Béthune, Liège, and Namur. At the time this work appeared he was spiritual director of the convent of the Annonciades in Béthune, as indicated in his signature to the



interesting dedication to the Liège industrialist Jean Curtius, the principal armorer of the Spanish army, who made a fortune in the production of gunpowder and weapons.

In the dedication Gazet explains that Curtius, who was a zealous proponent of (Catholic) religion, and who served as Master of the Confraternity of Mercy of Liège, had heard him preach in Liège in 1603, and had praised his sermon as being “worth its weight in gold.” Having heard this, Gazet was inspired to write the present

exhaustive expansion of his sermon, though he was delayed by his move to Béthune.



The first part of the work is devoted to the regulations of and philosophy behind the Confraternity of Mercy of Liège, which had been founded by Prince-Bishop Ernest of Bavaria in 1602. The long preliminaries are illustrated with the arms of the dedicatee and of the Prince-Bishop, and an unusual allegorical engraving representing the Last Judgment, in which two men lie in opposite directions in a shared deathbed. The one on the left is providing charity: alms to the destitute, food to the hungry, etc. Behind him

are arrayed Faith, Hope and Charity, and an angel is reaching down to take up his soul. The man on the right is averting his head from two beggars, pushing them away, while looming over him a large luxuriously dressed woman (Vanity or Greed) hands him a bulging purse, and behind his head a hideous devil is about to seize him with its claws.

Part 2 treats each of the seven corporal works of mercy in turn; an engraving commences each section. In Valdor's engravings the charity-givers and takers are shown in action, in contemporary dress, in rural or urban settings or indoors (for the dying and prisoners). Seven tiny scenes on the same subjects appear in roundels in the engraved titles, surmounted by a roundel of the Last Judgment. A description of another confraternity, of St.-Eloi, concludes the work. Its members' primary duty was the care of the dead and those who were "contagious."

The edition collates a-e⁸; A-X⁸ (X8 blank); Aa-Zz Aaa-Mmm⁸ Nnn⁶ (this copy lacks Nnn6 blank). The general engraved title is on a separate leaf, not part of the first quire, but the engraved title to part 2 appears to be printed on the unsigned and unpaginated leaf Aa1; *Bibliotheca Belgica* calls for no letterpress title and matches this copy.

Anne de Jalhea, who signed the first title, was probably the nun with that name who was recorded in 1635 as liturgical cantor of the Abbey of Notre Dame Du Vivier de Marche-les-Dames in Namur, in the abbey's archives (online post of the Société archéologique de Namur).

The only North American copy, at McMaster University, contains the first volume only. USTC, OCLC and the Catalogue collectif de France give 7 locations in Belgium, France and Switzerland.

USTC 1116751 (erroneous pagination); *Bibliotheca Belgica* first series, vol. 10 (1880-1890): pp. 533-545; Duthilloeul, *Bibliographie douaisienne*, vol. 1, no. 1780, p. 459 (incorrectly? citing a contemporaneous Latin edition: the earliest Latin edition recorded elsewhere is from Trier 1618).

4) MEYER, Conrad, illustrator — CATS, Jacob. *Kinder-Lustspiele, durch Sinn- und Lehrbilder geleitet; zur unterweisung in guten sitten.* [Zurich: for Conrad Meyer], 1657.

[MÜLLER, Georg]. *Christen-Spiegel: das ist Bedenkliche Erinnerungen über die Berufspflichten aller Standen.* Zurich: Conrad Meyer, 1657.

[Bound with:] *Fünff und zwenzig bedenkliche Figuren mit erbaulichen Erinnerungen.* Zurich: Conrad Meyer, 1674.

Three volumes in one, 4to (201 x 153 mm.), all illustrated by Conrad Meyer:

I. *Lustspiele*: Collation: A-C⁴. [12] leaves. Additional emblematic etched and engraved title (*Sechs und Zwänzig nichtige Kinderspiel zu Wichtiger Erinnerung erhebt und in Kupfer gebracht ...*) and 13 plates containing 26 etchings (numbered 1-18 and 1-8) of children playing in pastoral and mountainous settings (title and plates bound after text). Letterpress title within type ornament border, typographic headpiece strips, woodcut tailpiece. (Light dampstaining to last 4 text leaves, occasional minor marginal foxmarks to plates, else fine.)

II. *Christen-Spiegel*: Collation: a⁴ A-D⁴. Etched and engraved title (fol. a1), [19] leaves, 16 large numbered etchings printed with the text, numbered I-XV, number XIV full-page with two etchings (on one plate). The printer mixed up the plates and text for 13 and 15; the quire was then misbound D4-D2-D3-D1. (Marginal tear to fol. C4.)



III. 25 *bedenkliche Figuren*: Collation: [A-B] C-G⁴. [28] leaves. Etched and engraved title (A1r), 25 full-page etchings containing large etched circular emblems within square ornamental frames, engraved text above and below.

Bound together in early 20th-century marbled boards (rubbed, backstrip torn and with old tape), speckled edges. "Däniker-Wirt," neat inscription on front free endpaper, reference (?) notes in same hand. \$22,000

A SUPERB SAMMELBAND OF THREE WORKS, CONTAINING SEVENTY ETCHINGS BY THE ZURICH ARTIST CONRAD MEYER, ONE OF THE GREATEST EARLY MODERN BOOK ILLUSTRATORS.

Scion of a dynasty of engravers, Meyer (1618-1689) was the "dominant artistic personality" of 17th-century Zurich (*Lexikon zur Kunst in der Schweiz*). A painter of portraits, historical scenes and mountain landscapes, his etched and engraved output was prodigious and was "of the greatest importance in 17th-century Zurich book-illustration. He placed his stamp on local book illustration during the Baroque period.... As a Little Master he found his own artistic style, which expressed the simple, nature-loving Swiss nature along with a streak of idyllic pastoralism. His strength lay in his pathos-free depiction of everyday life" (Leeman-van Elck, p. 117, my translation). These three rare works display all these qualities, and are here in FINE, LARGE COPIES.

I) *Kinder-Lustspiele*: FIRST EDITION. Meyer's superbly etched emblematic scenes of children playing and making mischief illustrate Johann Heinrich Amman's German version of Jacob Cats's emblematic verses (from *Silenus Alcibiadis*, part of Cats's *Sinn- en Minne-Beelden*, 1618). To the eighteen illustrations for the Cats / Ammans text Meyer added eight new etchings, showing games typically played by Swiss children, with anonymous accompanying verses, possibly his own (cf. Pollack, p. 203, note 4). He published the edition at his own expense.

Meyer's delicate, lively etchings show children (mostly boys) rolling hoops, blowing balloons and bubbles, playing with dolls, rattles, and windmills, flying kites, spinning tops, skipping rope, standing on their hands, walking on stilts, skating, riding hobby-horses, scaring

each other with monster's masks, playing hide-and-seek, leapfrog, blindman's bluff, and an early form of golf, practicing archery, indulging in make-believe, fighting, nearly drowning, and running around naked, making this THE MOST COMPREHENSIVELY REALISTIC SERIES OF DEPICTIONS OF CHILDREN'S PLAY PUBLISHED TO THAT DATE. All but one of the images are set outdoors: like miniature paintings, the frolics are enacted in the foregrounds of far-reaching landscapes, most magnificent, some pastoral, all filled with tumbling clouds, swirling breezes, and minute and often significant details that repay the reader's attention.

Although the complex, interlocking meanings of Meyer's etchings often differed from or expanded on Cats's verses (cf. Pollack), for both Cats and Meyer, children's games played a central role as a living parallel to the emblematic enterprise. Just watch children playing, urges Meyer in his foreword, to learn anything and everything about life. "The Erasmian motto that stands over this whirling, energetic activity is plain: *ex nugis seria* (from trifles, serious matters.... There is a moral translation at hand for most activities: stilts (pretention); the kite (soaring ambition, which has



its fall); the whirligig (restive discontent); balloons and bubbles (restive discontent)” (Manning).

The last eight scenes differ in theme and appearance: most of the children are fat naked toddlers, getting in trouble or putting themselves in danger. “Highlighting only the negative aspects” of children’s play (Brüggeman), Meyer draws parallels to warn adults away from pride, sloth, moral disorder, lack of faith, envy, spite, etc. The first scene, in which an ominous masked figure chases two children, satirizes the Catholic church: in the background is a devil-priest masked as an angel and a monk carrying a sack of gold.

