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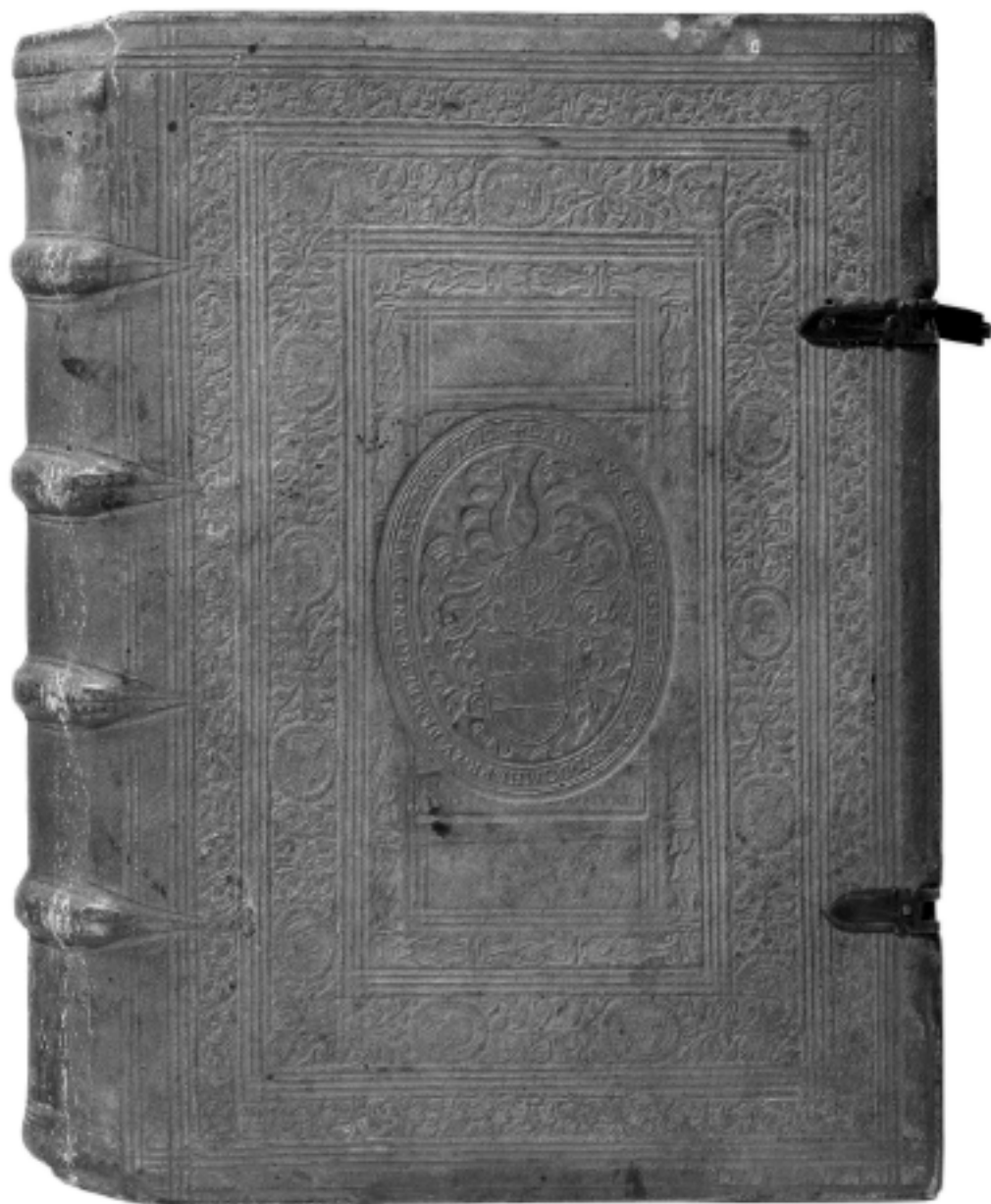
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Front cover: No. 26; Title: No. 40 (enlarged).



Sex-police. No. 1.

*“Die eindringlichste Stimme des finsternen Geistes
des deutschen Frühbarock” (Alewyn, NDB)*

- 1) **ALBERTINUS, Aegidius** (1560-1620). *Hausspoliciey*. Munich: Nicolaus Henricus, 1602.

Seven parts in two volumes bound in one, 4to (202 x 145 mm). [4], 234, [2]; [4], [1 blank], 168 [*recte* 169], [1] ff. Titles printed in red and black, woodcut initials. Contemporary blind-tooled pigskin over wooden boards, sides paneled with foliate & heads-in-medallion rolls, at center the gold-stamped oval coat-of-arms of Ernestus Gros Pfersfelder, Domherr zu Bamberg und Würzburg, dated 1612, edges blue-stained, pair of fore-edge clasps (one defective). *Provenance*: Ernst Gross Pfersfelder (d. 1628), prebendary of Bamberg and Würzburg (supralibros); Triefenstein, Bavaria, Canons Regular, inscriptions on front pastedown and on title, the latter dated 1643; Cornelius Hauck (bookplate). *See illustration opposite*. \$5750.

ONLY EDITION OF A BAROQUE COURTESY BOOK ON SEX AND SEXUALITY. Born in Deventer as Jelle Abertszoon, librarian and later secretary to Maximilian I, Elector of Bavaria, Albertinus published over 50 devotional and moralistic works, largely compiled from his own translations — nearly all constituting the earliest versions in German — of Italian, French, and Spanish devotional texts, courtesy books and picaresque novels, a genre which he introduced into Germany. The eclecticism of his sources, his profound erudition and exceptional grasp of the nuances of the Romance languages, which he rendered in an earthy, colloquial German, made him the most influential and readable purveyor of Counter-Reformation dogma to the German-speaking lands.

The *Hausspoliciey* is the most intimate of Albertinus' several *Ständespiegel*. Defining positions in society by the individual's relation to socially sanctioned sexual activity, Albertinus opposes the married state to that of virginity, widowhood, and religiously motivated celibacy. As the ideal Christian state, celibacy is praised in the chapters on virgins and the priesthood, but the heart of the work lies in its extensive descriptions of transgression. Frequently addressing the reader, Albertinus describes in lush detail THE TEMPTATIONS LURKING FOR EACH SOCIAL POSITION: for married men and priests, the wiles of prostitutes, for young women, the seductions of dancing, immodesty in widows, or sodomy for monks. In part 2, on celibacy, the author tacitly concedes the enormity of the task, requiring as it does the combined efforts of prayer, meditation on the Virgin and the saints, mortification of the flesh through hard labor and flagellation, keeping oneself awake, fasting, staying busy, Bible study, and strenuous avoidance of the opposite sex and of perfumes, cosmetics, many kinds of music and dance, sentimental stories and poetry ("the most fatal poison").

Thus admitting the social necessity of wedlock, in part 3 Albertinus provides guidelines for courtship, the wedding, comportment of wife and husband, and how to handle the stresses of marriage. From correct behavior on the wedding night (abstinence) to saying goodbye to a dying spouse, this section covers most imaginable conjugal challenges, including but not limited to impotence, infertility, adultery, division of domestic chores, sickness, excessive sexual demands (here a vivid portrait of a drunken, foul-breathed husband staggering home from the Bierstube to his half-starved wife), illegitimate children (whose rights he defends), and the demands of child-rearing. Other parts include a "*Frauenspiegel*," a discussion of the duties and temptations of widows and widowers, and an extensive treatise on the priesthood.

In spite of its stylistic cohesiveness, the *Hausspoliciey* was largely compiled by Albertinus from several Romanic texts, as meticulously charted by Guillaume Van Gemert: a

treatise on chastity by the Italian priest Bernardinus Scardeonius, *De castitate libri septem* (Venice 1542); a sermon on widowhood, *De viduitate* (Paris 1524), by the French Benedictine Jean Raulin; two Spanish courtesy books: Francisco de Osuna, *Norte de los estados* (Sevilla 1531), and *La perfecta casada* by Luis de León (Salamanca 1583); and excerpts from Antonio de Guevara's popular *Reloj de principes* (Valladolid 1529) and from the 15th-century collection of sermons formerly attributed to "Meffret." Interwoven with his own observations, these diverse texts are transformed by the author-translator into a folksy and often funny narrative, free of confessional polemics. Among the sections whose sources Van Gemert could not identify and which were probably Albertinus' original contributions are chapters on music, theater and dance, the latter providing an overview of European dance styles since Antiquity and much detailed information on current popular dances; two chapters on *das Klappersucht* (garrulousness); and a list of excuses husbands give to avoid sleeping with their wives, in the chapter on "worldly" cures for infertility. See also nos. 27 & 47.

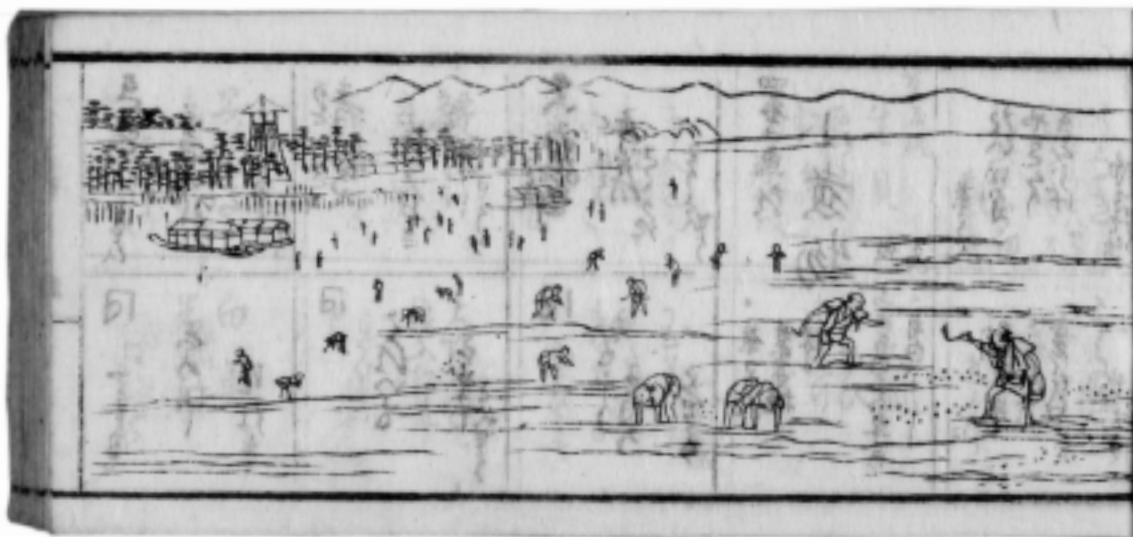
Worming to last few leaves with loss to several letters on last page of index, else a fine copy, in its original binding and with monastic provenance.

Goedeke II:580,15; Hayn-Gotendorf I:37-38; VD-17 12:105374Y (Vol. I), 12:105377W and 12:105372H (Vol. II); Dünnhaupt, I:208, 15.1; Guillaume Van Gemert, *Die Werke des Aegidius Albertinus* (Amsterdam 1979), 4.2.15 (pp. 387-398), and pp. 94-105; cf. Van Gemert art. in Killy, *Literatur Lexikon*, I:89-91; Haus der Bücher, *Deutsche Literatur der Barockzeit*, I:40 ("Das Werk ist, im Gegensatz zu den meisten anderen Schriften des Verfassers] . . . zum guten Teil original"). Not in Faber du Faur, but NUC & OCLC list 5 copies in the U.S., including Yale.

Mushrooming and eel-fishing in old Japan

- 2) **ASANO, Kōzō** (fl. 1805); **OKADA** [or **ISHIDA**] **GYOKUZAN** (1737-1808?), artist. *Shirōto hōchō* [*The Layman's cooking knife*]. Naniwa [Osaka]: Kawachiya Mohē, 1803.

Oblong format (70 x 149 mm). [121] double rice-paper leaves, plus single-leaf title-page and final text leaf used as pastedowns. Woodblock-printed. 87 woodcuts of which 53 full-page, all but 7 of these forming double-page illustrations. Printed and string-bound in *fukuro toji* style, original blue wrappers, faint overall stamped and stenciled flower-petal pattern, printed paper title label on upper cover; modern cloth folding slipcase. \$2200.



FIRST EDITION of a cookbook and culinary manual for amateurs, containing recipes and ceremonial instructions, and illustrated with scenes of food-gathering, -preparation, and -consumption. Two further volumes were issued in 1805 and 1820, under different titles. This first volume is devoted to fish, festival meals, the tea ceremony, sushi, and vegetables, the many recipes testifying to the rich culinary tradition of the Kyoto-Osaka area. Recipes for marinated gizzard shad (*Konoshiro*), fried devil's tongue (*Konnyaku no iridashi*), young yellow tail cooked in vinegar (*Hamachi no su-iri*), and several recipes for eel would have whetted the novice cook's appetite, further stimulated by the many realistic woodcuts of fish, shellfish, edible plants, and steaming pots and bowls. INTEGRATING HUMAN FIGURES INTO LARGE-HORIZONED LANDSCAPES, THE CAPTIVATING DOUBLE-PAGE CUTS SHOW FISHERMEN CASTING NETS FROM A SKIFF, TINY VILLAGERS CLAMMING ACROSS A SHALLOW BAY, MEN AND WOMEN HERB-GATHERING, MUSHROOMING IN A HILLY WOOD, AND NETTING FOR EELS. Depictions of a sea urchin vendor peddling his wares, fishmongers delivering fresh catch to a dwelling, workers hauling a barge along a village canal, chefs at work, the tea ceremony, a banquet, a meal aboard a boat, an elegant picnic, and a village street with tea shops show the other end of the food-consumption cycle. Other small cuts depict cooking methods, serving utensils and correct presentation of various dishes. The Osaka print-maker and book artist Gyokuzan Okada was a versatile book illustrator who worked in a variety of styles and may have illustrated more than 30 books, including a survey of places of interest in Northern China. Early Japanese cookbooks with detailed illustrations are very rare. This little book provides a comprehensive visual survey of food-related material culture in Edo Japan.

A few blocks faintly printed, wormtracks in last dozen leaves. Copies are held by LC, Berkeley, and the National Diet Library in Japan.



Woman-printed commercial arithmetic

- 3) **BARRÈME, François Bertrand de and Nicolas.** *L'Aritmétique de Barreme, ou le livre facile pour apprendre l'Aritmetique de soy-même & sans Maître. Augmenté dans cette nouvelle Edition de plus de 190 pages ou Regles différentes.* Paris: chez la Veuve Macé, 1706 (engraved title dated 1705).

12mo (165 x 90 mm). [9] ff., 398 pp., [2] ff. Two engraved titles, the first with engraved text, the second with counting-house scene by Bernard Picart; woodcut arms of the dedicatee le Marquis de Goussainville, woodcut initials and vignette at head of part 2 Avertissement. With a one-page advertisement for this and two other editions of works by Barrème serving as front pastedown, signed with Nicolas Barrème's paraph and a circular ink-stamp reading "Arithm/Barem." Contemporary calf, sides with large gold-stamped oval arms of Pourroy, Seigneur de l'Auberivière de Quinsonas (OHR 758), spine gold-tooled, red-speckled edges. \$3250.

FIRST ENLARGED EDITION, containing Nicolas Barrème's extensive additions to his father's best-selling arithmetical handbook, with the rare advertisement leaf bearing Barrème jeune's signature and stamp of authenticity.

Containing a basic course of arithmetic, multiplication tables and guides to commercial arithmetic and accounting, the *Arithmétique* was one of several best-selling manuals of commercial mathematics by François Bertrand Barrème (1638-1703?), a native of Lyon who founded a school of commerce in Paris. His books enjoyed such success in France that his name became a synonym for a ready-reckoner. Soon after his death, his son Nicolas augmented his text, obtaining for this purpose a new royal privilege (dated 18 January 1704). Nicolas's additions contain up-to-date information on currencies and tariffs, local forms of long division, extensive instruction in fractions, examples of commercial formulae for partnerships, interest rates, etc., calculations for surveying, and a section on gold and silver alloys.

The ad leaf inside the front cover of this copy warns against piracy and states that the only legitimate copies are those sold by widow Macé (possibly Barrème père's common-law wife), who lived, as stated in the imprint, in Barrème's house at the Pont Neuf end of the rue Dauphine. No works other than Barrème's are recorded under her imprint. Naturally scarce, having seldom survived the



depredations of rebinding, the advertisement explicitly draws the prospective buyer's attention to the greater length of this new edition (the original edition having contained only 200 pages).

Some light discoloration, extremities of binding discreetly restored; else a fine copy of a rare edition.

Not in NUC; OCLC lists only the U. Kansas copy. Honeyman sale I, 220 (with defective ad leaf).

- 4) **BATSCH, August Johann Georg Karl** (1761-1802). *Botanik für Frauenzimmer und Pflanzenliebhaber, welche keine Gelehrten sind*. Weimar: im Verlage des Industrie Comp-toirs, 1795.

8vo (221 x 137 mm). viii, 184 pp. 4 hand-colored engraved foldout plates. Original plain blue boards, untrimmed. \$1750.

FIRST EDITION of a popular guide to botany intended for women and other amateur plant lovers. The volume contains a lucid exposition of the fundamentals of botanical classification, and a guide to Linnaeus' classification system. The purview is global and chapters include brief discussions of arcana such as amber and petrified wood, and of the possibility and causes of evolution (*Verwandlung*) in plants. The finely hand-colored engravings, after Batsch's own drawings, depict a total of 101 plant parts.

Professor at Jena and founder of the botanical garden there, Batsch wrote in his short life a number of works on botany and mineralogy, most for laymen, his most significant achievements being the discovery of over 200 new species of mushrooms and his masterful classification of fungi along Linnaean lines, in the *Elenchus fungorum* (1783-89). Patronized by Goethe, who obtained for him in 1794 the directorship of the new botanical institute in Jena, Batsch in turn advised the polymath on his own botanical research: Goethe notably submitted to him several drafts of the *Versuch die Metamorphose der Pflanzen zu erklären* (1790). In the preface to the 1831 edition of the *Metamorphosen*, Goethe wrote that Batsch "went his own way, and was not influenced by the idea [Goethe's plant theory], even though he concerned himself mainly with the identification of plant families" (cited by Schmid, p. 244). Nonetheless, the headings to Batsch's Chapter 66, 67 and 68 tacitly evoke Goethe's theory of plant structure, which held the leaf to be the archetypal form of all plant parts: "*Alles, was die Pflanzen zeigen, sind Stämme, Zweige, und vorzüglich Blattformen;*" "*Stufenfolge der Blattformen;*" "*Besondre Näherung und Entfernung der Blattformen.*"

Batsch addresses his readers without condescension. A Rousseauist view of botany, friendly to the amateur plant-lover, was typical of the German Romantics: "To Goethe and the *Naturphilosophen* . . . this understanding [of plants' relations] depended as much on a scientist's personal sympathy with nature as on his systematic study of it. Importantly, this specifically German understanding of nature included 'ladies, artists, and botanic amateurs' in the scientific community" (Koerner, p. 472). The mention of women on the title may have also reflected a publishing strategy. If so, it worked, as the "Landes-Industrie-Comptoir" reissued editions in 1798, 1799 (in French), 1818, and 1834. Danish and Swedish translations were published in 1801 and 1810.

Occasional light foxing to text, otherwise an excellent, uncut copy, the plates bright and fresh.

Pritzel 484; Nissen, p. 207; Rehder, *Bradley Bibliography*, I:93; Günther Schmid, *Goethe und die Naturwissenschaften: Eine Bibliographie*, 1995. Cf. Lisbet Koerner, "Goethe's Botany: Lessons of a Feminine Science," *Isis*, Vol. 84, No. 3 (Sept. 1993): 470-495.

- 5) **BERGAMO FESTIVAL BOOK.** *Le dodici gemme dell'antico Efod sacerdotale e le virtù in esse simboleggiate e riscontrate nell'illustrissimo, e reverendissimo Monsignor Federico M^a. Giovanelli Patriarca di Venezia, e Primate della Dalmazie. Poesie per il suo solenne ingresso.* Bergamo: per Francesco Locatelli, 1776.

Folio (353 x 245 mm). [2] ff., lvii, [1] pp. Engraved title with border incorporating at bottom the arms of Federico Maria Giovanelli & at top a bishop's mitre; 8 etched vignettes (one head-piece, the rest tail-pieces, including one repeat), the first with imprint "appo Wagner Ven[ezi]a C.P.E.S. [cum privilegio Excellentissimi Senatus]", the rest unsigned but also by Wagner or his school. Original decorative yellow wrappers, each cover with full-page ornamental block printed in red with large rococo border surrounding a diaper ground of overlapping semicircles, at center a crowned shield bearing Giovanelli's monogram on upper cover, his coat of arms on lower cover, woodcut decoration along backstrip. "300" (price or copy number) written in a neat early hand in lower fore-corner of title-page and at top left of front cover. \$3800.

Only edition of a rare Bergamo festival book, a fine copy in its original illustrated wrappers. This collection of gratulatory verse by Bergamo and Como *litterati* was published to celebrate the entry into office of Federico Maria Giovanelli (1728-1800), bishop of Chioggia, elected Patriarch of Venice in January 1776. Giovanelli was born in Venice from a family from Gandino in the Bergamasco, who had joined the ranks of the nobility in the seventeenth century thanks to the wealth they had accumulated in the trade of luxury silks and as the owners of semi-precious metal mines in Eastern Europe.

The verse dedication is by Giovanelli's nephew or younger relative Diego Giovanelli. In a learned prose introduction, the abbot Giuseppe Maria Trentini sets forth the gemological conceit of the collection — an elaborate reference to the Giovanelli family's livelihood — in which the twelve gems of the "ephod," a liturgical vestment of the Israelites in the Old Testament, represent the new Patriarch's virtues. Trentini's notes on the qualities of each stone blend scientific knowledge with ancient mystical and symbological tradition. Each of the twelve poems that follow is devoted to a different precious stone: sarda,



topaz, emerald, carbuncle, sapphire, jasper, “ligurio” (a type of jacinth), agate, amethyst, chrysolite, onyx and beryl. The twelve poet-contributors, most from Bergamo or Como, include abbots, provosts, counts, a chamberlain, and a relative of the honoree; most were members of local academies or athenaeums. Best known are the mathematician and geometer Lorenzo Mascheroni, future author of one of the most famous “scientific” poems of the period, *Invito a Lesbia Cidonia* (1793), who here sings the praises of chrysolite, and the Como *illuminista* Giovanni Battista Giovio, writing on the carbuncle. The final verses, on beryl, by abbot “Thomas Rex,” identified as a Bulgarian provost, are in Latin.

The Swiss engraver and print dealer Joseph Wagner (1706-1780) had settled in Venice in 1739 and founded a school of engraving, whence issued many engravings and etchings executed collaboratively with Wagner’s students (who included Piazzetta and Bartolozzi). To this category belong the delightful vignettes of this festival book, showing putti with ecclesiastical attributes, allegorical figures representing Venice, faith and virtue, and a pastoral scene of shepherds and shepherdesses shearing lambs, with children playing in the background.

Like the Venetian presentation books of the period, this Bergamo festival book was privately printed in a small number for presentation. A variant issue, with an engraved portrait, is recorded.

Light discoloration to fol. CI, small tear to backstrip; otherwise a beautiful copy, printed on thick paper. No copies located in US libraries. Cf. DBI 55:436-438.

Card games & Columbus

- 6) **BETTINELLI, Saverio** (1718-1808). *Il Giuoco delle Carte Poemetto . . . con Annotazioni*. Cremona: Lorenzo Manini e Comp., 1774.

8vo (172 x 113 mm). 57, [1 blank] pp. Woodcut and typographic ornaments. 19th-century half red calf and marbled boards, edges red-stained. *Provenance*: Marchese Ger[olamo] d’Adda, armorial bookplate. \$1200.

FIRST EDITION OF A POEM ON CARD-PLAYING. Bettinelli was a Jesuit and distinguished *belles-lettriste*, an acquaintance of Voltaire, Rousseau and Helvetius, and author of controversial works on Italian literature. With tongue in cheek, Bettinelli places card-playing on the plane of the noblest human pursuits. Extensive notes following each of the three Cantos treat the origins of card-playing, its use among the ancients, laws regulating it (Turin and Genoa have the “most pernicious” laws against it), the arts in Renaissance Italy, fortune and fate as viewed by the ancient philosophers, digressions on Florentine and Genoese history, and THE DISCOVERY OF AMERICA AND TO WHICH COUNTRY THAT HONOR IS DUE, WITH DETAILS OF COLUMBUS’S LIFE. Describing a variety of card games — pichetto (piquet), primera, tarocchi, ombre, lansquenet, bassetta, etc., the poem and notes make copious allusions to ancient, medieval and contemporary Italian, French and English authors and artists including Michelangelo, Raphael, and Dürer.

Bettinelli claimed (note 1) that the poem was a work of his youth, stating coyly that its publication was inspired by contemplation of the Ovidian motto “Tractari vulnera nostra timent,” which prefaces the work, and NOT as a poetic tribute on the occasion of a marriage (in this case that of his Genoese friend Giulio Raggi to Ersilia Carega).

Some copies of this edition have a variant imprint (*Dalla Società tipografica presso Lorenzo Manini e comp.*), and some have a variant state of the title-leaf conjugate A8, whose verso is blank in this copy but contains text in other copies (the copies described in ICCU mix the two states). In 1775 the sheets were reissued with a new title-page, and a second edition appeared in 1778.

A very good copy, from the library of the bibliographer and art historian the Marchese Gerolamo d'Adda (1815-1881). Page 10 shakily printed, omitting 2 or 3 letters in last two lines; binding a bit rubbed.

A. Neri, "Saverio Bettinelli a Genova," *Giornale ligustico di archeologia, storia e belle arti* (Genoa, 1881), pp. 393-5. Not in Sabin.

French Revolutionary Bible in German dress

- 7) **BIBLE**, French. Translated by Isaac-Louis Le Maistre de Sacy. *La Sainte Bible, contenant l'Ancien et le Nouveau Testament, traduite en François sur la Vulgate, par M. Le Maistre de Sacy. Nouvelle édition, ornée de 300 figures, gravées d'après les dessins de M. Marillier*. Paris: chez Defer de Maisonneuve, de l'Imprimerie de Monsieur [Pierre-François Didot le jeune] (vols. 1-4); chez Bastien [et] Ponce, de l'Imprimerie de Didot jeune (vol. 5); chez Gay, Ponce, Belin (vols. 6-8); chez Ponce [et] Gay, de l'Imprimerie de Gay (vol. 9); chez Bastien, Ponce, Belin (vol. 10); chez Gay, Ponce, Belin (vols. 11-12), 1789-an XII (1803/4).

12 volumes, 4to, bound in six (286 x 215 mm). xi, [1], 239, [1]; 347, [1]; 319, [1]; 317, [1]; 376; 448; 422; 343, [1]; 253, [1]; 271, [1]; 123, [1], 222; 252 pages. THREE HUNDRED PLATES OF ENGRAVINGS, some with etching, by various engravers after Clément-Pierre Marillier (252 plates) and Nicolas-André Monsiau (48 plates), large folding engraved map of the Holy Land by Tardieu. Letterpress chronological tables & subscribers' list in vol. 12. Bound ca. 1810 in German half dark brown mottled calf over thick boards, the sides covered in pale green paper, smooth spines gilt with rococo festoons and a small rams-head tool, onlaid sienna and green title and volume labels, vividly marbled edges. *Provenance*: Fechenbach family, Laudенbach, Bavaria. *See illustrations opposite and on inside front cover*. \$13,500.

LARGE-PAPER COPY of a monumental illustrated edition of Le Maistre de Sacy's French prose translation of the Bible, FINE COPY IN A STRIKING LATE ROCOCO GERMAN BINDING.

Pierre-François Didot and the bookseller André Defer de Maisonneuve began advertising for subscriptions for a complete, illustrated edition of Le Maistre de Sacy's Bible in 1788, and the first volume appeared on the eve of the Revolution. IN THE MIDST OF SOCIAL UPEHEAVAL THE PROJECT CONTINUED, with only brief interruptions, being taken on by other printers and publishers after the deaths of both Didot and Defer de Maisonneuve in 1795. "[After 1792] the volumes were published sporadically, as the conditions of the time dictated. Indeed, this is clearly a Revolutionary Bible. Marillier's fondness for voluptuous subjects, which found vent not only in 'Incest of Lot's daughters' [vol. 1:41] and 'Joseph's chastity' [1:98], but also in scenes of his own invention like 'Fornication and idolatry of Israel' [2:154], was confirmed by the taste of the day, and it is not fanciful to see an increased emphasis on violence in the designs of 1793 and 1794. Marillier provided five-sixths of the plates for this immense undertaking and thereby joined the succession of outstanding biblical illustrators. Renouvier remarks that in his work there was as little religion as possible, which was at that time judged to be a great merit. . ." (Ray). Marillier produced designs "characterized by grace, liveliness, and firmness of drawing," qualities perfectly suited to Didot's clear neoclassical types, while not incompatible with scenes of great drama and passion, of war, flight, lust, or divine punishment, often enacted in grandiose landscapes under stormy skies. The "broader style and more massive figures" of Monsiau, responsible for the 48 illustrations of the Gospels (vols. 9-10), are by contrast more effective in "such simple and homely episodes as the return of the prodigal son" [11:219] (Ray, p. 152).



