



No. 17

*Recent
Acquisitions*

E-Catalogue 22

End of summer 2021

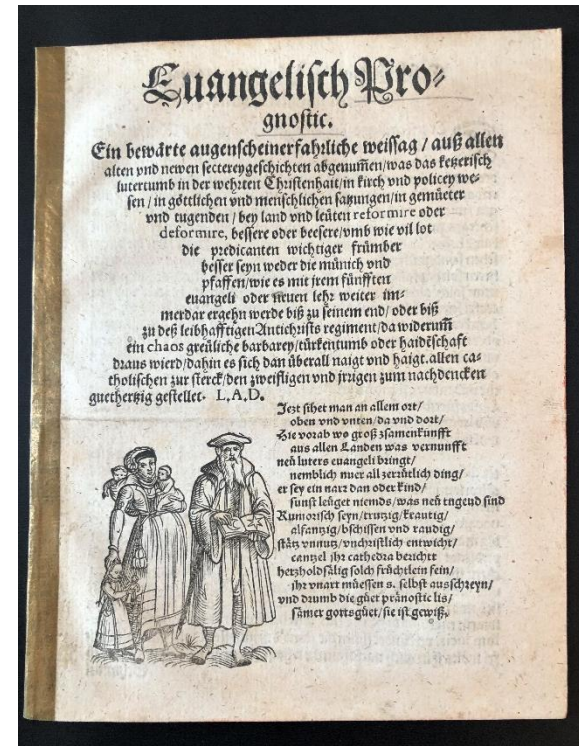
Dark predictions

1) ANTI-LUTHERAN ASTROLOGY — [ALBRECHT, Lorenz?]. *Euangelisch Prognostic. Ein bewärte augenscheinerfahrliche weissag ...* L.A.D. [Munich: Adam Berg, ca. 1589].

4to (187 x 146 mm). Collation: A-B⁴. [16] pages. Gothic types (and roman for Latin words), long title in shaped typography. Title woodcut of a man holding an almanac, with his wife and children. (Old horizontal fold, small hole obscuring a word on last page.) Unbound, copper-gilt paper backstrip. \$1500

ONLY EDITION of a polemical “almanac,” each planet and astrological sign evoking nefarious qualities of the Lutherans. The author borrows the form of astrological almanacs for grim diatribes against the “realm of the Antichrist,” which will bring the “horrificing chaos and barbarity [of] the Turks or heathens” (from the subtitle). The moon protects henchmen, Mercury enables the deceitful sermons of the lying Lutherans, Venus will have nuns and priests marrying.... The first section treats the nine heavenly spheres, the second the astrological signs, and the third the seasons (containing prognostications). Astrological influences are presented as forces to be resisted. The primum mobile, the 9th sphere of heaven, is the most powerful of all, but it causes confusion, makes men dizzy, and sends them straight to the center of the universe, which is the center of the earth, where heresy and the devil lurk. Besides ancient authorities, references are made to recent history (the Diets of Worms, Regensburg, Maulbronn and Altenburg), to the tower of Strassburg Cathedral, and to another pseudo-astrological almanac, Johannes Nas, *Practica practicarum* (Ingolstadt 1566). The title woodcut shows, perhaps, the intended audience, a typical burgher family.

This is one of three anti-Lutheran pamphlets published in or around 1589 by Adam Berg. All are signed L.A.D., which has been attributed by cataloguers to Lorenz Albrecht, reading the initials as “Lorenz Albrecht, Doktor.” The two other texts are titled *Predicanten Practic. Prognostic* and *Ketzer Katz*; the former bears the same title woodcut as the present pamphlet, and has Adam Berg’s imprint, dated 1589; the latter has a different woodcut and no imprint, but is also probably correctly attributed to Berg. Two Lorenz Albrechts of this period are described in the German biographical dictionaries. One was a printer from Lübeck, and clearly unrelated, and the other a philologist and author of the first German grammar, who called himself Ostrofrancus (Osterfrank), after his birthplace. Although Albrecht the grammarian did convert from Lutheranism, and became a priest in 1583, all traces of him disappear after that date. His name appears on two antireformist texts, both printed in Ingolstadt in 1570. The attribution to Albrecht of these later, somewhat more virulent popular pamphlets from Berg’s press seems tenuous. I locate a dozen copies, of which one in an American library (Concordia Seminary, MO). VD16 A 1594; BM/STC German p. 235; USTC 349262; Cantamessa Arpinati, *BiblioAstrology* (online) 140 bis; cf. Reifferscheid, “Albertus, Laurentius,” *Allgemeine Deutsche Biographie* 24 (1887), 509-510.



A multitude of uses

2) BELGIAN EMBROIDERED BINDING — *Calendrier Belgique curieux et utile, contenant les événemens historiques sur les jours de l'an, et la description des tableaux de la Galerie électorale à Dresde Pour l'année 1782.* Ghent: chez Pierre de Goesin, [1781/82].



18mo and 12mo (part 2), 103 x 61 mm. [26] pages. Calendar (pp. [4-25]) interleaved. Part 2, a letterpress table of monthly wins and losses, with its own title, *Perte et Gain*, within type-ornament border. Contemporary embroidered blue silk over binder's board, covers with outer frame of *frisure* (silver-gilt foil-covered thread) enclosing an undulating foliate border of silver and pink sequins couched with twisted metal-covered thread (*bouillon*), central medallion of white silk with floral decor: a single flower with blue foil blossom on upper cover, a flowering plant with three yellow blossoms on lower cover, backstrip with undulating leafy décor (lower medallion lacking two sequins, else fine), gilt edges, mirror (tarnished) inside front cover, front liners of later blind-patterned pink silk, front flyleaf and lower free endleaf of plain pink silk, folded pocket inside lower cover, slightly later gold-tooled goatskin two-part slipcase, lined in patterned pink silk. *Provenance*: the inserted leaves with early 19th-century annotations in pencil on domestic matters, in French and Flemish; pencil note on front flyleaf, "Ayant vraisemblablement appartenu à Mme van den Hecke grand mère de ma mère Hélène du Roy de Blicquy," dated in ink 1944. \$3500

A practical almanac, interleaved with jotted household accounts, in a well-preserved embroidered binding, probably produced in Flanders, using materials and techniques based on French models.

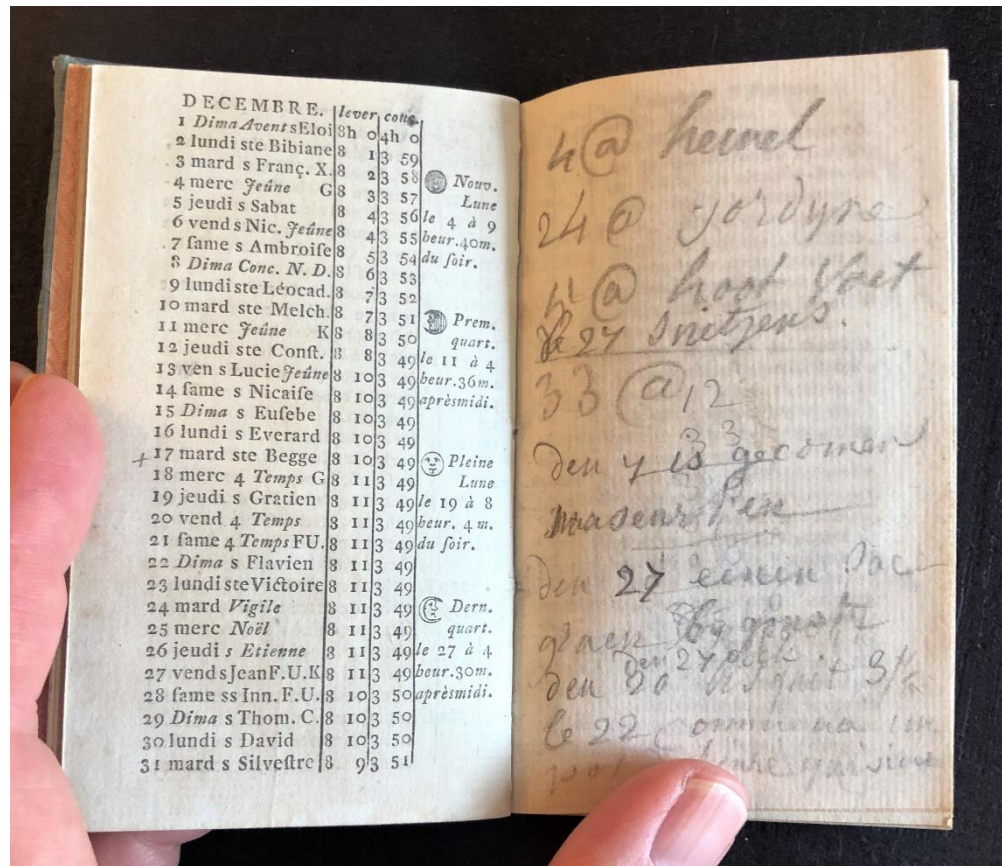
This Ghent annual appeared from 1757 to approximately 1831, published by the printer-bookseller Pierre François II de Goesin and continued by his heirs after his death in 1787.

Most of the 18th-century volumes contain the same table of wins and losses at the gaming tables and all have an interleaved calendar. Included in this almanac is the usual kind of official information — a calendar with saints and market days as well as historical events, schedules of carriages, ships, and postal messengers, lists of principal sovereigns and princes throughout Europe and of local officials in Ghent — but it also has a special focus on art. Some of the annual issues include guides to the treasures of the city of Ghent; this 1782 volume contains the second part of a catalogue of the paintings in the Elector's Gallery in Dresden (paintings numbered 260-489), of which the first part had appeared the previous year, and the rest presumably followed the next year (the text reproduces the relevant numbers of the Dresden 1765 edition of the *Catalogue des tableaux de la Galerie électorale à Dresde*, which is

digitized). The almanac must have been prized, as a high proportion of extant copies are bound luxuriously, in morocco or painted bindings, or embroidered bindings with morocco slipcases, as here.

On the inserted blank leaves a contemporary reader recorded the purchase and use of foodstuffs and basic supplies. In February, for example, on the 1st “started a sack of flour & paid the baker,” on the 8th [bought?] “du théé ginsine” [Ginseng tea], on the 11th, “started a barrel [baril] of vinegar,” on the 16th, “started a barrel [tonneau] of beer,” and on the 25th, [bought?] “a new sack [ballot] of sand.” Variations on these notes recording the same products recur monthly. In March the sand container was refilled and new barrels of beer and vinegar had to be opened.... The notes for December, in Dutch, list various textiles, with prices on the verso.

Uncommon outside Belgium; the V&A and the Metropolitan Museum hold copies and the Harry Ransom Center has a set of 11 volumes. Van der Haeghen, *Bibliographie Gantoise* vol. 3 (1860), 4804.



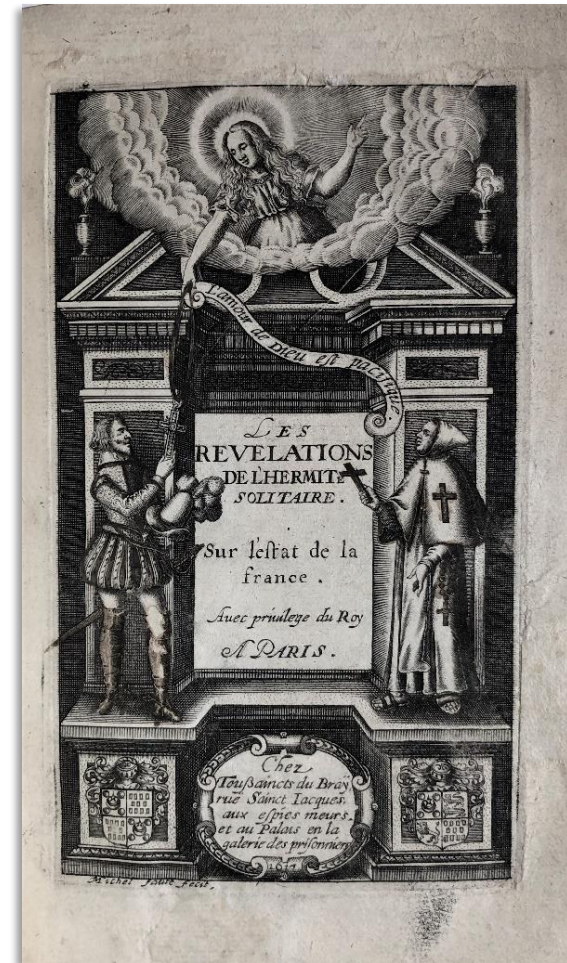
The Magdalen to the rescue of France

3) [CHENEL, Jean, sieur de la Chappronnayel]. *Les revelations de l'hermite solitaire sur l'estat de la France*. [With:] *La reigle et constitution des chevaliers de l'ordre de la Magdeleine*. Paris: Toussaint du Bray, 1617 / 1618.

8vo (164 x 96 mm). 2 parts. *Revelations*: [20], 107, [1] leaves. Engraved title by Michel Faure, TWELVE FULL-PAGE ENGRAVINGS, the first three by Léonard Gaultier, the remainder unsigned. Early ink coloring to small details of first title and engraving on p. 72. *Reigle*: 30 leaves. Engraved title showing the arms of the Order. (Marginal repairs to first title, light marginal dampstain in first 20 leaves, some dust-soiling.) Contemporary mottled calf, spine gold-tooled, red morocco gilt lettering piece, edges red-stained (old repairs). \$4500

FIRST EDITION of an allegorical tale containing a manifesto against dueling, described as the source of all France's political and social ills. The author, a Breton nobleman whose name appears in the privilege, proposes the creation of a new chivalric military-religious order to remedy the plague of clandestine dueling that was cutting short the lives of so many young noblemen. Following the "novella" of the first part is the second edition of the proposed statutes of Chenel's new order, previously published in Nantes in 1614, here with a new explanatory preface. (Although often catalogued as a separate edition, and possibly also issued separately, the *Reigles* are described as part of the edition in the author's letter to the reader.) In spite of royal support, Chenel's project failed miserably, attracting no recruits, but he left this unusual book, combining polemics, social planning, an imaginary voyage, and emblematic visions.

Revelations: Chenel presents his views on dueling, whose premise he considers to be a warped concept of "honor," as a tale within a tale: a young nobleman, the narrator, is traveling through foreign lands in flight from the "misères de la France," i.e., the corruption and disorder of the times (the first 20 pages are a catalogue of the dissolution and lawlessness reigning in present-day France). After sojourns in Malta and Sicily, the narrator arrives in Calabria where he and his valet come upon a miraculously beautiful valley, described in enchanting detail. There he finds a grotto with a life-sized sculpture of Mary Magdalen, and meets its creator, a saintly young hermit, who happens to be a fellow French aristocrat. The hermit had fled France on the verge of engaging in a duel, having been shocked back to sanity by the death of a friend who had been killed in a different duel, at the hands of his own best friend), while serving as a second (that a second was involved in the action underscores the extent of the dueling frenzy). The hospitable hermit has had visions, recounted over a period of days to his enthralled guest. Featuring symbolic animals, some of which transmutate (a horse becomes a pig, etc.), sick eagles





cured by good Kings with crosses, celestial flames, the Antichrist, palaces built on mud, and the city of Paris, these emblematic visions (elements of which will appear in the new order's insignia) reveal to the hermit, and thence to the narrator, that the immoral and atheistic practice of dueling lies at the heart of all of France's woes, and that a new knightly order is God's chosen remedy. Each vision is illustrated by one or more engraved illustrations, printed on rectos facing explanatory sonnets on the facing versos.

The narrative concludes with a question & answer session between narrator and hermit, addressing such issues as "how will changing the behavior of the nobility improve the condition of all of France?" (the hermit explains the interconnectness of the body politic), or "Why a female saint for a military order?" (answer: Mary Magdalen landed in Marseille! She was the Saint chosen by God for France, a model of penitence for the nobility: "C'est une grande Princesse, qui a esté conduite de Dieu, pour servir de guide à la Noblesse").

Oddly, in his dedication to the King, Chenel offers (fol. a6r) to engage in hand-to-hand combat with anyone who wishes to defend the practice of dueling.... He was evidently ignored.

Règles: Trying to drum up interest in his Order of the Magdalen to a recalcitrant public, Chenel added a new preface to this printing of the rules and constitution of the order, in which he cites the precedent of dozens of earlier religious-military orders, from the Order of Malta onwards, defending as well various features of his order's insignia, and again its choice of patron saint. Chenel's constitution demonstrates that this new (but anachronistic) order of noblemen was intended to replace the "*académies d'équitation*" where young nobles learned to ride, dance, and fence, practically to the exclusion of any other education. Swordsmanship as taught in the academies had become divorced from any military utility, and instead served to mark one's membership in the elite. Although not the only cause of the fad for illegal, clandestine dueling and its consequent bloodshed, the academies were a logical target of any

attempt to turn the tide and return the nobility to its "rightful" role as military defenders of the monarchy. In Chenel's plan, five hundred young noblemen would spend two years in an "Héberge Royale," essentially a military academy, in order to become knights (*chevaliers*). While they would learn military skills there, including swordsmanship (article XI), all "dueling, assassinations, and any quarrels outside service to the King" were expressly abjured (article VIII).

I locate copies at the BnF, British Library, and Morgan Library. The Morgan copy has only 11 engravings, and the BnF copy, possibly the dedication copy, includes 4 extra engravings not found in the other copies. Brunet I: 1831; Hoefler; *Nouvelle Biographie Générale* 10:186 ("Ce livre est très-singulier..."); Arbour, *Un éditeur d'oeuvres littéraires au XVIIe siècle: Toussaint Du Bray (1604-1636)*, Geneva, 1992, no. 137 & 146; Andrea Bruschi, "L'académie nobiliaire en tant qu'outil de dissuasion du duel : les projets pédagogiques de Menou de Charnizay (1615) et de Jean Chenel de la Chappronaye (1614-1618)," *Réforme, Humanisme, Renaissance* 76 (2013): 133-141 ([online](#) on Persée.fr); *Inventaire du Fonds français, graveurs du XVIIe siècle* IV, p. 509, Gaultier no 471-473.