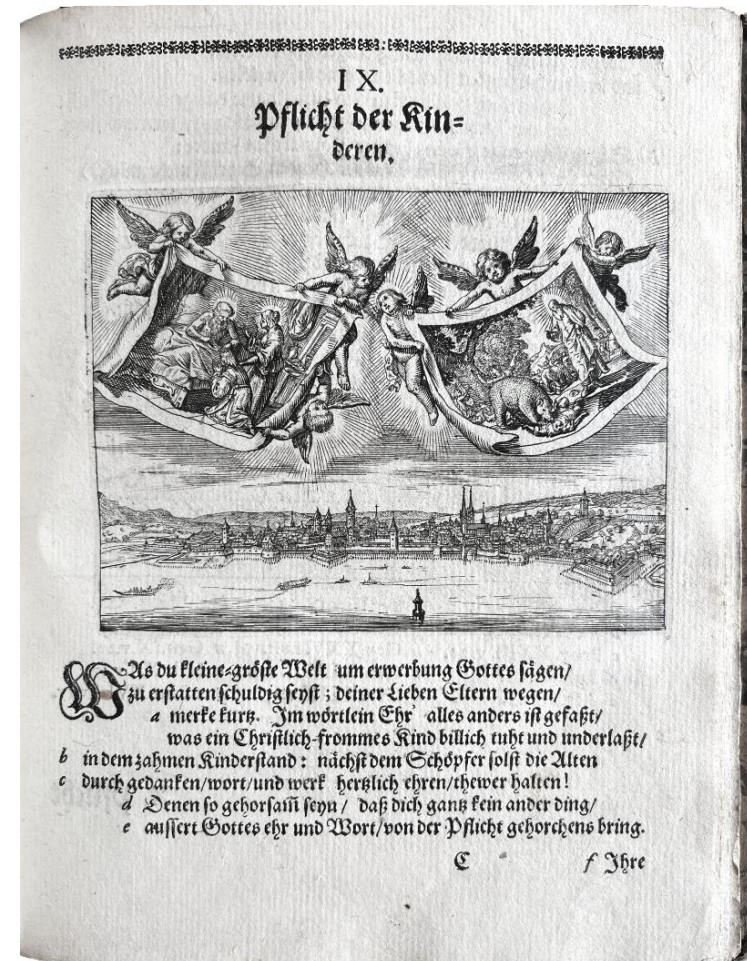
The engraved title shows a throng of well-dressed adult theatergoers, crowding up to an outdoor stage holding a large shield topped by a mask held aloft by putti, announcing the “play” (“26 frivolous Children’s Games”...), with emblematic toys below. The central figure in the front row, pointing to the sign, is almost certainly a self-portrait (the features match those of a Meyer self-portrait in the Kunsthau Zürich); he is flanked by two men, possibly portraits of his father Dietrich Meyer and his friend the poet Johann Wilhelm Simler (who contributed a laudatory poem to the *Christen-Spiegel*, see below). In the second row stand an adult couple identifiable from their headgear as grown-up versions of two children depicted in the second etching.

Meyer’s etchings were published separately the same year, without text. Other than in reproduction, in a 1970 facsimile, they were never reprinted; a 1712 edition of the text was illustrated with different etchings.

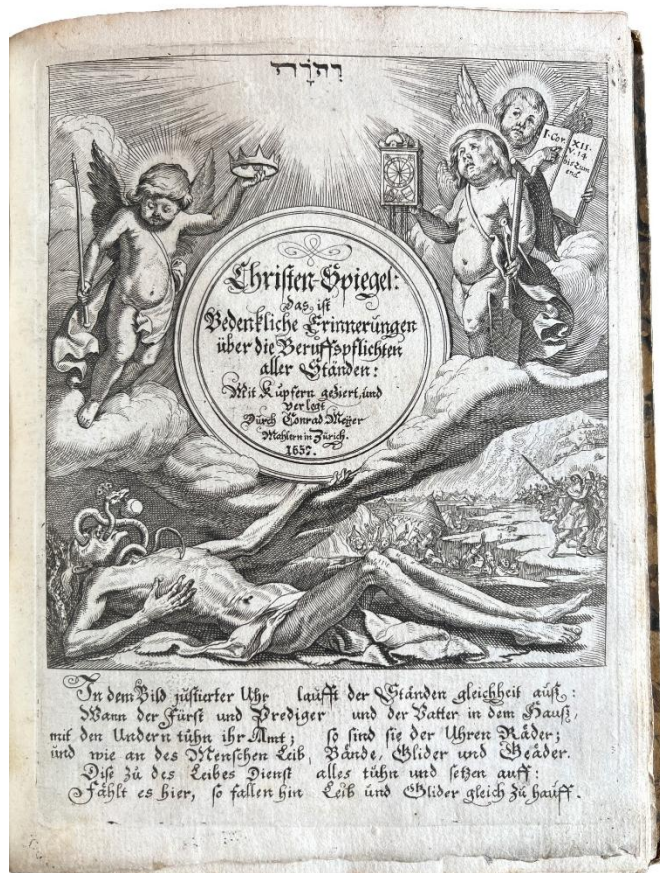
I locate 5 copies in American libraries (Lilly, Princeton, Folger, National Gallery of Art, and Schwenkfelder Library & Heritage Center). VD17 1:075430T; Brüggemann & Brunken, *Handbuch zur Kinder- und Jugendliteratur von 1570 bis 1750* II: 1161-1162, no. 151; Landwehr *German Emblem Books*, 178; Gumuchian 1518; *Catalogue of the Cotsen Children’s Library, Pre-1801* (2020), no. 211; cf. J. Bolte, “Verdeutschungen von Jakob Cats’ Werken,” in *Tijdschrift voor Nederlandse Taal- en Letterkunde* 16 (1897): 241-251 (no. 13); J. Manning, *The Emblem* (2003), pp. 143-144; S. Pollack, “Ernstes Spiel – Conrad Meyers Illustrationen zur deutschen Ausgabe von Jacob Cats’ *Kinder-spiel*,” in Oberli, Hesse, Dubno, Abegglen (eds.). *Mühlsteinkragen und Totentanz. Der Barocke Grafiker und Maler*

Conrad Meyer (1618-1689) aus Zürich (Basel: Schwabe, 2025); Leeman-van Elck, *Die zürcherische Buchillustration von den Anfängen bis um 1850* (1952), pp. 117-121.

II) The *Christen-Spiegel* describes the duties of various types of devout Christians: the pastor and members of his flock, the powerful (*Obrigkeiten*) and their subjects (*Untertanen*), merchants and



artisans, married couples, parents and teachers, children, unmarried and widowed people, servants, and those who care for the poor.



Meyer's etchings illustrate the verse text by the pastor Georg Müller (1610-1672), which weaves together Old and New Testament passages (identified in shoulder notes). Biblical and emblematic episodes or objects complement the main scene. Some are unusually depicted (Oberli remarked on the "astonishingly heterogenous juxtaposition of profane and secular imagery" [p. 147]). For example, the Duties of Children shows two Old Testament episodes (one is of bears attacking children) on large canvases or prints held aloft by angels flying high above the city of Zurich. For Judgment Day (*Rechnungstag*), the theme of illustration 15 (here mistakenly with the text for no. 13), Meyer chose to show a monarch directing his underlings to add up (*rechnen*) numerous bags of money, a busy port visible through an open portal, while a tapestry on the wall behind depicts the separation of souls. In the twin etchings for no. 14, whose

text compares the present day to the times of Noah and Lot, the two etchings show in the foreground different versions of the Devil cavorting with Bacchus, while in the background are the etched Biblical scenes. The final, powerful engraving is of Saint Christopher carrying the Christ child through waters peopled by hideous monsters and a benevolent mermaid with a peacock feather crown, holding a book, while a tiny adult Savior or God-figure beckons from the far shore.

The etched title depicts a quintessentially Swiss metaphor (explained in Meyer's foreword), comparing the various stations of men's lives to tiny wheels within a great clock: just as the human body lives thanks to the combined functions of all its members and systems, so does the clock; and when one tiny wheel fails, the rest begins to malfunction. In the title, a prone body with snakes emerging from its eyes and mouth holds aloft the title roundel, flanked by two angelots, one holding a clock, while a third small angel behind him points to an open book labeled "I Cor. XII V. 14" ("for the body is not one member, but many"); at top is the tetragrammaton.

This is the second edition of the plates, which were published in folio format in 1652; there Müller's text was engraved and printed below each image. In his foreword, dated 24 February [Hornung] 1657, Meyer refers to Rudolf Gwalther's earlier work of the same name (*Christen Spiegel*, 1555), and deplores how much worse the world is 102 years later, thus requiring another such work. He mentions the previous entirely engraved edition ("in das Erz gegraben") and states that he is happy to incur the expenses of publishing it again.

For this quarto edition the text is in letterpress, and the notes appear at the end of each chapter instead of in the margins. New to this edition are the engraved title, foreword, dedicatory poems from Müller (in which he identifies himself as the poet and as Meyer's brother-in-law), a laudatory poem by Johann Wilhelm Simler, and one chapter, no. 6, on the duties of merchants and artisans, with its engraving. Because of the insertion of this new chapter the etchings are differently numbered (the 1652 edition had only 14 etchings). In this copy, the printer mistakenly reversed the texts and illustrations for nos. 13 and 15 (using the copperplate for 15 with the text for 13 and vice-versa), and then the confused binder misbound the quire. This may be one of the only copies with this error; the etchings

appear correctly in the digitized British Library and Herzog-August Bibliothek copies.

