



No. 9

E-Catalogue 21

VARIA

mostly

RECENT

ACQUISITIONS

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I L A B
INTERNATIONAL LEAGUE OF
ANTIQUARIAN BOOKSELLERS

Other worlds for the this-worldly

1) ASTRONOMY— PAULHÉ, A. O. *Astronomie des gens du monde, ou Exposition du système planétaire ... Seconde édition, revue et considérablement augmentée.* Paris: Delarue & Martinet, and Lille: Castiaux (printed in Lille by Blocquel), 1824.

12mo (177 x 110 mm). 200, [2] pp. 8 fold-out engraved plates. Errata slip mounted inside front wrapper. With the author's anti-counterfeit signature on verso of title. Occasional foxing to text. Untrimmed, in original plain coffee-colored wrappers (a few small chips, edges curled). Bookseller's ticket of P. Lefebvre, Paris. **Sold**

A popularization of basic astronomy for laymen, focusing on the solar system. The work contains chapters on the basics of astronomy, including an explanation of the night sky and of the movements of stars and planets, of seasons, eclipses, planets, comets, etc., and on the use of celestial globes and armillary spheres. As noted in Paulhé's preface, this second, considerably enlarged edition, published (he or she says), two years after the first, contains new articles on comets, on the systems of Ptolemy and Tycho Brahe, on Descartes's vortex theory, Newtonian attraction, and the calendar. Le Lay remarked on the incongruity, in such an elemental treatise, of the chapter on the precession of the equinoxes, also illustrated in the plates. This may have been related to the recent and highly publicized discovery of the Egyptian bas-relief zodiac of Dendera, discovered by Denon during the Napoleonic campaign in Egypt, and brought to Paris in 1821, where its dating was the subject of fevered debate.

Preceding the title is an advertisement for astronomical works and a few instruments, offered by M. Loysel and M. Jambon, including two variants each of a "planetary machine" and of a "nouvelle machine géocyclique."

Not in OCLC, which locates a single copy, at the BnF, of an edition dated 1822, in 120 pp. Houzeau & Lancaster 8127, citing an 1820 edition and this 1824 edition (but the 1820 edition seems to be a ghost, since in the preface Paulhé states that the first edition was published two years earlier, i.e., in 1822); *Catalogue of the Library of the Royal Astronomical Society* (1884), p. 276; Cf. Colette [Le Lay](#), *Les Livres de vulgarisation de l'astronomie (1686-1880)*, Doctoral thesis, University of Nantes, 2002, pp. 154-155.

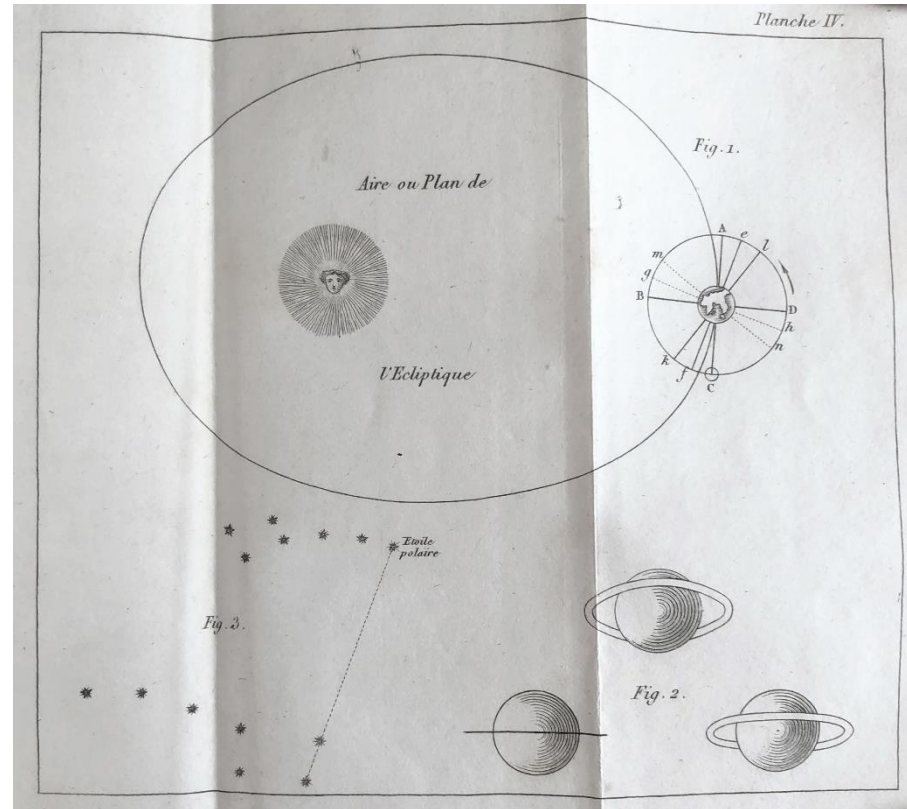
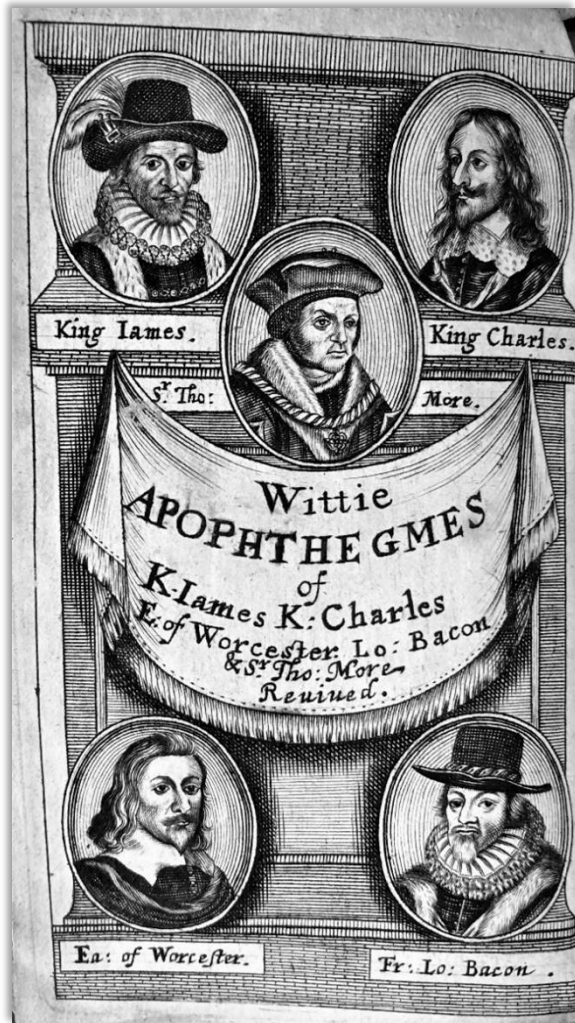


Table talk in (mostly) Stuart England

2) [BAYLY, Thomas (d. ca. 1657)], compiler. *Witty Apophthegms delivered At Severall Times, and upon Severall Occasions, by King James, King Charls, The Marquess of Worcester, Francis Lord Bacon, and Sir Thomas Moore. Collected and revived.* London: Printed for Edward Farnham, 1658.



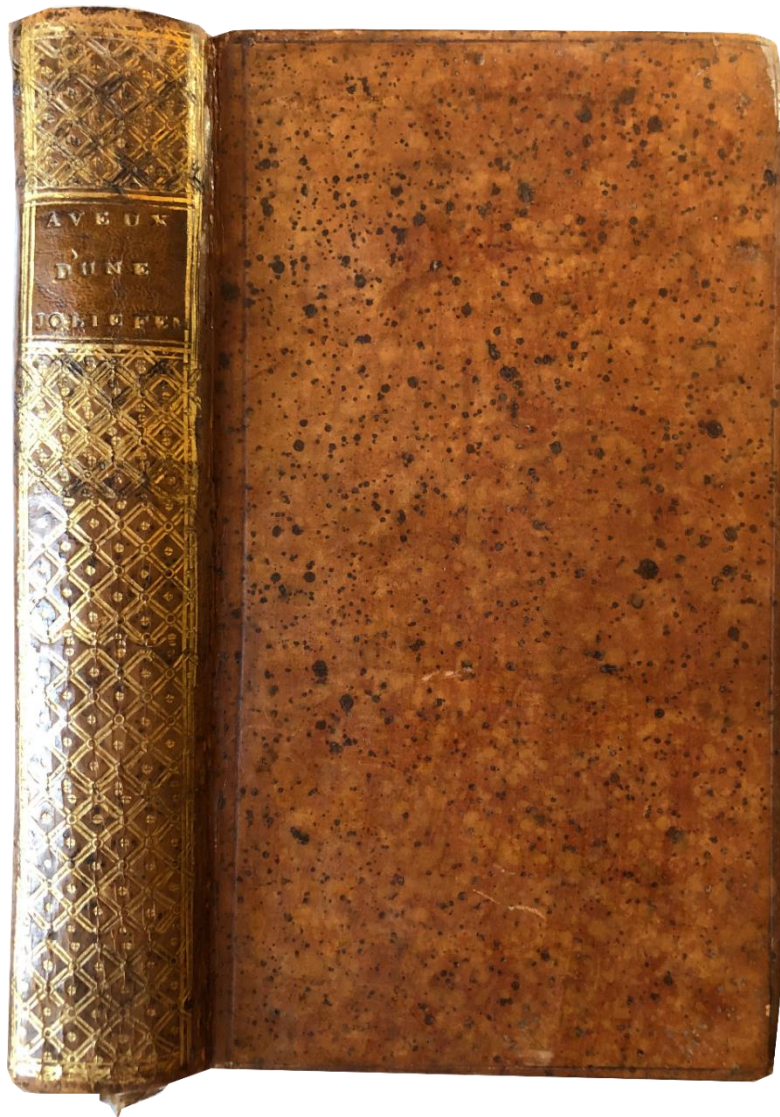
12mo (141 x 81 mm). [6], 168, [2 blank] pages. Additional engraved title (A1). Printing error obscuring a few letters on last page. Marginal tear to frontispiece, small tear in E1 with loss to a couple of letters, slight marginal browning. Contemporary blind-panelled sheep, edges red-stained, no pastedowns, showing pasteboard (rebacked, scrapes). *Provenance:* effaced old signature on title; S. J. Coventry, later signature; Robert S. Pirie, bookplate, bibliographical and purchase notes (purchased July 1962). \$800

FIRST EDITION of the collected “wit and wisdom” of five often rather somber public figures: King James I, King Charles I, Henry Somerset, 1st Marquess of Worcester, Francis Bacon, and Thomas More (presented in that nonchronological order), whose cartouche portraits appear on the additional engraved title. Each gentleman’s pearls are distilled into numbered paragraphs, from 31 paragraphs for More’s reflections from prison, to 184 for Bacon, the others each containing around 50 paragraphs. Mixing anecdotal accounts with reported speech, brief witticisms, and moralistic vignettes from the classics, the florilegium covers a diverting variety of subjects, including women, sex, marriage, politics, poetry, cosmology, necromancy, alchemy, drunkenness and death.

The earliest modern “table talk,” or tidbits of wisdom collected from the lips of the great, may have been Martin Luther’s *Tischreden*, first published in 1566. “Apophthegms” or sentences were a rather stiffer version of this genre (later known as “-ana”). Bayly’s is a characteristic collection. “The man whose table talk was most persistently reported in collection after collection and edition after edition was the Solomon of Great Britain, James I” (Wilson, p. 40). But the text is derivative on several levels: Bayly borrowed from earlier publications, including his own compilation of Worcester’s *Witty Sayings*, published in 1650, Bacon’s *Apophthegms new and old* (1626), and Ben Agar’s *King James, his apophthegms* (1643).

