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E-Catalogue 15

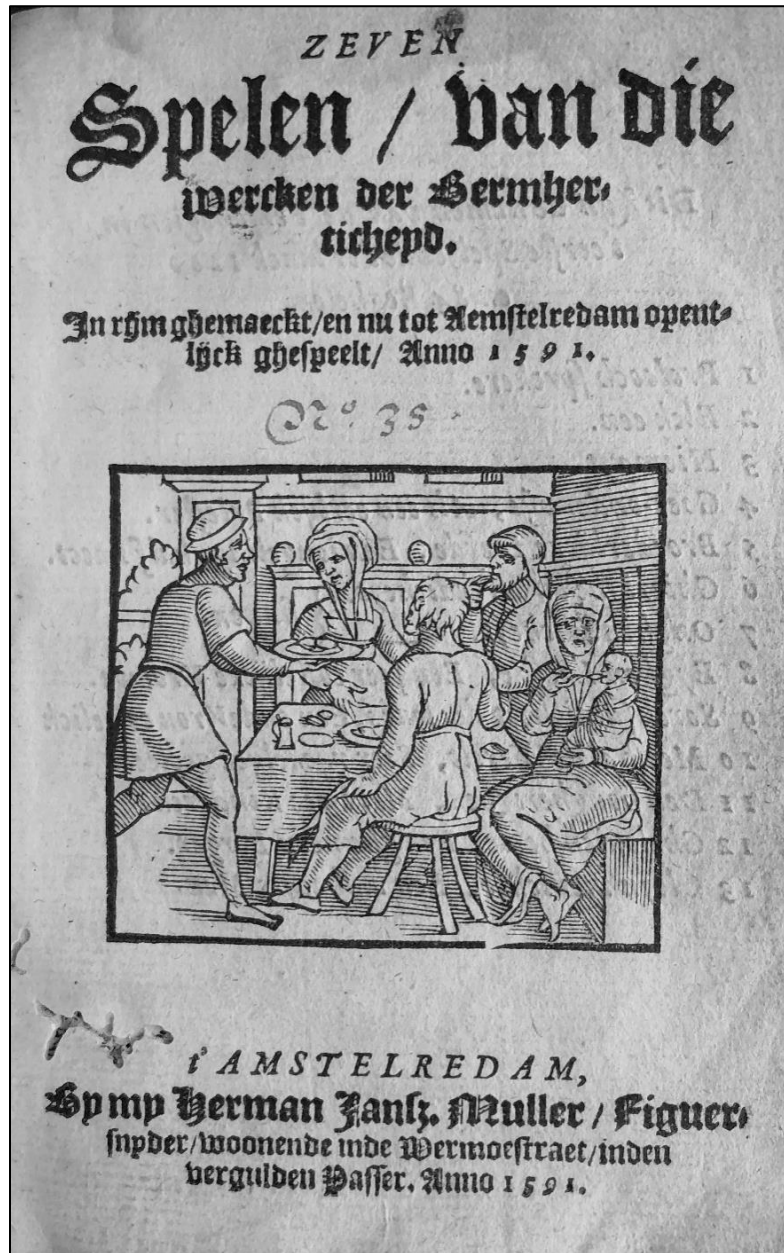
20 printed books and manuscripts, 1508-1829



No. 8

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*Plays for the people*



**1) AMSTERDAM CHAMBER OF RHETORIC (De Egelantier).**

*Zeven Spelen van die Wercken der Barmherticheyd. In rijm ghemaect, en nu tot Aemstelredam opentlijck ghespeelt, Anno 1591.* Amsterdam: Herman Jansz. Muller, 1591.

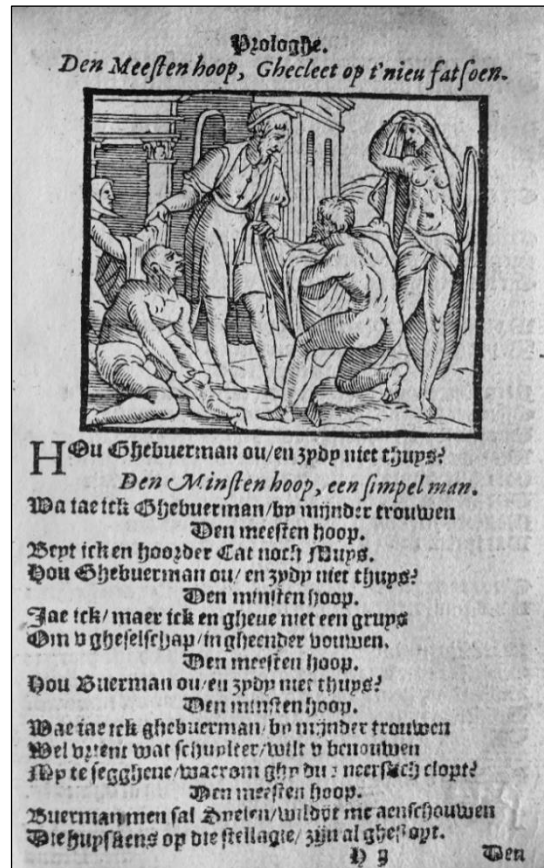
8vo (143 x 95 mm). Collation: A-T<sup>8</sup> (T<sup>8</sup> blank). [302] pp. Text in gothic types, stage directions and lists of actors in italic. Title woodcut of a family meal, six woodcuts in text. Wormtrack in gutter of first few leaves, dampstain in fore-margins and lower corners, a fewer quires with larger dampstain. 17th-century stiff parchment, manuscript spine title. *Provenance:* "Herman Lamberts Bellaer, A[nn]o 1685," signature on front flyleaf ((Bellaer was a notary in Weesp, North Holland, from 1656 to 1658); "no. 38" written on title; sheet of 20th-century paper with note tipped in at front.

\$9500

ONLY EDITION of an anonymous vernacular play collection, a late survival of a popular medieval performance tradition. These seven plays in Dutch verse dramatize the seven Works of Mercy. They were written and performed in the open air by the amateur Amsterdam literary and theatrical confraternity or "chamber of rhetoric," known as *de Egelantier* (eglantine or wild rose), in order to encourage the citizens of Amsterdam to participate in a lottery for the benefit of the Amsterdam insane asylum (Poll, p. 113).

By the early sixteenth century, every town and many villages of the Low Countries possessed its own "college" or chamber of rhetoric; these were literary confraternities whose origin lay in medieval French-speaking theater groups of Flanders and Brabant, which performed mystery and miracle plays. Endowed with corporate structures, emblematic names (often flowers), and their own blazons and regalia, the chambers of rhetoric became a central cultural institution of Netherlandish life. After the Reformed church came to power in the northern provinces in 1581, it attempted to halt public performances of religious plays, and even to

suppress the chambers altogether, but largely failed, the chambers especially of larger towns usually retaining the support of local authorities. Hence one finds such “throwbacks” as the present series of religious plays. A peculiar (to the modern reader) mixture of traditional farce and didactic allegory, it is typical of rhetoricians’ plays, which were usually “absolutely middle-class in tone, and opposed to aristocratic ideas and tendencies in thought” (EB 1911, 8:721), with simple, dramatic plots that were secondary to their educational value. In each play of the present collection an allegorical figure (with a name like “Good Education” or “Brother Love”) knocks on the door of the house of a different stock character – a burgher, an artisan, a farmer, etc. – asking to be fed, or clothed, or given shelter. While these tradesmen comply, a selfish character named “Most of the World” invariably rejects the stranger. Each play has a prologue and an epilogue that provides the moral of the story, explaining that the stranger, the naked, the hungry, the thirsty, etc. are all Christ on the Cross (cf. Kalff, pp. 54-55).



Although founded later than many others, at the end of the 15th century, Amsterdam’s *de Eglantier* was the most prominent Chamber of Rhetoric in the northern Netherlands. Its prestige was enhanced by the infusion of humanist writers and writers from the southern Netherlands who emigrated to the north during the religious wars. The *Zeven Spelen* is unique in containing the productions of a single city’s Rhetorical Chamber: all other known Renaissance Dutch rhetoricians’ collections contain the productions of several different towns, performed in elaborate literary competitions known as *landjuweelen*.

Five of the six simple but charming woodcuts illustrating this edition, which are consistent in style and apparently by the same engraver, show scenes from daily life: a family dining as a servant brings a platter and a mother feeds her baby; a vintner sitting cross-legged on a wine barrel in a medieval square, pouring a welcome drink to a pair of wanderers (while a neighbor quaffs behind him); naked men being clothed, a prisoner in a stockade; a sickbed, with a woman stirring gruel. The final play is illustrated with a smaller cut of the Last Judgment, probably from the printer’s stock.

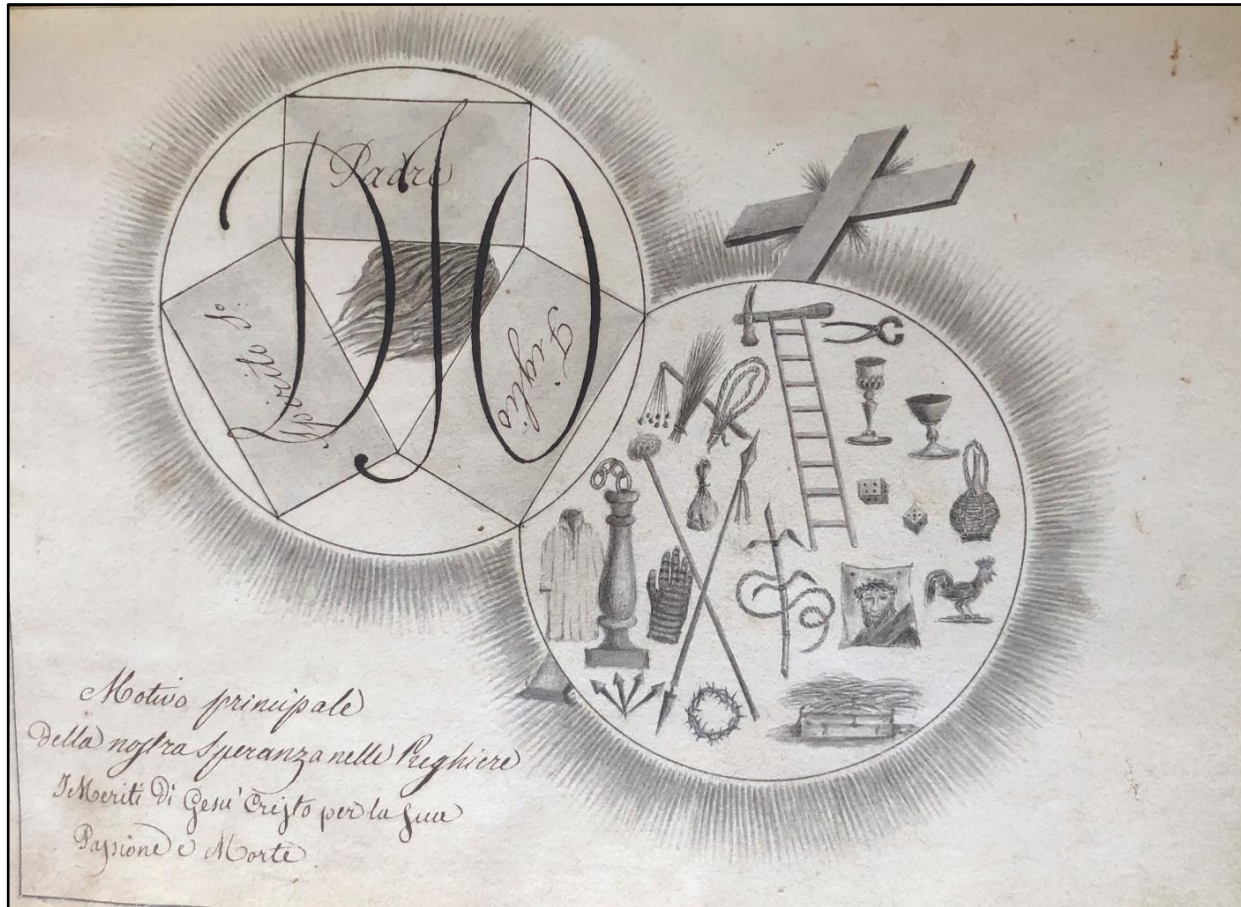


OCLC locates 5 copies in American libraries (Folger, Newberry, National Gallery of Art, Harvard, and U. Michigan). STCN 844000841; E. W. Moes, *De Amsterdamsche boekdrukkers en uitgevers in de zestiende eeuw* (1900-1915), I, p. 315, no. 223; Univ. of Amsterdam Library,

*Catalogus van oudere werken op het gebied der Nederlandsche letteren* (1921) no. 6; Scheepers collection (*Catalogus van een zeer belangrijke verzameling fraaie en zeldzame boeken der 16e-19e eeuw*, 1947) I:66. Cf. G. Kalff, *Geschiedenis der Nederlandsche letterkunde in de 16de eeuw*, part 2 (1889), pp. 25 & 48-55; Klaas Poll, *Over de tooneelspelen van den Leidschen rederijker Jacob Duym* (1898), p. 113-14; A. van Dixhoorn, “Chambers of Rhetoric: performative culture and literary sociability in the Early Modern Northern Netherlands,” in *The Reach of the Republic of Letters: Literary and Learned Societies in Late Medieval and Early Modern Europe* (2008), 119-148.

*Emblematic instruction for Deaf children*

**2) ASSAROTTI, Ottavio Giovanni Battista** (1753-1829). *Emblemi sulla Dottrina Cristiana ad uso de' Sordo-Muti inventati da S. R. Il Padre Gio. Bat[is]ta Ottavio Assarotti, delle scuole Pie. Genoa, 1824.*

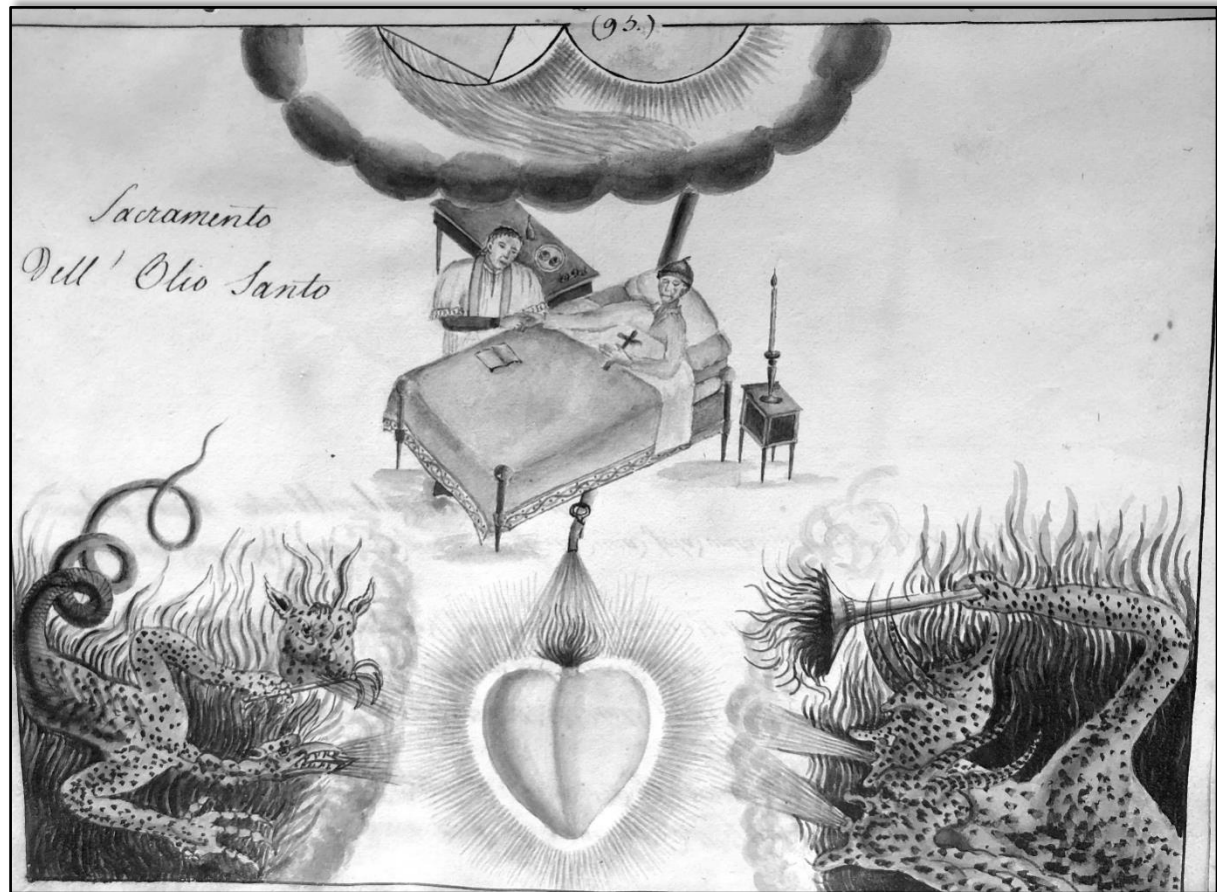


Manuscript on laid paper, 4to (236 x 176 mm). 126 leaves, foliated [3], 1-3, [1], 4-42, [1], 43-51 [1] 52-61 [1] 62-103 [1] 104-118 (apparently COMPLETE). The numbered leaves containing ONE HUNDRED AND EIGHTEEN HIGHLY FINISHED EMBLEMATIC DRAWINGS, all full-page, explanations written on versos, the unnumbered leaves containing the title, 3 and 1/2-page introduction, and section titles; most of the illustrations in landscape format. Calligraphic title, text in brown ink in a neat cursive hand; the drawings in graphite, pen-and-ink and gray wash, a few with details in brown ink, each within rule border with numbering at top (gutter edge). Corner repairs to ff. 1-10, tears into ff. 9 and 104, a few other short marginal tears

or fraying to edges, ff. 100 and 101 with gutters reinforced on versos, occasional minor offsetting or soiling. 19th-century half parchment and brown glazed paper, manuscript title label on spine. \$22,000

A remarkable emblematic manuscript, offering AN ILLUSTRATED COURSE OF RELIGIOUS INSTRUCTION FOR DEAF CHILDREN, BY A PIONEER OF DEAF EDUCATION IN ITALY.