OCLC locates American institutional copies at Northwestern and Cornell, the latter incomplete, with the etchings only, cut out and mounted. Copies of the 1652 engraved edition are held by Yale, NYPL and Folger (acquired from us).

VD17 1:078894X; Landwehr *German* 436; Praz, *Studies in Seventeenth-Century Imagery*, p. 425; cf. M. Oberli, "Das druckgrafische Werk Conrad Meyers," *Mühlsteinkragen und Totentanz*, pp. 143-169 (this work described p. 147).

III) 25 *bedenklichen Figuren* is a devotional emblem book intended for

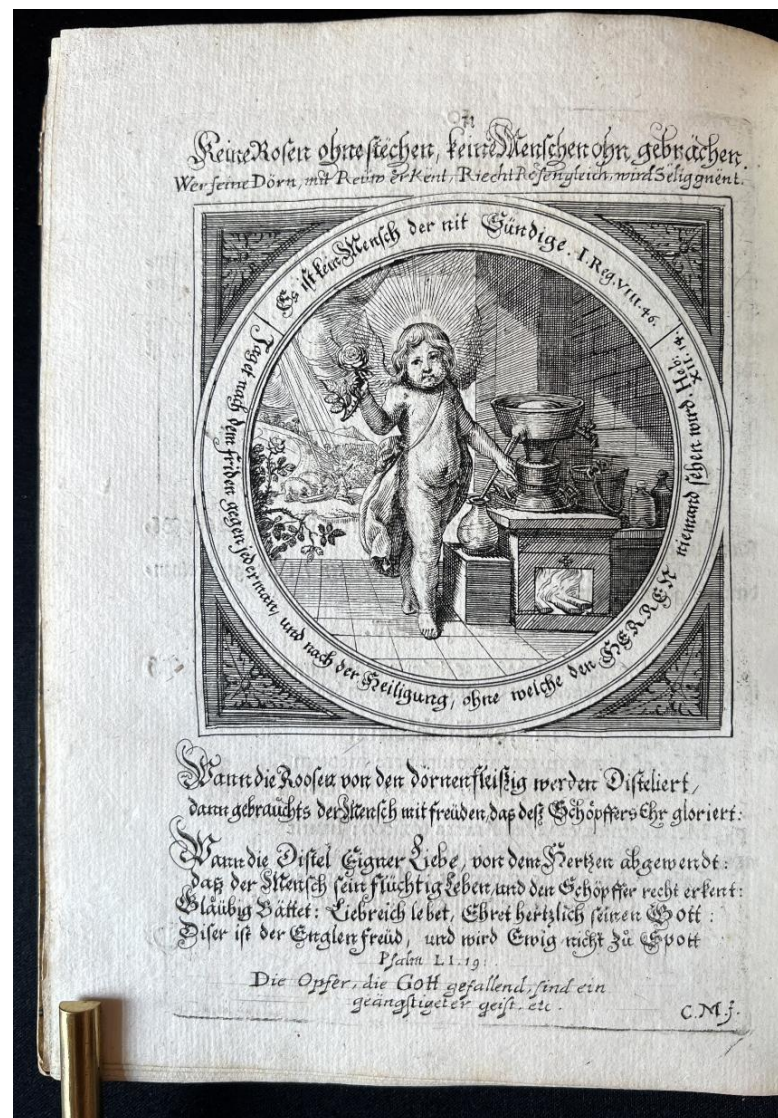
"those who love virtue and art," as stated in the subtitle. In his pious foreword, Meyer reveals that he conceived these *Sinnenbilder* (allegories or symbols) as a sequel to the *Christen-Spiegel*. Printed on the versos, each large roundel emblem is framed by a citation from the Bible; the motto or *inscriptio* is engraved above the etching, in large ornate lettering, and the verse *subscriptio* at the foot. The meaning of each emblem is restated in various ways in the facing letterpress text: positive and negative couplets (the same message phrased in a positive and negative way), printed in large type, are each followed by Biblical citations in smaller type, then with "*Lehren hinaus*," or conclusions to be drawn, consisting of more Biblical citations, and finally a Latin version of the *subscriptio* (in roman type).

The emblems have complex symbolic meanings. Thirteen etchings are signed by Meyer, and four are dated (1668, 1670 [2], and 1672). Most show his typical depth of vision, providing glimpses of distant landscapes.

The plates and text first appeared in 1673 in a folio edition, of which I locate only the Zurich Zentralbibliothek copy (digitized). This quarto edition is a very close line by line reprint of the folio edition, with the same etchings and only the date on the engraved title changed from 1673 to 1674.

VD17 23:298412U; Landwehr *German* 437; Praz, p. 425; Lonchamp, *Bibliographie générale des ouvrages publiés ou illustrés en Suisse*

2038c (1673 edition); cf. M. Oberli, "Das druckgrafische Werk Conrad Meyers," in Oberli, *Mühlsteinkragen und Totentanz*, pp. 158-159.





5) JOULLAIN, Jean. A manuscript prayer book illustrated with Flemish hand-colored prints. [Saumur, France, ca. 1680].

Illuminated manuscript on vellum (126 x 81 mm). Collation: 1² 2-4⁴ 5^{6(-5/2)} 6^{4(-6/2)} 7^{6(-7/6)} 8^{4(-8/3)} 9⁶ 10⁴ 11⁶ 12⁴ 13⁶ 14-15² 16¹ (1/1 and 16/1 blank). 61 leaves, unfoliated, the first and last blank. COMPLETE. Written on rectos and versos in a small, neat italic hand in brown ink, 20/22 lines. ILLUSTRATED WITH ELEVEN PRINTS: TEN MOUNTED FULL-PAGE ENGRAVINGS, ALL BUT TWO PRINTED ON VELLUM AND HAND-COLORED, MOST WITH GOLD HIGHLIGHTING, pasted onto rectos or versos, and one small engraving (on paper). Modern pencil foliation in lower gutter margins and quiring in upper forecorners. (A few leaves with first lines shaved by the binder, parts of images of prints and the occasional signature cropped; soiling and staining, some offsetting of coloring). Bound in contemporary undecorated black goatskin, paper pastedowns (covers scratched, two small wormholes to upper cover, corners abraded, head of spine defective).

Provenance: Jean Joullain (b. Saumur 1630), compiler of the manuscript: inscription at foot of first page: "*Ce petit manuscrit est a Jean Joullain marchand demeurant sur les ponts à Saumur,*" with his device inscribed twice above, and again on fol. 56r; by descent to Barthélemy Hardouin (d. ca. 1711), inscription on front pastedown: "*J'appartiens a barthelemy hardouin Marchand a Saumur 1693 gendre de M. Jean Joulain qui m'a manuscrit, et qui était neveu de M. Jaques Savary [1622-1690], auteur du parfait Négociant & du Dictionnaire de Commerce*"; Étienne Joseph Dezaunay (1772-1848), whose mother Louise Marguerite Marin (1751-1830) was Barthélemy Hardouin's great-granddaughter; by descent to his grandson Edouard Auguste Bonamy (1828-1877), slip of paper tipped to pastedown, inscribed "*Moi*

Etienne Joseph Dezaunay, l'un des descendants de l'auteur de ce manuscrit désirant qu'il se perpetue dans la famille, j'en ai fait don à mon petit fils Edouard Auguste Bonamy en 1843." \$9,500

A VERNACULAR MANUSCRIPT OF PERSONAL DEVOTION FROM SAUMUR, FRANCE, ILLUSTRATED WITH ENGRAVED "HOLY CARDS" (*SANCTJES*) FROM ANTWERP, carefully mounted onto the text leaves. The compiler Jean Joullain identifies himself as a merchant or businessman residing "on the bridges of Saumur"; he was active in city affairs, and the nephew of a well-known writer of popular books on commerce, written for the general public. The manuscript thus provides an insight into the personal piety of an educated Catholic from a well-off bourgeois family. The prosperous French city of Saumur, on the Loire, was for a century a site of confessional coexistence between Catholics and Protestants, being the seat of both Protestant and Catholic education, in the form of the celebrated Académie de Saumur on the one hand, founded by the Protestant Philippe Duplessis-Mornay (1549-1623) in 1599, and the Oratorian college at Notre-Dame-des-Ardilliers on the other. Though uneasy, and prone to hostile flare-ups, this relative state of tolerance permitted the city to flourish — until the revocation of the Edit de Nantes in 1685, which emptied the city of a large part of its Protestant population.

In original, unrestored condition, Joullain's hybrid prayer-book also contains original evidence of the uses of prints and of the geographical reach of South-Netherlandish popular religious imagery.

The long and varied text is a devotional vade mecum, an assemblage of prayers, poems and litanies, ranging from excerpts from literary works by known authors to obscure devotional texts circulating in print at the time. Joullain wrote exclusively in French, transcribing an occasional line of Latin liturgy only as an introduction to the French translation of the passages in question. He wrote his manuscript neatly, but compactly, rendering it as complete as possible a personal portable prayer book. The eleven mounted prints are placed meaningfully in relation to the text, so it is clear that the compiler pasted them in himself. Seven or eight are by Franz Huybrechts, or Huberti (1630-1687). Most of the prints were cut down by the binder, and the signatures *Franc. Huberti* are barely

visible or in a couple of cases were entirely cropped, but seven belong to the same series, identifiable by the beveled borders.