ESTC R 204091; Wing (2nd ed.) W3236; Gibson, *Bacon, A Bibliography* (1950) 159; Grolier, *Wither to Prior* 1077. Cf. F. P. Wilson, “Table Talk,” *Huntington Library Quarterly*, Vol. 4, No. 1 (1940): 27-46.

Woman-published woman's confessions



3) [BENOIST, Françoise-Albine Puzin de la Martinière (1724-1809)]. *Les Aveux d'une Jolie Femme*. A Bruxelles, et se trouve à Paris [i.e., Paris]: chez la veuve Duchesne, 1781.

2 parts in one, 12mo (164 x 89 mm). Part 1: 232 pp.; part 2: [225]-467 [i.e., 475], [1 blank] pp. Half-titles. Woodcut title vignettes and headpieces. Very occasional light foxing. Contemporary speckled calf, flat spine with gold-tooled diaper design, morocco gilt lettering-piece, blue marbled edges (spine a bit rubbed). \$1400

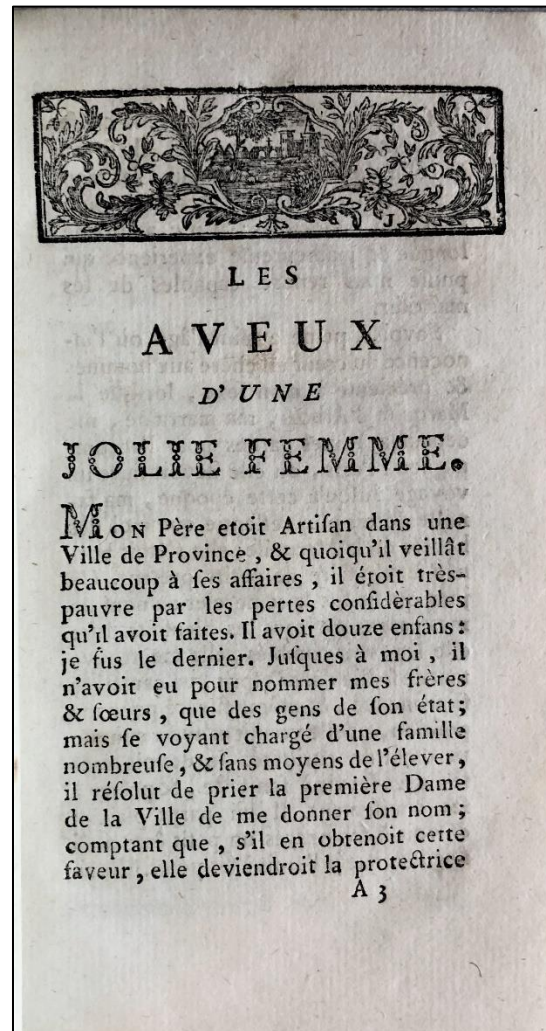
Second? (or possibly first) edition of a FICTIONAL AUTOBIOGRAPHY OF A COURTESAN. Another edition of the novel appeared the same year, under the same widow Duchesne semi-false "Brussels" imprint, with a different title, *Les Erreurs d'une Jolie Femme, ou l'Aspasie moderne*. Library catalogues give the *Erreurs* priority, on unexplained grounds. The present edition is rarer. The work was reprinted in 1782 (under this title) and was translated into German the same year. A supposed 1771 edition (titled *Les Aveux*) mentioned by Gay and others appears to be a ghost.

This first-person novel relates the rapid spiral into vice of a young girl, lively of wit but perilously vain, whose poor but honest artisan parents envisage for her a bright future by sending her to live with a Marquise. The latter, and her wily cousin (and lover) the Baron de Germeuil, cultivate the girl's talents, teaching her all the skills usually reserved for boys, thus (says her later self) inflating her egotism and unwarranted sense of superiority. Thus is she primed for a fall ... Benoist's writing is characterized by psychological acuity and close observations of subtle social interactions.

Although the author left ten or eleven novels and two plays, all centered on the "feminine condition," little is known of her life. Originally Lyonnaise, and probably self-educated like most women of her age, she frequented minor Parisian literary salons. Madame Roland, in the *Memoirs* she wrote from prison, left the principal contemporary description of Madame Benoist; aged 16 at the time of their meeting, Roland describes the author as an "openly voluptuous" widow at the advanced age of forty. Benoist appears to have been a "libertine," or what later generations would call a sexually liberated woman. She was a skilled writer, to judge from the prose of this novel.

Marie-Antoine Cailleau (ca. 1713-1793), the “widow Duchesne,” was the daughter of the bookseller André Cailleau. Her husband, the bookseller Nicolas-Bonaventure Duchesne, died in 1765, after which she managed the business until her death. The woodcut of a wreathed monogram CD on the second title may be her device.

Of this edition, OCLC locates a single copy in the US, at Bryn Mawr. Copies of the 1781 *Erreurs* are found at Princeton, U. Chicago, and U. Illinois. Barbier I: 356 (*Erreurs*: II:171), no priority given; Gay-Lemonnyer I: 335, citing the ghost 1771 edition, and this 1781 edition, calling the *Erreurs* a reprint. Quérard (I: 274), Conlon (81:765), and Martin, Mylne, Frautschi (81:12) were all unaware of this edition, citing only the 1781 *Erreurs* and the 1782 *Aveux*. Cf. Jane Montonen, *Libertinage et féminisme dans les lettres du Colonel Talbert de Françoise-Albine Puzin de la Martiniere Benoist*, doctoral dissertation, Florida Atlantic University, 2014 (online), pp. 1-10.



The well-walled

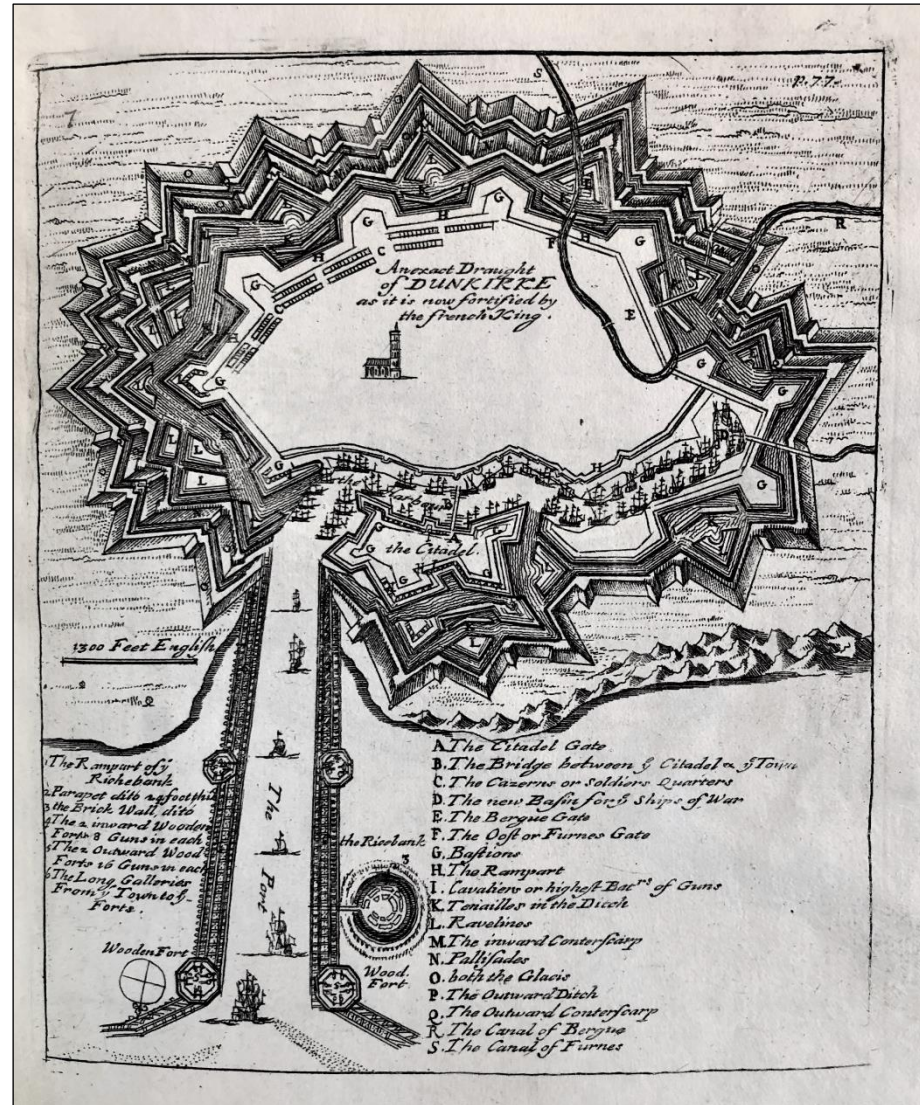
4) **BOYER, Abel** (1667-1729). *The Draughts of the Most Remarkable Fortified Towns of Europe, with a geographical description of the said places ... to which is prefix'd an introduction to military architecture, or fortification.* London: for Isaac Cleave and John Hartley, 1701.

4to (220 x 172 mm). [4], 29, [1 blank] pp. Double column. 44 engraved plates, the first folding and unnumbered, the rest numbered 1-43, containing birds-eye plans of fortified towns. Soiling to title, light narrow dampstain to text and upper margins of first few plates. Contemporary English blind panelled Cambridge-style calf (upper cover detached). *Provenance:* Martine-Marie-Pol de Béhague, comtesse de Béarn (1870-1939), by descent to her nephew, Hubert de Ganay, and thence to his heirs; bookplate with initials H H. \$750

FIRST EDITION of an illustrated treatise on fortified towns by a Huguenot refugee, man of letters and lexicographer. A native of Languedoc, Boyer fled France for the Netherlands after the revocation of the Edict of Nantes in 1685. "In 1687 poverty may have obliged Boyer to serve briefly in the army of the Dutch republic, as did many other Huguenots at the time. The experience, if it took place, may have contributed to his later close technical interest in things military which, he claimed in 1696, was based partly on what he had seen of some of the battlefields of Flanders" (Oxford DNB).

Following a brief introduction to the principles and terminology of military architecture, displayed in the folding plate, the text contains detailed descriptions of each of the towns, illustrated in the attractive, unsigned engravings. Mainly French and Belgian, they also include cities in Germany and Italy.

ESTC T 112446 (13 US locations).



A trio of martyrs

5) CATHOLIC CHURCH — BREVIARY, PROPER OF SAINTS. *Officium sancte Catherine virginis & martyris. Sancti Alexandri martyris. Sancti Panthaleonis martyris.* [No place (but Italy): no printer], (colophon:) 1568.