By the early nineteenth century, pre-modern misconceptions concerning the learning abilities of Deaf children had been largely exposed as false by such eighteenth-century pedagogues as the abbé Sicard and Charles-Michel de l'Épée in France, each of whom founded schools for the Deaf and contributed to the development of a standardized sign language, or Samuel Heinicke in Germany, who implemented a different method of communication for the Deaf, centered on oral speech. In Italy, the most influential figure in the education of Deaf children was Ottavio Assarotti. As a young man Assarotti entered the order of the Piarists (or *Scuole pie*). Founded in 1617, the Piarists' principal mission was (and remains) the provision of free education to poor and especially disabled children. After several years teaching theology and philosophy, Assarotti set those disciplines aside to devote himself full-time to the development of an instructional program for Deaf children. Assarotti's method consisted in teaching the children not only reading, writing, and sign language, but also a full range of humanist disciplines, including science, the arts, and foreign languages. In 1805 he obtained financial support from Napoleon to found a school, which after some delays was finally opened in 1811 in the former Bridgettine convent. After Napoleon's defeat, the growing school received renewed support from King Vittorio Emmanuele I, and its fame spread throughout Europe.

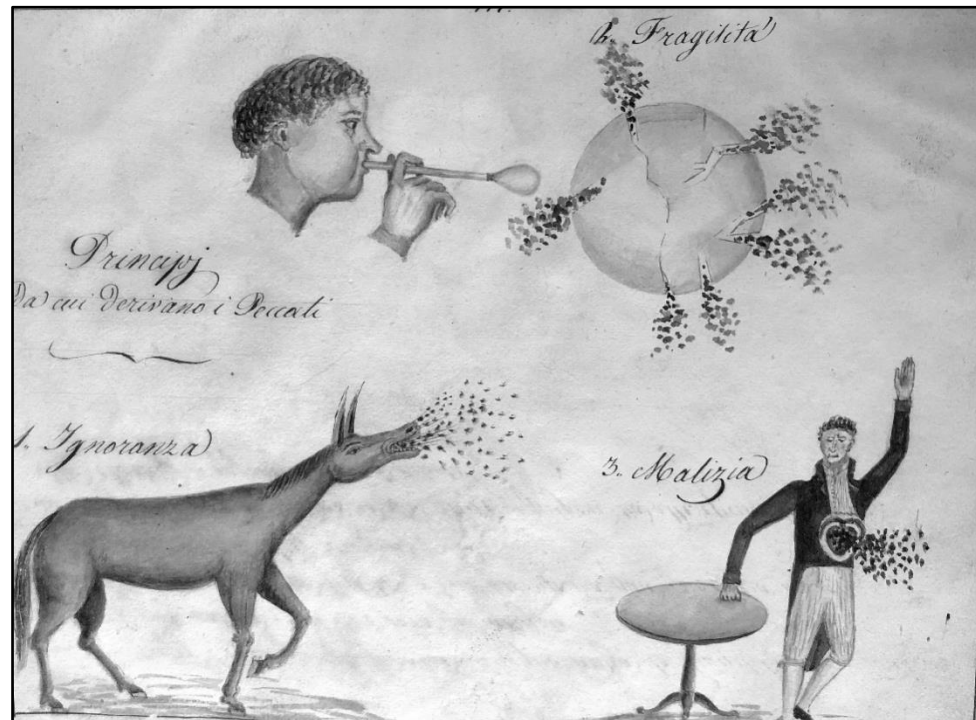


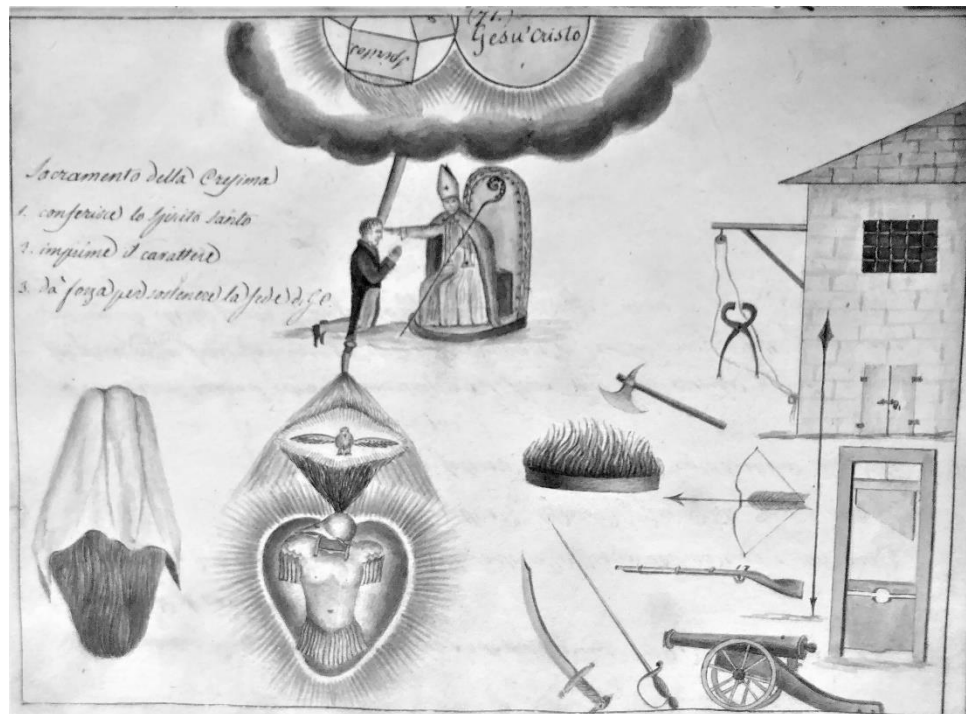
“Assarotti made great use of sign language in his teaching ... Directors of nearly all Italian institutes for deaf students flocked to learn from him and carried his method back with them. Pope Gregory XVI sent the new directors of the Rome Institute, Padri Ralli and Gioazzini, to study in Genoa with Assarotti. Upon their return to Rome, they too used his techniques. How is it possible that a man so renowned and successful in his own time did not earn so much as one line of recognition in the historical accounts of other countries? Perhaps the answer lies in the fact that Assarotti left no traces in written form of his philosophy and method. Had he done so, not only would he have gained

respect and notoriety outside Italy, but perhaps the critical events soon to follow [the subsequent dominance of “oralism” over sign language in Italy] would have taken a different course...” (Radutsky, p. 245).

In fact, Assarotti wrote and apparently published several texts for his pupils (listed in DBI, but not found in OCLC or ICCU). The present work, which reveals important aspects of Assarotti’s method, appears to be unpublished. It contains a pictorial religious course of instruction, using a complex but precise symbolic system to explain Christian doctrine and liturgy, including the most abstract theological concepts. All the elements in the drawings are identified in captions of varying lengths and in various layouts. Names or words are often incorporated as visual elements of the emblems. While somewhat primitive, the drawings’ unique iconography is evocative, and some have a powerful, dreamlike quality.

The unnamed author of the introduction, writing in the third person, describes Assarotti’s school and praises his religious zeal, humanity, and his understanding that Deaf people, who had been previously “abandoned by society,” are fully competent and indeed capable of the highest intellectual and spiritual attainment. The emblems (the author explains), will present to the Deaf student an easy transition from familiar material objects to those objects which are less material, and from there to the most immaterial concepts of all. In doing so he or she will eventually absorb the entire Christian doctrine. The figures are described as Assarotti’s own (*egli ... ha inventato le figure, che formano questo Libro...*), but whether the actual drawings are in his hand is unclear. The introduction concludes with an explanation of the most used, recurring emblematic figures. God is represented by a circle containing three rectangles which touch the circle and each other, representing the Divine Trinity: flames emanate from the God the Father and Jesus rectangles toward the one representing the Holy Spirit, a concept which is explained (in the text) as the reciprocal love between the two other Divine Persons. Jesus the man (as opposed to his divine nature) is shown by another circle, helpfully inscribed “Uomo / Jesu’ Cristo”, and humans or human souls are represented by hearts (although the meaning of the heart emblem varies throughout the manuscript). Other symbols, introduced later, are explained on the versos of the drawings.





Assarotti's religious views, linked to the most mystical wing of the Ligurian Jansenists, met with resistance from the church hierarchy, and some of his theological writings were not approved for publication. The drawings of this manuscript provide a glimpse of an abstract mysticism which would certainly have been at odds with Catholic orthodoxy.

The work is in five parts, titled: Faith (*Fede*, ff. 4-42); Laws (*Legge*, 43-51); Prayer (*Preghiera*, 52-61); Sanctification (*Sanctificazione*, 62-103), and Virtue (*Vertù*, 104-118). The first part contains a visual exposition of the Credo, starting with God's attributes: his ubiquity is shown by the linked God-Jesus circles above a symbol of the world (earth and heavens), with the word DIO written repeatedly across the page; his omniscience by the God symbol at top sending down rays of light, at center a man sitting under a tree, and below that a well, captioned "Abyss." Creation is a delightful drawing of fish in the seas flanking a mound representing the earth, on top of which cavort

animals under trees, and within which are three large hearts, linked to a central pole at the top and illustrating the three reasons that God created man: so that they might know, love and enjoy him. The Church of Jesus Christ is an architectural drawing of a fortress. Heaven is a light emanating rays, while Hell is a large vat whose opening is locked and barred. Virtuous souls are flaming hearts each with an open eye (since they see God); sinful souls are spotted hearts with wilted stems instead of flames. These blemished hearts recur throughout the book, for example behind bars in the vat of Hell; enchained by a similarly spotted Devil; in a genealogical tree descended from Adam and Eve; or clustered above Hell on Judgment Day, opposite a crowd of pure, haloed hearts, trumpets sounding above and lightning striking the damned while divine light bathes the saved.

The section on Laws contains various allegorical representations of the Ten Commandments. While some drawings amount to schematic tables demonstrating the relationships between theological concepts, others are more pictorial. Reflecting no doubt Assarotti's personal mysticism, all aspects of the divinity are abstract: there are no angels, Madonnas, or images of Christ. Crosses are shown, but there are no Crucifixions, and Christ's Passion appears as a circle containing the *Arma Christi*. The church hierarchy is represented by a papal tiara, mitres, and stoles. Human figures appear predominantly in the drawings of the sacraments and in representations of sin. In contrast with the invisibility of the divine, Satan is personified as a grimacing devil, and the seven deadly sins appear as animals and monsters poised above poisonous emissions from Hell's chimneys. Cf. *Dizionario Biografico degli Italiani*, art., Antonella Dolci, 4:433-4; E. Radutsky, "The Education of Deaf People in Italy and the Use of Italian Sign Language," in Van Cleve, ed., *Deaf History Unveiled* (1993), 237-5.

3) **BACCI, Pietro Giacomo.** *Vita di S. Filippo Neri Fiorentino, fondatore della Congregazione dell'Oratorio ... con la notizia di alcuni compagni del medesimo santo, aggiunta dal P. Maestro Giacomo Ricci.* Rome: Bernabò and Lazzarini, 1745.

4to (239 x 180 mm). 2 parts in one, [8], 398, [50]; 173, [7] pp. Double column. Half-title; engraved portrait frontispiece by Christian Sas after Jacques Stella, engraved title vignette of the Virgin and Child on the half-moon, and 45 engraved plates, of which 41 by Luca Ciamberlano (most signed with his initials, plate 20 signed in full), three (pl. 17, 27 & 44) by Sas after Stella, and one (pl. 45) by Girolamo Frezza after Pietro Leone Ghezzi; woodcut tailpieces and initials. First quire detaching, occasional foxing or light browning, a few plate captions shaved, tiny marginal tear to fol. 3C1. Contemporary Italian mottled sheep, smooth spine gold-tooled and lettered in compartments, edges stained red (covers and extremities rubbed, corners bumped). \$1200

A lavishly illustrated edition of a popular hagiography of Italy's favorite "modern" saint, by a fellow Oratorian. The affable Filippo Neri (1515-1595), whose life was devoted to serving the sick and the poor, founded the Congregation of the Oratory, which brought together priests and lay-brothers in a mission of charity. His life and miracles are memorialized in hundreds of paintings, prints, and printed texts. First published in 1622, Bacci's meticulous biography used various first-hand sources as well as the official acts of canonization, which took place that year; it is thus considered Neri's "official" hagiography.

Luca Ciamberlano (ca. 1575-1641), an engraver from Urbino who worked in Rome, emulated Carracci. All but the last of the engravings appeared as an independent suite ca. 1630, before being published with Bacci's text by Francesco Tizzoni in Rome in 1678. Both those earlier appearances of the engravings are rare. The plates' numbering is out of order, but they are correctly placed vis-à-vis the text.

This edition brings the accounts of miracles effected by the Saint (or by his relics) up to date, those chapters being indicated by an asterisk. They include, for example, a description of the miraculous rescue of Cardinal Vincenzo Maria Orsini, future Pope Benedict XIII, from the rubble of the church of the Annunziata in Benevento during the earthquake that devastated the area in 1688. The scene is illustrated by Girolamo Frezza after Pier Leone Ghezzi in pl. 45, which is new to this edition. Part 1



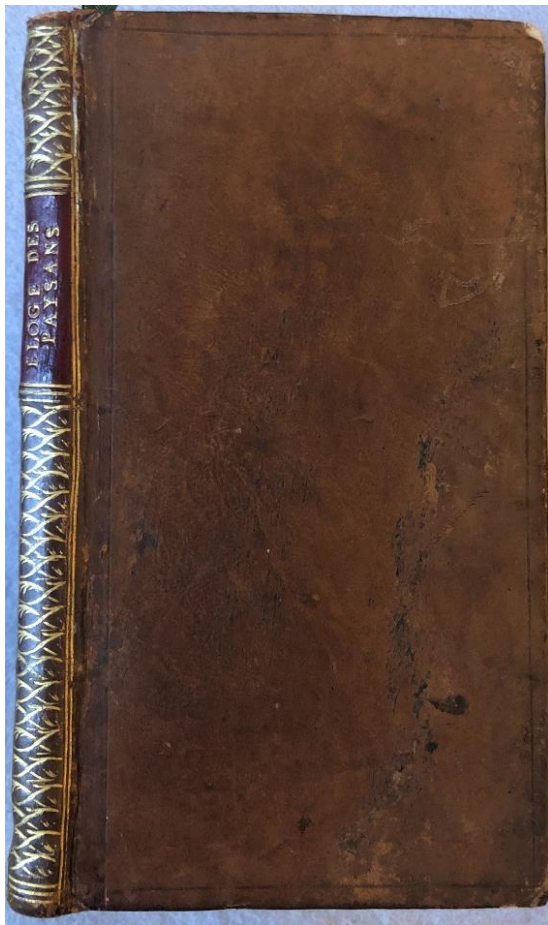


concludes with a detailed 48-page name and subject index. The second part ("Breve notizia di alcuni compagni di San Filippo"), by the Dominican Giacomo Ricci (d. 1703), contains supplementary information on other founding members of the Oratorian order.

OCLC locates 8 copies of this edition and 3 copies of the 1678 edition in American libraries. ICCU TO0E\024382. On Neri, cf. *Dizionario Biografico degli Italiani* 47:741-750. On the engravings, cf. Bartsch 20: 28-69, Thieme-Becker 6:559, and a digitized reproduction on the Clark Art Institute website of Julius Held's typescript description of their copy of the suite without text (the only one in the US).

### *First-world problems*

#### 4) [COQUELET, Louis]. *Eloge des paysans. Aux paysans*. Paris: [Antoine de Heuqueville for] Pierre Morisset, 1731.



12mo (141 x 75 mm). [12], 81, [1] pp. Woodcut title ornament, headpieces by Vincent Le Sueur (signed Vi L S) and initials. 18th-century calf, smooth spine gold-tooled, red morocco lettering-piece, edges red-stained (extremities and covers rubbed).

\$1600

FIRST EDITION of a social satire of the privileged classes. The preface is signed "Guy-Mathurin D...", one of the pseudonyms of Louis Coquelet (1676-1754), author of several anonymous "*Eloges*" and other so-called burlesques. Under the guise of a panegyric of the peasantry, the author caricatures "the great," comparing the careworn lives of ambitious military heroes, judges, philosophers, poets, grammarians, and rich bourgeois, to the healthy existence and carefree simplicity of those who work the land.

At the time the peasant class was of course ruthlessly exploited by the Church and the nobility and mired in hopeless poverty. In the preface Coquelet places his ironic spoof within a literary tradition of paradoxical eulogies (such as Erasmus' Praise of Folly), asserting that "praise of contemptible things sharpens the wit" (*louer des choses méprisables éguse l'esprit*). Coquelet's descriptions of the futility of glory, folly of ambition, and corrupting influence of wealth are familiar tropes, but that is not the only reason that his satire now elicits few laughs. It appears too earnest, as the modern reader cannot but read it as a forerunner of the exaltation of pastoral life so solemnly preached a generation later by Rousseau, and later by his romantic followers.

Classical figures and seventeenth-century poets (including Malherbe, Desportes, Maynard and Racan) are cited throughout. A separate section is devoted to a cruel portrait of ladies, who "leave their faces on the dressing-table" at night, and whose elaborate dresses, intended to show feminine curves, hide ugly skeletons. This is contrasted with the

freshness of peasant girls (whose harsh lives would have dimmed that freshness fast). An evocation of the peasants' abodes, "in grottos filled with *rocaille* and shells," their houses draped with ivy and surrounded by flowers (53-54) mirrors artistic tastes of the 1730s, the height of the rococo.

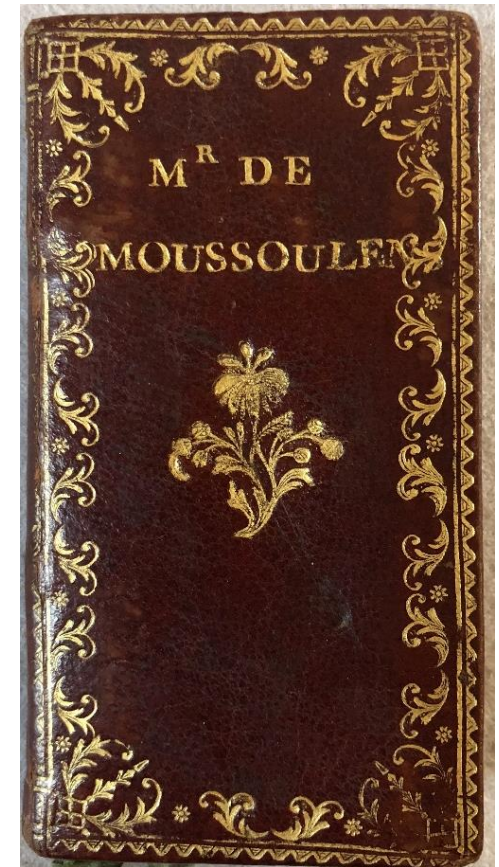
The book was printed by Antoine de Heuqueville, although only the bookseller Pierre Morisset's name appears in the imprint. I have had a copy of Coquelet's *Eloge de la Méchante Femme*, printed in the same year by de Heuqueville, in which the last leaf bears an offset image from a damp sheet of the present work's title-page. The last page contains an announcement of other "*Eloges*" (*Eloge du Mensonge* and *Réponse à l'Eloge du Mensonge*) for sale by the same bookseller. The present edition includes the printing permission, granted on 15 November 1730. Another 1731 edition bears the imprint "La Haye: N. Multeau."