Huybrechts was one of the most active publishers in Antwerp of the small devotional images known as *sanctjes*; he has been credited with the invention of the sub-category of images known as *bidprentjes*, which incorporate engraved texts (van Heurck, pp. 89-90). Printed on paper, parchment, and sometimes on silk, such

inexpensive devotional images (which were often signed by the publisher rather than the actual engraver) were frequently engraved several to a copperplate; the sheet was then cut up. (This was probably the case here, but as the engravings are cropped no platemarks remain.) From the 16th to the 19th century, Antwerpian prints were exported *en masse*, throughout Europe as well as to Spanish America, initially by the Jesuits, who viewed imagery as “an effective means of combatting Protestantism” (van Heurck. p. 73). Being often distributed to schools, where they were pinned on the walls, their survival rate is naturally limited.

All but three of the present engravings are on vellum and hand-colored, most with gold highlighting; the remaining three, not by Huybrechts, were printed on paper and remain uncolored. The coloring of the illustrations supplies details such as clouds, or Christ’s blood in the first Crucifixion engraving. Publishers of such popular prints often had them colored, often by women, before selling them. In this manuscript, the offsetting of some coloring onto the facing text pages implies that they were colored, or perhaps had the coloring touched up, soon before being pasted down to the leaves of the manuscript, possibly by the stationer who sold them.

Of Jean Joullain of Saumur little is known. Here self-described as a *marchand* (which can mean anything from a shopkeeper to an international trader or businessman), he is called a “*procureur*” for other *marchands* in a list of prominent Saumur citizens involved in planning the foundation of a *hôpital* (a hospice or poor house) in 1679 (*Notice sur Notre-Dame des Ardilliers de Saumur* [Saumur, 1844], p. 135). In the Municipal Archives of Saumur is a record of his election as *échevin*, or city council member, on 2 November 1686. He was clearly a prosperous citizen.

Contents:

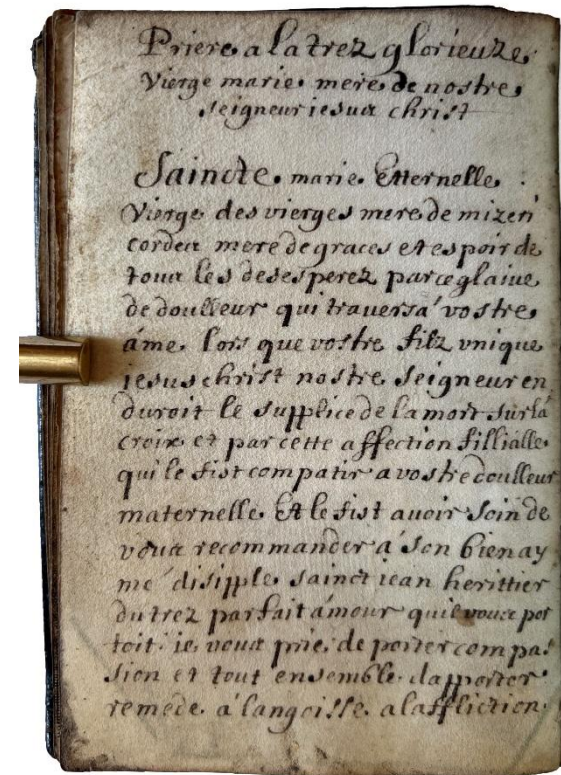
F. 1 blank.

F. 2r: “*Au lecteur humble salut*” followed by 12 lines, incipit *Aymons lhauteur [sic] du monde*: consisting of the last two three-line stanzas of the poem “La Sage consideration” by Tristan l’Hermite, first published in *Les Amours de Tristan* (Paris, Billaine et Courbé, 1638), p. 212: the word “*voeux*” in line 2 of the penultimate stanza here changed to “*soings*” [soins].

F. 2v: Crucifixion engraving.

F. 3r: *Petit exercice journalier* (various prayers).

F. 4v-5v: poem, incipit *Beauté qu’adore les anges et dont les appar sont si doux* = Cantique 16 by the Jesuit mystic Jean-Joseph Surin (1600-1655) from *Cantiques spirituels* (Paris: Guignard, 1677) part II, pp. 34-36.



F. 6r-7v: basic prayers: the Lord’s Prayer, Hail Mary (Salutation Angélique), Credo, Invocation of other names of Jesus (“Jesus soit mon Espoir, Jesus soit ma presse / Jesus soit mon savoir, Jesus soit ma richesse ...”).

F. 7v-11v: *Dix supplications à Dieu...* This text, in 10 “chapters,” had appeared in an anonymous work titled *Exercices spirituels... par V.C. P.* (Paris: Rocolet, 1643), pp. 33-40 (and later editions).

F. 11v-15r: Prayers to the Cross.

F. 15r-20v: Litanies: of the name of Jesus, of the Holy Sacrament (with illustration on 17v), and of the Virgin.

F. 21v-27v: Various prayers to the Virgin (illustration of the Presentation in the Temple, 21r).

F. 28v: *Priere a Dieu en faveur de St. Francois de Sales* (illustrated on the recto).
 F. 29r: Prayer to St. John (the Baptist, illustrated on verso).
 F. 30r: Prayer to St. Roch (illustrated on verso): *Vous dont le Nom me fut donné* (by Tristan l'Hermite, cf. *Œuvres complètes*, II, 2002, p. 379).
 F. 31r: Prayers to all Saints, "and to the *Saint* or *Sainte* whose feast day is celebrated today" — a nice catch-all formula, making a calendar unnecessary!
 F. 34r-v: Prayer of resignation to the will of the Lord.
 F. 35r: Prayers and requests of a soul to Jesus-Christ.
 F. 36r-v: Prayer to Jesus by the faithful deceased (small memento mori print on facing recto).
 F. 37r: notes on King David.
 F. 37v-46v: *Vespres en paraphrase* (in verse, source unidentified).
 F. 46v-53r: *Himne Lucis creator optime*, a French version of the 5th-century hymn, followed by other canticles and hymns, including the *Cantique de saint Siméon* (52r).
 F. 53v blank.
 F. 54r: Evening prayers: *Priere du soir avant se coucher*, and other prayers, i.e., a prescriptive set of prayers to be said before sleeping.
 F. 56r: *Au lecteur bien humble salut*, followed by Jollain's device and the concluding verses: *Ayant leu selon ton devoir / ce livret jusques au soir / Serre le bien et le conserve / Il faut demain qu'il serve*.
 F. 56v and 57r illustrations.
 F. 57v: Meditations on Jesus Christ carrying the Cross
 F. 58r illustration of Deposition.
 F. 58v: Meditation on the Entombment of Christ.
 F. 59r-60r: Meditation on the Resurrection (in verse); a few lines at end in a different hand: *sit deus pro nobis...* in Latin and French (*Si Dieu est pour nous, qui sera contre nous*): Romans 8.31, but misattributed to 1 Corinthians.
 F. 60v Crucifixion illustration.
 F. 61 blank.

Details of prints (by Huybrechts, except as noted):

Fol. 2v: Crucifixion. No visible signature but by Huybrechts (this and several of the other Huybrechts prints have beveled corners and are from the same series).
 F. 18v: Holy Chalice with angels' heads; around the Holy Spirit emanating from top are the words "Ecce panis angelorum," caption at foot "Laudetur Sanctissimum Sacrementum."

F. 21r: Presentation in the Temple. Beveled corners.

F. 28r: Francis de Sales, caption "Vera effigies S. Francisci Salesy Episcopi et Princepis Genevensis." Beveled corners.

F. 29v: Christ child and St. John the Baptist with lamb, caption "S. Ioannes Baptista." Beveled corners.

F. 30v: Saint Roch, with dog and angel holding a (cropped) sign reading "Eris in peste patronus." Probably by Huybrechts.

F. 35v: engraved strip mounted at foot of the page: a prone skeleton lying in a tomb, with small owl, caption "Le Miroir de la Mort pensez Y." Engraver unknown. Printed on paper. Uncolored.