For the large-paper issue the text of the octavo issue was reimposed in quarto format, and the engravings were printed within engraved borders and on thick wove paper. The subscribers' list at the end of vol. 12 contains approximately 450 names, including booksellers with large orders. There were 75 orders for large-paper copies, plus 16 copies on vellum and three with plates before lettering. (Cohen and de Ricci inaccurately state that all large-paper copies have the plates *avant la lettre*.) The present volume, purchased and bound for a member of a South German noble family soon after publication was completed, was perhaps acquired from the bookseller Esslinger in Frankfurt am Main, who ordered 2 large-paper and 13 ordinary copies, or from Le Roux in Mainz, who ordered 6 large-paper and 7 ordinary copies.

Occasional light spotting or slight discoloration intrinsic to paper in volumes 6 and 10 (affecting text leaves only), very occasional faint foxing in vols. 8 and 9, light stain in extreme upper margin of plates in vol. 11; small gouge to lower cover of vol. 5-6, corners of vol. 1-2 worn, some scuffing to extremities.

Cohen-de Ricci 935-936; Ray *French* 47; Lewine, pp. 59-60.

Small comfort

- 8) **BOETHIUS, Anicius Manlius Torquatus Severinus** (d. 524). *De Consolatione Philosophiae Libri V*. Douai: Balthazar Bellère, 1632.

32mo (67 x 41 mm). 304 pp. Later 17th-century black goatskin, sides paneled with triple fillets, spine gold-tooled, gilt edges (mostly dulled). Contemporary English price note and signature “CMay.” \$1300.

Boethius’ prison meditations on existence and how to endure it enjoyed a minor vogue of tiny pocket editions on the northern Continent in the seventeenth century. Most copies were read to shreds and survivors are scarce. This Douai edition was intended largely for an English market, as evidenced by the inscription on the front flyleaf. Few pages a trifle shaved at fore-margins, last two leaves soiled.

Répertoire bibliographique des livres imprimés en France au XVIIe siècle, IV:337, no. 1825, listing Valenciennes copy only. Bondy, *Miniature Books*, p. 9. Not in NUC, OCLC lists a single copy of the 1624 edition (one of four miniature editions from this press), at U. Illinois.

Ballesdens’ copy

- 9) **BONAVENTURA (pseudo-)**. [*Meditationes vitae christi.*] *Vita christi secundum Bonauenturam*. Paris: [Etienne Jehannot for] Geoffroy de Marnef, [ca. 1500].

8vo (131 x 85 mm). Collation: a-m⁸ (m8 blank). 95 ff. (of 96, without final blank). Types 96G (title), 65G (text). 32 lines. Publisher’s woodcut device on title (Renouard 713), 2- & 3-line Lombard capitals. Late 19th-century hard-grained morocco, sides and spine compartments paneled with double gilt fillets, edges gilt, gold-stamped signature at foot of spine, of *Lesort*[?]. *Provenance*: Jean Ballesdens, signature on title; Remond (signature); René Choppin; J. Jeanpretre; Henri Burton (bookplates). \$6500.

UNRECORDED EDITION of the most popular devotional text of the late Middle Ages. Offering the life of Christ as a vehicle for meditation, the *Meditationes Vita Christi*, spuriously attributed to St. Bonaventura, was the work of an early 14th-century Tuscan Franciscan. A paraphrase of the Gospels in 95 chapters (sometimes with an appendix in two chapters, not included here), couched in poetic, emotive Latin, the text circulated widely in Italy and France, often in translation (and in England under the title *Speculum vitae Christi*), profoundly influencing subsequent devotional literature.

The British Library and Bibliothèque nationale de France hold copies of an edition closely similar to this one, with identical collation, type, number of lines, and publisher’s device, also undated, but differently typeset. Most of Étienne Jehannot’s output is undated, but the variant of the gothic text type used in these two editions is found in an edition dated 1499 (cf. BMC). The publisher de Marnef used a series of different devices; this one corresponds to the version that appeared in a 1501 edition of the *Manipulus curatorum*. Scholderer in BMC describes the device in the related edition as “much worn” and therefore suggests that a later date is possible. In our copy the device does not appear worn and this edition may precede the one described in BMC. Both editions are modeled on an earlier edition by Denis Roce (ca. 1495, GW 4752).

This copy belonged to one of the greatest French bibliophiles, l’abbé Jean Ballesdens or Balesdens (ca. 1600-1675), Royal Chaplain, secretary to chancellor Pierre Séguier, and member of the Académie française. His rich library, dispersed in 1677, included no fewer than 25 Grolier bindings, which he was among the first to systematically collect. In spite

of his membership in l'Académie, Ballesdens' literary and scholarly contributions were negligible: his greatest achievement was his collection, of paintings and *objets d'art* as well as books and manuscripts. "*Bibliophile plein de goût et de délicatesse . . . sa signature, d'une écriture si ferme et si élégante, se rencontre fréquemment sur les plus parfaits exemplaires des livres rares des XVIe et XVIIe siècles, et jamais sur un volume médiocre . . . Son nom doit être honoré, comme les volumes qui portent ce nom méritent d'être recherchés de tous les vrais amateurs*" (Brunet, Suppl. I:87).

Printing flaw in last line of f. k3r with loss to a few letters. 19th-century condition (carefully washed).

Cf. GW IV, col. 454; BMC VIII, 200; CIBN B-665; Pellechet 2689; all referring to a related edition with variant typesetting.

The world is my Academy

10) **BOSELLI, Girolamo, Count** (d. 1718). *La Corte Accademica divisa in prencipi, cavalieri, e dame, ecclesiastici, e ministri*. Bologna: Giacomo Monti, 1665.

4to (226 x 165 mm). 4 parts in one: 15, [I], 107, [I]; 99, [I]; 95, [I]; 92, [4] pp. ENGRAVED FRONTISPIECE AND FOUR FULL-PAGE ENGRAVINGS BY FRANCESCO CURTI (frontispiece & half-title misbound at end of prelims), the engravings included in the pagination, large engraved Boselli coat-of-arms at end supported by a pair of knights and reclining bulls (unsigned but by Curti); printer's woodcut device on title, woodcut initials & tailpiece vignettes. Original interim laced-case *carta rustica*, manuscript title on spine; untrimmed. *See illustration on page 12.* \$5850.

ONLY EDITION. Boselli, a Bolognese jurist and antiquarian, arranged this collection of Italian and Latin verse in four parts, representing both the four orders of patrician society and the fundamental spheres of urbane existence in 17th-century Italy. Part 1, devoted to princes and rulers, contains verses addressed to monarchs and the powerful in Italy and abroad, many referring to current political events. It includes, for example, a plea for peace to Cardinal Mazarin, commendations of Queen Christina of Sweden, Pope Alexander VI, Philip IV of Spain, and Cardinal Chigi, and verses celebrating the accession of Leopold I to the imperial throne and the victory of the Venetians over the Turks in 1662.

Part 2, on "cavaliers and ladies," represents private life, love and friendship, articulated in epithalamia, love poems, portraits of individual women, and lyric verses.

The third part, on men of the Church (*Ecclesiastici*), embodies man's spiritual strivings and contains religious verse as well as lyrical poems on the seasons and a few verse fables.

Part 4, on "administrators" or public servants, returns to the public sphere, with poems saluting various notables, senators and dignitaries, reflections on ambition, on wealth as an impediment to virtue, etc., and ten sonnets by other poets (all but one, the librettist Francesco Sbarra, listed by Piantanida), replying to sonnets by Boselli, whose line-endings, either whole words or syllables, are echoed in the responses.

Each part has its own dedicatee and opens with an essay: on Princes, on Love, on Religion, and (in Latin) on the *dignitas* of Law. Boselli's programmatic structure is not rigid and his poems, ranging from sonnets to dactylic hexameters, are metrically as well as thematically varied, including, notably, several descriptions of places — Verona, the Lake of Garda, Naples — and frequent reference to details or events of everyday life (the overturning of a carriage, a summer storm).

Better known than the author of the collection is its illustrator, the Bolognese en-



Golden Age of the codex. No. 10.

graver Francesco Curti. The general frontispiece shows a vast Bolognese courtyard bustling with carriages and strolling pedestrians (from all four orders). Opening each section is an appropriate engraving: casually lounging courtiers in the Imperial throne room, men and women strolling in the formal French gardens of an estate, monks and church dignitaries in a monastic parlour, and jurists, clerks and officials chatting in the hall of an official edifice. Reflecting the conceit of the world as *Accademia*, MOST OF THE FIGURES IN THESE LIVELY ENGRAVINGS HOLD SMALL BOOKS OR MANUSCRIPT SHEETS, OBJECTS OF ENERGETIC DISCUSSION OR RAPT ABSORPTION.

A FINE, FRESH COPY of an uncommon book (slight browning to a couple of quires in part 3). Piantanida 21 ("offre un'idea alquanto esatta sul modo di ragionare e di vivere nel sec. XVII"); Michel, *Répertoire*, 324/2; Hugues Vaganey, "Sei secoli di corrispondenza poetica. Sonetti di proposta e risposta. Saggio di bibliografia," *Romanische Forschungen* 21 (1908):887-888, nos. 5195-5215.

A small godly book

- 11) **BRUNO, Vincenzo, S.J.** (1532-1594). *Meditations sur les principavx mysteres de tovtte la vie de nostre Seigneur Iesu-Christ . . . rassemblées de plusieurs saints Peres, & autres Autheurs*. Translated from Italian by Claude de Bassecourt. Douai: Balthazar Bellère, 1597.

Small 12mo (123 x 70 mm). [24], 608 pp. IHS device on title, oval Annunciation woodcut on f. [11]r, that page within type-ornament border. Contemporary blind-tooled Flemish calf, sides with hunting-roll border, edges stained blue-green. *Provenance*: Simon de la Roist, contemporary ownership inscription on title (*Ex libris Simonis de la Roist*); Dame Marguerite du Pont, 17th- or 18th-century signature on front paste-down; Bibliotheca C. SS. R. [Congregatio Sanctissimi Redemptoris] of Glanerbrück, inkstamp; library stamp of another Redemptorist congregation, the Ordensseminar Geistingen, in Hennef-Geistingen (near Cologne). \$950.

FIRST EDITION OF THIS TRANSLATION. Vincenzo Bruno's meditations on the Passion (1st ed. Venice 1588) were popular in northern Europe in the late 16th and early 17th centuries and joined a flood of Jesuit devotional literature printed in Flanders and northern France for Catholic readers of the Low Countries. Like many of these works it was also translated into English and printed for clandestine export to England for the recusant reading public. "Loyola's influential *Spiritual Exercises* spawned a mass of devotional paperbacks in portable formats, small godly books which sought to teach the faithful how to meditate, confess, say the Rosary and receive the Holy Eucharist . . . Vincenzo Bruno's *Short Treatise of the Sacrament of Penance* [1597] [was] typical of this voluminous genre" (Walsham, pp. 93-94). The small format of these editions was conducive to convenient and regular consultation, and also made them easy to smuggle.

Douai was a particular center of Jesuit book production for the English recusant market, and the aforementioned anonymous English edition of an excerpt of Bruno's work, printed the same year as this edition, was probably printed there (cf. *Rep. bib. des livres imprimés en France au seizième siècle*, 11:138, no. 25). Besides the present edition, Balthazar Bellère also published a different translation of the *Meditations*, by Philibert Du Sault (first published Paris 1589), in 1596, 1600 and 1602; and in 1622, still another French translation, of which only the translators' initials (A.M. and F.N.B.) were given. All these editions are now scarce. Of this edition we locate only the Mons copy.

Minor dust-soiling at beginning & end; a few shoulder notes shaved; lower hinge starting, head of spine chipped.

Répertoire bibliographique des livres imprimés en France au seizième siècle, 11:120, Bellère no. 36 (Mons, Bibliothèque municipale); de Backer-Sommervogel II:268; A. Walsham, "Domme Preachers? Post-Reformation English Catholicism and the Culture of Printing," *Past and Present*, no. 168 (Aug. 2000): 72-123.

A rare Enlightenment feminist treatise

- 12) [CAFFIAUX, Philippe-Joseph (1712-1777)]. *Défenses du beau sexe* [sic] ou *Mémoires historiques, philosophiques et critiques, pour servir d'apologie aux femmes*. "Amsterdam: aux dépens de la compagnie" [i.e., Paris: Charles ou Charles-Guillaume Le Clerc], 1753.

Four volumes in two, 12mo (165 x 95 mm). [2], xvi, 242; [2], xii, 268; [2], ix, [1 blank], 225, [1 blank]; [2], viii, 194 pp. Late 18th- or early 19th-century German half roan, sides covered in comb-marbled paper, red morocco gilt lettering-pieces, edges stained red. Inkstamps of Dr. H. I. Rosenbaum. \$3950.

ONLY EDITION. The unnamed author, Dom. Caffiaux, was a Benedictine monk of St.-Germain-des-Près, and the encyclopedic scope of his work was characteristic of that order's scholarly endeavors. His greatest debt, acknowledged in the first chapter, was to Poullain de la Barre, whose *De l'égalité des deux sexes* (1673) was the first "modern" feminist treatise. Caffiaux agreed with Poullain's premise that the source of injustice toward women lies in the false assumption of their natural inferiority, and Poullain's systematic Cartesian arguments are woven throughout his exhaustive treatise. Caffiaux's work bears elements of both the traditional apologetic mode, containing long lists of women of distinction, and of Poullain's new rationalist approach to the "*querelle des femmes*." Chapter 5 in vol. 2, for example, contains 200 pages on women's achievements in the arts and sciences, covering Antiquity to the present day. But rather than standing alone, this list is placed in context by a discussion of the definition of "*science*" (the pursuit of learning or intellectual achievement) and its moral benefits, and of why men "do not want women to be learned," and "how men seized science."

In the spirit of the time, women's learned achievements are given even greater weight than demonstrations of unusual virtue. The latter are nonetheless enumerated at length in volume 1, while vols. 3 and 4 are devoted to topics more conventionally associated with the female sex — flirtation, chatter and gossip, indiscretion, etc., these supposedly feminine weaknesses being traced to their sources or shown to be shared by both sexes. Throughout the work Caffiaux's examples and arguments are buttressed by extensive citations from the classics, modern literary works, legal treatises, the Bible, and contemporary philosophers.

That Caffiaux's book was published anonymously and under a false imprint may have less to do with its mildly subversive content than with the byzantine pre-Revolutionary system of *privileges* and *permissions*. Its rarity is not surprising considering its small press-run: the Bibliothèque nationale catalogue cites the "permission tacite" granted to Le Clerc for a print run of only 200 copies.

Occasional light foxing, binding worn.

Barbier I:868; Gay I:837; Albistur & Armogathe, *Histoire du féminisme français*, pp. 167, 185-186; Graesse II:349; L. Steinbrügge, *Das moralische Geschlecht: Theorie und literarische Entwürfe über die Natur der Frau in der französische Aufklärung* (1987):pp. 25-26 (English edition: *The moral sex: woman's nature in the French Enlightenment*, OUP:1995, pp. 16-17).

The eternally disputed Holy Land

- 13) **CAMPEGGI, Ridolfo, Count** (1565-1624); **Girolamo TORTOLETTI**. *La destrvttione di Giervsalemme del Sig. Conte Ridolfo Campeggi, e la prigiona del Santo Sepolcro di Christo, Del Signor Girolamo Tortoletti*. Rome: Lodovico Grignani, 1628.

Small 8vo (141 x 96 mm). Collation: A-D⁸. 64 pp. (last page misnumbered "94"). Small crucifixion woodcut on title. 18th-century decorated wrappers, edges stained blue.

\$975.

ONLY EDITION. Campeggi's posthumously published verses in 114 stanzas in *ottava rima* relate in heart-rending images the siege and destruction of Jerusalem by the Romans in A.D. 70. Descended from a noble Bolognese family, Count Campeggi was an erudite and prolific author of libretti and madrigals whose verses, though skilled, bear occasional marks of the overblown Marinist style.

Tortoletti's poem in 63 stanzas (pp. 43-64) appeared previously in 1625 under the title used here as its drop-title: *Il santo sepolcro prigioniero. Lettera di Gierusalemme scritta a Roma*. In it the personified Jerusalem, captive under Islamic rule, addresses Rome. During the same year Grignani published a *discorso academico* by Tortoletti on the "Turkish threat:" *Se l'Italia habbia forze sufficienti d'abbattere l'armi turchesche*.

The poems are prefaced by a dedication from the editor Federico Grossi to Vincenzo Moretti, dated 15 September 1628.

Slight browning. Not in NUC, OCLC, COPAC, etc.; ICCU lists a single copy (Rome, Bib. Univ. Alessandrina). Cf. C. Mutini, art. in DBI 17:470-72 (Campeggi).

- 14) [**CELNART, Elisabeth** (pseudonym of **Elisabeth Félice BAYLE MOUILLARD** (1796-1865)]. *Tecnologia Femminile, ossia, Arti e mestieri che al bel sesso s'appartengono . . .* [Bound with:] *Etologia femminile; ossia, Descrizione d'ogni maniera di lavori delle mode delle donne . . . Opera Adorna di figure miniate per far seguito alla Tecnologia femminile*. Milan: col tipo di Giovanni Pirota, 1826-1828.

2 volumes in one, 12mo (155 x 93 mm). 281, [3]; 198 pp. Three folding engraved plates in vol. 1 and one folding plate as frontispiece in vol. 2, the plates partly colored. Later parchment-backed boards, leather gilt spine label (chipped); untrimmed, *Etologia* largely unopened. \$1200.

Only Italian edition of a detailed guide to the textile arts and fashion, tacitly translated or adapted from the French of the prolific "Mme Celnart," whose works for a predominantly female audience ranged from poetry and moralizing fiction to guides to etiquette, domestic economy, and society games. The *Tecnologia Femminile* is a translation of her *Manuel des demoiselles, ou Arts et métiers qui leur conviennent*, Paris: Roret, 1826 (frequently reprinted). The *Etologia* may be related to Celnart's *Manuel des dames, ou, l'Art de la toilette, suivi de l'art du modiste, et du mercier-passementier* (Paris: Roret, 1827).

The *Tecnologia* provides instructions and patterns for sewing, embroidery, knitting, lacework, and tapestry, and for the fabrication of bags and other accessories using braidwork, pearls, ribbons, or HUMAN HAIR. The folding plates contain 88 small illustrations of sewing and embroidery patterns and stitches. Headgear, fur coats, and fashion accessories (belts, armbands, garters, gloves) are the subject of the *Etologia*, which contains much useful information on mending and accommodating old and out-of-style clothes to bring them up to the latest fashion. The large fold-out frontispiece shows how to make a variety of splendid and brightly colored hats.

Occasional light foxing. The two volumes rarely found together.

Nature's scum

- 15) [CHAPBOOK MISOGYNY]. *L'Imperfection des femmes, Tirée de l'écriture sainte & de plusieurs Auteurs*. "Menage: chez Jean Trop-tôt marié, à l'Enseigne de la bonne femme sans Tête" [i.e., ?Rouen: Seyer and Behourt, ca. 1740?].

12mo (138 x 84 mm). 23, [1 blank] pp. Woodcut frontispiece of a headless woman holding a spindle and thread, with caption "*Si tu la cherche [sic] la voici*"; woodcut title vignette & headpiece. Late 19th-century half sharkskin and marbled boards. \$950.

Rare chapbook containing a florilegium of scathingly derogatory descriptions of humanity's better half, here designated "la plus imparfaite créature de l'Univers, l'Ecume de la Nature" (p. 5, dedicatory letter to "la Bonne Femme" — a person rarer than the phoenix, according to the subtitle). Ancient myths, the Bible, church fathers and classical authors provide authority for the assertions of women's essential rottenness. The text descends from Jacques Olivier's oft-reprinted *Alphabet de l'imperfection et de la malice des femmes* (1st ed. 1617).

Hélot and Morin assigned this edition (or another edition with the same imprint) to the Rouen press of Seyer and Behourt. The bibliography of this chapbook is obscure. It was obviously popular and a number of editions are recorded, several illustrated with a version of the "femme sans tête" woodcut. The same clever fictitious imprint was used in an edition of 1736, and before that in an undated edition, distinguished by the title misprint *Imperfction*, printed ca. 1699 (cf. Gay, Cioranescu [2030] and Brunet *Imprimeurs imaginaires*, p. 189).

All editions are very rare. OCLC records only the Cleveland Library copy of an edition with imprint "Rouen: chez Locrène-Labbey." The Catalogue collectif de France lists copies of what may be this edition at Troyes and Lyon.

Small internal tear in B2. Cf. Gay-Lemonnyer II:643; R. Helot, *La Bibliothèque bleue en Normandie*, p. 64, no. 134; A. Morin, *Catalogue descriptif de la Bibliothèque Bleue de Troyes*, p. 262.

With friends like these

- 16) DOMENICHI, Lodovico (1515-1564) [and Agostino NIFO (ca. 1473-ca. 1545)]. *La donna di corte, Discorso . . . Nel quale si ragiona dell' affabilita & honesta Creanza Da douersi vsare per Gentildonna d'Honore*. Lucca: Il Busdrago [Vincenzo Busdrago] for Bernardin Fagiani, 1564.

4to (201 x 136 mm). 23, [1] ff. Italic type. Woodcut printer's device (dragon with woman's head) on title, woodcut initials. Errata leaf at end. 18th-century mottled calf (rubbed), smooth spine gold-tooled, remains of morocco lettering piece. \$3100.

Only Edition of a courtesy book for and about women of the court, adapted by the writer, translator and editor Lodovico Domenichi from an earlier work by the Calabrian philosopher Agostino Nifo. More narrowly focused than Domenichi's better-known treatise *La nobiltà delle donne*, published in Venice by Giolito in 1549, this "defense of women" has the dual goal of establishing what role women can and should play at court, and the proper comportment of the courtier toward ladies. One of only a few Renaissance treatises on the lady at court, the work is a loose translation of Book II of Nifo's *De re aulica* (cf. Kelso, p. 211), published in Naples in 1534. An Italian translation titled *Il Cortegiano del Sessa* was issued in 1560. For the present version Domenichi added his own rhetorical flourishes and some anecdotes.

Nifo/Domenichi skillfully weave anecdote and classical references into the discussion of the proper comportment of women at court: The courtly virtues of men are unreasonable for women, who are children, thus incapable of counseling the great, and unqualified for the more frivolous obligations of the courtier, the provision of sophisticated conversation or comic entertainment: “*le Donne non hanno in lor tanta prudenza, ne ingegno che possano essere urbane, ne buffone*” (f. 4v). Nonetheless, in spite of their intrinsic weaknesses and the necessary restrictions placed on them, women do have a role to play at court, in the service of other women, and their proper quality is “affability,” a tactful and inoffensive “niceness.” Talented women of antiquity and modern times are discussed in this context, their qualities and achievements presented as exceptions that prove the rule. The rest of the treatise is devoted to the propriety of discussing love at court and to what extent expressions of love are permissible for the gentleman; avoiding explicit mention of such crass realities as infidelity, adultery, impregnation and abandonment, or liaisons between members of different social classes, the authors establish the boundaries of socially acceptable liaisons, the fundamental no-no’s being secret loves and overly ardent passions.

The tension between Domenichi’s gifts as a writer and his editorial prowess have been noted by scholars (cf. A Piscini, DBI 40:597). The source of the present work was unrecognized until Kelso pointed it out in her masterful survey of Renaissance courtesy books for women.

Adams D-774; Kelso, *Doctrine for the Lady of the Renaissance*, 301; Erdmann, *My Gracious Silence*, p. 166.

So Dante’s eating dinner, when in walks this guy . . .

- 17) **DOMENICHI, Lodovico.** *Facies et mots svbtils, d’aucuns excellens esprits et tresnobles Seigneurs. En français et italien. Pour ceux qui se delectent à l’une & l’autre langue.* Paris: Nicolas Bonfons, 1582.

16mo (115 x 70 mm). Collation: A-M⁸. 191, [1 blank] pp. French text in roman type, Italian text in italic on facing pages. Type ornament title border & headpieces, one woodcut headpiece signed N[icolas] B[onfons], woodcut initials. Brown crushed morocco, gilt edges, by Duru, dated 1861. *Provenance*: Gustave Mouravit, inkstamped monogram on title (his sale, Paris, Part I, 29 April 1938, lot 419: “jolie petite édition, très rare”). \$1950.

FIRST PARIS EDITION OF A BILINGUAL JOKE BOOK. Domenichi’s compilation of Renaissance anecdotes, some of which date to Antiquity, was the most extensive collection of Cinquecento *facetie*. It appeared first in Florence in 1548 as a “quasi-diplomatic” transcription of a manuscript belonging to his friend G. Mazzuoli, called *lo Stradino* (explains Domenichi in his preface). In 1562 Domenichi substantially revised the text for a new edition, eliminating the most blasphemous and anti-clerical sections and some jokes of German origin, and adding a moralizing commentary. Many of the tales’ protagonists are familiar local or historical characters, including Dante, the Medici dukes, French kings, and various Church dignitaries. Lending itself perfectly to the vogue for Italian texts in France, the collection enjoyed great popularity there following its first bilingual appearance in 1559; this is the fifth recorded (and littlest) edition, with the French translation by Bernard de Girard Du Haillan (1535?-1610).

Washed, some residual discoloration.

Barbier II:417; Bingen, *Le Maître italien*, p. 298, no. 50, citing a single copy, from the stock catalogue of the bookseller veuve Meon, noted by Renouard in his manuscript notes preserved at the BnF. No copies listed in OCLC or the Catalogue collectif de France.

18) **EISEN, Charles**, artist. *Almanach des Héroïdes, contes, fables, théâtres, poesies, &c. Avec de très belles Figures. Pour l'année MDCCLXXIII*. Amsterdam: M. Magerus, [1772].

24mo (94 x 56 mm). 72 pp. Six double-page engraved plates of pastoral-mythological scenes after Charles Eisen. Double rule page borders. Contemporary red gold-tooled morocco, sides with scalloped & plain fillet border, fleurs-de-lis roulette, and central hunting scene medallion, Dutch-gilt colored paper endleaves (endleaves & paste-downs from different sheets); housed in contemporary gold-tooled calf two-part pull-off case, within 19th-century olive morocco two-part pull-off case by Riviere. *Provenance*: Sir David Lionel Salomons, Broomhill, Tunbridge Wells armorial book-plate (sale, Christie's London, 3 December 1986, part lot 37, to Berès). *See illustrations below and on page 23*. \$3800.

A delightful pocket almanac, illustrated with 6 double-page engraved scenes of mythological figures and dalliance after Eisen. The almanac includes a calendar, pastoral French poetry (largely excerpts from works by Claude Joseph Dorat, including the *Tourterelles de Zelmis*, *l'Isle merveilleuse* and *Les Baisers*), enigmas, and a guide for travelers (pp. 55-70) with schedules of postal chariots and boats to and from the main cities of the Netherlands.

A pretty copy, in a rare cynegetic binding (small chips at head and tail of spine, corners slightly worn with one small chip). Cohen-de Ricci 19; Salomons, *Eisen*, p. 48.



- 19) **EMBLEMS.** *Amoris divini et humani effectus varii Sacrae Scripturae Sanctorumq[ue] PP. sententijis ac Gallicis versibus illustrati.* Antwerp: Michael Snyders, 1626.

Small 8vo (142 x 91 mm). [40] ff. Engraved title (f. A1) within emblematic border with musical instruments, 48 engraved plates: 39 emblems with engraved Latin captions & French verse couplets (plate 19 with Latin text only, plate 3 with additional engraved distich in Spanish), the majority by and after Michael Snyders, a few after Gillis van Schoor; each emblem preceded by a page of biblical citations in Latin and followed by a six-line French poem; THIS COPY WITH NINE EXTRA PLATES OF EMBLEMS, the first 5 by Snyders or Schoor, the last 4 unsigned, with engraved captions but no letterpress text. Contemporary vellum over pasteboard, ms. spine title (lacking ties). *Provenance:* John Landwehr, the bibliographer, with his bookplate and ms. notes on front pastedown. \$6500.

RARE FIRST EDITION of this delicately illustrated and influential Counter-Reformation emblem book. "In its general idea the work resembles the *Antithesis Christi et Antichristi* of the Protestants (Geneva, 1578): the works of the Devil are contrasted with those of God, the effects of earthly love with those of divine love" (Praz). The title of the 1629 reprint and of later editions, *Amoris divini et humani antipathia*, more explicitly highlighted this dichotomy. The verses may have been written by Ludovicus van Leuven (d. 1661), as stated in a poem in Antonius Sanderus, *Opuscula minora* (Louvain, 1651).