I locate one copy of this Morisset edition, at the London Library. OCLC lists copies of the The Hague edition or issue at Columbia University and the BnF. Barbier, *Ouvrages anonymes* II:84 ("Paris et La Haye"); Conlon, *Siècle des Lumières* 31:387.

5) De MOUSSOULEN. Manuscript prayer-book and journal. [France, 18th century].

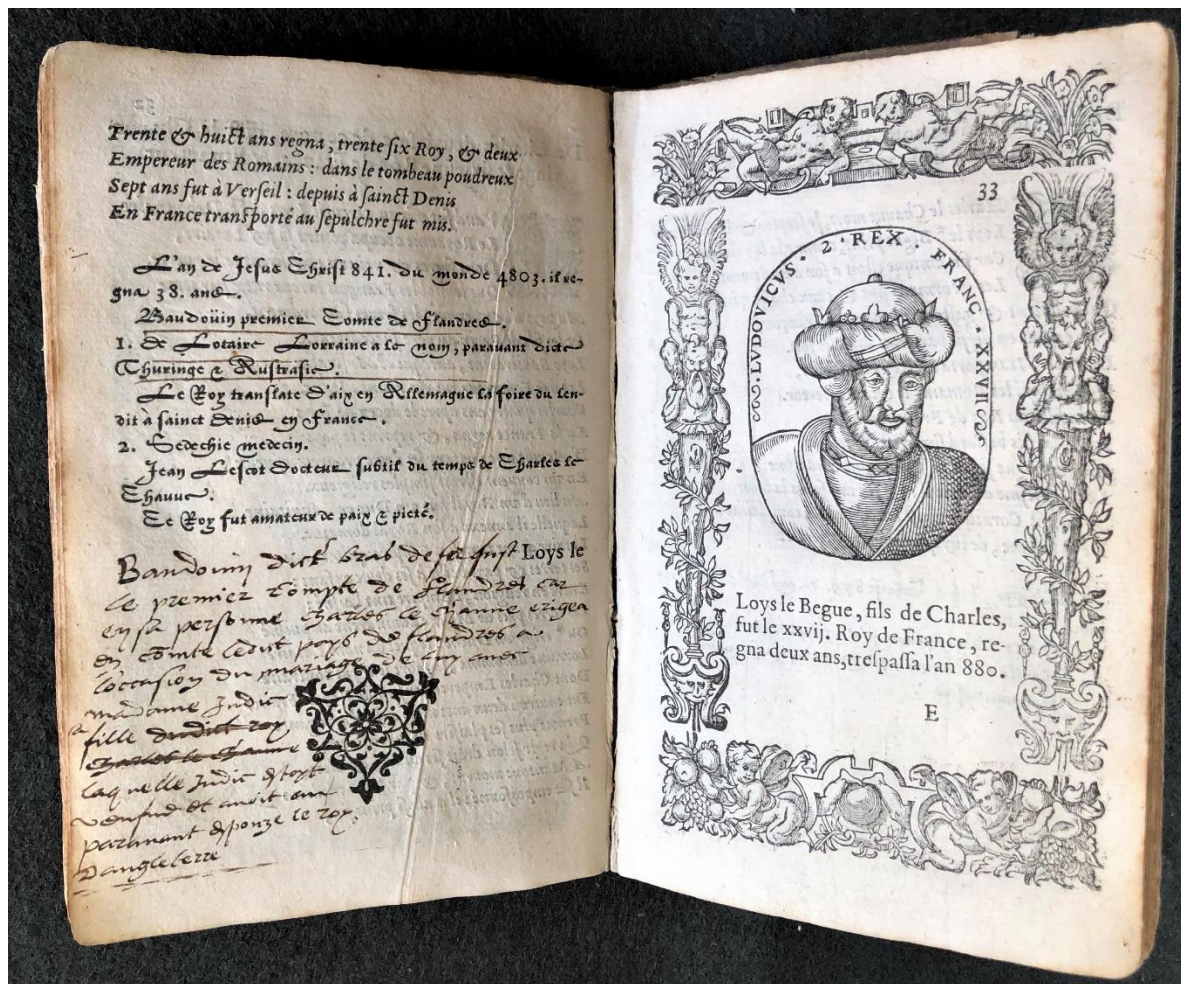
24mo (109 x 56 mm). 132 [*recte* 133], [11] pp., 10 blank leaves at end. Manuscript in a single neat upright cursive, 19-21 lines, the last 10 pp. including notes in a later, less cultivated hand. 18th-century red gold-tooled goatskin, covers with large central fleuron within double border of dogtooth roll and leafy sprays, upper cover with the name M<sup>r</sup> de Moussoulen lettered in gold, smooth spine with ornamental bands, edges stained red, marbled endpapers (spine rubbed and with small crack at foot, rubbing to lower cover effacing lower corner of gilt border). \$750

A pretty pocket prayer-book of an unidentified gentleman. The family name Moussoulen was common in southwest France; there is a village called Moussoulens near Aude in the Languedoc. The carefully written manuscript contains a complete selection of essential prayers. Prayers for every day of the week, for patience, for God's mercy, and for all necessities, precede a long central section (pp. 19-90) comprising the text of Mass and the Te Deum, in Latin on the versos with the French translation on facing rectos. Several prayers to the Virgin, the Seven Penitential Psalms and the Stabat Mater conclude the text. A 2-page list of contents is on pp. [137-8]. Following the text and preceding the contents leaf is a prayer in a later, inelegant hand, and at the end are three pages of cursory journal entries in the same hand, recording the writer's first communion on 28 August 1798, his departure for Barcelona two years later, where he joined the Walloon guards (aged 15?) and was sent to Badajoz, participating in the French-Spanish campaign against Portugal (the "War of Oranges"), entering Portugal victoriously on May 20; the last entry is dated 14 July 1801.



6) [DU VERDIER, Antoine, attributed to]. *La biographie et prosopographie des roys de France*. Paris: Leon Cavellat, 1583.

8vo (170 x 105 mm). [8], 85, [3] leaves (the last blank). Title with woodcut arms, woodcut royal device of Charles IX on title verso (Renouard 796), large woodcut Cavellat gryphon device on final verso (Renouard 130), 62 woodcut portraits of sovereigns, each on its own page with a caption in roman type, followed by one to three pages of descriptive text in italic and civilité types. Title, all 16 pages of prelims, and the 62 portrait pages within a variety of four-part woodcut borders; type ornament and woodcut tail-piece vignettes, woodcut initials. Slightly later laced-case cover of parchment over flexible couched-laminate boards, sewn to the text block on two thongs at top and bottom, contemporary manuscript spine title written lengthwise, text block liners of 16th-century printed waste from two different sheets with the same passage of an unidentified French text in roman type. *Provenance*: "De Longuefoe," signature on title with motto "Cultus justitiae silentium" and the date (cropped) 1585, the same information repeated in a purchase note on the first blank leaf at end, stating that the book was purchased on 8 March 1585 (*emptus die ix martij 1585*), the printed text EXTENSIVELY ANNOTATED THROUGHOUT, with a few underlinings, and TWELVE PAGES OF MANUSCRIPT NOTES by the same reader on the final blank recto and on 6 of 7 blank leaves at end; front flyleaf with 17th- or 18th-century pen trials repeating the name "Monsieur Martin."



*Condition:* dampstaining to outer section of pages in quires B and C, some fraying to edges of last few leaves and curling of fore-corners throughout, manuscript leaves at end stained and softened with loss to manuscript text at upper fore-edges, a few marginalia cropped; binding very worn with loss to edge of lower board and to the covering parchment, hole to parchment of upper cover, spine largely defective exposing sewing structure.

\$5750

FIRST EDITION of a delightful and scarce Renaissance portrait book. The anonymous publication may have been a commercial speculation by its publisher and printer Cavellat (author of the introduction to the reader), deliberately imitating Du Verdier's *La prosopographie, ou Description des personnes insignes*, published in Lyon in 1573. Although often attributed to Du Verdier, the latter did not include this work in the list of his own writings in his 1585 bibliography of French literature (*La bibliothèque d'Antoine du Verdier ...*), and his biographer the abbé Reure rejected the attribution. The present copy is of interest for its extensive manuscript annotations by a contemporary reader, as well as for its unrestored workaday parchment cover, probably intended as a temporary binding.

The 62 French kings described and illustrated herein begin with Pharamond, the legendary 4th-5th century king of the Franks, and conclude with the reigning monarch Henri III. Ruth Mortimer described the sources of the woodcuts: the first 51 portrait cuts are copies in reverse of engravings used in the *Epitome gestorum lviii regum Franciae* (Lyons: Arnoullet, 1546), but "a more immediate model for the Cavellat blocks through no. 60 may be found in a woodcut series used by Jean d'Ongoy in *La chronique des faits, gestes et vies illustres des roys de France, 1575*" (Mortimer, p. 239). The marvelously varied grotesque borders use 64 separate blocks, by Mortimer's count, of which one, used on the title verso, incorporates Cavellat's monogram (Renouard 138), and two include his motto (cf. Renouard 133). Each portrait is accompanied by a laudatory poem, printed in italic type, with asterisked words or phrases keyed to notes printed in civilité type. A 3-page alphabetical index concludes the work.

The annotator de Longuefoe supplied scrawled notes to almost all the entries, adding or expanding on the historical data, or emphasizing details. The first eight of the final twelve pages of notes contain supplementary remarks regarding the earlier monarchs, but most interesting are the last four pages, providing details of the reign of Henri III from his coronation in 1575 to the present day (1585). The two years between the book's publication and de Longuefoe's purchase of this copy were a moment of short-lived respite in the religious wars, which were about to break out anew:



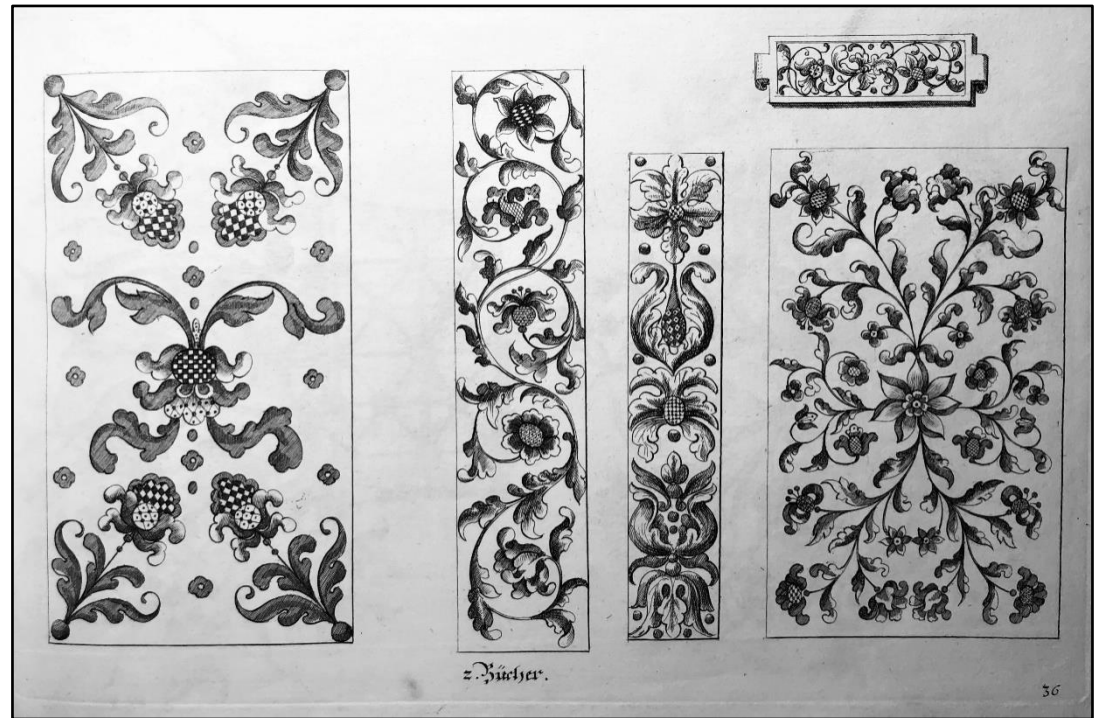
“In said year 1585 ... arms were taken up by some Catholic lords of this realm against those holding the new opinion, under the pretext that one should not tolerate more than one religion in France, which is the one that they hold to be apostolic and Roman, not without great clamor by the poor people and suffering on the occasion of the long stationing of the king’s army in every place” (“*Au dit an 1585 ... sont les armes prises par aucuns seigneurs catholiques de ce royaume contre ceux de la nouvelle opinion, soubz pretexte de ne vouloir souffrir [en] france qu’une seule religion qui est celui que l’on dit et tient apostolique et romaine, non sans grande clameur du pauvre peuple et souffrance à l’occasion du long sejour que faisoit l’armée du roy en chasque lieu...*”).

The following paragraph records the signing by Henri III of the Edit de Nemours, on 18 July 1585, in which the King ceded to the Ligue’s pressure to revoke previous edicts that had protected Protestants. Four lines at the foot of the page are energetically crossed out. Longuefoe’s final paragraphs are devoted to the death of Ronsard, the formation of the congregation of “penitents bleus” (joining the congregation of white penitents, formed by Henri III), and the foundation of the new Jesuit college and church in the rue St. Antoine. OCLC and USTC locate 5 copies in American libraries (Harvard, Syracuse Univ., Princeton, U. Kansas and NYPL). Harvard / Mortimer *French* 194; Brun, p. 177; Brunet 2:928-929; USTC 2844.

*Women’s work, fragile and rare*

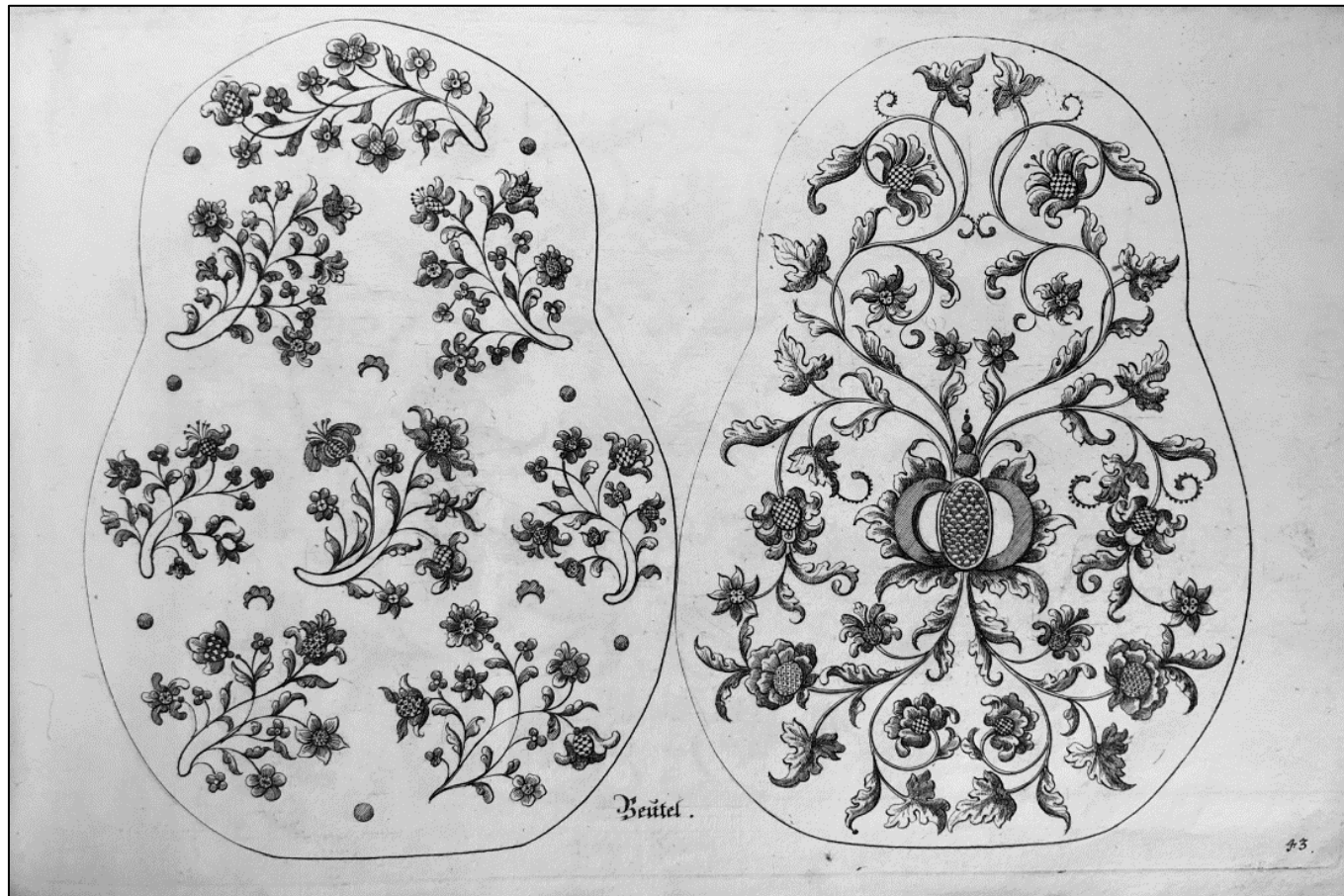
**7) EMBROIDERY DESIGNS – Margaretha HELM** (1659-1742). *Kunst- und Fleiss-übende Nadel-Ergötzungen*. Nuremberg: Johann Christoph Weigel, [ca. 1725].

Oblong folio (209 x 332 mm). Engraved title within a floral wreath, 4 pp. letterpress text, 51 (of 52) plates of which 15 (of 16) large and folding. Lacking folding plate 51, plate 23 with clean tear near hinge, plate 20 with tape repair crossing the image, the other folding plates and plate 9 with small amateurishly tape-repaired tears, mainly near fold junctures, soiling and marginal tears to title and last plate, the latter with fore-edge reinforced, a few mainly marginal small wormholes in last 6 plates, occasional slight browning along folds. Contemporary calf (worn, rebaked preserving part of original backstrip, front free endleaf creased & soiled). \$3800



First Edition of the first of Margaretha Helm's three embroidery pattern books. Wife of the cantor of the church of St. Egidien in Nuremberg, Helm taught embroidery in that city. Johann Christian Weigel, a local publisher who specialized in the publication of instructional illustrated books, issued her three volumes of collected patterns. Although described as parts 2 and 3, the second and third books (also undated) were published separately, at later intervals.