F. 56v: The Holy Family: "La Sancta Familia / Ste Anne." Signed Jollain sc. Printed on paper. Uncolored.

F. 57r: Christ falls carrying the Cross. Beveled corners.

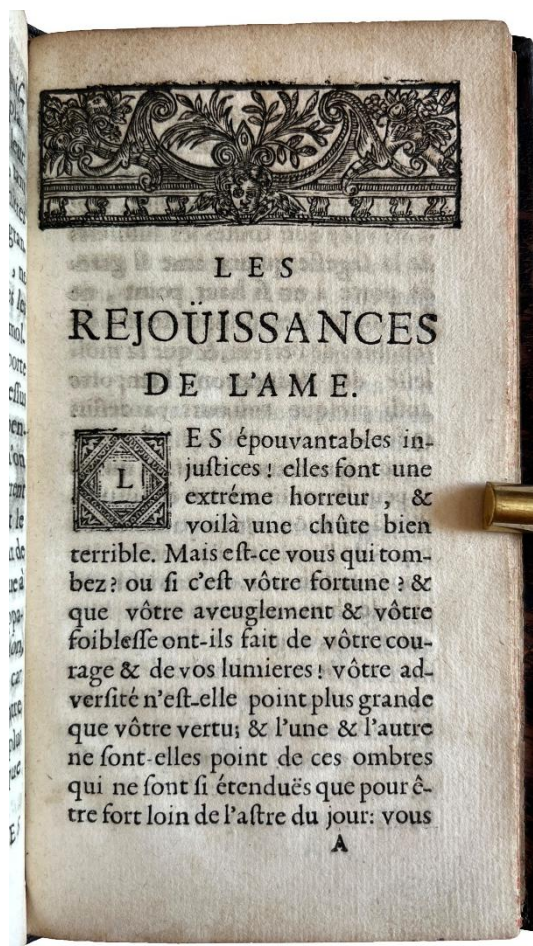
F. 58r: Deposition. Beveled corners.

F. 60v: Crucifixion. Engraver unknown. Printed on paper. Uncolored.



Cf. Emile-H. van Heurck, "Les images de dévotion Anversoises," *De Gulden Passer* 8 (1930) no. 2: 67-166. On Saumur, cf. B. Maes, "Oratoriens et professeurs de l'académie de Saumur: une «République des Lettres» au xvii^e siècle ?" in *Prêtres et pasteurs*, ed. J. Léonard (Rennes, 2016). On Huybrechts, cf. Thieme-Becker 18: 196.

6) **HIDDEN TRUTHS** — *Les Rejoüissances de l'âme, ou le Carnaval de l'âme, titre condamné*. Paris: Jean L'Espicier, 1682.



12mo (148 x 81 mm). [12], 55, [1 blank] pages. Woodcut title vignette, head- and tailpiece and passe-partout initials, type ornaments. Contemporary acid-stained calf,

rebaked, preserving original gold-tooled backstrip, edges red-sprinkled. *Provenance*: contemporary price on front pastedown (15l); late 18th-century inscription citing the *Catalogue de l'abbé Sepher* [*Catalogue des livres rares et singuliers, de la bibliothèque de M. l'abbé Sepher*, Paris 1786], no. 1062 (this copy?). \$2,600

ONLY EDITION of a passionate and bizarre moral-philosophical treatise in prose and verse, including a survey of the alleged therapeutic properties of precious stones and plants.

The publisher claims in a note to the reader that at *quinze sols* this book is so cheap that it is virtually free, but that it would be unsaleable at its just value. His tone seems to promise a *facétie*, but the anonymous author's intentions are serious (although often obscured by his rambling prose and awkward verse). In the preface he reveals his goal: to procure for the reader's soul "truth and joy" — but truth is paradoxical and hard to attain, as he explains, providing examples, in the first two chapters. One truth is that adversity is the source of true happiness, since hardships inspire in their victims courage, patience and humility, while good fortune has the opposite effect, rendering its beneficiaries weak, proud and deluded. Another paradoxical *vérité* is the presence of Death everywhere beneath the appearances of life and beauty (the "Carnival" and its masks). Death equals life, as it leads to eternity.

Chapter three contains short metaphorical poems on the fluctuations of fortune, with more paradoxical arguments that the daytime of Life is truly night: "*Ce grand bal, ces brillants, cette pompe & ces lustres, / Et ces Amans, Heroes, et ces objets illustres / Passent tous comme une ombre, & loin d'un sort si beau / Retombent en poussiere & tous nus au tombeau*" (pp. 28-9: this example of the author's tin ear is actually one of the more comprehensible passages). The obligatory tribute to religion (without which the *permis d'imprimer*, granted on 19 January 1682, would have been impossible) appears here, with allusions to the Crucifixion, the beauty of the heavens, and the veritable Day of eternity ("*des mysteres Saints les miracles divers / L'emportent en éclat sur ceux de l'Univers*" [p. 30]).

In the fourth and last chapter, almost entirely in verse, the author compares the traditional healing powers of precious stones, plants, and waters to those of God and Jesus. Mentioned are jacinth (zircon) as an antidote to poison, chrysolite for treating madness or frenzy, selenite, which waxes and wanes with the moon, agate for vision problems, diamonds to protect pregnant women, and eagle-stones (geodes), which prevent miscarriages when placed on the bosom but cause abortions when placed on the feet. Plants cited include sage, heliotrope, myrrh, chickweed and poppies. All are less efficacious than Christ's blood, to which a final poem is dedicated. Traditional tracts on the blood and wounds of Christ often have an antisemitic element, and this poem is true to form, blasting the "vile hearts" of the Jews, for whom the streams of Christ's blood taste bitter (p. 51).

The source of the sub-title "*titre condamné*" is banal: in the preface the author alludes to a "great Man" who had read the work, and who disapproved of the use of the word *Carnival* in the title, with its evocations of "extravagance and debauché." The author kept the title, adding only that caveat.

This is a rare imprint. Jean L'Espicier, described by data.bnf.fr as a *relieur-libraire* but of whom OCLC and the BnF catalogue record only three other publications, all from 1681 to 1683, operated "au premier pillier, vis a vis les Requestes de l'Hôtel, à l'enseigne d'Aristote & de Descartes." The latter tip of the hat to rationalism appears in the imprints of two of the other editions, both works of philosophy (*L'Histoire de la philosophie des heros*, 1681, and *Le phantome du sage, ou remarques sur les philosophes en général et sur les Cartésiens en particulier*, 1682, both published under the pseudonym "Geneviève Forest"). One of the BnF copies (Y2-42229) of *L'Histoire de la philosophie des heros* contains a one-page *Catalogue de libraire*. Jean was the son of Claude L'Espicier; he became a *libraire* in 1653, but was one of 40-odd *relieur-libraires* who renounced bookselling to devote themselves entirely to bookbinding following a 1686 royal edict separating the two professions.

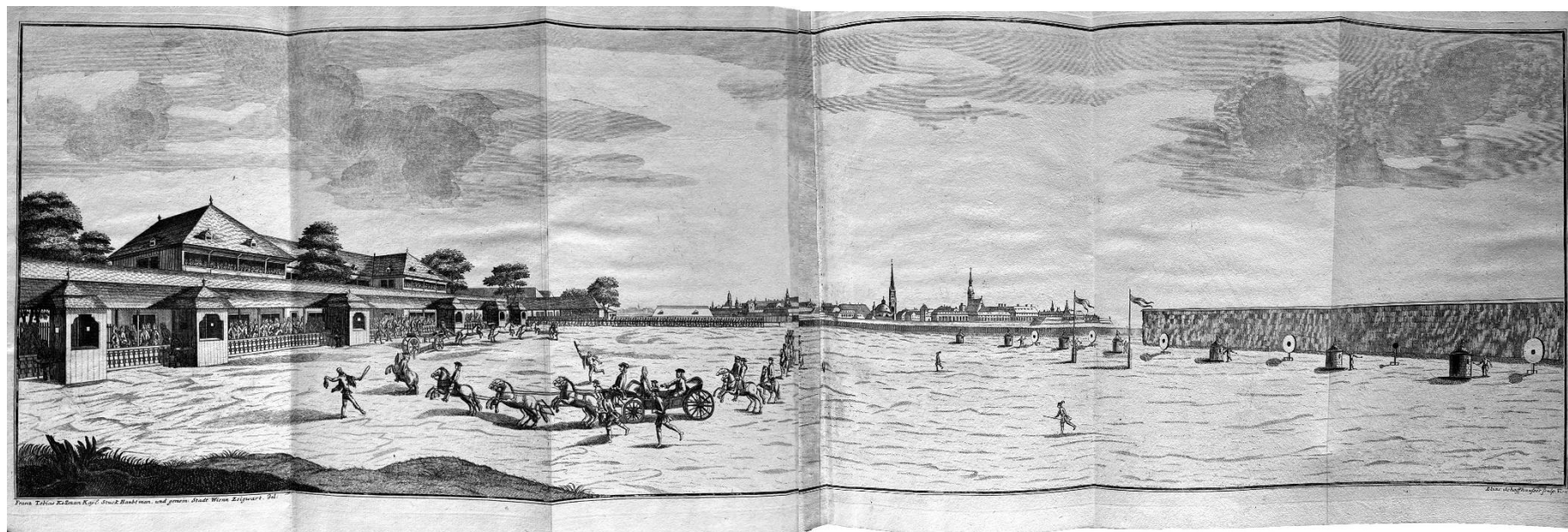
I locate no copies outside France (CCFr cites BnF [2 copies], Aix Méjanès and Rouen Municipal Library). Not in Barbier. Cf. Gruel, *Manuel historique et bibliographique de l'amateur de reliures* (1887) I: 130.