Printed at the Halle orphanage

4) [CHOFFIN, David Étienne (1703-1773); BOGATZKY, Carl Heinrich von (1690-1744)]. *Le Tresor des enfans de Dieu, contenant un Recueil de trois cents passages de l'Écriture Sainte, sur des matières d'Instruction, d'Edification & de Consolation; Auxquels on a joint des applications en vers & en prose.* Halle: aux dépens de la Maison des Orphelins, 1727.



Oblong 16mo (83 x 104 mm). [8], 300 pages. Title printed in red & black. (Light discoloration, last few leaves soiled.) Eighteenth-century gold-tooled brown sheepskin, covers with outer border of drawer-handle tools and central panel with floral and arabesque tooling at corners and blossoms, at center a gold-stamped Agnus Dei, spine gold-tooled, gilt edges (rebacked, preserving original backstrip, upper corners restored, lower flyleaf renewed). *Provenance:* contemporary inscription on front flyleaf in a childlike hand, "H. Biorn, le 12 Fèvrier 1773"; early inscription on title (the name cut out), dated from Neustadt 1736, and a pious inscription on title verso; Svend Fridolf Jacobsen, 1943 bookplate. \$1250

ONLY EDITION of a rare French adaptation of Bogatzky's popular book of Pietist edification, the *Güldenenes Schatz-Kästlein der Kinder Gottes* (first edition Breslau 1718), printed at the Pietist

press of the Halle orphanage. This copy is from the issue printed on both rectos and versos; another issue (with the same typesetting), printed on rectos only, was published at the same time.

In the preface (signed D. E. C.), Choffin outlines his working method, conceding that his work is rather an imitation than a translation of the *Schatz-Kästlein*. As in his model, each page contains a biblical quotation followed by a commentary in verse or prose. While Choffin used most of the same biblical citations as Bogatzky, he replaced some of the latter's verse glosses with different poems or his own prose passages, particularly in cases where the German verse was difficult to translate. In the preface Choffin provides a helpful list of his sources, which

included Pierre Corneille's French verse adaptation of the *Imitatio Christi*, Jacques Testu's *Stances Chestiennes sur divers passages de l'Escriture sainte*, several collections of devotional poetry that circulated in manuscript at the time, the *cantiques* from the French translation of the *Pilgrim's Progress* (*Voyage d'un Chrétien vers l'Eternité bienheureuse*), and various translations of the Psalms.

Like Bogatzky, Choffin, a native of Franche-Comté, taught at the Halle orphanage, the most extraordinary legacy of the Pietist leader August Hermann Francke. In the 1690s Francke had begun helping poor local children attend school; by the time of his death in 1727 the huge Halle *Waisenhaus* housed 2196 children (including girls), and was equipped with a pharmacy of the first order, the first ever school chemistry lab, a well-furnished printing press disposing of every kind of type (including exotic fonts), a *Wunderkammer*, and an extensive library. The pharmacy and press both remained active well into the 20th century. Most of Francke's writings and many other Pietist works were printed on the orphanage's press. "Education was primarily oriented toward the development of Christian character, and much of it was related to 'practical' or 'manual' work" (Pierard). There were venerable precedents, in, for example, some 15th-century monastic presses, for the idea of training subjects in the exacting skills of printing in order to strengthen their Christian character, and it is not unlikely that children had a hand in producing this edition and other imprints of the Halle orphanage.

Choffin, who taught modern languages at the orphanage and at the University of Halle until his death, published a number of works of popular devotion on the orphanage press. His authorship of this work remains unrecognized in library catalogues, including VD-18, all of which list the work only under Bogatzky. OCLC locates three US copies (Harvard, Newberry, SMU Bridwell, the latter sold by us). The Catalogue collectif de France reveals no copies in France of this French-language work.

The lamb of god stamp on the present binding may indicate a Moravian ownership, the *agnus dei* being that community's motto.

VD18 11626704; On the Halle press, see the *Répertoire d'imprimeurs / libraires (vers 1500-vers 1810)* (Paris: BnF, 2004), p. 559 (*Waisenhausdruckerei*); and *Le Grand dictionnaire historique* (Basel, 1732), vol 4, pp. 151-2.

Jesuit school printing in a collage binding

5) COCHEM, Martin von (1634-1712). *Das Kleine Baum-Gärtlein*. Braunsberg: printed at the Jesuit College, 1773.

18mo (109 x 64 mm). Collation: A-U V-Z Aa-Bb^{8.10} (but see notes). 456, [12] pages. Half-title with woodcut frontispiece on verso. Gothic types. (A couple of headlines shaved toward end, a few corners bent.) Contemporary case binding of painted and gold-tooled parchment over pasteboards, with onlays cut out from engravings, that on upper cover showing the Crucifixion flanked by seraphim, the Resurrection on lower cover, both onlaid scenes set within blue-painted gilt arches framed in pink, smooth spine gilt in compartments and painted blue, edges gilt and with gaufering at extremities (somewhat rubbed, spine faded). \$1850

Unrecorded edition of a German Catholic prayerbook, printed at the Jesuit College of Braunsberg (now Braniewo, Poland), possibly weeks before the suppression of their order and the closing of the school. This edition bears peculiar quire signatures and is in a curious collage



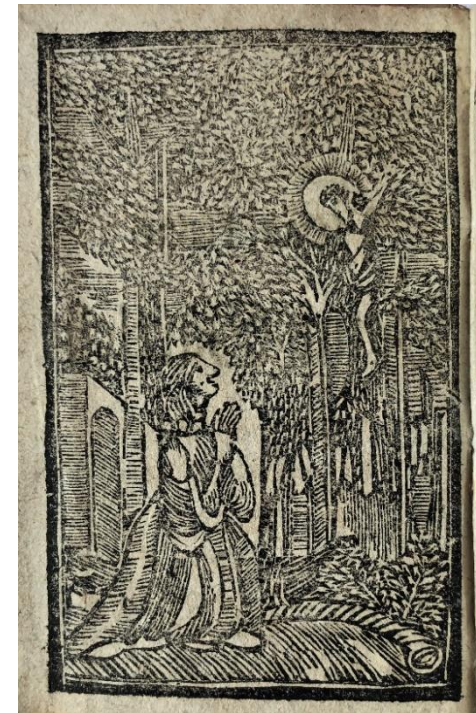
painted binding, of the type sometimes known as a *Bauernleinband*. The *Baum-Gärtlein*, a devotional handbook by the prolific Capuchin priest Martin von Cochem, first appeared in 1682; a few 18th-century editions are recorded, but this one does not appear in any of the online databases. Its imprimatur, approved by an official from the diocese of Warmia, is dated 1741, implying earlier editions from that area; KVK and OCLC list none, however.

Braunsberg, a prosperous town of the Hanseatic League, had boasted since the mid-16th century one of the more prestigious Jesuit colleges, the Collegium Hosianum, where students studied Greek, Hebrew, mathematics, humanities and theology. They may even have engaged in printing; a number of editions from the college's press are known. But in 1772 Braunsberg was annexed by the Protestant Kingdom of Prussia, and in 1773 the Jesuits were suppressed by papal decree and the College was closed. This must have been one of the last editions to issue from its press.

The edition is illustrated with a primitive (and worn) woodcut of a woman in a wood praying to the crucified Christ. The book's format, or rather its signing, is peculiar: ostensibly in 26 alternating gatherings of 8 and 10 leaves, the signatures do not match the construction, which in fact alternates quires of 12 and 6

leaves. The true collation, that is, should read [1-26]^{12.6}. The purpose, if any, of these fictive quire signatures, is obscure.

The binding, with its onlays of cut-outs from contemporary engravings, is almost equally anomalous, though the technique may have been in vogue at this time (I have heard of another example, but have not seen one). The engravings were hand-colored before being glued to the binding, and they were protected with some kind of lacquer, after the covers were painted or stained in wash. This is a case binding, attached to the text block only by the (securely) glued-down pastedowns.



A tin treasure

6) COMPIGNÉ BINDING — *Les lacets de Vénus*. Paris: (Jubert for) Bailly, [1787].

24mo (98 x 57 mm). Collation: A²⁴. 48 pp. Engraved title by Jubert, and 12 engraved “plates” (on six bifolia) showing women’s hats and hairstyles, letterpress calendar for 1787 in columns with woodcut vignettes, and imprint, “A Paris, chez Jubert... 1787,” wrapped around text block. Two staples at center of the single quire.

CONTEMPORARY COMPIGNÉ BINDING: painted and gold-tooled white calf, visible on spine only, the covers overlaid with gold-tooled red morocco cut out to reveal in the interstices a bright magenta blind-stamped metallic ground, at center a large silver oval medallion enclosing on each cover a different MINIATURE OF EMBOSSED, GILDED, AND PAINTED TIN under glass: on front cover a harbor scene of two fishermen clamming, with sailboats and a building in the background, on back cover a different seaside scene with ducks and a port village; blue silk endleaves, lined on the text block side with pink and gold brocade paper, a mirror framed in couched gold strips inside the front cover and a pocket inside the back cover, gilt edges (some minor wear, the lower medallion with chip at edge and slight surface damage).

Housed in a two-part blue morocco gilt slipcase by Riviere & Son, within a larger gilt navy blue morocco two-part pull-off slipcase, accompanied by a facsimile edition of this almanac, with calendar from 1788, in its own paper board slipcase.

Provenance: Baron Jérôme Pichon (1812-1896), sale Paris, Part 1, 3 May 1897, lot 418; Louis Lebeuf de Montgermont, sale Paris, Part 3, 18 May 1911, lot 2 (the lot description, with ms. price 2200 and the note “329” pasted to calendar verso at rear); unidentified American or English sale, lot 329, lot slip loosely inserted; Sir David Lionel Salomons (1851-1925), paper bookplate, sale, Christie’s London, 3 Dec. 1986, lot 73. \$8500



A delightful fashion almanac of hair adornments, in one of the exotically decorated bindings known as “Compignés,” after Thomas Compigné, royal *tabletier* (an artisan working in small luxury objects), who was active in Paris from the 1760s to the 1780s. The text, light poetry and anecdotes, is illustrated with TWELVE ENGRAVED BUST PORTRAITS OF LADIES IN FASHIONABLE AND VOLUMINOUS HATS AND BONNETS, with accompanying *coiffures*. These sport topical names such as the Chapeau à la Genlis, the Baigneuse à la Cagliostro (both gigantic) or the flower-bedecked Chapeau à la Mexborough (presumably for Marlborough).



Reportedly an Italian immigrant (né Compigni) who came to Paris in around 1750, Compigné “specialized in the production of novelties such as snuffboxes, cane handles, and various games, which he sold in his Paris shop Du Roi David, located in the Rue Greneta. He was best known, however, for his so-called *compignés*, panels or medallions of tortoiseshell or tin embossed with landscapes or genre or topographical scenes. Metal leaf, gouache, and colored varnishes, applied on top using a secret technique, gave the compositions color and heightened their naturalism. Frequently based on paintings and engravings, Compigné’s works were usually framed for display...” (*Visitors to Versailles: From Louis XIV to the French Revolution*, Metropolitan Museum exhibit catalogue, 2018, no. 158).

Compigné’s mysterious medallions also occasionally appear on luxury almanac bindings, which are highly sought after. Often showing chateaux or ports, these miniatures were made of tin stamped or molded in light relief, painted with gold and silver and heightened with varnish and gouache. The exact method used to fix the materials on the metal ground remains unknown. Most of the Compigné medallions are unsigned; it is not absolutely certain whether they were created by Compigné himself or by another artisan trained by him and working in his shop, such as his apprentice and successor Charles-Louis Chevalier, who became *maître tabletier* in 1776.

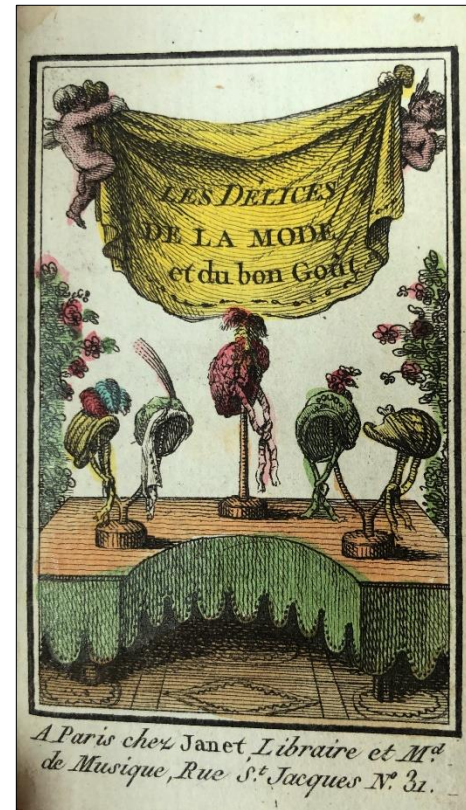
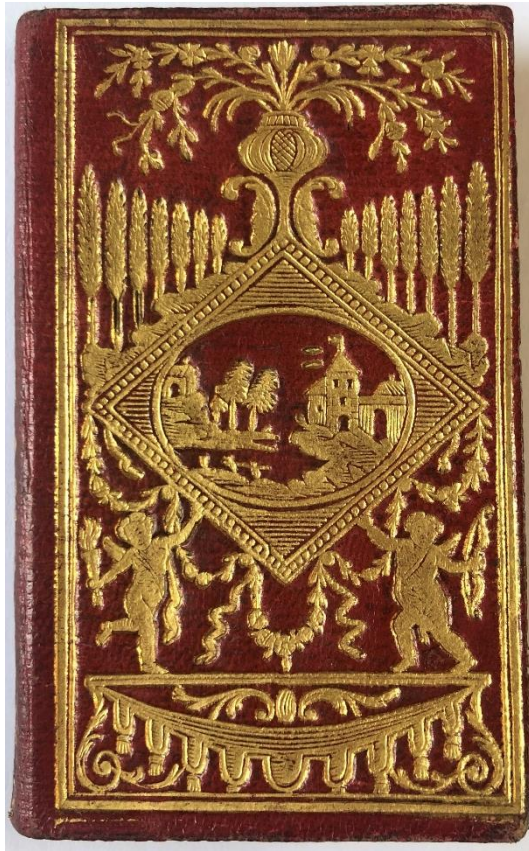
The present almanac has been appreciated by a succession of distinguished bibliophiles. When it was owned by Jérôme Pichon, it was kept in a red morocco case, and the surface covering of the medallions was described as mica in his sale catalogue. This may have

been a misidentification, but given the slight chipping along the lower right side of the medallion on the lower cover, it is possible that the fragile mica was damaged and replaced by glass by a later collector.

With the *Lacets* is a modern facsimile edition, no. 49 of 400 copies printed by Devambeze (d. 1944) in Paris (no date), and commissioned by the collector Emile Liez, based on the copy in his collection, according to the justification leaf. Bound in an 18th-century pastiche binding of red gilt goatskin, it has a different Salomons bookplate, in leather.

Not in OCLC (which lists only a copy of the facsimile edition at the BM Lyon). Grand-Carteret 853, citing this copy; Cohen-de Ricci 58, citing this copy (“en maroquin ancien à mosaïque, avec miniatures et glaces, 460 fr., vente Pichon”); Savigny de Moncorps, *Almanachs illustrés du XVIIIe siècle* (1909), no. 102, pp. 158-9 (the engravings listed in a different order).

The return of simplicity



7) EMPIRE STYLE — *Les Délices de la mode et du bon goût*. Paris: chez Janet, [1806/1807].

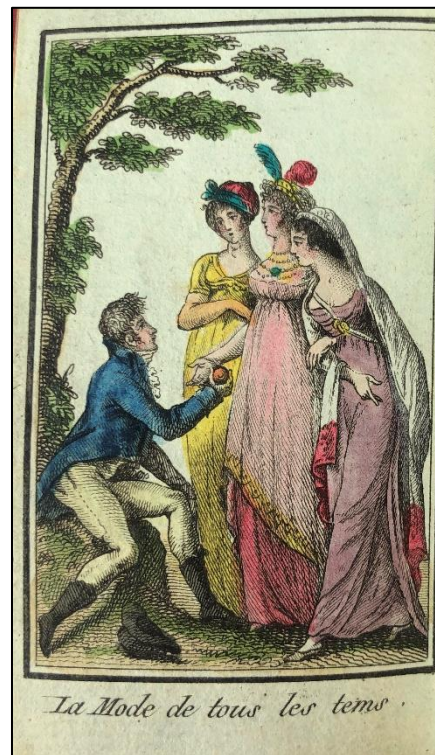
24mo (95 x 57 mm). Nested quires: letterpress foldout calendar for 1807, wrapping around text block; engraved title (a singleton, with stub at end of text block), 24 pp. engraved text, interleaved with 6 bifolia containing 12 engravings; enclosing, between pp. 12 and 13, a letterpress quire (A¹²) of [24] pages. Title and engravings with full contemporary hand-coloring. The calendar with 12 woodcut astrological vignettes. (Occasional light foxing to text.) Contemporary gold-blocked straight-grained goatskin, both covers with a plaque containing a central medallion with rural scene, cupids dancing below and ornamental rows of poplars above, with garlands, bouquets and ribbons, pastedowns of blue gilt brocade paper (the gold of the design faded), gilt edges (covers slightly bowed, extremities a bit scuffed).