8vo (157 x 102 mm). Collation: A-C^s. [24] leaves, slightly later ms. foliation to "23" (skipping fol. 20). Title printed in red above woodcut of St. Catherine (79 x 58 mm.) within three-part border composed of woodcut and typographic strips and ornaments. Gothic and roman types, red & black printing, one woodcut initial. Late 19th-century English tan calf or sheep, gilt edges, bound with 17 blank leaves at end (rubbed & soiled). *Provenance:* R. D. Dyneley, signature on front flyleaf; William O'Brien (1832-1899), booklabel; bequeathed to the Jesuits at Milltown Park (two labels). \$1600

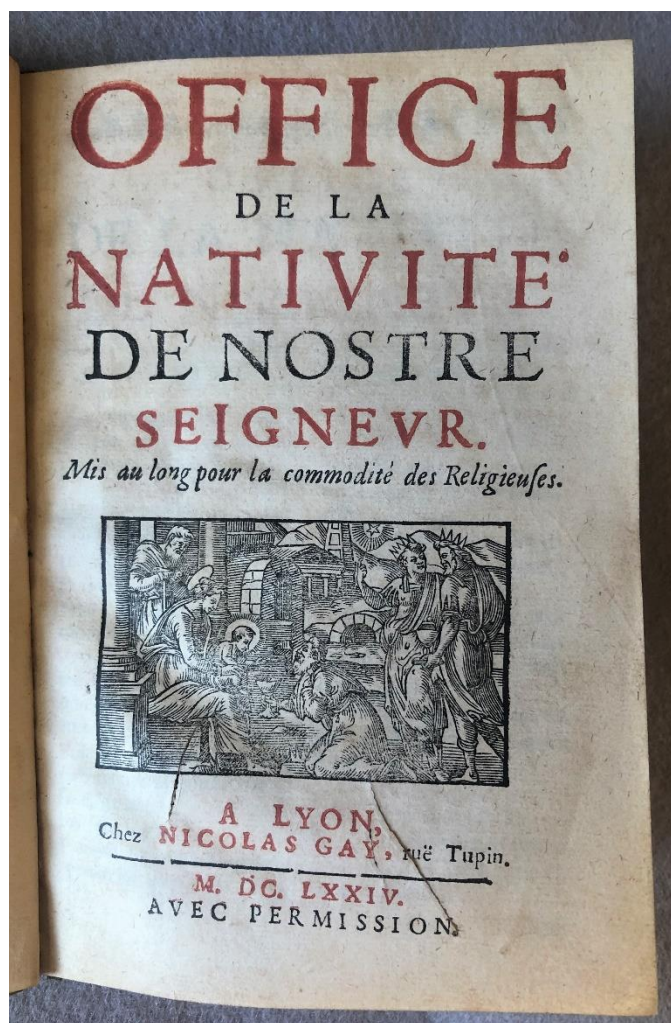
An UNRECORDED, anonymous post-Tridentine edition of the Offices of Saint Catherine of Alexandria, St. Alexander of Bergamo, and St. Pantaleon.

Each section opens with a hymn, the first two specific to the saint, the last a generic and popular hymn for individual martyrs (Catherine: "Catherina mirabilis, atque deo amabilis, per omnia laudabilis...", RH 2687; Alexander: "Alexandri militia mundi devicit vitia, noxas abstersit...", RH 22771; Pantaleon: "Deus tuorum militum sors et corona premium...", RH 4534). These are followed by the office and *lectiones* (readings and prayers) for each saint, including an account of their life and martyrdom. The charmingly crude title woodcut shows St. Catherine of Alexandria with her wheel and martyr's palm. The artist may have conflated the early Christian Great Martyr with her more recently venerated homologue, Catherine of Siena, as the background contains some distinctly Tuscan-looking hills.

I have been unable to identify the printer. The woodcut, border material, and types look Italian, and even Venetian. That the Saints include Pantaleon, popular in Venice, and Alexander of Bergamo, patron saint of that city (then under Venetian rule, and lacking its own press until 1578), supports the likelihood of a press from Venice or the Veneto. The justification of the red and black printing is wobbly in places, pointing to a small or possibly provincial press. A letter C in later ink at the upper left corner of the title-page may indicate that this was part of a larger liturgical volume which was separated into parts and rebound, but perusal of religious works in octavo dated 1568 in EDIT-16 and the USTC has revealed no likely candidates. I locate no other copies. Cf. U. Chevalier, *Repertorium hymnologicum*, vols. 1-14 (Louvain, 1892-1912); v. 5-6 (Brussels, 1920-21).



For nuns, with a pronunciation guide



6) CATHOLIC CHURCH — OFFICES. *Office de la Nativité de nostre Seigneur, Mis au long pour la commodité des Religieuses.* Lyon: Nicolas Gay, 1674.

8vo (161 x 106 mm). Collation: A-D⁸. 64 pp. Title and text printed in red and black, double column. Woodcut title vignette of the Adoration of the Magi. Revolutionary-era(?) knife slashes in first quire. Some light staining, upper edges trimmed close. Early 20th-century gray pebble-grained buckram, title gilt-lettered on backstrip (fading). Sold

A rare guide to the divine offices for Christmas (*Officium in festo nativitatis domini*), EXPLICITLY INTENDED FOR NUNS; with additional prayers for St. Stephen's Day, the Feast of the Innocents, and Candlemas Day. The headings are in French, and THE LATIN TEXT BEARS ACCENTS ON MOST WORDS TO ASSIST IN PRONUNCIATION. Some headings and brief explanatory notes in French, all of which are printed in red, provide instructions: at the end of the Benedicite, for example, the sister is warned "do not say Gloria or Amen"; before Prime a note explains that Prime is read in the early morning; and for Candlemas Day, the timing of the prayers is given in relation to the rituals.

Clearly the little book filled a need, as it was published repeatedly, always in Lyon. Earlier editions appeared in 1643, 1646 and 1650, and two more editions in 1699 and 1722. I locate two copies of this edition at the BM Lyon; and no copies of any edition outside Continental Europe.

A juvenile rarity, illustrated with etchings & polytypages

7) **EYMERY, Alexis** (publisher). *Les soirées de la Tante, ou Histoires amusantes à l'usage du premier âge. Par un ami des enfans.* Paris: Eymery, Ledentu, Lecointe et Durey (printed in Blois by d'Aucher-Éloy), 1825.

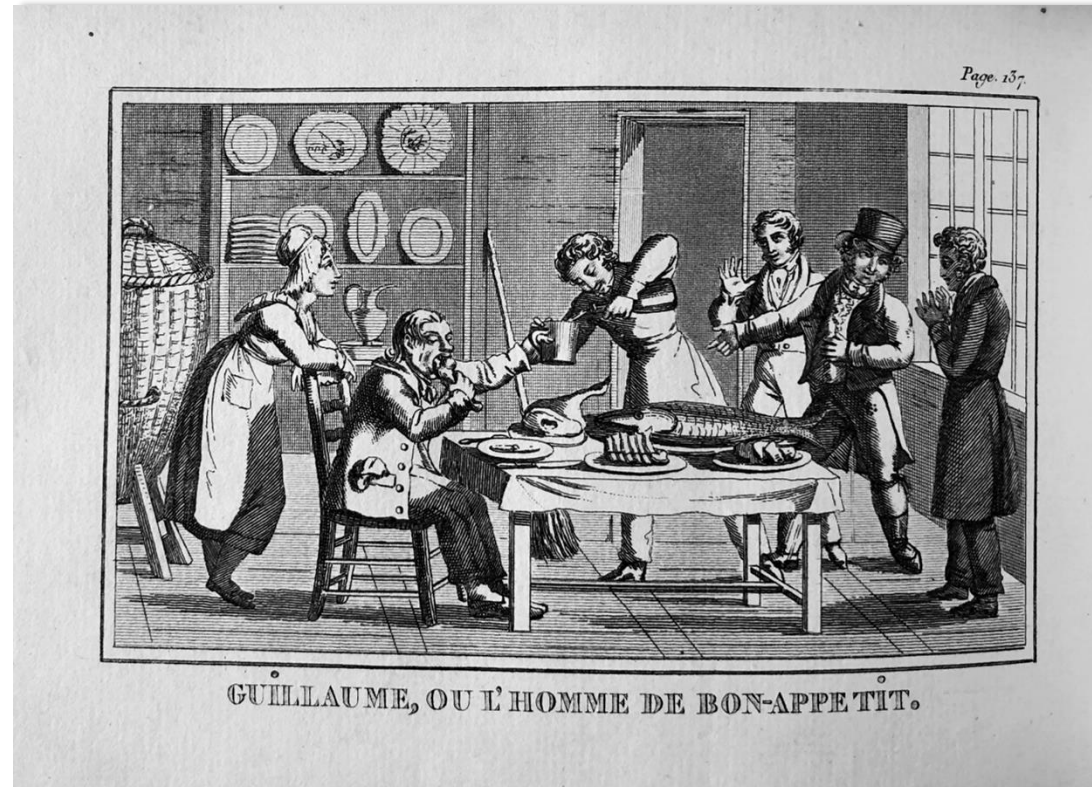
Oblong 12mo (110 x 175 mm). [4], 173, [1] pp. 6 plates of etchings with engraving, unsigned, seven tailpiece vignettes printed from six "polytypages," of which one signed D. (for Duplat). Edges untrimmed, FINE. Later half crushed havana morocco, spine gold-tooled in compartments, by Jean Stroobants (stamped signature on front free endpaper), preserving original blue printed wrappers, upper wrapper with title and imprint, lower wrapper with a *polytypage* of a windmill, both within a white on black grapevine border. *Provenance*: faded contemporary signature on verso of title, *Clemence Pigeaux*; bookplate of Victor Mercier (motto *Librorum flos illibatus*), sale, 26 April - 4 June 1937. \$1950



ONLY EDITION. During a fortnight's visit to the perfect bourgeois family, a maiden aunt tells a nightly story to her niece and nephew. Each has a moral lesson, but the tales range in complexity, and some are quite bloody. An old nurse is saved from penury by her now rich former charges. A kind doctor is saved from brigands by his faithful dog; the dog later gets rabies, and reluctant to put him down, the doctor keeps him enclosed; the dog escapes, people die: the doctor's mistake was to love too much. A chilling and still disturbingly relevant tale of a charlatan's prediction which leads to the death of an innocent man cautions against trust in con-men.

The six lively etchings are characteristic of Alexis Eymery's juvenile publications, some of which he wrote himself, under various pseudonyms. Eymery (1774-1854) partnered for a time with the children's book publisher Pierre Blanchard, and from 1815 to 1819 worked

on his own. Although the BnF authority file records that he declared bankruptcy in 1819, he continued to publish after that date, and his "Librairie d'Éducation," in the Palais Royal and on the Rue Mazarine, remained in business from 1809 to 1830.



Like other French children's book publishers of the period, Eymery, or his printers, often used new experimental graphic reproduction techniques for the decoration and illustration of his editions. In this edition the tail-piece vignettes were printed from *polytypages*, a form of stereotyped plate made from woodblocks or from relief etching on a varnished stone. The most successful, for a time, of a handful of such techniques was that of Jean-Louis Duplat. Duplat's method, which he called "*la gravure en relief sur pierre*," was fairly cumbersome, but in 1811 he managed to illustrate a full

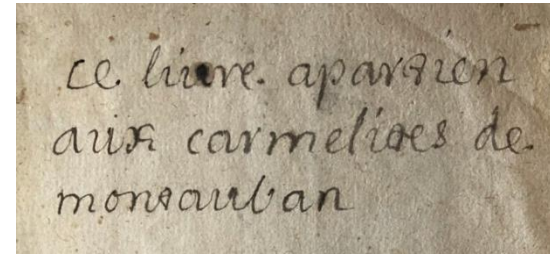
edition of La Fontaine's *Fables* with 266 polytypages. A few of Duplat's cuts showed up in later French children's books, such as this one; some are signed with his initial D, like the horse vignette used here on pages 54 and 125.

This fine copy has never grazed juvenile hands. Not in Gumuchian; OCLC gives only two locations, BnF and Lyon. (See also no.15 below.)

Carmelite ghost stories

8) **FRANCISCA DEL SANTÍSIMO SACRAMENTO, O.C.D.** (1561-1629). *Lumiere aux vivans par l'experience des morts, ou diverses apparitions des ames de Purgatoire de nostre siecle.* Lyon: chez Pierre Guillimin, 1675.