In Snyder's fine engravings the human soul is a young woman, divine love a haloed, wingless cupid; death and the devil make appearances, as does Jesus with emblems of the Passion, but equally striking are the images and objects from everyday life — croquet, the hunt, dueling, archery, painting, a blacksmith's furnace, a cart, a fountain, etc. The work reappeared in Paris ca. 1631 under the title *Emblemes d'amour divin et humain ensemble*. It influenced several later emblem books, and Snyders' engravings or copies of them reappeared regularly in Dutch and French emblem books during the next century and a half.

This copy from Landwehr's library contains all the variants described by him in *Emblem and Fable Books*, nos. 34-36; it may be the evidentiary copy for variants 35 and 36. It is one of a few copies with extra plates; these were later published in the 1629 edition (enlarged, with a second part containing 42 plates). An agreeable copy (light ink smudge on plate 6, very slight marginal darkening, covers slightly bowed). The catchword on C7v (*Playe*), cropped from many copies, as Landwehr notes, is here preserved.



Copies at Boston Public Library, Mount Holyoke and the Morgan Library (the Duke, Cornell & Newberry copies listed in OCLC are suites of 57 plates, including the 1626 engraved title, without text). Landwehr, *Emblem and Fable Books Printed in the Low Countries* (3rd edition, 1988), 33-36; Praz, pp. 147-8 & 254-5; de Vries, *Nederlandsche emblemata*, 121; Funck, *Livre belge à gravures*, p. 267 ("1^{re} édition très rare").

6 December 1578, subsequent declarations of adherence to the Union by other towns and regions, and an act of submission dated 13 July 1579.

For this commemorative work Enschedé used types cast from the original sixteenth-century matrices used by the Delft printer Aelbrecht Hendricxs, Printer Ordinary to the State of Holland in 1578 (as explained in the colophon), part of Enschedé's important collection of older matrices and types. To add to the verisimilitude of the facsimile Enschedé included marginal printed notes, deletion lines, interlinear inserts, flourishes and underlinings, and facsimiles of the signatures of the treaties' many signatories.

The printing method used for the signatures is not obvious. There are no visible platemarks. Identical examples of the same signatures appear repeatedly, including a large paraph that is printed in the gutter of several page openings, and a few of the signatures overlap. Each signature may simply have been etched or engraved separately on its own plate, and the sheets then run repeatedly through the press. It is also possible that the signatures were produced by a process of metal relief printing, perhaps using a form of stereotyping in which casts or slugs were made from the original intaglio surfaces. France, England and Holland witnessed widespread experimentation in graphic reproduction techniques during the late 18th and early 19th century. William Blake's secret relief printing method, for example, involved writing or drawing directly on a plate (backwards) using an acid-resistant liquid, and etching down the unwanted areas. A similar technique, or one along the lines of the *polytype* technique developed a few years later in France, may perhaps have been used for the Enschedé facsimile.

The edition must have been printed in a small press-run for presentation. All copies contain a guarantee of the facsimile's conformity to the original documents, signed (in manuscript) by the Secretary of the Raad van Staat of the United Provinces, I. J. van Hees.

Fine copy in a handsome contemporary binding (light foxing to first leaf; discreetly rebaked preserving original backstrip, small nearly imperceptible repairs to corners). Four US copies recorded in OCLC.

- 21) **EQUESTRIAN ACCOUNT BOOK.** Manuscript account book of the upkeep of the horses and carriages of a wealthy Paris household: *Livre journal de Dépenses des Équipages et des Écuries* . . . [Paris], 1752-1766.

Manuscript on paper, 4to (238 x 183 mm). [86] ff., the last blank. COMPLETE. Written in dark brown ink in two cursive secretarial hands (the second hand alternating with the first from 1763 on), with a few signatures of receipt from merchants. Ruled in red. Contemporary vellum with fore-edge flap and thong tie, edges red-sprinkled; manuscript title on covers, "Livre journal de Dépenses des Équipages et des écuries commençant en Janvier 1752". \$3200.

A revealing manuscript record of the expenses entailed by the upkeep of a luxurious *équiper* for a wealthy Parisian household of the *ancien régime*. The account-book opens with a drop-title written in the first person, which states that the accounts concern the Paris household only, the family's other properties being separately recorded. All practical aspects of horse and carriage upkeep are covered in these fourteen years of accounts, arranged chronologically from January 1752 to the "Fin de l'Année 1766".

Besides the inevitable costs of feeding, housing and equipping the horses, and consequent entries for hay, oats, straw, saddles, reins, bridles, bits, combs and brushes, not to

mention the costs of purchasing the horses themselves and of keeping them shod and healthy, this family was burdened with the extra expenses of conspicuous wealth. Thus a number of entries relate to the purchase and upkeep of lavish carriages (the only thing more expensive than the horses themselves), which required interior decoration, regular painting, recushioning, recalibration, etc. The account book records payments made to an impressive array of artisans, workmen and merchants whose professions had equestrian relevance, including grooms, saddle-makers, locksmiths, barrel-makers, cabinet-makers, carpenters, ironmongers, drapers, and even painters — thus on 27 August 1755 a payment of 150 livres was made to a sieur Le Châtre for the gilding of an entire new *berline*, and on 10 April 1758, the writer records a payment of 30 francs to “Côlard, Peintre”, for repainting in red and varnishing the GILT carriage (*pour avoir repeint en rouge et vermillonné et verny toute ma berlinne doré de ville, Corps, Roues et Train*).

The total expenses for each year range from a low of 1470 livres in 1764 to a high of 4646 livres in 1755 — a huge sum, especially in light of the fact that the unidentified family had several other properties requiring similar expenses, in just this one sector of their domestic economy.

Ff. 62-63 with small tears from acidic ink, not affecting text. An interesting micro-economic document, in its original binding and in fine condition.

His strangest work

- 22) **ESTIENNE, Henri II** (1531-1598). *De Lipsii latinitate (vt ipsimet antiquarii antiquarium Lipsii styllum indigitant) Palaestra I . . . nec Lipsiomimi, nec Lipsiomomi, nec Lipsicolacis: multoque minus Lipsiomastigis*. Frankfurt am Main: [s.n.] 1595.

8vo (155 x 93 mm). [30] pp., [1 blank leaf], 560 pp. Woodcut title ornament, woodcut initials. Contemporary vellum tooled in silver-gilt, edges gauffred & gilt. *Provenance*: Hermann IV, Landgraf von Hesse, inscription on title (*Hermannij H L*); Dukes of Arenberg, Nordkirchen Castle bookplate. *See illustration opposite*. \$5950.

FIRST EDITION, PROBABLE DEDICATION COPY, of Henri Estienne's “strangest work” (Schreiber), a dialogue lampooning the archaizing Latin style of the Flemish humanist Justus Lipsius (Joest Lips, 1547-1606). Although later recognized as the “founder of seventeenth-century neo-Stoicism” and one of the most influential prose stylists of his age, during his lifetime and the following century Lipsius, an ally of the Jesuits of Louvain, was harshly criticized. Critics mocked not only the elliptical Tacitean Latin style that he affected in his latter years (a departure from the Ciceronian style of his early works), but also his character and supposedly inconstant religious beliefs. A natural reaction to the turbulence of the times was that “the burden of intellectual debate shifted from rhetoric and philosophy to politics and history” (Salmon, p. 317), and Estienne satirizes the tendency of his contemporaries to insert religious politics into dry discussions of rhetoric, interjecting into the middle of his literary spoof a long and incongruous debate on the Turks (with whom the Catholic powers were suspected of harboring an alliance), against whom he urges a war of extermination. Scaliger, as cited by Renouard, reported that this led to Estienne's book itself being ridiculed and mockingly called *De Latinitate Lipsiana adversus Turcam*.

This copy, from the library of the Dukes of Arenberg, with its prettily tooled binding and finely gauffred edges, was likely presented to the dedicatee, Moritz, Landgraf of



Nos. 22, 63, and 18.

Hesse (1572-1632), a forebear of the Landgraf who recorded his ownership on the title-page.

Single wormhole in text; lacking fore-edge ties, small tear to front pastedown at gutter.

Adams S-1764; VD16 E-4017; Renouard 157.2; Schreiber 225. Cf. J. H. M. Salmon, "Cicero and Tacitus in Sixteenth-Century France," *The American Historical Review*, vol. 85, no. 2 (1980): 307-331.

Boarding school diversions

- 23) **FLAGEL, L.-Ch., Mme., widow.** *Tirza et les deux sœurs, drame en trois actes, en prose mêlée de chants; par M^{me} L.-Ch. V^e Flagel, institutrice à Clermont-Ferrand. Représenté par ses Elèves, le 22 décembre 1807.* [Part 2, half-title:] *L'Écolière maîtresse*. Clermont: de l'imprimerie de Landriot, 1808.

8vo (193 x 120 mm). 90 pp. Woodcut or polytyped title vignette, an allegory of the arts, by Besnard. Presentation binding of gold-tooled mottled calf, covers with ribbon borders, front cover lettered "M^r. Domat President" within rectangular cartouche, spine gilt with dark-green calf lettering-piece, gilt edges, marbled paste-downs, pale green flyleaves, edges sprinkled red.

\$1450.

ONLY EDITION of two school plays, written by a schoolteacher and performed by her charges in a girls' school in the Massif Central. The action takes place in "the author's *pensionnat*;" costumes are to be school uniforms. Characters include the young *infortunée* Tirza, her two protectresses Henriette and Aglaé, their friends Sophie and Pelagie, and their mother and aunt, Mesdames de Marseille and Mme. Zirphé. To compensate for the insipidity of the plot the characters burst periodically into song. Playlet no. 2 (pp. 79-90) features monologues for three girls and passions roused by pet birds. The lists of characters provide the actresses' family names.

Copies were printed strictly for presentation. A copy in the Bibliothèque nationale de France is in a nearly identical binding, with the name "Mme Desaix" lettered on the upper covers.

Covers a bit bowed; occasional light foxing. OCLC lists the University of Montréal copy only.

24) FRENCH REVOLUTION. Collected volume of 21 pamphlets, 1789-1790.

8vo (most 190 x 115 mm). Bound in contemporary gold-tooled red morocco, sides with border of repeated leafy spray, flower vase with dragonfly tools, spine with fleurs-de-lis decor, contemporary green morocco lettering-piece titled "*Facéties*," slightly later brown calf label titled "*Prophéties*," plain edges, plain pastedowns covering decorative floral paper. Bookplate of Daniel Ruzo. \$3850.

A contemporary collection of pamphlets, most concerning the National Assembly. First or only editions except as noted:

CONTENTS:

1. *Les treize chapitres de la Prophétie de Michael-Francis-Pascal-Henricus-Stanislaus van der Strandal Bokerckhoven, dit Sluchmulders Humball, qu'il appelle sa vision*. Imprimé à Middelbourg en Zélande, [1789?]. 26 pp. Woodcut title vignette & headpiece. Not in Martin & Walter. New York Public Library, *French revolutionary pamphlets; a check list of the Talleyrand & other collections, compiled by Horace E. Hayden*, 1290. OCLC: microform only.

2. *Mes Prophéties sur les États-Généraux de 1789*. [N.p.,] Janvier 1789. 44 pp. M&W IV 2:9934 (2 editions, the second in 42 pp.) Hayden 833.

3. *Cahier céleste*. N.p., n.d. [ca. 1789]. 28 pp. Woodcut head-piece of a monastery flanked by trees. M&W IV 2:2909 ("sur l'état actuel des affaires publiques"). OCLC: microform only.

4. *Prophéties anciennes et nouvelles, Avec des réflexions sur les rapports parfaits qu'elles ont entre elles*. N.p., n.d. [1789]. 40 ff., paginated [1]-77, [1 blank p.], "78" [1 blank page]. M&W IV 2:14746.

5. [MARECHAL, Sylvain]. *Premières leçons du fils aîné d'un roi. Par un Député présomptif aux futurs États-Généraux*. [motto:] *Aux femmes & aux rois, Il faut parler par Apologues*. A Bruxelles, 1789. 118 pp. Second edition of Maréchal's *Apologues modernes à l'usage du dauphin; premières leçons du fils aîné d'un roi* (Brussels, 1788). 100 fable-like moral tales. M&W III:23024; Hayden 808; cf. Barbier I: 255. OCLC lists a single copy of the 1788 edition (Cornell).

6. *Le Tableau de famille. Fragment de l'Histoire de France* [Latin motto]. "L'an de la Liberté 0". [2], "20" (recte 19) pp. Woodcut title vignette. A royalist tract, condemning the career of Étienne Marcel (d. 1358). One of at least two editions, the other(s) with no imprint. M&W IV 2:17403 & I:1268; Hayden 1254. This edition not in OCLC.

7-8. *Les Chevaux au manège; Ouvrage trouvé dans le Porte-feuille de Monseigneur Le prince de*

Lambesc... Aux Tuileries, 1789. 2 parts (of 3), separately collated and paginated: 26; 29 pp. Pierced-paper ornament on part 1 title. Extra-illustrated with engraved frontispiece printed in red, a duplicate of the "Général à la mode" from the *Changement de Décoration*, no. 14 below. "A satire on the duties of the Assembly" — M&W IV 2:3343. The three parts were issued separately and are often found alone.

9. *Nouveau conseil au Roi par un palefrenier de son manege* [half-title]. N.p.n.d. [1789]. [2], 17, pp. M&W IV 2:10724. OCLC: 3 copies.

10. *Nouveau conte arabe*. N.p.n.d. [1789]. 15 pp. M&W IV 2:10725 ("pamphlet contre l'Assemblée").

11-13. [MIRABEAU, André Boniface Louis Riquetti, vicomte de]. *Lanterne magique nationale* [Nos. I, II & III.] N.p.n.d. [1790]. 3 parts (of 4). 38; 30; [2], 21 pp. Engraved frontispiece of a hanging in a Paris street. The fourth issue, not present here, was not by Mirabeau but was the only one to contain his name (Barbier). Martin & Walter note four editions of the first number. Barbier II:1069. M&W V (*Journaux*):876.

14. *Changement de Décoration, ou vue perspective de l'Assemblée Nationale des Français . . . "Au Champ de Mars: de l'Imprimerie des Confédérés . . . L'An second des horreurs populaires,"* [1790]. [23] pp., paginated with letters: [A-C] D-I K-Z. 4 engraved plates including frontispiece. Printed entirely in sanguine. (1st & 3rd plates shaved.) M&W IV 2:3176.

15. [MIRABEAU, A. B. L. Riquetti, vicomte de]. *Mort, Testament et enterrement de M^r. Target*. N.p., n.d. [Paris, 1806?]. 27 pp. One of several satirical pamphlets against Guy Jean Baptiste Target, who helped draft the 1791 constitution. Copies in OCLC are variously dated [1790] and [1806]; the typography of this copy points to the later date. Barbier III: 365; M&W IV 2:10278 & III:24411; Monglond I:833.

16. [MIRABEAU, A. B. L. Riquetti, vicomte de?]. *Voyage national de Mirabeau cadet*. N.p., n.d., [1790]. 52 pp. There was another edition in 40 pp. "A satire, purporting to be written by the Viscount de Mirabeau himself." — Brit. Mus. Cat., V, 203, col. 378. M&W IV 2:181822.

17. *Les Différens effets de La Cocarde nationale*... N.p., n.d., [1790]. 31 pp., final blank removed. M&W IV 2:23970.

18. [BONNAY, Charles-François, Marquis de; Charles Malo François LAMETH, Comte de]. *La Prise des Annonciades, par le Cte. C . . . S de L . . . H. . . . Seconde édition non augmentée & très-peu corrigée*. Paris, 1789. [2], 20 pp. (a few misspellings and mispaginations). Half-title / upper wrapper printed on pale green-gray paper. (Tear to top of A3.) Notwithstanding the sub-title, this appears to be the first edition; it often appears with the *Prospectus* (next item). Barbier III: 1011 (with the following); M&W I:4092.

19. [BONNAY, C.-F., Marquis de]. *Prospectus d'un nouveau journal. Par les Auteurs de la Prise des Annonciadees* [sic]. [Paris], 1789. 24 pp. See above. Announces the *Journal en Vaudevilles* (next item). Cf. M&W V:821.

20-21. [BONNAY, C.-F., Marquis de]. *Journal en Vaudevilles Des débats, et des décrets de l'Assemblée Nationale. No. I [- No. II]*. [Paris], 1790. 22; 16 pp. The first two of twelve issues, January 1790-April [1790?]. M&W V (*Journaux*): 821.

Singing under the Terror

- 25) **FRENCH REVOLUTION.** *Prière Républicaine, Hymnes Sacrées et Chansons Patriotiques, à l'usage du temple de la raison des républicains de la commune de Calais. Deuxième édition, revue, corrigée et augmentée.* Calais: de l'Imprimerie de Bellegarde et Ondaatje, Libraires, Imprimeurs du District, [1794].

Small 8vo (149 x 89 mm). 96 pp. Printed on pale green wove paper. Jansenist red morocco, gilt edges, by Petit, succ[esseur] de Simier. *Provenance:* Jules-Henri Scrive-Loyer, typographic booklabel with shelfmark and location supplied in manuscript.

\$2500.

Very rare collection of French revolutionary lyrics, compiled for the use of the citizens of Calais. 51 songs are included, printed without music but with frequent indications of tunes to be used (following the usage of French vaudeville, which recycled the same familiar melodies for many different songs). Of these 13 are "hymns," intended for patriotic ceremonies and festivals. The great bibliographer of the French revolutionary song, Constant Pierre, listed 93 printed collections of songs (not including this one) published in the 1790s. Traditional cheaply printed songsheets or pamphlets containing a few popular songs mushroomed in the early 1790s, part of a "flood of ephemeral literature" that inundated France during the Revolution. Between 1792 and 1794, "compelled to disseminate revolutionary principles, editors and publishers wielded 'patriotism' and 'republicanism' as marketing slogans," and created a more ambitious genre, consisting of collections of songs whose focus was both propagandistic and commemorative, celebrating events that had occurred since the August revolution (Mason, pp. 114-117). At the height of the Terror, individual Revolutionary songs and their dissemination in print were commissioned from writers and printers by the Convention.

The present collection was explicitly intended for the Republicans of the Commune of Calais, and was produced by a pair of bookseller-printers identified as the official "Imprimeurs du 'District.'" As underlined by its title, the collection is introduced by a "Republican Prayer, or Invocation to the God of liberty and equality." Most of the songs have generic titles such as "Hymne Morale," "Chanson Patriotique" or "Chanson Guerrière." Other popular songs appear under their own titles: "Le Bonnet de la République," "La Chasse aux tyrans" [by T. Rousseau], "Ode sur le tems," or "Les Saints convertis en monnaie" [by Déduit], this last celebrating the conversion of much of the artistic heritage of the French Church into metal for coins and cannonballs, during the dechristianisation of 1793-94. "L'Inutilité des Prêtres, Vaudeville républicain" is, exceptionally, signed by le Citoyen [Antoine] Piis, a former playwright. The most famous Revolutionary song of all, Rouget de Lisle's *Marseillaise* (composed in July 1792 for soldiers in Strassburg and first appearing in print in Parisian journals a month later), appears without his name, on pages 35-39, as the "Cantique des Marseillois." Other popular songs included here are the *Chansons patriotiques* "sur la prise de Toulon" (by Chénier, first published 29 December 1793) and "sur la mort de Marat." A virulently anti-English patriotic anthem, one of over 200 songs (according to Pierre's census) set to the tune of the *Marseillaise*, names the "despot" King George and the "affreux" Pitt.

In spite of their brief efflorescence during the Terror, printed collections of French Revolutionary songs are now very rare, and provincial examples such as this one especially so. We have found little mention of this edition. Hirsch (III, 687) records an edition (the first?) with the same title, printed at Strassburg in 1792. The *Catalogue collectif de France* lists no copies of the Strassburg edition and only one copy of the present edition, at Lyon, Bib. Munic.; KVK lists a copy at Hamburg; no copies in American libraries.

FINE. Not in M&W or Monglond. Constant Pierre, *Les Hymnes et Chansons de la Révolution* (1909); Laura Mason, *Singing the French Revolution: Popular Culture and Politics, 1787-1799* (Ithaca 1996), chapter 4, "The Revolutionary Song (April 1792-Pluviose Year III)"; F. Moureau, "Stratégie chansonnière de la Révolution française," *The French Review*, vol 62, no. 6 (May 1989): 967-974.

- 26) **GEBETBUCH.** *Christ-Chatolisch Gebett-Büchlein zur grösseren Ehr Gottes zusammen getragen Im Jahr M.DCC.XXXXV.* [Bad Kissingen?], 1745.

ILLUMINATED MANUSCRIPT ON VELLUM (169 x 106 mm). [44] ff., 42^v-44^v blank except for page borders. Four full-page miniatures in ink & watercolor, on rectos of leaves inserted after fols. [1] (title), [8], [22] and [28]. Calligraphic title signed "E.W.", text in a calligraphic gothic script, headings in red throughout, double rule page borders. The first miniature signed "Ioseph Omaus fecit. Kissingen." Contemporary red goatskin gilt, sides gold-tooled with border of festoons, windmill or petal tools at corners, central wreath oval with ribbon tie at top and two hanging festoons at bottom, spine with gilt sun or flower tools in paneled compartments, green calf title label lettered "Katholisches Gebethbuch," gilt edges, marbled endpapers, pair of paper flyleaves; original two-part pull-off case of mottled sheep, backstrip gold-tooled to match the binding, rust paper title label, lined with blue decorative paper. *See illustration on front cover.* \$3900.

An appealing South German Baroque manuscript prayer book on vellum, for private devotional use, illustrated with four ink and watercolor paintings by a local artist. The text contains prayers in German for morning and evening, various parts of the Mass, confession, communion, and daily Offices, followed by the Litany of Loreto; also included are prayers to St. Catherine, St. Barbara, St. Ignatius and Thomas Aquinas.

The miniatures are painted in green, red, pink, blue, orange and yellow; the not unskilled artist used a very fine brush for faces and hair, and employed a pretty stippling technique for clouds, clothing, sky, etc. *Subjects:* 1) Jesus being nailed to the cross by a carpenter, on a platform with Jacob's ladder, flanked by rose plants, quotations from the gospel of St. Mark and Genesis above and below in red ink; 2) St. Goar in heaven, on clouds with two cherubim, below him, framed by scrolls and leafy ornaments, two scenes from his life, as a hermit on the Rhine, and being cleared of the charge of sorcery by King Sigebert I of Austrasia; 3) Mary Magdalene, weeping in a verdant wilderness, holding the skull, supported by angels, cherubim watching above; 4) an angel in the heavens carrying a shield bearing the emblems of the Passion, the lamb (Christ) seated beneath, attendant cherubim in clouds.

A charming manuscript in its original decorative binding and slipcase. Occasional smudging, repaired short tear to Magdalene illumination, small abrasions to first miniature affecting face of the "carpenter," a few leaves a bit darkened; scuffing to joints.

- 27) **GUEVARA, Antonio de** (ca. 1480-1545); **Aegidius ALBERTINUS**, translator. *Speculum Religiosorum et exercitium Virtuosorum, oder: Der Geistliche Spiegel.* Munich: Adam Berg, 1601.

8vo (156 x 98 mm). [6], 414, [4] ff. Title printed in red & black, woodcut initials & ornaments. Contemporary gold-tooled vellum over wooden boards, central sunray medallion with IHS on front and Virgin with Child on lower cover, roll-tooled border with foliate corner tools, fleuron in spine compartments, one (of two) fore-edge

clasps, 59 (of 60) ORIGINAL COLORED PASTEPAPER INDEX TABS, edges blue-stained (old paper library labels and traces of whitening on spine, worn). *Provenance*: 17th-century woodcut armorial bookplate, of Johann Wisenstaiger, according to a contemporary note; Redemptorist Congregation of Trier, 19th-century inkstamp, later shelfmark label with deaccession stamp; Ordensseminar Geistingen, in Hennef-Geistingen (near Cologne), another Redemptorist congregation, inkstamp. \$1700.

Second edition, published two years after the first. Albertinus' hugely popular German translations of the works of Guevara, court preacher to Emperor Charles V, provided "an important contribution to the formation of a courtly Baroque spirituality in the German speaking lands" (van Gemert/Killy). His version of Guevara's *Oratorio de Religiosos y Ejercicio de virtuosos* (Valladolid 1542), a guide to living for priests, monks, and those contemplating a monastic existence, adheres more closely to the original text than some of his other translations, while remolding it into his usual entertaining German. The refreshing liveliness of Albertinus' text is evident, for example, in passages on the dangers of immoderate eating, drinking or socializing, and on the evils wrought by the tongue, the most dangerous human organ.

Very good copy, in a monastic binding preserving nearly all its neatly aligned original index tabs (binding rubbed, title with old library stamp and an ink shelf-mark, scattered marginal pencil strokes of a monastic reader). See also nos. 1 & 49.

VD-17 12:102987X; Dünnhaupt I:202, 7.2; Van Gemert, *Die Werke des Aegidius Albertinus*, pp. 334 (4.2.4 B), and 68-72; Van Gemert art. in Killy, *Literatur Lexikon* I:89-91. See also nos. 1 & 47.

Nose is a nose is a nose

- 28) [GUTTIEREZ DEL HOYO, Gaetano]. *Il Cavalier del Naso poemetto di noto autore Milanese*. Venice: per Il Graziosi, 1768.

8vo (63 x 113 mm). xxx pp. Woodcut title vignette, passe-partout initial, typographic headpiece and quarter-borders. Modern boards. Bookplate of Luigi Vittorio Fossati Bellani, the noted bibliographer. \$750.

Only Edition. The nose itself and its Proustian talents, rather than a neglected Cyrano, are the heroes of this poem in *versi sciolti*. This tribute to the sense of smell is dedicated "all'ordine chiarissimo di tutte quante le tabacchiere," but snuff and tobacco are mentioned only briefly. To the same author are attributed other similar satires, notably *I Nei* (moles or birthmarks, 1768, an imitation of Giuseppe Parini), and *Il cavalier del dente* (1767, from the same press of Antonio Graziosi).

A fresh copy. OCLC lists only the Arents copy at NYPL.

Chilly winds, blow

- 29) [HÄRTER, Simon]. *Die Schönheiten des Winters historisch und physikalisch abgeschildert*, von M. H. . . Frankfurt and Leipzig, 1756.

8vo (170 x 100 mm). [12], 292 pp. Typographic title ornament, woodcut and typographic head-pieces and tail-piece. Contemporary half vellum, sides with speckled paper, red edges. \$1750.

ONLY EDITION. Winter's stark beauties are here lovingly described. Citing literature and the classics (Pindar, Hesiod, Aristophanes, and Homer), and contemporary sources

ranging from scientific journals to travel accounts, the author examines the seasons, frost and hoarfrost, cold, snow, and the aesthetic and sensual pleasures of winter. He discusses "absolute cold," the causes of wind, qualities and colors of snow, superstitious beliefs in the healing power of snow, avalanches, glaciers, chemical experiments for manufacturing artificial ice, and biological or chemical effects of winter and cold — on animals, for example, whose fur changes color, on humans when they freeze to death, or on windowpanes which "sweat" with condensed moisture. The final chapter on "general pleasures of winter" contains a WELL-INFORMED DIGRESSION INTO MUSIC AND OPERA, WITH AN APPRAISAL OF THE MOST FAMOUS CONTEMPORARY COMPOSERS, INSTRUMENTALISTS, AND SINGERS, including Händel, Porpora, G. Giacomelli, Predieri, Farinelli, Caffarelli, Francesca Cuzzoni, the violinist Guignon, the viola da gambiste Desmarets, and the flutist Blavet. Härter praises opera copiously, then cites at length some of the many contemporary diatribes against it, by Gottsched, Pluche and others, who deplored its irrational and amoral pleasures; he concludes that neither adoration nor scorn of the opera is reasonable, but that it can be a legitimate wintry pleasure. In the final pages he considers the spiritual benefits of winter, so conducive to introspection, and, in his concluding remarks, recommends it as the best season for experiments in electricity.

The work is dedicated to Otto Christian von Lohenschiold (1720-1761), Rector of the Academy of Tübingen. In a humorous preface the author's friend Johann Kies, Professor of physics and mathematics at Tübingen, and author of several physics treatises including a dissertation on the rainbow, concedes that, unwilling to be reminded of a season that he loathes, he could not bring himself to read the book, but should his friend write a treatise on another season he promises to read it.

Some light spotting and discoloration, small light dampstain to some upper blank corners, but a nice copy. Old signature on title.

Rare: not in NUC, OCLC or COPAC; KVK locates 3 copies in Germany (of which the Berlin copy lost in the war). Holzmann-Bohatta VI, 7444 (citing place of publication as Tübingen).

- 30) [HERDER, Johann Gottfried von (1744-1803)]. *Plastik. Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildenden Traume*. Riga: Johann Friedrich Hartknoch (printed at Leipzig by Breitkopf), 1778. [Bound after:] *Vom Erkennen und Empfinden der menschlichen Seele. Bemerkungen und Träume*. Riga: Johann Friedrich Hartknoch, 1778.