\$2100

A fresh copy of a Napoleonic-era fashion almanac with hand-colored illustrations. The engravings of attractive young women and men in the latest Empire dress are accompanied by short verses on the vagaries, attractions and deceits of *la mode*, to be sung to popular tunes. Inserted within the engraved quire is a 12-leaf letterpress quire containing *Ariettes* from a recent theatrical success, "Fanchon la Vielleuse" (a comedy which opened in January 1803 at the Théâtre du Vaudeville, about a stock French character personifying the poor female street musicians who emigrated to Paris and other large cities from the mountains of Savoie).

It is instructive to compare the five bonnets decorating the engraved title and the illustrations of unaffected hairstyles, often decorated with just a few ribbons or a feather, and casual long straight gowns, to the complicated coiffures and extravagant costumes with tight bodices and giant skirts portrayed in almanacs just a few years previously (see, for example, nos. 6 and 17). For two decades this informal style of dress, based on classical models, allowed stylish women to breathe, until the early 1820s, when slender waistlines and hence corsets came back in vogue. The men in the illustrations sport fashionable mutton chops, ruffled shirts with high collars under unbuttoned waistcoats, and long breeches (two are in trousers).

The British Library and the BnF hold copies of an edition with a calendar for l'an 13 (1804-1805); the present copy is probably the same edition with a later calendar. The BnF Catalogue général states that Pierre-Étienne Janet worked from the Rue St.-Jacques no. 31 from 1793 to 1801 only, but the imprint of this almost certainly later almanac gives the same address. Grand-Carteret 1465 (1804-5).



8) FABLES — AESOP, et al. *Vita di Esopo frigio ... Alquale di nuovo sono aggiunte le Favole del medesimo Esopo, con molte altre d'alcuni elevati ingegni ... Hora in gratia della studiosa gioventù illustrate.* Venice and Bassano: Gio. Antonio Remondini, [ca. 1680-1700].

12mo (134 x 67 mm). Collation: A-R¹². 394, [14] pp. 2 parts, separately titled, second title-page on F5r. Woodcut printer's device on titles, 120 text woodcuts, a very few repeated. (A few cuts with black dots, apparently from wormed blocks, fol. K12 with closed tear touching a woodcut, a few headlines shaved.) Late eighteenth-century English green calf, covers with gilt intertwining feather and pointillé border, smooth spine gold-paneled and tooled with 3 different all-over patterns, red calf lettering piece, gilt edges, marbled endleaves (worn: spine cracked, headcaps gone). *Provenance*: a member of the Fletcher family: engraved armorial bookplate, two gryphons as supporters, motto "Dieu pour nous," the shield described by Burke as "sable, a cross flory argent between four escallops. Crest a bloodhound azure, ducally gorged or." \$750



An illustrated pocket edition of 400 fables from Aesop and other traditions, specifically intended for children, preceded by Giulio Landi's life of the semi-mythic fabulist. The simple but decisively cut woodcut illustrations are typical of the early productions of the Remondini firm, who used the blocks as well in several Latin editions of the fables.

Giovanni Antonio Remondini (1634-1711), an enterprising businessman whose earliest commercial successes were in wool production, was the founder of the long-lived Bassano print publishing firm, later known for its paper production. Specialized at first in the production of popular prints, mainly engravings, the firm's typographic activities were circumscribed until the mid-18th century by the Venetian monopoly of book production; thus the Remondinis' earlier typographical output was limited to popular chapbooks and devotional works for a local readership, usually in small formats, and often illustrated with quickly but skillfully cut woodcuts, as here.

This undated edition corresponds with the below-cited ICCU record in its pagination and fingerprints, but several mispaginations described in ICCU were here corrected. The ICCU editors note two variants, one with the place of publication given as Bassano only, and this state or issue, with imprint "In Venetia, et in Bassano," dubbed variant B. OCLC locates 4 copies in N. America. ICCU IT\ICCU\LO1E\004628; cf. M. Infelise, *I Remondini di Bassano* (1980), pp. 23-33 and 132-3.

Sunday dress

9) **GENEVA PSALTER.** *Les Psaumes de David, Mis en Vers François.*
Neuchâtel: Jean Pistorius, 1704.

12mo (140 x 82 mm). [16], 216, [8]; 34, [2] pages. Typographic music.
(First two leaves with small rust holes from the nail holding the edge pin, closed tear in last leaf.) CONTEMPORARY PAINTED SILVER-GILT-TOOLED PARCHMENT over thin wooden boards, covers with dogtooth border framing two flowering plants at top and bottom with small bird and star tools, painted green, light brown and red, at center a wreathed cartouche containing the initials "AL" on upper cover and a simple cruciform ornament on lower cover, the cartouches painted light brown and flanked by cherubs and leafy ornaments, flat spine with ornamental panels, pair of leather and metal fore-edge pin clasps on lower cover, attaching to edge pins on upper cover, edges stained red and with gauffered borders, front pastedown and rear endpapers of bronze-varnish paper (slightly rubbed in places, colors faded).
Provenance: Grandson de Blonay, bookplate. \$3600

A pocket Calvinist hymnal in a painted and silver-gilt-tooled Swiss or South German binding. The covers with their cheerful and colorful flowers, birds, cherubs, and stars open to reveal endpapers with gold-patterned eagles and foliage on a muted colored ground.

The French psalter of the Reformed church, first established in 1562, underwent multiple revisions. The 150 psalms of this edition, officially sanctioned by the Protestant Church of Geneva, are in the version of Valentin Conrart, who died in 1675 after completing only 51 psalms, and Marc-Antoine de La Bastide, who finished the rest. While revising the text, Conrart and his successor maintained the meters of the earlier versions, so that the same melodies, derived from Gregorian chant as well as popular tunes, could continue to be used. Johann Pistorius published repeated editions of this hymnal for about 30 years, starting ca. 1700. The official approbation, dated 1679 (date of the first edition of this version), prefaces the text, which is printed in small types. Each psalm opens with four or five lines of printed music, providing the melody. Tables at the end include a concordance to the incipits of earlier versions (also printed following the title of each psalm). Part 2 contains *Les formes des prieres ecclesiastiques* (drop-title) and various prayers.



This copy may have remained in the town of its printing until the twentieth century: it was owned by the de Blonay family, whose imposing Château de Grandson in Neuchâtel remains one of the best-preserved medieval castles in Switzerland. The *Zwischgold*-tooled and -painted parchment binding, with its owner's stamped initials, may also be Swiss. While it shares technical elements with the Germanic *Bauerneinbände* (peasant bindings), the tooling is more detailed and it lacks the mosaic bands that characterize those usually somewhat cruder designs. The endpapers preserve a fine example of bronze-varnish paper (*Bronzefirnispapier*) in which the gold-colored ink pattern has been stamped over block-printed paper. These papers were produced only from about 1680 to the 1730s, after which brocade paper became more popular. The front free endpaper was covered over at a somewhat later date with a mounted sheet of white-stencilled brocade paper sporting a rather primitive "*drap d'or*" onlay of thick gouache.

KVK and OCLC locate only the Württemberg copy of this edition. US libraries hold very few copies of these Calvinist hymnals, notwithstanding their popularity; while there are a handful of copies from later editions (Geneva 1705, Amsterdam 1708 and 1716) in American libraries, I locate only two US copies of much later Pistorius editions, printed from Basel. On the decorated endpapers, see Krause and Rink, *Decorated paper: a guide book* (Stuttgart 2018) pp. 52, 56, 98-99.

A twosome in three dimensions

10) JACOBUS DE CLUSA (ca. 1381-1465). *Sermones dominicales*. [Bound with:] *Sermones de sanctis* [*Sermones notabiles et formales de praecipuis festivitibus*]. Both: [Speyer: Printer of the 'Gesta Christi', ca. 1472].

2 volumes bound in one, chancery folio (291 x 206 mm). Collation: *Sermones dominicales*: [1-25]⁸. 200 leaves, unfoliated, COMPLETE; *Sermones de sanctis*: a-q⁸ [17-24⁸] A-G⁸ H⁶ (without bifolium l1.8, replaced before binding in contemporary manuscript). 252 (of 254) leaves, unfoliated. Both editions: 34 lines, double column. Gothic type 1:120 (measuring 123 in parts of second work). Two pinholes visible in most of both volumes. Watermarks: letter P (at least two different marks), bull's head. Uniformly rubricated: four- and two-line initials in red, initial on opening page of first work with extender, capital strokes and underlinings; in the *Sermones dominicales*, sermon headings identifying the Sundays supplied by the rubricator. Many deckle edges retained, preserving, in the first work, manuscript catchwords in lower gutter margins of final versos of seven quires, and a few partly visible manuscript quire signatures (in both works).

Condition: An attractive, unpressed copy, but with some mostly marginal dampstaining in both volumes. I) Small tear in first leaf, affecting about six letters in first column, a few wormholes in first 35 leaves, single small wormhole continuing a bit further, (printer's?) inkstains and fingerprints to bifolium [16]1.8, occasional internal stains including one affecting a few letters on ff. [23]/4-5]; II) a few quires browned, closed tear to first manuscript leaf, last two quires more stained and with a few wax drops.

Binding: Contemporary alum-tawed blind-stamped pigskin over bevelled wooden boards, probably from a Tübingen shop (*Einbanddatenbank* workshop w002412), covers paneled with triple fillets and repeated eagle and rosette tools, traces of paper title

label on front cover, remains of two fore-edge clasps (catchplates, on front cover, renewed), holes from probably later center- and cornerpieces, edges stained yellow (rubbed, some worming, tears at joints).

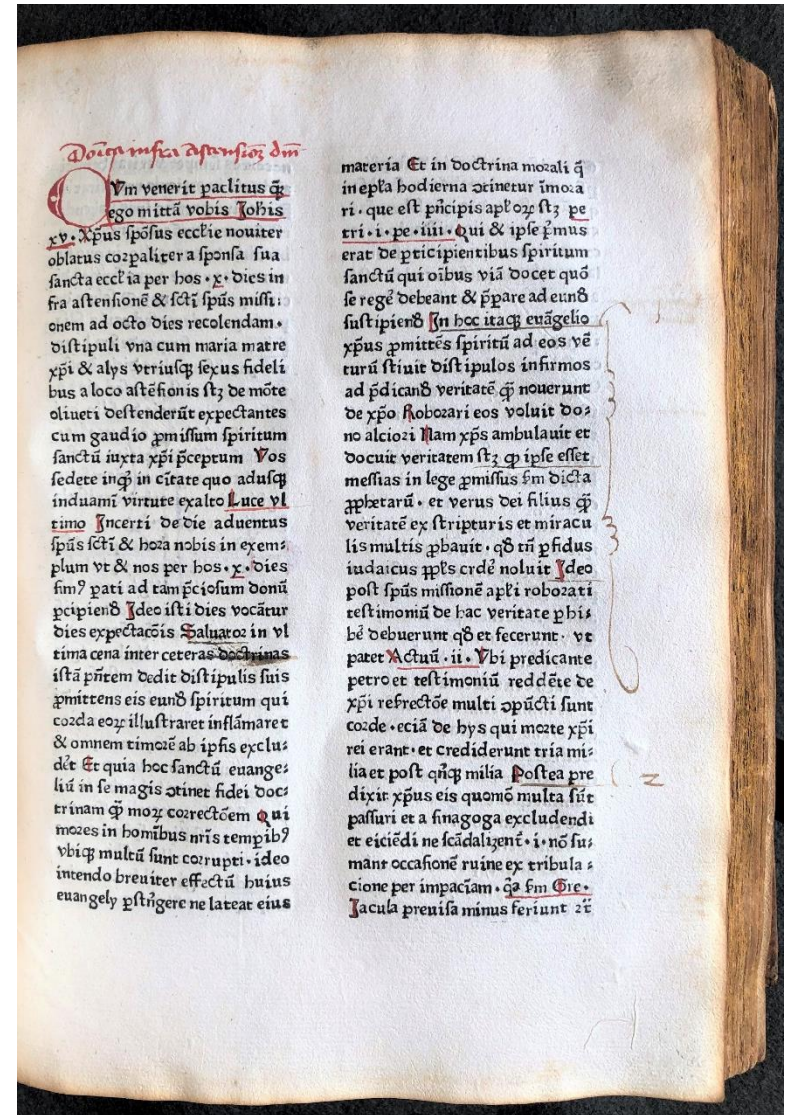
Provenance: Scattered contemporary marginal contents notes, in at least three different contemporary or slightly later hands, including a large clear humanist hand; a few early marginal drawings or doodles in brown ink; with Lathrop C. Harper, Inc., sold in 1956 to: Alexandre P. Rosenberg (1921-1987), with his bookplate (designed by Picasso), sale Christie's, New York, 23 April 2021, lot 100. \$15,000

FIRST EDITIONS of two rare sermon collections by the reformist Cistercian theologian, an UNPRESSED COPY.

The author is known by several different names, based in part on his successive monastic affiliations: de Paradiso, after the Cistercian monastery of Paradise near Meseritz in present-day Poland, which he entered in 1400; de Claratumba after the Latin name for the abbey of Mogiła, near Cracow, which he entered in 1420 after matriculating at the University of Cracow; de Jüterbog, the name used by Trithemius (and still by the Gesamtkatalog), and hence propagated widely, although based on a conflation with another Jacobus, and others. The "de Clusa" of the incunable literature was apparently first used by Hain, on uncertain grounds. In spite of the confusion generated by his many appellations, which included the generic "Jacob the Carthusian," based on his final, 23-year residency as Vicar of the Charterhouse of Erfurt, Jacobus can usually be identified in early sources by the title of doctor, for he was one of the first Cistercians of Germany or Poland to earn the degree of Doctor of Theology.

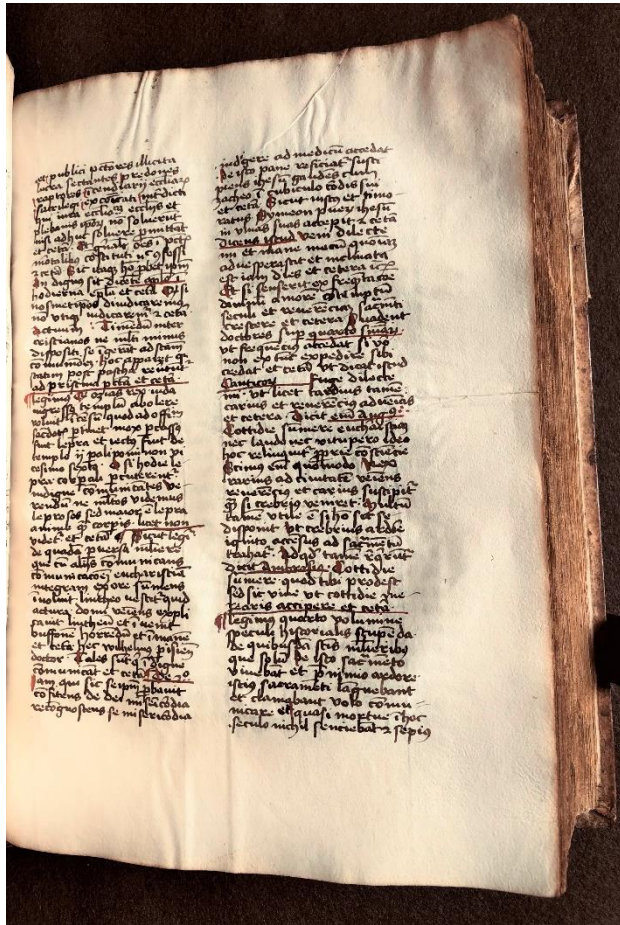
A conciliarist and unwavering proponent of church Reform, after the schism of the Basel council in 1439 Jacobus left Poland, the Cistercians, and the University, to take refuge with the Carthusians in Erfurt. There he produced a wide-ranging and influential body of writing whose central themes were the urgent necessity of reform in the Church, bitter criticism of clerical authorities, and skepticism toward the mendicant orders' conviction that they could heal souls through pastoral care.

Very little is known of this anonymous press, active in the early 1470s and named after its ca. 1472 edition of pseudo-Hus, *Gesta Christi*. Nominally the second press of Speyer, it was probably a continuation of (or identical with) the press identified as "Printer of the Postilla



Scolastica super Apocalypsim,” based on that edition, dated 1471. Typographic similarities and the fact that one “press” followed so neatly upon the other support this likelihood; in his marginal notes reproduced in the British Museum catalogue, Victor Scholderer wrote “There was probably only one printer, who had previously worked at Rome” (II, p. xi). The press was also no doubt linked with the next Speyer press, that of Peter Drach: Thomas Dorniberg, Speyer *Ratsadvocat*, appears in connection with several editions assigned to all three of these presses, and it is possible that Dorniberg and Drach were both involved in the earliest printing activities in Speyer.

This copy, with its deep three-dimensional type, and the edition itself, bear several features that throw light on the fluid state of 15th-century printing practices, and on the challenges facing small and possibly somewhat inexperienced printers. Besides the usual occasional traces of



inked formes, the lines of type are rather endearingly wobbly throughout, and in the first part of the *Sermones de Sanctis* they appear almost leaded; Pollard in BMC commented that “the type in the earlier part of the book appears to have been very loosely locked in the forme.” The quire signing in the *Sermones de sanctis* also bears some irregularities (which is not surprising, printed quire signatures having been a recent development): the first 16 quires are signed a-q, but the next 8 quires have no letters or other symbols to differentiate the quires, although the first four leaves of each quire are signed i-iiii. Thenceforth manuscript quiring is occasionally partly visible in the center of the bottom margin on first recto of each quire (even where the printed quire signatures have recommenced).

For this copy, problems did not end after printing: the outer sheet of quire I in the *Sermones de sanctis* was evidently damaged, possibly in transit to the bindery, and the binder or monastic owner who commissioned the binding decided to replace the text with a manuscript bifolium. Written in a cursive hand in brown ink with red capital strokes and underlining, the manuscript copies the two-column format of the printed text, but the scribe misjudged the space required for his text, and the second columns on the versos of both leaves end in the upper quarter or middle of the page, leaving a blank space. This prompted the scribe to add a note on both pages, explaining that nothing was missing (*hic non est defectus*).