8vo (172 x 104 mm). [24], 670 [recte 680], [24] pp. Small woodcut on p. 177, woodcut head- and tail-pieces and initials. Early ms. interlinear correction on p. 243. Some softening and foxing. Contemporary calf, spine gold-tooled and -lettered in compartments. red-sprinkled edges (joints restored). *Provenance:* Montauban, Carmelite convent, contemporary inscription on front free endpaper: "ce livre appartient aux carmelites de montauban."
\$1600

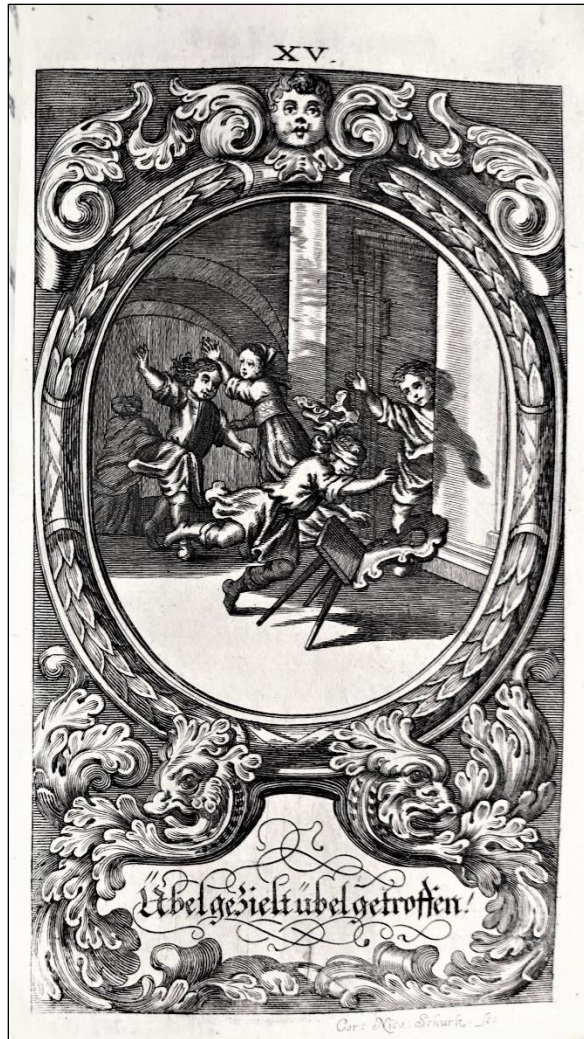


First Edition in French of the mystical visions of a Castilian Carmelite, with the commentary of Juan de Palafox y Mendoza (1600-1659), Bishop of Osma (previously Visitador General to the American colonies). At the age of 21 Francisca de Vinuesa (or Binvesa) declared her intention to take the vows, to the dismay of her family of wealthy Castilian aristocrats, and in 1583 she entered the Carmelite convent of St. Joseph in Pamplona. Described charitably by some superiors as of simple and unpolished manners, and by others more frankly as "of a harsh and angry disposition," Francisca Binvesa was a "persistent troublemaker" who constantly stirred up dissension in the convent, and who "herself admitted to having little aptitude for devotions and to finding spiritual exercises `repugnant'" (Haliczer, pp. 179-180). She nonetheless managed to achieve local fame as a holy woman. Plagued by nightmarish hallucinations throughout her childhood, she continued experiencing disturbing visions during her first years in the convent, which she and her superiors at first attributed to the devil. Gradually, though (the story goes), her visions became peopled with less threatening creatures, including the Virgin, St. Teresa, and above all souls from Purgatory, whom she regarded as her "visitors," over two hundred of whom are described in these pages. The sufferings of the souls in Purgatory was a matter of great concern in early modern Spain, and "the ability to intercede to alleviate [their] torment ... became a key element in creating and sustaining a reputation for sanctity" (Haliczer. p. 222). Thanks to the support of the local bishop (Cristóbal de Lobera), Francisca was able to obtain a large number of indulgences to distribute. "Needless to say, the authority to distribute indulgences to whomever she pleased greatly enhanced Francisca's prestige in the city" (op. cit., p. 97). She died a "popular saint," but was never beatified.

Initially, distrusting Francesca's visions as possibly products of her imagination, her superiors had forbidden her from speaking to these "visitors," and they imposed as punishment, or perhaps as outlet, that she keep a written record of their appearances and utterances. Her notes later came into the possession of Palafox y Mendoza; they were first published in his posthumously printed *Luz a los vivos y escarmiento en los muertos* (Madrid 1661, reprinted in 1668), although Francisca's name does not appear in the titles or in library catalogue entries of those editions. A bilingual Spanish-Italian edition followed in 1673, two years before the present translation by the French Carmelite Christophe Mercier, using his religious name Albert de Saint-Jacques. A 42-page life of Sister Francisca precedes the text, in which her accounts of 229 visions, printed in italic, are followed by Palafox y Mendoza's longer analyses, in roman type. I locate six institutional copies, of which two in the US (Carmelitana Collection, DC, and St. Louis University). Cf. *Donna, disciplina, creanza cristiana dal XV al XVII secolo. Studi e testi a stampa* 1188 and 1189 (Naples 1673 and Forli 1677 editions); Stephen Haliczer, *Between Exaltation and Infamy: Female Mystics in the Golden Age of Spain* (Oxford, 2002).

Secular emblems for Judgment day

9) FRANCISCI, Erasmus (1627-1694). *Die letzte Rechenschafft Jeglicher und aller Menschen*. Nürnberg: Wolfgang Moritz Endter & Johann Andreas Endter, 1681.



Thick 8vo (161 x 95 x 77 mm). [26], 1214, [2] pages. Title printed in red and black, double-page engraved frontispiece, SIXTY-FOUR NUMBERED ENGRAVED PLATES, of which four folding; 43 signed by Cornelius Nicolaus Schurtz, 21 unsigned (including one of the two frontispiece engravings), folding plates 36 and 41 by J. Sandrart. Final errata leaf. Two gothic typefaces, woodcut initials, typographic printed music on p. 257. Contemporary vellum over pasteboards, upper cover stamped in silver-gilt (faded) *I.B.G.V.H.* [Johann Bernhard Graf von Herberstein] and 1681, manuscript spine title, edges red-stained, lacking pair of fore-edge ties. FINE. *Provenance:* Johann Bernhard Graf von Herberstein (1630-1685), initials stamped on binding and ms. inscription on frontispiece; Christoph Wenzel Graf von Nostitz [-Rieneck] (1648-1712), bibliophile, art collector and art patron, engraved armorial bookplate with initials C.W.G.V.N.; stenciled shelfmark 58 on backstrip; with Haus der Bücher, Basel, catalogue 706, *Deutsche Literatur der Barockzeit*, part 1 (1963), no. 280. \$8750

FIRST EDITION OF A SPLENDID BAROQUE EMBLEM BOOK ON THE LAST JUDGMENT, by one of Germany's first professional writers, a beautiful copy in immaculate condition.

Francisci, son of the Lübeck jurist Franciscus von Finx, named himself "son of Franciscus," i.e., Francisci. More unusual than this endearing foible was his successful career as a free-lance man of letters. A prolific and popular polymath, Francisci died at the age of 68, "having left behind almost as many volumes" (*Allgemeine Deutsche Biographie*). Throughout his career, he worked as a sort of house author with the Nuremberg publishing house of the Endter family. "There was hardly an area of knowledge at which he did not try his hand. As one of the first full-time professional authors of Germany, Francisci understood how to switch, if the need arose, to a new area of interest that promised good sales for his publisher" (Dunnhaupt, *Bibliographisches Handbuch*, I, p. 628, trans.). With gusto and success he catered to an audience hungry for tales of distant lands, for folklore and "a world saturated with wonders" (Faber du Faur, *German Baroque Literature*, p. 198), compiling tales of travel and distant lands, compendia of natural history and curiosities, historical works, and devotional meditations. As the thickness of this volume intimates, Francisci's *Sitzfleisch* was awe-inspiring.

His versatility, huge readership, and connections with many members of the “republic of letters” made him one of the most influential German writers of the Baroque. While the prose of his religious works may seem cloying to the modern reader, they sold as well as his secular compilations. Being widely read across social classes, fine copies of his books are rare.

The 64 *Bedenckungen* (considerations) of the present treatise are interwoven with fables, anecdotes, and digressions. Each is illustrated with an engraved emblem (*Sinnbild*), set within an exuberant ornamental border. Francisci is known to have worked closely with his illustrators, and presumably collaborated on the design of these engravings, by Cornelius Nicolaus Schurtz, Joachim von Sandrart, and one other engraver (the 21 unsigned plates are in plainer borders and appear to be the work of a less skilled engraver). Characteristically varied in subject-matter, the emblems and emblematic scenes are LARGELY SECULAR, SHOWING SCENES OF WAR, DOMESTIC LIFE, NATURAL DISASTERS, SEAFARING AND SHIPWRECKS, THE PLANT AND ANIMAL WORLD (INCLUDING EXOTIC SPECIES), CHILDREN ROMPING, FIREWORKS, ALCHEMICAL APPARATUS, AND EVEN AN AMPUTATION AND A CORPSE BEING DISSECTED IN AN ANATOMY HALL. Only a few contain biblical scenes. Most striking are the four folding plates, frightening panoramas of Judgment Day, and the two unearthly frontispiece illustrations, of which the first shows two men, a virtuous man and a sinner, in bed dreaming of their respective afterlives.

Himself a tireless hymn-writer, Francisci dedicated this work on Doomsday to one of the most important composers of Baroque hymns, Magdalena Sibylla of Hesse-Darmstadt, Duchess of Württemberg (1652-1712). The book includes twenty original hymns or *Kirchenlieder*, to be sung to identified choral melodies. The presumably less well-known music for one *Trostlied* (hymn of consolation) is provided on p. 257, with accompanying bass line.

Not in NUC; OCLC locates a single copy in an American library, at Berkeley. VD-17 reveals that this edition is one of two variant type-settings with the same imprint (the other is VD17 1:664300Y); priority is not known and they may be different states of the same edition. A second edition (or possibly a re-issue of these sheets) appeared in 1684. VD17 12:102498K; Goedeke, *Grundriss zur Geschichte der Deutschen Dichtung* III: 90, 176; Dünnhaupt, *Personalbibliographien zu den Drucken des Barock* (1990-93) 1538, 32.1; Dünnhaupt, *Bibliographisches Handbuch der Barockliteratur* (1980-81) I: 649, 32; Praz, *Studies in Seventeenth-Century Imagery* 339. (See also cover illustration.)



Treasures of the Prince-Bishops

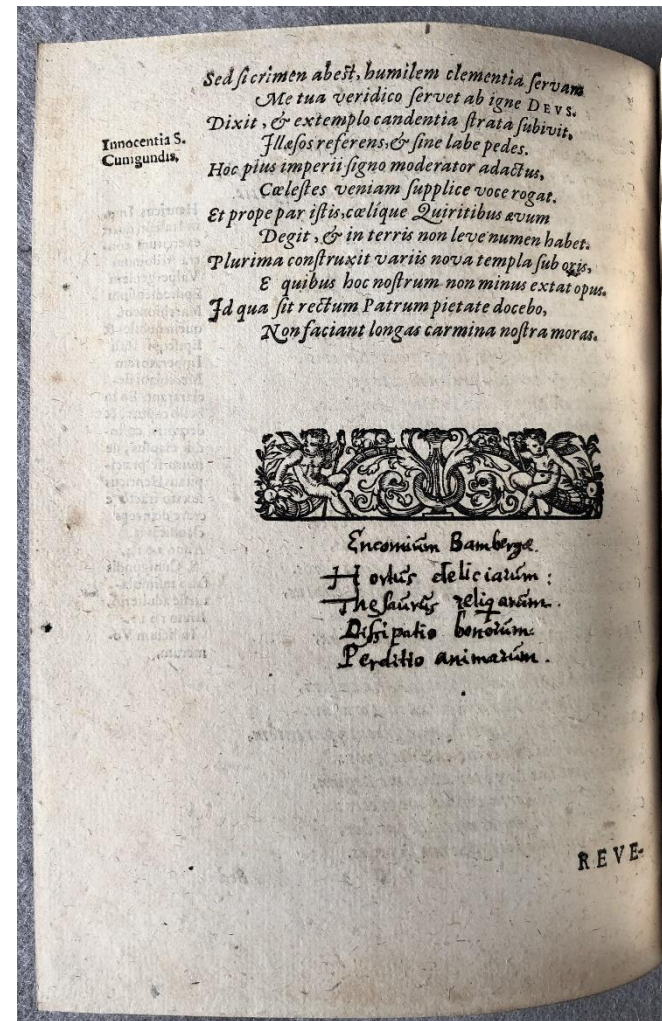
10) **HOFMANN, Martin** (1544-1599). *Urbs Bamberga, et Abbates Montis Monachorum prope Bambergam, elegiaco versu descripti.* Nuremberg: Paul Kauffmann, 1595.