2 volumes in one, 8vo (101 x 112 mm). [*Plastik*:] 141, [3] pp. [*Vom Erkennen*:] 94 pp. Early 19th-century German half mottled sheep & marbled paper boards, smooth spine paneled with gilt fleurons and red & green lettering-pieces (indicating that this volume was bound as part of a set of Herder's works), edges red-stained, marbled endpapers. *Provenance*: Carl Friedrich Niedner, early 19th-century typographic bookplate; Pädagogisches Institut [of the] Universität Rostock, inkstamps on first title and front flyleaf, 1973 deaccession note. \$2500.

FIRST COMPLETE EDITIONS OF HERDER'S PRINCIPAL TREATISE ON AESTHETIC THEORY AND HIS IMPORTANT EPISTEMOLOGICAL ESSAY ON THE SENSES AND PERCEPTION. In *Plastik*, one of the clearest articulations of *Sturm und Drang* aesthetics, Herder applied a relativistic and anthropological perspective to the visual arts. Using examples from classical sculpture, and citing sources ranging from Homer to Shakespeare, he distinguished painting, or the art of the eye, from the tactile art of sculpture, and rejected the notion that there is an unchanging, "classical" and aesthetically superior art, valid for all cultures and

epochs. Herder “emphasized the decree to which historical conditions mold aesthetic conceptions. He pointed out, too, that the products of artistic genius are of immense significance in the interpretation of the human past and the development of the human mind” (Edwards, *Encyclopedia of Philosophy*, III: 488).

The most obviously “psychological” of his treatises, Herder’s essay “on the knowledge and sensations of the human soul” is strikingly modern in tone. Citing recent discoveries in electricity and magnetism, Herder cast doubt on the accepted dualism of mind and body. In both the value he placed on sensory perception and in his insistence on the interconnectedness of the physical senses, perception, thought and reason, Herder was unique among eighteenth-century philosophers. He described each sense as having its own medium and value in relation to the others, while attributing to sight and hearing the greatest power to directly affect the imagination. Herder avoided pure materialism, however, arguing that a primitive force or *Kraft* pervaded all of nature; in this respect his views foreshadowed the vitalistic philosophies of Schopenhauer and Bergson.

An excellent copy, clean and large, with the untrimmed note to the binder on verso of final errata leaf.

Goedeke IV(1):727,57 & 59.

Springinklee’s first

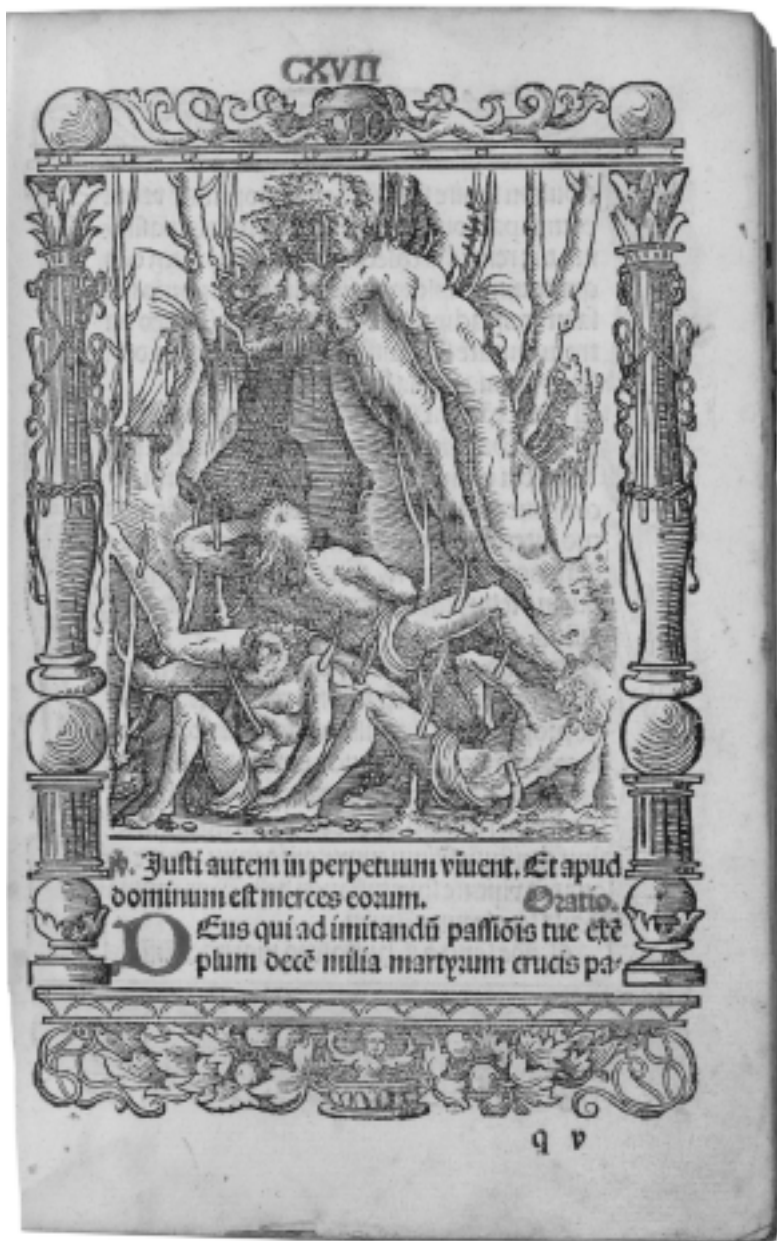
31) HORTULUS ANIMAE. *Hortulus anime cum aliis q[uam] plurimis orationibus pristine impressioni superadditis.* Lyon: Johann Clein for Johann Koberger at Nuremberg, 18 April [15 March] 1516.

8vo (162 x 110 mm). [20], 210, [10] ff. Printed in red & black, gothic type. 90 woodcut illustrations from 87 blocks, comprising 53 illustrations from 51 blocks in three sizes by Hans Springinklee (including title cut, three signed with his monogram, one with the additional monogram of the wood-engraver Wolfgang Resch), 6 impressions from 5 blocks by Erhard Schön, 23 smaller woodcuts from Clein’s “Lyonese series,” by various engravers and from various sources, 6 initial-sized (23 x 17 mm.) cuts of French origin, and 2 astrological diagrams. Every page except 2-page table of moveable feasts framed in one of 25 different woodcut borders, each printed from four blocks, embellished with angels, putti, grotesques, vases, fountains and other emblematic and architectural motifs, attributed to Springinklee, two of the border cuts dated 1515, woodcut white-on-black floriated initials, Clein’s full-page woodcut device on final recto (Silvestre 132).

Contemporary German blind-tooled calf over wooden boards, covers paneled with intersecting triple fillets, central panel decorated with vertical & horizontal impressions of a single repeated small foliate (*Laubstab*) roll with a single rosette or blossom, five impressions of a two-leaved pomegranate tool extending from the double fillets decorating the spine, spine with two raised bands, paneled in seven compartments with double fillets, pair of brass fore-edge catches (lacking clasps), manuscript pastedowns and spine liners from a 15th-century canon law manuscript on vellum, 33 original vellum index tabs of which 8 with terminal knots; preserved in folding cloth box. *Lucia de lec[?]*, contemporary inscription on title; occasional early underlining. *See illustration opposite.*

\$16,500

FIRST EDITION OF THE *HORTULUS ANIMAE* ILLUSTRATED BY HANS SPRINGINKLEE AND ERHARD SCHÖN, AN UNRESTORED COPY IN ITS ORIGINAL GERMAN BINDING. Printed by a German



Ouch. No. 31 (slightly enlarged).

printer in Lyon for a German publisher using German woodcuts, this edition and the other Clein-Koberger editions (of which this is the fourth) belong to that large portion of sixteenth-century Lyonese book production that catered to foreign markets. Comprising an almanac, calendar, Office of the Virgin, and the penitential psalms, with a large selection of popular prayers and a number of “probably spurious” indulgences (*Catholic Encyclopedia*), the *Hortulus animae* was a uniquely German variation on the Book of Hours. Its career was drastically curtailed by the onset of the Reformation. Consuelo Oldenbourg lists 103 editions (noting the likelihood of vanished editions), in Latin, German and Low German, printed several a year from 1498 to 1522, but dropping off abruptly thereafter.

Approximately three dozen editions of the *Hortulus animae*, most printed at Strassburg, had already appeared when Anton Koberger entered the arena in 1511, with an edition commissioned from the Lyon-based German printer Johann Clein (or Cleyn, 1466?-1530), whose long career had begun in Venice ca. 1490, and who had worked with Jean Trechsel and taken over his press (and widow) in 1498. Clein eventually produced a total of eleven (surviving) editions of the *Hortulus*, of which two in German, for the Nuremberg publishing firm between 1511 and 1519. The first Clein-Koberger editions were illustrated with miscellaneous woodcuts of uneven quality, heavily influenced by the illustrations of the earliest Strassburg editions of the *Hortulus*. In 1515, to bring the book up to the standard of his other publications and to render it worthy of Dürer’s native city (speculates Oldenbourg), Anton’s son Hans Koberger commissioned two new series of woodcut illustrations from Hans Springinklee and Erhard Schön, respected Nuremberg engravers from Dürer’s circle. THEY FIRST APPEARED IN THE PRESENT EDITION, one of only two editions to include all 51 blocks from Springinklee’s first series (a second series, with larger blocks, appeared in 1518), as well as five blocks by Schön, and 23 mid-sized cuts from the previous Clein editions.

Springinklee’s woodcuts, depicting events from Christ’s life and Saints with their attributes, in rural, mountainous landscapes, are filled with the beauties of the German style; noteworthy are Veronica, whose comely cheerfulness contrasts with the somber visage on her sheet-like veil; the Crucifixion, inspired by Hans Baldung Grien; the penitent King David, dressed in the armor of a German nobleman, his crown and harp thrown aside, a vision of Christ in the clouds; the 10,000 martyrs, shown as four jumbled thorn-pierced bodies at the foot of a dramatic escarpment; and the Adoration of the Shepherds and of the Kings, two scenes from peasant life which mirror each other (both set on stairs, ascending respectively to the stable and to a ruin, the steps descending to the right in the first scene and to the left in the other). Schön’s equally expressive cuts are characterized by parallel hatching and bold lines. Most handsome is his cut of St. Birgitta of Sweden, repeated on s4^v and E3^v, prayers to whom conclude the work, testifying to her place of honor in late medieval popular devotion in Northern Europe.

The pastedowns are from a 15th-century manuscript in a small semi-gothic hand, apparently a double-column folio, both leaves evidently from St. Ivo of Chartres’ *Panormia*, a collection of canon law, including a passage from book VII, *De reconciliacione conjugum*, chapters 35-38, on adulterous spouses.

Dampstaining in upper inner margins of first and last few quires, last few leaves (quire E) browned and softened, closed tear to f. q4 (3.5 in./8 cm.), bifolium E4.5 slightly shorter, tear to lower corner of E5 with slight loss to borders on recto and verso; leather of spine torn at head and tail.

All editions are rare, and unrestored copies in contemporary bindings especially so. In the U.S., Harvard, NYPL, LC, and the Metropolitan Museum of Art hold copies of this edition. Oldenbourg, *Hortulus animae* (1494)-1523: *Bibliographie und Illustration* (Ham-

burg 1973), L62, pp. 100-102 and 117-24; Bohatta 54; Fairfax-Murray *German*, 209; Harvard/Mortimer *French*, 320; Dodgson I:370, 382-5; Muther 1132; Brun, p. 236 (under 1517 ed.); Hase, pp. 126-128, 459; cf. Baudrier XII:294 (erroneous pagination); Gültlingen I:144, no. 72, conflating this with Clein's later 1516 edition (Oldenbourg L67).

Relentless cleanliness

- 32) **HOUSEHOLD MANAGEMENT.** *Compendiöses Wirthschafts-Buch für Frauenzimmer.* Quedlinburg: Friedrich Joseph Ernst, 1806.

8vo (171 x 105 mm). [iv], 107 pp. Contemporary brown speckled paper boards, edges red-sprinkled. \$1750.

Only Edition of a methodical guide for the German lady of the house, with instructions on domestic and personal care from the pantry to the boudoir. 216 short chapters, arranged by subject in twelve parts (indexed at end), treat the pickling and preservation of foodstuffs; methods for cleaning various materials (e.g., lace, silk, colored clothes) and household objects (mirrors, silver, giltwood); the manufacture of cleaning supplies and other household objects (candles, starch); and bodily hygiene and feminine beauty. While recipes are provided for beverages, mainly alcoholic and stimulant, including several unappetizing coffee substitutes, the guide includes no food recipes: the publisher explains in the preface that the volume supplements his previously published cookbook (cited as *Neuestes allgemein verständliches Kochbuch*, date unknown, no copies located). A descendant of the traditional book of secrets, the *Wirthschaftsbuch* concludes with "Einige Gesundheitsmittel und Schönheitsmittel," 58 chapters of popular medicinal remedies and cosmetic techniques and preparations, with remedies for bad breath, stomach cramps, warts, and a wan complexion, instructions for artificial resuscitation and for emergency treatment in cases of hypothermia and poisoning, and solutions for other less pernicious aggravations.

The work may have been compiled by the publisher Friedrich Joseph Ernst, who specialized in practical treatises on subjects of local interest (beer brewing, the fabrication of fruit wine), and works of interest to women, including a dissertation on the beauty of the bosom.

RARE. Only the Staatsbibliothek zu Berlin copy located (in KVK), that copy lost in the war; not in Holzmann-Bohatta.

Politicians as demi-gods

- 33) **IMBERT, Barthélemy** (1747-1790). *Les Bienfaits du sommeil ou les Quatres rêves accomplis.* Paris: (François Ambroise Didot for) Brunet, 1776.

8vo (162 x 109 mm). 16 pp. Half-title. Etched & engraved title and 4 plates by N. de Launay after Moreau le jeune. Woodcut headpiece by Beugnet, woodcut tailpieces. 19th-century red morocco gilt, sides with triple fillet panel, spine gold-tooled, turn-ins richly gold-tooled, g.e., by Chambolle-Duru. Bookplate of Georges Danyau.

\$1650.

First Edition of an allegorical poem thinly disguising a political manifesto that celebrates the ideal of an enlightened, parliamentary monarchy. The poem honors the most powerful men in the court of Louis XVI at that time, the comte de Maurepas, the marquis de

Miromesnil, and the economist Turgot. Following his return to court after a 25-year exile for an epigram offensive to Mme. de Pompadour, Maurepas was appointed *Ministre d'Etat* or chief royal advisor to Louis XVI. In this capacity Maurepas bestowed the office of *garde des sceaux* on Miromesnil (also newly recalled from a 3-year exile), and named the economist Turgot as controller general. Together the three brought back the old *parlements*, and Maurepas was instrumental in obtaining French support for the American revolutionaries.

Imbert's poem relates four dreams, each featuring a monarch (Louis XVI) and a wise old man (Maurepas, "ce Nestor . . . bienfaiteur"); Miromesnil makes a solemn appearance as the "sacred holder of the royal seal" — the captions to Moreau's engravings, which faithfully reproduce the visions described in the poem, identify the two by name. A typographical *bijou*, the edition was handsomely printed in *Petit texte* types by François Ambroise Didot. This FINE COPY has the second state of the caption to the first plate, with the name Miromesnil changed to Maurepas; and first state of the caption to plate 2, without Turgot's name.

Cohen-de Ricci 508-9; Cioranescu 34351; Bocher, *Moreau*, 836-840.



(slightly enlarged)

Il centro dell'universo

- 34) [ITALY]. *Breve trattato delle nobil Città del Mondo. Et di tutta Italia, con la longhezza, & la larghezza di essi confini, sito & prouincie. . . Con le guerre mostri, & segni successi cominciando l'anno 1453 . . . fino l'anno presente. 1574.* [With:] *Inventione et origine di scientie arte et de vtte le cose che hoggi di si vsano per comodita, & viuer delli corpi humani.* [Venice?]: Ad instantia de Silvaggio Spina, [1574?].

Two parts in one, small 8vo (145 x 96 mm). Collation: A-B⁸; X⁴. [16]; [4] leaves. Drop-title to part 2. Roman type. Woodcut historiated title border, three woodcut initials of which one historiated, type-ornament head-piece. 19th-century roan, blind-tooled neoclassical border on sides. \$3150.

ONLY EDITION of two short treatises with encyclopaedic ambitions, containing an overview of history, a guide to Italian cities, and a succinct survey of man's greatest inventions. The first part is an abbreviated world chronicle in which the modern history of Italy occupies a disproportionate place. Two and a half pages bring the reader from the Flood through the birth of Christ; a short geographical overview of Italy, "*regione di tutte*

l'altre piu celeberrima," introduces an historical description of famous cities of the world. Except for brief references to Paris, Babylon, Carthage and Constantinople, the cities are all Italian and the accounts of their origins largely legendary. The text concludes with a brief review of political history (wars) from the fall of Constantinople in 1453 to the battle of Lepanto in 1571; not surprisingly the campaigns against the Turks and the Italian wars receive the most attention. The text is apparently unrelated to a verse treatise with a closely similar title, *L'Origine di molte città del mondo, et particolarment di tutta Italia, con Principi, et Fondatori di quelle, con la longhezza, et larghezza di essa, confini sito, et provincie*, by Guido Cesare de Solis (Bologna 1584 and later editions).

Distilled from classical sources, probably based on Polydore Vergil or on his Italian sources (cf. Copenhaver), the second worklet lists the origins of arts and inventions, including games, music, painting, arithmetic, medicine, weights and measures, marriage, the Latin and Greek alphabets, weaving, fishing, equestrianism and cavalry, agriculture, navigation, and architecture. The origins of these useful arts are ascribed to a cohort of mythological and historical characters, with the invention of printing attributed to either Gutinbergo or Fausto in 1458, or perhaps, "some say," to Nicolas Jenson of Venice.

The same small roman type is used for both parts or editions: whether the *Inventione* is a second part or separate work is unclear. It ends in mid-sentence, and the words "Il Fine" below the last line may have been stamped by hand. We find no record of the "Silvaggio Spina" by whom the edition is said to have been commissioned.

Showing men climbing trees, Cupid aiming his arrow at an unwitting victim, and a trio playing amorous games, the woodcut border (which bears a vertical split in the block) was copied from a border used in Venice by the printers Nicolò Zoppino and Agostino Bindoni in the 1530s and 1540s (cf. Sander 2861 and 5258, note). The historiated woodcut initial is also a copy, from an initial used by Paulus Manutius in 1557 in J. Grifolus, *Orationes* (reproduced in Rhodes, *Silent Printers*, G22).

Old repairs in gutter of sheet A1.8, small perforation from erasure between first and second lines of title, some minor discoloration, upper margins unevenly and closely trimmed; head and tail of spine chipped.

No copies in American libraries. EDIT-16 B-3700 (recording 3 copies of the first part only, without the *Inventione*). For possible sources (but not citing this work), see B. P. Copenhaver, "The Historiography of Discovery in the Renaissance: The Sources and Composition of Polydore Vergil's *De Inventoribus*," *Journal of the Warburg and Courtauld Institutes* 41(1978):192-214.

- 35) **JOANNES DAMASCENUS, Saint** (ca. 660-ca. 750). *Theologia . . . I De ineffabili diuinitate. II De creaturarum genesi / ordine Moseos. III De iis que ab incarnatione vsq[ue] ad resurrectionem. IIII De iis que post resurrectionem vsq[ue] ad vniuersalem Resvrrctionem*. Edited and translated by Jacques Lefèvre d'Étaples (ca. 1460-1536). Paris: Henri I Estienne, 15 April 1507.

4to (207 x 145 mm). 114, [6] ff. Roman types. Table of the zodiac for 1507 on f. 26^v. Initial spaces with guide letters. Contemporary initials supplied in blue &/or red ink, the first (a2^r) with dark red penwork infill & extenders (traces of an initial on ar^v). 19th-century vellum over pasteboards, title lettered in ink on spine (later endpapers). Contemporary marginal note in a neat cursive hand (f. 10^r), later (16th- or 17th-century) inscription at end of text, leaf numbers supplied to index in an 18th-century hand.

\$4500.

FIRST EDITION OF A FUNDAMENTAL TEXT OF EARLY CHRISTIANITY, IN AN IMPORTANT HUMANIST READING. John of Damascus was the greatest theologian of the Greek Church. Raised as an Arab Christian, he inherited a high official post in the fiscal administration of the Caliph, which he resigned to become a monk. This translation by Jacques Lefèvre d'Étaples of his most important work, *De orthodoxa fide* (appearing under the general title of *Theologia*) was THE FIRST SEPARATELY PUBLISHED TEXT OF ANY OF HIS WORKS (some of his liturgical poetry was published in Aldus' *Poetae Christiani veteres*, 1501). The earliest systematic exposition of the theological system of the early Greek Church, which influenced Muslim as well as Christian theology, the work is in part a brilliantly organized compilation of earlier patristic texts. It is divided into four parts in the Latin translations (though not in the original Greek), treating God, creation, human nature, Christ, prayer, the Sacraments, the Scriptures, and the Last Things. Scientific matters touched on include astronomy and astrology, with descriptions of the planets and stars and an astrological table for 1507, the nature of fire, the seas, the winds, and the earth, this last section listing various theories of its shape (f. 32), and human psychology. "An inexhaustible thesaurus of tradition which [through the 12th-century Latin translation of Burgundio of Pisa] became the standard for the great Scholastics who followed" (*The Catholic Encyclopedia*, 1910, 8:460), *De orthodoxa fide* paved the way for the new systematizing approach of medieval Christian exegesis and has been called the first work of scholasticism.

Besides Burgundio's translation, used in most of the extant medieval manuscripts, at least three other early Latin versions circulated in manuscript, of which only that of Robert Grosseteste survives intact. In his prefatory letter to Gilles of Delft, dated February 1506, Lefèvre d'Étaples does not identify the Greek manuscript that he used and makes no mention of other Latin translations. Josse Clichtove, in the preface to Estienne's 1512 edition, praised the translation of his teacher as more elegant than the older versions. A recent scholar's careful comparison of Lefèvre d'Étaple's translation with the Latin versions of Burgundio and Grosseteste demonstrates that he almost certainly consulted copies of both along with his unknown Greek manuscript, and that his translation — which predated his most important exegetical work — deliberately, and in places "brutally" MOLDED THE EIGHTH-CENTURY TEXT TO HIS OWN THEOLOGICAL VIEWS, emphasizing divine grace and goodness: "already in 1507 Lefèvre imposed the chief tenets of his theology upon the doctrines of John of Damascus," departing radically from the earlier Latin versions "for no apparent stylistic or textual reasons . . . The feature of Lefèvre's translation that most distinguishes it from its medieval predecessors is his insistence on imposing his own theology upon the Greek text" (Backus, pp. 215-217).

One of the earliest productions of the founder of the great French printing dynasty, the edition concludes with a Latin poem by Beatus Rhenanus, Erasmus' friend and biographer, who had studied at the Sorbonne with Lefèvre and who seems to have worked briefly as corrector and editor for Henri I Estienne.

Estienne reprinted Lefèvre's translation in folio format, with commentary by Clichtove, in 1512 and 1519. This first edition is uncommon. A wide-margined copy, with a few deckle edges, and handsomely rubricated. (Title-leaf soiled and rehinged, now loose, occasional narrow light dampstain in lower margins, acidic endpapers need replacing.)

Renouard 4,2; Schreiber 6; Moreau I:1507, 131; Fairfax Murray *French*, 642; Goldschmidt, *Medieval Texts and their First Appearance in Print*, p. 56; Rice, *The prefatory epistles of Jacques Lefèvre d'Étaples*, pp. 161-163; I. Backus, "John of Damascus, *De fide orthodoxa*: Translations by Burgundio (1153/54), Grosseteste (1235/40) and Lefèvre d'Étaples (1507)," *Journal of the Warburg and Courtauld Institutes*, 49(1986): 211-217.

Sparta, elephants, roses, nothing

- 36) **KRAG, Niels — Nicolaus DAMASCENUS.** *Ex Nicolai Damasceni Universali Historia, seu, De moribus gentium libris excepta Iohannis Stobaei collectanea, quae Nicolas Cragius Latina fecit, & seorsum edidit.* [Bound with:] **HERACLIDES LEMBUS** (formerly attributed to Heraclides Ponticus). *Heraclidæ Pontici De Politicis Libellus, Cum interpretatio Latina.* [And with:] **KRAG.** *De Republica Lacedaemoniorum Libri IIII.* [Geneva:] Petrus Santandreas [Pierre de Saint-André], 1593.
I) 23, [1 bl.] pp. II) 35, [1 bl.] pp. III) [16], 269, [3 bl.] pp. Greek, roman & italic types: first and second works with text in Greek & Latin on facing pages. Woodcut printer's device within type ornament border (first 2 works) or woodcut border (3rd work), woodcut headpieces, initials.

[Bound with:]

PASSERAT, Jean. *Kalendæ Ianuariae.* Paris: Mamert Patisson, 1597. [2], 67, [2] ff. Italic types, woodcut printer's device (Schreiber 28), headpieces & initials. Without the engraved title found in some but not all copies. [With:] **PASSERAT.** *Rosa, & Olor. Ad Henricvm Memmivm V. C.* Paris: Patisson, 1596. 6 ff. Italic types, woodcut printer's device (Schreiber 28), headpieces, initials. [And with:] **LISLE, François de.** *Francisci Insulani Parisini in urbem reditus. Ad Barnabam Brissonum in supremo Galliarum Senatu Praesidem integerr[imum].* Paris: Jean I Richer, 1580. [7] pp. Italic type, woodcut printer's device (Renouard 986) on title, woodcut and type ornament headpieces and tailpiece.

Together six works, 4to (213 x 158 mm.), bound together in mid-17th-century French red morocco, sides paneled with inner and outer triple fillet border, *pointillé* and solid foliate and floral tools at corners, spine densely gold-tooled with volutes, dots and circles and tiny fleur-de-lis tools, title (*Damascen / Historia*) gold-lettered in second compartment, central gold-blocked arms of the seminary at Nanterre, board edges gold-tooled, marbled paper pastedowns, plain free endleaves, gilt edges. *See illustration on inside back cover.*

\$5250.

A FINE HUMANIST SAMMELBAND containing three works in classical history by or edited by the Danish humanist historian and statesman Niels Krag, two in first editions; and first editions of Latin poetry by Jean Passerat.

I-III: Niels Krag (1552?-1602), a native of Ripen in Jutland, studied with Melanchthon before pursuing law studies in France at Bourges; he later taught Greek and history at the University of Copenhagen, where he became rector, and served Christian IV in several diplomatic missions. Other than the works included here and a few occasional pieces, he compiled a collection of dicta from Livy and Sallust and a valuable chronicle of Denmark which was not published until 1737.

These three editions, dedicated to the Danish notables Oliger Rosencrantz (I and II) and Nicolaus Kaas, Royal Chancellor (III), were issued together by the Genevan press of Pierre de Saint-André (the imprint is often erroneously attributed to Heidelberg due to confusion with Saint-André's cousin Hieronymus Commelinus, who had worked with him for a time before setting up his own press in Heidelberg), and are often found bound together.

I: *Editio princeps*, with Krag's Latin translation, of the extant fragments of Nicolaus of Damascus' "Collection of Customs of [foreign] peoples," preserved in the 5th-century A.D. compilation by Stobaeus, and containing observations on the *moeurs* of the Celts, Phrygians, Iberians, Assyrians, Spartans and other societies. Moeckli, p. 138; Hoffmann II, 636-7.

II: Second edition (1st Rome 1545) of the fragments of an epitome of Aristotle's *Po-*

liteiai, or histories of the Greek constitutions, mostly lost, attributed by Krag to Heraclides Ponticus, a pupil of Plato, but now generally accepted as the work of the fourth-century B.C. Alexandrian historian and epitomizer Heraclides Lembus. Adams H-29; Moeckli p. 137; Hoffmann II, 203-4.

III: First Edition of Krag's major work, *THE FIRST MODERN MONOGRAPH ON SPARTA*, containing much information on Spartan society and customs, educational system, marriage customs, warfare and language, and political and legal systems. The work was regularly reprinted during the next two centuries. Adams K-95; Moeckli, p. 136; *Index Aureliensis* 146.266.

Concluding the volume are three works of neo-Latin poetry:

IV-V: After completing his studies at the law faculty in Bourges (several years before Niels Krag), the Troyes poet and Latinist Jean Passerat (1534-1602) became tutor to the son of the magistrate Henri de Mesme, who remained his patron — and landlord — for the rest of his life. Beginning in 1570 and for the next quarter century, until de Mesme died in 1596, Passerat presented a Latin poem to his benefactor on every New Year's Day. The *Kalendae Ianuariae*, dedicated to de Mesme's son Jean-Jacques, is the first collected edition of these New Years' verses and of any of Passerat's Latin poetry. Most of the poems, which include miscellaneous Latin verses (pp. 53-57), were printed here for the first time. Their light touch is evident from titles like "The Elephant," "The Breeze," "The Parrot," "The Fig Tree," or "On Nothing." Poignantly, during the same year a stroke rendered Passerat blind. Adams P-397; Schreiber 264; Renouard 191, no. 4; Tchmerzine, IX:108; Cioranescu 17256 (incorrect pagination); BM/STC p. 341.