The binding is from a workshop dubbed by the online Einbanddatenbank “Adler mit Nimbus” (eagle with halo) after its most characteristic tool (EBDB stamp no. s016408). Also on the binding is a 6-petaled rosette (EBDB stamp s016413), and a few other tiny rosettes. The bindery’s localization to Tübingen

is not explained in the Einbanddatenbank. 1) ISTC ij0003500; GW 13909 (old M10870); Goff J-35; BMC II 482. 2) ISTC ij00038000; GW 13913 (old M10875); Goff J-38; BMC II 483. Cf. *Verfasserlexikon* 2 4: 478-87; Geldner, *Die Deutschen Inkunabel-Drucker* (Stuttgart 1968) I:187.

Iconography of Marian devotion

11) KLAUBER, Johann Sebastian (ca. 1700-1768) and **Johann Baptist** (1712-after 1787). Volume of devotional engravings with extensive commentary in French. [France?, ca. 1775].

8vo (149 x 98 mm). 71 engraved plates by the Klauber brothers, with [68] leaves of manuscript text, as follows: 56 numbered plates from the *Lauretanische Litaney* (see below), with [57] text leaves, written on rectos and versos in brown ink in a clear 18th-century hand; 4 mounted engravings of emblematic Marian engravings; 11 engraved plates on the Life of St. Teresa, interleaved with French translations of the Latin captions on the versos; [6] blanks. Censorship of Mary's breast causing small hole on pl. 13, pl. 18 with rubbing (deliberate?) affecting her face. (Trimmed by the binder, with loss of most plate numbers, several manuscript headings and line endings shaved, possible loss to a line of text on f. [3]r, showthrough and some staining to ms. headlines from acidic ink.) Contemporary French mottled sheep, flat spine gold-tooled in compartments with red goatskin lettering piece (*Litanie de la Vierge*), red edges, marbled endleaves (spine defective at foot, joints cracked, worn). \$4250



An interesting manuscript containing an original unpublished interpretative commentary on a popular suite of emblematic engravings celebrating the many names and honorifics of the Virgin.

The manuscript combines iconographical analysis and meditative prayer. The engravings were produced by the brothers Klauber of Augsburg, whose publishing house, founded in 1740, was one of the most prolific 18th-century sources of devotional prints and book illustrations for South Germany and even abroad. The two worked in concert and signed their engravings as one (*Klauber Cath. Sc. et exc. A.V.*

[Augustae Vindelicorum]). Among their most successful works was this graphic Litany of Loreto, a series of 56 engravings created to illustrate Franz Xaver Dorn (or Dornn)'s *Lauretanische Litanej*, first published in Augsburg by Johann Baptist Burckhart in 1749. Dorn's text consisted of a meditation on each of the Klauber engravings, and it was the images that conferred a long life on his work, with over a dozen more editions, including translations into French, Spanish, and English, illustrated with reprints or copies of the Klauber plates, appearing into the 19th century. These visually complex images, often in multiple compartments, include numerous typological references, and the scenes are set within or adorned with rocaille frames and ornaments, acanthus leaves, palmettes, shells, cornucopias, etc. The Klauber firm operated on a quasi-industrial production scale: the engravings were produced on large sheets which were cut up, as is evident from the black lines visible along the edges of the plates in some copies. Their uneven aesthetic quality may be attributed to the use of several different artists for the drawings (unidentified in the engravings, although a few have been attributed to Gottfried Bernhard Göz: see Stoll, p. 6). The *idée maîtresse* for the suite had been supplied by the Augsburg Jesuit Ulrich Probst, who died in 1748. Probst's role was alluded to by Dorn in his introduction, and although his name appears on the first plate (signed *R.P. Udal Probst S. I. invenit*), it has often been inattentively misattributed to the unrelated engraver Georg Balthasar Probst.

Following the 1749 edition, a new set of plates was reengraved for the first Latin edition (*Litaniae Lauretanae ad beatae Virginis*) of 1750, and it is those copperplates which appear here (Stoll incorrectly states that the engravings of the 1749 and 1750 editions are the same). There is some variation in the engravings used in the various editions; in this manuscript the series follows the order of the 1771 edition almost exactly. But the Klaubers also sold these plates separately, as is evidenced by this manuscript and a few other known copies of the plates alone (see Augustyn article, p. 837, note 221).

The text opens with a two-page description of the many figures in the first engraving, which symbolizes the entire Litany, and was used as the frontispiece in the printed editions. (The writer seems not to have felt the need for a title, as there are no signs of subtracted leaves.) Filled with irregular spellings but neatly written in a flowing, legible script, the manuscript text is neither a translation nor a paraphrase of Dorn's work, although it follows the same structure, the commentary of each engraving beginning with a description of the imagery (on the rectos) and ending (on the versos), with a prayer, the rectos and versos headed in large letters with respectively the engraving's Latin title and its French translation.

Our anonymous commentator holds far more closely to the image than Dorn's meditative text, and provides more consistently detailed information on the iconography, including identification of peripheral figures, attributes, and the meanings of actions and gestures, and translations into French of the captions and the many Latin biblical citations which are integrated, often at bizarre angles, into the images. Thus, for example, plate 15, illustrating *Mater purissima*, shows two astronomers gazing through telescopes at the Madonna and Child floating on the crescent moon. While Dorn's commentary compares Mary to the moon, and waxes poetical in abstract terms about her purity, our writer explains: "The Saint [the Virgin] appears here in the full moon surrounded by stars, and it is written 'Pulchra ut Luna' [which means] She is as beautiful as the moon. And she shines more brightly than the stars by her admirable purity; at her feet are all the instruments of the astronomers, and one sees two of them looking at her through their long glasses, and not seeing in her any spot, the one on the right says 'Tota pulchra es,' You are completely beautiful. The one on the left says 'macula non es,' there is no spot on you."

Similarly, while Dorn evokes Solomon ("He who with Solomon fears a strong woman...") in his comments on the plate *Virgo potens*, which shows the Virgin on a throne backed by a fearsome array of weaponry, our commentator explains in plain terms the symbols of the Virgin's



power: "The Virgin is surrounded by every sort of weapon to show that God has placed in her hands his power and the force to vanquish our enemies"; he or she goes on to identify the figures at Mary's feet as "two strong women from the Old Testament who were the saviors of their people and who were celebrated for their heroic courage; one is Japhel [Jael] who drove a nail into the head of Sisera, and the other is Judith who cut off the head of Holofernes...."

Following this principal section are four mounted plates of scenes from the life of the Virgin and related Old Testament scenes. The signature lines are cut away, but other copies of this short suite, which seems to be complete in four plates, bear the Klaubers' signature. Concluding the album are 11 engravings (of 14?) from a series on the life of Teresa of Avila, the first of which, showing Teresa in front of a zodiac bearing two all-seeing eyes, is titled "Vita S.V. et M. Theresiae à Jesu Solis Zodiaco Parallela." In this section, apparently unfinished, a second writer, possessing a very neat, small feminine hand, has provided on the facing leaves French translations of the Latin captions of each engraving, in precisely the positions in which the captions appear in the plates. This last part suggests that this volume could have belonged to a nun, possibly a Carmelite.

Cf. Thieme-Becker 20: 411; Peter Stoll, "Zweites Augsburger Rokoko: Die Lauretanische Litanei der Brüder Klauber und ihre Rezeption in Frankreich" (2013, published online); W. Augustyn, "Augsburger Buchillustration im 18. Jahrhundert," in *Augsburger Buchdruck und Verlagswesen von den Anfängen bis zur Gegenwart* (1997), pp. 837, note 221.

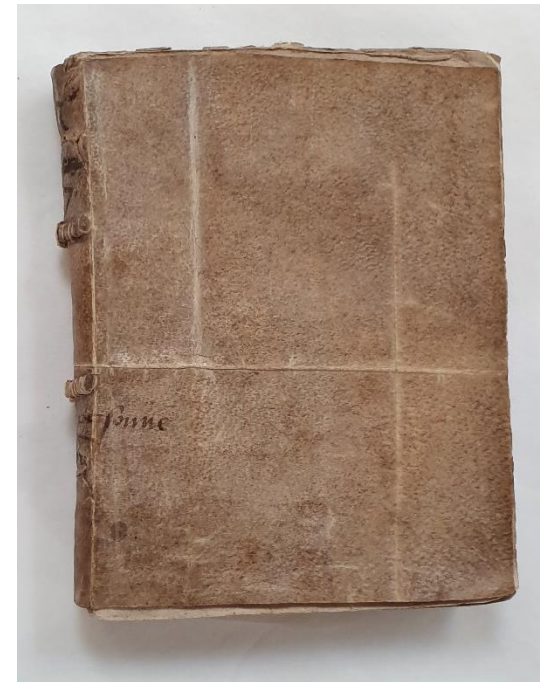
Sole survivor? "The most considerable, curious and amusing repertory" of 16th-century French proverbs

12) LE BON, Jean (called L'HÉTROPOLITAIN) (ca. 1530-1583?). *Les Adages francoises recueillies par Iean le bon Hetropolitain. Plus adiousté le Livre de chacun ou est comprins la diversité du viure, & gouvernement de tous estatz profitable à vn chacun*. Paris: for widow Jean Bonfons [Catherine Sergent], [between 1568 and 1572].

16mo (104 x 79 mm). Collation: A-K⁸. [160] pp. Small roman type, 24 lines and headline. Publisher's woodcut device on title (Renouard 64), woodcut head-and tailpieces, woodcut initial A. (First quires unevenly opened, leaving a couple of marginal tears, short tear to fol. C6, trace of an effaced inscription or armorial stamp on title.) Contemporary parchment wrapper of manuscript waste from a 16th-century legal document, two external sewing supports of rolled parchment, upper edge of text block lettered in ink (*adage?*). \$5500

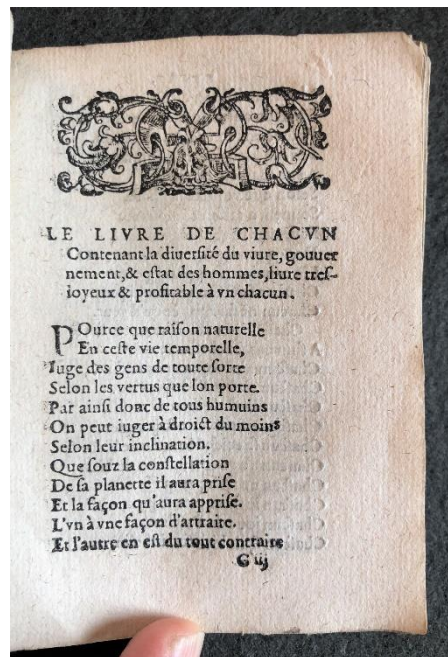
PREVIOUSLY UNRECORDED EDITION OF A COLLECTION OF OVER TWENTY-FIVE HUNDRED FRENCH PROVERBS, MANY NOT FOUND ELSEWHERE. Le Bon's assemblage of adages and sayings, including the salacious, misogynistic, and scatological, is a largely unstudied source of French popular culture and language in the agitated years of the late sixteenth century. This copy is preserved in its first binding, a temporary parchment wrapper of manuscript waste.

Personal physician to the Cardinal de Guise, little is known of the author beyond his published works — a few translations of Latin classics, some works of poetry and philology, most published under anagrams or other pseudonyms — but he seems to have been a well-known personage in his time. Erudite and eccentric, he dubbed himself the "*Hétropolitain*" after his native village of Autreville (Other Town) in the Haute-Marne. In the preface to the *Adages*, Le Bon decries the fashionable borrowing of Italian and Spanish words by those who "know neither Greek nor Latin (two fountains from which flow all good things)," while praising the richness of French. Latin poets wrote remarkably exquisite and elegant verse given the paucity of that tongue ... Just imagine what could be achieved with the French language, which rivals Greek in its varied vocabulary. (Le Bon demonstrates by coining such neologisms as "*corneillisopizer*," which seems to mean "to adulterate," as in "[those ignorant fools who] *corneillisopizent miserablement notre Francois*".) He concludes his preface with rather unclear definitions of adages vs. proverbs, examples of comparative proverbs (jarringly including women in the paragraph on "animal" similes), and recommendations for the use of popular sayings in rhetoric and writing (not to be used in excess, as a sauce rather than the meat).



The first and longest part (fols. B2r-G2v) of Le Bon's collection contains about 1700 alphabetically arranged short *Adages* (the running-title). At the end is an errata paragraph, concluding: "if any [errors] remain, it will be easy to correct and to pardon. For it is impossible in a first impression that something does not happen." (Was this the first edition? See below.) Follows "Le livre de chascun" (G3r-H4r), an original poem in octosyllables integrating proverbs that begin with "Chascun" (each or everyone). Naturally the fact that the proverbs all fit into the octosyllabic meter renders their authenticity slightly suspect, a quirk not lost on the proverb bibliographer Gratet-Duplessis, who forgave the author's creativity on the grounds of his undeniable wit. Reading like modernist poetry, the third part is devoted to number-based proverbs, bits of pithy wisdom in sets of four and three, and oddly lyrical lists containing a mélange of moral instruction (such as four shameful things, or four things which plunge men into poverty), dry facts (e.g., the largest cities and ports), and biased clichés (personality traits of different nationalities, from the *noblesse de France* to the *cruauté de Hongrie*).

I locate no other copies of this edition, which was printed quickly and includes crooked lines due to loosened furniture and occasional dropped letters. It was unknown to Gratet-Duplessis, who recorded two other editions: a shorter edition in 58 leaves, published in Paris in 1557 by Pierre Gauthier, of which he had not seen a copy, and of which I locate none in online library catalogues or OPACs; and a later edition (titled *Adages et proverbes de Solon de Voge, par l'Hétropolitain*), published by Catherine Sergent's son Nicolas Bonfons, who took over the *librairie* after his mother's death in 1572 (she had succeeded her husband upon his death in May 1568). The Folger holds the only copy in the US of the latter edition. Gratet-Duplessis, *Bibliographie parémiologique* (1847), no. 252, devoted a long entry to the book and transcribed about fifty of the proverbs, calling it "le répertoire le plus considérable, le plus curieux, et le plus amusant que nous possédions des Proverbes et Dictons populaires en usage en France au XVIe siècle." Cf. Brunet III: 906 (Nicolas Bonfons edition, noting its rarity). See also *Les bibliothèques françaises de La Croix du Maine et de Du Verdier* (1772-73), I: 455-56 ([online](#)), and Natalie Zemon Davis, *Society and Culture in Early Modern France* (1975), pp. 239-40.



MIDDEN EN EINDE. 75
De V L I E G E R.

Houd gy de Vlieg by't lyntje vast,
Gy maakt u zelfs onnutte last.



Gelyk de Vlieger in de lucht,
Vermaakt, de kinderlyke zucht:
Zo hebben alle klein verftanden,
De wind-vang, aller Idelheid,
Die als papier verſcheurd en ſlyt,
Met grooten iver onder handen.

MAT-

13) LUYKEN, Jan (1649-1712). *Des Menschen Begin, Midden en Einde*. Amsterdam: P. Arentz and K. vander Sys, 1712.

8vo (182 x 116 mm). [32],103, [7] pp. Additional engraved title and portrait of the artist by Peter Sluiter, the portrait after vander Sys, and 51 large etchings in the text, of which 47 by Luyken and four begun by Luyken and completed by Sluiter. Publisher's advertisement on last page. (Some light discoloration, a few small marginal fingerstains, tiny marginal tears in ff. C4 and C5.) Later parchment over stiff boards (slightly soiled, outer half of front free endpaper cut away).

\$2600

FIRST EDITION of one of the artist-poet's rarest and most delightful emblem books, illustrated with 51 etchings, most depicting children engaged in play.

Luyken's emblematic etchings, printed on the rectos with his own short poems, and accompanied by selected biblical passages printed on the facing versos, portray the span of a human lifetime allegorically, through the pastimes of children. In these beautiful scenes of everyday life Luyken portrayed his usual tall, slender adult figures, of mothers, nursewives, parents, neighbors, beggars and onlookers, fully absorbed by the activities of the children in their midst, whether newborn infants, toddlers having tantrums, or older children playing. In the latter group the grown-ups recede completely to the background. Children spin tops, run with pinwheels, blow bubbles, play with dolls and doll-houses, ride hobby-horses, toot on flutes, bang drums, play knucklebones, hopscotch, and golf (a Low Countries game), fly kites, practice archery, and throw slings. Echoing or prefiguring the theme of play, the engraved title shows two women (the fates?), one holding a large magnifying glass, engaged in discussion, while at their feet six

children play; a scene of kite-flying occupies the background, and at the foot are emblems of learning and diversion: a violin, a primer, shells, a rattle, a spinning top, and a bow.

More than an idealized childhood, Luyken portrays real life: between games the children cry, pray, go to school, are bathed and put to bed, are scolded or birched for naughtiness, depart for their apprenticeships, become hard-working adults and parents themselves, and finally return whence they came, in the final peaceful deathbed scene. Filling out the backgrounds of both interior and outdoor tableaux are glimpses or full-blown miniature cityscapes of Amsterdam churches, houses, plazas and canals under wide Dutch skies. The first dozen etchings show infancy and babyhood. Opening with a swaddled newborn, the scenes of infant care, the baby's first feeding, a one-year-old testing her legs in a wheeled walker, a slightly more adept peer waddling along in a leash held by her mother, and another baby delighting in a toy-filled carved wooden "playing stool," surrounded by doting relatives, reveal a pre-industrial society in which children and child-rearing were taken seriously, and a country whose children are still rated "The Happiest Kids in the World" ([the Dutch](#)).