Bang bang



7) VIENNA, SHOOTING FESTIVAL — *Beschreibung des Kaiserl. Gnaden- und Frey-Schiessen, Welches von Ihro Kaiser- und Königlich Catholischen Majestät Carolo Sexto Der Wienerischen Burgerschaft durch vierzehnen Tag gegeben worden. In dem Jahr 1739.* Vienna: Johann Peter von Ghelen, [1739].

Folio (318 x 205 mm). 68 pages, double-sheet fold-out engraved panoramic frontispiece and 9 engraved plates of which 3 full-sheet (double-page); 5 headpieces, the first an armorial woodcut, the rest typographic. (A small



wormhole and slight showthrough from guards at center of large folding plate, small tear in blank gutter margin of fol. H2, slight marginal foxing or soiling to last few leaves, but a fresh copy.) Contemporary mottled sheep, gilt edges, marbled endpapers (rubbed, spine and lower cover wormed, upper inner hinge broken); housed in a modern half morocco folding case. Two 18th-century ms. shelfmarks on front flyleaf; modern bookplate, initials "OS" with hen and candle. \$7,500

ONLY EDITION OF A LAVISHLY ILLUSTRATED MEMORIAL OF A RIFLE-SHOOTING FESTIVAL held in late September and early October 1739 by Holy Roman Emperor Karl VI for the citizens of Vienna.

Among the many celebrations a Germanic monarch was expected to sponsor to keep his citizens happy were elaborate target-shooting games, a diversion that dated back to the Middle Ages. This one, the second such event held by Karl VI, was so massively attended that fourteen days were required. The anonymous text describes the background for the festival and its preparation, including the appointment of referees, the costumes worn by the attendants, the

meaning of the five emblematic targets, detailed descriptions of the prizes (silverwork objects) and of the many banners and imperial decorations, and the procedures and rules of the competition, all interwoven with flowery tribute to the Emperor. The large number of participants is remarked upon; all were entertained with musicians and wine. The Kaiser himself did not play (luckily, given his near-sightedness, which had resulted in his accidentally killing one of his favorite courtiers in 1732), but he made two appearances, along with his son-in-law Franz Stephan von Lotharingen, his favorite hunting partner, who had married his daughter Maria Theresa two years earlier. Members (male and female) of the imperial family and other high-ranking personages had designated representatives who competed on their behalf in the games.

A list of all 500-plus competitors features the Kaiser and his entourage in large type, then personages of rank in medium type, and finally the local *hoi polloi* in the smallest type. A supplementary list at the end names the "foreign" attendees, meaning those from towns outside Vienna. The contest itself is described next, followed by the results, which again name every competitor, from the first-prize winner to no. 526. The work concludes with a poem honoring



the Kaiser and expressing the hope that this festival will not be the last.

Six unsigned engravings show the emblematic targets, all alluding to Imperial greatness. The large folding plate is a panorama of the shooting range, showing Vienna in the background. It and two of the other double-page plates were engraved by Elias Schaffhauser after Franz Tobias Kollman; the other large plate was engraved by Andreas & Joseph Schmutzer. Two of the three double-page plates show the main building; in one the prizes are displayed by ladies and in the other they are handed out; in the third a double procession of men carry banners in a roofed colonnade, with the Viennese skyline on the horizon, while at center a courtier curtsies, beckoning the next contestant.

The same plates had been used for the commemorative volume of Karl VI's previous shooting festival, held in 1716 to celebrate the birth

of his son Leopold, who sadly died 7 months later. The Emperor himself died a year after the present event.

I locate 3 copies in US institutions: Getty, National Gallery of Art (Gourary copy), and NYPL, Spencer Collection (apparently lacking the frontispiece). Copies of the 1716 work (*Beschreibung des Haupt- und Frey-Schiessen...*) containing the earlier appearance of the plates, are held by U. Illinois, U Minnesota, NYPL, and Getty, all apparently lacking the frontispiece.

Lipperheide 3002.

Not quite a poissonade

8) POMPADOUR — *Portrait de Madame la Marquise de Pompadour fait par elle-même*. Paris: s.n., 1756.

12mo (169 x 96 mm). 10, [2 blank] pages. Woodcut ornament on title. (Title soiled.) Extra-illustrated with three states of an engraved bust portrait of Mme. Pompadour, of which two *avant la lettre*, one in black and one in sepia, the latter on very thick paper. Jansenist blue-green morocco, turn-ins gilt, gilt edges, silk ribbon marker, 5 blank leaves at front and 6 at back (spine slightly sunned). *Provenance*: Jules Noilly, his gilt monogrammed booklabel, sale Paris, 15-20 March 1886, lot 432 (lot ticket preserved).

\$2,100

First and apparently only edition of a loosely constructed satirical erotic poem, almost a prose poem, that pretends to be a self-celebration by Louis XV's mistress, friend, and influential advisor Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764).

Praising her own looks — her skin, face, eyes, mouth, and hair, even her "two-storey chin" (standards of beauty change), she moves on to her intelligence, wit, lack of pretense (carefully constructed), and other attractions, finally circling back to the most enticing part of

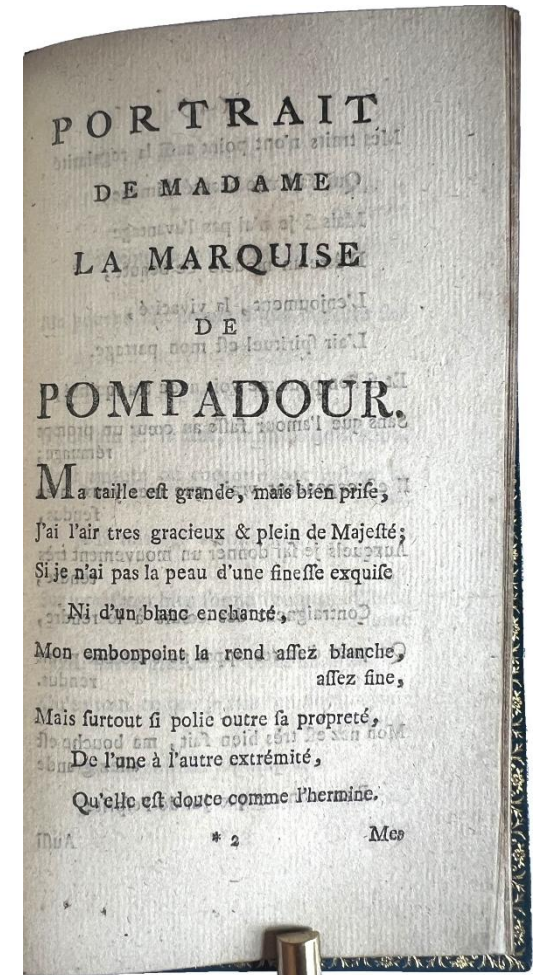


all, for the lascivious male. The culmination of the poem is a rather trite metaphorical description of her “private parts” as a welcoming grotto, and the mounting excitement of the daydreaming poet[ess]. In the last lines she shakes herself: “what am I saying, where is the rhyme taking me?” and she summons a cold shower in the form of “the sad reminder of a husband, a mother, a hunchbacked prelate, and a battleaxe of an Abbess.” (The first two references are no doubt to Mme de Pompadour’s husband Charles-Guillaume Le Normant

d’Étiolles and to her by then deceased mother Madeleine de La Motte.)

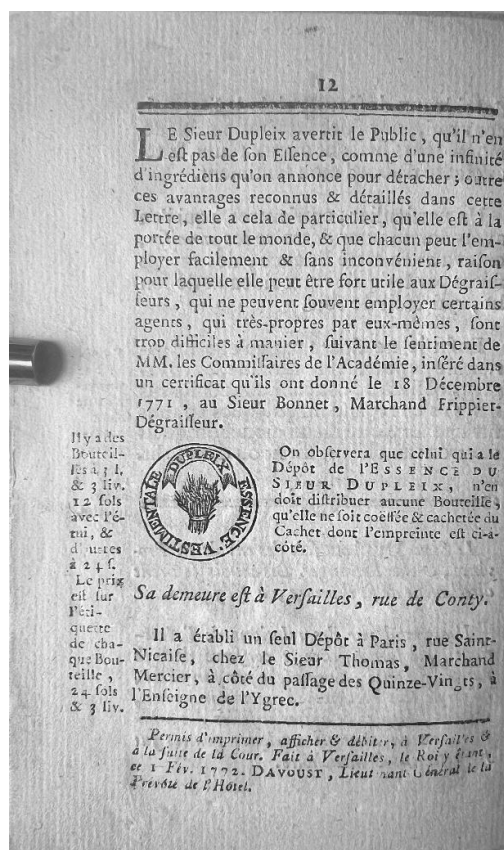
An enlightened patron of literature and the arts, Mme de Pompadour would have scoffed at this silly concoction, but the generally complimentary (if overly familiar) tone of the piece implies that it may have been produced by someone in her circle. It is not a *Poissonade* in the classic sense. The pamphlet was sometimes bound with various editions of Mme de Pompadour’s equally apocryphal letters.