Bound fifth are the last two of Passerat's verse hommages, *Rosa & Olor*, New Year's gifts to de Mesme in 1595 and 1596; scarce, with no copies in US libraries, the Catalogue collectif de France listing only the BnF copy. Adams P-402; Tchmerzine IX:106; Cioranescu 17255; BM/STC p. 341.

VI: Ending the volume is an occasional poem written for the humanist jurist Barnabé Brisson (another former student of the Bourges law faculty & author of a standard *ancien régime* legal dictionary) by François de Lisle, an obscure mathematician, poet and procurer in the Paris Parlement. His only claim to fame was an attack on Scaliger, whose response highlighted de Lisle's incompetence. No copies of this 1580 edition appear to be held by the BnF, which holds only the 1581 and 1583 editions. In the US there is a single copy of the 1581 edition (Folger). Cioranescu 13740.

The link between the works in this volume was evidently the law faculty of Bourges; perhaps they were originally bound together by a fellow Bourges student, before the volume passed into the Nanterre seminary library. Founded in 1642, the collège of Nanterre was directed by the Canons Regular of St. Augustine, hence its armorial shield incorporating the Augustinian emblem of the flaming heart pierced by an arrow.

Occasional mostly light foxing, small marginal tear to B1 in *Rosa & Olor*, else in fine condition, and handsomely bound.

Pleasingly plump

- 37) **LAIRESSE, Gerard de** (1641-1711). *Le Grand livre des peintres, ou l'Art de la peinture, Considéré dans toute ses parties, & démontré par principes; Avec des Réflexions sur les Ouvrages de quelques bons Maîtres, & sur les défauts qui s'y trouvent . . . Auquel on a joint les Principes du Dessin du même Auteur. Traduit du Hollandois sur la seconde Edition.* Translated by Hendrik Jansen. Paris: (Pierre-Nicolas de Lormel for) [Nicolas-Léger] Moutard, 1787.



2 volumes, 4to (272 x 212 mm). xxii, 527, [1 blank]; [2] ff., 662, [2] pp. 35 engraved plates, of which 3 folding, engraved under the direction of Robert Benard. Woodcut and a few wood-engraved head- and tail-pieces. Original boards, entirely untrimmed, printed paper title label on spine of vol. 1 (paper backstrips worn, exposing cords, vol. 2 label perished), pastedowns and spine liners of printer's waste. Inserted manuscript sheet with a pen-and-ink elevation of a building on recto and a list of jokes in French on verso. \$3950.

UNTRIMMED, UNPRESSED, AND IN THE ORIGINAL PUBLISHER'S BOARDS: a fine copy of the first edition in French of the *Groot Schilderboek*, a comprehensive manual of art theory and technique for aspiring artists by the Golden Age Dutch painter.

Known as the "Dutch Poussin" for his classical French style, Lairese's success as a painter of grand historical and mythological scenes for the palaces of the Amsterdam elite was cut short by blindness before he turned 50, probably a result of congenital syphilis. To the same disease, diagnosed in the twentieth century on the basis of Rembrandt's famous portrait, Lairese owed physical disabilities that his personal charm and talent rendered irrelevant. When no longer able to paint, he turned to writing. In his art theoretical works Lairese preached the superiority of the classical tradition. First published at Amsterdam in 1712, the "*Great book of painters*" provides comprehensive technical instruction for artists, treating portraiture, composition, the application of color, landscape painting, still-life, murals, ceiling painting, sculpture, engraving; and the depiction of interiors, perspective, light and shade, clothing, flowers, women, and architecture. Lairese describes how to imitate the Old Masters and provides a survey of ancient mythology and classical history for the less educated artist. More than a simple manual, the work was a vehicle for Lairese's conservative views of the meaning, function, and appropriate subject matter of art, his aesthetic views harmonizing with his French-influ-

enced paintings. Scorning the grittiness of the works of his Dutch contemporaries, Lairesse called for nobility of subject along with beauty of line. He deplored his peers' propensity to portray ordinary and even lower-class people and declared that "one can not call our modern painters artists, since all they do, in general, is produce servile copies of nature" (vol. I, p. 291). His book influenced numerous 18th and 19th-century painters.

This edition was shared: many copies have the imprint "à l'hôtel de Thou, rue des Poitevins." Preceding the *Grand livre* is a translation of Lairesse's first art manual (first edition 1701, first edition in French 1719), the *Grondlegginge ter teekenkonst*, an instructional program for learning drawing "using the elements of geometry" in 14 lessons.

The pastedown endpapers of this copy, consisting of proof sheets from different editions, show that it was stitched into its temporary protective pasteboards on the premises of the publisher-bookseller. Three editions are represented, of which at least two were published by Moutard (the comedy *Les Courtisannes* and the *Continuation de la Description des arts*, respectively in 1775 and 1782). The two pastedowns of vol. II are from the 1741 number of the periodical *Histoire de l'Académie royale des sciences*, edition unknown.

Wormtrack in blank inner margin of a few quires, light foxing to folding plate in vol. 2, small stain to lower cover of vol. 2, otherwise A CLEAN, CRISP COPY, ABOUT TWICE AS THICK AS REGULAR BOUND COPIES.

Cicognara 152; Schlosser-Magnino, *Letteratura artistica* (1956), pp. 641 & 645.

Twelve thousand lines on hot air

38) [LANCETTI, Vincenzo (1766-1851)]. *Areostiade, ossia il mongolfiero. Poema di V.L.C.* Milan: presso Agnello Nobile, 1803.

2 vols. in one, 12mo (157 x 97 mm). xi, [1], 296; [4], 383, [1] pp. Contemporary tree calf, smooth spine with red and dark green morocco lettering pieces, small gilt Montgolfier balloon tool at top and bottom, yellow red-sprinkled edges. \$1600.

First Complete Edition of an epic poem on ballooning and the first balloon flights. In elevated verse, the poem provides a history of aerostation and technical information on the construction of the first balloons.

With twenty cantos in *ottava rima*, several containing 130 to 160 stanzas, Lancetti's poem appears to be the longest poem ever written on a means of transport. The author admits, in the preface, to an obsession with hot air balloons in his youth. Having witnessed the first ascension in Italy, made in Milan by Paolo Andreani and the Gerli brothers on 25 February 1784, Lancetti decided, at the age of 17, to write a poem on the topic. He describes difficulties finding the correct style and varying the descriptions of the different ballooning experiments, which were fundamentally so similar. Interrupted by the obligations of life and career, he returned periodically to the work; finally, emerging from the "political vortex" of the 1790s, he decided at the urging of his friends to publish it. The poem quickly regained the obscurity whence it had emerged.

A Cremonese classicist and man of letters, Lancetti published a bio-bibliography of his countrymen, a dictionary of pseudonyms, and translations from the Greek. The first ten cantos of the present labor of love were first published at Milan in 1802, in quarto format. Although the title of that edition announced twenty cantos, vol. II was never printed.

Boffito, *Bibliotheca aeronautica italiana* I:38; Caproni Guasti, *L'aeronautica italiana nell'immagine 1840-1875*, pp. 126-7; Passano, p. 20.

Handwritten versified printing manual

- 39) LANNELONGUE, P.-E.-A. *Nouvelle Science-Pratique de l’Imprimerie; Poème divisé en cinq chants, et en vers, contenant 1°. La Distribution. 2°. La Composition. 3°. L’Imposition. 4°. La Correction. 5°. L’Impression. Fait à la plume et présenté à Sa Majesté, par P.-E.-A. Lannelongue, écrivain et imprimeur.* [“Imprint:”] Rennes *Fait à la Plume le 25 Mai 1820 [changed to 1821] et terminé le 14 du mois de mars [sic] de la même Année.*

MANUSCRIPT ON PAPER. 4to (204 x 157 mm). Collation: π^2 [A]-F⁴ G¹ H². [29] leaves including frontispiece ($\pi 1$) + 8 leaves of drawings, of which one folding, ff. 4-29 paginated [9]-59. Text and first and last drawings on wove paper, partial countermark (letters z and e) visible; remaining drawings on laid paper (no discernible watermark). Up to 28 lines plus headlines and occasional footnotes written in brown or gray ink in an upright roman script (imitating letterpress) between two verticals and 29 horizontals in pencil. Several pasted-down correction slips of words or parts of lines. Illustrated with eight full-page pen-and-ink drawings in brown and gray ink and gray wash, comprising an allegorical frontispiece, seven drawings on six leaves, a fold-out diagram of the printer’s case, and a two-page imposition diagram. Bound in 19th-century morocco-grained red paper over pasteboards, marbled endpapers (a bit rubbed). Small circular shelf-mark label on upper cover. *See illustration on page 42.* \$11,500.

AN UNPUBLISHED ILLUSTRATED MANUSCRIPT PRINTER’S MANUAL IN VERSE, PROVIDING A UNIQUE RECORD OF HAND-PRESS PRINTING PRACTICES IN NINETEENTH-CENTURY PROVINCIAL FRANCE. This comprehensive guide to letterpress printing was intended for apprentice printers and compositors, and is illustrated with neat full-page drawings of printers and compositors at work, the lay of the case, an imposition model, and the printing press. Evidently transcribed by the poet/artist, the manuscript imitates a printed book in letterform and layout, complete with signatures, catchwords, rule borders, ornamental dividers, tail-piece ornaments, headlines, and headings of finely shaded capitals.

Although the author pays tribute to Fertel, whose *Science pratique de l’imprimerie* (Saint-Omer, 1723) was the first important French printing manual, his poem, in five parts or *Chants*, each illustrated with one or two drawings, is entirely original. *Chant premier, La Distribution*, is devoted to the invention of printing, the alphabet and its origins, individual types, type founts, and the type case, and is illustrated with a fold-out manuscript model of the lay of the case, and a drawing of a compositor at the case. Part 2, *La Composition*, describes the process of composing and addresses the many difficulties of justification, spelling, grammar, etc. for the young apprentice printer. Noting (p. 31) that the compositor must often fill the role of proofreader and editor, Lannelongue includes a section on punctuation, in which each punctuation mark is the subject of a four-line stanza. He recommends an at least rudimentary knowledge of Latin, demonstrating his own familiarity with the language through citations of Virgil and Lucan and his own 16-line Latin poem on the typographic art, written as a footnote to the first text page (a variant of the last four lines provides a caption to the frontispiece).

Part 3, on *Imposition*, is filled with tips for avoiding disaster (such as dampening the type before imposing and untying each type-page), and is illustrated with a diagram of the inner and outer forme of a sheet imposed in sextodecimo, and a drawing of a printer removing the string from the pages in a forme. Parts 3 and 4, on the *Correction des épreuves*, introduce a number of technical terms (*bourdon*, *quadratins*, the *Deleatur* symbol, etc.). Covering the printing, reading and correcting of proofs, with asides on particular frustrations (e.g., *le remaniment*, the obligatory resetting of a page due to a mistake or to an author’s or editor’s revision), Part 4 shows that reading copy aloud was still customary

at this time, and includes a section on the setting of French and Latin poetry. Opening with an invocation to Minerva, part 5, *Impression*, reviews the parts of the press and their functions and the various steps of printing, from making ready to pulling and beating and handling of the paper. Three drawings show a pair of printers working the press and two views of a press, the first with its parts disassembled and letter-keyed to the text.

Naïf in style but precise and technically accurate, the drawings are unsigned but presumably also by Lannelongue. The allegorical frontispiece, illustrating the trope of printing as the noblest of arts, shows Athena atop a cloud bestowing wreaths on a compositor and a pair of pressmen; paper sheets dry on a cord beneath garlands in a compartment at bottom (the drying sheets appear in the background of most of the other drawings).

Lannelongue had planned to offer his manuscript to the King (Louis XVIII): the dedication, dated 16 March 1821, is followed by a preface in prose in which he explains that although over sixty (entering his “*treizième lustre*”), his age makes him all the more eager to accomplish his goal, to teach young apprentices the art of printing. In a concluding poem, dedicated *Aux Typographes*, he repeats that his rhyming manual was written for the instruction of the young (*comme c’est un enfant que je veux enseigner*). While his expert knowledge of the technical details of printing is obvious, the author, who identifies himself as an “*écrivain et imprimeur*,” may have been employed by another printer. His name appears in no imprints, biographical dictionaries, or authority files. His mastery of French stylistics and knowledge of Latin imply that he may have worked as compositor. Lannelongue’s poem reveals a close acquaintance with the history and literature of printing and with major typographers, from Garamond to Fournier. He cites, for example (p. 20), another poem on the subject, Pierre Didot’s 1784 *Épître sur les progrès de l’imprimerie*, though he misattributes it to Pierre’s brother Firmin.

The manuscript is by all appearances complete. The odd pagination of the beginning seems to be due to a miscalculation of the space required for the preliminary material, or perhaps to the abandonment of a planned element of the prelims (such as a half-title). The neat pasted-down correction slips show that revision and transcription occurred simultaneously.

“Grand sens en peu d’écriture”

- 40) **LA PERRIÈRE**, Guillaume de (1499-1565?). *La Morosophie . . . contenant Cent Emblemes moraux, illustrez de Cent Tetrastiques Latins, reduitz en autant de Quatrains François*. Lyon; Macé Bonhomme for himself and Jean Perrin in Toulouse (“A Lyon par Macé Bonhomme, & a Tolose par Iean Perrin;” [colophon:] “Imprimé à Lyon par Macé Bonhomme”), 1553.

8vo (158 x 100 mm). [114] ff., the last blank, the emblem page openings numbered 1-100 on versos & rectos. Text in Latin & French, in roman & italic types. Woodcut architectural title border with caryatids & grotesques, full-page portrait of the author at age 52, large allegorical figure of Time, and 100 large woodcut emblems, printed on versos facing the text on rectos. Four-part woodcut page borders throughout: the illustrations and preliminary leaves within historiated scrollwork borders (8 sets, repeated), text pages within ornamental interlace or arabesque borders (4 sets), large woodcut initial with male bust. 19th-century green morocco, covers & spine compartments with gilt fillet panels, turn-ins gold-tooled, gilt edges, by Koehler. *Provenance*: one or two early corrections in ink; Nicolas Yemeniz, bookplate, his 1868 catalogue, no. 2132; Edmond Foulc, bookplates, his sale Paris, 3 June 1914, lot 364; (with Berès, 1995, cat. 85/179). *See border illustration on title page*. SOLD

FIRST EDITION, THE YEMENIZ COPY, OF ONE OF THE RAREST AND MOST BEAUTIFUL FRENCH EMBLEM BOOKS. La Perrière's *Morosophie* (his neologism for "folle sagesse") is distinguished by the grace of its delightful woodcut illustrations and the concision of its text. Each of the 100 moralizing emblems consists of a Latin and French quatrain, in which the first two lines set the scene of the emblem and the second two lines explain its moral. Text and illustrations are highlighted by the playful woodcut page-borders, their horse-headed caryatids, nonchalant nymphs, and growling lions whose jaws stretch into volutes expressing the essence of French Renaissance wit.

This second of Guillaume La Perrière's two emblem books uses an even shorter verse form than the 10-line French poems of his *Théâtre des bons engins* (Paris: Janot, 1540), celebrated as both the first native French emblem book and the first emblem book to follow Alciati, whom La Perrière, a Toulouse jurist, may have met as a student in Avignon. In his dedication to Antoine de Bourbon, the father of Henri IV, La Perrière argues for the virtues of brevity and the constraints of a fixed verse structure, and describes his struggles to translate the Latin quatrains into French (. . . "*clorre grand sens en peu de paroles, n'est pas petit artifice*"). This theme is echoed by the authors of the preliminary laudatory verses, notably Jacques de Maulevaut, who praises La Perrière for producing "*grand sens . . . en peu d'écriture.*"

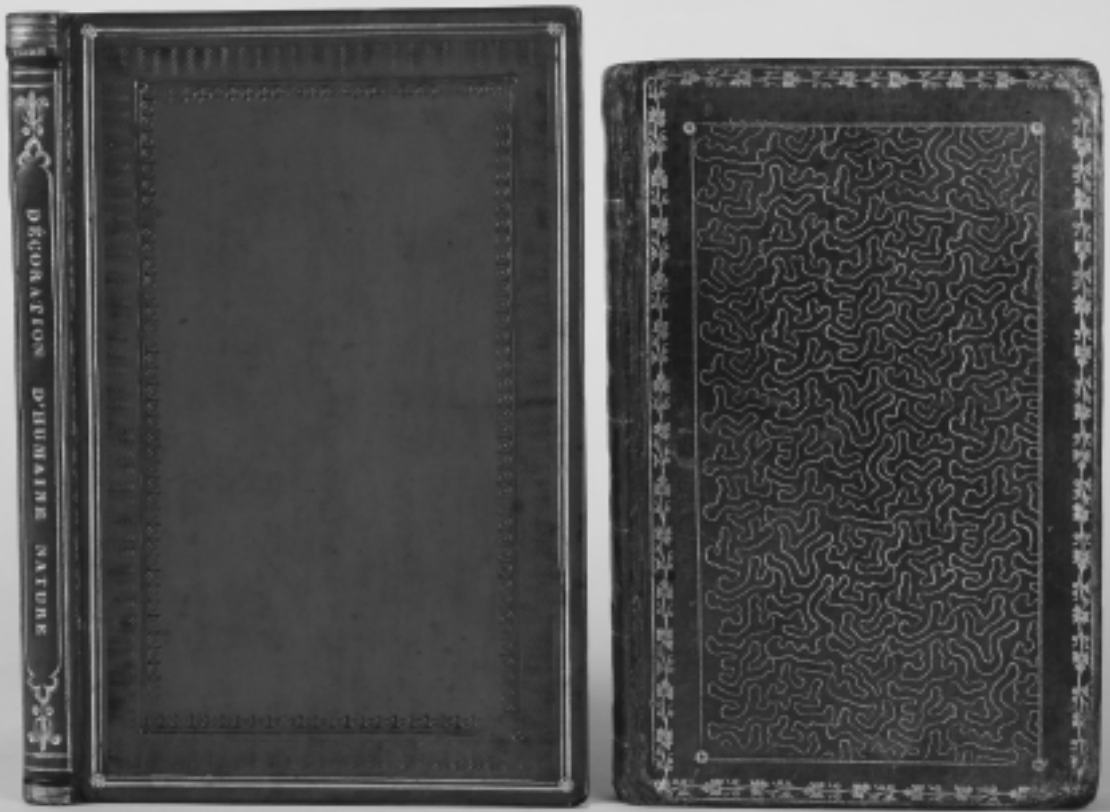


The woodcut emblems, whose simple long lines differ stylistically from Lyonese work of the period, have been attributed to the Toulousain *cartier* Guiraud Agret. Showing the author with a scale balancing a fool's rattle against a deck of cards, the portrait was also probably cut in Toulouse, as were the border blocks. One of the upper border cuts is dated 1551, another is signed I P and a third I M, the proprietary initials of the Toulouse booksellers Jean Perrin and Jean Mounier (or Molinier), who were granted a printing privilege in 1551 for this text together with La Perrière's *Les Considérations des quatre mondes* (1552). The two entered into partnership with Macé Bonhomme, who printed both works within four months of each other, using the portrait and the grotesque page borders in both editions (cf. Mortimer 339).

Completed in February 1553, *La Morosophie* sold readily, and Bonhomme and associates were obliged to issue a reprint later in the year. This first edition is distinguished by the misnumbering of emblem cut 52 as "29" and other small issue points (cf. *Bib. of French Emblem Books*, 377). Most copies list either Bonhomme or Bonhomme and Mounier in the imprint; this copy is the only one recorded to name Perrin.

Title border shaved, small unobtrusive repair affecting face of the female figure on B5^v, else a fine copy.

Brunet III:830; Adams L-172; Rothschild V:3328; Baudrier X:237-8 (citing this copy); Gültlingen VIII:100, no. 190 (erroneous foliation); Desgraves, *Répertoire bibliographique des livres imprimés en France au XVI s.*, 20 (Toulouse):162, 5 (this copy); Brun, *Livre illustré en France* (1930), 124 & 244-45; Landwehr, *Romanic Emblem Books*, 454; Adams, Rawles & Saunders, *Bibliography of French Emblem Books*, F. 376; Alison Saunders, *The Sixteenth-Century French Emblem Book*, p. 309, pl. 12, & *passim*; cf. Jacques Mégrét, "Guiraud Agret, graveur Toulousain," in *Bibliothèque d'Humanisme et Renaissance* 5 (1944): 361-371.



The smooth and the squiggly. Nos. 41 and 61.

- 41) **LE FOURNIER, André** (fl. 1518). *La decoratio[n] Dhumaine nature et aornement des dames*. Lyon: Claude Veycellier, [colophon, G2r:] 1 March 1531.

8vo (133 x 90 mm). 50, [6] leaves. Bâtarde type. Title in red and black within woodcut border printed from four blocks, woodcut initials. Bound ca. 1830 in crimson polished calf, covers with double gilt fillet surrounding two blind roll-tooled borders, smooth spine gilt with title lettered longitudinally within decorative cartouche, gilt edges, marbled endleaves, signed “Simier” at foot of spine. Notes in Latin in a contemporary French hand on final blank page. \$13,500

THE FIRST FRENCH BEAUTY MANUAL, SECOND EDITION, FIRST LYONESE EDITION. This collection of cosmetic and medicinal recipes and treatments relies on easily available foods or plants, many requiring no more than a stove, and occasionally an alambic for distillation. Most of the concoctions are cosmetic: how to dye hair blond or black, make one’s nipples firm and pretty, prevent a suntan, remove unwanted hair, warts, pimples, or freckles, whiten one’s teeth, sweeten one’s breath, brighten one’s complexion, smell like roses, clean up ragged fingernails, or abolish wrinkles. Several remedies address common medical complaints — a child’s cough, headaches, injuries occasioned by childbirth, and other gynecological issues (the latter written in Latin, to ensure that the readers consult a “clerc” or doctor). The second part is devoted to perfumes, powders, oils and soaps. A table at end provides for easy reference. Le Fournier, doctor and

chemist, named Regent of the Faculté de Médecine de Paris in 1518, apparently gathered his health and beauty remedies from oral tradition. His books would hardly have told him, for example, the secret skin cleansing recipe of Isabelle of Aragon (involving large quantities of goat's milk and flour), or that a concentrate of 300 boiled snails blended with a laurel leaf, 3 spoons of olive oil, and honey will produce a hair-thickening pomade; while a distillation of 12 fresh hen's eggs, 12 ounces of ass's milk and an ounce of cinnamon will "illuminate, purify, and so glorify a person's face that she will look 15 years old."

Claude Veycellier issued this edition five months after the first (recorded) edition, printed in Paris by Pierre Leber for Jean Longis & Jean Saint-Denis (18 October 1530). A second Paris edition, also from Leber's press, is dated two days after Veycellier's. Both include three pages of medical remedies not included in the 1530 edition. The book jumped off the shelves: Veycellier reprinted the text in 1532, and seven further editions are recorded, most Lyonese and all but one printed in the 1530s and 40s. Nearly all survive in one to five copies, as to be expected given "the frequent use these Companions of the Toilet (like their relatives of the Kitchen) must have been subject to by their fair owners, probably lying open for reference close by during the concoction of the various mixtures . . ." (Picot, Fairfax Murray catalogue).

We locate 4 other copies of this edition: the Lignerolles-Fairfax Murray copy, now at Princeton, a copy at the British Library (shelfmark 1174. d.1, mistakenly described as undated in the BMC catalogue and listed as a separate edition by Baudrier and Gültlingen, but examined and correctly described by Ferguson), a copy at the University of Minnesota, and a copy offered by Giraud-Badin in the 1990s. The admittedly incomplete *Catalogue Collectif de France* records no copies of either Veycellier edition in France.

Dating from the Restoration or early July Monarchy, the binding on our copy may be the work of René Simier, or of his son Alphonse, who took over the firm ca. 1826. But, while decorated with one of the characteristic border rolls ("en molette") from their shop, it is signed simply *Simier*, without the title "Relieur [or R.] du Roi" used by René Simier after his appointment in 1816 or 1817 as binder to Louis XVIII, and later by his son. The narrow backstrip may have made inclusion of the honorific impractical, but it is also possible that the binding was produced by the unrelated or distantly related binder Germain Simier, who capitalized on the name from the early 1830s, until he was forced by court order to identify himself properly (another borrower of the name, Jean Simier, was active later).

Baudrier XII:428; Gültlingen VI:107, no. 8; Fairfax Murray *French* 307; Brunet III:932; BM/STC *French* p. 260 (misdescribed as undated, the oddly placed colophon having been overlooked by the cataloguer); Ferguson, *Books of Secrets*, S. III, p. 16, no. 21, & Index no. 499; cf. Demerson, *Livres populaires* Mpvf 01-03, and Kelso, *Doctrine*, 492.

Conjugal duties & mercenary milk

- 42) **LEONARDI, Domenico Felice.** *I doveri dello stato coniugale. Canto.* (colophon:) Lucca: Giovanni Riccomini, 1767.

8vo (203 x 135 mm). 32 pp. Italic type (dedication in a large roman font). Engraved title vignette of Cupid with garland seated on a sea creature; two woodcut pictorial initials, head- and tail-pieces with putti and arabesques. Contemporary Dutch-gilt paper with red floral pattern on gold ground over thick paper wrappers, marbled edges; remains of paper shelf-mark label (lower cover). *See illustration on page 78.* \$1150.

ONLY EDITION of a poem on marriage, with asides on the care of infants, by a Luccan abbot and prolific author of occasional verse. Dedicated to Maria Luisa Boccella (Mansi), a lady of Lucca for whose own marriage Leonardi had contributed epithalamia 27 years earlier, the poem was written to honor her daughter Isabella's engagement or marriage to Girolamo Parensi (cf. Pinto 1416).

In flowery Arcadian verse Leonardi eulogizes the duties of a wife and mother. "Dependence and love" are the new wife's first duties toward her spouse (who is, however, advised to exercise his power gently), to which will soon be added that of vigilant care of the "feeble offspring" (*debil Parto*). On that subject Leonardi expresses clear opinions, decrying the use of wet nurses ("l'uso insalubre / d'alimentar con mercenario latte / La Prole . . .", p. 24) and, in a long prose note, vigorously opposing swaddling.

A pretty copy (upper cover slightly faded and with a small discolored patch, small marginal thumbprint to title). OCLC lists a single copy in America (U. Maryland); not in Pinto or ICCU.

Greetings due all, from Popes to peasants

- 43) **LETTER-WRITING GUIDE.** *Soprascripti & Introscripsi di Lettere a uarie persone Secondo la dignita loro* [drop title]. Florence: Antonio Tubini and Andrea Ghirlandi for Francesco di Jacopo called il Conte, 21 October 1521.

8vo (148 x 95 mm). Collation: a-c⁴. [12] leaves. Roman type. 20th-century green morocco, lower deckle edges preserved. \$3200.

RARE EDITION OF A POPULAR CATALOGUE OF LATIN EPISTOLARY FORMULAE, with properly gracious salutations and closings for every rank of society. Starting with the Pope, the list moves downward through the clergy — supplying different forms depending on whether the writer is "*dentro*" or "*fuori*," i.e., belongs to the same office or order or not —, then to the nobility, gliding down the social ladder and ending with a peasant (*contadino*, just below the wife of a townsman). Explanations are in Italian. The owner of the book possessed the means to write a correctly turned letter to the Emperor, the local bishop, a Canon of the Duomo, the dukes of Milan or Ferrara, the prince of Salerno, judges, notaries of the *Finanze*, other local officials, heads of districts (*Contadi*), etc., as well as his sister the Carmelite or the girl down the street. With over 200 entries the work provides a comprehensive overview of Renaissance Florentine society.

This is the last recorded edition, following six incunable editions (the first 1480) and two 16th-century editions, all printed in Florence, that of 1516 printed with the *Formulario di lettere vulgare* of Cristoforo di Landino, to whom this work has been attributed. The names of rulers have not been updated from the manuscript copies that evidently first circulated in the mid-1470s; thus the Duke of Milan remains Galeazzo Maria Sforza (r. 1466-1476) and the Doge of Venice Pietro Mocenigo (1474-1476), but there are chronological inconsistencies, the marquess of Mantua, for example, being F[ederico I] da Gonzaga (1478-1484).

This edition is one of the latest productions of the press of Antonio Tubini and Andrea Ghirlandi, who printed mostly vernacular texts from 1497, several for the stationer Francesco di Jacopo, nicknamed "il Conte."

Edit-16 35478 (two copies); cf. Melzi III:83 (attributing the text to Leonardo Bruni).

A doll of a Doll

- 44) **MALFILÂTRE, Jacques Charles Louis** (1733-1767). *Narcisse dans l'Isle de Venus, Poème en IV Chants*. [Part 2:] **Barthélemy IMBERT** (1747-1790). *Le Jugement de Pâris, Poème en IV Chants*. Paris: chez Chaignieau aîné, 1797.