4to (198 x 140 mm). Collation: A-K⁸. [80] pp. Italic (text) and roman types (shoulder notes and preliminary verses), a few words in gothic and Greek types, three full-page woodcut coats-of-arms, woodcut ornaments and initials, two metalcut tailpieces. Light spotting to first and last few leaves, overall slight discoloration. Late 19th-century English calf, covers with central blind-stamped circular monograms of William Stirling-Maxwell, that on front board with "Gang forward" motto, blind fillet frames, blue endpapers, by Leighton (upper cover detached). *Provenance*: five lines of contemporary manuscript verse on C3v; Sir William Stirling-Maxwell (1818-1878), bookplate and supra-libros. \$4800

FIRST EDITION of a verse description of Bamberg and chronicle of the abbots of the ancient Benedictine Abbey of St. Michael (or Michelsberg), on one of the seven hills of the city, by its first historian.

Intended by Henry II, Duke of Bavaria and future Holy Roman Emperor, as the "second Rome" when in 1007 he made Bamberg a bishopric and his family seat, the city's importance only increased after the 13th century, when it became a Prince-Bishopric, and it remained a prosperous cultural center and link toward the Slavic lands well into the Baroque period. Bamberg's medieval architecture was influential in northern Germany and Hungary; undamaged in WWII, it is now a UNESCO World Heritage Site.

In his 18-page poem on the town, Hofmann leads the reader around his city's streets, hills, bridges, and major buildings, providing historical background. Forty-seven abbots, of which 34 pre-Reformation and 13 post-Reformation, are memorialized in verse in the longer part of the book, from Ratto (d. 1020) to the current abbot Johann V (d. 1627). These accounts contribute a few historical details not included in Hoffman's major work, left unfinished at his death, the *Annales Bambergenses*, which ended in 1440. Illustrated are the arms of the dedicatees, the reigning Prince-Bishop of Bamberg, Nithardus (Neytard von Thüngen) and the current Abbot of St. Michael, Johannes V, as well as Hofmann's own arms, granted him by Maximilian II along with the title of Poet Laureate. The last quire contains matter usually



considered introductory: a poem from the author to the reader, a philosophical poem on life ("Homo bulla"), and dedicatory verses from Christoph Girschner (or Girsner), Secretary to the Bishop, and Joannes Cyaneus, a fellow Poet Laureat.

At the end of the poem on Bamberg, a jaded reader, probably not a native Bambergian, added his own summary of the city, rich in ecclesiastical benefits and hence corruption: *Encomium Bambergae / Hortus deliciarum: / Thesaurus reliquiarum / Dissipatio bonorum / Perditio animarum*.

I locate two copies outside Germany, at Yale and the British Library. VD 16 H 4298; BM/STC *German* p. 409; cf. Flood, *Poets Laureate in the Holy Roman Empire: A Bio-bibliographical Handbook* (2006), H-90; *Neue Deutsche Biographie* 9: 459.

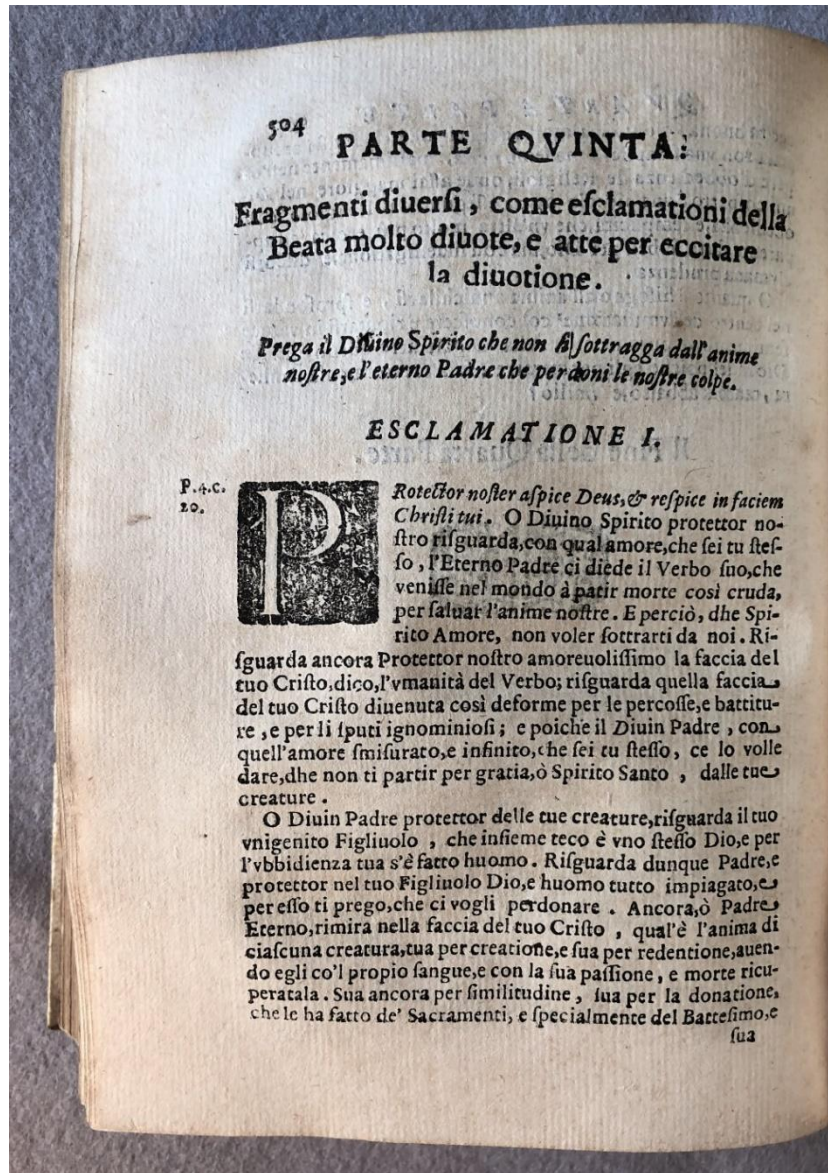
A female mystic as thinker

11) MARIA MADDALENA de' Pazzi, Saint (Caterina de' Pazzi, 1566-1607); BRANCACCIO, Lorenzo Maria, editor. *Opere della B. Maria Maddalena de Pazzi Carmelitana ... Con due prediche in lode dell'istessa Beata*. Naples: Francesco Savio, 1643.

4to (206 x 150 mm). [16] 524; 50 pp. [1 blank leaf]; 15 [1 bl.]; 28 pp. Woodcut initials. Title slightly foxed and finger-soiled, occasional foxing throughout, browning to a dozen leaves. Contemporary parchment over flexible boards, manuscript title on backstrip. \$2500

FIRST EDITION of a curated collection of the utterances of the Florentine mystic and saint. The frequent and often day-long trances, visions, raptures, losses of consciousness, and occasional convulsions of Maria Maddalena de' Pazzi commenced, the story goes, during a period of illness, in 1584, on the day she took the veil in the Carmelite monastery of Santa Maria degli Angeli. What were later collected as her manuscript writings were in fact systematic written records, made by teams of her fellow nuns, of her trance-induced orations. Far from disjointed ramblings, her oracular pronouncements revealed a cohesive quasi-Quietist conception of the path toward renovation of the Church and of monastic life. She modelled the latter goal especially through intense personal asceticism, including simple clothing, bare feet, fasting and other more extreme physical mortifications, considered excessive by Church authorities, but which were allowed to continue in part thanks to the steadfast support of her fellow Carmelite nuns. She later wrote a series of prophetic letters to Pope Sixtus V, to the archbishop of Florence (and future pope) Alessandro de' Medici, and to other highly placed Church authorities, which shocked contemporaries for their boldness, and were neither presented at her canonization nor published for another 200 years.

It was noted that during her trances Maria Maddalena was always able to pray at the appointed hours, and to take the Sacraments and her meals. This is significant, as her visions and mystical utterances should be understood in the context of post-Tridentine Catholicism. Visions and mystical raptures were in effect then the only acceptable means of religious commentary open to women of the Church, who were allowed neither to study much less to comment on theology or the scriptures, or to hold any temporal religious authority outside the convent. Using this accepted language of mystical revelations, Maria Maddalena de' Pazzi, who was canonized in 1669 by Clement IX, made significant contributions to Christian spirituality.



In 1609, two years after her death, the convent's confessor Vincenzo Puccini published an account of her life and a transcription of the nuns' collected recordings of her prophecies and visions. For the present edition the Carmelite Lorenzo Maria Brancaccio, as explained in his preface to the reader, rearranged her works, using Puccini's transcriptions (which omitted her letters), into coherent chapters categorized by theological subject. Brancaccio claims that not a word of the saint's visionary accounts was changed, other than a few words of Florentine dialect, but this being the third, now highly edited step in a chain of paraphrases, that is a slight exaggeration.

Following the body of the text are two sermons praising Maria Maddalena, by Bartolomeo Belvedere and Brancaccio; a summary of theological concepts in her speeches, and a laudatory poem in 55 stanzas in ottava rima, by Michele Orsi of the Neapolitan literary academy the Accademia degli Oziosi, followed by ten short poems by other members of the academy and three nuns.

Until the scholarly publication of the original manuscripts in the 1960s, Brancaccio's rearrangement remained the standard published version of Maria Maddalena's works, and was reprinted in 1675, 1712, 1719, 1739, etc., along with Puccini's *Vita*. This first edition is rare; OCLC locates two copies in American institutions (Univ. of Chicago and Carmelitana Collection, DC).

ICCU IT\ICCU\NAPE\004589; cf. *Dizionario Biografico degli Italiani*, vol. 70 (online).

Unique? suite of ephemeral prayer sheets

12) PASQUIER, Jean Jacques (ca. 1718-1785), publisher. A suite of engraved prayer cards. Paris: chez Pasquier, rue St. Jacques vis-à-vis le Collège de Louis le Grand, [ca. 1780 – July 1789].