Following the tradition of German pattern publications of the previous century, Helm's ornamental patterns were for embroidery rather than lace. The first thirteen plates are black designs printed on grids, for the popular cross-stitch (or for transfer to a loom). The first plate shows an



alphabet sampler, including both Greek and Hebrew alphabets, and plates 2-13 are flower and fruit designs. The remaining plates feature freely composed floral designs for whitework and polychrome silk and metal thread embroidery. These patterns reflect the contemporary taste for exotic floral designs with curved leaves and large full flowers, inspired by the painted and resist-dyed cottons made in and exported from India, but customized for European markets.



In his preface, addressing women, Weigel repeats the traditional tropes associating needlework with feminine virtue. Piously defending needlework as the most seemly of womanly occupations, not only for those of “Bürgerliche” (middle-class) status but also for noblewomen, the editor cites the Bible and the usual classical models (Dido, Penelope), unfavorably contrasting the frivolous feminine pastimes of the leisure classes with the useful arts of the needle, which have the added benefit of “keeping much money in the wallet that would otherwise spring forth through feminine thoughtlessness.” He concludes by pointing out that all of Helm’s patterns are original, and that therefore the interests of others who have published copperplate patterns of their embroidery designs are unharmed (thus protecting the market for the other pattern books published by him).

Following Weigel’s preface are Helm’s own descriptions of the patterns, which reveal the diversity of materials, techniques, and uses for which they were intended. Applications include aprons, stomachers, slippers, shaped and square purses, tablecloths, shirts for men and women, neck handkerchiefs, gloves and mitts, children’s bibs, hair-bags, hats and caps. Furnishing designs include patterns for chair upholstery, cushions, bed covers, and heraldic devices. (Lacking from this copy is a design for a pistol holster and ammunition pouch.) Particularly helpful for the potential user of these patterns were the designer’s suggestions for materials. Threads include linen, silk, and gold and silver metal. Fabrics are equally varied: fine linen, heavier linen canvas, plain- and satin-weave silk, velvet, and wool. Helm specified stitches for a few of the designs – back stitch and flat or satin stitch – but she also suggested that designs could be embroidered as one wished. Plate 32, executed as unshaded outlines, with the background filled with diagonal lines, is a pattern for a man’s nightcap in corded (or Marseille) quilting, popular in the 1720’s. PLATE 36 CONTAINS DESIGNS FOR “TWO BOOKS,” I.E., BOOKBINDINGS, including cover and spine. and what appears to be an embroidered clasp. The last plate shows four empty shields surrounding a large central shield with the Arma Christi framed in snakes, crowned by a death’s head, and surmounted by Christ holding the banner of the Knights Templar.

OCLC records three copies of this volume in North American institutions (Clark Art Inst., NYPL, Royal Ontario Museum). Cf. Berlin Katalog 1512; Jessen, *Ornamentstich*, pp. 224-5; Lipperheide Yda 127 (3924); Moira Thunder, “Deserving Attention: Margaretha Helm’s designs for embroidery in the eighteenth century,” *Journal for Design History* (2010) 23 (4): 409-427. Thunder’s remarks concerning the dating of Helm’s works, which she places between 1742 and 1746, are erroneous, as Helm’s husband Adam Rudolph Helm (1671-1746), referred to in Weigel’s preface as Cantor of St. Egidien, joined that position in 1696, not, as Thunder affirms, in 1742, when he would have been 71! (cf. *Acta Scholastica*, vol. 5, 1745, p. 563).

*Copy or model?*

**8) EMBROIDERY DESIGNS, MANUSCRIPT** – An album of drawings, largely for embroidery. [Southern Germany or Austria, early 18th century].

Oblong 4to (160 x 217 mm). 12 leaves, each with a full-page drawing in graphite on the recto, the 11th drawing unfinished, on glazed paper. Light foxing and occasional staining, last leaf more heavily foxed, fol. 2 with tiny abraded area at foot, minor small creases to last leaf, a few small tears at gutters, sewing loose. Early 18th-century half parchment and *Brokatpapier* over pasteboards, the paper printed in gold on a formerly green ground with an arabesque and tendril pattern including grape clusters, flowers, birds, a hare, a deer, a hound, blindfolded cupids, and a winged angel's head (the green background largely faded, corners worn, small tear to backstrip).

\$7500

An album of 12 highly accomplished graphite drawings intended as designs for embroidery. FEW PERSONAL EMBROIDERY NOTEBOOKS OF THIS QUALITY FROM THE EARLY MODERN PERIOD HAVE SURVIVED. Unsigned and undated, five of the drawings bear a strong stylistic resemblance to patterns published by Margaratha Helm.

The drawings are on a fine, highly glazed paper that could maintain its integrity and would withstand pricking for transfer. Their subjects are:

- 1) A large and elaborate bouquet in a painted vase: the bouquet including tulips, carnations, lilies and many smaller flowers, with a moth and a bee; the vase with a miniature landscape with a church and castle on opposite hills.
- 2) Several bands of scrolling leafy vines and small flowers: flower patterns and sprigs for embroidered borders.
- 3) A pastoral scene of two deer flanked by hares and small birds in an oval cartouche framed by a curling leaf and flower border, a winged angel's head at top and bunch of grapes at the foot.





- 4) A large bird (a parrot?), seated on the branch of a stylized grapevine. The ground beneath is partly shaded.
- 5) A bouquet (smaller than no. 1) in a vase painted with a grotesque face.
- 6) A large open design of interlacing flowering tendrils.
- 7) A fantastical stylized flowering plant.
- 8) Another stylized flowering plant, with a small insect.
- 9) A design apparently for a woman's bag or hair-bag (*Haar Beutel*), with stylized floral decor.
- 10) Overall curling leafy tendril design.
- 11) Unfinished overall design of flowering plants in white on a dark ground, the ground shaded in only in the upper left corner, the remainder of the design lightly sketched out in pencil.
- 12) Bird's-eye view of an unidentified abbey or large monastery, showing churches in a South German or Tirolean style.





These drawings were executed by a skilled artist with a sure hand. The flower designs reflect the influence of chintz, the printed cotton textiles imported in huge quantities by the late 17th century, above all into England, France and the Netherlands (and banned in France for the threat they posed to the local textile industry). Five drawings appear to have been inspired by designs of Margaretha Helm, whose three embroidery pattern books, known under the general title of *Nadel-Ergötzungen*, were published by Christoph Weigel in Nuremberg at separate intervals starting in around 1725. Drawing no. 1 resembles several large bouquets in pictorial vases which appear in all three of the Helm volumes. Like so much flower art of the period, these bouquets show the influence of Maria Sibylla Merian's magnificent flower and caterpillar books. The bold stylized flowers with checkered centers, which appear in drawings no. 7, and 8 and 9, also echo Helm. Finally, a parrot in the same style as that in drawing no. 4 is depicted in plate 48 of Helm's first pattern book. Comparison of the present drawings to Helm's engravings (reproduced in the online collections database of the Victoria and Albert Museum) show no exact matches. The stylistic resemblances are so obvious, though, that it is likely that her work – or perhaps the fashionable embroidery designs on which it was based – served as an inspirational model to the unknown artist (or artists). Helm herself is known to have “worked in a variety of media all related to embroidery,” which may have included some now lost flower paintings (cf. H. Ludwig, *Nürnberger naturgeschichtliche Malerei im 17. um 18. Jahrhundert* [Marburg 1998], pp. 255 and 333).

The final drawing, an aerial view of the grounds and buildings of what appears to be a large abbey, does not seem to lend itself to reproduction in needlework. But it is not impossible. Helm herself included two quite complex landscape panels in her second pattern book, the *Fortgesetzter Kunst- und Fleiss-übender Nadel- auch Laden-Gewirck-Ergötzungen* (plates 48 and 49).

I have not been able to identify the maker of the lovely early 18th-century brocade paper used on the binding, but an example with a stylistically similar background design and birds is reproduced by Kopylov (*Papiers dorés d'Allemagne*), no. 32. See also cover illustration.

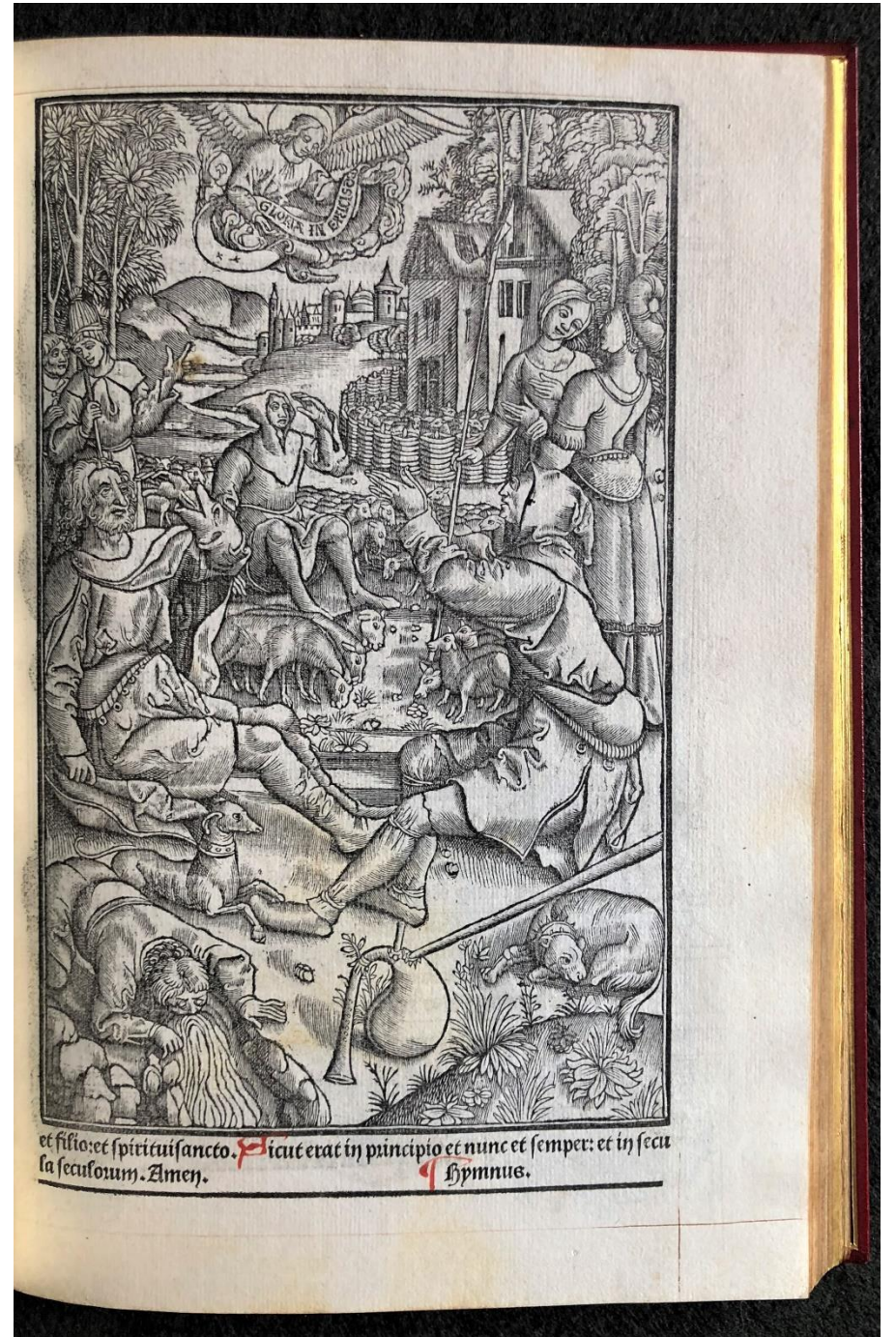
*A fine copy of the grandest of Vostres' Grandes Heures, with manuscript prayers by a contemporary female owner*

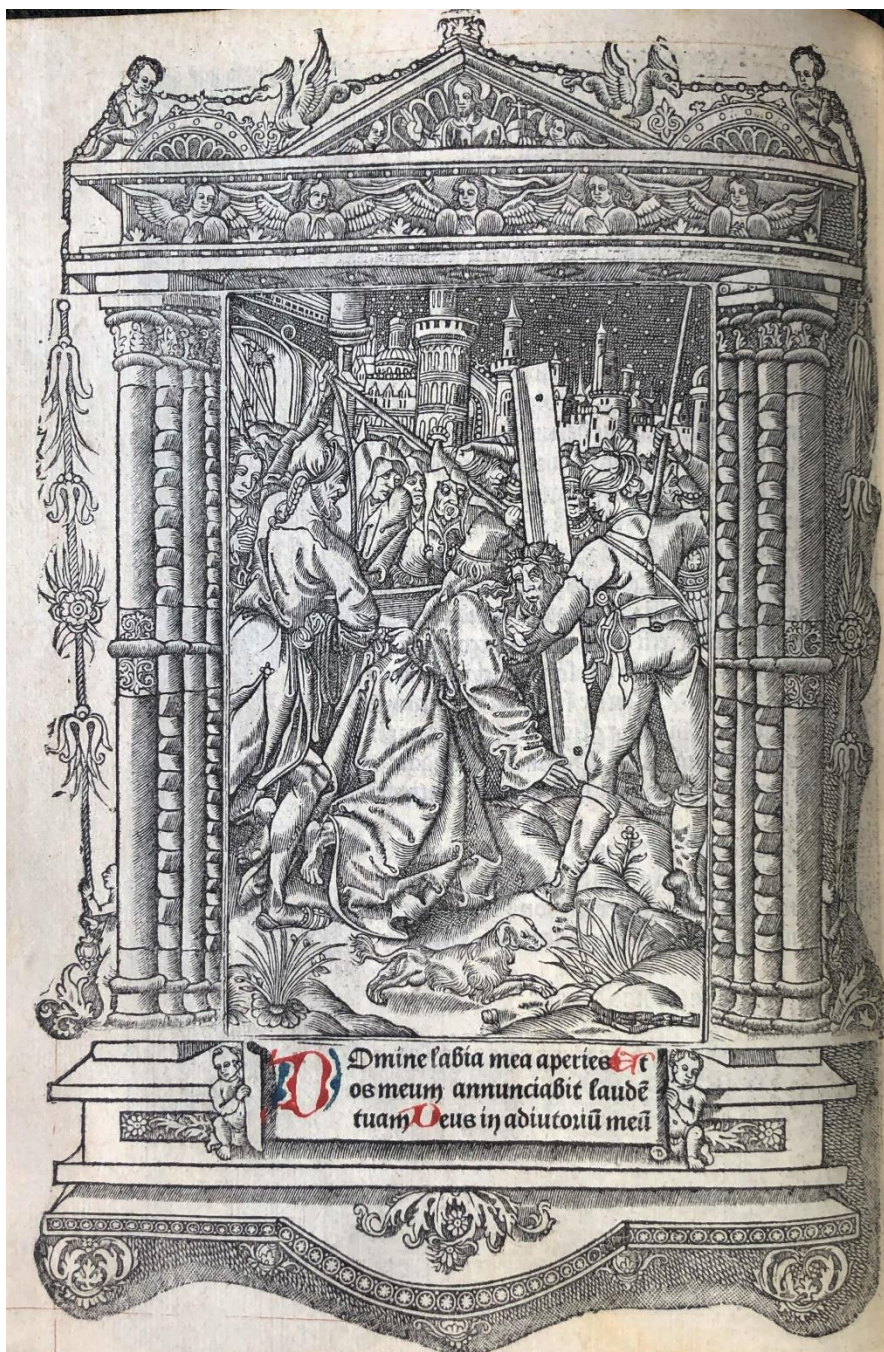
9) **HORAE B.M.V., use of Rome.** *Hore christifere virginis marie secundum usum Romanum ... cum illius miraculis & figuris apocalipsis et biblianis cum triumphis cesaris.* [Paris]: Simon Vostre, [ca. 1508].

Printed on paper. 4to in 8s (249 x 167 mm). Collation: A-E<sup>8</sup> F<sup>2</sup> G<sup>6</sup> H-N<sup>8</sup> O<sup>6</sup>. [102] leaves. Batarde type 98, 29/31 lines. Title in four lines below large metalcut Vostre device (Renouard 1105), within a metalcut border; Anatomical man metalcut within an architectural border; 26 large metalcuts of which 14 full-page, 33 small text cuts, all except the full-page cuts set within a variety of metalcut borders assembled from individual cuts, and composing several historiated series (see below), most incorporating letterpress text. Rubricated, initials and paragraph marks supplied (in places rather hastily) in red and blue; a few small ink splashes from the rubrication. Ruled in red. Bound with three additional leaves containing six pages of contemporary manuscript prayers at end.

*Binding:* 19th-century red goatskin decorated in sixteenth-century style, outer frames of black and tan inlaid calf framing large inlaid black calf interlacing bands with leafy sprigs of inlaid tan calf, all inlays outlined in gold tooling, gold-lettered title (erroneously making two words of *christifere*) on front cover and imprint on lower cover, spine in seven similarly decorated compartments, olive morocco doublures gold-tooled with allover design of interlacing circles, fleurs-de-lis, and blossoms, thick marbled endpapers and flyleaves, gilt edges, by Capé, with his gold-stamped signature on upper turn-in.

*Condition:* one or two tiny tears or very discreet repairs in lower blank margins; lightly washed, with very occasional faint residual staining; joints and extremities rubbed, upper hinge broken.





*Provenance:* 1) Marielaine du Varny, of Rosny, near Mantes, Seine-et-Oise: six pages of manuscript prayers in a contemporary batarde cursive hand, in French with some Latin, signed at end, promising a reward of wine and food for anyone who finds the book: “Iste hore sunt mei qui vocet Marielaine du Varny si quis inveniet pro amore Xri redet et habebit bonum vinum ... cum pane albo cum caseo duro in pago Rony” (These Hours are mine, my name is Marielaine du Varny; should anyone find them for the love of Christ let him return them and he will have good wine ... white bread, and hard cheese in the village of Rony”).

2) effaced 17th or 18th-century signature on title, *Lagarde(?)*.

3) French trade: 19th-century French clipped description from an unidentified auction or bookseller’s catalogue, item no 7, tipped to second (of 3) front flyleaves, trace of another tipped-in description, since lost, retaining only the item number 35.

4) Robert Hoe (1893-1909), bookplate, sale Part IV, Anderson Galleries, NY, 11 November 1912, lot 1683.

5) Cortlandt F. Bishop (1870-1935), bookplate, sale, Part I, 25 April 1938, lot 1037.

6) Mary S. Collins (1864-1948), bookplate. \$32,000

A fine, large, red-ruled copy of the most lavishly illustrated of Simon Vostre’s quarto editions, called the “grandes heures” as much for the richness of their illustrative material as for their format. Vostre’s complete new series of 14 very large full-page woodcuts, attributed to the workshop of Jean Pichore, first appeared in this edition; only three had appeared previously. This copy is bound with six pages of contemporary manuscript prayers and devout meditations by a woman, preserved by the binder Capé when the copy was luxuriously rebound in the 19th century in a retrospective style.