18mo (150 x 85 mm). 205, [1 blank], [2] pp. Half-titles, two engraved titles, after Charles Eisen (*Narcisse*) and Moreau (*Jugement*), and 8 engraved plates, 4 in part 1 after Gabriel Jacques de St. Aubin, and 4 in part 2 after Moreau, most engraved by L. Duval. 2-page publisher's catalogue at end. Printed on wove paper. Contemporary straight-grained dark green morocco gilt, sides with double fillet panel & leafy vine border built up from repeated tools, quatrefoil tools at corners, spine in six faux compartments each stamped with a block of ivy leaves on a dense pointillé ground, gilt edges, board edges and turn-ins gilt, fuchsia endleaves, by Doll. *Provenance*: Amédée Rigaud (1819-1874), bookplate (black paper roundel with gilt initial R, motto "bona fide sine fraude") & paper shelfmark label headed "Paris"; Sir David Lionel Salomons (1851-1925), bookplate. *See illustration on back cover.* \$3200.

A FLAWLESS COPY of this illustrated edition of *Narcisse*, the masterpiece of the short-lived, gentle poet and Latinist whose profound knowledge of Virgil contributed to the "gift of imagery, sense of rhythm, and limpidity of style" for which he was later celebrated (Grente). This edition contains reduced reverse copies of the engravings of the first edition, published posthumously in 1769. With it is bound another neoclassical exercise, the most successful work of the Nîmois poet Imbert, illustrated with reduced copies of the plates from the first edition (1772).

F. Doll, active ca. 1796/98 to after 1830, was reputed to be Napoleon's favorite binder. The binding probably dates to his early career, when he was still strongly influenced by Bozérian jeune, with whom he is thought to have apprenticed. The finishing recalls Bozérian, particularly the "mille-points" spine decoration, rendered here by means of block stamps rather than individual tools.

Cohen-de Ricci 672 & 507. Cf. Ramsden, *French Bookbinders 1789-1848*, pp. 72-73.

Venetian censor's Hebrew grammar

- 45) **MARINI, Marco** (1541-1594). [Hebrew: Gan' Eden]. *Hortvs Eden. Grammatica lingvae sanctae . . . Secunda Aeditio*. Venice: Giovanni di Gara, 1585.

8vo (168 x 110 mm). [2], 102 ff. Hebrew, roman & italic types. Folding letterpress table (a syllabary). Typographic title border, device of 3 small woodcut crowns. Contemporary limp vellum, ms. title on upper edges. Contemporary signature of Domenicus Masseus (*ex libris Dominici Massei*). \$2800.

A native of Brescia, likely of Jewish origin, Marco Marini entered the Augustinian monastery of San Salvatore at Venice at a young age. His knowledge of Hebrew and skill as a Biblical scholar won him a post as translator for the Republic of Venice, and led to his summons to Rome by Pope Gregory XIII to direct the censorship of Hebrew books. Marini appeared in a ca. 1571 list of clerical experts who assisted the Venetian Holy Office in enforcing the Index of Prohibited Books and was directly involved in the destruction of Hebrew books. In 1568, the Venetian authorities "ordered the destruction or correction of thousands of copies of recent [Hebrew] publications and fined those held responsible. The tribunal began by noting that various Jews of the city, both 'foreigners' and

'Levantine,' had published Hebrew books 'almost all incorrect and unexpurgated.' They had done this without a governmental imprimatur . . . The tribunal further noted that two local priests, experts in Hebrew, *Fra Marco* [Marini] and *Fra Paulo* of the Augustinian monastery of San Salvatore, had confirmed that the Hebrew titles had not been expurgated . . ." (Grendler, p. 111, noting in footnote 29 that this was "more than likely *Fra Marco Marini da Brescia*, Hebraist and biblical scholar"). Printers and publishers of the offending books — including the *Giovanni di Gara* who printed this edition — were fined large sums and many books were destroyed, though some were allowed to be shipped to buyers in Poland and Germany (Grendler, p. 114).

This is the second appearance of Marini's Hebrew grammar, which was first published in Basel by Froben in 1580 under the title *Grammatica Linguae Sanctae*. Most of the grammar was reprinted in 1593 by di Gara as part of Marini's Hebrew dictionary (*Arca Noe, Thesaurus Linguae sanctae novus*). Both the 1580 edition and the 1593 *Arca Noe* are very rare, with no copies in the US; OCLC locates 5 copies of this edition in US libraries.

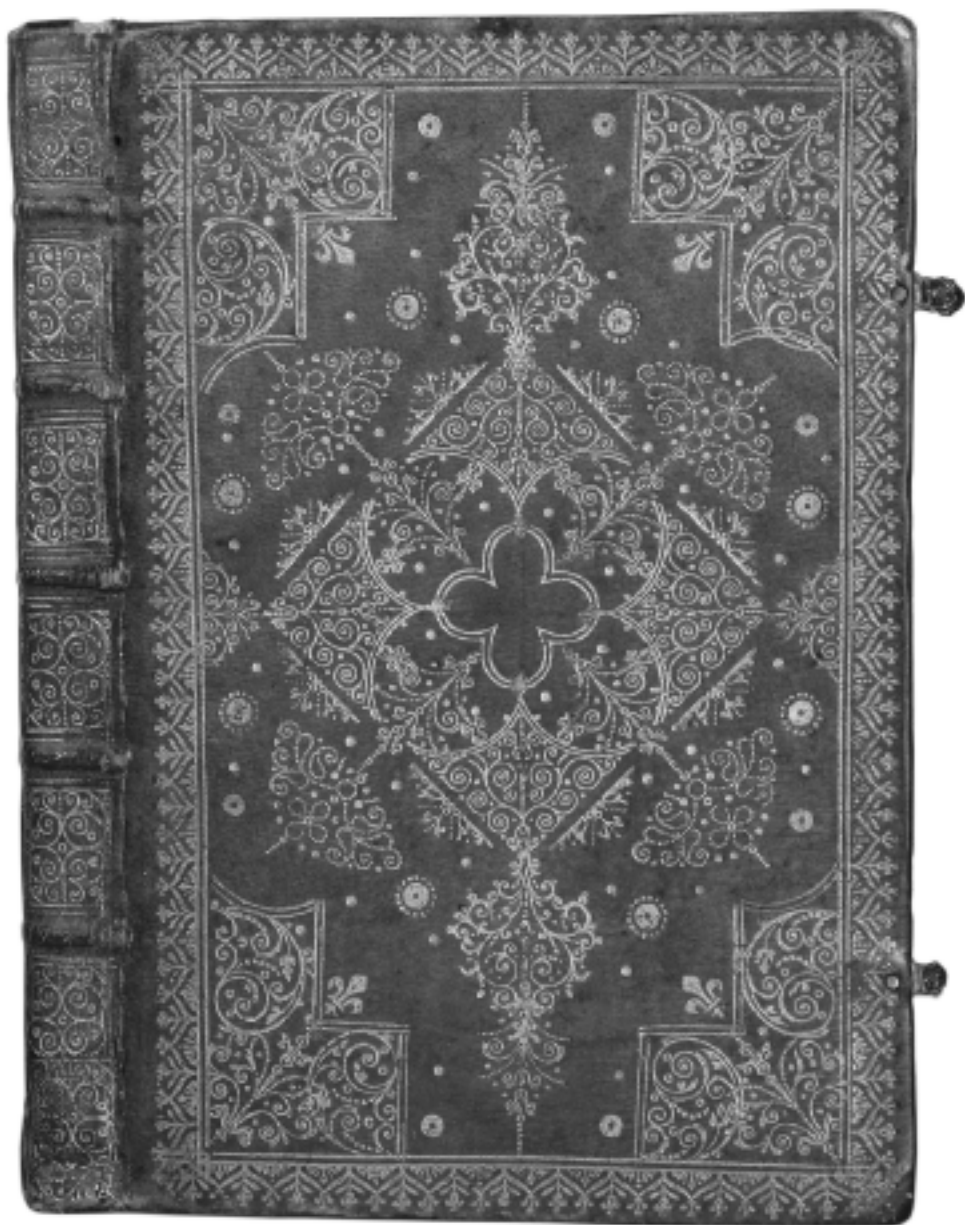
Very good, fresh copy (restored patch on lower cover, a few other small binding restorations).

Adams M-598; BM/STC *Italian*, p. 418; *Bibliotheca Rosenthaliana*, p. 124; EDIT-16 23085. Cf. Paul Grendler, "The Destruction of Hebrew Books in Venice, 1568," *Proceedings of the American Academy for Jewish Research* 45 (1978):103-130.

- 46) **MAZOT, François**, editor. *Le Tableau de la Croix représenté dans les ceremonies de la S.^{te} messe ensemble le tresor de la deuotion aux souffrances de N.^{re} S. I. C. le tout enrichi de belles figures*. Paris: François Mazot, 1651 (-1653).

8vo in 2s (165 x 111 mm.) 54 leaves: [1 blank leaf], [4], 35, [2] leaves paginated 36-39; [12] leaves. ENGRAVED THROUGHOUT. Pictorial title, portrait, 39 full-page illustrations, text pages within illustrated page borders, historiated borders on 23 pages including scenes from Christ's childhood (1 page, signed by J. Durant), the life of the Virgin (1 p.), the story of David (9 pp.), and Old & New Testament scenes (12 pp.), many pages with interlinear engraved details (flowers, insects, etc.). Printed on thick paper. Bound in contemporary Parisian gold-tooled brown morocco, sides with floral border roll & double fillet enclosing a symmetrical design built up from small tools, at center a double-fillet quadrilobular compartment from which emerge leafy sprays & arabesques forming a lozenge shape with extenders of pointillé & solid tools, small disks & dots filling the interstices between central ornament & cornerpieces, fleur-de-lis tools at corners, spine in six gold-tooled compartments, pair of original silver fore-edge clasps, gilt edges, comb-marbled endpapers, free endleaves marbled on both sides; bound by an imitator of Pierre Rocolet (possibly Antoine Ruette). "D.P.H.M.", neat 19th-century initials on front flyleaf. *See illustration on page 50.* \$7500.

FIRST EDITION, THIRD AND MOST COMPLETE ISSUE, with the colophon dated 1653, a fine copy of a significant book in the development of Baroque religious illustration in France. "A collection of images accompanied by prayers" rather than an illustrated text, as described by Jeanne Duportal, Mazot's luxury prayerbook brings together several different styles of engraving: naïf religious scenes and portraits, some somber, others whimsical (a plump putto who appears in every scene of the Mass series); minutely expressive and action-packed etched vignettes in the style of Callot and Stefano della Bella; and enchanting, delicately etched flowers or insects gracing the text, evoking medieval books of hours.



No. 46.

The main illustrative sequence comprises the title, signed by Jean Collin, showing Christ in the Garden; a portrait of the dedicatee Charles d'Aubespine, Marquis de Châteauneuf, by Guillaume de Gheyn; a full-page engraving of the Trinity with text of the Kyrie Eleison, signed by Collin; 35 full-page illustrations depicting the ceremonies of Mass, with the relevant Passion scenes on cloud-banks above; two oval cartouche portraits of Jesus and Mary, and, introducing the Penitential Psalms, an engraving of David with his harp within border vignettes of his life. In the central section, on the Mass, the double-page openings were designed to be contemplated as a whole, and are numbered as single units. Different artists executed rectos and versos. Duportal attributed the text illustration to Jean Collin, an engraver of possibly Flemish origin. Although scorned by Duportal, the pictures of Mass, by an unknown engraver, are not without charm, the slightly irreverent presence of the chubby angel adding a light note to the sacred solemnities.

The minutely rendered border illustrations to the last 20 pages, containing the Penitential Psalms and various prayers, depict the life of David and scenes from the Old and New Testaments: a microcosm with its wars, storms, family dramas, and miracles. Duportal notes that the *Tableau de la Croix* was one of the last French illustrated devotional books to employ this style of pictorial narrative in multiple scenes, as by the mid-seventeenth century the practice had completely disappeared.



(detail, enlarged)

First published in 1651, Mazot's *Tableau* was a success and he re-issued it with modifications and enlargements in 1651, 1652 and 1653 (the date in the *achevé d'imprimer* being changed in the plate or by hand for the last issue). The dedication leaf and portrait, as well as several leaves at the end, were added to the 1653 issue and appear also in a few copies dated 1652. Several plates were altered for this third issue, and additional ornaments were added to the text pages of the Mass section.

The book was often sumptuously bound. The present binding, with its central cartouche from which spring forth exuberant symmetrical bursts of solid and pointillé tooling, is inspired by a decorative style often referred to as a "*décor à gerbes*," probably first created by the binder Florimond Badier (cf. Esmerian II, p. 25). Several binderies including Pierre Rocolet's large shop produced imitations of (or homages to) this style. The decoration of our binding appears to match work attributed to one of these Rocolet imitators, probably the so-called Imitator A, who may have been Antoine Ruet, royal binder from 1644 to 1669. (Details of the attribution available on request.)

Small abrasion on f. 22v, minor wear to extremities & a few small stains to binding.

Jeanne Duportal, *Études sur les livres à figure édités en France de 1601-1660*, pp. 244-45 (misdescribing the relative numbers of pages in each section); Brunet V:624; Graesse VI:4; Rahir, *Bibliothèque de l'amateur*, p. 278; *Répertoire des imprimeurs parisiens du XVIIe siècle*, 311; Weigert. *Inventaire du fonds français, graveurs du XVIIe siècle*, III:91-92 & 523; Isabelle de Conihout & Pascal Ract-Madoux, editors, *Reliures françaises du XVIIIe siècle: chefs d'oeuvre du Musée Condé* (2002): cf. no. 24. Esmerian catalogue, part II, *Tableaux synoptiques*, Annexe A-IV, cf. no. 67.

Saving the souls of the rich

- 47) **MEDINA, Pedro de; Aegidius ALBERTINUS**, translator. *Das Buech der Warheit*. Munich: Adam Berg, 1603.

[Bound with:]

OSUNA, Francisco de and A. ALBERTINUS. *Spiegel der Reichen*. Munich: Nicolaus Heinrich, 1603.

[Bound with:]

DALNER, Andreas. *Ein Tractat: Von Auffruhr od[er] Empörungen auß Geistl- und Weltlichen Historien*. Ingolstadt: Andreas Angermaier, 1601.

Three volumes, 4to, bound in one (183 x 144 mm). I: [12], 207, [4], [1 blank] ff. Title printed in red and black. Woodcut headpiece with hunters, other type-ornament head and tail-pieces. II: [4], "91" [recte 88] ff. Woodcut head- and tail-pieces and initials. III: [8], 48 pp. Contemporary vellum over pasteboard, edges blue-stained. *Provenance*: Capuchins of Sion, 18th-century inscription on title; Redemptorist Congregation of Trier, inkstamp & shelfmark label dated 1928 with deaccession stamp. \$2900.

Two treatises of spiritual edification adapted from the Spanish by the indefatigable Counter-Reformation translator and compiler Aegidius Albertinus, bound with a legal-historical treatise on social revolts.

I. FIRST EDITION. Medina's *Libro de la verdad* (1555) is a dialogue between Man and Truth (a virgin), who instructs her interlocutor in the *Ars moriendi* by preaching *contemptus mundi*, dwelling on the illusoriness of earthly goods in order to prepare him for death and the Last Judgment. Of the three parts of Medina's original work, Albertinus' translation includes all of part I and extracts from parts II and III; three chapters, on confession and on honoring the saints, are his own addition. The Spanish original was given to Albertinus by the well-traveled Ritter Sebastian von Haunsperg (who later built Schloss Schwindegg in Bavaria), to whom Albertinus dedicated the work, including in his dedication a detailed account of von Haunsperg's voyage to Palestine.

II. ONLY EDITION of a spiritual guide for the wealthy, Albertinus' version of a portion (14 of the 40 chapters) of the *Quinta parte del abecedario espiritual* (Burgos 1542) by the Andalusian mystic Francisco de Osuna. Although the title states that the work was *durch Herrn Franciscum de Ossuna in Hispanischer Sprachen componiert, und durch Aegidium Albertinum . . . verteutscht*, over half of the text is either Albertinus' own or a well-digested compendium of sources altered beyond recognition. Typically, many of the passages identifiably derived from Osuna were shortened or rearranged by the translator, in language often more vivid than that of the original text (Van Gemert, p. 407). Midway through the work (ff. 64r-74v) is what appears to be A FRAGMENT OF A SCHOOL DRAMA, a dialogue between a rich glutton (*Prasser*) and poor Lazarus (*Lazaro*). A companion edition was Albertinus' consolation book for the poor, the *Trost der armen* (1602), translated from the same work by Osuna; the two were published separately at the publisher's insistence (van Gemert, p. 196). See also nos. 1 & 27.

III. First German edition of an historical and legal treatise on revolts and rebellions, the author's own translation of his *Tractatus de seditione* (Vienna 1599). An Austrian jurist, Dalner matriculated from the University of Tübingen in 1585. His work was no doubt prompted by the peasant uprisings in Austria in 1595-97 (described on pp. 14-16). Dalner provides a survey of selected historical riots and rebellions, including most of the 16th-century Bauernkriege, and uses Biblical examples for his detailed legal analysis, discussing the assignment of culpability, appropriate punishments, etc.

All three editions are rare, with OCLC listing a single US copy of the *Buech der warheit* (Yale), and none of the other two (one copy of Dalner's Latin edition at the Newberry).

Mostly light dampstain to about 50 ff. in mid-volume, marginal wormhole in last few leaves; binding worn and soiled, backstrip defective.

I: VD-17 12:105873T; Dünnhaupt 210.19.1; Faber du Faur I:894; Van Gemert, *Die Werke des Aegidius Albertinus*, 4.2.20 (pp. 407-14) & pp. 198-210.

II: VD17 12:106173K; Van Gemert 4.2.19 (pp. 405-7) & pp. 196-198.

III: VD17 12:105739G; Stalla, *Ingolstädter Buchdruck* II:144.

Ex nugis seria

- 48) MEYER, Conrad (1618-1689) and Jacob CATS (1577-1660). *Kinder-Lustspiele, durch Sinn- und Lehrbilder geleitet; zur underweisung in guten sitten*. [Zürich: for Conrad Meyer], 1657.

4to (198 x 155 mm). [24] pp. Emblematic additional etched title (*Sechs und Zwanzig nichtige Kinderspiel zu Wichtiger Erinnerung erhebt und in Kupfer gebracht*), 13 plates containing TWENTY-SIX ETCHINGS OF CHILDREN PLAYING in pastoral & mountainous settings, by Conrad Meyer. Letterpress title within type ornament border, typographic head-pieces, woodcut tail-piece. 18th-century Dutch-gilt gold-blocked yellow wrappers, deckle edges. *See illustration on page 54.* \$17,500.

FIRST EDITION THUS ILLUSTRATED. Jacob Cats' popular emblematic verses are here rendered in German by Johann Heinrich Amman, and illustrated with superbly etched scenes of children playing and making mischief by the Zurich artist Conrad Meyer, who added his own verses and published the work at his own expense. A MASTERPIECE OF SEVENTEENTH-CENTURY BOOK ILLUSTRATION, Meyer's delicate, lively etchings show children rolling hoops, blowing balloons and bubbles, playing with dolls, rattles, windmills and kites, spinning tops, skipping rope, standing on their hands, walking on stilts, skating, riding hobby-horses, scaring each other with monster's masks, playing hide-and seek, leapfrog, blindman's bluff, and the *jeu de mail* (an ancestor of croquet and golf), practicing archery, wrestling, nearly drowning, and pretending to be grown-ups — their frolics enacted in the foregrounds of far-reaching landscapes filled with tumbling clouds and swirling breezes — making this the most comprehensively realistic series of depictions of children's play yet published.

The etched title shows a throng of well-dressed adult theatergoers, crowding next to an outdoor stage bearing a large shield announcing the "play" ("26 frivolous Children's Games"), with putti at top and emblematic toys below. The first 18 scenes illustrate Cats' emblematic verses, first published in 1618 (*Silenus Alcibiadis*). Children's play was a central focus of Cats' theory of emblems, embodying a living parallel to the emblematic enterprise. "The Erasmus motto that stands over this whirling, energetic activity is plain: *ex nugis seria* (from trifles, serious matters)" (John Manning, *The Emblem*, p. 143). The last eight scenes, illustrating Meyer's own verses, reflect less sympathetic views toward children and are faintly ominous: the children are fat naked toddlers, getting in trouble or putting themselves in danger. Here the children's games paint moral tales, warning adults away from sloth, moral disorder, lack of faith, envy, spite, etc.

The plates were published separately the same year, without text. Other than in reproduction, in a 1970 facsimile, they were never reprinted; a 1712 edition of Amman's translation and Meyer's verses has different illustrations.



The wind shows the way. No. 48.

An excellent full-margined copy (faint marginal dampstain to a couple of leaves & second plate, not affecting image or text, offsetting from text to first plate).

SCARCE. Gumuchian 1518; Brüggemann & Brunken, *Handbuch zur Kinder- und Jugendliteratur von 1570 bis 1750*, 151; Landwehr, *German*, 178; Wegehaupt, *Alte deutsche Kinderbücher*, III:551; B. Hürlimann, *Three Centuries of Children's Books in Europe*, p. 247.

Party schools

- 49) **MOSELLANUS, Petrus** [**Peter SCHADE**] (1493-1524). *Paedologia . . . in puerorum usum conscripta & aucta. Dialogi XXXVII.* — **Christoph HEGENDORFF** (1500-1540). *Dialogi pueriles . . . XII lepidi aequae ac docti.* Strassburg: Christian Egenolph for Paul Goetz, 1529.

8vo (148 x 96 mm). [40] leaves. Italic and roman type. White-on-black criblé initial. 19th-century olive polished morocco gilt, g.e., by Capé (slight wear to joints and head and tail of spine). A few early marginal notes. \$2950.

Rare edition of two popular humanist pedagogical works. The brilliant and sickly Hellenist Peter Schade, rector of Leipzig University by the age of 27, argued that Greek and Hebrew should be on an equal footing with Latin in the teaching of theological studies. He wrote these dialogues for schoolboys to teach them Latin rhetoric. The studious duos (Gaspar & Modestus, Pandulus & Petrus, Rhaphael & Servatius, et al.) discuss topics of interest to their readers: next semester's classes (*De authoribus proximo semestri in schola praelegendis*), vacation (*De vindemia & aucupio*), birthdays and birthday presents (*De natali celebrando, de receptis pecuniis*), drinking, eating, hangovers and shows. The 20-year old Hegendorff wrote his own entertaining dialogues along the same lines for his pupils at St. Nicholas school in Leipzig. The two works were published together from 1520 and were true 16th-century best-sellers, over 45 editions being recorded. Most are now rare. Of this edition VD-16 records only the Bayerische Staatsbibliothek copy. No copies in America.

Nice copy (occasional light fingersoiling). VD-16 S 2155 & H 1167.

Orlando precursor

- 50) **PALLAVICINO, Ferrante** (1615-1644). *Il Principe Hermafrodito.* Venice: presso il Sarzina, 1640.

Narrow 12mo (150 x 75 mm). 192 pp., including engraved additional title. 19th-century vellum over pasteboard, deckle edges. \$1650.

FIRST EDITION. Obligated by reasons of state, the heroine must assume a masculine identity. Along the way contemporary politics and morality take a few hits. Defrocked monk, novelist, and virulent anticlerical satirist, Pallavicino was the only free-thinker of his generation to die for his beliefs (or lack of them): at the age of 28, tricked by an agent of the Barberini family into a visit to Avignon, he was imprisoned there and beheaded by the Papal henchmen.

In the preface Pallavicino states that his novel was inspired by a play, recently identified as an anonymous *cannovaccio* or *Commedia dell'arte* play of the early seventeenth century. Although this novel figured among the author's less scabrous works, it was placed on the Index in 1661, fifteen years after the author's execution, along with those of Pallavicino's works that were not already outlawed.

Marginal repair to ff. D3 and D4 obscuring a few letters on D3, tiny marginal repair to engraved title, some lower margins dust-soiled.

OCLC lists Princeton & National Library of Medicine in the US. Coci found 10 copies in European libraries. A “1634” edition cited by Graesse (V, 111) and Piantanida (3280) is a ghost. The novel escaped the notice of Gamba and Passano.

Parenti, *Prime edizioni Italiane*, p. 382; Papanti, *Catalogo dei novellieri italiani in prosa* (1871), I:46; L. Coci, “Bibliografia di F. Pallavicino,” *Studi Secenteschi* 24 (1983), no. 18.1. Cf. A.G. Bragaglia, *Commedia dell’arte e Canovacci della geniale Commedia dell’arte italiane* (Turin, 1943), pp. 57-64.

Bio-bibliography of one libertine by another

51) **PALLAVICINO, Ferrante — Girolamo BRUSONI**, (ca. 1614-1686?). *Vita di Ferrante Pallavicino*. Venice: nella Stamperia del Turrini, 1655.

12mo (147 x 83 mm.) 24 pp. Title within double fillet border. Full-page engraved portrait of Pallavicino on title verso, signed Jac. Pi. (Giacomo Piccini). Gold-tooled green crushed morocco by Lortic; untrimmed. *Provenance*: Charles Butler, Warren Wood Hatfield bookplate; Bernard Breslauer. \$1800.

First Separate Edition, second issue, dated 1655 and with the portrait, of Brusoni’s brief biography of his friend and fellow member of Loredano’s *Accademia degli Incogniti*. Brusoni himself, like Pallavicino a libertine monk, “ora dentro, ora fuori del chiostro, oggi tra i rigori della Certosa e domani tra le braccia delle cortigiane” (Spini, p. 152), had done time in a Venetian prison in 1644 for attacking the Church and its censorship of books; his terror of meeting his friend’s fate made him toe the line thereafter. Following his release from prison he spent six years in a monastery, in uncharacteristic silence, broken at last by the present short biography, which lay the foundation for the exaltation of Pallavicino as libertine anti-hero.

While Brusoni’s portrait does not soften the outline of his subject’s trespasses against decency, it casts him as a victim of evil influences, a melancholy temperament, bad luck, and bad times. Brusoni concludes that Pallavicino, a man of great intelligence and noble spirit, could not have written the scandalous anti-Catholic libel *Il Divorzio celeste* (1643, then and now indisputably attributed to him), a pamphlet which may have been directly responsible for his execution.

PICTURESQUE REFERENCES TO THE BOOK TRADE ABOUND IN THIS COLORFUL BUT POIGNANT BIOGRAPHY: THE HIGH PRICES FETCHED BY PALLAVICINO’S SCURRILOUS MANUSCRIPTS, LITERATI WHO SPY FOR THE INQUISITION, THE PECUNIARY MOTIVATIONS OF LIBELLISTS, etc. At the end is a 2-page list of Pallavicino’s works, classed as “Permesse” and “Prohibite,” which concludes with a reference to the burning of Pallavicino’s books at the foot of the scaffold that ended his life.

The *Vita* was published both separately, with the title dated 1654 or 1655, and in Pallavicino’s *Opere permesse* (Venice: I Turrini, 1655-54). The engraved author portrait was apparently included in only a few copies of the 1655 issue.

In a loosely inserted note Bernard Breslauer commented on the absence from Brusoni’s bibliography of a notorious work, the *Alcibiade fanciullo a scola* (1652), a Platonic dialogue between a pederast and his student long celebrated as “the first homosexual novel,” attributed first to Aretino, then to Pallavicino, and now considered the work of Antonio Rocco.

Repaired marginal tear in Aro, grazing text.

Coci, “Bibliografia di F. Pallavicino,” p. 286; G. de Caro, art. DBI, 14:716 (citing a 1651 edition, apparently a ghost); Riposio, *Il laberinto della verità: aspetti del romanzo libertino*, 1995, pp. 18-19, 48-56; Spini, G. *Ricerca dei libertini* (Florence, 1983).

“Le premier de nos alimens”

- 52) **PARMENTIER, Antoine-Augustin** (1737-1813). *Le Parfait Boulanger, ou Traité complet sur la Fabrication & le Commerce du Pain*. Paris: l’Imprimerie Royale, 1778.

8vo (195 x 123 mm). liii, [2], 639 pp. Woodcut head- & tail-pieces & royal device on title. Contemporary tree calf, flat spine paneled in gold, red morocco gilt lettering-piece, blue-speckled edges. *Provenance*: “E. Glasgow / 82,” 19th-century inscription on front pastedown. \$3500.

FIRST EDITION OF THE CLASSIC TREATISE ON THE ESSENTIAL FRENCH FOODSTUFF. Parmentier’s first substantial publication, it provides an exhaustive overview of the bread-making process, from wheat field to oven. In the introduction Parmentier gives a brief history of *la boulangerie*, deploring the present low social status of bakers. Five of the six long chapters are devoted to the essential ingredients and stages of the complex process leading to the final loaf: wheat, production of flour, leavens, dough, and baking. Parmentier concludes his technical investigation of breadmaking with a survey of the different kinds of breads produced in France (barley, rye, buckwheat, etc.). Included is potato bread, a novelty, and a subject to which Parmentier would return in detail in a work published the following year. Conjuring up the abundance of a French bakery, he enumerates the shapes and consistencies of different breads: “Il y a des pain longs, ronds, troués, fendus, cornus, à bourlets, à couronne; des pains à café, à mie, à soupe & à potage; des pains de Nevers, à la navette, à la Reine & à la Duchesse . . .” (pp. 542-3).