12mo-size (136 x 71 mm). 51, [2] leaves, entirely engraved, on both rectos and versos, all but one with at least one illustration, ornamental page borders throughout, Pasquier's imprint at foot of every recto and continuing onto most versos. Plate 19 underinked (faintly printed). A stub following leaf 51, a couple of imprints and several foliation numbers cropped, light dampstain to a few leaves. Contemporary calf, smooth spine gold-tooled and lettered "Figure[s] de Pieté," gilt edges, marbled endpapers (rubbed). *Provenance*: contemporary ms. notes to fol. 3, several inscriptions on front flyleaf (one rubbed out and another crossed out in ink); presentation inscriptions on front and rear flyleaves to Jean Louis Meadé [?], student of the Jesuit collège (*petit séminaire*) of Agens, from one of his teachers (Degauy?), dated 27 July 1840. \$3200

A collection of engraved prayer sheets or cards published by the engraver and print publisher J. J. Pasquier. Each leaf is illustrated with a different devotional engraving and an instructional text or prayer. On each recto an illustration precedes the text, engraved in a variety of different scripts. Subjects include prayers to the Sacred Hearts of Jesus, Mary, and Joseph, to one's guardian angel, to St. Denis, patron saint of France, and to St. Genevieve, patron saint of Paris, the prayer "Pater de la Jardinière," and prayers for various occasions: before study, before the Sacrament, to ward off lightning, etc.; and devotional exercises, including the acts of contrition, of faith and hope, and instructions for saying the rosary and for obtaining various types of indulgences. A few sheets contain dates in the mid-1780s. The two final unfoliated leaves differ from the rest: the penultimate leaf, the only one that is unillustrated, contains a "Prière pour attirer la Bénédiction du Ciel sur l'Assemblée Nationale," published in the summer of 1789: that body was seated only from June 17 to July 9 1789, after which it was renamed the Assemblée Legislative. The last leaf is in memoriam of the deceased mendicant priest Benoit Joseph Labre (1746-1783), with his portrait; the text is headed "Maximes sur la vie pauvre et cachée." Labre became the object of a quasi-cult in France on the eve of the Revolution, and popular images of him proliferated to such an extent that they were said to have numbered over 150,000, few of which have survived.





LE PATER DE LA JARDINIÈRE.

Notre Pere qui êtes aux Cieux.

Que je suis heureuse, mon Dieu, d'avoir le bonheur de vous avoir pour Pere, et que j'ai de joie de songer que le Ciel doit être un jour ma demeure; faites, moi la grace ô mon Dieu de ne point degener de la qualité de votre enfant, et ne permettez pas que je fasse rien qui me prive d'un si grand bonheur.

1. Que votre Nom soit sanctifié.

Mon Dieu je ne suis qu'une pauvre creature, et par consequent hors d'état par moi-même de pouvoir sanctifier votre Saint Nom; mais je desire de tout mon cœur qu'il soit sanctifié par toute la Terre.

2. Que votre Règne arrive.

Je desire, ô mon Dieu, que vous regniez dès à present dans mon cœur par votre grace, afin que je regne éternellement avec vous dans la gloire.

3. Que votre volonté soit faite en Terre comme au Ciel.

Mon Dieu, vous m'avez condamnée à gagné

A Paris chez Pasquier, rue S.^t Jacques.

The illustrations were designed to appeal through their variety of shape, subject, and presentation. Rather than by Pasquier himself, they may have been produced by various engravers who worked for his shop.

Similar in function to traditional prayer cards, but in a slightly larger format, these small agenda-format leaves were usually sold one by one, no doubt by *colporteurs*, as inexpensive memory aids or supports for private devotion. Most have long since disappeared; those that are preserved tend to be found within the covers of devotional albums or commonplace books. For example, a late 18th-century devotional manuscript from the south of France which passed through our hands, now Johns Hopkins MSB 186, illustrated with numerous small engravings, includes six prints from the present series (nos. 8: *Dévotions du Rosaire*, 9: *Obligations pour gagner des Indulgences*, 15: *Le Pater de la Jardinière*, 19: *La Couronne de St. Joseph*, 21: *Moyens pour arriver à une grande perfection*, and [52], the unnumbered *Labre* memorial print). In the Johns Hopkins manuscript, these engravings were cut out around the borders, thus eliminating their imprints, inset, and illuminated.

Collected volumes such as this one (clearly sold as such since the prints have added engraved numbering), may have been marketed to the Jesuit colleges which made up a large part of the clientele of Laurent Cars, in whose shop Pasquier had worked. The present volume, still in its simple contemporary calf binding, was later given to a seminarian by a cleric-professor of his *collège*, in Agen, in southwestern France. OCLC locates no copies of this collection. The Bibliothèque nationale de France holds two collections or albums of prints by Pasquier, but their online catalogue does not list their contents.

Cf. Thieme-Becker 25:274 ("Pasquier, Jean Jacques"); cf. V. Meyer and C. Noûs, "Laurent Cars, un graveur-éditeur entrepreneur sous Louis XV," *Dix-huitième siècle*, vol. 52, no. 1 (2020) 355-378.

A very early decorated cloth publisher's binding on a macro-miniature almanac

13) ROHLFS, Matthias. *Hamburgischer nützlicher Schreib-Calender aufs 1781. Jahr.* Hamburg: Heinrich Christian Grund, [1781].

32mo (binding 80 x 54 mm). [62] pages, plus 3 blank interleaves. Title red-printed, text in red and black. Fourteen engraved plates of which the first two double-page, the remainder in two series both numbered 1-6, all HAND-COLORED WITH HIGHLIGHTS IN GOLD AND SILVER, most with a lacquer-like glaze. Woodcut astrological symbols and headpieces. One plate with old fingerprint and border shaved, else fine. PUBLISHER'S TEXTILE BINDING of green silk over binder's board, covers blocked in *Zwischgold* with rococo foliate border and central motif with a fountain and putto, copper-coated endpapers, gilt edges (covers rubbed, upper cover with loss to decoration, extremities fraying tears along backstrip). *Provenance:* early inscription at end, ?Schinkelman, Jacob..."; with Albert Cohn Antiquariat of Berlin, Catalog 178 (1886), item 280. Sold

ONLY EDITION. A *rarissime* German almanac, with lavish hand-coloring and in an UNUSUALLY PRECOCIOUS PUBLISHER'S GOLD-BLOCKED TEXTILE BINDING.

By the early eighteenth century, publishers of "calendars" or almanacs in the German-speaking lands regularly issued their editions in silver-gilt-blocked "trade" bindings (we have had an example from 1709). Later in the century, some Austrian publishers were among the first to cover their almanacs in paper wrappers with block-printed ornamental decors. Perhaps not surprising, then, is the use of cloth during the same period as the basis for the stamped decor; surviving examples, however, of this practice are exceedingly rare, and this miniature almanac (which, at just over 3 inches, comes in at the lower end of the "macro-miniature" category), is the earliest example that I have found.

Although stylistically remote from the embroidered textile bindings which enliven so many French *almanachs galants* of the period, the binding of this very rare "writing calendar" appears to emulate French models, as the almanac itself clearly shows a French influence. It is an unusual hybrid of the traditional *Schreib-Calender* and a fashion almanac and/or *almanach galant*. The text is entirely devoted to the calendar, each month containing four pages (two page openings); at the end are 13 pages in small type containing information on eclipses, tides, church services, posts (carriage services) to and from Hamburg, a tabular schedule of the openings and closings of the city gates (at dawn and dusk), and a note identifying the letters that appear on the right-hand pages of the calendar as abbreviations for the Hamburg churches where music is played on each date.



Completely unrelated to the text are the brightly colored engraved illustrations, which show splendidly dressed ladies, with towering pouf coiffures. usually accompanied by courting or deceptive gentlemen, and sometimes by servants. Each engraving contains a four-line poem at the foot explaining the situation. As in French almanacs for ladies, lust, adultery, and betrayal are the dominant themes, although, with more typically wry German humor, one plate shows a man holding a baby, next to his seated and possibly pregnant wife, with the caption “O hätt ich doch nur nicht gefreijt, Schon hat es mich den dritten Tag gereut. Ich armer Mann! Nun muss ich Kinder warten, tragen, Und mich mit meinem Jungen plagen” (“Oh if only I had not enjoyed [made love], already on the third day I rued it. Poor me! Now a babysitter have I become”). The two numbered series of plates seem to be by different artists (the figures in the second series being distinctly homelier).



The two double-page plates, preceding and following the title, each bear the imprint of a different co-publisher, there being not enough room on the letterpress title for this information; the first is that of a bookbinder (who was perhaps responsible for the binding?): “Hamburg: zu bekommen bei der Buchbinder Cornelius, in der ersten Brandt-Twitt, 1781”; and the second that of an engraver and print publisher: “Zu finden bey Ant. Aug. Beck, Kupferstecher in Braunschweig auf der Höhe, 1781.”

Several variously named Hanseatic calendars from the 1750s to the 1780s appeared under the name of Matthias Rohlf. The writer and journalist Christlob Mylius apparently once used that name as a pseudonym, but according to the CERL Thesaurus these almanacs are by a different (and presumably real) M. Rohlf. This title only appeared in 1781. I locate one other copy, in the Copenhagen Design Museum Denmark, described as having 64 pages and 6 plates. On Beck, cf. Thieme-Becker 3:136.



No free gifts

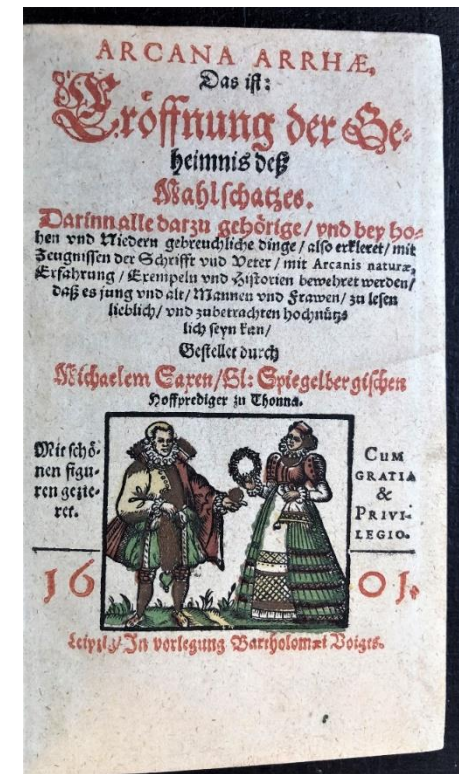
14) SACHS, Michael (1542-1618). *Arcana Arrhae, Das ist: Eröffnung der Geheimnis des Mahlschatzes*. Leipzig: Bartholomäus Voigt (colophon: Leipzig: printed by Franz Schnelboltz with the types of the heirs of [Johann] Beyer), 1601.

8vo (155 x 95 mm). [22], 281, [1 bl.] pp. Title printed in red and black with HAND-COLORED woodcut vignette of a groom and bride, 12 small text woodcuts printed from 9 blocks, including a repeat of the title block. Gothic types, a few passages in italic or Greek types, shoulder notes (one or two shaved). Browning throughout due to paper quality, dampstain in lower margins. Later parchment from a manuscript leaf over pasteboards, manuscript spine title, blue-speckled edges (endpapers renewed). Sold

Early anthropology: a treatise on a peculiarly Germanic tradition, the *Mahlschatz*, or engagement gift, by a Protestant pastor, prolific author, playwright, hymn composer, and ardent opponent of the Counter-Reformation. Originally from Remda in Thuringia, Sachs served as court pastor of Tonna (near Gotha). He had a special interest in marriage; this treatise complements his earlier investigation of wedding rings (1589). First published in 1591, reprinted in 1593, the work proved popular, and this is its third edition. All three editions are very rare; OCLC locates none in US institutional collections.

Sachs opens his dedicatory preface to Elisabeth, Countess of Isenburg-Büdingen, daughter of his late patron, and her daughters (?) Anna and Ursula, with a bang — a virulent diatribe against the sexual corruption of the Catholic Church, whose “hideous sins ... of fornication, impurity, immodesty, adultery and sodomy will make the sun turn dark and the earth tremble...” (A2v), naming as the Church’s most nefarious representatives not only the Pope, but also the poets Giovanni della Casa (Archbishop of Benevento) and Pietro Aretino (patronized by Popes). This leads him to the sanctity of marriage. The preface contains autobiographical remarks and a BIBLIOGRAPHICAL LIST of his seven previously published works relating to marriage (including a 1584 edition of his treatise on wedding rings, not in VD-16).