The present book of hours represents a high point of printed Paris Horae, for the abundance and intricacy of the graphic material, to which the text plays a decidedly secondary role. The Paris printers’ mastery of the complex composition and printing of multiple editions of texts integrated with hundreds of separate metalcuts

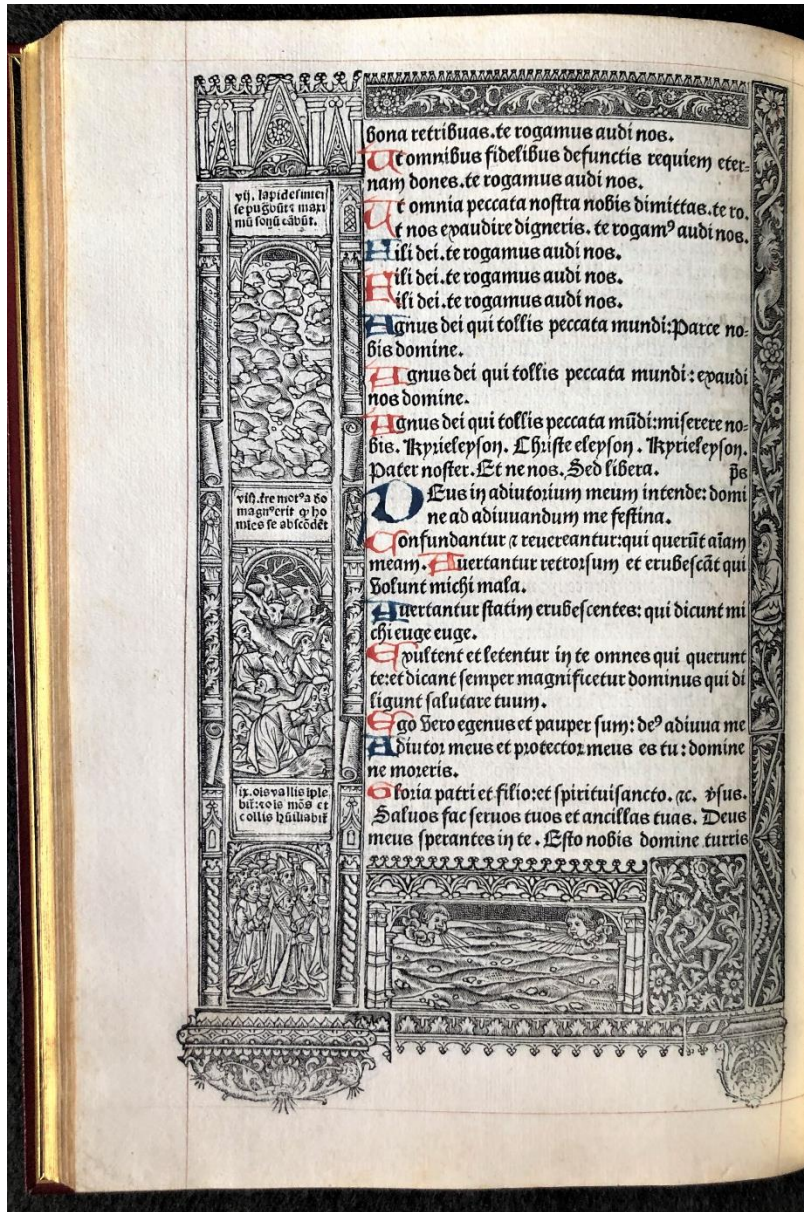
testifies to the sophistication and large production scale of what had become, within little more than a decade, a highly successful specialized branch of the book trade. Simon Vostre, who, with Antoine Vérard, had pioneered the industry of Paris Horae publishing, had commissioned several cycles of illustrations and border cuts starting in the 1490s. Vostre was the first publisher of books of hours to commission full-page metalcuts for large quarto editions. Quickly imitated by Vostre's competitors, these large cuts, formerly attributed to Jean Perréal, are now ascribed to the workshop of the illuminator / *imagier* / printer Jean Pichore, who supplied metalcuts to all the major Paris Horae publishers for over two decades.

Of the series of fourteen full-page metalcuts, three (the Annunciation, Nativity, and Adoration of the Magi) seem to have first appeared in a quarto edition printed in 1502 by Philippe Pigouchet for Simon Vostre (cf. Fairfax Murray 257; the Bibermühle catalogue ascribes the first appearance to an edition of 1504 for Jean Pichore and Remy de Laistre: cf. *Sammlung Bibermühle* 92). The remaining eleven large metalcuts first appeared in this edition and other Horae with calendars for 1508-1528 published by Vostre (for the use of Paris, Chartres, Amiens, and other editions for the use of Rome). Hugh Davies assessed thus these innovative metalcuts, which, following Anatole Alès, he labeled series 4: "Introduced here are all forms of shading – *criblée*, cross, line, etc., the use of all these methods giving an appearance of solidity to the pictures which was never before attained. With all the artist's love for Renaissance ornament ... he has sufficient of the XVth Cent. conventionalism to preserve the naïveté and lightness of the earlier French style so soon to disappear under the more weighty German" (Fairfax Murray *French*, p. 280).

Nine of the fourteen large cuts appear in lavish double-page displays opposite smaller metalcuts, set within architectural borders to bring them to the same size. The subjects relate thematically; in one case the cuts show two artists' views of the same subject, the Annunciation to the Shepherds. Most of these smaller cuts are from an earlier octavo-format series cut by Jean Pichore's workshop for Vostre, first used in 1502-1506. The oldest metalcuts used in the



double-page spreads are the Tree of Jesse, the Adoration of the Shepherds, and the Trinity. Along with the anatomical man, the 33 small text cuts, and some of the border pieces, they date from the 15th century and are attributed to or are in the style of the so-called Master of the Apocalypse Rose.



As important as the larger illustrations in the presentation and reception of early 16th-century Parisian printed Horae were the metalcut page borders, which complete the visual feast offered by the book of hours. They diverted the reader with entertaining stories and an enchanting patchwork of pictures, while amplifying the main devotional text with their edifying tales and reminders of mortality. Sixteen different series are used here, including the celebrated Dance of Death with its pungent French verse text, the Last Judgment series (inspired by Dürer), the Triumphs of Caesar, the Lives of the Virgin and Jesus (sometimes described as the Typology series, modelled on the *Biblia pauperum*), the Miracles of Notre Dame, Susanna and the Elders, the Sibyls, Joseph and his Brothers, the Triumph of the Virtues over the Vices, and scenes of games and seasonal activities. The historiated border-pieces alternate with purely ornamental border strips embellished with putti, arabesques, grotesques, and foliate ornament. Originally imitative of the manuscript tradition, such widely copied border series took on a life of their own. Their importance in the eyes of the publisher and public is evident from the fact that they are mentioned in the title. The metalcuts and border strips that compose them include both older, stylistically archaic material in the style of the Master of the Apocalypse Rose, and more modern Italianate ornament cuts along with German-influenced figural cuts by the Pichore workshop.

#### Contents:

A1r title, A1v almanac for 1508-1528, A2r Zodiac and rules for bloodletting, A2v-A8r calendar, the calendar for each month accompanied by two quatrains, the first in Latin concerning the health-related properties of the month, and the second in French on the ages of man (each month representing six years); B1r-B2v Gospel Lessons; B3r-C4r prayers: Obsecro te, O Intemerata, Stabat mater, etc.; C4v Hours of the Virgin, alternating with corresponding Hours of the Cross and of the Holy Ghost: (C4v Tree of Jesse), C5r Matins, D3v Laudes, D8v, Matins (Hours of the Cross), E1r Matins (Hours of the Holy Ghost), E3v Prime, E4v Prime (Cross), E5r Prime (Holy Ghost), E5v Terce, E7v Terce

(Cross), E8r Terce (Holy Ghost), E8v Sext, G1v None, G3r None (Cross and Holy Ghost), G3v Vespers, H1r Vespers (Cross and Holy Ghost), H1v Compline, H3v Compline (Cross), H4r Compline (Holy Ghost); H5r Rules for Advent, H8v Penitential Psalms; I5r Litany; K1r Office of the Dead; L8r Suffrages; M6v various prayers in French and Latin (*plusieurs devotes louenges...*); N4v Seven penitential psalms in French and Latin; O3v *Horloge de la passion* (French poem); O5v prayer to the three kings (Latin); O6r-v Table of contents.

*Major illustrations:*

A2r anatomical man as skeleton, surrounded by figures representing the four temperaments, within an architectural border

A8v St. John the Evangelist with the Poisoned Cup, full-page

B3v Betrayal, full-page

C4v Tree of Jesse, within architectural border

C5r Annunciation, full-page

D3v Augustus and the Tiburtine Sybil, within architectural border

D4r Visitation, full-page

D8v The Road to Calvary, within architectural border

E1r Crucifixion, full-page

E2r Pentecost, full-page

E3r Nativity, full-page

E5v Annunciation to the Shepherds, within architectural border

E6r Annunciation to the Shepherds, full-page

E8v Adoration of the Shepherds, a criblé metalcut with two engraved captions, within architectural border

F1r Adoration of the Magi, full-page

G1v Presentation in the Temple, full-page

G3v Massacre of the Innocents, within architectural border

G4r Flight into Egypt, full-page

H1v Death of the Virgin, within architectural border

H2r Coronation of the Virgin, full-page

H8v David and Uriah, within architectural border

I1r David playing the Harp, full-page

I8v Raising of Lazarus, full-page

K1r Job on the Dung Heap, within architectural border

L8r Trinity and the Church, within architectural border

N2r St. Anne with the Madonna and Child (Anna Selbdritt) and emblems of the Virgin, within architectural border

O3v Holy Grail (half-page criblé cut, within border)

*Provenance:*

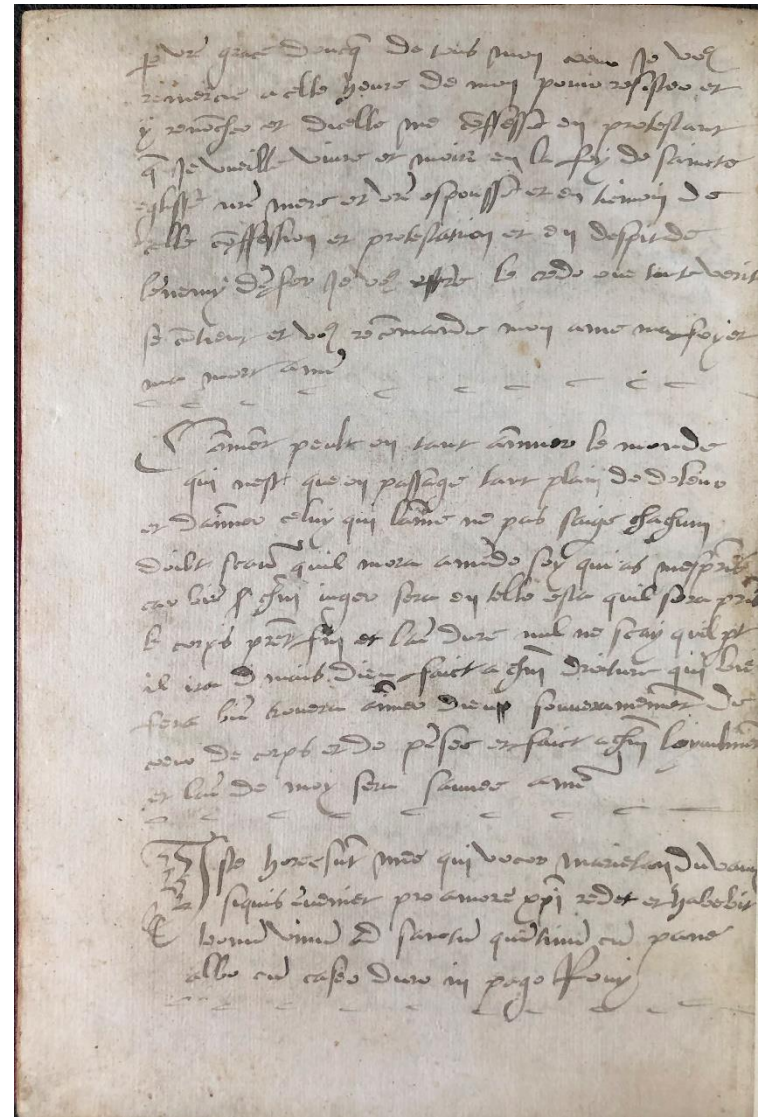
The manuscript prayers following the printed text, by one Marielaine du Varny, are in three sections, the first and longest containing prayers to the Virgin, addressed in a variety of manners: *Glorieuse Vierge Marie*, *Noble Mere du Redempteur*, *Glorieuse Vierge puella fille de dieu*, etc.; the

prayers of the second section are to Jesus (*Jesus ... roi, filz de dieu le pere...*), and those of the final section to God (*Sire Dieu tout puissant....*). The promise of a gastronomical reward to anyone who should find the book was a not uncommon message by medieval book owners.

The copy was later owned by three distinguished American collectors. Its excellent condition, large size, and “fine and crisp impressions” were lavishly praised in the Hoe and Cortlandt Bishop sale catalogues (at that time the binding retained its morocco slipcase, since lost). Mary S. Collins, née Mary F. Schell, married the Philadelphia publisher Philip Sheridan Collins following the death of his wife and her closest friend Anna Steffen. Together they assembled an important collection of medieval manuscripts and early printed books. Some were donated; others were sold by her estate.

Four other copies located: Johns Hopkins University, Harvard, Rennes Bibliothèque municipale, and Sammlung Bibernmühle.

References: Bohatta 881; Alès, *Bibliothèque liturgique ... de Charles-Louis de Bourbon, Supplément* (1884), no. 358 (and cf. table, p. 43 of Supp.); R. Brun, *Le livre français illustré de la Renaissance*, pp. 14-16; Tenschert, ed., *Horae B.M.V.: 365 gedruckte Stundenbücher aus der Sammlung Bibernmühle*, vols. I-IX (2003-2014), no. 95, on the illustrations see also II: pp. 736-8 and IX, series 15, 22 & 24; Harvard/ Mortimer *French II*, p. 368, *Horae* no. 1; Peignot, *Recherches historiques et littéraires sur les danses des morts* (1826), pp. 149-163. Cf. Fairfax Murray *French* 259.

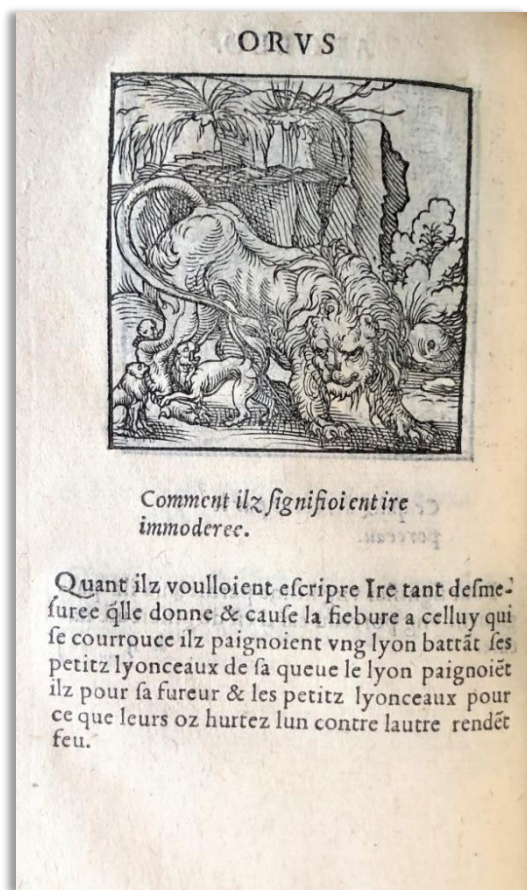




*Emblems in the making*

**10) HORAPOLLO.** *Orus Apollo de Ægypte de la signification des notes Hieroglyphiques des Aegyptiens.* Paris: Jacques Kerver, 23 November 1543.

8vo (160 x 100 mm). [104] leaves. Roman type. 197 woodcuts, including 7 repeats; 2 large woodcut initials. Cancel woodcuts pasted over the incorrect cuts on fols. a6v and a8v (as in most copies). A TALL COPY. Slight overall discoloration, faint dampstain to fol. A8. Modern calf gilt imitating 18th-century mottled calf, spine gold-tooled, gilt edges. *Provenance:* Abbey of St. Volusien, Foix, 18th-century inscription on title *Ex Libris Sancti Volusiani Fuxensis*, later inscription on fols. f8v-g1r; notes from the same period on front flyleaf regarding the visit of one Reverend père Chaubert to the Abbey in 1777; unidentified 20th-century bookseller's description of this copy loosely inserted. \$5500



FIRST EDITION IN FRENCH AND FIRST ILLUSTRATED EDITION OF A MAJOR SOURCE OF INSPIRATION FOR EUROPEAN EMBLEM LITERATURE.

The *Hieroglyphica*, the only surviving ancient treatise on Egyptian hieroglyphics, by a semi-legendary fifth-century Egyptian priest, was first published by Aldus in Greek in 1505 from a 15th-century manuscript. Two more editions in Latin preceded this French translation, attributed by contemporaries to Jean Martin. The Greek text contained 189 descriptions of hieroglyphs in two books. Although its authenticity was doubted by 18th- and 19th-century scholars, modern Egyptologists concede that Book I and approximately one third of Book II are based on actual signs from hieroglyphic writing (the remainder of Book II, containing many animal allegories, was assembled by the Greek translator from various sources, including Aristotle and Pliny). The function and meanings of hieroglyphs were, however, misinterpreted by Greek Neoplatonists, who took the signs to be transcendental symbols of the “very essence and substance of things.” The text of the *Hieroglyphica* consolidated this view for humanist thinkers, who read into the mysterious ideographs profound symbolic meanings, strengthening “the notion that the essence of the hieroglyph was its symbolic and allegorical significance rather than any phonetic value. This understanding is very apparent in the Kerver French edition of the work, in which – very much in the manner of the emblem book – each hieroglyph is illustrated in the form of a woodcut, followed by a title, followed by the explanation of the sense of the symbol (although the text, which is purely informative, is in prose throughout)” (Saunders, pp. 72-73). The text influenced Alciati, Colonna, La Perrière, and other early emblem writers, although they used the hieroglyphic symbols quite differently.