The last chapter surveys the commerce and regulation of the bread trade. Parmentier discusses bread taxes and the laws governing bread weights, and proposes a restructuring and self-policing of the bakers’ guild, evoking the difficult, sleep-deprived lives of bakers, the team-work required to produce good bread, and the vital role of the baker in pre-industrial France as purveyor of a practically sacred substance, considered the purest and most perfect form of nutrition.

While borrowing from Paul-Jacques Malouin’s 1767 description of the baker’s art (published as part of the *Description des arts et métiers*), Parmentier’s treatise, more thoroughly researched and motivated by the desire to improve the baker’s lot, is far more detailed and analytical. He proposes several measures for the rationalization of the bread-making process. In 1780 Parmentier opened a school of bakery in Paris with the chemist and philanthropist Cadet de Vaux, where he put his theories into practice. Many of his suggestions, notably a greater and more controlled application of yeast, were adopted by bakers throughout France and remained in use for the next century and a half.

Very good copy (repaired tear in H4, marginal tear or paper flaw in M3).

Vicaire 656; Bitting, p. 357; Kress B-183; Cagle 374; Oberlé 813.

- 53) **PIEPENBRING, Georg Heinrich** (1763-1806), compiler. *Oeconomische Nützlichkeiten Vortheile und Wahrheiten für Haushaltungen* / [Volumes 2 & 3:] . . . für Naturkunde, Landwirthschaft und Haushaltungen / [Vol. 4:] *Allerley Nützlichkeiten für Naturkunde, Landwirthschaft, Haushaltungen, Chymie, Pharmacie, Botanik, Arzney, Wundarzney- und Vieharzney-Kunde &c.* Göttingen: Johann Christian Dieterich, 1790-91-91-92.

4 vols., 8vo (187 x 122 mm). xvi, 92; xiii, [3], 128; viii, 134, [2]; xiv, [2], 176 pp. Full-page woodcut illustration in vol. 2, vols. 2 & 3 each with an engraved plate, that in vol. 2 large and folding (a distilling apparatus); stipple-engraved portrait of L.C. Wiegleb in vol. 4. The first blank of vol. 2 (?π1) with a later state of vol. 1 title-page on verso. Later plain wrappers; UNCUT & UNOPENED. Felix Gross, armorial bookplates. \$1600.



18th-century Windows. No. 54.

ONLY EDITION, a rare complete run of this interesting Enlightenment periodical containing articles on a wide spectrum of domestic, medical, agricultural and other commercial arts, most with a chemical underpinning. Piepenbring, a doctor and pharmacist, was “*ein ausserordentlich fleissiger Schriftsteller*” (Hirsch), whose works included an encyclopedic pharmacopeia, treatises on coffee & tea, an essay suggesting improvements to the spinning wheel for the betterment of women’s health, and a *Pharmacia selecta pauperum* or pharmacopeia for the poor. His relatively short-lived journal contains articles on agriculture & farming, animal husbandry & veterinary medicine, textile dyeing, beekeeping, the treatment of wounds, pharmaceutical recipes, recipes for wines, chocolate, and cleaning substances, and essays on the use of plaster as fertilizer, on emetics, spontaneous combustion, and the practical applications of lava. A few contributors are noted, but many of the articles appear to be Piepenbring’s own. The practical vein is interspersed with a few theoretical discussions, e.g., on the benefits vs. harmful effects of communal grazing in the duchy of Krain (Austria), the origins of Jews’ abstention from pork, superstition in medicine, and, concluding each volume, a series of reflections on “superstition in general” and its various manifestations.

Volumes 2-4 include a translation (Piepenbring’s?) of one of the French chemist Claude-Louis Berthollet’s important memoirs on bleaching using “*dephlogistisirte Salzsäure*” (oxygenated muriatic acid, or chlorine); another German translation was published in Vienna the same year. An article on the chemical properties of good potteries and glazes by another contemporary French chemist, Jean-Antoine Chaptal, appears in vol. 3.

Some foxing, mainly in vol. I, short tape-repaired tear in pp. xiii-xiv of vol. 2. Overall a nice, uncut copy. Not in NUC; OCLC lists a single copy in the US (German Historical Institute, DC).

Kirchner, *Bibliographie der Zeitschriften des deutschen Sprachgebietes bis 1900*, 2974; cf. Hirsch IV:602.

- 54) **POCKET ALMANACS.** *Neuer Schreib-Calender, auf das Jahr . . . 1763. Mit einer kleinen Practica, Beschreibung der Witterung und Planeten.* [Part 2:] *Hoches Staats-Regiment Unserer Gnädig-Gebietenden Herren und Oberen Räth und Hundert, hochlöblicher Stadt und Catholischen Vor-Orts Lucern.* Lucerne: Jost Franz Jacob Wyßing, [1762].

12mo (139 x 80 mm). 2 parts, signed separately. [24]; [12] ff. Part I title & calendar printed in red and black, woodcut rococo ornament on titles. Calendar interleaved with double leaves, 25 blank leaves at end. Stab-stitched, disbound, red edges. *Provenance*: used as an account book and notebook by a French-speaking tailor, who annotated the interleaves throughout with lists of jobs and notes of individual clients’ accounts for the years 1760-1763. Fabric sample tipped to leaf after A3.

[With:]

Nieuwen Almanach Voor het Jaer ons Heeren Jesu Christi M.D.CC.LXVI. Gecalculeert op den Meridiaen van Gend, door Meester Julius de Beaupré. [Part 2:] *Prognosticatie ofte Voorsegginge . . .* Ghent: Jan Meyer, [1765].

12mo (133 x 80 mm). 2 parts, signed continuously. [48] leaves. Part I title & calendar printed in red and black, woodcut printer’s devices on titles, small woodcut planetary symbols, large folding letterpress table. Calendar interleaved, 6 blank leaves at end. Contemporary vellum laced-case wallet binding, fore-edge flap with original cloth-stitched wraparound tie, blue-speckled edges. *Provenance*: copiously annotated, on

interleaves and blank leaves at end, in two different contemporary Flemish hands, with arithmetical calculations and accounting notes, mentioning the years 1765 and 1766. *See illustration on page 58.* \$550.

Two 18th-century pocket almanacs, demonstrating the multiple functions of these little books, used as date books, portable account books, and jotting pads.

The tailor who neatly recorded his commissions, costs, material needed for various jobs, and clients' accounts in the *Schreib-Calender* also noted (at front) two recipes for laundering white sheets and cleaning gaiters till they shine.

The Dutch almanac concludes with a five-page catalogue of books available in the shop of the publisher-bookseller Jan Meyer. The large folding table contains a pyramidal multiplication table (within type ornament border) on the recto, and on the verso a chart of notarial fees.

The oldest profession copes with recession

- 55) **PROSTITUTES.** *La Blanque des filles d'Amour. Où la Courtizane Myrthale, & sa mere Philire deuissent du rabais de leur mestier, & de la misere de ce temps.* Paris: chez Nicolas Alexandre, 1615.

8vo (164 x 105 mm). Collation: A-B⁴ (B⁴ blank). 14 pp., 1 blank leaf. Roman type, characters' names in italic. Woodcut ornaments and initials. Modern boards, removed from a collected volume, early ms. number "6" on title. \$2950.

PROBABLE FIRST EDITION, very rare, of a dialogue between two prostitutes, mother (Philire) and daughter (Myrthale). Although composed as a *facétie*, the dialogue was meant to ring true and ACCURATELY DOCUMENTS THE LADIES' STREET ARGOT, WORKING HABITS, ATTIRE, MONETARY STRUGGLES, PRECARIOUS LODGINGS, AND ALL IN ALL THE GRINDING POVERTY OF PROSTITUTES IN EARLY SEVENTEENTH-CENTURY PARIS.

The two bicker and bewail in vivid terms the poor state of business. The mother accuses the daughter of neglecting her in her old age, to which Myrthale responds indignantly that she has been working around the clock, but that customers are so scarce that she has to run after thieves — she who used to be mounted by important Gentlemen (*"autresfois je me faisois chevallier à des gros Messieurs"*). As the squabble mounts, Myrthale threatens to enter into service as a seamstress or laundress, panicking her mother, who flatters her daughter into a truce: she whose beauty is so far above the "red hair, smoky complexion, foreheads plowed with wrinkles, fluffy eyebrows, crossed eyes, pale dull lips and black rotten teeth" of her competitors, "why with all these charms can you not bait your way to fine dresses, pearls, gold necklaces — like your friend Cloride?" "What stories you tell," responds Myrthale, "I know the art of love as well as Cloride, who by the way is as poor as we are. But *depuis que le monde est hors de Paris, toutes les filles d'Amour sont en derouste* — some look for new pigeons, having lost those who used to nest in their dovescotes, and others spread out their wares in the public market; thus Necessity has forced the most beautiful girls to give away for a piece of bread that flesh which we know so well how to sell for such high prices . . ."

Philire concedes that in the absence of "*ces gens d'espée*," their profession is practically worthless, but "we must eat, whatever the cost." The two agree that Myrthale shall enter into domestic service until Society returns to town. To conceal her identity Myrthale proposes to sell her fancy clothes (*attirail de Damoiselle*) at les Halles, ITEMIZING HER WARDROBE, from her "*deux colets montez [8] corps de cotte* to her "*bon cotillion de taffe-*

tas.” “But,” frets her mother, “how will your clients find you when they return?” — “Don’t worry, mother, they know very well that it is our custom to have no fixed abode and that we carry our merchandise with us everywhere. . . .”

The references to the absence of *le monde* may help date the publication more precisely: the Royal court was travelling in the south of France and Bordeaux throughout the fall of 1615, occupied with the “exchange of princesses” (Louis XIII’s marriage to Anne of Austria and that of his sister Elisabeth to Philip IV).

This is the only appearance of this remarkable dialogue under this title (a *blanque* was a kind of lottery, in which the white card was the losing card). Another edition of the same text is said to have appeared in the same year, with identical imprint and pagination but with title *Le Pot aux roses découvert, ou le rabais des filles d’amour*. Although cited by Brunet, Gay and Mercier, the latter referring to BnF shelfmark Y² 60269, the BnF online catalogue dates that pamphlet to 1625, and we trace no copies dated 1615. In 1625 Nicholas Alexandre did indeed reprint the text under the *Pot aux roses* title, with the characters’ names changed to Cardine and Jacqueline, along with a related *facétie*, again in two editions differing only in their titles, *Le Mécontentement arrivé aux dames d’amour* and *La Chasse des dames d’amour, avec la reformation des filles de ce temps*. The text reappeared in later *facéties*.

The Catalogue collectif de France locates only the BnF and Amiens copies of this edition, and only the BnF copies of the other variously titled editions. None is listed in COPAC, and in the US we trace only a copy at Harvard of the 1625 *Mécontentement*.

Browning, small marginal hole in f. B2.

Gay-Lemonnyer I:406; Brunet I:1965, IV:844 (“fort recherché des bibliomanes”), & Suppl. I:88; Rothschild II, 1796:29 & 1797:10; Rabuteaux, *De la prostitution en Europe* (Paris 1869), p. 168. Cf. Alain Mercier, *La littérature facétieuse sous Louis XIII: 1610-1643, une bibliographie* (Droz, 1991), pp. 256-57, no. 566 (*Pot aux roses*, “1615”).

“Could I trust you, if the door is lock’d?”

- 56) **QUESTION AND ANSWER GAME.** *Frag- und Antwortspiel in deutscher, franz., ital. und engl. Sprache.* [Germany: ca. 1815-1830].

100 cards, each 39 x 69 mm., of which 50 cards with questions and 50 with answers, each in four languages, numbered at bottom respectively “Frage 1 [-50]” and “Antw. 1 [-50],” printed in gothic, roman and italic types, cut from large sheets mounted on pasteboards, the question cards backed in orange pastepaper, the answer cards in purple-gray pastepaper. Housed in a contemporary beige pasteboard two-part box, title label on upper cover. \$1150.

A racy society game: question and answer cards on love and naughtiness for two or more players, providing linguistic practice and excuses for flirtation. The 50 questions and 50 answers are printed in German, French, Italian and English. Abundant use of colloquialisms makes for slightly different associations in the different languages. Some of the slang may be unknown to modern players (“Lieben Sie lustige Gesellschaft? / Are you a lover of goodly fry?”).

Gems include: “Ist die Nacht auch Ihre Freundin? / La nuit est-elle Votre amie? [etc.];” “Ist es Ihnen lieb, dass Ihr Bette nicht reden kann? / Hà Lei caro ch’il di Lei letto non hà bocca?;” “Sagen Sie wohl allemal, was Sie denken? / Dites-vous chaque fois tout ce que vous pensez? / Are your tongue and heart ever twins?;” “Küssen Sie gern? / Are

you a lover of kissing?" . . . And of course "Peut-on se fier à Votre discretion? . . . Are you able to keep a secret?" ("Demain vous aurez la réponse . . . Tomorrow I'll answer").

Answer card 1 slightly thumbed causing paper to detach from upper corner; question card 12 with small abrasion hiding a few letters.

Unrecorded edition in a signed contemporary binding

- 57) **QUINTILIANUS, Marcus Fabius.** *Oratoriarum Institutionum Lib. XII. Vna cum noue[m]decim siue eiusdem, siue alterius Declamationibus argutissimis, ad horre[n]d vetustatis exemplar repositis, & nu[n]c iteru[m] in Gallie impressis.* Edited by Josse Bade. – **Pseudo-QUINTILIANUS.** *Declamationes.* Edited by Pierre Danès. Paris: Guillaume Le Bret, [after 19 November 1520].

4to (199 x 133 mm). Collation: â* ē^s a-z A-C^s D⁴; Aa-Ll^s. [12], 212; 88 leaves. Roman and greek types 77 or 78, shoulder notes. Le Bret device (Renouard 588, misnumbered 589) on title, numerous large metalcut criblé initials from several sets. Contemporary blind-tooled Parisian brown calf over pasteboard, sides with outer border of a Renaissance roll with vases, leafy volutes and three small male heads at foot of one vase (central head full-face, those flanking in profile), the roll signed N H (not in Gid), central panel composed of three parallel impressions of a decorative roll with four-petalled flower and wavy border (apparently Gid DCc6), flattish spine in five plain compartments, bands of intersecting fillets at head and tail of spine, remains of two fore-edge ties, plain edges, lettered in contemporary ink *Fabius* (upper edge), *Quintilianus* (lower edge), and owner's initials *N O* (fore-edge); many lower deckle edges preserved. Provenance: Nicolaus Ozanus, signature on front pastedown, initials on fore-edge, a loosely inserted slip, apparently contemporary, inscribed *Nicolaus et Jacobus Ozanus* in neat large gothic bookhand; copiously annotated by a contemporary reader (probably Ozanus) in a small French cursive hand, the endpapers and final blank page completely filled with notes and a few scribbles and pen-trials, Books I, III and IV with dense interlinear and marginal notes; Part II, the *Declamationes*, apparently scarcely read. \$4250.

UNRECORDED EDITION of the most important classical treatise on rhetoric; in its original Parisian decorated binding, this copy was closely read by a diligent student. The twelve books of Quintilian's "Teaching of Oratory" cover the training of an orator from infancy to adulthood. No other classical pedagogical work so thoroughly imparted the essentials of Latin grammar, syntax, stylistics, and the arts of oratory, providing examples from and comparative criticism of Attic Greek and Latin prose and poetry, as well as precepts for the orator's education and moral development and asides on memory, dress, and gesture, making the work a staple of humanist education and of the presses of university towns in the 15th and 16th centuries.

The present copy is a reminder of the low survival rate of the most eagerly consumed books, as the edition appears to be unrecorded. Apart from a different line-setting of the preliminary leaves (title, Josse Bade's dedicatory letter to Louis Ruzé, indices, and *Vita*), the text is a page for page reprint of Bade's quarto edition of 19 November 1520 (Renouard, *Imprimeurs et Libraires* II:196, no. 463), itself a reprint of his 1519 folio edition. Like the Bade editions it includes the 19 *Declamationes maiores*, a series of imaginary and colorful debates ascribed to Quintilian but originating in rhetorical schools of the first few centuries AD.

Le Bret's edition includes copies of material from Josse Bade's printing stock (e.g., initial E on fol 1: cf. Renouard, op. cit., plate B 25). It is a separate edition, as is evident from a comparison of typefaces, the small roman *Cicero* or *philosophie* type used for the text of this edition differing from Bade's types.

The blind-tooled decoration of this copy is typical of Paris bindings during this period. The large Renaissance roll with its three small heads is similar in design but not identical to Gid roll RCc6 (plate 82). The central roll, Gid DCc6 (pl. 51), appears on a binding on Josse Bade's 1522 folio edition of the works of Cicero.

An attractive copy (tear or paper flaw in fol. 02, filled worm track in first 8 leaves affecting a few letters, stain in lower gutter of last quire; binding carefully recased, discreet repairs at corners and extremities of spine). We have been unable to identify the Nicolaus Ozanus, presumably a student at Paris, whose study notes grace this volume.

Fielding à la française

- 58) **RICCOBONI, Marie Jeanne de Heurles Laboras de Mézières, Madame de** (1713-1792); **Henry FIELDING.** *Amélie, roman de Mr Fiedling* [sic, corrected in titles of parts II and III], *Traduit de l'Anglois Par M^{dme} Riccoboni*. Paris: Brocas & Humblot, 1762.

3 vols. in one, 12mo (162 x 97 mm). [2] ll., 176 pp.; [2] ll., 208 pp.; [2] ll., 271 pp. Contemporary French mottled calf, flat spine gilt with red morocco lettering piece, edges stained red. \$1350.

FIRST EDITION of Mme. Riccoboni's free adaptation of Fielding's novel. Riccoboni was among the pioneering 18th-century female novelists who earned a living from their writing. Published the same year as a more faithful French translation, by Mme. de Pisieux, Riccoboni's abridged and altered version omitted Fielding's "*longueurs*" (Gay), "cleaned up" his prose, turned commoners into aristocrats, magnified the importance of financial transactions, interjected an omniscient narrator where Fielding had let the characters reveal themselves through their actions, and altered the fundamental nature of several characters, including the heroine's.

Although a passionate Anglophile, English humour was lost on Riccoboni; she therefore removed all traces of it from her version, which, according to Crosby, had been undertaken as an exercise to improve her English. Her scattered notes were cobbled together hastily for publication, her publisher Humblot having proposed that she tighten her production schedule in an attempt to foil the printers of the illegal *contrefaçons* which were adversely affecting her income. *Amélie* was less successful than some of Riccoboni's other novels, "an infallible proof being the small number of counterfeit editions" (Crosby, p. 46). It nonetheless provided "ready consolation" for those female readers (English as well as French) who were "repelled by Fielding's lack of refinement . . ." (Streeter, p. 146).

Tail of spine slightly chipped, else fine.

Martin, Mylne, Frautschi 62.16; Cioranescu 53037; Gay-Lemonnyer I:91; Rochedieu, *Bibliography of French Translations of English Works 1700-1800*, p. 107 (Cioranescu and Rochedieu both erroneously citing a 1743 edition of this translation); Cross, III:179, 184, 322; Crosby, *Mme. Riccoboni, une romancière oubliée*, pp. 46, 121-5; Streeter, *The 18th century English novel in French translation*, 134.

Mythology 101

- 59) **ROCHEFORT, César de** (1630-1691). *Abbrégé [sic] des metamorphoses ou Fictions poetiques, reduites en questions, pour les curieux de l'Histoire profane, & pour l'instruction de la Jeunesse*. Lyon: Pierre Guillimin, 1685.

12mo (144 x 75 mm). [12], 206, [16] pp. Engraved arms of the dedicatee Marin Curty as headpiece, two woodcut initials, type ornaments. Contemporary French speckled calf, spine gold-tooled, edges red-sprinkled. \$1700.

ONLY EDITION. A question-and-answer guide to classical mythology for children, ancestor of the online quiz for 10-year-old mythology nuts. The gods and heroes are listed, in extra-large type, under their Roman names only. "Who was Jupiter? . . . What was the fate of Oedipus? . . . Why is Janus represented with two faces?" To judge by this work, the pupils of the Grand Siècle were spared neither the philanderings of deities nor the cruelties of mortals.

The author was a jurist, diplomat and lexicographer who wrote a natural history of the Antilles and a *Dictionnaire général et curieux*, issued by the same Lyonese printer Guillimin during the same year as this very rare work for children. A still handy example of the vogue for secular "catechisms" in late 17th-century France.

A bit dust-soiled and used, binding rubbed, edges chipped.

No copies in OCLC. The *Catalogue collectif de France* lists the BnF and Arsenal copies only. Cioranescu 59870.

De Bure mère

- 60) **ROLLIN, Charles** (1661-1741), editor]. *Maximes tirées de l'Ecriture Sainte pour l'Instruction de la Jeunesse*. Paris: Veuve de Claude Thiboust & Pierre Esclassan, Librairie-Juré et Imprimeur ordinaire de l'Université, 1697.

12mo (141 x 80 mm). [3] ff., 95, [1 bl.]; 171, [1 blank] pp. Text in Latin & French on facing pages (alternating rectos and versos), 38 engraved vignettes, a few signed by Franz Ertinger (including several repeats), 2-leaf "Mandatum rectoris" with woodcut royal arms & woodcut initial; errata leaf. The engraving on Gg4^v (p. 80) is a pasted-in cancel. Contemporary calf, spine & board edges gilt, red calf lettering-piece, marbled endleaves. *Provenance*: Mme. Guillaume de Bure; by inheritance to her son Jean-Jacques de Bure, with his autograph inscription on front free endpaper: "*Collationné. Complet. / le 26 8bre 1825 / J.J. de Bure l'aîné. / c.d.m.m. [cabinet de ma mère] 242.*" \$2300.

FIRST EDITION of a bilingual collection of New Testament excerpts for children, intended for the use of primary schools and *collèges* (middle schools). The work was commissioned by the great Jansenist educator Charles Rollin, whose tenure as Rector of the University of Paris from 1694-1699 was marked by sweeping reform of the French educational system. In his prefatory "Order of the Rector," dated 5 October 1696, Rollin justifies on pedagogical and moral grounds the use of "precepts" adapted from the Bible in school education, and decrees that professors must henceforth assign students a daily Biblical passage, "especially from the Evangelists," for memorization and comment (thus rendering official a practice that already existed for classes of humanity and philosophy).

The text contains simplified excerpts from the Latin Vulgate and from Lemaistre de Sacy's French version of the Bible, part 1 being devoted to the Gospels, and part 2 to the Pauline Epistles and other books of the New Testament. Each chapter in part 1 is pref-

aced by a letter code (A,B,C,D), identifying the Gospel from which the maxim was taken. The engraved vignettes are the work of the Swabian artist and engraver Franz Ertinger, active in Paris from the 1690s until his death in 1710 (Nagler 4:148).

This copy was owned by the sister of François-Ambroise Didot (1730-1804), who united two great French bookselling houses when she married the distinguished bookseller Guillaume de Bure, the compiler of the unparalleled library of La Vallière. Their two sons Jean-Jacques and Marie-Jacques de Bure perpetuated the family tradition. Although Mme. de Bure's first name and details of her life have fallen into oblivion, she was a serious book collector, and hundreds of books from her library were inherited by her elder son Jean-Jacques, who noted their provenance, as here, with the abbreviation "c.d.m.m." and a stock or shelfmark number. THE BOOKS FROM HIS MOTHER REPRESENTED THE CHOICEST PART OF JEAN-JACQUES DE BURE'S LIBRARY. That this modest children's book was included amongst them points to a sentimental value; this copy may have been used by Mme. de Bure to teach her children. It was apparently passed down through the de Bure family, as it did not figure in the sale of J. J. de Bure's library in 1853.

The collation of the first two quires, ã⁴ A⁶ (-A1), seems to indicate a missing leaf, but the text is complete, with the appropriate catchword on ã⁴ V ("Avis"), preceding the *Avis* to the reader on A2^f, the text proper commencing on the verso. Occasional spotting or discoloration, small marginal wormhole in last 2 leaves, binding rubbed.

Copies are held by the BnF, Amiens, and the National Library of Scotland; OCLC locates none in US libraries.

61) ROSA, binder. *Petit Almanach des Dames, Pour l'an 181*[4]. Paris: Rosa, [1813].

18mo (124 x 76 mm). [16], 186 pp., [1 blank leaf]. Half-title, engraved title with vignette by Delignon after Guido Reni, 6 engraved plates by and after various artists, each followed by a leaf of letterpress explanation. Last digit of date 1814 in imprint supplied in ms. Printed on wove paper. Contemporary gold-tooled calf, sides with vine roll border enclosing large central field of all-over vermiculated tooling bordered by a hatched fillet with tiny disks at corners, smooth spine in compartments with rosettes and butterfly tools, gilt edges. *See illustration on page 45.* \$1800.

A periodical publication for women, in a rare *vermiculé* binding by the publisher-bookbinder Rosa. Issued from 1811 to 1832, the *Almanach des Dames* featured poems and (occasionally) prose works largely by female writers, and illustrations thought to appeal to a female readership, often after women artists. The 1814 issue contains poems by dozens of different poets and poetasters, from well-known writers including Madame Dufresnoy, Fanny de Beauharnais, and Madame de Genlis, to obscure contributors like Mme. Combes, Mme. Des Roches, Mme. Éléanore de Labouisse, the late Mme Bourdic-Viot, M. de Verneuil, or M. Hyacinth. The engravings in classical subjects reproduce paintings by the celebrated Swiss artist Angelica Kauffman and the Parisian genre painter Jeanne-Elisabeth Chaudet, as well as Guido Reni, Carracci, Giulio Romano and Joseph Franque. In a concluding note to the reader, the publisher invites contributions and notes that they must be received by the middle of the year, since a large number of copies must be bound, and summer is more propitious to bookbinding. Most copies, according to Grand-Carteret, were bound in calf; a few were in paper- or silk-covered boards. Copies printed on *papier vélin*, like this one, were the most expensive and presumably the most elegantly bound.

A German by birth, possibly of Spanish origin, Frédéric-Guillaume Rosa (1760?-1832) registered in Paris in 1812 as a "bookseller-bookbinder." He specialized in Spanish books

and in “calendars, almanacs and small gift books” (Ramsden). The sinuous *vermiculé* décor used here, produced with special rolls, is usually associated with François Bozérian jeune, with whom Rosa may have trained. Another, plainer *vermiculé* binding by Rosa is held by the British Library and reproduced in their online *Database of Bookbindings*.

Some minor soiling; binding edges rubbed, one or two small scrapes to sides.

Grand-Carteret 1602. Cf. Ramsden, p. 180; Fléty, p. 154.

The first woman's opera

- 62) **SARACINELLI, Ferdinando** (1587-ca. 1640). *La Liberazione di Rvggiero dall'Isola d'Alcina / Balletto Rapp^{ta} in Musica al Ser.^{mo} Ladislao Sigismondo Principe di Polonia e di Suezia Nella Villa Imp.^{le} della Sereniss.^{ma} Arcid.^{ssa} d'Austria Gran Duch.^{sa} di Toscana*.

[Bound with:]

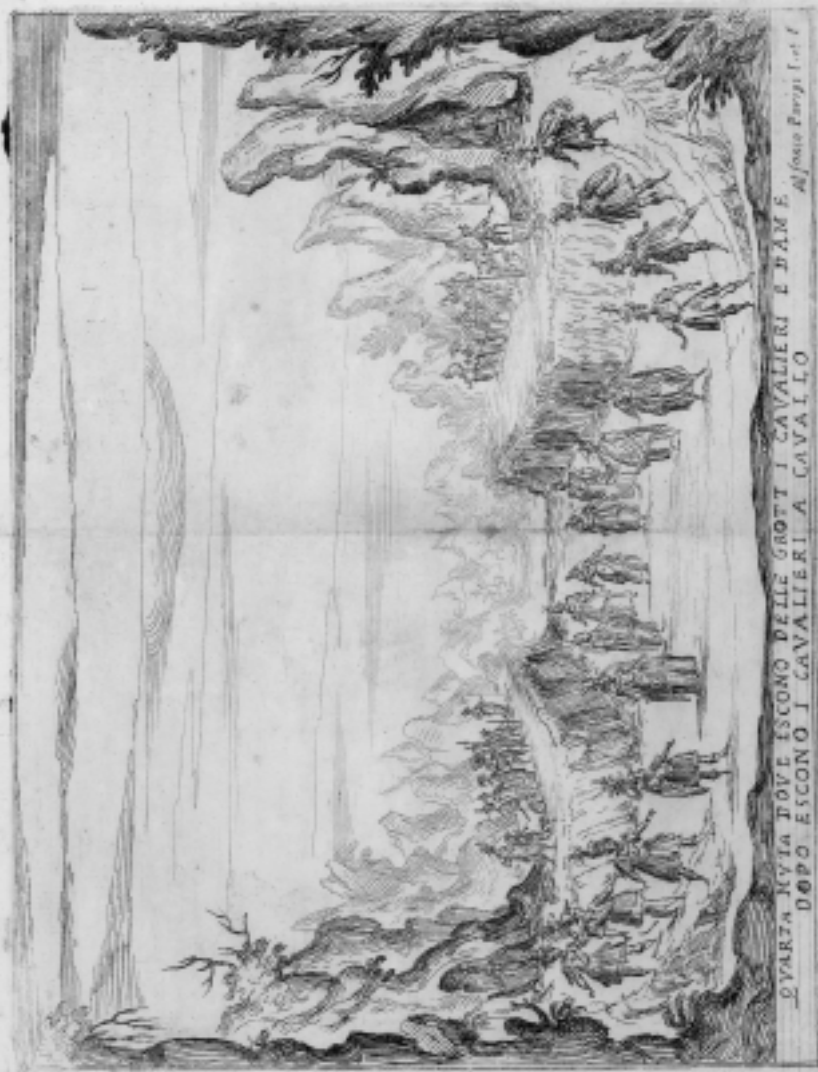
SALVADORI, Andrea (d. 1635). *La precedenza delle dame Barriera nell'Arena di Sparta, fatta dal principe Gian Carlo di Toscana, e da altri caualieri giouanetti, rappresentanti Spartani, e Spartane. Nella venuta à Fiorenza del Sereniss. Ladislao Sigismondo, Principe di Polonia, e di Suezia*. [Both:] Florence: Pietro Cecconcelli, alle Stelle Medicee, 1625.