The plates are here in their rare first appearance, in fine impressions. The register of the copperplates with the letterpress text is flawed in places, usually because the printer did not leave enough room for the engraving.

This last illustrated masterpiece by Luyken appeared after his death, on 5 April 1712, and the copious preliminary matter, which opens with a dedicatory poem from the author-artist to his grandson, includes an unsigned life of Luyken and laudatory poems by various writers. This first edition, of which OCLC and NUC list no copies in American libraries, was followed by numerous reprints. Landwehr, *Emblem and Fable Books*, 3rd edition (1988) 516; Van Eeghen and van der Kellen, *Het werk van Jan en Casper Luyken* (1905), II: 443, pp. 730-34. Cf. Thieme-Becker 23: 488-9 (counting this among Luyken's best works); *The Children's World of Learning*, part 7, 3842 (1749 edition).



Art of the burin

14) MEYSSENS, Jan (1612-1670), artist. *Les Effigies des Souverains Princes et Ducs de Brabant avec leur chronologie, armes et devises.* [Bound with:] *Effigies des Forestiers et Comtes de Flandres, sur les desseins de Jean Meijssens, Peintre, gravées par Corneille Meijssens, son fils, l'an 1663.* [Bound with:] *Les Pourtraicts des Souverains Princes et Comtes de Hollande, Nouvellement reproduits en lumiere par Iean Meysens, Peintre, et gravez par son fils Cornille Meyskens, l'an 1662.* Antwerp: Martin vanden Enden, [1662-1663 or later].

3 parts in one, 4to (251 x 160 mm). 142 leaves, entirely engraved. Contents: 1) title, dedication leaf (with title *Les Pourtraicts de tous les Souverains Princes*) signed by Richard Collins [i.e., Collin], 54 portraits by various engravers after Jan Meyssens; 2) title and 45 (of 46) numbered portraits, without plate 39, which was never bound in; 3) title and 39 portraits. The plates of parts 2 and 3 unsigned but by Cornelius Meyssens after his father Jan Meyssens. (Worming in lower margins of the first half of part 1, diminishing to a single wormhole, not touching the engraved images, some dust-soiling and marginal discoloration, plates 40 in part 1 and 31 in part 2 browned.) Eighteenth-century mottled calf, spine gilt (rehinged, repairs to corners, marbled endpapers soiled and frayed). \$4800

FIRST COMPLETE EDITION OF A REMARKABLE SERIES OF PORTRAIT ENGRAVINGS, depicting kings, princes, princesses and dukes of Brabant, Flanders and Holland, from the seventh century to the present; third issue of the first part and FIRST EDITIONS of the second and third parts. All were engraved after drawings by the Antwerp artist and print publisher Jan Meyssens (1612-1670). Those of the first series are by various engravers, while the second and third series were engraved by his son Cornelis Meyssens. A few plates in the first part were based on paintings whose artists are cited: these include Rubens, van Eyck, Titian, and Lucas van Leyden. The quality of the engravings ranges from respectable to virtuosic.

In the first part, the *Effigies* title precedes a dedication leaf (used as the title of the earlier, Meyssens issues, see below), signed by the engraver Richard Collin, with the following title, on a shield supported by half-lions and surmounted by putti and the arms of the dedicatee, Charles van den Bosch, bishop of Bruges: *Les pourtraicts de tous les souuerains princes et ducs de Brabant recueilliz de diuers cabinetz et originaux antiques; desseignez par Iean Meyskens, peintre.* Shown in chronological



order, the 54 portraits effectively convey the characters of kings, princes, princesses, counts and dukes. Set in a variety of decorative frames, each bears a Latin motto lettered at the foot, and below the frame a succinct (and informative) biographical note and the arms of the subject.



The portraits are the work of various engravers of the “Rubens school” (cf. Funck, p. 245): Pieter de Jode the younger (25 engravings), Coenraet Waumans (9), Pieter de Bailliu (6), Pieter van Schuppen (6), Frederik Bouttats (4), Jacob Neefs (2), Pieter Clouwet (1), and Richard Collin (1), who also engraved all the coats of arms (as stated on the dedication leaf). The engravings by de Jode stand out.

Cornelis Meyssens’s portraits, in the second and third series, are in unadorned frames with no Latin quotations, but otherwise follow the model of the first series. Meyssens shaded the frames with cross-hatching to add dimensionality, showing the subjects as if through open windows lit by the sun. The third, Holland series is especially fine (Funck noted that this “très beau recueil” was “recherche”). Varied in facial types, beauty or lack of it, and accoutrements, ranging from the woolen hat over the tense, unshaven face of “Antoine, second son of Liederic,” who succeeded his father in 692 and was a “mean and depraved Prince” (II:2) to the plumed helmet of Thierry IV of Holland (III:5), whose life went south after he inadvertently killed the brother of the Bishop of Cologne, or the jeweled turban of William I, governor of Frise, smiling gently beneath a dandily curling mustache (III:16), the portraits show obscure local counts as well as powerful monarchs like Maximilian I, Charles V, or Philip IV of Spain (shown twice). Equally skilfully depicted are floral brocades and shining armor, in which one fearsome character, the “extremely valiant” Florent IV (III:17) hides everything but his nose and one maniacal eye. There are 18 portraits of women, including the only saint in the crew, Saint Begga (I:4), grandmother of Charles Martel (shown in plate 6).

The bibliographical history of these suites has confused cataloguers, and ascribed dates vary. The first series, on the Princes of Brabant, was originally issued under Meyssens’ own imprint, in the Cammerstraet, ca. 1660 or 1661, with 53 portraits. It was subsequently reissued under a different Meyssens address, in the Eyermeret, adding a 54th plate. Finally, the same 54 plates and title were re-issued by the Antwerp print publisher Martin van den Enden, with a new title, along with the two new “in-house” Meyssen series. Most copies have 54 plates, as here, but a few include 3 or 4 additional plates (which may be an indication of later issues). Vanden Enden’s imprints in all three titles are undated, and cataloguers have attributed dates of 1663 and 1662 respectively to the second and third series based on the dates in their titles, but those state when Cornille Meyssens engraved the plates rather than the date of publication. Funck implies that Vanden Enden may have produced reimpressions of the plates, using the same titles, more than once during the following years. The impressions in this copy are fine and dark. I locate 7 complete or partial copies in N. America. The British Museum holds some of Jan Meyssen’s preparatory drawings. Brunet III: 1693; Funck, *Le livre belge à gravures* 361; Thieme-Becker 24:502; for a succinct summary of the publication history see British Museum Collections online database, museum number 1879,1011.60.

Humble and unrestored

15) [NICOLAUS DE BYARD (13th century)]. *Dictionarius pauperum*. [*Flos theologiae sive summa de abstinentia*]. Paris: André Bocard for Jean I Petit and Durand Gerlier, 13 November 1498.

Median 8vo (165 x 115 mm). Collation: A-P⁸ Q⁴. 118, [6] leaves, COMPLETE. Contents: A1r title with red-printed woodcut device of Jean Petit (Renouard 881), A1v blank, A1r-P6v text, P7r-Q3v tables, Q3v colophon and note on the order of the text and use of the tables, Q4r blank, Q4v woodcut device of André Bocard (Renouard 56). 43 lines and foliation, double column. Gothic types (see BMC). One 7-line woodcut initial. (Soiled, staining in quires A-I and O-P; title, front flyleaf and first few leaves thumbed and grubby, a tiny wormhole in last 20 leaves and lower cover of binding, foot of title cut away, apparently at an early date).

Binding: contemporary unlined limp parchment (probably sheepskin or hair-sheep), three thong sewing supports laced through covers and under flat backstrip, folded turn-ins (not glued), no endbands, two fore-edge ties preserved on lower cover, two pairs of holes for ties on upper cover, parchment spine linings from a 15th-century manuscript, no pastedowns, a single flyleaf at front and two at back (the binding retracted, wrinkled and soiled, backstrip torn at foot, lower front turn-in partly cut away).

Provenance: early ownership inscriptions on title: *Est ad usum mei fratris Sebastiani Bij---*, and *Est ad usum mei fr[at]ris Iuhannis[?] Lobera[?]* ("Lobera" written in darker ink over earlier inscription); contemporary ?purchase inscription on front flyleaf with date 1498; lower flyleaf with 17th-century inscription *es de Mon. Joseph Belasco[?]*; pen-trials and scribbles, mainly on title-page and flyleaves. \$6800

A pocket-sized Paris incunable edition of a medieval subject repertory for preachers, PRESERVED IN ITS ORIGINAL CHEAP AND SERVICEABLE PARCHMENT BINDING.

A late example of the genre of "distinctions," alphabetically organized repertories of topics to be used for sermons, this work circulated in manuscript from the end of the 13th century; its popularity has been documented, most recently by Sophie Delmas, who traced 184 manuscripts and fragments, produced mostly in France and Germany, many from libraries of the mendicant orders. Although some manuscripts bear different attributions, the work is now attributed to Nicolaus de Byard (or Biard), a probably French preacher, either Dominican or Franciscan, of whose life little is known.



“The collections of biblical distinctions which abound in western Europe from the end of the 12th century are the earliest of all alphabetical tools aside from dictionaries. Distinction collections provide one with the various figurative or symbolic meanings of a noun found in the scriptures, illustrating each meaning with a scriptural passage” (R. & M. Rouse, *Preachers, florilegia and sermons*, 1979, p. 7). These collections departed from patristic authority in that they drew “from the common fund of tradition the symbolic meanings of each term, placing emphasis upon the symbolism itself and not upon the authority or authorities who had previously adduced it... In general ... distinction collections were designed and employed ... for the writing of sermons.” (Rouse, pp. 29-30). Later collections, including this one, increasingly focused on virtues and vices. Byard’s work no longer distinguished several layers of meaning in the terms treated; instead he focused largely on one meaning, itself illustrated with Biblical quotations, the result being “very like a sermon outline.” Thus “Biard’s collection might rather have been termed *Compilatio materie predicabilis*” (ibid., p. 35); by the fourteenth century, the term *Distinctiones* had become a “catch-all title meaning little more than `alphabetical compendium for preachers”” (ibid., p. 37).



Byard’s 133 rubrics, from *Abstinentia* to *Vita eterna*, cover (inter alia) tears, illness, penitence, fear, chastity, hypocrisy, laziness, love of one’s enemies, excommunication, the body of Christ, humility, silence, virginity ... At the end is an index of Sundays and feast days and a short contents list. The title “Dictionary of the poor” was not previously used for the text but was supplied by the Paris publishers. It is ambiguous, as *pauperum* could refer either to the intended readership of impoverished theological students or priests, or to their audience. Such heavily used handbooks naturally survive in small numbers. Known in 21 other copies (of which 5 in the US), this is the second recorded separate edition. A handful of copies survive of an edition printed circa 1495-97 by Felix Baligault, also for Durand Gerlier (a fragment of another edition of unknown place and date is recorded but has been lost). The work was printed previously under the *Flos theologiae* title, accompanying a treatise on the gospels (*Quaestiones Evangeliorum de tempore et de sanctis*), by the Spanish Dominican Juan de Torquemada (5 known editions, from 1477 to the mid 1480s).

Fifteenth-century books preserved in their original limp parchment bindings appear rarely in the trade. Unlined parchment was the most economical type of binding. The present binding is particularly minimalistic and was hence cheap, being sewn on three sewing supports (typically used on small formats) without endbands; it also has no pastedown endpapers, nor does it seem to have ever had any. Thanks to this, and to the torn parchment at the foot of the spine and half of a missing transverse spine liner (of two), it is possible to see the panel lining of manuscript waste covering the spine of the textblock. Such inexpensive bindings were usually replaced by later owners. Handled



early on by grubby-fingered theology students or young monks, this incunable seems to have been forgotten in a corner for centuries and has survived without the slightest restoration.

ISTC in00092800; GW M26334; Goff N-93; BMC VIII 156. Cf. S. Delmas, "La 'Summa de abstinencia' attribuée à Nicolas de Biard: circulation et réception," Béioud, et al., ed., *Entre stabilité et itinérance. Livres et culture des ordres mendiants XIIIe–XVe siècle*, Turnhout 2014 (*Bibliologia* 37): 303–327; R. H. and M. A. Rouse, "Biblical Distinctions in the Thirteenth Century," *Archives d'Histoire Doctrinale et Littéraire du Moyen Age* 41 (1974): 27–37. On early parchment bindings, cf. N. Pickwoad, "The Interpretation of Bookbinding Structure: The Ramey Collection of Sixteenth-Century Bindings in the Pierpont Morgan Library," *The Library* 17 (1995) 3: 209–249.

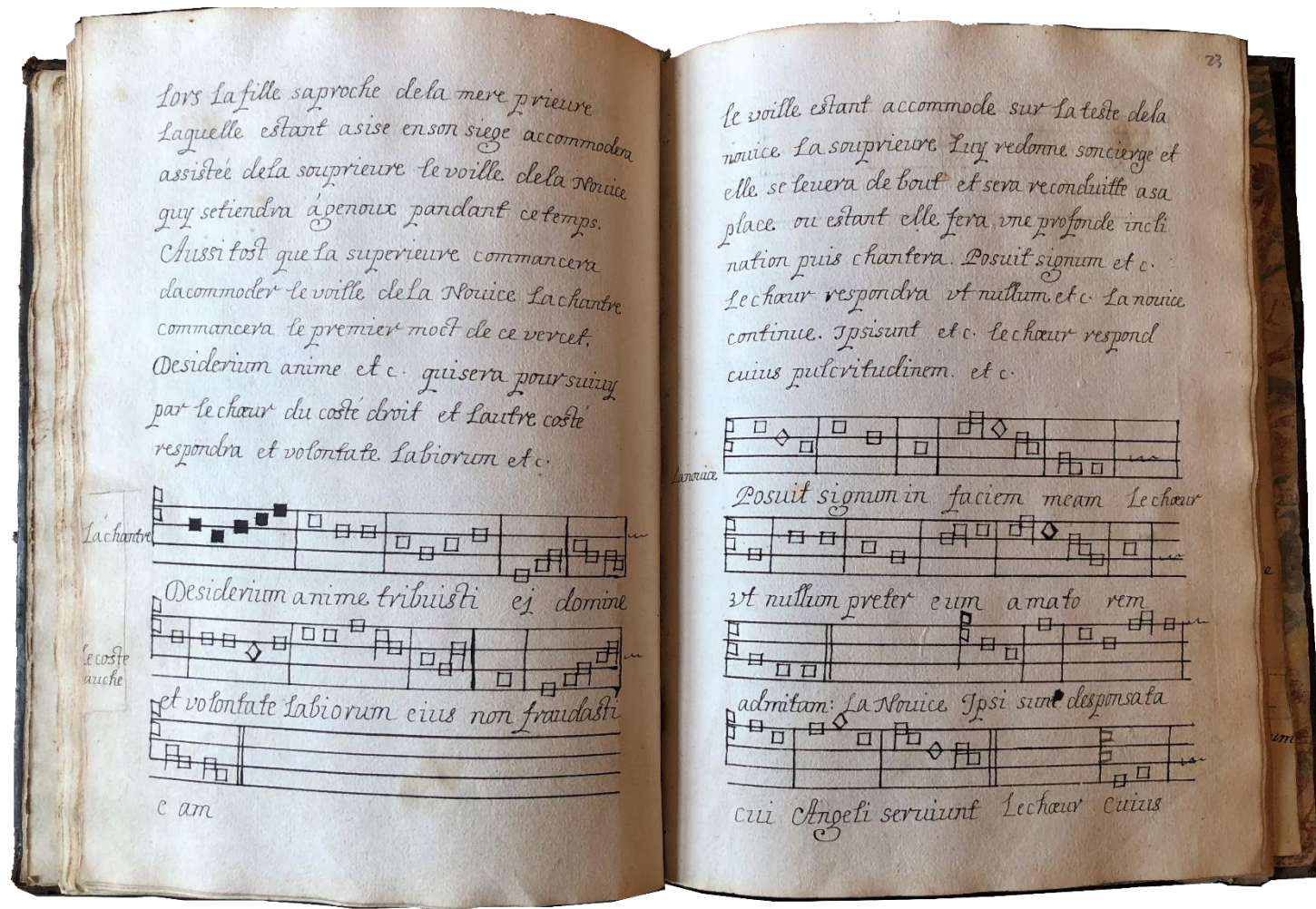
Convent choreography

16) NUNS' CEREMONIAL — *Troiziesme Partie du Ceremonial Contenant la vesture et Profession des filles de choeur. [Part 2:] Ceremonial quatrieme partie contenant la façon d'administrer les sacremens de confession comunion et extreme onction aux Malades, avec la forme de les visiter et consoler. Ensemble les funerailles des trespasez selon le manuel romain reformé et l'usage regulier.* [France, Senlis?, ca. 1670].