The Parisian bibliophile Jules Noilly had this fine copy bound by Marius-Michel with three states of a small oval stipple-engraved portrait of Mme de Pompadour, which he or the cataloguer of his collection described as “after Céroni”; cf. *Catalogue de livres rares et curieux, anciens et modernes, et d’une précieuse collection de livres de l’École Romantique, composant la bibliothèque de M. J. Noilly* (Paris: veuve Labitte, 1886), 432.



9) DUPLEIX, inventor. *Lettre d'un fabricant de Lyon, à un Négociant de Paris, sur les vertus & avantages de l'Essence Vestimentale du Sieur Dupleix*. [Versailles: s.n., 1772].

12mo (156 x 105 mm). 12 pages. Caption title. Woodcut reproduction of the seal to be found on bottles of Dupleix's "essence vestimentale." (Short marginal tear to first two leaves.) Modern wrappers. \$1,100



A publicity pamphlet in the form of a testimonial letter, describing the almost miraculously effective properties of a popular liquid stain-remover.

A textile manufacturer from Lyon, writing to a businessman in Paris who had sent him a sample of M. Dupleix's "essence vestimentale," describes his experiences removing intractable stains produced by various greasy, sticky substances on many kinds of textiles and surfaces, without discoloration or other permanent trace.

His enumeration of stains and details of their treatment provide a vivid picture of daily existence: wax stains on clothes, greasy stains from wigs, hair, and sweaty hands on coach seats and curtains, tar stains on a man's jacket... The tone is didactic and the reader is reminded to beat and remove the dust from clothes before treating them with drops from M. Dupleix's special bottle. Besides removing all manner of stains, this substance was also fatal to bedbugs (useful for travelers) and to the biting insects of the American colonies: mosquitoes, fleas and other vermin. Its only drawback was a very strong smell; several days of airing out before use are advised. The last page warns distributors not to sell any bottles of Dupleix's "essence" not bearing his sealed stopper, with a reproduction of the seal, and provides Dupleix's address in Versailles.

Spoiler alert: In Baillot's *Nouveau manuel du teinturier* (1819), the mysterious substance is identified as a composite of essences of turpentine, lavender and lemon.

I locate no other copies of this pamphlet. Sr. Dupleix, who advertised his invention in several contemporary publications, was still alive in 1809: he is listed under the rubric *Pharmaciens* in the 1809 *Repertoire du Commerce de Paris*; but by 1821 his widow had taken over the business, as revealed by an entry in the 1821 *Bazar Parisien* (p. 181), which notes that this "essence" had been invented 60 years earlier.

A different, 8-page pamphlet, *Essence vestimentale de Dupleix, rue Martin ... à Paris* [1779 or 1780] is held by the University of Delaware (only copy located by OCLC).

10) GRIESSER, Melchior (attributed to). *Neuer Bauren-Calender, auf das Schalt-Jahr MDCCLXXXIV.* [Basel?]: durch Melchior Griesser, Astrolog., [1783].

32mo (97 x 77 mm). [15] (of 16) leaves, no signatures or foliation, lacking final leaf (which functioned as the lower cover). Rule page borders throughout. Title woodcut of a pair of angels holding the arms of Lorraine surmounted by a wreath with fleurs-de-lys and crown (symbols of the French monarchy), 12 half-page woodcuts, full-page bloodletting cut on fol. [15]v, numerous small woodcuts symbolizing saints; typographical symbols throughout, printed in red and black, red highlights on woodcuts supplied with tone blocks. Self-wraps: title-leaf with remains of old patterned paper spine backing, lacking lower wrapper = last leaf of the quire, which may have had text on the recto (there is no catchword or evident incompleteness on 15v), text block with rounded fore-corners. (Title-leaf detached, stained, frayed, and with a repaired tear affecting a letter of the imprint, red-printed symbols on first text page smudged, rubbing to last page obscuring a few letters in the two lines of text, a few corners torn, soiling.) *Provenance:* Heitz & Cie., Strassburg bookseller (closed 1937), envelope dated 1932, inscribed “Melchior Griesser Bauern Kalender 1784 / Druckort?” \$1,800

THE SOLE SURVIVING COPY OF A “HIEROGLYPHIC” ALMANAC, IN WHICH PICTOGRAPHS STAND IN FOR TEXT.



Consisting of only the most basic element of an almanac — the calendar — this miniature volume contains twelve double-pages which communicate complex information through what looks like hieroglyphics. These visual symbols are explained in three pages at the beginning: some are conventional, but others are innovations. 28 small typographical symbols depict the phases of the moon, sunrises and sunsets, auspicious days for bloodletting, for medical treatment of the eyes, for using herbal medicine [*Larwergen*], for cutting hair or nails, planting crops, laying down manure, weaning children, and chopping down trees. Two symbols differentiate between morning and afternoon hours, and seven depict different kinds of weather. Astrological symbols follow on the next page.

For each month a heading with the name of the month (using the traditional German terms: *Hornung* for February, *Brachmonat* for June, *Heumonat* for July, etc.) is printed on the left-hand page above a rough representational woodcut, highlighted with gross blocks of red color. The weekdays in the calendar are symbolized by small black triangles, and Sundays by a red cross on a half-orb. The days are lined up in three horizontal rows of 10 or 11 days; above each day are two symbols which can be “read” using the symbol key, and below them are symbols of the zodiac. Above each block of days are

small woodcuts symbolizing the festivals and saints' days, with abbreviated typographical labels, and lines connecting them to the appropriate day. Those and the heading are the only texts, other than the three introductory pages containing the symbol key, and two lines of verse and the heading to the final woodcut of "bloodletting man" (*Des Lassmännleins Figur*), in which body parts

of the central human figure are joined by lines to the 12 signs of the zodiac; the text below indicates when bloodletting is allowed.

The woodcuts are extremely crude. It is interesting that for such a cheap publication the printer went to the trouble of providing red highlights, but they were applied with more zeal than skill.

This "picture-almanac" appears ancient, but the genre probably does not predate the 18th century. A very few such booklets, with the same title *Neuer Bauren-Calender*, are found in German and Swiss libraries. KVK locates editions dating from 1726, 1747, and 1751. The Solothurn 1726 edition (at Göttingen) may be the earliest such hieroglyphic calendar to survive. At some point a clever publisher apparently decided to attach Melchior Griesser's name (sometimes spelled "Grieffler") to these picture-almanacs. Griesser was a real Swiss mathematician and astrologer, living between 1638 and 1704, who published almanacs from the 1660s on, but they were regular almanacs, with text. These "pseudo-Griesser" hieroglyphic almanacs were printed with either German or French texts (what little there was of it), probably in Basel or Alsace. Most give neither the place



nor the printer. The French versions were titled *Almanach des Bergers*; they follow the same model, including the same picture-symbols and woodcut illustrations with red highlights. Charles Nisard described one, exclaiming that he had never seen anything so "original," and commenting that they were so complicated to interpret that it was unlikely that they would have been used by the illiterate, as it would have been easier to learn to read!

Such pocket calendars or almanacs must have been printed in large numbers, but almost none survive. I have located only one other example of a Griesser *Bauern-Calender*, for 1768, also without an imprint, at Basel, Universitätsbibliothek (UBH VB 354). There seem to be a few more of the French versions: in the US, OCLC locates a 1760 edition at the Newberry and a 1788 edition at Cleveland Public Library (both titled *Almanach, ou, Nouveau calendrier des bergers pour l'an de grace*).

This edition not in VD 18, OCLC, or KVK. Cf. Klaus-Dieter Herbst, *Biobibliographisches Handbuch der Kalendermacher von 1550 bis 1750*, notice "[Griesser, Melchior](#)"; Nisard, *Histoire des livres populaires* I: 74-78; S. Dagenais, *L'almanach de Mathieu Laensbergh: l'émergence d'une marque*, doctoral thesis, Université du Québec, 2016, pp. [122-125](#).



11) PORTABLE RELIQUARY. An ornate cut-parchment and textile devotional image and reliquary. [Italy (Pavia or Rome?), 18th century].

A rectangular panel (317 x 265 mm.) in two layers, the upper layer of decoratively cut-out, gilt and painted parchment, forming a screen through which one sees the bottom layer, of pasteboard covered with variously colored textiles including a red silk and silvery-green faille silk on which are or were mounted 17 bone relics and other small objects: pearl-like beads, sequins, and short segments of purl resembling nails, with at center a small painted parchment image of Saint Cecilia, dressed in textiles with gilt paper or parchment highlights and halo. The image is backed in pasteboard whose layers are now separating at the edges; the defective paper backing reveals stitches, the blue textile patch behind the Saint and other elements of construction. *Condition:* overall well preserved, with loss of a few bone relics, some curling of the parchment, a couple of small tears to the outer border, worming to the outer frame and dark spots (of mold?) around the edges and more heavily on the back of the object, the latter with tears and a gouge to the paper backing. \$6,500

AN UNUSUALLY LARGE AND COMPLEX DEVOTIONAL IMAGE: A DAZZLING PAINTED PARCHMENT CUT COVERING A PORTABLE RELIQUARY, CENTRAL DRESSED PAINTING OF SAINT CECILIA, AND COLORED TEXTILES WITH SYMBOLIC APPLIQUÉS. Made of easily available materials, it was clearly the work of one or more expert artisans, possibly artist-nuns from a convent workshop. While complex collage-like devotional images, often called *Spickelbilder*, were a specialty of the German-speaking Catholic areas of Europe, the decorative style of this image-reliquary and the saints honored within it point to Italy.