2 volumes in one, 4to (223 x 152 mm). I: Collation: A¹⁸ [sic]. 36 pp. Etched title and 5 double-page etched plates by and after Alfonso Parigi, depicting the stage sets designed by his father Giulio Parigi. Woodcut initials & tail-piece ornaments, type ornament head-pieces. II: A⁶. 12 pp. Woodcut printer's device on title. Bound together in contemporary limp vellum. *See illustration opposite*. \$20,000.

TWO RARE FESTIVAL LIBRETTI for opera-ballets composed for Archduchess Maria Magdalena of Austria (widow of Cosimo II de' Medici and mother of Ferdinando II) on the occasion of the visit of her nephew Prince Władysław Wasa of Poland (1595-1648, King Sigismund IV from 1632) to the Medici court in 1625. Both are significant documents in the history of Medici theater during the seven-year regency of Maria Magdalena and her mother-in-law Grand Duchess Christine of Lorraine, the only period of female rule in two hundred years of Medici dominance.

I: Saracinelli's *balletto*, in one act with prologue, was performed on 3 Feb. 1625 at the Villa di Poggio Imperiale, acquired by the Archduchess in 1618 and extensively redesigned for her by the architect Giulio Parigi. It was the Villa's most lavish theatrical performance of the year. Saracinelli drew his plot from cantos 6, 7 and 8 of Ariosto's *Orlando Furioso*, with additional inspiration from Tasso's *Gerusalemme liberata*. Sets and choreography were designed by Parigi himself. His son's marvelous etchings show four scenes from the play: the first two depict the Isola d'Alcina, on fire in plate 2, the third the arrival of Neptune, and the fourth the emergence of the gentlemen and ladies from Alcina's grotto-prison. The opera concluded with a tournament or "equestrian ballet" with 24 cavaliers, choreographed by Angelo Ricci, and held in the grand courtyard of the villa. This is pictured in the last plate, of particular documentary interest for its depiction of a part of the villa which was demolished in the 18th century. As was her wont, the Archduchess, who was hoping to arrange a marriage between Władysław and her daughter, involved herself intimately in the production, attending nearly every rehearsal. It is recorded that she attempted to borrow horses for the equestrian ballet from friends and family in Modena, Mantua and from other members of the Medici household (Harness, pp. 152-3).

The music (published separately) was composed by Francesca Caccini, poet, singer



QUARTA PARTE DOVE ESCONO DELLE GROTTI I CAVALIERI E DANE
 DOPO ESCONO I CAVALIERI A CAVALLO

Alfonsio Parigi 1. et 1.

51

and composer, who wrote numerous short intermezzi for the Medici court and who is celebrated as the first woman composer of opera. Of Caccini's five operas, this is the only one to survive. It holds the further distinction of having been performed in Warsaw, in Polish, in 1628, making it the earliest verified performance of an Italian opera outside of Italy. As the first woman's opera it has seen a recent revival of interest, and is regularly performed.

Earlier the same year Cecconcelli had printed an edition of the play in 45 pages, illustrated with the same etchings; the author explains in his note to the reader that the present edition was printed in response to the great demand for the first.

II: Also in honor of Sigismund's entry, Salvadori's play was performed to music by Jacopo Peri (now lost) at the palazzo of the future Cardinal Gian Carlo de' Medici (then aged 14). Set in Sparta, the play depicts Pallas Athena training her female followers in the art of warfare. Another edition in 20 pages is recorded, printed by Cecconcelli the same year; priority is not established. Allacci and Melzi both attribute the play to Alessandro Adimari, although the colophon states that "La Poesia fù del Signor Andrea Saluadori."

A wide-margined, unrestored copy (some slight marginal discoloration, occasional very light foxing, one or two short marginal tears, headcaps renewed).

I. OCLC lists two copies (Harvard & Yale) of the 45-page edition, and one of this edition (NYPL); ICCU lists copies at the Marciana (this edition) and the Fondazione Cini (pagination not given); the British Library and BnF hold copies of the 45-page edition. Allacci 482; Berlin-Katalog 4113; Cicognara 1432 (pagination not given); A. Solerti, *Musica, ballo e drammatica alla Corte Medicea dal 1600 al 1637*, pp. 178-182; *Il Luogo teatrale a Firenze*, pp. 91 ff. & nos. 6.13.1-6.

II. OCLC lists a copy at U. Toronto, Thomas Fisher Library; ICCU lists a single copy, Bib. Naz. Vittorio Emmanuele; the Trivulziana holds a copy of the 20-page edition. Allacci 641; Melzi II:366 (both misattributing to Alessandro Adimari); Moreni, *Bibliografia storico-ragionata della Toscana*, II:292. For an analysis of the significance of both works in their political context, circumstances of the commissions and details of the productions, music, and plots, see Kelley Harness, *Echoes of Women's Voices: Music, Art and Female Patronage in Early Modern Florence* (Chicago & London, 2006), pp. 45, 152-162, and *passim*.

63) SCHOONEBEEK, Adriaan (ca. 1660-1714). *Courte description des ordres des femmes & filles religieuses. Contenant une petite Relation de leur Origine, de leur Progrés, & de leur Confirmation . . .* Amsterdam: chez l'auteur, dans la Kalverstraat, [1691].

8vo (148 x 94 mm). Additional engraved allegorical title, [5] ff., "194" [i.e., 184] pp., [5] ff. Etched & engraved printer's device on title, engraved heading with historiated initial. 90 full-page etchings with engraving (printed in the text gatherings) of female saints and nuns of various orders, all by Schoonebeek, final engraving hand-colored, as called for by the printer to demonstrate colors of habits (indicated by heraldic hatching in the other illustrations), the nun's white cowl and face on pl. 30 also colored in gouache. Contemporary French red morocco, sides paneled with triple gilt fillets, smooth spine gold-tooled with small flowering plants & other small tools, blue pastepaper endleaves, gilt edges. *See illustrations opposite and on page 23.* \$5750.

FIRST EDITION IN FRENCH, published at the same time as the Dutch edition, of a pocket encyclopedia of the different female Christian orders and principal female Saints, along

with a pictorial record of nuns' habits and preferred Saintly attire. As a costume book it may lack sexiness, but Schoonebeek's survey provided a useful illustrated record of 80 different women's orders, from the large orders of the Carmelites and Benedictines to local monasteries like the Benedictine nuns of Mont Calvaire at Poitiers or the Abbesses of Fontevraud. This information was not easily retrievable elsewhere. The author notes in his introduction that the compilation of this book gave him much more trouble than his previous history of the masculine orders (published in 1688), because "one finds nowhere such extensive remarks on the subject of Nuns as on that of Monks." His list of sources ranges from popular medieval Saints' lives to relatively modern scholars like Sebastian Franck.

As noted by Brunet, this edition is rarer than its masculine counterpart. Carefully printed and illustrated with panache, both works met a lively demand. In 1695 the author published a two-volume *Histoire des ordres religieux de l'un et l'autre sexe*, combining elements of both works but not the entirety of the present edition.

FINE COPY. Brunet II, 338; Lipperheide 1861; Vinet 2145.



The curious writing-artist

- 64) **SCHREIB-KÜNSTLER.** *Der wohl-erfahrene In allerhand ungemein-Curieusem Schreib-Arten, auch sowol ergötzlichen als Sinn-reichen Gemüths-Übungen Anweisende Schreib-Künstler . . . Ein Werck, vor langer Zeit, mit grossem Eiffer zusammen getragen . . . Durch Einen Liebhaber curieuser Wissenschaften.* Frankfurt and Leipzig: Johann Leonhard Buggel, Buchhändler in Nürnberg, 1708.

8vo (164 x 99 mm). [7] ff., 462 pp., [18] ff. Engraved frontispiece showing a writing-master in his studio with three apprentices and a messenger, folding letterpress table of Trithemius' cryptographic system (included in pagination); 3 woodcut text illustrations, one woodcut & several typographic diagrams & tables including 2 full-page planetary tables. 18th-century German half vellum, edges red-stained. \$3800.

ONLY EDITION of a comprehensive guide to the arts of writing, treating technical matters of pen and ink, the history and techniques of written communication, esoteric uses of writing including steganography and cryptography, and numbers. Compiled by the publisher or his editors for popular consumption, the work packs in a vast amount of information. The introductory chapter on the history of the alphabet and writing includes an overview of the invention of printing, ascribed to Fust and Gutenberg, with details on its dissemination throughout Europe, and penetrating remarks on the sociological effects of the new art which opened up learning to the masses. Chapters 2-5 treat techniques and technology of writing, with chapters on preparation of the quill, proper hand positions, special techniques such as writing in the dark or speedwriting, and inks, with numerous recipes for colored inks, and an entire chapter devoted to gold and silver inks.

The rest of the work is devoted to esoteric arts of writing. The author explains how to make wax models of letters to teach the blind the alphabet and gives instructions for mirror-writing, special inks and papers for nighttime reading & writing, branding letters into wood, restoring faded writing to legibility, long-distance writing, indelible inks, and writing with various materials on wood, glass, linen, and even "living human skin." Borrowing from Trithemius, he describes a variety of cryptographic techniques and "hidden alphabets," some entailing writing with different materials (wine, beer, milk, flowers) or with invisible inks, others involving codes or non-written communication systems, using, for example, eggs, playing cards, the tones of drinking glasses, bells, coughs, and other noises. A list of examples of anagrams concludes this section. The last section, on numbers, their symbolism and cryptographic applications, includes memory games, puzzles, and a useful chart of



Roman numerals. A final chapter covers the reckoning of time, with a perpetual calendar, keys for calculating the sun's position, and guides to lunar and planetary calculations, the computus, and the reckoning of large numbers.

Small perforation to f. B5r, paper curling and faded on upper cover, some edge wear, else fine. OCLC lists 2 copies, neither in the US.

Berlin Katalog 4862; Bonacini 1652.

Bohemian industry: everything you ever wanted to know

- 65) **SCHREYER, Joseph Anton.** *Kommerz, Fabriken und Manufakturen des Königreichs Böhmen, theils, wie sie schon sind, theils, wie sie es werden könnten. Ein nützliches Handbuch für teutsche Kaufleute.* Prague and Leipzig: Schönfeldisch-Meissnerische Buchhandlung, 1790.

8vo (178 x 110 mm). 2 vols. in one, [8], 327; [4], 299 pp. Woodcut headpiece vignette of a stonecutter, small woodcut of a brand on p. 69 (vol. 2); letterpress tables. Original boards, blind-stamped lettering-piece on spine. M.H. Kurs(?), signature on title. \$1950.

FIRST EDITION of an in-depth survey of Bohemian manufacturing and industry, intended as a handbook for German merchants and investors, and including detailed descriptions of the day-to-day activities of different artisanal industries, data on the lives of workers, and statistical information on industrial production. The author, who describes himself in the title as royal commercial advisor (*königliche Kommerzienrath*), had spent five years in Haida (Nový Bor) as Inspector of Commerce for Hradec Králové county, and brought to his work first-hand knowledge of Bohemian manufacturing. Even before the abolition of serfdom in 1781, much of Bohemian manufacturing had evolved into a “put-out” system, in which workers, often female, worked from their homes for middlemen representing largely foreign distributors. The textile industry in particular depended on exports, and is the object here of over 200 pages of close description. Part I covers textile production, of linens, silks, wools, and cottons, as well as papermaking, book production (with a census of Prague printing shops including numbers of printing presses in each shop), engraving, the manufacture of playing cards, and the production of gold and silver trim (the subject of an entire 16-page chapter). Part II treats mining and its products including tin, potash, precious metals and gems, leather production, and other Bohemian luxury industries such as glassblowing, sugar refining, glove-making, bell foundries, needle manufacturing, etc.; several represented, like the two Prague baleen-working studios, by only one or two small shops.

SCHREYER'S SURVEY, STILL CITED BY MODERN HISTORIANS, IS A FORMIDABLE SOURCE OF SPECIFIC INFORMATION, OTHERWISE BURIED IN LOCAL ARCHIVES, ON HUNDREDS OF DIFFERENT LOCAL SHOPS AND ATELIERS. Every aspect of each industry is meticulously described, from production to commercial distribution, with information on duties, taxes and relevant governmental regulations. Names of the owners and numbers of workers are given for most shops and factories. Schreyer's description of the linen industry, for example — one of Bohemia's most important — encompasses the spinning of flax, weaving and dying of linen, printing on linen, technical details enabling the merchant to distinguish between different qualities of cloth, a list of guild regulations governing production, and a comparative description of foreign linens, including a survey of the various types and grades of luxury textiles fashionable in the European capitals. The work concludes with an analytical overview (“*Manufacturstand*”) of the Bohemian economy in 1789, with tabular

summaries showing growth or decline in various trades and professions between 1785 and 1788, and detailed discussions of taxes and tolls, foreign trade, the roles of commercial inspectors, and trade regulations.

Some staining and foxing, boards worn and stained. 3 copies in OCLC (Univ. of Kansas, Univ. of South Florida, & Harvard/Baker Library).

Magdalene Humpert, *Bibliographie der Kameralwissenschaften* (Cologne 1937), 9906.

A Dutch invention



- 66) SEITZ, Johann Christian. *Annus tertius sæcularis inventæ Artis Typographicæ, sive Brevis Historica Enarratio de Inventione Nobilissimæ Artis Typographicæ*. Haarlem: Isaac and Johannes Enschede, 1741.

8vo (196 x 120 mm). [24], 248, [14] pp. Engraved allegorical frontispiece, large armorial title vignette & headpiece, 4 engraved plates of which 2 folding, type specimens on pp. 112-115. Contemporary speckled calf, edges red-sprinkled. T. Wallis, 18th-century signature on front pastedown. \$1600.

First Edition in Latin of a bibliography and history of early printing, published on the tercentenary of its purported invention by a Dutchman. The belief that Western letterpress printing had been invented in Holland before Gutenberg appears to date back to a statement in Ulrich Zel's 1499 edition of the Cologne Chronicle that Gutenberg's art had been "prefigured" in editions of Donatus made at Haarlem ca. 1440. Adrian de Jonghe (Hadrianus Junius), in his *Batavia* (Leiden: Plantin, 1588), was apparently the first to associate the name of Laurens Janszoon Coster with this story. Surviving fragments considered to provide evidence of the early Dutch experiments are undated; most originate in binders' waste from bindings of the 1470s. In spite of mounting evidence that credit for the invention was due to Gutenberg at Mainz, the Haarlem/Coster theory persisted until the nineteenth century.

Seitz (or Seiz) published the first edition of his celebratory volume in Dutch in 1740. This Latin edition includes an annotated bibliography of 48 works on early printing, Latin poems on the invention of printing by Hugo Grotius and Petrus Scriverius, Dutch laudatory verses on Coster by Pieter Langendyk, extended analyses of the arguments supporting Haarlem, Strassburg or Mainz as the cradle of printing, and a largely fictive chronology of the invention of printing. The engraved plates include six portrait medallions of Coster made in honor of the *Jubel-Jahr*, a depiction of the statue erected in his honor, and a large engraved view, by H. Spilman, of the street in Haarlem where he lived (the remaining engravings by A. van der Laan). Small printing scenes appear in the backgrounds of the allegorical frontispiece and the title vignette. Also included are three pages of gothic and cursive type-specimens.

In this copy the second fold-out plate reproduces both sides of six commemorative medallions of Coster; in most copies the sheet was divided into three individual plates. Half-title lightly foxed; upper joint starting, binding extremities rubbed, otherwise an excellent, fresh copy. Bigmore & Wyman, II:334-35.

- 67) [*THEUERDANK*]. **TITZ, Heinrich Gottlieb** (respondens); **KÖHLER, Johann David** (praesens). *Q.D.B.V. Disquisitio de inclyto libro poetico Theuerdanck*. Altdorf: Daniel Meyer, [1714].

4to (198 x 163 mm). [4], 44, [8] pp. Engraved frontispiece (a commemorative medallion portrait of Pfintzing), woodcut initials. Interleaved. Contemporary half parchment & red sponge-marbled paper boards (worn).

Provenance: neatly annotated throughout, in margins and on a few of the interleaves, in German, Latin and French, by a member of the thesis committee; Bernard Breslauer, bookplate.

\$850.

FIRST EDITION of the first monograph on Pfintzing's *Theuerdank*, an allegorical verse epic celebrating the exploits of Kaiser Maximilian I, who sponsored the work and its publication in 1517 in a lavishly illustrated edition considered the peak of German 16th-century book production.

This is THE EARLIEST KNOWN DISSERTATION ON A GERMAN POETIC WORK. Titz, a native of



Bratislava, covers issues of authorship, biographical and historical background, plot, historical verisimilitude, and literary form and genre. In chapters III and IV Titz dwells at length on the question of Maximilian's literary contributions to the work; he supports the view that Maximilian simply directed the production and publication of the work (the only one of his three great book projects to be published in his lifetime). The two last chapters are devoted to Burkard Waldis' mid-16th-century interpolations and adulterations of Pfintzing's text, and to counterfeit editions.

The thesis concludes with four leaves containing a gratulatory epistle by Johann Caspar Gottschalk and verses by Georg Christian Gebauer and others. This copy appears to be one of only a few to include the penultimate leaf, containing Latin verses by the author's friends Tobias Ferdinand and Friedrich Christian Paul and a German poem, "set down in haste," by his "chosen opponent" Julius Heinrich von Nostitz.

Cf. Schottenloher IV:43140 (1737 edition).

18th-century publisher's binding

- 68) **TURINSKY, Paulus.** *Neuer Krackauer und Titular-Calender, Der im Marggraffthumb Mähren befindlichen . . . Auff das Jahr . . . M.DCC.IX . . . mit allen Aspecten und himmlischen Bewegungen . . . beschrieben ist.* Part II: *Astrologische Practica*. Brünn [Brno]: Johann Franz Swoboda, s.d. [1708].

4to (196 x 155 mm). 2 parts in one. [41] ff. Gothic types, mostly double column. Part 1 title-page and calendar printed in red & black, small woodcut of anatomical man surrounded by signs of the zodiac, calendar with numerous tiny astrological cuts, *Practica* title with two small cuts representing the moon and Venus. The calendar interleaved, with a single contemporary manuscript note opposite March 20. ORIGINAL PUBLISHER'S BINDING of brown hide over pasteboard stamped in gold alloy (upper cover) and silver (lower cover), both covers with an elaborate stamped double eagle of the Holy Roman Empire, the arms of Hungary, Bohemia, Austria and Moravia at corners, oval cartouche at center containing the portrait of Emperor Joseph I on front cover and an unidentified coat-of-arms on lower cover, a rectangular space at top containing, on upper cover, the stamped title "Schreib Calender auff das Jahr . . . 1709", and on lower cover a silver-stamped emblematic depiction of the Holy Roman Empire (Christ on the lap of a Bishop being worshipped by a bare-headed German knight), gilt edges. *Provenance*: 19th-century note on front pastedown, "*acquistato dall'ex Pretore di Aviano S. Pietro . . .*" (signature illegible); Baron Horace de Landau (bookplate); (with Emil Offenbacher, sold 1958 to): Cornelius J. Hauck (bookplate). \$2250.

ONE OTHER COPY RECORDED. A number of almanacs were published under the title *Crackauer* (or *Krackauer*) *Schreib Calender*, from various cities (Cracow, Vienna, Öllmutz, Brno) and under various authors' names. This one was compiled, according to the title, by the Royal Mathematician of Poland, Paul Turinsky. Following the calendar are 4 pages of medicinal recipes and counsels for bloodletting, purging, healing baths, etc. A separate section, with its own drop-title, contains a who's-who of nobility, church officials and administrative officers of the Margravate of Moravia, and a schedule of the Brünn postal service. This section is printed on separate quires (a-b⁴ c') inserted between the last page of the calendar/recipe section (with catchword "Astro-") and the first page of the *Astrologische Practica*. It must have been printed at least two decades earlier, being dedicated to

Karl V, Herzog zu Lothringen, who died in 1690, and was probably routinely re-used in new editions of this and perhaps other almanacs.

The *Practica* contains astrological predictions for 1709: the author foresees a rash of bloody murders and civil strife in winter, which will increase in spring, making travel risky; summer will bring severe political unrest, and autumn a period of relative quiet — but he can trace “not the slightest indication for a quiet and peaceful year.” His prognostics for health and sickness and the risks for pregnant women are equally pessimistic (another easy bet). On the other hand, he predicts mild weather, low fire risk, and a decent year for mining. The almanac concludes with a 13-page annotated list of the annual markets in Moravian towns.

Copies of other editions of the *Krackauer Schreib Calender* are recorded in presentation bindings, blocked in gold and silver like this binding, but with a presentation text (rather than the almanac’s title) stamped in the rectangular window on the covers. An example from 1656, on a Viennese almanac in the British Library (Foot, *Henry Davis Gift*, II: 353) is stylistically similar to the present binding.

For ease of reference, an early owner clipped the lower blank fore-corners of the calendar and supplied a fore-edge tab to one of the middle leaves. Some light offsetting and occasional browning, gold alloy of binding oxidized, spine and extremities rubbed.

The Austrian National Library has a copy of Turinsky’s almanac, with the same imprint and supplied date [1708], described as the “erster Jahrgang.” No further copies located.

A 16th-century schoolbook as issued and boy-handled

- 69) [VIEXMONT, Claude]. *Methodvs confessionis vbi peccata & eorum remedia plenissime continentur*. Paris: [colophon, f. 144v:] Antoine Bonnemère, 1535.

8vo (167 x 102 mm). [4], 152 ff. Roman type. Woodcut printer’s device (Renouard 70) on title, striking woodcut initials, printed marginalia, typographic pointing fingers in margins. Contemporary reversed calf or sheep, spine liners from a contemporary manuscript in a cursive hand (very worn, backstrip mostly perished). Contemporary ownership inscriptions on title, one by a Capuchin friar, a few notes on lower endpapers. *See illustration on page 76.* \$2500.

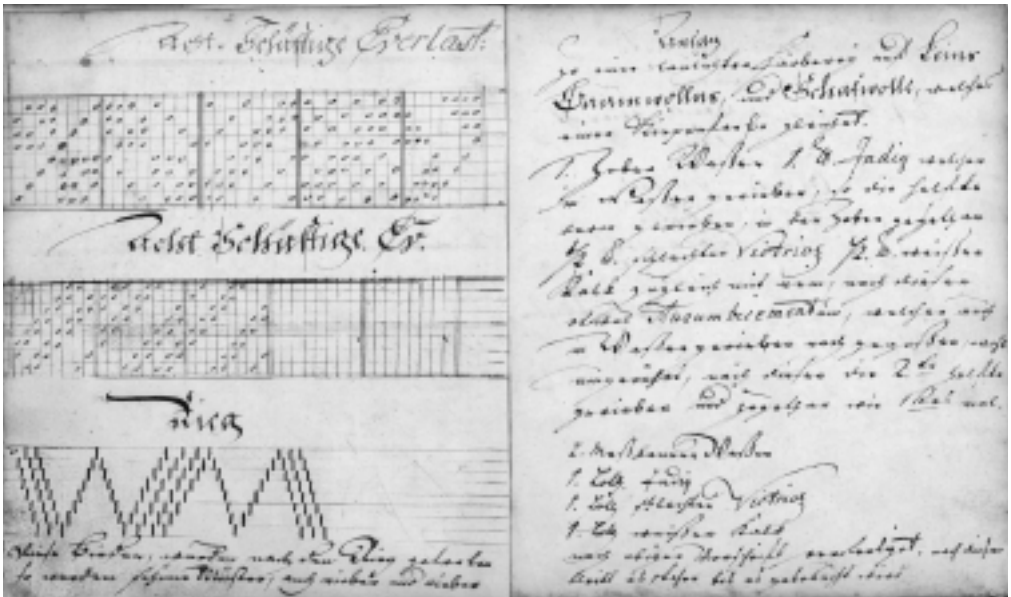
Early edition of an extremely popular and now equally rare schoolbook, combining Christian instruction with Latin letters. Viexmont composed this confessional handbook for his pupils at the Collège de Navarre and published it under the title *Libellus de institutione puerorum*, printed by Bonnemère ca. 1531. Written in simple Latin, the text contains basic explanations of biblical texts, including a commentary on and epitome of the Ten Commandments, and moral reflections on the vices and virtues. The book struck a chord with parents or the boys themselves: within two months Bonnemère’s edition, though large, was sold out, according to the author’s prefatory letter to the reader. In preparing a new edition Viexmont entirely rewrote the text, re-titling it *Methodus confessionis*; this was published in Paris by Bossozel & Gaudoul in 1532. An abridged summary version of the text, a list of precepts only, without the author’s extensive but easily readable commentary, to spare (Viexmont explained) the meager finances of his students, was printed in 1533 by Simon de Colines (cf. Moreau IV:836 & Schreiber *Colines* 92). The present edition, shared between Bonnemère, Jean Macé and Jean Petit, is the first to contain both the full text and the abridgement.



Reprinted again by Bonnemère in 1537, the text became a standard reader for Paris *collèges*, to judge from the frequency of editions, and the text was printed in Venice, Antwerp, Lyon, Louvain, Dillingen and Douai. Most editions survive in single copies. The earliest edition found in a US library appears to be that printed in Paris by Mallard & Macé, 1540 (Univ. Chicago); with one copy each of editions from 1551, 1553, 1569 and 1587.

An appealing copy, unrestored, full-margined, and in its original plain binding. Marginal dampstaining to first few leaves, a corner of title worn away, marginal repaired tears to ff. 82 & 83.

Moreau IV:1453 (listing BnF, Colmar, Grenoble and Valognes).



70) **WEAVER'S MANUAL.** Manuscript weaving and dyeing manual, in German: *Färb-
buch für Gottlob Friedrich Rose in Frohburg Anno 1769.*

Manuscript on paper (186 x 160 mm). [47] leaves plus two blanks. Fraktur & cursive script. Illustrated with 11 pages (ff. 41v-46v) of weaving patterns. No visible watermarks. Contemporary half calf and comb-marbled paper (worn). \$3500.

A rare survival: an 18th-century weaver's manuscript recipe book and manual of weaving patterns, containing OVER EIGHTY RECIPES FOR DYES AND TWENTY-ONE WEAVING PATTERNS. Each recipe comprises a heading in Fraktur identifying the color, and detailed instructions for its preparation, including quantity, in cursive script. The many recipes for shades of grays, greens, blacks and browns give a snapshot view of the street scene on cold, dark winter days; but at least as many reds, greens, blues, violets, yellows, and shades of gold and silver enliven the picture. Gradations of color and varieties of textile bases account for the quantity of different recipes: thus scarlet-red differs from red-scarlet, madder-red (*Krapp-roth*), carmine-red, English madder-red, red on linen, rose-red, and rose-red on wool. Gold-yellow, olive-green, English-black, flesh-color (*Leib-Farb*), wood-blue, violet-brown . . . together these colors evoke a pre-industrial world of local self-sufficiency. The weaving patterns, with names of popular weaves like "Everlastin" (sic), are for looms with different numbers of shafts (*vier-schäftige*, *sechs-schäftige*, *zehn-schäftige*, etc.).

Frohburg is a small town located midway between Leipzig and Chemnitz. Before industrialization weaving was its most important local industry. Architectural evidence of the craft subsists today in a few traditional artisans' houses, in which the ground floor contains the workshop or weaving room and the upper floor the living and sleeping areas (cf. *Gestaltungssatzung Frohburg. Örtliche Bauvorschrift der Stadt Frohburg*, Frohburg 2000).

This manuscript was apparently written by one individual. One addition is dated 1789. The versos of the first six text leaves bear small blobs of red wax along the fore-mar-

gins, apparently the remains of an adhesive: the text implies that color samples were affixed in those places. The Gottlob Friedrich Rose for whom the recipes and patterns were recorded was presumably an apprentice or offspring of the weaver.

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No. 42 (detail).