Manuscript on paper, 4to (189 x 140 mm). In French and Latin, in two parts, with drop-titles. 49 leaves, with later pencil foliation 1–48, an extra leaf adhered to the verso of fol. 43, containing the first page of the final section. Fols. 1–43 written on rectos and versos (1 blank page) in dark brown ink in a very neat regular cursive, 20–22 lines, occasional deletions, corrections and insertions, including FIFTY-THREE LINES OF MUSIC FOR GREGORIAN CHANT in square notes on four-line staves, fols. 43v–48r with later additions in two hands, including two full pages of music (16 lines), with one pasted-down correction slip. A few leaves have small stubs in foremargins for extra-long line endings, preserved by the binder. Watermarks: crowned shield with hunting horn, initials G M(?) at foot (not in Heawood or Gaudriault, the later leaves, ff. 44–48, with no visible mark). (First page dust-soiled, scattered spotting and staining, small wormhole in first 6 leaves, adhesion on f. 12r, f. 43 torn, stained and adhered to following leaf.) Eighteenth-century dark brown French calf or sheep, spine gold-tooled in compartments, lacking title label, marbled endpapers, 2 front flyleaves, edges red-

sprinkled, worn, rubbed. *Provenance*: contemporary inscription above title, *A soeur marie seraphique en l'année* [173?]; 20th-century bookplate of the Comte Rochat de la Vallée, with shelfmark label. \$3000

A manuscript by and for Augustinian nuns, containing granularly detailed descriptions of the ceremonies of entering the noviciate, taking the veil, and administering to sick and dying sisters of the convent. INTENDED PERHAPS FOR THE CONVENT LIBRARY, THIS HANDBOOK PROVIDES A METICULOUS, STEP-BY-STEP LIBRETTO, prescribing the participants' movements and positions and the placement of ritual objects, transcribing all supplications, prayers, benedictions and chants, as well as the music itself, and indicating the contemporaneity of the oral elements of ritual with officiants' gestures. For the second part, on sacraments administered to dying nuns, several alternate scenarios are provided, depending on the condition of the subject. Most such details would have been transmitted orally, but rarely written down. Early printed constitutions and rules for female monastic communities usually include more schematic descriptions of ceremonies and rituals.



The rule of St. Augustine is cited in two places, and a reference to the bishop of Senlis on f. 21r indicates that the manuscript was probably written by a nun from the convent of the Présentation in Senlis, founded ca. 1629, and attached to the Augustinian abbey of Saint-Victor. The convent was dedicated to the free education of young girls, presumably the daughters of impoverished nobility.

The first part (or rather, the third, an earlier volume being lost) describes the successive ceremonies of the “*vesture*,” or reception into the novitiate, and, 11 months later, the profession or final taking the vows. From the girl’s initial entrance into the convent, where she is received by the mother superior, to the adoption of her new name, to her final prayers after donning the wimple and habit, the ceremonies are described in painstaking detail, with much attention paid to the manipulation of props, when and where to stand, sit, kneel, and prostrate oneself, and the exact timing of calls and responses and prayers. For example, as soon as the supplicant novice has been received into the choir of the church, the *sacristine* “will be careful to place on the credence next to the grill the habits of the investiture, such as the robe, cope, belt, veil, wimple, band, candle etc., so that they may be blessed at the appropriate time; she must also set out a cloth and scissors to cut her hair [in the shape of the cross — f.10v]. The girl will be undressed of her secular clothes and on the table will be placed the small veil, the wreath of flowers, and the crucifix. In the middle of the choir, a bit further from the choir rail, a support covered by a rug will be placed to hold the novice’s candle, and a stool for her to sit on. At 8:30 the bell will ring to assemble the community to the chapel, where, once all are arranged in order, the sacristine will distribute to each a candle, except to the one who will be receiving the habit...” (f. 2r-3r).

The writer had some education. Her French spelling and word spacing is erratic, but that was fairly common at the time (the first edition of the *Dictionnaire of the Académie française* did not appear until 1694); her Latin is correct. In the last paragraph, on the vesture of *soeurs converses*, or lay sisters who acted as the convent’s servants, their illiteracy is a given: “for those who cannot write their names, they may mark the letters with the sign of the cross, and if they cannot read, the mistress will teach them the form of their profession” (27r). Later readers added occasional accent marks in pencil to the Latin prayers and chants as a pronunciation guide.

The second (4th) part contains similarly detailed instructions for administering communion and extreme unction to dying members of the community. The entire convent was expected to attend the last rites: if the sick chamber itself was too small, they would stand outside, always in strictly hierarchical order, with the newest and youngest sisters at the back, and the mother superior at the front. Again, a meticulous description of the ceremonial objects, oils and containers used is joined to a blow-by-blow account of the ceremonies prescribed under various circumstances (the ceremony will differ, for example, if the dying woman can no longer swallow, or speak, or if she has had to have limbs amputated...). Sacraments are only to be given, it is repeatedly stressed, to those still conscious and in possession of their senses. Several pages are taken up with the long Profession of Faith, which can be read to the moribund nun. Short versions of the prayers are provided for those who are dying fast. The manuscript ends on fol. 43r and is followed by 18th-century additions: 2 pages of notes on “an abridged preparation for death” (a spiritual rather than ritual preparation), with a Latin prayer; two pages of chant, “A Matines Invitatoire”, with music; and a 5-page *Cérémonial pour la Profession*, which repeats parts of the earlier manuscript.

“Un des plus élégants [almanachs] du XVIIIe siècle” (Grand-Carteret)

17) PARIS ALMANAC — *Etrennes galantes des Promenades et Amusemens de Paris et de ses Environs*. Paris: chez Boulanger, [1780/81].

32mo (binding 98 x 59 mm). Entirely engraved. 44 leaves = 22 bifolia, sewn after fol. [22] in a nested construction, and irregularly paginated: engraved title, signed “F. M. Queverdo fec. 1780,” on title verso *Remarques pour la présente année 1781*, the title-leaf conjugate with Boulanger’s 2-page ad leaf at end; 6-leaf engraved calendar for 1781 enclosing 12 leaves of text, which enclose 12 leaves of engraved music; each text leaf alternating with one of 12 full-page etched and engraved “plates” (printed on 6 conjugate bifolia), the engravings unsigned but by Dambrun after Queverdo, text, music and engravings paginated 3-62 (the blank sides of the engravings omitted from the pagination). Contemporary embroidered case binding of cream silk over binder’s board, an outer border of intertwining metal purl over sequins, with 8 gold-leaved blossoms of sequins and mother of pearl, at top of each cover a gold banner stitched in black thread with the words *Souvenir* (on front cover) *d’Amitié* (on back cover), at center a wreath of two gold-leaved branches enclosing on upper cover a cherub (Cupid?) in a bower holding a mask and an envelope, a torch at his feet, beautifully embroidered in yellow, blue-green and pale pink thread, and on lower cover the large monogram *JMAC*, composed in metal purl over silver, gold and green sequins, topped with a cluster of bright pink berries of rounded metallic beads with green sequin leaves, backstrip with interlace design of couched purl and sequins, gilt edges, pink moiré silk liners and endleaves, a mirror inside front cover and pocket inside back cover, both framed in yellow and gold ribbon, IN FINE CONDITION. *Provenance*: “F.R.” in contemporary ink above the banner on upper cover, engraved armorial bookplate, crowned eagle with spread wings holding a sword and orb in its claws and small crowned monogram *FR* on its belly, the date 1781 engraved beneath. \$7500



A SUPERB COPY OF ONE OF THE GREAT FRENCH *ALMANACHS GALANTS*, containing delicate and detailed illustrations after François Marie Isidore Queverdo, showing society life in the most fashionable Parisian gathering places. This copy boasts AN EXQUISITE AND IMPECCABLY PRESERVED EMBROIDERED BINDING, whose creator made dazzling use of gold and metallic threads and bright sequins.

The etchings, one for each month, were the selling point of this almanac, and the four stanzas of anonymous verses accompanying each plate (to be sung to popular tunes) describe or celebrate the scene shown therein. The reader could gawk vicariously at *le beau monde* attending the *Théâtre des Variétés* (showing the stage, orchestra, and audience, both in the *parterre* and the *loges*), courting in the Grands Boulevards,

clustering in the Champs-Élysées, strolling the leafy garden of the Palais-Royal, enjoying festivities in the chateau parks of Sceaux and St. Cloud, and carriage-riding in the famous Promenade de Longchamps. Unlike most other “fashion” almanacs of the period, these lovely minuscule etchings portray the myriad fashionable gentlemen, ladies in enormous dresses and flamboyant hats, indeed an entire culture of leisure and privilege, all *in situ*. Most unusual is the illustration for August, “titled “Salon du Louvre,” showing a high-ceilinged hall with painting-covered walls, and a fashionable crowd beneath, clearly intent on being seen rather than seeing.



Among the romances and ariettes of the central section of songs with music, one song, “Au fonds d’une sombre vallée” has a named composer: Jean Jacques Rousseau.

Boulangier’s advertisement leaves are invariably informative. In the 2-page ad concluding this volume, Boulangier lists several almanac titles, including this one, noting that all are illustrated by and after M. Queverdo, whose talents are known (“*dont les talents sont connus*”). In fact, the delicate etchings of this work were executed by Jean Dambrun (1741-ca. 1808) after Queverdo’s drawings: the Cabinet des estampes of the Bibliothèque nationale de France has a suite of early states of the etchings, identified as Dambrun’s work. Boulangier’s advertisement (of which I have had two other examples, both with the verso mistakenly left blank) further describes the various ways his almanacs can be bound (in morocco, *brodées supérieurement et garantit la broderie*, with mirror, without mirror, etc.). His specialisation in the production of embroidered as well as leather bindings inspired him to call himself a *Doreur sur cuir et sur soie* (gilder of leather and silk), but he did not produce the embroidered covers himself, rather they were farmed out to professional embroiderers. These were by far the most expensive types of almanac covers that he offered, according to one of his advertisements from ca. 1780.

The embroidery of the binding uses several techniques and types of metal and gilt silver coil which are defined in Saint-Aubin’s *Art of the Embroiderer*. What is often called metal purl or metallic thread was actually metal coil known as *bouillon* (for silver-colored metal) and *frisure* (for gilt-silver coils), both of which consisted of thin metal wire rolled around a large needle to form tubes, which were “cut into small bits ... to be used threaded on silk” (St.-Aubin, p. 65). Sometimes known generically as *canetille*, bouillon and frisure could be couched or sewn onto the textile either alone or over sequins (*pailletes*); both techniques

were used in this sophisticated binding, which also uses torsades of twisted bouillon for the edges of the banners, appliqués of tiny frisure carefully cut and aligned in the shapes of leaves, and loops of metal-wrapped thread, called *boucles*, around the blossoms and for the ribbons of the banners and wreaths, whose tassels are miniature marvels, meticulously alternating different types of bouillon, and incorporating a tiny strip of gold foil.

Grand-Carteret 653; Cohen-de Ricci col. 50; *Imventaire du fonds français, graveurs du XVIIIe siècle*, vol. 5, Dambrun nos. 54-65 (p. 447); Savigny de Moncorps, *Almanachs illustrés du XVIIIe siècle*, pp. 2 & 17. (See also cover illustration.)

The true first edition?

18) RICHEOME, Louis (1544-1625). *Tableaux sacrez des figures mystiques du tres-auguste sacrifice et sacrement de l'Eucharistie, de Diez*. Paris: Laurent Sonnius, 1601.

8vo (173 x 110 mm). [48], 518, [38] pp. Engraved allegorical title by Thomas de Leu, 14 full-page engravings at the head of each chapter, signed by de Leu (1), Charles de [Karel van] Mallery (6), and Léonard Gaultier (5), two unsigned, the engravings printed on versos, all but 4 of the rectos blank except for pagination and signature (where appropriate), two with a woodcut ornament; woodcut head-pieces and initials, woodcut tail-pieces. (Occasional light marginal foxing, discoloration especially toward end, a few leaves lightly creased.) Nineteenth-century parchment over stiff boards, smooth spine with gilt title and gold-stamped winged dragon device of the Borghese family, tissue guards (wove paper watermarked Dobbs / 1808), edges gilt. *Provenance*: Borghese family library, partially deleted armorial inkstamp on title, binding stamp; deleted shelfmark number on front pastedown. \$2800

FIRST EDITION (see below) of an image-based devotional and typological treatise by the golden-tongued Jesuit polemicist, called by some the “French Cicero” (Sommervogel), with engravings by the most sought-after illustrators of early seventeenth-century Paris. Throughout his oeuvre Richeome consistently promoted the use of imagery to approach the religious mysteries, and as a vehicle for pious meditation. In this text he sets out to show the meaning of Biblical symbolism as a prefiguration or embodiment of the sacrament of Mass. In the foreword he analyses the three meanings of “figure” (or representation): visual, as in painting or sculpture, verbal, as in descriptive writing, and mystical or religious, referring to the allegorical symbolism that strives to convey divine truth. Each of the 14 chapters opens with an engraving depicting a different Biblical episode or concept. In each chapter Richeome first explains the scene and then analyzes its symbolism and meaning for the Eucharist. Accompanying the text is a copious paratextual apparatus: a detailed table of contents, list of authors cited, extensive subject index, and shoulder notes.

“Richeome's specialty lay in his appeal to visual media, a strategy he laid out in [this book], printed by Laurent Sonnius, a well known publisher and founding member of the powerful counter-reformation editing cartel, the *Compagnie du navire*. Further editions in ... 1609, 1611, and 1613 [the last two printed in Rouen] attest to its success despite what must have been a fairly steep price, given its expensive illustration” (Hoffmann). An English translation appeared in 1619 (without illustrations) and a German one in 1621 (with copies of the engravings). “Richeome's *Tableaux sacrés* coincided in France with engraving's definitive replacement of the cheaper woodcut illustrations of the preceding century, and this work set a new standard for the engraver's craft thanks to Léonard Gaultier's consummate artistry. The entire project also owes much to the renewed interest in Philostratus' *Images ou tableaux de la platte peinture*” (ibid.), which is indeed cited by Richeome in his foreword.

It appears to have gone unnoticed that Sonnius printed AT LEAST THREE EDITIONS in 1601: comparison of this copy to the digitized Getty copy, and to photos of another copy in the trade, both with the same imprint, reveals three entirely different typesettings, i.e. distinct editions. The engravings of the Getty copy also differ from the other editions (see below). Our copy collates ã⁸ ë⁸ ì⁸ a-z⁸ A-I⁸ K⁴ L⁸ M⁸ N⁴ (ã1 and ì8 blank, N4 blank removed, K4 blank except for woodcut ornament on recto). Besides obvious differences in the collation, including 3 extra leaves in quire K and no quire N, the Getty copy has different ornaments and page settings throughout. There are textual variants in Richeome's

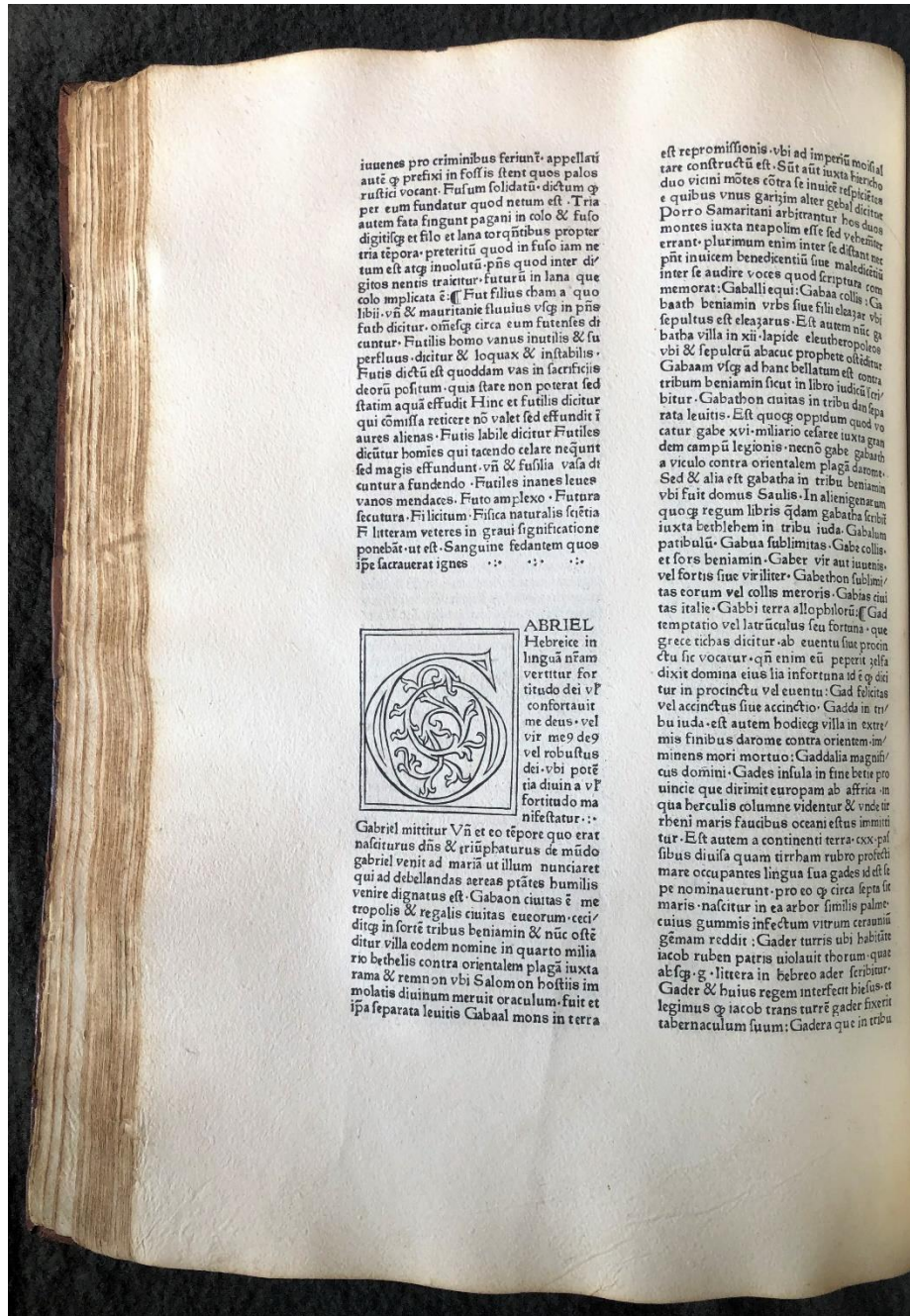


dedication to Marie de Medici, especially in the long first sentence: stylistically the Getty variant of the opening passage appears a bit clearer, implying that it may have been a rewriting, hence published second. Furthermore, the 1609 edition (BnF copy digitized on Gallica) reprints the text and engravings used in the “Getty” edition and reproduces other elements of that edition not found here (such as a heading “Approbation des Docteurs” to the Sorbonne approval printed here on fol. ẽ6v).