The construction of this unusual object is intricate. The upper layer of cut-out parchment is elaborately shaped and painted in green, pink and yellow, with lavish gold highlighting, in a Renaissance style with arabesques, volutes, vases, roses and other flowers. It provides glimpses of the lower layer, on which pearls, tiny “nails” (of the Crucifixion) and small bone relics, the latter placed within interstices of the parchment strapwork, are mounted on carefully assembled patches of green, red and light brown textiles. These multiple dimensions may have reminded the viewer of rood screens or other half-hidden symbolic visual elements of church worship.

Details:

The outer frame of the parchment is painted with large volutes, flowers, and interlacing tendrils; within it is a parchment-cut panel enclosing a second narrow border (housing “secondary” relics) which frames the large central panel containing a relic of Saint Aurelian and an image of Saint Cecilia. At the foot of this central panel is a stylized vase from which emerge dozens of tendrils, of which six terminate in large flowers on either side of the panel, with two smaller flowers at the bottom. Within the base of the vase is a heart-shaped recess containing a relic; around it, lettered in small capitals in brown ink, are the words *Sancti Aureliani Martiri*. (This wording was often used for the saint whose relics are preserved in Pavia, to distinguish him from St. Aurelian of Limoges.) Immediately above the vase and flanked by the flowers is an ornamental oval cartouche containing the mounted image of St. Cecilia. Her head, hands, and her organ are of painted parchment; she is dressed in a patchwork of gold and light brown pieces of cloth, highlighted with tiny strips of gilt paper or parchment, also used for her halo. The two flowers immediately flanking her are stylized roses (among her attributes).

The border around the central panel contains 16 ornamentally shaped openings for bone relics, each ascribed to a different saint, most still preserved. Identifying names of the saints (in the Latin genitive, i.e., “of St. Crescentius,” etc.), all apparently described (in Italian) as “martiri,” are inscribed around the irregular edges of each lozenge. The lettering is quite faded; I have made out the names *S. Hippomenis* (the Eastern Orthodox saint Hypomone?), Saint *Crescenti[us]*, Saint *Emerent[ia]* (both of Rome), Saint *Placidi* (Placidus), and possibly Saint *Ioannis*.

There are two further faded inscriptions at top and bottom of the outer frame of the parchment, written on either side of ornaments; the upper inscription reads *S Hon / rati* [?], and that at bottom *S Ro / onta* [?].



(detail)

Localization:

The creation of collaged images from prints decorated with fabric, colored or patterned papers, foil etc., either as overlays or applied to the reverse of the sheet under cut-out areas, and often including other popular artistic techniques, such as papercuts or embroidery, was often used for devotional imagery, from the 15th to 19th centuries. While associated mainly with the German-speaking lands, and known in German as *Spickelbilder* (embroidered pictures) or *Stoffklebebilder* (pasted textile pictures), such variegated images

were also produced in other parts of Europe. Italian examples are rare, though, or are seldom found on the market. This splendid, fragile reliquary (in which the only printed element is the central image of Saint Cecilia) may have been produced in Pavia or Rome: the remains of Saint Aurelian are preserved in Pavia, while his fellow third-century martyr St. Cecilia, widely venerated as the patron saint of music, is most closely associated with Rome. Two of the other saints whose relic labels can be deciphered also have a Roman association.

I locate no comparable objects in the cited literature.

General references, on devotional images and papercuts and cut parchment: Adolf Spamer, *Das kleine Andachtsbild vom XIV. bis zum XX. Jahrhundert* (1930, reprint 1980); Horst Heres, *Das Private Andachtsbild: Devotionale - Andenken - Amulett* (2007); Sigrid Metken, *Geschnittenes Papier: eine Geschichte des Ausschneidens in Europa von 1500 bis heute* (1978). See also entry "Canivets" in Berthod & Hardouin-Fugier, *Dictionnaire des objets de dévotion dans l'Europe catholique* (2006), pp. 59-61.

(See cover illustration.)

Twins

12) FIRE SCREENS. A pair of embroidered silk fire screens. [France?, early 19th century].

Two matching embroidered pole fire screens, oblong octagonals (202 x 290 mm.), sides of silk over thin boards or scaleboards, the decorated side of beige satin silk with a large central flowerpot containing sprigs and a large pink bow within ornate floral border between two white braided thread borders, outermost gilt ribbon border with tiny loops; the designs composed of metallic thread, pink flat sequins, molded white or silvery sequins, and couched gilt leaves: embossed leaves on the plant and flat leaves in



the border; the reverse sides covered in plain dark rose silk; contemporary bone and wood handles, with small screws on back. (One screen lacking a tiny embossed leaf, the other screen lacking four of the same and with one leaf almost detached.)

\$3,000

A handsome pair of embroidered hand-held fire screens, probably from the first decades of the 19th century, in fine condition.

“A beautiful addition to any room, decorative pole screens served an important function in the 18th century: The tall thin screens shielded people’s faces from the direct heat of the fire. In the 17th and 18th centuries both men and women wore makeup to hide

blemishes. (It was said that before he turned fifty the Prince Regent’s face had turned waxen and copper colored from make up.) The cosmetic preparation worn to hide small pox was thick, and made up of wax and white lead. The lead was toxic, especially when warmed, and the heat from a fire could be life threatening. A pole screen protected the face from intense heat and prevented the wax from melting and the cosmetics from interacting with the skin.... The earliest panels were made of wicker, but these were replaced with beautiful needlework or embroidered panels that came in many shapes and sizes – oval, heart-shaped, rectangular, etc. By the late 18th century, skin disfiguration caused by plagues was no longer as prevalent as before, and smaller polescreens became more fashionable.” — Jane Austen’s World, [website](#).

13) **CONFRATERNITY EMBROIDERY** — An embroidered stole or “chaperon,” worn by a member of a charitable confraternity. [Normandy, 19th century].

Embroidered ceremonial stole, measuring 184 x 48.5 cm (approx. 72.5 x 19 inches), liner of thick doubled cotton or linen fabric covered in red felt, the front elaborately embroidered with applied passementerie in gold and colored threads, including roses, vines, and wheat sheafs, within a wide embossed gold band, the stole edged with abundant fringe further decorated with metallic thread; in the upper half a large relief-embroidered gold cloth disk representing the sun with wavy rays and a tassel border, surmounted and flanked by pairs of attached tassels; in the lower half a large appliqué of a richly embroidered figure of a bishop with pilgrim’s staff, his face and hands painted, his vestments embellished with colored threads, sequins, purls, and lace, below him the embroidered number 2 and the place name “Ste. Marthe.” *Condition:* worn, dusty, the felt with holes, especially at top. \$2,500

Known as a *chaperon de chariton* or *de charité*, this elaborately embroidered six-foot long “stole” would have been a regular feature of village life in Normandy, being worn in processions of the local confraternity. This one was produced in Saint-Marthe, a village in the Eure.

Sometimes called simply “*charités*,” charitable confraternities were still active during the 19th century, after being temporarily suppressed by Revolutionary secularism, and at least until recently could still be found in some Normandy villages, especially in the Eure (Chaline, p. 96). Their principal charge, dating back to centuries of plague, was the burial of the dead. Each confraternity placed itself under the tutelage of a saint or several saints and the Virgin. Consisting of 12 members, called “*charitons*,” they were led by the village priest; while all equal in rank, each member had a

different duty (banner-carrier, bellringer, treasurer, etc.). The *chaperon* was the most important of several elements of their special costumes, which were worn in church and in processions. Red *chaperons* were for regular processions, and black ones for funerals.

Originally carried only by the *ancien maitre*, the most recently retired master of the confraternity, the chaperon came to be worn by all members of the confraternity. One can only imagine what martyrdom hot days brought. In compensation for their sufferings, confraternity brothers expected to be wined and dined after funerals, earning a certain reputation; hence the French saying “*boire comme un chariton*.”

This chaperon was probably made by local women. In photos of modern processions, somewhat lighter-looking and simpler chaperons are worn by the *charitons*.

The Musée des Beaux-Arts of Bernay has a chaperon from the same village (Inv. 985.6.1). Cf. N. J. Chaline, “Pratique et vie religieuse en Haute-Normandie aux XIXe et XXe siècles,” *Cahier des Annales de Normandie* (1976), no. 8 pp. 35-116.