The fine illustrations of Kerver's edition (which bear no stylistic resemblance to Egyptian hieroglyphs), served as a model for later emblem books, and thus, both directly through these woodcuts, or indirectly through their emblematic descendants, the "hieroglyph was absorbed into the art and decoration of later centuries" (Volkmann, p. 128). Printed one to a page, these wonderful 2-inch square woodcuts, here in bright, clear impressions, are the work of two or three wood engravers: Jean Cousin and Jean Goujon have both been suggested. They include many realistic depictions of animals, including elephants, lions, and other exotic beasts, delicate landscapes, birds and bugs in solid black, and an unerringly elegant economy of line. The last 10 woodcuts and accompanying text, including the Christian image of a wooden cross, are not part of the *Hieroglyphica*, and were probably added by the French translator. For Brun, these woodcuts exhibit "an unusual knowledge of design and mastery of execution (*"cette suite dénote une science du dessin et une maîtrise d'exécution peu communes"*). Most of the cuts were used again in Kerver's 1551 Greek and Latin edition of Horapollo, and in a 1574 edition of a different French translation, shared by G. Du Pré and J. Ruelle.



Adams, Rawles, Saunders, *Bibliography of French Emblem Books* 328; Saunders, *The Sixteenth-Century Emblem Book*, pp. 71-78; Praz, *Studies in Seventeenth-Century Imagery*, pp. 373-4, Landwehr, *French, Italian, Spanish, and Portuguese books of devices and emblems*, 387; Harvard/Mortimer French 314; Fairfax Murray French 282; Brunet III: 344; Brun, *Le livre français illustré de la Renaissance*, p. 273. Cf. Ludwig Volkmann, *Hieroglyph, Emblem, and Renaissance Pictography*, trans. Raybould (2018).

*Sevenol millenarians, in an English binding, owned by an Englishwoman*

**11) [MARION, Élie] ; Jean ALLUT, and others.** *Plan de la justice de Dieu Sur la Terre, dans ces derniers jours, Et du Relevement de la Chûte de l'Homme par son Péché.* [Part 2:] *Quand vous aurez saccagé, vous serez saccagé: car la Lumière est apparue dans les Ténèbres, pour les détruire.* [Holland?]: Imprimé par les soins de N. F. [Nicolas Fatio de Duillier], 1714.

Half-sheet 8vo (170 x 100 mm). 2 parts, separately titled, viii, 184; viii, 117, [3 bl.] pp. Part 2 with folding engraved allegorical frontispiece. Light overall discoloration. Contemporary English gold-tooled black goatskin, covers tooled to a cottage-roof design, spine in six gold-tooled compartments, marbled endpapers, gilt edges (upper joint cracked, lower joint and extremities rubbed). *Provenance:* Mary Poole, early signature on front flyleaf; bookplate of Henry B. Wheatley (1838-1917), son of the auctioneer Benjamin Wheatley. \$3800

FIRST EDITION, rare, a collection of sermons or prophecies by the famous *Camisard* Élie Marion (1678-1713) and his associates Jean Allut, the Genevan mathematician and natural philosopher Nicolas Fatio (or Facio) de Duillier, and Charles Portalés (the authors' names appear at the

end of each part; the second part does not include Marion's name). All were members or supporters of the so-called "French Prophets," a group of Cevenol Protestant rebels and millenarians, led by the charismatic and short-lived Marion.

A child of seven at the time of the Revocation of the Edict of Nantes, which suppressed religious freedom for Protestants, Marion had been sent away by his parents to be educated. Returning in 1702, he was at first shocked by but later became a spokesman for the armed rebellion of the mostly illiterate Camisards, clandestine Protestant groups in the mountainous redoubts of the Cévennes, whose strength continued to grow during the first few years of the 18th century, and whose revolt culminated in the War of the Cévennes, which "opposed no more than 3000 Camisards against 20,000 dragoons over a period of two years" (Oxford DNB).

Having fled France after the defeat of the rebels, Marion lived first in Lausanne and then London, where his and his fellow Camisards' discourses took on a millenarist tone. Predicting an imminent Judgment Day, to be followed by a thousand-year reign of Christ, Marion began to attract followers, some of whom recorded and published his "inspirations"; this attracted still more attention, and new supporters among such English dissenting groups as the Philadelphian Society. In 1707 the French (Protestant) Church in London, appalled by the "prophets'" rejection of Louis XIV's authority, had Marion, Fatio, and another member, Daudé, put on trial in 1707 for blasphemy and sedition. They were condemned to a fine





and a day in the scaffold, provoking a pamphlet war. Having stirred up things to this point, and after failing a promised resurrection of a dead man (!), Marion and some of his associates left London, and spent the next few years prophesying throughout the British Isles and Europe. He died of an unknown illness at the age of 35.

This collection of mystical ramblings was published after Marion's death. Both parts contain a closely printed series of entries, each headed with the name of the author or sermonizer, date and place of the sermon (the place being further indicated at the foot of each page). Many entries include notes in italics of ritual actions performed during the sermons or prophecies. The introductions of both parts were written by Jean Allut, from Stockholm in part 1, and from a jail near Livorno in part 2; and the many verbose prophecies and mystical speeches were delivered from Rotterdam, London, Amsterdam, Stockholm, and, in part 2, various German cities and finally Constantinople. The allegorical fold-out frontispiece to part 2 shows a blindfolded woman (the true church) being pulled in four different directions by ropes held by four priests of Christian religions – Calvinism, Lutheranism, Rome, and Greek orthodoxy, and threatened by four monarchs wielding swords.

The two parts have separate titles and pagination, but their quire signatures and typography show that they were issued together. The printing location of the edition has not been identified. Lausanne has been suggested, but the typographical and compositorial characteristics (the use of catchwords on every page, lower-case alphabet used for preliminary quires, signing of 3 of the 4 leaves of each quire, and the form of the date in the imprints), as well as the style of the engraving, point rather to Holland (cf. Sayce, *Compositorial Practices*).

OCLC lists no copies of this edition in American libraries. Barbier, *Ouvrages anonymes* 3:912.

*Not for sweaty palms*

**12) MINIATURE EMBROIDERED BINDING.** *Le Petit Almanach de poche, pour l'an de grâce de N. S. MDCCXXXVIII.* Liège: Everard Kints, [1737].

24mo (binding size 94 x 37 mm). Collation: A-D<sup>8</sup> E<sup>4</sup>. [72] pages. Woodcut arms of the Prince-Bishop of Liège, Georges-Louis de Berghes, as frontispiece. Quires A and B (the calendar) interleaved (single leaves, centers of quires with double leaves). Small text woodcuts of moon phases. Fine condition. Contemporary green silk over pasteboards, embroidered with silver thread, both covers with central diapered cartouche disposed as if emerging from the spine, flanked by flowers and arabesques, border of asymmetrically aligned small repeated ovals, spine with central four-petalled blossom and four arcs above and below; gilt edges, gold and pink floral Dutch-gilt endpapers. \$3400

A very small pocket almanac in an exquisitely preserved embroidered binding, whose unusual design tricks the eye into expecting an oblong format.

In a small space, this rare almanac contains much useful information: an interleaved calendar with advice on plantings, lists of birth years of European royalty and of markets and fairs, a 5-page essay containing "Remarks on the Origin of Commerce," a schedule of the major postal coaches, times of sunrise and sunset, court dates, tables of the clergy's taxes on grain (*Effractions*), and a calendar of the 40-hour devotion. The subtitle lists the date counted from the Creation, the Flood, the Birth of Christ (i.e., standard CE date), his Resurrection, and the Gregorian revision. On the verso is the privilege, granted to Everard Kints on 16 March 1737.



**13) MORSELLI, Adriano** (fl. 1676-1691). *L'Ibraim soltano. Drama postumo*. Venice: il Nicolini, 1692.

12mo (141 x 78 mm). "46" (*recte* 64), [2] pp. Correction leaf at end containing four arias. Engraved frontispiece, title within type-ornament and double rule border, woodcut title ornament, headpieces, tailpiece and initials. Slight staining, small wax stain in gutters of pp. 44-45, but a fresh copy, in contemporary *carta rustica*, red-marbled edges. \$3500

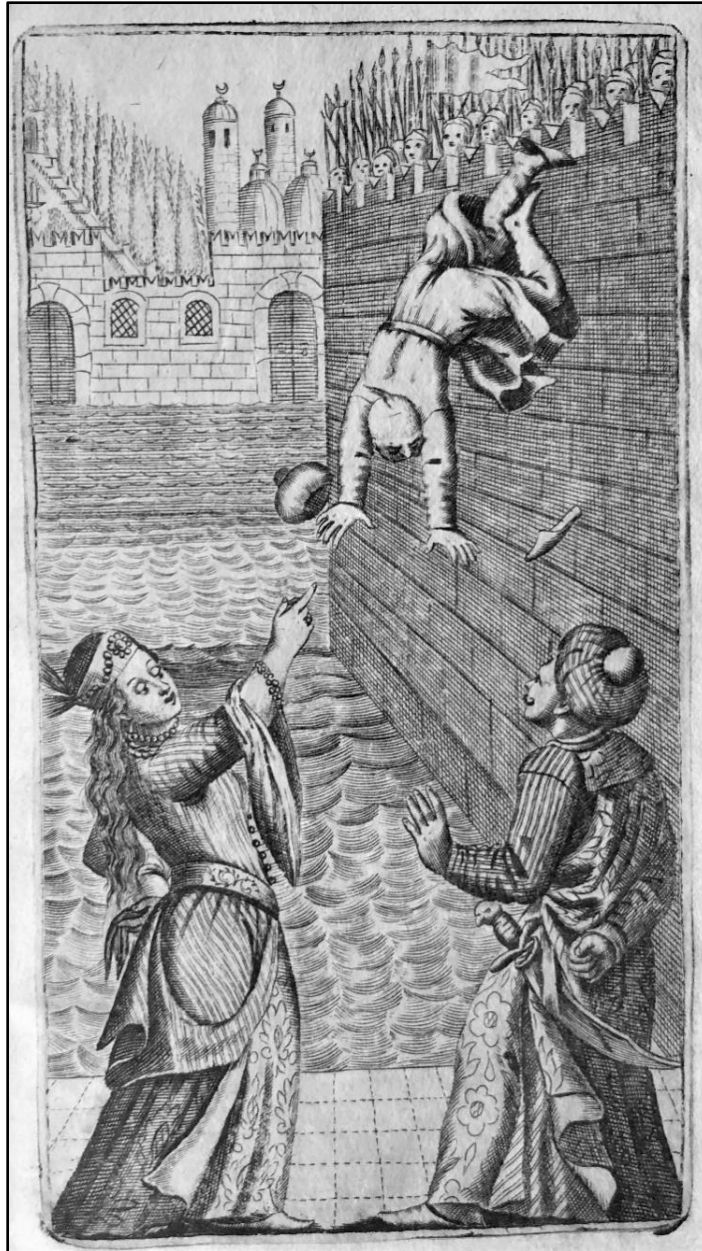
ONLY EDITION of the libretto for an anti-Turkish opera, inspired by the ongoing conflicts between Venice and the Ottoman empire, and based on Racine's *Bajazet*. The opera is unconventional in its opening salvo – a shocking onstage execution of a slave (illustrated in the frontispiece), which served to highlight the brutality attributed to the Turkish characters. *Ibraim soltano* was performed during the Carnival in 1692, with music by Carlo Francesco Pollaroli, in the Grimani family's Teatro San Giovanni Grisostomo, where Morselli, of whose background little is known, had been the "house" librettist since 1688. Published soon after his death, this was the last of Morselli's sixteen libretti, which had been set to music by various composers including Vivaldi and Scarlatti. In three acts, with an argument, cast list, and scenario, the play is preceded by the printer/publisher's dedication to Johann Albert Ferschen, a Hapsburg officer who had fought alongside the Venetians. In it Nicolini makes explicit reference, in flowery language, to the wars and to the entry of Venice into the anti-Turkish league. The *Argomento* openly pays tribute to *Bajazet* (first performed in 1672), but Morselli borrowed only Racine's characters and subject, adding two further characters, including the hero, and changing elements of the plot.

"Although Venetian opera had flirted with exotic, Eastern themes since its beginnings, it is indeed during the 1680s and 1690s that we find the first operas specifically based on Muslim subjects, such as ... *Ibraim soltano*..." (Bucciarelli, p. 234). This was one of a number of Turkish-themed Venetian operas, histories, poems and novels to appear in the late seventeenth and early eighteenth century. While not all portrayed the Turks negatively, the wave of interest in the Ottoman empire reflected the anxiety occasioned by yet another war against the Turks, which had broken out after the latter's unsuccessful siege of Vienna in 1683. (This sixth Venetian-Ottoman war, known as the Morean War, was the only one that led to Venetian victory, in 1699, but the Peloponnesian territories gained by *la Serenissima* were lost again in 1718.)

The anonymous engraved frontispiece illustrates the opening of the first scene, which is described as showing "a view of the Seraglio above a canal which comes from the *Mar Maggiore* [the Black Sea]. A slave has just been thrown from the top of the wall into the sea" (i.e., into the canal). In the foreground of the engraving, exclaiming in surprise at the plummeting body, are the characters Rosana (the Sultana), and the vizier Acmat. Their reaction foreshadows that of the audience: witnessing a death on stage, in the opening scene what's more, would have been jarring to viewers accustomed to conventional "musical dramas." Violating both decorum and the rules of dramaturgy, this was a deliberate demonstration of the "*Terrore Ottomano*" of this "*barbaro drama*," in the words of the printer in his dedication, and its choice as the subject of the illustration reinforces this point.

Three copies located in the online databases (Library of Congress, Berkeley, and Rome Bib. naz. centrale). Allacci, *Drammaturgia*, 431; Sonneck, *Catalogue of Opera Librettos*, p. 604. Cf. *Dizionario Biografico degli Italiani* (online), vol. 77; *New Grove Dictionary of Opera* online; Melania

Bucciarelli, "Venice and the East: operatic readings of Tasso's Armida in early eighteenth-century Venice," in M. Bucciarelli and B. Joncus, eds., *Music as social and cultural practice. Essays in honour of Reinhard Strohm* (2007), pp. 232-249.





**14) SAILER, Sebastian** (1714-1777). *Christliche Tageszeit in auferbaulichen feinen Bildern, zu Morgen, Messe, Reise, und Abend, mit geistreichen Gebethern entworfen.* Vienna: Joseph Kurzböck ("mit Kurtzböckischen Schriften"), [ca. 1769].

[Bound with:]

**STATIONS OF THE CROSS** – *Der Creutzweg Jesu Christi durch Betrachtungen in Versen entworfen ...Verbesserte Auflage.* Vienna: Kurzböck, 1769.

2 volumes in one, 8vo (173 x 108 mm). Sailer: 3 parts, [36] leaves, 31 engraved plates. Title within floral woodcut border. Extra-illustrated with an engraved frontispiece by Joseph Leudner (1813-1853) after Lucas Schraudolph (1817-1863). *Creutzweg*: [10] leaves, engraved frontispiece and 15 plates. All plates with engraved titles and captions, both works with typographic and woodcut head- and tail-pieces. Occasional light foxing, mainly in the first work. Bound together in 19th-century red calf gilt, both covers with floral border and central rosace motif, upper cover stamped with disguised gilt-lettered name '\*D\*\*\*\*ST above the centerpiece, and the date 1803 stamped in gold and 1850 in blind below the centerpiece, spine gold-tooled, block-printed decorative *Kattunpapier* endpapers, gilt edges (covers slightly bowed, corners scuffed). Loosely inserted devotional engraving of the same period. \$1600

A pair of Viennese devotional books whose texts are vehicles for the 46 anonymous Baroque engravings. Dramatically outlined on white backgrounds, the figures are shown in theatrically expressive postures. These illustrations brought the Church sermons and prayers of the text to life. The sought-after preacher Sebastian Sailer was best known for his plays in Swabian dialect, some of which were set to music. This collection of prayers for different times of day appeared in numerous editions, in Augsburg and Vienna, where the press of Joseph Kurzböck (active 1755-1792) published several editions with different collations. Most other editions include the second work, containing the Stations of the Cross, as part of the edition.

The present edition of the Sailer appears to be unrecorded. The Austrian National Library copy (digitized) of an edition with the same imprint, is in fact a different typesetting, including the Stations of the Cross, with different engravings, reverse images of those in this edition, and without captions. A copy of this edition of the *Creutzweg* is in Göttingen (VD18 90454170).



Spelled out

15) SEITZ, Johann Baptist (1786-1859). *Tableau de calligraphie*. Munich: Anton Dreer, 1816.

Large folio broadsheet (775 x 590 mm.), engraved calligraphic samples with five engraved vignettes. Thick wove paper, deckle edges. Fine condition. \$3600

A splendid calligraphic sample, beautifully preserved. The imprint states that it was “composed, engraved and published by J. B. Seitz.” Seitz was an engraver for the Royal Bavarian Bureau of Statistics and Topography, which was responsible for the manufacture of official maps and plans. He was one of the first technicians to work on the trial production of lithographed maps. The present rare sample-sheet was presumably produced for cartographic institutes, publishers and mapmakers. The sub-title “Alphabets of Languages the most customary” is in German, English, French and Italian, and the remaining captions, all in different ornamented scripts, are in German and French. Included are ornate alphabets in Fraktur, several different italics (dubbed English, Italian and French Letter), gothic, roman, and Greek alphabets, and German *Currentschrift*. Three of the fine engraved vignettes, arrayed down the center of the sheet, are pictorial. At top is a romantic landscape in which a plaque leaning on a tree bears the motto “Nihil est Simul et Inventum et Perfectum.” The others show a funerary monument in a pastoral glade, and a military trophy with the emblematic initials of Rome (SPQR) and motto below “Et arte vivitur patriae.”

I locate no other copies. On Seitz, cf. R. A. Winkler, *Die Frühzeit der deutschen Lithographie* (1975), 709.