Presumably the book sold out quickly, necessitating new editions. Apparently after two (or more?) impressions the copperplates were too worn to re-use: except for the title, all the engravings in the present edition (and the other 1601 edition) differ from those of the Getty copy, which match, at least in part, those of the BnF copy (based on the IFF description), and which were reused in the 1609 edition. Furthermore, those plates seem to be corrections of our plates, which would indicate that our edition has priority. It seems clear that the author involved himself in the production of the new plates, for some of the engravings of our edition do not respond to all Richeome’s specifications. For example, in chapter one, in his description of the Garden of Eden, Richeome mentions a bird of paradise perched in a palm tree, and specifies the position of the Tree of Knowledge, to the left, or west, of the garden. In this copy’s engraving, by Mallery, there is no palm tree, no bird of paradise, and the tree of knowledge is on the right; these faults and others are corrected in the engraving (unsigned) used in the “Getty” edition. Similarly, in the next chapter Richeome relates the tale of Cain and Abel, including their respective sacrifices to God and the fratricide. In the engraving of our copy (p. 48), by Mallery, Abel immolates a sheep while Cain’s fire is piled high with fruits, gourds, wood, and a few wheat sheaves. There is no murder scene. In the “corrected” engraving of the other edition, also by Mallery, Cain is correctly shown burning only paltry sheaves of wheat, and in the background Cain slays Abel. In other cases, however, the engravings are very close. Some are by the same artist, but were nonetheless printed from different copperplates. (A full comparative list of the engravings of this edition and those of the “Getty / BnF” 1601 edition is available on request.)

Besides the Getty copy, I locate one other US institutional copy, at the University of Virginia (collation matching this copy). De Backer-Sommervogel VI: 1820, no. 10; Duportal, *Etude sur les Livres à Figures ẽditẽes en France de 1601 à 1660* (1914), p. 225-226; *Inventaire du Fonds franais, graveurs du XVIIe siẽcle* (IFF) IV: p. 449, Gaultier 194-201; Robert-Dumesnil, *Le Peintre-Graveur X*, p. 38, de Leu no. 99 ; Brunet *Supplẽment II*: 481 (1609 ed.); George Hoffmann, essay in the University of Virginia exhibition *The Renaissance in Print: Sixteenth-Century Books in the Douglas Gordon Collection* (2008).

A magnificent anachronism



19) SALOMO III, Bishop of Constance and Abbot of St. Gall (890-919), attributed to. *Glossae*. [Augsburg: Monastery of Saints Ulrich and Afra, ca. 1474].

Royal folio (404 x 283 mm). Collation: [1¹² 2-14¹⁰ 15⁸ 16-28¹⁰ 29⁸]. [288] leaves, COMPLETE. Fol. 2/5 is a cancel as always. 55 lines, double column. Type: 1:105R. FORTY-FOUR TWELVE-LINE WOODCUT WHITE-VINE CAPITALS, printed from 23 blocks, the woodcut capital P omitted from fol. 11/1, leaving a blank space. Printed paragraph marks. Several instances of uninked and 3 examples of inked bearer type (ligature Qu). Printed on six paper stocks, watermarks: three different 7-petalled flowers (*Blüte*), a grape bunch, and an unidentified mark; the cancel leaf with a bulls-head watermark (details on request). Unrubricated. Pinholes (two) and many deckle edges preserved. A CLEAN, LARGE COPY.

Binding: Contemporary blind-stamped calf over wooden boards, heavily restored and rebacked, on lower cover a repeated lion? stamp within central panel and a large rosette tool, both too worn to identify; pair of metal fore-edge catches and one of two clasps (leather renewed); pastedown endleaves of printed waste: two bifolia from Gritsch, *Quadragesimale*, [Augsburg]: Johann Wiener, 1477 (GW 11542).

Provenance: contemporary inscription on initial blank verso: "Veneran... In honori ficabilita...[?]eorgi propria manu hoc scrip[si]"; Robert Walsingham Martin (1871-1961), bookplate, sale, Parke-Bernet, 12 November 1963, lot 400; Alexandre P. Rosenberg (1921-1987), art dealer, bookplate (designed by Picasso), sale, Christie's, New York, 23 April 2021, lot 161. \$37,500

ONLY EDITION of an exceptionally extensive medieval Latin dictionary or thesaurus, including a few Old High German glosses, PRINTED BY THE BENEDICTINE MONKS OF SAINTS ULRICH AND AFRA FOR THE USE OF THE MONASTERY. The beautiful woodcut interlace initials of this edition were cut by a master *Formschneider*, presumably in direct imitation of the Romanesque white-vine illuminated initials of the now lost 12th-century manuscript copy-text.

The work, which expands on earlier medieval glossaries, including the *Abavus maior* and the probably 8th-century *Liber glossarum*, contains two parts, in two alphabetical sequences, of which the second is much shorter. About 30 manuscripts or fragments of the text are extant; dating from the 11th and 12th centuries, most are of Benedictine origin and all are from the south German and Austrian regions. Already in the 12th century the work was attributed to Salomo (Solomon) III, Bishop of Constance, later Abbot of St. Gall, and the most powerful Prince of the Church of the late Carolingian period. While this attribution was consistently doubted, and was judged spurious by 19th and 20th-century scholars, historians have convincingly linked Salomo III to a revision of the *Liber glossarum*, and he may have had a hand in the more extensive *Glossae*, if only as originator or leader of the project.

Known as the Salomonic *Glossae*, this massive dictionary constitutes a thesaurus of all domains of medieval knowledge. The approximately 35,000 lemmata derive from classical, biblical, early Christian and patristic sources, and include a large number of obscure and technical Latin terms. About 2400 entries include one-word translations into Old High German, in forms dating from the 10th, 11th or early 12th centuries (Henkel, p. 164). As in other medieval glossaries, such as Isidore's *Etymologiae*, an occasionally obvious source, many entries consist of encyclopedic explanations, but the *Glossae*'s scope is broader and the text includes more technical terms than its Isidorian model; the structure is also purely alphabetical, in contrast with the systematic or hierarchical ordering of the *Etymologiae*. Like other medieval lexica, but even more so, it represents an impressive achievement of information management. It has been suggested that to accomplish this excerpting and alphabetical ordering, an early form of index card files may have been used (*ibid.*, p. 158).

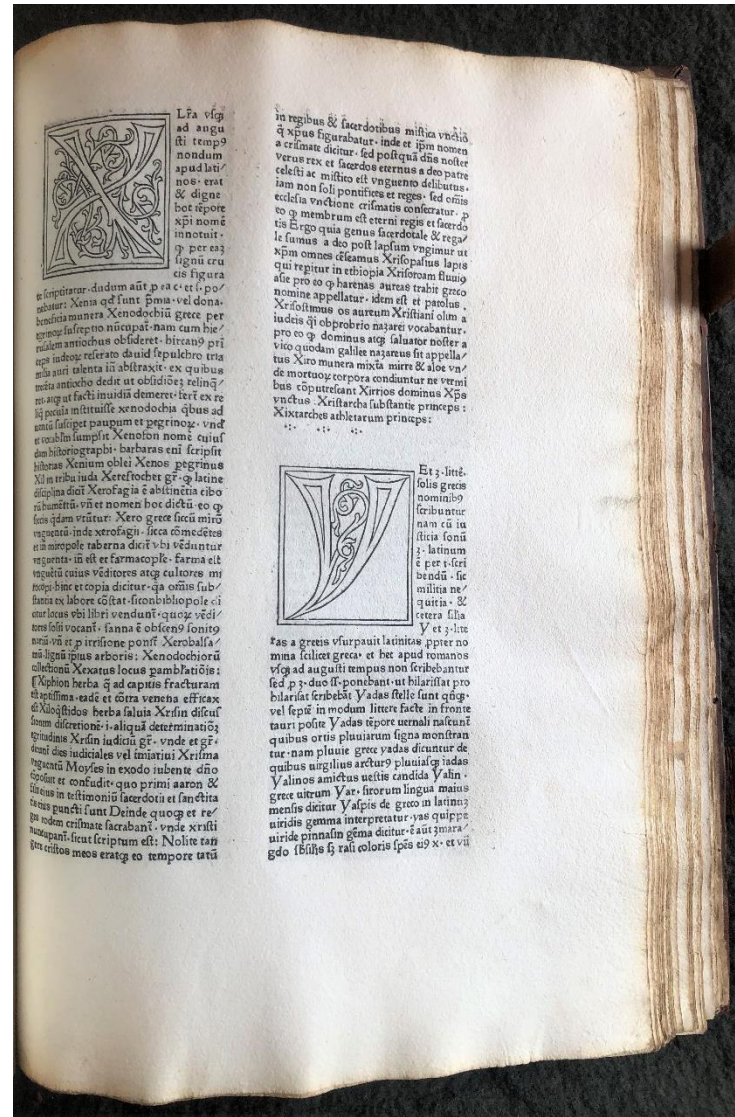
After 1300 the *Glossae* ceased to be copied, having been superseded by more modern dictionaries, such as Balbus' *Catholicon*. By the time of its printing, it was, in fact, long since obsolete. That the monks of St Ulrich and Afra, under their ambitious abbot Melchior von Stammheim, unearthed and laboriously typeset the work in the 1470s, nearly 200 years after its last transcription, constitutes at first glance a curious episode of 15th-century printing history, until one understands its significance in the history of Benedictine scholarship.

The press of Saints Ulrich and Afra, active from ca. 1472 to 1474, was the first monastic press to be integrated into an existing scriptorium (Hägele, p. 133). The 15 or 16 editions assigned to the press were all printed anonymously. The very existence of a monastic press in the Augsburg monastery, a center of renewed Benedictine scholarship under the Melk Reform, would not be known were it not for two contemporary sources which record details of its establishment. One is a single-leaf vellum document containing a list of costs, and the other a first-hand chronicle written in the 1490s, i.e., nearly 20 years after the events, by the monk Wilhelm Wittwer, who participated in the project. These provide the following picture: In the early 1470's, against the advice of his peers, Abbott Melchior von Stammheim, insisted on setting up a printing press within the scriptorium. His project was facilitated by the availability of the presses and other printing material (though not the types) of the Augsburg printer Johann Schüssler, who was in poor health (and who died soon after). A typefounder, Sixt Sauerloch, was hired to produce type. While the monks carried out the typesetting, correcting, rubrication and binding, the printing itself was delegated to hired pressmen, including one Johannes Maislin. The printing office was in no way intended to supplant the manuscript production of

the monastery's important scriptorium. According to Wittwer, not only was Abbot Melchior eager to provide worthy and edifying employment for the monks, but he hoped that these new printed volumes would serve as calligraphic models for the monk-scribes; furthermore, he expected to use them as a way to expand the monastic library through barter (the possibility of selling the books is not mentioned in Wittwer's account, although a later successor to von Stammheim did sell off many of the press's books). But after the abbot's death in January 1474 and, later in the year, a catastrophic storm that destroyed one of the monastery's buildings, no new editions were undertaken, although those editions already underway were completed, and the presses and some of the types were evidently sold to local printers.

In his chronicle, Wittwer did not cite this edition of the *Glossae Salomonis* (he referred to only three Ulrich and Afra imprints), but it is securely attributed to the press on both typographical and circumstantial grounds. First, the type appears in five other books from the press, including Rampegollis, *Compendium morale* (GW M36990), which was described by Wittwer as the first book printed by the monks. Second, the monastery is known to have owned a manuscript of the *Glossae*. It was noted by Wittwer that in 1175 Heinrich von Maisach, Abbot of St. Gall, ordered that a manuscript copy of the *Glossae* be made for the Augsburg house. That codex's subsequent peregrinations were also recorded (it was lost and then repurchased by a later, 14th-century abbot, only to be lost again). The appearance of the manuscript can be gleaned from the magnificent woodcut initials of the present edition. The woodblocks were subsequently acquired by the Augsburg printer Ludwig Hohenwang, and, following him, Johann Bämmler.

The *Glossae* is the only Ulrich and Afra imprint to include a prologue, almost certainly written by Melchior von Stammheim. In it he praises the text (written by "our" Bishop Salomon) for its clear and elegant Latin, contrasting it with the poor Latin of the *Catholicon*, which sounds more like the braying of a donkey than the language of Cicero. The Benedictines, now re-flourishing under the Melk Reform, rejected the Italianizing Latin of 15th-century humanists, and turned toward their own past for tools of scholarship. At the same time the edition represented a tribute to an important Benedictine achievement from the "Golden Age" of the order's past. While the text had no future, and this was its sole edition, it was and remains an imposing linguistic monument, and a splendid, isolated curiosity in the history of fifteenth-century printing.



As has often been noted, the edition shows traces of printing difficulties, including an insufficient supply of type. The cancel leaf, fol. 2/5 corrects an error in which the text of 2/4 (or at least its verso) was incorrectly imposed as a conjugate with fol. 2/6, as Curt Bühler was able to deduce from the final letters of the last lines of 2/4v still remaining on the stub of 2/5v in one of the Munich copies. In our copy, the outer edges of 5 letters are still visible on the stub. In the final quire, miscalculations of type requirements led to a shortage of the ligature Qu, on fol. 29/1v, in which blank spaces are left where it was required, except at the beginnings of lines, and of the upper-case R, replaced, on fol. 29/2v, with upper-case K's. The shortage of the Qu ligature may have been due to its employment as bearer type: in this copy, two blind impressions of Qu appear on fol. 8/1r, at the foot of the partly empty second column, and inked impressions of the same sort (printed sideways) are found in blank areas of fols. 23/5v and 28/4v. On fol. 23/8v, a vertical row of 5 lower-case letters was somehow printed over the text block, at the foot of the second column. Finally, as apparently in all copies, the woodcut capital P was omitted from its designated space on fol. 11/1r. (Because the K and V are not used in the second alphabet of the second part, these are the only three woodcut capitals not to appear in more than one impression; the rest appear twice, except L which is used three times, including for the prologue.)

The phrase "*in honori ficabilita...*" in the early inscription on the front flyleaf is interesting. In medieval Latin the single word *honorificabilitudinitas* meant "a state worthy of being able to achieve honors." Shakespeare used it in its ablative or dative form (*honorificabilitudinitatibus*) as a joking example of a long word in *Love's Labors Lost* (Act V, Scene 1). It appears also in Dante, is first traced in the 8th century, and is found in other medieval dictionaries, notably the late 12th-century *Magnae Derivationes* of Ugucione (Hugh of Pisa), and again in Balbus' *Catholicon*, but not in Salomo's *Glossae*.

Condition: Intermittent dampstaining in lower inner margins, mainly in first half, affecting gutters between the first and last two quires, small dampstain in a few upper inner margins in quires 19 and 25; recurring small mostly light stain within text block, possibly incurred when sheets were stacked before printing, some staining and soiling in final quire, especially to last leaf which also has small holes in the outer fore-margin from former catchplate nails inside rear cover (matching holes in pastedown); paper flaw with short tear in lower margin of fol. 26/8. Notwithstanding these small defects, overall an excellent copy.

References: ISTC is00021000; GW M39747; BMC II, 340; Goff S-21; Walsh 554, Whitesell Suppl S1-554A. Cf. *Verfasserlexikon* 2 8:542-544; Curt Bühler, "Remarks on the Printing of the Augsburg Edition (ca. 1474) of Bishop Salomon's *Glossae*," *Homage to a Bookman. Essays on Manuscripts, Books and Printing, written for Hans P. Kraus on his 60th birthday* (Berlin, 1967), pp. 133-136; Nikolaus Henkel, "Althochdeutsches im 15. Jahrhundert: Die 'Glossae Salomonis' der Augsburger Inkunabel HC 14134," *Gutenberg-Jahrbuch* vol. 81 (2006), pp. 156-167; Rolf Schmidt, *Reichenau und St. Gallen. Ihre literarische Überlieferung zur Zeit des Klosterhumanismus in St. Ulrich und Afra zu Augsburg um 1500* (Konstanzer Arbeitskreis für mittelalterliche Geschichte, Vorträge und Forschungen, Sonderband 33, Sigmaringen, 1985), pp. 89-92; R. Schmidt, "Die Klosterdruckerei von St. Ulrich und Afra in Augsburg (1472 bis kurz nach 1474)," Gier & Janota, eds., *Augsburger Buchdruck und Verlagswesen von den Anfängen bis zur Gegenwart* (1997), pp. 141-152; G. Hägele, "Top oder Flop? Zur Produktion der Klosterdruckerei St. Ulrich und Afra in Augsburg," *Wolfenbütteler Notizen zur Buchgeschichte*, vol. 39 (2014), pp. 133-152.

A biblical reader's digest, with woodcuts

20) SCHMUCK, Vincentius (1565-1628). *Bibelbüchlin. Deutsche Monosticha auff alle und jgliche [sic] Capitel aller Bücher heiliger Schrift, Altes und Neues Testaments.* (colophon: Leipzig: M. Lantzenberger), 1607.