Among the ancient Germanic peoples, when women were chattel, the original meaning of the *Mahlschatz* was simply the price one paid for one’s wife. It evolved into a customary pledge in the form of a gift from the groom to his prospective bride upon their engagement. Different localities had their own traditions, but above all the nature of one’s gift depended on one’s social class: while wealthy aristocrats bestowed lavish gold chains or bejeweled armbands, a poor artisan might be restricted to a single gold coin or a thaler. Other traditional gifts included rings and fine linen handkerchiefs or face cloths, and brides often gave their betrothed a fine *Hemd* or undershirt, to be worn next to the skin. Most of these gifts were inspired by biblical passages, and symbolized some aspect of marital duty, hence the importance, according to Sachs, for young couples to understand the finer points of their meanings. Discussing these and other kinds of gifts, he mixes anecdotes, tales from antiquity and the Bible with “secrets” – the *arcana naturae* referred to in the subtitle. Hayn-Gotendorf remarked on the frankness of his language. VD 17 23:638349A; Hayn-Gotendorf, *Bibliotheca Germanorum Erotica & Curiosa* VII, 98 (this edition).



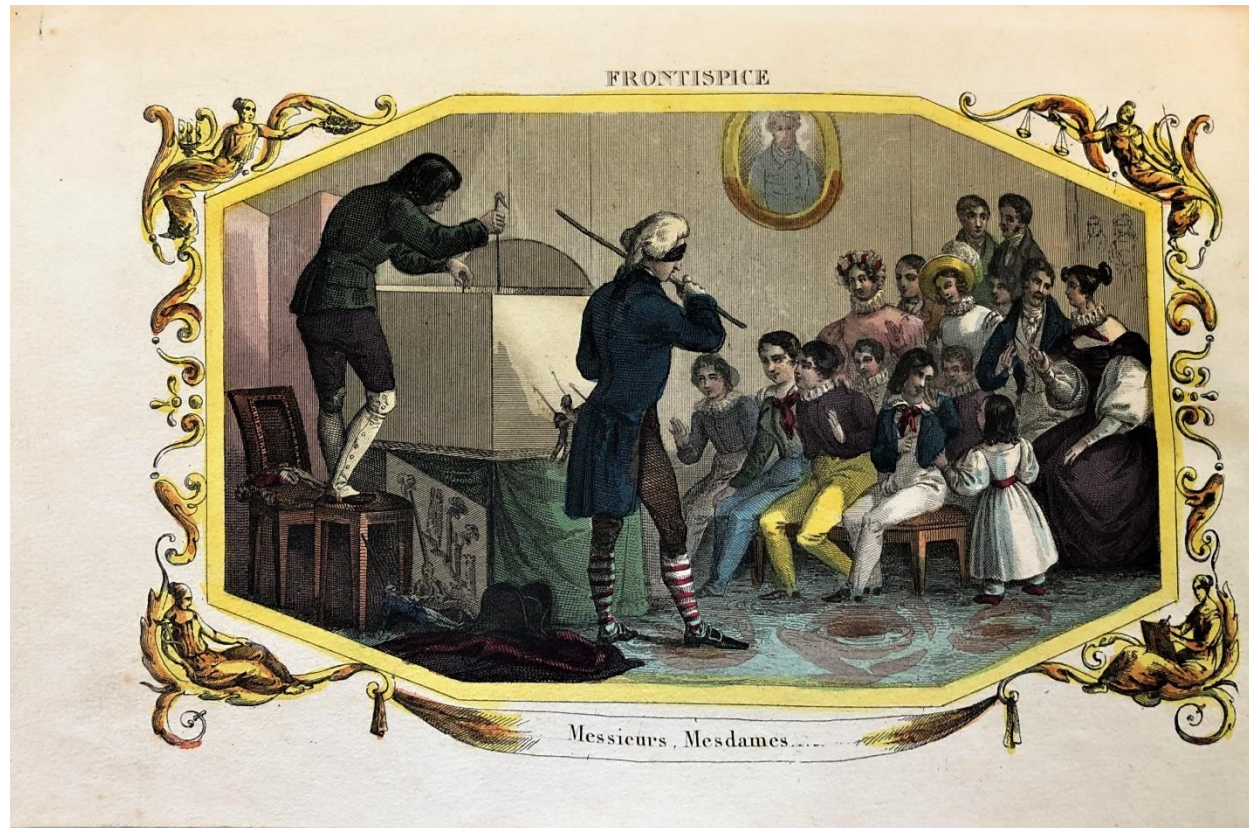
Training the bourgeoisie

15) SAVIGNAC, Alida de (1790-1847). *Biorama des enfans ou les petits ambitieux*. Paris: (A. Pinard for) Désirée Eymery, 1836.

Oblong 8vo (128 x 207 mm). 71 pages, engraved frontispiece, engraved title with vignette and 8 engraved plates, each with four scenes, ALL ENGRAVINGS HAND-COLORED UNDER THE PUBLISHER'S DIRECTION. Fifth and sixth plates in wrong order; some light foxing to text, front free endpaper creased. Original illustrated publisher's buff boards, the etched illustrations showing at center of front cover a proscenium on a pedestal bearing the title, the closed curtain painted with a female figure and flanked by female statues, surrounded by a neo-Renaissance border of swirling tendrils, floral swags, chinoiserie grotesques, and two pairs of nymphs; at center of back cover a ship within a cartouche edged with wheat sheaves and arrows, other vignettes on smooth spine (covers bowed and somewhat soiled, front hinge weak, front free endpaper creased). \$2000

ONLY EDITION of an entertaining and instructive tale within a tale, for older children (boys). Four cousins gather during their winter holiday, and at the end of a long day of play talk turns to their futures. All four harbor outsized ambitions, in four different areas — art, the marine,

commerce, and the law, vying for who will be the most powerful minister of state. Having overheard their chatter, their hostess, the mother of two of the boys, plans a show for Carnival that will relieve them of their naiveté without, she hopes, dampening their enthusiasm.



Enter the Biorama, a large box with moving figures (a pun on the "diorama," invented by Daguerre and Charles Marie Bouton in 1822), operated by an assistant while an older cousin, disguised as an elderly Italian, narrates the moral tale "Les Petits Ambitieux." Four magic talismans are given by a Venetian sorcerer to a

quartet of youngsters with analogous interests to our boys. One embarks upon the hardscrabble life of an artist, another becomes a sailor (flouting his father's wish that he attend the naval academy), the third enrolls as a law student, and the fourth enters the world of business at the lowest rung, as a grocery assistant. All undergo hardships, temptations, and trials, from poverty to the jealousy of their peers, through which they are guided by their magic talismans, which invariably counsel patience, charity and kindness to one's fellows, assiduous study, and respect of one's superiors. Their life stories contain lessons in history, art, geography, commerce, and even chemistry (the businessman owns a sugar refinery), as well as glimpses of social corruption worthy of Balzac. The crucial episodes in each character's career are illustrated in 32 engraved scenes, eight per character, set four apiece within ornamental borders on the hand-colored plates, representing the scenes of the Biorama.

With guidance from their talismans, the young men eventually attain the summits of their chosen professions, but only after many years of struggle. At the end the magic ingredients of the talismans are revealed to be nothing more than "good sense," and the source of their wisdom is found ... in the "Bibliothèque d'Education," Quai Voltaire, founded by the publisher, Désirée Eymery (Alexis Eymery's daughter).

Adélaïde Esther Charles d'Abillon de Savignac, daughter of aristocrats who lost their fortune in the Revolution, was a rebel against the social norms of her class, refusing to marry, and supporting herself as a teacher.

She elaborated her own child-centered pedagogy and became a prolific author of children's books that combined, like this one, instruction and fun. A proponent of women's education, she was a contributing journalist to several periodicals for girls and women.

In this copy the title is dated 1836, as in the BnF copy. The Cotsen copy, the only other copy located, appears to be undated: cf. *A Catalogue of the Cotsen Children's Library* 5071 (illus.). See A. Gorse, article A. de Savignac, *Plumes et pinceaux: discours de femmes sur l'art en Europe (1750-1850)* 2012, [online](#).



Anonymous was a nun

16) VISITANDINES. A straw-embroidered holy water stoup for private devotion. [Besançon or Franche-Comté, late 17th or early 18th century].

A portable holy water stoup of woven and embroidered straw: a convex scalloped-edged ovoid (approx. 40 x 28 cm. / 16 x 11 in.), the decorated straw side padded, probably with textile and/or paper, and sewn to a backing of strong pasteboard; its surface vividly decorated with embroidered straw in relief, forming scrolling leafy vines, flowers, buds and birds, in various shades of brown (varnished, darkened), with at center an inset glass-covered oval watercolor painting of the Sacred Heart, the emblem of the Sisters of the Visitation, on paper (or possibly parchment); at the foot of the frame, the holy water receptacle, consisting of a small metal container set within a box of similarly padded and decorated woven and embroidered straw, sewn to the main structure, and with a liftable lid decorated with twin flaming hearts. With a few small chips, the receptacle a bit more worn, central painted medallion faded and with a short tear, but overall IN FINE, UNRESTORED CONDITION. \$9000

A SPLENDID WORK OF POPULAR ART, ALMOST CERTAINLY PRODUCED BY NUNS IN EASTERN FRANCE. The sacred hearts of this holy water stoup (or *bénitier à dossier*), highlighted in both the central painted emblem and the straw-embroidered lid of the container, identify the object's origin as a convent of the Order of the Visitation. It was likely sold by the nuns, for private devotional use in the home.

Straw marquetry and straw embroidery were associated early on in France with nuns' handiwork, in the production of both religious and secular objects, often produced for sale outside the convent. Straw was cheap and abundant, and working it demanded skill rather than any expensive materials or sophisticated preparation. To make a palette resembling wood veneer, wheat or oat straw was split, soaked for a time in water, and then ironed. From this basic technique, two main decorative techniques evolved, one using straw marquetry and the other relief embroidery. The present ritual object is a remarkable example of the latter.

Although its uses were religious, most of the decoration of this rare *objet d'art* is secular. Using fine twisted cords or braids of straw, which are sewn onto the support, consisting of bands of flattened straw, the exuberant decor uses arabesque-like curling leafy branches, flowers with large-petalled flowers, and birds, in an ornamental language descended from the Renaissance and found in many types of folk art as well as in bookbindings and the graphic arts. At top is a large basket-like platform, hung with an ornamental fringe, from which emerges a pair of stylized birds (phoenixes?), posed symmetrically back to back, complete with plumage and tiny black bead eyes, and below the central medallion is a single large exotic bird with a long tail. The details of the birds' feathers, made of tiny closely packed loops, as well as the diaper patterns, stripes, hatching and basket-weaves of the flowers and the many delicate leaves and tiny curling sprigs, testify to the anonymous maker's mastery of the techniques of straw-work. While the padding material which creates the object's bombé shape is not visible, underneath its lid the metal holy water receptacle is padded with what appears to be shredded cloth, covered with hemp or a similar undyed textile. Near the top of the pasteboard back is the stub of a canvas-like knot, the remains of an attachment used to hang the object on a wall.



Although the emblem of the Order of the Visitation is usually depicted as a Sacred Heart pierced by two arrows, the painted emblem at the center achieves the same effect by showing the red heart with a single wound. Surmounted by a cross, and encircled by a faded chain representing the Crown of Thorns, it floats within a yellow sky framed by clouds, above the outline of a hilly landscape. The motif is echoed on the lid of the holy water receptacle with its twin flaming hearts.