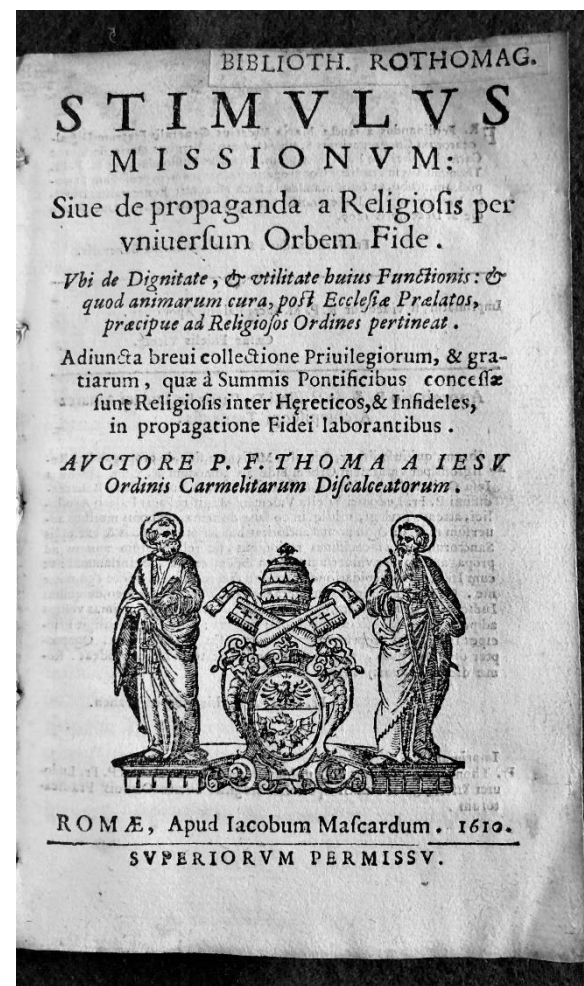
**16) TOMÁS DE JÉSUS** (ca. 1564-1627). *Stimulus missionum: Sive de propaganda a Religiosis per uniuersum Orbem Fide*. Rome: Giacomo Mascardi, 1610.

8vo (162 x 99 mm). [8], 234, [5] pp. Title woodcut of Saints Peter and Paul flanking papal arms, woodcut initials. Some minor marginal dust-soiling, final errata leaf slightly creased. Contemporary parchment over flexible pasteboards, traces of two fore-edge ties, manuscript spine title. *Provenance*: Rouen, Cathedral library, 18th-century printed label, *Biblioth. Rothomag.*, on title. \$3500

ONLY EDITION OF AN IMPORTANT MANIFESTO OF MISSIOLOGY by a former Carmelite hermit turned proselytizer, “the most important Discalced Carmelite theologian of the seventeenth century” (*Renaissance and Reformation*). It includes a brief reference to CHRISTOPHER COLUMBUS AND ACTIVITIES OF THE FRANCISCAN MISSIONARIES IN THE AMERICAS.

Inspired by the autobiography of Teresa of Ávila, Tomás de Jesús, born Diaz Sanchez D’Ávila (there are several variants of this name), in Baeza, Andalucia, joined the Discalced Carmelites in Granada after his university studies, in 1586. The first part of his career was marked by his wholehearted embrace of the contemplative philosophy of the new order, for which he founded the first Carmelite deserts (houses of religious reclusion for monks) in Spain. But, having retired to the Desert of Las Batuecas in his late 30s, intending to spend the rest of his life in solitary meditation, Tomás underwent a change of heart, and became an ardent proponent of Catholic activism. His biographical details seem tenuous, and different motivations for this radical and permanent shift in his views have been proposed by religious historians, but it seems that external pressures contributed to this dramatic reversal in his attitude toward religious service. In 1607 Tomás was called to Rome by the Pope, and he spent the next few years setting up monastic houses in northern Europe, for what was to be the short-lived Congregation of St. Paul, dedicated to missionary activity. Approved by Paul V in 1608, this precursor of the Congregatio de Propaganda Fide was suppressed five years later because of fierce opposition from within the Carmelite order. Tomás devoted his remaining years to promoting the growing fervor for spreading Christianity to the newly discovered lands outside Europe.

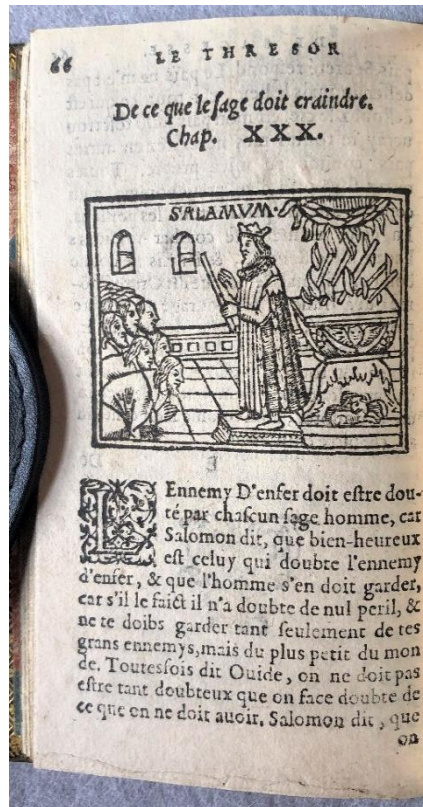
In this work, written in Rome, Tomás attempted to convince members of the Discalced Carmelites of the rationale for missionary activism. In four parts, the learned treatise



provides a history of Catholic conversional activity within medieval Europe and theological justification for propaganda of the faith. In Chapter 2 of the third part, treating the missionary activities of other orders, he describes the Franciscans' help in persuading Ferdinand to fund Columbus's first voyage, and their participation in the second voyage of 1493 (p. 129). The voyages of Vasco da Gama are also cited in the context of the Franciscans' missions in the West and East Indies. On p. 5 the extremely calamitous situation of (heathen) America, which "makes up a fourth part of the globe," is alluded to. Neither this nor Tomás' 1613 *De procuranda salute omnium gentium*, an expanded version of the present not unsubstantial treatise, are in Alden & Landis.

OCLC gives one US location (General Theological Seminary); NUC adds Columbia and Johns Hopkins Peabody Library, but this is not in their online catalogues. Palau 123590; ICCU BVEE\052067. On the author, cf. *Renaissance and Reformation, 1500-1620: A Biographical Dictionary*, p. 351; and a multilingual website devoted to Tomás de Jesús, <http://tomaszodjezusa.blogspot.com/p/thoma-de-jesus-en-fran.html>. On the Rouen Cathedral Library, see Mellot, "Rouen au XVIe siècle," *Histoire des bibliothèques françaises* II:458-469.

*Only known copy*



**17) TRESOR** – *Le Thresor de Sagesse, Extraict des Enseignements des bons Anciens, parlant des Vertus & des Vices leurs contraires. Nouuellement corrigé, & reduit en meilleure forme.* Lyon: (Jean d'Ogerolles for) Benoist Rigaud, 1576 (colophon: 1577).

16mo (113 x 67 mm). Collation: A-G<sup>8</sup> H<sup>6</sup>. 120, [4] pp. Roman type, headings in italic. Woodcut title vignette from two blocks, 29 woodcut text illustrations, of which 16 approximately half-page cuts from 13 blocks, 11 smaller cuts from 10 blocks, and two illustrations consisting of three cuts of small human figures. Woodcut and typographic capitals, type-ornament head and tail-pieces. Title woodcut with pale early coloring. Some soiling or discoloration, tiny tear or paper flaw at foot of title, occasionally narrow upper margins (but no text loss). Retrospective gold-paneled modern morocco in 17th-century style, edges (unevenly) gilt. Early inscription on title crossed out, early ink underlinings and marginal brackets, in the chapters on love (filial and physical). \$5600

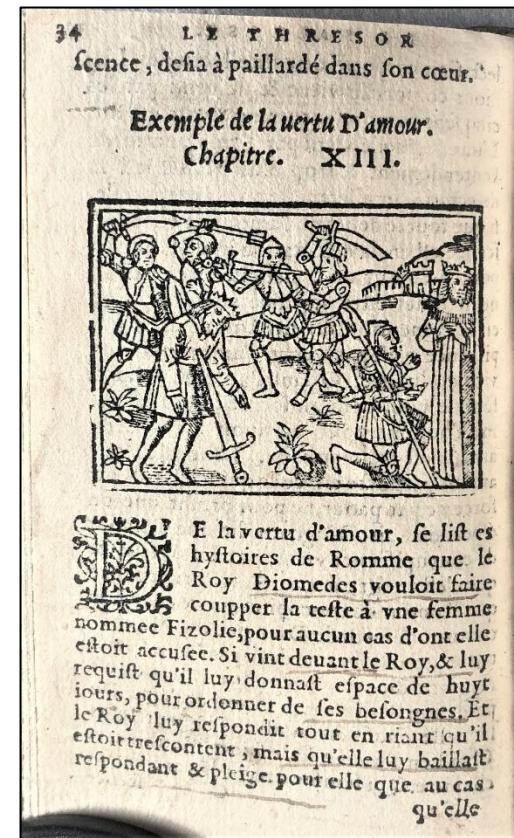
UNRECORDED ILLUSTRATED VERNACULAR FLORILEGIUM ON THE VIRTUES AND VICES, FOR CHILDREN, apparently an *unicum*. Comparing the brain to a ship, which retains the odors of its past contents, the publisher in his preface suggests filling the mind with "durable good smells," in the form of the *bonne doctrine* of the ancients. Since doctrine consists of three elements, he continues, Teaching, Examples, and Demonstrations of opposites, such are to be the three lines of approach in his Treasure of Wisdom: *Enseignement pour les petits* ("teaching for the little ones"), *des exemples pour les moyens* (for middle-schoolers...), and contrary examples of Vice, for older children or

adults (*les grands*). Some of the text would not be now considered suitable for children, e.g., the chapters on carnal love and debauchery (*luxure*).

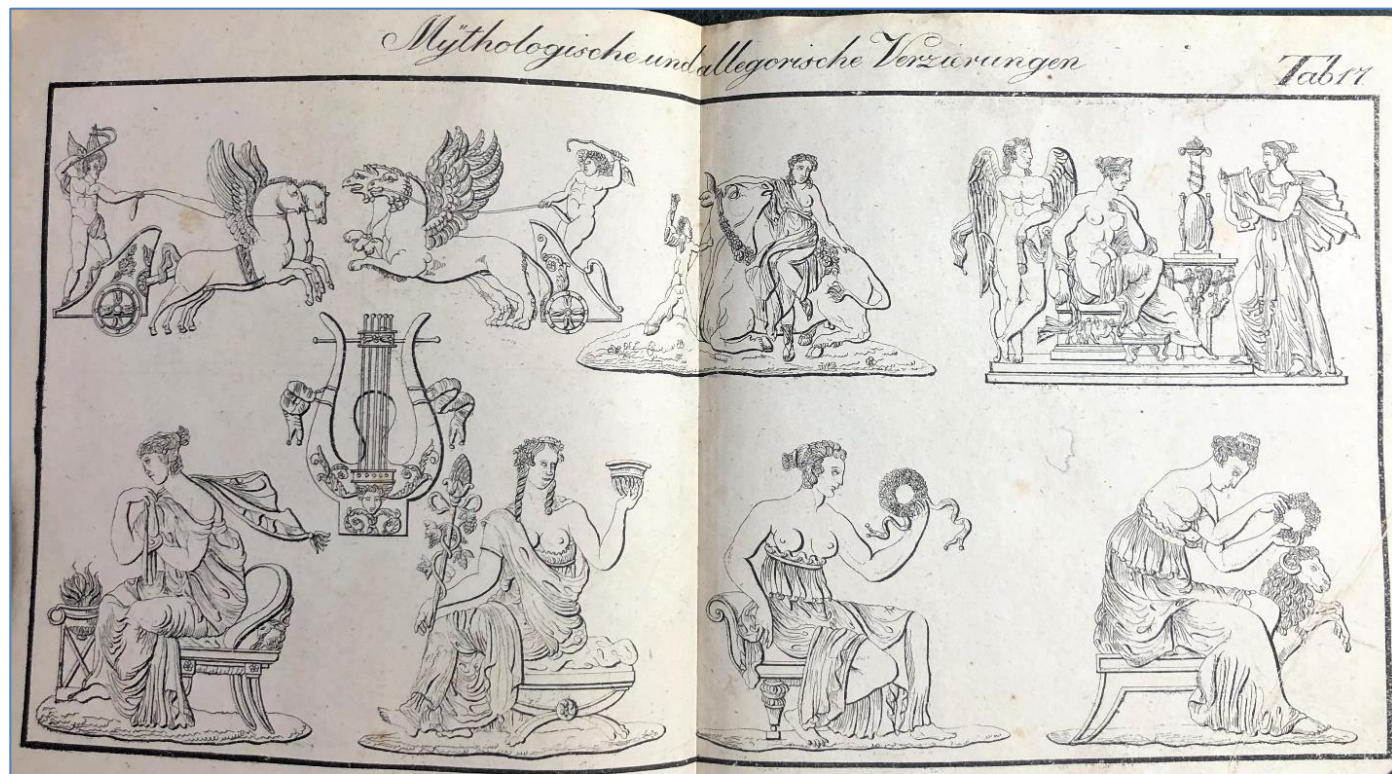
The text covers the four classical cardinal virtues and the Christian theological virtues (neither so identified). Chapters on temperance (*attrempance*), prudence, the different kinds of (acceptable) love, gaiety, peace, magnanimity, mercy, abstinence, etc., alternate with chapters on their opposites: *desattrempance*, folly, lust, sadness, ire, vainglory, cruelty, gluttony. Some pairs, but not all, have additional chapters containing examples. The church fathers and ancient writers are cited less often than the preface leads one to expect. The last chapter contains advice on the proper way to speak (with restraint). To fill out the final quire the printer supplied in large type a *Fin du Thresor de Sagesse* [etc.] on the recto and a popular poem, "*Les sept proprietiez de l'argent*" (the seven properties of money) on the verso of the penultimate leaf; the colophon occupies the recto of the final leaf.

The woodcuts were no doubt selected quickly from the printer's stock, for their size rather than content, as they usually bear no relation to the text: a cut of a sword fight including a King being transfixed by a sword, for example, heads the chapter on love (it is also used more appropriately to illustrate cruelty), or a woodcut of a man mowing hay a chapter on filial respect.

The author or compiler is unknown but may have been Benoît Rigaud himself. A poem on the verso of the title is headed "R. F." Although thematically similar, the text seems unrelated either to the French version of Legrand's *Sophologium* (some editions of which were titled *Trésor de Sapience*), Gerson's *Trésor de Sapience*, or Pierre Charron's *Thresor de la Sagesse* (first published in 1606). I locate no other copies of this edition, or of any other edition, in spite of the title statement that the work was newly printed. Portions of the text may have appeared in other compilations issued by Rigaud. Not in Baudrier, Gültlingen (under either Rigaud or Ogerolles), OCLC, BnF catalogue, the Cat. Collectif de France, COPAC, USTC, etc.

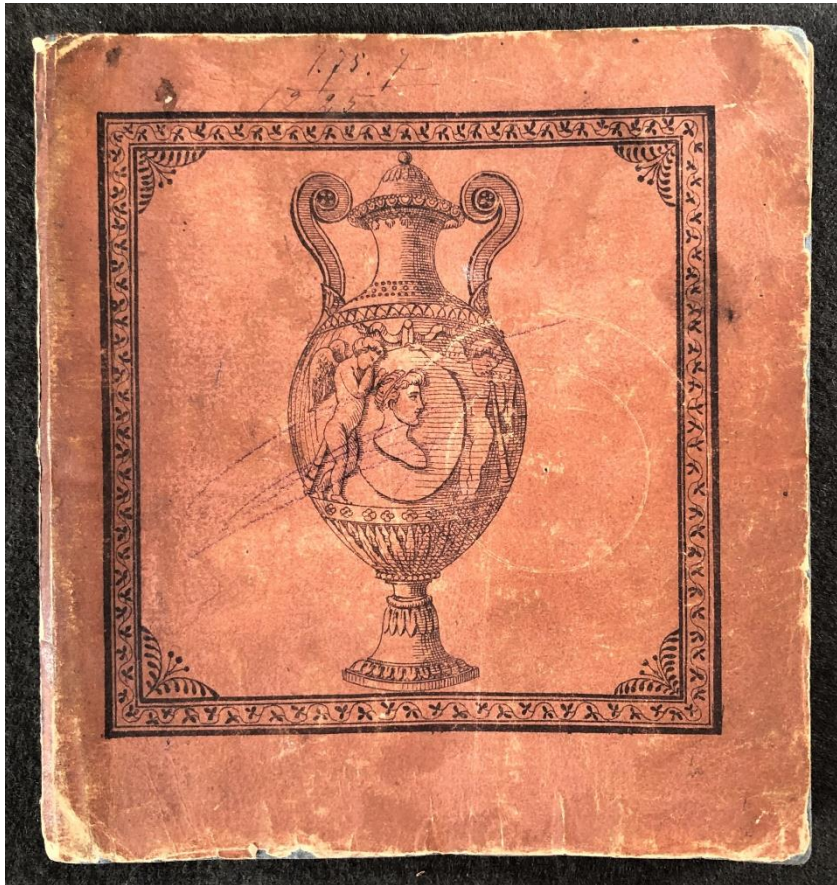


Neoclassical pattern book of architectural ornament and interior design



18) [WÖLFER, Marius]. *Architektonisch-mythologische Kunst-Sammlung, ein Modell und Taschenbuch für Stein- und Bildhauer, Töpfer Gürtler und Eisengiesser; so wie auch für Tüncher und Stukaturer*. Gotha: im lithographisch-technischen Institute, 1829.

Small square 4to (137 × 130 mm). [68] leaves, entirely lithographed: frontispiece, title, and 66 lithographic leaves numbered as double-page openings to 33, printed on one side only with image sides facing (except for plates 24 and 29, possibly misbound). Light foxing to pl. 14, occasional soiling, minor creases to title-leaf. Original dark rose lithographed wrappers, each cover with a different Greek-style vase within an ornamental border; head and foot of backstrip defective, staining, front cover with a few faint pen scribbles and a tiny hole and circles made by a compass. *Provenance*: one of the clock designs on the last plate squared for transfer in graphite, multiplication table in contemporary ink on inner front wrapper; indentations from tracing on pl. 20. \$2800



A rare lithographed pattern book of neoclassical designs for “stone carvers, sculptors, potters, decorative metalworkers, iron founders, wall painters and plasterers,” as stated on the title, containing over 300 different motifs: architectural details, arabesques, mythological figures and vignettes, tombs and funerary monuments, decorative house-stoves, vases, and clock-cases.