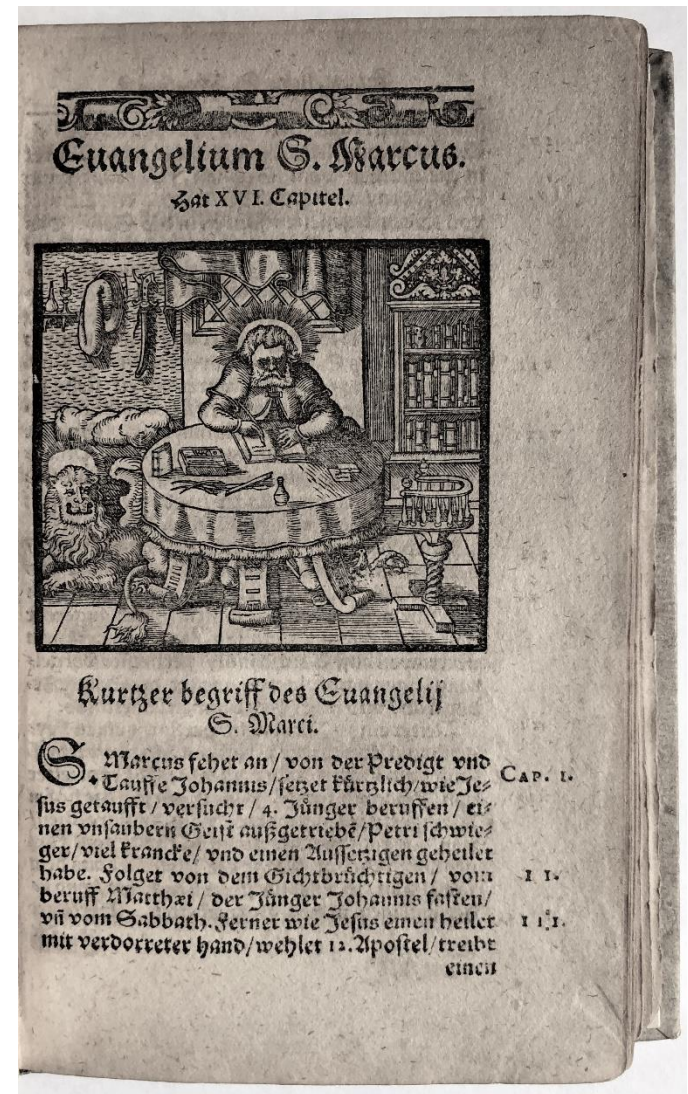
8vo (155 x 95 mm). [448] pages. Title in red and black with woodcut printer's device, repeated on final colophon leaf, table of contents with headings in red, printed shoulder notes. 73 WOODCUT ILLUSTRATIONS, woodcut and typographic head- and tailpieces. (Title spotted, a few short marginal tears or fraying at beginning and end, last few leaves soiled, final leaf rehinged, paper discolored throughout.) Modern boards. \$2500

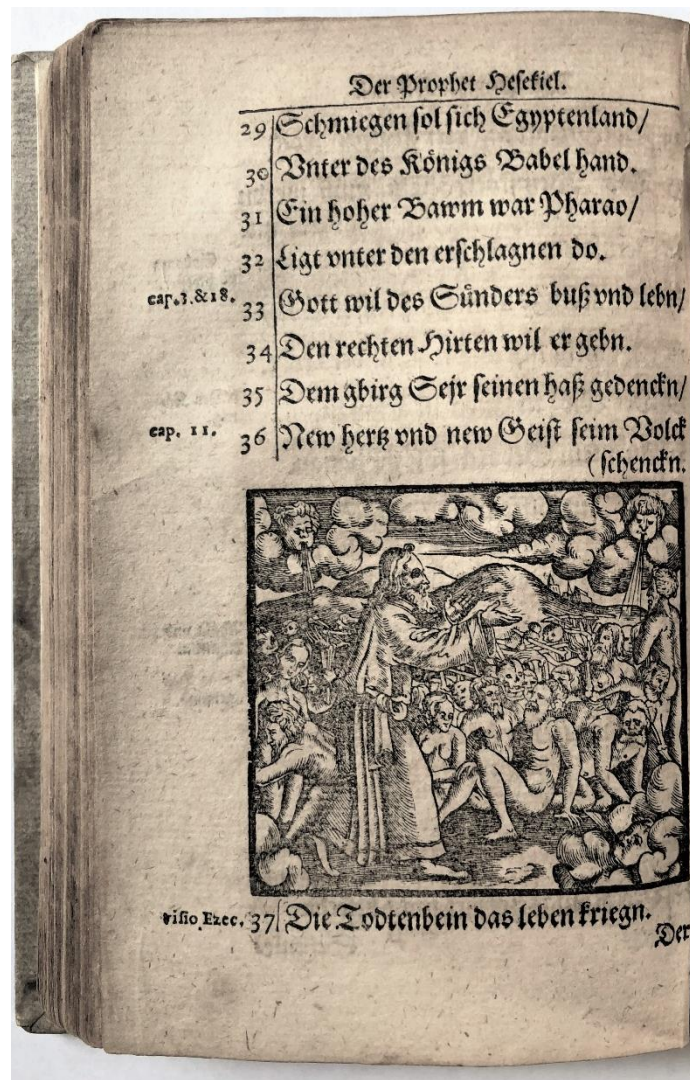
AN ILLUSTRATED PARAPHRASE OF THE BIBLE IN RHYMING GERMAN FOR LUTHERAN CHILDREN AND STUDENTS.

Son of a printer and town councilor from Schmalkalden, Vincenz Schmuck moved to Leipzig for his university studies and remained there, serving as deacon and then archdeacon of St. Nicolai church before joining the University of Leipzig, where he served seven terms as Dean of the Theology faculty. A diligent theologian who avoided polemics, his published writings consisted mainly of sermon collections, biblical exegesis, and hymns.

In this work, expressly intended for the young, Schmuck summed up each book of the Lutheran Bible in one-line rhyming "monostichs," one for each chapter. The printer Michael Lanzenberger, with whom Schmuck worked closely and whose obituary he was to pen in 1612, printed these Biblical haikus in leaded lines of larger type, providing the chapter numbers for each line and helpful thematic side-notes. Following the one-liners each chapter contains a few carefully selected quotations from the same book. Making the handbook especially useful for students, Schmuck provided a carefully organized subject index and a register of names.

In his dedication to three Leipzig friends, Schmuck spells out his reasons for producing this "Biblical Summarium and handbook for youth and whomever else can use it." Children, adults and many people do not have the capacity to retain all of the Bible, or even to read it through; this "Biblidion or little Bible" contains in one small volume a "kitchen garden of herbs and flowers from the "great beautiful Paradise of the Holy Scriptures." His German epitomes, he notes, were modeled after the *Monosticha* of the





Lantzenberger see Reske, *Buchdrucker*, p. 572. Cf. Ruth B. Bottigheimer, "Bible Reading, 'Bibles' and the Bible for Children in Early Modern Germany," *Past & Present* No. 139 (May 1993), pp. 66-89.

hymn-writer and pedagogue Ludwig Helmbold. Schmuck's justification of simplifying the Bible for children and the less educated was an accepted trope among Lutherans, and it was by now well established Lutheran practice (which had originated with the *Passional* of Luther himself) to provide children and "simple people" with highly edited extracts or adaptations of the Bible rather than with the text itself. "More often than not, the common man, woman and child read their Word not in the canonical biblical text, but on the pages of any of a variety of collected excerpts" (Bottigheimer, p. 67). "In the sixteenth and seventeenth centuries, all German children's Bibles which reproduced Bible stories in reworked narrative form were Lutheran" (*ibid.*, p. 80).

Such Bible summaries were often illustrated. Up to the year of his death in 1610, Lantzenberger published eight editions of Schmuck's *Bibelbüchlin*. While the first edition of 1600 contained only a handful of woodcuts, all the others (page for page reprints from 1601 on) were illustrated with the present woodcut series. The blocks measure about 60 x 67 mm. and are in rule borders. One cut, on fol. Q1v, is signed with a monogram LHF(?), a small pen, and the date 1565. A few others are signed L or with a cross, but most are unsigned. I have not been able to trace their source; they may have been originally designed for another small format edition of Bible extracts. A couple of cuts are of smaller format than the rest, and one is placed in a decorative woodcut border.

Schmuck's handbook proved popular, and a dozen editions are recorded until the mid-1650s. The work is nonetheless nearly absent from North American institutional collections: OCLC locates a single copy of one of the two 1610 editions, at Harvard Divinity School.

VD17 23:657716G (one location, Wolfenbüttel HAB, distinguishing this edition from another 1607 edition with the title misspelling corrected). On Schmuck, see *Allgemeine Deutsche Biographie* 32 (1891), 62-63; on

21) STUDENT'S SCHOLASTIC MANUSCRIPT — BAUDRIC, Michel. *Institutiones Dialecticae juxta veridicam Aristotelis et Divi Thomae Doctrinam*. Manosque, France, 1675-1678.



Small 4to (186 x 128 mm). Complete. Engraved frontispiece, a baroque cartouche with grotesques, including elephant trunks, animal snouts, female busts, etc., enclosing author's inscription; 322 pages, 16 blank leaves at front and 43 at rear (the first of which is paginated 323). Fourteen engraved plates, of which two preceding the frontispiece and text, and one at the end, following 15 blank

leaves. Written in a small slanted italic hand in brown ink, 35-41 lines, headings and line openings in large inexpertly flourished letters throughout; a small pen-and-ink coat-of-arms (unidentified) on p. 2, four schematic drawings in text, of which one full-page. Watermark: crowned bell with name *B Gardon*. (Border of frontispiece slightly cropped, some showthrough of dark ink flourishes, occasional fingerstaining, small loss to plate opposite p. 33.) Contemporary russet goatskin, covers gold-tooled with double fillet border and fleurons at corners, spine gilt in five compartments, the second with title "Logica," gilt edges, marbled endpapers (scrapes to covers, corners bumped). \$3250



A STUDENT'S MANUSCRIPT COURSE OF SCHOLASTIC LOGIC, ILLUSTRATED WITH POPULAR RELIGIOUS PRINTS.

The practice of not only copying one's lecture notes into a finely bound album, but also illustrating them with original drawings and/or prints, seems to have been prevalent in both pre- and post-Revolutionary France. A recent exhibit of 17th- and 18th-century students' dialectics manuscripts at the University of Louvain demonstrates that this form of student manuscript was common to other parts of Europe as well. In this example, the presence of engraved plates among the blank leaves before and after the text imply that the text may have been written into the volume after it was bound. Clearly further lecture notes were planned, or perhaps our student miscalculated the space that he would need.

The writer identifies himself in the frontispiece: "Si cupias, Lector dominum, cognocere [sic] Libri Respice Inferius Nomen erit[?] Michael Baudric urbis Manuacae [sic] 1675." (The date 1678 appears on a drawing on p. 55 and again at the end). The Baudrics of Manosque were a prominent merchant family who flourished in the 16th and 17th centuries. Teenage Michel Baudric refers to his school in the dedication

at the end as “apud patrum predicatorum” (... “Beati Thoma Doctori Angelici cui opera nostra Initio Dedicavimus Louis Sextio [?] apud patrum predicatorum Anno Domini 1678”). He may have studied in the small *collège d’humanités* in Manosque, founded in the 16th century, of which the regents were local dignitaries and the instructors were priests (*prêtres séculiers*). I find no mention of the professor who taught this course of logic, often identified in student manuscripts.

Little studied previously, but increasingly attended to by scholars of cultural transmission, such student manuscripts have much to reveal about early modern pedagogy. They testify to a profound belief in the power of writing as an aid to learning: “... these early modern methods for generating a complete course text, whether dictation, copying from a manuscript exemplar or taking full-text notes in teams, were all deeply indebted to the pedagogical assumption that writing plays a key role in retention. Student note-taking was thought to aid the memory in two different ways: not only by creating a written record to return to, but also by forcing the mind to dwell on the material and to retain better what was read or heard by writing it down” (Blair, p. 22). This sentiment is traceable to the medieval scriptorium, in which the copying of manuscripts was deemed a spiritual as well as practical exercise.

M. Baudric was a rushed but emphatic calligrapher and uninspired draftsman; his full-page Porphyrean table on page 179 is rather shaky, as are the three other tables of Aristotelian concepts (on pp. 47, 55 and 56), but he had at his disposal, to enliven his *devoir*, the kinds of inexpensive religious prints that were distributed by traveling chapbook vendors throughout France. The use of religious prints to illustrate ostensibly abstract philosophy was not paradoxical at a time when scholasticism was still the traditional framework for teaching philosophy and theology, presented as a unified discipline. The engravings chosen by Baudric show Jesus and Mary, the Annunciation, Nativity, and Adoration of the Magi, Saul on the road to Damascus, a youthful Christ carrying the instruments of the Passion, Christ spouting the divine blood, the Crucifixion on a dark background with a field of tears or drops of blood, and Saints Thomas Aquinas, Agatha and Barbara. One engraving shows the Archangel Michael striking down Satan: we will never know whether Michel Baudric was aware that its caption *Quis ut Deus* is a literal translation of the Hebrew name Michael. The engravings were the work of printmakers and printsellers François Poilly (“à l’image St. Benoit” in Paris), [François] Cars, of Lyon (“Paris et ce [sic] vend A Lyon Chez Cars Graveur rue Merciere proche St. Anthoine”), and the prolific Paris firm of Pierre Landry (and sons).

Bell watermarks were used throughout France, above all for writing papers. The bells usually appear, as in this example, surmounted by a crown and with the papermaker’s name or initials. Gardon is not among the *papetiers* listed by Gaudriault (*Filigranes ... des papiers fabriqués en France aux XVIIe et XVIIIe siècles*, 1995).

Cf. Ann Blair, “Textbooks and Methods of Note-Taking in Early Modern Europe,” in *Scholarly Knowledge: Textbooks in Early Modern Europe*, ed. Emidio Campi, et al. (Geneva: Droz, 2008), pp. 39-73 (viewed on Harvard’s open access Dash website, without pagination); Cf. Roger Ariew, “French Scholastics in the Seventeenth Century,” in *The Cambridge History of French Thought* (Cambridge 2019), pp. 104-109; *Les collèges français, 16e-18e siècles. Répertoire 1 - France du Midi* (Paris: Institut national de recherche pédagogique, 1984), No. 4, Manosque (available online via Persee); G. Vanpaemel, et al., *Ex cathedra: Leuvense collegedictaten van de 16de tot de 18de eeuw* (Louvain, 2012); Thieme-Becker 6: 81 (Cars), 22: 303 (Landry), & 27: 193 (Poilly) .

22) VIENNESE TROMPE-L'OEIL — *Wiener Kalenderl auf das Jahr 1789*. Vienna: Edlen von Ghelen heirs, [1788].



Agenda-format 48mo (binding size 71 x 28 mm.). [40] pages, [1] engraved ad leaf at end, engraved frontispiece and 12 numbered engraved plates. Title with engraved vignette (poorly registered, printed over the letterpress), text in red and black throughout. (Small archival repairs to 7 leaves including title-leaf, affecting 2 letters on fol. 9 and a few words on fols. 10 and 12, fore-edge border of pl. 6 shaved.) Contemporary enamel binding: quarter red goatskin gilt, both sides with mounted PAINTED ENAMELLED TROMPE-L'OEIL PANELS showing a natural wood surface, complete with knotholes and tree rings, on which is "glued" a "graphite" bust portrait, of a man wearing a laurel wreath on the front cover, and a woman on the back cover; the text block stitched to a copper-gilt wrapper which is glued to the binding as a pastedown; with a mirror mounted inside the front cover (over the pastedown), and a folding pocket inside the back cover, gilt edges (several small marginal chips and hairline cracks to the enamel, especially on lower cover); modern matching morocco two-part slipcase lined in decorated pastepaper. \$4500

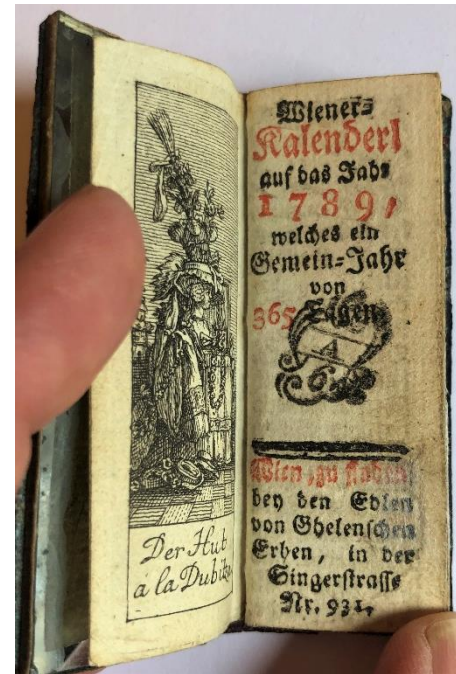
A MINIATURE ALMANAC IN AN UNUSUAL PAINTED ENAMEL BINDING WITH A *TROMPE-L'OEIL* DECOR. The publishers of this Viennese "hand"- almanac, issued by various firms from the 1760s to about 1815, seem to have worked in association with local enamellers, as an unusual number of the few surviving examples are found in painted enamel bindings, in a wide variety of designs. Bondy illustrates two examples of the *Wiener-Kalenderl*, from 1765 and 1814, in two very different enamel bindings; the Morgan Library has six copies, most or all in bindings with painted enamel plaques, and Pat Pistner's miniature book collection includes an example from 1782 in an enameled binding with painted silhouette portraits. This is the only example that I have found with a *trompe l'oeil* motif.

The slender engraved fashion plates, one for each month, show ladies in the latest dresses and hats, and men sporting striped jackets, canes, etc. The frontispiece depicts a truly monstrous hat "a la Dubitza," nearly as tall as the lady herself. Plate 12, for December, shows a young boy in a ruffled collar and pants instead of grownup breeches. The exiguous text contains the basics: facts about the year, birthdays of princes and rulers, the calendar (2 pages per month), a list of moveable feasts, post-coaches from and to Vienna, and a currency table. The final engraved leaf informs the reader that they can also buy a lotto game and other amusing knickknacks at the von Ghelen shop. As in many miniature 18th-century almanacs, the book block consists of one section, stitched through the central fold. It is here sewn to the stiff paper liners which are pasted into the binding.

Cf. Bondy, *Miniature Books* (1981), pp. 52-54; Pistner & Storm van Leeuwen, *A Matter of Size*, no. 148.

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