Thanks to secularization, wars, and the normal wear and tear of time, most of the artistic production of female religious communities does not survive; for the same reasons, archival evidence of nuns' artistic activities has largely disappeared. However, a study by Philippe Bonnet of 17th- and early 18th-century nuns' necrologies, which were distributed as printed and manuscript circular letters and many of which are preserved, shed light, through their detailed descriptions of individual sisters' accomplishments, on a flourishing culture of artistic creativity, revealing nun painters, weavers, dyers, embroiderers, lacemakers, and even architects. While several female orders in France produced objects decorated with straw embroidery and/or straw marquetry (see Caunes, et al., pp. 54-72), in his article Bonnet noted particularly the Visitandines of Besançon (p. 439), who were "very busy with embroideries of gold and silk, and with straw embroidery, [which they sold for] considerable prices, which constituted the main part of their income."

This example is remarkable for its preservation of the original central medallion and the attached holy water receptacle. A similarly shaped and decorated object, possibly by the same artist, is reproduced in Caunes, et al., fig. 73 (p. 82), but its center is empty, and instead of a receptacle at the foot there is a simple embroidered shield.

Cf. L. de Caunes, S. Goldsal, C. Baumgartner, *La Marqueterie de Paille* (Paris 1993); P. Bonnet, "La pratique des arts dans les couvents de femmes au XVIIe siècle," *Bibliothèque de l'école des chartes*, 1989, v. 147. pp. 433-472.

Ladies first

17) VOLTAIRE (François-Marie Arouet, called), and others. *Le Calendrier de Paphos, Dédié aux jolies Femmes. Recueil de Pièces en vers les plus ingénieuses, et les plus galantes, faites par les Dames, ou en leur honneur. Avec le nom des auteurs.* Paris: chez Desnos, [1778?].

12mo (124 x 68 mm). 4, 82, [1] pp. Two parts, continuously paginated. Engraved frontispiece, engraved title (letterpress title removed), six engraved plates before lettering, all with tissue guards; one woodcut vignette of a rose. Small repair to outer blank corner of frontispiece, else a fine, untrimmed copy. 19th-century green straight-grained morocco gilt, sides with triple fillet framing a wavy double border with roses, spine gilt with roses in compartments, turn-ins gilt, gilt edges, by Dupré, stamp-signed on front turn-in; later two-part blue morocco slipcase by Riviere (slightly scuffed). *Provenance:* Sir David Lionel Salomons, Broomhill, Tunbridge Wells, armorial bookplate; Carlo de Poortere, bookplate. \$850



ONLY EDITION, a special copy with the engravings *avant la lettre*, of a literary almanac in two parts, unusually dividing the contributors by sex, with part 1 (pp. 7-34) containing only poems by women, and part 2 only by men. A table at the end of each part lists the authors. In the ladies' section are verses by the mother and daughter M^{me} and Mademoiselle Deshoulières (ou Des Houlières), M^{lle} de Scudery, M^{me} de La Suze, M^{me} de Liancourt, and other seventeenth-century, i.e., "classical" writers. The male contributors include a few more modern authors, notably Voltaire, with 13 occasional verses, most dedicated to individual women.

The unsigned engravings, of scenes set in elegant interiors or pastoral settings, show a wedding banquet; a couple engaged in a playful chase, with Cupid seizing the woman's dress; Reason (Athena with a lion) being seduced by folly (a female fool, complete with rattle, bells, and crazy hat); a female Narcissus, admiring herself in a pond; a courting scene with musical instruments; and a pensive woman alone in her bedchamber. The frontispiece shows the bust of a smiling Voltaire being crowned with stars by one of two attendant muses. Grand-Carteret inattentively suggested that the bust might portray Alexis Piron, another contributor, not noticing the lightly etched titles of two books held by the recumbent muse, namely *Charles XII* and *La Henriade*, both of course by Voltaire, and referring to the poem on p. 41, "A Madame la Marquise de Boufflers en lui envoyant la *Henriade* & *Charles XII*."

The copy was deliberately bound without the letterpress title; it also does not contain the (always optional) Tables of losses and wins at the gaming table, announced in the subtitle. Copies apparently differed, and the almanac may have been reissued periodically. Grand-Carteret dates the almanac to 1789, whereas Cohen-de Ricci dated it to 1781. Both their copies seem to have also lacked a letterpress title: OCLC locates only the BnF copy, with the letterpress title, dated 1778. Bengesco, *Voltaire, Bibliographie de ses Oeuvres* IV: 2238; Cohen-de Ricci 37-38 (7 or 8 plates); Grand-Carteret 611 (7 plates).

Size matters

18) WALL ALMANAC – LARMESSIN, Nicolas I de (1632-1694), engraver. *L'Auguste Scéance de leurs Maiestez en Flandre / Almanach pour l'an de grâce M. DC. LXXI*. Paris: Pierre Bertrand, 1671.

Double-sheet broadside (platemark 85.5 x 53.5 cm). Very large engraved, etched and letterpress broadside on paper, showing Louis XIV and his family and court in Flanders, receiving the homages of the emissaries of Spain and of the Dutch States General; engraved title with explanatory caption at top, a few engraved captions identifying figures within the image and the events within an inset cartouche, signed at foot *P. Bertrand ex, Avec Privilege du Roy* and *De L'armessin, delineaovit et Sculpsit*, inset letterpress calendar (*Almanach...*) at bottom printed in red and black, with its own imprint ("A Paris, chez Pierre Bertrand, ruë S. Iacques, à la pomme d'Or"). A FINE, DARK IMPRESSION. Some wrinkling, formerly folded, darkening along central fold and traces of parallel folds, light staining in upper portion, a few small repairs at upper and lower edges, verso with old, darkened backing. Matted. \$11,500

A MONUMENTAL EPHEMERUM, this double-sheet etched and engraved broadside with its inset letterpress calendar is an example of an *almanach mural* or "wall almanac," a specialty of the reign of Louis XIV, for whom such visual embodiments of his power functioned as de facto vehicles of monarchical propaganda. Intended for and used by a popular audience, most of these outsized and fragile prints were discarded at the end of each year, used to wrap vegetables or light fires (cf. Préaud, *Les Effets du soleil*, p. 12).

The present example, of which one other copy is recorded (BnF), celebrates a moment of peace and tribute to the King, during a visit to Flanders in May 1670, by his rivals Spain and the Netherlands, a year before the outbreak of the Franco-Dutch war. In the upper two-thirds of the engraving, the principal scene, enclosed in curtains at the top and leafy fronds at the bottom, centers around the young Louis XIV and his wife Maria-Theresa of Austria, enthroned before a baldachin decorated with fleurs-de-lys, with at Louis's right the ten-year old Dauphin, Louis de France. To the rear of the royal family is an area with a colonnade and two Solomonic columns, crowded with French courtiers: visible behind balustrades to the right and left are respectively six gentlemen and four ladies, all elaborately dressed and coiffed. To judge by the similarity of faces to an analogous group in a wall almanac by Larmessin from 1669 (no. 8 in the aforesaid catalogue), the two gentlemen in the first row are "Monsieur" the duc d'Orléans, the King's younger brother, and Louis de Bourbon, Prince de Condé ("le Grand Condé"), one of the monarch's pre-eminent generals; the four behind them probably include Turenne and the then duc d'Enghien.

Bowing before their Majesties are the emissaries of the King of Spain, Francisco Antonio Fernández de Velasco y Tovar, and of the Constable of Castille on the left, and, on the right, the ambassador of the States General of the Netherlands, Jacob van Wassenaer, Lord Obdam ("Le Baron Dopdam"), next to whom stands an unidentified associate. At the foot of this scene, emerging from the mouth of a grotesque lion's head, is a cartouche containing an etched and engraved scene of the capitulation to France of various towns of Lorraine: in the foreground, as identified in the caption, their governors (on foot) hand over the keys to the royal French representatives (on horseback), and in the background a vast panorama shows retreating and advancing cavalry and infantry among hills and fortified towns. This cartouche, which is set between sculptural fleurs-de-lys, surmounts the letterpress calendar, in 12 columns printed in very small type with typographical astrological symbols. Both are flanked by large allegorical figures of domination in the form of two enchained warriors, surmounted by shields, above which two putti, one holding an olive branch, peer out from foliage hiding symbols of war: spears, arrows and a trumpet.



The subtitle fills out the details of the scene, noting the splendor of the attendant court, “brilliant with gold, and precious stones,” and declaring that the royal family’s progress through Flanders was met with “sincere proofs of public joy, in the sumptuous and magnificent entries [i.e., receptions] that were held for them in all the subject towns ... where they distributed largesse of large quantities of gold and silver to all the people.”

Glorifying Louis’s power, this broadside depicts a moment of truce on the eve of a half-century of near-constant wars pitting an expansionist France against its neighbors. In the so-called War of Devolution, from 1667 to 1668, “France occupied large parts of the Spanish Netherlands, and Franche-Comté, both then provinces of Spain.... In the fighting, the French encountered minimal resistance; however, Louis was more concerned to assert his inheritance rights in the Spanish Empire, and consequently returned much of his gains in the May 1668 Treaty of Aix-la-Chapelle. The terms were agreed by Emperor Leopold in January 1668, reinforced by the Triple Alliance of England, Sweden and the Dutch Republic. The conflict marked the end of the long-standing Franco-Dutch alliance” (Wikipedia). Peace was short-lived: in May 1672 the French invaded the Dutch Republic.

The quality of the engraving is fine, especially in the upper portion, whose architectural depth highlights the details of the courtiers’ and monarchs’ lavish dress, jewels, curls, ribbons, laces, faces, and feathered headgear. Most engravers of wall almanacs did not sign their productions, Nicolas Larmessin being the one exception (Préaud, op. cit., p. 16). Best known for the series of “grotesque costumes,” started by him and continued by his brother of the same name (Nicolas II), Nicolas Larmessin I also executed numerous wall almanacs for his father-in-law the print publisher and printseller Pierre Bertrand, whose daughter Marie he had married in 1654. Larmessin both designed and engraved the present print, published by Bertrand. He later became one of the “printmakers in ordinary to the king,” who received supplementary salaries amounting to 400 livres per annum (*A Kingdom of Images*, p. 27). It is possible that portions of the engraving, for example the lower half with its larger, less detailed figures, were carried out by one of the anonymous engravers working in Larmessin’s or Bertrand’s shop.

Surviving copies of wall almanacs are exceedingly scarce. Furthermore, “we do not currently possess any archival documents concerning these monumental prints. We have nothing more than infrequent allusions in the literature and a few quotations that form parts of the images themselves. There is, therefore, a great deal of work to be done on the 570 or more almanacs published under the personal reign of Louis XIV if we are to understand them and know how they came into being” (Maxime Préaud, “The Glory of the King,” *A Kingdom of Images*, p. 55). More specific questions concerning the production of wall almanacs, including the choices of subjects and who selected them, i.e., the precise connections between the government and the printers of the rue St. Jacques, are raised in Préaud’s excellent introduction to the 1995 Louvre exhibit catalogue, *Les Effets du Soleil*.

G. Duplessis, *Inventaire de la collection d’Estampes relatives à l’Histoire de France léguée en 1863 à la Bibliothèque Nationale par M. Michel Henin*, 5 vols. (Paris 1878-1884), II: 4571. Cf. Maxime Préaud, *Les Effets du soleil: almanachs du règne de Louis XIV, XVIIe exposition de la Collection Edmond de Rothschild*, Paris: Réunion des musées nationaux, 1995, passim; Waddesdon Manor, *Glorious Years: French Calendars from Louis XIV to the Revolution*, [exhibit catalogue](#), 2018; Fuhring, Marchesano, et al., editors, *A Kingdom of Images, French Prints in the Age of Louis XIV, 1660-1715* (Getty Research Center & BnF, 2015), pp. 55-57 and 322.

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