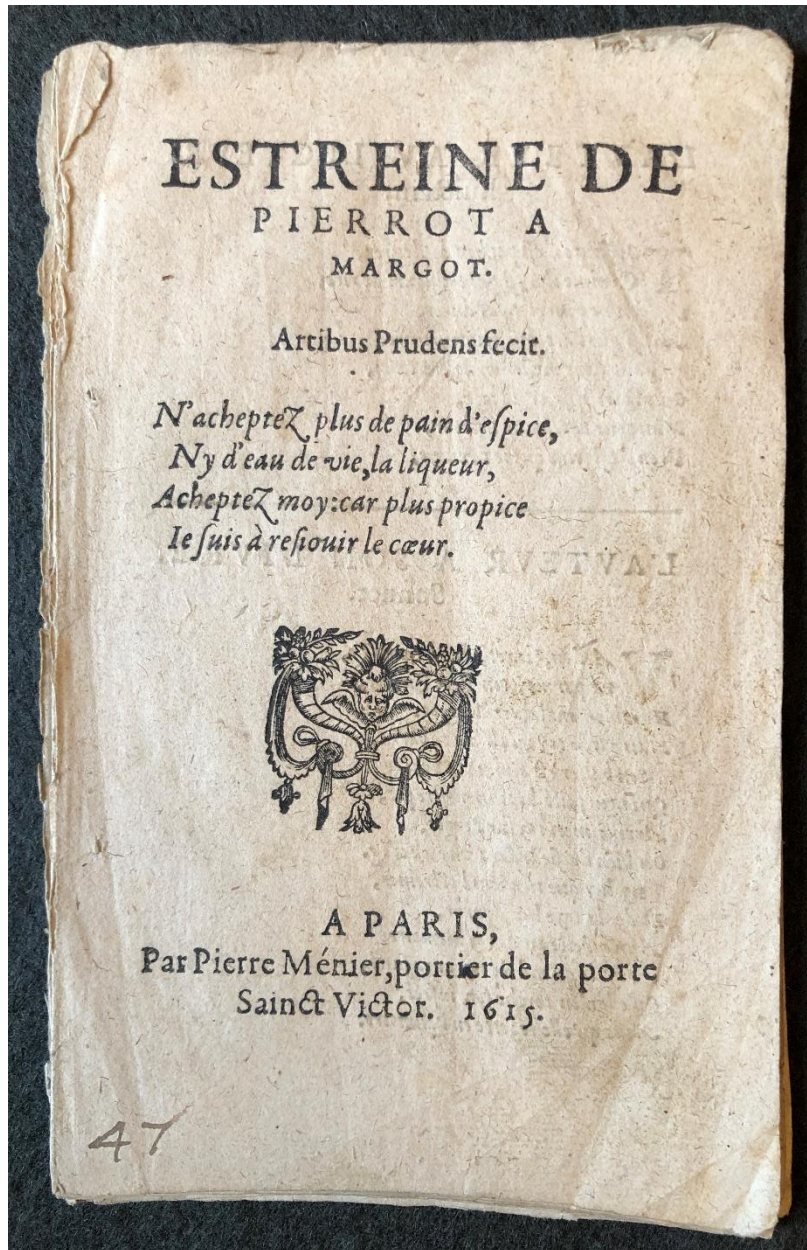
The lithographic frontispiece, captioned “*Alfieris Grabmal entnom[men] aus Canova*,” reproduces (in reverse) Canova’s funerary monument to Vittorio Alfieri in the church of Santa Croce in Florence. It is the only figure in the pattern book for which the source is cited. The title is lettered on a scroll draped over an antique column in a garden. Opening the booklet is a brief introduction to the architectural orders, comprising a lithographed explanatory text printed between the five columns and examples of capitals from “modern” (neoclassical) architecture, contrasted with their ancient, “pure” models. Plates 4-9 show capitals, corbels, frieze ornaments, entablatures, and miscellaneous Greek-style ornaments for architecture, and plates 10-12 contain dozens of examples of “arabesques,” which appear suitable as patterns for metalworkers. Following this section are 5 plates of “mythological ornaments,” including acanthi and other ornaments, sphinxes, Greek helmets, and models for cornices; plates 16 and 17, captioned “mythological

and allegorical ornaments,” also include scenes of gods and goddesses with their attributes. Plates 18-24 are devoted to gravestones and tombs, all with samples of inscriptions; plates 25-27 show handsome house-stoves, plates 28-30 are (unlabeled) models of Classical Greek pottery shapes, including amphorae, kraters, cups, etc., and plates 31-33 depict a variety of ornate clock-cases.

Although numbered in pairs, i.e., as page-openings, only plates 4-9, 13-21, 25-27, and 31-32 are actually double-page; the remainder are pairs of single-page plates each with their own borders, numbered as one. The leaves of plates 24 and 29 may have been bound out of order, as they appear separately.

OCLC locates one copy of this sample book in the US (Getty, without author attribution). Marius Wölfer published a large number of design books, all now quite rare. Cf. Wilhlem Engelmann, *Bibliotheca mechanico-technologica* (1834), p. 254; Christian Gottlob Kayser, *Vollständiges Bücher-Lexicon* (1841), p. 549 (both listing only an edition of 1837). See also illustration at end.

18) WOMEN – *Estreine de Pierrot a Margot*. Paris: [for] Pierre Ménier, portier de la porte Saint Victor, 1615.



8vo (170 x 107 mm). Collation: A-D<sup>4</sup>. [32] pp. Woodcut vignettes on title and on final page, passe-partout "Fin" cartouche and initial, typographic initial and head-piece. Very worn and softened, a few finger-stains, leaves detached; disbound and unsewn. *Provenance*: the number 47 in early ink at foot of title; last page filled with old pen trials including the name *Jean Rivalz*. \$2900

ONLY KNOWN COPY of the second(?) edition of an unusual verse *facétie* (joke pamphlet), first published in 1614. An *Etrenne* or New Year's gift, addressed to a woman, the long poem, in heptasyllabic rhyming couplets, REVIEWS, USING VERBAL ACROBATICS, THE ENTIRE LIFE OF A WOMAN, FROM THE MOST PUBLIC TO THE MOST PRIVATE MOMENTS, FROM GIRLHOOD TO DEATH.

The author remains unidentified; Lacroix ventured that he was part of that "côterie of libertine poets who had established their Parnassus in cabarets and houses of ill-repute" (p. vii). The prefatory letter is signed A.P., a reference to the joking author statement on the title, *Artibus Prudens fecit*. In it, the poet reviews the presents he could have given his friend "Margot," discarding them one by one in favor of the best (and cheapest) gift of all: wishes and blessings. Thus his poem is presented as a series of New Year's wishes for every occasion of the lady's life, from girlhood to marriage to childbirth to death.

"Ingeniously conceived, it is even more cleverly executed" (Lacroix). Containing rhyming lists of the terms used for girls and women during different phases of their lives, of the attributes of a good husband, joys of a happy wedding day, duties of motherhood and of running a household, disorders and illnesses, and even the postures to be taken in the nuptial bed, the poem paints AN UNUSUALLY INTIMATE PICTURE OF THE LIFE OF A SEVENTEENTH-

CENTURY WOMAN. Details of daily life abound: foods and meals, including greasy banquets attended by bad-mannered guests, wedding-day customs, sexual comportment and expectations, weird cravings during pregnancy (for ashes, coal, the dirt from one's shoes...), refrains of songs, and items of furniture and dress. Punctuated with word-play and puns ("*con-prendre*," *pet* for *paix*, etc.), the poem's rich vocabulary includes the terminology of everyday life and now obsolete words or phrases that were common in spoken language at the time. Lacroix estimated that 20 or 30 of the words in the poem never made it into even "the most vast and hospitable dictionaries" (p. viii).

Some details are grim: may God preserve you from the *Tasteur*, says the poet (fol. A4r-v), he who approaches girls and "hooks" them (a graphic paraphrase of the act follows): clearly well-known at the time, this refers to a rumor that terrorized Parisian women in 1613, of the nighttime maraudings of a sadistic iron-gloved molester, apparently a fictional bogeyman. Almost as chilling is the list of real dangers of childbirth, an experience that a wife was expected to repeat as soon as possible, until menopause (or death): "*Il te faut recommencer / Afin qu'ainsi esgayée, / Pour neuf mois tu sois payée: / Et puis de là en avant / Tousiours en continuant*" (C3v).

The poet (possibly a physician?) was well-informed of the ills and discomforts afflicting women (migraine, coughs, stomach-ache, rage), and especially new mothers: several pages are devoted to his wishes for post-partum comfort, and real problems such as sore nipples are accurately described. Breast-feeding is presented as the duty of a good mother, but should Margot have difficulty breast-feeding (for any number of enumerated reasons), may she find a good wet-nurse (*nourrice*). The nobility always had wet-nurses, but the ideal life portrayed here is that of a comfortable *bourgeoise*, not rich but prosperous enough to afford one servant. A long passage is devoted to the required traits and skills of a maidservant (*chambrière*). Besides physical strength and a good disposition, she should not be literate (or barely so); and she must be able to handle both household chores (laundry, weaving, making beds, cooking) and the children, speaking to them in baby-talk while singing to them and telling them stories (several fables of Aesop are cited). Above all the maid should be plain, to avoid jealousy entering the household: colorful details of her ideal physiognomy are supplied (a nose engraved by smallpox, red cheeks, crossed eyes, red hair which serves as a "warren for fleas" ...).

Satirical and humorous pamphlets were printed in the thousands in Paris and a few French provincial towns during the first half of the 17th century. As ephemeral literature, most copies and indeed entire editions disappeared, but their rediscovery by late 18th- and 19th-century collectors rescued some survivors from oblivion. Many of these *facéties* were printed over and over. The present pamphlet is one of the rarer texts. I locate only three other copies of other editions, dated 1614 and 1615, and none of this edition. The *libraire* Pierre Ménier, who, like his father of the same name, published mainly pamphlets (and who also inherited his father's side job, manning the city gate of Saint-Victor), also issued the 1614 edition (or possibly editions), which this one copies faithfully, apart from a couple of typos, to judge by the 1868 reprint. A different 1615 edition, with the same Ménier imprint and quiring, but with the text within rule borders, is held by the University of Virginia. Only two copies with a 1614 imprint are located in the Catalogue collectif de France (BnF and Aix Méjanes). At least one smaller format edition was issued by the Oudots in Troyes in 1638 (OCLC lists a single copy, at the BnF).

Brunet II:1084; Gay-Lemonnyer II:177; Mercier, *La littérature facétieuse sous Louis XIII*, 247 (calling this a lost edition); Arbour, *Ere baroque*, IV (Supplément), 7133 (1614 edition); cf. Paul Lacroix, introduction to the limited edition reprint of the text, Geneva 1868.



20) WOMEN'S NOVELS – *Delphinie*. “A Kiansi,” 1758.

[Bound with:]

[MONTPENSIER, Anne Marie Louise d'Orléans, duchesse de (1627-1693)]. *La relation de l'isle imaginaire, et l'histoire de la princesse de Paphlagonie*. Paris: Prault père, 1734.

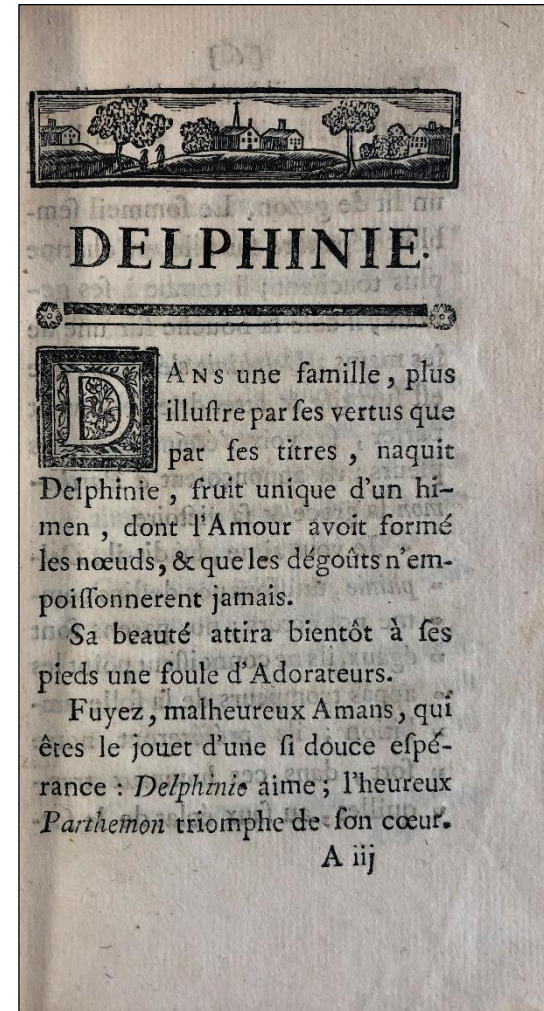
[Bound with:]

[COUSTELIER, Antoine-Urbain (1714-1763)]. *Lettres d'une demoiselle entretenue à son amant*. Cologne: Pierre Martau [but probably Paris], 1759.

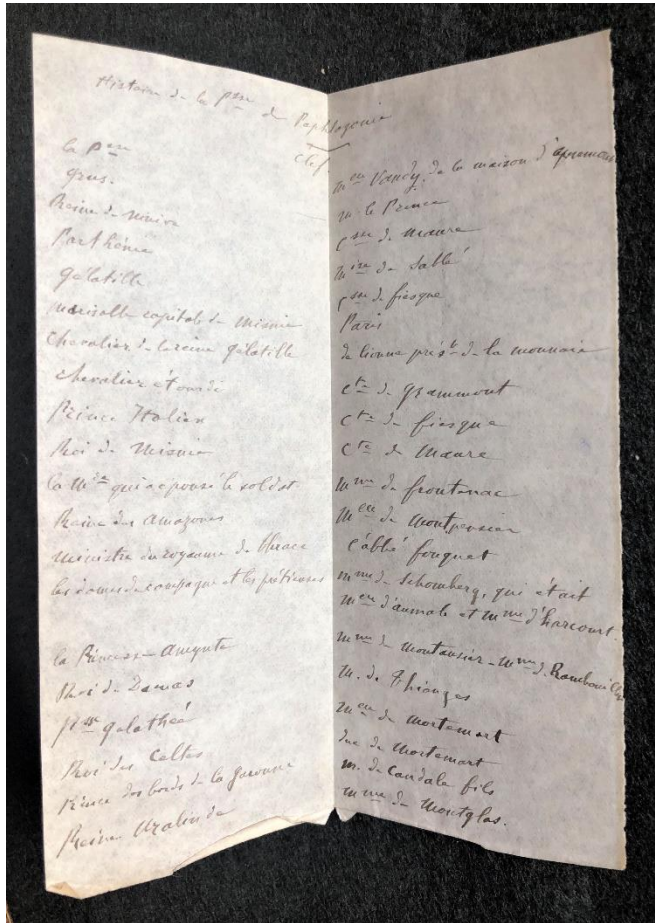
3 vols. in one, 12mo (159 x 88 mm). 1) 52 pp. 2) x, [2], 107 pp. 3) [2], 41 pp. All with woodcut title vignettes, head-pieces, and initials. Occasional foxing, the third novel browned. Contemporary mottled calf, spine gold-tooled with second compartment gold lettered “*Delphinie*,” edges red-stained (joints split, corners bumped). With a loosely inserted sheet of wove paper, folded vertically, containing an early 19th-century manuscript key to the *Princesse de Paphlagonie*. \$2500

A Sammelband of three rare anonymous French short novels, appealing to and/or written by women, comprising: a political parable of love; the only 17th-century French utopia written by a woman, with the same writer's popular *roman à clef*; and a titillating novella by a bookseller.

1) *Delphinie*: ONLY EDITION, rare, of an anonymous political parable. A prince learns to place his subjects' welfare above his own desires, thus setting aside despotism for enlightened rule. The plot centers on a love triangle. A young nobleman falls in love with Delphinie, but the prince of the realm, who has appointed Delphinie's father as his minister of state, discovers her and wants her for himself. Planning to win her over or marry her by force, he is led by dramatic plot twists, including an exciting battle scene, to a surprising encounter with his rival. The newly mature prince finally grants the wishes of the steadfast lovers, and universal harmony descends on the state. Of the four paper-thin characters – noble father, bland female object of desire, passionate thwarted suitor whose despair leads him to military glory, and the young Prince, the latter is the only one to evolve. The author has not been identified. The edition was probably printed in France, but perhaps not in Paris. D'Imecourt, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage*, 1871, 2:457; Conlon, *Siècle des Lumières* 58:145, listing copies at the BnF, Arsenal and Munich. OCLC adds the University of Chicago.



2) Montpensier: Two works of fiction by the granddaughter of Henri IV and one of the wealthiest women of French history. Daughter of Gaston d'Orléans, the duchesse de Montpensier, known as Mademoiselle, or la Grande Mademoiselle, or even la "petite-fille de France," supported the "princes" Fronde against Mazarin, for which action her first cousin Louis XIV never forgave her. In 1657 the 14-year old King banished her from the Louvre, and she fled to her humble seventy-room fortified chateau of St. Fargeau in Burgundy. This was the first and longest of several exiles, some of which were occasioned by her refusal to marry the princes chosen for her. Devoted to literature, she held a salon, supported writers and the theater, and herself wrote in various genres. Most famous for her *Mémoires*, the Duchess also wrote stories which she had privately published for her friends. These two novellas, first published privately, together, in 1659, initially appeared under the name of her secretary, Jean de Segrais, who may have partly rewritten them. In recent years Montpensier's writings have been rediscovered by scholars of women's writing and feminist self-exploration.



The *Relation de l'isle imaginaire* is one of only two known 17th-century utopian fictions by a female author (the other was *The Blazing World* by Margaret Cavendish). Like her English counterpart, Montpensier's imaginary world is peopled by a rich and varied fauna. After a series of unlikely adventures, her narrator arrives on a psychedelic uninhabited island filled with every kind of plant, animal and mythological creature. Ten forests, including groves of orange-trees, pomegranates and jasmine, grow among rivers teeming with dolphins, whales, and naiads, and from whose riverbanks grow pearls. There are blue horses, pink deer and squirrels, well-behaved satyrs, elephants, unicorns, multi-colored mushrooms, and year-long harvests of every imaginable grain and fruit. The air is sweet, and the island is governed by a republican monarchy of dogs. Not content with this human-free perfection, the hero narrator concludes his account with a plan to populate the island with an array of character types and professions surprisingly reminiscent of Paris.

In *l'Histoire de la Princesse de Paphlagonie*, a lightly satirical social comedy, Montpensier portrays herself as the Queen of the Amazons; King Cyrus is the Prince de Condé, and the other characters are various members of the Court. This copy includes a key provided by a 19th-century reader on an inserted slip.

The edition is rare. OCLC lists copies at the University of Delaware, Oxford, and the BnF. Cf. K. Wilson, et al., *Women Writers of Great Britain and Europe: An Encyclopedia* (1997), 313-315; Quérard, *Livres à clef*, 81 (1659 first edition).

3) *Lettres*: An apparently unrecorded edition of a one-sided epistolary novella, containing the letters of a kept woman to her unfaithful seducer. The author of this racy tale was a bookseller. It was first published under a false Cologne imprint in

1749. The present edition, probably clandestinely printed in Paris, is roughly printed, with typos and dropped letters. Not in OCLC, COPAC, the BnF catalogue, or the CCFr. Cf. Barbier, *Ouvrages anonymes* 2:1245; Gay-Lemonnyer 2:832 (1749 edition).

Fine del Drama.



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Nina Musinsky  
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*Musinsky Rare Books*